

DEVINE/MILLER/CARLSON & DONALDSON, ADVERTISING, INC.

January 21, 1972

Mr. Jack Geraghty
Expo '74
Paulsen Building
Spokane, Washington

Dear Jack:

Perhaps it will be helpful to you and the committee to know some of the thoughts that led to the creation of this particular symbol for Expo '74 out of the infinite number of possibilities.

One almost has to start with the most basic consideration of what it is that Expo '74 requires. Simply put--it's a trademark!

Milton Glaser, Art Director of New York magazine and a vice president of the American Institute of Graphic Arts, is one of many who have stated the requirements of a trademark. This is what he says: "From a functional point of view, the trademark should be memorable, reflect the spirit of what it represents, and be easy to reproduce in a variety of media. It's an attempt to express graphically what is really inexpressible." He also notes that the form must be simplified without losing the qualities which are memorable; that is be graphically simple without being dull.

Glaser's criteria are probably as good as any to keep in mind as you study the symbol I have submitted, for what you are looking at is an attempt to reduce a complex idea to its most simple but most powerful form.

Basically, the design is an adaptation of a three dimensional form to a flat plane. Let your eye travel along the parallel lines and you will see that you are following the surface of a curious object which has only one side. In modern geometry and topology, it is called a Möbius Strip--a fascinating, improbable shape introduced by the German mathematician and astronomer, Augustus Ferdinand Möbius. Since it has no "other side," it has no definable beginning and no end. It is continuous.

Seen as a whole, the symbol thus expresses an over-all theme of "continuity of life," man's inescapable relationship with all things in his immediate environment and in his total universe. (Incidentally, the Möbius strip--seen here as a plane--can easily be translated into an embossed surface, seemingly third dimensional, for use on a medalion, incised in stone or as a free-standing sculpture.)

By its nature, this symbol also suggests an ever-repeating "trinity" of themes already expressed in words about the exposition's concept of how man can live in harmony, work in harmony, play in harmony with his outdoor environment.

Consider the three areas of the symbol and their colors in terms of "man's environment." White expresses the purity of air. Blue stands for pure water of lakes and streams. Green represents the unspoiled natural beauty of growing plants and trees. Put it another way and you have air, water and land.

Carry the triad concept even further. Each area expresses and specifies an objective within the exposition's three themes. For example, under "live in harmony," one unit symbolizes "keeping our beautiful rivers and streams free of pollution";

another "maintaining our fresh air," and finally, "finding solutions to industrial pollution problems." Each unit represents one element of "work in harmony": lumber, mining, agriculture. Each unit represents a phase of "play in harmony": (white) winter sports, (blue) water sports, and (green) summer outdoor recreation on land.

So there you have it. Hopefully, you have a graphic symbol which is memorable, reflects the spirit it represents and is easy to reproduce...a simple yet powerful form, which is universal in concept yet specific in application.

Sincerely,

Lloyd L. Carlson
Vice President

LLC:fs