

THE PUBLIC AWARENESS COMMITTEE

What are Graphics and Why Do We Need Them Anyhow?

If you have a friend who is a graphic artist and who knows about the Rolf Institute, chances are good that your discussions have turned, at some point, to the Institute's graphics, and chances are good that what your friend had to say about the Institute's graphics was less than enthusiastic endorsement. If you don't have such a friend, ask any graphic artist.

Graphic artists are not the final arbiters of taste. They are, however, experts in the field of how ordinary people respond to visual images. Their observations in their field are akin to your observations, as a Rolfer, that someone's pelvis is twisted. Both are statements about what works best.

What are graphics? We can understand "graphics", in this context, to include the **visual** aspect of a printed piece including the design use of text, headlines and/or photos or drawings. You can think of it as the **visual impact** that a piece has on you when you see it.

Visual impact becomes increasingly important as we, as consumers, are bombarded with thousands of visual messages daily. We form instant decisions and impressions about the messages that come before us, decisions that never reach consciousness. Therefore, whether or not we ever get to the text, the content of a message, is determined or at least colored by the fleeting visual impressions we get from the design. Graphics are thus a large part — perhaps a vital part — of what it is we want to communicate.

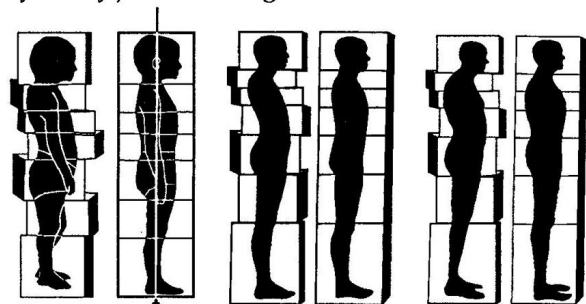
As an example, take a look at the logo in the size it is reproduced on Institute stationary. By now, of course, you're very familiar with the logo, so it will be difficult to see it freshly. Notice all the white lines, lines for underwear, lines for the arms, cross lines, vertical lines. If you glance at it quickly, can your eyes make sense of all the lines? Have you ever noticed that the two figures aren't the same size, and they aren't placed in the boxes the same way? And how come the head on the one on the left is 50% bigger than the other? Not important perhaps?

Perhaps we are willing to ask people who view our logo to look past these little discrepancies (that they never consciously notice anyway) to the heart of the organization. But what does our logo say about the heart of the organization?

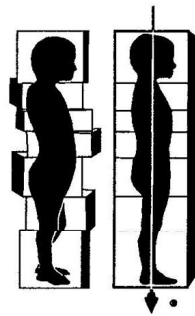
I know the logo has lots of significance for lots of people around the Institute. But the real value of the logo is not how it makes **us** feel, but how **others** react to it. Does the logo convey the sense of order and simplicity that I presume we would like the world to know about our work? The question is not whether Johnny is orderly; it is whether the visual impact of the logo itself is orderly.

The Public Awareness Committee has been exploring various alternatives to the current logo. Some of the tryouts are included below. I have also asked Julie Paul to design several alternatives for the Institute letterhead.

We all know how difficult change can be, We deal with people going through change all the time. And as a group we are perhaps a little less willing than the rest of the populace to go through changes that are not self-imposed. One question which might be asked is, "Are these changes really necessary?" You probably have prospective clients, who could clearly benefit from Rolfing, ask the same question. The answer is "No, the changes aren't necessary". They just make things work better.



Without the pinstriped underwear



Without white lines
Bodies resized

These logos are possibilities; they are just possibilities. They are working models in the search for a graphic image which best represents the Institute.