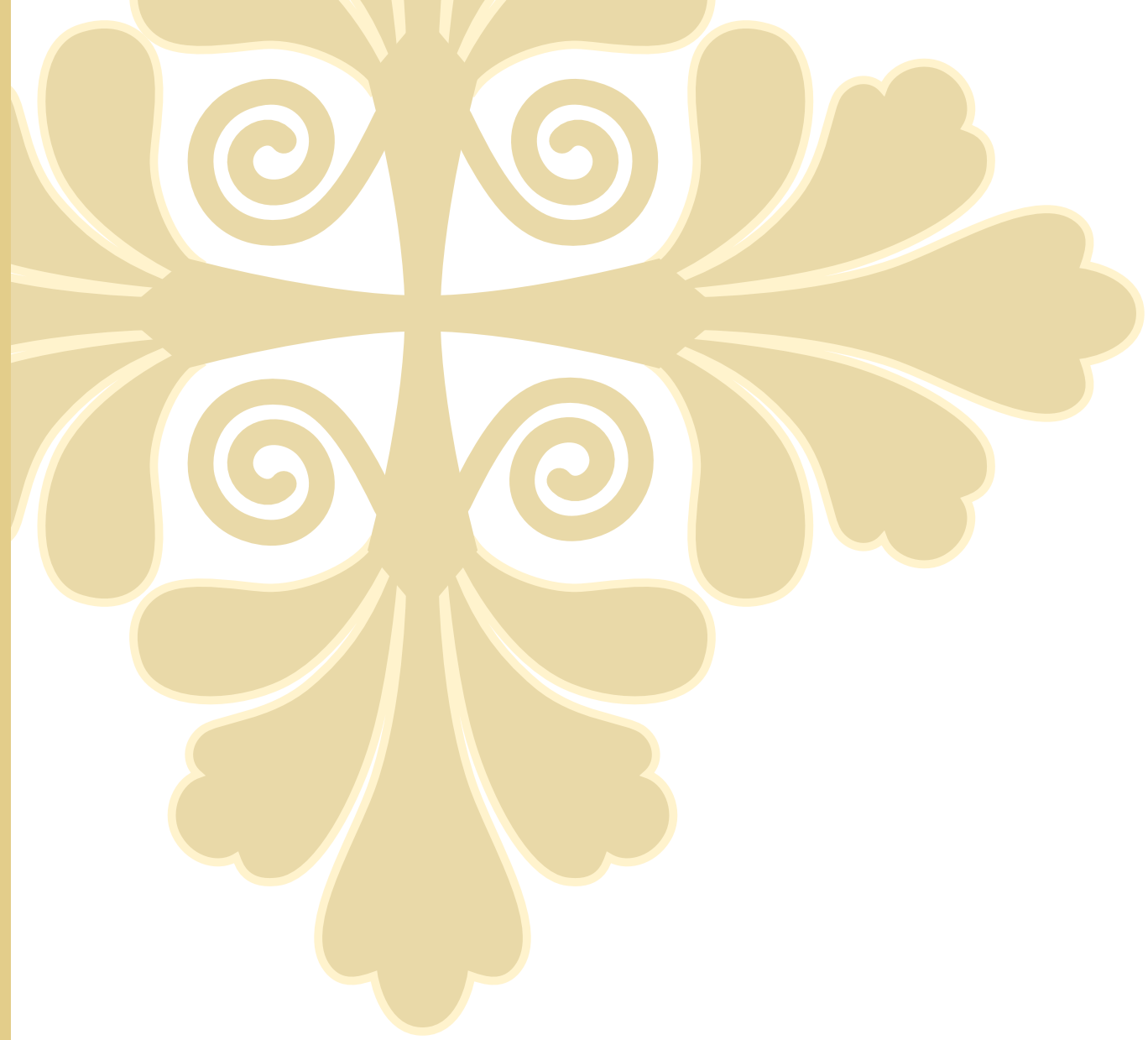


# richardson olmsted complex

## **Brand Standards Manual**

corporate identity and style guide





# Richardson Olmsted complex

**Brand Standards Manual**

Corporate Identity and Style Guide





In a Master Plan set forth in 2009 by the Richardson Center Corporation, a multi-use center will be developed beginning with 4 core spaces envisioned:

**Architecture center • Visitor center • Boutique hotel • Conference center**



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*photos courtesy Geoff Tesch Photography*



## Introduction

This Brand Standards Manual is built upon the motifs extracted from the Richardson Olmsted Complex. The formal strength, embedded historical/psychological meaning and built-in graphic flexibility seemed a viable approach by which a significant historic landmark in the early stages of an ambitious adaptive reuse initiative might be visually unified into a branding program.

The value of ornamentation in architecture has been a contentious topic since the 19th century. Adolf Loos' famous 'Ornament and Crime' treatise quite successfully encouraged a suppression of the natural human impulse for ornament in architecture – a primer to the mid-20th century's Spartan modernist aesthetic. This conflict made for a compelling ideological study. As the results of my application emerged, I've become a champion of organized complexity and meaningful intricacy in all design disciplines.



But the building's identity resided in the ornament.

*Louis Sullivan*

No pattern should be without some sort of meaning.

*William Morris*

True ornament is not a matter of prettifying externals.

It is organic with the structure it adorns, whether a person, a building, or a park.

*Frank Lloyd Wright*

The secret of success in all ornament is the production of a broad general effect by the repetition of a few simple elements.

*Owen Jones*

Ornament is not merely produced by criminals, it commits a crime itself by damaging national economy and therefore its cultural development.

*Adolf Loos, from 'Ornament and Crime', 1908*





## motif designs

Graphic interpretation, organization and analysis of visual data gathered from observation and photographic documentation.

Motifs derived from the building itself are embedded with historic importance as they are informed by a specific aesthetic based on 11th and 12th century Romanesque architecture.

**Motifs were found primarily in these 4 locations:**

- capitols
- floor tiles
- interior cornice
- exterior facade ornamentation

# MOTIF EXTRACTION METHODOLOGY

Types of elements examined to create motifs

Shape  
Line  
Color



Texture  
Materials  
Rhythm



Repetition  
Light  
Volume



Ornament  
Repeats  
Value



# MOTIF INVENTORY

Excavated motifs from the Richardson Olmsted Complex

ACANTHUS ●	FLORIATED ●	FLORIATED 2 ●	BUD ●
SCALLOP ●	TRIANGLE ●	FENCE ●	LOZENGE ●
SWIRL ●	FLUER DE LIS ●	PALMETTE ●	REACHING BUD ●
BURST ●	BURST UNDERLAY ●	INTERLACE LEAVES ●	PIERCED QUATREFOIL ●

LOCATION OF MOTIF

- Cornice in the administration building
- Floor tile in hallway leading from administration building to first ward
- Topmost portion of exterior building facade from one of the ward buildings
- Captials flanking front of administration building



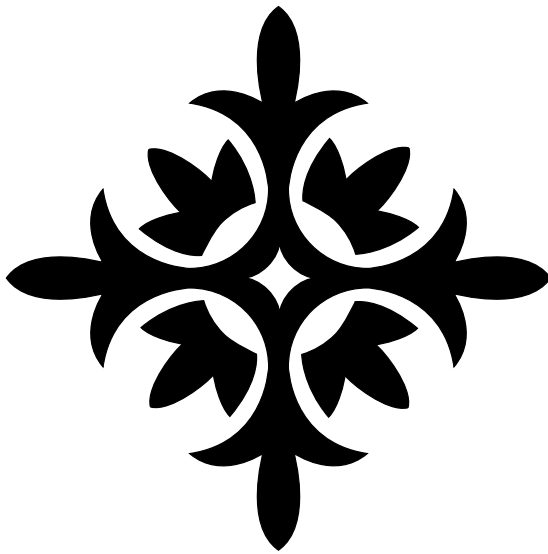
## medaLLion designs

### **Identification system for the 4 core anchor spaces**

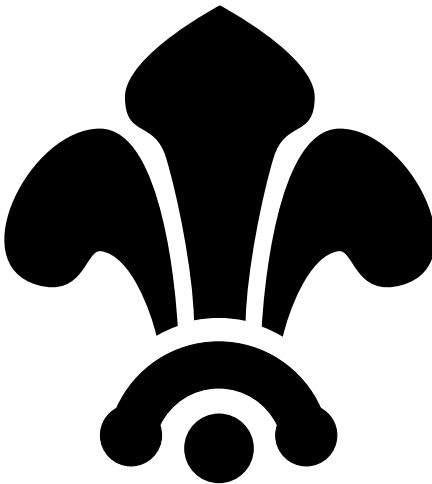
Medallions were used by the Romans in tile designs, coinage and military decoration.

# medaLLion motif selection

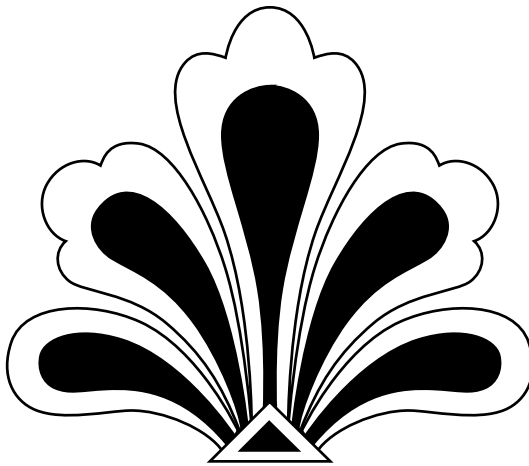
Motifs were selected for intrinsic qualities such as historical significance, meaning and formal variation.



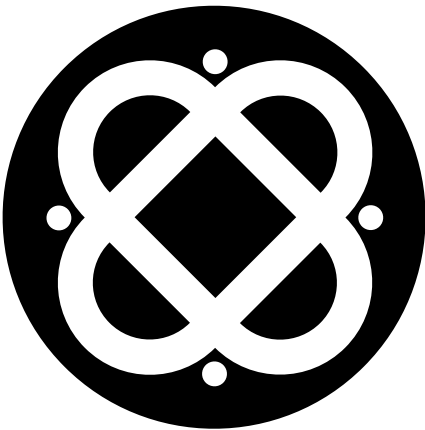
**Burst**  
*Ecclesiastical Designs*



**Fleur De Lis**  
*French Heraldry*



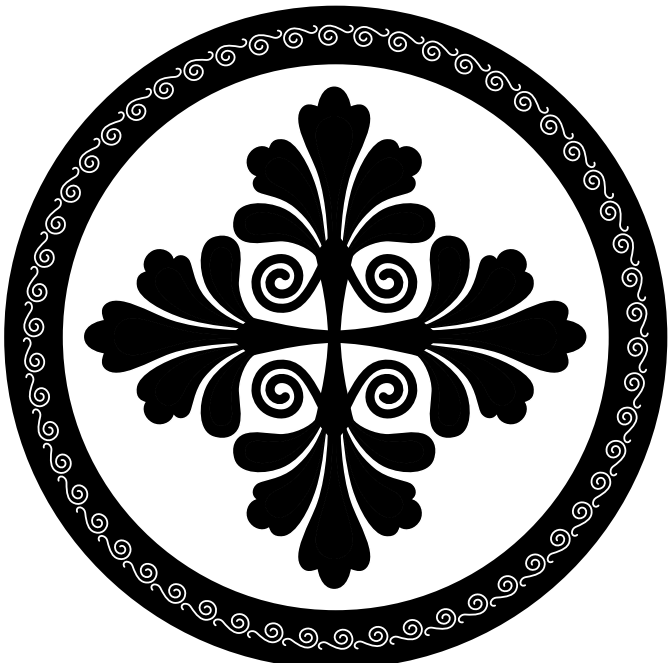
**Palmette**  
*Egyptian/Greco-Roman*



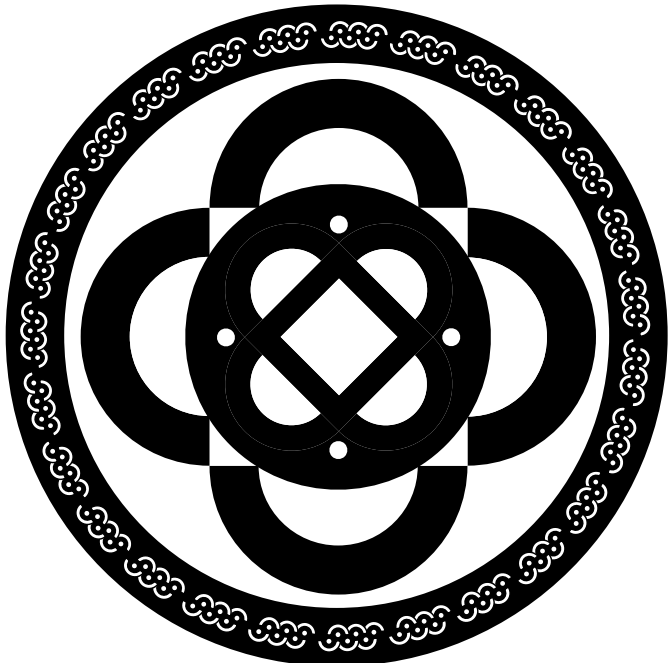
**Pierced Quatrefoil**  
*Medieval Gothic*

# BRand medaLLions

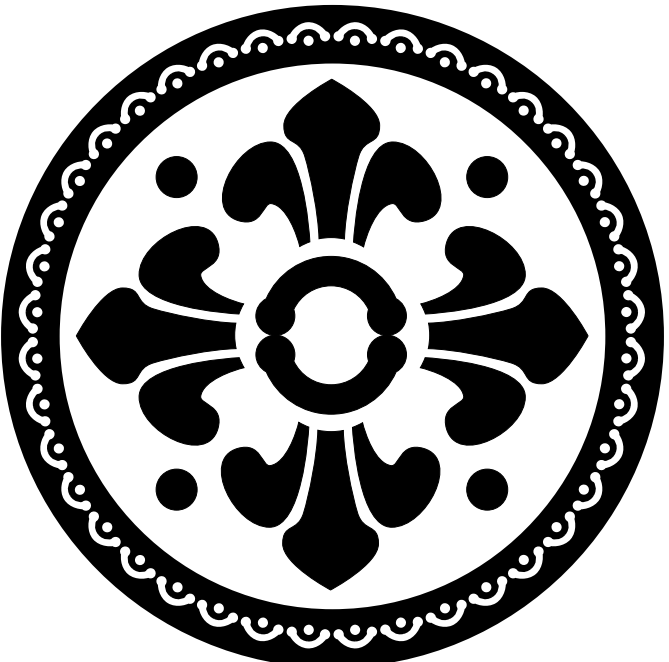
Motifs used to designate 4 core anchor spaces



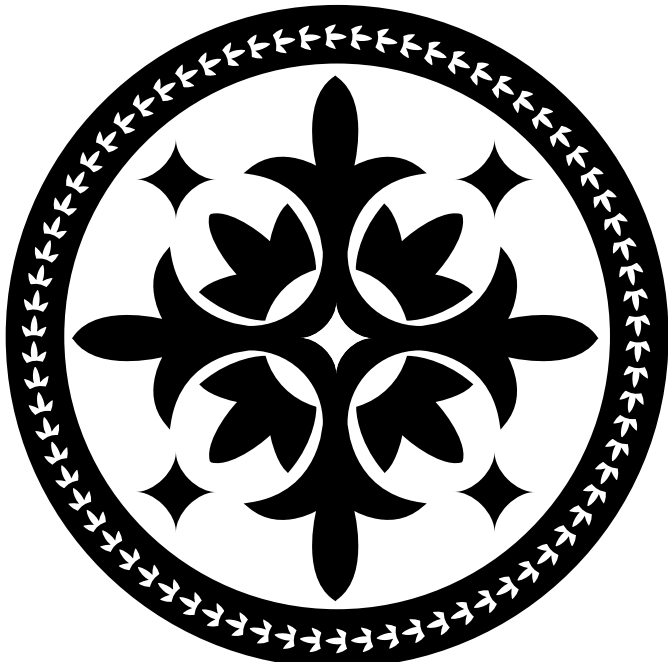
Visitor Center



Architecture Center



The Hotel



Convention Center





## **color palette**

Based on medieval Romanesque Manuscripts.



# COLORS

Rich primaries used in 11th and 12th century  
Romanesque manuscripts and stained glass.



Bury Bible illumination (c. 1135)



Sainte Chapelle, Paris (c. 13th century)

### CORE COLORS



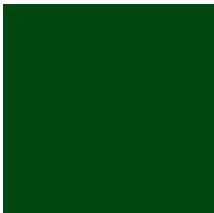
panitone 2755



panitone 2627



panitone 188



panitone 350



custom yellow  
C=0 M=4 Y=75 K=0

### SECONDARY ANALOGOUS



process blue



panitone 2415



panitone 1795



hexachrome green



panitone 125

note: Metallic Gold should be substituted for the yellow range whenever feasible and appropriate



## typeface

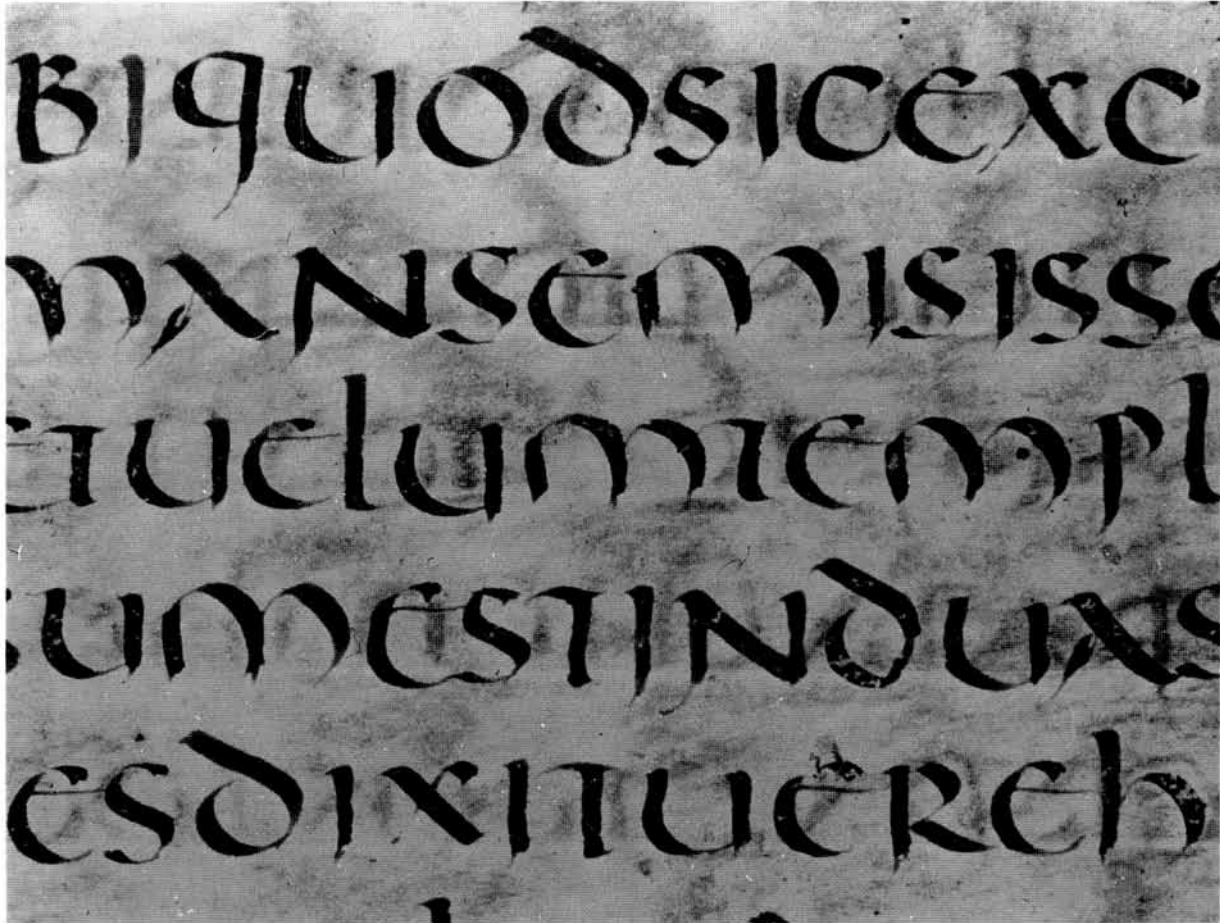
The designs began with research into Carolingian and Uncial medieval manuscript hands.

The closest connection to the visual grammar of Richardson Romanesque architecture were found in Uncials. They served as a starting point for the Richardson Romanesque typeface design. Uncial is a majuscule script commonly used by Latin scribes of the early middle ages. It likely developed from late Old Roman cursive and is characterized by broad single stroke letters and simple round forms.

# Letterform analysis

## Uncial letterform features as they relate to Romanesque architecture:

- arched letterforms = rounded arches
- short ascenders / descenders = squat columns
- legibility = clear floor plans
- sturdy, robust = heavy massing



Uncial hand from Italy in the 5th century.  
St. Gallen, Stiftsbibliothek, Ms Cod. 1394 (pages 51 – 88)

# uncial calligraphy

The first goal was to familiarize myself with the Uncial hand by learning to draw the letterforms.



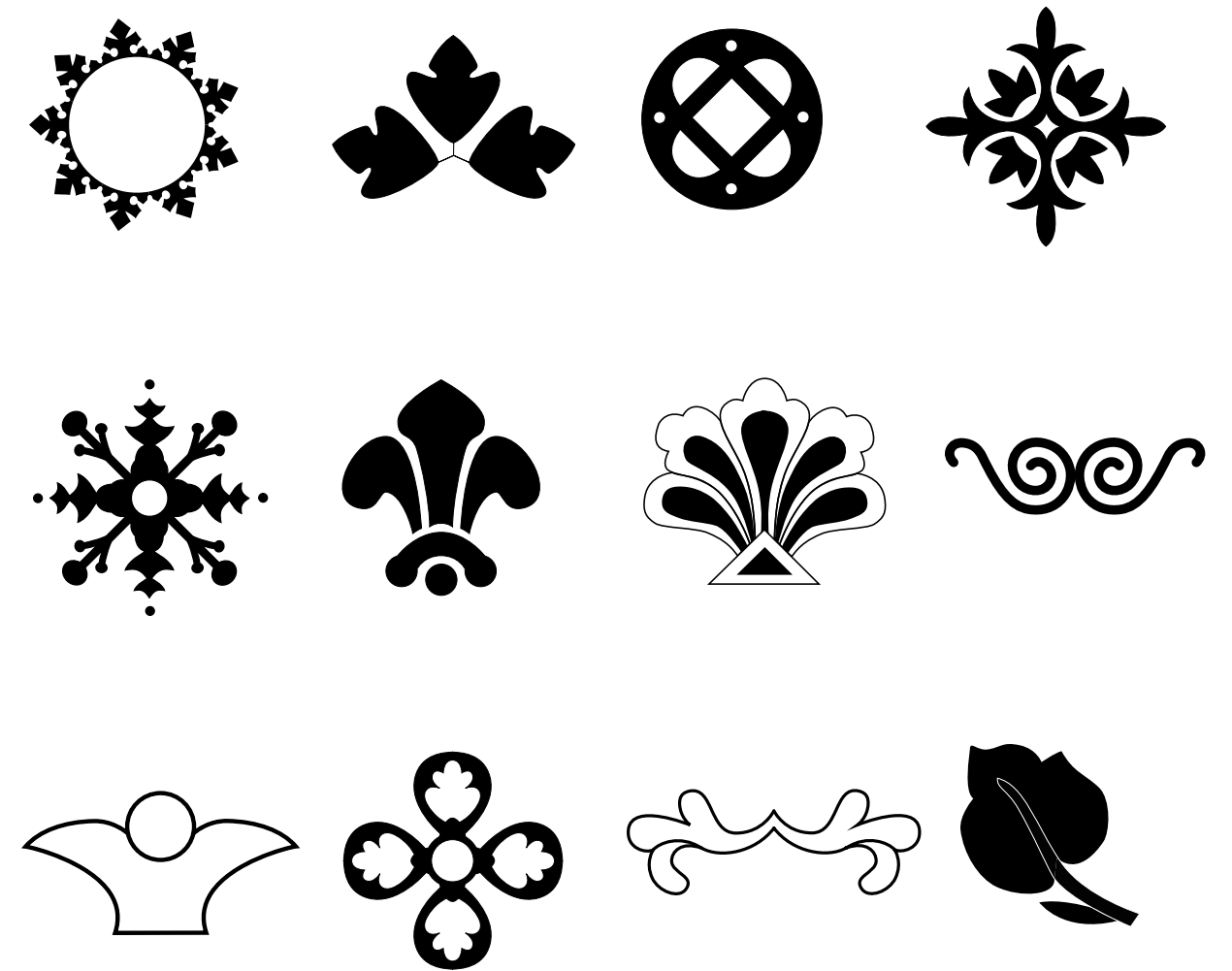
## modernizing the hand

Dozens of more modern looking Unical alphabets were explored.

a b c d e f  
g h i j k l m n  
o p q r s t u  
v w x y z

## typographic ornaments

Integrating the brand typeface with the motifs was achieved with the introduction of typographic ornaments. Pulled from the motif designs, the ornaments link the typeface with the visual program.

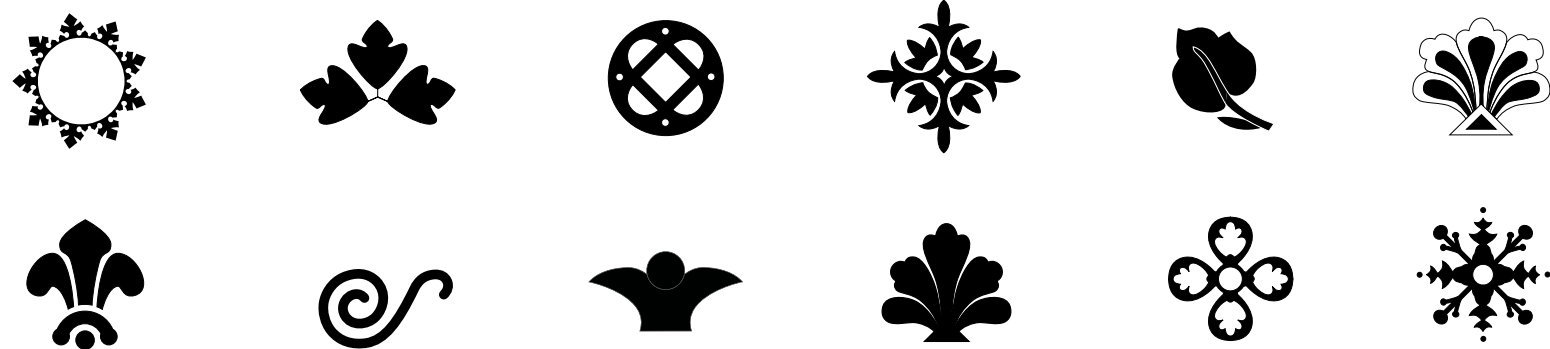


# Richardson Romanesque

A Modern Uncial designed by Lisa Mauro for the Richardson Olmsted Complex

a B C d e f  
g h i j k L m  
n o p q R S T  
u v w x y z

## Ornaments



## TEXT face pairing

Richardson Romanesque is designed to be used as a display face (12 pt. and over), so an appropriate text face needed to be determined early on. Richardson Romanesque was built with similar typetool parameters to Optima bold, helping to edge the two designs towards a harmonious interplay. Optima by Hermann Zapf was architecturally inspired by Roman capitals carved in stone also making the two philosophically conjoined.

## Richardson Olmsted Complex

This very free revival style incorporates twelfth century southern French, Spanish and Italian Romanesque

A style named for Henry Hobson Richardson (1838-1886). It is a revival style based on French and Spanish Romanesque precedents of the 11th century. (Romanesque preceded Gothic in European architecture.) Richardson's style is characterized by massive stone walls and dramatic semicircular arches, and a new dynamism of interior space. Continuity and unity are keynotes of Richardson's style. The Richardsonian Romanesque eclipsed both the Second Empire Baroque and the High Victorian Gothic styles; the style had a powerful effect on such Chicago architects as Louis Sullivan and Frank Lloyd Wright, and influenced architects as far away as Scandinavia.

During the 1870s, Boston architect Henry Hobson Richardson captured the American imagination with rugged, forceful buildings like Allegheny Courthouse in Pittsburgh and Trinity Church in Boston. These buildings were called "Romanesque" because they had wide, rounded arches like buildings in ancient Rome. Henry Hobson Richardson became so famous for his Romanesque designs that the style is often called Richardsonian Romanesque.

The heavy Romanesque style was especially suited for grand public buildings. However, Romanesque buildings, with massive stone walls, were expensive to construct.



## monogram design

An identifying mark using the letters ROC.

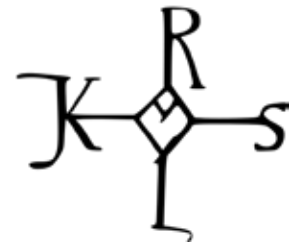
A monogram is a motif made by overlapping or combining two or more letters or other graphemes to form one symbol. (A cypher is a series of uncombined initials).



# monogram

## Monogram features as they relate to Romanesque architecture:

- Used as signatures by artists and craftsmen including guilds of the middle ages.
- Names of monarchs as part of the insignia of public organizations in kingdoms
- Heraldic identification



King Charlemagne



Albrecht Durer



'Nicole' by Doyald Young

## Guidelines

**Colors:** must correspond with the associated core anchor space. May use black or dropped out white for general use.

**Typography:** Always use Richardson Romanesque pairing in proportion shown below unless the type is under 12pt. Optima bold upper and lower case may be used in place of display font.



Richardson Olmsted Complex

richardson olmsted complex



## Core anchor spaces with corresponding colors

pms 188



CONVENTION CENTER

pms 2627



RICHARDSON HOTEL

pms 350



VISITOR CENTER

pms 2755



ARCHITECTURE CENTER





## pattern designs

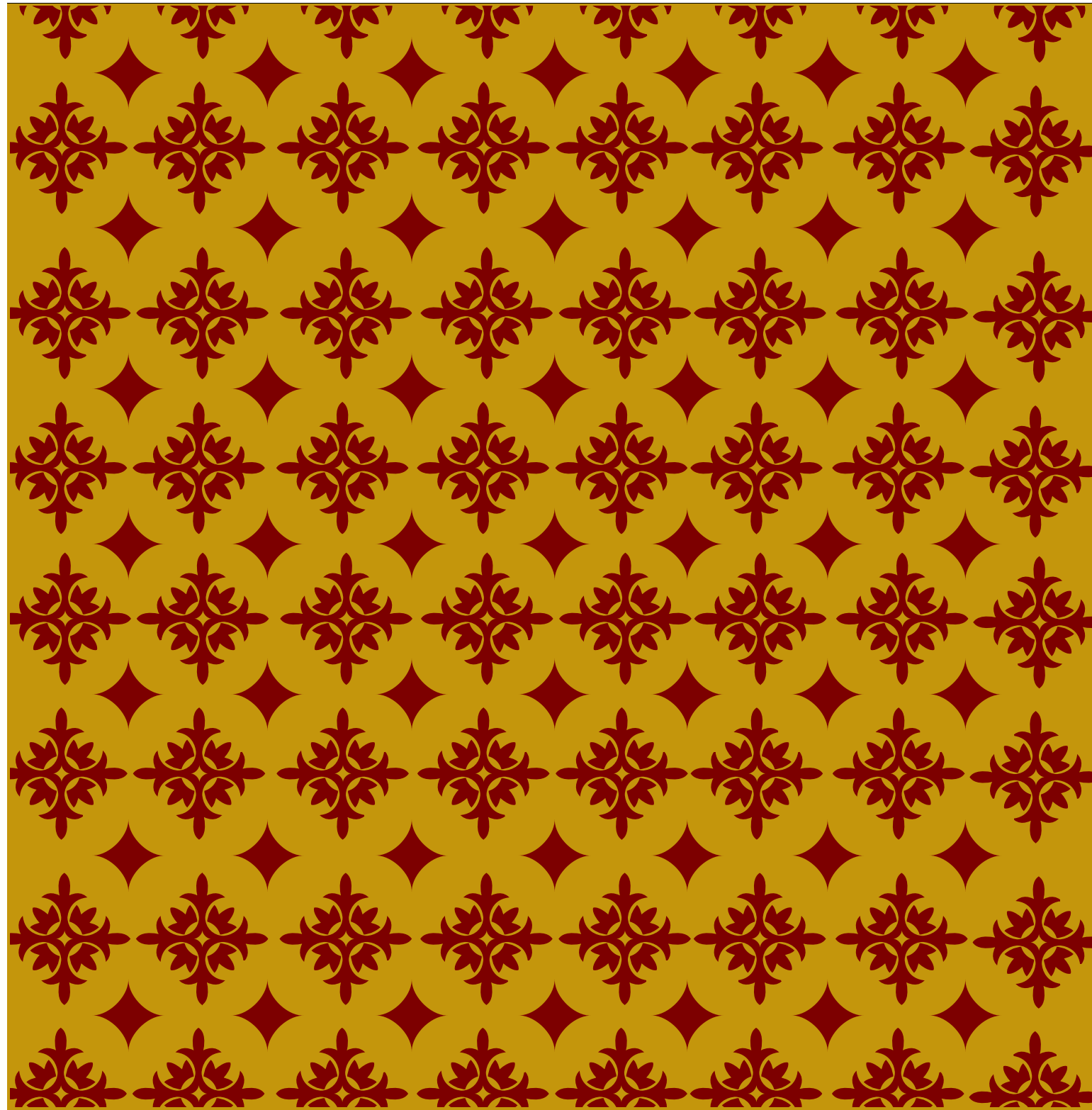
Pattern designs using brand motifs and brand colors.

Pattern designs integrate the interior environment with the overall visual program.

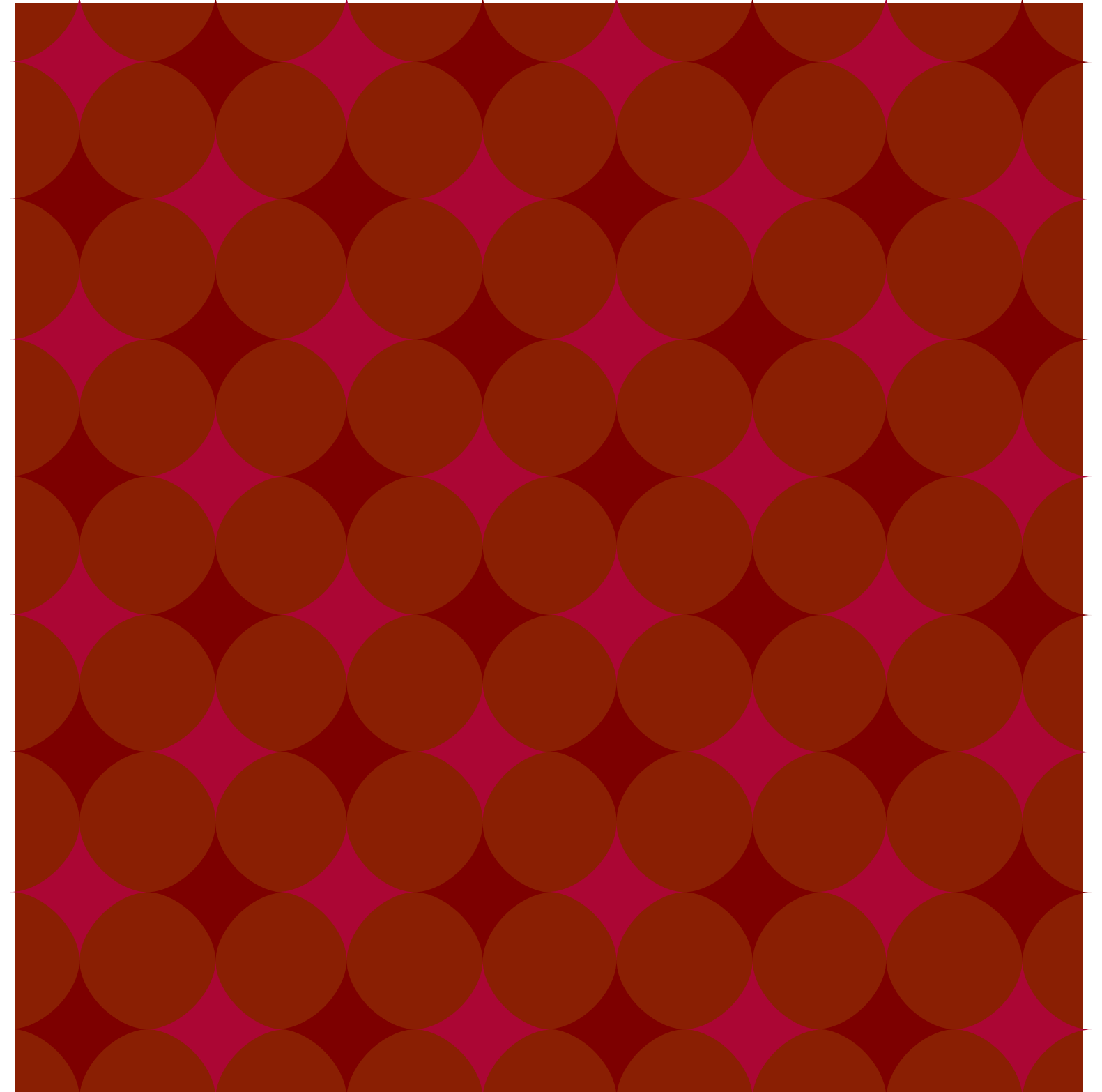
**Pattern designs can be used for multiple applications:**

- upholstery
- wall-covering
- floor tiles
- window treatments
- tablecloth / napkins
- dinnerware
- towels

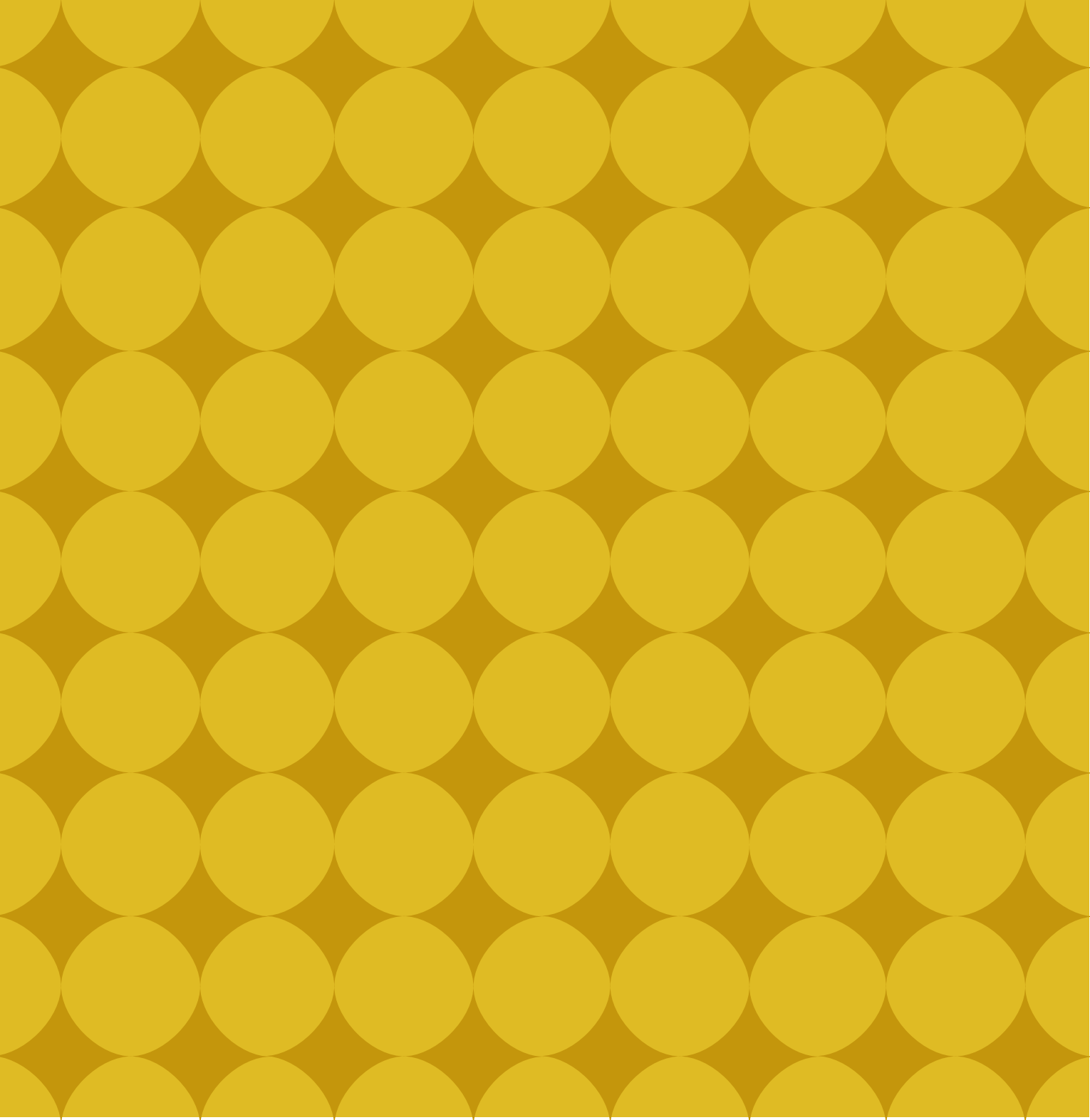
parliament



crimson mingle



honeycomb



petite fleur

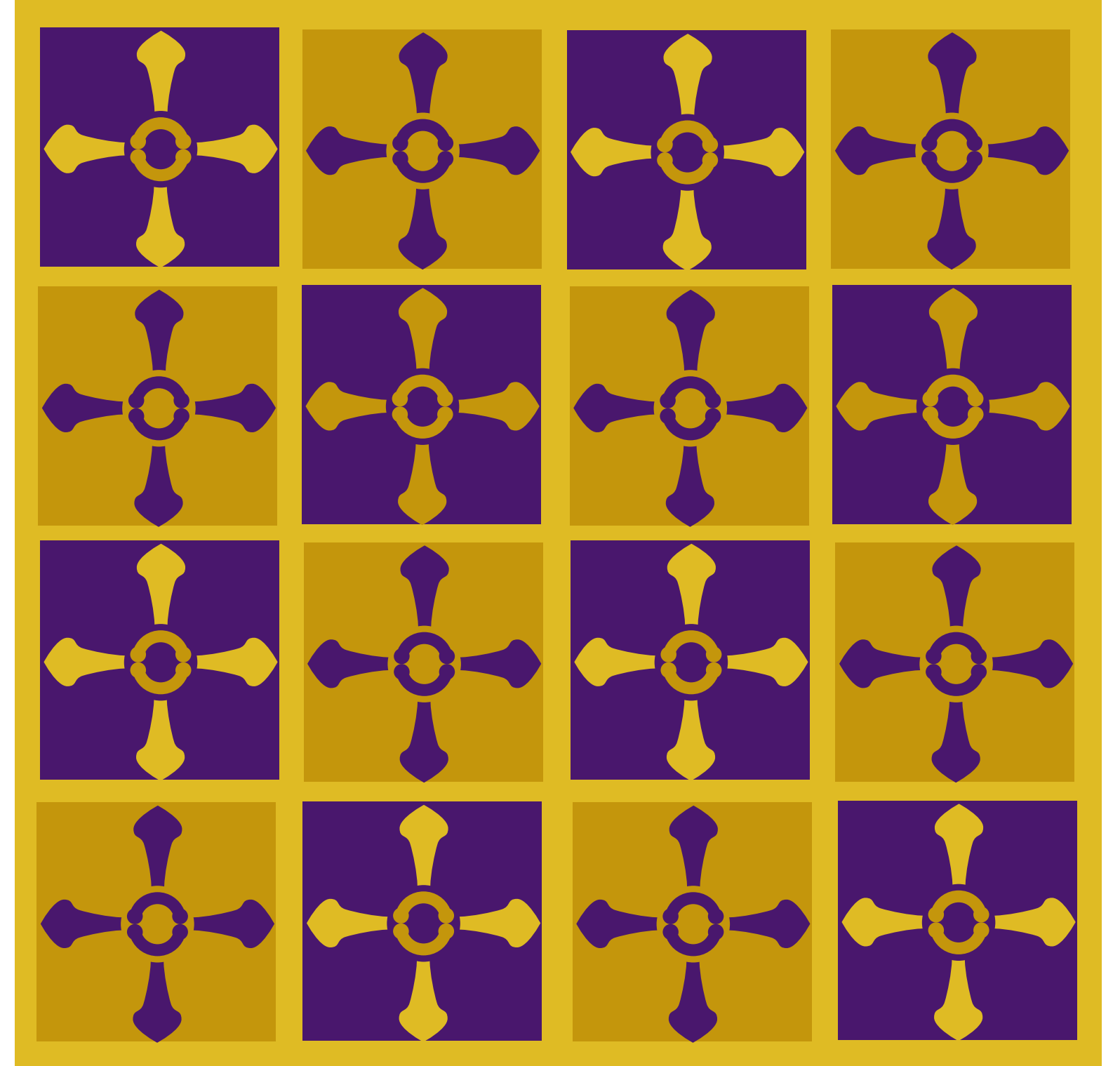


Hotel

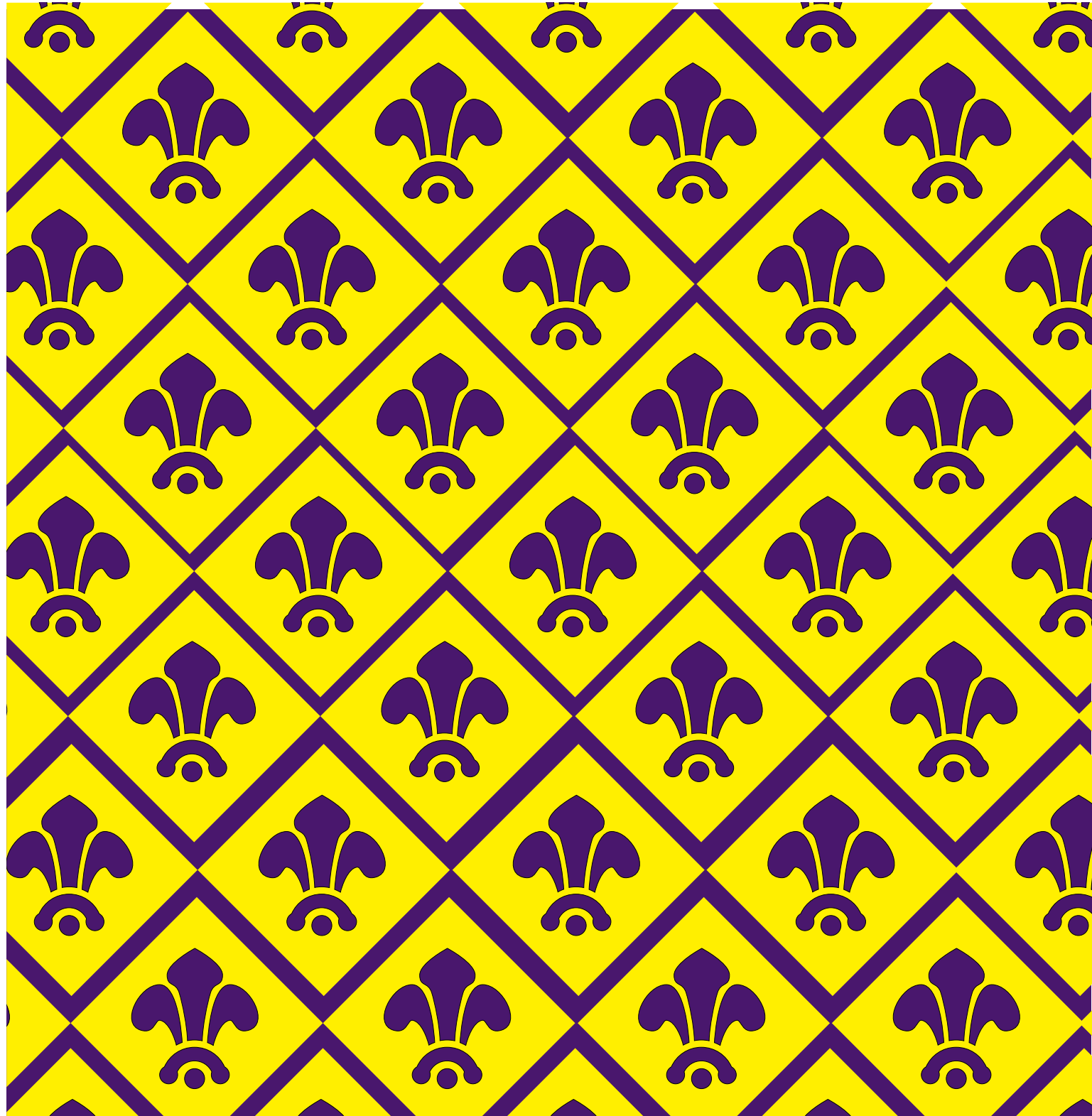
edie sedgewick



pugin tile



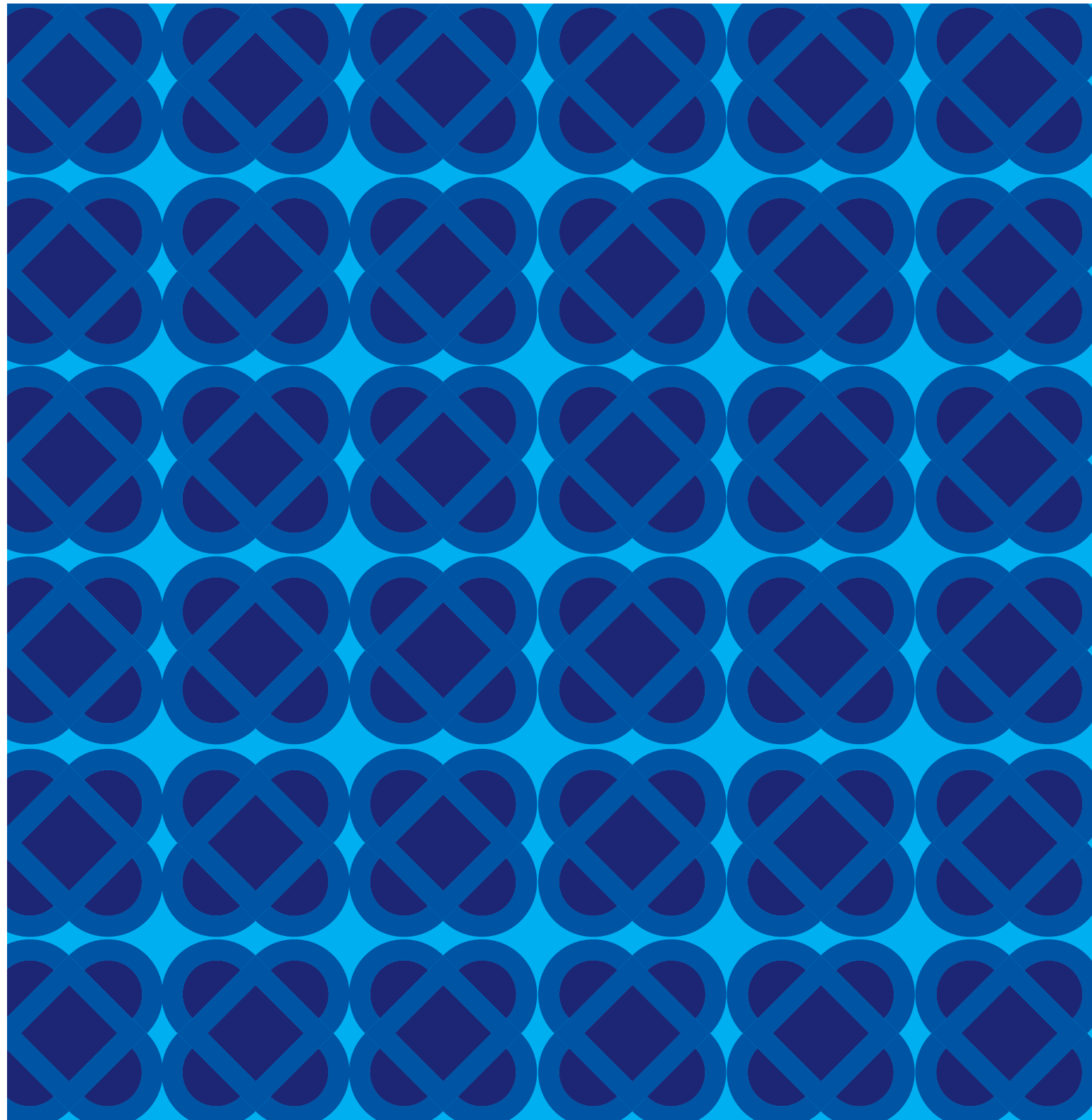
purple Lily



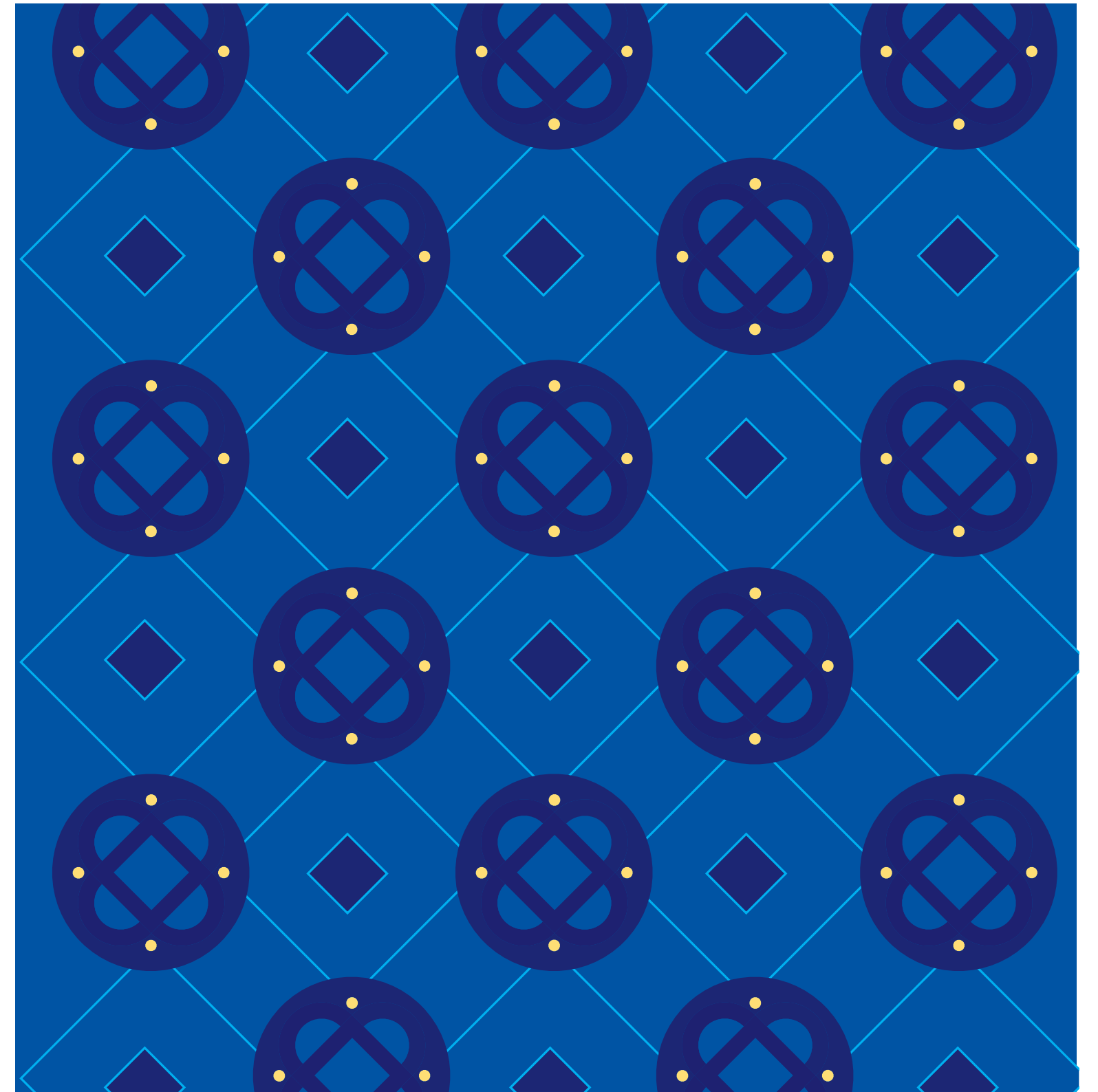
hendrix mandala



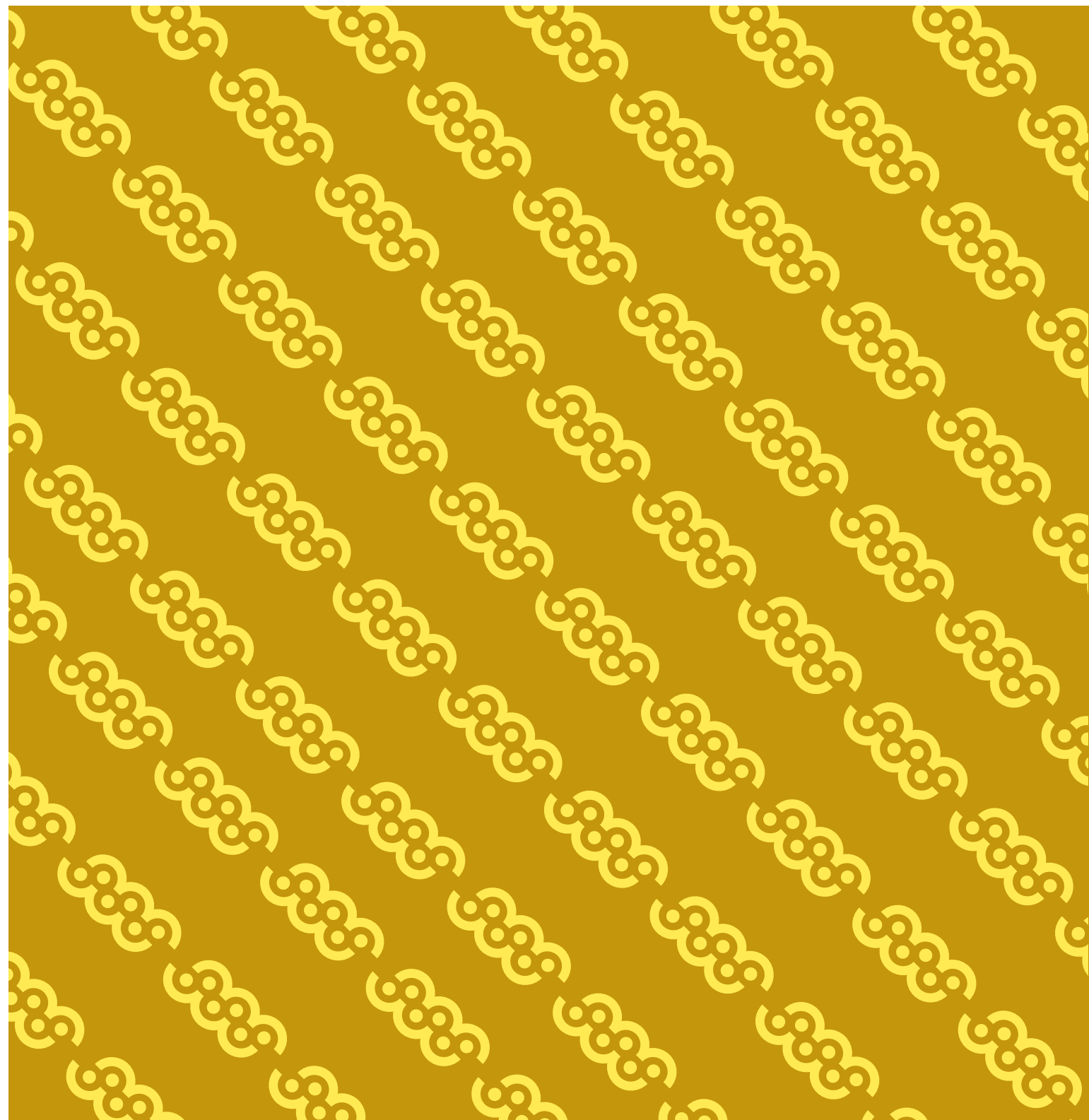
# blue beat



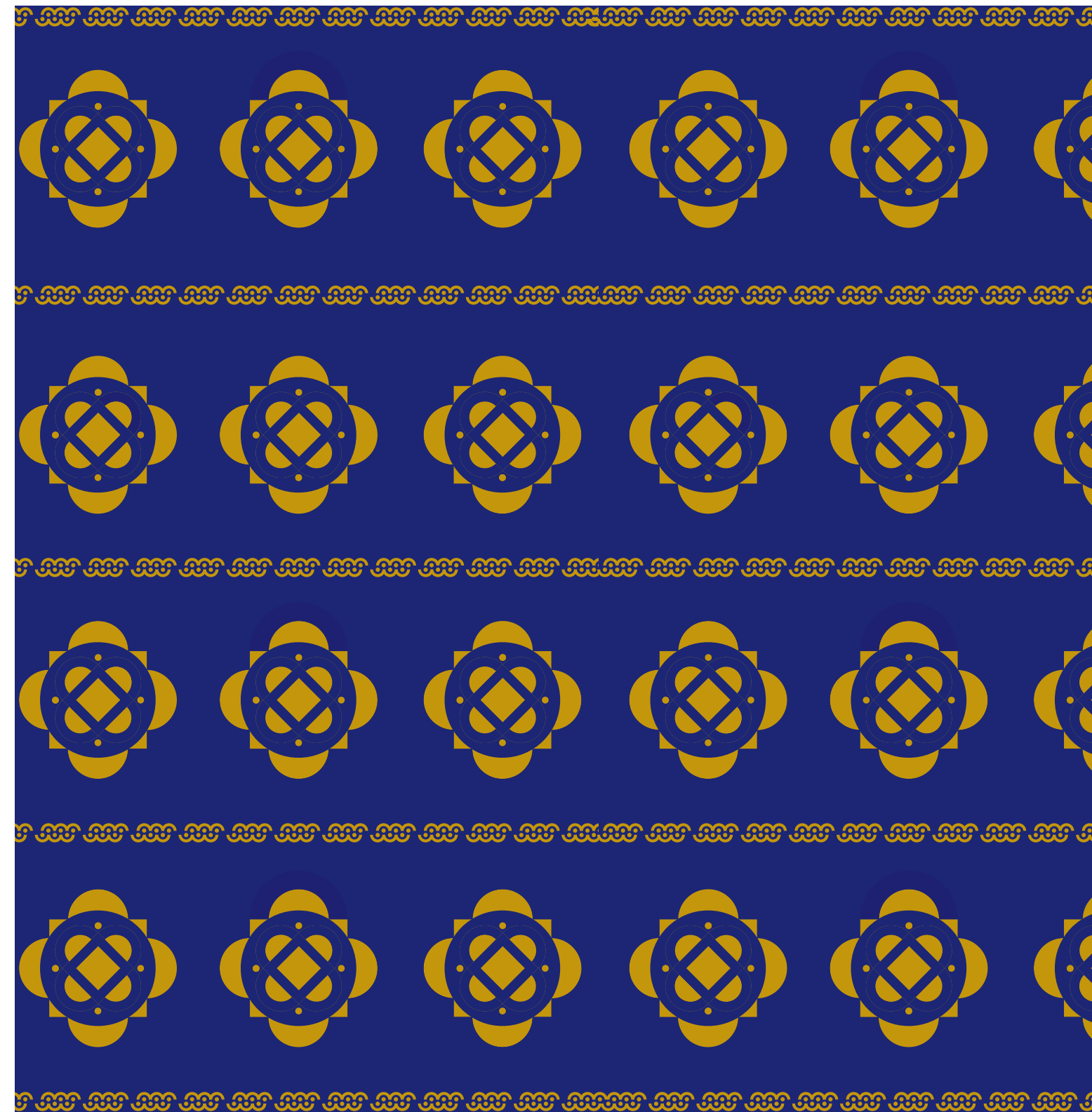
# TROUBADOR



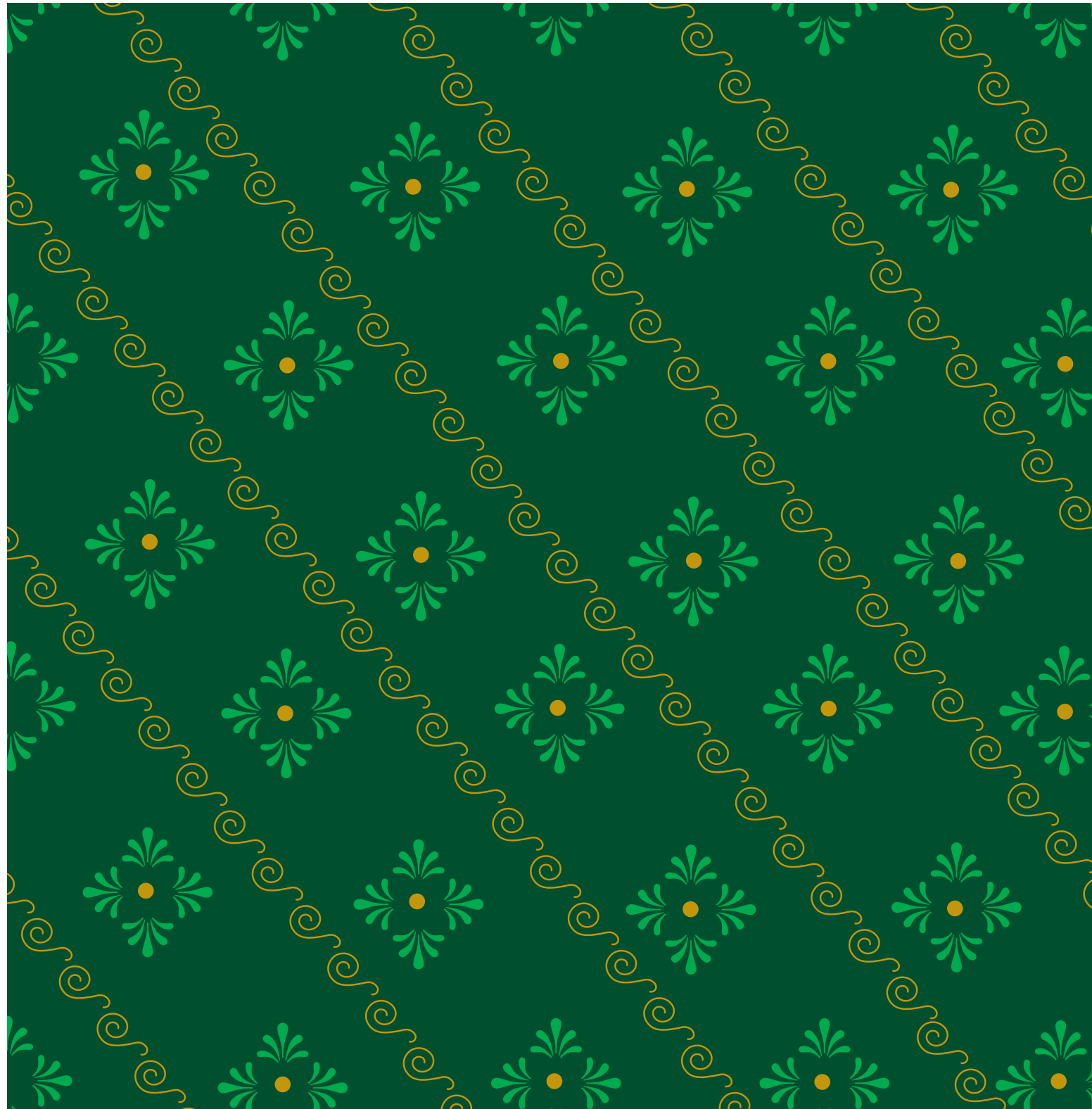
interLace march



cadet



sweet peas

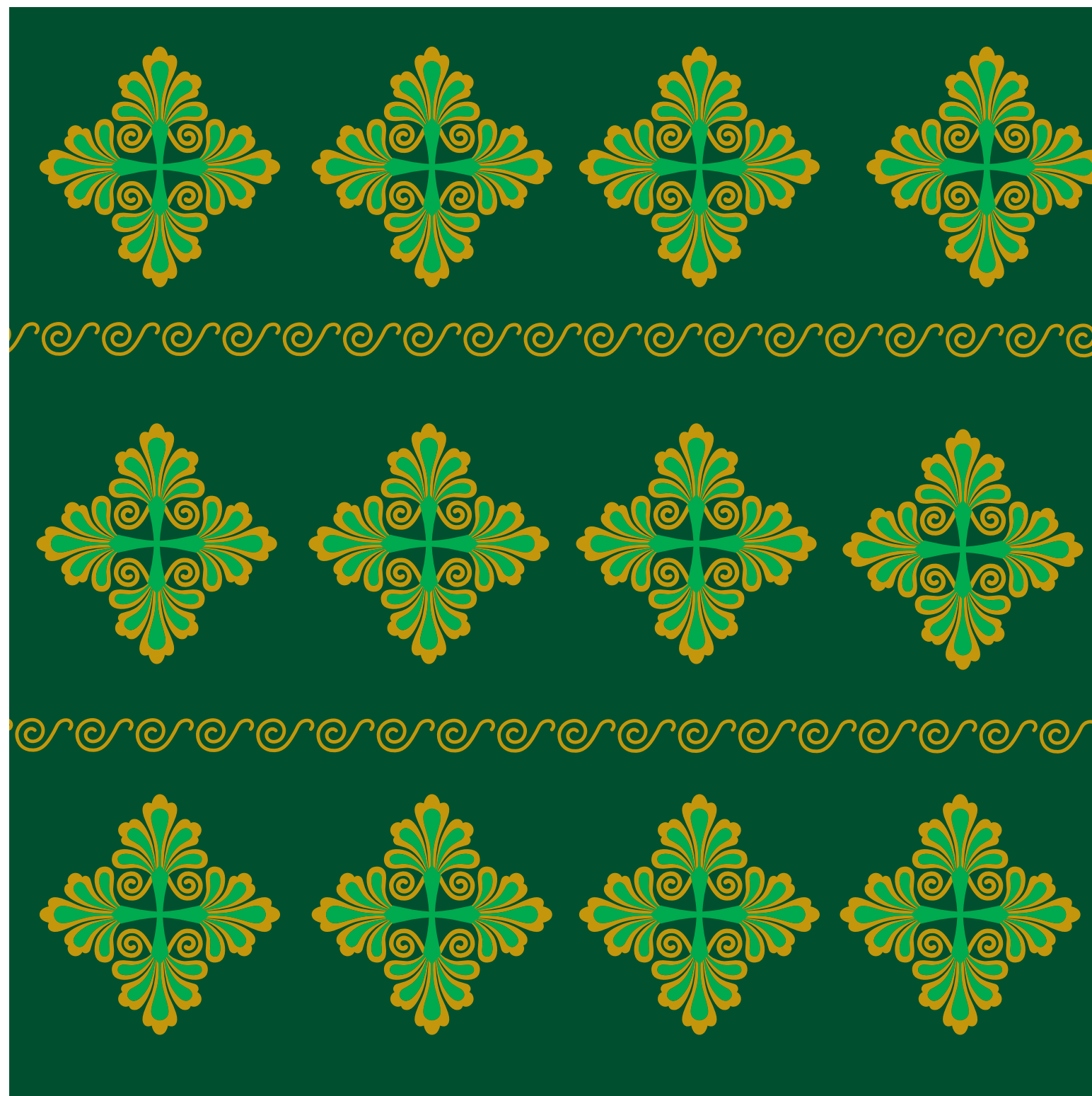


aftermint

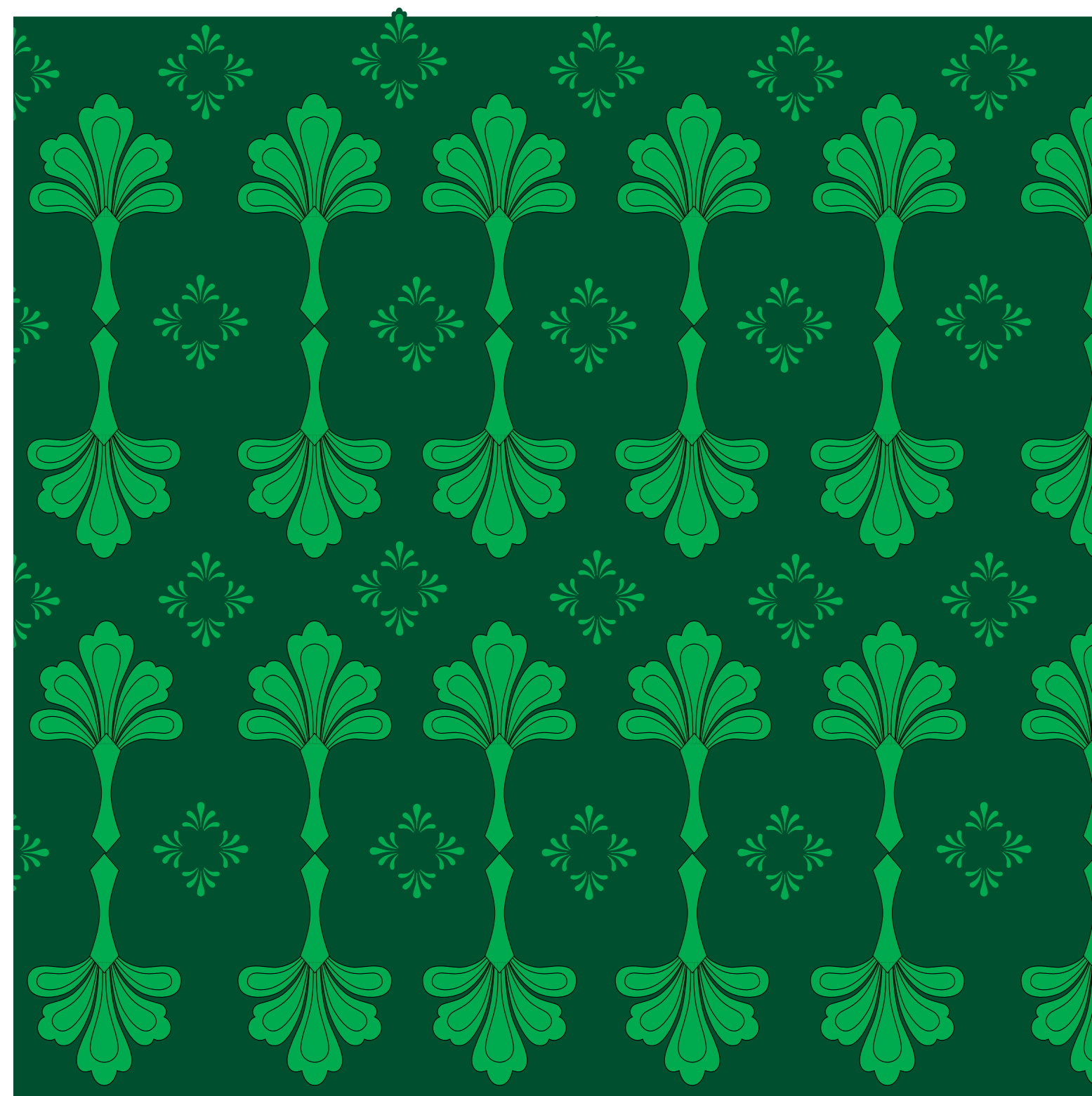




green julip



chatterly's fan





# integrated identity system

**Synthesizing brand components to create visually unified communications materials:**

- Business cards
- Letterhead
- Posters

Business Cards



**John Fredrick Doe**  
*Director of Public Relations*

**ROC**  
Richardson Olmsted Complex  
Convention Center

400 Forest Avenue Buffalo, New York 14213



**John Fredrick Doe**  
*Director of Public Relations*

**ROC**  
Richardson Olmsted Complex  
Architecture Center

400 Forest Avenue Buffalo, New York 14213



**John Fredrick Doe**  
*Director of Public Relations*

**ROC**  
Richardson Olmsted Complex  
The Richardson Hotel

400 Forest Avenue Buffalo, New York 14213



**John Fredrick Doe**  
*Director of Public Relations*

**ROC**  
Richardson Olmsted Complex  
Visitor Center

400 Forest Avenue Buffalo, New York 14213

Letterhead



◇ ARCHITECTURE CENTER ◇

**ROC**  
richardson olmsted complex  
400 Forest Avenue Buffalo, New York 14213



ARCHITECTURE CENTER



ROC

richardson olmsted complex



VISITOR CENTER



ROC

richardson olmsted complex



**Richardson hotel**



**convention center**



**ROC**

**richardson olmsted complex**



**ROC**

**richardson olmsted complex**



