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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of

MASTER OF FINE ARTS

INFORMATION GRAPHICS
A GUIDEBOOK TO DOWNTOWN
ROCHESTER, NEW YORK

by

Michael R. Mooney

May 17, 1985

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Michael R. Mooney

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INTRODUCTION

PREFACE

This project is an extension of the Rochester Insight guidebook developed by a team of R.I.T. graduate graphic design students in 1973. Rochester Insight was stimulated and guided by the important new Socio-Urban communications concepts of Richard Saul Wurman. Mr. Wurman is a partner in the architecture and urban planning firm of Murphy, Levy, and Wurman in Philadelphia. He is vice president of GEE, Group for Environment Education, Inc., a non-profit corporation dedicated to the development of learning programs concerning our man-made environment.

"Urban information is education. Education is communication and communication, at its best, is both an art and an entertainment.

Public information should be made public. What has happened, what is happening, and what is planned to happen should be available, accessible and in a form readily understandable. Our responsibility is to assist and initiate descriptions of our formation, situation and aspirations. Our architecture and our communication systems should have the single-minded purpose of transforming education into learning by allowing us to learn from our urban resources.

The resources of the city are its people, places and processes. It is our collective attitudes toward these resources that either encourage the destruction of the city through apathy and abandonment or reaffirm the necessity of the city to civilized progress and life itself by participation and use. Use as the place for learning, participation as the involvement of everybody in the role of teacher. People telling about why they're doing it - the show and tell is the city itself.

We live in the un-understandable city. A place where public information is not public; a place that is not maintained because it is not creatively used, a place where the young are shunted to fenced-in buildings amid islands of macadam under the guise of learning. The architecture of learning, however, is rarely concerned with the building of schools. The architecture of learning instead is the city as a schoolhouse whose ground floor is both bulletin board and library.

The most extensive facility imaginable for learning is our urban environment and the people in it. This is school without walls offering a boundless curriculum with unlimited expertise. This is the open university for all people of all ages. If we can make our urban environment observable we will have created classrooms with endless windows on the world. Everything we do, described and made clear, has to do with learning. Each of us should embrace our roles as developers of such invitations to learning.

What I believe is the only hope for our cities - is that resources and experiences will contribute to the initiation of a crucial change of attitude, a recognition of the power of the release of information from our urban environment for establishing the city as the major vehicle for learning, and for encouraging its citizens, as its co-owners, to participate in the wealth of constructive life experience available in our urban world."¹

OVERVIEW

Much has been written on the sad state of affairs of the cities, the continued deterioration of the Central Business Districts, and the generally discouraging outlook for any basic reversal in this trend. Some analysts are so pessimistic as to even question the necessity of a "city" in our new, emerging patterns of living! I strongly believe that the central

city, with all its facilities, constitutes the heart of the urban organism.

The question has been asked: Why make such an effort to bring people back to the city? I, for one, am convinced that people need the cultural, recreation and social facilities which only the city has available. Experience has shown that if exciting programs - art, theater, sports, etc. - are offered, people from miles away flock to take advantage of them. These programs are not usually available in the neighboring suburbs and small communities. One can only imagine how much better and more varied such programming would be, given a steady and continuous support from the residents of the central area. This in turn could generate a still greater influx from the outlying areas.

GOALS AND CONCEPTS

It is encouraging to see in the mid-1980's the implementation of many plans and meaningful projects for Downtown Rochester. Some of these plans have lain dormant for long periods or have been periodically revamped throughout years of political indecision. Some plans were originally spurred on by the 1960's racial upheavals, which pointed up to the inexorable direction of continuing deterioration of city living.

The realization of the possible downfall of Rochester's Central Business District exploded suddenly in the consciousness of every citizen. The present feeling of urgency has permeated every level of our population - concerned citizens; suburbanites; political, business, and civic leaders; architects; city planners; and the man on the street.

"Downtown redevelopment is a complex matter by anyone's measure. Every step is interwoven with set conditions, codes, zoning, economic feasibility, financing, and often frustrating political experiences. It is a great chal-

lenge to implement new concepts and to initiate some immediate short range phases, while always looking toward achieving the long range goals."²

The ultimate goal to which Rochester aspires is to create an environment conducive to a lively, satisfying day/night variety of "people activities." To achieve this goal, the elements of the plan must include the following: The extension of facilities to attract people in the after business hours, e.g., theater, sports, music, and special events; the diversification of new jobs and an increase in employment opportunities; the building of a balanced mix of new office, shopping, and cultural facilities; the provision for multilevel parking structures for private and public developments; the preservation and restoration of buildings of historical significance, thereby adding character to downtown and creating interest for visitors; and the provision for protected pedestrian walkways linking the major shopping, office, and municipal buildings.

PURPOSE

This thesis report and guidebook are the finished products of an extensive educational experience. During the winter and spring of 1985, I have researched the Central Business District of Rochester, New York, primarily within the innerloop. My purpose was to develop an information graphics study of this urban area.

The implementation of many meaningful projects Downtown, including the completion of the Riverside Convention Center, and the addition of the new Hyatt Regency Hotel are expected to generate an increased visitor population. My guidebook is intended to function as information for the visitor of the facilities, activities and entertainment available in the core of our community. The guide is also intended to stimulate a new awareness, new perspectives, and a new sense of pride for Rochester residents.

This report has been developed into five specific sections, each section fully explains and explores the design of my thesis project. The first section is an introduction to the program at large; the necessity of public information and the vitality of the Central Business District. The second section, explores the research and methodologies of the guidebook. Section three explains the various design processes employed. The fourth section gives technical insight into the means of production. And finally, section five functions as the report's conclusion.

RESEARCH

INSIGHT

"Education has been thought of as taking place mainly within the confines of a classroom, and school buildings have been regarded as the citadels of knowledge. However, the most extensive facility imaginable for learning is our urban environment. It is a classroom without walls, an open university for people of all ages offering a boundless curriculum with unlimited expertise. If we can make our urban environment comprehensible and observable, we will have created classrooms with endless windows on the world."³

"A guidebook is any organized record of observation made about physical and other resources, presented in a manner which makes this record understandable and useful to other people and enables them to access these resources. It is not enough to tell what exists unless this information is in a form which people can understand and use."⁴

There are three major factors to consider in beginning a guidebook. They are: Area (what you want to guide to); Interest Group (who it's for) and Vantage Point or Process (how you see the area).

AREA

A critical decision I had to make in starting to produce my guide was the particular area I wanted to cover. The area I chose had to have definite boundaries. I chose to limit myself primarily to the Central Business District of Rochester, New York, the area contained within the city's inner-loop.

In limiting myself to this specific area I knew I would be able to explore in much greater detail than if I had chosen the entire city of Rochester. The purpose of my guide was to reveal a variety of resources and char-

acteristics in a way appropriate to the use of each.

INTEREST GROUPS

Defining for whom my guidebook is intended was critical in helping me decide which features and characteristics of Downtown Rochester to show and what would be of special interest. This decision was aided by the Women's Coalition for Downtown. This group was organizing a promotion recognized as "Downtown's Alive After Five", a program intended to encourage people to stay downtown after working hours. The Women's Coalition and I both agreed that a guidebook would generate a greater awareness of downtown's facilities and activities after dark. The contents of my guide deal primarily with social and cultural activities. The list of the specific contents include: Downtown's accessibility, cultural activities, nightclubs, parks, parking, recreation, restaurants, shopping, and transportation.

VANTAGE POINT

My third important consideration, in preparing this guide, concerned how people will look at the area. What would be their particular vantage point? The layout of the maps and information was presented in a way which would be appropriate to anyone utilizing public transportation, driving an automobile or walking.

RESOURCES

Countless resources are available for researching information for a guidebook. The first and most familiar ones I acquired were the almanac, gas station maps and endless numbers of brochures and pamphlets. My thesis committee suggested some resources that hadn't occurred to me, such as people at City Hall, tourist bureaus, and direct observations.

I proceeded to gather these references, and many others, and grouped them for the sake of clarity into people, places, processes and printed materials.

PEOPLE

Any person who lives in, works in, uses or knows about Downtown's Business District became a valuable resource. The public relations office at the Chamber of Commerce was very helpful in supplying me with a wealth of information. The Visitors and Convention Bureau was also generous with their time and knowledge. I greatly benefited from being the son of a Rochester native. My father was able to give me new insight and history which gave many of my ideas new perspectives.

PLACE

Rochester geographic area was a rich resource in itself - I observed, counted, measured, mapped, photographed, and described in terms of its people and things.

PROCESS

Observing and recording visually and verbally what I saw and experienced around me became two indispensable resources for gathering information. The process of moving through the downtown area told me a great deal about the places and activities available.

PRINTED MATERIALS

For me the yellow pages of the Rochester, N.Y. telephone book found a place in my research along with the dictionary, road map almanac, and my thesaurus.

The best information in the yellow pages is in the body of the directory.

There I was able to find the "who", "what", and "where" of practically everything imaginable downtown. Besides being a telephone directory, it is a veritable learning resource. I also became familiar with the index in the front of the book, and learned to use it. Previously, I had been thumbing through all the pages, not realizing it was there.

"The purpose of the yellow pages is to turn people on to learning in the city and to assist them in taking advantage of the wealth of available learning opportunities. First, the yellow pages provides a selection of typical firsthand learning resources that can be found in almost any city, these examples and the others they suggest serve to make vivid the richness of learning potential readily at our disposal."⁵

"Second, the yellow pages outlines the avenues to follow in order to make these resources accessible. This is the where and how of converting people, places and processes into sources of learning."⁶

The yellow pages became the best source of printed material available to further my ability to learn about downtown.

PROCESS

INSIGHT

"Terms like information graphics, visual communication, and even graphic design are so broad in their connotations that it is impossible to use them accurately to describe specific functions. The term information graphics is often used to cover all of the areas of two-dimensional design that are nonpersuasive. Many design schools use the term as a dividing line between "commercial advertising" and more "respected" forms of graphic design. This is not a completely accurate application of the term. Some design that is concerned with "worthy" causes such as health, safety, and welfare may often be persuasive as well as instructive, and a reasonable proportion of advertising is informative."⁷

Similarly, it is difficult to draw a line between logic and intuition in the creative process. In the design of educational material, where information finds its most rational form, the logical appraisal of content and the clarity of its presentation may well dominate process.

"When the design process follows logical procedures, it moves directly from the analytical phase of problem solving to a final synthesis and validation. Logic alone may be able to lead the designer to a creative solution, but there is nothing to prevent the intrusion of intuitive thought."⁸

TABLE OF CONTENTS

Figure One is the American Institute of Architect's guide to New York City. This guide limits itself to physical, largely permanent places and things, both man-made and natural, which have been preserved or built or restored in New York City. The guide is organized, within its table of contents, to explore one borough, sector and precinct at a time.

Figure Two is Nicholason's Student's Guide to London, a guidebook created with a special audience in mind. Because this guide is addressed especially to students, it focuses on those activities, services, and places in the vast area of London which students can afford to get to, and once there, find other people with similar interests.

The Table of Contents, to this London guide, reads like an itinerary. First the authors orientate their audience, with information on what to do upon arrival, where to stay, and then what to do. I designed my table of contents in a similar structure. First, I explored accesses to Downtown Rochester (how to get there), next I dealt with the available mass transportation (how to get around), and then I began to list where to stay, and what to do. Figure Three is a copy of my table of contents.

DIAGRAPHICS

The word "diagraphics" is a new word coined to cover one of the most rapidly expanding areas of graphic design. It describes a variety of graphic images extending from medical illustrations to charts, and maps. For many years this form of design was relegated to the more prosaic side of art and design where cartographers and chart technicians were considered better able to deal with complex statistics. Recently designers are beginning to recognize the creative opportunity that exists in diagraphics,

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MANHATTAN

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Introduction

Money—or the lack of it—is a constant thought at the back of every student's mind. And London is a city of infinite wealth.

It seems logical, therefore, to take advantage of this. With its endless variety of entertainment, exciting shops, impressive museums and extensive parks, London has more than enough richness to spare. There are ways of getting the best out of a city; and it needn't cost much. We have aimed to show you just how in this compact Guide.

Not only have the usual 'tourist attractions' been included, but also the untypical untourist things to do and see which, we hope, will bring you closer to the London that the Londoner knows.

Each name (in bold type) is followed by an address with a postal code (e.g. W1) and a telephone number (the London ones look like this: 837 2872).

'C' after an entry denotes a concession is offered on production of a student identity card.

Contents

London maps 3

Full colour street maps with index; cinema, theatre, shopping, bus and train maps.

Getting Ready 33

Prices of student flights and a list of helpful organisations; entry regulation and necessary documents.

On Arrival 34

How to get to central London from ports and airports; embassies; lost property; student organisations.

Money 38

Banks; grants and bursaries and details of how to obtain them; travellers cheques; tipping.

For Free 40

Open-air entertainment; lectures and filmshows; oratory; factory tours; things to gawk at.

Where to Stay 43

Cheap hotels, hostels; how to find the ideal flat or bedsit or board for services.

Getting Around 49

London Transport buses and trains explained; taxis and minicabs, bike, scooter and car rentals.

Sightseeing 51

All the historical traditional places in and around London, with unusual ideas like canal trips and off-beat walks.

Religious and Mystic 59

Established churches and esoteric sects; details of services, classes and special libraries.

Entertainment 61

Experimental arts places, cinemas and theatre clubs, student, political and special interest groups, entertaining at home.

Eating 69

Splurge on a special festive meal, satisfy your appetite with a cheap lunch, or buy exotic or daily food cheaply.

Drinking 75

Traditional, musical, open air and entertainment; pubs in enthusiastic detail.

All Night London 80

London's not entirely dead at night—here's where to go and what's available.

Shopping 82

Department stores; boutiques; shoe shops, bookshops, specialist shops; cheap buying, markets and services.

Books & Publications 89

'What's happening' mags, guide books; student information books; special papers and where to buy foreign journals.

Sport 90

Sports centres, amateur and professional.

Study in London 94

ILEA and London University courses; correspondence courses; crammer courses; museums and libraries; information centres, career guidance.

Getting Help 104

Emergency hospitals, general aid and information listed from 'abortion' to 'welfare centres'.

Staying Healthy 109

How to register with the National Health; specialist hospitals, a short diet guide.

Getting Out 112

Passports, inoculations, insurance details, lists of passenger ciron boats and ferries.

Holidays and 'Greadwinning' 115

Student travel organisations, working, study and leisure holiday information, voluntary work, relevant publications.

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ROCHESTER NEW YORK

Michael Regis Mooney

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Shopping, Parking Garages 14

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and management is re-examining the importance of the data these images contain. Maps are being animated and treated with graphic skill to clarify their meaning. "Columns of dull tabular matter are being translated into impressive contemporary designs, and some animators have turned their skill from cartoons and fairy tales to a whole range of informational challenges."⁹

The London Underground sponsored a major graphic design innovation when it made a trial printing of a new subway system map in 1933. Draftsman Henry C. Beck submitted an unsolicited design proposal which "replaced geographic fidelity with a diagrammatic interpretation."¹⁰ The central portion of the map with complex interchanges between routes was enlarged in proportion to outlying areas. Meandering geographic lines were codified into horizontals, verticals, and forty five degree diagonals. Bright color coding identified and separated the routes. Although cautious about the value of Beck's proposal, the publicity department printed the trial run and invited public response. When the public found the map to be extremely functional, it was developed throughout the system.

Figure Four is an updated version of the map designed by Henry C. Beck in 1933. By limiting the direction of route lines, minimizing distance considerations, and color coding, Beck produced a logical design solution. Figure Five is my map of cultural activities in Downtown Rochester. Here too, the geographic lines have been codified into horizontals, verticals, and forty five degree diagonals. The color coding has been designed to coordinate with Downtown Rochester's existing sinage project (Figure Six).

Figure 4

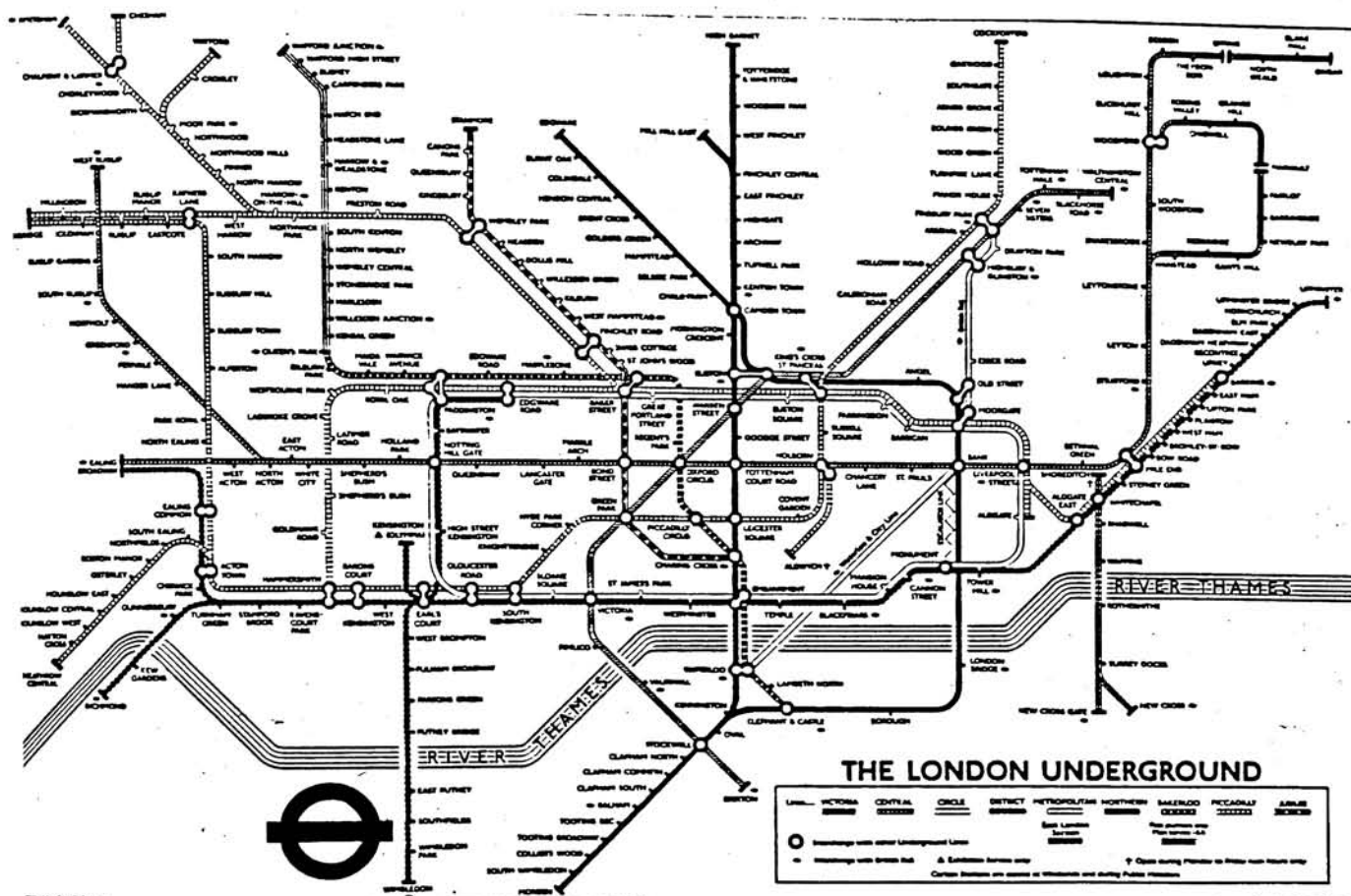


Figure 5

- 8. Artworks at Sibleys
- 9. Eastman Theatre
- 10. Little Theatre
- 11. Harro East Theatre
- 12. Pyramid Gallery
- 13. Memorial Art Gallery

- 18. Crosswalks Park
- 19. Washington Square
- 20. Schiller Park
- 21. Manhattan Square Park

22. Convention Center

BROWN - Historical

- 23. Campbell Whittlesy
- 24. Rundel Library
- 25. Strong Museum
- 26. Rochester Historical Society
- 27. Rochester Museum & Science Center
- 28. Eastman House
- 29. Stone Tolan House



Figure 6

NEW DIRECTIONS FOR DOWNTOWN ROCHESTER

Map of the Central Business District (CBD)
Rochester, New York



**Strong
Museum**



**Eastman
Theatre**



Shopping



**War
Memorial**



**Convention
Center**

SEMIOTICS

Although not a significant area of study during his lifetime, Henry Beck was utilizing many applications of the Theory of Semiotics (The Science of Signs). This newly emergent discipline is the appropriate guide for studying forms of visual communication. The following list of questions is organized according to the three broad areas of semiotics.

"SYNTAX: The relation of map elements to each other.

Syntax asks questions such as:

What are the geometrical/topological organizing principles?

What overall field organization or grid is evident in the placement of all visual objects?

What color system is used?

What typographic families and variations are used? In what organization?

What line characteristics (width, pattern, color, end points, etc.) are evident?

What system for pattern areas is used?

What legends/keys are used?

How do these relate to the contents of the map itself?

What is the relation between representational (iconic) and abstract (symbolic) elements within the map?

What relation exists between the map and other graphics system components?

SEMANTICS: The relation of maps to the objects, actions, and concepts for which they stand.

Semantics asks questions such as:

What identifies the specific urban context (landmarks, boundaries, political divisions, points of interest, etc.)?

What evokes the general environmental experience of the system?

What evokes the social and cultural setting?

PRAGMATICS: The relation of maps to their production and to their users.

Pragmatics asks questions such as:

How easily and inexpensively is the map produced and distributed?

How easily can it be updated?

How easily can it appear at different sizes?

How legible is it under normal conditions (lighting, reading time, etc.)?

How easily remembered is its organization?"¹¹

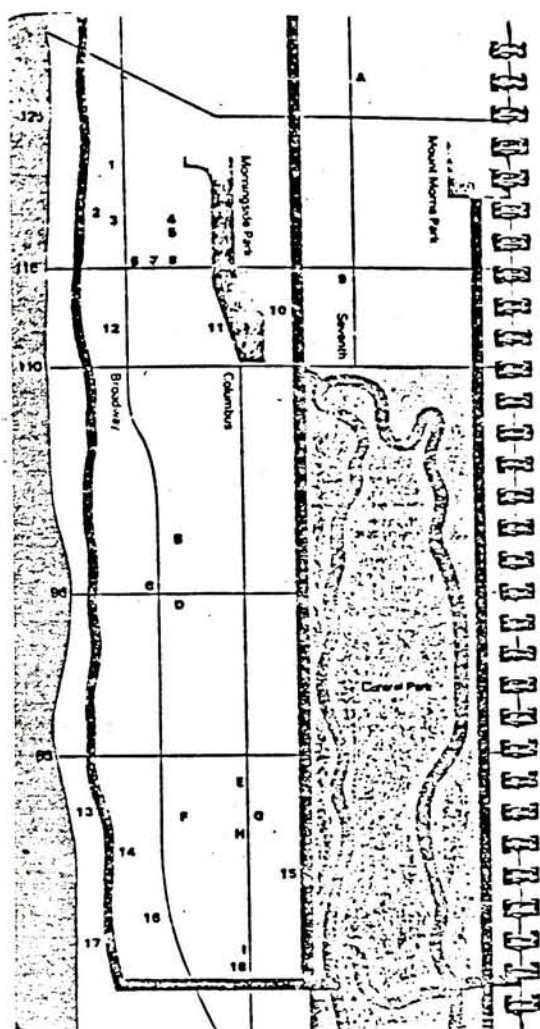
MANTUA PRIMER

Richard Plunz's Mantua Primer is a system for designing maps. The system is planned so that one piece of information about the area is shown on each map. Showing one feature at a time allows the viewer to see the particular visual patterns that each category of information evokes. The lesson I learned from the Mantua Primer is that if you want a map in which a pattern of information is immediately discernible, it is advisable to limit the map to one category of information.

Figure Seven is a very clear guide for bicyclists in Manhattan, the map shows where you can ride with reasonable safety in a city hostile to bikes. The guide includes a process map designed for people who move through an area in a particular fashion (vantage point). Each map represents one piece of information at a time clearly, so there is no confusion with other routes or places.

Figure Eight is a map I designed indicating all of the available mass transportation in and beyond Downtown, Rochester. The map shows the reader only information on how to get to and from the specified areas. The map minimizes all other information, and eliminates the unimportant (to this

Figure 7



125-73 St, West Side

23

Bicycle racks

- 1 Manhattan School of Music
Claremont Av & 122 St
- 2 Interchurch Center
475 Riverside Dr at 120 St
- 3 Barnard College
Middam Hall
119 St bet 6'way & Claremont
Claremont Av
- 4 Columbia University
118 St & Amsterdam Gate
- 5 Columbia University
Schermore Hall
118 St & Amsterdam Av
- 6 Columbia University
Dodge Hall
116 St & 8'way
- 7 Columbia University
Butler Library
116 St bet Amsterdam Av & 8'way
- 8 Columbia University
Hamilton Hall
116 St & Amsterdam Av
- 9 125 W 116 St
at Seventh Av
- 10 301 W 114 St
bet Manhattan & Eighth Ave
- 11 St Luke's Hospital
113 St & Morningside Dr
- 12 608 W 112 St
bet Riverside Dr & W End Av
- 13 Riverside Park
83 St & Riverside Dr
- 14 Zabar's Gourmet Foods
8'way bet 80 & 81 Sts
- 15 Museum of Natural History
Central Park West & 79 St
- 16 Collegiate School
77 St & West End Av
- 17 Riverside Park
76 St & Riverside Dr
- 18 O'Neil Bros Restaurant
269 Columbus Av at 73 St

Bicycle shops

- A B & S Movers
1947 Seventh Av at 127 St
864-8582 SR no repairs
- B Dandy Shop
817 Amsterdam Av at 100 St
666-4007 5 minor repairs
- C W Side Bicycle Discount House
96 St & 8'way
663-7531 SR
- D Four Seasons Ski & Bicycle Shop
711 Amsterdam Av bet
94 & 95 Sts
749-8801 SR
- E Bicycle Rental Co
505 Columbus Av bet 84 & 85 Sts
874-0439 SR
- F Wilson Rent Bicycle Shop
201 W 83 St bet Amsterdam Av
873-7138 SR
- G Park Cycle Bicycle Shop
457 Columbus Av at 82 St
874-4890 no info avail
- H Angelo's Bicycle Service
482 Columbus Av at 82 St
662-2525 SR
- I Bicycle West Inc
329 Columbus Av at 75 St
874-0439 SR

4 Amtrak serves the region with passenger rail service, while both the **2 Greyhound** and **3 Trailways** bus systems are available for those who prefer motorcoach travel. Local bus service is furnished by the Regional Transit Service, operated by the Rochester-Genesee Regional Transportation Authority.

Taxis are not the big thing they are in many larger cities; most here are not even yellow. But they are especially convenient from the airport, bus or train station where they're usually lined up.

Airline Numbers

Republic 1-800-441-1414
Piedmont 1-800-251-5720
People Express 423-1515
New York Air 1-800-221-9300
Mall 1-800-342-9803
Brockway 235-0460
American 325-5200
Eastern 325-2840
Empire 232-5700
USAir 546-4660
United 232-1550

Bus Numbers

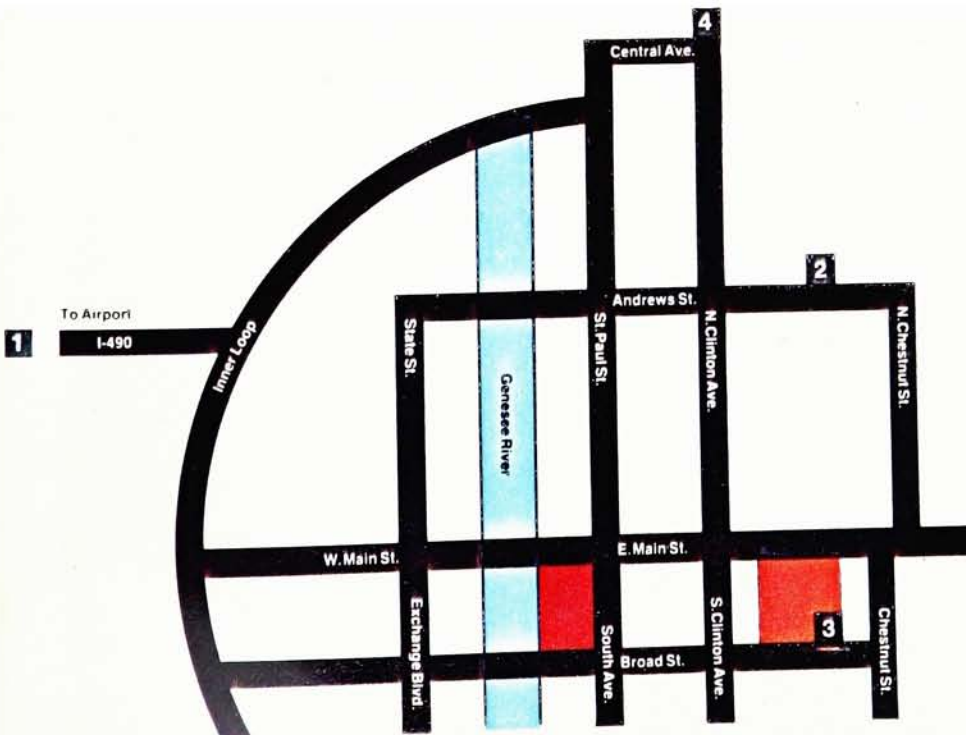
Trailways 232-3090
Greyhound 1-800-528-0447
Regional Transit Service 288-1700

Rail Numbers

Amtrak 546-2260

Taxi Numbers

American Cab
 565 East Main Street 546-3039
Associate Taxi
 790 South Plymouth Avenue 232-3232
Genesee Cab
 565 East Main Street 546-3037
Green Cab Company
 339 East Avenue 325-2460
Monroe Taxi
 565 East Main Street 546-3030
Town & Monroe Taxi of Rochester
 565 East Main Street 454-1040



32 Casebolt House. (1865-66) Noteworthy Italianate-style house, one of the oldest on Pacific Heights. Private residence. 2727 Pierce St. between Green and Vallejo.

33 Apartment Towers. (1920s) This part of Pacific Heights has many splendid towers in many different styles, all built in the 1920s. Most have elaborate marble-faced entrance lobbies complete with a doorman. Their penthouses create interesting silhouettes along the skyline. *Broadway at Steiner and Fillmore. Also Washington and Steiner.*

34 Flood Mansion. (1916) Convent of the Sacred Heart. The former Flood mansion, a Spanish Renaissance-style building by Bliss and Faville. Private residence. 2222 Broadway.

35 Apartment Building. 2000 Broadway. (1973) A modern version of the great apartment towers that were built along Broadway during the 1920s. By Backen, Arrigoni and Ross. Private residence. 2000 Broadway at Buchanan.

36 Pacific Heights Victorians. Some of the finest Victorian mansions grace the tree-lined streets that run along the crest of the hill offering spectacular views northwards across the Bay and Golden Gate Bridge. *Broadway 1700-2900 blocks*—houses in Italianate, Stick Georgian, Queen Anne and Dutch Colonial styles. *Vallejo St. 1600-2900 blocks*—Queen Anne houses. Mansions on *Divisadero and Jackson Sts. Clay St. at Steiner.*



37 Haas-Lillienthal House. (1886) One of the most grandiose stick-style houses in the city, it is a great Romantic pile of forms with elaborate wooden gables and a splendid Queen Anne-style circular corner tower. Internally, it has a series of finely preserved Victorian rooms complete with authentic period furniture. *Open to the public W & Su 12-30-4 30PM. 2007 Franklin St. between Sacramento and California 441-3004*

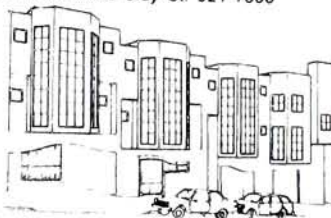
38 California Historical Society (Whittier Mansion). (1895-96) This red-brown sandstone mansion was built for William Whittier, a prosperous paint manufacturer. In addition to its period furnishings, the house contains a noteworthy collection of fine artwork of 19th century California. *Tours available. Admission charge. W, Sa, Su 1-5PM. 2090 Jackson St. 567-1848*

California Historical Society Library. Located at the corner of Laguna and Pacific, it contains nearly 25,000 volumes on California history, rare books, photographs and periodicals. *Open to the public W-Sa 10AM-4PM. 567-1848*

39 Alta Plaza Park. One of a series of urban parks laid out when Pacific Heights was first developed. It is on the top of the hill with a magnificent set of terraces stepping down to Clay St. and offers superb views across the Western Addition to St. Mary's Cathedral and the Civic Center. Surrounded by an interesting mixture of mansions, apartment towers and false front Italianate row houses. *Between Jackson and Clay Sts., Scott and Steiner Sts.*

40 The El Drisco Hotel. A San Francisco landmark, it has hosted many a celebrity, including the then General Eisenhower, because of its discreet ambience and unique location (the only hotel for decades in Pacific Heights). Not elegant, but comfortable, with spectacular views. Dining room features home cooking at reasonable prices. *Moderate rates. 2901 Pacific Ave. 346-2880*

41 William Sawyer Gallery. Contemporary painting and sculpture featuring West Coast artists. Look for a yellow house with no sign. *Open Tu-Sa 11AM-6PM. 3045 Clay St. 921-1600*



42 Sacramento-Lyon Condominiums. (1980) A modern infill housing scheme by Dan Solomon and Associates, the city's best contemporary architectural firm. Notice how the traditional bay windows, stepped hillside profiles and standard 25-foot wide frontages have been maintained. Clad in shingles with a landscaped courtyard inside. Private residence. *Sacramento and Lyon Sts.*

43 Grapestake Gallery. This large gallery shows exhibitions of contemporary photography, abstract painting and sculpture. *Open Tu-F 11AM-6PM; Sa noon-5PM. 2876 California St. 931-0779*

44 Oppenheimer. A new pate and salad place, to take out or eat in at a few tables. Very good cheeses and desserts. *French. Open daily for lunch. \$\$ 2050 Divisadero St. 563-0444*

45 Vivande. Italian chef Carlo Middione recently opened this trendy and instantly popular delicatessen and restaurant in a neighborhood that a few years back had no decent place to eat. Marvelous pastas and desserts if you choose the restaurant, the best selection of Italian cheeses in the city to go. You'll enjoy just browsing around this Italian equivalent of the increasingly popular French charcuterie. *Italian. Open daily for lunch \$\$\$/\$\$. 2125 Fillmore St. 346-4430*

46 Hermitage House. A gracious 17-room Greek Revival home built for Charles Slack in 1903 by architect William Blaisdell. It has 17 fireplaces and handcarved redwood throughout. The present owner converted it into an inn in 1978. Larger rooms have fireplaces; most have private baths. Breakfast served. *Moderate rates. 2224 Sacramento St. 921-5515*



The Mansion Hotel was built by Utah Senator Richard C. Chambers in 1887. The twin-towered Queen Anne is a museum of eccentric Victorian memorabilia that includes tapestries, art, clothing, toys and curios. Each guest room honors a celebrated San Franciscan. Garden displays the largest collection of Benjamino Bufano statues in the world. Rates include breakfast, Magic Concerts, sauna. Elegant dining room overlooks gardens. *Moderate to expensive rates. 2220 Sacramento St. 929-9444*

Having experienced some of the sights and sounds of Downtown Rochester, you're cordially invited to savor the flavors of the Flower City.

This restaurant guide lists all of downtown's fine eating establishments. The guide has concentrated on listing those restaurants near the Riverside Convention Center and inside the city's Inner Loop. Some recommendations are made for those who care to venture just beyond the central business district.



Edward's Restaurant

American

- 5. Lesley's**
200 South Plymouth Avenue
- 6. Powers Grill**
36 West Main Street
- 7. Trebor's**
21 State Street
- 10. The Embassy Lounge**
45 Exchange Boulevard
- 11. Riverview Cafe**
Rochester Plaza
70 State Street
- 12. The Changing Scene**
120 First Federal Plaza
- 14. Pillar's Steak House**
14 Exchange Boulevard
- 15. Just Around The Corner**
166 Andrews Street
- 16. Barnaby's**
120 East Main Street
- 23. Sib's Cafe,**
Sibley's Tower Restaurant
228 East Main Street
- 24. Tempe's**
14 Franklin Street
- 32. McCurdy's Jet Terrace**
Midtown Plaza
- 33. McCurdy's Garden Room**
Midtown Plaza
- 34. Top of the Plaza**
Midtown Plaza Tower

- 39. Cavalier**
67 Chestnut Street
- 42. Gellert's**
18 Gibbs Street
- 43. Hawk & Dove**
50 Chestnut Street
- 48. Sagamore**
111 East Avenue
- 51. Snozz's, Village Gate**
274 N. Goodman St.
- 52. Blades**
1290 University Avenue
- 53. Waterworks**
315 Alexander Street
- 56. Barclay's**
277 Alexander Street
- 60. East Avenue Inn Restaurant**
348 East Ave.

Continental

- 3. Edward's Pub**
87 W. Main Street
- 4. Edward's Restaurant**
13 South Fitzhugh Street
- 38. Chestnuts**
169 North Chestnut Street
- 40. Rascal Cafe**
420 East Main Street
- 50. Hillys, Village Gate**
302 N. Goodman Street
- 54. Gabriels**
295 Alexander Street
- 55. Lloyds**
289 Alexander Street
- 58. Budapest**
253 Alexander Street



Pasta Company No.9

Greek American

- 13. McGillicutty's**
17 East Main Street

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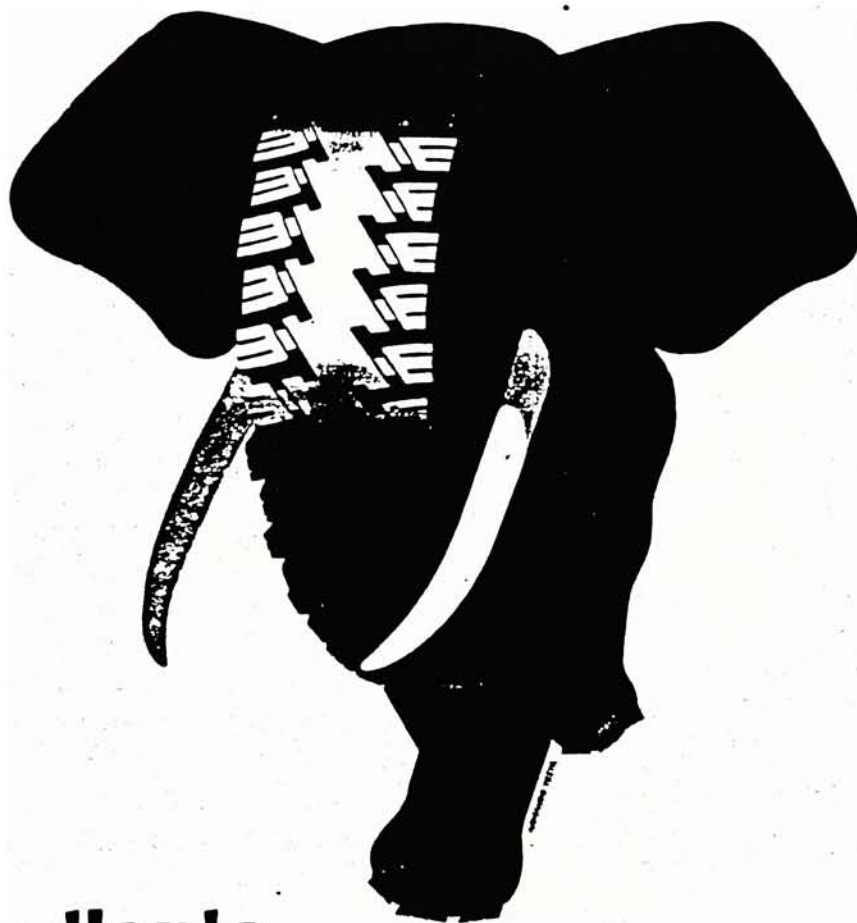
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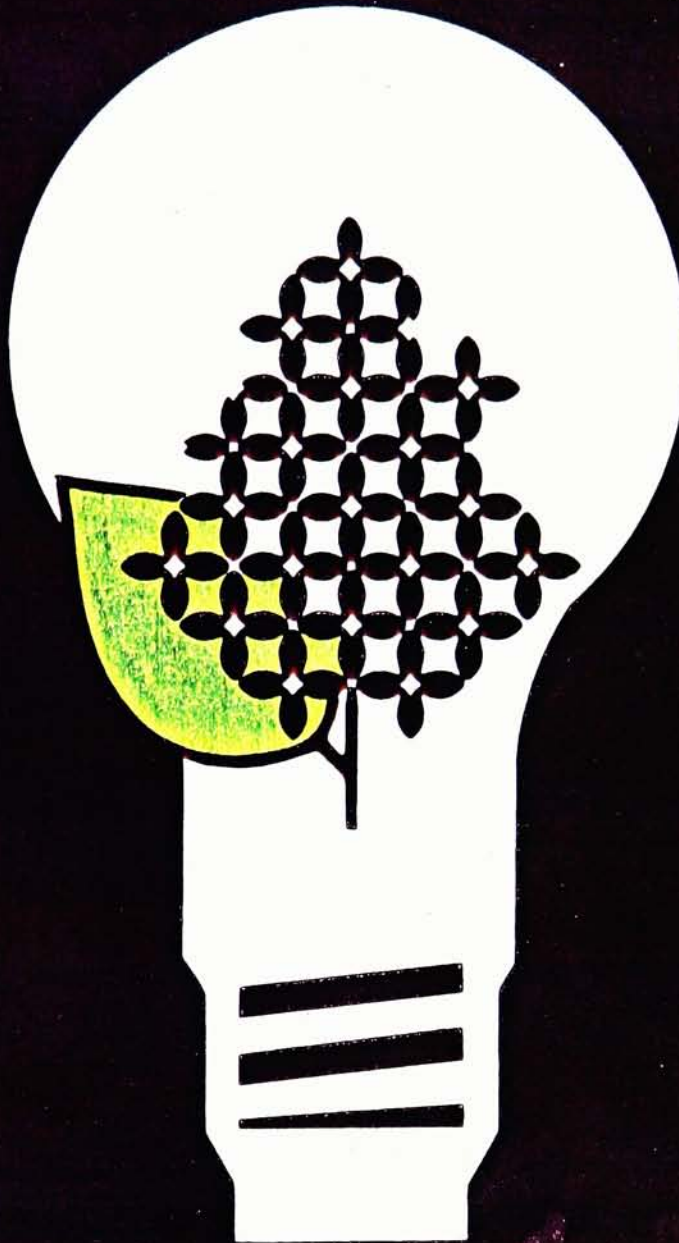
PIRELLI

Central Business District Guide

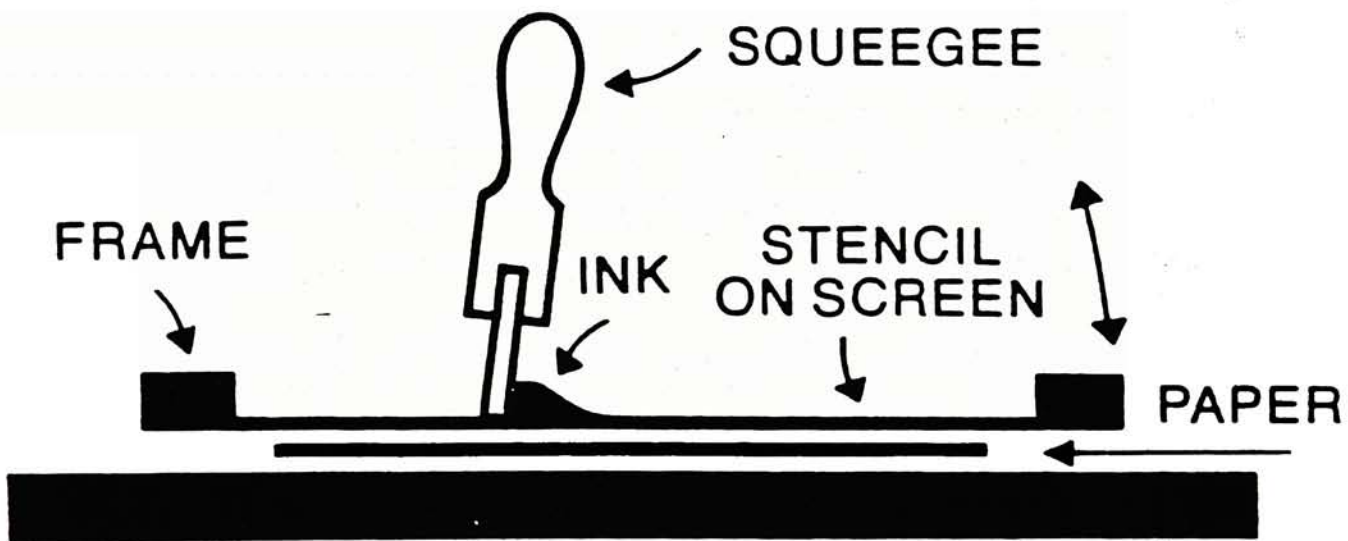
Figure 13

ROCHESTER

NEW YORK



Lights Up The Flower City



Screen printing.

problem) geographic lines.

ILLUSTRATION

The American Institute of Architects guide to New York City, shows interesting relationships of contemporary and historic photographs and drawings to text and maps. This technique for presenting information makes the text and maps come alive with real life views from various vantage points.

Richard Saul Wurman displays an interesting balance of line drawings and text in his San Francisco Access guidebook (Figure Nine). Like Wurman, I too used line drawings, and graphic symbols alongside the text and maps to create a greater visual interest and enhance the supporting copy. Figure Ten is an example from my guidebook displaying the interplay of line drawings, graphic elements, and the written word.

COVER DESIGN

Nicholoson's Student's Guide to London, like my guide to Downtown Rochester, contains a wealth of information.

The eye-catching cover of Nicholoson's guide, describes the potential buyer/user and shows at a glance the audience the guidebook is directed at as well as implying the contents (Figure Eleven).

In designing the cover to my Rochester guidebook I called on the process of visual exploration. "When it becomes apparent that no progress can be made in acquiring and developing an idea verbally, visual explorations related to that idea are usually begun. Visual exploration is that process whereby an idea takes tangible, visual form. For example, no matter how thoroughly a particular color has been verbally described, it cannot be completely visualized and understood until it has been seen in physical

reality, In the same way an idea that is intended eventually to take visual form cannot be completely understood, or its quality completely evaluated, until it is actually seen.

Every idea can be expressed through numerous methods and media - the components of process. Each idea can be executed in any number of visual combinations of these process elements. When considered in this way, it becomes apparent that the visual possibilities are limitless; and that ultimately these explorations and considerations can only be accomplished visually. Therefore, it is imperative to realize the visual decision must be made visually."¹²

The creative visual thinking process occurs in this sequence:

1. Write down the problem.
2. Subdivide the words in the problem.
3. Make word association lists for specific words.
4. Scan the lists, and link randomly.
5. Begin mental doodling.

The mental doodling process is quided by the similarity between images, objects, or products, which can be combined, altered, or put in a new context, to create a unique visual conception that arouses surprise or humor in the beholder. When symbols create surprise or humor, and appear to have two meanings at the same time, a suggestive pun has been created.

"Instead of using one word to suggest, signify, or imply a second meaning, you use one image. This type of pun is called "suggestive" because it relies on one key symbol or two or more symbols combined to create a new key symbol that can suggest two or more meanings or associations at the same time. The multiple meanings may differ widely but each is appropriate to the overall statement. The suggestive pun is easy to identify because

attention is focused on the possible interpretation of one key symbol.

In a suggestive pun, the key symbol can be visually tailored - that is, it can be altered by substitution, manipulation, or a combination of both techniques to create meanings that can either reinforce one another or present opposing views: Similarity or disparity, concord or conflict. If there is just one symbol, it must occupy two separate spaces, two realities at the same time. And all the meanings are needed to create the overall message. Suggestive puns allow the designer an enormous freedom of expression, which accounts for the pun's popularity and wide use in graphics today."¹³

In the most original work of the Italian graphic designer Armando Testa, for example, metaphysical combinations are used to convey elemental truths about the subject. In his 1950's publicity campaign for Pirelli Tires, which had an international impact upon graphic design thinking, Testa called upon the vocabulary of surrealism by combining the image of a tire with symbols of immediately recognizable qualities. Figure Twelve shows the strength of a bull elephant is bestowed upon the tire by the technique of image combination.

The conception of my cover design is similar to that of Armando Testa's image; I have combined the images of a light bulb and a lilac flower. The light bulb functions as a suggestive pun, supporting the concept of both the bulb as a source of light/energy in the night hours and the association of the light bulb and bright, new ideas. To further clarify, the supporting copy reads: A Guide To The Central Business District Lights Up The Flower City (Figure 13).

PRODUCTION OF THE DUMMY PROJECT

SCREEN PRINTING

My guidebook cover was screen printed, the following is a brief description of that printing process: "Screen printing, also called silkscreen printing, is a method that employs a stencil adhered to a fine-mesh screen. The screen can be made of silk, nylon, dacron or metal, and is stretched on a frame. The stencil is a specially prepared film that is photomechanically imaged. In the printing operation, the screen is pressed against the printing and heavy, paint like ink is forced through the open, or image areas of the mesh with a rubber squeegee."¹⁴ I used a simple, hand operated device (Figure 14). Although presses range from semi-automatic and fully automatic machines to the newest rotary presses.

MAPS

There were three stages in the process of developing and designing my maps: Thumbnail sketches, rough layouts and the finished layout. Each stage of development involved specific techniques and objectives, and each stage was extremely important. Throughout the development process, from thumbnails to roughs to finished layouts, it was important to keep reproduction limitations in mind (Refer to semiotics, syntax list).

THUMBNAIL SKETCHES

Thumbnail sketches are so called because they are much smaller than reproduction size. My primary function in developing these thumbnail sketches was to try out various organizations and color combinations. I had to make a careful analysis of my design specifications and typographic elements. The thumbnails were made on designer layout paper with colored markers.

ROUGH LAYOUTS

After making a number of thumbnails, a selection was chosen for further development in rough layout form. These roughs were drawn at reproduction size, on a pad of vellum tracing paper, which is used because it is sufficiently transparent to permit tracing shapes from other sources.

During this development, it was necessary to become more and more specific with the typographic elements. In the thumbnail stage, only general sizes, weights, and positions were important, but as my roughs became more refined, specific typefaces and sizes had to be indicated. A 1/4 inch grid was used to insure line weight and position accuracy, as well as unite the additional information into an organized layout. The copy was typeset and then photocopied to insure typographic homogeneousness.

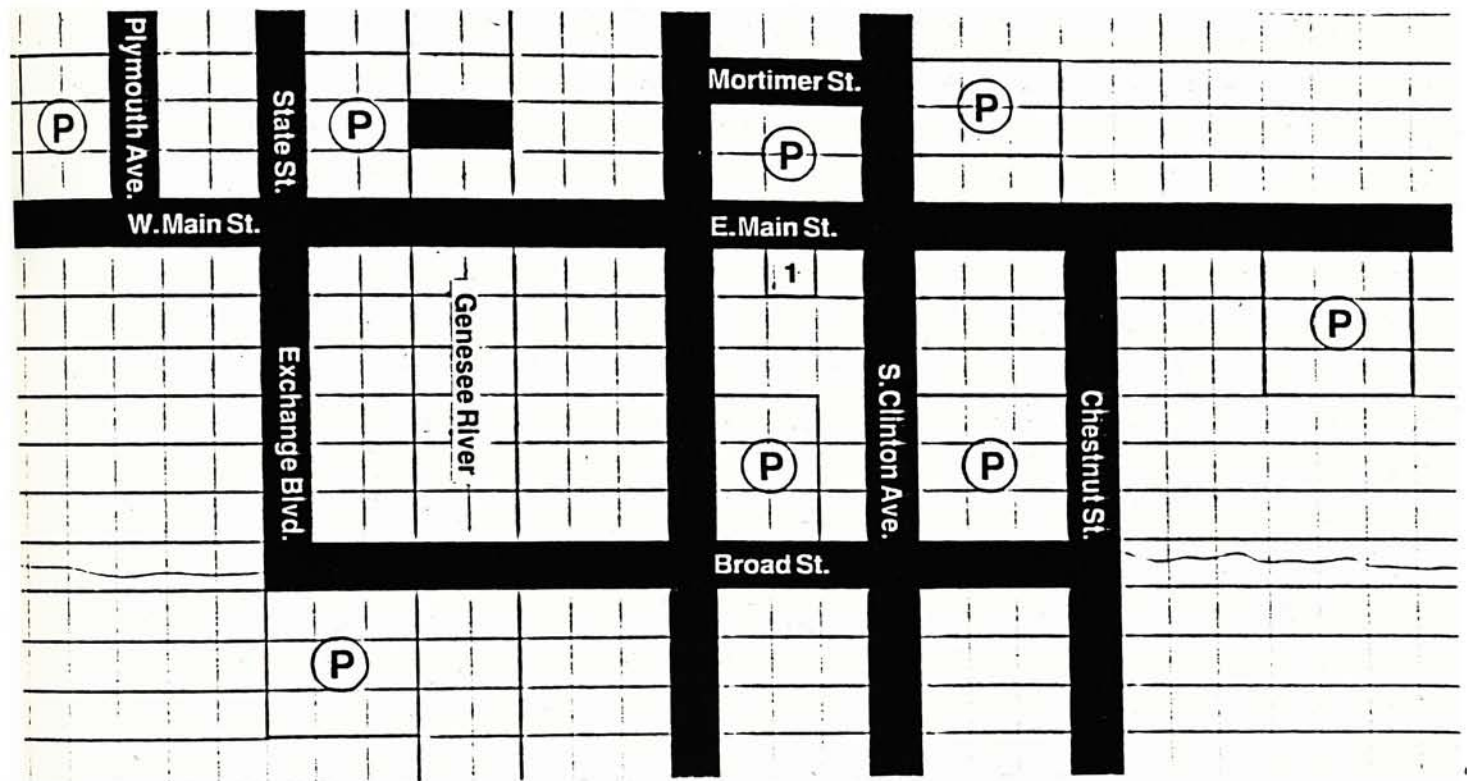
FINISHED LAYOUT

After the rough layouts had been resolved as a pattern of shapes and colors, the maps had to be refined - in regard to detail. The purpose of the finished layout is to simulate reproduction quality as accurately as possible with hand rendering methods. I rendered my maps on illustration board, using a non-reproduction pen to rule the grid lines. I cut Ruby Mask film with my blade to create solid, crisp, and accurate lines. The typographic information was typeset and adhered to the illustration board (Figure 15).

ILLUSTRATIONS

The line drawing illustrations used throughout my guidebook were all drawn from actual photographs. Hiring the skills of an RIT photography student, black and white photographs were taken of various landmarks located

Figure 15



in and around downtown. From the negatives of these photographs, a contact sheet of images was made. The best prints from the contact sheet were enlarged to 8 1/2 x 11 black and white proofs. From these enlargements the line drawings were rendered on acetate film with a technical drawing pen to insure transparent accuracy.

TYPING THE MANUSCRIPT

The manuscript copy to my guidebook was typed on 8 1/2 x 11 opaque white paper, one side only, using double spacing. I left a one inch wide margin, and the lines of body copy were kept as equal in length as possible.

THE GRID

"The grid divides up an available surface into a number of proportioned subdivisions serving the needs of the work in hand and provides a visual structure on which the design can be based."¹⁵ The grid I used made it possible to bring all the elements of my design - typography, illustrations, maps and copy - into a formal relationship with each other; that is to say the grid system was a means of introducing order into my design.

"A deliberately composed design has a clearer, more neatly arranged and more successful effect than a design put together at random. The grid system is an aid, not a guarantee. It permits a number of possible uses, and each designer can look for a solution appropriate to the object in view and congenial to his personality. Each problem calls for a grid suited specially to itself. It must enable the designer to arrange the elements so that they are visually effective as their importance warrants and yet form an ordered whole."¹⁶

Figure 16, is the grid system utilized in designing my guidebook. This grid functioned to unite all elements on the page into a comprehensive and

structured whole.

COPYFITTING

After designing my intended grid structure, I had to begin to organize the various elements of my guidebook. Copyfitting is the process of converting my typewritten manuscript copy into typographic form that would fit my layout. To determine the line length and number of lines for my specific size of type (10 pt. helvetica medium), it was first necessary to character count the manuscript.

The total number of characters in a body of manuscript copy is found by multiplying the number of characters per line by the number of lines. Since this approach would have been extremely time consuming, I used the following method of averaging instead.

At the end of a line of average length, a vertical guideline is drawn through the copy. Then I counted the characters in the line of average length, including periods, commas, spaces, etc. Then multiplied the number of characters in the average line by the number of lines to find the total number of characters in the copy. I had to count the short lines at the end of paragraphs as full lines, since there were similar short lines in the type. This method of character counting is fairly accurate, and was adequate for my applications.

The purpose of this character count was to find the average number of characters that would fit into my specific column width of 15 picas. The column depth, in my case, was simply determined by the length of the typeset copy fitting into the determined column width.

PHOTOSTATS

The maps I designed on illustration board and the line drawings on

acetate, both needed to be reduced in scale, and applied to the structured grid layout. The photostat camera was used to make all of these size adjustments.

Photostats are black and white photographic prints made with a photostat camera. In the RIT Media Center, the direct positive print is made directly from the original copy. This system has the maximum reduction of 20% and the maximum enlargement of 500%.

After copyfitting the text, and organizing it within the grid, I then measured the available spaces on the layout to determine the size of the reductions necessary. A circular proportion scale was used to find the percentage of reduction for the photostat camera. Each piece of artwork (maps, drawings) was photostated and then the positive prints were applied to the grid layouts.

THE MECHANICAL

When I mention grid layouts, I am more accurately referring to the mechanical. "The final step in the graphic design process is the mechanical assembly of the finished art elements. This mechanical assembly, called the mechanical, or paste up is used to make final photostat prints or printing plates. It is executed at reproduction size, and contains all the elements pasted into position."¹⁷

My major objective in preparing the mechanicals (26 of them) was to assemble all the elements onto my established grid, in such a way that a clean and accurate photostat positive print could be made.

SUPER COMPS

"Comps produced by photographic rather than hand rendering methods are called super comps. The preparation of a super comp is similar to the

to the preparation of a mechanical, and usually all of the copy elements are of reproduction quality."¹⁸ Many copy elements, such as type, transfer color film and other decorative devices are available.

I used color adhesive films to color code my maps and page systems. The films were applied to the photostat prints and the excess was trimmed away with my razor blade. The procedure sounds simple enough, however, this procedure proved to be a very delicate one. The film had the tendency to bubble up once applied and removing the excess film without removing a layer of stat paper was nearly impossible. Throughout this super comp process, I had to continuously remind myself of an old proverb by Thomas Edison. Mr. Edison so aptly put it, "Genius is 2 percent inspiration and 98 percent perspiration."¹⁹

Figure 3, clearly displays application of adhesive films, and also the use of the I.N.T. This 3M "image and transfer" system enabled me to make my own dry transfer letters to reverse out of the color bars.

"I.N.T.'s are made by placing a film negative of the original copy in contact with an I.N.T. sheet and exposing it to strong ultraviolet light for about one minute, which hardens the coating in the image areas. The coating in the non image areas is then washed away with a special developer chemical, and the sheet is ready for transfer."²⁰

The numbers reversed out of the color coded maps were transfer type. Using transfer numbers allowed me the various print size specifications without requiring a series of different negatives be made, as with the I.N.T. transfers.

THE DUMMY

After the pages had all been rendered, cut, and folded, the pages were flattened, and staples were inserted through the cover and inside pages,

sheet by sheet. When all the pages had been assembled, the staple legs were firmly bent over the center spread, using a screw driver head to secure a tight binding. Finally, the assembled sheets were folded and the booklet was trimmed with a T-square and a new razor blade.

CONCLUSION

This thesis report and the Downtown Rochester guidebook are the final products of an extensive educational experience. This report is intended to examine and explain the problems and the solutions I encountered throughout the project's development.

The preceding report was constructed into five specific sections. The first section was on the necessity of public information and the importance of the central city. The second section explored the research and methodologies of the guidebook. Section three examined the various design principles and processes employed. The fourth section was an insight into the technical means of production. And finally, section five, the conclusion.

I gratefully acknowledge, thank and have subsequently fully credited all the resources used in the development of this entire project.

"Learning blossoms when we can communicate to others what we have observed."²¹

LIST OF ILLUSTRATIONS

1. American Institute of Architects Guidebook's Table of Contents.
2. Nicholosons Students Guide to London, Table of Contents.
3. Downtown Rochester Guide, Table of Contents.
4. Henry Beck's London Underground Map.
5. Downtown Rochester Guide, Cultural Map.
6. Downtown Rochester, Signage Project.
7. Manhattan Bicycle Map.
8. Downtown Rochester Guide, Transportation Map.
9. San Francisco Access, Line Drawings.
10. Downtown Rochester Guide, Line Drawings.
11. Nicholosons Students Guide to London, Cover Design.
12. Armando Testa's Promotional Poster.
13. Downtown Rochester Guide, Cover Design.
14. Screen Printing Device.
15. Downtown Rochester Guide, Mechanical of Map.
16. Downtown Rochester Guide, Typographical Unit Grid.

ENDNOTES

1. Richard Saul Wurman, Rochester Insight (Rochester: RIT Department of Communication Design, 1973), p. 5.
2. Louis Redstone, The New Downtowns (New York: McGraw-Hill Book Co., 1976), p. 15.
3. Richard Saul Wurman, Yellow Pages of Learning Resources (Cambridge, Massachusetts: The MIT Press, 1972), p. 1.
4. Richard Saul Wurman, A Guidebook To Guidebooks (Pennsylvania: Department of Education, 1973), p. 1.
5. Richard Saul Wurman, Yellow Pages of Learning Resources (Cambridge, Massachusetts: The MIT Press, 1972), pp. 1, 2.
6. Ibid.
7. Allen Hurlburt, The Design Concept (New York: Watson-Guptill Publications, 1981), pp. 92, 93.
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19. Ibid., p. 104.

Ibid., p. 112.

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Department of Education, 1973), p. 1.

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