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MASTER OF FINE ARTS

Corporate Identity - "The School We Have"

By

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## PREFACE

I chose this specific thesis project, the development of a corporate identity for the School We Have (hereinafter referred to as "The School"), in direct response to my deep personal association with The School. This association led me to see The School's need for a more accessible and traditionally reassuring community image.

For two and one-half years I was intimately involved with The School as the cooking teacher. I created a space for students to be with me, near me or in spite of me. My convoluting class cooked a communal meal for the entire school each Wednesday night. We joined the large group for dinner and discussion and then our small therapy groups.

I watched The School grow and evolve beyond most conventional therapeutic means, in its commitment to strengthening and integrating the young people with whom we worked. We measured success by the depths to which we touched and were touched by these students in our mutual, almost symbiotic, development toward both personal and community integrity.

As our existence depended upon attracting young people to The School, we struggled to find the time and/or money to promote ourselves.

My work with this communication design thesis provided me the opportunity to develop a corporate identity for The School and, consequently, afforded me the aesthetic excitement of developing an entirely unique Circular Design Grid System. All resulted in the pragmatic ends of gaining community financial and emotional support.

## ACKNOWLEDGMENTS

- Dr. Richard Goldwater who taught me to look to myself.
- Bob Owen who told me that I could.
- Marc B. Zingler who reminded me that I was worth it.
- Cindy Hana who believed in me.
- Sam for his silent support.
- Mother who provided opportunity, encouragement and love.
- Dad whose dreams I now share, I miss you.

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## CHAPTER I

### INTRODUCTION

For me there is only the traveling on paths that have heart, on any path that may have heart. There I travel, and the only worthwhile challenge is to traverse its full length. And there I travel looking breathlessly.

- The Teachings of DON JUAN  
Carlos Castenada

The object of this thesis was to develop a corporate identity for The School. This identity system was then to be used as the base of a public relations program for The School.

This type of program was necessary in that the first goal of The School was to attract and help troubled adolescents in need of The School's services. Vital to the life of The School was the constant flow of young people. These potential students were primarily drawn from the community through personal contact. The students, staff, faculty and therapists of The School invited people they met, both privately and professionally, to visit The School. Students were also drawn via the media: news editorials and advertisements, community interest television and Dr.

Ginandes' book, The School We Have. These methods were all moderately successful as many needy youths arrived at The School via these channels and stayed on as students.

The aforementioned promotional avenues did serve The School but could not be relied upon to produce a full complement of students. The efforts were too sporadic and unorganized. This type of promotion depended on events and resources that did not necessarily touch all the lives at which they were directed. Many troubled youths never met anyone connected with The School. They didn't watch television talk shows or read books written by psychiatrists. They might have, however, shown up in high school/college guidance offices and health clinics, hospital psychiatric wards, drug rehabilitation centers and community drop-in centers. This professional community with which they had regular contact should have been made aware of The School as an environment capable of fostering emotional health, and capable of being the sought-after alternative to the failure the youths met in traditional networks.

Also essential to the survival of The School was the education of the general community as to The School's character, services and successes. It was particularly critical that the community be approached diplomatically, for it was partially a result of the community's shortcomings



that The School was necessary at all. To gain the trust and support of those who were already insecure due to their own conflicts with their sons and daughters, The School must have been presented as a professionally sound organization.

A corporate image for The School was also necessary to counter public prejudice toward groups whose methods looked like, but did not reflect, those of The School; i.e., communes and religious cults. These groups were generally mistrusted [and sometimes with good reason] by the community. All comparisons between The School and these other groups had to be avoided so that The School did not have to spend time defending its therapeutic methods. Thus, due to the sensitive nature of The School's business, emphasis must have been directed away from the means by which they accomplished their successes towards the successes themselves. This shift was unfortunate but necessary; unfortunate, because it was these alternative methods that effected The School's successes, and necessary because The School's methods were too easily maligned and misinterpreted.

Though the imposition of a corporate identity seemed contrary to the nature of The School, its development and implementation was requisite.

## CHAPTER II

### IDENTITY ANALYSIS OF THE SCHOOL WE HAVE<sup>1</sup>

#### A. The School - General Description

##### 1. Campus

- a. Description: a twenty-five room house with several acres of adjacent land, several out-buildings and an in-ground pool
- b. Location: 138 Baker Avenue, Concord, Massachusetts 01742

##### 2. School History

- a. The School was originally set up as a part-time non-residential program offering group psychotherapy and creative arts education for young people searching for productive and creative ways to live and work
- b. The School was founded in 1968 by Dr. Shepard Ginandes

##### 3. Staff and Students

- a. Size of program
  - (1) Sixty students (when full)
  - (2) Fifteen (or more) faculty members

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<sup>1</sup>The compilation of this material occurred as a result of my personal association with The School; some information was abstracted from unpublished print material generated by The School, Concord, Massachusetts, 1968 to 1975; The School was a project of Identity, Inc.

- (3) Four psychotherapists
- (4) Five (or more) management staff
- b. Type of student for whom programs were designed
  - (1) The School's most outstanding successes were with bright, traditionally uncommitted young people who drifted into self-destructive patterns
  - (2) Student age range: 14-27 years
  - (3) The School did not accept cases of active psychosis and definite mental retardation
- 4. Specific student problems upon which The School concentrated
  - a. Identity crises
  - b. Adolescent "turmoil"
  - c. Drug involvement
  - d. Delinquency
  - e. Neuroses
  - f. Character disorders
  - g. Borderline psychosis
- 5. Fees
  - a. Fees were set individually on a sliding scale
  - b. There was some public funding (i.e., welfare; Massachusetts Drug Rehabilitation Program; federal, state and private grants)

- c. The School attempted to be self-supporting
6. Therapeutic Methodology: The Heart of The School
- a. Two types of therapeutic groups
    - (1) Psychotherapy
    - (2) Psychodrama
  - b. Group structure
    - (1) The groups were composed of twelve to eighteen members each of whom chose which style group and group leader that he/she preferred
    - (2) Each group was led by a skilled professional
    - (3) Each group met once a week for three to four hours each
7. Class Methodology
- a. Generally four types of classes were offered (variable dependent upon specific staff skills and student needs)
    - (1) Art Classes
      - (a) Photography
      - (b) Silversmithing
      - (c) Leather
      - (d) Textiles
      - (e) Drawing and Painting
      - (f) Sculpture
    - (2) Performance
      - (a) Drama

- (b) Dance
- (c) Cooking
- (3) Music: Jazz, rock, blues, folk and classical
  - (a) Music theory
  - (b) Instrumental instruction
  - (c) Jam sessions
  - (d) Special performance groups
- (4) Physical Education
  - (a) Aikido (self-defense)
  - (b) Yoga and meditation
  - (c) Dance exercise
  - (d) Games

b. Class Structure

- (1) Classes were attended by any school student, faculty or staff member who was interested
- (2) Class attendance was encouraged but never demanded
- (3) Each class was led by a skilled professional (see section C 1.a)
- (4) Classes met for two to four hours each on Wednesday afternoons and during the day on Saturdays

8. The School Schedule

- a. All school activities were scheduled during evening hours and on weekends, allowing students to work and/or attend school during the traditional weekday hours
  - b. Class hours: 3:00 P.M. to 6:00 P.M., Wednesdays  
10:00 A.M. to 6:00 P.M., Saturdays
  - c. Communal meal: 6:00 P.M. to 7:00 P.M., Wednesdays
  - d. Large group meeting (general school meeting):  
7:00 P.M. to 8:00 P.M., Wednesdays
  - e. Small group meetings (therapy): 8:00 P.M. to  
10:00 P.M., Wednesdays
9. The School Rules
- a. Students must have attended therapy groups regularly while enrolled at The School
  - b. Students were not to bring illegal drugs or alcohol to The School or to attend under the influence of drugs or alcohol
- B. Student Goals Set by The School
1. To integrate one's self into one's community
  2. To overcome the labels and institutionalization which had often contributed to the students' negative self-image
  3. To strive toward a more balanced, happier view of his/her life

4. To accept self-discipline and responsibility as part of daily life
5. To participate in a therapeutic environment: the adolescent was exposed to adults who were trained and experienced facilitators and role models
6. To work receptively with intensive psychotherapy
  - a. The adolescent was involved with professional group therapists who worked to help the adolescent develop an understanding of his/her behavior and then to develop the skills and desire to modify behavior into more constructive patterns
  - b. All of the staff members, including faculty and administrators, were members of student therapy groups. This built a closeness between youth and adult which was not often attainable via other means
7. To learn to propagate and contribute to a loving atmosphere: In order to achieve a genuinely loving atmosphere which emulated an ideal family, the groups must have been able to have the freedom and integrity of a family structure. Given the need for mutual trust and responsibility which must have been cultivated within the groups, external controls might have been (mistakenly or truly) interpreted as undermining or intrusive. Striving towards a realistic

environment demanded that each group decide together what it would do and how it would do it

C. Faculty and Staff Selection and Goals Set by The School

1. Selection

- a. Mastery of the particular skill must have been evident; should the skill(s) require formal training the teacher must have obtained that training
- b. Faculty members must have been confident and experienced enough to have constructively communicated his/her own feelings in front of or with their students in a group therapy setting
- c. Faculty members must have ideally abided by the law, faced their own conflicts creatively and built their lives around work they loved to do

2. Psychotherapists; Three Basic Categories:

- a. Faculty: to run classes and attend groups
- b. Psychologists: to run psychodrama groups
- c. Psychiatrists: to run psychotherapy groups

3. Faculty and Staff Goal Methodology

- a. Faculty and staff members attended group therapy with their students. Here, and in weekly meetings of the entire school population, the staff's behavior and style as teachers were open for



discussion. Thus, the staff might know how students felt about them; and they, in turn, could reciprocate. This type of exploration and exchange was a vital element in the success of the therapeutic environment

- b. Faculty and staff also met with their colleagues on a monthly basis to discuss issues pertinent to The School and its management
- c. All faculty and staff work was carried out under the supervision of The School psychiatrists and psychologists who coordinated and guided methodology

## CHAPTER III

### LOGO DEVELOPMENT

There were two distinctly different directions from which I might have approached the development of a corporate identity for The School We Have. One was the formal, corporate method and the other, an informal, emotional method.

The School, however, was neither a multi-faceted corporation nor a free school. The image for The School must have been slick but not cold; current but not groovy. I sought an image that was both sophisticated and approachable, conveying confidence that strength need not cramp warm elasticity. The image must depict The School's commitment to keeping intimacy possible while continuing to expand.

Clearly, elements from both traditional and alternative approaches were valid. A balance employing the sophistication of the former and the emotion of the latter would have been necessary to create a meaningful graphic mark - one that would have appealed to both the community's need for traditional presentation as well as to the heart and soul of The School. This superficial conflict of opposing form and ideology, like so many struggles to bind dichotomies back upon one another, generated a search that ended up in the development of a unique Circular Design Grid System in

addition to the development of a corporate identity for The School.

The first choice I made in looking to create a logo for The School, particularly in consideration of the aforementioned balance, was to work within a circular format.

Historically, the circle has always been recognized as an important design shape. Its visual strength was upheld by repetition alone, as the circle appeared continually in both man's abstract and pragmatic constructions.<sup>2</sup>

The circle represented much more than a simple design shape. Its subconscious import was evidenced by its frequent appearance in man's rituals.<sup>3</sup> Great spiritual and psychological significance was connected with the circle. Buddhists in Tibet reflected this in their concept of the Mandala which, in Sanskrit, literally meant circle or center.<sup>4</sup>

The Mandala concept is a duality embracing both artistic and meditative forms. It embraces tangible aesthetic and inner exploration of that external form.<sup>5</sup> Both tangible

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<sup>2</sup>Miriam Argüelles and José Argüelles, Mandala (Berkeley and London: Sambala Publications, 1972), p. 13.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

and intangible circular modes assume that:

Everything that exists emerges from a germ-cell (bīja) which at the moment of creation is divided into two halves, one conceived of as masculine and the other as feminine. The world of appearances stems from the separation of these two elements.<sup>6</sup>

Each part of the unified circle shapes and binds the other; from this circular form, all life radiates, in a series of concentric forms, emphasizing cosmic integration.<sup>7</sup>

As a meditative mode the Mandala was said to embody a sense of the whole, the center symbolic of external potential.<sup>8</sup> Easterners believed that, "Centering, healing and growth define the rhythms of the Mandala process. By concentrating its energy an organism is able to heal itself, grow and expand beyond itself."<sup>9</sup> In its artistic manifestation the Mandala is the visual representation of the relationship between the symbols associated with the Esoteric Buddhism of Tibet.

In the great Chinese classic, The Cannon of Changes (I Ching) the Mandala appeared in the symbolism corresponding

<sup>6</sup>Alexander B. Griswold, Chewon Kim and Peter H. Pott, The Art of BURMA, KOREA, TIBET (New York: Crown Publishers, Inc., 1964), p. 174.

<sup>7</sup>Argüelles and Argüelles, Mandala, p. 13.

<sup>8</sup>Ibid., p. 12.

<sup>9</sup>Ibid., p. 17.

to the yang and yin: "Yang - the male, originating, celestial principle and yin - the female, receptive earth principle."<sup>10</sup>

This subconscious complexity of the Mandala was more recently popularized in the West through the works of Carl Gustav Jung, 1875-1961, a Swiss psychiatrist and psychologist. In The Secret of the Golden Flower, Jung and Orientalist Richard C. Wilhelm related the idea of the Mandala as a therapeutic device to the Mandala as a ritual meditative technique. Jung also noted the Mandala as a therapeutic, integrative art form created by patients in their own search for individuation.<sup>11</sup>

The search that Jung spoke of was not unlike that of the students at The School. The School was a therapeutic situation where troubled students (patients) learned to look to themselves to find productive, creative ways to live and work. In psychotherapy groups and in art classes emphasis was focused on each student as an important individual. Through these supportive encounters the student ideally began to center himself/herself, grow and expand, echoing the rhythms of the Mandala process.

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<sup>10</sup>Ibid., p. 13.

<sup>11</sup>Ibid.

The Mandala concept, then, symbolized the emotional tie between the graphically strong circular design shape and The School. Thus, I chose to develop a logo for The School based on the circle or the Mandala.

Having chosen this shape, I turned to its potential for movement, intrinsic activity and strength. I hoped to discover a rhythm which, like The School, comforted and protected but would not capture and/or smother.

With this dual objective in mind--(1) the use of a circular format, and (2) the creation of a visual rhythm within that format--I began to work abstractly. After a series of sketches (Figures 1-3) I realized that I had to be more direct to portray the substance of The School. The logo had to be personalized. To achieve this personality, I began to work with the name of The School as a visual element.

At first I used the name, The School We Have, in a purely visual way (Figures 4-6). The figures moved, but disregarded the words. Only when I started to play on the words (Figures 7 and 8) did I begin to achieve the emphasis and movement I sought.

To make this "word-imagery" work, choice of type style, point size and weight, letter and word spacing and leading all became extremely important. For clarity, I picked Helvetica Haas (Swiss, 1957) as the type style. I then

experimented with the type size, weight and placement (Figures 9 and 10). Knowing these relationships were critical, I sought a formal grid system to work with as a basic structure. I was looking specifically for a Circular Design Grid; however, I found none. In my search it occurred to me that one could be designed based on the proportions inherent in the Golden Section rectangle and equiangular spiral described by Jay Hambridge in his book, The Elements of Dynamic Symmetry. This new Circular Design Grid would specify both proportionally related concentric distances from the center of a circle, and related angles which might cut those concentric circles.

This development significantly suggested the possibility of layering the last series of designs into new, tightly-meshed dimensions. So, at this point, I directed my energies toward the development of the Circular Design Grid (see Chapter IV), which, once developed, I used as a framework for my next series of sketches.

Now, using the Circular Design Grid as a base, I continued to experiment with the type in various weights and sizes to accentuate different words. To stress the illusion of movement, I added directional lines (Figures 11-13). After these several rough drawings, I designed the ultimate logo for The School We Have (Figure 14).



FIG. 1



FIG. 2

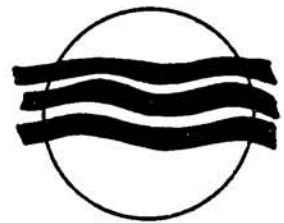


FIG. 3



FIG. 4



FIG. 5

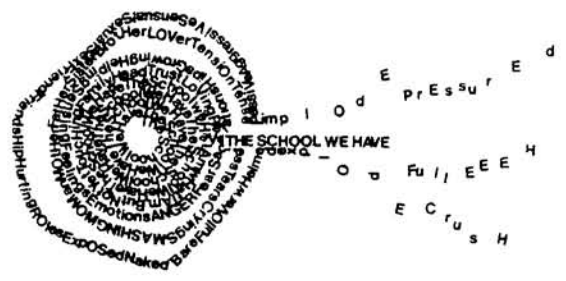


FIG. 6



FIG. 7



FIG. 8

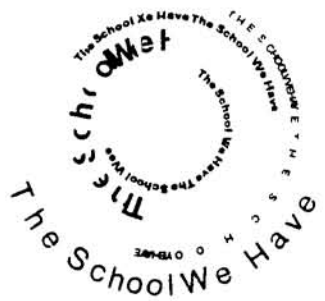


FIG. 9



FIG. 10





FIG. 11



FIG. 12



FIG. 13



FIG. 14

## CHAPTER IV

### THE CIRCULAR DESIGN GRID SYSTEM:

#### ITS DEVELOPMENT AND USE

Conceptually, a design grid system is an organizational skeleton which deals with the division of a page into fixed units. These units aid designers in arranging logos, type and illustrative materials on a page. The grid suggests common sizes, locations, stopping points and rhythms. It acts as a thematically basic structure for disparate items. When employed, a grid system is used to aid in the design exclusively of a rectilinear page. For purposes of identification, I will refer to this type of system as the Page Design Grid System.

Following, I describe my development of a new Circular Design Grid System. This system's purpose and rules of general use are the same as that of the Page Grid, except that the Circular Design Grid is employed in conjunction with circular motifs rather than rectilinear ones.

This Circular Design Grid is based on the proportions inherent in the Golden Section Rectangle and Spiral. It specifies both proportionally related concentric distances (units) from the center of a circle and related angles (units) which may cut those concentric circles.

The use of dynamic symmetry to identify these units follows a logical advance. According to Christine Herter,

Dynamic Symmetry as an instrument of design, is a presentation of natural law recorded by man in linear form, described geometrically and noted arithmetically.

The natural law which determines these rectangles also determines their divisions and subdivisions proportionately to their overall shapes.<sup>12</sup>

Dynamic symmetry, then, is a type of grid system based on specific geometric progressions. These progressions are the same as those that describe the growth rate of plants, seed leaf distribution<sup>13</sup> and the growth rate of the human bone structure.<sup>14</sup> Historically, artists and architects have designed many natural-looking, visually pleasing works based on the principles of dynamic symmetry. They used dynamic symmetry much the same as the Page Grid is used today. Both systems serve as unifying skeletons supporting from within; their presences may or may not be obvious. The use of these systems should result in work that looks natural: uncontrived.

Dynamic symmetry has been applied to both two-dimensional and three-dimensional design. For instance, classical

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<sup>12</sup>Christine Herter, Dynamic Symmetry - A Primer (New York: W. W. Norton and Company, Inc., 1966), p. xi.

<sup>13</sup>Edward B. Edwards, Patterns and Design with Dynamic Symmetry (New York: Dover Publications, Inc., 1967), p. 44.

<sup>14</sup>Herter, Dynamic Symmetry - A Primer, p. 167.

period architects employed dynamic symmetry to most of their structures.<sup>15</sup> This system lends itself naturally to the design of three-dimensional work as its mathematical progression extends from its point of origin both spherically and spirally. It is from these two concepts, the spiral and spherical extensions of this system, that I developed the Circular Design Grid.

Specifically, the Golden Section proportions were chosen to create this Circular Design Grid because, of all the rectangles identified by dynamic symmetry, the Golden Section Rectangle (Figure 15) is considered the perfect shape in respect to mathematical abstractions.<sup>16</sup> Its means and extreme ratio ( $1.618 \div 1 = 1.618$ ;  $1 + 1.618 = 2.618$ ;  $2.618 \div 1.618 = 1.618$ ) most readily approximates the summation series ( $1 + 1 = 2$ ,  $1 + 2 = 3$ ,  $2 + 3 = 5$ ,  $3 + 5 = 8$ ,  $5 + 8 = 13$ , etc.), which is the natural proportional growth series.<sup>17</sup>

By using the points usually employed to create the Golden Section Spiral (Figures 16-20) to inscribe concentric

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<sup>15</sup>Jay Hambridge, The Elements of Dynamic Symmetry (New York: Brantano's Press, Inc., 1926), p. xi.

<sup>16</sup>Herter, Dynamic Symmetry - A Primer, p. 168.

<sup>17</sup>Edwards, Patterns and Design with Dynamic Symmetry, p. 44.

circles about the pole of the Golden Section Rectangle, I created the two major elements of the Circular Design Grid: (1) Element A: concentric bands about a center point (Figure 21); and (2) Element B: the angles used to divide the concentric circles into arcs (Figure 22). The former, Element A, suggests the proportional relationships between the width of each band and its neighbor. Varied effects can be achieved by transferring the widths of the bands either inward or outward on the original concentric circle diagram (Figure 23), without losing the Golden Section aesthetic proportions.

The latter, Element B, of the Circular Design Grid, describes the angles, found by drawing the diagonal of a Golden Section Rectangle (Figure 22). These angles ( $32^\circ$ ,  $58^\circ$  and  $90^\circ$ ) are used to divide the concentric circles into arcs (Figure 24). These angles and arcs born of the Golden Section Rectangle further suggest the Golden Section aesthetic properties. Just as the widths of the concentric band can be moved in and out and overlaid, so the arcs can be moved about the center point, both adjacent and overlapping each other also without giving up the aesthetic proportions of the Golden Section Rectangle.

The use of these angles as a guide to locating and defining arcs on the concentric bands around the center point

of the circle resulted, upon use in the logo development for The School, in the unification of the ultimate logo based on the Golden Section aesthetics.

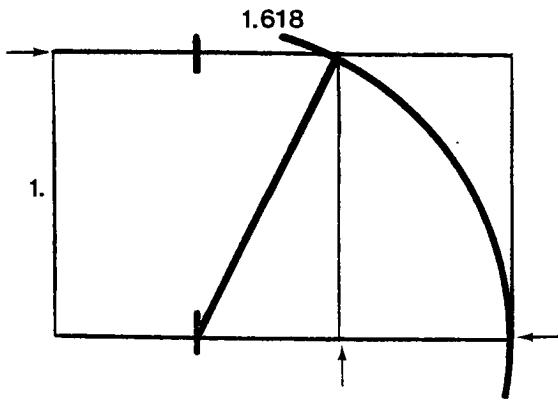


FIG. 15

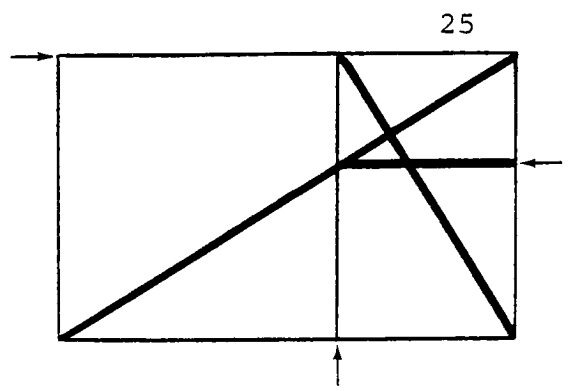


FIG. 16

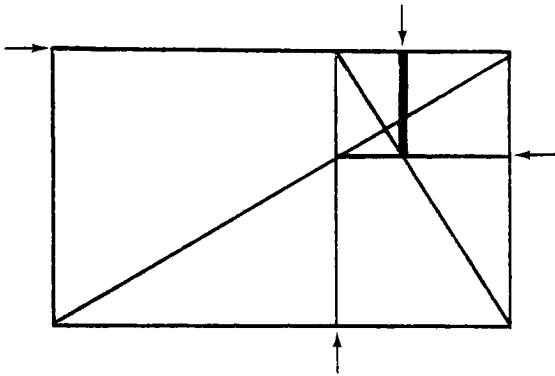


FIG. 17

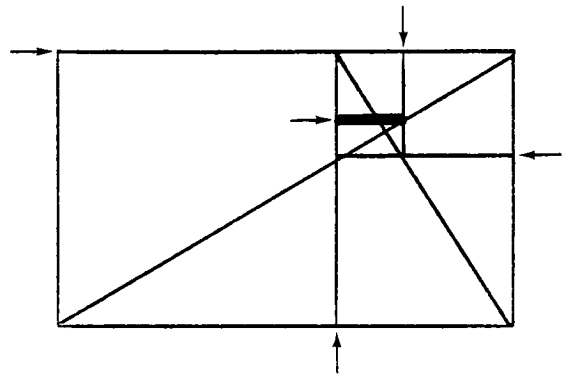


FIG. 18

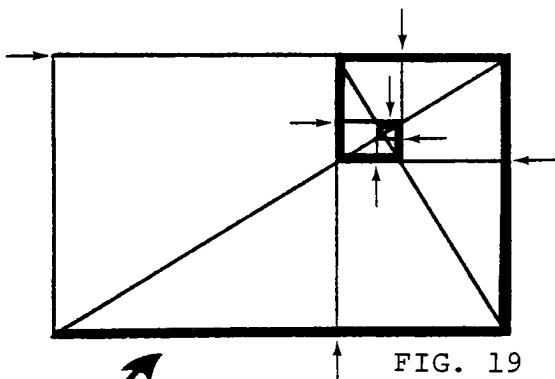


FIG. 19

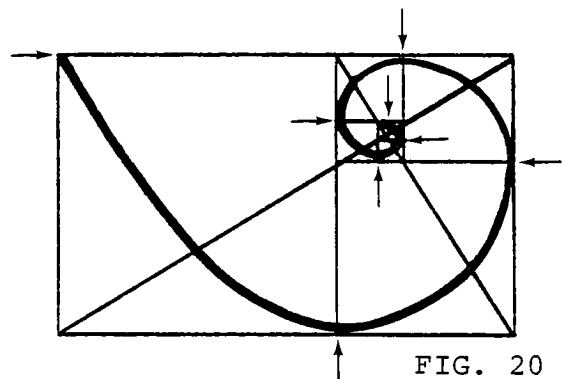


FIG. 20

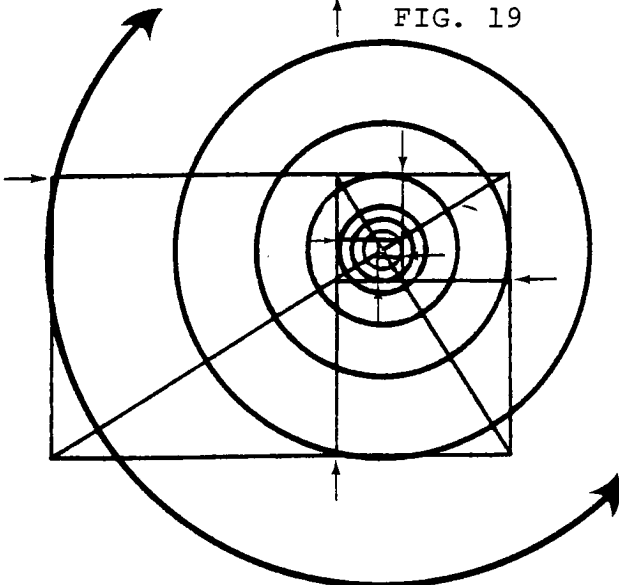


FIG. 21

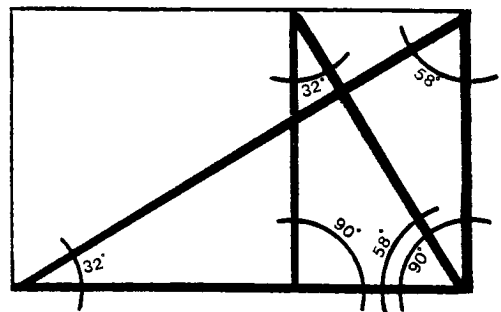


FIG. 22

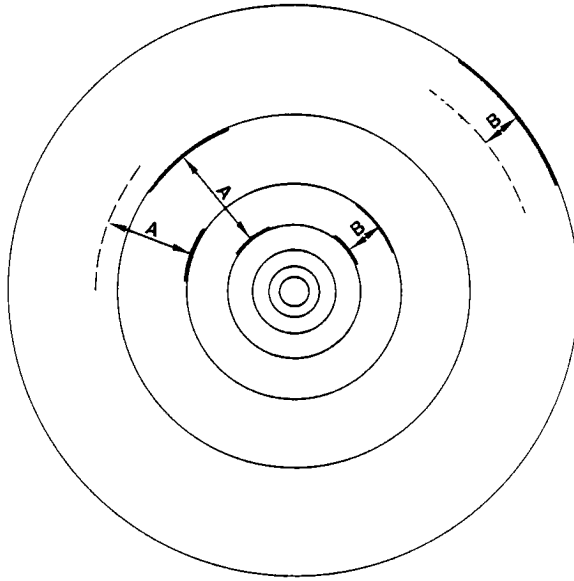


FIG. 23

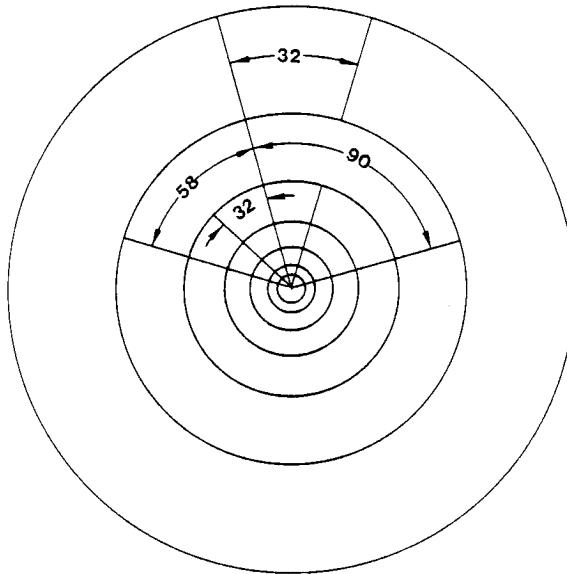


FIG. 24



## CHAPTER V

### CONCLUSION

My primary goal in terms of this thesis was to design a Corporate Identity Program for The School We Have. It was important to me that the project be actual rather than theoretical because, (1) I preferred to deal with realistic job parameters similar to those that one faces when working as a designer dealing with clientele, and (2) as a result of my personal association with The School I felt that a Corporate Identity Program would assist us at The School toward attaining our goals.

As this thesis progressed, an interesting design challenge presented itself: the absence of a grid system for use in designing within a circular format. Upon researching the concept of Grid Systems, past and present, I developed a Circular Design Grid System based on the mathematical proportions inherent in the classical Golden Section Rectangle. This new Circular Design Grid System is intended to augment the Page Design Grid systems currently in use.

Using my Circular Design Grid as a guide to proportion, I designed a unique logo for The School. I continued then to design both formal and novelty application of that logo.

The School adopted my logo and utilized many of its applications, as presented in this thesis.

Regretfully, due to financial difficulties and internal conflict, The School We Have is now closed.

S E L E C T E D

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A P P E N D I C E S

A P P E N D I X      A

FORMAL APPLICATIONS OF THE LOGO FOR THE SCHOOL



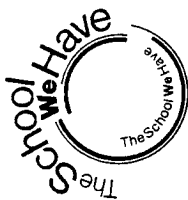
138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1801

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FORMAL LETTERHEAD



138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1601



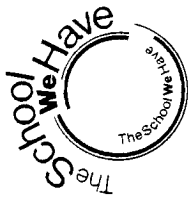


138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1601

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STANDARD LETTERHEAD

138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1601



SMALL LETTERHEAD

38



138 Baker Avenue  
Concord, Massachusetts 01742  
(817)369-1801

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138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1601





138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1601

Memo

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138 Baker Ave., Concord, Ma. 01742

(617)369-1601

BLANK BUSINESS CARD



Miss a. b. Swartz  
Designer  
(617)942-0198

138 Baker Ave., Concord, Ma. 01742

(617)369-1601

BUSINESS CARD WITH NAME



*A. B. Swartz*



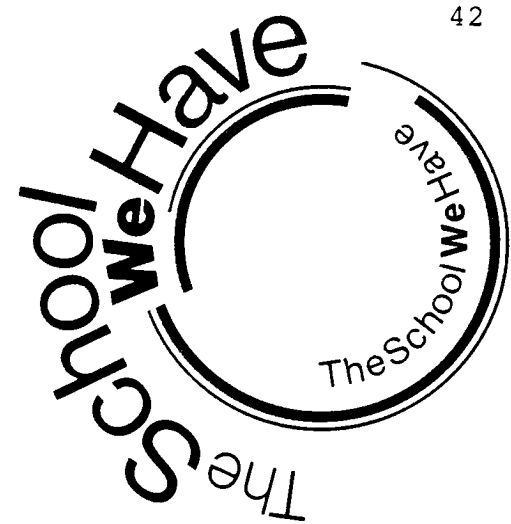
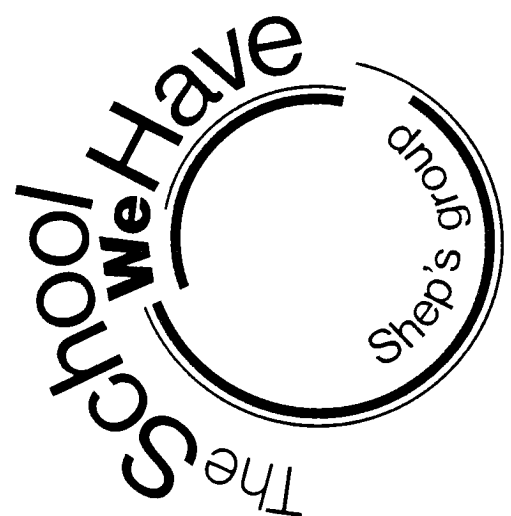
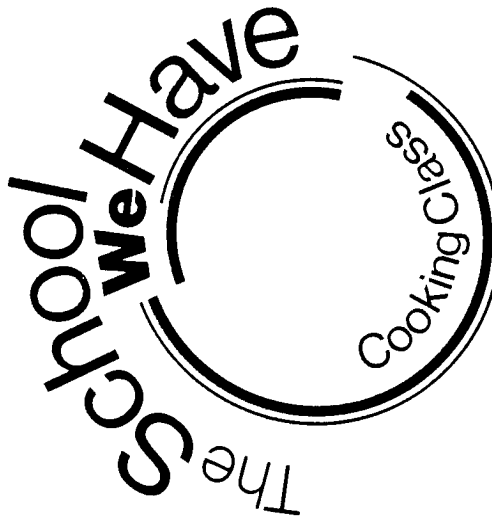
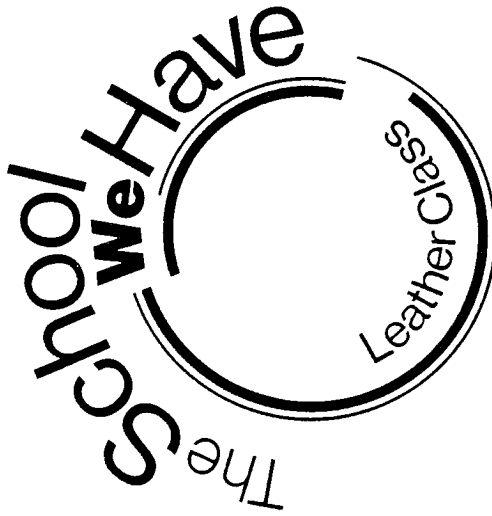
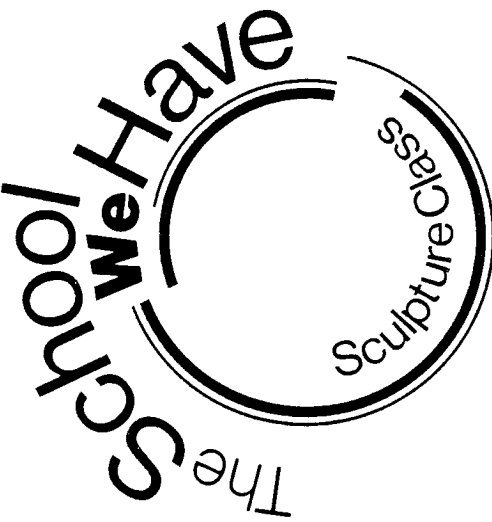
Student ID  
Expires:

138 Baker Ave., Concord, Ma. 01742

(617)369-1601

STUDENT IDENTIFICATION CARD

SIGNAGE







138 Baker Avenue  
Concord, Massachusetts 01742  
(617)369-1601

## open house

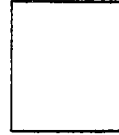
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**Saturday**

**May 8, 1979**

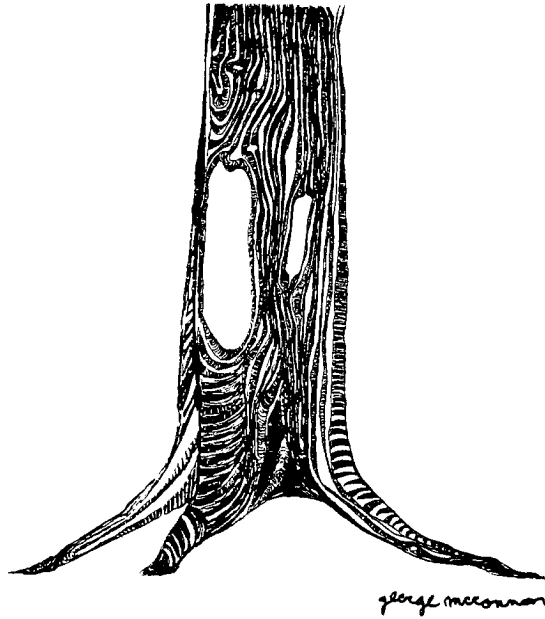
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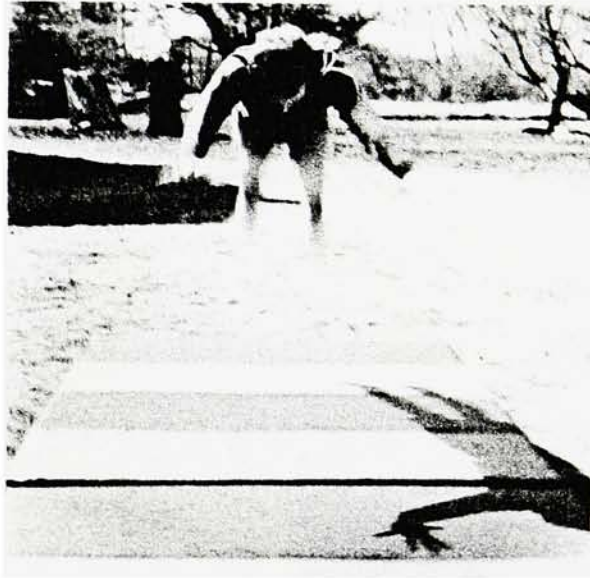
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[PROPOSED]



POSTCARD FRONT - NO. 1  
[PROPOSED]



POSTCARD FRONT - NO. 2  
[PROPOSED]



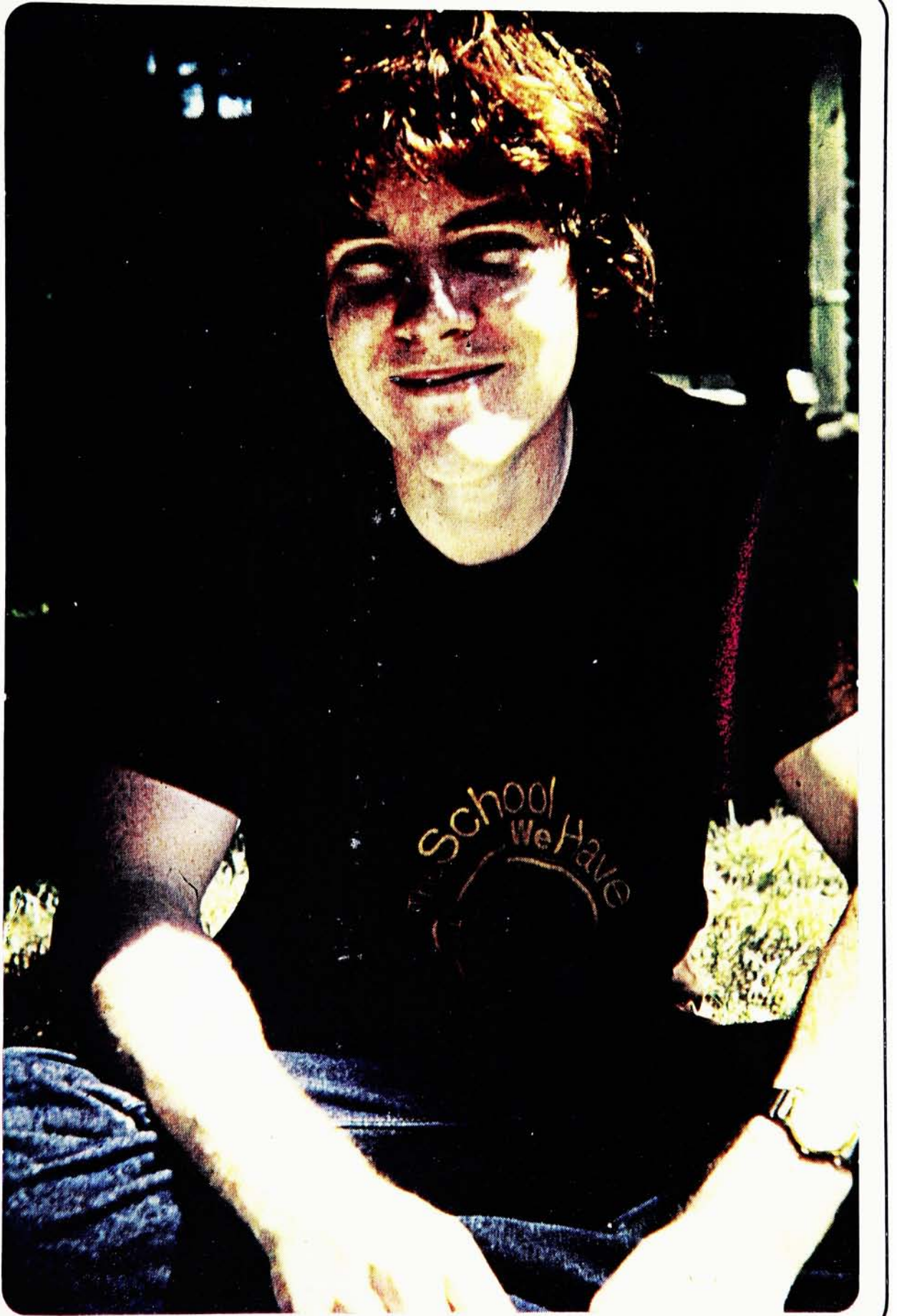
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A P P E N D I X      B

NOVELTY APPLICATIONS OF THE LOGO FOR THE SCHOOL



T-SHIRT LOGO DISPLAYED - NO. 1



T-SHIRT LOGO DISPLAYED - NO. 2



T-SHIRT LOGO DISPLAYED - NO. 3





BUTTONS AND KEY CHAIN



LOGO COOKIES

A P P E N D I X      C

APPEARANCE OF THE LOGO



LOGO - DARK FIGURE ON LIGHT GROUND



LOGO - LIGHT FIGURE ON DARK GROUND



LOGO - SIX SIZES