EMILY CARR UNIVERSITY OF ART + DESIGN BRAND GUIDELINES

MARCH 27, 2018

INTRODUCTION

We are living through an incredibly important chapter in the history of Emily Carr University of Art + Design. With our move to a new location – Canada's first purpose-built art and design school – we are reinforcing our growth as a globally recognized centre for creativity and innovation.

Our brand and visual identity are vitally important in communicating who we are as an institution and our commitment to cultivating creative thinkers who can solve the world's problems through art and design.

When our visual identity is used consistently across all communications – internal and external – it creates equity in our brand and reputation, it reinforces our global recognition and it positively affects how people experience our University.

We seek your help in growing our brand and protecting our visual identity. The enclosed information provides you with a set of guidelines and examples to assist you in making the best possible decisions for the development of Emily Carr University's communication materials. Please take a moment to read and understand them. Thank you for all of your efforts and contributions to our success.

LOGO
+
WORDMARK

**EMILY
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UNIVERSITY
OF ART + DESIGN

OUR LOGO

Our logo is a critical element of our institution's brand expression.

Its layered form derives from the transformative process of learning – a complex, organic layering of accumulated understanding. The progression of study and self-expressive experimentation offered at Emily Carr, results in a rich process of evolution for each student, as their own idiosyncratic creative talent emerges through their course of study with us. The youthful and dynamic multi-toned, multi-layered surfaces of the logo depict the energy, the transformative progress and the joy of expression found in learning at our University.

The logo's layered design also pays homage to how we approach creative instruction, recognizing the vast range of mediums employed by our students, and the many disciplines encompassed by our diverse faculties.

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PRIMARY LOGO

The primary Emily Carr logo lockup features the overlapping, half-ring shapes of the logomark paired with the 'Emily Carr University of Art + Design' name. The primary logo is intended as the official logo and should be used for the majority of applications. This mark is the main visual means by which we are recognized and should be distinctly displayed within external-facing communication materials. Alternative logos and their uses are outlined in the following pages.

1″   120px
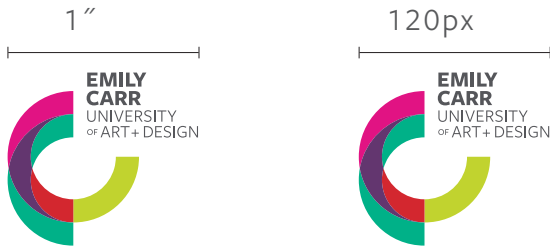
MINIMUM REPRODUCTION SIZE

When scaling the logo, a minimum size must be adhered to so that legibility is retained. Do not reproduce the logo so the width is less than 1 in. or 26mm. In digital applications, the logo should not be reproduced smaller than 120px in width.

CLEAR SPACE

Make sure that text or other design elements do not encroach upon the logo. The marked space should always be given to let the logo 'breathe', free from distraction. As a rule, maintain an exclusion zone that is the same distance as the height of two of the E's in "Emily".
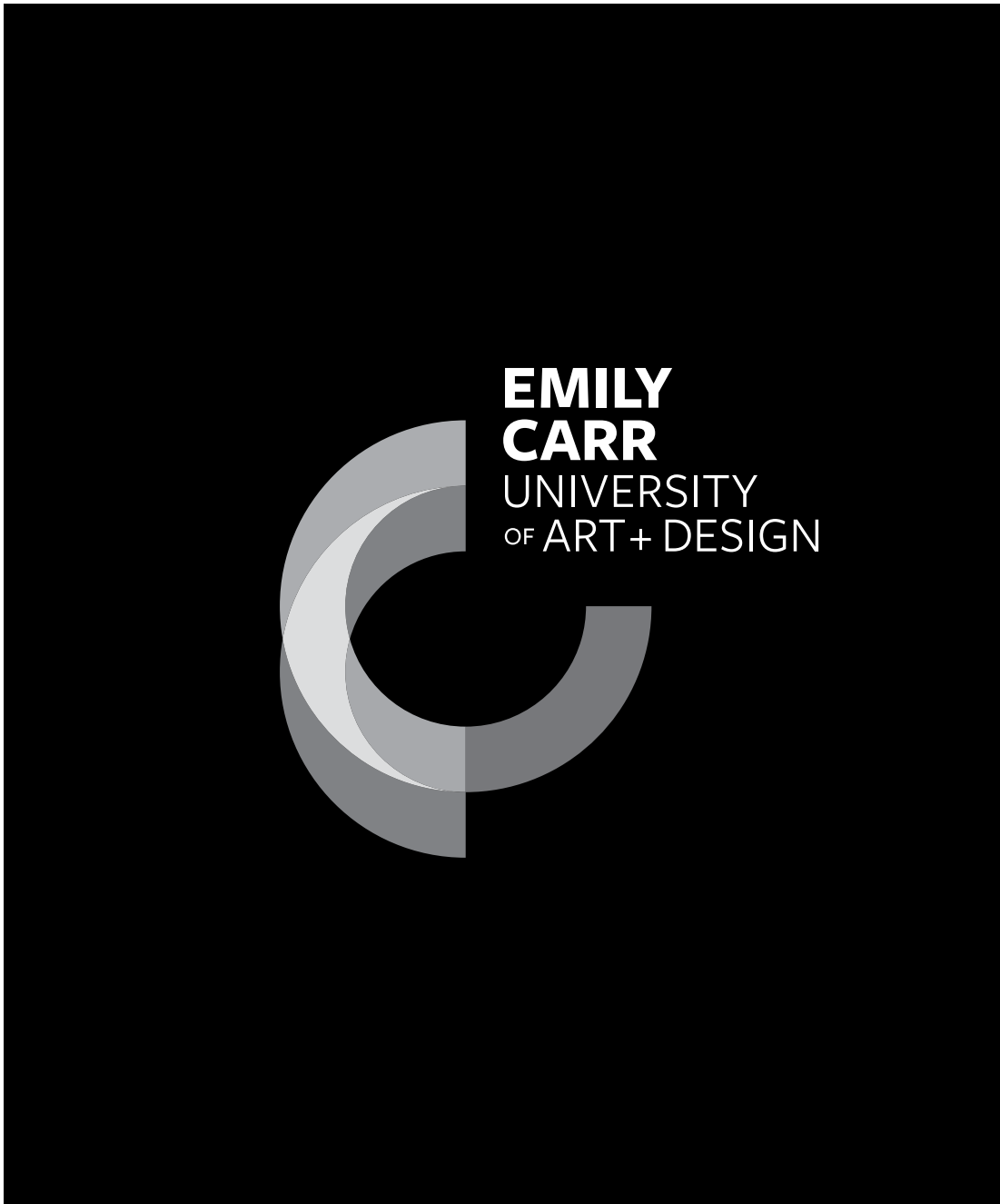
**EMILY
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DARK MONOCHROME

The Dark Monochrome logo is intended for use in single colour printing, over light photographic backgrounds and similar instances where full colour logos will not suffice. The monochrome logos should not be used over blocks of colour.

**EMILY
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LIGHT MONOCHROME

The Light Monochrome logo is intended for use in single colour printing, over dark photographic backgrounds / blocks of solid black and similar instances where the full colour logos will not suffice. The monochrome logos should not be used over blocks of colour.

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SINGLE COLOUR WORDMARKS

The primary logo is the preferred way to represent our brand, however, sometimes it's not feasible to use the primary, secondary or monochrome logos due to contextual requirements or size restrictions. The single colour wordmarks are intended for use over photography/blocks of colour, where space is highly limited and similar instances where the full colour and monochrome logos will not suffice. In communication materials, the single colour wordmarks are ideally only used in environments where sufficient context for the brand has been established or if the primary logo is in relative proximity (for example: multi-page print pieces where the primary logo is used on another page or in the footer of a website or presentation document).

5/8″

70px

**EMILY
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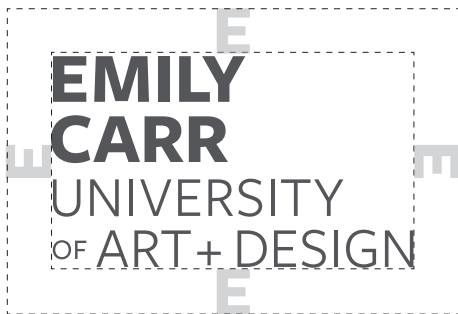OF ART + DESIGN

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MINIMUM REPRODUCTION SIZE
(FULL STACKED WORDMARKS)

When scaling the wordmarks, a minimum size must be adhered to so that legibility is retained.

Do not reproduce the Full Stacked Emily Carr University of Art + Design wordmark so the width is less than 5/8 in. or 16mm. In digital applications, it should not be reproduced less than 70px in width.
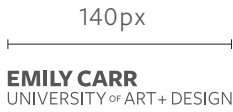
**EMILY
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OF ART + DESIGN

CLEAR SPACE

Make sure that text or other design elements do not encroach upon the wordmarks. The marked space should always be given to let the logo 'breathe', free from distraction. As a rule, maintain an exclusion zone that is the same distance as the height of the "E" in "Emily".

EMILY CARR
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1 1/8″

EMILY CARR
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140px

EMILY CARR
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MINIMUM REPRODUCTION SIZE
(HALF STACKED WORDMARKS)

When scaling the wordmarks, a minimum size must be adhered to so that legibility is retained.

Do not reproduce the Half Stacked Emily Carr University of Art + Design wordmark so the width is less than 1 1/8in. or 28mm. In digital applications it should not be reproduced less than 140px in width.

EMILY CARR
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CLEAR SPACE

Make sure that text or other design elements do not encroach upon the wordmarks. The marked space should always be given to let the logo 'breathe', free from distraction. As a rule, maintain an exclusion zone that is the same distance as the height of the "E" in "Emily".
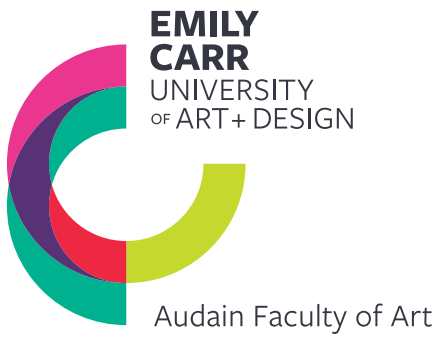
LOGOMARK

Employing the logomark for use as a standalone graphic element is not advised. It should be considered that it may not communicate the brand to an unfamiliar audience without further context and should only be employed where extreme size restrictions exist, such as a favicon.

FACULTY + FACILITY LOCKUPS

Logos have been provided for the Ian Gillespie Faculty of Design + Dynamic Media, Audain Faculty of Art, Jake Kerr Faculty of Graduate Studies and the Libby Leshgold Gallery. These logos are intended for use in instances pertaining to these entities where an official mark is required (stationery, signage, etc.). These logos as well as monochrome versions of these marks are available on request.

EMILY CARR
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Audain Faculty of Art

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OF ART+DESIGN

Ian Gillespie Faculty of
Design + Dynamic Media

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Jake Kerr Faculty
of Graduate Studies

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Libby Leshgold Gallery

ALTERNATE LOGO – INTERNAL USE ONLY

The 'Emily Carr University' logo is an alternate version
which may only be used with express approval of the ECU
Communications Department. It is intended for internal
applications only where physical space is limited and the
material is targeted at existing internal stakeholders, such
as students, faculty and staff.

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LOGO USAGE

IMPROPER USE OF THE LOGO

The logo, and its various iterations, must be used as provided by Emily Carr's Communications Office with no changes. This includes changes in the colour, proportion or design. The logo may not be skewed, morphed or otherwise distorted in perspective or appearance.

The logo must not be incorporated as part of, or in close proximity to another company's name, logo, design, slogan or other trademarks.

The examples here show some improper uses of the logo but, as a rule, the provided logos must not be altered in any way other than fixed-ratio scale, this applies to the various iterations of the Emily Carr logo.

✕   *Please use approved, unaltered versions only. Do not distort the logo in any way.*

✕   *Do not attempt to type the wordmark yourself.*

✕   *Do not incorporate the logo or wordmark into a sentence.*

✕   *Do not add to or delete part of the logo.*

✕   *Do not change the colour of any part of the logo.*

LOGO ON BACKGROUNDS

When placing a logo it is important to consider legibility and contrast. Though preferably placed on solid white, contextual and layout requirements often necessitate logo placement on a background image or colour.

In these cases the Emily Carr logos should not be placed over a busy background or background of equal colour value. Images should be selected with consideration for typographic clear space wherever possible.

Monochrome (greyscale) versions of the logos and single colour wordmarks are intended for instances where the full colour logos will not suffice. The following pages show intended uses and things to avoid for each of the logo variations.

SOLID COLOURED BACKGROUNDS

Do not place full colour or monochrome logos on coloured backgrounds.

Do not place full colour or monochrome logos on backgrounds containing equal values or hues.

LIGHT BACKGROUNDS

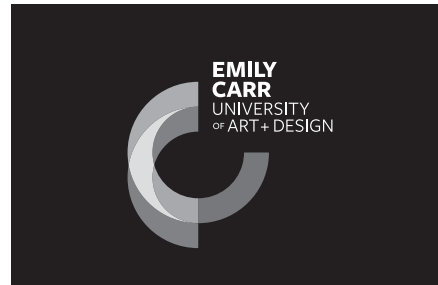**BLACK BACKGROUNDS**

BRAND GUIDELINES

Place full colour or dark monochrome logo on solid white or light neutral backgrounds with tints of up to 5%.

Do not place full colour or dark monochrome logo on black backgrounds.

Do not place light monochrome logo on solid white or light neutral backgrounds with tints of up to 5%.

Full colour logo should be used whenever possible, but the monochrome logo may be used depending on context.

Place light monochrome logo on solid black backgrounds

LOGO USAGE

PHOTOGRAPHIC BACKGROUNDS
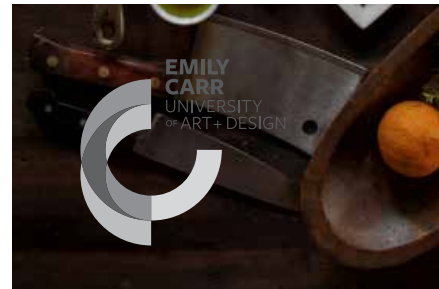
Place full colour or monochrome logos on light photographic backgrounds that provide good contrast.

Do not place full colour or monochrome logos on dark photographic backgrounds that don't provide good contrast.

Do not place full colour or monochrome logos on light photographic backgrounds that don't provide good contrast.

Full colour logo should be used whenever possible, but the monochrome logo may be used depending on context.

Place light monochrome logo on dark photographic backgrounds that provide good contrast.

Do not place full colour or monochrome logos on photographic backgrounds that are busy or contain equal values or hues.

SINGLE COLOUR WORDMARKS

Do not place single colour wordmarks on coloured backgrounds that provide poor contrast.

Do not place single colour wordmarks on backgrounds containing equal values or hues.

Do not place single colour wordmarks on photographic backgrounds that are busy or contain equal values or hues.

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Place single colour wordmarks on coloured backgrounds that provide good contrast.

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**EMILY
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Place single colour wordmarks on backgrounds containing values or hues that provide good contrast.

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**EMILY
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Place single colour wordmarks on photographic backgrounds which provide good contrast.

COLOUR

OVERVIEW

Emily Carr University's colour palette reflects a youthful and energetic tone that represents the exuberance of creativity and a range of disciplinary learning.
The energy of the primary palette is tempered by a neutral palette that is inspired by the more subdued hues found in Emily Carr's paintings.
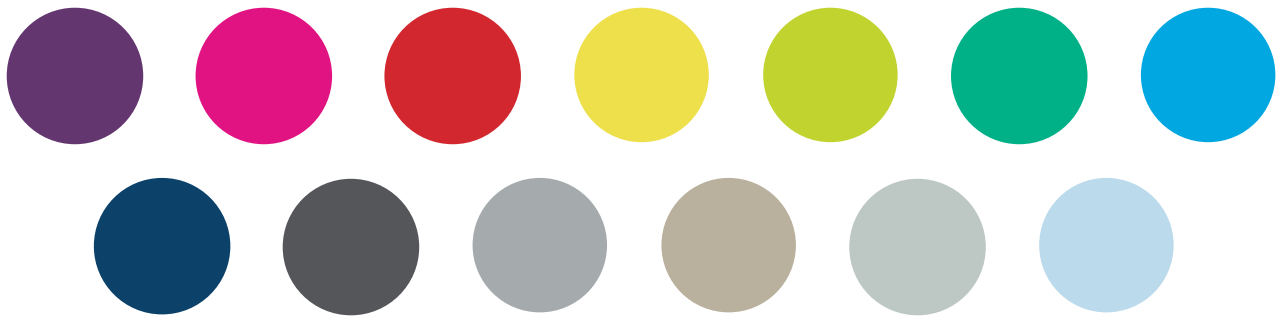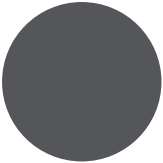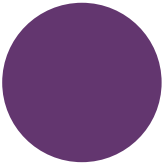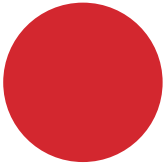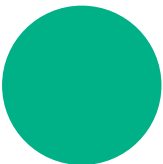
The palette consists of colours selected from the PANTONE MATCHING SYSTEM®
(PMS). Both Coated and Uncoated PMS values are quoted, and colours are also shown with a CMYK breakdown for four-colour printing and an RGB breakdown for electronic media or web use. For accurate colour matching, please refer to Pantone Swatches as the colours represented here are for visualisation only.

LOGO PALETTE

The logo makes use of colours from each palette detailed in the following pages. There you will find further colour breakdowns and greater context for the palettes and their uses.

PMS COOL GRAY 11 C
CMYK 44, 34, 22, 77
RGB 88, 89, 92
HEX #58595C

PMS 219 C
CMYK 1, 92, 4, 0
RGB 224, 21, 131
HEX #E01583

PMS 7665 C
CMYK 64, 84, 0, 32
RGB 94, 54, 110
#5E366E

PMS 711 C
CMYK 0, 97, 75, 0
RGB 203, 44, 48
#CB2C30

PMS 339 C
CMYK 84, 0, 59, 0
RGB 0, 177, 136
HEX #00B188

PMS 382 C
CMYK 28, 0 100, 0
RGB 193, 212, 47
HEX #C1D42F

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Most desktop printers are not calibrated to give accurate colour match, neither are most monitors (for screen colours). Please check with Emily Carr University's communications department if you have any questions regarding colour reproduction of branded materials.

PRIMARY PALETTE

The primary palette consists of the three main colours found in the logo. These hues are primarily intended as default colours for use on official branded materials but can be combined with colours in the other palettes.
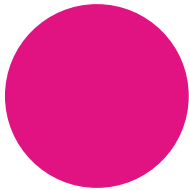
COATED

PMS 219 C
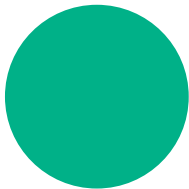**CMYK** 1, 92, 4, 0
RGB 224, 21, 131
HEX #E01583

UNCOATED

PMS Rubine U
CMYK 2, 94, 5, 0

PMS 382 C
CMYK 28, 0 100, 0
RGB 193, 212, 47
HEX #C1D42F

PMS 388 U
CMYK 16, 0, 77, 0

PMS 339 C
CMYK 84, 0, 59, 0
RGB 0, 177, 136
HEX #00B188

PMS 339 U
CMYK 85, 0, 65, 0

BRAND GUIDELINES

SECONDARY PALETTE

The secondary palette is intended to give further flexibility when overlaying colours and to provide alternates that can be used to compliment the other colours where needed.
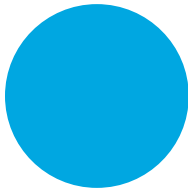
COATED

UNCOATED

PMS 2995 C
CMYK 83, 1, 0, 0
RGB 0, 168, 224
HEX #00A8E0

PMS 2995 U
CMYK 89, 0, 1, 0
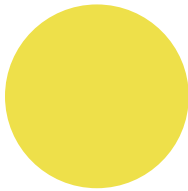
PMS 603 C
CMYK 6, 0, 82, 0
RGB 237, 224, 74
HEX #EDE04A

PMS 604 U
CMYK 3, 0, 82, 1
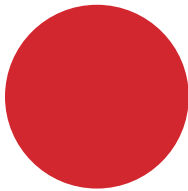
PMS 711 C
CMYK 0, 97, 75, 0
RGB 203, 44, 48
#CB2C30

PMS 711 U
CMYK 1, 78, 52, 2
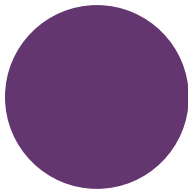
PMS 7665 C
CMYK 64, 84, 0, 32
RGB 94, 54, 110
#5E366E

PMS 7665 U
CMYK 72, 95, 8, 0

EMILY CARR UNIVERSITY OF ART + DESIGN

NEUTRAL PALETTE

The neutral palette provides a solid base to which hits of colour from the accent palette can be applied. PMS Cool Gray 11C (or its applicable counterpart) is ideal for text while the remaining colours are generally intended for use with background elements and overlays. The colours in this palette can also be utilized through tints or opacities.
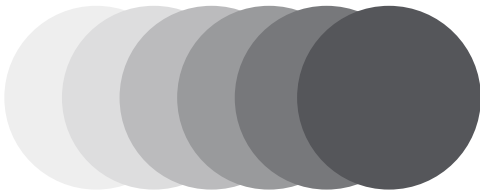
COATED

PMS COOL GRAY 11 C
CMYK 44, 34, 22, 77
RGB 88, 89, 92
HEX #58595C

UNCOATED

PMS 432 U
CMYK 69, 55, 46, 13
CMYK (Alternate for text) 8, 0, 0, 73
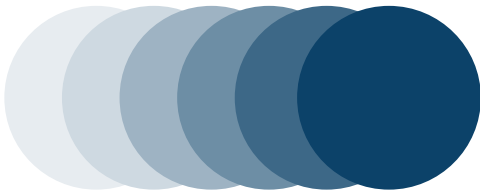
PMS 7694 C
CMYK 100, 57, 9, 52
RGB 22, 64, 95
HEX #16405F

PMS 295 U
CMYK 99, 51, 8, 36
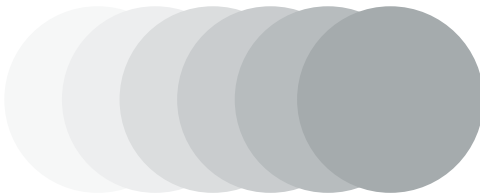
PMS 429 C
CMYK 21, 11, 9, 23
RGB 163, 171, 174
HEX #A3ABAE

PMS 429 U
CMYK 38, 22, 22, 4

COLOUR

COATED

UNCOATED

PMS 7535 C
CMYK 10, 11, 23, 19
RGB 189, 180, 159
HEX #BDB49F

PMS 7535 U
CMYK 16, 14, 22, 2
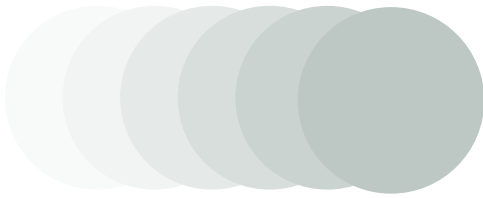
PMS 5527 C
CMYK 18, 5, 18, 8
RGB 188, 201, 197
HEX #BCC9C5

PMS 5527 U
CMYK 15, 4, 11, 6

PMS 290 C
CMYK 23, 1, 3, 1
RGB 185, 217, 235
HEX #B9D9Eb

PMS 290 U
CMYK 32, 1, 2, 0

EMILY CARR UNIVERSITY OF ART + DESIGN

OVERLAYS AND INCIDENTAL COLOURS

Incidental colours are the result of combining colours in the given palettes with transparencies, blend modes and other techniques. They are not considered official brand colours but are the result of combining brand colours in different ways and can introduce unique tones while still utilizing the official palettes.
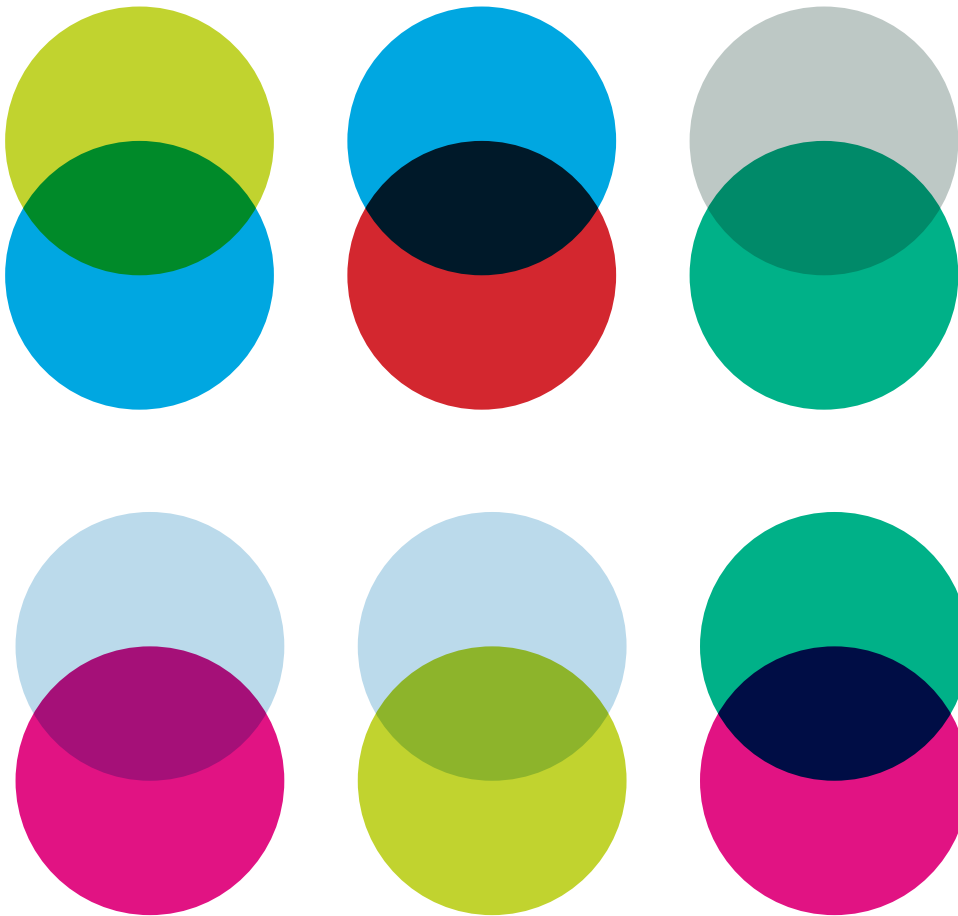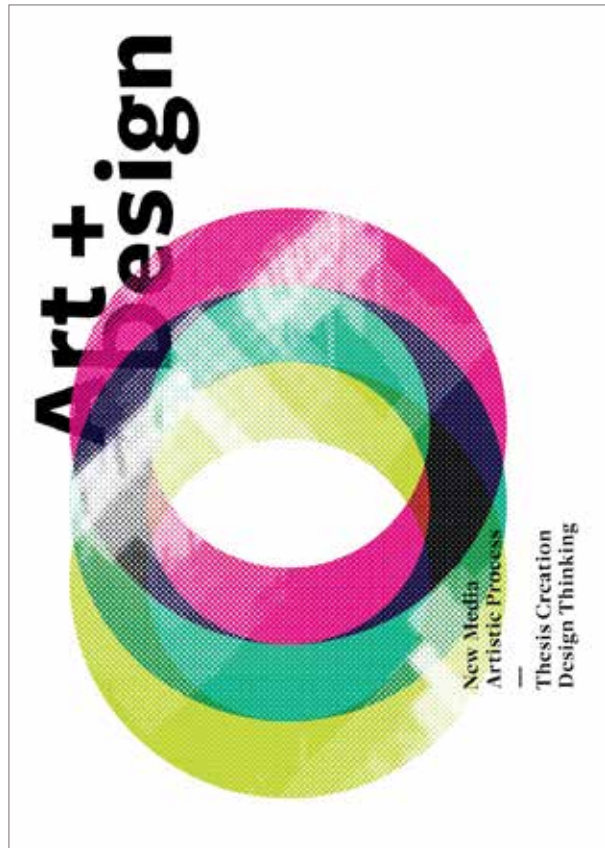
TYPOGRAPHY

PRIMARY: FREIGHT SANS PRO

Our primary typeface is Freight Sans Pro, a clean humanistic sans that was chosen for its warm, friendly appearance and versatile range of weights.

Due to its unique characteristics and versatility, Freight Sans Pro is the recommended font for most Emily Carr applications, ideally used for headlines, subheads, call-outs, labels and type elements used as a graphic device. As it is our primary typeface, it should be used for all formal communications.

AaBbCc123 Freight Sans Pro Light

AaBbCc123 Freight Sans Pro Light Italic

AABBCC123 FREIGHT SANS PRO LIGHT SMALL CAPS

AABBCC123 FREIGHT SANS PRO LIGHT ITALIC SMALL CAPS

AaBbCc123 Freight Sans Pro Book

AaBbCc123 Freight Sans Pro Book Italic

AABBCC123 FREIGHT SANS PRO BOOK SMALL CAPS

AABBCC123 FREIGHT SANS PRO BOOK ITALIC SMALL CAPS

AaBbCc123 Freight Sans Pro Medium

AaBbCc123 Freight Sans Pro Medium Italic

AABBCC123 FREIGHT SANS PRO MEDIUM SMALL CAPS

AABBCC123 FREIGHT SANS PRO MEDIUM ITALIC SMALL CAPS

AaBbCc123 Freight Sans Pro Bold

AaBbCc123 Freight Sans Pro Bold Italic

AABBCC123 FREIGHT SANS PRO BOLD SMALL CAPS

AABBCC123 FREIGHT SANS PRO BOLD ITALIC SMALL CAPS

AaBbCc123 Freight Sans Pro Black

AaBbCc123 Freight Sans Pro Black Italic

AABBCC123 FREIGHT SANS PRO BLACK SMALL CAPS

AABBCC123 FREIGHT SANS PRO BLACK ITALIC SMALL CAPS

SECONDARY: FREIGHT TEXT PRO

Freight Text Pro can be used as an alternative for body copy and items lower in the informational hierarchy such as page numbering, pull quotes, captions or other items of lesser importance. Freight Text Pro should not be used for headlines, subheads or as a graphic device on official branded materials.

AaBbCc123 Freight Text Pro Light

AaBbCc123 Freight Text Pro Light Italic

AABBCC123 FREIGHT TEXT PRO LIGHT SMALL CAPS

AABBCC123 FREIGHT TEXT PRO LIGHT ITALIC SMALL CAPS

AaBbCc123 Freight Text Pro Book

AaBbCc123 Freight Text Pro Book Italic

AABBCC123 FREIGHT TEXT PRO BOOK SMALL CAPS

AABBCC123 FREIGHT TEXT PRO BOOK ITALIC SMALL CAPS

AaBbCc123 Freight Text Pro Medium

AaBbCc123 Freight Text Pro Medium Italic

AABBCC123 FREIGHT TEXT PRO MEDIUM SMALL CAPS

AABBCC123 FREIGHT TEXT PRO MEDIUM ITALIC SMALL CAPS

AaBbCc123 Freight Text Pro Bold

AaBbCc123 Freight Text Pro Bold Italic

AABBCC123 FREIGHT TEXT PRO BOLD SMALL CAPS

AABBCC123 FREIGHT TEXT PRO BOLD ITALIC SMALL CAPS

AaBbCc123 Freight Text Pro Black

AaBbCc123 Freight Text Pro Black Italic

AABBCC123 FREIGHT TEXT PRO BLACK SMALL CAPS

AABBCC123 FREIGHT TEXT PRO BLACK ITALIC SMALL CAPS

EMILY CARR UNIVERSITY OF ART + DESIGN

Caption

*Freight Sans Pro Book
(all caps)
Size: 18
Leading: 38
Tracking : 50*

Headline

*Freight Sans Pro Bold
(all caps)
Size: 36
Leading: 38
Tracking : 50*

Body

*Freight Text Pro Book
Size: 12
Leading: 18
Tracking : 0*

AN ONGOING HISTORY

THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG.

Ehendioria iusdaerio et arum sum del ipsam, consect oraect atempe prehenis am quo que eos dolupta vid qui occusae prores pores audam quatem verum essimus, nat.

Ehenimolum qui debis eos doluptatur, sae voluptate nossimet quos audia comni occus eatem et autem acest officimaio mosamus et laborporum aut auditi que dolorepe delessimus ent. Ebis iderferum laut as et rendent, expland isquisqui quat.

Condimentum duis cum pretium est ullamcorper volutpat eu adipiscing a duis phasellus et suspendisse montes condimentum.

Pull Quote

*Freight Sans Pro Book
Italic (all caps)
Size: 20
Leading: 24
Tracking : 50*

THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG.

TERTIARY: EXTENDED FREIGHT FAMILY STYLES

There are a wide range of styles and weights in the Freight family. These can be used with the primary and secondary fonts to add variation in extended collateral while maintaining a cohesive look across materials.

1. 36 Ordinary Anglesharks
2. *Razorfish*
3. Any member of a paraphyletic group of organisms
4. **Performing special function**
5. *White Croaker*
6. **Not considered a proper grouping in systematic biology**
7. *Seldom paleozoic devilray*
8. **Flagblennies**
9. *Microfiche are an entirely different kind of beast*
10. EXCEPTIONAL POLYPTERUS

1. Text Pro Medium
2. Disp Pro Black Italic
3. Micro Book
4. Sans Condensed Pro Bold
5. Disp Pro Book
6. Micro Medium
7. Text Pro Bold
8. Disp Pro Black
9. Micro Bold Italic
10. Sans Pro Bold

ALTERNATES: NOTO SANS & NOTO SERIF

When working on some desktop publishing and web projects, Freight Sans and Freight Text may not available as font options. In such cases, Noto Sans and Noto Serif can be used in their place. Noto is a Google font and both styles can be obtained for free at: https://www.google.com/get/noto/. In cases where these fonts are not accessible, Arial and Georgia may be used.

Noto Sans
Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Sans
Regular Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Sans
Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Sans
Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Serif
Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Serif
Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Serif
Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Noto Serif
Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

PHOTOGRAPHY

GENERAL

- Stock photography should be avoided wherever possible.

- The photographer's job is to capture the essence of places, scenarios and individuals in a frank and authentic manner.

- In layouts, full bleed images should be used in moderation and should be reserved for areas where emphasis is needed.

- Black & White and colour photography are both allowed. Balance between both is ideal.

- Student work should be unadulterated. No colour treatments other than what is needed to be true to life.

- Photography should have a clear focal point, quiet surroundings and minimal backgrounds where possible – this allows for more flexibility with type and graphic treatments over top.

- Permission and photo releases must be acquired for all artwork photographed.

PEOPLE

- Shots of people should not be overtly staged.

- The attitude of photography should be authentic and candid in nature, and should not impose too much on the character of subjects.

- Featured subjects should be the obvious focal point.

- Photo releases are required from all subjects.

COMPOSITION, CROPPING & FRAMING

- Subjects should be cropped within the frame in a way that helps to maintain a strong focal point.

- Care should be taken to minimize the clutter in a shot, unless it is integral to the subject matter or part of featured artwork.

- Consideration for overlaying typography should also be taken; providing areas of clear-space (low contrast, flat colours, etc.) where type can live. Busy backgrounds that may compete with overlaying text should be avoided.

- Remove unnecessary objects when composing a shot.

LIGHTING & PHOTOGRAPHIC STYLE

- Lighting should be natural looking; using natural or situational light wherever possible.

- Raw photos should not be overly stylized and should capture subjects and settings honestly, without using dramatically staged lighting or overt image doctoring to influence mood and appearance.

DIVERSITY

- The diversity of Emily Carr's students, faculty and staff should be reflected in photography pertaining to the school. This includes but is not limited to diversity in gender, age, sex, ethnicity, sexual orientation, ability and social status.

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Consideration for overlaying typography should be taken; providing areas of clear-space (low contrast, flat colours, etc.) where type can live. Busy backgrounds that may compete with overlaying text should be avoided.

Places, scenarios and individuals should be captured in a frank and authentic manner.

Shots of people should not be overtly staged. Candid moments are favoured over posed.

The attitude of photography should be authentic in nature and should not impose too much on the character of subjects.

Subjects should be cropped within the frame in a way that helps to maintain a strong focal point

PHOTOGRAPHY

Black & White and colour photography allowed. Balance between both is ideal.

Lighting should be natural looking; using natural or situational light wherever possible.

Artwork should be unadulterated. No colour treatments other than what is needed to be true to life.

Clear focal point, quiet surroundings, minimal backgrounds - allows for type and graphic treatments over top.

Care should be taken to minimize the clutter in a shot, unless it is integral to the subject matter or part of featured artwork.

DESIGN ELEMENTS

DESIGN ELEMENTS

RECOMMENDED DESIGN ELEMENTS

The transformative process of learning can be described as a complex, organic layering of accumulated understanding. The forms of the logo layer and overlap in reference to this concept and, though there are many ways of representing this idea through layout and execution, the following page details some recommended approaches to further express this notion through design elements.

The images shown here are for descriptive purposes only and are intended solely for that purpose. Individual rights to the work shown on this page are retained by the creators.

Typography as a graphic element.

Importance of white space as a graphic element, even with limited space, should be considered. White space (wide margins, half bleeds, etc.) can help temper busy content.

Windows / cutouts / masked shapes / crops.

Layering graphic elements (for example; text over imagery , textured layers on graphics / backgrounds, bleeding elements over borders).

Layering without transparencies (for example; using materials to create a layered effect).
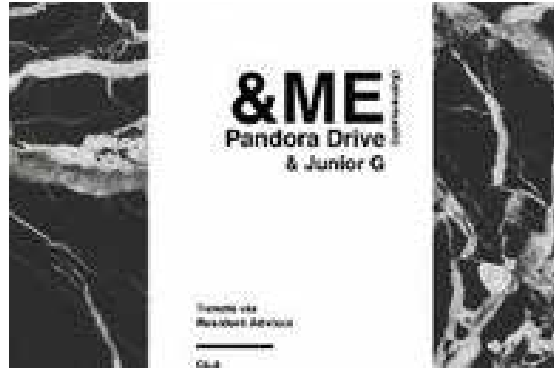
Colour blocking and white blocking.

Overlay through opacity and blend modes.

1 / 2 / 3 tone images.

Texture & Pattern.

Coloured text for overlays.

Collage of elements.

Wherever possible use minimalist design elements.

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TONE
OF VOICE

APPROACHABLE, INTELLIGENT, ENGAGING

Our tone of voice is communicated in the look, feel and messaging of all our communications. We must be consistent and thoughtful in the way we communicate in order to connect with our audience.

Our tone of voice reinforces our character – approachable, intelligent and engaging. These characteristics should guide every conversation and communication that we have with the public – written or verbal. In addition, we should always strive to be honest, helpful and straight forward.

In our communications we want to favour warmth over formality, information over jargon and intelligence over academia.
Our language should be friendly and accessible to all.

When you're communicating in person, over the phone, in writing or through advertising materials, it is important to express these characteristics through your choice of language and keep the following guidelines in mind.

KEY CHARACTERISTICS

- Approachable and accessible

- Intelligent but not too academic

- Engaging, collaborative and inspirational

- A hint of the vernacular

WRITTEN GUIDELINES

WRITE IN THE FIRST PERSON

Our communications should always address the public as "you", referring to Emily Carr University using "we" and "our".

PLAIN LANGUAGE

Use plain language. Avoid unnecessary jargon and overly academic-sounding words.

SHORT SENTENCES

Avoid compound sentences and run-ons where possible. Keep sentence length short and focused on one thought to provide a clear message.

PARAGRAPH LENGTH

The shorter, the better. This particularly applies to headlines and sub-heads. If a paragraph appears too dense, consider paring back or converting it into bullet points.

USING (EMILY CARR'S) NAME

See Naming section on pg. 70.

SPELLING

Follow Canadian spelling standards (i.e. centre vs. center, grey vs. gray, humour vs. humor).

THE CANADIAN PRESS STYLEBOOK

Writing should follow the rules and guidelines outlined in *The Canadian Press Stylebook*.

HUMOUR AND SLANG GUIDELINES

USE OF HUMOUR

Humour can be used only when appropriate. Advertising headlines and body copy, social posts and similar communications are examples where humour, when used correctly, can help communicate our message. Notices with bad news and press releases are examples where humour should be avoided.

TYPE OF HUMOUR

Humour should be witty, not silly or juvenile. A level of irreverence is encouraged but be careful not to insult or offend or come across as too derisive.

USE OF SLANG

Slang can be used sparingly. Popular, widely adopted terms (i.e. "selfie," "unfollow") can be used if they add to the communication's general tone and quality.

NAMING

NAMING USAGE

Emily Carr University of Art + Design has undergone significant development over the years and with this evolution has come various name changes. We began in 1925 as the Vancouver School of Decorative + Applied Arts, then in 1933, became the Vancouver School of Art: Decorative and Applied. In 1978, we were renamed Emily Carr College of Art and shortly after that, became Emily Carr College of Art and Design. The next 30 years included two status changes from College to Institute to University.

With this history of change, it is essential that we carefully manage use of our current name to build brand perception and recognition. That said, we also recognize that different communications require different uses of our name, to suit the context and desired tone. In some cases, our full name is necessary while in others, it is more appropriate and comfortable to use a shortened version.

The opposite page details the various acceptable forms of our name and the corresponding types of communications and situations in which these different versions should be used.

✔ **EMILY CARR UNIVERSITY OF ART + DESIGN**

FORMAL: ALL FORMAL USES, VERBAL & WRITTEN (FIRST INSTANCE OF USE)

For example: Graduation diplomas, press releases, news stories (non-Emily Carr channels), web search results, introducing a speaker at a conference, primary exterior signage, printed documents such as student calendars, President's Report, etc.

Consider use of informal name or acronym, after first mention of formal name, in passages of text with multiple mentions.

✔ **EMILY CARR UNIVERSITY**

SEMI-FORMAL: DAY-TO-DAY USE WITHIN WRITTEN MEDIUMS

For example: On campus posters, emails.

Consider use of informal name or acronym, after first mention of semi-formal name, in passages of text with multiple mentions.

✔ **EMILY CARR**

INFORMAL: DAY-TO-DAY USE VERBALLY & WITHIN CLEARLY DEFINED EMILY CARR PROPERTIES

For example: while teaching, on website, in social channels.

✔ **ECU**

INFORMAL, DAY-TO-DAY USE WITHIN WRITTEN MEDIUMS

For example: short form for multiple mentions within a passage of text.

✘ **ACRONYM**

ECUAD

✘ **ACRONYM**

EC

HERALDRY

BLAZON

The Coat of Arms, Flag and Badge are used for significant commemoration, historical and ceremonial purposes to convey a sense of dignity and permanence. It is important to note that the neither the Coat of Arms, the Flag nor the Badge are the University Logo.

ARMS

Azure six piles reversed throughout Argent, three in bend meeting in point, three in bend sinister meeting in point, all counterchanged;

CREST

Issuant from flames a Coast Salish spindle whorl charged with a raven all Argent embellished Azure;

SUPPORTERS

Two crows Azure standing on a rock Argent above barry wavy Argent and Azure;

MOTTO

EYE MIND AND HAND;

FLAG

A banner of the Arms;

BADGE

A Javanese monkey sejant affronty Azure holding a billet Argent.

EYE MIND AND HAND

SYMBOLISM

ARMS

The colours are those associated with the University and its setting. The pattern on the shield is a geometric allusion to perspective, both in its literal sense, as interpreted by artists over many centuries, or in the much wider sense of the different points of view each artist brings to his or her own work. As well, it symbolizes how the various forms of art challenge us to see things in new ways.

CREST

The Coast Salish raven styled by Susan Point represents, as it does in many West Coast First Nations cultures, transformation and cleverness. In this instance, it represents Emily Carr's interest in the First Peoples as well as the idea that the artist transforms materials to give them new shape and meaning and that art can transform the way the viewer perceives the world. The flames symbolize the idea that the University's professors liberate what burns in each student and what sets them on fire.

SUPPORTERS

The crow is the smaller cousin of the raven, but unlike the raven is at home in urban areas. Here the crows represent the University's urban setting. As well, they are noted for their intelligence, and thus symbolize the intellectual quotient in all aesthetic endeavours.

MOTTO

These words signify the linking together of the perception and visualization of the world through the eyes, the operation of the artist's mind in the creative process and the use of hands to bring an idea to life.

FLAG

The symbolism of this emblem is found in other element(s) of this record (see ARMS symbolism).

BADGE

The monkey is a reference to Emily Carr's pet, Woo, and therefore to the University's namesake. The rectangle represents a piece of paper, a computer screen and hence multi-media as well as a mirror, referring to the idea that artists hold a mirror up to the world.

USAGE APPLICATIONS

The heraldic emblems found on these pages are used sparingly in very specific applications (e.g. Graduation Degree or Certificate). Please refer to pg. 83 for information regarding any inquiries or requests to access graphic files required for reproduction, and for usage guidelines.

BRAND IN CONTEXT

Graduate Welcome Brochure

Stationery

INQUIRIES

WHERE TO FIND THE LOGO

Please contact the Emily Carr Communications Department for permission to use the logo. The Communications Department may be reached by email at communications@ecuad.ca

To download the logo, visit www.ecuad.ca/brand. Please download the version of the logo that is best suited for your needs.

Jpeg images are good for placing into Word documents, online documents and other in-house items. These logos can all easily be made smaller but please do not make them larger. Making the logos larger than the file will result in poor quality representation of the image (pixelated or fuzzy-looking images).

For designers and professional printers, use the .ai or vector pdf versions.

If you require a larger format that is not on the website, please contact the Communications Department at communications@eucad.ca.

ACCESS TO OTHER GRAPHIC FILES

FILES

Graphic files required for reproduction are obtainable only through the Emily Carr Communications Department at communications@ecuad.ca

USAGE INQUIRIES

Emily Carr Communications Department communications@ecuad.ca

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