



# BRAND GUIDELINES

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## 1.0 GUIDING PRINCIPLE

The College Brand Guidelines define and promote the College brand. A clear understanding of Brand Guidelines will ensure appropriate use of symbols and signatures.

Strict and clear directives, including in some cases the use of standardized templates and designated contracted vendors, ensure a well-coordinated approach to the production of key communication and promotional tools, documents, and other articles.

The official logotype of the College is the core of its Brand Guidelines.

## 2.0 POLICY STATEMENT

The uses of the College logotype must be in accordance with the College's Brand Guidelines. The Brand Guidelines establish key requirements that standardize, and better serve the identity of the College. These requirements apply to some designated documents or items such as seals, promotional materials, articles of clothing, etc. Particular importance has been paid to standards for business cards, envelopes, letterheads and outdoor signs.

Ensuring adherence to the Brand Guidelines, including any internal standardization, is ultimately the responsibility of the College Director. Any related Government of New Brunswick Law and Regulation or Department directive or policy in regard to visual identity must also be respected.

# Brand Guidelines



2024  
New Brunswick  
College of Craft & Design

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*This document provides an overview of the New Brunswick College of Craft and Design's visual identity standards.*

*The College is a Special Operating Agency within the Department of Post Secondary Education, Training and Labour. These visual identity standards are meant to reinforce that association and present a consistent image for internal and external stakeholders, and the general public.*

New Brunswick  
COLLEGE  
of CRAFT  
& DESIGN

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# INTRODUCTION



## VISUAL IDENTITY

The College's official visual identity is a combination of the provincial wordmark and College of Craft and Design title, aligned horizontally. The secondary, and more common usage, is to split the College logo and the provincial word mark, but that they both remain on promotional materials. To ensure consistency in various applications and reinforce the integrity of the College and its programming, the following guidelines have been developed.

## TITLE

"New Brunswick College of Craft and Design" has been this institution's official title since 1989 and will remain in effect until deemed appropriate to change.

## ACRONYM

When referencing the College in written communications, it should be identified by its full title. Avoid using 'NBCCD' without the full introduction signifying (NBCCD) as the acronym, because of its similarity to and possible confusion with 'NBCC'. Exceptions are when referencing social media and our website. 'Craft College' should also be avoided because that title does not acknowledge design programming.

# TYPOGRAPHY



## AVENIR

Avenir is a contemporary sans serif, derived from the original futura font that was originally the College main font.

Common Use: Uppercase, expanded to 110 letting.

## Avenir (Heavy)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
12345678910

## Avenir (Medium)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
12345678910

## Freight

The Freight Big font (Big Book & Italic) works equally well as a headline font and mixes suitably with more contemporary serifs. This is a bold font, to be used in mostly lowercase styles, large as a feature. Freight is a headline font.

Common Use: Lowercase, paired with avenir uppercase and expanded.

## Freight (Big Book)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstvwxyz  
12345678910

## *Freight (Big Book Italic)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
*abcdefghijklmnopqrstvwxyz*  
12345678910

## Baskerville

Used as a legible and clear font for paragraphs, similar to the usage in long form print productions. It is proven to be legible at small sizes.

Common Use: Sentence case, expanded to 10 letting.

## Baskerville (Regular)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstvwxyz  
12345678910



# OFFICIAL COLOURS

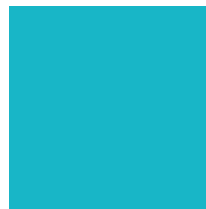
These colours are unique in the culture industry and in postsecondary. They were deliberately chosen to make NBCCD stand out against the other players in our field. These primary colours will be present in the logo and all marketing materials. These colours are a departure from traditional academic presences, as other academic institutions are represented through primary tones due to their activities in athletics and sports.

The GNB logo will always be represented in the primary rich black, to complement the vibrant tones that represent the College.



## **RICH BLACK**

**PROCESS:** C=38 M=35 Y=33 K=92  
**RGB:** R=155 G=47 B=134  
**HEX:** #1E1B1C



## **TURQUOISE**

**PROCESS:** C=73 M=4 Y=22 K=0  
**RGB:** R=4 G=181 B=199  
**HEX:** #00B5C7



## **VIOLET**

**PROCESS:** C=45 M=100 Y=8 K=0  
**RGB:** R=155 G=37 B=134  
**HEX:** #9C1C85



## **LIME**

**PROCESS:** C=22 M=7 Y=100 K=0  
**RGB:** R=209 G=208 B=41  
**HEX:** #D1D129



## **CORAL**

**PROCESS:** C=3 M=63 Y=53 K=0  
**RGB:** R=236 G=125 B=110  
**HEX:** #ED7D6E

# BUSINESS CARDS



NEW BRUNSWICK  
**COLLEGE** OF  
**CRAFT & DESIGN**

*Jared Peters*  
DEAN

✉ [jared.peters@gnb.ca](mailto:jared.peters@gnb.ca)

☎ (506) 461-9684

🌐 [nbccd.ca](http://nbccd.ca)



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# PROGRAM BROCHURE



## Ceramics

DIPLOMA | 2 YEARS  
4 SEMESTERS | 87 CREDIT HOURS

Students begin the program learning how to throw on a pottery wheel as well as the wide range of materials used in ceramics. The study of historical and contemporary examples of ceramics guides their development. Students learn about clay materials through mixing different clay bodies and processing wild clays; about glazes and glaze materials by formulating, mixing, and testing their own chosen glazes; about finishing their work by firing it in electric and gas kilns, and about alternative techniques, such as raku, saggar, and salt firing. Alternative methods of making, such as hand building, extruding, and the use of molds and 3D design software may also be explored. The importance of glazes is heavily weighted in the program. Essential to students' development is understanding how to alter glazes and finishes by adjusting the materials or firing parameters. Students gradually discover and develop their own aesthetic style and apply it to their work. They learn about studio production through designing their own unique line and participating in marketing courses, sale shows, and exhibitions.

### AREAS OF STUDY

- Throwing and Handbuilding
- Ceramic Science
- Designing for Production
- Designing Large Ceramic Forms
- Teapots and Altered Vessels
- Surface Decoration
- Ceramic History
- Wholesale and Retail Marketing
- Business Practices and Opportunities
- Marketing and Online Promotion
- Firing Methods (Gas, Raku, Electric Kilns)
- Natural Ceramic Materials



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### FUN FACT

Before firing in the large gas kiln, students make an offering of clay figures to the ceramic gods in hopes of a successful firing!



### SAMPLE CLASSES

#### Throwing and Firing

Learn the characteristics, formulation, and mixing of clay bodies, as well as basic throwing and kiln firing. Students produce bowls, cylinders, plates, and quickly move to larger functional forms, including those with multiple components. Through group critiques, evolving personal analyses and teamwork, students expand their range of ceramic skills involved in studio-production work.

#### Ceramic Science

In our glaze lab, experimentation with the various glaze materials is explored to discover their characteristics. Students use testing and record-keeping methodologies, learn to identify technical problems and solve them through the use of glaze theory, as well as formulate original glazes. The science behind combustion, kiln operation, and firing cycles is studied as well as studio set up issues and equipment choices.

#### Production: Developing a Line

Students produce a coherent body of functional production work compatible with the retail marketplace, research related ceramic processes and develop a unique personal voice. Through extensive critiques and discussions on production issues and pricing, students engage in a practical, real-world retail experience.

#### The Business of Craft

Find your entrepreneurial spirit. Review various business models and be introduced to the elements of a business plan. Learn essential concepts and principles of business, including cash flows, pricing, profit, overhead costs, taxes, and simple bookkeeping. In addition, students initiate a professional online presence.

### LEARN MORE AND CONNECT WITH OUR STUDIO

Visit [nbccd.ca/ceramics](http://nbccd.ca/ceramics) and follow @nbccdlive and @nbccdceramics  
Email [nbccdrecruiting@gnb.ca](mailto:nbccdrecruiting@gnb.ca) for admission and program support



# POSTCARD



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the  
gfg  
GEORGE FRY GALLERY

*All Fired Up:*  
38 Hands, 19 pots, 1 studio.

Feb 22 - Mar 12, 2024

Monday to Friday: 10am - 4pm  
George Fry Gallery, 408 Queen St.

## *Artists in the show:*

Chris Colwell  
Liz Demerson  
Rachel Greenwood  
Jess Kelly  
Elsa Valiñas  
Leigh Merritt  
Caitlin Matthews  
Kshitiz Arora  
Kyla Wadell  
Katherine Morin  
Alex Fieldhouse  
Bryn Haines  
Dimitra Bountalas  
Kelly McCarthy  
Rebecca Flood  
Kim Benoit  
Ciara Myshrall  
Katherine Neily  
Matt Cripps



# CURRICULUM STANDARD



## DELIVERY SEQUENCE/COURSE PROFILES

Course Code/Title: DSGN 1000 2D Design  
Associate Dean: Maegen Black  
Requisites: None  
Nominal/Scheduled Hours: 90/45  
Credits: 3

Lecture	Studio	Homework	Independent Study	Practicum
25	20	45	0	0

### Course Description

In this course, students are introduced to the elements and principles of two-dimensional design, exploring formal interactions on a two-dimensional surface. Using a variety of media, students will examine spatial relationships, form generation and colour applications to create unified compositions. Through visual problem solving and effective decision making students learn to use two-dimensional design to communicate conceptual ideas.

### Course Learning Outcomes

Upon the successful completion of this course, students will have demonstrated the ability to:

1. Produce technically proficient work that incorporates the elements and principles of 2D design.
2. Apply creative problem-solving techniques to a variety of assignments displaying conceptual development in the communication of ideas.
3. Use relevant mathematical and measurement skills in the completion of assignments.
4. Develop personal work habits that include effective self-management skills such as setting goals, managing one's workload and meeting deadlines.
5. Use design specific terminology during critiques, presentations and written assignments.

### Evaluation Plan

The evaluation plan for each specific medium is provided on the Learning Experiences Outlines document. No single project will exceed 35% of the final grade.

**Grading Basis:** Graded with pass mark of 60%.

# LETTERHEAD



NEW BRUNSWICK

## COLLEGE OF CRAFT & DESIGN

457 QUEEN STREET TEL: (506) 453-2305  
PO BOX 6000 TOLL FREE: 1-877-400-1107  
FREDERICTON, NB FAX: (506) 457-7352  
E3B 5H1, CANADA NBCCDRECRUITING@GNB.CA

To Whom It May Concern,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

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Thanks,





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