

August 17, 1990

Martin Lowe
Secretary to the University
Old College

Dear Secretary,

Machine-readable Graphic Art

With reference to your letter of 16 August and specifically the comments within it concerning a review of the University's visual identity, I wonder if you could pass the following comment on to those commissioning the design review:

Please, when designing graphics for general University use, note that there is an increasing need for these to exist in a computer-readable form. If letterhead templates, for example, were available for insertion into PostScript, LaTeX, PageMaker or Microsoft Word scripts, then the process of automation of letter production could be advanced with a corresponding saving in secretarial effort and stationery.

At the very least I think any graphics should be available in PostScript for inclusion in designs for letters or posters.

Those involved undoubtedly know a lot more about this than I do and probably came to this conclusion long ago but there's no harm in underlining the point!

Yours sincerely,

John H Butler



UNIVERSITY OF EDINBURGH · INFORMATION & PUBLIC RELATIONS SERVICES

Ray Footman, Director
University of Edinburgh, Old College, South Bridge, Edinburgh EH8 9YL
Tel: 031-667 1011 ext 4254/5

Ref RAF/rem/90

22nd August, 1990

John H Butler
Department of Computer Science
James Clerk Maxwell Building
The King's Buildings
Mayfield Road

A handwritten signature in cursive script, appearing to read 'Ray Footman'.

Many thanks for your letter of 17th August which has been passed on to me, as project director for the C & VI exercise, by the Secretary to the University. It is very helpful to have your points at this stage and I will certainly see that they are drawn to the attention of the Steering Committee and the agency who will be working for us.

With all best wishes.

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Ray Footman'.

Ray Footman

cc Dr Martin Lowe
Andrew Hunter, McIlroy Coates



UNIVERSITY *of* EDINBURGH

Issued by
Information & Public Relations Services

University of Edinburgh
Old College
South Bridge
Edinburgh EH8 9YL
Tel 031 667 1011

28 September 1990

Dear Member of Staff,

Corporate and Visual Identity or 'how we are seen affects how we are judged'

Over the last 12 months the University has reviewed its aims and objectives, submitted to the Universities' Funding Council a plan for the next five years, and made a bid for funding to support that plan (the key points were published in the Bulletin Extra of 2 July).

Our main aim through both exercises - and through the savings programme we have been having to apply in recent years - has been to try to protect and enhance the quality of our teaching and research, and to provide increased opportunities for students to come to Edinburgh. As part of this process, we have also been looking again at the ways in which we establish external links to generate additional support and income for the University.

Edinburgh University has long considered itself to have a good reputation, both nationally and internationally. It also rightly prides itself on its diversity. But the ways in which reputations are projected have been changing, in the professions, government, and the academic world, as well as in business. The visual expressions of an organisation - notepaper, notices, signs on buildings - are increasingly seen as clues to its qualities, and not simply as necessary, but largely irrelevant, packaging. Put simply, how we are seen affects how we are judged ... and the level of external support we can attract. In this climate, for example, if there is no considered and coherent presentation, variety can be perceived as a disorganised jumble and a weakness, rather than as rich diversity and a strength.

Concern about how we might improve the coherence of our presentation, individually and collectively, led the University to make clear in its UFC bid that it intended to appoint consultants to conduct a 'corporate and visual identity review'. This it is now doing through the Edinburgh-based agency, McIlroy Coates.

Corporate Identity Consultants

McIlroy Coates
10 Bernard Street
Leith
Edinburgh EH6 6PP
Tel 031 555 1342 Fax 031 555 1343

The review will initially involve a study of some internal and external perceptions of the University, and how people feel it interacts with its members (staff and students) and its audiences or clients (schools, government, peer groups, etc). As well as assessing a range of individual views, this part of the exercise is also designed to gain some understanding of the University's values, 'corporate personality' and style of operation (from documents as well as personal comments), since any visual identity that follows should clearly be based on this, rather than simply on a technical design approach. The study will be undertaken by an independent strategist, Pru Irvine, who, while she will only be approaching a few people personally, would be glad to receive any comments, in confidence, c/o Post Room, Old College.

I also plan to arrange a series of meetings later this term across the University with any members of academic or non-academic staff who wish to come along, to explain the implications of the project and seek your views.

The results of the study will help, among other things, to define the consultants' task of devising a visual style and form that can express our achievements and aspirations to best effect. This in turn should provide all departments and units with access to professional design expertise which will help identify them individually (we certainly do not want a dull conformity!), but in a coherent relationship with the University in which their actual identity is rooted.

In practical terms, this means we should be in a position to produce the results, with design guidance for stationery, publications, etc, in the Spring Term, 1991.

In tandem with the study, the consultants will be conducting a detailed 'visual audit', assessing the present range of stationery, publications and so on, issuing from departments and units and Ray Footman, Director of Information Services, as Project Manager, will shortly be contacting all heads of department for their assistance in this.

From my point of view, I see the corporate and visual identity as a positive opportunity for us all to focus on how we function and present ourselves, to one another, as well as to 'the outside world'. I believe we shall learn some valuable lessons which should help this University both to improve its workings and further the reputation in which we all have an interest.



DAVID SMITH

PS. The logo which heads this letter is not the shape of things to come, but a marker for the channels of communication we intend to use to keep all members of the University briefed on the progress of the project to redefine our identity for 1991.

October 4, 1990

Mr Ray A Footman
Old College
South Bridge

Dear Ray,

Corporate Image

I received the circular letter from David Smith (is that the Principal or a David Smith elsewhere - not clear!).

Can I please reiterate my point in my earlier letter about machine readability. I have been discussing this with a variety of people and am more than ever convinced that it is vital that where graphics are being prepared that PostScript or the equivalent should be used. This is not just a Computer Science piece of futurism - again and again I see instances where graphical information is present in hard copy but which ought to be machine-readable.

The Crest (and a generic letterhead) are absolutely vital. Other graphics are important - even items such as maps, building plans and so on have their place. Postscript is so universal that if I had a university map I could electronically mail it to a visitor so he would have a high quality plan of where to go, printable locally before he left his home. It could easily be customised to show my specific location or could be cut, expanded, electronically pasted into other documents, used as a database and so on. If we had a decent machine-readable plan of the university there is no end to the things that could be done with it. Why not a University hypercard stack which we publish for schools? Names, courses, the Calendar (of course), plans, entry forms, handbooks - all could go on one CD-ROM along with interviews with key people, facts and figures, course syllabi and so on.

All of these are a few years off but are much easier if the raw material exists. If we miss the boat now we'll have blown it till the next review and other Universities will have overtaken us.

The other thing I wanted to do in this letter was suggest that if you or the consultants would like an earful of views on future directions in information provision, I'd be very happy to assemble a meeting of experts and we could talk it over.

This exercise is tied up with the general provision of central on-line and information - are you in contact with the library/EUCS/MIS committees? If not I strongly recommend a phone call to Professor Fourman here because it is vital that you should be.

I look forward to hearing from you!

Yours sincerely,

John H Butler

Head of Department:

Professor R.N. Ibbett

Professors of Computer Science:

Professor R. Burstall

Professor M.P. Fourman

Professor S. Michaelson

Professor R. Milner

Professor G.D. Plotkin



DEPARTMENT OF COMPUTER SCIENCE,

James Clerk Maxwell Building,

The King's Buildings,

Mayfield Road,

Edinburgh EH9 3JZ

Telephone: 031-667 1081

Telex: 727442 (UNIVED G)

Fax: 031-667 7209

February 1, 1991

Vice-Principal Michael Anderson,
Old College
Edinburgh 8

Dear Vice-Principal

Electronic implications of University's graphic image review

I am worried that the current overhaul of the University's graphic image is not taking sufficient account of the Electronic/DTP community. I see opportunities being missed and an absence of allowance for vital work that needs to be done. It is not too late to correct this but if I am right action needs to be taken now and if this is not done I see a lot of the value of the exercise going to waste.

Ray Footman has kindly arranged for Toby Morris of EUCS and myself to be kept informed of developments and at a meeting on Monday we reviewed the draft logo and current plans for stationery etc.

It is apparent that the output from the consultants presented to the University will consist entirely of hard copy and drawings. It does not appear that any electronic representation of any part of the graphic image forms part of the initial review. The result is that the image takes no account whatsoever of electronic requirements and in particular looks like settling on Perpetua as the associated font. This font is totally non-standard electronically and would have to be purchased for every laser printer in the University purchased now and for evermore if adopted. Further this only covers ourselves - it means that a document cannot be transmitted electronically to a remote site for reconstruction there without their printers being equipped with the font. The font is also unsuitable in that it does not have an associated set of mathematical symbols.

Secondly if two-colour stationery is adopted as standard, it will never be possible to generate this within laser printers - pre-printed feedstock will always be required. I can understand that a full-colour version is needed and that until colour laser-printing technology is standard, pre-printed stationery will be required, but I would urge strongly that an alternative monochrome version of the stationery be prepared which is capable of reproduction on any industry-standard PostScript printer without need of special licences.

The next point of issue is to do with how people in departments are supposed to proceed. The best estimate I have is that there are perhaps 100 laser printers in the University, all purchased with a view to producing high quality documents. If

the owners of these printers were supplied with electronic pro forma documents in the most popular half-dozen or so text processing languages then they would probably adopt the graphic image gratefully and overnight. If the process is taken only as far as offering hard copy and a set of guidelines then one of two things will happen: Departments will either ignore the exercise totally or each will attempt to produce its own electronic pro forma as best it can, probably badly, and the whole exercise will begin to lose its point.

It should be noted that though the official print shops will dominate the University's publications in terms of *volume*, individual departments producing their own work are sure to dominate output in terms of *titles* if they don't already.

Toby Morris has scanned in a version of the new logo and has produced a tidy version of it. This is a good start but there is a lot of work still to do. A group comprising graphic artists and desktop publishing experts (or even just skilled users of the packages) need to meet to iterate a set of pro formas which are both usable by the community and acceptable to the guardians of the Graphic Image. This will need significant effort and I would estimate three man months but spread over a number of people. One important first step should be to identify these people throughout the University. I would reckon we have the University's prime expert on L^AT_EX for instance.

In short, the current exercise has not begun to address this and needs to.

Ray Footman and his group have listened politely and attentively to what Toby and I have had to say but I get the feeling they regard us as the extreme edge of the "computer world". I get the feeling the group regards desk-top publishing and electronic document exchange of the kind we are used to as the province of the computer buffs, a point of view which in no way reflects the aims and objectives of the University I.T. strategy.

I have invited Ray to come over here and see the kind of electronic document processing we are using now and would expect the rest of the world to be using later. I have also invited him to speak to the Users Committee on the electronic implications of all this in the hope that there will be sufficient feedback to convince him I'm not a lone voice.

The graphic image review has done a lot in a very short time and Ray may well be shelving this kind of discussion till later. I just hope that sufficient time is being allowed to feed this back into the initial designs before they are carved literally

into tablets of stone!

Yours sincerely,

John Butler

MEMORANDUM

To: Vice-Principal M Anderson
Toby Morris, EUCS
John Butler, EUCS

From: Ray Footman
Information & PR Services
Old College

File Ref.:

Date: 1 March 1991

Subject: CORPORATE & VISUAL IDENTITY

Further to our conversations herewith is draft letter text spec from the Agency whom I am seeing Monday afternoon. If you have any observations/problems from the computer end I would appreciate a 'phone call.



Toby. I have a responsibility to keep a watching brief on the electronic aspects of the visual identity exercise for CPC Convenor's Subcommittee. This means it is probably better do do things via e-mail. I'll copy this to Ray and David Howson.

This is how I assess the current position from our telephone conversation.

Starting point

Ray Footman's various groups are taking the Visual Identity exercise to the point of having paper-copy masters of the important graphical elements, in particular the logo and stationery/compliments slip specifications. They are also actively co-operating with Toby Morris to produce an Encapsulated Postscript version of the logo. This is a vital first step. Ray will produce a list of document specifications giving sizes, ratios, fonts and so'on.

Low-resolution Users

There will be no particular attempt by LM/JHB to assist users of character-only or matrix printers - They should go to the printing workshop or use pre-printed stationery.

PostScript printer users.

It is expected that IT-numerate users of PostScript printers would quickly form a community to exchange notes and electronic pro formas of documents. There should be no attempt made to force this process or dictate terms, but the community should be given as much assistance as possible to "do it right" and the Visual Identity process should provide as much of a toolkit as it can and should seed the exercise by providing the PostScript logo and a toolkit and by actively encourageing a few experts to start the process off.

The Print Workshop seems the obvious place to produce and disseminate the Aldous PageMaker templates, Audio-Visual as the natural origin of templates for Word (and others?) and Computer Science as the obvious originators of a (La)TeX original. This is a reasonable start. I will also start up an electronic talking shop.

Naive PostScript users should benefit from the output of the IT-numerate community if they wish to. In other cases it may be more appropriate for them to use pre-printed feedstock. JHB and LM differ on the extent to which they can make use of pro formas.

Categories of document.

JHB and LM differ on this. JHB's opinion is that the aim of the Visual Identity exercise is to ensure that whatever combination of documents is placed side-by-side, some cohesion is achieved and that the way to ensure this is to encourage the propagation of pro formas for a selected range of documents. LM's view is that this represents too many documents to handle. Some of this hinges on the interpretation of the meaning of "pro forma" here.

I use this term to describe the machine-readable instructions used by a page presentation application or text processing language to construct the graphical image into which it will "pour" text. This includes some or all of:

- margin and tab settings
- sizes and proportions of pieces of text (e.g. address blocks)
- location of major graphical elements
- top and bottom page headers and footers
- fonts and sizes for body text and headlines
- justification and hyphenation rules
- standard tools for emphasis and area fill

and so on.

A properly constructed Pro Forma requires a not negligible amount of work and not all its features will be used in any one document but it means that when they are switched on they will conform to a standard. There would indeed be as many pro formas as document types but I would expect that many pro formas will be subsets of others. Certainly I would expect the following to be needed early on:

- A4 letter
- compliments slip
- business card
- flier
- report
- Newspaper advert
- A4 Noticeboard advert
- A0/1/2 Advert
- Exhibition display panel

The Logo

There is a fairly important technical issue here where at present JHB and LM differ. JHB regards it as vital to examine the PostScript version of the logo as generated by "Freehand" and if necessary edit it to provide a version or versions which cover as wide a range of scales as possible. I would regard it as entirely to be expected that there will be a requirement to expand the logo to literally feet in size. If a PostScript image contains rasterised i.e. bitmap sections this becomes more difficult. There may certainly be a need for such "hand finishing" if the artwork represented by the PostScript contains freehand drawing. If the PostScript is properly constructed then this can be kept under control. Someone needs to check the PostScript generated by LM's copy of "Adobe Freehand" generates with this in mind.

JHB summary of action needed and worries

Action

- 1) The PostScript Logo should be finished off and the PostScript checked to ensure it is sensible.
- 2) Experts in Desk Top Publishing software should be identified and electronic pro formas of a limited number of documents produced for a limited number of text processing packages.

I would suggest letter, flier and report for PageMaker, Word and latex for a start.

- 3) The whole issue should be opened up for informed discussion before the Visual Identity becomes engraved in tablets of stone.

Worries

I am still worried that this whole exercise is going to go off half-cocked as far as the Science faculty is concerned. I have been approached by a number of people who feel the thing is being done secretly and in haste and will result in a set of mandatory rules which may not be appropriate to the way of working out here. I have reassured them that electronic representation is in hand and indeed progress has been made. I am disappointed that we are not yet in full agreement about what should be done, nor does the meeting of experts that I envisioned seem much closer than it did a month ago. Most of all I am worried that the position I take which is only that of the kind of desk-top publishing user I see all around me represents a culture gap compared to the way these things are

91/03/04
10:48:51

to byl

3

handled down town. I fear that the combination of this plus the secretive nature of the process so far risks alienating the average KB user who will simply ignore the whole thing if it does not provide what he wants.

Sorry about this - these are private worries within the group and the external appearance I am presenting is that the desires of the electronic desk-top community are being met, but I feel there is a long way to go yet. This is why I am taking the step of launching an electronic discussion. I hope this will be positive in outlook and should certainly be informative.

Corporate Visual Identity and the I.T. Strategy

John Butler

April 17, 1991

The University has now launched its new Corporate Visual Identity. As part of the I.T. Strategy it was decided that the launch of “pen and ink” versions of the various components of the new Visual Identity should be made in parallel with with versions suitable for computer and desk-top publishing (DTP) use.

What and Why

Why do it at all?

The University had good reason to believe that in an increasingly competitive world it was losing business by presenting an “unprofessional” appearance in the wide variety of graphic designs appearing on University signs and publications.

Indeed, it felt that despite the grave financial problems, the problem was so acute that a complete redesign was necessary. The Scottish Development Agency agreed and with their assistance the Corporate Visual Identity project was launched with the aim of producing guidelines and designs that would ensure that any collection of University publications could be assembled yet present a cohesive appearance.

The I.T. Corporate Identity

University departments have purchased some 100-200 laser printers, clearly bought with the intention of producing high-quality output. It was recognised early on that these formed an important part of the University’s publishing community and that their needs had to be addressed from the start. New electronic media were likely to become more prominent during the 10-15 year estimated lifetime of the new Identity and these had to be anticipated.

With this in mind, electronic (PostScript) monochrome versions of the logos have been prepared (reproduced here) and some thinking done on how the Corporate Identity could be disseminated into the DTP community.

A broadsheet has been produced by the Corporate Identity group giving details on style - where to place text, margins, fonts and so on. This enables anyone to produce their own designs given suitable equipment. Some people will obviously produce better designs than others. The hope is that we can provide an environment where good designs can be refined and propagated and a public "design bank" where these can be stored and retrieved.

The approach taken has been that this is now essentially a community exercise. There are far too many text processing systems and varieties of document in circulation for any central agency to design all of them. A few important document styles will be prepared as soon as possible to start the process off but the intention of the Corporate Identity group (represented by the Information Office, print workshops and Audio-Visual departments) is that it will act in a supportive role, providing constructive criticism and assistance to anyone who wishes to create an electronic "pro forma" of a document style and then propagate it to the world at large.

Over to you.

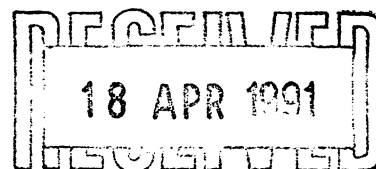
This is what we propose to do. Toby Morris of EUCS is the official EUCS support person for this exercise, He has prepared a copy of the logos in Encapsulated PostScript (EPSF) which will be circulated either on disc or via the "eduni.dtp" bulletin board on castle. This is immediately suitable for a variety of text processing systems, including PageMaker. A LaTeX letter style file is being prepared by Computer Science and the print workshop and A-V have been approached to prepare pro formas for letters on PageMaker and Microsoft Word respectively.

Copies of this may be obtained free on either PC or Mac floppy discs from David Howson at the Old College Print Office - NOT from Toby. Note that the "true" representation of the crest uses the non-standard font "Perpetua". The "Version 1.00tr" of the PostScript crest has substituted Times Roman for Perpetua. The Print Office is licenced to sell the Perpetua font in machine-readable form and a perpetua version of the crest will be included on the same disc as any copies of the font sold. Toby Morris should be contacted for details on the precise version of the font and its suitability for particular applications.

General chat and comments on this and any other aspects of DTP around the University will be channelled to the "eduni.dtp" bulletin board. If you have a design you would like to see propagated (note it doesn't have to be very good - the hope is that designs will be iterated and improved by those interested in them) contact Toby or me or just post the design to "eduni.dtp".

If you are not familiar with the unix and EMAS bulletin boards then approach myself or Toby Morris directly. If you consider yourself a "naive" computer user then Toby is probably your best bet. If you are a regular computer user then probably contact me in the first instance.

CORPORATE & VISUAL IDENTITY



Note to: Deans and Heads of University academic, admin & service departments

From: Director of Information and PR Services, Old College - tel 650 2249

17 April 1991

NEW STYLE STATIONERY & LETTER LAY-OUTS

With the exception of a few departments who submitted late orders, you should by now have received your initial supply of 1,000 sheets of the new stationery, following the corporate and visual identity review, which comes into effect from today. Supplementary orders for notepaper, compliments slips and business cards are currently being dealt with by the Old College Print unit with the aim of meeting these by the end of this month, along with initial stationery supplies for other units and centres.

A design broadsheet giving guidance on the application of the new style will be circulated to all departments and units within the next week - and I must apologise for the fact that it cannot be enclosed with this note. Accompanying the broadsheet will be the first of a series of supplementary sheets, dealing with access to and use of the new symbol and style for the main groups of users seeking fully to originate texts through computer (DTP) installations.

In the meantime, secretarial staff may find it helpful to have the recommended lay-out for letters within the new format notepaper, which is given overleaf.

Perhaps I can also remind you

* since the new notepaper is printed on 80gsm HE Copier, it is acceptable to use 75gsm HE Copier (which is the usual issue of paper for photocopiers) for continuation sheets, where these are required; and,

* that while the two colour stationery is intended for use when writing to persons outwith the University, for internal communications plain A4 sheets on 75gsm paper, bearing the new symbol in dark blue on the top right corner, are now available as a stock stationery item (from Supplies Division, Infirmary Street), as a substitute for the previous pre-printed memo forms.

The suggested lay-out for these internal communications is as follows:

To Dr J M Brown, Department of Design
David Hume Tower, George Square

From David Jones, Services Department
54 Buccleuch Street, tel. 650 1234



date..

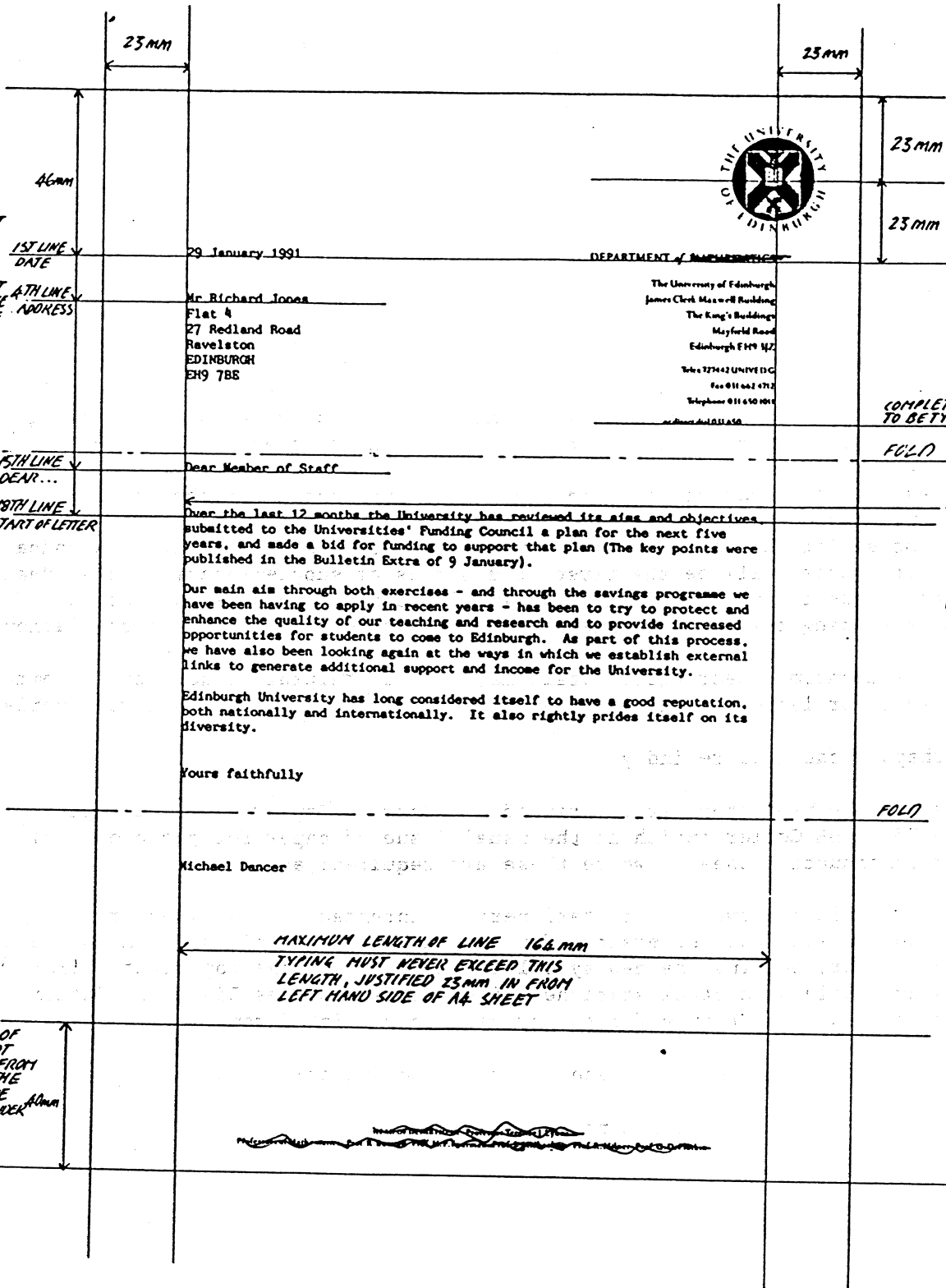
with heading and text to follow

If there are points arising on which I can try and be of further help, please let me know.

RAY FOOTMAN

A handwritten signature in dark ink, appearing to read "Ray Footman".

CVICIRC1/raf 16.4.91



THE DATE MUST START 46MM DOWN FROM THE TOP OF THE A4 SHEET. THIS MUST NEVER USE ABOVE THE LEVEL OF THE INITIAL TITLE ON THE RIGHT HAND SIDE

15TH LINE DEAR...
18TH LINE START OF LETTER

MAXIMUM DEPTH OF LETTER MUST NOT EXCEED 40MM FROM THE BOTTOM OF THE A4 SHEET IS THE NAME OF THE SENDER

29 January 1991

Mr Richard Jones
Flat 4
27 Redland Road
Ravelston
EDINBURGH
EH9 7BE

DEPARTMENT OF MANAGEMENT

The University of Edinburgh
James Clerk Maxwell Building
The King's Buildings
Mayfield Road
Edinburgh EH9 1JZ
Tele 27942 U41VE D G
Fax 011 662 4712
Telephone 011 650 1001
e-mail dml@ed.ac.uk

Dear Member of Staff

Over the last 12 months the University has reviewed its aims and objectives submitted to the Universities' Funding Council a plan for the next five years, and made a bid for funding to support that plan (The key points were published in the Bulletin Extra of 9 January).

Our main aim through both exercises - and through the savings programme we have been having to apply in recent years - has been to try to protect and enhance the quality of our teaching and research and to provide increased opportunities for students to come to Edinburgh. As part of this process, we have also been looking again at the ways in which we establish external links to generate additional support and income for the University.

Edinburgh University has long considered itself to have a good reputation, both nationally and internationally. It also rightly prides itself on its diversity.

Yours faithfully

Michael Dancer

MAXIMUM LENGTH OF LINE 166MM
TYPING MUST NEVER EXCEED THIS LENGTH, JUSTIFIED 23MM IN FROM LEFT HAND SIDE OF A4 SHEET

COMPLETED NUMBER TO BE TYPED IN SPACE PROVIDED

FOLD

ALL HEADINGS/TITLES MUST START ON THE 17TH LINE, JUSTIFIED DOWN THE LEFT HAND SIDE. ALL CAPS WITH A RULE UNDERNEAS THE REST OF THE LETTER WILL THEN START ON THE 19TH LINE.

FOLD



18 April 1991

University launches Corporate Identity

This week, the University publicly launches its new Corporate Identity, designed to provide a standardised image and style for items as diverse as notepaper and prospectuses, vans and rugby jerseys.

The new symbol (seen right) and the design style that goes with it has been designed by McIlroy Coates of Leith, who were appointed by the University as consultants last summer. The project also used market research to find out what people, both internally and externally, thought about the University's existing image.

The new logo and house style replace a jumble of letterheads and designs, as well as over 20 different versions of the crest, some of which were featured in the December edition of the *Bulletin*.

Ray Footman, Project Manager and Director of Information & Public Relations, said "The project is concerned with more than the prettifying of labels; it aims to signal a commitment to the changes that the University must continue to cope with to reinforce its future standing.

"These days universities are competing for public attention in an atmosphere where the public themselves have high expectations in terms of presentation, as well as substance. Ultimately, the aim is to present the strength, coherence and excellence of our teaching in an identity that matches our quality."

The practical operation to implement the identity has begun with stationery, which is



The University's Corporate Identity blends the traditional and the new. The familiar elements from the shield found in the 1789 coat of arms - the Saltire, the book, the thistle and the castle - have been retained within a redesigned framework, of which the title, "The University of Edinburgh", now forms an integral part. Two specific shades of red and blue have been adopted as the corporate colours.

being delivered to all main Departments this week. The Printing Unit in Old College has coped with a mountain of new notepaper, compliment slips and business cards. The project has also produced a new memo sheet bearing the identity for internal use, leaving the more expensive headed paper for external use. The memo sheets are available from Supplies.

The identity will be introduced progressively in other areas, as stocks run out or need updated or replaced. As well as the *Bulletin*, the University Prospectuses, which have to be reprinted annually, will

bear the new design style. All University printing units and Audio-Visual Services can provide guidance on and expertise in using the new identity.

INSIDE...

- 2 News: Rag Week needs you • Court Report
- 3 News: Accommodation Policy revised • People
- 4 Small project grants available • Funding
- 5-7 Noticeboard
- 8 News and Small Ads

The University of Edinburgh News

BULLETIN

April 18, 1991

David Howson
Print Office

Dear David,

Fonts and Crests

As a follow-up to our conversation in Ray Footman's office yesterday, could you send me one copy each of the discs Toby sends to you (both PC and Mac)? I will then mount them on the Bulletin Board. As Ray hinted I would also like to have a copy of the perpetua font - clearly that will not go further than here but I would like my LaTeX guru to have a look at it.

Yours sincerely,

John H Butler

13 May 1991

To: Mr. Angus Duggan, Department of Computer Science, James Clerk
Maxwell Building, The King's Buildings.

From: Mr. R.A. Footman, Director, Information & PR Services, Old College.

Just a note to register my thanks and appreciation to you for the work you have done on implementing the visual identity for letters using the latex computerised document formatting package. As I mentioned to you over the telephone, John Butler, Toby Morris and I were planning to have a meeting. This we have now done and I think we have one or two very minor comments but outwith that we are very happy with what you had done and felt it would be a useful model for others. I know John will be in direct contact about this shortly, but I just wanted to register my personal appreciation.

Many thanks,

RAF/EH

sc. Mr. Toby Morris
Mr. John Butler



To : David Howson, Printing Office, Old College
David S Robertson, Reprographics, JCMB
Ray Harris, Print Unit, Dept of Geography
Toby Morris, Computing Service, Main Library
John Butler, Dept of Computer Science, JCMB
Norman Aikman, AVS/Graphics
Mary Asiedu, AVS/Graphics

From: Ray Footman, Director
Information & PR Services
Old College

MINOR CHANGES IN THE VISUAL IDENTITY

19 July 1991

I thought I should let you know, arising out of the queries latterly raised by The Lord Lyon's Office, that we have now resolved matters satisfactorily. The changes are very minor but it is important that we ensure that all future materials are in the correct form. The changes may be summarised as follows:

- (a) The two inserts of red - on the Thistle and along the edge of the book - within the Shield in the two colour version of the identity have been removed. McIlroy Coates is supplying us with revised originals and artwork.
- (b) Lyon Court has raised another more technical point in relation to the bordure (line in gold - or white in other versions - around the edge of the Shield within the identity). This remains unchanged for all versions reproduced up to 125mm in width. Beyond that there needs to be a proportionate reduction in the width of that line. I am therefore requesting McIlroy Coates to supply us with suitably amended artwork to accomodate that.

Perhaps you would like to note that

- a) we have clear permission to continue using stocks of materials printed to date with the two colour version until they run out, and
- b) the changes made to the Visual Identity and artwork etc are made at no additional cost to The University.
- c) McIlroy Coates, again without further charge, are updating the Design Broadsheet accordingly and I will be circulating this to all Departments with a cover note this summer.

If in the meantime there are any points arising from this in which you'd like clarification please let me know.

A handwritten signature in black ink, appearing to be 'RAF'.

RAF/mrw



TO: Keith Farvis
Unix Support Manager
Computing Services
JCMB

cc John Butler, Computer Science

FROM: Ray Footman
Information & PR Services
Old College
(tel 650 2249, fax 667 3733, Email _____)

31 July 1991

Visual Identity and lay-outs

I owe you a response to your letter and memo - by the way, the convention for internal communications is that we either use up old stationery or that we use these blue headed sheets (available as stock item from Supplies) in approximately this format.

I will try and answer your queries as follows:

1. The design style deliberately avoids punctuation for address, etc and the day in the date should be a number only.
2. As far as electronic mail addresses are concerned, if we are talking about that of the *sender* and it is not already included in the printed address (as it is in some cases), it should be inserted, aligned right, under the last line of the pre-printed address.
3. As for references, that is at the discretion of the user, but I would suggest *either* a line or two after addressee, aligned left, (as in your letter to me of 9 July) *or* bottom left - which is the convention we use in my own office. In both cases, these would be on two successive lines (where addressee's reference is quoted, as well as your own).
4. Point size of type used for the letter is at your discretion - though 10-12 pt would be the usual range. This note is set in 12pt Times on Applemac - though Perpetua is preferred where available - copy disks of this font can be secured through a group licence at £25 each from David Howson, Old College Print Unit
5. Headings. There is no hard and fast rule here, though I agree with you that simple emboldening in the same typeface and point size (Perpetua or Times) is appropriate, aligned left, as in this note.
6. Point size for letter body should be the same as for date and addressee.
7. Normally paras should be separated by one standard line space.
8. Job title after signature depends in the first instance on what printed names and titles are on the notepaper. If only one is preprinted (as on your own departmental notepaper) and the person named is signing, it should not be necessary to repeat title. If

there is either more than one - or no - pre-printed name and title, the usual form would be, for example:

Keith Farvis
UNIX SUPPORT MANAGER

9. PS's are perfectly acceptable and should normally go 2 line spaces below name/title of signatory, aligned left

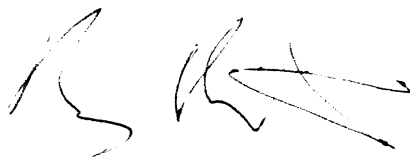
10. As for *disclosed* cc's, I would personally recommend two line spaces below name/title of signatory , aligned left, if you are using references below addressee and, if not 2 line spaces below addressee, also aligned left.

11. On continuation sheets for notepaper-headed items, we generally do not number them. If you wish to do so, I suggest 'continues over' bottom aligned right just above maximum depth line (25mm from foot of sheet), with the numbering beginning at page 2, top centred, two line spaces down. There is no strict rule as regards the starter line for continuation sheets. In terms of appearance, however, I suggest starting at 20 pt feed, as per date and first item of sender's address on the headed first sheet. Personally again, I would not send out a two page letter where the only text on the last page is name and title of sender. In those circumstances, I would favour a rebalancing of text, to ensure at least the last 3 or 4 lines of the last para plus sign-off style appear on the second page.

12. As far as internal memos are concerned, the recommended style and medium is as on this sheet

I hope this is helpful. I am copying it to John Butler in Computer Science because he has been taking a special interest in computer lay-out and templates - though not for Applemac, where Toby Morris of the Computing Services at the Main Library is our contact.

Your letter and memo no doubt form a useful corrective to the letter to Bulletin News from the secretarial staff of the Law Faculty who appeared to believe the suggested lay-outs we provided were so prescriptive - implying un-necessarily detailed - as to be trying to straitjacket secretarial staff.



1. Monitoring Procedures

RAF reported on plans to hold a review meeting jointly with the design agency once every ~~three~~ ^{four} months to review progress to date and consider wider design issues. Such meetings would be divided into two halves with a general session in the morning covering points and design principles arising. The morning meeting would involve RAF plus Norman Aikman/Mary Asiedu, David Howson, David Stewart Robinson, Ray Harris, Toby Morris and for part of the morning John Butler. The review panel for the afternoon session would consist of RAF plus NA/MA, DH and TM. The first such meeting was fixed for Friday, 6 September (RAF has contacted those involved who were not present at the meeting). Michael Dance of McIlroy Coates will be present for the entire day and Andrew Hunter of McIlroy Coates will also be present for the afternoon session.

2. Design standards for items not included in the design broadsheet

It was agreed it would be helpful to try and develop design standards for a further list of items which could included the following: invitations; folders (RAF pointed out developments in hand on this at central and Faculty levels); menus; place cards; identification badges; posters; covers for standard A5 booklet, A4 booklet and one-third A4 hand bill. Any other suggestions should reach RAF by mid-August.

3. Requirements for master art work for the new revised identity

- (a) A larger than 125mm diameter version of the identity (in monochrome positive, monochrome reverse-out and two colour) - three copies of each (DH, NA, RAF).
- (b) Slides of the full colour version - six copies (RAF/NA). *✓ already made*
- (c) Full colour art work - one further copy (RAF).
- (d) Art work for one colour versions and two colour separations - two of each (RAF/NA).

4. Internal use of notepaper, compliment slips and blue logo headed sheets

DH expressed concern about the volume of internal mail that seemed to be conducted on two colour notepaper or two colour compliment slips. RAF agreed in sending a note to Heads of Departments this summer on minor revisions to the visual identity and the new design broadsheet to incorporate a note reminding Heads of Departments about the conventions for use of stationery internally and drawing their attention to the possibility of a simple single colour compliment slip for this purpose if there was need thereof. He would also incorporate a suggestion that a copy of the note be specifically drawn to the attention of the departmental secretary.

LETTERS

Corporate Identity - views on our new image

Dear Editor

With reference to the third paragraph of the Note dated 17 April sent to Deans and Heads of University academic, admin & service departments by the Director of Information & PR Services, we fear that this is far too complicated for the secretarial staff.

Given that the design and implementation of the new 'Corporate & Visual Identity' has involved the University in vast expenditure, we think it would be an exceedingly good investment to send secretarial staff on a training course lasting approximately seven days. Even allowing for the supply of a ruler, protractor, etc., to each secretary, the cost of this

training course (in a good class hotel in the countryside) would more than justify the small percentage of overall costs. As the University appears to be geared more to bureaucratic requirements than to education, we can think of no better time for this course than the first week of the academic year. Presentation now obviously supersedes substance, and no doubt the logical progression will be to equip all secretarial staff (regardless of height) with high heels measuring 3" exactly, and corporate uniforms in the very pretty red and blue colours illustrated on the external logo. Yours sincerely,

The Law Faculty Secretarial Staff.

Dear Editor,

Readers of the *Bulletin* will probably know that all Departments in the University recently received a large glossy sheet of illustrations, information and instructions concerning the University's new corporate image and logo. Attentive readers will also have noticed that the section entitled *Other Applications* includes several imaginary advertisements for some rather strange Lectureships and that the text of these advertisements is, even more surprisingly, in French. The really attentive reader, however, will have been able to observe - subject only to possessing the rudiments of French - that the French of these advertisements is not only execrable, but totally garbled.

I would not wish to impose on your readers the equivalent of a marked script given a 'bad fail' mark. Suffice it to say that the French text, although on an interesting and not irrelevant subject of typography, fonts and serifs, is grammatically barely

comprehensible; the sentences are incomplete or syntactically faulty; the punctuation is absurd; all accents appear to be omitted; genders and agreements are wrong. I would be grateful, if you Sir, as someone connected to the group within the University that generated this document, could explain why it was felt appropriate to include several texts in such bad French. My fear is that readers may assume that the University French Department was consulted in this matter - which was emphatically not the case - and that the text is a reflection of its competence. My even greater fear is that readers, both within and without the University, might conclude, from the material accompanying the University's new corporate image, that we in Edinburgh University are less concerned about the content of a message than its glossy surface.

Yours sincerely,

**Graham A Runnalls
French**

Due to space limitations, several of the letters published above had to held over from the last issue. Apologies for the delay. Letters for publication should be signed and sent to The Editor, Bulletin, Information & PR Services, Old College, by the deadline. due to space limitations, letters are liable to be edited.

Dear Editor

I have seen today the letterhead agreed as the substitute for all present letterheads within the University and produced as part of the Corporate and Visual Identity Project by McIlroy Coates. Along with many others I felt that the Project was an enormous waste of money at a time when it could be ill-afforded. However, I held my pen in check, feeling there could be some benefit in a bright new image.

I now consider that the University has been duped. The new letterhead fails on so many counts, it is quite astonishing that it has been printed in such huge quantities.

1. The typeface and point size chosen are so small as to be difficult to read at a reasonable distance.
2. The colour of the ink decreases legibility.
3. The letterhead takes up almost one third of the area available for correspondence - resulting in a considerable waste of paper over the lifetime of the design.
4. The two-colour printing adds greatly to the printing cost for no real increase in impact especially since 80% of the University correspondence is simply passing information and not about creating impact.
5. The alignment of the lettering is arbitrary - a point of such basic importance to good design that it is understood by first year

Dear Editor

After waiting with barely suppressed excitement for the launching of the new logo, we have now received our free notepaper which carries it. Although we have been given strict (and utterly hilarious) instruction about how to lay out correspondence on it, we have not yet received enlightenment about what all of this says about our 'corporate identity'. Here are a few impressions:

1. the positioning of the logo above the department's address, on the right, leaving a wide open space to the left, suggests

students of design.

6. The design - the University arms within a circle - creates the unsettling illusion that the circle is bulbous and not regular in form.

7. Lastly, the arms themselves do not even satisfy the basic rule of heraldry - that they should be instantly recognisable. In the new version, the Castle at the foot of the shield, representing Edinburgh Castle, has been reduced to a symbol bearing little or no relationship to the image of Edinburgh Castle passed down by ancient usage in armorial bearings and as a silver hallmark.

It is easy to criticise and there were sure to be objections no matter what new design was chosen. However, it is positively galling to be aware that there are professionally qualified designers within the University, who could very easily have produced something much more professional for a fraction of the cost.

Anyone who has, as I have, sat a through a re-grading interview for a technical post will not be surprised to discover that the University finds it difficult to acknowledge that it has capable professionals within its own ranks. The University now has an image it does not deserve - mediocrity.

Yours sincerely,

**Joe Rock,
Fine Art**

we are wasteful;

2. the failure (deliberately, it seems) to align the right-hand wedge of the margin of the address suggests that we are uncertain, even confused;
3. the tiny and unprepossessive print used for the address suggests that we are tentative and unsure of ourselves;
4. the new colour scheme makes a positive statement about this University, with the crest, which symbolises it, clearly in the red.

Yours faithfully,

**Jill Stephenson
History**



To: John Butler, Computer Science, JCMB, KB

From: Ray Footman, CPA, 7 - 11 Nicolson Street

November 23, 1998

Colour Printer/Photocopiers and use for University stationery

I have recently seen a note which I think you originated under which a sheet of stationery was created with two colour UoE and SELLIC logos. I do not in any sense wish to be obstructive but would point out this does not conform with the corporate and visual identity guidelines because it uses a computer recreated version of the logo as opposed to the official one which is held by Printing and because also, at least in the version I saw, it uses a type text set in black rather than the required navy blue.

It may be a point is escaping me here but I was under the understanding that virtually anything produced by this means via a colour photocopier or colour printer is almost inevitably more expensive per unit than a reasonable supply of notepaper which is required on a continuing basis.

If you have any observations on this perhaps you could let me have them but I would not wish to see the standards we have very painfully established for at least printed stationery being modified in this way - even leaving on one side the issue of correct form of logo, etc.

raf/as

Corporate Identity

The following is a direct quotation from the *Alumni Bulletin*, published by the University of Edinburgh:

"Changes are afoot this year in the way that the University presents itself. [The University of] Edinburgh has, after some soul searching, adopted a new corporate identity.

"The previous crest, with which some alumni may be familiar, often with 'University of Edinburgh' in gothic script below it, was originally derived from the coat of arms granted to the University in 1789, the year that work on Robert Adam's Old College began. However, over the years the lack of an authoritative model meant that, by 1990, nearly thirty versions of that crest were in use in notepaper, brochures and signs, usually accompanied by an equal diversity of type faces and even name. 'University of Edinburgh', 'Edinburgh University' and 'The University of Edinburgh' had seemingly become interchangeable, as though we were not really sure of our own title."

Members will have noticed that the University of Edinburgh is not really sure of several things, including the difference between a crest and a coat of arms. The University has never had a crest.

We are told that the re-examination of the "corporate identity" involved a nine-month project, the preparation of a brief to a design consultant and the "exploration of various symbols". It seems that people will go to almost any lengths, not to say expense, to avoid an encounter with the Lyon Office.



The "design consultant" came up with the "modern concept" which includes the most out of date shield in the French style, a thistle which is jammed up against the top margin of the shield, a book of the most primitive style and a version of the triple towered castle of Edinburgh which defies description. All this is presented in tinctures which are, needless to say, non-heraldic. Principal Smith is quoted as saying: "In our communications, we seek to convey coherence, strength and excellence, which can be seen as the essential message of our new visual identity". Further examples

of the University's excellence and regard for Scottish history can be found on the board at the entrance to Old College, where Rex Scotorum is translated as "King of Scotland" and, in a later *Bulletin*, the entry: *alumna n. (pl. alumni)*. Latin, like heraldry, appears to have no relevance in a seat of learning.

Lyon Court 1 - Kilmarnock FC 0

A further example of an organisation putting itself to unnecessary expense over the use of unauthorised heraldry was shown by the case of Kilmarnock Football Club which was recently prosecuted by the Procurator Fiscal to the Court of the Lord Lyon. They had produced scarves, jerseys, rosettes and match programmes bearing the undifferenced Arms (including supporters) of the former Burgh of Kilmarnock.

The Club claimed that it had "acted unwittingly" but was, nonetheless, warned by the Lord Lyon and ordered to pay the prosecution's costs.

Following the hearing, the Secretary of the Club explained that they had thousands of pounds' worth of stock, all of which displayed the assumed Arms. However, substantial financial loss was avoided when Lyon granted a dispensation to use up this stock, provided that any new merchandise bear an approved coat of arms; we understand that Kilmarnock Football Club is currently going through the process of petitioning for Arms in its own right.

Comment

The above two cases demonstrate that to a very great extent, the Heraldry Society of Scotland is failing in one of its primary objectives. It is obvious that there is a desire to use heraldry but, because of an unfriendly image of heraldry in general, and a misunderstanding of the functions of the Lyon Office in particular, potential armigers and even those who have Arms often find themselves wasting vast amounts of time and money by dabbling in a science with which they are unfamiliar.

Why do they not approach the officials who, at minimum cost, could really help them?

We, as a Society, while not forgetting the policing function of the Heraldic Executive, should strive to generate a more positive and friendly image of Heraldry in Scotland.

A copy of this has been forwarded to the information Office - JHS
To whoever >

Staff slam new £50,000 logo

by Alyssa Gallin

THE ADOPTION of Edinburgh University's "new unified corporate identity" is under way, generating frustration over what one academic termed a "maladministration of funds."

The campaign was implemented in order to meet requirements for "professionalism of presentation as well as substance," according to a statement made by University Principal Sir David Smith.

The new identity required a £25,000 investment by the University, which was then matched by a grant from The Scottish Development Agency.

"It actually involves a certain amount of waste," said Mr. Paul Nugent of the History Department.

Mr. Nugent said staff members were asked not to use stationary with the old logo for external communications. This aspect will contribute to paper waste, in the view of several academics, he said.

"It's awful," one academic said. "It's a waste of money."

"I personally think it's ridiculous in view of the financial crisis of the University," one Second Year student said.

Mr. Nugent cited as an example, financial difficulties, including salary cuts, of the Centre of African Studies which may lead to an eventual closure of the Centre.

If the Centre—one of the country's few—received an additional £1500 per annum, its survival would be ensured, he said.

In support of the logo expenses Sir David Smith stated: "I make no apology for stressing [these qualities] now at a time when we face severe, but what we are determined

shall be temporary, financial problems... The new visual identity is an investment, as well as a manifestation of our commitment to positive change."

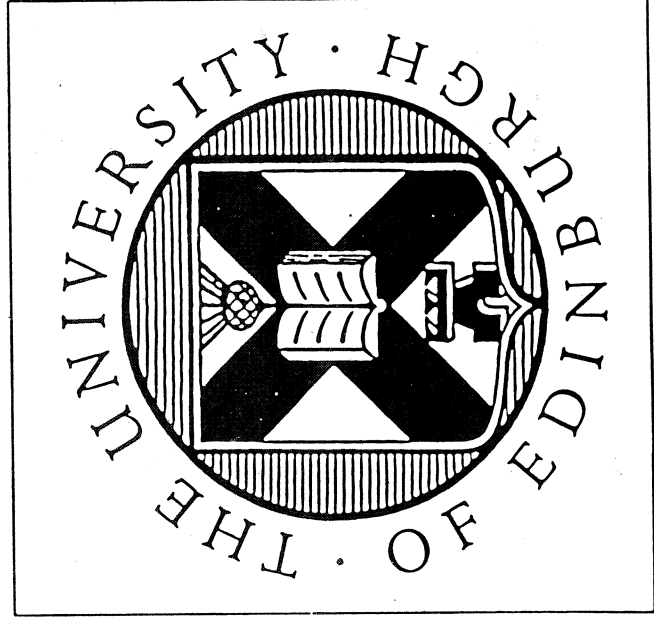
The logo use instructions state that the pictorial symbol must always be accompanied by the name "The University of Edinburgh" set in typeface Times New Roman in either plain, italic or bold styles.

Several colour schemes are available within the parameters of the logo design—two-colour red and blue, monochrome blue, monochrome black, or reverse.

The improved image will "convey coherence, strength and excellence," the Principal stated.

The new image has not entirely fulfilled its promise internally at the University. "It's cosmetic; it looks like the BMW logo," one academic commented.

"Well look at Southampton University—at the time they introduced their new logo, a dolphin, there was someone trying to bugger a dolphin in a swimming pool," another academic finished.



Week

News 3

It's a mad, bad ragweek

Focus 4

Corporate sponsorship. Who benefits?

International

Dublin: Euro. city of culture

Features 8

Muriel

Spark

inter-

viewed

What's On 9

Nights out from hell

To : Mr JH Butler
Department of Computing Science
James Clerk Maxwell Building
The King's Buildings



From : Mr RA Footman
Information and Public Relations Service
Old College

24th July 1991

Corporate and Visual Identity

You may recall I mentioned our plans periodically to review progress with the agency as originating designers and I have been progressing this and have, indeed, fixed the first such one-day session (to be repeated at four-monthly intervals thereafter) for Friday 6th September here in Old College. I do not know how you are fixed round about that time, but if you could join us for an hour, say between 11.30am and 12.30pm on that date, I should be very grateful. Perhaps you could let me know.

A handwritten signature in black ink, appearing to be 'RA Footman', written in a cursive style.