

SYMBOLIC DESIGN FOR THE CHORUS GROUP OF THE MUSIC  
DEPARTMENT OF TEXAS WOMAN'S UNIVERSITY  
"THE CHORALIERS"

A THESIS  
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF MASTER OF ARTS  
IN THE GRADUATE SCHOOL OF THE  
TEXAS WOMAN'S UNIVERSITY

COLLEGE OF HUMANITIES AND FINE ARTS

BY  
WATANAPUN KRUTASAEN, B.F.A.

DENTON, TEXAS

MAY, 1983

The Graduate School  
Texas Woman's University  
Denton, Texas

April 15 1983

We hereby recommend that the Thesis prepared under  
our supervision by Watanapun Krutasaen  
entitled Symbolic Design for the Chorus Group of the  
Music Department of Texas Woman's University "The  
Choraliers"

be accepted as fulfilling this part of the requirements for the Degree of Master of  
Arts

Committee:

Chairman

Accepted:

Provost of the Graduate School

## TABLE OF CONTENTS

List of Illustrations and Charts . . . . .	iv
Chapter	
I. Statement of the Problem . . . . .	1
Purpose of the Study . . . . .	1
Rationale . . . . .	1
Background . . . . .	1
Delimitations . . . . .	2
Methodology . . . . .	2
Definition of Terms . . . . .	3
II. The Study of Symbol . . . . .	5
Introduction of Symbol . . . . .	5
Marks Classification . . . . .	6
Process of Design . . . . .	13
Consideration of an Effective Symbol . . . . .	18
III. The Study of the Chorus Group "The Choraliers". . . . .	23
IV. Selected Sketches by Designer . . . . .	28
V. Summary and Conclusion . . . . .	51
Selected Bibliography . . . . .	52

## LIST OF ILLUSTRATIONS

### Figure

1. "Bison," prehistoric cave painting . . . . .	7
2. Facsimile of autograph manuscript for Ludwig Von Beethoven's <u>Missa Solemnis</u> . . . . .	8
3. Symbol for the Bell System . . . . .	9
4. Symbols, pictographs, lettermarks, logos and combination marks . . . . .	10
5. The Department of Transportation Pictographs . .	12
6. The Linear Process . . . . .	15
7. Positive and negative space . . . . .	21
8. The Choraliers on Stage . . . . .	24
9. Recent Choralier's logo . . . . .	27
10. Thumbnails Sketches I . . . . .	29
11. Thumbnails Sketches II . . . . .	30
12. Thumbnails Sketches III . . . . .	31
13. Rough Sketches I . . . . .	32
14. Rough Sketches II . . . . .	33
15. Rough Sketches III . . . . .	34
16. Rough Sketch IV . . . . .	35
17. Rough Sketch V . . . . .	36
18. Rough Sketch VI . . . . .	37
19. Rough Sketches VII . . . . .	38
20. Rough Sketch VIII . . . . .	39
21. Rough Sketch IX . . . . .	40

## Figure

22.	Rough Sketch X . . . . .	41
23.	Rough Poster Sketch I . . . . .	42
24.	Rough Poster Sketch II . . . . .	43
25.	Rough Poster Sketch III . . . . .	44
26.	Rough Poster Sketch IV . . . . .	45
27.	Presentation Sketch of the Final Logo I . . . . .	46
28.	Presentation Sketch of Logo II . . . . .	47
29.	Presentation Sketch of the Introduction Poster I . . . . .	48
30.	Presentation Sketch of the Introduction Poster II . . . . .	49
31.	Presentation Sketch of the Letterhead . . . . .	50

## CHAPTER I

### Statement of the Problem

The proposed problem for research is to study how to design a symbol for the specific group.

### Purpose of the Study

The purpose of this study is to create a symbolic representation of the chorus group through the stages of design.

### Rationale

With a symbolic representation of the chorus group, the community would be able to identify that this symbol only belongs to this chorus group.

### Background

For five years, the researcher has been interested in symbolic design. His numerous works related to symbolic design appeared both at the Silpakorn University, Bangkok, Thailand, and the Texas Woman's University, Texas in the past three years.

During his graduate study at the Texas Woman's University, he still pursues the same interest. He discovered that he can derive a maximum of satisfaction from his work. Furthermore, he thinks that he can make his best

contribution to the knowledge of advertising design if he has an opportunity to do the work that suits his self expression.

It is a good opportunity for him to be able to do the symbolic design of the chorus group. Having real clients, working to satisfy them, and having the work used is an invaluable experience.

### Delimitations

This research is limited to the symbols that relate to music aspects. The researcher will use the symbols that would best represent this chorus group.

### Methodology

This study will be separated into three sections.

1. The first section will be concerned with the general symbol.
2. The second section will be concerned with the chorus group.
3. The third section will be concerned with the symbolic design of the chorus group.

The information for this study will be derived from the chorus group, related persons and documentary research.

### Definition of Terms

Design - the arrangement of parts, details, form, color, etc., especially so as to produce a complete and artistic unit; artistic invention: as, the design of a rug. (Webster's New International Dictionary, p. 708.)

Logotype - the name, symbol or trademark of a company or publication, borne on one printing plate or piece of type. (The Illustrated Heritage Dictionary, p. 767.)

Pictograph - a picture representing an idea, as in primitive writing; hieroglyph. (Webster's New International Dictionary, p. 1857.)

Symbol - that which stands for or suggests something else by reason of relationship, association, convention, or accidental but not intentional resemblance; especially a visible sign of something invisible, as an idea, a quality or totality such as a state or a church; an emblem, as the lion is the symbol of courage; the cross is the symbol of christianity. (Webster's New International Dictionary, p. 2555.)

Typography - art of printing with type; use of type to produce impressions on paper, vellum, etc.; also, the style, arrangement, or appearance of matter printed



from type. (Webster's New International Dictionary, p. 2751.)

Unity - a combination or ordering of part such as to constitute a whole, or promote an undivided total effect; the reference of the elements of a composition to a single main idea or point of view; also, conformity to this principle, or the singleness of effect or symmetry and consistency of style and character secured. (Webster's New International Dictionary, p. 2781.)

## CHAPTER II

### The Study of Symbol

"Symbols provide a convenient 'short-hand' in the artist's repertoire."<sup>1</sup>

Ever since human beings have known how to communicate (see Figure 1), symbols have been created to represent and simplify images that cause definite associations in the viewers' mind. Symbols stand for a more complex idea; for example, musical notes represent the level of musical tone (see Figure 2). Symbols are the transformation from audition to visualization.

Nowadays, symbols are becoming important in both commercial and public communication. Many corporations pay a lot of money to have designers or design firms develop their symbols which represent the whole image of their institution. The Bell Telephone Company, which is a world-wide corporation, has recognized the importance of their symbol since 1889. (See Figure 3.) The Bell symbol has been modified six times in the past ninety years. This is another way to let the public see the growth and development of the company through the symbol evolution. The public has been familiar with the symbol since the symbol

---

<sup>1</sup>Elliott Marjorie Bevlin, Design through Discovery, (New York: Holt, Rinehart and Winston, 1977), p. 139.

itself has been exposed to the public for a long period of time. Observing the development of the Bell's symbol gives the designer the idea that the longer the symbol has been advertised to the public, the more abstract the symbol can become.

According to Gregg Berryman's mark classifications, there are six different areas of marks which are classified by their logical functions and forms of visual language. (See Figure 4.)

### Marks Classifications

#### 1. Symbols

Symbols are marks without type used to identify a corporation, an agency or institution. These marks can be registered and protected. The advantages of the symbols are their uniqueness, clearness and the quick strong impact image of the marks. However, the disadvantages of symbols are the cost of promotion to lead the audiences to the desired ideas, and the confusion of one symbol with another.

#### 2. Pictographs

Pictographs are public symbols which are used to cross language barriers for direction, safety, transportation, etc. Mostly, the application of pictographs has been very helpful to the public, for instance, the pictographs at the national airports all over the world. (See Fig. 5.)



Fig. 1. "Bison," prehistoric cave painting, 15,000 - 10,000 B.C., Source: Elliott Marjorie Bevin, Design through Discovery, (New York: Holt, Rinehart and Winston, 1977), p. 142.



Fig. 2. Facsimile of autograph manuscript for Ludwig Von Beethoven's Missa Solemnis. Source: Hans Schneider, Missa Solemnis, (New York: Astor, Lenox and Tilden Foundations), p. 25.



1889



1900



1921



1939



1964



1969

Fig. 3. Symbol for the Bell System, as it has appeared since 1889. Source: Elliott Marjorie Bevin, Design through Discovery, (New York: Holt, Rinehart and Winston, 1977), p. 153.



Fig. 4. Symbols, pictographs, lettermarks, logos and combination marks. Source: Gregg Berryman, Note on Graphic Design and Visual Communication, (Los Altos: William Kauffman, Inc., 1979), p. 10.

These pictographs have been designed by the Aiga group and are considered to be some of the most successful marks. Pictographs have to be internationally designed. The important factors, cultural differences and symbolic misrepresentations, have to be considered.

### 3. Lettermarks

Lettermarks are the letters forming a name in type used to identify companies. Usually, lettermarks are shorter forms of long names or initials. Mostly, they are derived from the legibility codes which are abbreviated. Since lettermarks are shortened forms of full meaning words, promotion is required to explain the original meaning to the public, especially if the lettermarks are frequently used by other companies. There is heavy visual competition because it is a popular form of mark being used recently.

### 4. Logos

Logos are a very effective mark which is the form of a word or words in type to identify a company, brand, project, or a group such as "Ford," "Coca-Cola," or "Exxon." There are plenty of logos in commercial media that the public is familiar with. It is easy to promote logos because of the excellent relationship between visual and phonic codes. They are considered a successful way to



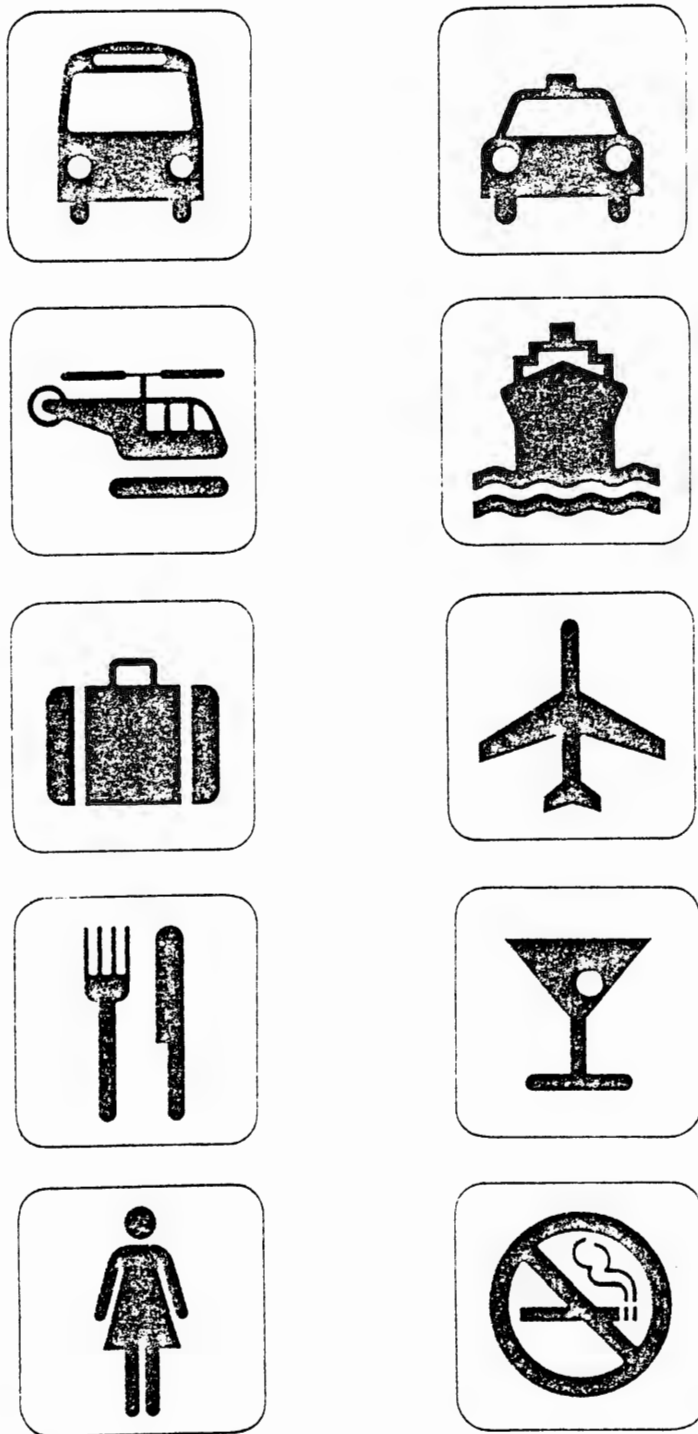


Fig. 5. The well-known Department of Transportation Pictographs. Source: Gregg Berryman, Note on Graphic Design and Visual Communication, (Los Altos: William Kauffman, Inc., 1979), p. 19.

use a mark in terms of pronunciation, uniqueness, and meaningfulness. Nevertheless, there are some disadvantages such as the problem of the complexity of the letters and type relationship.

### 5. Combination Marks

Combination marks are symbols and logos used together. They also are called signatures and have a constant space relationship. Their advantages are label effect, uniqueness, and smooth recognition. Their disadvantages are that they can become too complicated and redundant.

### 6. Trademarks

Trademarks are all of the above marks. They are legal names for unique marks which may be registered, protected by law and sold if desired.

### Process of Design

In terms of design, there are many steps that have to be considered and there is also a variety of design processes to choose, from the simple one to the very complex one. The only thing that is constantly the same is the fact that each problem has its own unique differences.

To define and solve the problem, the designer needs to select one process and approach the problem. Some

problems have numerous solutions and some are very difficult to solve.

"The Linear Process" is considered appropriate for this particular visual design problem because of the easy way to recognize the solution. This process has one stage following another in a straight line (see Figure 6). In this design process, the following functional stages of graphic design methods should be followed. These stages were created and are being used by professional graphic designers.

### 1. Research

To approach the design problem, the appropriate research is needed. The researcher should examine the audience, format, budgets and time constraints of the client. The study of the client's visual taste will help the researcher fulfill the client's satisfaction. The complete and effective search leads to the success of a design problem solution. The more information the designer collects, the less time it takes to accomplish his task. A brief written proposal which is based on literature and marketing research needs to be done.

### 2. Preliminary Sketches (Thumbnails)

To think with a pencil is a good way to describe this step. It is a way to visualize the combination of

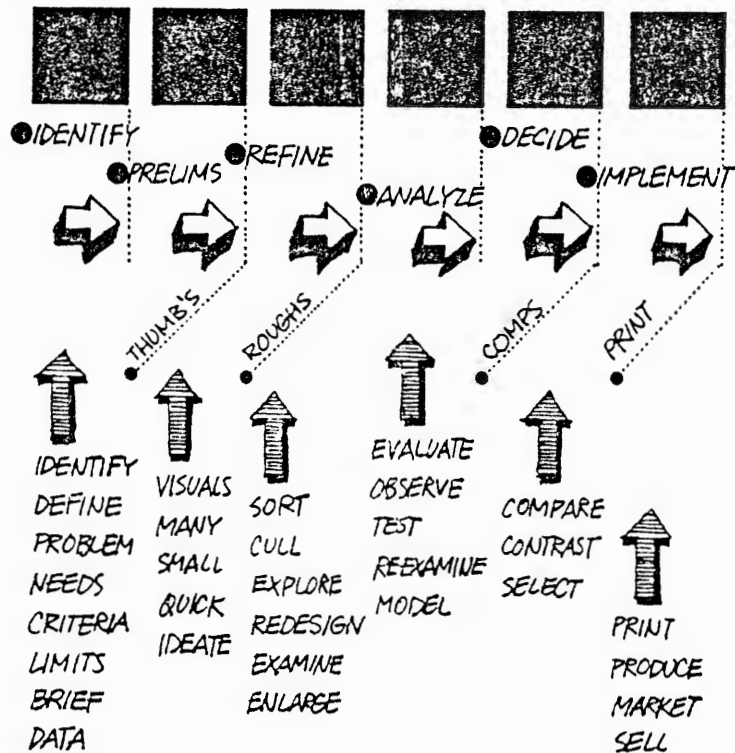


Fig. 6. The Linear Process, One Stage Follows Another in a Straight Line. Source: Gregg Berryman, Note on Graphic Design and Visual Communication, (Los Altos: William Kauffman, Inc., 1979), p. 7.

research information and design concepts for ideas. The small and loose sketches give an alternative exploration in conception and comparison. These preliminary sketches are only a review by himself and the art director. They are not for the client because small and rough sketches will not impress him. Experience makes effective thumbnail sketches.

### 3. Rough Sketches

This is the step which refines the thumbnails by making them more detailed with a clearer selected idea. After having the ideas from the thumbnails, color, composition, type and illustrative alternatives need to be made to find the most successful form of symbol. Sometimes, the stage of "rough sketches" is omitted from the design process and is not to be presented to the client.

### 4. Presentation Sketches (Comprehensive Sketches)

These are the final sketches which have an almost finished look. The client will make a decision at this point, whether to accept it or not. If the client is not satisfied with any of the ideas, more sketches have to be made. The presentation sketches make an impression on the client. The whole idea should be presented as clearly as possible. They might include some of these graphic techniques and materials:

- color key
- press type
- photostats
- machine set type
- cut film
- photostat paper
- photo prints
- very tight rendering or illustrations
- screen printing

In this step, the designer should give the client two or three alternative decisions. Some sketches should simulate the in-use situation so the client can understand the idea clearly.

#### 5. Camera-ready Art (Lay Out)

After the client has approved of the comps, the final decisions must be made. The camera-ready art is prepared for production which makes it ready for the printing process. It should be done precisely. No mistakes should appear. The final product becomes property of the client.

#### 6. Printed Pieces

The final production has been done through the design process and is presented to the public eye. The quality of production, time, money and energy should be considered during the final stage.

## Consideration of an Effective Symbol

The process of design brings about the product of a symbol. How can we determine that our symbol is a good one? According to Gregg Berryman, good symbols should have the following characteristics.

### 1. Positive Association

A symbol should show the positive image of a company or product in the best or most favorable light which represents the whole institutional idea.

### 2. Easy Identification

The main idea of creating a symbol is to shorten and represent words. The symbol should quickly and readily be recognized, remembered and recalled.

### 3. Close Gestalt

Gestalt is shape, form, configuration, in gestalt psychology, any of the integrated structures or patterns that make up all experience and have specific properties which can neither be derived from the element of the whole nor considered simply as the sum of these elements.<sup>1</sup>

Closed gestalt is the inner relationship between the space of a symbol. For example, think of your hand with your fingers spread pointing outward as open gestalt

---

<sup>1</sup>Gregg Berryman, Note on Graphic Design and Visual Communication, (Los Altos: William Kauffman, Inc., 1979), p. 8.

and your closed hand or fist as closed gestalt. The closed hand gives the feeling of strength and compactness; this is considered a visually effective symbol.

#### 4. Abstraction Level

Symbols should hit the appropriate understanding level of the intended audience. A very good abstract symbol is costly to promote and hard to understand. In other words, illustrated symbols, pictographic symbols, or logos generally function as the best communication element.

#### 5. Reduction

Symbols are used everywhere as corporate identity, such as on the sides of their trucks and on their letterhead. Symbols should be designed effectively in every size. It is necessary to find a design that is visually successful in any size. A stat camera should be used to see the variation of the different sizes of the symbol and certify that it does not become unclear or unreadable when the size is changed.

#### 6. One Color

Since symbols need to be publicized on a variety of publications, the economic factor has to be considered. Symbols should be designed successfully with one printing color. More color may be added to enhance the mark, but



it should be a color that adds the most visual success. Color intensity must be considered when using tints and screens.

## 7. Negative Spaces

In visualization, the same image can create illusion. The study of the white space around the figure and the ground can make an essential effect in symbolic design. The reverse space can create new memorable images to the same symbol. (See Figure 7.)

## 8. Symbol Weight

The successful symbol tends to be the heavy one. Its contrast works well with the surrounding elements because of its strong reproduction. The lightweight symbol suggests the feeling of weakness and uncertain recognition.

## 9. Flow

The eyes should flow pleasingly through the harmonic movement of the space of the symbol. A good symbol should not create a space where there is no visual movement of the eyes.

## 10. Direction

Whenever a line is formed in the symbol, it creates direction. Upright directional indications are

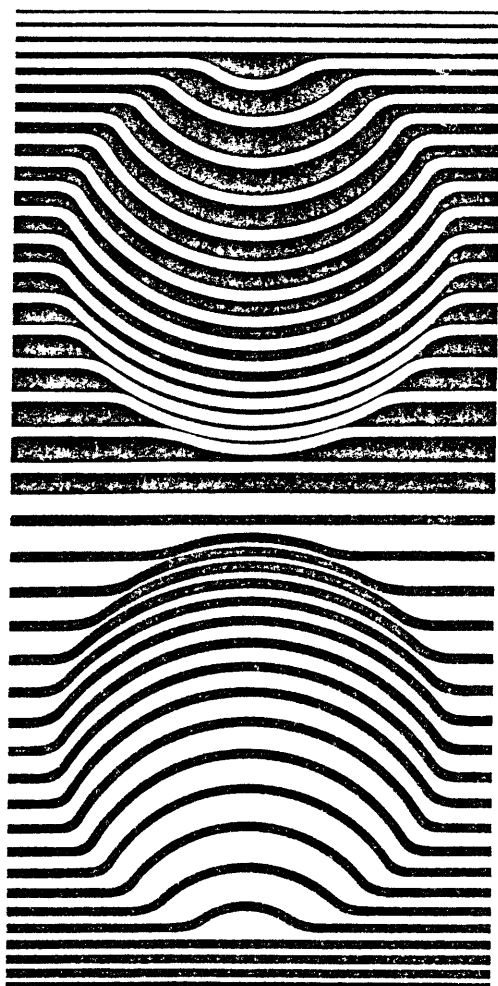


Fig. 7. Positive and Negative Space. Source: Elliott Marjorie Bevlin, (New York: Holt, Rinehart and Winston, 1977), p. 63.

considered more effective and suggest more positive feeling than downward indications.

### CHAPTER III

#### The Study of the Chorus Group "The Choraliers"

The Music Department of Texas Woman's University, Denton, Texas, encourages music students to participate in as many varied ensembles as possible throughout their collegiate career.

Texas Woman's University's singing group, "The Choraliers" has been created for the music major and minor students who can receive a maximum of two credit hours toward their degree requirement, by participating in these ensembles. There are twelve members of "The Choraliers" chosen from the music students regardless of which year they stand. Every academic year, twelve new members are chosen to replace the former members.

The music of The Choraliers focuses on popular music and Broadway show tunes. The recent program ranges from music of the '60s to country western to vocal jazz, with a series of solo presentations, group numbers, and small ensembles (see Figure 8). The members of The Choraliers not only sing the songs but they also dance, entertain and perform according to the theme of the plays. The group has appeared in some European countries because of their unique performances. The group is produced and directed by Professor Joan Wall, arranged by Dean Crocker,

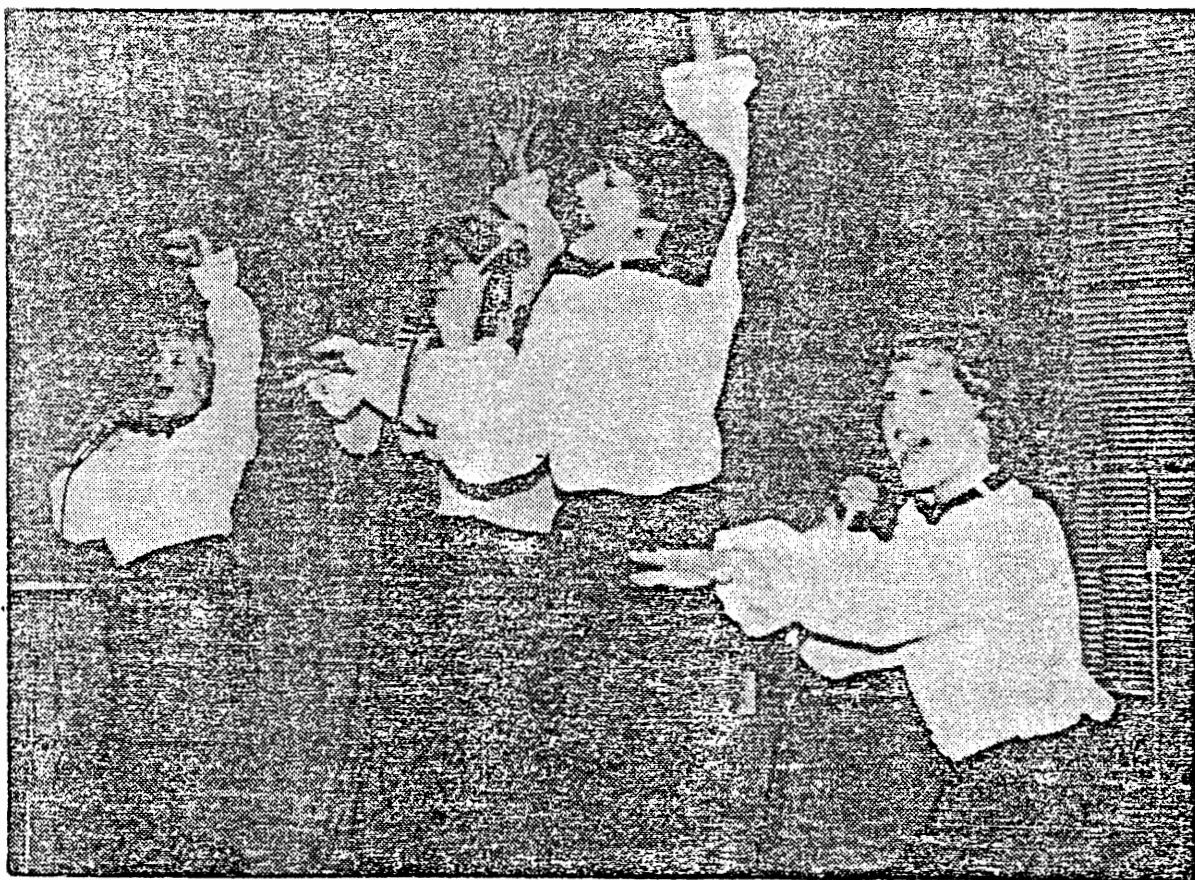


Photo courtesy Texas Woman's University

Fig. 8. "The Choraliers on Stage." Source: Denton Record Chronicle, December 7, 1982.

choreographed by Roylene Maynez, dramatized by Larry West and sounded by Anna Marie McKendry.

Professor Joan Wall, the director of the group, thinks that it is time for the group to have its own visual symbol. The symbol should be simplified for the public's recognition and identification.

The designer is asked to work on this design problem by his major professor, Susan Kae Grant. It is a great opportunity and challenge for him to have a client and a professional assignment.

After several meetings and discussions, the designer discerns the nature of the group. This original nature is from the group's unique performance. The group performs singing and dancing simultaneously. The study of the group gives him an important clue for his design.

The symbol of the chorus group "The Choraliers" is developed through Gregg Berryman's Linear Process. The designer selects "The Linear Process" since this process is considered to be appropriate for his design problem. The six steps of the Linear Process are as follows:

1. Research
2. Preliminary Sketches (Thumbnails)
3. Rough Sketches
4. Presentation Sketches

5. Camera-ready Art (Lay Out)

6. Printed Pieces

The study of "The Choraliers" provides the designer with information pertinent to the nature of the group. This information has to be taken into account before the design process takes place. The process of design brings about the designed symbols.

# ***Choraliers***



Fig. 9. Recent Choraliers' logo.  
Source: Their December 9, 1982 show brochure.



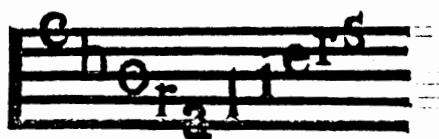
## CHAPTER IV

### Selected Sketches by Designer

# ChorAliers

## CHORALIERS

## Choraliers



## CHORALIERS

Fig. 10. Thumbnail  
Sketches I.

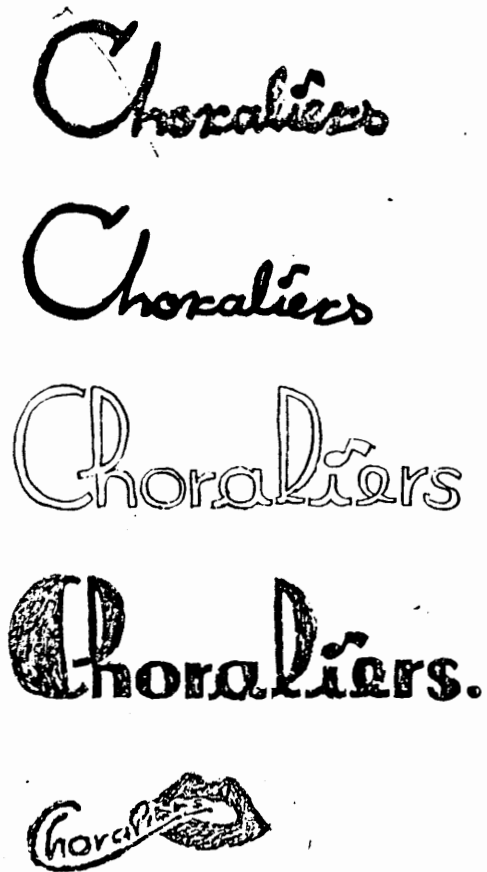


Fig. 11. Thumbnail  
Sketches II.

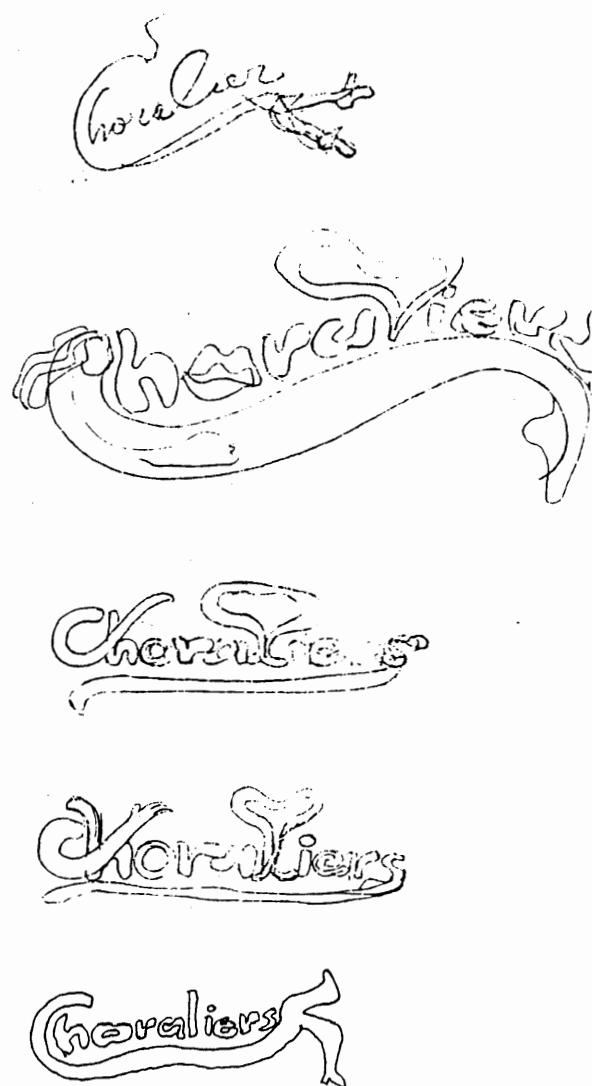


Fig. 12. Thumbnail  
Sketches III.

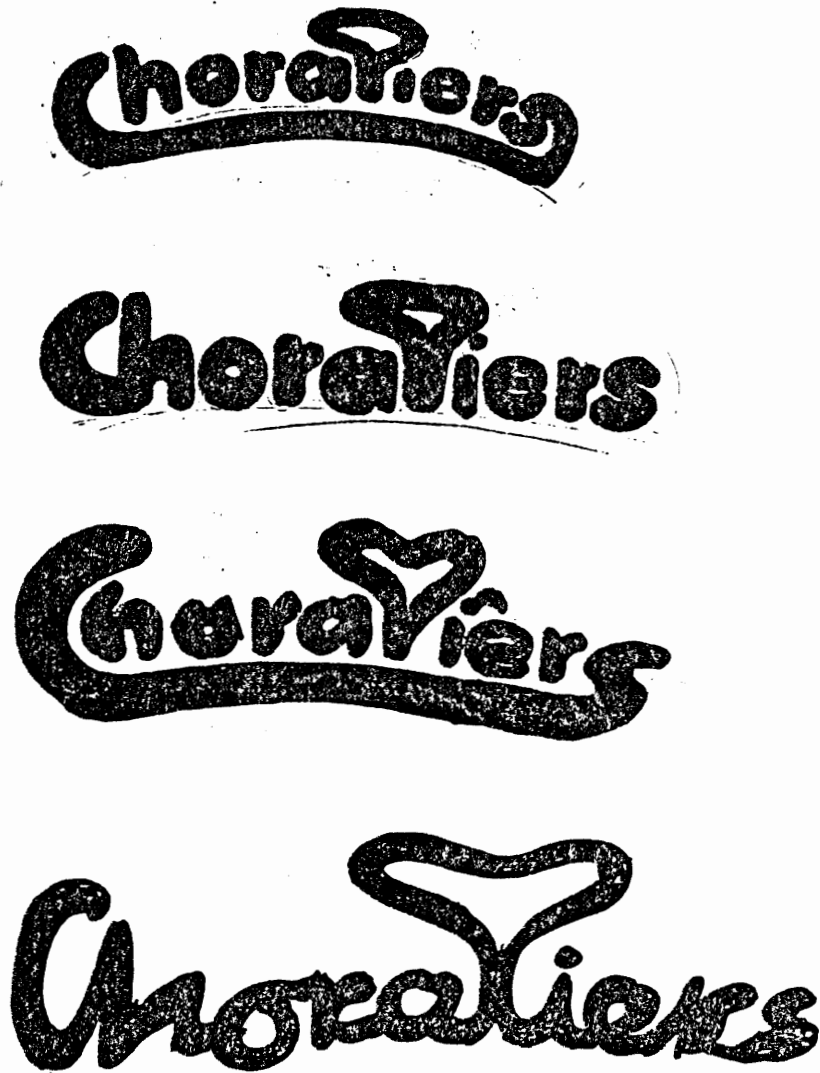


Fig. 13. Rough Sketches I.

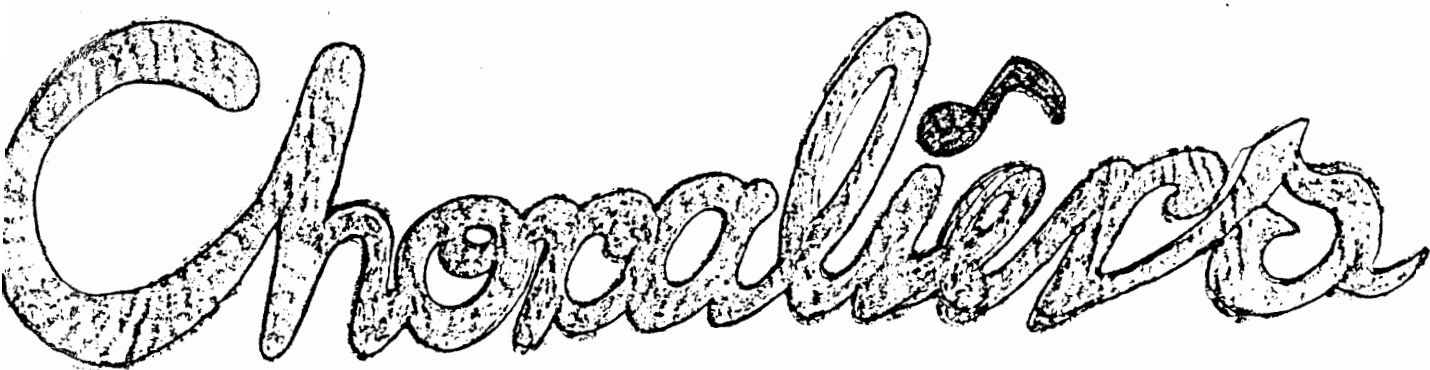


Fig. 14. Rough Sketches II.

**Coralliers**

Coralliers

Fig. 15. Rough Sketches III.



Charalier

Fig. 16. Rough Sketches IV.



Choraliers

Choraliers

Fig. 17. Rough Sketches V.



Fig. 18. Rough Sketch VI.

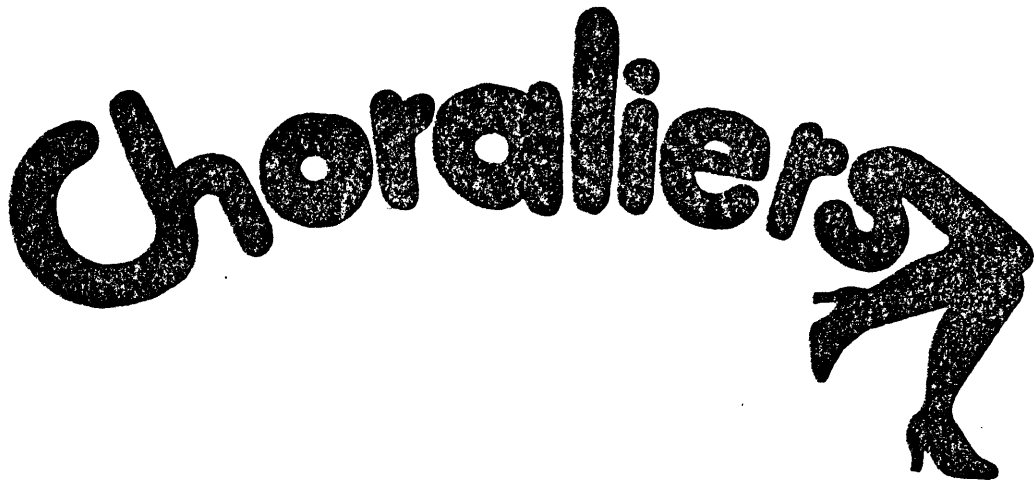
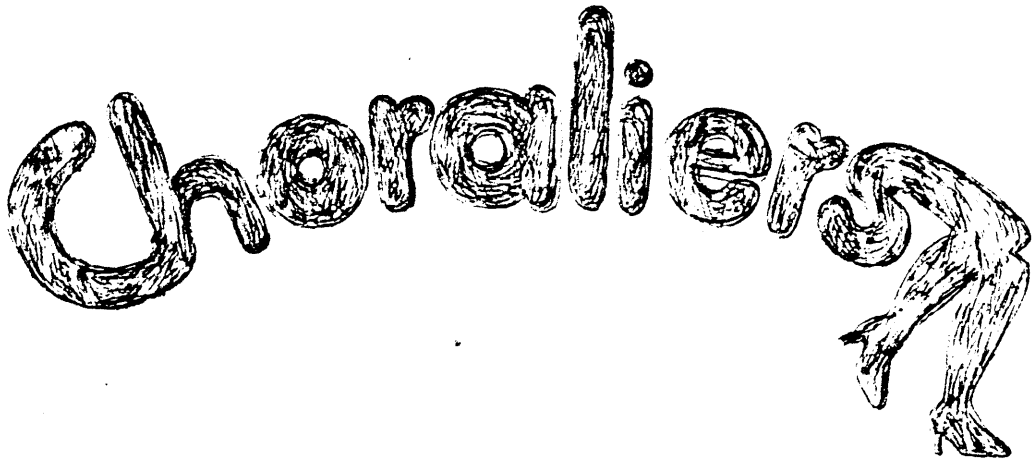


Fig. 19. Rough Sketches VII.

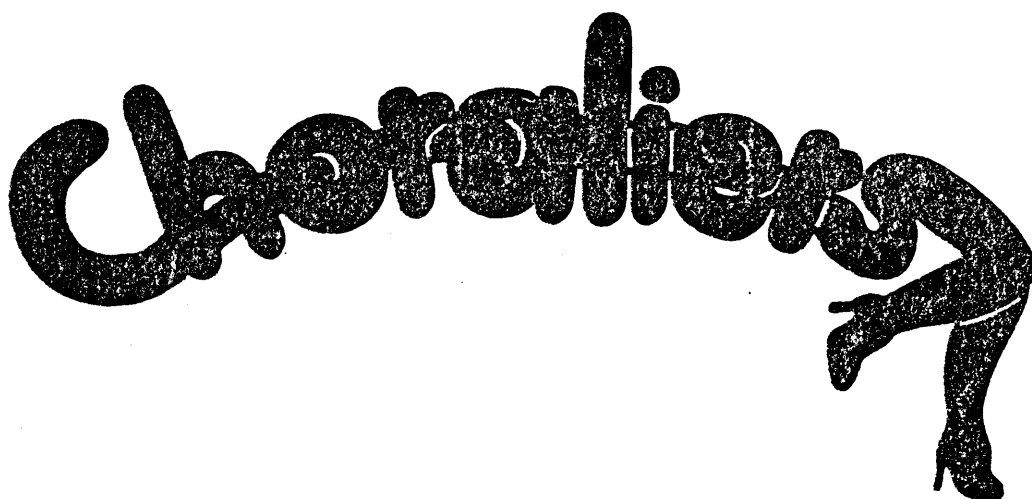


Fig. 20. Rough Sketch VIII.

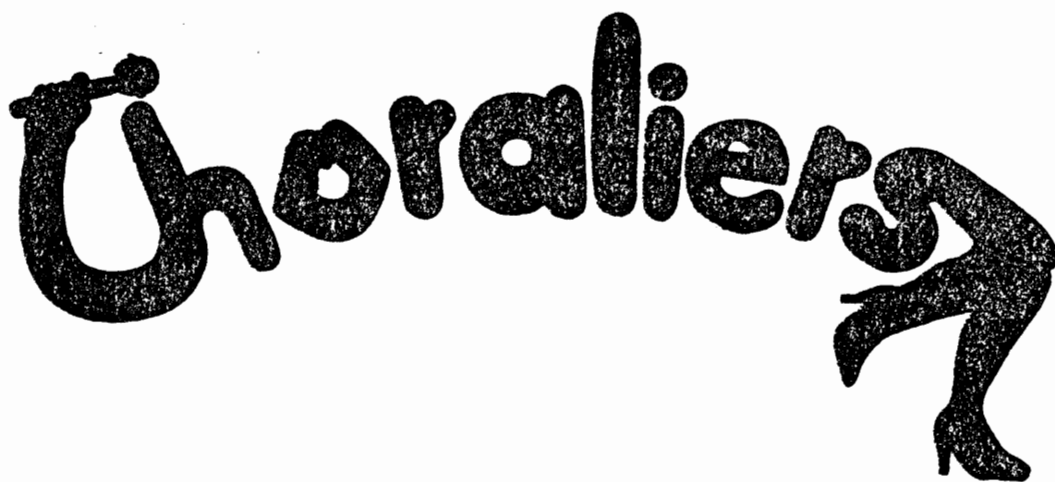


Fig. 21. Rough Sketch IX.



Fig. 22. Rough Sketch X.



Fig. 23. Rough Poster  
Sketch I.

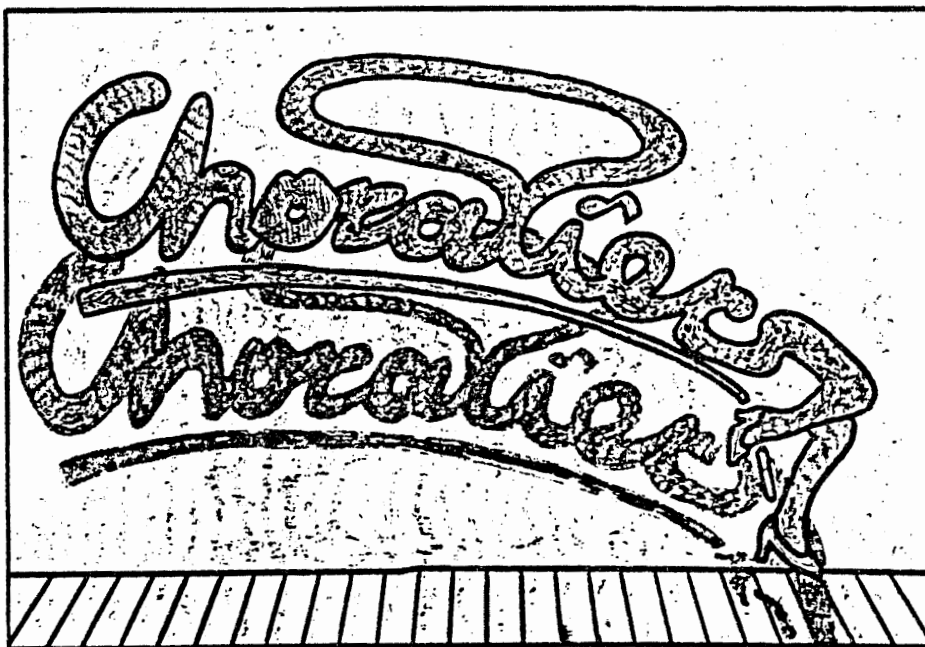


Fig. 24. Rough Poster  
Sketch II.





Fig. 25. Rough Poster  
 Sketch III.



of a "jolly old Santa Claus," though I was not quite able to. In a few moments we had come in a steep gorge, green. "This is our river," Ratab said. "It is most sacred because explain the connection between Santa Claus and the God, rich with color. At the bottom rushed a clear river, past our ancestors are buried here and their remains flow in the Jesus, to his satisfaction. "Why does not Santa Claus dress his way over and around rocks of odd shapes and sizes, stream. We bathe here each day. You must bathe with us."

Fig. 26. Rough Poster Sketch IV.



Fig. 27. Presentation sketch of the final logo I.

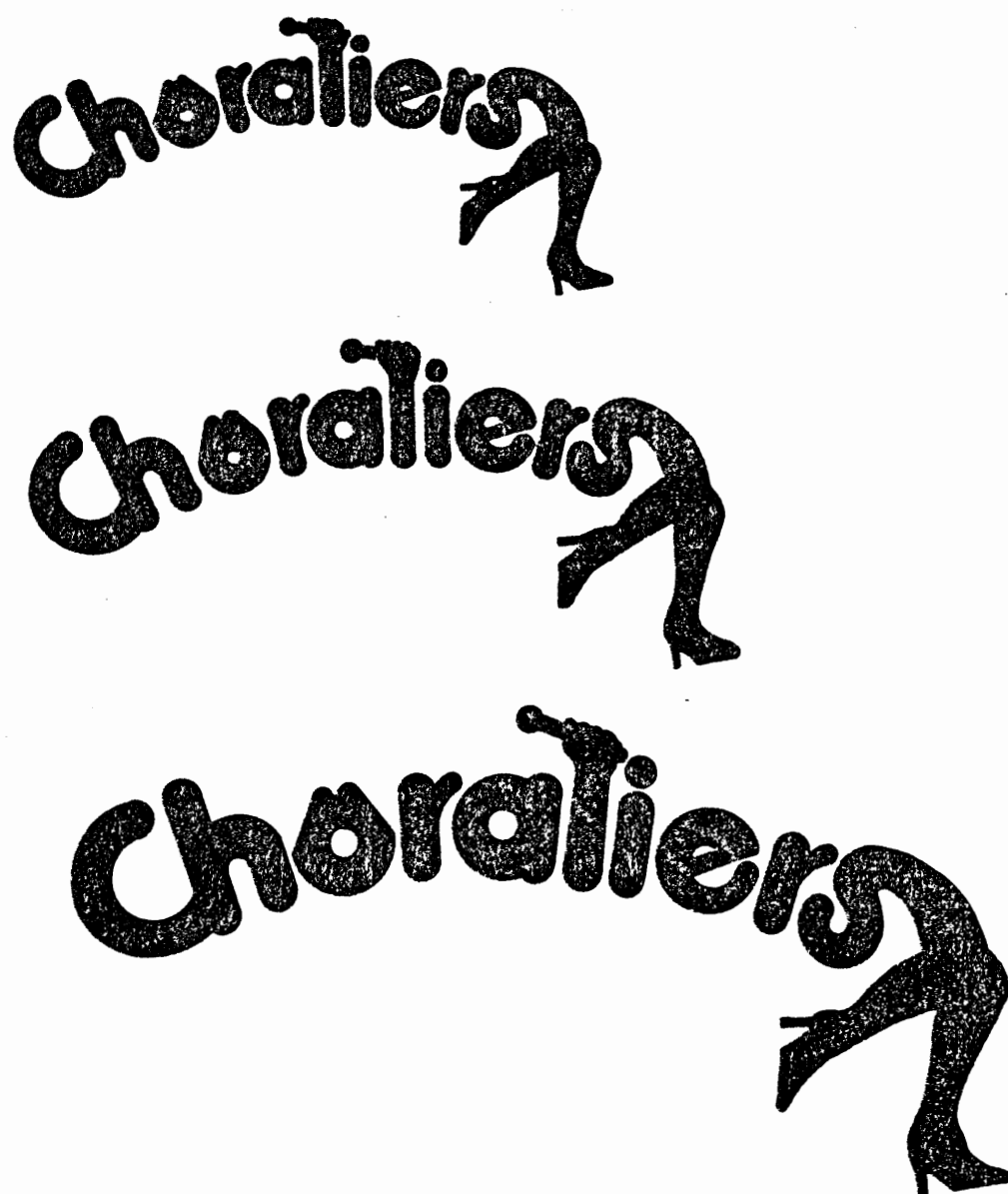


Fig. 28. Presentation sketch of the final Logo II.

TEXAS WOMAN'S UNIVERSITY  
DEPARTMENT OF MUSIC AND DRAMA  
PROUDLY PRESENT



AN ENSEMBLE OF TWELVE SELECT SINGERS WHO PERFORM MUSIC FROM GOSPEL TO BROADWAY TO ROCK.  
REDBUD AUDITORIUM , MAY. 5, 1983.

Fig. 29. Presentation sketch of the introduction poster I (scale 1-50).

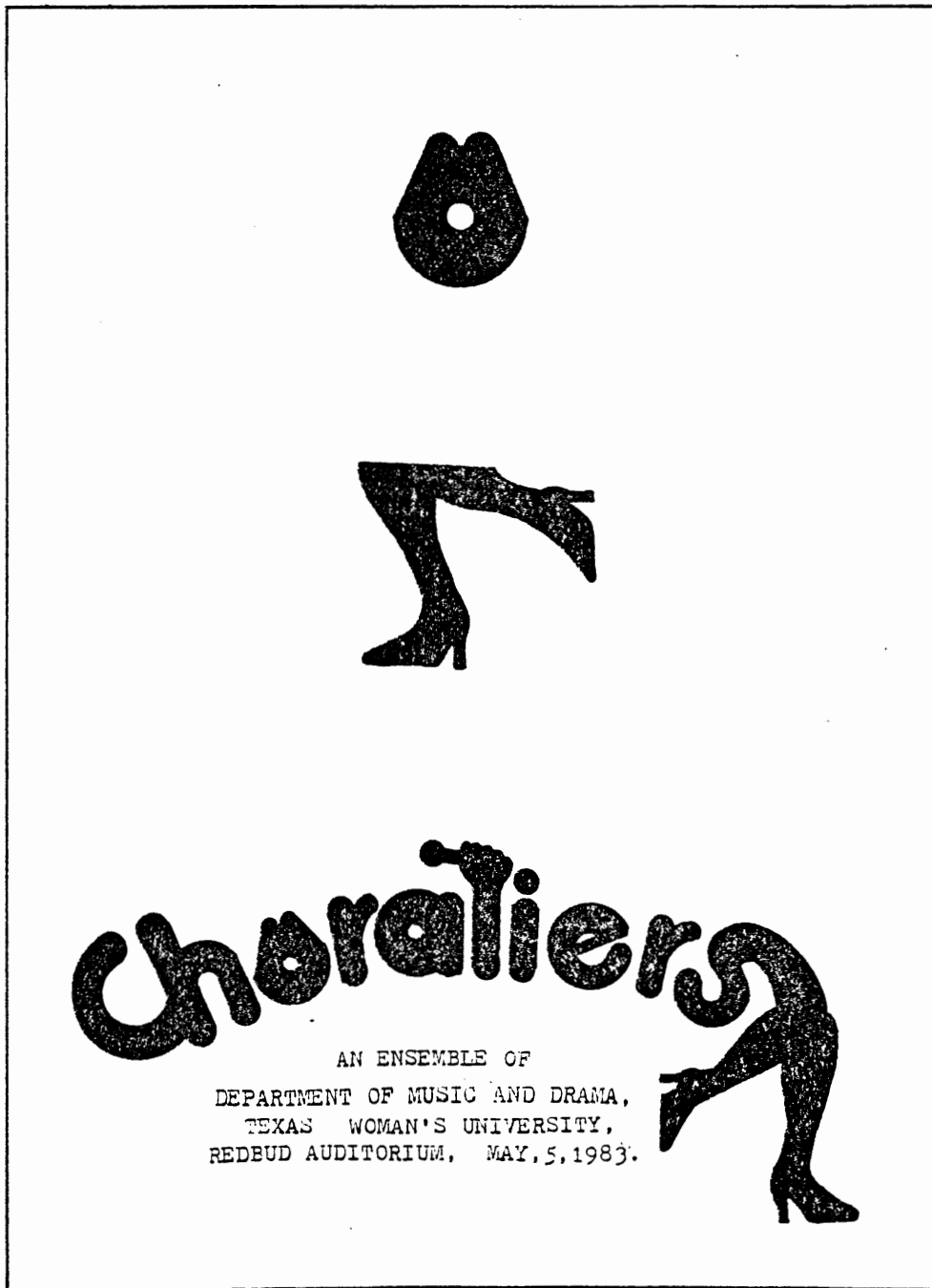


Fig. 30. Presentation sketch of the introduction poster II (scale 1-50).

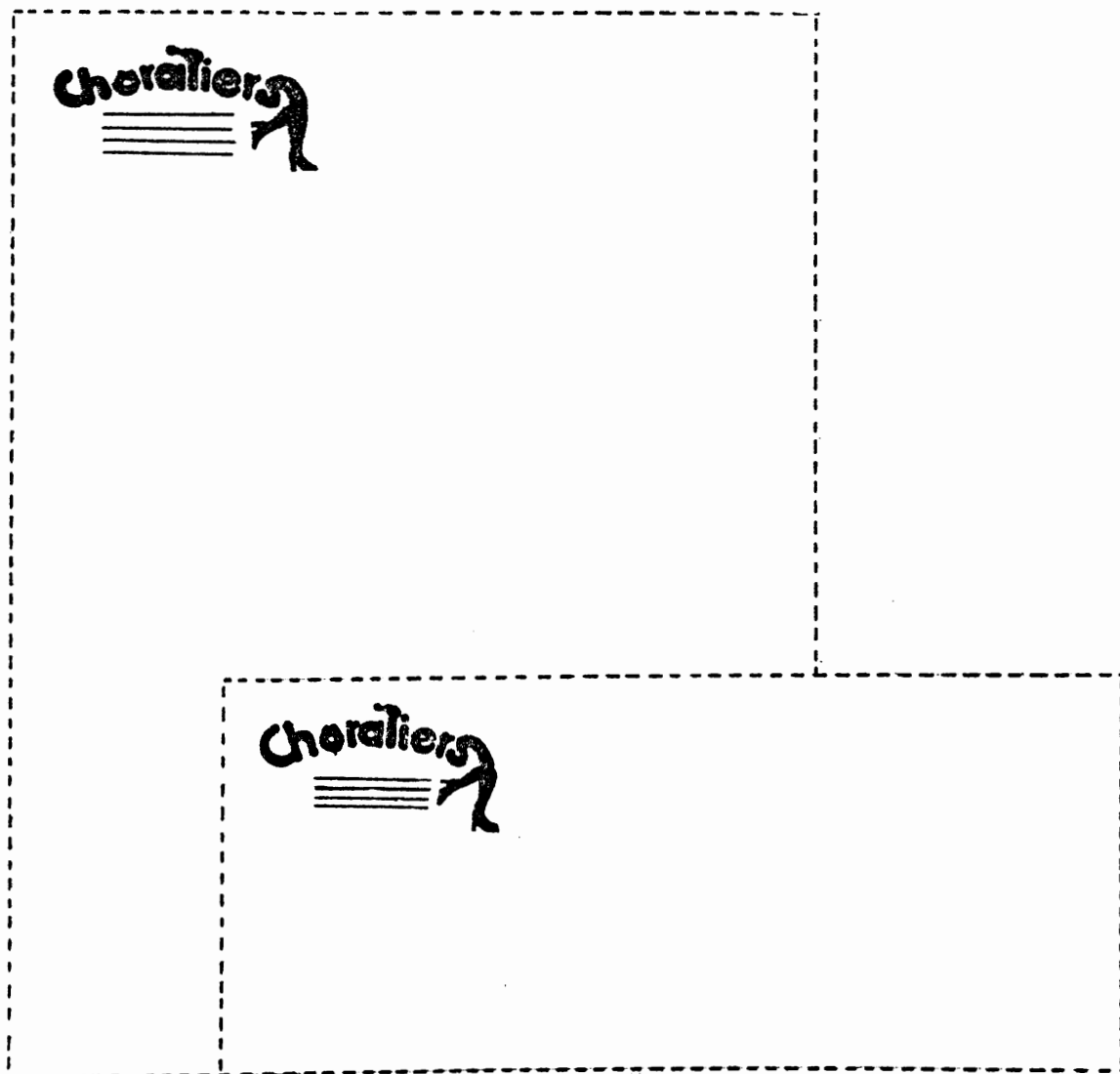


Fig. 31. Presentation sketch of the letterhead  
(scale 1-50).

## CHAPTER V

### Summary and Conclusion

The study of "The Choraliers" provides the designer with the information pertaining to the nature of the group. The effectiveness of the designed symbols is also evaluated according to Gregg Berryman's effective symbols. The characteristics of an effective symbol are as follows:

1. Positive Association
2. Easy Identification
3. Closed Gestalt
4. Abstraction Level
5. Reduction
6. One Color
7. Successful Negative Space
8. Symbol Weight
9. Flow
10. Direction

The Gregg Berryman's Linear Process and effective symbols provided some guidelines for the designer to proceed with his task.

However, the selection of the final product depends solely upon his client's decision. The degree of the impression of the symbol on the public reflects the designer's accomplishment and how well it is advertised.



## BIBLIOGRAPHY

- Alan, Gowans. Learning to See. Bowling Green University, Ohio: Popular Press, 1981.
- Berryman, Gregg. Note on Graphic Design and Visual Communication Design. California: William Kaufmann, Inc., 1979.
- Bevlin, Elliott Marjorie. Design Through Discovery. New York: Holt, Rinehart and Winston, 1977.
- Brockman-Muller, Josef. Visual Communication. New York: Hasting House, 1971.
- Dreyfuss, Henry. Symbol Sourcebook. New York: McGraw-Hill Book Company, 1972.
- Favre, Jean-Paul and November, Andre. Color and Und ET Communication. Zurich, ABC Edition, 1979.
- Getting, Fred. The Meaning and Wonder of Art. New York: Golden Press, 1963.
- Gluck, Felix. Modern Publicity 48. London: Studio Vista, 1978.
- Goodchild, Jon and Henkin, Bill. Bydesign. New York: Quick Fox, 1980.
- Gorb, Peter. Living by Design Pentagram. London: Lund Humphries, 1978.
- Graves, Maitland. The Art of Color and Design. New York: McGraw-Hill Book Company, Inc., 1951.
- Hurlburt, Allen. Publication Design. New York: Van Nostrand Reinhold Company, 1976.
- Kawayama, Yasaburo, Trademark & Symbol. New York: Van Nostrand Reinhold Company, 1976.
- Lauer, A. David. Design Basic. New York: Holt, Rinehart, and Winston, 1979.

Whittick, Arnold. Symbol for Designer. London: Crosby  
Lockwood & Son, Ltd., 1972.

Whittick, Arnold. Symbol, Signs and Their Meaning. London:  
Leonard Hill (Books) Limited, 1960.

Wong, Wucius. Principles of Two-Dimensional Design. New  
York: Van Nostrand Reinhold Company, 1977.

Wright, Andrew. Designing for Visual Aids. New York:  
Studio Vista, 1970.