

The logo for 'Synergy art series' features the word 'synergy' in a lowercase, sans-serif font. The letter 'n' is replaced by a circular graphic composed of multiple concentric, overlapping pink lines that create a sense of motion and depth. To the right of 'synergy', the word 'art' is written in a bold, lowercase, sans-serif font, with 'series' in a smaller, lowercase, sans-serif font directly below it.

synergy art series

Graphic Standards Final Project
Stacey Ray | AAD 610

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Introduction

Mission

Synergy Art Series facilitates an artist residency program each quarter in response to a selected topic or social issue and stimulates cooperative partnerships across the community to develop outreach and other programming around the residency theme. Each series encourages audience crossover between organizations and art mediums and promotes visual art as an important catalyst for exploration of contemporary topics in Eugene and Springfield.

Background

SAS utilizes each quarterly art “series” to focus on an artist in residence and a specific social, economic, or cultural issue. Themes are chosen based on relevant community interests and research within the community. SAS takes on a facilitative role in organizing an artist residency and collaborations for programming to supplement the residency and the series theme. In a general sense, SAS will serve as a hub for the contemporary visual arts in Eugene and Springfield through its website, blog, newsletter and physical resource room. SAS hopes to connect more people to the visual arts while generating awareness and exploration of important social or cultural topics. The artist residency and supplemental programming allows for a wide range of creative expression centered on a common theme.

The theme being explored for an upcoming series is Women Empowerment and Equity and will feature experimental contemporary art installation and a community mural/street art project.

Glossary

Alignment: Refers to whether text is aligned on the left (flush left), the right (flush right), on both edges (justified), or centered.

Ascender: The part of a lowercase letter that rises above the height of the lowercase x.

Asymmetrical: Not even or equal on both sides.

Baseline: The line that the text rests upon, defined by the bottom of the characters, which does not include the descenders.

Bleed: Any element on a page that is printed over the trimmed edge of the paper.

Kerning: The process of adjusting the space between letters so the spacing appears to be visually consistent.

Logotype: A visual representation of an organization or company, which includes a combination of imagery and typefaces.

Opacity: The level of transparency of a typeface or image.

San Serif: A typeface that does not have slight extensions off a stroke of a letter.

Typeface: A set of characters and symbols with a similar appearance and design

Logo and Logotype

The logotype was designed to create a sense of energy and openness. It purposefully does not include any borders in order to give the sense that there are no bounds. The typeface and vivid color give the logo a contemporary aesthetic. The logo uses both the Kalinga and Gautami typefaces. The kern of the main "Synergy" text was increased in order to place more emphasis on the letters individually as images and to also resonate the idea of energy emitting from a center. The logo is slightly symmetrical even though the our eye wants to reconcile the "e" as the center. In general, the typeface, asymmetrical composition and vivid, energetic color work together to create an overall aesthetic that is contemporary and that can activate a space.

Kalinga
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXY
1234567890

Gautami
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXY
1234567890



Use of Space

Space is particularly relevant here as it is important to the effectiveness of the logo in order to allow for a certain amount of space particularly around the circular component of the design. The logo should most often be right aligned when possible, in order to strengthen the vertical line created at the right side, but can be left aligned if needed. At least 0.5" of space above and below the circular component is necessary in order to maintain a sense of energy and openness. This is also suggested for the left and right sides of the brand but can be lessened to 0.25" if necessary.



Color

The color scheme is simple but bold. The logo works best on a white background where there is dramatic contrast between the energetic Pink Panther Magenta, and the darker tones with the clean, stark white. The magenta color provides a burst of energy to all branding while creating a simple consistency between collateral materials. Vibrant pink can have the same commanding power as red but also benefits from the creativity that is often attributed to purple. The two charcoal tones are shades of black that with opacity levels of 70% and 90%.

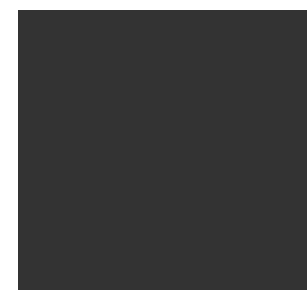
Dry Charcoal



C = 0%
M = 0%
Y = 0%
K = 100%

Opacity = 70%

Wet Charcoal



C = 0%
M = 0%
Y = 0%
K = 100%

Opacity = 90%

Pink Panther



C = 0%
M = 95.88%
Y = 0%
K = 0%

Typography

Kalinga and Gautami are both very legible sans serif fonts. They are both streamlined, modern and contemporary and give a bit more of a cutting-edge aesthetic to the brand. Kalinga is slightly more organic with a very subtle change in the stroke of the letters. Kalinga is also much more open and resonates well with the increased kerning of the logotype. Gautami is more compact than Kalinga making it more appropriate for general text purposes rather than serving to read as a text-image. Both fonts are very clear and have high readability, a good contrast to the complex image that is part of the logotype.

ab

Kalinga
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXY
1234567890

Kalinga [bold]
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXY
1234567890

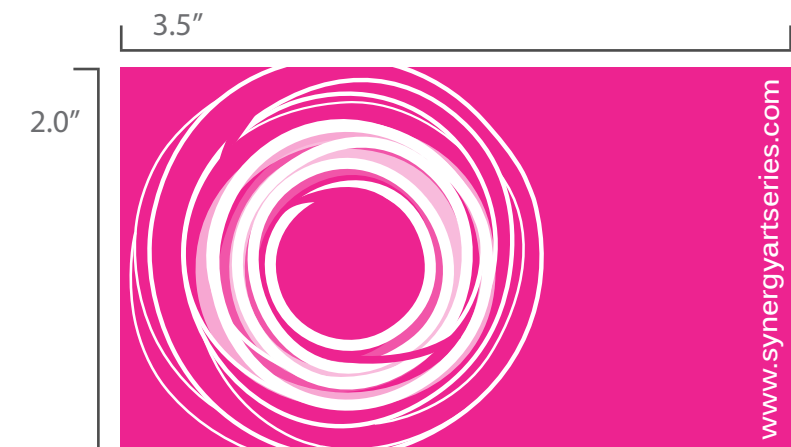
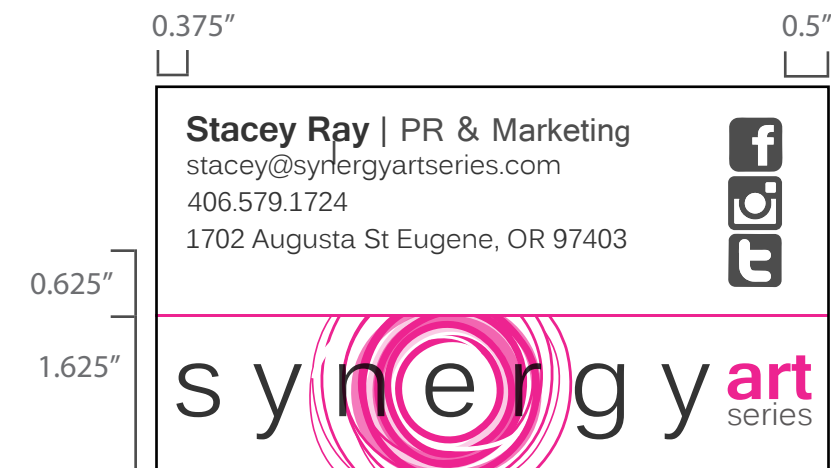
ab

Gautami
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXY
1234567890

Gautami [bold]
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXY
1234567890

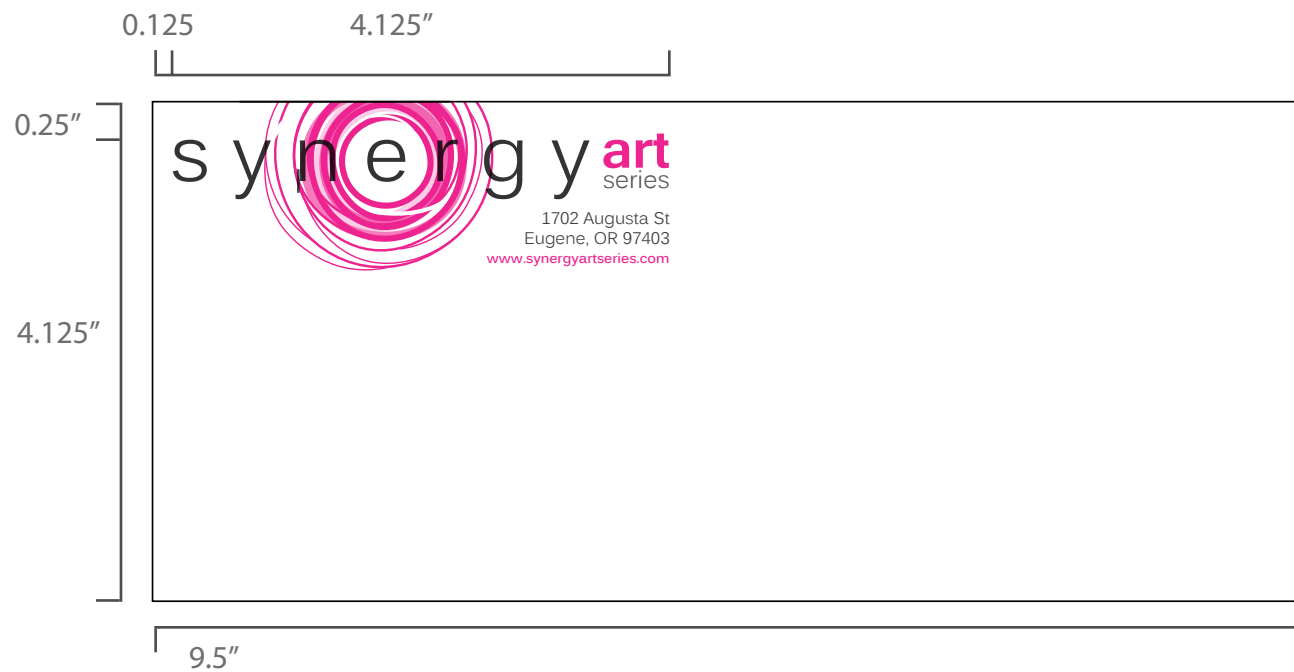
Business Card

The business card still utilizes the simple color scheme, the two sans serif fonts (Kalinga and Gautami) and the idea of radiating energy. The bleed is especially essential in the composition of the business card in that it not only adds an interesting design element but provides the sense that the logo image is expanding of the card and out into space. It emphasizes the resistance to borders, even where a border was used to organize the space. Alignment is critical to organizing the many separate parts into a cohesive and organized whole. The card includes basic contact information as well as icons for social media.



Envelope

The letterhead is designed with the logotype aligned at left and with a bleed at the top. Once again, the image goes off the page in order to convey a sense of expansion beyond the border of the material. The return address is aligned at right with the right edge of the logotype in order to create a strong line in the design that separates the return address and logo from the rest of the envelope. The most important element is the ascender on the “y” which leads from the logo down into the address, encouraging the viewer to make a circular movement with their eyes. The envelope also uses the same colors and typefaces (Kalinga and Gautami).



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Letterhead

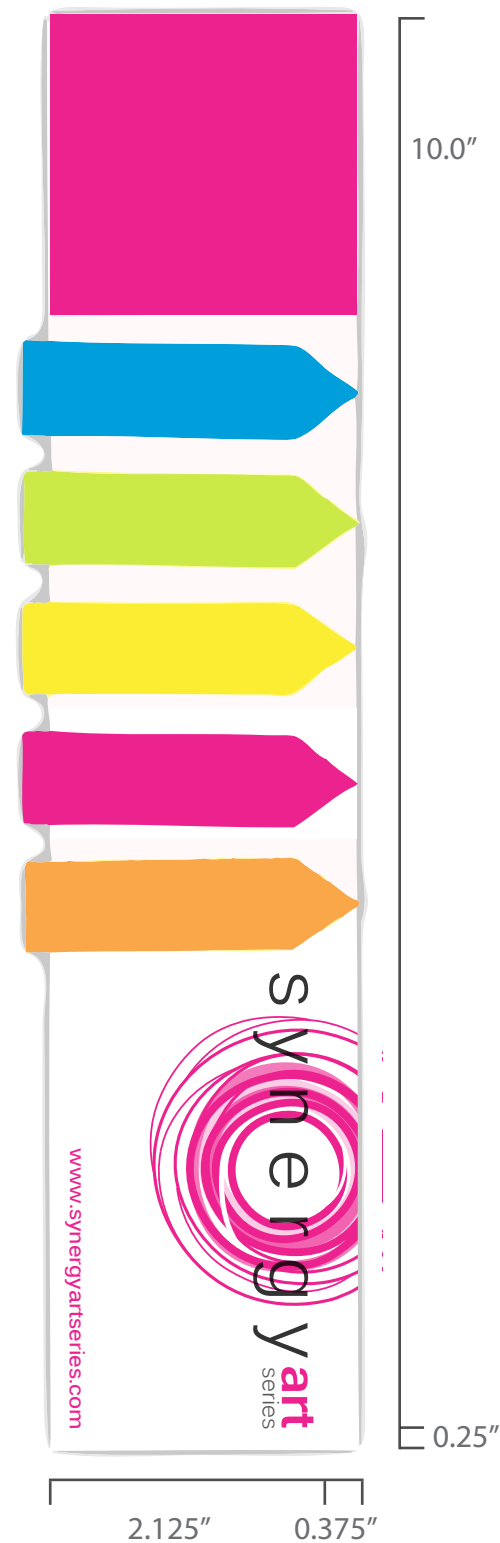
The design of the letterhead is very similar to that of the envelope except that the logotype, address and website are left aligned with 0.25” of space. The space above the type is greater than the space at right in order to create a modern, asymmetrical look and to allow adequate space around the circular image. The ascender on the “y” not only directs the viewers eyes to through the address but curves directly down to the beginning of the letter.



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Sticky Tabs

The fourth collateral piece is a sticky tab panel that not only is functional as an organizational tool with various sizes of sticky notes and tabs, but also strongly emphasizes the use of neon colors with the Pink Panther magenta repeated in one of the sticky tabs. The logo type is right aligned here as well, with the website right-aligned underneath.



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Display Ad

The display ad is a quarter page ad for the Eugene Weekly. Dimensions are 3.25" x 9.75". The advertisement markets the first series of 2015, on women empowerment and equity. The design incorporates text in such a way that it becomes a cohesive image rather than separate letters using careful color and alignment to unify the text into a single whole. The bleed is important again to break the barrier of the ad and alignment is key to allow for careful organization of the many elements and readability of the piece. All of the information at left is left-aligned and the information about the event schedule is centered to the right of a text block.



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Poster

The poster uses very similar information as the display ad but in a manner that is customized to the 11" x 17" size. It focuses on the play of words to create interest and to draw in the viewer, with details below in smaller text. The poster relies on bold colors, contrast present in the colors and in the way that the text is represented as negative space.

