

FREE

Shakespeare
IN THE PARK'S
GRAPHIC STANDARDS

Re-Branding done by Emily J Payne
MKTG | MEDIA | COMMUNICATIONS

Fall Term 2014

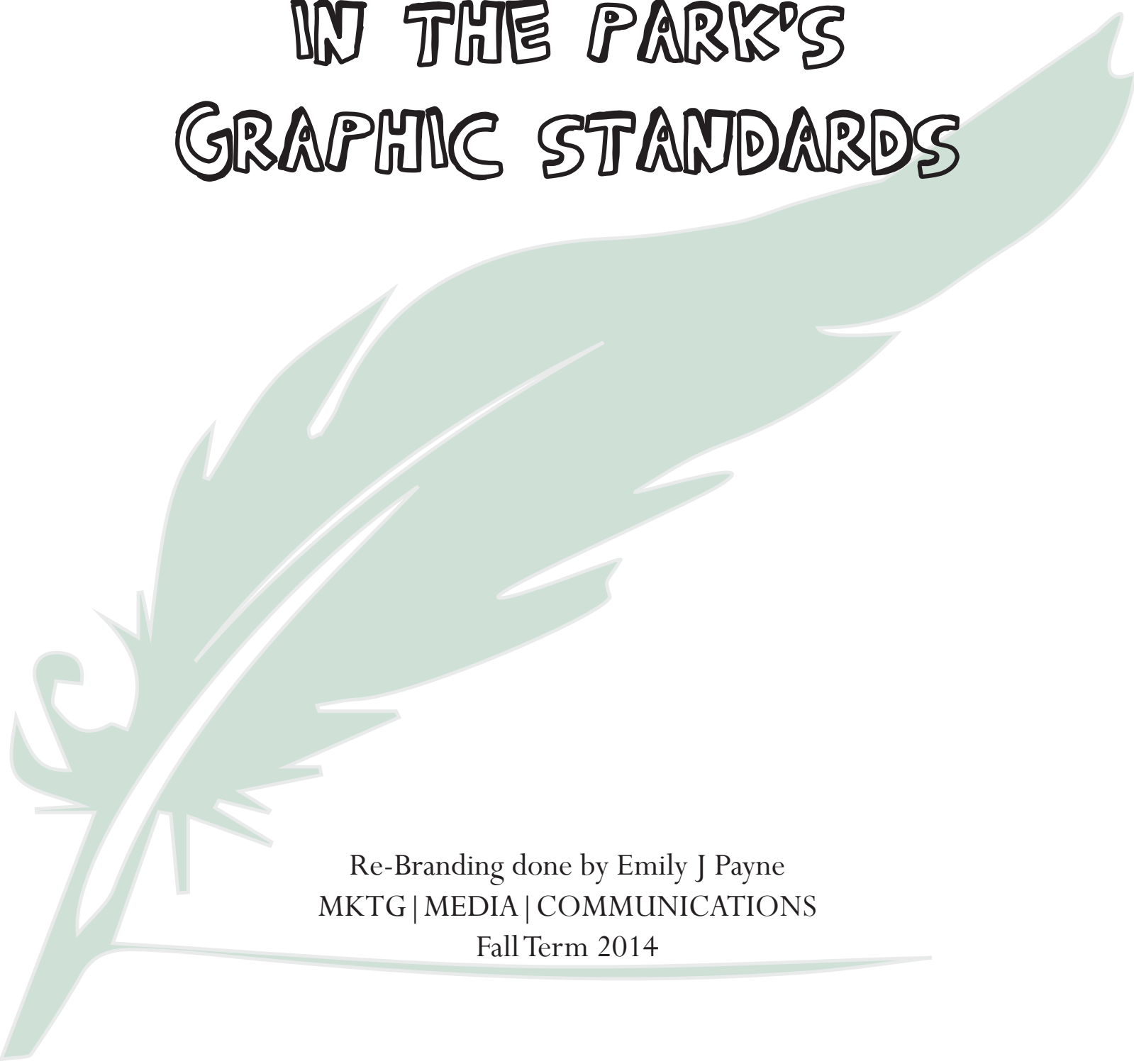


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INTRODUCTION

Mission Statement:

“Our Mission is to bring FREE to the public an annual summer production of one of William Shakespeare’s plays, in an outdoor setting, casting local teens, adults and youth, We perform weekends in August using traditional techniques, we believe that the ephemeral and cathartic nature of theatre has healing and unifying powers vital to humankind.”

I have decided to work on the logo for Free Shakespeare in the Park as they have been using the same logo for close to 15 years. The current Producing Artistic Director, Sharon S`elove, is Free Shakespeare in the Park’s founder and chose to contribute to the Eugene/Springfield community by creating a theatre program that will allow area youth to have safe place to work with adults and hone their own artistic skills. The first performance took place in the summer of 1999 and currently some of the values of the organization is to educate high school students in the classic practices of Shakespearean acting and to provide a quality theatre production which replicates the original performance practices during Shakespeare’s time.

Free Shakespeare in the Park is unique in that they are dedicated to producing only one of Shakespeare’s works every summer and to perform it free-of-charge so it is accessible to various demographics in our community. Their culture is the quintessential non-profit community theatre where one woman, Sharon, has directed 12 out of the 16 shows produced and wears many hats; Public Relations, Development, Community/Education Outreach, Human Resources, Accounts Payable, etc.

In the summer of 2013, I stepped into the role of Arts Administrator/Social Media Content Contributor to explore different opportunities within the organization and to assist Sharon in furthering Free Shakespeare in the Park’s outreach. My experience with the organization has allowed me to grow with them as I started out as a stage manager in 2003 and have been a production assistant, understudy, director, and actor.

Today, I add Graphic Designer. Enjoy!

GLOSSARY

Brand - An organization or entity name/image

Collateral - Products or items created for the brand to use in promotion of events, as memorabilia, or to use in communication with the public

Color - Dedicated pigments used in the brand's image

Fill - Color that is only present within a specific space

Font - The style of lettering/typeface used to support the brand's vision or values

Logo - Visual representation of a brand that may contain an image and/or lettering

Opacity - Level of color which is scaled back to create a watermark like appearance

Stroke - Outline surrounding an image or shape, can be adjusted in width or color

LOGO AND LOGOTYPE

The decision to move Free Shakespeare in the Park towards a quill and updating the font is to show a more carefree and simplistic image. The logo can be adapted for any purpose and it is easy to flip so the font around it can flow within the space it provides. Ideally, the logo will have the quill on the left with the font reading to the right. Adjusting the quill and lettering can help fill larger collateral items like posters, t-shirts, and banners and allowing for this kind of flexibility maintains a sense of creativity and can assist in revitalizing the brand's image each time.

FREEWIND

ABCDEFGHIJKLMN OPQRSTUVWXYZ

NO LOWERCASE OPTION

1234567890

Shakespeare First Folio

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklm nopqrstuvwxyz

1234567890



USE OF SPACE

The Free Shakespeare in the Park brand will need to have a space allowance minimum of 1/4" for collateral items such as letterhead, envelopes, and postcards. An exception for anything less will be for business cards and this is to be no narrower than 1/8". On larger collateral like 11"x17" posters, the minimum space allowance will be 1/2". The purpose for these allowances is to ensure the individual seeing the brand can easily identify it and have it not appear cluttered next to other brand images.

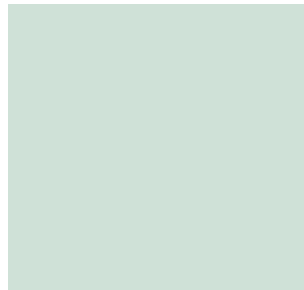


COLOR

Opting to use green colors is to evoke a sense of nature and openness without having to use the word “park.” The richness of the deep green fill is given a soft gray stroke to allow the edges of the quill to appear light and airy. An alternate fill color in a more yellowish green is emblematic of the color of the oak leaves that are on stage with every show and to provide additional flexibility in the brand’s image. Indicated below are the optional opacity levels to show what the logo will look like as a watermark for various collateral items, e.g. business card, letterhead, envelope, etc.



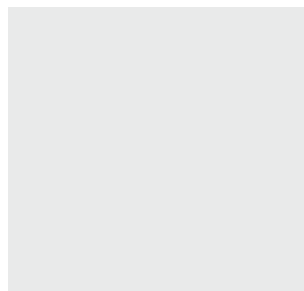
C = 90%
M = 30%
Y = 95%
K = 30%



C = 90%
M = 30%
Y = 95%
K = 30%
Opacity at 20%



C = 54%
M = 6%
Y = 92%
K = 0%
Alternate fill
color



C = 0%
M = 0%
Y = 0%
K = 50%
Opacity at 20%



C = 0%
M = 0%
Y = 0%
K = 50%

TYPOGRAPHY

Listed below are the three main typefaces selected for this brand, the first two fonts were found using the website Dafont.com and I was immediately attracted to them as they give a sense of playfulness and timelessness. Freewind is only available in uppercase but the openness of the typeface lends itself to the idea of “park” and urban-like setting. Shakespeare First Folio was selected for its name and typeface as this would be a comparable replacement to the Shakespeare head that was used in the brand’s prior logo. This font is very identifiable and being able to capture someone’s attention quickly and simply is what the re-branding is trying to achieve. The third font used is Perpetua and it is intended to be used to offset the other fonts in collateral items like the letterhead, posters, or display ads.

FREEWIND
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
NO LOWERCASE OPTION
1234567890

Shakespeare First Folio
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklm**no**pqrstuvwxyz
1234567890

Perpetua
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklm**no**pqrstuvwxyz
1234567890

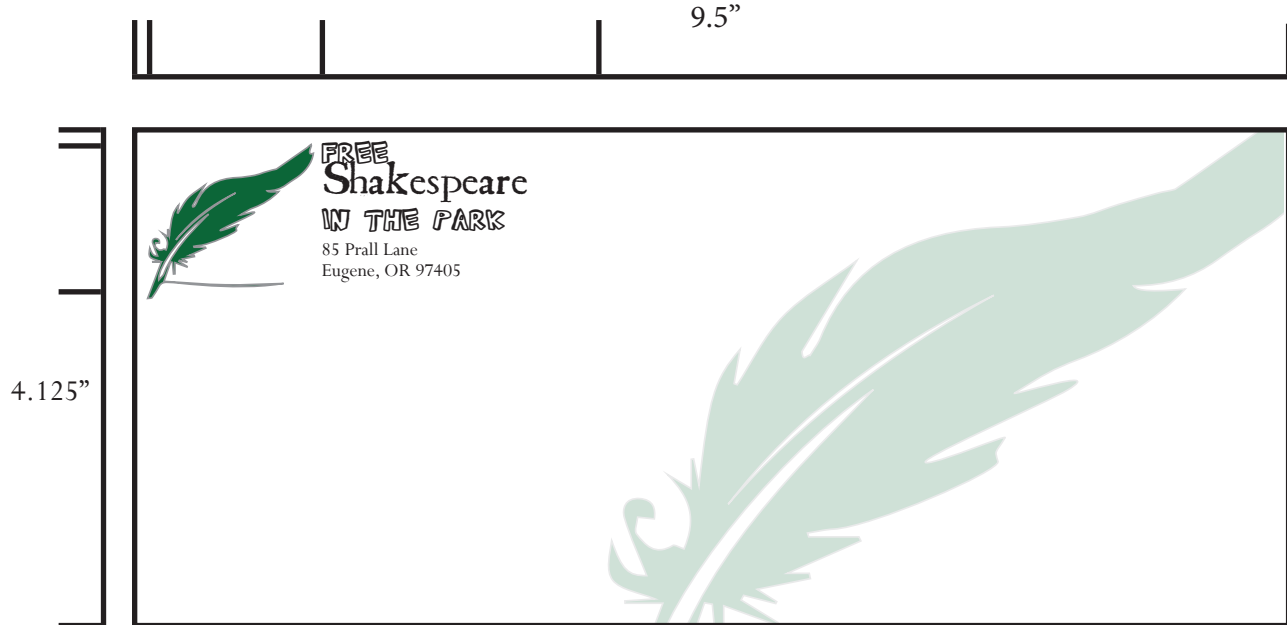
BUSINESS CARD

The brand elements used on the card are the logo and logography in the upper third of the card, the quill enlarged and placed as watermark within the mid-section of card, and then two narrow rectangles to frame the information and help draw the idea to the contact information. I used the Shakespeare First Folio font for the name, title, phone number, and e-mail address as it gave a very theatrical and stately appearance. One difficulty with this particular font is there are no symbols for at (@) available, so I spelled the symbol out with the intent that whoever receives this card will know to replace it with the appropriate icon. Using a vertical card format emulates a theatre poster and allows for a good portion of the quill watermark to be seen.



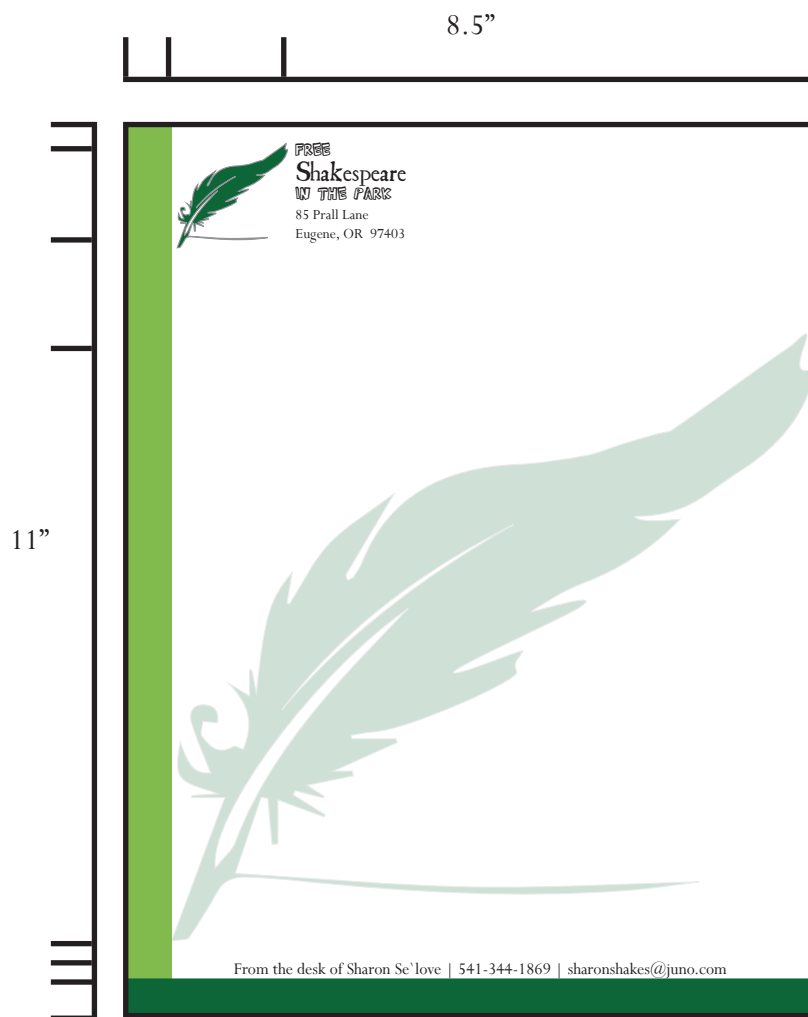
ENVELOPE

For the envelope I reduced the quill to let the name of the brand stand out and used all three fonts as the address for the organization will be much easier to read. I brought in the quill watermark to fill whitespace and to allow for immediate brand identification and add a slight touch of playfulness to the collateral.



LETTERHEAD

The letterhead mirrors the business card by having two narrow rectangles in the brand's colors, to assist the direction in which the recipient is to read the letter, and also the quill watermark. I did use the spacing and layout of the logo from the envelope to match with the letterhead for ease of reading the contact information of the brand. At the bottom, I specialized the letterhead with the name of the Artistic Producing Director, her phone number, and e-mail address. I used the Perpetua font for her information as I want it to be clear and help continue to draw the eye down the page.



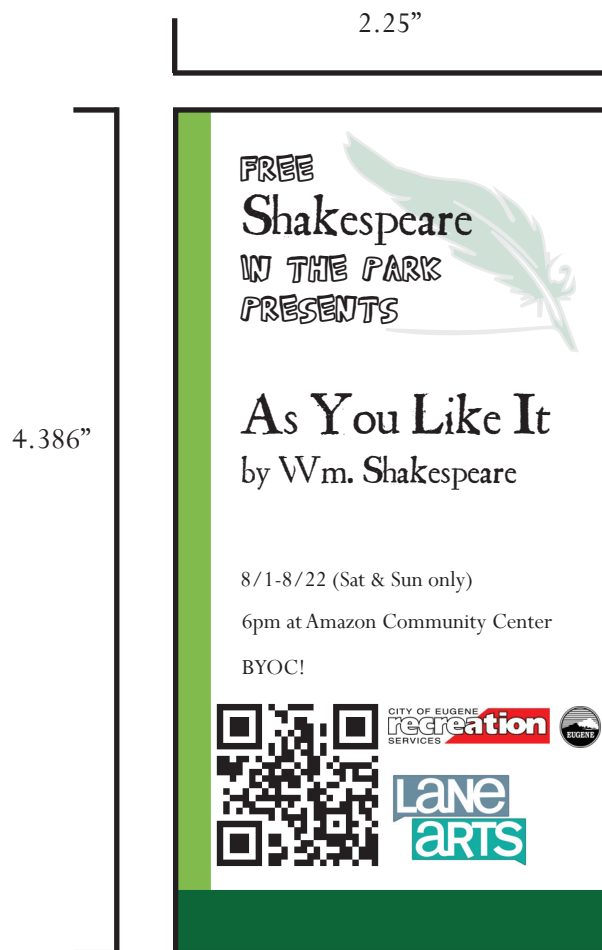
T-SHIRT

Free Shakespeare in the Park has a tradition of giving a t-shirt as a thank you gift for cast and crew and sells the extras to generate funds for the next production. Here we have a unisex medium shirt as the prototype with the quill set to the viewer's left and the logography to the right. It is clear to read and bold enough to be seen from a few feet back. The sizing of the quill did present a challenge in having the logography line up nicely, so to balance out the image vertically, "Est. 1999" is at the bottom in a smaller font size and this incorporates more playfulness into the brand's image.



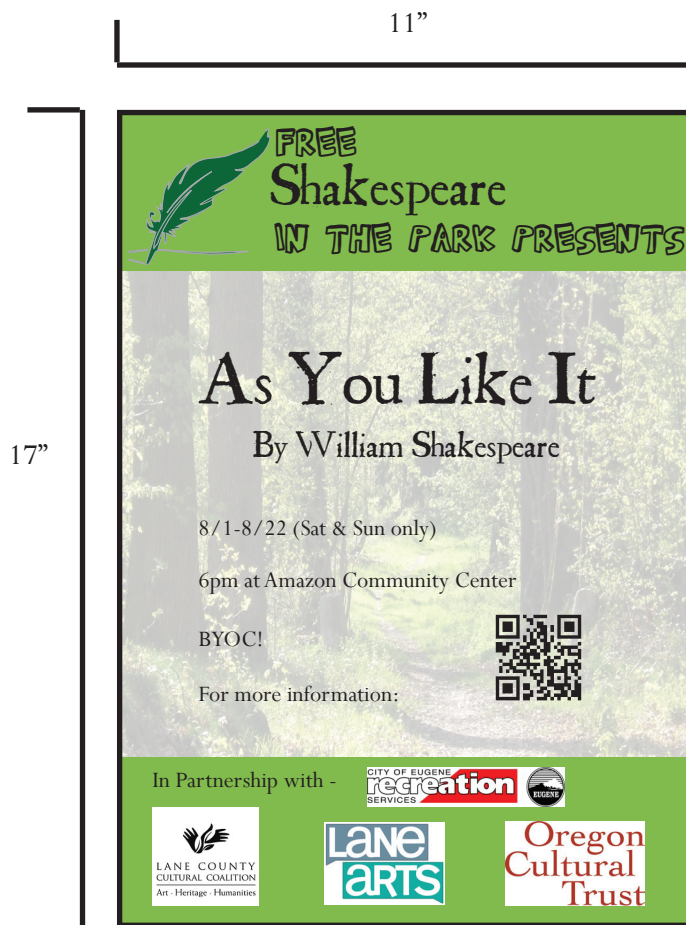
DISPLAY AD

The display ad size selected is for a 1/12th of a page in the Eugene Weekly. The free publication of the paper allows for access to many demographics of readers. By using a smaller size with color, it will draw the eye and the simplified information will generate interest. I added in a QR code which the reader can scan with their smart phone to be directed to the brand's Facebook page or dedicated website. Due to the Shakespeare First Folio font, I did abbreviate Shakespeare's first name as it would have bled over the edge in the font size it is in. Too small of a font size and the name will be lost to the title of the play.



POSTER

Similar to the display ad and business card, the collateral is divided up into thirds. The top third is the name of the brand with logo and the added “PRESENTS” as a way to distinguish this as an event the brand is hosting. The middle section is of a watermark picture taken from online of a forest path to evoke one of the settings from the play *As You Like It* and contains the “who, what, when, where” information. QR code is brought in to allow those with smart phones to connect to the brand’s dedicated sites or pages which will contain additional information on the production or show pictures from rehearsals. At the bottom are the community partners who have assisted in some way with the production and the design is to mirror the top of the poster so the eye focuses on the center.



SPECIAL THANKS

To the reader, thank you for taking the time to review this proposal, Free Shakespeare in the Park is an amazing organization and I am always moved by their passion and dedication for quality art that inspires our youth. I would like to thank Sharon Se'love for allowing me to use her organization as my example for coursework and would like to thank John Fenn and Eric Schiff for all of their advice and expertise. And a very big thank you to my cohort whom all shared their knowledge to help elevate my skills to develop this graphic standard. Thank you all!

Current Logo



Proposed Logo

