Rochester Institute of Technology

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A Graphic Identity Program for Sculpture '91 A Cooperative exhibition co-sponsored by the Monroe County Parks Department and the Dawson Gallery

By Alexandra Felice Young

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Date: June 5, 1990
Associate Advisor/Heinz Klinkon
Date: June 7, 1990
Associate Advisor/Mary Ann Begland
Date: Jane 5, 1990
Special Assistant to the Dean for Graduate Affairs/Philip Bornarth
Date: 6 /14/90
Dean, College of Fine and Applied Arts/Dr. Robert Johnston Date: 6/18/90
Date. 4/13/13
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Date:

Advisor/R. Roger Remington

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Selection of Topic:

The initial criteria I had set for my thesis project included having a real project and client. Although this imposes certain restrictions as to how experimental one can be, it also provides a realistic situation. For me, this was very important because of my limited experience in the field of Graphic Design prior to coming to RIT. Professor Remington had been involved with the steering committee for this sculpture event and suggested that I contact Beverly McInerny, co-owner of the Dawson Gallery and project coordinator of the event. I was a fine art major for part of my undergraduate career at Cornell University, and the prospect of working on such a project for my thesis was quite thrilling.

I called Mrs. McInerny to arrange a meeting to discuss the possibility of my working on this event for my thesis project. We met on September eighth to clarify our respective needs. We agreed on a series of necessary applications appropriate to the event. The timing was such that all of the pieces, with the exception of the letterhead and envelope ensemble, would be for demonstration purposes only. There were a few divergent needs. The committee did not request an identity mark for the project. I, on the other hand felt this to be completely necessary. We agreed that I might proceed in this area in order to satisfy my academic requirements. We also established a definitive title for the event as there was an immediate need for a news release. Mrs. McInerny had compiled a short list of possibilities, and after a short discussion we decided on "Sculpture '91" as the title.

Preface:

In recent U.S. history the enjoyment of sculpture was limited to those who could afford its beauty. Entrance to museums, galleries, and other restrictive showings provided only portions of the public with the opportunity to view and enjoy works of art. In recent years this has been changing. Public Art has become increasingly commonplace. Through both public and private ventures, sculpture has become accessible to the general public in everyday life without cost or restrictions. Large corporations have commissioned a great deal of work to be displayed in or on company owned property. The result is that it provides the general public with an opportunity to encounter sculpture on a daily basis. New York City is a prime example of this trend. Many corporations have installed works set against their corporate offices. The work has become part of everyday life for those who pass by. Other companies have established sculpture gardens or become involved with sponsoring such endeavors. PepsiCo International is an example of a company that has created and maintains one of the most extensive sculpture collections displayed on its headquarter grounds in Purchase, New York. The gardens are free to all and open year round. Public ventures as well have provided opportunities for sculpture to be seen by the public on a more accessible level. Funding from various grants has made ventures of this kind possible. The City of Rochester has not held anything of this nature in the past. Sculpture '91 will be the first Public Art venture of its kind. It is the hope of the Sculpture '91 Steering Committee that this exhibition will be the first of a long tradition of Public Art events in the Rochester area.

Purpose:

The Purpose of this thesis was to create a graphic design program for Sculpture '91. My intent was to research environmental art and design, and participate in the project development. The graphics developed would then be applied to various promotional pieces.

The event itself was conceived as a Public Art venture to be supported in part by the local government to promote the public's understanding and enjoyment of art. An outdoor sculpture exhibition provides an extremely accessible setting for the works. The original statement of purpose reads as follows:

Public Art expands our environments by realigning and deepening our perceptions of and reactions to those places we inhabit. Public Art intensifies the texture and individuates built and natural environments making them more memorable. Public Art consists of acts of generosity by both artist and the public: the artists creating for others, the public opening itself to new ideas. Public Art is just that, public---there for all to respond to , enjoy, and discuss unfettered by limitations of admissions , fees, memberships, and limited hours. 1

The current statement of purpose:

Art in public parks provides an outdoor setting which compliments and enhances the beauty of nature and the beauty of art while ensuring free access and availability to all.

In the first Public venture of this kind, the Dawson Gallery and the Monroe County Parks Department will coordinate an outdoor sculpture exhibition in Highland Park. This temporary installation, scheduled for 1991, will consist of completed works and works in progress by regional and national sculptors.

This project is a first step in building a tradition of Public Art in Rochester and Monroe County. As such, it will also include workshops and community conversations on the purpose, process and product of ventures in Public Art. 2

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Research:

My research began where virtually all research begins, in the library. I found many relevant books on sculpture, its history, and of course many books on specific sculptors. There was a lack of material on public art and specific sculpture gardens or shows. One book in particular was both interesting and extremely informative, Outdoor Sculpture: Object and Environment by Margaret A. Robinette. In this book she covers the origins of modern sculpture, she categorizes sculpture and its contextual relevance, and much more. Robinette states: "The use of outdoor sculpture is one of the most visible and easily accessible ways to include the visual arts in the environment." 3 This statement reiterates what has been said in the statement of purpose in justifying Sculpture '91. Robinette succinctly summarizes the rise of modern day sculpture in the United States:

"Culture has indeed changed since the 19th and 20th century. A good deal of this change in style and form in outdoor sculpture may be attributed to the total modern art movement. Modern sculpture was born in Europe in the 19th century. Paris then Moscow...the U.S. was slow on the uptake because of the long devotion to european neoclassicism and academicism and a persistent self-consciousness about the quality and acceptability of an independent idiom... In 1946 America became aware of modern art. There was a change from traditional academic representationalism to nonrepresentational forms of 'modern' art such as abstract expressionism and constructivism. Availability of new materials was a big influence."

Abstract or nonrepresentational form used for symbolic, expressive, or aesthetic purposes is not new; however most people whose daily lives do not include an intimate association with any branch of the arts, see works in such styles as simply modern art. In other words, the category of modern art is vast to those who do not understand the differences in the various styles and how they relate to the meaning of the piece and society. In order to increase public understanding of the ideas and movements in art, which reflect culture, it is vital to expose people readily to these works. Public art is one way to accomplish this task.

found in urban settings. "Adequate shape and harmonizing material is better suited to the plaza framed by steel and glass than a bronze equestrian portrait statue would be." 5 In other words, modern materials in addition to style have influenced the shape of sculpture today. "What begins as a conscious attempt to fit new materials into old forms ends up with new forms based on those new materials." 6

Modern sculpture reflects contemporary thinking, mirrors the more general art movements and is directly influenced by new materials used in architecture as well as the work itself.

I now asked myself, what is it about sculpture that is so fascinating? I found a satisfying answer in this statement:

"It is not the status appeal that causes the average citizen to habitually walk through the small park with it's sculpture fountain or past the monumental abstract work in the back plaza. Curiosity may be the first attraction, but soon this is satisfied and the age old human fascination with and response to created expressions emerges." 7

What is the importance of outdoor sculpture in our lives? People register some greater degree of awareness to work or works in the outdoor environment. It seems to add another dimension to daily existence enriching, and humanizing the environment. Also, today's sculptors create works that harmonize with and enhance their setting. Site specific works are conceived and created with the actual setting as the basis.

Within the outdoor environment, there are several ways to categorize sculpture. First there is sculpture as object or "free" sculpture, to be appreciated solely on its own independent and aesthetic merits. Second there is sculpture as architecture which may be defined as an environmental shell in which people may live, work, or play - an enclosed sculptural volume seen from both inside and out. Third, sculpture as architecture which is not a free object or a building, rather it is an integral

part of the architectural design just as the architectural forms are integral to the artistic conception of the sculpture. The kind of sculpture that is most commonly dealt with comes from the first category and is the type Sculpture '91 will specialize in.

Having satisfied my curiosity as to the origins of modern sculpture and the various classifications as well as some of the reasons it may be important, I decided to tailor my research to some specific questions. First I collected a number of sources containing well known sculptors including a few of my personal favorites. These provided references on where one might find specific types of work and why. I still had not found quite what I had been searching for.

On Mrs. McInerny's suggestion I contacted the International Sculpture Center in Washington D.C. for any help they might be able to provide. I dealt with Andrew Zorin who sent me information on their services and a listing of all the major sculpture gardens in the world out of an old issue of Sculpture Magazine. This was exactly what I needed. With this listing I was armed with the necessary information. I proceeded to compose a letter requesting information on each sculpture garden (see Appendix A). I selected a cross section of the whole list and sent a total of fifty letters out hoping to receive a thirty percent response. The response was greater than I had anticipated. My goal was to accumulate a variety of examples of literature on existing sculpture gardens. This literature would provide me with two pieces of valuable information: first it would show the types of graphics which were being used, second, it would provide information on the garden itself. These brochures, pamphlets, posters, mailers and maps were instrumental in forming my understanding as to what had been done, and thus, what I had to do.

The final stage of my research was directed at the client. Professor Remington had given me a questionaire to present to perspective clients. I gave a copy of this questionaire to Mrs. McInerny to complete on behalf of the steering committee. This would provide me with a better understanding as to what the committee really wanted and also would help them consolidate their thoughts, ideas and desires (see Appendix B). From the five prioritized responses in question number two, I constructed a verbal semiotic matrix to help in showing possible directions to pursue (see Appendix C). I did not proceed to a full blown visual matrix because of time limitations, but I did prepare a data sheet for the Sculpture '91 committee members (see Appendix D). I had begun to internalize that which had been accumulated emotionally, intellectually and visually about sculpture and specifically, Sculpture '91.

I had accepted the project as a challenge. I had become familiar with the flavor of Sculpture '91 analyzing the context in which it was born. The last stage, was to define the major issues of the problem and clarify the primary goals. I was now ready to begin the next stage of my process, the development.

Development:

Identity Mark

The first step was developing an identity mark which would then serve in establishing a strong continuity throughout the entire program. Though the committee had not originally requested a mark, it was necessary for the project itself as well as for my thesis requirements. I went ahead with the mark development to show upon completion to the committee in hopes they would reverse their previous decision to use the letterhead of the Monroe County Parks Department with the county logo. After the completion of the mark I would then determine which other applications to include in my thesis work and in what order they were to be done.

I created a time line on the program MacSmarts. All important dates and deadlines were included. Meetings, stages of research and development procedures in some degree of detail were also included (see Appendix E). This project time line provided a constant source of direction throughout the process.

I kept in mind the questionaire which helped solidify and define the ideas, and the image that was to be projected, and to whom. The early stages of sketching took the form of a myriad of directions as early stages often do. I tried to extend this stage to increase the quantity of undeveloped ideas. The use of an abstract mark which could have been considered representational of contemporary sculpture was ruled out. There seemed to be two dominant directions. First, the logotype, or use of the whole name or title of the event. Second, the initial, or use of the actual initials of the event. The search for the right typeface had commenced. I began to spend a great deal of time with a series of four type books, Lettera 1 through 4. These books provided a wellspring of possibilities which generated a majority of the initial experimentation. There were so many interesting alphabets in these books, that it was impossible to resist extensive experimentation (see Appendix F). From this first batch of sketches, the process of simplification began. The focus was now the

essence of the title, the "s". The directions at this point were as follows:

- -Three-dimensionality as part of the nature of sculpture itself
- -The sense of discovery one experiences when looking at sculpture
- -Using the initial as a sculptural unit
- -Capitalizing on the environment in which the sculpture was to be viewed
- -Charting a topical fictitious path a person might take in the park
- -Sculpture in a literal translation of the park setting

The list goes on to interchange and consolidate from these parent ideas.

These ideas are shown in a series of sketches (see Appendix G).

It became clear the direction of initial was the most comfortable to me. Nine possible directions were determined from all the primary sketching and were presented to my thesis committee for their analysis (see Appendix H). I had shown these nine to Mrs. McInerny the day before and she had selected what she felt to be the strongest direction. The thesis committee concurred and fortunately the mark chosen by both factions was my favorite as well. Now that the direction was determined, the refinement stage could begin.

The selected mark had been derived from three elemental shapes, the square, the circle and the triangle. The thinking behind this was actually quite simple. After weeks of ideating and sketching, it occurred to me almost miraculously that there were three elemental shapes from which all sculpture may be derived and there were also three initials. The right combination was needed to create a unique and exciting solution. I placed one of the three initials in each one of the three shapes. After a period of manipulation of the shapes and the initials in their letterforms some interesting results surfaced. I maintained, in the back of my mind, that each shape with its assigned letterform should remain strong individually as well as when combined with the other shapes. It was this thinking that prompted placing the letter forms or initials flush to one side of the shape (see Appendix I). One combination was quite interesting

and exciting, and though still in need of major refinements it contained the potential I had been looking for. Professor Klinkon, in a brief meeting, had thought this combination was original and gave him a sense of the shapes floating in the air.

Letterhead/Envelope

After the thesis meeting that concluded with the selection of this direction, I immediately proceeded to work on the computer. Since the mark consisted of three shapes which were easily rendered on the computer, I knew this would be the most efficient way to further develop. I worked with the Macintosh Ilcx and used the program Aldus Freehand. I did not know at that time how much of this project would be done on the computer. One is able to switch typeface, their size, weight and position in seconds within this program. The obvious advantages are the savings in time and perhaps a more in-depth exploration of possibilities. The typeface choices were Avant Garde for the "S" because of the perfectly round curves which provided just the right contrast with the square; Folio Bold Condensed for the "9" which I then scaled even further horizontally to attain a long, narrow form to cut through the circle; and Akzidenz Grotesk for the "1" which was the boldest elegant san serif typeface I could find for the triangle (see Appendix J). After duplicating the sketch closely, I began manipulating the positions of the shapes to attain a less complex combination. When a version emerged that was satisfactorily simplified it went through the standard enlargement and reduction test to see how it withstood reduction in size. The mark held up well and it was time to move on (see Appendix K).

The letterhead and envelope ensemble were the application I proceeded with as it was an area in which I was familiar. One of the first ideas, was to play off the angle provided by the position of the square on the page. My first two sketches (on the computer) show all the type being angled according to the angle on which the square sits (see Appendix L). I

continued experimenting on the computer and before long a new direction surfaced. The circle in the mark provided a wonderful shape to use in positioning the type. I decided to exploit this possibility and placed the word "Sculpture" around the circle. To contrast the density of the mark, I decided to letterspace the word 'Sculpture'. It was at this time that Mrs. McInerny contacted me to ask if I could design a "Call for Entries" brochure to send out to prospective participants in Sculpture '91. The brochure had to be completed immediately, and though the identity was not yet fully developed, I accepted the project planning to use the mark which was close to completion.

Brochure

The Brochure would be a six panel, three on each side, self-mailing brochure. One panel therefore would be devoted to the address and return address information. There was a small amount of copy so one panel would be available for a cover. The inside three panels would contain the bulk of the copy and somehow reflect some of the cover design. The mark seemed to be a logical cover solution as it would establish for the first time the identity of the event. On the cover it was clear the words "Sculpture '91" had to accompany the mark. Continuing along the lines in the letterhead development, I placed the word "Sculpture" around the circle. The "'91" was placed according to the angle established by the position of the square. The location of the event was also placed on the cover, and at the same angle of the '91. On the inside of the brochure I separated the mark into its three elements and used the shapes as a connection with the cover and more simply to make the interior more interesting. I used eight and one half by eleven inch coated paper by Letraset especially made for brochure formats in which the cover and back cover are colored and the rest is white. This paper enhanced the otherwise dull standard photocopied version of the brochure. Two hundred copies were made to be sent out as the Call for Entries for Sculpture' 91 (see Appendix M).

As a result of the brochure it became apparent that the name of the event had to accompany the mark. I continued the refinements of the letterhead/envelope ensemble. The letters in the word "Sculpture" changed typeface, became narrower through horizontal scaling, and became letterspaced out more. In addition, the word "Sculpture" was wrapped around the circle in a more circular fashion. These changes were all implemented to induce a greater sense of elegance and lightness to this word as well as having it compliment the mark as much as possible. The focus changed to the placement of the '91, stayed angled with the square, and aligned with the 'R' in the word 'Sculpture'. The distance placed between the elements became important. The '91 had to be placed close enough to the other elements so that they could read together, yet there had to be enough distance to provided a balanced visual effect. I used proportions established in the Golden Mean Rectangle, a system which establishes relative proportions. I had used this method in the past to aid in establishing relative distances and proportions. For the letterhead/envelope I decided it was necessary to include the location of the event as it was different from the return address information. This information "In Highland Park, Rochester, New York" was kept at the same angle as the the square and the '91. Again, the type was placed at a proportionate distance using the afore mentioned method. A decision had to be made as to the placement of the identity in relation to the rest of the information. I completed a series of thumbnail sketches to help resolve this problem (see Appendix N).

Map/Poster Size

A concern was expressed by Professor Remington for developing one application at a time, without considering the others. This could seriously weaken the program as a whole. I put down the letterhead for a time to address the other applications, partially in the hope they might inspire an overlooked alternative. The map of Highland Park indicating the sculpture locations and the poster advertising the event were the two

applications next on the agenda. There was a great deal of freedom in these applications in terms of the actual formats, so much so that I didn't want to choose just one, in fear I might miss out on something else I didn't try. Simplicity won out and it was decided that combining these two back to back would be interesting, challenging, and more cost effective if ever realized. The size was the next dilemma. The standard poster sizes did not have any relationship to the identity. This fact precipitated looking to the mark to establish some kind of relationship. The square provided a feasible format. The map/poster would be a perfect square in its format. Almost instantly I thought of the letterhead which had been in the wings waiting for an inspired idea. The square would make an unusual format for the letterhead/envelope ensemble. The next question was, do perfect square envelopes exist, and in what size and stocks are they available?

To my delight, not only did they exist, but in sizes ranging from five inches to twelve inches in half-inch increments as well. In addition, they were automatically manufactured with square flaps. After a short period of consideration I determined a seven inch square would work well for the envelope and in turn make the letterhead seven by fourteen inches, not too far from the standard eight and one half by eleven letterhead. The seven inch square could then be used as a unit of measurement in the other applications.

Letterhead/Envelope

The seven by fourteen inch format for the letterhead presented a new set of questions. Having completed the identity mark with information and having determined the format for the letterhead/envelope I went back to the computer. I off set the identity with the sponsorship and address information. Since the identity was somewhat heavier and more complex, it was placed on the lower right side of the page. The other information was placed in the upper left corner horizontally. When

looked at as a whole it lacked a sense of continuity between the two sections. I then tried repeating the angle used in the identity in the lower part of the address information. This was better, and certainly more interesting, but I feared too wild for actual use. The final decision later on, after color was added, was to angle the type and have it tie in with the other information. Through color as well, I was able to further connect the two sections.

Because of the unfamiliar format, it seemed essential to provide the user with some kind of guides. Once again the mark became the source of inspiration. The square, circle and triangle could be used as indicators of placement. They provided a margin, a direction as to where information should start and added another layer of interest while still using the identity as it's base. They stayed very small so they did not detract from the rest of the design.

The placement of the two sections of information had to be altered to suit the needs of the envelope's format. The best solution seemed to be to reduce slightly the size of all the information and move it all to the left side of the envelope. The small icons were incorporated to help indicate where the address would be placed. Once the general format had been established, it was time to begin some color experimentation. I made printouts of each the letterhead and envelopes. I had used the Color Tag colorization system often in the past to produce finished comps. It seemed the fastest way to see various color combinations on the letterhead. I had a large selection of colors. Though the thirty-six colors to choose from are not the actual PMS colors, they provide a very good idea as to what each combination will be like very fast and very inexpensively. At first two and three color combinations were attempted. Color would be another important factor in maintaining a strong continuity throughout the program, so I decided to put off any final decision until later.

Banners

I started sketching the banners which were to be placed in a pair on both sides of lamp posts located along the streets surrounding Highland Park. The idea behind having banners was rooted in the desire for a festive flavor for the event. My goal was to create banners that were both eye catching and informative in addition to establishing the graphic style. I was atuned to various other events, museums, galleries, and shopping centers throughout the fall. The typical format seemed to be either one banner on one side of the post, or two identical banners one on each side of the post. I decided having two banners, one on each side of the post that were different, yet connected through the information they provided. In other words, two banners that worked together while each containing their own information. The initial sketches were done in two color combinations (see Appendix O). I didn't wish to remain with any one application too long so I moved right along to the map/poster.

Мар

The map at the start proved the most challenging of the applications. I had never done anything close to it in the past. There were some definite ideas early on as to the form the map would take. It was not enough to be merely informative, it had to be visually stimulating to the viewer. The least amount of complexity was optimum and became my map motto. It soon became painfully clear how difficult this would be to achieve. The development of a hierarchy of information became necessary. The sculpture locations and the path which leads to the sculpture became the two most important elements of information to communicate. In other words these would have to stand out first among all the other information. I worked from a map located in a brochure recently published by the Monroe County Parks Department which highlights the history and tree and flower collections of Highland Park. The map was rendered in an illustrative form and contained a great deal of small tight curves. The first mission became to simplify these winding

streets. A legend would have to be included, as well as street names. Also there were a number of buildings on park grounds that would have to be included. I enlarged the map to begin alterations. The color renderings began to mimmick the illustrative style in the brochures map. Cut paper was my solution to eliminating this illustrative appearance and producing a clean and clear style. This worked except for the colors, so I moved along to the poster.

Poster

At the inception of the mark there was always the idea to have the individual shapes function independently. They could explode as if to say "Pow, come look at me!". They had been separated in the initial banner sketches, but still it had not been explored to its full potential. The fact that the three shapes still had to be clear originated from the identity mark. The poster was the application most suited for experimentation. I tried to let go of all inhibitions in order to attain a wild and free expression of my feelings of what Sculpture '91 was all about. It was always easy to come back from an extreme (see Appendix P). The size issue came up where the poster/map could be either fourteen or twenty-one inches square. Fourteen would have been convenient as it would have fit in my portfolio following the show. However this size was not big enough for the impact needed. Twenty-one inches won out with the knowledge the final pieces would have to be produced in both sizes, one size for the actual show and the other for my own use.

I made a trip to New York City to see the "Graphic Design in America, A Visual Language History" show at the IBM Gallery of Science and Art. The show was thrilling and provided a source of tremendous inspiration, especially for the map. I had borrowed a file from Professor Remington containing a vast collection of maps from all kinds of situations. This file included the book Man- Made Philadelphia by Richard Saul Wurman which was featured in the show. There was also a series of pieces of

the graphics used in the 1984 Olympics in Los Angeles. I was taken with the bold use of color and the exciting style. This was the direction I had been trying to establish. I further studied the LA 84 Graphics in an issue of <u>Design Quarterly</u> I found in the graduate graphic design library. Now I was ready to go back and attempt the map again.

Map

Before starting to cut up costly papers to construct the map and other applications, it was time some color decisions were made. If the color scheme decided upon now was not acceptable to me, it could always be changed. One priority was to have bright vibrant colors. The first round of colors were bright but rather pastel (see Appendix Q). These were too muted, so once again the mark became the guiding factor. The question became what three colors could relate to the three elemental shapes in the mark? The three primaries were the answer. I invested in some Color Aid and Pantone papers to begin my next level of experimentation. Three derivatives of the primaries were chosen, a canary yellow, a soft royal blue, and a fushia for the red.

Using these new colors I produced the map full scale cutting the paths and roads out of the paper. The angle the square rested on in the mark was used to create a division in the format of the map. The dark section was where the map itself would be and the light section to the left would hold the secondary information. The roads were white, paths yellow, and the sculpture locations were red. The icons indicating parking, bathrooms, handicapped, and buses were black on yellow squares. One of the elements prevalent in the poster sketches seemed to work well as a bridge for the graphic element in the map. The steps were placed in red at the lower right corner and provided a wonderful space to place the legend. Though there were still many problems with this draft, it contained many redeeming factors.

In the next generation map there was a much greater emphasis placed

on the path in relation to the roads. The icons were made smaller and instead of being black on yellow squares, were changed to black on the background color of the map, which at this point was blue. Dummy type was installed for the artist listing along with the actual title and sponsorship information was added. Though there were several options as to where to place the identity mark based on the seven inch grid, there was not one position that was completely satisfying. The map was becoming closer to what I had envisioned, but I had an increasing dissatisfaction with the color scheme.

Banners

Swiftly, I moved back to the banners with fresh ideas from having worked on the other applications. I stayed with the color scheme even though I was not settled with it. The steps were added to the designs and the exploding of the mark was further explored. The idea of having the information displayed across both banners remained. I drew heavily on the principles of the formal gestalt problems covered in the first year curriculum. When combined with the elements of type and graphics, these principles aided in the completion of a satisfying solution of the banners. Canary yellow was the background color for good reason. The banners were to be set against lush green trees and a bright sky, and would have to be a color that could "pop" off that background. The yellow in the amount needed seemed almost bright inside, however, when taken outside and placed in its destined setting they were completely effective. The richness of the outdoor elements paled the intensity of the yellow (see Appendix R).

Colors

The color scheme caused a recurring problem that created the greatest source of frustration. In the most recent sketches for the poster I had departed from the chosen colors and seemed enamored with three colors, a deep blue/purple, aqua, and hot pink. I presented my concerns

to my thesis committee at our next meeting. One advisor agreed with the thinking behind the primary derivatives noting it's logical origins. My other advisor on the other hand, felt, that while well thought out, it became typical or trite. I was not sure what I thought anymore. Professor Remington suggested I look into a system for choosing color harmonies. Happily, I took him up on his suggestion. The Color Harmony Manual developed by Container Corporation of America consists of numbered and categorized color chips organized by intensity, hue and value. It is based on the Ostwald color system. One is able to test innumerable color combinations by selecting chips and placing them in groups. With this system I formulated a number of interesting groupings. Among them appeared the primary derivatives, the purple/aqua/pink combination among a variety of others. These results were then stored in the back of my mind as I proceeded once again with the poster development.

The deep blue/purple, aqua and the hot pink pervaded the pages of poster sketches. These colors seemed to give me a better overall feeling than the previously selected primary derivatives. In addition they accomplished the basic objectives including being bright and festive. The aqua seemed to work better for the map in that is was slightly more organic for the background color. I still wanted to be able to use the bright canary yellow for the banners. There was nothing to stop me from using a four color scheme and interchange the four colors per application. I finally felt that I was making color progress and could now concentrate on the the design decisions needed to complete the poster.

Poster

Because the map had a dominantly dark background area and it is the flip side of the poster, it became popular opinion that the poster should have a predominantly light background. My ensuing sketches clearly reflect this thinking. It became increasingly difficult to remove the

unnecessary graphic elements I had added in the initial sketches. There was a directional flow I had been trying to achieve. The order of importance was established and it was a matter of creating that order visually. Finally, I decided some of the added graphic elements could actually function to enhance the total design. I was able to use one of the elements as a directional devise and in an indexical capacity as well. In the poster, the dots became yellow reinforcing that color as an active part in the scheme (see Appendix S).

Catalog

The only work done on the catalog had been a series of small black and white thumbnails back during the identity mark sketches (see Appendix T). Mrs. McInerny had given me an estimate request for printers with the following specifications: a two color cover with one color interior with halftones for the photographs of the sculpture. The size would be eight and one half by eleven inch pages folded in half to produce a booklet approximately twenty-five pages long. I fortunately was able to depart from these guidelines for the demonstration model. What I had established was the size and format of the catalog. The spreads would be seven inches high and fourteen inches across.

My idea for the catalog was simple: I wanted it to be as enjoyable to look at as the sculpture itself. The examples of catalogs I had received were all considerably conservative, and not exciting. One of the major limitations in this case was color. It was previously decided that I would not limit myself in this area for the demonstration model. It should be the best it could be and could be scaled down later according to budget limitations. A series of marker sketches were completed in which the graphics dominated over the sculpture (see Appendix U). The graphics were then toned down to allow for the sculpture to take visual priority. The steps resonated in my mind as just the right element to use in this situation. The yellow could be used for the steps because of the low

value which would not compete with the sculpture. There was a question as to what information should be included on the page with the image of the work. The least amount of type was the best, and so emerged the idea to have all the artists statements in a group in the back of the catalog. The actual catalog would list projected twenty artists participating in the exhibition. Because of time constraints and limited access to photographs of probable artists work, the demonstration catalog would only have three center spreads, or enough for six artists. Mrs. McInerny had provided the black and white photographs that were being used. After completing some layouts on the computer, I selected a cross-section of the photographs given to me and began composing a dummy. The actual photography for the catalog will be provided by each individual artist in the form of eight by ten black and whites. It was important to stay within this limitation as it was quite definite even at this early stage. The order of information appearing with the image was the name of the artist, the title of the work, the materials used, and the date. To add some interest to the typography I exaggerated the first initial of the first name of each artist using a typeface from the identity.

Each of the sculptures were different and had qualities which demanded varying amounts of negative space surrounding them. It occurred to me to place the image on the page in the area which best complimented the work, instead of simply putting it in a predetermined spot on the grid. In this way I would be creating a setting or environment for the sculpture based on its inherent needs. The spreads had been designed on the Macintosh in the program Aldus Freehand. The grid established provided enough flexibility so I might position the image according to its needs while maintaining a reliable system for type placement (see Appendix V).

The steps as a graphic element began as a four point line width. This width gave too much importance to this element. The line weight was

thinned to a two point width. The steps, like the spread itself, shifted to complement the placement of the images. They also connected from one side of the spread to the other as with the banners. Each spread was designed around the works, the placement of all the elements were dependent on the actual pieces of sculpture. I was very pleased and proceeded with great zeal.

The Color Tag system was used for color experimention on the catalog. Originally the aqua was chosen in addition to the yellow steps and the black and white halftone photographs. Later on the blue replaced the aqua as it created a greater contrast with the yellow and generally worked much better. I had earlier determined to silhouette the images of sculpture so the varying backgrounds would not create confusion and disharmony. In addition they were placed always so that they would bleed off the bottom of the page. I enjoyed the effect of this bleed, possibly because it produced a tension and looked out of the ordinary. This approach suggested the page was not sufficient to hold the sculpture, that the sculpture was too big for such a small two dimensional format and that is was ready to pop out of the catalog at any moment. On the grid there were four possible placements for the accompanying information. The steps were always the last element added. The information itself went through a series of refinements before arriving at the final grouped solution. The type seemed to function better when positioned as a tight group.

Catalog Case

The cover of the catalog was still unresolved, though it had always been in my thoughts. The feelings of experiencing and discovering had been an underlying theme throughout the process. The word 'experience' even surfaced on the poster. I had wanted to duplicated this feeling of discovery in the graphics. At one point the map took the format of a folder that would unfold layers of different visual effects. Each layer

would be different and would offer another image or design to discover.

This was aimed at reproducing the layers one discovers in viewing sculpture. The map's format had been established, but this idea was still waiting patiently in the back my mind.

This system of discovery could be used in the form of a catalog case. Since a cover had not been established, I was free to pursue and apply this unfolding and discovery notion to a case. The only limitation was that it would have to be square in order to house the seven by fourteen inch catalog. The physical act of opening the case was instrumental in attaining the desired effect. Thus, all four flaps a square provides were used. The square's flaps also had to relate back to the entire program. The four flaps accommodated the three shapes in the mark and the steps. The order was vital and had to be visually stimulating at each level. How each shape was to be interpreted was another consideration. How much of the circle must be included? Originally, the angle the square sits on was to be used to reflect the triangle, but this was not enough. The most of each shape shown, the better. The steps were most effective on the first flap. In addition they were easy to manipulate to make a fastening devise. The last considerations were how the relate a cover to this case and what the color sequence would be? (see Appendix W).

Catalog Cover

Because of the complexity of the case, it was necessary to develop a simple cover for the catalog. It seemed logical to introduce the steps in the cover design as they were used in every spread of the catalog. There were some previous cover designs in which the title "Sculpture '91" was used in the same form as it appears in the identity mark. Keeping this the same and integrating the steps was the next step. It made sense to introduce the two colors used on the inside on the cover. Die cutting the steps from the lower right corner of the cover provided a

solution to this. The second page that would show through the cut steps would be the second color. The blue was used for the cover and the yellow for the second page. The title would be aqua on the cover and blue on the following page.

After establishing the color scheme for the catalog cover, the best color combination for the case could be determined. Color changes in the case flaps was the best way to establish definition between the shapes. The first draft of the case had been all in one color -the yellow- and while it was sufficient, it lacked the added punch. As each flap was unfolded a different color and shape combination appeared. The result was the realization of the discovery idea thought of in the early stages of development.

Each application to this point had been resolved with the exception of minor decisions which I had chosen to put off until the end. The production stage presented many challenges while extending the development process to yet another level.

Production:

The production stage of the process provides a further opportunity for image refinement. In this stage many last minute decisions and discoveries are made, often by chance, but mostly from the necessary tightening of all final layouts. Since typesetting and Chromatecs are expensive processes, it was clear all type would have to be produced in both sizes needed from the beginning. All the disks were brought down to Precision Imaging to process the Linotronic output I needed for the type and the mark. The output is 1270 dots per inch and is almost indistinguishable from having it set type. The necessary size changes were calculated and the sheets were photostated. From all these Linotronic sheets and reduced photostats came groupings by PMS color. These sheets were then made into Ultratec Negatives from which chromatecs were produced at Setronics Ltd. The type in black was done through the INT process in the Media Center. Clearly, the more type produced through these processes, the cleaner and more professional the finished pieces would appear.

The catalog was the most challenging of all the applications. One of the most important concerns was the reproduction quality of the photographs. The NTID Printing School was extremely helpful in determining the best course to take in this problem. First, halftone negatives were shot of the images. These negatives were covered with blockout film. With an Exacto knife I skillfully cut around each image, thus knocking out the background of the photograph. From these altered negatives positive halftone photostats were shot. The final product was a high quality reproduction of only the image of the sculpture on photographic white paper. I had planned to use these stats for the actual pages of the catalog and rub down all the type and graphics. The INT transfers became a major problem because so much pressure had to be used in rubbing them down that a visible impression appeared on the paper. Consequently, I attempted photocopying the page, but the quality of the image became unusable.

I remembered the examples of color copying I had seen at Precision Imaging. They were nothing like the poor quality of color copies to which I was accustomed. I transferred down all the type and graphics from the chromatecs and headed to the Alling and Cory Paper Store on South Avenue. A heavy grade eleven by seventeen inch paper sold by the ream was perfect for the catalog stock. In this size I would be able to run each spread out on the color copier. Except for the poor quality of the type which had been rubbed down, this worked well. Because the type was black, it could be substituted with the actual type output from the Linotronic process. This was the final solution in producing sharp images, type as well as the colored graphics. Each spread was then cut to size, scored, folded, and perfect bound to complete the inside of the catalog. The production of the cover was straightforward. The selected Pantone colors were purchased, sized, cut, scored, folded and the type was then transferred down. The case took some planning and could not be finally produced until the thickness of the catalog was established. I was forced to construct a mock case out of white paper, and once this worked, a template was drawn and the final piece was made.

The poster was among the least complex to produce. The large shapes taken from the mark were cut out of paper using various tools. The type was both chromatec and INT processed. A template made full scale of each piece to be used on the light table to provide exact locations of the elements. This process was completed in both sizes for the poster, as well as the banners. The size of the banners had to vary from the seven inch standard grid due to the actual sizes that are commonly produced.

The map presented some obstacles different than the other applications. Originally, I had planned to produce the map streets and paths on the computer, make films, and chromatecs to rub down. This would be the closest simulation to perfection. The map was roughly drawn, scanned into the computer through the Applescanner and

saved as a Pict File. This file was brought into Adobe Illustrator to be traced in the necessary thickness. The streets were not a problem as they were all straight lines and angles. The curves, however, would not smooth completely. The next idea was to use these printouts in the two sizes as templates on the light table. The actual paper could be placed over the templates and cut carefully. This process would insure the same line weight throughout each line without constant measuring. Once all the cut paper pieces were completed, they were affixed to the background and the transfers were added. The numbers indicating the sculpture were also done on the computer. The square format and the off center placement of the numbers were derived from the mark. The placement of the identity mark on the map became a last minute decision. It became a toss up between two positions. In the end I used one position on one size map and the other position of the second map.

The banners followed the same template process on the light table. The main shapes were cut out of Pantone Papers and affixed to the yellow background. The white and blue lettering were rubbed down last.

The letterhead and envelope were the application I was able to see printed. Thus, the production process for these consisted of rendering mechanicals to send to the printer. There was not a budget at the time for printing, so I had to rely on my own resources to accomplish this goal. I was fortunate in having a connection with a printer, Todd Brothers Printing, Syracuse, New York, who was willing to donate both paper and printing of the project (see Appendix X). The job was three color process and required a special setting of the grippers for the seven by fourteen inch format. The mechanicals only required a tissue flap with color instructions (see Appendix Y).

Installation of Thesis Show:

One of the primary objectives in the installation was to create an atmosphere which reflected both the graphics and the event itself. Originally, I had planned a scaled down two dimensional lamppost on which the demonstration banners would appear. The post would be large enough to draw attention in the indoor gallery setting, while projecting a sense of humor. I photographed lampposts surrounding Highland Park in order to scan in the image and scale it out to the desired size. After some thought and further development of the applications, this idea became less appropriate. Instead of looking only at the mark for inspiration, I looked to all of the pieces. The steps stood out as a viable possibility. The steps in a three dimensional form, echoed the graphics, as well as the sculpture itself. They also provided a space in which to display the catalog and case.

The size was determined based on a the seven inch square grid and the Bevier Gallery space. The correct paint and fabric colors were chosen for the steps and the background. The fabric was stretched directly over the gallery panels. The order in which the work was placed became contingent upon the placement of the steps and the general area which was assigned to me. I tried to place the work in a logical and interesting manner (see Appendix Z).

Conclusion:

My objective in this thesis was to create an identity program that was both appropriate for and effective to the event for which it was created. I not only learned about the steps necessary to design work outside the academic environment, but also created a body of work that was both meaningful and unique. My thinking process was honed and sharpened greatly at every stage of the process. When I looked at the body of work there was a sense of accomplishment and satisfaction (see Appendix AA).

The client was extremely pleased with the solutions and is presently using the letterhead and envelopes for related correspondence. A demonstration catalog was included as a solidifying factor with a grant application. We all hope the funding will materialize to produce these pieces close to their present form. The pieces themselves might well contribute to attaining funding and will certainly provide appropriate promotion of Sculpture '91.

Notes:

- 1. Sculpture '91 Planning Committee, <u>Statement of Purpose</u>. Summer 1989.
- 2. Sculpture '91 Planning Committee, <u>Statement of Purpose</u>. October 1989.
- 3. Margaret Robinette, "Outdoor Sculpture: Object and Environment.". p.9.
- 4. Ibid p. 17-18.
- 5. Ibid p. 20.
- 6. Ibid p. 20.
- 7. Ibid p. 21.

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Appendixes:

A: Letter to Sculpture Gardens

B: Questionnaire

C: Verbal Semiotic Matrix

D: Data Sheet

E: MacSmarts Timeline

F: Initial Sketches for Identity Mark

G: Secondary Sketches for Identity Mark

H: Nine Possibilities for Identity Mark

I: Identity Mark Combinations

J: Initial Computer Identity Mark

K: Final Identity Mark

L: Letterhead Sketches

M: Brochure

N: Thumbnails for Letterhead

O: Initial Banner Sketches

P: Initial Poster Sketches

Q: Pastel Map Sketch

R: Banners Outside

S: Poster Sketches

T: Initial Catalog Sketches

U: Marker Catalog Sketches

V: Catalog Grid

W: Dummy Catalog Case

X: Thank You Letter to Todd Brothers Printing

Y: Final Letterhead and Envelope

Z: Installation of Thesis Work

AA: Finished Thesis Work

Appendix A:

Letter to Sculpture Gardens

Alexandra Young 193 Golden Rod Lane Rochester, New York 14623 (716) 359-9153

November 15, 1989

Virginia Museum of Fine Arts Boulevard and Grove Ave Richmond, Virginia 23221

To Whom it may concern;

I am a Graduate Graphic Design Student at Rochester Institute of Technology. I will be designing the graphics for a Sculpture Exhibition here in Rochester for my thesis. I am collecting information on Sculpture Gardens and their documentation. I would appreciate any information, brochures/maps etc. you may be able to provide. Please forward any information to the above address. If there is a fee, please contact me at the above address so I may arrange payment. Thank you in advance for your time and consideration.

Sincerely,

Alexandra Young

Appendix B:

Questionnaire

6. Looking into your personal crystal ball, list personality of your organization in ten ye	ars.
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2) Demostrate, to Public opicula that	4.0
the public dues care thry wants to	see more-
8. From the list above, please extract the m	ost important and place below in priority
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1. Community at large	
2. Public officals	
3	
4	
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4	4

 Looking into your personal crystal ball, <u>list five</u> personality of your organization in ten years. 	words that might characterize the
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*	
From your own perspective, please list the <u>key</u> <u>public messages.</u>	vaudiences for your organization's
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The artice Community.	
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8. From the list above, please extract the most in	<u>mportant</u> and place below in <u>priority</u>
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1. Community at large 2. Public Officals	
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Appendix C:

Verbal Semiotic Matrix

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Enlightenment a Entertainment	Brain Knowledge Owl Cap Diploma Eye Stary Information Improvement	Eye Owl Brain Informative	Ticket Award
Responsible Public Enlightenment Art	Art Sculpture Respected Craft Expertise	An Award Craftsmenship Creative Expensive	Museum Gallery Exhibitions
	ICONIC	INDEXIC	SYMBOLIC

Appendix D:

Data Sheet

Client:

Monroe County Parks Department

Contact:

Dean Spong,

Director: Department of Parks

(716) 274-7750

Monroe County Parks Dept. 350 East Henrietta Road Rochester, New York 14620 Beverly McInerny, Dawson Gallery (716) 454-6609 349 East Avenue

Rochester, New York 14620

Graphic Designer:

Alexandra Young (716) 359-9153 193 Golden Rod Lane

Rochester, New York 14623

Subject: Marketing/Communications Program for 1991 Sculpture Exhibition in Highland Park

Program Goal: See Statement of purpose

Objectives: Communication Graphics -Unified Identity

-Cost Effectivness

-Appropriateness

-Information: what, where, who and when

-Memorable and Impact

Target Audiences:

Residents of the Greater Rochester area

Visitors/Travelers/Tourists

Students Artists Collectors

Special Interest Clubs Governmental Bodies

PRIORITY STRATEGIES*

*strategies are listed by priority or predicted ability to accomplish objectives as listed on Data Sheet

High: Cata

Catalog (Demonstration-D)

Map (D) Signage (D) Banner (D)

Medium: Poster (Actual-A)

Announcement (A) Advertisement (A)

Low: Buttons (A)

Bumper Sticker (A)

TIME LINE

Phase I: Preliminary Work on the Special Thematic Identity

Completion Date: January 27, 1990

Phase II: Completion of Special Thematic Identity

Development of other Print Applications

Completion Date: March 30, 1990

Phase III: Evaluation of Phase II

Completion of Phase II Applications

Completion Date: May 1990

Phase IV: Redesign and include actual data

Prepare artwork for production

STRATEGIES*

*All of the following will contain a system of type, and color to be used on all printed material. It's aim is to project an image that is appropriate and accurate to the event. In addition, it is vital in providing the necessary continuity for the optimum promotion situation.

1. Catalog Cover design, 10 81/2X11" folded in half (approx. 20 p.) Work, about artist

with some educational information.

2. Map: Map of Highland park with the Sculpture sights indicated.

3. Poster: Graphic, with type, dates, etc. using the thematic identity. Large enough to

be seen, but still fits well on bulletin boards.

4. Banners: Large banner(s) to advertise and make more festive. Two per lamppost on

selected streets in surrounding area.

5. Signage: At both entrances and at each piece of work. The signs at the entrances

should have a strong tie in to the advertisements, banners, etc. The signs at

each work should be unassuming and weather and vandal proof.

6. Advertisement: Advertisement in national magazine, local and/or state wide newspaper.

7. Announcement: Announcement for the opening of the exhibition, sent by direct mail to a

predetermined list. Folded card with image and type.

8. Special Event Thematic Identity: Through the use of color, type, and imagery, create a recognizable and

distinctive theme for the Exhibition.

DISTRIBUTION OUTLETS

For Exhibit:

Public Libraries School Libraries

Churches & Synagogues

Banks

Stores/Supermarkets

Places of Work: Businesses, Corporations, etc. Places of Recreation: Sports Clubs, the Y., etc. Places of Transit: Airport, Train & Bus Station

For Announcement:

Direct Mail

For Advertisement:

Local and Regional Newspapers (Paid by Ad Council)

Local and National

Artscene and Wolfe Publications (Free)

For Poster:

Gannett Window

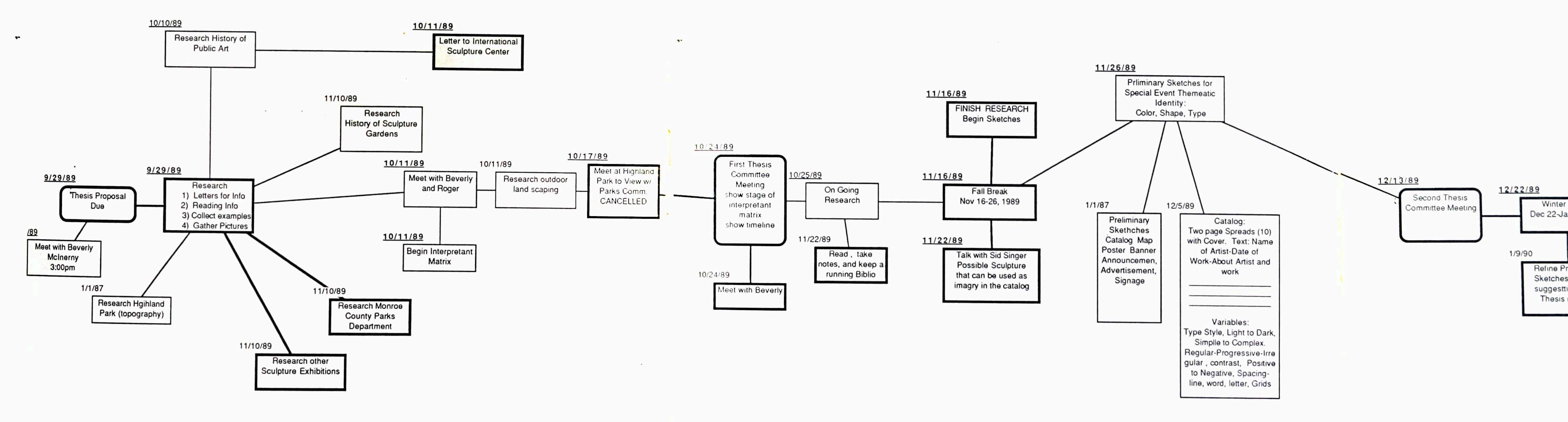
Chamber of Commerce McCurdy's/Sibley's Lincoln First/Norstar/Marine Midland

Wegman's, Tops etc.

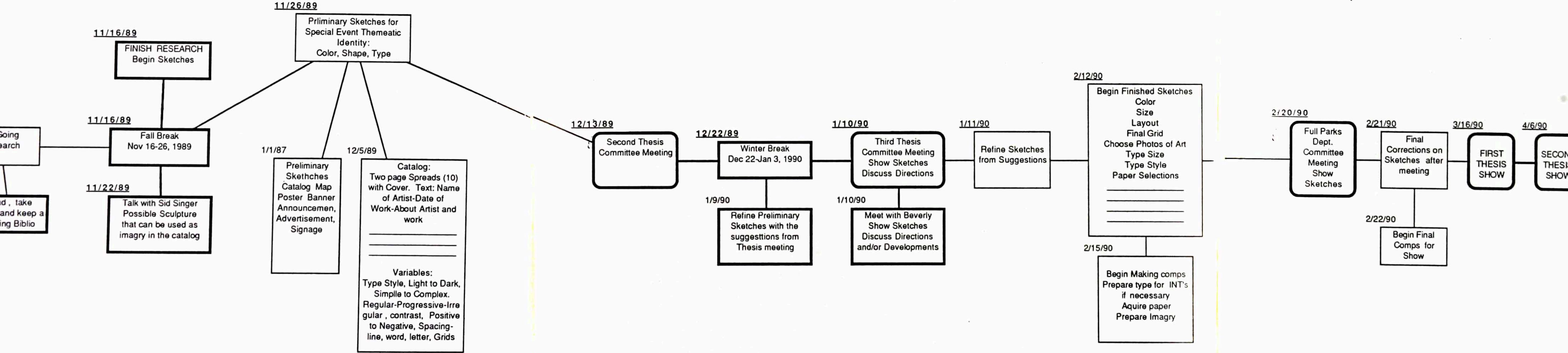
Schools

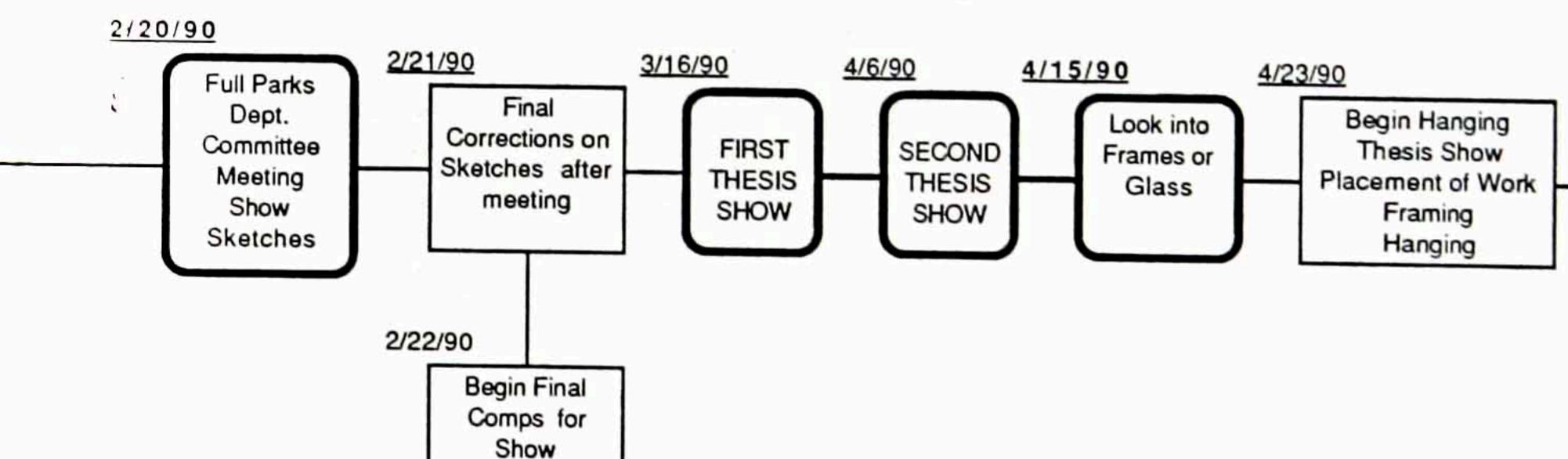
Appendix E:

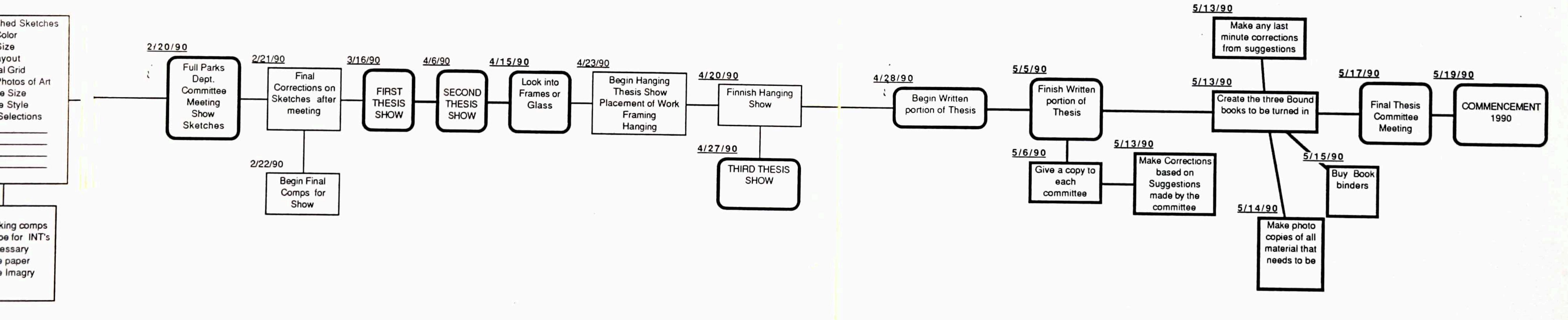
MacSmarts Timeline



Thesis Project: Sculpture Exhibition '91 Alexandra Young





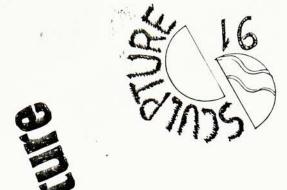


Appendix F: Initial Sketches for Identity Mark



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48FT. VNIVERS TYPOGRAPHIC

TYPOSEAPHIC

SCULPTURE

PRODUCT

MAP DIRECTOWA ABSTRACT INITIAL

WINDSOR ELONGATED 60 PT. P.580













ELEMENTS PIECES/PARTS OF WHOLE THOSERAPHIC



FLEMENTS











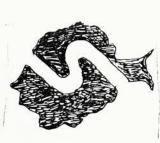


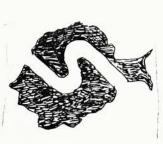
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PATH

SWLPTURAL PRODUCT INITIAL











PROGRESIVE INNOVATIVE

INITIAL

ELEMENTAL SHAPES



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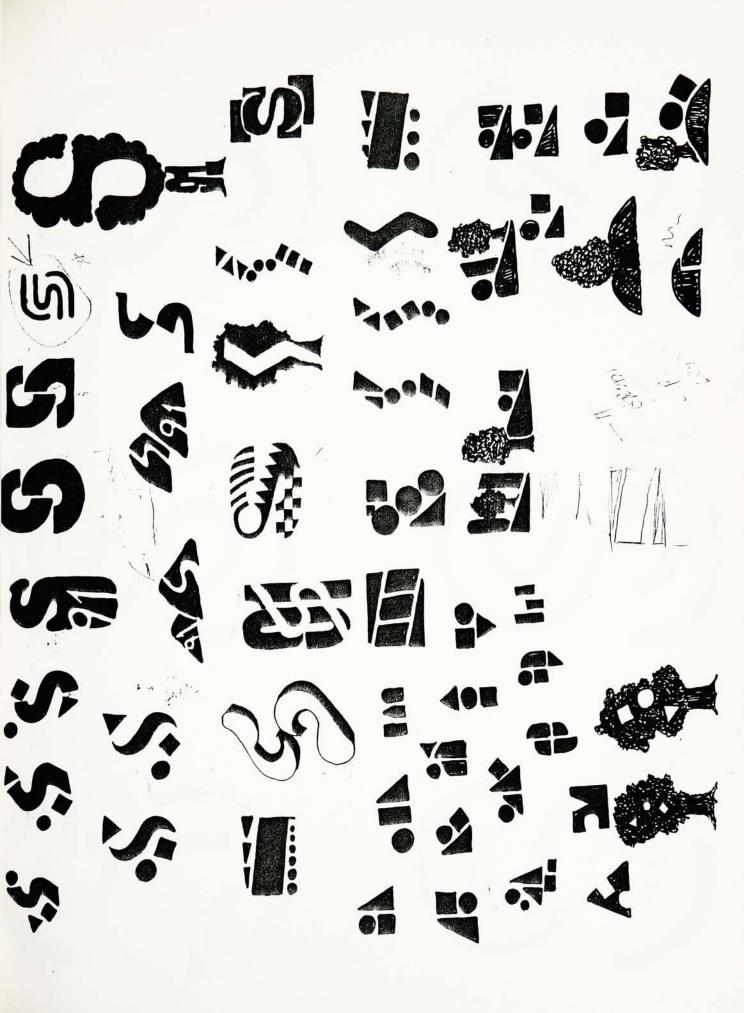


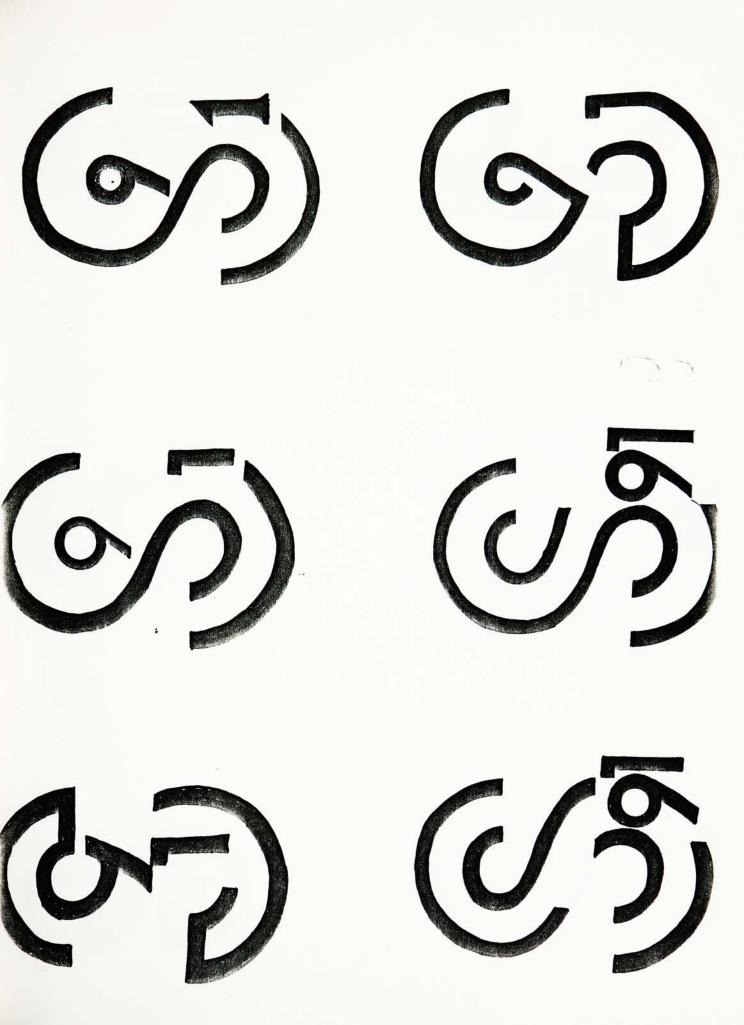
Appendix G:

Secondary Sketches for Identity Mark

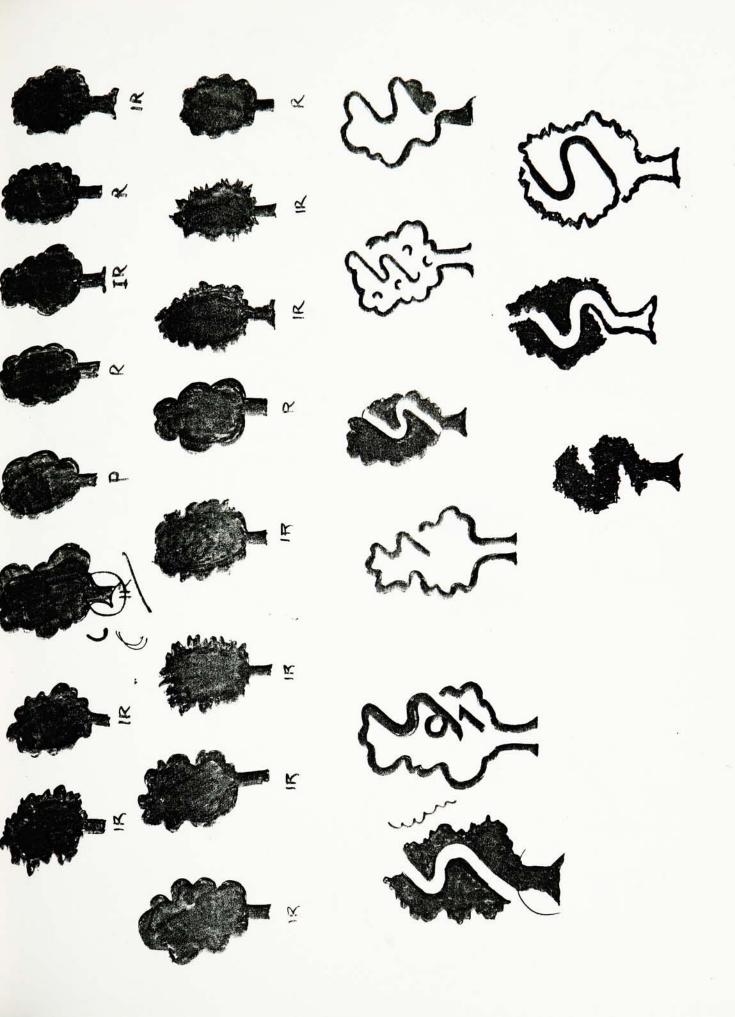


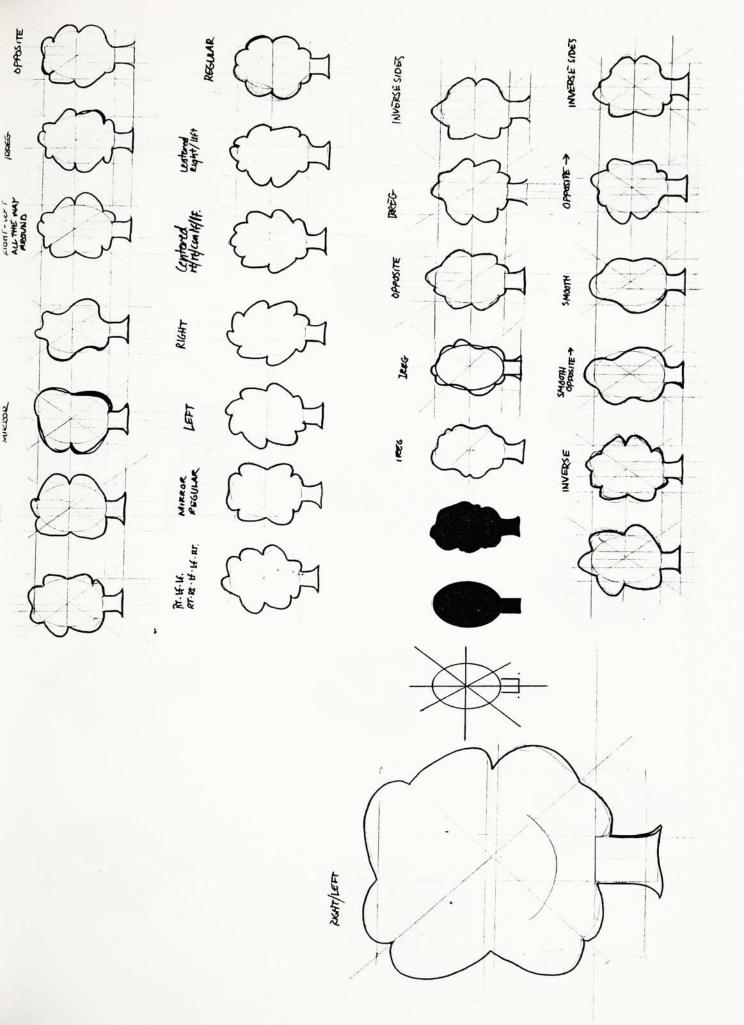




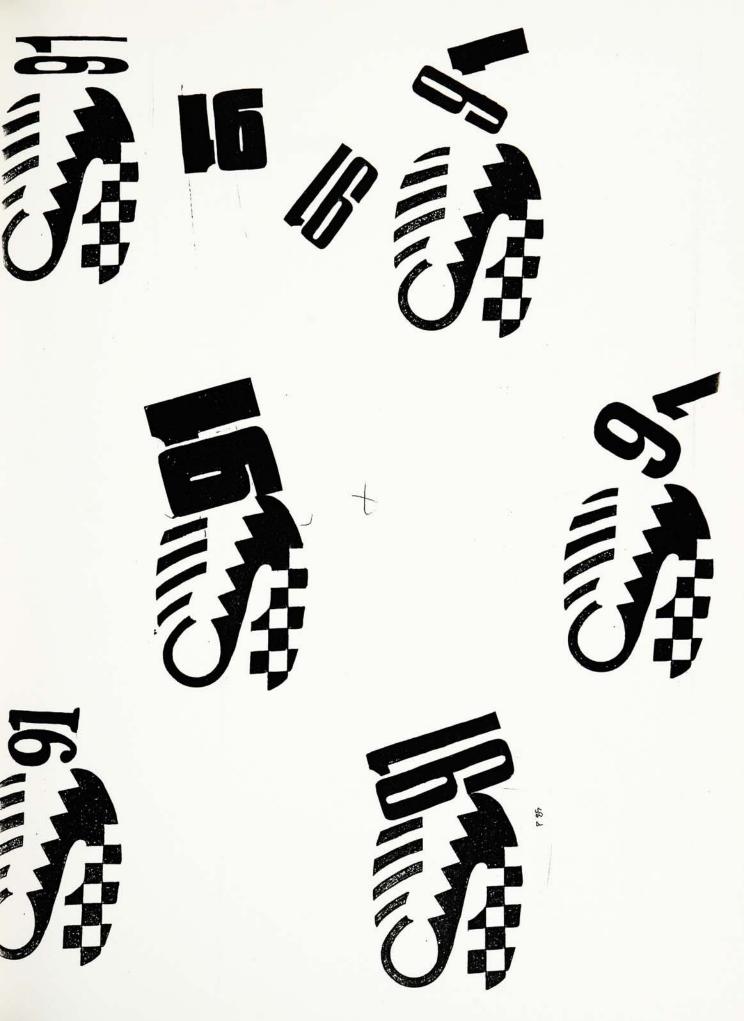








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Appendix H:

Nine Possibilities for Identity Mark





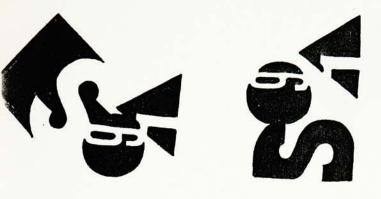


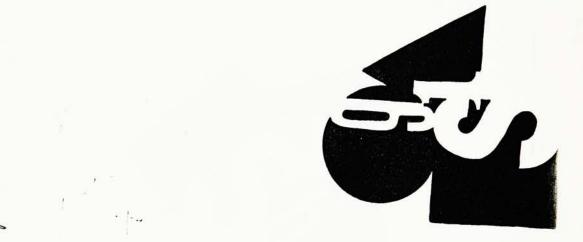






Appendix I: Identity Mark Combinations







Appendix J:

Initial Computer Identity Mark



Appendix K:

Final Identity Mark



Appendix L:

Letterhead Sketches

Sponsored by

The Montoe County Parks Department

350 East Hemieta Road

Rochester, New York 14620

Sculpture 91

3 County Parks Department

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Appendix M:

Brochure

A Call For Entries

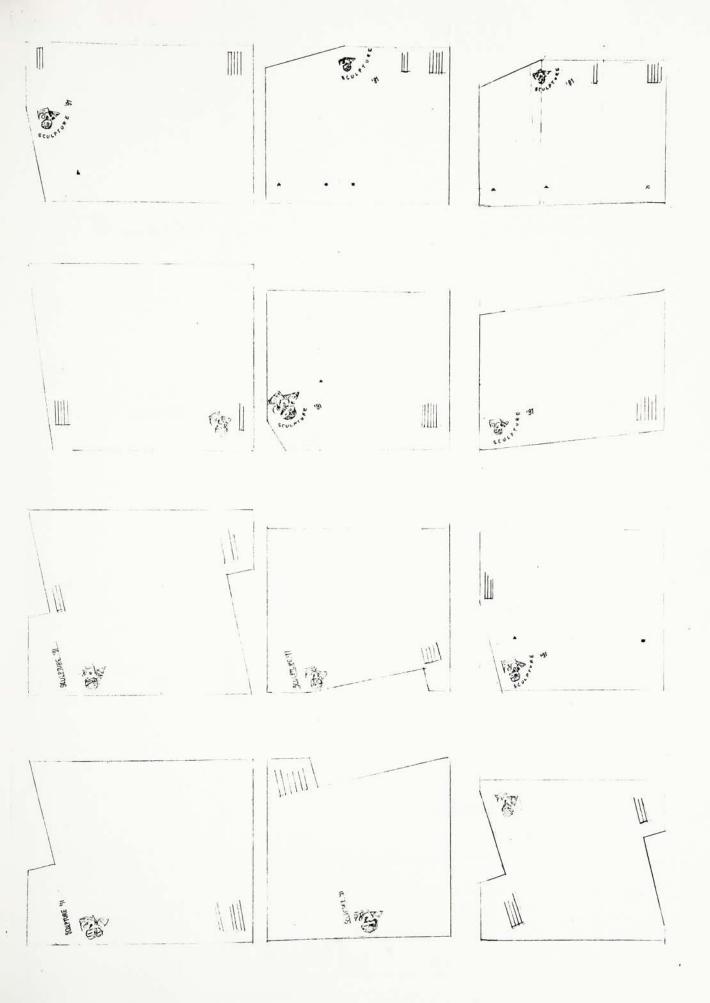


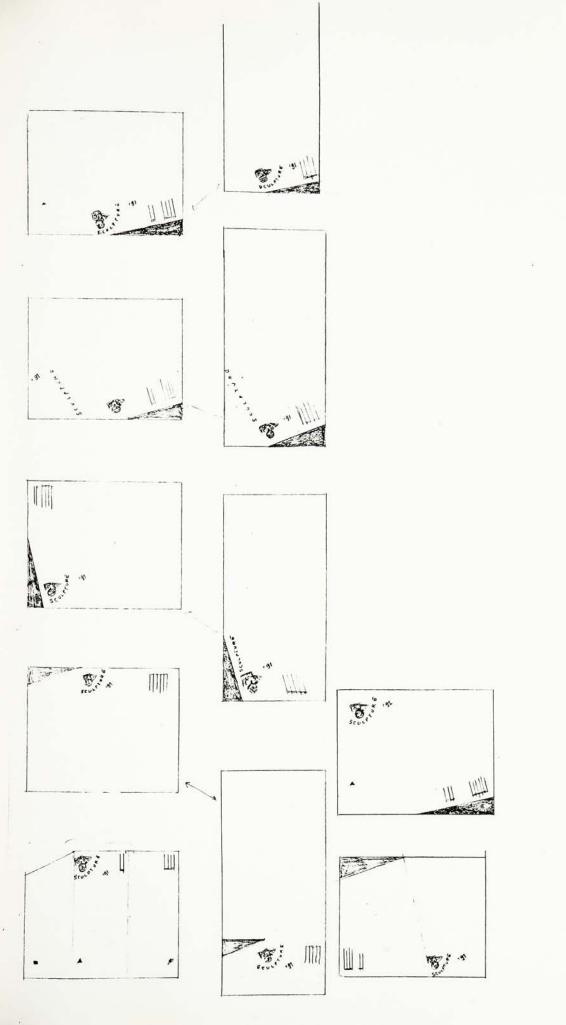
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In Highland Park Rochester, New York

Appendix N:

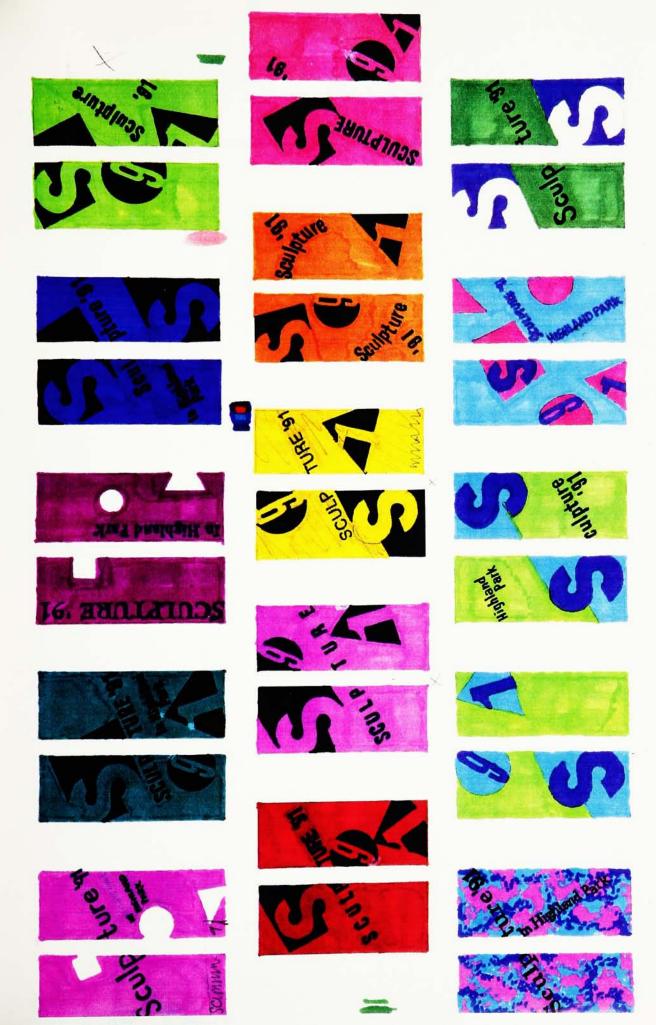
Thumbnails for Letterhead





Appendix O:

Initial Banner Sketches



Appendix P: Initial Poster Sketches









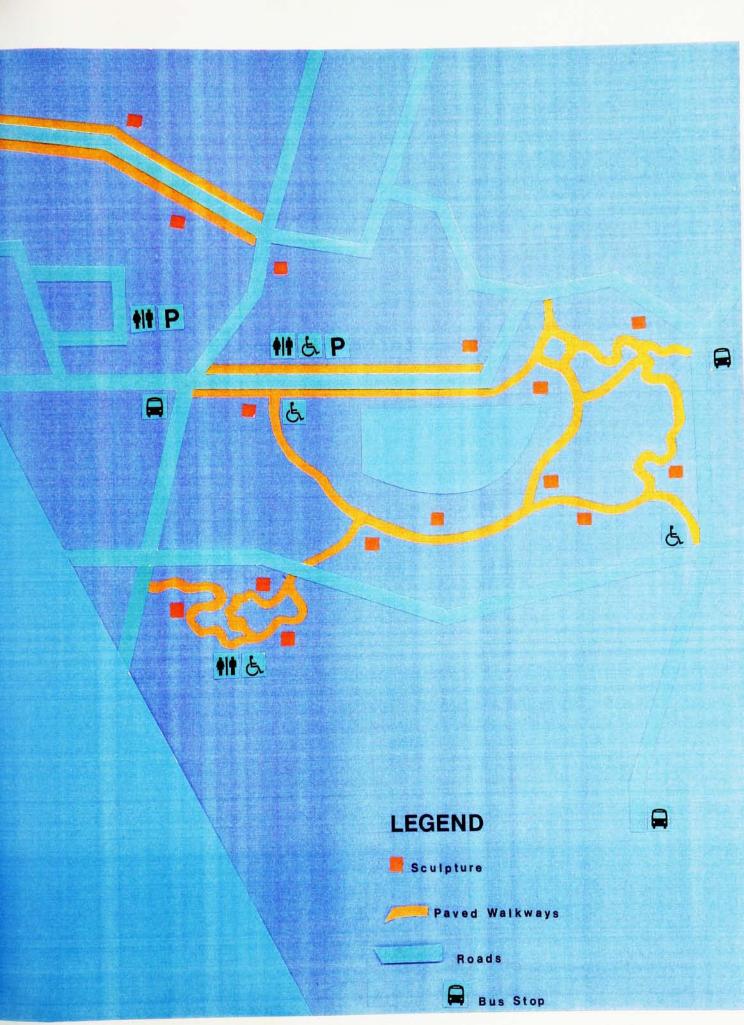






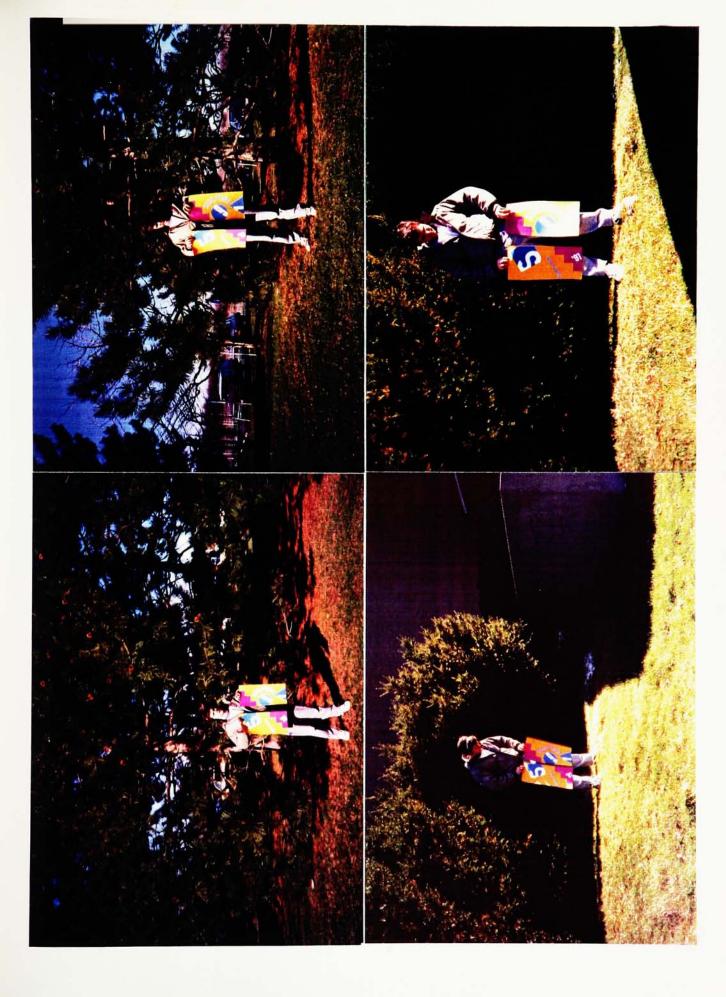


Appendix Q: Pastel Map Sketch



Appendix R:

Banners Outside

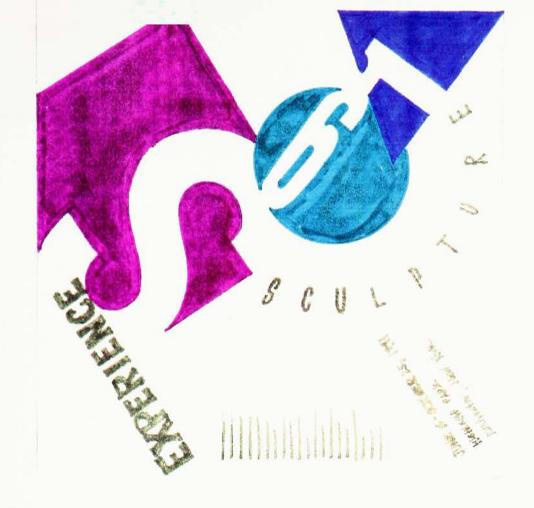


Appendix S:

Poster Sketches









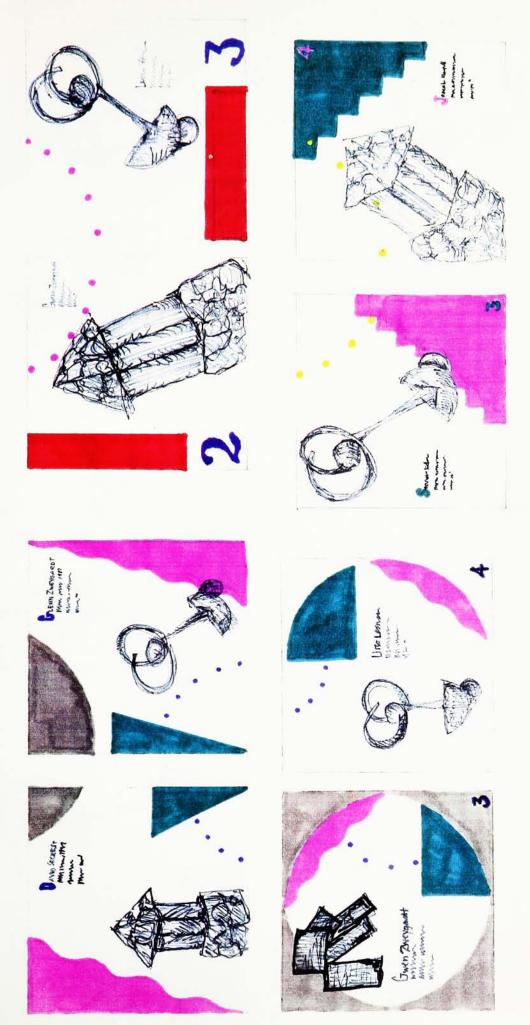
Appendix T:

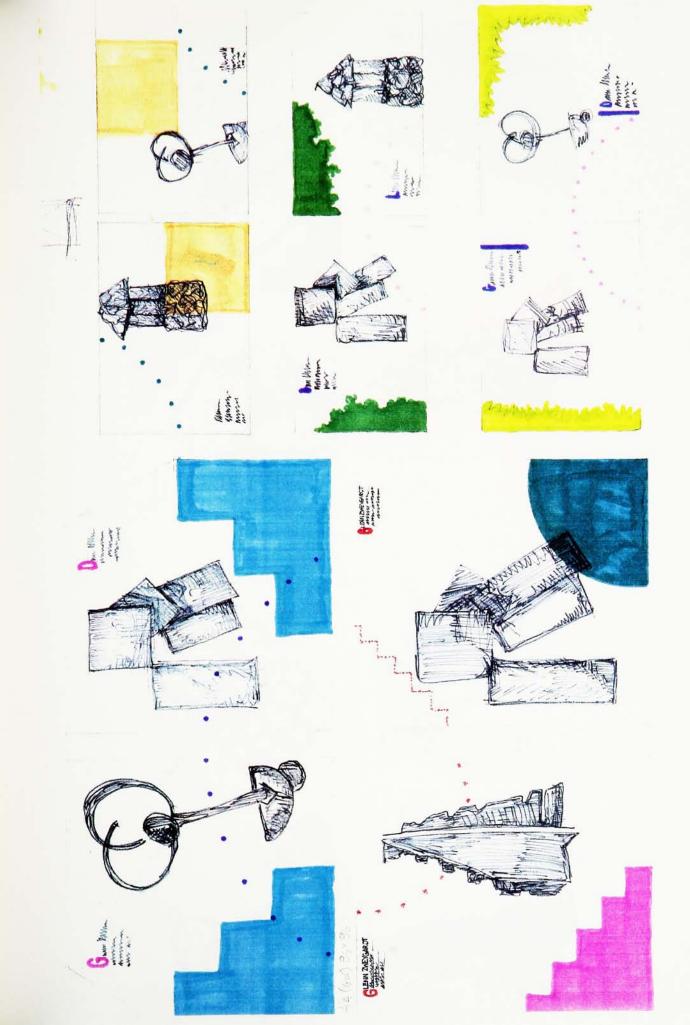
Initial Catalog Sketches

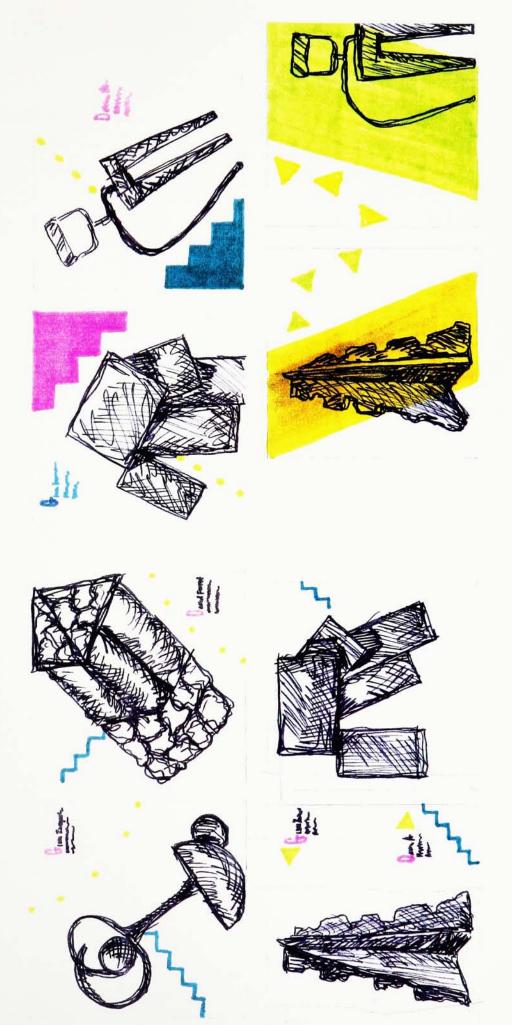


Appendix U:

Marker Catalog Sketches







Appendix V:

Catalog Grid

,

Appendix W:

Dummy Catalog Case



Appendix X:

Thank You Letter to Todd Brothers Printing



THOMAS R. FREY COUNTY EXECUTIVE

DEAN D. SPONG DIRECTOR 716-274-7750

April 23, 1990

Skip Todd Super Coil Todd Brothers Printing 10 Jason Road Phoenix, New York 13135

Dear Mr. Todd:

I have been advised by Alex Young of your generous donation of material and printing services for the Monroe County Parks Department/Dawson Gallery Sculpture '91 exhibition.

Our new stationary will aid us in promoting the exhibition and provide a public recognition and identity for the organizing committee.

This project is a new and exciting one for us. I hope you will be able to visit Highland Park next summer for a first hand look at the exhibited works.

Please accept my sincere thanks for your contribution toward the success of this effort.

Sincerely,

Dean David Spong Director of Parks

DDS:1cj

cc: Alex Young

Beverly McInerny

blean blavid Spongle

Appendix Y:

Final Letterhead and Envelope

Highland Park Highland York



7 N U 1

A Cooperative Exhibition
 Sponsored by the
 Monroe County Parks Department
 and the

Dawson Gallery

Dawson Gallery

Agenue

Agenue

Agenue

Agenue



Highland Park
Highland Park
Rochester, New York

Appendix Z: Installation of Thesis Work



Appendix AA:

Finished Thesis Work



