

# calvin and hobbes GO to THE MUSEUM



manetti shrem  
museum

## CONTENTS

- 3 Phase 1: Exhibition Content and Development
  - Exhibition brief
  - Object list
  - Design concepts
- 8 Phase 2: Spatial Planning and Object Placement
  - Scale model ideation
  - Floor plan
- 11 Phase 3: Staging, Atmosphere and Interpretation
  - Exhibition palette and lighting
  - Furniture typology
  - Visuals and renderings
- 16 Phase 4: Visual Language and Graphic Identity
  - Graphic palette
  - Graphic identity - promotional
  - Graphic identity - exhibition
- 20 Appendix
  - Best Precedence Inspiration
  - About the Designers



## BIG IDEA

*Where could the day take you? The answer: anywhere. Experience Calvin and Hobbes and what it means to change your perspective.*



PHASE 1  
EXHIBITION CONTENT AND DEVELOPMENT

## EXHIBITION OVERVIEW

“Calvin and Hobbes go to the Museum” endeavors to capture the philosophy and escapism of the comic strip series by resurrecting the childlike spirit of Bill Watterson’s work. Since the comic captures the spirit of childish wonder, the exhibition also reflects this wonder and escapist worldview, offering viewers a fresh viewpoint—that of Calvin and his best friend Hobbes. The exhibition will include recreations of real-life scenes from the comic, artworks, comic strips, films, and many more so that visitors can experience growing up with the questioning mind of a six-year-old boy and see the characters’ development into compelling narratives. In addition, “The Adventures of Calvin and Hobbes” draws inspiration from the nostalgia of the series to capture the feelings of childhood imagination and learn more about incorporating complex topics that aren’t typically covered in stories for kids.

VENUE: Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA

DATE: April 11–July 9, 2023

AUDIENCE: All general ages (Readers of the Calvin and Hobbes comic strips, collectors of newspapers, etc.)

LOCATION: Temporary exhibition spaces

SIZE OF SPACE: 5,360 sq. ft./500 sq. meters

NUMBER OF OBJECTS: select 80 objects

RETAIL AREA: small area in lobby space

MERCHANDISE: With licensing, copies of Calvin and Hobbes books, prints of original illustrations, themed apparel, and character plushies will be listed.

INTERPRETIVE ELEMENTS: Exhibition texts, object labels, thematic graphics

PROMOTION: A full array of newspaper promotions including articles and comic strips, or marketing graphics on social media platforms.

SECURITY: Medium-High (There will be original comic strips and awards).

## EXHIBITION THEMES / SECTIONS

### About The Author:

This section will prime the visitors for the rest of the exhibition. In this section, they will get an introduction to the author, Bill Waterson, as well as a brief introduction to the characters he created. The main objects in this section include an image of the author, a documentary about the author and comic, interviews, and awards. Will be a closed space to provide an informative resting area from the artworks and displays.

### About The Comic:

Calvin and Hobbes is, first and foremost, a comic, so the exhibition’s second section will contain many comic strips and books. To provide appropriate background knowledge on the series, this section will set the scene, provide context on who Calvin and Hobbes are as characters, and provide a glance into their contrasting expressive and aloof personalities. Visitors will truly be able to understand the premise of Calvin and Hobbes through a contextualized space containing visual examples.

### Childhood Nostalgia:

Outside of the complexity of philosophy and escapism topics often spotted in the scenes and stories of Clavin and Hobbes, the series still surrounds the life of a six-year-old kid. The focus will be to show the adventures of Calvin’s childhood experiences through recreations of scenes (ex., His bedroom) from the original comic strips and display other comic strips that dictate examples of youth-like endeavors and what it still means to be a kid with a tiger best friend! The open and loose spaces will have bright and youthful colors.

### Philosophy and Escapism, The Connection To The Real World:

As Calvin and Hobbes navigate early childhood events, the comic discusses various elements of philosophical inquiries with connection to real-life events and premises. This section will focus on how philosophy is brought into comics and how that narrative is incorporated giving an isolated taste and the hidden meaning behind comic strip series. Which further uses comic strip examples to demonstrate the incorporation of such imperative topics within a children’s series.

# EXHIBITION OBJECT LIST

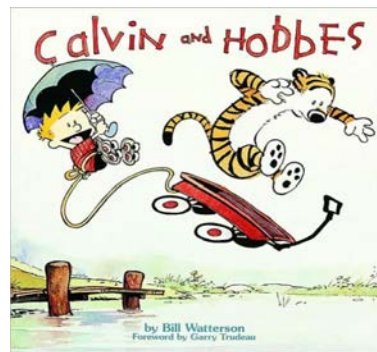
EXHIBITION OBJECT: Books, comic strips, paintings, awards, interviews, and additional items are among the exhibition's displays. Objects will primarily be obtained through online vendors, private collectors, and from the author of Calvin and Hobbes, Bill Watterson, with his permission. The majority of the obtained objects, such as original comic strips, books, and creator awards, must be procured privately through collectors or private owners. On the other hand, published illustrations will be requested to be loaned to the museum for the exhibition. So the objects will be sourced through both museum and private loans.



004. CIRCO Tiger "Almost Hobbes" Stuffed Plush, 2012, stuffed animal, varies



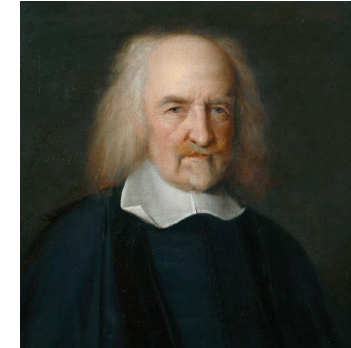
005. Interview With Calvin and Hobbes Creator Bill Watterson, 3/22/2014, Bill Watterson, audio interview



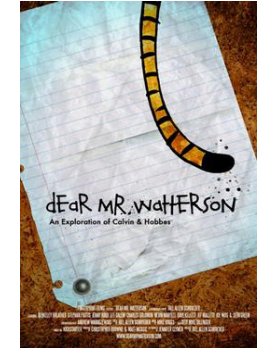
006. Calvin and Hobbes, 01/06/1987, Bill Watterson, book, 8.48" x 8.98" x 0.38"



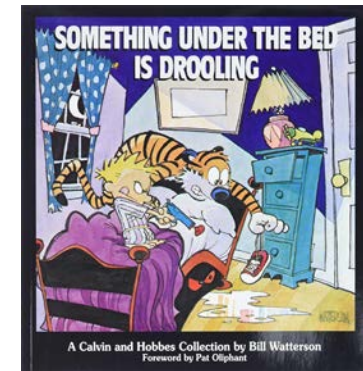
001. John Calvin Portrait, circa 1550, anonymous, oil on panel painting, 17.5" x 14.5" x 1.50"



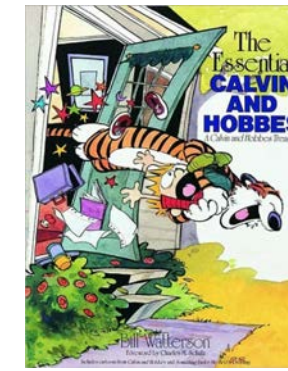
002. Thomas Hobbes Portrait, 1669-1670, John Michael Wright, oil painting, 25.9" x 21.4" x 1.50"



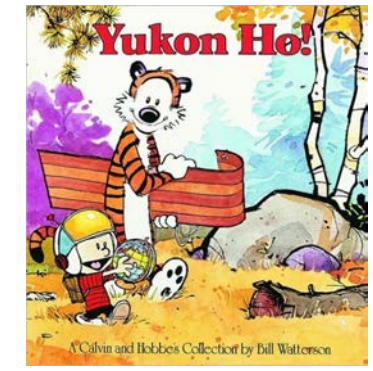
003. Dear Mr. Watterson, 11/15/2013, Joel Allen Schroeder, film



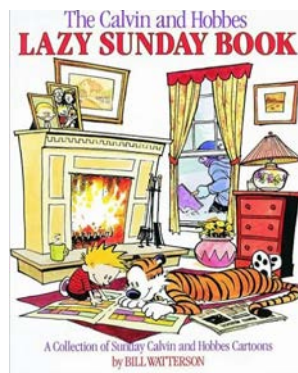
007. Something Under The Bed Is Drooling, 1/1/1988, Bill Watterson, book, 8.70" x 0.60" x 9.30"



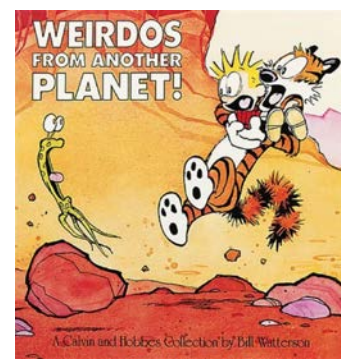
008. The Essential Calvin and Hobbes: A Calvin and Hobbes Treasury, 1/5/1988, Bill Watterson, book, 8.50" x 10.80" x 0.80"



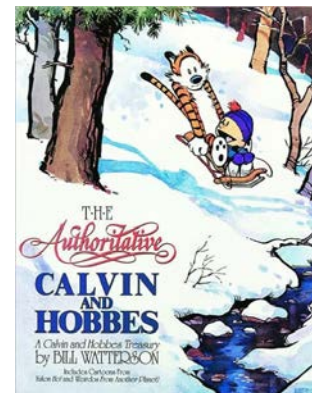
009. Yukon Ho!: A Calvin and Hobbes Collection, 1/1/1989, Bill Watterson, book, 8.40" x 9.00" x 0.40"



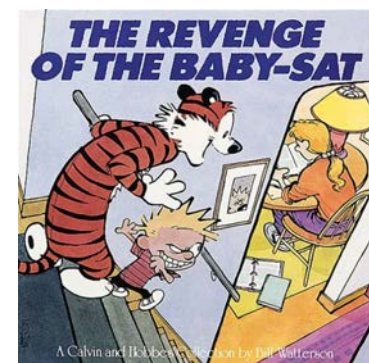
010. The Calvin and Hobbes Lazy Sunday Book: A Collection of Sunday Calvin and Hobbes Cartoons, 1/3/1989, Bill Watterson, book, 8.55" x 10.85" x 0.40"



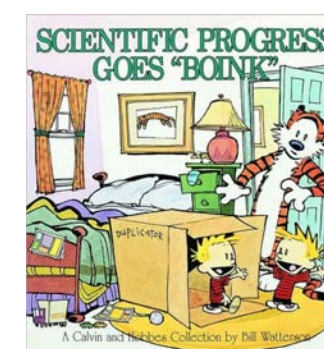
011. Weirdos From Another Planet! A Calvin and Hobbes Collection, 1/1/1990, Bill Watterson, book, 8.92" x 8.36" x 0.34"



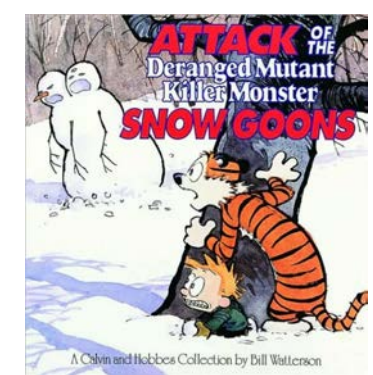
012. The Authoritative Calvin and Hobbes: A Calvin and Hobbes Treasury, 1/1/1990, Bill Watterson, book, 8.50" x 10.84" x 0.66"



013. The Revenge of the Baby-Sat: A Calvin and Hobbes Collection, 1/1/1991, Bill Watterson, book, 8.52" x 8.98" x 0.32"

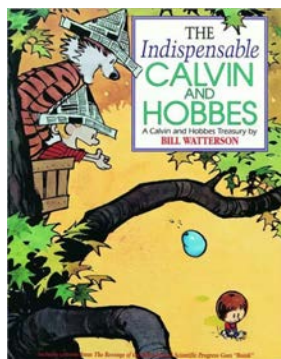


014. Scientific Progress Goes "Boink": A Calvin and Hobbes Collection, 1/1/1991, Bill Watterson, book, 8.54" x 9.00" x 0.36"

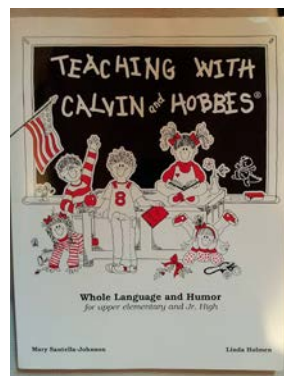


015. Attack of the Deranged Mutant Killer Monster Snow Goons: A Calvin and Hobbes Collection, 1/7/1992, Bill Watterson, book, 8.50" x 9.00" x 0.40"

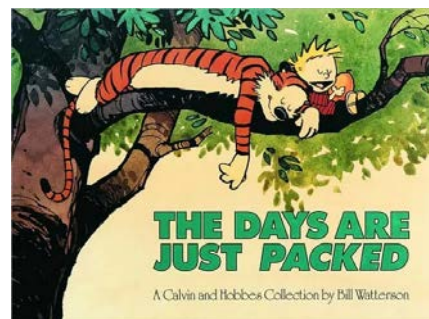
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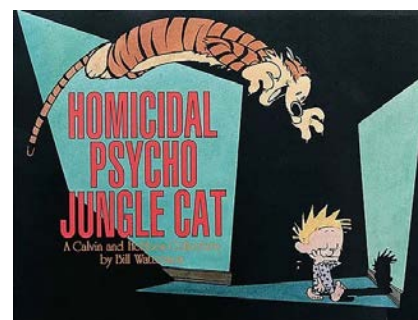
016. *The Indispensable Calvin and Hobbes: A Calvin and Hobbes Treasury*, 6/1/1992, Bill Watterson, book, 8.40" x 11.70" x 0.70"



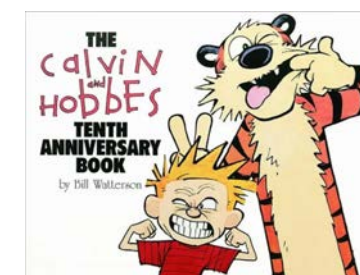
017. *Teaching with Calvin and Hobbes*, 1993, Linda Holmen, Mary Santella-Johnson, Bill Watterson, book, 8.00" x 6.00" x 0.50"



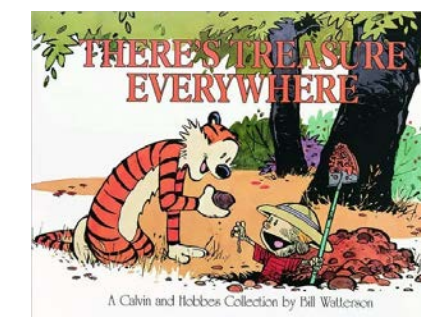
018. *The Days Are Just Packed: A Calvin and Hobbes Collection*, 9/7/1993, Bill Watterson, book, 9.02" x 11.88" x 0.51"



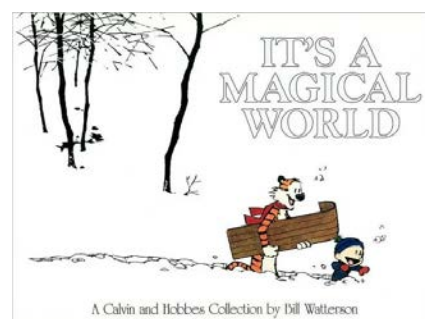
019. *Homicidal Psycho Jungle Cat: A Calvin and Hobbes Collection*, 10/26/2015, Bill Watterson, book, 8.90" x 11.90" x 0.50"



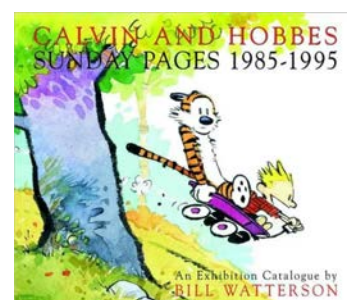
020. *The Calvin and Hobbes Tenth Anniversary Book*, 9/5/1995, Bill Watterson, book, 11.80" x 8.90" x 0.60"



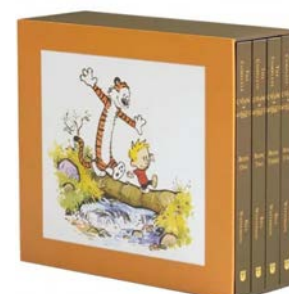
021. *There's Treasure Everywhere*, 3/1/1996, Bill Watterson, book, 11.92" x 9.01" x 0.48"



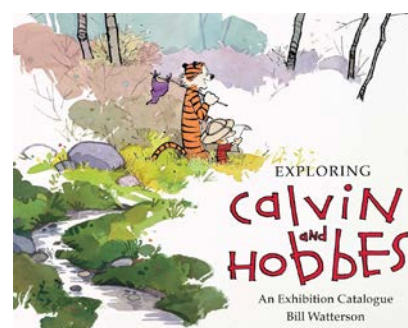
021. *It's a Magical World: A Calvin and Hobbes Collection*, 8/25/2008, Bill Watterson, book, 7.30" x 11.34" x 0.62"



022. *Calvin and Hobbes: Sunday Pages, 1985-1995: An Exhibition Catalogue*, 9/18/2001, Bill Watterson, book, 10.70" x 9.50" x 0.40"



023. *The Complete Calvin and Hobbes*, 11/13/2012, Bill Watterson, book, 9.80" x 11.10" x 3.80"



024. *Exploring Calvin and Hobbes: An Exhibition Catalogue*, 3/10/2015, Bill Watterson, book, 11.0" x 8.50" x 0.60"



025. *Original Hand-colored Calvin and Hobbes Strip*, 5/24/1987, Bill Watterson, comic strip, 12.0" x 10.0" x 0.10"



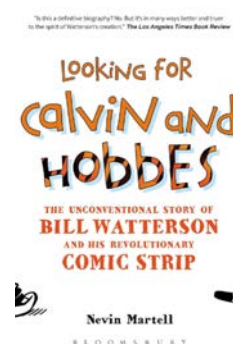
026. *Original Comic Strip*, date, Bill Watterson, drawing, 5.0" x 5.0"



027. *Original Comic Strip*, 11/14, Bill Watterson, comic strip, 3.0" x 9.0"



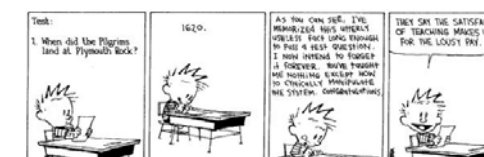
028. *Interview With Bill Watterson*, 3/20/2014, Caitlin Mcgurk, interview



029. *Looking for Calvin and Hobbes: The Unconventional Story of Bill Watterson and his Revolutionary Comic Strip*, 8/19/2010, Nevin Martell, book, 5.43" x 0.70" x 8.30"



030. *Calvin and Hobbes Creator Draws on the Simple Life*, 4/1/1987, Paul Dean, interview



031. "You've taught me nothing except how to cynically manipulate the system.", Bill Watterson, comic strip, 3.0" x 9.0"



032. *Calvin and Hobbes, "Darling, I'm Home!"*, 7/9/1989, Bill Watterson, comic strip, 10.0" x 15.0"

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033. Calvin and Hobbes, "My Foot Hurts, Doctor," 11/18/1990, Bill Watterson, comic strip, 10.0" x 12.0"



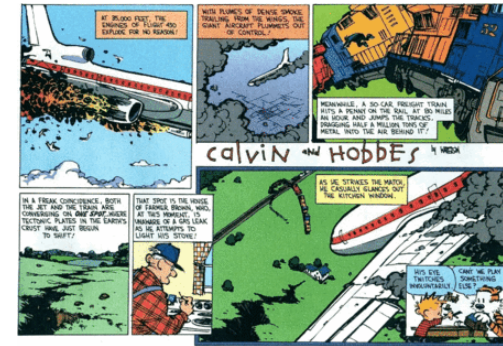
034. Calvin and Hobbes | Being Yourself, 5/5/2020, Shreyas Joshi, interview



035. Calvin and Hobbes' Bill Watterson Interview, 2/1989, The Comics Journal, interview



036. Honk! Magazine: An Interview With Bill Watterson, 1987, Andrew Christie, interview



037. Calvin and Hobbes, "His eye twitches involuntarily," 4/11/1993, Bill Watterson, comic strip, 10.0" x 12.0"



038. Reuben Award for Outstanding Cartoonist of the Year, 1954, trophy, 20.0" x 7.0" x 5.0"



039. Harvey Award for Best Syndicated Strip or Panel: Calvin and Hobbes, 1990 to 1996, Gary Groth, trophy, 10.0" x 5.0" x 2.0"



040. Harvey Special Award Humor: Calvin and Hobbes, 1989, Gary Groth, trophy, 10.0" x 5.0" x 2.0"



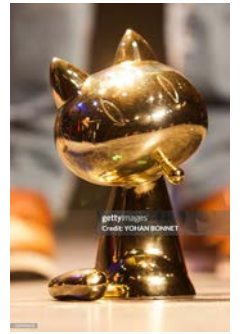
041. Eisner Award for Best Comic Strip Collection: Calvin and Hobbes, 1992 and 1993, Will Eisner, trophy, 8.0" x 5.0" x 5.0"



042. Eisner Award for Best Archival Collection/ Project Comic Strips: Calvin and Hobbes, 2006, Will Eisner, trophy, 8.0" x 5.0" x 5.0"



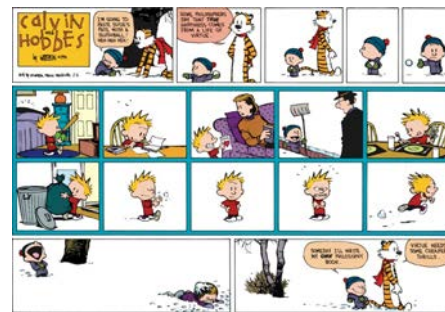
043. "Fauve d'Or" Trophy: Calvin and Hobbes, 2014, trophy, 6.0" x 4.0" x 4.0"



044. "Fauve d'Or" Trophy: Calvin and Hobbes, 1992, trophy, 6.0" x 4.0" x 4.0"



045. Calvin and Hobbes, "A Dead Bird," 9/19/1993, Bill Watterson, comic strip, 6.0" x 12.0"



046. Calvin Tries A Life Of Virtue, 2/6/1994, Bill Watterson, comic strip, 8.0" x 15.0"



047. Calvin and Hobbes Comic Strips: The Raccoon Story, 3/9/1987-3/16/1987, Bill Watterson, comic strip, 3.0" x 9.0"



048. Calvin and Hobbes Comic Strip, 6/26/1989, Bill Watterson, comic strip, 3.0" x 9.0"



049. Calvin and Hobbes, "I Caught A Butterfly," 06/15/1995, Bill Watterson, comic strip, 3.0" x 9.0"



050. Calvin and Hobbes, "The First Published Calvin and Hobbes," 11/18/1985, Bill Watterson, comic strip, 3.0" x 9.0"



[Add additional pages as needed for the required object quantity]



051. Calvin and Hobbes, "Greenhouse Effect," 7/23/1987, Bill Watterson, comic strip, 3.0" x 9.0"



052. Calvin and Hobbes, "Dark Glasses," 3/28/1986, Bill Watterson, Original comic strip auctioned, 3.0" x 9.0"



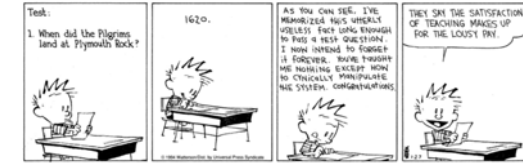
053. Calvin and Hobbes, "Where's That Kid?," 12/30/1987, Bill Watterson, Original comic strip auctioned, 3.0" x 9.0"



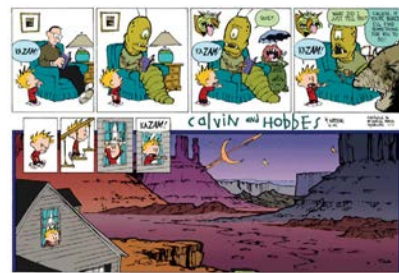
054. Calvin and Hobbes, "Final Calvin and Hobbes," 12/31/1995, Bill Watterson, comic strip, 5.0" x 10.0"



055. Calvin and Hobbes, "Looking at the Stars," 7/3/1992, Bill Watterson, comic strip, 3.0" x 9.0"



056. Calvin and Hobbes, "1620," 01/27/1994, Bill Watterson, comic strip, 3.0" x 9.0"



057. Calvin and Hobbes, "KAZAM!" 2/28/1993, Bill Watterson, comic strip, 8.0" x 15.0"



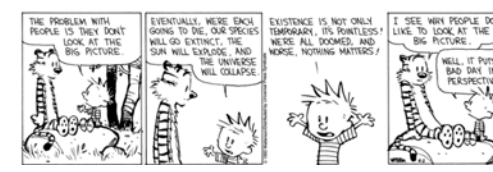
058. Calvin and Hobbes, "Machines Reduce Work and Increase Leisure," 1/22/1994, Bill Watterson, comic strip, 3.0" x 9.0"



059. Calvin and Hobbes, "The Scientific Method," 4/23/1993, Bill Watterson, comic strip, 3.0" x 9.0"



060. Calvin and Hobbes, "High or Low art?" 07/20/1993, Bill Watterson, comic strip, 3.0" x 9.0"



061. Calvin and Hobbes, "The Big Picture," 6/2/1993, Bill Watterson, comic strip, 3.0" x 9.0"



062. Calvin and Hobbes, "Tiger Food," 11/10/1989, Bill Watterson, comic strip, 3.0" x 9.0"



063. Calvin and Hobbes, "Surest Sign of Intelligent Life," 11/8/1989, Bill Watterson, comic strip



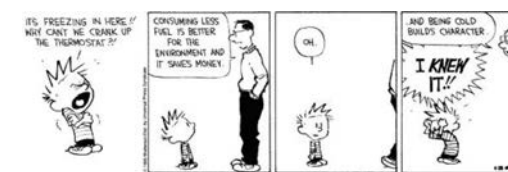
064. Calvin and Hobbes, "Do You Believe In The Devil?" 4/6/1992, Bill Watterson, comic strip, 3.0" x 9.0"



065. Calvin and Hobbes, "Why Does Man Create," 1/7/1995, Bill Watterson, comic strip, 3.0" x 9.0"



066. Calvin and Hobbes, "I Resent That!," 10/13/1990, Bill Watterson, comic strip, 3.0" x 9.0"

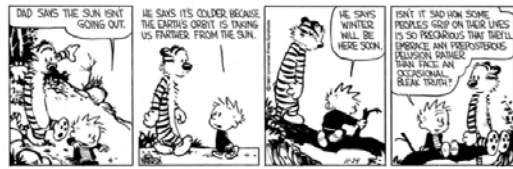


067. Calvin and Hobbes, "It's Freezing In Here!" 11/28/1995, Bill Watterson, comic strip, 3.0" x 9.0"



068. Calvin and Hobbes, "That's Life!" 08/25/1993, Bill Watterson, comic strip, 3.0" x 9.0"

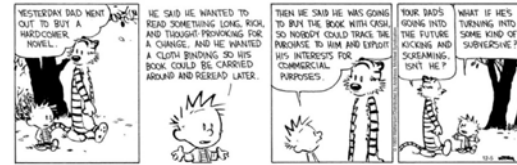
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069. Calvin and Hobbes, "Isn't it Sad How..."  
11/24/1987, Bill Watterson, comic strip, 3.0" x 9.0"



070. Calvin and Hobbes, 11/2/1990, Bill Watterson,  
comic strip, 8.0" x 12.0"



071. Calvin and Hobbes, "Commerical Purposes,"  
12/5/1990, Bill Watterson, comic strip, 3.0" x 9.0"



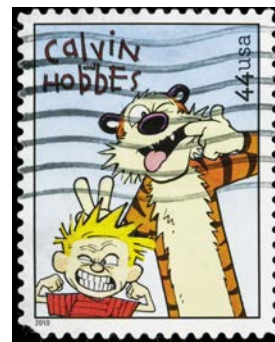
072. "The Indispensable Calvin and Hobbes",  
1992, Bill Watterson, illustration, 5.0" x 10.0"



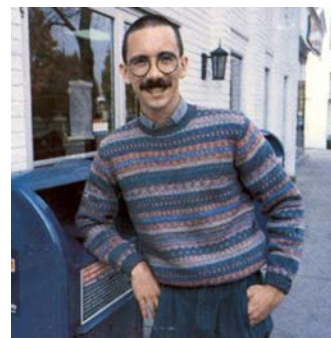
073. Calvin and Hobbes, "The Big Picture," 6/2, Bill  
Watterson, comic strip, 10.0" x 5.0"



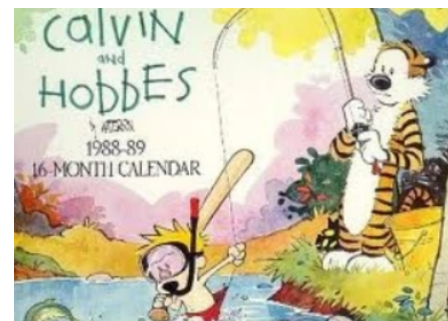
074. Calvin and Hobbes, "Deadlines," 1986, Bill  
Watterson, comic strip, 3.0" x 6.0"



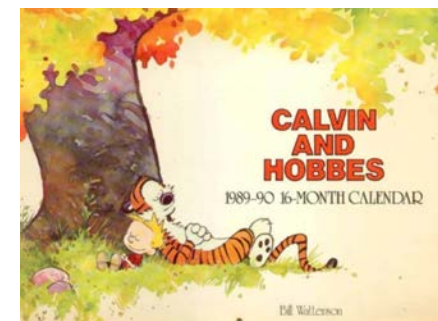
075. Calvin and Hobbes Postage Stamp, 2010,  
USA, stamp, 1.255" x 1.59" (varies)



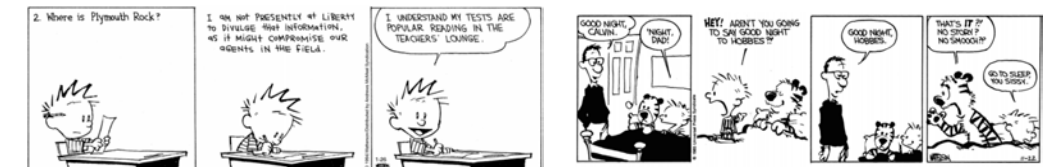
076. Bill Watterson, 1980s, unknown, photograph,  
12.0" x 9.0"



077. 22. Calvin and Hobbes Official Calendar,  
1988-1989, Bill Watterson, calendar, 10.0" x 13.5"



078. Calvin and Hobbes Official Calendar, 1989-  
1990, Bill Watterson, calendar, 10.0" x 13.5"



079. Calvin and Hobbes, "Where is Plymouth  
Rock?"; 1/26/1994, Bill Watterson, comic strip, 3.0"  
x 9.0"



080. Calvin and Hobbes, "Good night", 11/22/1985,  
Bill Watterson, comic strip, 3.0" x 9.0"

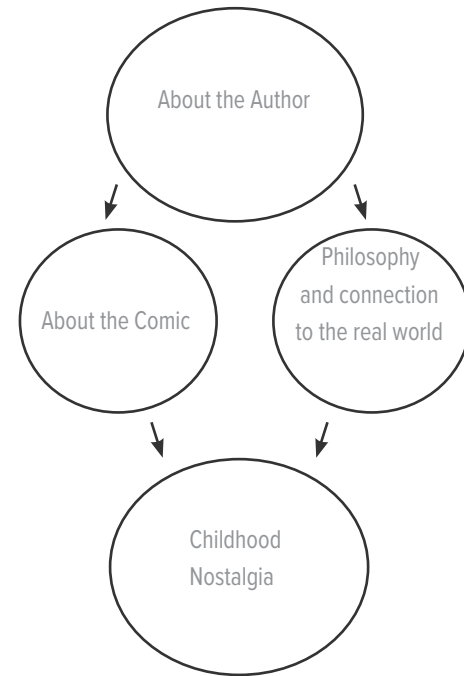


081. MoMA Official Calvin and Hobbes Shirt,  
Museum of Modern Art, T-Shirt, varies

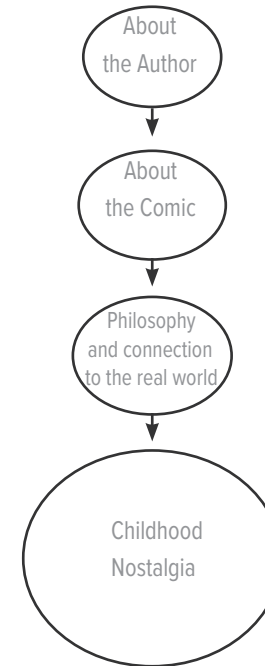
082. Calvin and Hobbes, Bill Watterson, Illustration

## EXHIBITION CONCEPTS / NARRATIVES

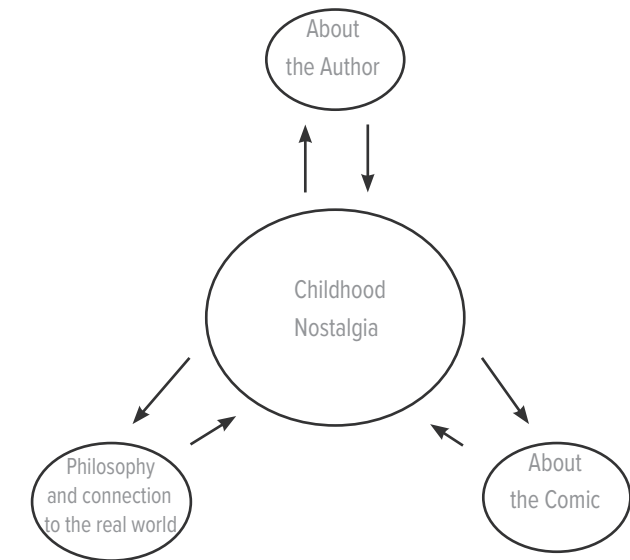
In the massing studies below the red circles indicate different themes of objects, the light blue dotted lines show how visitors might move through the exhibition, and the dark blue arrows indicate the direction.



**MASSING STUDY A:** The first option primes visitors with the about the author section first. Then, visitors move on to the about the comic and philosophy and connection to the real world in tandem. This pairing makes sense because a lot of the objects overlap between the two. These sections also both directly connect to the content of the comic and the individual strips. From there, the exhibition finishes with the childhood nostalgia section which wraps up all of the main ideas of the exhibition as a whole.



**MASSING STUDY B:** The second option follows a directed visitor flow. With this option visitors first learn about the author, then the comic, and finally the philosophy and real world section. This primes the audience for the final room that will act as a wow factor, the childhood nostalgia section. This area is at the end so visitors leave remembering this part of the exhibition. Moreover, this section allows for the most play and interaction among the visitors which is a good place to finish and allow conversation about the exhibition as a whole.



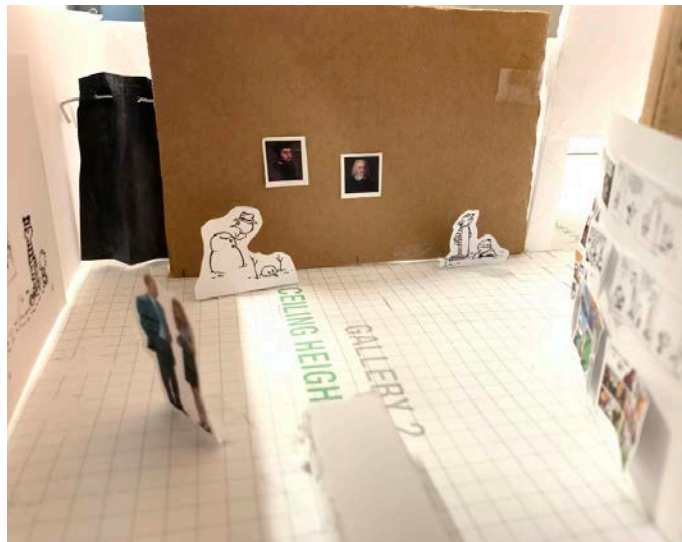
**MASSING STUDY C:** This study is based on a balanced visitor flow. It guides people through the childhood nostalgia section in between every other section. This allows people to have a break in between the more information heavy sections. Additionally, the escapist childhood nostalgia section is essential to the main takeaway for the exhibition and as such it is important that visitors spend time in that section.



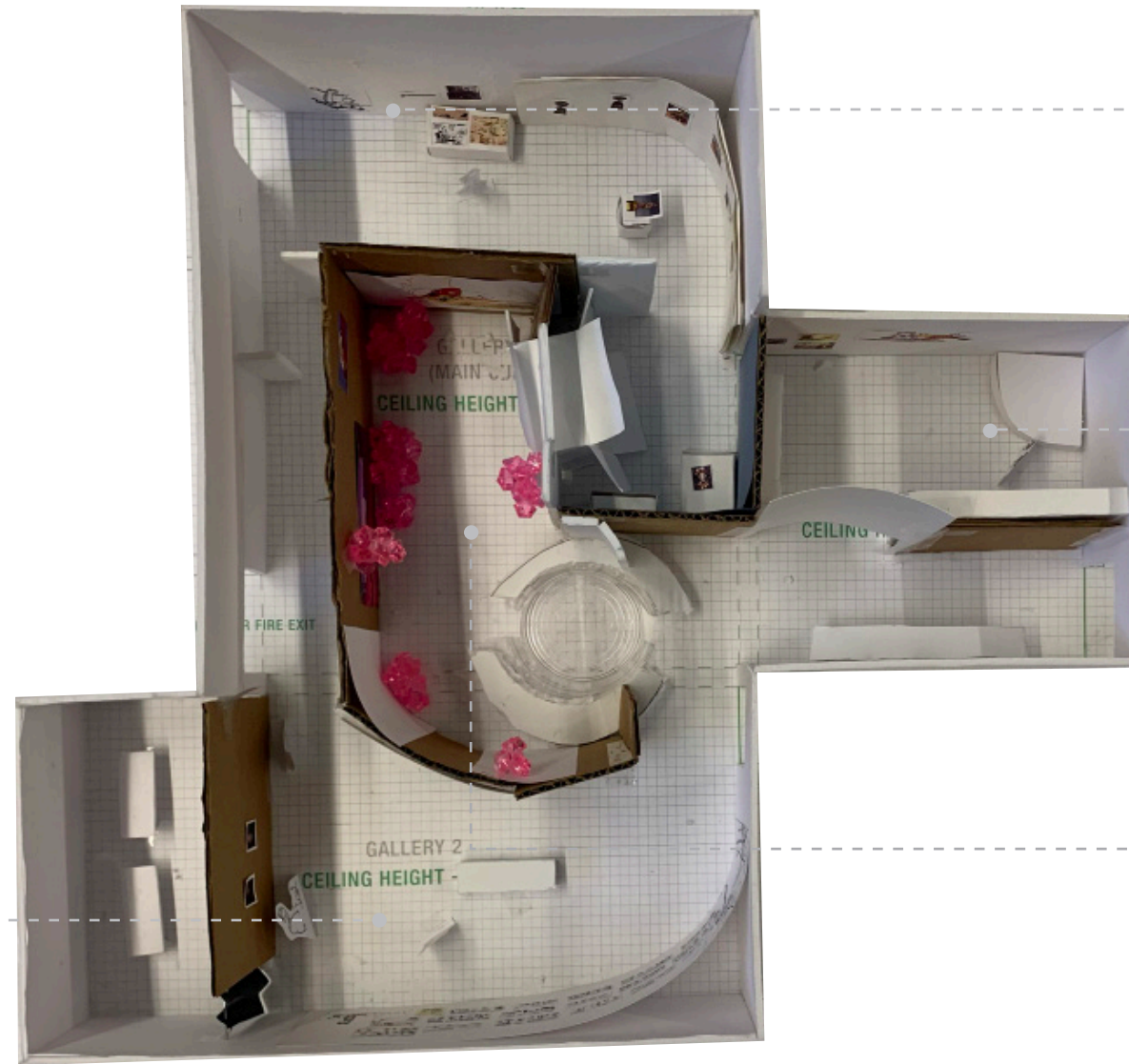
PHASE 2  
SPATIAL PLANNING AND OBJECT PLACEMENT

## SCALE MODEL DOCUMENTATION

**SCALE MODEL:** The exhibition space's grounds offer a whimsical yet informational experience. Wall dividers were positioned to divide the exhibition space into four discrete areas, each with its own space. This allowed visitors to be guided through the environment while having some freedom of movement. Comparable in personality to the characters from the comic strip "Calvin and Hobbes," the area nearly tries to replicate six-year-old Calvin's ideas and his friendship with his best friend, Hobbes. After all, while young kids still need guidance as they grow and experience life, the exploratory mind of a creative little kid can never be restrained! It's the same way with the space. A wall was chosen to be positioned close to the entrance, directing visitors to begin reading about the author before being directed to the Childhood Nostalgia area, where the purpose was to offer the most significant amount of free-roaming with fewer imperious wall dividers. After leaving this area, curved walls were decided to give visitors a chance to choose to proceed to the next area or take a break in the reading room. As a result, the decisions of the walls are to be diverse and open but almost a bit restrictive, which plays a role in portraying the constraints of childhood shown in "Calvin and Hobbes."



EXHIBITION VIEW: One of the final rooms features a comic strip wall as well as a philosophy section about the connection of the comic to philosophy.



EXHIBITION VIEW: The entrance features an about the author section with a picture of Bill Watterson as well as some of his originals and awards.



EXHIBITION VIEW: The reading room focuses on making the comics available to visitors to browse in a cozy environment.



EXHIBITION VIEW: The Spaceman Spiff room is an immersive room where visitors are transported to another planet and see Calvin fight a space monster.

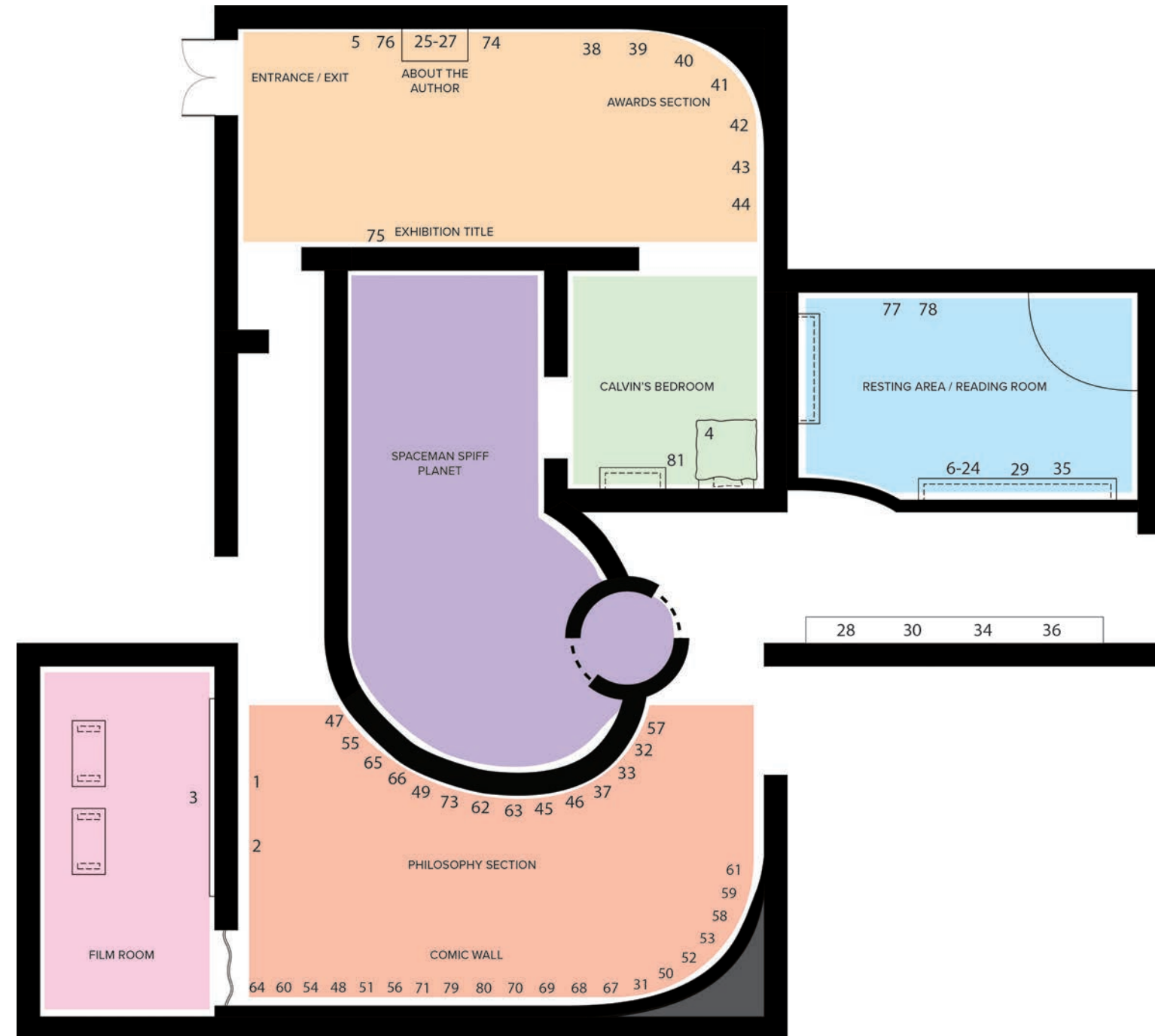
## EXHIBITION PLAN AND OBJECT PLACEMENT

FLOOR PLAN: The “Calvin and Hobbes Go To The Museum” plan demonstrates the whole placement of objects and how visitors will fully navigate through the space. To provide both engaging information yet still a fun and childlike experience for all ages, visitors enter through the right-most entrance of the space, which is opened with the About The Author section. They are navigating right down a wide hallway filled with objects about the author that ends with a curved wall to transition smoothly into the next part of the space, Childhood Nostalgia. As the next section is where the fun begins and the most structured part of the whole space, the opening space is a small briefing on who created “Calvin and Hobbes” and the work that went into the series.

Once in Childhood Nostalgia, visitors will encounter life-size scene recreations taken straight out of the comic series itself, providing a taste of what it’s like to live through the eyes of our series’ main character and his tiger friend. This area consists of two scenes, the first being Calvin’s bedroom and the other being an outer space planet scene titled “Spaceman Spiff.” Subdividers divide the bedroom from “Spaceman Spiff,” acting like a bedroom door leading into a new space. By doing this, visitors can have a more immersive experience and see what it’s like to transition between scenes—almost as if they were entering through Calvin’s bedroom door themselves. Following this scene, another curved wall opens to two corridors, one to a reading room filled with books and the other to a comic strip wall. This was where visitors were given freedom of choice, as they could take a break and read books about the comic or move on and continue with the exhibition.

At the comic strip wall, visitors can browse the wide variety of the “Calvin and Hobbes” comic strip series and read through the small scenes and thematic plot lines. To illustrate the different perspectives on a comic series with a childhood appeal, a brief section on philosophy titled Philosophy and Escapism, The Connection To The Real World, faces the wall of comic strips. It covers more complex subjects in “Calvin and Hobbes.”

Lastly, a film room in the far right corner has benches and a film to start part of the About the Comic section covering the comic series. Here, guests can take some downtime to absorb what they have learned from the exhibition. Once outside, a long hallway to their left that circles back to the entrance at the end of the exhibition serves to conclude everything. To top it all off, images of different artworks and illustrations pasted along the hallway walls serve as one lasting reminder and impression of the overall experience!



EXHIBITION PLAN at 1/4" scale



PHASE 3  
STAGING, ATMOSPHERE AND INTERPRETATION

# EXHIBITION MATERIALS, COLOR AND LIGHTING

**ATMOSPHERE PALETTE:** Visitors are anticipated to experience the nostalgia of reading Calvin and Hobbes comics by entering the different exhibition spaces. The atmosphere of the rooms allows visitors to be transported to immersive out-of-world experiences and then back into reality by the end of the exhibition.

**MATERIAL PALETTE:** The chosen material palette transforms the standard white theme of the museum into a more colorful and dynamic space. The carpet and wood flooring invite visitors to feel a sense of nostalgia and comfort when entering the rooms. The other materials, such as those used in the Spaceman Spiff room, immerse visitors into its dimension.

**PAINT PALETTE:** Pool part was chosen as the paint color for Calvin's room because it's vibrant and matches the color of his room in the comic. Two different white colors were chosen for different effects throughout the exhibition. Wedding veil is used in the more standard exhibition rooms such as the About the Author room or the Comic Room. The cream color is used in the Reading Room to make it feel more inviting and cozy without overwhelming the space. The black paint is used for the arched ceiling in the Spaceman Spiff Room to help give it an outerspace effect and be a good background for projection.

M-1



Wallpaper  
Wall surfaces

M-4



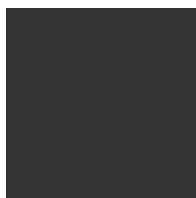
Carpet  
Flooring

P-1



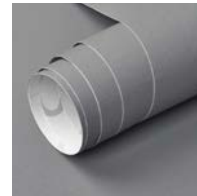
Benjamin Moore  
Pool Party - 2059-50

P-4



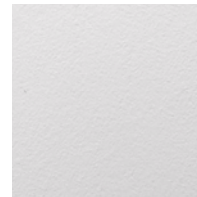
Benjamin Moore  
Jet Black - 2120-10

M-2



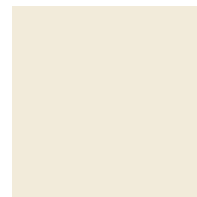
Vinyl  
Wall surfaces

M-5



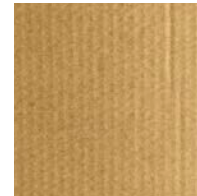
Drywall  
Wall surfaces

P-2



Benjamin Moore  
Linen White - 146

M-3



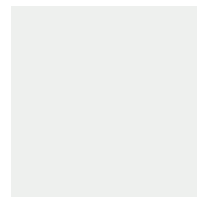
Cardboard  
Wall surfaces

M-6

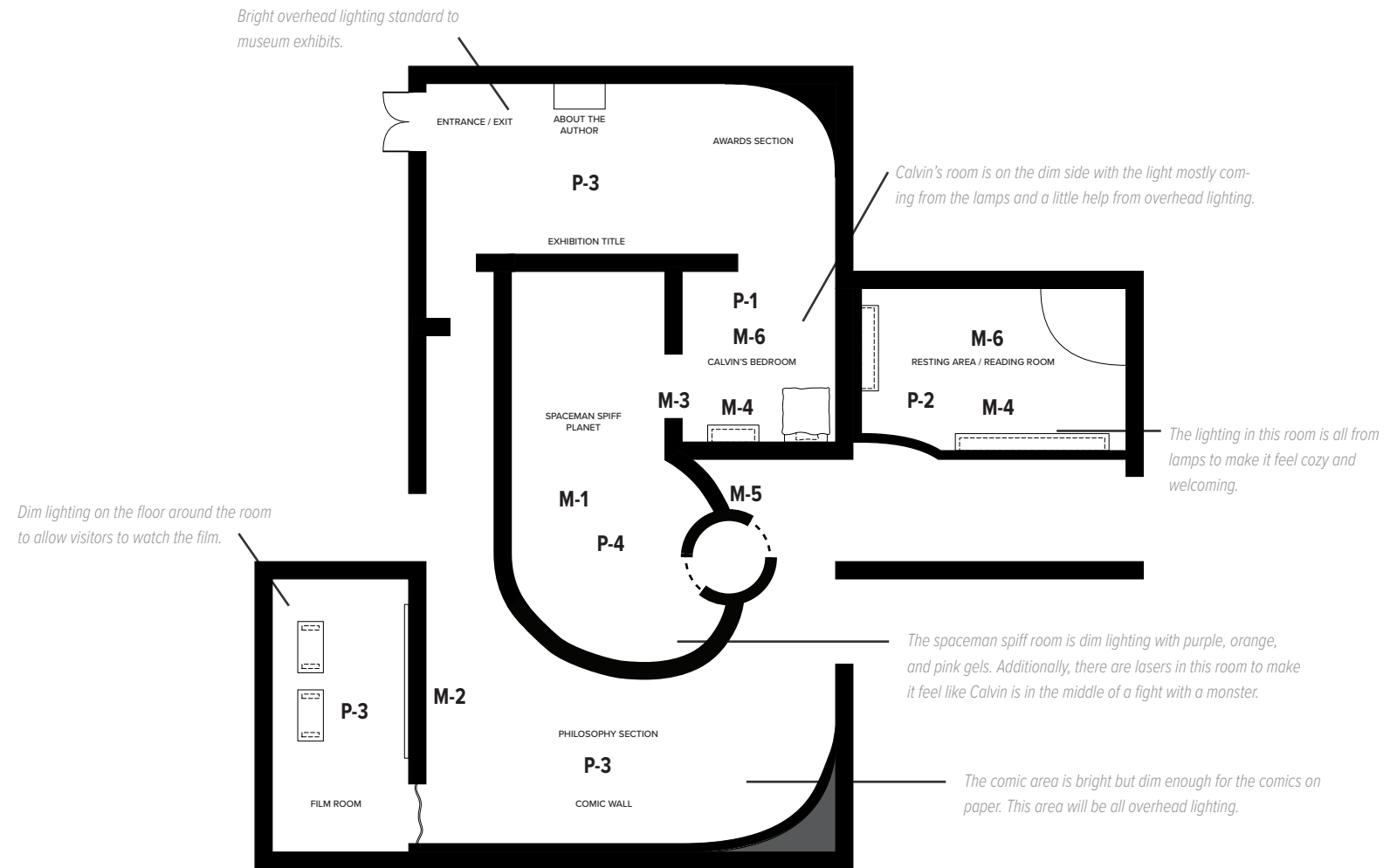


5/8" White Oak Wooden  
Flooring

P-3



Benjamin Moore  
Wedding Veil - 2125-70



**WALL COLOR, MATERIAL AND LIGHTING PLAN:** The wall color and lighting plan work in conjunction with the material palette. The goal of the exhibition is to immerse the visitors into a unique and memorable experience. Throughout the exhibition, the warm tones of the walls and the soft lighting induce feelings of nostalgia. On the other hand, the colors used in the Spaceman Spiff space are more vibrant and colorful which allows visitors to engage with the space and be immersed into the planet.



**REFERENCE IMAGES:** These images capture the warm lighting as well as the outerspace lighting that will be featured in the exhibition.



## EXHIBITION FURNITURE

FURNITURE TYPES: The furniture in the Entrance space, Comic Room, and Film Room are all thin and black colored to parallel the style of the comics. However, the furniture in the Reading Room and Calvin's Bedroom are more residential to embody a feeling of coziness and home.



*BENCH*  
Dimensions in inches (18 x 17 x 47)  
Steel encased in black rubber  
Four benches, two in the Film Room and two in the Comic Room  
Source: Kallemo



*DRESSER*  
Dimensions in inches (45.67 x 27.56 x 15.75)  
Polished blue painted wood  
One in Calvin's Room  
Source: WXDJB



*BOOKSHELF*  
Dimensions in inches (84.75 x 36 x 16)  
Walnut with a laquer finish  
Four in the Reading Room  
Source: Room&Board



*TABLE CASE*  
Dimensions in inches (38 x 60 x 24)  
Black painted steel  
Built-in lighting  
One in the About the Author section  
Source: Gaylord Archival



*PEDESTAL CASE*  
Dimensions in inches (20 x 20 x 20)  
Black painted steel  
Built-in lighting  
Seven in the About the Author section  
Source: Gaylord Archival



*FRAMES*  
Varied dimensions to fit different comic strips  
Wood with a satin black finish  
36 frames, one in the About the Author section and 35 in the Comic Room  
Source: Frame it Easy

## EXHIBITION FURNITURE

FURNITURE TYPES: The furniture in the Entrance space, Comic Room, and Film Room are all thin and black colored to parallel the style of the comics. However, the furniture in the Reading Room and Calvin's Bedroom are more residential to embody a feeling of coziness and home.



LAMP  
Dimensions in inches (20.5" h, 10" diam)  
Terracotta with an Ivory finish  
One lamp in Calvin's Room  
Source: Pottery Barn



COFFEE TABLE  
Dimensions in inches (15 x 53.5 x 22)  
Solid American Walnut  
One in the Reading Room  
Source: Article



RUG  
Dimensions in feet (6' 0" x 6' 0")  
100% Polypropylene  
One in Calvin's Room  
Source: Rugs.com



BED  
Dimensions in inches (43.77 x 42.2 x 78.97)  
Walnut  
One in Calvin's Room  
Source: Home Depot



STOOL  
Dimensions in inches (17.75 x 15 x 15)  
Walnut  
Three in the Reading Room  
Source: All Modern



TABLE  
Dimensions in inches (30 x 71 x 30)  
Chestnut  
One in the Reading Room  
Source: Article

## TYPICAL EXHIBITION VIEWS

EXHIBITION VIEW: The entrance to the exhibition resembles standard exhibition spaces with white walls and bright lighting. In this space, visitors are introduced to the work of Bill Watterson: Calvin and Hobbes.

The title wall will face the door so visitors are greeted with a description of the exhibition



## TYPICAL EXHIBITION VIEWS

EXHIBITION VIEW: Calvin's bedroom is the first room that visitors enter in the exhibition space. The bedroom is a replica of how Calvin's bedroom looks like in the comics. The space is dimly lit with a lamp to mimic natural bedroom lighting.

The cardboard box doorway mimics the cardboard box Calvin would use to transport to another planet.



## TYPICAL EXHIBITION VIEWS

EXHIBITION VIEW: This exhibition space immerses the visitors into a planet that Calvin travels to within the comics as his alter-ego Spaceman Spiff. The room features Calvin battling an alien monster as laser beams are shot throughout the room. Additionally, the room uses a custom wallpaper and textured rocks that extrude out from the walls. The room's colors utilize pink, purple, and orange lighting to create a vibrant and engaging experience.

*This room will feature a custom wallpaper along all of the walls of scenery of the alternate planet*

*Not shown is a life-size Calvin shooting laser beams across the room at the monster.*



## TYPICAL EXHIBITION VIEWS

EXHIBITION VIEW: The Reading Room is set up for visitors and families to spend time and rest. One wall is lined with a large bookshelf containing every Calvin and Hobbes book. Visitors can grab their choice of book(s) and sit down and read. The room is furnished with various seating and tables for visitors to lounge as they read.

*This space will be warmly lit with lamps and ambient lighting to create a cozy atmosphere for visitors to spend time and read.*

*The tables have interactive Calvin and Hobbes books that read to visitors.*





PHASE 4  
visual LANGUAGE and GRAPHIC idENTITY

## EXHIBITION GRAPHICS PALETTE

GRAPHICS PALETTE: The graphic palette is based on the comic to tie the whole exhibition together. The primary colors are selected from the character's primary colors and the fonts are the same fonts used in the comic.

### PRIMARY COLORS

G-1



C=17 M=100 Y=100 K=8

G-2



C=3 M=57 Y=60 K=0

G-3



C=8 M=28 Y=91 K=0

### SECONDARY COLORS

G-4



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

G-5



C=0 M=0 Y=0 K=0

### COLOR PALETTE

The primary colors of the exhibit are inspired by Calvin and Hobbes' character designs and evoke a colorful theme for the exhibition experience. The chosen colors are vibrant and bright to express a feeling of childhood and nostalgia.

The secondary colors retain the minimalism of the museum exhibition space and allow visitors to break away from the vibrant colors of the different rooms.



OBJECT NO. 82  
Calvin and Hobbes, Bill Watterson, Illustration

### KEY EXHIBITION PROMOTION IMAGE(S)

The key exhibition image selected is the characters themselves: Calvin and Hobbes. The image, originally drawn by the author Bill Watterson, was slightly altered in its coloring and design to depict the two characters heading on an adventure to the exhibition (as seen by the postcard invitation in Calvin's hand).

calvin and hobbes go to the museum

### GRAPHIC TREATMENT FOR EXHIBITION TITLE

The graphic treatment for the exhibition title resembles a postcard inviting visitors to the museum exhibition. The title "Calvin and Hobbes Go To The Museum" represents the exciting adventures that the characters experience throughout the comics.

manetti shrem  
museum

EXISTING MUSEUM LOGO  
The original logo of the Manetti Shrem Museum, displayed in black.

## TYPEFACES

calvin and hobbes

a b c d e f g h i j k l m n o p  
q r s t u v w x y z

IMAGINARY FRIEND BB

A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z

Proxima Nova Condensed

a b c d e f g h i j k l m n o p q r  
s t u v w x y z

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z

### TYPOGRAPHIC PALETTE AND SPECIFICATIONS

The typeface used for the exhibition is a fan-made typeface called Calvin and Hobbes. This typeface specifically uses lowercase lettering, and it resembles the typeface used by the author, Bill Watterson, for the titles in the comic strips.

The typographic elements shown throughout the exhibition use a sans-serif typeface to account for boldness and legibility against the backdrop of the vibrant colors of each exhibition space.



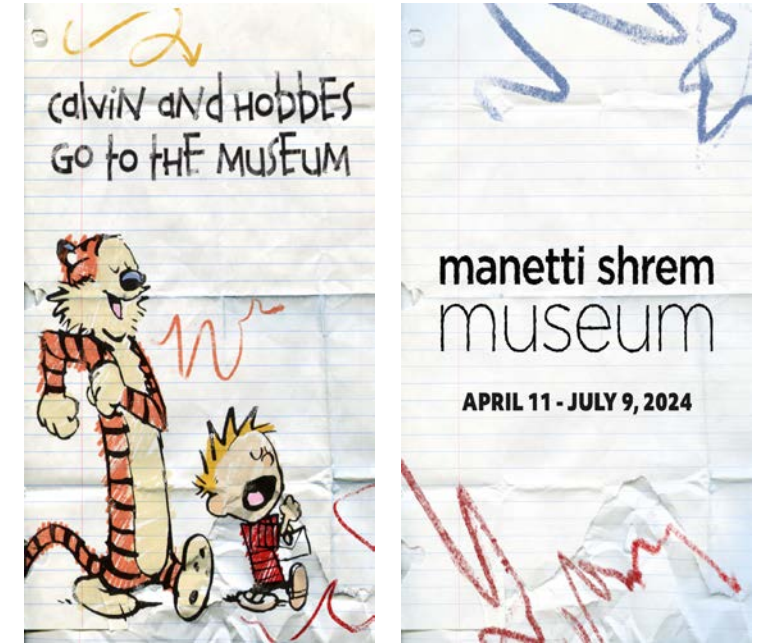
## TYPICAL PROMOTION GRAPHICS / EXTERIOR IN-SITU

### PROMOTIONAL GRAPHICS

One of the promotional graphics is the street banner that can be displayed throughout the city of Davis.

In order to invite visitors to the exhibition on Calvin and Hobbes, the street banner displays the two characters from the comic in a playful and adventurous mood. Calvin and Hobbes are seen walking somewhere, possibly going on an adventure. The exhibition title states "Calvin and Hobbes Go To The Museum." The secondary poster shown next to the characters complements this idea of adventuring to the museum due to the typographic elements showing the museum logo and exhibition dates.

*Calvin and Hobbes serve as the hero image inviting visitors to come to the exhibition with the characters.*



*Ruled binder paper adds dimensionality and texture to the street banners.*

### PROMOTIONAL STREET BANNERS

The promotional street banner uses a paper texture design, resembling that of the bus kiosk poster and promotional street poster. The form of the street banner is longer in height 3 ft x 8 ft. The placement of the characters Calvin and Hobbes is situated towards the bottom left while the exhibition title is above them. On the secondary banner, the Manetti Shrem Museum logo and exhibition run time is shown.

## TYPICAL EXHIBITION GRAPHICS / INTERIOR IN-SITU

### EXHIBITION GRAPHICS

The title wall draws back to the other promotional material with the messy drawn style it's done in. It features a postcard, front and back, with the text being a letter from the designers. The wall features one of the objects by tying the stamp into the design. The postcards also feature the same drawing of Calvin and Hobbes used for the promotional material dropped into the background of a museum.

### INTRODUCTORY TEXT

Join Calvin and Hobbes in a series of childish wonder and escapist worldviews to experience what it would be like to live through the events in the series. It is not every day that comic strip series include complex topics that aren't typically covered in stories for kids. Still, Bill Watterson's Calvin and Hobbes comic strip series breaks away from the stereotype to push an innovative narrative about the process of growing up and experiencing life meaningfully.

This exhibition captures the feelings of childhood imagination and teaches more about the story behind the series, where visitors will discover recreations of real-life scenes from comics, artworks, comic strips, and films. Experience what it's like growing up through the mind of six-year-old Calvin and his best friend, Hobbes!



### EXHIBITION TITLE TREATMENT

This graphic will be placed on one of the first walls visitors see walking in. It will span the whole wall and be applied as a vinyl decal and paint.



### EXHIBITION TITLE TREATMENT

This is an in-situ rendering of the title wall

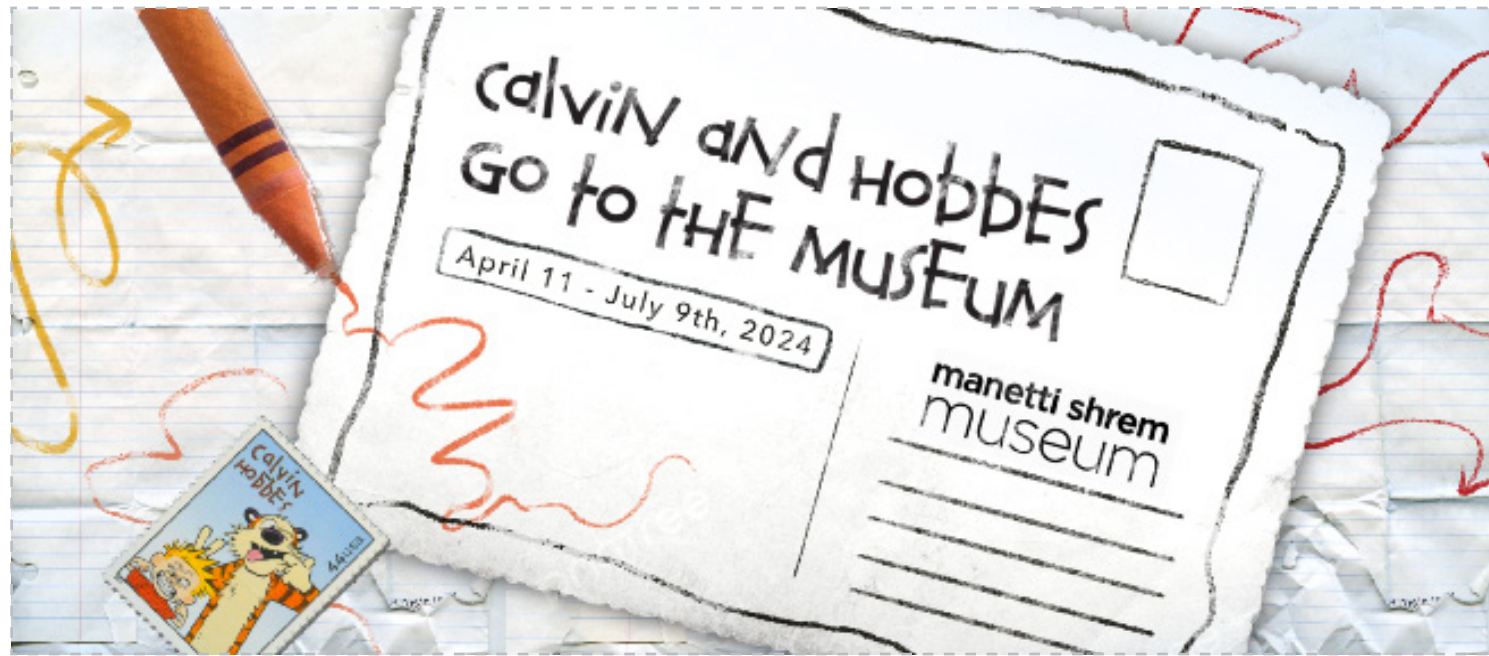
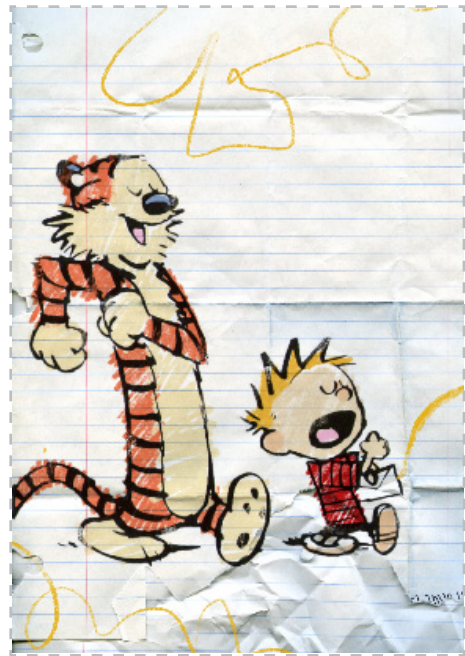
## TYPICAL PROMOTION GRAPHICS / EXTERIOR IN-SITU

### PROMOTIONAL GRAPHICS

The display will feature two types of bus and social promotional graphics: a public street advertisement poster and a bus kiosk poster with two spreads.

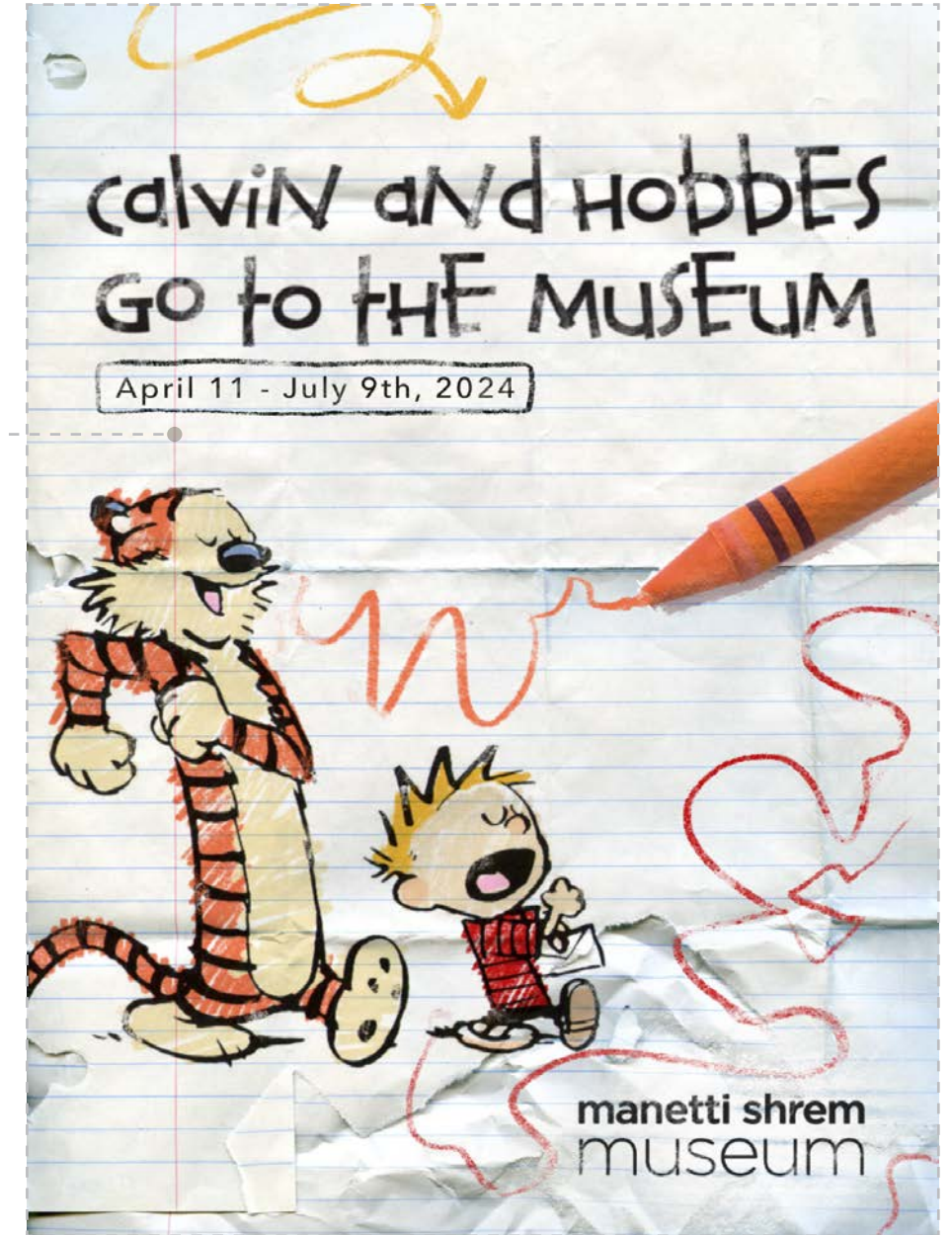
To put the childhood playfulness of Calvin and Hobbes on display, the bus and public street poster utilizes a mixture of a paper texture and crayon scribbles. These attributes were implemented to act as if Calvin was the one who designed the bus poster, as the exhibition title is "Calvin and Hobbes Go To The Museum." Since they are going to a museum, having the bus poster replicate something Calvin would make as a kid would be representative and stay on theme with the exhibition. In the posters, we see an orange crayon that Calvin would have used for the scribbles, with the walking Calvin and Hobbes promotional image showing a playful and upbeat theme to represent their personality. It's almost as if they are on the way to the exhibition themselves!

*Ruled binder paper was included to add texture and depth to the posters.*



### PROMOTIONAL BUS KIOSK POSTER

The bus kiosk poster has two spreads that are connected through a yellow scribble line. In the promotional image, Calvin is holding an envelope, which is shown in the second spread as a detailed postcard, acting as an invitation to the exhibition.



### PROMOTIONAL STREET POSTER

The street poster uses all the same components as the bus kiosk poster, but was made to be more condensed to be put on lit-up street advertisement posts. So it does not include the exhibition postcard.

## TYPICAL EXHIBITION GRAPHICS / EXTERIOR IN-SITU

### PROMOTIONAL GRAPHICS

Compared to the street poster, the bus poster contains two spreads, anticipating the bus kiosk has an extensive promotional area. Whereas the smaller bus poster only features the Calvin and Hobbes advertising graphic with the title, the more expansive spread depicts the exhibition title and details via a postcard, which serves as an exhibition invitation.

After all, Calvin clutches an envelope in the promotional image, so the two bus spreads combined depict the story of Calvin and Hobbes attending the event while simultaneously offering vital exhibition details to people passing by. However, if the bus kiosk only has one slot for a single poster, the street poster could be utilized instead, illustrating that it serves multiple functions, such as capturing the attention of passersby and individuals waiting for the bus.



### PROMOTIONAL STREET POSTER

In order to catch the eye of various passerby, the street poster will be illuminated on a screen, with lit-up interrelations.



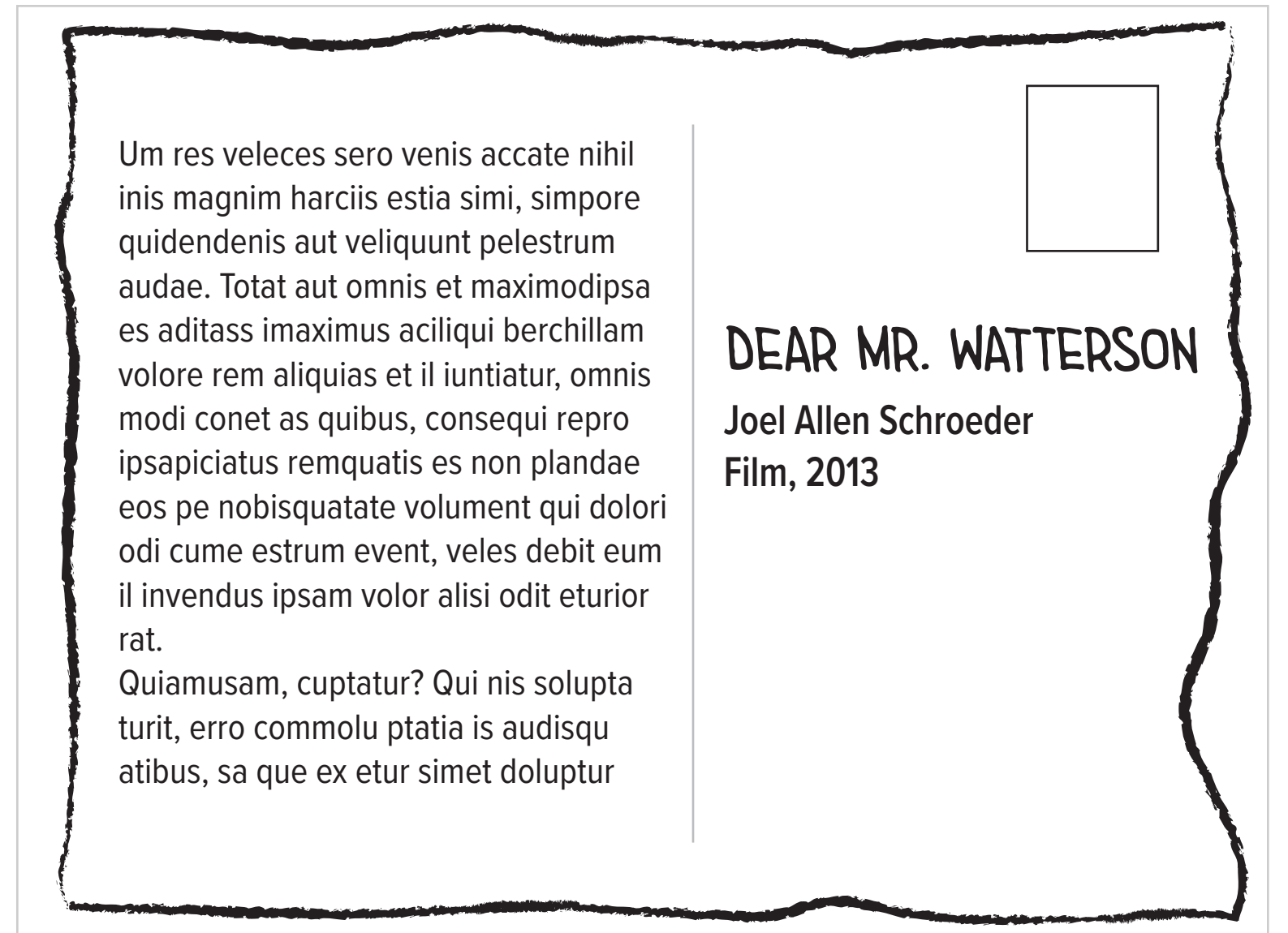
### PROMOTIONAL BUS KIOSK POSTER

This is how the bus kiosk poster will look like as two spreads. As both posters also work in harmony to show exhibition details and be visually stimulating.

## TYPICAL EXHIBITION GRAPHICS / INTERIOR

### EXHIBITION GRAPHICS

The object labels carry on with the messy drawing style of the promotional material as well as the title wall. The label will be outlined in a drawn rectangle. The text for the object title is in the same font as the text in the comic itself. The rest of the text is in Proxima Nova Condensed for legibility.



### EXHIBITION OBJECT LABEL

This will be placed to the right of the objects. They can be different sizes depending on the amount of text and the drawn rectangle will be altered to fit. The object labels are in the shape and design of a postcard to match the design of the title wall and promotional material.

appendix:  
best precedence inspiration  
about the designers



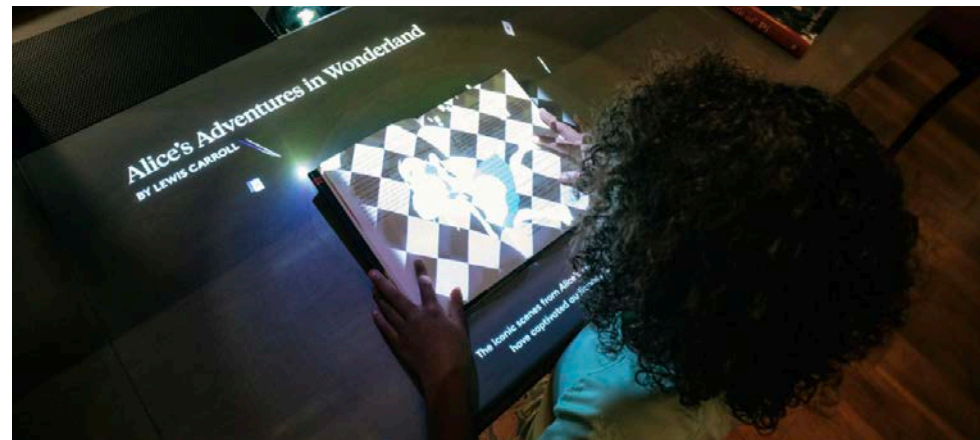
# BEST PRECEDENCE INSPIRATION



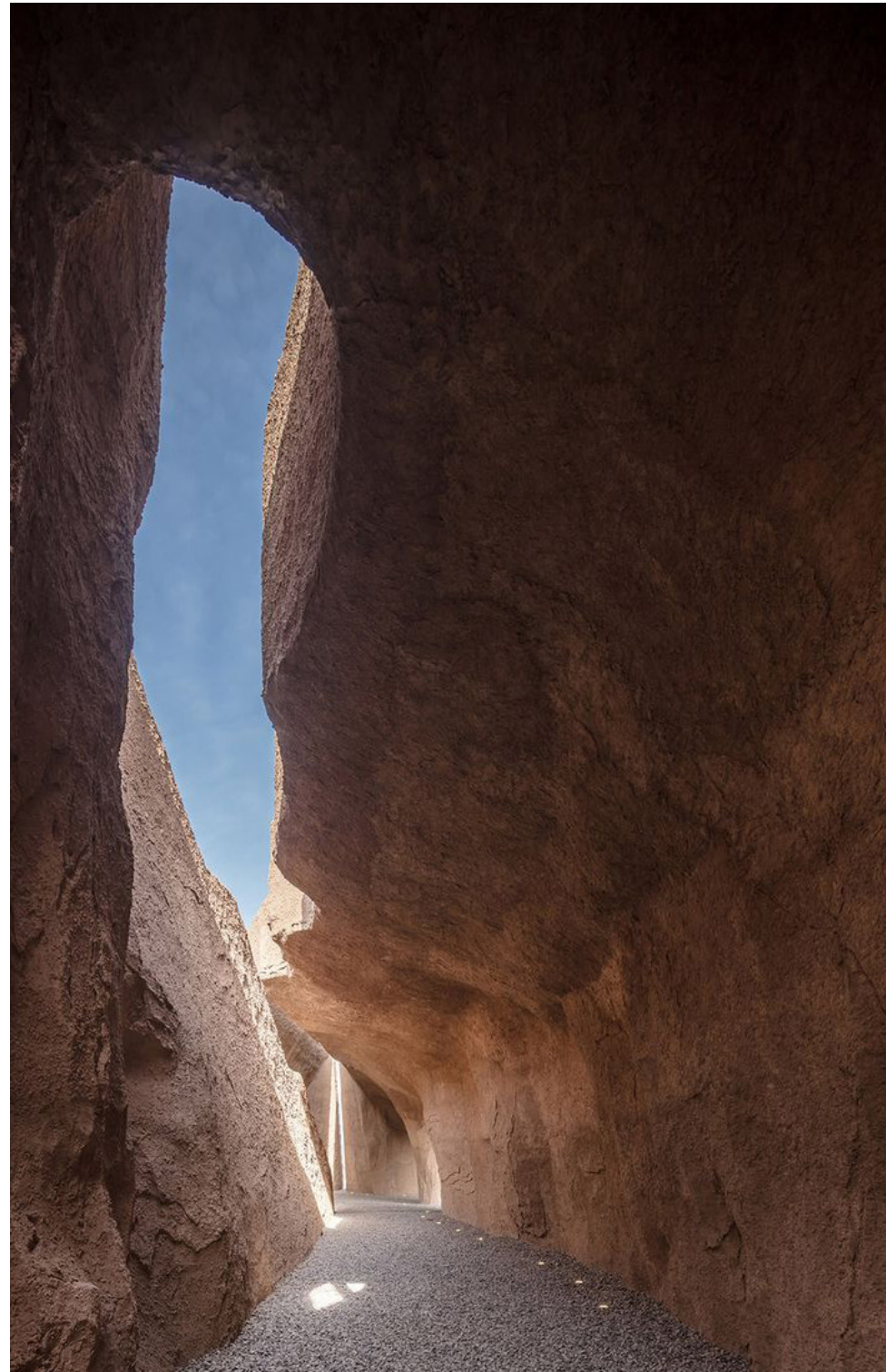
The Snoopy Museum Tokyo, 2019, <https://activekidsedu.com/exhibition:3138..JPG>



Astrum Lumina Nightwalk Portal, 2022, [https://www.travelawaits.com:2822539:astra-lumina-anakeesta-gatlinburg:?.fc=2822539&utm\\_source=EML..JPG](https://www.travelawaits.com:2822539:astra-lumina-anakeesta-gatlinburg:?.fc=2822539&utm_source=EML..JPG)



Planet Word Museum, 2020, <https://planetwordmuseum.org/plan-your-visit/>



Holy Fire Lit Place [WANG Hui, 2019, Urbanus, <http://www.urbanus.com.cn/profile/?lang=en>]



Moomin Comics Exhibition [Tove Jansson, 2020, <https://www.moomin.com/en/blog/the-unprecedented-moomin-comic-strips-exhibition-introduces-the-world-of-moomins-through-280-items/>]



Rockdale Library Children's Area

## ABOUT THE DESIGNERS

### Dickson Huang

Dickson is a fourth-year design student at the University of California-Davis with an emphasis in Interior Design. He specializes in CAD and 3D Modeling, but is open to exploring other creative mediums. He is known to be detail-oriented and experiments with bringing his conceptual ideas to life. Dickson is currently completing his Bachelor's degree in Design and plans to attend Graduate school to pursue a Master's in Architecture. In his free time, he enjoys watching movies, listening to music, and going to coffee shops.

### Lynn Le

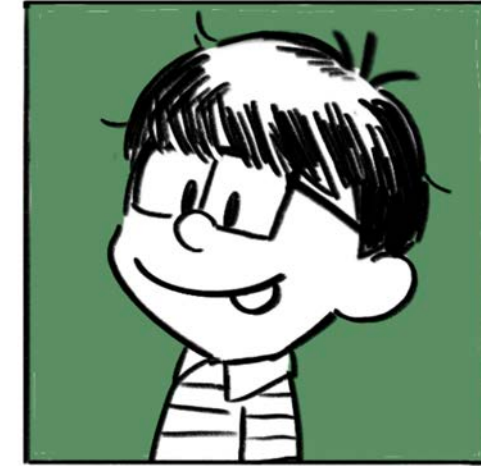
Lynn is an aspiring design artist studying at UC Davis. She enjoys creating graphic designs and drawing illustrations in her spare time. To also put her creative ideas into action, she draws inspiration from those around her and personal endeavors in her immediate surroundings. Respectively, with an inquiring and explorative mindset, she constantly acquires new techniques, concepts, and improvements to remain attentive in the design field. At the end of the day, being a designer has allowed her to explore a wide range of design options, but it has also paved the way for her to develop and keep learning how to design for herself and those around her. She dreams that one day, people will be inspired by her illustrations and designs wherever they are!

### Emma O'Connor

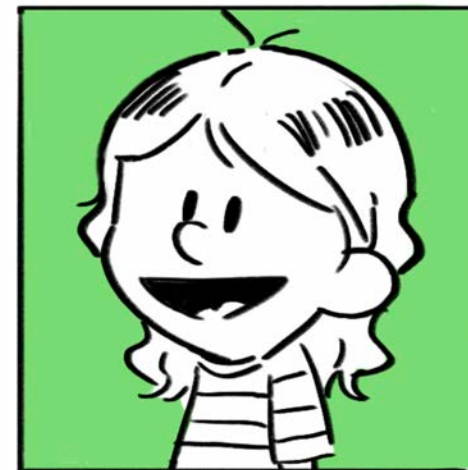
Emma is a third-year student at UC Davis double majoring in design and communications. She is interested in all types of design but specializes in exhibition and graphic design. After graduation she hopes to work in the design field. When she's not designing Emma enjoys baking, reading, and playing board games with her housemates.



Lynn Le



Dickson Huang



Emma O'Connor