NSCAD UNIVERSITY

NSCAD University
Identity Standards Manual

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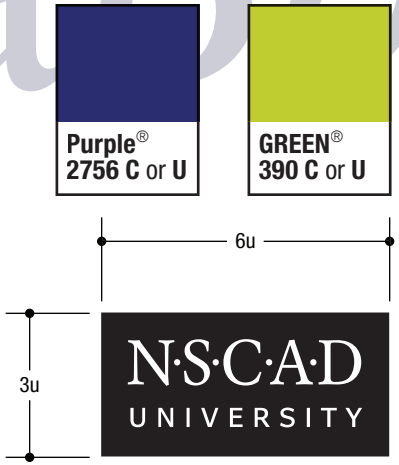

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Objectives of the identity system

Introduction

The purpose of this manual is to formalize the NSCAD University visual identity system to present a unified brand character throughout all communications. To be successful, this requires real commitments: from the design team establishing the recommendations, a commitment to coordination and comprehensiveness from you, the reader, a commitment to uphold the tenets of the identity, and where interpretation is required, to follow the spirit of the identity along whatever trail you have to blaze.

This set of recommendations should not be seen as static—the visual identity system is indexed to the evolution of the NSCAD University brand, and as the latter grows and changes, so must the former. The guiding principles of the system, however, should always remain constant: to provide a consistent, reliable and professional framework for the university's internal and external communications.

We hope you find these guidelines useful. Should you have any questions or require clarification, please contact:

Coordinator Communications
Office of Advancement
communications@nscad.ca
902 494 8244

Elements of the identity system

In these sections you will find the breakdown of the many individual components that make up the NSCAD University identity system. We've included the details you need to answer specific questions, plus more general considerations that should allow you to place your needs within the larger framework of the system.

04 NSCAD University identity system elements
05 NSCAD University logo
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12 University and tag line signatures
15 Colour reproduction
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20 Editorial style guide
22 Typographic style guide

NSCAD University identity system elements

The new NSCAD University identity system has been designed to be clearer and more coherent. This new identity is based on the consistent application of the primary identity elements. These include:

1. The NSCAD University logo (figure 01)
2. NSCAD University signatures (figure 02)
3. The tagline (figure 03)
3. The address block (figure 04)
4. NSCAD University colours (figure 05)
5. NSCAD University typography (figure 06)

N·S·C·A·D
UNIVERSITY

FIGURE 01 NSCAD University logo.

N·S·C·A·D
UNIVERSITY

Office of the President

FIGURE 02 Signatures identify offices and divisions.

N·S·C·A·D
UNIVERSITY

Advancing the visual arts

FIGURE 03 University tagline

N·S·C·A·D
UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 444 9600 tel, www.nscad.ca

FIGURE 04 The address block includes primary address information.

PANTONE® 2756

PANTONE® 390

FIGURE 05 There are two primary colours.

Duke (abc 123)
Granville (abc 123)

FIGURE 06 Duke and Granville are the two official university typefaces.

NSCAD University logo

THE LOGO

The logotype, or simply *logo*, provides a readily identifiable mark to signify the university and acts as a 'cornerstone' to materials produced for a general audience. The logo provides a strong visual presence and incorporates the university's formal name in one distinct mark.

FIGURE 07 The NSCAD University logo.
Note: example is shown at larger scale.

ACCESSING THE LOGO

A successful logo increases in value with controlled and repeated usage. For this reason, we made the logo more accessible to all faculty and staff by placing it in each of the NSCAD University fonts: Duke and Granville.

To access the logo, simply hold the alt/shift or option/shift keys and the letter 'k', and the logo will appear in a print-ready format.

For standard formats (see page 12), the size of the character is 27pt. For large formats, the size is 45pt.

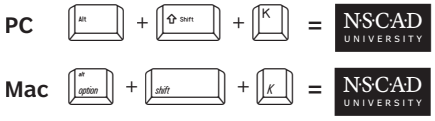


FIGURE 08 The logo is easily accessible in mac and PC platforms.

PROPORTIONAL MEASUREMENT SYSTEM

If the logo is the 'cornerstone', then the foundation of the system is a proportional measurement system, derived from the geometry of the NSCAD University logo. The size and placement of all elements is based on this proportional measurement system.

The base unit of measure is referred to as "1u" or "u". The NSCAD University logo (figure 09) is described as being six units by three units, or "6u" by "3u".

FIGURE 09 The NSCAD University logo.
Note: example is shown at larger scale.

CLEAR ZONES

The NSCAD University logo has an established clear zone, intended to maintain the logo's integrity and to avoid visual confusion (figure 10).

This clear zone creates an area free of external graphic elements immediately surrounding the logo. Along the shorter edges of the logo, the clear zone stand-off is 2u. Along the two longer edges, the stand-off is 1u. No other graphic element (lines, text, image edges, etc.) can intrude within the clear zone.

RESERVED ZONE

Immediately adjacent to the 2u clear zone along the right edge of the logo there begins a reserved zone. This zone is reserved for university signatures, tag lines and address blocks. In order to accommodate them, it must be kept free of other graphic elements (with the exceptions noted on page 09).

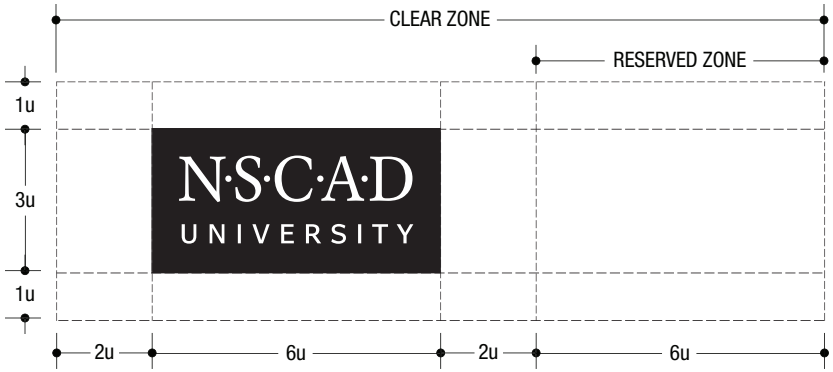


FIGURE 10 Clear zones around the NSCAD University logo.
Note: example is shown at larger scale.

LOGO PLACEMENT

The logo should be applied to the front outside cover of printed materials in most instances. When the signature is not applied to the front outside cover, the logo and signature should be applied to the outside back cover of printed materials.

CORRECT US OF THE LOGO

Proper use and placement of the logo is key to the strength of the visual identity system and any misuse contributes to the weakening of the identity. The following illustrate correct and incorrect uses of the logo.

ORIENTATION

Keep the logo horizontal with its text running left to right (figure 12) or vertical with the text running bottom to top if placed on the left hand side of a document, or top to bottom if placed on the right side of a document (figure 11 and 13).

BLEED

The relationships created between the logo and the edge of a document construct a readily identifiable page dynamic, and become an important aspect of the university's visual identity.

When possible, bleed the logo off the side of the page on one side only (figures 12 and 13). Do not use a two-sided bleed in the corner of a page (figure 14).

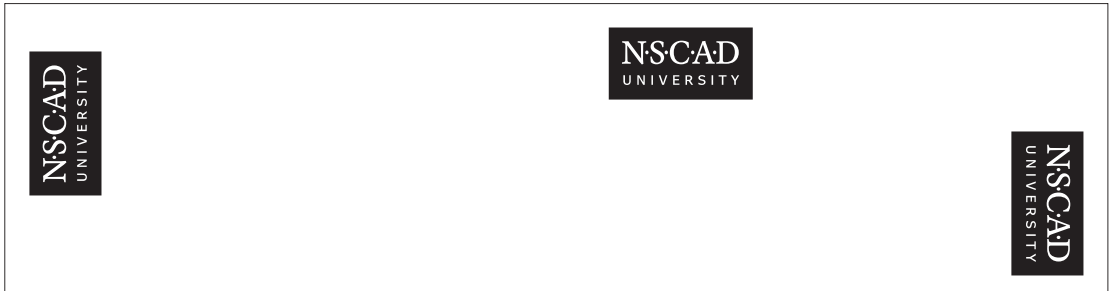


FIGURE 11 Correct non-bleed logo orientations.

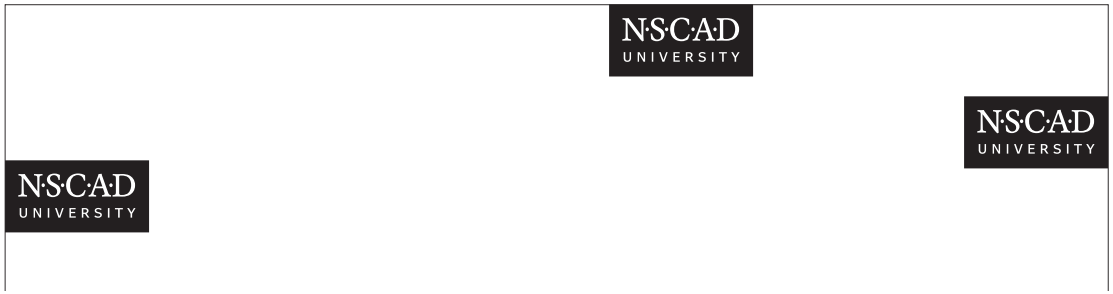


FIGURE 12 Correct bleed logo orientations.

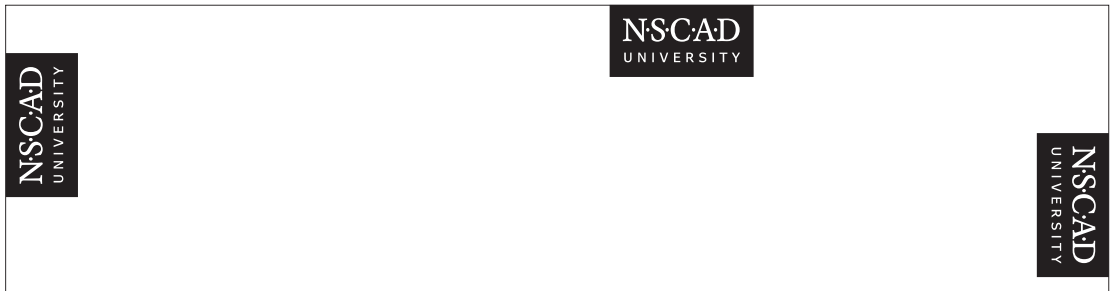


FIGURE 13 Correct bleed logo orientations.

FIGURE 14 Incorrect bleed logo orientations.

IMPROPER USE

Do not put the logo on any angle other than 90°, vertical or horizontal (figure 15).

Do not use the logo with the text upside down or reversed – reading backwards (figure 16).

Do not distort or manipulate the logo in any way (figure 17).

Do not construct the logo from ANY type face (figure 18).

Never remove the bullets from the typeface (figure 19).

Do not add extra to the black (positive) area of the logo (figure 20).

Never have the letterforms of the logo display in any colour other than white (figure 21).

Do not screen the logo (at less than 100% ink) or use the logo as a watermark (figure 22).

Don't create derivatives of the logo, and do not remove or separate elements of the logo for other uses.

In the case of animations involving the logo on screen or film/video, always contact the Coordinator Communications to discuss your project.

FIGURE 15

FIGURE 16

FIGURE 17

FIGURE 18

FIGURE 19

FIGURE 20

FIGURE 21

FIGURE 22

PROPER COLOUR USE OF THE LOGO

When the logo appears on a photo or illustration background, ensure that background tint is no greater than 60% tone or texture (figure 23).

When using the logo on screened background, ensure that background tint is between 1–60% tone or texture (figure 24).

IMPROPER COLOUR USE OF THE LOGO

Do not put the logo on an screened background when the tint is 61–100% tone or texture (figure 25).

Do not use the logo when there is not enough contrast between the image and the logo (figure 26).

Do not use a white logo on any solid colour, screened background, or image (figure 27).

Never outline around the logo (figure 28).

Do not use a logo coloured anything other than purple or black (figure 29).

Never use a non-solid logo in a screen in a tint of purple (figure 30).

FIGURE 23 Details of typical colour application showing the use of two colours and an appropriate figure to background contrast.

FIGURE 24 Examples of correct figure to background contrast.

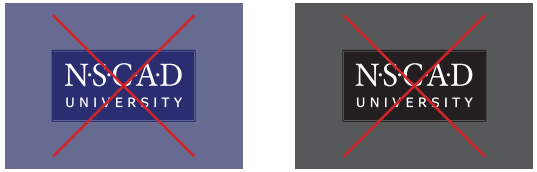


FIGURE 25 inappropriate figure to background contrast.

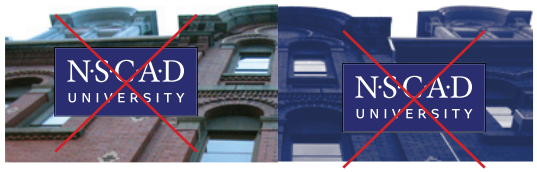


FIGURE 26 Insufficient contrast between logo and image.

FIGURE 27 Improper use of the logo—never use logo in white.

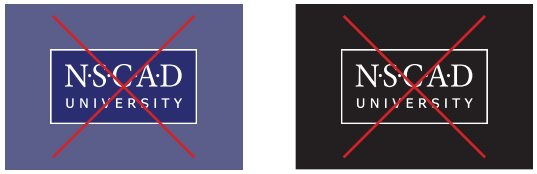


FIGURE 28 Regardless of background, never outline the logo.

FIGURE 29 Improper logo colour.

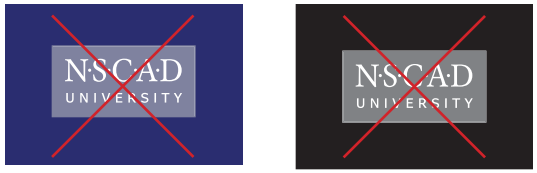


FIGURE 30 Regardless of background, never outline the logo.

Language

A cohesive identity depends on a uniform visual style and a uniform vocabulary. Consistency in communication is key to a unified voice.

If you have any questions or require clarification, please contact the Coordinator of Communications (communications@nscad.ca).

MISSION STATEMENT

NSCAD University is dedicated to advancing all the visual arts through education, research and production.
The mission statement, a declaration of what the university considers its principal function.

TAG LINE

Advancing the visual arts.
The tag line is used to succinctly describe the mission. It is used with the formal name—typically in close proximity to the logo.

LEGISLATIVE NAME

Nova Scotia College of Art and Design
To be used ONLY in official documents such as university entrance applications, degrees, etc.

FORMAL NAME

NSCAD University
In September 2003, the college was renamed NSCAD University, to better reflect its status as Canada's principal independent university dedicated to the visual arts.

The name NSCAD University should be used for all correspondence, publications and spoken communication regarding the university.

ACCEPTABLE

NSCAD University
NSCAD University (Nova Scotia College of Art and Design)

ACCEPTABLE (INTERNAL VERBAL COMMUNICATION ONLY)

NSCAD U

NOT ACCEPTABLE

Nova Scotia College of Art and Design University
NSCADU
NSCAD University, formerly the Nova Scotia College of Art and Design

ABBREVIATIONS

NSCAD
The university
The above are for use in running prose where the formal name has already been used, usually in the same paragraph.

For example: "NSCAD University offers a comprehensive range of graduate and undergraduate degrees. The university is located in Halifax, Nova Scotia, a city of 370,000..."

The grid

The grid serves as an important structural underpinning to the visual identity system, ensuring a harmonious relationship between elements on the page and documents to each other.

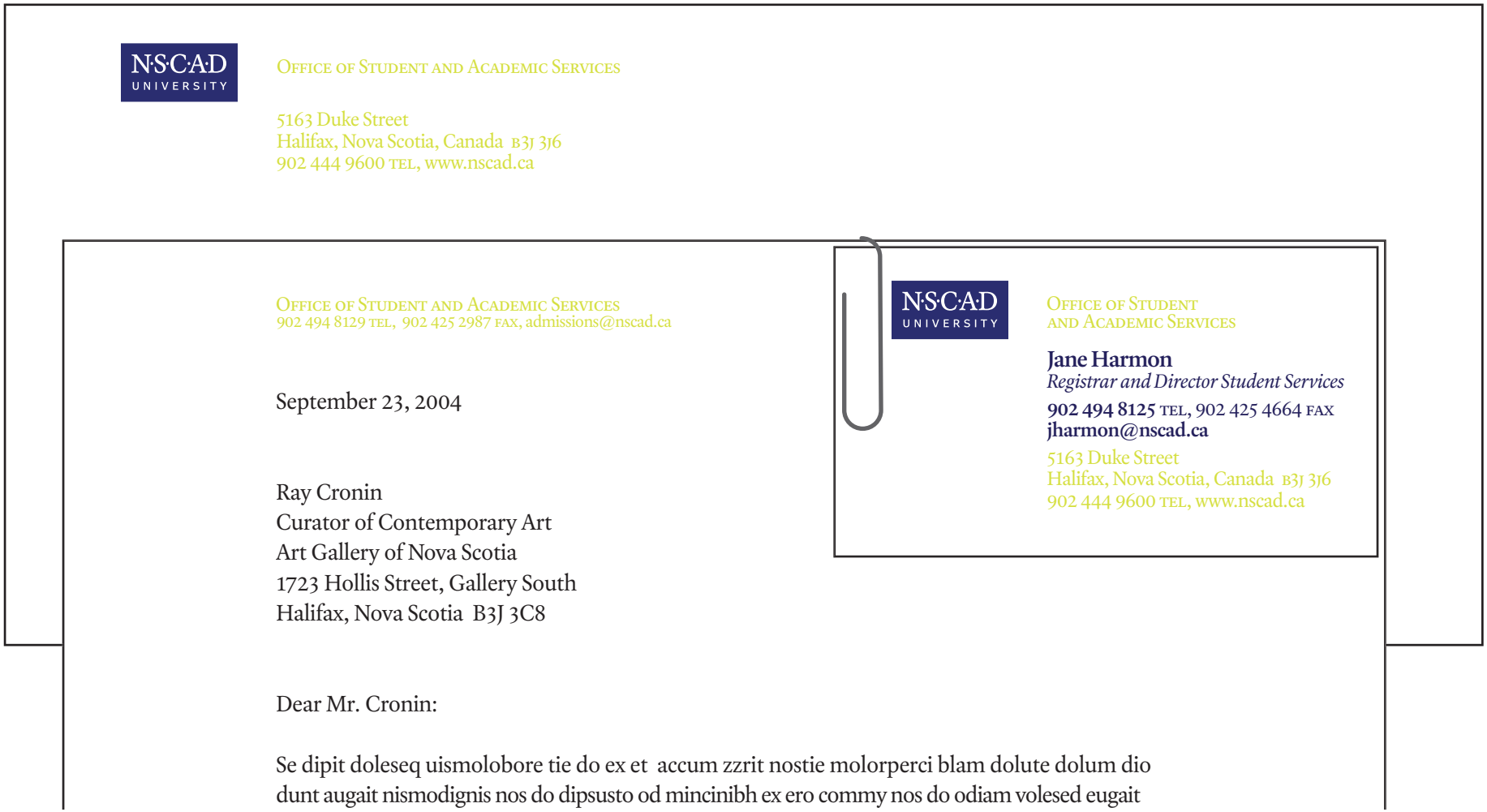


FIGURE 31

USAGE

The grid for ALL applications (including stationery, advertisements, promotional material, etc.) is based on the proportional measurement system. The base unit of measure is referred to as “1u” or “u”. The NSCAD University logotype is described as being six units by three units, or “6u” by “3u”.

The primary function of the grid is to place the logo, tagline, signature and address block elements. Additional elements (text blocks, images, etc) may or may not share the same grid, depending upon the design and the intent of the designer.

All grids are centered on the page, with any space less than 6u left as equal side margins when the maximum number of 6u columns are created.

STANDARD FORMATS

For standard formats (publications smaller than 11" × 17") a unit, or *1u*, is equal to 1/8" or 0.125" (9pt or 0p9 if working in picas or points.) Columns are 6u, and gutters are 2u (figure 32 and 33).

LARGE FORMAT

For large-format print applications (documents 11" × 17" or larger), the measured value of “u” is 15pt. This guarantees that identity elements are more appropriately sized for the document (figure 34).

NOTE: This is intended for overview purposes only. Please consult the Applications section of this document for specific instructions and examples for using the grid to construct documents.

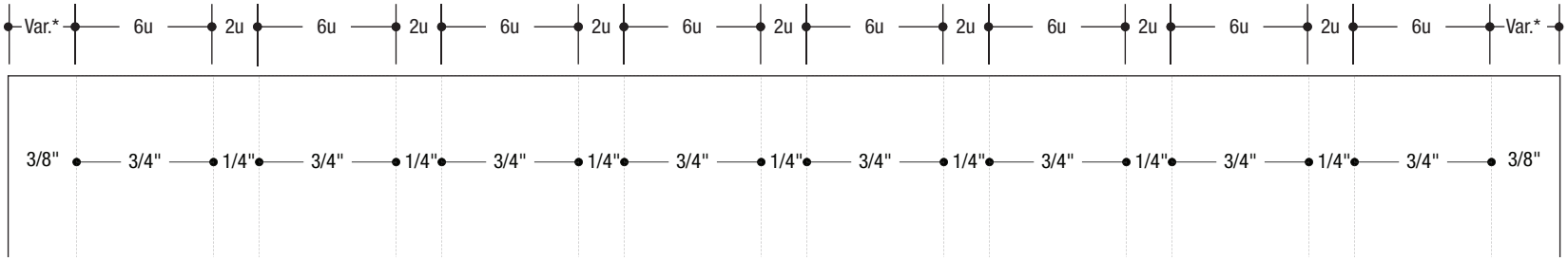


FIGURE 32 Example of standard format page. Note that the outer margins are variable and equal depending upon how many columns fit the page.

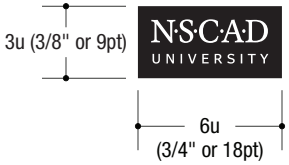


FIGURE 33 Standard format proportion.

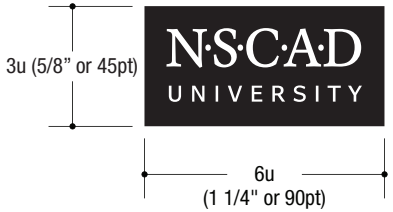


FIGURE 34 Large format proportion.

University and tag line signatures

There are two basic types of signatures: a tag line and a university signature. Signatures form a critical part of the identity system and should be used with all communications produced by the university. The following guidelines apply when using the signatures.

RESERVED ZONE

Signatures have a strict relationship to the logo, always appearing to the right (figure 35). Signatures adhere to the clear zone, and are always placed "2u" to the left of the logo in the reserved zone.

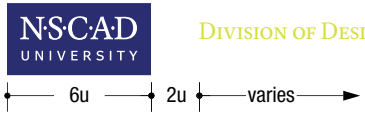


FIGURE 35 Signature clear space.

TAG LINE

The official university tag line is *Advancing the visual arts*. Although not always necessary, it is typically used when a document is produced by the university, but not associated with any specific service, facility, office or division (figure 36). The tag line always appears in Granville italic.

FIGURE 36 Tag line signature.

UNIVERSITY SIGNATURES

The primary function of the university signature is to identify a specific unit (division, office or facility) within the university. Some signatures serve a secondary purpose of communicating general contact information. Signatures are classified as full or partial.

FULL SIGNATURE

The full signature identifies an organization within the university and communicates general contact information. (figure 37)

FIGURE 37 Full signatures, using a variety of contact information combinations.

The general contact information is limited to any combination of telephone number, fax number and generic e-mail. It may include some or all of this information, depending on space and use. A full list of university units and e-mail addresses can be found in Appendix A.

The full signature may only appear as two lines where the first is reserved for the unit within the university and the second for contact information.

PARTIAL SIGNATURE

The partial signature communicates an organizational unit within the university, and may appear either in a single line or 2 stacked lines (figure 38).

FIGURE 38 Above is the single-line signature, followed by a stacked signature.

For most applications, the partial signature is all that is required. Contact information appears elsewhere on the document. Partial signatures may only appear on one or two lines. A full list of university units and e-mail adresses can be found in Appendix A.

COLOUR

The signature appears in green for multiple colour documents, and purple or black for single colour documents. (figure 39)

FIGURE 39 Typical colour combinations for signatures.

CORRECT USE OF SIGNATURES

Proper use and placement of the logo signature combination is key to the strength of the visual identity system and any misuse contributes to the weakening of the identity. The signature does not have to be large to be effective—but it should have ample space around it for legibility and integrity.

The logo signature combination should be displayed in a reasonably prominent, but not necessarily dominant, location (figure 40).

FIGURE 40 Typical use of tag line signature.

When signatures break to two lines, make the signature as compact as possible. (figure 41)

FIGURE 41 A break before the word 'and' reads well.

ADDRESS BLOCK

Occasionally an address block replaces the signature. All the same rules apply regarding clear space and colour (figure 34).

FIGURE 42 Address block in place of a signature.

IMPROPER USE

Never use a headline or a document title in the signature position (figure 43).

FIGURE 43

Only use the offices, divisions, services, and facilities identified in Appendix A. No other information may appear with the partial or full signature (figure 44).

FIGURE 44

No typeface other than *Granville Small Caps* or *Italic* may be used, even if a tertiary typeface is employed for the primary face of the document (figure 45).

FIGURE 45 Examples of improper signature typefaces: a tertiary typeface, Clarendon (top); Granville Regular instead of Granville Small Caps (middle); Duke to instead of Granville Small Caps (bottom).

SIGNATURE CONSTRUCTION

Signatures always appear to the right of the NSCAD University logo in the reserved zone. Always align the baseline of the signature with the baseline of the logo text (figure 46). The logo and signature are always spaced "2u" apart (figure 47). The signature may be split onto two lines, and in many cases, it is desirable to do so.

The full signature may use a maximum of THREE of the following elements: direct telephone number, fax number, e-mail address or university web site address.

FIGURE 47 Address block.

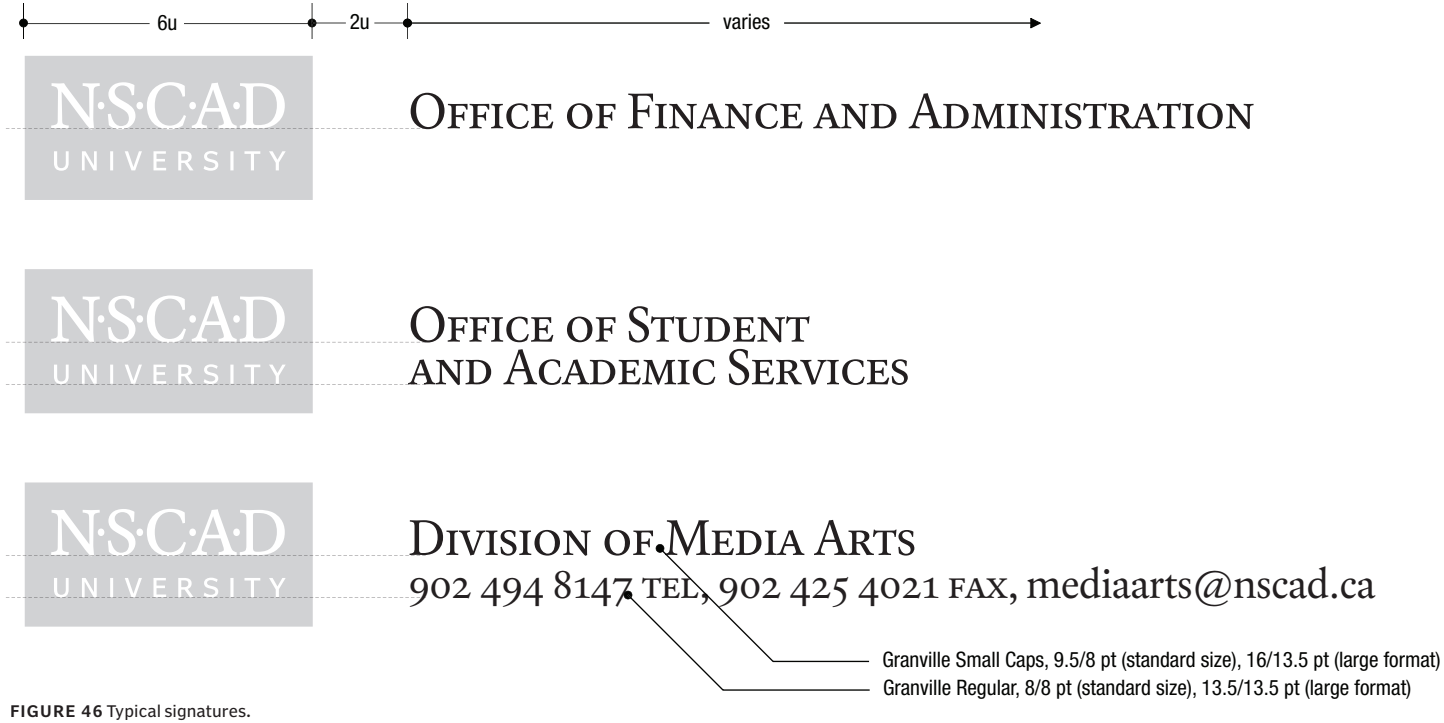


FIGURE 46 Typical signatures.

Colour reproduction

When printing in colour, you have several options for logo representation, depending on your available inks. The preferred colour for the logo is always purple (Pantone 2756). The preferred colour for the signature is always green (Pantone 390). The purple logo/green signature combination is always the optimum choice, although due to the limitations of one or two colour print jobs, other colour combinations may be necessary.

FIGURE 48 Pantone, widely used by designers, is the industry standard colour specification for printer colour reproduction. Many image editing and illustration programs allow you to specify colour by its Pantone number.

FIGURE 49

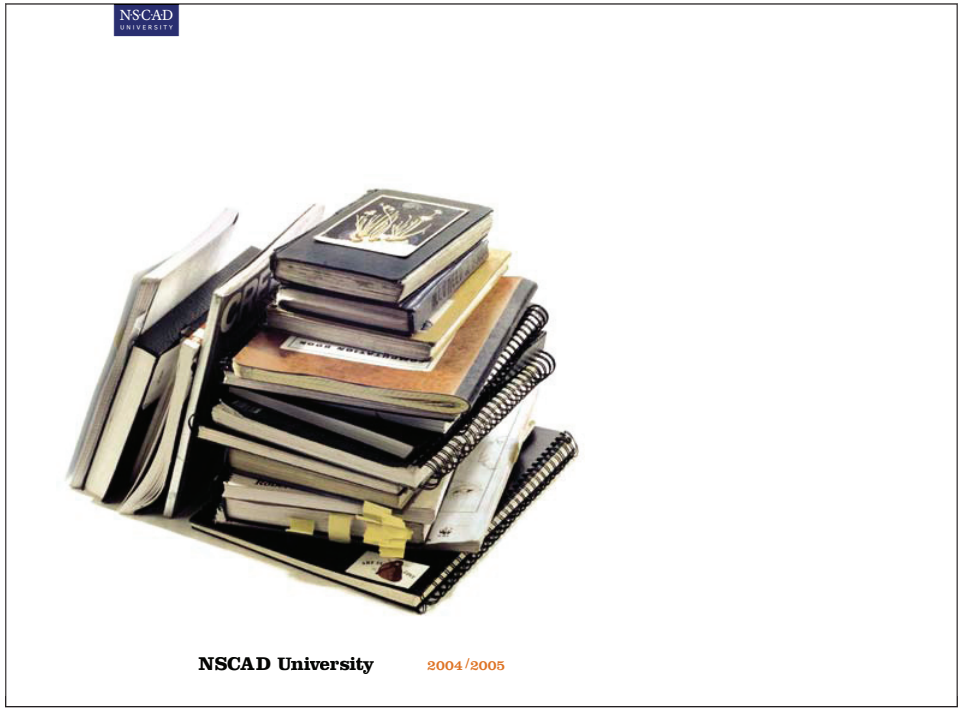


FIGURE 50

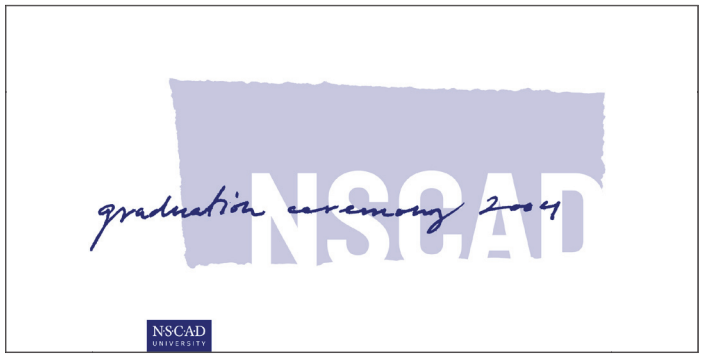


FIGURE 51

FIGURE 52

ONE COLOUR DOCUMENTS

With only one colour in your print job, your logo and signature must necessarily be in that colour. The preferred colour for both the logo and signature is purple (Pantone 2756). Black is the other allowed option for the logo and signature. Another colour may be used if purple or black are not appropriate, but that colour must be distinct from NSCAD's official purple and green.

FIGURE 52 Approved one colour palette options.

NO. OF COLOURS	COLOURS IN PIECE	LOGO COLOUR	SIG COLOUR	STATUS
One colour	Purple	Purple (2756)	Purple (2756)	Preferred
One colour	Black	Black	Black	Allowed
One colour	Other	Other	Other	Acceptable only if purple or black not available, and only if colour used is visually distinct from NSCAD purple or green

TWO COLOUR REPRODUCTION

In a two-colour piece, the preferred combination is a purple logo with a green signature. If green is not one of the available colours, a purple logo with a purple signature is allowed. If purple is not available, but black is; then a black logo and signature is allowed. These options represent the full range of two-colour representations – no other combinations or colours are permitted to represent the logo and signature.

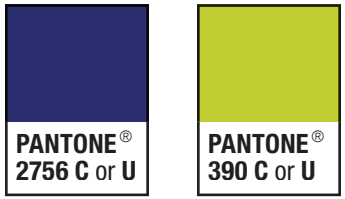


FIGURE 53 Approved two colour palette options.

NO. OF COLOURS	COLOURS IN PIECE	LOGO COLOUR	SIG COLOUR	STATUS
Two colours	Purple+green	Purple (2756)	Green (390)	Preferred
Two colours	Purple+black	Purple (2756)	Purple (2756)	Allowed
Two colours	Green+black	—	—	*Colour combination not permitted*
Two colours	Purple+other	Purple (2756)	Other	Acceptable if colour used is distinct from NSCAD green
Two colours	Other+black	Black	Black	Allowed
Two colours	Other+green	—	—	*Colour combination not permitted*
Two colours	Other+other	Dominant	Secondary	Occasionally permitted.

FULL COLOUR CMYK REPRODUCTION

When the print job is four-colour process, the preferred choice is always purple for the logo and green for the signature. Purple for both the logo and the signature is allowed, but not preferred.

FIGURE 54 Approved four colour mixes for use in four colour reproductions. Note: these colour combinations are not the standard cmyk breakdowns for Pantone colours.

NO. OF COLOURS	COLOURS IN PIECE	LOGO COLOUR	SIG COLOUR	STATUS
Four (CMYK)	CMYK	Purple	Green	Preferred
Four (CMYK)	CMYK	Purple	Purple	Allowed
Four (CMYK)	CMYK	Black	Green	*Logo signature combination not permitted*
Four (CMYK)	CMYK	other	other	*Logo signature combination not permitted*
Five+ (CMYK)	CMYK + spot(s)	Purple (2756)	Green or (390)	Preferred
Five+ (CMYK)	CMYK + spot(s)	Purple (2756)	Purple (2756)	Allowed

SCREEN, FILM/VIDEO AND WEB PAGE RGB COLOUR

The only permitted colour combination for on-screen use is purple for the logo and green for the signature.

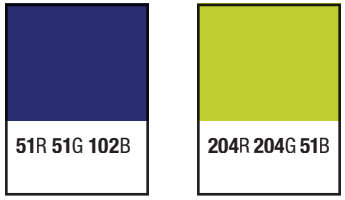


FIGURE 55 Approved RGB colour mixes for use in web graphics.

NO. OF COLOURS	COLOURS IN PIECE	LOGO COLOUR	SIG COLOUR	STATUS
RGB	RGB	Purple	Green	Only permitted option
RGB	RGB	other	other	*Not permitted*

TYPOGRAPHY AND TINTS

When using tints of the official colours, you must ensure that any typographic information appearing on a tint has proper figure ground contrast. When using typography on a background of the same colour, no text shall appear on a tint darker that 50%. When using white, or reversed, typography the tint must 60% ink or darker. Purple typography can appear on solid, or any tint of, green.

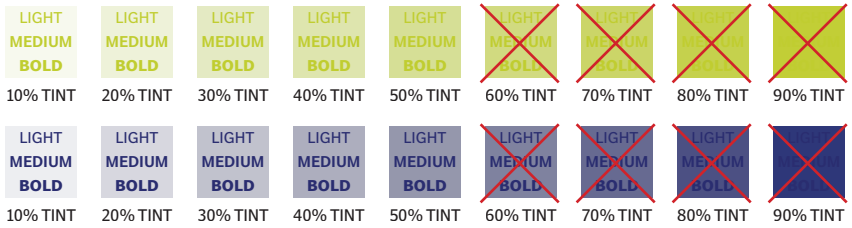


FIGURE 56 Approved background tints for spot colour reproduction with solid (100% ink) typography.

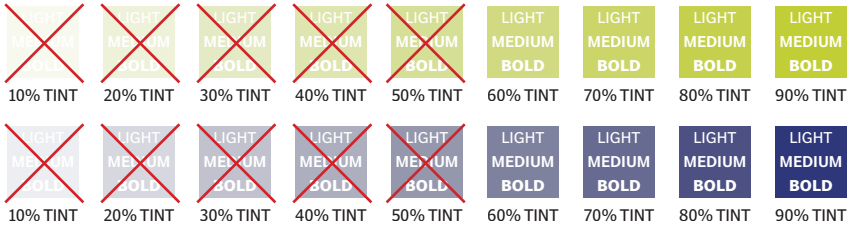


FIGURE 57 Approved background tints for spot colour reproduction with white typography.

Typography

Three typefaces (fonts) were commissioned to represent NSCAD University. The typefaces—a serif, a sans serif, and a symbol font—provide the expressiveness and flexibility necessary for the majority of the institution's needs. When used in conjunction with the university logotype, they will reinforce the identity system.

Granville is the primary typeface of the NSCAD logo, and shall be used chiefly for signatures, address blocks, and the text face for most communication. It was crafted for maximum legibility and economy of space.

Duke was developed as a secondary face to complement Granville. It was crafted to be legible at very small sizes.

NSCAD Symbol is a font that contains various check boxes, radio buttons, and bleed and non-bleed logos.

DUKE AND GRANVILLE

Granville comes in nine weights and styles, and Duke comes in three.

Granville regular, *italic*, SMALL CAPS, and expert
Granville **semibold**, ***semibold italic***, and **expert**
Granville **bold**, and **expert**

Granville expert regular, and *italic*
Granville **expert semibold**, and ***semibold italic***
Granville **expert bold**

Duke light, *light italic*, **medium** and **bold**

EXCEPTION TO THE RULE

Although Duke and Granville are the principal faces of the institution, there are times when communications may require a typographic approach that cannot be achieved by these two typefaces.

Whatever the typographic solution, it should always be clear that the communications are from NSCAD University. At a minimum, all communication will have the university logotype, and a signature (always in Granville). Other typefaces may be employed from time to time.

FONT LICENSING

The university has a site license for Macintosh and PC copies of the Duke and Granville fonts for administrative, faculty and staff computers. These are not to be shared openly. However, these fonts may be distributed to service bureaus, such as printers, when producing documents for the institution. These typefaces should be available on all faculty and staff computers. Check with Computer Services to arrange installing fonts if they are not installed on your computer.

Granville is the primary face for NSCAD University.
It has many **weights**, and *styles*.

Duke – the complementary font – is the secondary face.
It comes in a light, *light italic*, **medium** and **bold**.

NSCAD Symbol contains graphic elements for various uses.

□■○● ■□○● ①②③❶❷❸

NSCAD UNIVERSITY NSCAD UNIVERSITY NSCAD UNIVERSITY

Editorial style guide

Consistent and careful use of language helps project a professional image, and imbues documents with a greater sense of authority. This section deals with general style guidelines as well as issues specific to NSCAD University, and is followed by a sub-section specific to good typographic practice.

The guidelines in this section are based largely on the *Chicago Manual of Style* (ISBN 0226104036, or NSCAD library non-circulating collection, call number LB 2369 C478 1982).

ABBREVIATIONS

Academic degrees require periods, i.e. M.F.A, B.Des., etc. The exception to the rule is when degrees are set in small caps (periods may be used but are not required,) e.g. MFA, B DES, etc.

NSCAD always appears without periods, and is never set in SMALL CAPS.

Lowercase abbreviations always require periods, i.e. b.t.u., m.p.h., a.m. etc., unless set in small caps: 400 BC, 9:00 AM.

ACADEMIC DEGREES

Degrees are not capitalized when spelled out, e.g. undergraduate degree, master's degree.

An apostrophe is used in "master's degree" but not in "master of fine arts."

Academic degrees are written with periods, e.g. M.F.A., B.Des., etc., unless set in small caps, e.g. MFA, B DES, etc.

ALUMNI

Use alumnus to refer to a man who has attended the university, or alumni in plural form. When referring to a woman use alumna, or alumnae in plural form. A mixed gender group is referred to as alumni.

BODY COPY

The body copy of correspondence is laid out in *block style*, meaning that all lines are flush left and ragged right.

In correspondence, paragraphs are separated by double paragraph returns, and the lines of paragraphs are not intented.

CAPITALIZATION

In accordance to the *Chicago Manual of Style*, sentence case is used for all parts of a document, including titles and headings. Hence, the first letter of a sentence is capitalized, along with any acronyms and proper nouns. For example, a heading should read "Undergraduate application for admission to Nova Scotia College of Art and Design," not "Undergraduate Application for Admission..."

Some entities *do* need capitalization, including: NSCAD University, but do not capitalize university when it is used in a sentence, even when directly referring to NSCAD. Correct usage: "NSCAD University is a university of the visual arts. There are many areas of specialization at the university, within the visual arts."

If an entity has a formal existence within the organizational structure of the institution, its name should be capitalized, e.g. "Division of Design." Entities that don't have a formal institutional title (i.e. textiles department) should be lowercase.

Facilities and service centres should be capitalized (i.e. Multimedia Services, Writing Centre), however, services provided should be lowercase (i.e. financial aid, counselling).

If appearing at the beginning of a title or heading, words such as "the" and "a" should be capitalized.

The word "room" should be capitalized when used to designate a specific room, such as Bell Auditorium, Room N400.

Semesters need not be capitalized, e.g. fall semester or fall 2005.

CONTACT NUMBERS

Telephone and fax numbers are separated with spaces, i.e. 123 456 7890. Parentheses are not used to set off the area code, nor are dashes or periods used to seperate the number.

The numeral 1 is not included in front of long distance numbers.

COURTESY COPY (CC)

The initials "c.c." are used to indicate courtesy copy, followed by a colon and the names of recipients (formatted as first initial, period, last name), separated by commas and ordered alphabetically: c.c.: J. Doe, R. Smith.

DATES

When referring to calendar dates, the alphanumeric is used. Dates are written as January 1, 2005 not January 1st, 2005 or January first, 2005.

Decades and centuries are spelled out in lowercase letters (the fifth century, the eighties and nineties) unless decades are identified by their centuries, in which case they become: the 1880s and 1890s (not "...the 1880's..." or "...and '90s...").

EMPHASIS

When adding special emphasis to words in a document, italics type is used or CAPS in the regular weight. Bold is reserved for headings and subheadings only. The only exception to this rule is when emphasizing messages relevant to the health or wellbeing of the university community.

ENCLOSURES

The notation "Encl." is used to indicate that the envelope contains one or more documents.

The notation is always followed by the name(s) of documents enclosed, for example:
Encl.: Letter of agreement.

MONEY

In text, figures with round dollar amounts don't need ".00"e.g. $5, not $5.00. In tables, keep the ".00".

OFFICES AND TITLES

In text or prose, names of staff are constructed: Name, rank and qualifier (if required), then office, For example:
Jane Doe, Coordinator Communications, Office of Advancement.

Names of faculty are constructed: Name, rank, expertise in parentheses, division. For example: John Doe, Associate Professor (Film), Division of Media Arts.

See Appendix A for more detailed examples of titles. Also consult the specific section in this document when setting titles and/or offices for letterheads and business cards.

PERIODS

Periods at the end of sentences are followed by a SINGLE space only. The practice of double spacing after a period comes from the days of the typewriter, and is unnecessary when using a computer.

SMALL CAPS

Small caps are used for main document titles, i.e. Memorandum or Application form. They may also be used for acronyms and letters in postal codes.

However, NSCAD is always set in full caps.

VICE-PRESIDENT

Always hyphenate the title "vice-president".

When referring to a specific individual or office, both "V" and "P" are capitalized, for example: "Vice-President Jane Doe was the first vice-president to...".

NOMENCLATURE

For the sole purpose of organizing this document, the following groups have been identified.

DIVISIONS

Division of Continuing Studies
Division of Craft
Division of Design
Division of Fine Arts
Division of Foundation
Division of Historical and Critical Studies
Division of Media Arts

School of Undergraduate Studies
School of Graduate Studies

OFFICES (ADMINISTRATION)

Office of Academic Affairs and Research
Office of Advancement
Office of Finance and Administration
Office of Student and Academic Services
Office of the President

GOVERNANCE

Office of Governance

STUDENT AND ACADEMIC FACILITIES

Library
Student Art Store
Wood Shop
Metal Shop
Photo Services
Design Print Services
Multi Media Services
Service Centre
Computer Services

STUDENT AND PUBLIC SERVICES

Anna Leonowens Gallery
NSCAD University Press

Typographic style guide

APOSTROPHES

Do not use to pluralize abbreviations or numerals (MPS, 1970s) except where ambiguity is likely to arise: e.g. the a's in a font. (If using small caps a thin space may be inserted before the s.) Use as: '89, not '89. Never use the foot mark (') as an apostrophe.

AMPERSANDS

An ampersand generally should only be used when part of an organization's formal name, e.g. *AT&T*, or *Thompson & Green*.

Ampersands are not used to describe offices or divisions within the university, e.g. Office of Finance and Administration, not Office of Finance & Administration.

BOLDFACE

Bold, semi-bold, and medium faces do have their value. Sparingly used, they can be effective in headlines, or in subtitles on a page. However, they should not be used in the body of a text to replace the use of the italic face.

CAPITALS

Words in full capitals should not appear within text settings; small caps are preferred. Full capitals may be used in headings. Words in capitals should always be visually letterspaced.

COPY INTERPRETATION

Underlined words or passages in the copy will be set in italics unless specified otherwise. Underlined words or passages within italic settings will be set in roman (regular). Words with double underlines will be set in small caps, if available. Italic or semibold may be used for emphasis, but only where really necessary.

DASHES AND HYPHENS

The en-dash "–" should be used as the dash character in most situations. A double hyphen "--" should be replaced by an en-dash. The en-dash is accessed on the Mac by pressing option and hyphen simultaneously, and on the PC by hitting ctrl, alt and the dash symbol on the upper right-hand corner of the number keypad.

ELLIPSIS

A character consisting of three dots (...), a mark of omission preceded and followed by a word space. Usually no other punctuation is required.

FIGURES

In text, descriptive numbers of one hundred and under should be spelled out, except when they refer to specific sequences or references: e.g. *The book had eighty pages and on page 65...*

A hundred or a thousand should be spelled out. If a sentence begins with a number it should be spelled out.

Dates should be printed as: April 12, 1896. Exceptions may be made in descriptive matter, display settings, invitations or legal documents.

Times should be set without punctuation: 10:30 am, not 10:30 a.m.

In dates, use the fewest possible figures, 1977–8. Where the word 'from' precedes the first figure do not use an en-dash but spell out: e.g. from 1929 to 1932, not, from 1929–32.

Percent should be spelled out where it occurs singly in text matter. In all other cases % should be used.

When figures are preceded by a dollar sign and there are no cents, the decimal point and zeros may be omitted.

FOOTNOTES

References in the text to footnotes should be made using superior figures. Use full figures, not superior figures, for numbering of the footnotes themselves. Footnotes should normally be set one or two points smaller than the text, depending on the typeface.

HYPHENATION AND JUSTIFICATION

A hyphen "-" should only be used to break compound (part-time) and hyphenated words or to indicate that part of a word at the end of a line will be carried over to the next line. Leave at least two characters behind and take at least three forward. Avoid using more than three hyphenated lines in a row.

A word should not be broken at the bottom of a page or at the end of a column or the last full line of a paragraph.

Do not divide names of persons or companies and, if possible, do not separate first names or initials from last names.

Break words so the part left at the end of the line suggests the whole word: e.g. starva-tion, not star-vation. Avoid divisions that may confuse or alter the meaning: e.g. exact-ing, not ex-acting.

Do not hyphenate numerals or one-syllable words.

Avoid hyphenation in headlines or display settings.

INDENTS

The first line of the first paragraph, or of any paragraph following a heading, subheading or line space should not be indented. All following paragraphs should be indented at least one em of the type size. If indents are used to indicate new paragraphs do not use extra leading between paragraphs.

ITALIC

Used for references to book titles, magazines and periodicals, plays, operas, ballets, films, radio and television programs, works of art, and the names of ships. The definite or indefinite article: e.g. *The* should be italicized if part of the title.

PARENTHESES AND BRACKETS

Parentheses ( ) are used to indicate author's explanations, insertions and references. Square brackets [ ] should be used for references to other works, source material or editorial comments. If parentheses occur within parentheses, the inner pair should be square brackets and the outer pair should be curved.

PERIODS

Never use double spaces after the period or other punctuation, except when using mono-spaced fonts (Courier, for example). Minimize the use of the period after the following abbreviations and contractions: *Ave Co Dr Inc Messrs Mr Mrs No St 8vo am pm*.

PULL-OUT QUOTATIONS AND EXTRACTS

If possible, extracts should begin flush left, with subsequent paragraphs indented one em of the text size. Spacing between the text and pull-out material should be either a full line space or a half line space. Pull-outs and extracts usually do not require quote marks.

QUOTATIONS

Use double quotes outside and single quotes inside for quotations within quotations. Where long extracts are indented or set in a smaller point size, quote marks are not neccessary.

Punctuation marks at the end of a quoted passage must be inside the quotation marks if they belong to the quotation, otherwise outside. When isolated words or incomplete sentences are quoted, the punctuation mark is placed outside the quotes. Exceptions are the question mark and the exclamation point, which are placed inside the quotes if they belong to the quotation.

Never use the foot (') or inch marks (") for quotation marks.

SMALL CAPITALS

Small capitals are used to give more emphasis to a word or sentence than may be conveyed by using italics. They can also be used for chapter headings and running heads. Use small capitals, without periods, in text setting for degrees (BA LLD MA PHD), abbreviations (CBC RCMP USA), and for Roman numerals (George V, Chapter X, Richard III). Small caps should be letterspaced.

TABLES

Treat tables as text to be read. Do not use unnecessary horizontal rules and avoid using vertical rules all together. All text should be set horizontally, avoid setting column heads vertically.

Use the correct tab settings. Align on the decimal if the figures are decimal; otherwise figures should align on the right.

WORD SPACING

All text composition should be as closely word-spaced as possible. Letter combinations that create unsightly gaps in words should be kerned to get a better fit. Text settings of roman and italic lower-case should not be letterspaced or tracked open.

On ragged-right settings it is even better to break words than have overly uneven line endings. The space between words should never be greater than the space (leading) between lines.

Auxiliary marks

25 Service marks

28 Service mark signatures

Service marks

The university's identity system allows for the use of secondary marks that brand particular student and public services that have an institutional and or community reach. Currently, they are Continuing Studies, Anna Leonowens Gallery, and the NSCAD University Press. As future services are identified and developed, and current ones refined, the need for standards becomes imperative. Auxiliary service marks are used to identify the provider and to indicate a relation to the university.

Not every service should have its own mark. If there are additional questions, please contact:
Coordinator Communications,
Office of Advancement
communications@nscad.ca, or 902 494 8244

PROPORTION

Service marks must fit seamlessly into the system. They shall never appear on a page alone, and must always be associated with the university, through colour, typography, and association with the university logo (figures 58 and 59). When presented on the same page (letterhead, business card, advertisements, web page, etc.) the marks shall never appear larger than the university logo (figure 58). Therefore the placement and size of service marks will be based on the proportions of the NSCAD University logotype. (figure 60). Once the service mark has been established on a page however, it may be used as a graphic element, provided it does not detract from the university logo (figure 59).

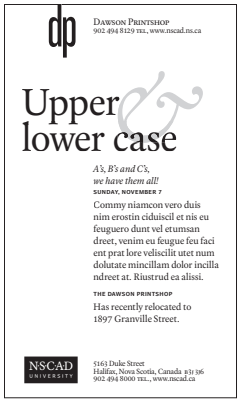


FIGURE 58 Typical uses of a service mark

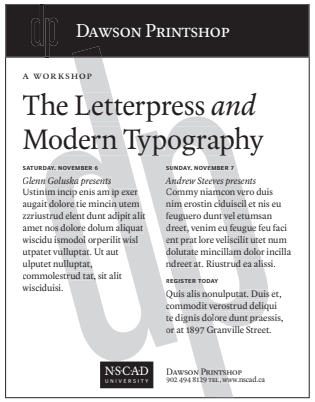


FIGURE 59 Typical uses of service marks and watermark.

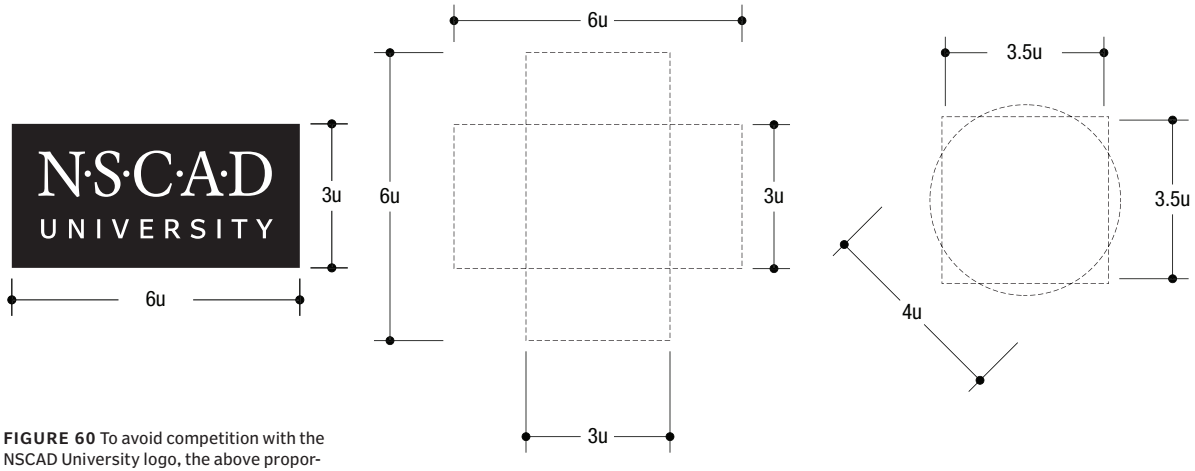


FIGURE 60 To avoid competition with the NSCAD University logo, the above proportion guidelines have been developed.

RECTANGULAR MARKS

For service marks that could be described as more rectangular than circular or square, the proportion to be used is “3u” in one dimension and not to exceed “6u” in the other (figure 61).

CIRCULAR OR SQUARE MARKS

For service marks that could be described as more circular or square, the proportion to be used is not to exceed “3.5u” by “3.5u” for a squarish logo, or “4u” in diameter for a more circular mark (figure 62).

COMBINED

Service marks may be closely stacked, but in general this lock-up should be avoided. If logos are to be stacked, the NSCAD University logo must appear on top of the service mark, and the service mark can be no taller than the NSCAD University logotype in the vertical dimension (figure 63). Side by side lock-ups are not permitted. Additionally, a stand-alone mark must be developed (figure 64).

NOTE

The Dawson Printshop, Anna Leonowens Gallery, and Continuing Studies marks in the figures at right represent examples created for the purposes of this document.

The NSCAD Press mark has been reworked to match the new standards.

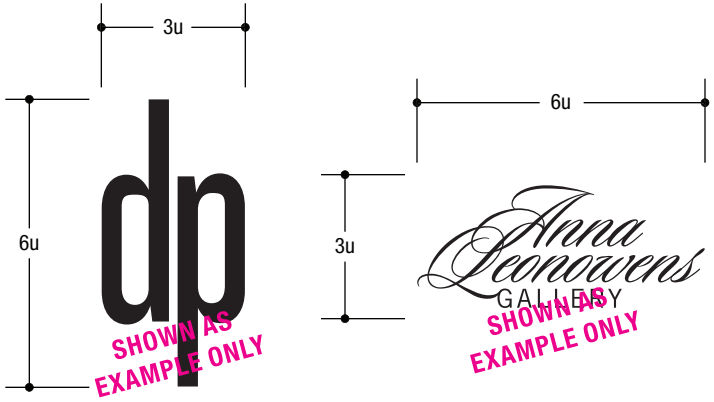


FIGURE 61 Typical rectangular service marks.

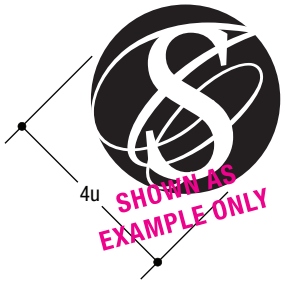


FIGURE 62 A typical circular service mark.

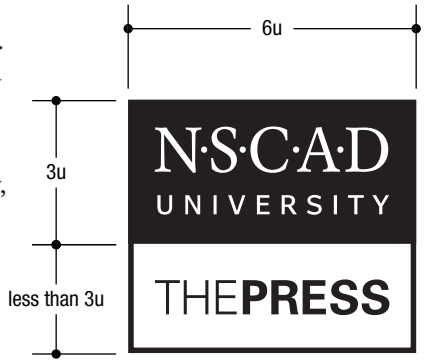


FIGURE 63 A unique example of a stacked service mark.

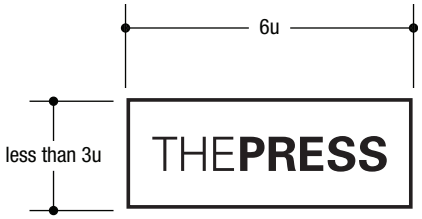


FIGURE 64 Stand alone mark.

SERVICE MARK PLACEMENT

Service marks that appear on the same line as the university logo (letterhead, for example) should always be centered vertically to the logo (figure 65). The vertical relationship of the signature and service mark always relates to the university logo (whether it appears on the same line or not.) Further explantion can be found in the following Service Mark Signatures section.

FIGURE 65 Typical rectangular service marks.

Service mark signatures

SIGNATURES

There are three types of service mark signatures:

- primary signature
- secondary partial signature
- secondary full signature

FIGURE 66 Primary signature and service mark combination.

FIGURE 67 Secondary partial signature and service mark combination.

FIGURE 68 Secondary full signature and service mark combination.

PRIMARY SIGNATURE CONSTRUCTION

Use of the primary signature should be reserved for limited occasions when the secondary signature does not have enough impact.

The service mark and signature are always centered vertically measured against the cap-height. The cap height of the signature is "1.5u". For all standard applications, the signature is 20 points. For large formats, the signature is 33 points. The service mark and signature are always spaced "2u" apart (figure 69).

SECONDARY SIGNATURE CONSTRUCTION

For most applications, use the secondary signature. The placement of the service mark and signature have a strong relationship to the NSCAD University logotype. Always align the baseline of the signature with the center of the service mark (which is based on the placement of the word "NSCAD" in the university logotype). The service mark and signature are always spaced "2u" apart. The vertical relationship of the signature and service mark relates to the university logo, whether it appears on the same line or not (figure 70).

SECONDARY FULL SIGNATURE CONTENT

As part of the address line, the secondary full signature may use a maximum of three of the following elements:

- direct telephone number,
- fax number,
- e-mail address,
- university web site address.

FIGURE 69 Primary signature and service mark relationship.

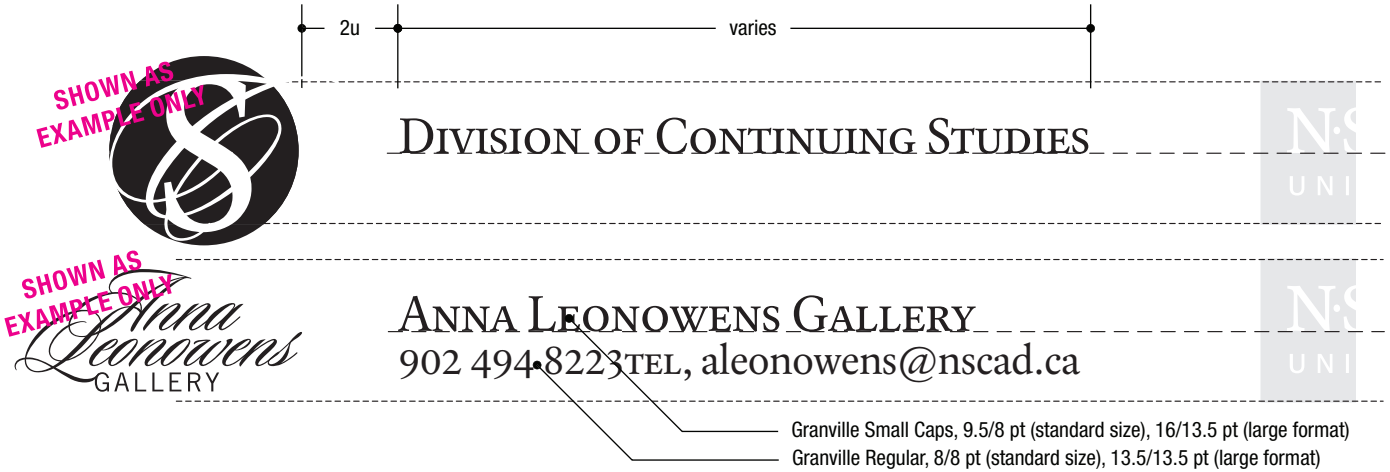
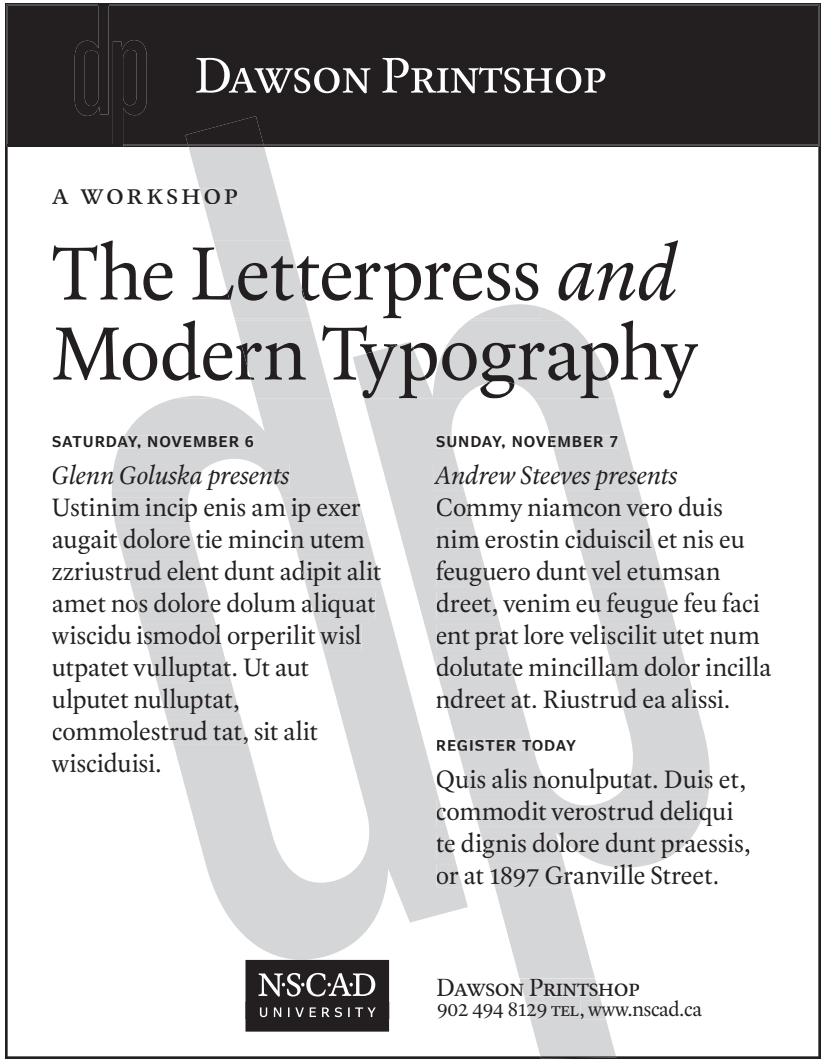


FIGURE 70 Secondary signature and service mark relationships.

PROPER USAGE

The following illustrate typical uses of the primary and secondary signatures.



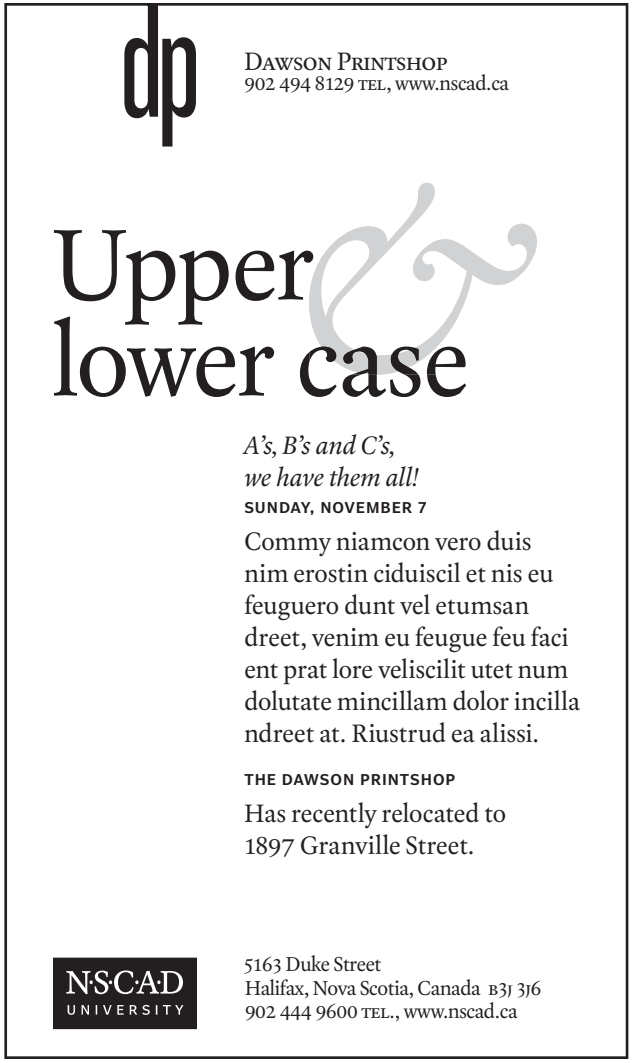


FIGURE 71

IMPROPER USE

The service mark and the logo never appear directly next to each other without a signature separating them (figure 72).

If the domain is to be used in the address line, it shall ONLY reference www.nscad.ca (figure 73).

The address line of the signature never contains more than four elements (figure 73).

No typeface other than Granville is allowed for the signature (figure 74).

FIGURE 72

FIGURE 73

FIGURE 74

The NSCAD crest

The NSCAD crest

THE CREST

The Nova Scotia College of Art and Design crest is primarily used to identify and authenticate documents of legal significance (degrees, legal documents, transcripts, matters of governance, etc.). The crest is also used on presidential and governace stationery. It may be used on other materials, but only at the discretion of the Board of Governers.

There are two official versions: a primary crest for stationery; and a secondary crest for seals and other legal applications.

FIGURE 75 The primary crest (left), and the secondary crest (right).

PROPORTION

The size of the crest was determined by the proportions of the NSCAD University logotype (figure 76).

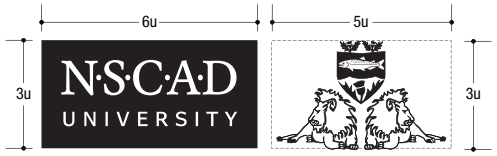


FIGURE 76 Proportional relationship of NSCAD University logotype to Nova Scotia College of Art and Design Crest.

USAGE

The crest should NEVER be substituted for the NSCAD University logotype, or appear without the university logo. The crest shall never appear on a page alone, and must always be associated with the university, through colour, typography, and association with the university logo (figure 76). When presented on the same page (letterhead, business card, etc.) the crest shall never appear larger than the university logo (figure 77).

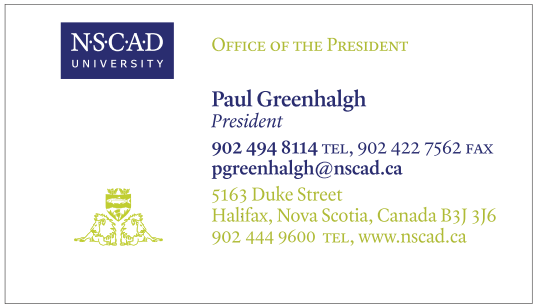


FIGURE 77 Proportional relationship of NSCAD University logotype to Nova Scotia College of Art and Design Crest.

Applications

The NSCAD University identity system is extremely flexible and is adaptable to any number of applications. This section details the use of the system for specific applications.

35 Standard business card
39 Envelope
40 Formal letterhead
43 Executive letterhead
46 Informal letterhead
49 Memorandum
51 Press release
54 Information sheet
57 Official form
60 Informal form
63 Job Posting

Standard business card

PURPOSE

A standard business card.

TEMPLATE NAME

business_card.aid (Adobe InDesign)

DETAILS

Dimensions: 3½" × 2"
Colour: two colour offset, single sided (2/0).

ELEMENTS

A LOGO AND SIGNATURE BLOCK
Business cards always have the university logo and a signature. A full list of administrative and academic units can be found in Appendix A.

B PERSONAL INFORMATION
Degrees and certifications may be included (PH D for instance) after the full name and are set in Granville SMALL CAPS. A title must be included for each individual. Titles generally do not include the name of the office—a full list of administrative and academic titles can be found in Appendix A. This design can accommodate multiple titles (figure 01).

C PERSONAL CONTACT
Each business card includes:
- direct telephone number,
- fax (direct number or service center number),
- personalized email address.

Business cards can accommodate additional information like a mobile number (figure 02). Always start the direct telephone line and the email on its own line. The direct line and email only are set in semibold.

D GENERAL CONTACT
Each business card always includes:
- general address,
- general contact number,
- www.nscad.ca.

A
B
C
D

FIGURE 78

FIGURE 79

FIGURE 80

Two-sided business card

PURPOSE

Occasionally, a business card contains additional information, in which case it appears on the reverse side.

TEMPLATE NAME

business_card.aid (Adobe InDesign)

DETAILS

Dimensions: 3½" × 2"
Colour: two colour offset, double sided (2/1).

ELEMENTS

The front side of the card is formatted following the standard business card guidelines.

E ADDITIONAL INFORMATION
The reverse side of a business card may include, but is not limited to:
- alternate street address,
- hours of operation.

FIGURE 81

FIGURE 82

Presidential and governance cards

PURPOSE

Business cards for the university president and for governance are different from other university business cards. They include the university seal and are steel engraved.

TEMPLATE NAME

business_card.aid (Adobe InDesign)

DETAILS

Dimensions: 3½" × 2"
Colour: two colour steel engraved, single sided.

ELEMENTS

The front side of the card is formatted following the standard business card guidelines with the exception of the following elements.

F UNIVERSITY CREST
The crest is centered along the horizontal of the university logo and centered vertically to the general address block.

F

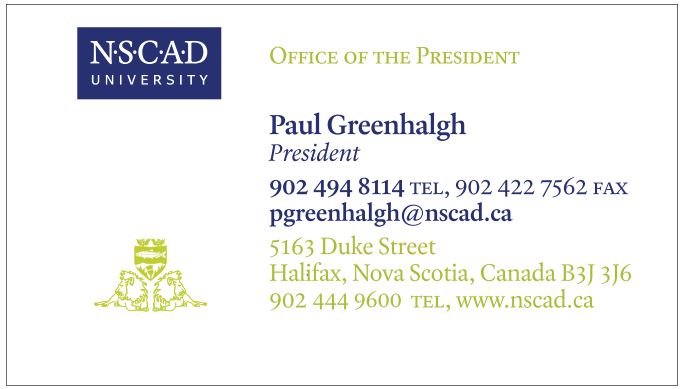


FIGURE 83

Service marks and business cards

PURPOSE

Business cards for Anna Leonowens Gallery, Continuing Studies and The NSCAD Press include their service marks.

TEMPLATE NAME

business_card.aid (Adobe InDesign)

DETAILS

Dimensions: 3½" × 2"
Colour: two steel engraved offset, single sided.

ELEMENTS

The front side of the card is formatted following the standard business card guidelines with the exception of the following elements.

G SERVICE MARKS FREE ZONE
Service marks appear in the free zone. The size of the mark must follow the standards set forth in the Section C: auxiliary marks. Note: Only the NSCAD Press may appear directly below the university logo.

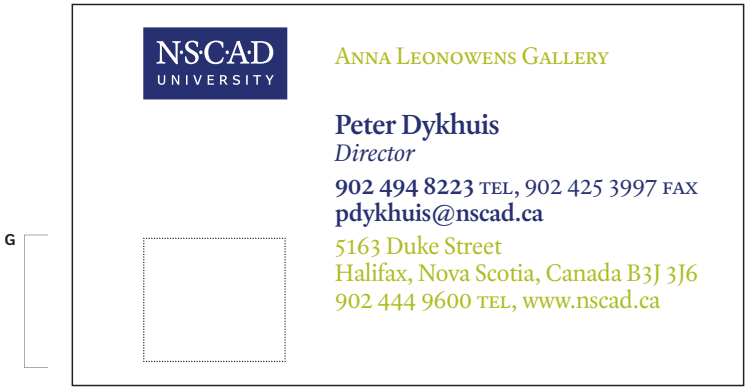


FIGURE 84

Envelope

PURPOSE

A standard #10 envelope, offset printed in two colours with the university logo, originating office and university contact information. The recipient's address is laserprinted onto the envelope.

TEMPLATE NAME

envelope.doc (Microsoft Word 2004)
envelope.aid (Adobe InDesign)

DETAILS

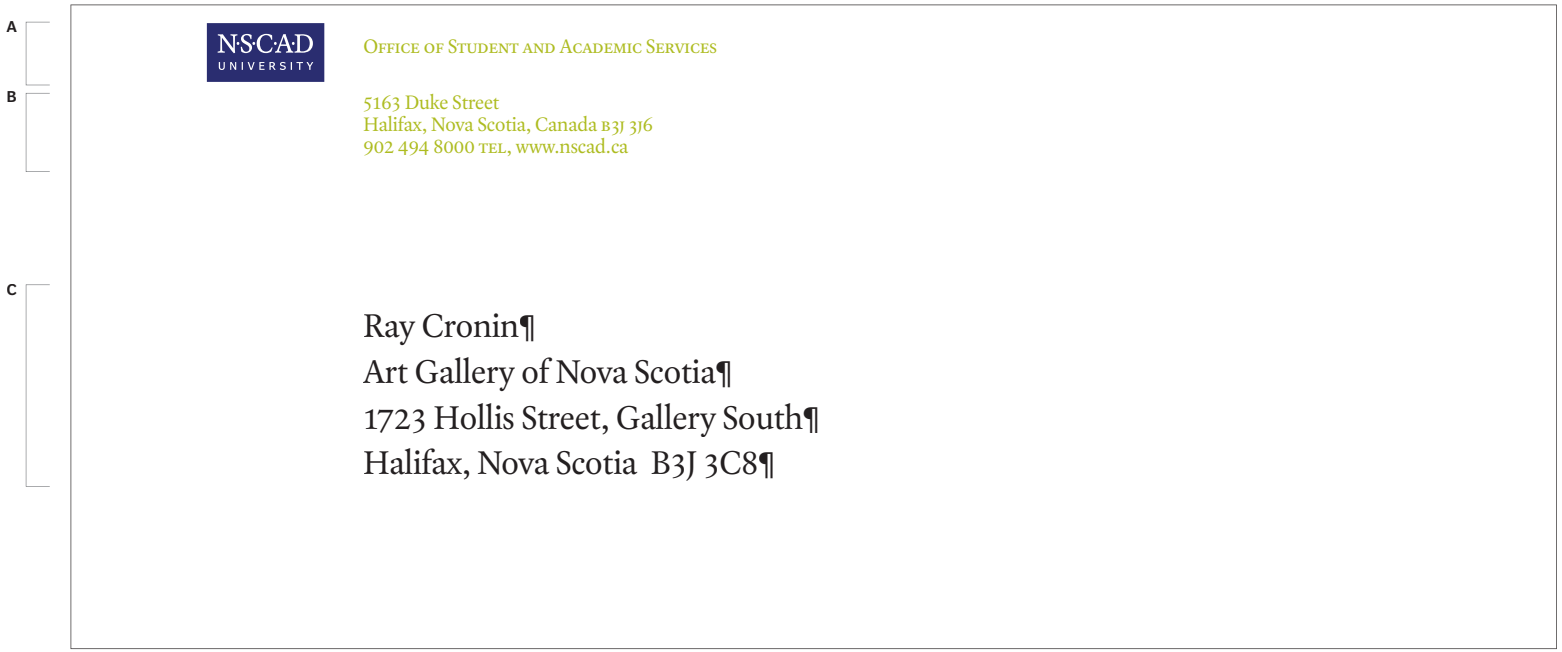
Dimensions: 4⅛" × 9½"
Colour: Two colour offset, single sided (2/0), with black laser overprint.

ELEMENTS

A HEADER
Identifies the university and originating office.

B ADDRESS
Contains the university's *general* contact information only.

C RECIPIENT
The recipient's information is formatted as shown in the example below. In order for the envelope to be computer sorted, the postal code must appear on the line below the province, or be separated by two spaces from the province. Additionally, it must appear at least 15 mm from the bottom of the page, and no higher than 41 mm. The recipient's information is aligned with the address block.



Formal letterhead

PURPOSE

For formal, outgoing correspondence. This form of communication will be laserprinted onto an offset (two colour) letterhead.

TEMPLATE NAME

formal-letterhead-master.doc (MS Word 2004)
formal-letterhead-master.aid (Adobe InDesign)

DETAILS

Dimensions: 8½" × 11"
Margins, left and right: 1⅜"
Colour: two colour offset, single sided (2/0), with black laser overprint.

ELEMENTS

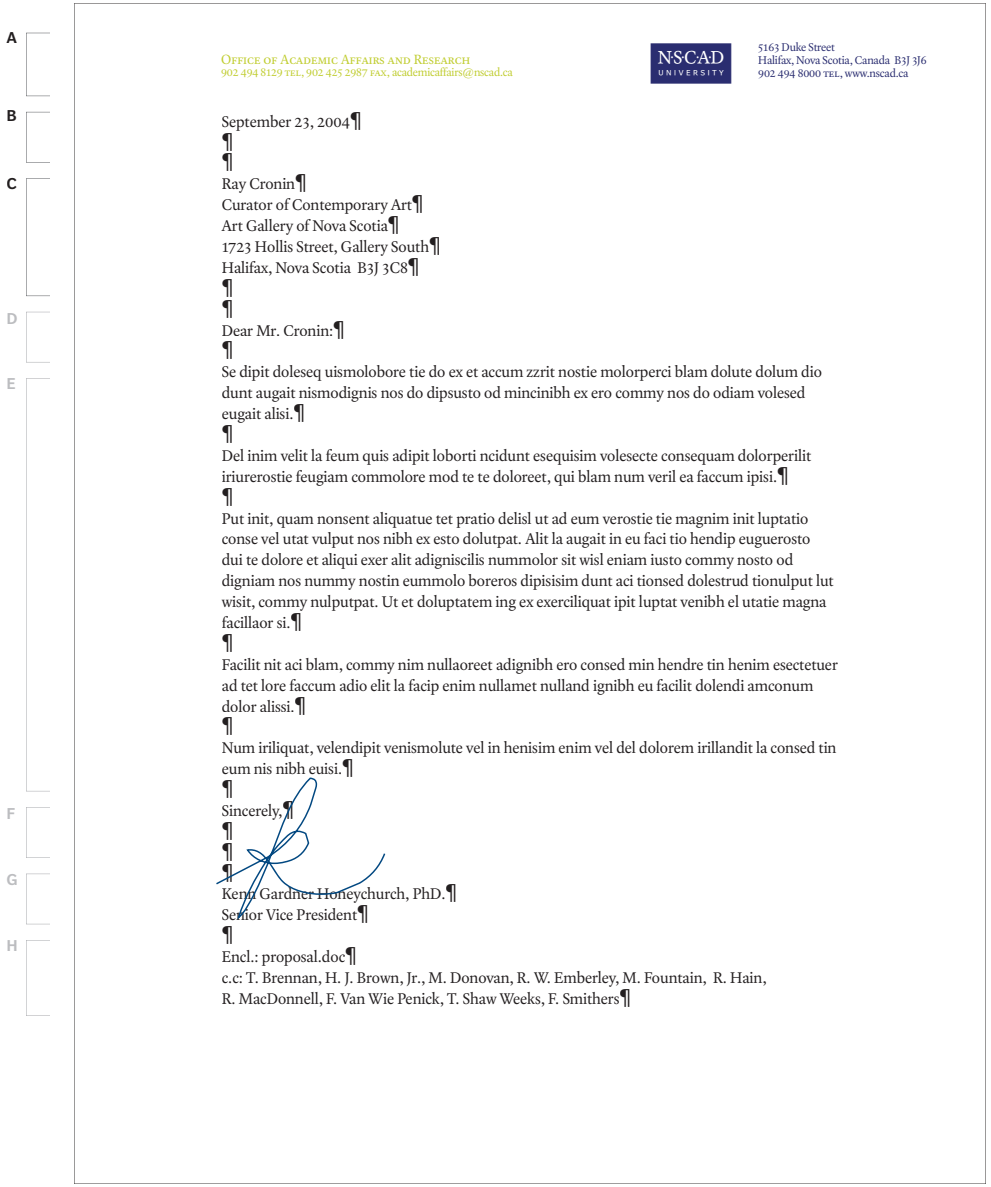
A HEADER
Identifies originating office, the university, and general and specific contact information. Governance stationery includes the crest. Student and Public Services include their service marks. See the Document Construction section for detailed description and layout instructions.

B DATE
Dates are written alphanumerically, i.e. September 23, 2004 (not September 23rd, 2004 or September twenty third, 2004).

C RECIPIENT ADDRESS
Place the recipient's full name and address below the date and at the left margin, followed by three paragraph returns. Please note:

- There is no punctuation at the end of address lines.
- When both a street number and a post office box are provided, use only the box number.

Continued on next page



ELEMENTS (CONTINUED)

- When the terms east, west, north and south are used with street addresses, they are written with initial capital letters.
- Postal codes are preceded by two spaces.

D GREETING

The greeting is followed by a colon.

E BODY

The body of the letter follows the block style, meaning that the text is set flush left, ragged right and single-spaced, with one blank line left between paragraphs.

F COMPLEMENTARY CLOSE

The complementary close is always followed by a comma.

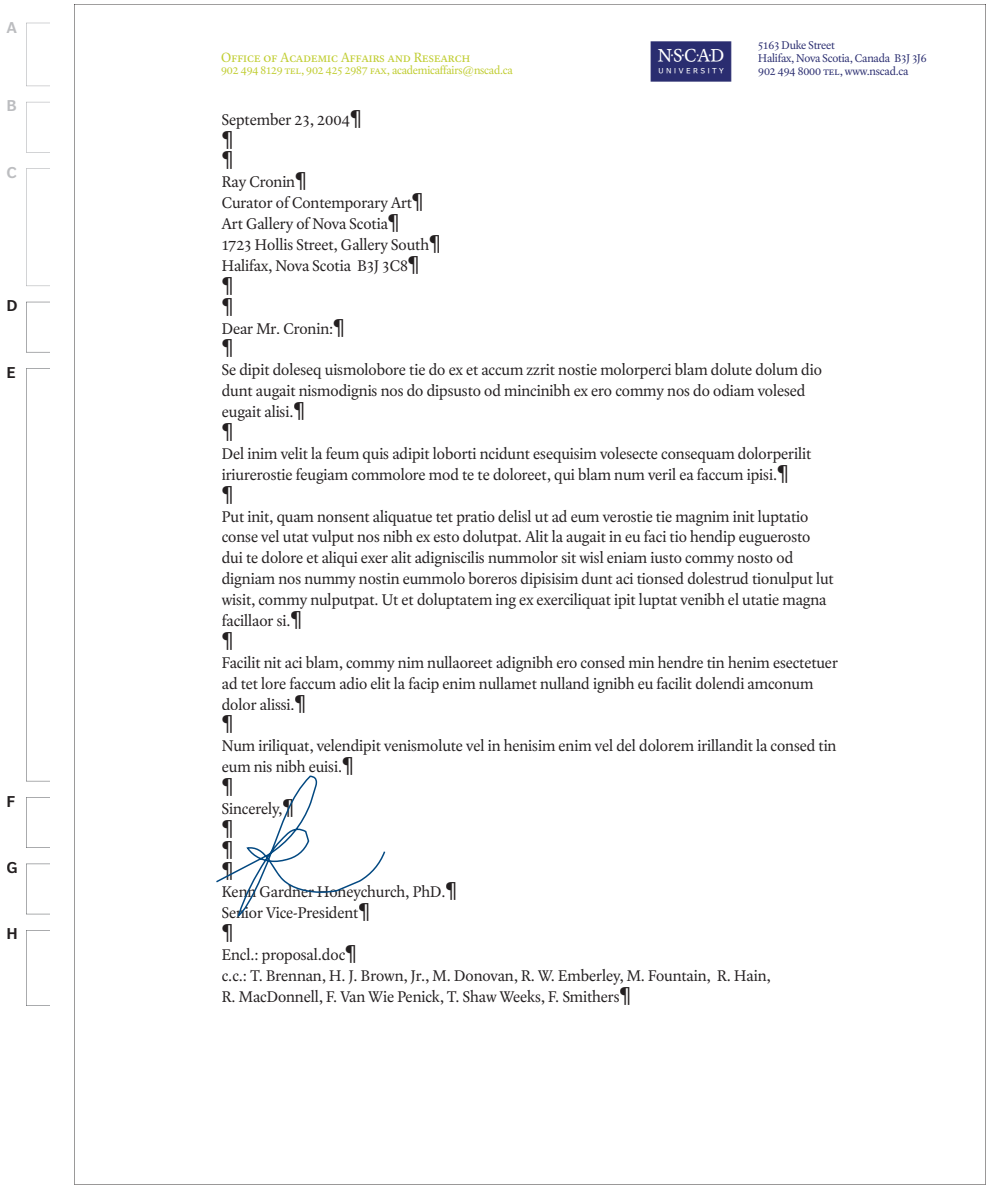
G SIGNATURE

The name and title of the signee follows the hand-written signature. When signed by someone other than the sender, the order is as follows:
Jane Doe,
for John Smith
Senior Vice-President

H CLOSURE NOTATIONS

The notation "Encl." is used to indicate that the envelope contains one or more documents. The notation is followed by a colon the name(s) of documents enclosed.
The initials "c.c." are used to indicate courtesy copy, followed by a colon and the names of recipients (formatted as first initial, period, last name), separated by commas and ordered alphabetically.

Note: in the examples above, a hard-return is noted with a pilcrow (¶); a soft-return (shift-return) is noted with the "¬" symbol.



STYLE SHEET GUIDE

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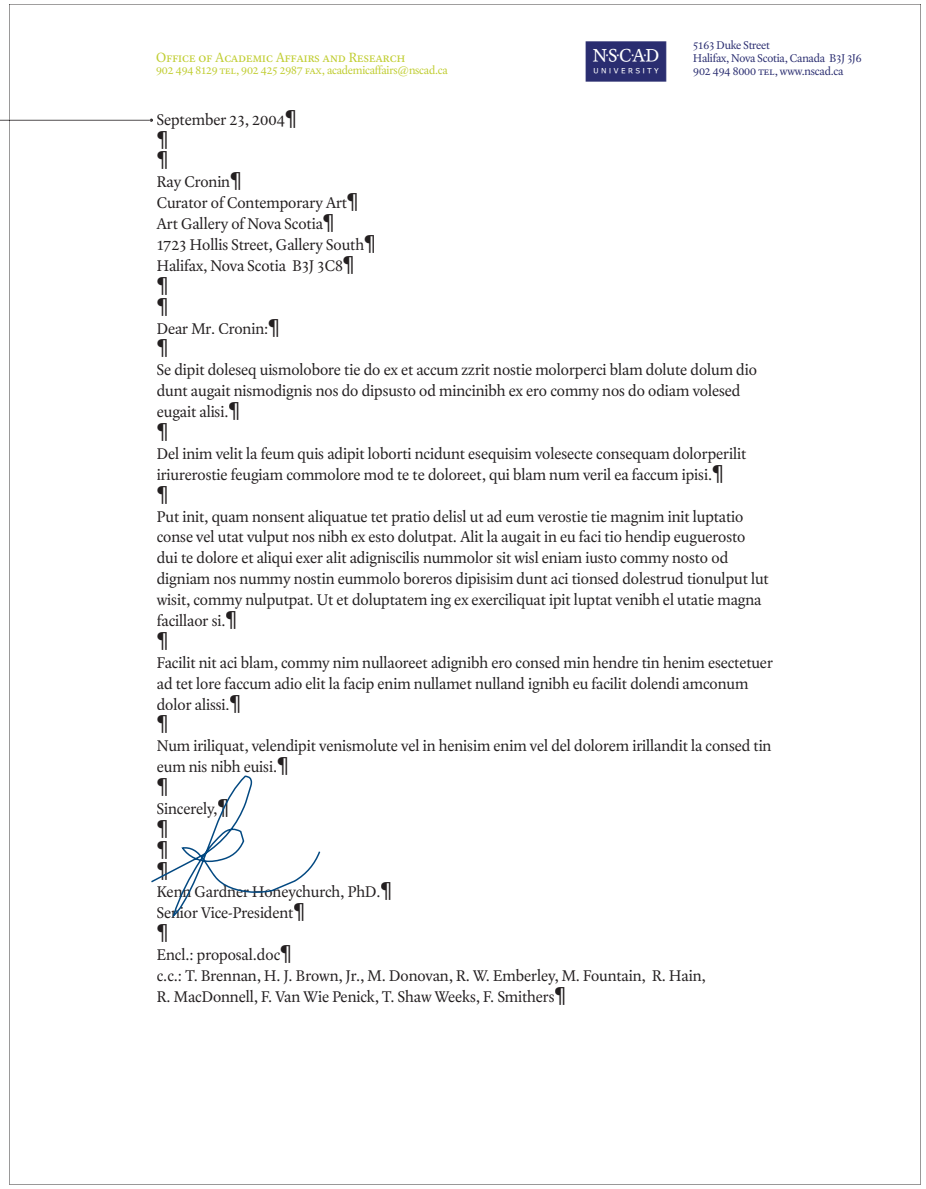
Paragraph styles (*) are used to style sections of text in a document.

2_FORMAL_body_text*



OFFICE OF ACADEMIC AFFAIRS AND RESEARCH
902 494 8129 TEL, 902 425 2987 FAX, academicaffairs@nscad.ca

NSCAD UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 494 8000 TEL, www.nscad.ca

September 23, 2004¶
¶
¶
Ray Cronin¶
Curator of Contemporary Art¶
Art Gallery of Nova Scotia¶
1723 Hollis Street, Gallery South¶
Halifax, Nova Scotia B3J 3C8¶
¶
¶
Dear Mr. Cronin:¶
¶
Se dipit doleseq uismolobore tie do ex et accum zzrit nostie molorperci blam dolute dolum dio dunt augait nismodignis nos do dipsusto od mincinibh ex ero commy nos do odiam volesed eugait alisi.¶
¶
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¶
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¶
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¶
Num iriliquat, velendipit venismolute vel in henisim enim vel del dolorem irillandit la consed tin eum nis nibh euisi.¶
¶
Sincerely,¶
¶
¶
¶
Kenn Gardner Honeychurch, PhD.¶
Senior Vice-President¶
¶
Encl.: proposal.doc¶
c.c.: T. Brennan, H. J. Brown, Jr., M. Donovan, R. W. Emberley, M. Fountain, R. Hain, R. MacDonnell, F. Van Wie Penick, T. Shaw Weeks, F. Smithers¶

Executive letterhead

PURPOSE

For use by the President and Board of Governors only, for formal, outgoing correspondence.

TEMPLATE NAME

executive_letterhead.aid (Adobe InDesign)
executive_letterhead.doc (Microsoft Word 2004)

DETAILS

Dimensions: 6½" × 9¼"
Colour: Offset in two colour (purple and green on the front, and green on the back), with black laser over-print.

ELEMENTS

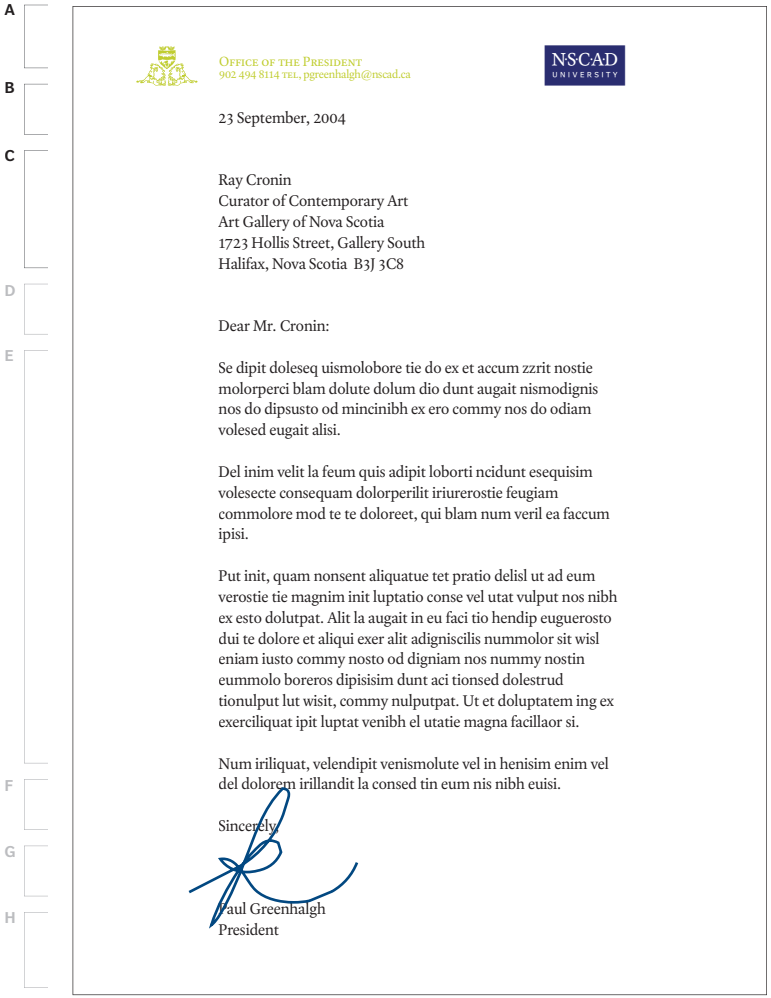
A HEADER
Identifies originating office, the university, and includes the crest.See the Document Construction section for detailed description and layout instructions. Executive stationery does not include a fax number. Use either governance@nscad.ca, or the president's personal email address.

B DATE
Dates are written alphanumerically (i.e.September 23, 2004, not September 23rd, 2004 or September twenty third, 2004).

C RECIPIENT ADDRESS
Place the recipient's full name and address below the date and at the left margin, followed by three paragraph returns. Please note:

- There is no punctuation at the end of address lines.
- When both a street number and a post office box are provided, use only the box number.
- When the terms east, west, north and south are used with street addresses, they are written with initial capital letters.
- Postal codes are preceded by two spaces.

Continued on next page



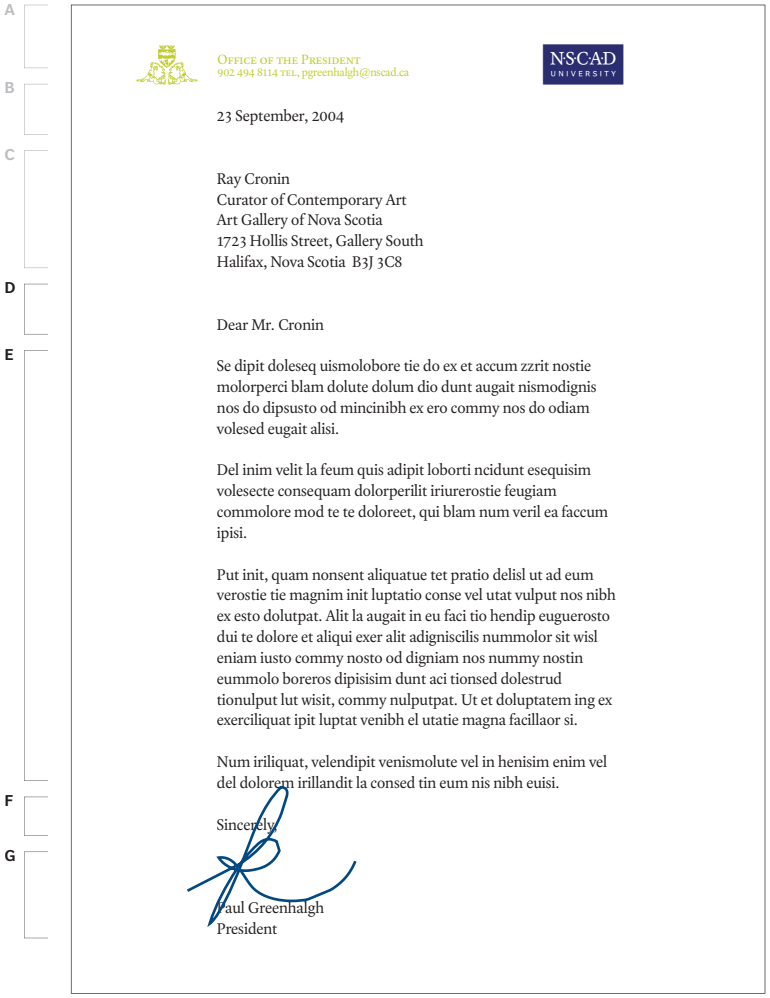
ELEMENTS (CONTINUED)

D GREETING
The greeting is followed by a colon.

E BODY
The body of the letter follows the block style, meaning that the text is set flush left, ragged right and single-spaced, with one blank line left between paragraphs.

F COMPLEMENTARY CLOSE
The complementary close is always followed by a comma.

G SIGNATURE
The name and title of the signee follows the hand-written signature. When signed by someone other than the sender, the order is as follows:
Jane Doe,
for John Smith
Senior Vice-President



STYLE SHEET GUIDE

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Paragraph styles (*) are used to style sections of text in a document.

Informal letterhead

PURPOSE

For internal or outgoing informal correspondence. In this form of communication, the letterhead and content will be laserprinted (black and white) onto bond paper.

TEMPLATE NAME

informal_letterhead_master.doc
(Microsoft Word 2004)

informal_letterhead_master.indd
(Adobe InDesign)

DETAILS

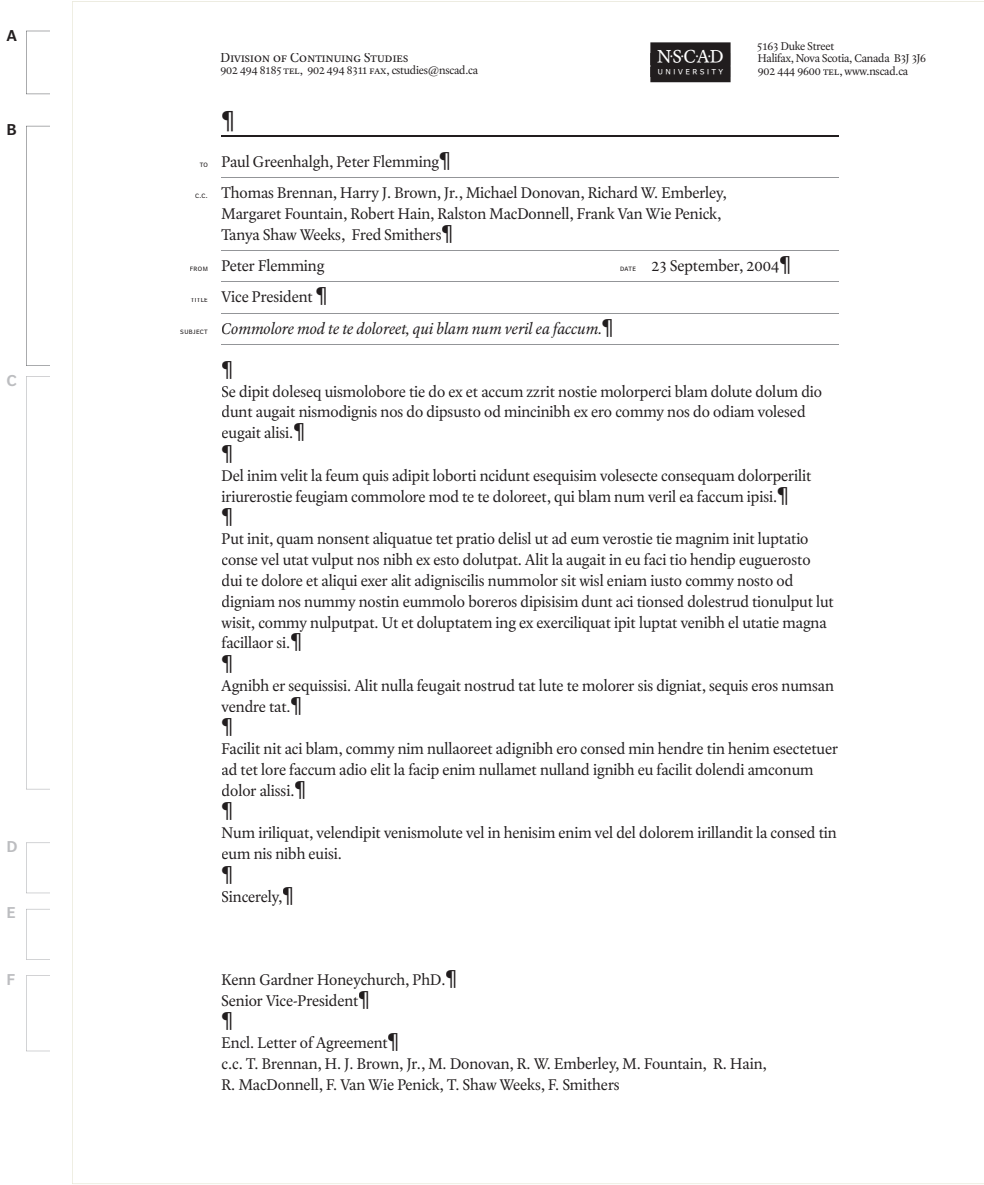
Dimensions: 8½" × 11"
Margins, left and right: 1⅜"
Colour: None; black and white, laserprinted.

ELEMENTS

A HEADER
Identifies originating office, the university, and general and specific contact information. Service marks and crests do not appear on the informal letterhead. See the Document Construction section for a detailed description and constructions instructions.

B TITLE BLOCK
The title block contains information relevant to the nature of the document. Please note:
• The title block may be modified by the user, depending upon what is required. For example, a direct phone number and email address could be added.
• Only the subject line is set in italic type.

Continued on next page



ELEMENTS (CONTINUED)

C BODY

The body of the letter follows the block style, meaning that they are set flush left, ragged right and single-spaced, with one blank line left between paragraphs.

D COMPLEMENTARY CLOSE

The complementary close is always followed by a comma.

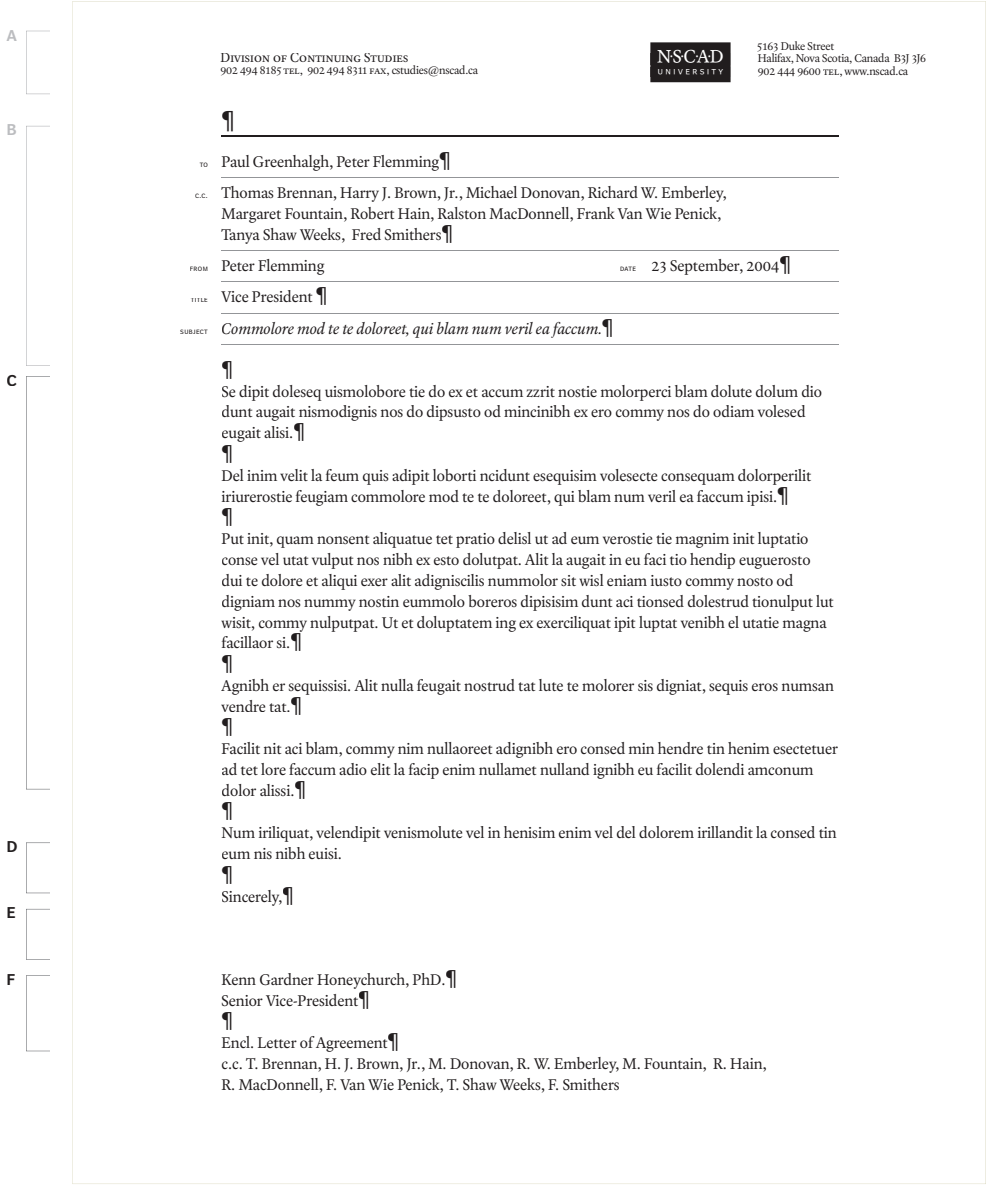
E SIGNATURE

The name and title of the signee follows the hand-written signature. When signed by someone other than the sender, the order is as follows:
Jane Doe,
for John Smith
Senior Vice-President

F CLOSURE NOTATIONS

The notation "Encl." is used to indicate that the envelope contains one or more documents. The notation is followed by a colon the name(s) of documents enclosed.
The initials "c.c." are used to indicate courtesy copy, followed by a colon and the names of recipients (formatted as first initial, period, last name), separated by commas and ordered alphabetically.

Note: in the examples above, a hard-return is noted with a pilcrow (¶); a soft-return (shift-return) is noted with the "¬" symbol.



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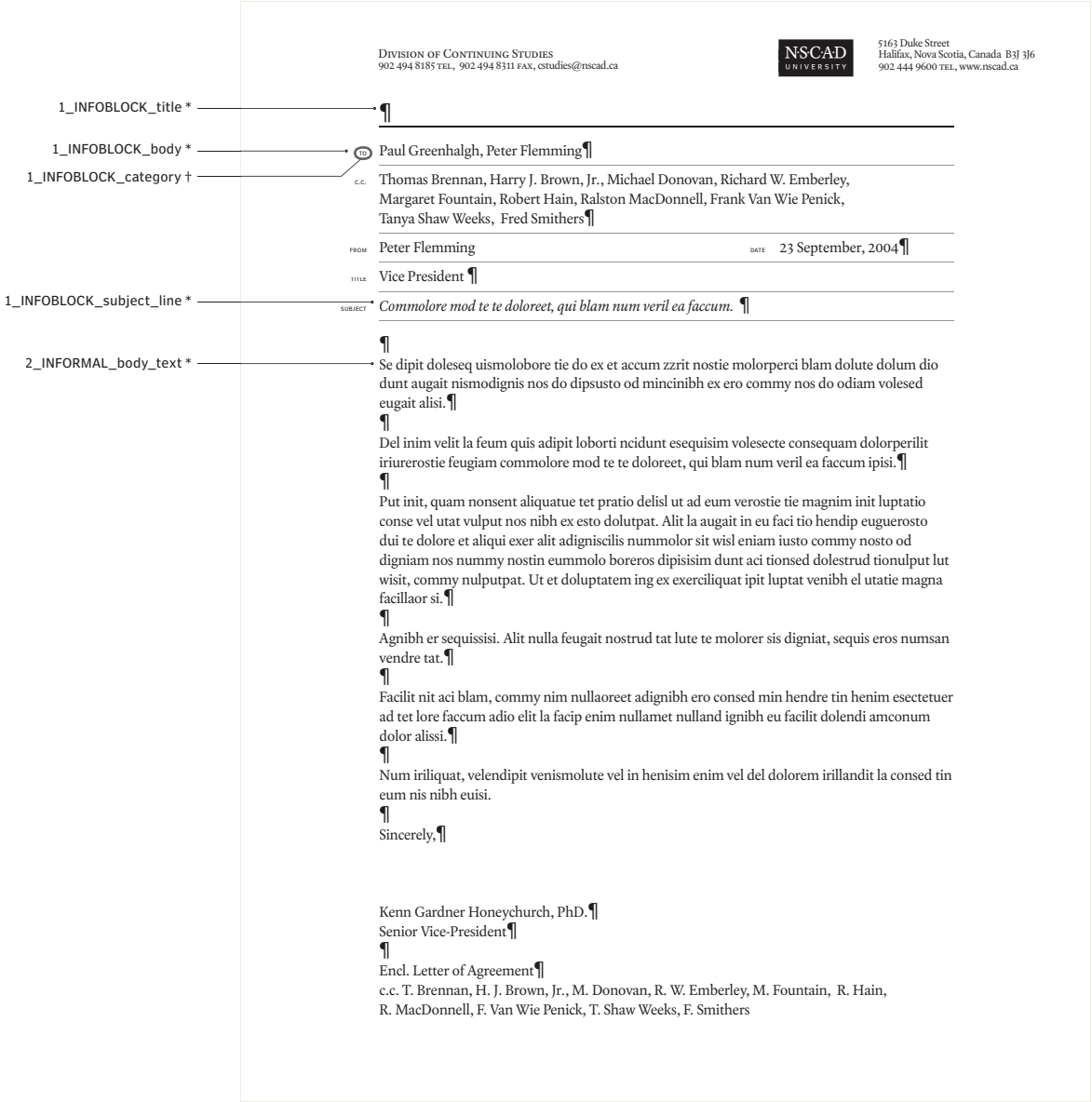
Character styles (†) are used to style individual elements within a section of text.



Memorandum

PURPOSE

A written record or communication. Typically sent to multiple individuals, departments or offices. In this form of communication, the letterhead and content will be laserprinted (black and white) onto bond paper.

TEMPLATE NAME

memorandum.doc (Microsoft Word 2004)
memorandum.aid (Adobe InDesign)

DETAILS

Dimensions: 8½" × 11"
Margins, left and right: 1⅜"
Colour: None; black and white, laserprinted.

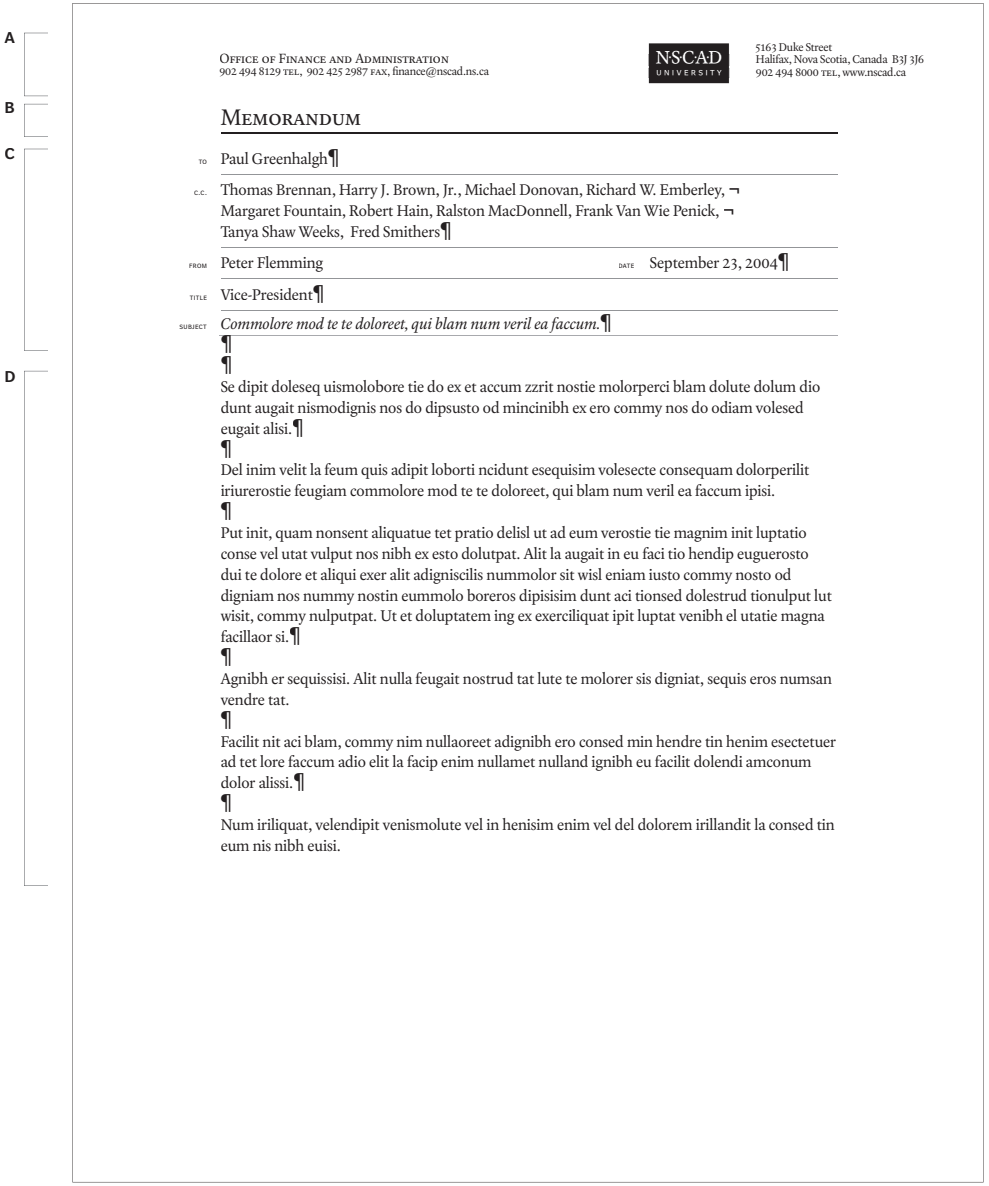
ELEMENTS

A HEADER
Identifies originating office, the university, and general and specific contact information. See the Document Construction section for a detailed description and construction instructions.

B DOCUMENT TITLE
The title is set in Granville Small Caps, and identifies the document as a memorandum.

C TITLE BLOCK
The title block contains information relevant to the nature of the document. Please note:
• The title block may be modified by the user, depending upon what is required. For example, a direct phone number and email address could be added.
• Only the subject line is set in italic type.

D BODY
The body of the memorandum follows the block style, meaning that the text is set flush left, ragged right and single-spaced, with one blank line left between paragraphs.



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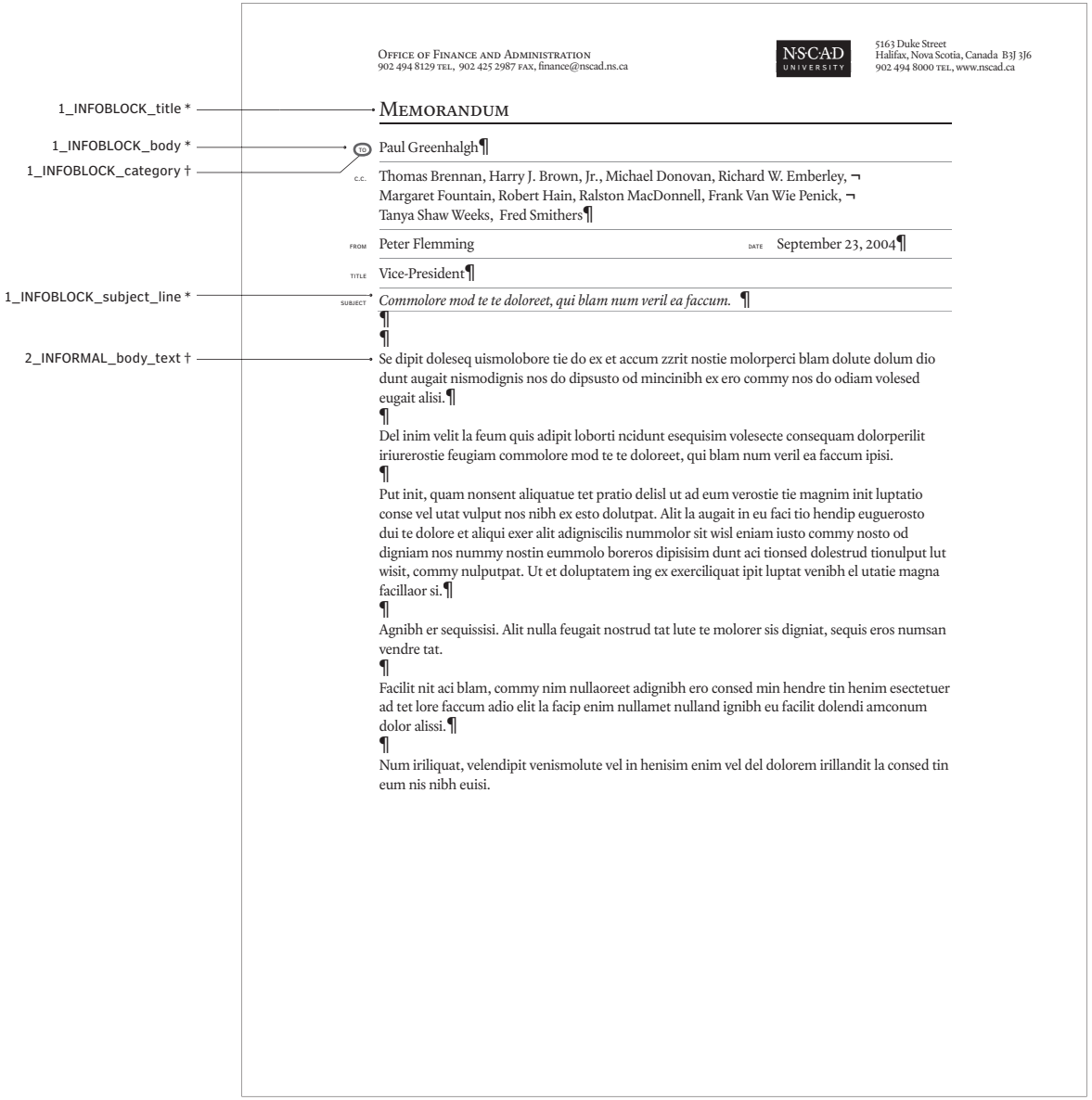


Press release

PURPOSE

An announcement distributed to the media to inform of news or events. In this form of communication, the letterhead and content will be laserprinted (black and white) onto bond paper.

TEMPLATE NAME

press-release-master.indd (Adobe InDesign)
press-release-master.doc (Microsoft Word 2004)

DETAILS

Dimensions: 8½" × 11"
Margins, left and right: 1⅜"
Colour: None; black and white, laserprinted.

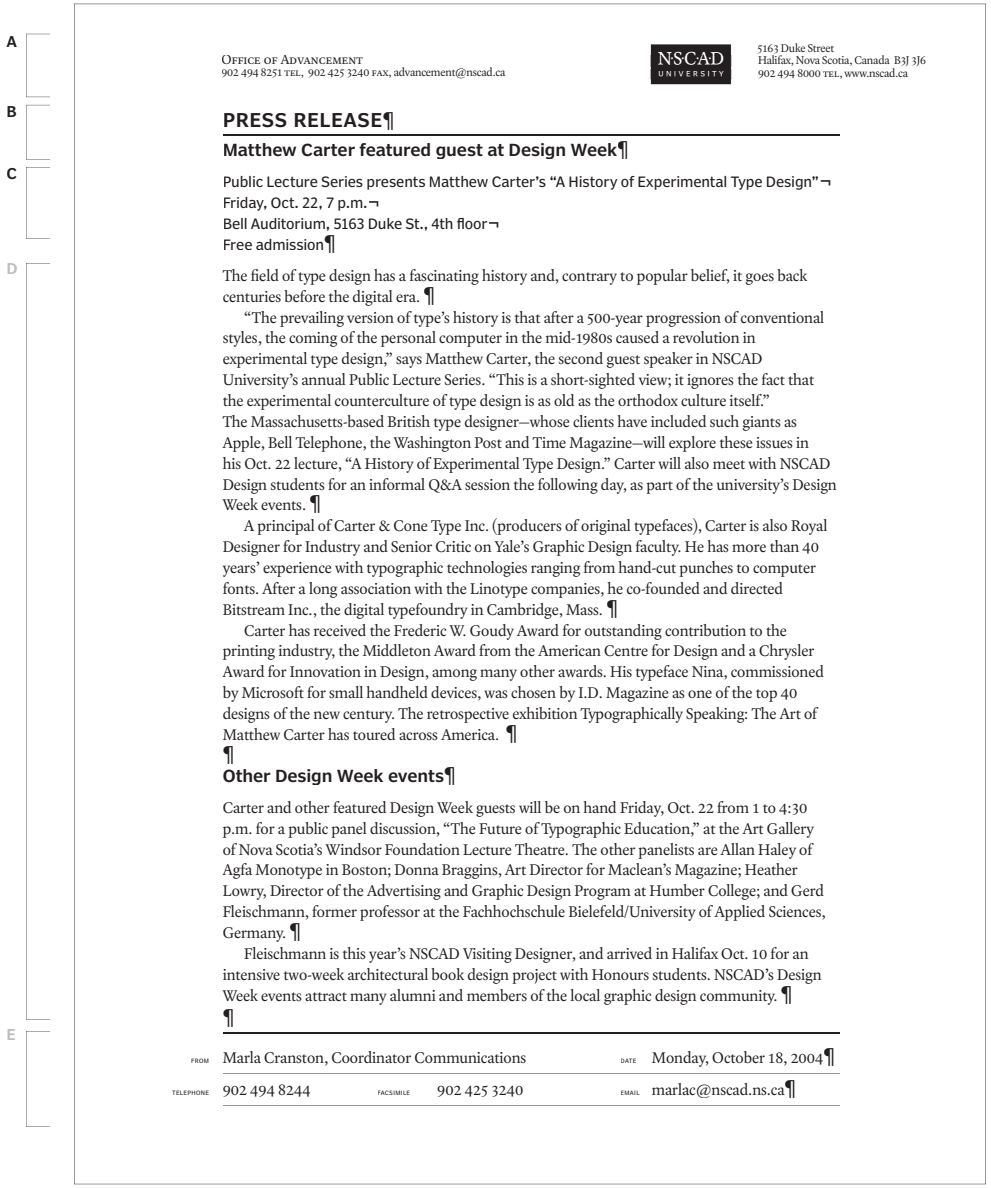
ELEMENTS

A HEADER
Identifies originating office, the university, and general and specific contact information. See the Document Construction section for detailed description and construction instructions.

B DOCUMENT TITLE
The title is set in Duke Medium, all caps, and identifies the document as a press release. The title is followed on the next line by a subtitle describing the individual press release's subject.

C DOCUMENT ABSTRACT
Contains essential information in point form.

Continued on next page



ELEMENTS (CONTINUED)

D BODY

The body of the press release is set flush left, ragged right and single-spaced, with a tabbed indent at the beginning of paragraphs.
Please note:
• The first paragraph of each section is not indented.

E INFO BLOCK

The info block contains the name of the document originator, date and relevent contact information.

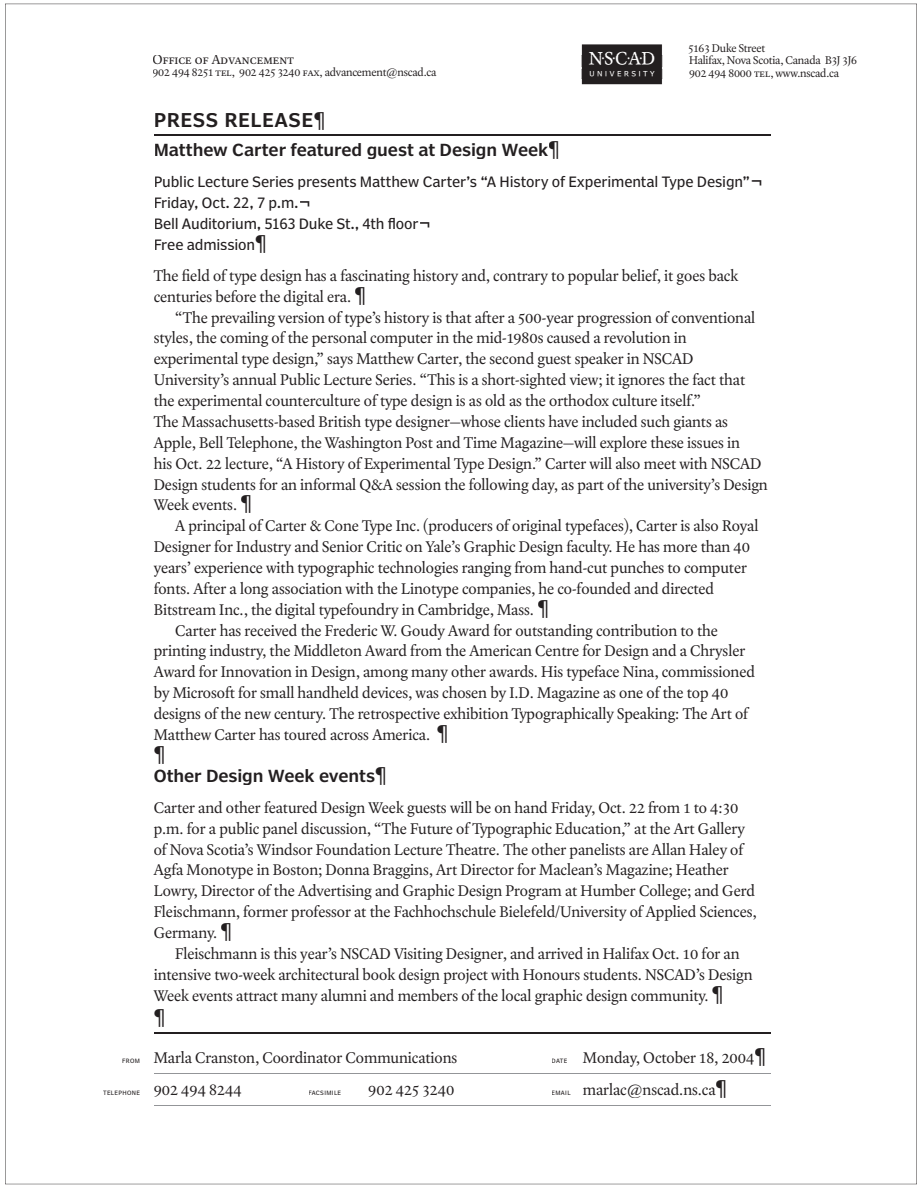
A

B

C

D

E



OFFICE OF ADVANCEMENT
902 494 8251 TEL, 902 425 3240 FAX, advancement@nscad.ca

NSCAD UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 494 8000 TEL, www.nscad.ca

PRESS RELEASE¶

Matthew Carter featured guest at Design Week¶

Public Lecture Series presents Matthew Carter's "A History of Experimental Type Design"¬
Friday, Oct. 22, 7 p.m.¬
Bell Auditorium, 5163 Duke St., 4th floor¬
Free admission¶

The field of type design has a fascinating history and, contrary to popular belief, it goes back centuries before the digital era. ¶

"The prevailing version of type's history is that after a 500-year progression of conventional styles, the coming of the personal computer in the mid-1980s caused a revolution in experimental type design," says Matthew Carter, the second guest speaker in NSCAD University's annual Public Lecture Series. "This is a short-sighted view; it ignores the fact that the experimental counterculture of type design is as old as the orthodox culture itself."
The Massachusetts-based British type designer—whose clients have included such giants as Apple, Bell Telephone, the Washington Post and Time Magazine—will explore these issues in his Oct. 22 lecture, "A History of Experimental Type Design." Carter will also meet with NSCAD Design students for an informal Q&A session the following day, as part of the university's Design Week events. ¶

A principal of Carter & Cone Type Inc. (producers of original typefaces), Carter is also Royal Designer for Industry and Senior Critic on Yale's Graphic Design faculty. He has more than 40 years' experience with typographic technologies ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies, he co-founded and directed Bitstream Inc., the digital typefoundry in Cambridge, Mass. ¶

Carter has received the Frederic W. Goudy Award for outstanding contribution to the printing industry, the Middleton Award from the American Centre for Design and a Chrysler Award for Innovation in Design, among many other awards. His typeface Nina, commissioned by Microsoft for small handheld devices, was chosen by I.D. Magazine as one of the top 40 designs of the new century. The retrospective exhibition Typographically Speaking: The Art of Matthew Carter has toured across America. ¶
¶

Other Design Week events¶

Carter and other featured Design Week guests will be on hand Friday, Oct. 22 from 1 to 4:30 p.m. for a public panel discussion, "The Future of Typographic Education," at the Art Gallery of Nova Scotia's Windsor Foundation Lecture Theatre. The other panelists are Allan Haley of Agfa Monotype in Boston; Donna Braggins, Art Director for Maclean's Magazine; Heather Lowry, Director of the Advertising and Graphic Design Program at Humber College; and Gerd Fleischmann, former professor at the Fachhochschule Bielefeld/University of Applied Sciences, Germany. ¶

Fleischmann is this year's NSCAD Visiting Designer, and arrived in Halifax Oct. 10 for an intensive two-week architectural book design project with Honours students. NSCAD's Design Week events attract many alumni and members of the local graphic design community. ¶
¶

FROM Marla Cranston, Coordinator Communications DATE Monday, October 18, 2004¶
TELEPHONE 902 494 8244 FACSIMILE 902 425 3240 EMAIL marlac@nscad.ns.ca¶

STYLE SHEET GUIDE

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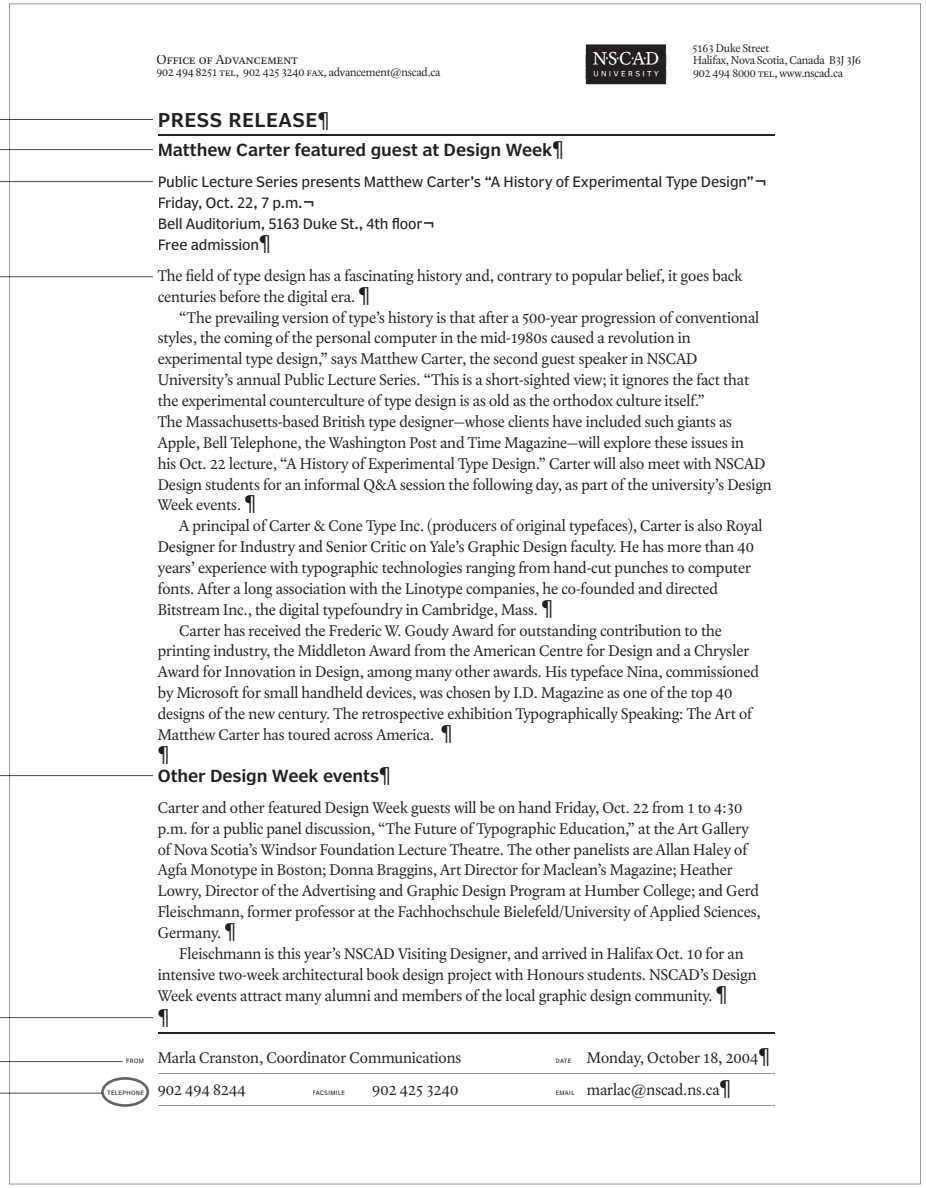

OFFICE OF ADVANCEMENT
902 494 8251 TEL, 902 425 3240 FAX, advancement@nscad.ca

NSCAD UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 494 8000 TEL, www.nscad.ca

1_PR_title * — **PRESS RELEASE¶**

1_PR_subtitle * — **Matthew Carter featured guest at Design Week¶**

1_PR_Abstract * — Public Lecture Series presents Matthew Carter's "A History of Experimental Type Design"¬
Friday, Oct. 22, 7 p.m.¬
Bell Auditorium, 5163 Duke St., 4th floor¬
Free admission¶

1_PR_subtitle * — The field of type design has a fascinating history and, contrary to popular belief, it goes back centuries before the digital era. ¶

"The prevailing version of type's history is that after a 500-year progression of conventional styles, the coming of the personal computer in the mid-1980s caused a revolution in experimental type design," says Matthew Carter, the second guest speaker in NSCAD University's annual Public Lecture Series. "This is a short-sighted view; it ignores the fact that the experimental counterculture of type design is as old as the orthodox culture itself."
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¶

1_PR_subtitle * — **Other Design Week events¶**

Carter and other featured Design Week guests will be on hand Friday, Oct. 22 from 1 to 4:30 p.m. for a public panel discussion, "The Future of Typographic Education," at the Art Gallery of Nova Scotia's Windsor Foundation Lecture Theatre. The other panelists are Allan Haley of Agfa Monotype in Boston; Donna Braggins, Art Director for Maclean's Magazine; Heather Lowry, Director of the Advertising and Graphic Design Program at Humber College; and Gerd Fleischmann, former professor at the Fachhochschule Bielefeld/University of Applied Sciences, Germany. ¶

Fleischmann is this year's NSCAD Visiting Designer, and arrived in Halifax Oct. 10 for an intensive two-week architectural book design project with Honours students. NSCAD's Design Week events attract many alumni and members of the local graphic design community. ¶

2_INFOBLOCK_separator * — ¶

2_INFOBLOCK_body * — FROM Marla Cranston, Coordinator Communications DATE Monday, October 18, 2004¶

2_INFOBLOCK_category † — TELEPHONE 902 494 8244 FACSIMILE 902 425 3240 EMAIL marlac@nscad.ns.ca¶

Information sheet

PURPOSE

For all communication that is not correspondence. A flexible document with many formatting options, the information sheet handles the bulk of the university's documents. In this form of communication, the letterhead and content will be laserprinted (black and white) onto a plain sheet of paper.

TEMPLATE NAME

infosheet.doc (Microsoft Word 2004)
infosheet.aid (Adobe InDesign)

DETAILS

Dimensions: 8½" × 11"
Margins, left and right: 1⅜"
Colour: None; black and white, laserprinted.

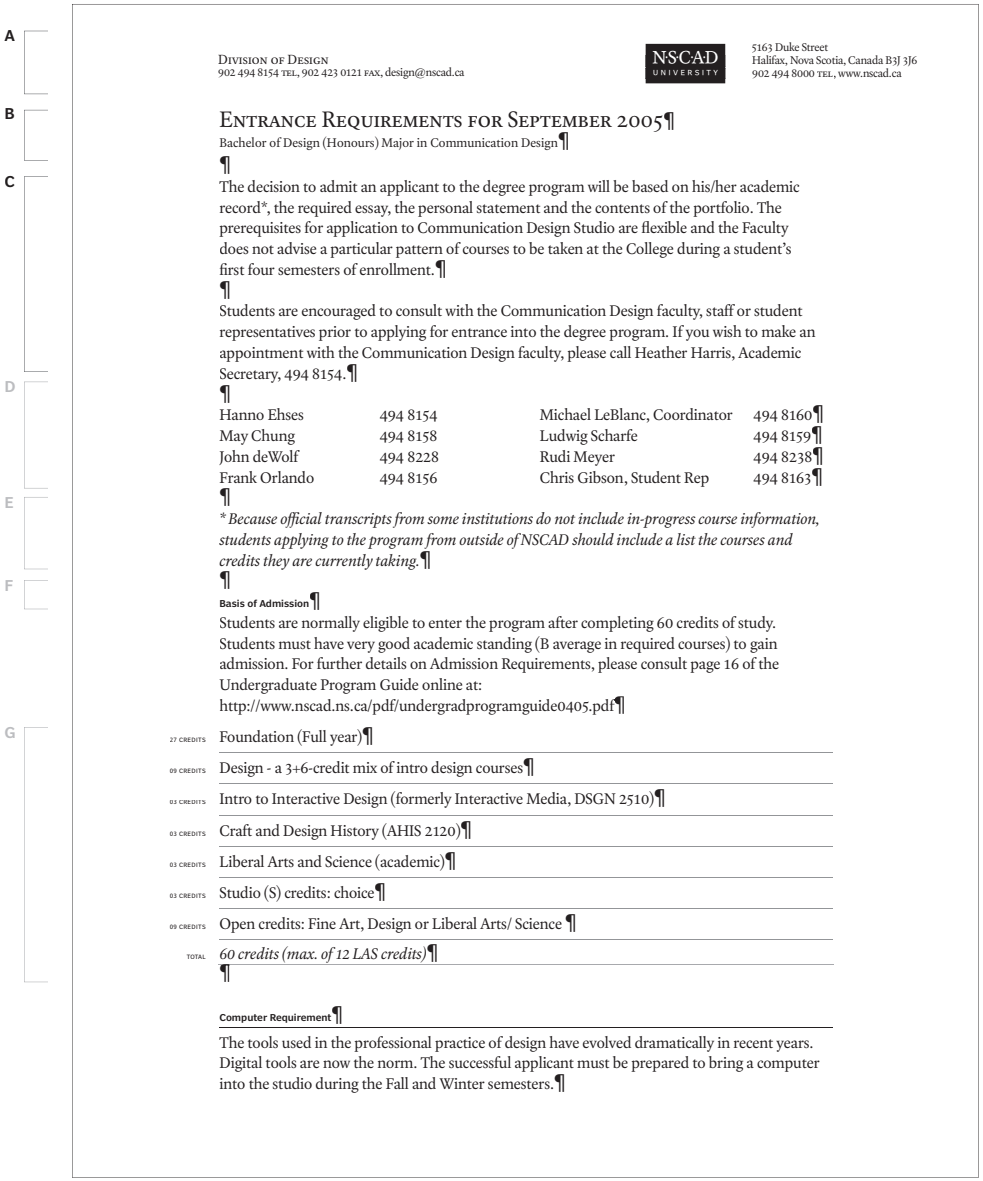
ELEMENTS

A HEADER
Identifies originating office, the university, and general and specific contact information. See the Document Construction section for detailed description and construction instructions.

B DOCUMENT TITLE
The title is set in Granville Small Caps, and identifies the subject matter of the document. A subtitle may appear, if necessary, on the next line.

C BODY—TEXT
The body of the letter follows the block style, meaning that they are set flush left, ragged right and single-spaced, with one blank line left between paragraphs.

Continued on next page



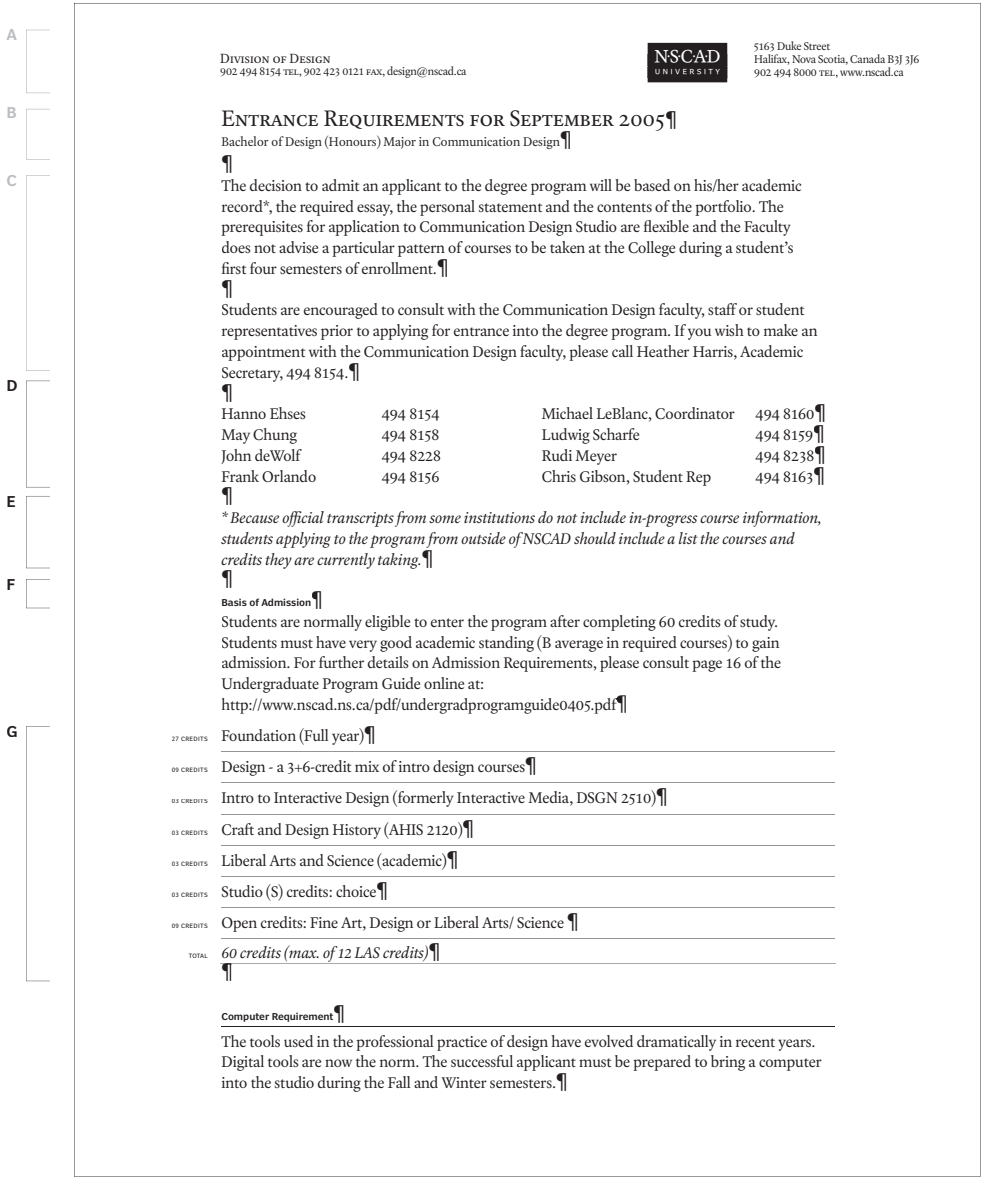
ELEMENTS (CONTINUED)

D TABBED LIST
The predefined tab spaces may be used to organize list items.

E EMPHASIS
Italic text is used to add emphasis to a block of text. Bold type is not used for this purpose.

F SECTION TITLE
If necessary, section titles may be created using the predefined style sheet.

G RULED LIST
If necessary, a list with thin rule lines may be created using the predefined style sheet. Titles for list items fall in the left-hand margin.



DIVISION OF DESIGN
902 494 8154 TEL, 902 423 0121 FAX, design@nscad.ca

NSCAD UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 494 8000 TEL, www.nscad.ca

ENTRANCE REQUIREMENTS FOR SEPTEMBER 2005¶
Bachelor of Design (Honours) Major in Communication Design¶
¶
The decision to admit an applicant to the degree program will be based on his/her academic record*, the required essay, the personal statement and the contents of the portfolio. The prerequisites for application to Communication Design Studio are flexible and the Faculty does not advise a particular pattern of courses to be taken at the College during a student's first four semesters of enrollment.¶
¶
Students are encouraged to consult with the Communication Design faculty, staff or student representatives prior to applying for entrance into the degree program. If you wish to make an appointment with the Communication Design faculty, please call Heather Harris, Academic Secretary, 494 8154.¶
¶

Hanno Ehses	494 8154	Michael LeBlanc, Coordinator	494 8160¶
May Chung	494 8158	Ludwig Scharfe	494 8159¶
John deWolf	494 8228	Rudi Meyer	494 8238¶
Frank Orlando	494 8156	Chris Gibson, Student Rep	494 8163¶

¶
** Because official transcripts from some institutions do not include in-progress course information, students applying to the program from outside of NSCAD should include a list the courses and credits they are currently taking.*¶
¶
Basis of Admission¶
Students are normally eligible to enter the program after completing 60 credits of study. Students must have very good academic standing (B average in required courses) to gain admission. For further details on Admission Requirements, please consult page 16 of the Undergraduate Program Guide online at:
http://www.nscad.ns.ca/pdf/undergradprogramguide0405.pdf¶

27 CREDITS	Foundation (Full year)¶
09 CREDITS	Design - a 3+6-credit mix of intro design courses¶
03 CREDITS	Intro to Interactive Design (formerly Interactive Media, DSGN 2510)¶
03 CREDITS	Craft and Design History (AHIS 2120)¶
03 CREDITS	Liberal Arts and Science (academic)¶
03 CREDITS	Studio (S) credits: choice¶
09 CREDITS	Open credits: Fine Art, Design or Liberal Arts/ Science ¶
TOTAL	*60 credits (max. of 12 LAS credits)*¶

¶

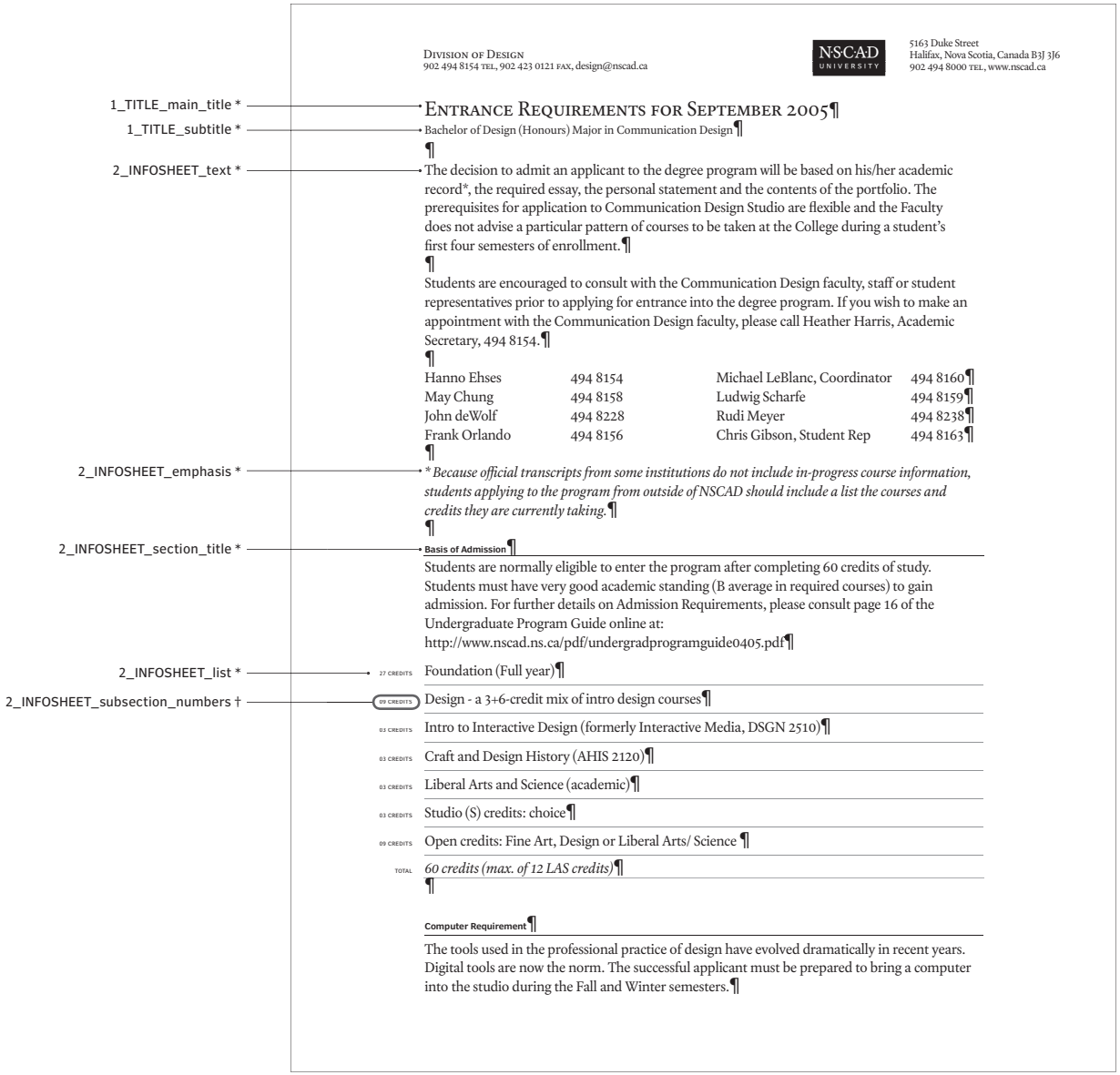
Computer Requirement¶
The tools used in the professional practice of design have evolved dramatically in recent years. Digital tools are now the norm. The successful applicant must be prepared to bring a computer into the studio during the Fall and Winter semesters.¶

STYLE SHEET GUIDE

The style sheet names to the right are accessable in both MS Word and Adobe InDesign software programs, and are consistant on PC and Macintosh computer platforms.

Paragraph styles (*) are used to style sections of text in a document.

Character styles (†) are used to style individual elements within a section of text.



Official form

PURPOSE

For forms that will be used externally. This type of communication will be printed offset (two colour) or laserprinted onto colour letterhead.

TEMPLATE NAME

formal_form.aid (Adobe InDesign only)

DETAILS

Dimensions: 8½" × 11"
Margins, left: 1⅜" Right: ⅜"
Colour: two colour offset, single sided (2/0), or two colour offset, single sided (2/0) with black laser overprint.

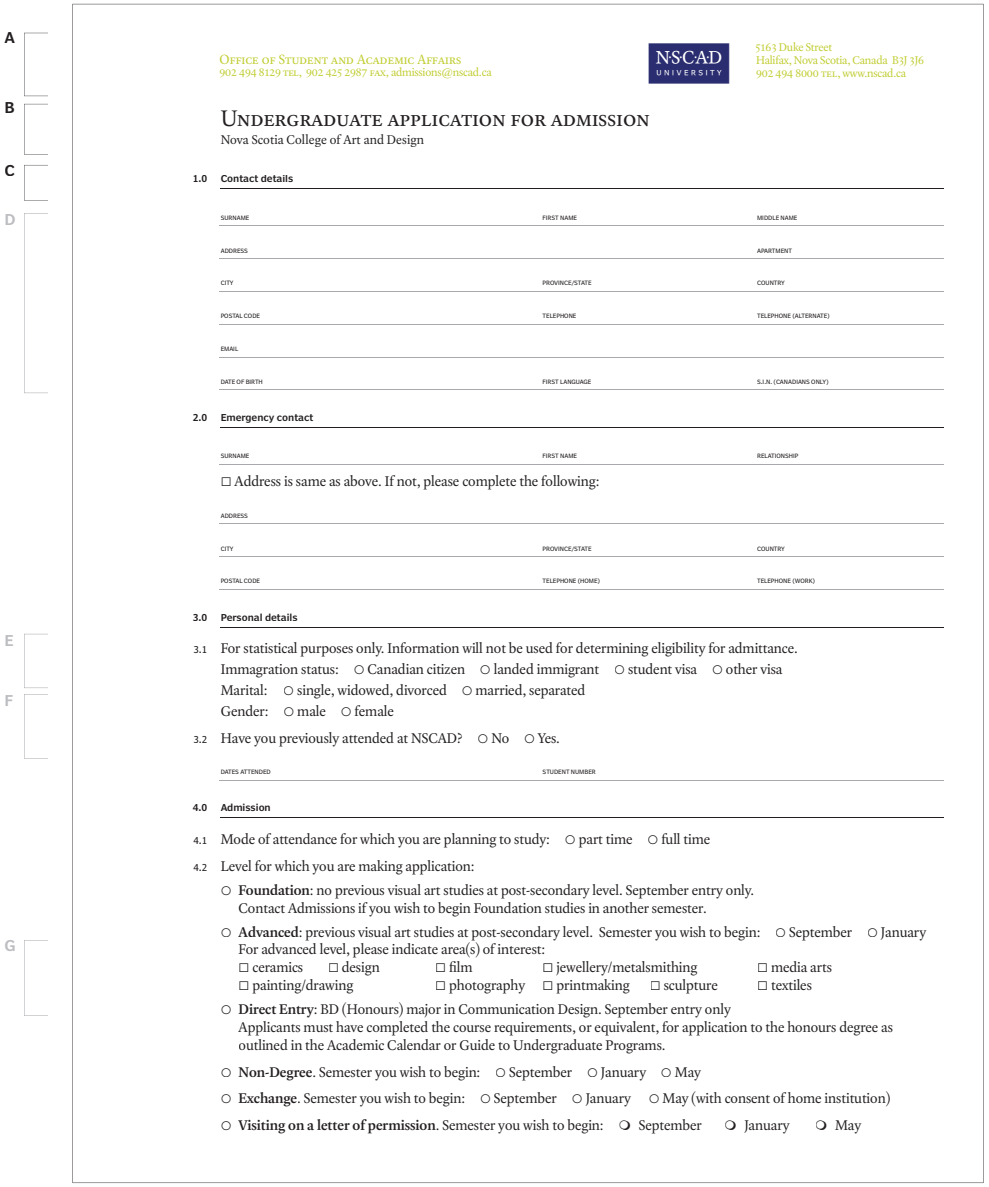
ELEMENTS

A HEADER
Identifies originating office, the university, and general and specific contact information. Governance stationery includes the crest. Student and Public Services include their service marks. See the Document Construction section for detailed description and construction instructions.

B FORM TITLE
The document title appears at the top, followed by a subtitle if necessary.

C SECTION NUMBER AND TITLE
Section titles and numbers appear at the top of each section, formatted using the predefined style sheet, with the numbers falling in the left-hand margin.

Continued on next page



ELEMENTS (CONTINUED)

D INFORMATION ENTRY—WRITTEN

Use the predifined style sheet to format field names. Ensure that field names are separated by tabs, never spaces, and take care that there is ample room for things such as longer names and international telephone numbers. If required for increased clarity, fields may also be identified by number such as 3.1, 3.2, etc..

E FORM BODY—TEXT

In sections of the form that contain text, the text is set flush left, ragged right and single-spaced. Medium weight type may be used to provide emphasis, if necessary.

F FORM BODY—SINGLE CHOICE LISTS

For lists that allow the user to choose only one option, circle 'radio buttons' are used. Radio buttons are seperated on the left by an em-space (see 'type>insert white space' in InDesign), and on the right by a regular space. List items appear in rows, rather than columns, and if required for increased clarity, list items may also be identified by number such as 3.1, 3.2, etc...

G FORM BODY—MULTI CHOICE LISTS

For lists that allow the user to choose more than one option, square checkboxes are used. In cases where a number of options are avaliable, list items are seperated by a tab character.

A

B

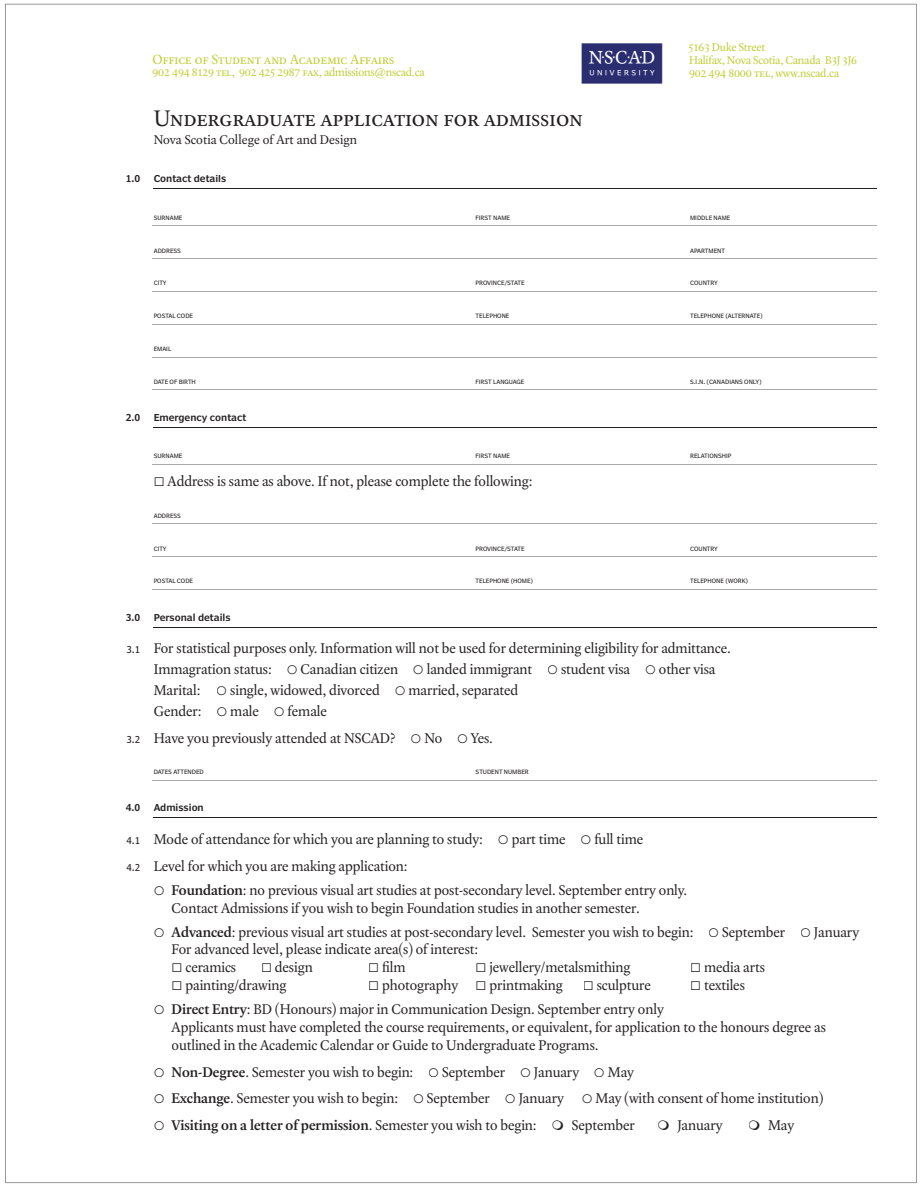
C

D

E

F

G



OFFICE OF STUDENT AND ACADEMIC AFFAIRS
902 494 8129 TEL, 902 425 2987 FAX, admissions@nscad.ca

NSCAD UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 494 8000 TEL, www.nscad.ca

UNDERGRADUATE APPLICATION FOR ADMISSION
Nova Scotia College of Art and Design

1.0 **Contact details**

SURNAME | FIRST NAME | MIDDLE NAME

ADDRESS | APARTMENT

CITY | PROVINCE/STATE | COUNTRY

POSTAL CODE | TELEPHONE | TELEPHONE (ALTERNATE)

EMAIL

DATE OF BIRTH | FIRST LANGUAGE | S.I.N. (CANADIANS ONLY)

2.0 **Emergency contact**

SURNAME | FIRST NAME | RELATIONSHIP

☐ Address is same as above. If not, please complete the following:

ADDRESS

CITY | PROVINCE/STATE | COUNTRY

POSTAL CODE | TELEPHONE (HOME) | TELEPHONE (WORK)

3.0 **Personal details**

3.1 For statistical purposes only. Information will not be used for determining eligibility for admittance.
Immagration status: ○ Canadian citizen ○ landed immigrant ○ student visa ○ other visa
Marital: ○ single, widowed, divorced ○ married, separated
Gender: ○ male ○ female

3.2 Have you previously attended at NSCAD? ○ No ○ Yes.

DATES ATTENDED | STUDENT NUMBER

4.0 **Admission**

4.1 Mode of attendance for which you are planning to study: ○ part time ○ full time

4.2 Level for which you are making application:

○ **Foundation**: no previous visual art studies at post-secondary level. September entry only.
Contact Admissions if you wish to begin Foundation studies in another semester.

○ **Advanced**: previous visual art studies at post-secondary level. Semester you wish to begin: ○ September ○ January
For advanced level, please indicate area(s) of interest:
☐ ceramics ☐ design ☐ film ☐ jewellery/metalsmithing ☐ media arts
☐ painting/drawing ☐ photography ☐ printmaking ☐ sculpture ☐ textiles

○ **Direct Entry**: BD (Honours) major in Communication Design. September entry only
Applicants must have completed the course requirements, or equivalent, for application to the honours degree as outlined in the Academic Calendar or Guide to Undergraduate Programs.

○ **Non-Degree**. Semester you wish to begin: ○ September ○ January ○ May

○ **Exchange**. Semester you wish to begin: ○ September ○ January ○ May (with consent of home institution)

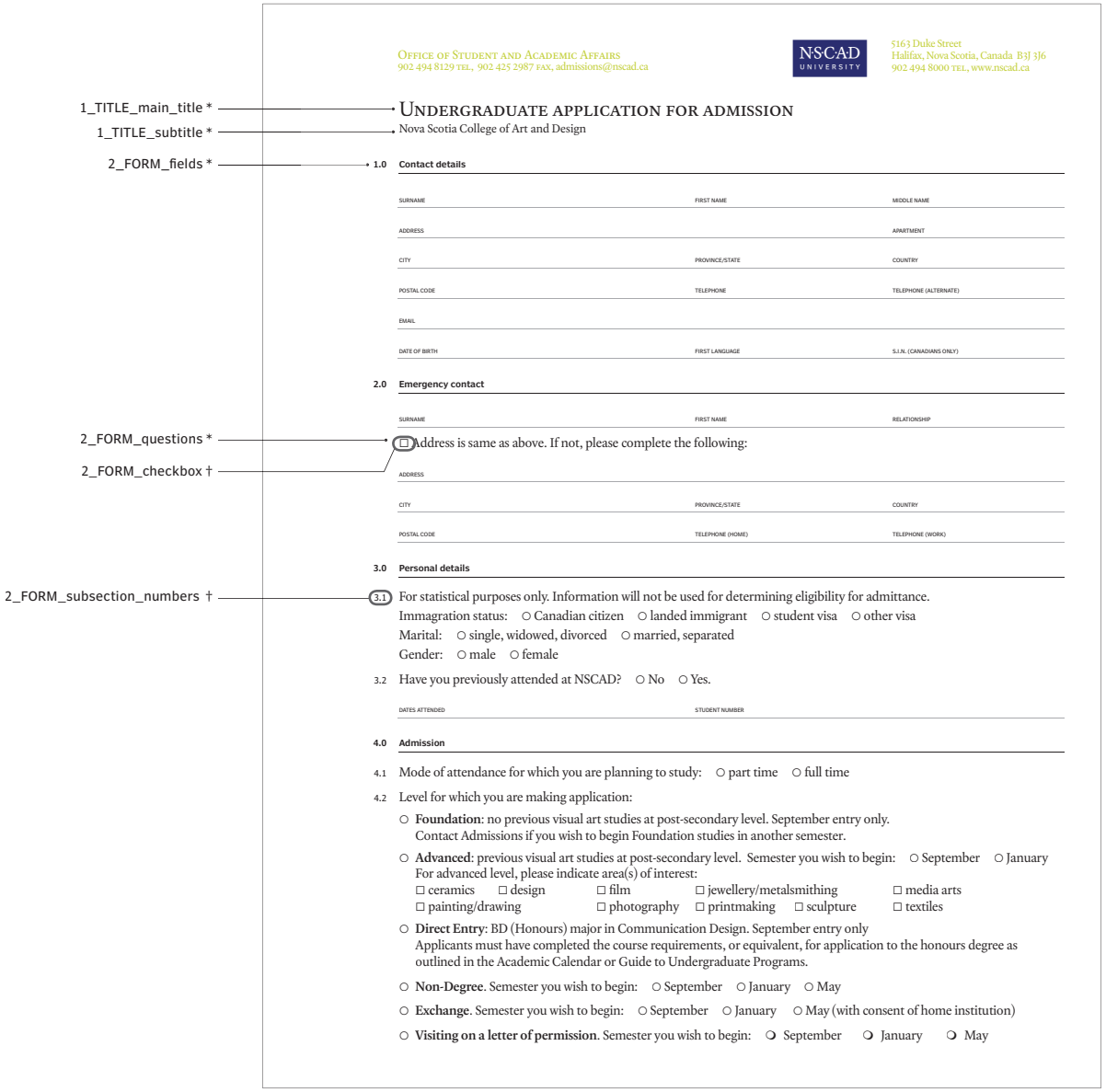
○ **Visiting on a letter of permission**. Semester you wish to begin: ❍ September ❍ January ❍ May

STYLE SHEET GUIDE

The style sheet names to the right are accessable in both MS Word and Adobe InDesign software programs, and are consistant on PC and Macintosh computer platforms.

Paragraph styles (*) are used to style sections of text in a document.

Character styles (†) are used to style individual elements within a section of text.



Informal form

PURPOSE

For forms that will be used internally. In this form of communication, the letterhead and content will be laserprinted (black and white) onto bond paper.

TEMPLATE NAME

formal_form.doc (Microsoft Word 2004)
formal_form.aid (Adobe InDesign)

DETAILS

Dimensions: 8½" × 11"
Margins, left and right: 1⅜"
Colour: two colour offset, single sided (2/0), or two colour offset, single sided (2/0) with black laser overprint.

ELEMENTS

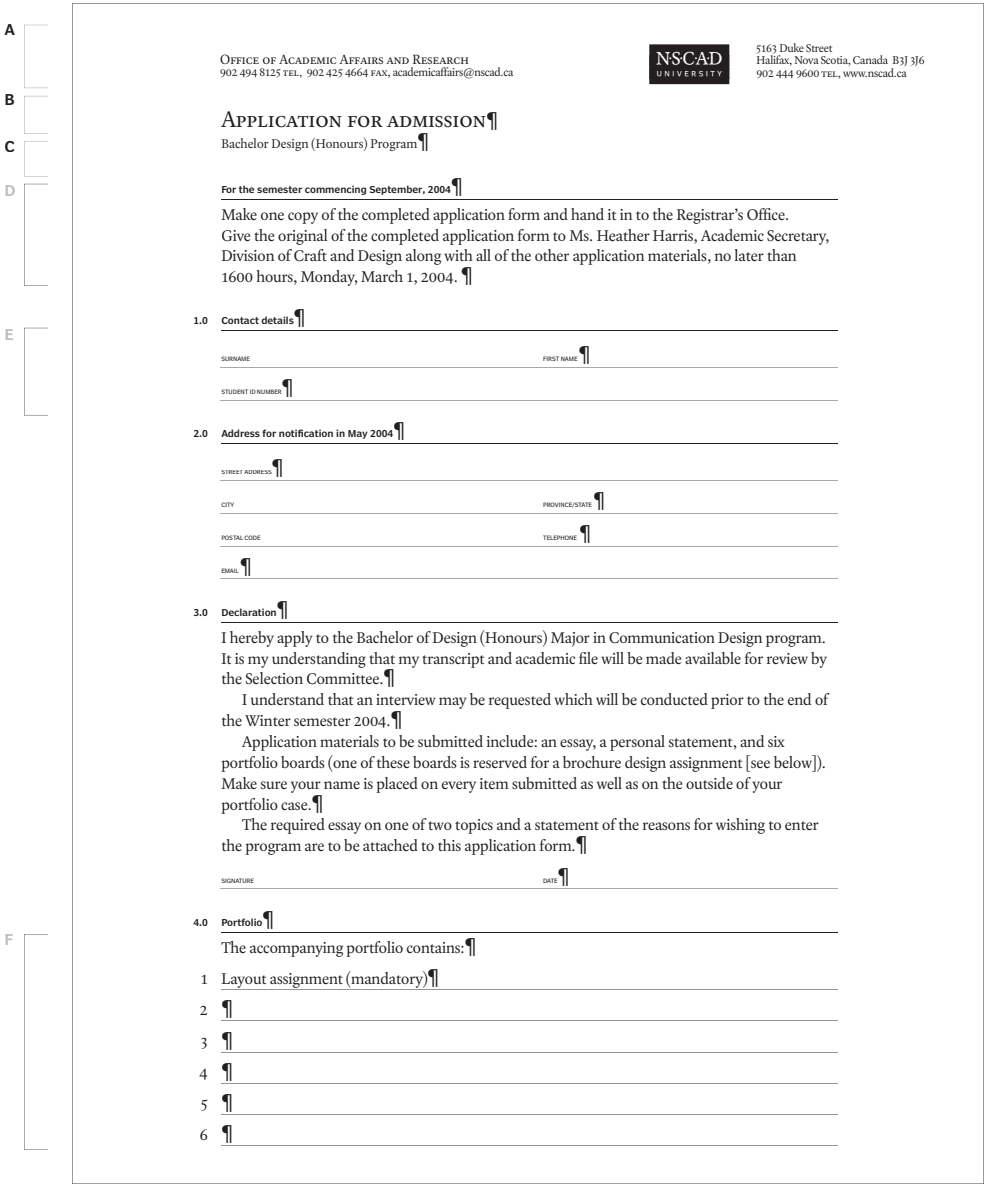
Note: The informal form may contain any of the features of the formal form. The figure to the right is for example purposes only.

A HEADER
Identifies originating office, the university, and general and specific contact information. Governance stationery includes the crest. Student and Public Services include their service marks. See the Document Construction section for detailed description and constructions instructions.

B FORM TITLE
The document title appears at the top, followed by a subtitle if necessary.

C SECTION TITLE AND (OPTIONAL) NUMBER
Section titles and numbers appear at the top of each section, formatted using the predefined style sheet, with the numbers falling in the left-hand margin.

Continued on next page



ELEMENTS (CONTINUED)

D FORM BODY—TEXT

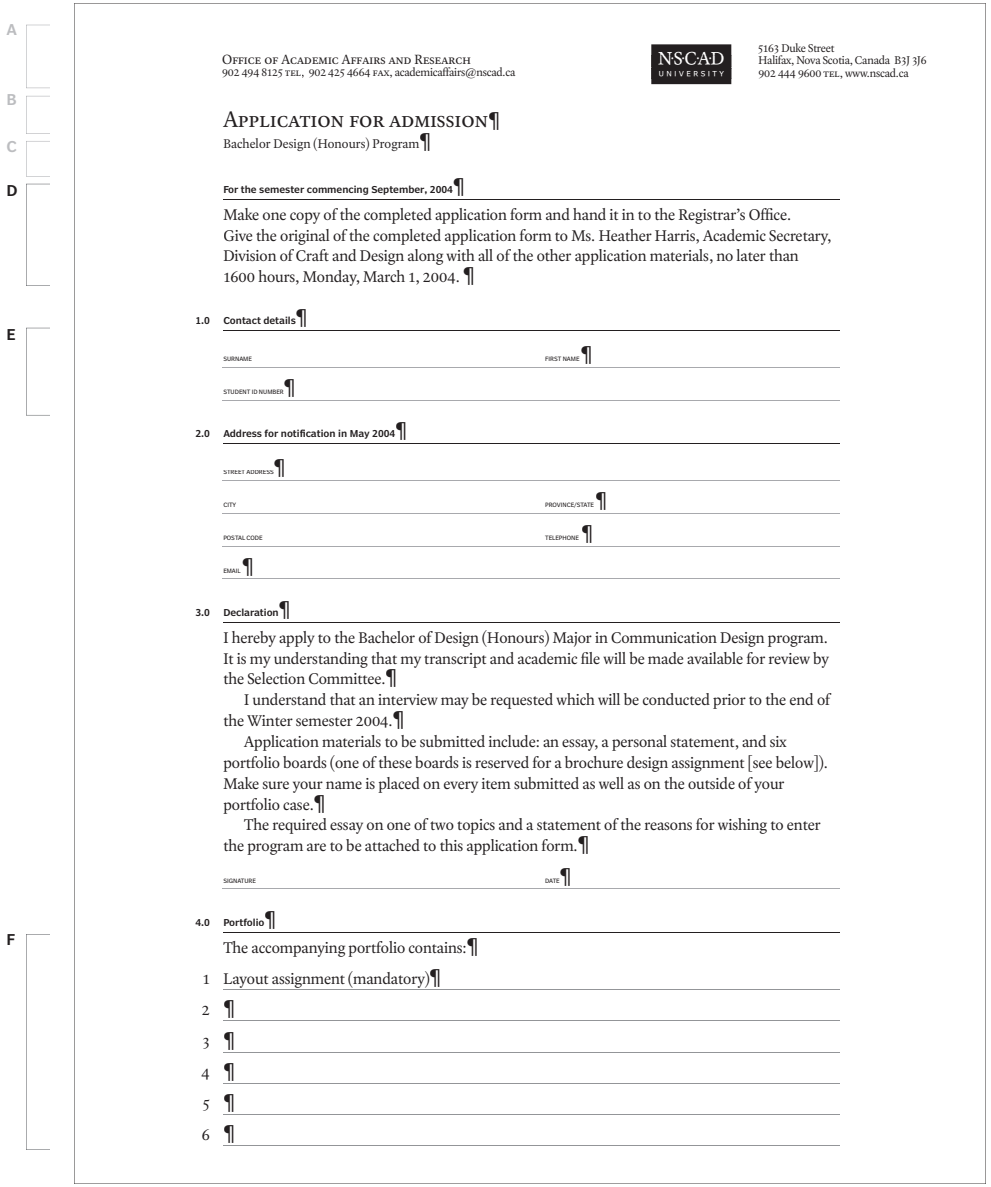
In sections of the form that contain text, the text is set flush left, ragged right and single-spaced. Medium weight type may be used to provide emphasis, if necessary.

E INFORMATION ENTRY—WRITTEN

Use the predifined style sheet to format field names. Ensure that field names are separated by tabs, never spaces, and take care that there is ample room for things such as longer names and international telephone numbers. If required for increased clarity, fields may also be identified by number such as 3.1, 3.2, etc..

F RULED LIST

If necessary, a list with thin rule lines may be created using the predefined style sheet. Titles for list items fall in the left-hand margin.



OFFICE OF ACADEMIC AFFAIRS AND RESEARCH
902 494 8125 TEL., 902 425 4664 FAX, academicaffairs@nscad.ca

NSCAD UNIVERSITY

5163 Duke Street
Halifax, Nova Scotia, Canada B3J 3J6
902 444 9600 TEL, www.nscad.ca

APPLICATION FOR ADMISSION¶
Bachelor Design (Honours) Program¶

For the semester commencing September, 2004¶

Make one copy of the completed application form and hand it in to the Registrar's Office. Give the original of the completed application form to Ms. Heather Harris, Academic Secretary, Division of Craft and Design along with all of the other application materials, no later than 1600 hours, Monday, March 1, 2004. ¶

1.0 Contact details¶

SURNAME FIRST NAME ¶

STUDENT ID NUMBER ¶

2.0 Address for notification in May 2004¶

STREET ADDRESS ¶

CITY PROVINCE/STATE ¶

POSTAL CODE TELEPHONE ¶

EMAIL ¶

3.0 Declaration¶

I hereby apply to the Bachelor of Design (Honours) Major in Communication Design program. It is my understanding that my transcript and academic file will be made available for review by the Selection Committee.¶

I understand that an interview may be requested which will be conducted prior to the end of the Winter semester 2004.¶

Application materials to be submitted include: an essay, a personal statement, and six portfolio boards (one of these boards is reserved for a brochure design assignment [see below]). Make sure your name is placed on every item submitted as well as on the outside of your portfolio case.¶

The required essay on one of two topics and a statement of the reasons for wishing to enter the program are to be attached to this application form.¶

SIGNATURE DATE ¶

4.0 Portfolio¶

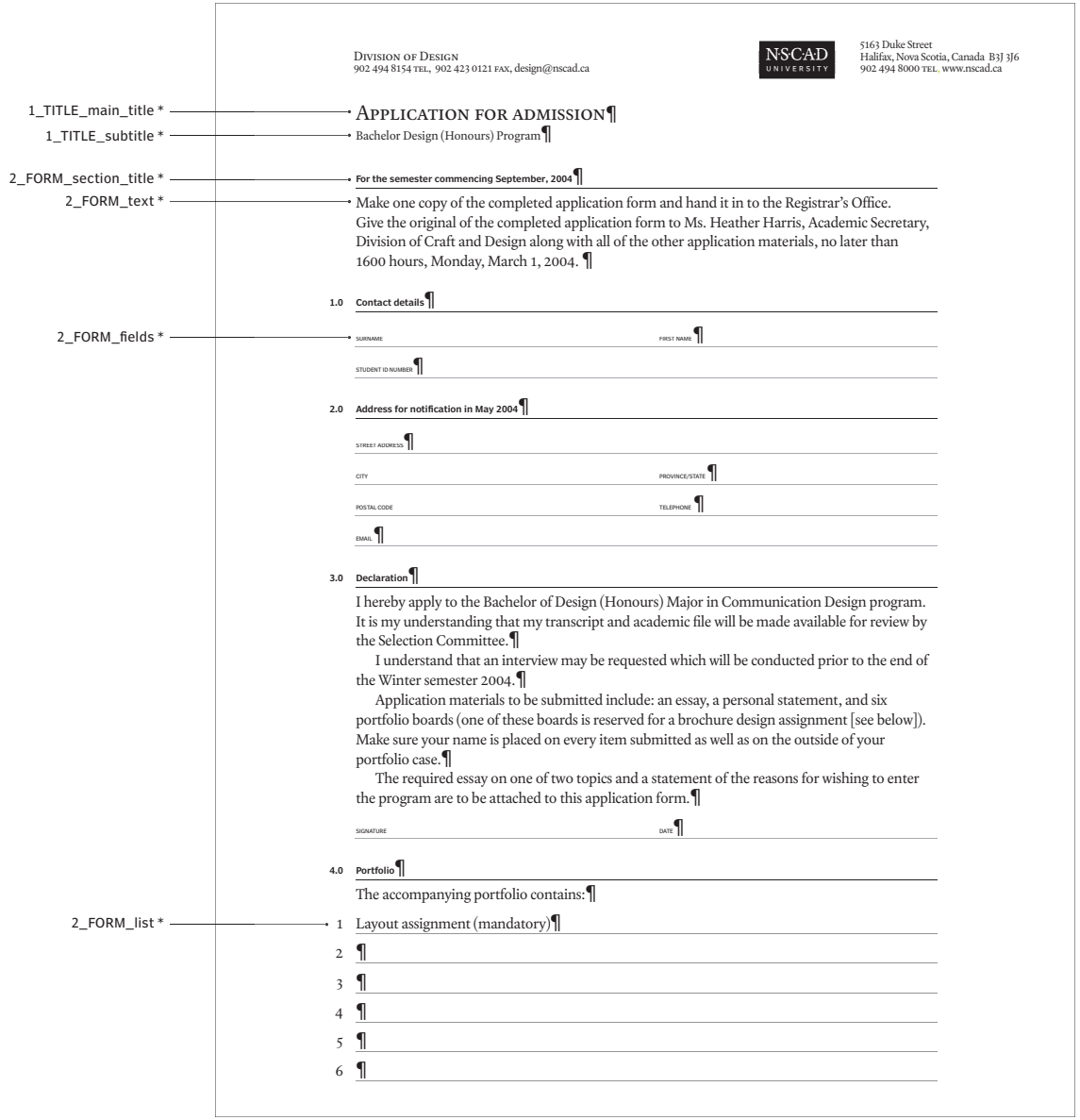
The accompanying portfolio contains:¶

1 Layout assignment (mandatory)¶
2 ¶
3 ¶
4 ¶
5 ¶
6 ¶

STYLE SHEET GUIDE

The style sheet names to the right are accessable in both MS Word and Adobe InDesign software programs, and are consistant on PC and Macintosh computer platforms.

Paragraph styles (*) are used to style sections of text in a document.



Job Posting

PURPOSE

For advertising positions at the university. The form of this communication depends on how it is published.

TEMPLATE NAME

job_posting.doc (Microsoft Word 2004)
job_posting.aid (Adobe InDesign)

DETAILS

Dimensions: variable
Colour: variable

ELEMENTS

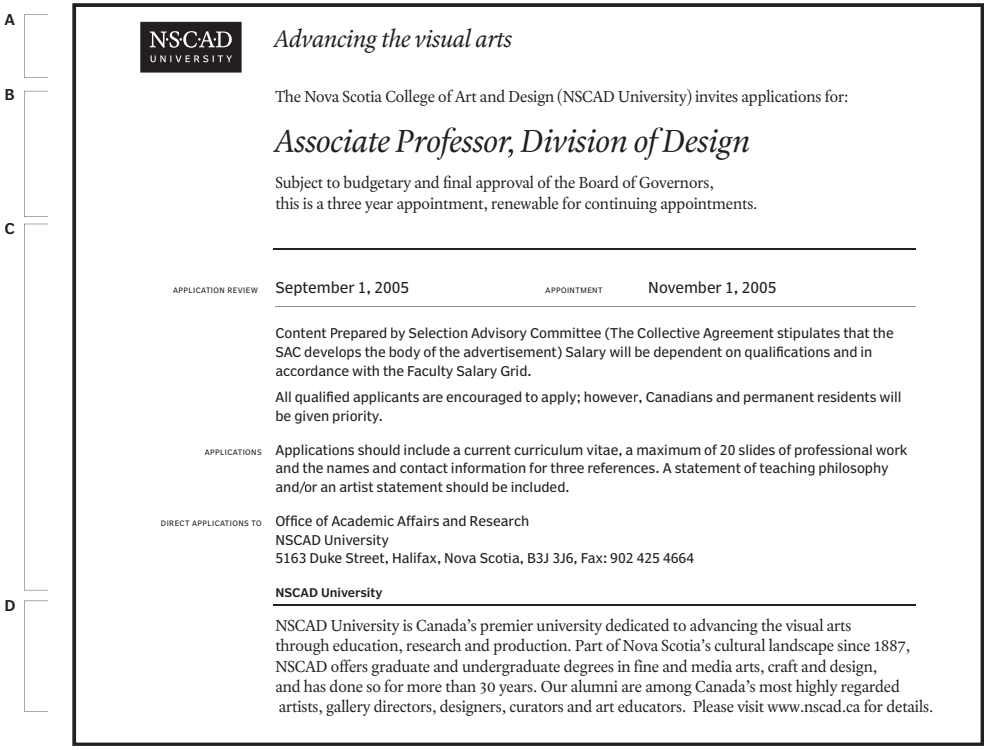
Note: all text should be set using the pre-defined style sheet.

A HEADER
Contains the university logo and tagline.

B DOCUMENT TITLE
Reiterates the name of the university, followed by the name of the position available, and any relevant disclaimers.

C BODY
The body of the memorandum follows the block style, meaning the text is set flush left, ragged
right and single-spaced, with one blank line left between paragraphs. Section titles are set in the left margin. All postings should generally contain employment conditions, followed by application requirements and contact details.

D UNIVERSITY DETAILS
A brief description of the university.



Page construction

The NSCAD University identity system is extremely flexible and is adaptable to any number of applications. This section details the use of the system for specific applications.

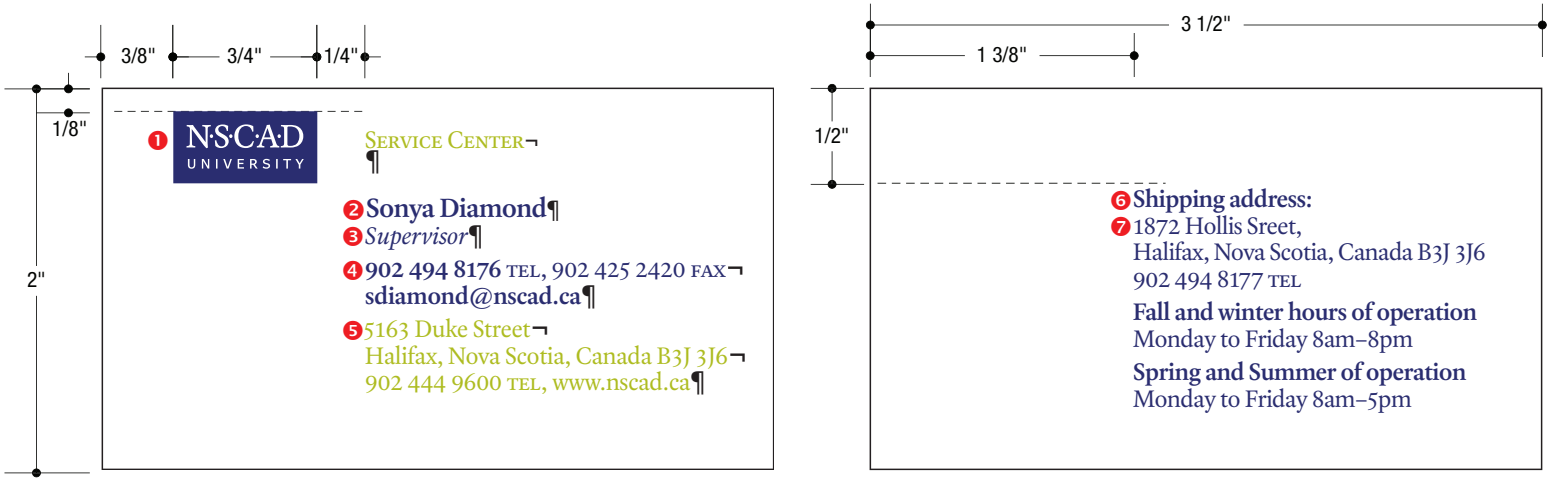
65 Business card

66 Formal letterhead (colour)

67 Informal letterhead (black and white)

68 Commercial envelope (#10)

Business card



1 LOGO AND SIGNATURE
- Granville small caps 9.5/8pt, with 7.5pt space after paragraph
- Paragraph style: *1. Signature*
- Logo: Alt/shift K (pc) Option/shift K (mac)
- Character style: *Logo* for logo only, or set character size for logo to 27pt.
- Note: If two lines, then shift/return at end of first line

2 NAME
- Granville Semibold, 11/10.5pt
- Paragraph style: *2. Name*
- Character style: *Small caps* for degrees and certifications

3 TITLE
- Granville Italic, 9.5/10pt with 2.5pt space after paragraph
- Paragraph style: *2. Title*
- Note: If two lines, then use a soft return (shift/return) at end of first line

4 CONTACT INFORMATION
- Granville Regular, 9.5/10pt with 2.5pt after paragraph
- Paragraph style: *3. Contact*
- Character styles: *Primary* for telephone and email only
- Character styles: *Small caps* for "tel" and "fax".
- Note: use a soft return (shift/return) at end of first line type "tel" and "fax" in as lowercase

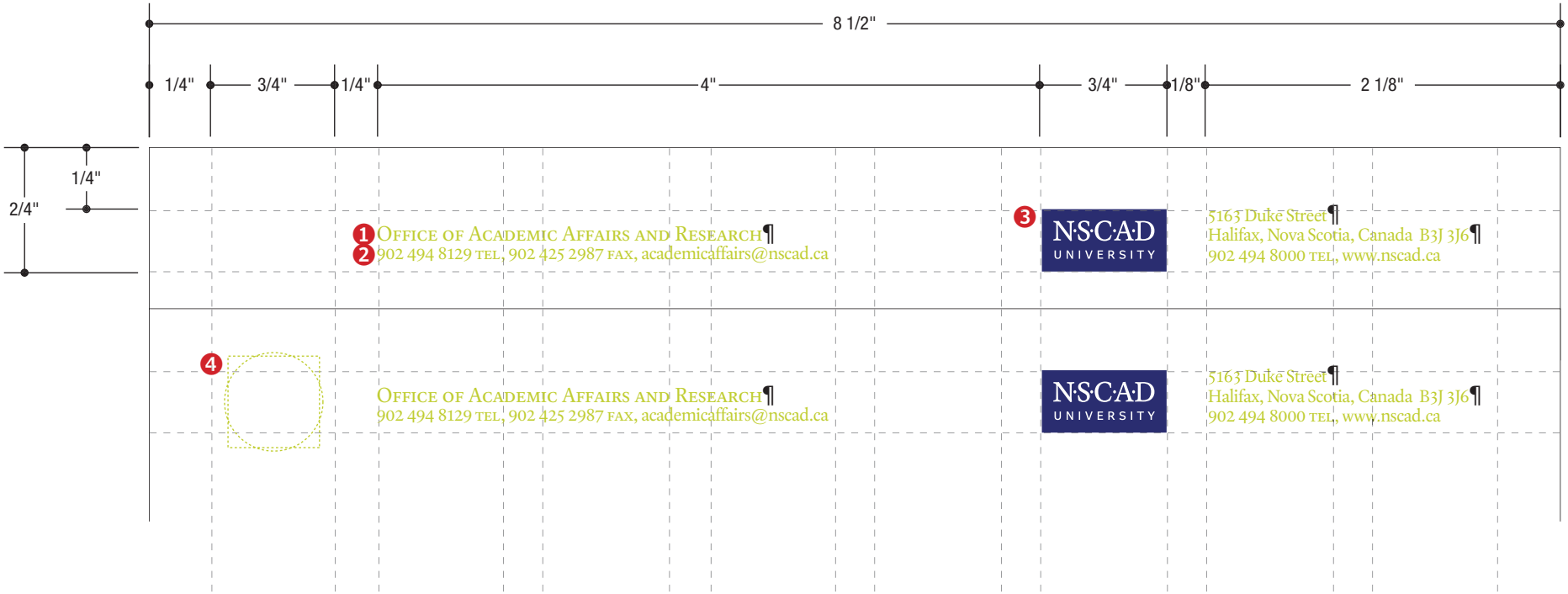
5 ADDRESS
- Granville Regular, 9.5/10pt
- Paragraph style: *Address*
- Character styles: *Small caps* for "tel" and postal code (type in as lowercase)
- Note: use a soft return (shift/return) at end of first and second line type "tel" and postal code in as lowercase

6 ADDITIONAL INFORMATION TITLE
- Granville Semibold, 9.5/10pt
- Paragraph style: *Additional info title*

7 ADDITIONAL INFORMATION
- Granville Regular, 9.5/10pt
- Paragraph style: *Additional info*
- Character styles: *Small caps* for "tel" and postal code. (type in as lowercase)
- Note: use shift/return at end of each line; type "tel" in as lowercase.

Note: in the examples above, a hard-return is noted with a pilcrow (¶) a soft-return (shift-return) is noted with the "¬" symbol.

Formal letterhead (colour)



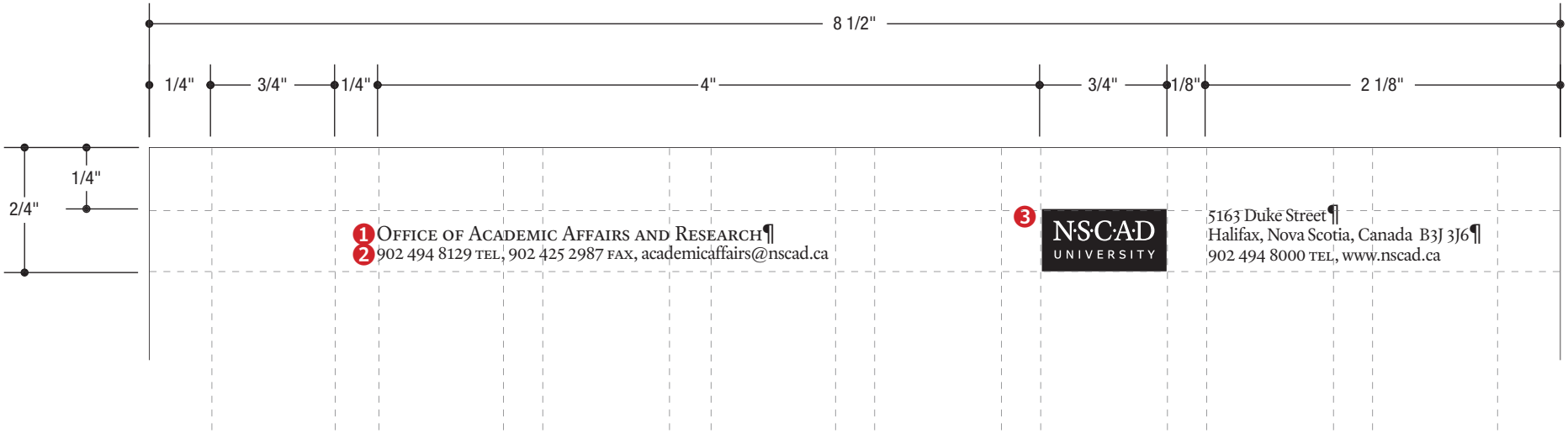
1 ORIGINATING OFFICE
- See Appendix A for a complete list of offices that may appear on university stationery.
- Granville small caps, 9.5/8pt, +10 tracking
- Paragraph style: *A_MASTHEAD_office_title*
- Followed by a paragraph return (¶)

2 ORIGINATING OFFICE CONTACT
- Granville regular, 8/8pt, -10 tracking
- Paragraph style: *A_MASTHEAD_contact_info*
- Character style: *A_MASTHEAD_small_caps* for "tel" and "fax"
- Note: Type "tel" and "fax" as lowercase

3 LOGO AND GENERAL CONTACT
- Granville regular, 8/8.5pt, -10 tracking
- Paragraph style: *A_MASTHEAD_logo_and_address*
- The logo symbol is accessed via Alt+shift K (pc) Option+shift K (mac)
- Character style: *A_MASTHEAD_address_logo* for the logo
- Character style: *A_MASTHEAD_small_caps* for "tel" and "fax"
- Note: Type "tel" and "fax" as lowercase

4 SERVICE/GOVERNANCE MARKS
- When applicable, student service and governance marks are placed in the leftmost column
- Marks should be optically centered horizontally to the signature
- See the Auxiliary Marks section for more information on service/governance marks

Informal letterhead (black and white)



1 ORIGINATING OFFICE
- See Appendix A for a complete list of offices that may appear on university stationery.
- Granville small caps, 9.5/8pt, +10 tracking
- Paragraph style: *A_MASTHEAD_office_title*
- Followed by a paragraph return (¶)

2 ORIGINATING OFFICE CONTACT
- Granville regular, 8/8pt, -10 tracking
- Paragraph style: *A_MASTHEAD_contact_info*
- Character style: *A_MASTHEAD_small_caps* for "tel" and "fax"
- Note: Type "tel" and "fax" as lowercase

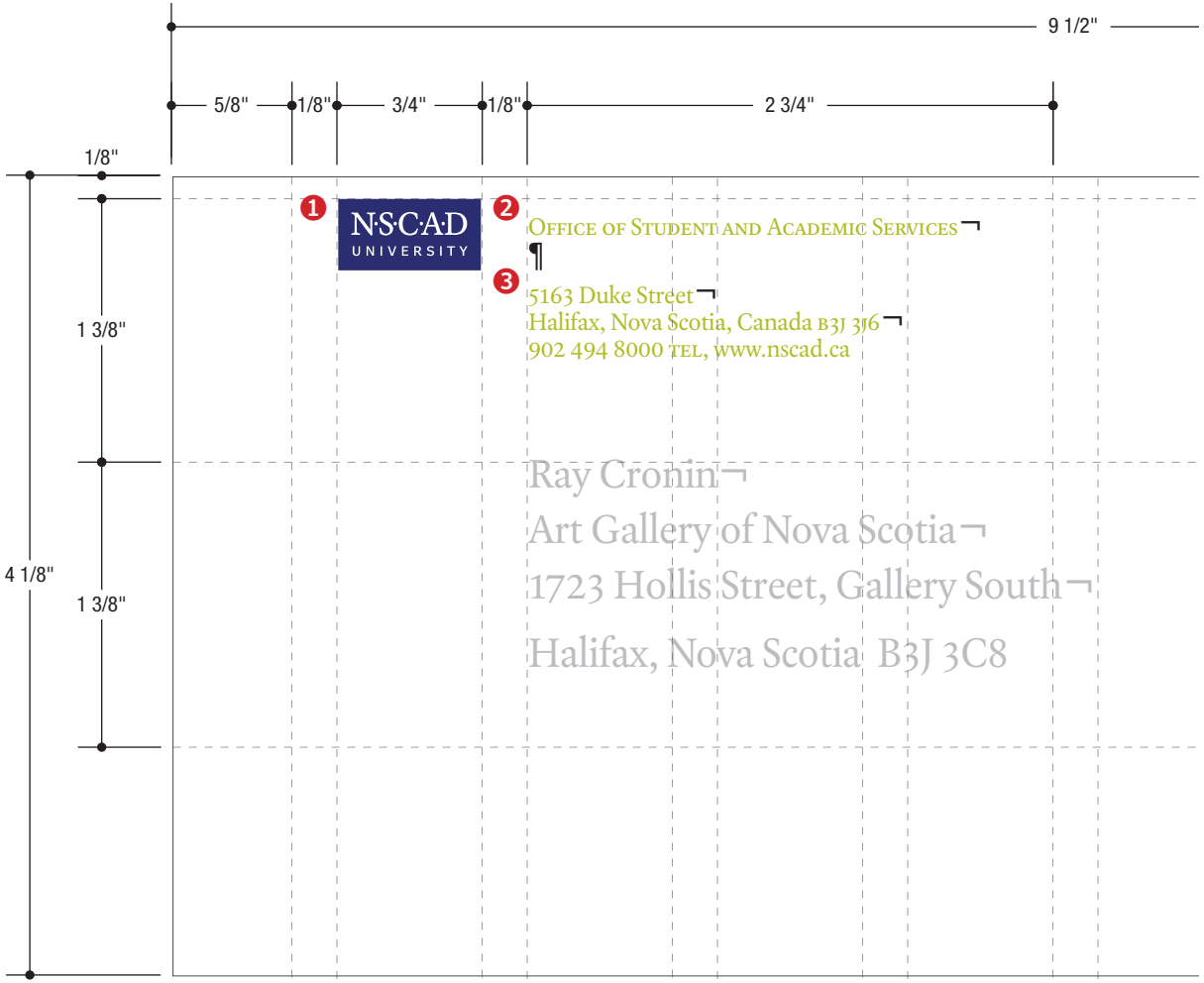
3 LOGO AND GENERAL CONTACT
- Granville regular, 8/8.5pt, -10 tracking
- Paragraph style: *A_MASTHEAD_logo_and_address*
- The logo symbol is accessed via Alt+shift K (pc) Option+shift K (mac)
- Character style: *A_MASTHEAD_address_logo* for the logo
- Character style: *A_MASTHEAD_small_caps* for "tel" and "fax"
- Note: Type "tel" and "fax" as lowercase

Commercial envelope (#10)

1 LOGO
- Alt+shift K (pc) Option+shift K (mac)
- Paragraph style: *C_address_logo*

2 ORIGINATING OFFICE
- See Appendix A for a complete list of offices that may appear on university stationery
- Granville small caps, 9.5/8pt, +10 tracking
- Paragraph style: *B_unit_title*
- Followed by a soft return (¬) Shift+enter (pc) Shift+return (mac) and a paragraph return (¶)

3 GENERAL UNIVERSITY CONTACT
- Granville regular, 9.5/10pt, -10 tracking
- Each line followerd by a soft return (¬) Shift+enter (pc) Shift+return (mac)
- Paragraph style: *B_unit_contact_info*
- Character style: *B_small_caps* for "tel" and "fax"
- Note: Type "tel" and "fax" as lowercase



Appendices

70 Administrative units

71 Academic units

72 Facilities and service centres

73 Macintosh key cap chart

78 PC Character set

Administrative units

UNIT	GENERIC EMAIL	TYPICAL TITLE(S)
Office of Governance	governance@nscad.ca	Chair Board of Governors, Senior Secretary
Office of the President	president@nscad.ca	President, Personal Assistant
Office of Advancement	advancement@nscad.ca	Director; Assistant; Coordinator Communications; Coordinator Alumni and Public Relations; Executive Director Development and Special Projects
	NOTE: Additional email addresses (communications@nscad.ca, and alumni@nscad.ca) are reserved for special purposes, but neither shall appear on the office letterhead.	
Office of Academic Affairs and Research	academicaffairs@nscad.ca	Senior Vice-President; Dean; Administrative Assistant
Office of Finance and Administration	finance@nscad.ca	Vice-President; Administrative Assistant; Manager Financial Services; Payroll, Benefits and Office Coordinator; Clerk Accounts Payable; Director Human Resource; Manager Buildings and Grounds
	NOTE: All former 'business office' staff will now use this.	
Office of Student and Academic Services	registrar@nscad.ca	Registrar; Assistant Registrar; Director Student Services; Coordinator Admissions, Recruitment Off Campus; Coordinator Financial Aid and Student Counselling
	NOTE: Additional email addresses (admissions@nscad.ca) are reserved for special purposes, but neither shall appear on the office letterhead.	

Academic units

UNIT	GENERIC EMAIL	TYPICAL TITLE(S)
Division of Craft	craft@nscad.ca	Professor, Associate Professor, Chair, Academic Secretary Ceramics Technician
Division of Design	design@nscad.ca	Professor, Associate Professor, Chair, Academic Secretary Graphic Technician
Division of Fine Arts	finaearts@nscad.ca	Professor, Associate Professor, Chair, Academic Secretary Sculpture Technician,
Division of Media Arts	mediaarts@nscad.ca	Professor, Associate Professor, Chair, Academic Secretary
Division of Foundation	foundation@nscad.ca	Professor, Associate Professor, Chair, Academic Secretary
Division of Historical and Critical Studies	criticalstudies@nscad.ca	Professor, Associate Professor, Chair, Academic Secretary
Division of Continuing Studies	continuingstudies@nscad.ca	Director, Chair, Assistant
School of Undergraduate Studies	undergraduate@nscad.ca	Professor, Associate Professor, Director, Academic Secretary
School of Graduate Studies	graduate@nscad.ca	Professor, Associate Professor, Director, Academic Secretary

Facilities and service centres

UNIT	GENERIC EMAIL	TYPICAL TITLE(S)
Art Supply Store	schoolstore@nscad.ca	Manager, School Store; Assistant
Library	library@nscad.ca	Director; Information and Technology Supervisor, Library; Supervisor, Library Circulation; Technician
Anna Leonowens Gallery	aleonowens@nscad.ca	Director; Exhibitions Coordinator; Assistant
NSCAD Press	thepress@nscad.ca	
Wood Shop	woodshop@nscad.ca	Technician, Assistant
Metal Shop	metalshop@nscad.ca	Sculpture Technician; Assistant
Photo Services	photo@nscad.ca	Photographic Technician; Assistant
Design Print Services	designprint@nscad.ca	Graphic Technician; Assistant
Multi Media Services	multimedia@nscad.ca	Director; Technician; Assistant
Service Centre	servicecentre@nscad.ca	Supervisor
Computer Services	computer@nscad.ca	

Macintosh: Granville (regular, italic, semibold, semibold italic, and bold)

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
a	a	A	å	Å
b	b	B	∫	ı
c	c	C	ç	Ç
d	d	D	∂	Î
e	e	E	´	´
f	f	F	ƒ	Ï
g	g	G	©	˝
h	h	H	˙	Ó
i	i	I	ˆ	ˆ
j	j	J	∆	Ô
k	k	K	°	NSCAD UNIVERSITY
l	l	L	¬	Ò
m	m	M	µ	Â
n	n	N	~	˜
o	o	O	ø	Ø
p	p	P	π	∏

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
q	q	Q	œ	Œ
r	r	R	®	‰
s	s	S	ß	Í
t	t	T	†	ˇ
u	u	U	¨	¨
v	v	V	√	◊
w	w	W	∑	„
x	x	X	≈	˛
y	y	Y	¥	Á
z	z	Z	Ω	¸
1	1	!	¡	/
2	2	@	™	€
3	3	#	£	‹
4	4	$	¢	›
5	5	%	∞	fi

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
6	6	^	§	fl
7	7	&	¶	‡
8	8	*	•	°
9	9	(	ª	·
0	0	)	º	‚
`	`	~	`	`
-	-	_	–	—
=	=	+	≠	±
[	[	{	“	”
]	]	}	‘	’
\	\	|	«	»
;	;	:	…	Ú
'	'	"	æ	Æ
,	,	<	≤	¯
.	.	>	≥	˘
/	/	?	÷	¿

Macintosh: Granville expert (regular, italic, semibold, semibold italic, and bold)

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
a				
b			∫	
c				
d			∂	
e	ð	Ð		
f				
g				
h				
i				
j			ƒj	
k				NSCAD UNIVERSITY
l	ł	Ł		
m				
n				
o				
p	℗		π	∏

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
q				
r				
s	š	Š		
t	þ	Þ		
u				
v		ﬀ	√	◊
w		ﬁ	∑	
x		ﬂ	×	
y	ý	ﬃ	Ý	
z	ž	ﬄ	Ž	
1	1			
2	½			
3	¾			
4	¼			
5	3		∞	

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
6	2			
7				
8				
9				
0				
`				
-				
=			≠	
[				
]				
\				
;				
‘				
,			≤	
.			≥	
/				

Macintosh: Granville small caps

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
a	A	A	å	Å
b	B	B	∫	ı
c	C	C	ç	Ç
d	D	D	∂	Î
e	E	E	´	´
f	F	F	ƒ	Ï
g	G	G	©	˝
h	H	H	˙	Ó
i	I	I	ˆ	ˆ
j	J	J	∆	Ô
k	K	K	°	NSCAD UNIVERSITY
l	L	L	¬	Ò
m	M	M	µ	Â
n	N	N	˜	˜
o	O	O	ø	Ø
p	P	P	π	∏

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
q	Q	Q	œ	Œ
r	R	R	®	‰
s	S	S	ß	Í
t	T	T	†	ˇ
u	U	U	¨	¨
v	V	V	√	◊
w	W	W	∑	”
x	X	X	≈	˛
y	Y	Y	¥	Á
z	Z	Z	Ω	˛
1	1	!	¡	/
2	2	@	™	€
3	3	#	£	‹
4	4	$	¢	›
5	5	%	∞	FI

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
6	6	^	§	FL
7	7	&	¶	‡
8	8	*	•	°
9	9	(	ª	·
0	0	)	º	‚
`	`	~	`	`
-	-	_	–	—
=	=	+	≠	±
[	[	{	“	”
]	]	}	‘	’
\	\	|	«	»
;	;	:	…	Ú
‘	'	"	Æ	Æ
,	,	<	≤	¯
.	.	>	≥	˘
/	/	?	÷	¿

Macintosh: Duke light, light italic, medium, and bold

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
a	a	A	å	Å
b	b	B	∫	ı
c	c	C	ç	Ç
d	d	D	∂	Î
e	e	E	´	´
f	f	F	ƒ	Ï
g	g	G	©	˝
h	h	H	˙	Ó
i	i	I	^	ˆ
j	j	J	∆	Ô
k	k	K	°	NSCAD UNIVERSITY
l	l	L	¬	Ò
m	m	M	µ	Â
n	n	N	~	˜
o	o	O	ø	Ø
p	p	P	π	Π

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
q	q	Q	œ	Œ
r	r	R	®	‰
s	s	S	ß	Í
t	t	T	†	ˇ
u	u	U	¨	¨
v	v	V	√	◊
w	w	W	∑	„
x	x	X	≈	˛
y	y	Y	¥	Á
z	z	Z	Ω	¸
1	1	!	¡	⁄
2	2	@	™	€
3	3	#	£	‹
4	4	$	¢	›
5	5	%	∞	fi

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
6	6	^	§	fl
7	7	&	¶	‡
8	8	*	•	°
9	9	(	ª	·
0	0	)	º	‚
`	`	~	`	`
-	-	_	–	—
=	=	+	≠	±
[	[	{	“	”
]	]	}	‘	’
\	\	|	«	»
;	;	:	…	Ú
‘	'	"	æ	Æ
,	,	<	≤	¯
.	.	>	≥	˘
/	/	?	÷	¿

Macintosh: NSCAD symbol

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
a	□		■	
b	□	NSCAD UNIVERSITY	■	
c	○		●	
d	○		●	
j		Δ		
k			NSCAD UNIVERSITY	NSCAD UNIVERSITY
l		NSCAD UNIVERSITY		
p	THEPRESS	NSCAD UNIVERSITY THEPRESS	π	∏
r		NSCAD UNIVERSITY		
s	⁂			
t		NSCAD UNIVERSITY		
v			√	◊
w			∑	
x			≈	
z			Ω	

KEY CAP	CHARACTER	SHIFT + CHARACTER	OPTION + CHARACTER	SHIFT + OPTION CHARACTER
1	①		❶	
2	②		❷	
3	③		❸	
4	④		❹	
5	⑤		❺	
6	⑥		❻	
7	⑦		❼	
8	⑧		❽	
9	⑨		❾	❽
0	⓪		⓪	
=			≠	
,			≤	
.			≥	
/	⑩		⑩	

PC Character set

KEYBOARD SHORTCUTS FOR INTERNATIONAL CHARCTERS

For keyboard shortcuts in which you Press two or more keys simultaneously, the keys to Press are separated by a plus sign (+) in Microsoft Word Help. For keyboard shortcuts in which you Press one key immediately followed by another key, the keys to Press are separated by a comma (,). To type a lowercase character using a key combination that includes the SHIFT key, hold down the CTRL+SHIFT+symbol keys simultaneously, and then release them before typing followed by the letter.

PRESS CTRL+` (ACCENT GRAVE), *FOLLOWED BY THE LETTER*

à, è, ì, ò, ù,
À, È, Ì, Ò, Ù

PRESS CTRL+' (APOSTROPHE), *FOLLOWED BY THE LETTER*

á, é, í, ó, ú, ý
Á, É, Í, Ó, Ú, Ý

PRESS CTRL+SHIFT+^ (CARET), *FOLLOWED BY THE LETTER*

â, ê, î, ô, û
Â, Ê, Î, Ô, Û

PRESS CTRL+SHIFT+~ (TILDE), *FOLLOWED BY THE LETTER*

ã, ñ, õ
Ã, Ñ, Õ

PRESS CTRL+SHIFT+: (COLON), *FOLLOWED BY THE LETTER*

ä, ë, ï, ö, ü, ÿ,
Ä, Ë, Ï, Ö, Ü, Ÿ

PRESS CTRL+SHIFT+@, *FOLLOWED BY A OR A*

å, Å

PRESS CTRL+SHIFT+&, *FOLLOWED BY A OR A*

æ, Æ

PRESS CTRL+SHIFT+&, *FOLLOWED BY O OR O*

œ, Œ

PRESS CTRL+, (COMMA), *FOLLOWED BY C OR C*

ç, Ç

PRESS CTRL+' (APOSTROPHE), *FOLLOWED BY D OR D*

ð, Ð

PRESS CTRL+/, *FOLLOWED BY O OR O*

ø, Ø

PRESS ALT+CTRL+SHIFT+?

¿

PRESS ALT+CTRL+SHIFT+!

¡

PRESS CTRL+SHIFT+&, S

ß

THE CHARACTER CODE, ALT+X

The Unicode character for the specified Unicode (hexadecimal) character code. For example, to insert the euro currency symbol (), type 20AC, and then hold down the ALT key and Press X.

ALT+*THE CHARACTER CODE (ON THE NUMERIC KEYPAD)*

The ANSI character for the specified ANSI (decimal) character code. For example, to insert the euro currency symbol, hold down the ALT key and Press 0128 on the numeric keypad.

NOTE

If you type extensively in another language, you may prefer to switch to a different keyboard instead.

SOURCE

This page comes from the Microsoft Office Assitant website:

http://office.microsoft.com/en-us/assistance/

The ANSCI character set for PC users

CODE	CHARACTER	NAME
0128	€	*unused*
0129		*unused*
0130	‚	baseline single quote
0131	ƒ	florin
0132	„	baseline double quote
0133	…	ellipsis
0134	†	dagger (single)
0135	‡	dagger (double)
0136	ˆ	circumflex
0137	‰	per mil
0138	Š	S caron
0139	‹	left single guillemet
0140	Œ	OE ligature
0141		*unused*
0142	Ž	*unused*
0143		*unused*
0144		*unused*
0145	‘	open single quote
0146	’	close single quote
0147	“	open double quote
0148	”	close double quote
0149	•	bullet (large)

0CODE	CHARACTER	NAME
0150	–	en dash
0151	—	em dash
0152	˜	tilde
0153	TM	unregistered trademark
0154	š	s caron
0155	›	right single guillemet
0156	œ	oe ligature
0157		*unused*
0158	ž	*unused*
0159	Ÿ	Y diaeresis
0160		non-breaking space
0161	¡	Spanish inverted !
0162	¢	cents
0163	£	pounds
0164	€	international monetary symbol
0165	¥	yen
0166	¦	broken bar
0167	§	section symbol
0168	¨	diaeresis
0169	©	copyright
0170	ª	feminine ordinal
0171	«	left double guillemet

0CODE	CHARACTER	NAME
0172	¬	not
0173		soft hyphen
0174	®	registered trademark
0175	¯	macron
0176	°	ring (also degrees)
0177	±	plus/minus
0178	²	superscript 2
0179	³	superscript 3
0180	´	acute
0181	µ	micro symbol (or mu)
0182	¶	pilcrow (paragraph symbol)
0183	·	bullet (small)
0184	¸	cedilla
0185	¹	superscript 1
0186	º	masculine ordinal
0187	»	right double guillemet
0188	¼	one-fourth
0189	½	one-half
0190	¾	three-fourths
0191	¿	Spanish inverted ?
0192	À	A grave
0193	Á	A acute

0CODE	CHARACTER	NAME
0194	Â	A circumflex
0195	Ã	A tilde
0196	Ä	A diaeresis
0197	Å	A ring
0198	Æ	AE ligature
0199	Ç	C cedilla
0200	È	E grave
0201	É	E acute
0202	Ê	E circumflex
0203	Ë	E diaeresis
0204	Ì	I grave
0205	Í	I acute
0206	Î	I circumflex
0207	Ï	I diaeresis
0208	Ð	Icelandic Eth
0209	Ñ	N tilde
0210	Ò	O grave
0211	Ó	O acute
0212	Ô	O circumflex
0213	Õ	O tilde
0214	Ö	O diaeresis
0215	×	multiply symbol

0CODE	CHARACTER	NAME
0216	Ø	O with oblique stroke
0217	Ù	U grave
0218	Ú	U acute
0219	Û	U circumflex
0220	Ü	U diaeresis
0221	Ý	Y acute
0222	Þ	Icelandic Thorn
0223	ß	German sharp s
0224	à	a grave
0225	á	a acute
0226	â	a circumflex
0227	ã	a tilde
0228	ä	a diaeresis
0229	å	a ring
0230	æ	ae ligature
0231	ç	c cedilla
0232	è	e grave
0233	é	e acute
0234	ê	e circumflex
0235	ë	e diaeresis
0236	ì	i grave
0237	í	i acute

0CODE	CHARACTER	NAME
0238	î	i circumflex
0239	ï	i diaeresis
0240	ð	Icelandic eth
0241	ñ	n tilde
0242	ò	o grave
0243	ó	o acute
0244	ô	o circumflex
0245	õ	o tilde
0246	ö	o diaeresis
0247	÷	divide symbol
0248	ø	o with oblique stroke
0249	ù	u grave
0250	ú	u acute
0251	û	u circumflex
0252	ü	u diaeresis
0253	ý	y acute
0254	þ	Icelandic thorn
0255	ÿ	y diaeres