

manetti shrem
museum

The Ren Faire

From Counterculture to Spectacle



Contents

- 3 Phase 1: Exhibition Content and Development
 - Exhibition brief
 - Object list
 - Design concepts

- 12 Phase 2: Spatial Planning and Object Placement
 - Scale model ideation
 - Floor plan

- 15 Phase 3: Staging, Atmosphere and Interpretation
 - Exhibition palette and lighting
 - Furniture typology
 - Visuals and renderings

- 22 Phase 4: Visual Language and Graphic Identity
 - Graphic palette
 - Graphic identity - promotional
 - Graphic identity - exhibition

- 29 Appendix
 - Best Precedence Inspiration
 - About the Designers

Big Idea

The Renaissance Faire, once born as an outlet for performance and counterculture of the 60's, has become a worldwide phenomenon for communities valuing artistic expression, escapism and fantastical freedom.

Phase 1
Exhibition Content and Development

Exhibition overview

This exhibition explores the multifaceted beginnings and inspirations of the Renaissance Faire from Countercultural movements in the 1960s to European Renaissance and Medieval aesthetics that form the foundation of the event. The exhibition also sets out to explore the variety of communities that come together to enjoy the Renaissance Faire and invites visitors to participate in games and activities to give them a better sense of the passions of these groups. The exhibition features many key items such as original event posters from the first Renaissance Pleasure Faire as well as historically significant Renaissance period textiles, paintings and objects from a variety of prolific 13th-17th century artisans.

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

DATE: July 20 - September 20 2026

AUDIENCE: People who are interested in Fantasy, History, dressing up, novel experiences, adults, young adults, and children

LOCATION: Temporary Gallery Spaces

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

NUMBER OF OBJECTS: 80-100 (come back with final number)

RETAIL AREA: Lobby or outside entrance

MERCHANDISE: Flower crowns, enamel pins, postcards, T-shirts, hoodies, sticker sheets, DND dice

INTERPRETIVE ELEMENTS: Object labels, directional signage, exhibition graphics, section introductions, hand held map

PROMOTION: Social Media posts, Flyers, posters, kiosk displays, billboards

SECURITY: A gallery attendant per section dressed in appropriate attire to blend with the exhibition, mix of high and low risk

Exhibition themes / sections

SOCIO-POLITICAL CONTEXT OF THE 1960s

A look into the state of the world at the time of the original Renaissance Faire's Conception. The items featured are original photographs, political posters, and memorabilia of the time period. This lays a foundational understanding of the ideas at the time and how political unrest led to communities rejecting the mainstream, in ways of life, activities, and ideals.

HISTORICAL INSPIRATION OF EUROPEAN RENAISSANCE AND MEDIEVAL CULTURE

An exploration of paintings, objects and textiles from the time period that inspired the aesthetic choices and events that take place at a Renaissance Faire. This includes many artifacts that visitors can examine and later compare to the outfits and wares as they are represented in the Faire's interpretation of the past.

DISCOVERING THE RENAISSANCE FAIRE

Memorabilia, photographs, and information about the first Renaissance Faire that give viewers a glimpse into how attendees enjoyed these events from the 60s to the early 2000s. The founders ideas, ideals and artistry will be explored along with context about how the Faire actually came to be.

THE MODERN RENAISSANCE FAIR

A peek into modern day Renaissance Faires and how the influence and participation of new types of communities and their enjoyment has developed the environment into something much larger. Along with how the Faire has changed and adapted due to the rise of social media and its wide reach.

INTERACTIVE ACTIVITIES: IMMERSE YOURSELVES IN THE COMMUNITY

Interactive elements to allow visitors to experience participating in the Renaissance Fair and immerse themselves into the interests of the community members. This includes a section to dress up in accessories and outfits for photo opportunities for further immersion. Here visitors are able to document their experience and share with others.

Exhibition object list

EXHIBITION OBJECTS

These objects would be a mixture of Museum loans, participant donations, and private collection loans. Because Renaissance Fairs are fairly new, many museums do not have archival collections of objects pertaining directly to the events. Many of these objects can be sourced online from avid collectors with private collections or from artisans who are currently practicing.



Object number (001)
Renaissance Pleasure Faire Poster, 1971
Ron Patterson, Lithograph, (35" x 20 1/2")



Object number (002)
Southern Renaissance Pleasure Faire Program book, 1963
Ron Patterson, Lithography and Letterpress, (18" x 12")



Object number (003)
Pleasure Faire Tickets and Overnight pass, 1968
Ron Patterson, Lithography and Letterpress, (5.5" x 2")



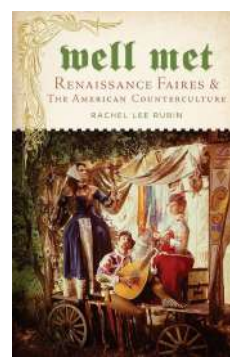
Object number (004)
Renaissance Pleasure Faire Program Book, 1969
Ron Patterson, Lithography and Letterpress, (18" x 12")



Object number (005)
Renaissance Pleasure Faire Newsbill, 1975
Theme Events, Letterpress, (17" x 11")



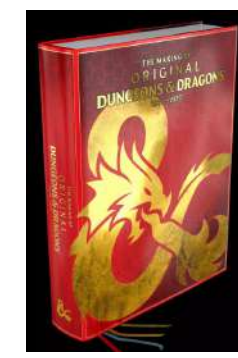
Object number (006)
Renaissance Pleasure Faire Program Book, 1967
Ron Patterson, Lithography and Letterpress, (18" x 12")



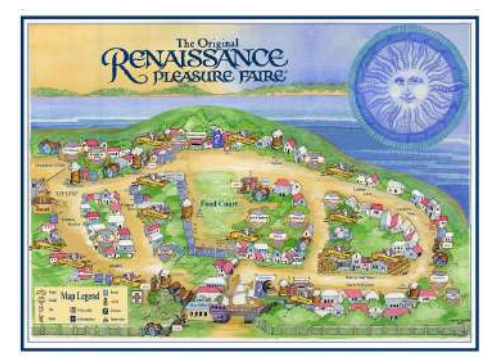
Object number (007)
Renaissance Faires & the American Counterculture, 2012
Rachel Lee Rubin, Book, (9" x 6" x 1")



Object number (008)
Original Renaissance Pleasure Faire Fiftieth Jubilee, 2012
Roxanne Dungereaux, Book, (12" x 12")



Object number (009)
The Making of Original Dungeons & Dragons 1970-1977, 2024
Wizards of the Coast, Book, (11" x 9" x 11")



Object number (010)
The Original Renaissance Pleasure Faire Map legend, 2015-2016
Print, (8.5" x 11")



Object number (011)
Phyllis and Ron Patterson with Judy Kory, 1964
Marv Lyons, Photography, (8" x 8")



Object number (012)
Performers at the 1963 Renaissance Pleasure Faire, 1963
Marv Lyons, Photography, (6" x 8")



Object number (013)
Phyllis and Ron Patterson at their Laurel Canyon home, 1969
Marv Lyons, Photography, (7" x 5")



Object number (014)
Phyllis Patterson stands on a balcony (in orange) at the fair in Ventura, 1967
Marv Lyons, Photography, (7" x 5")



Object number (015)
A stained-glass artist at the fair, 1965
Marv Lyons, Photography, (7" x 5")



Object number (016)
Julie Meredith as Elizabeth I at the Northern California fair, 1968
Red Barn Productions, Photography, (6" x 8")



Object number (017)
A rehearsal for the 1965 fair, 1965
Marv Lyons, Photography, (6" x 8")



Object number (018)
Performers at the fair in Novato, California, 1978
Red Barn Productions, Photography, (6" x 8")



Object number (019)
Actors learn their parts for a scene at the
Renaissance Pleasure Faire, California, 1960s
Getty Images, Photography, (6" x 10")



Object number (020)
Two actors dressed in costumes talk during a
scene in front of the Queen's throne at the
Renaissance Pleasure Faire, California, 1960s
Getty Images, Photography, (6" x 10")



Object number (021)
Actress dressed as Queen Elizabeth at the
Renaissance Faire, Agoura, California, 1986
Universal Images Group via Getty, Photography,
(6" x 10")



Object number (022)
Actors in costume at the Renaissance Faire,
Agoura, California, 1986
Universal Images Group via Getty, Photography,
(6" x 10")



Object number (023)
Actor on horseback at the Renaissance Faire,
Agoura, California, 1986
Universal Images Group via Getty, Photography,
(6" x 10")



Object number (024)
Actor Playing Violin at Renaissance Faire Agoura,
California, 1986
Universal Images Group via Getty, Photography,
(6" x 9")



Object number (025)
The Renaissance Pleasure Faire Tollgate Ticket,
1973
Rob Patterson, Lithography and Letterpress,
(7" x 2.5")



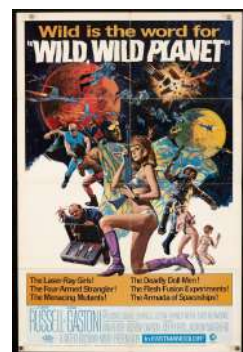
Object number (026)
2001 A Space Odyssey Movie Poster, 1968
Bob McCall, Lithograph, (60" x 40")



Object number (027)
James Bond Dr.No Movie Poster, 1963
Mitchell Hooks, Lithograph, (41" x 27")



Object number (028)
Barbarella Movie Poster, 1968
Robert McGinnis, Lithograph, (22" x 14")



Object number (029)
Wild Wild Planet Movie Poster, 1967
Lithograph, (41" x 27")



Object number (030)
Political Stickers Posted by Night Raiders, 1960s
Gummed Labels, (5" x 3")



Object number (031)
Vietnam War Protest Sticker, 1961-1975
Sticker, (6" x 4")



Object number (032)
Anti-war March at Queen's College, 1968
Alan Teller, Photograph, (4" x 5")



Object number (033)
Anti-war Political Protest Pins, 1960-1975
Lithography, (1" x 1")



Object number (034)
Anti-Vietnam War Counter Protesters, 1971
Arthur Gatti, Photograph, (5" x 5")

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



Object number (035)
 Apollo 11 Lift Off, 1969
 Photograph, (7" x 5")



Object number (036)
 Life Magazine: Race to the Moon, 1962
 Magazine, (14" x 10 1/2")



Object number (037)
 Olivetti Lettera 22 Typewriter, 1960
 Object, (14" x 14" x 4.5")



Object number (038)
 MOD Dress, 1960
 Emilio Pucci, Clothing, (110" x 30")



Object number (039)
 Lord of The Rings Original Edition, 1954-1955
 J.R.R Tolkien, Cloth Bound Book, (8" x 5" x 4")



Object number (040)
 The Hobbit Original Edition, 1937
 J.R.R Tolkien, Cloth Bound Book, (8 1/2" x 5" x 1 1/2")



Object number (041)
 First Printing of Dungeons & Dragons, 1974
 Gary Gygax, Booklet in a Woodgrain box, (11" x 8" x 2")



Object number (042)
 Dragon Dice First Edition, 1981
 TSR, Plastic Dice, (4" x 3" x 1")



Object number (043)
 Large Foam Dice Set, 2025
 Metal Weave Games, Foam, (4" x 4" x 4")



Object number (044)
 D&D Official Dice set, 2025
 Wizards of the Coast, Plastic Dice, (1/2" x 1/2" x 1/2")



Object number (045)
 Renaissance Pleasure Faire Goblet, 2002
 Ceramic, (8" x 3" x 3")



Object number (046)
 Renaissance Pleasure Faire Goblet, 2013
 Ceramic, (5" x 3" x 3")



Object number (047)
 Renaissance Pleasure Faire Goblet, 1997
 Ceramic, (8" x 3" x 3")



Object number (048)
 Elinor Maxi Dress, 2025
 Holy Clothing, Clothing, (165" x 30")



Object number (049)
 Tavern Skirt and Bodice, 2025
 French Meadows, Clothing, (165" x 30")



Object number (050)
 Medieval High Top Moccasins, 1995
 Ingrid Wendt, Shoes, (9 1/2" x 3")



Object number (051)
 Spoleto Bascinet, Date
 Forge of Svan, Metal Work, (15" x 12" x 12")



Object number (052)
 Milanese Cuirass XV Century, 2025
 Forge of Svan, Metal Work, (85" x 35" x 20")



Object number (053)
 Queen Elizabeth I Costume 1, Unknown
 Renaissance Entertainment Productions, Fabric,
 (5' x 3.5' x 3.5')



Object number (054)
 Queen Elizabeth I Costume 2, Unknown
 Renaissance Entertainment Productions, Fabric,
 (5' x 3.5' x 3.5')



Object number (055)
 Costume Jewelry For Queen Elizabeth I, Unknown
 Renaissance Entertainment Productions, Metal
 and Glass, (6"x 8" x 2")



Object number (056)
 Mayflower Stage: Miniature Wooden
 Reproduction, 2013
 Renaissance Entertainment Productions, Wood,
 (1' x 2' x 6")



Object number (057)
 Renaissance Faire Entrance Diorama, 1960s
 Julie Meredith, Paper Mache, (2' x 8' x 1')



Object number (058)
 Dancers at Faire Diorama, 1960s
 Julie Meredith, Paper Mache, (2' x 8' x 1')



Object number (059)
 Musician Diorama, 1960s
 Julie Meredith, Paper Mache, (2' x 8' x 1')



Object number (060)
 Hunters in a Landscape, ca. 1575-95
 Flemish Weavers, Wool, Silk, (5' 11" x 15' 2")



Object number (061)
 The Unicorn Rests in a Garden, 1495-1505
 French/South Netherlandish, Wool Warp with
 Wool, Silk, Silver, and Gilt Wefts, (12' x 8' 3")



Object number (062)
 The Unicorn Purifies Water, 1495-1505
 French/South Netherlandish, Wool Warp with
 Wool, Silk, Silver, and Gilt Wefts, (12' x 12' 5")



Object number (063)
 Courtiers in a Rose Garden: Two Ladies and Two
 Gentlemen, ca. 1440-50
 South Netherlandish, Wool Warp, Wool, Silk,
 Metallic Weft Yarns, (10' 4" x 6' 2")



Object number (064)
 Courtiers in a Rose Garden: A Lady and Two
 Gentlemen, ca. 1440-50
 South Netherlandish, Wool Warp, Wool, Silk,
 Metallic Weft Yarns, (9' 6" x 10' 8")



Object number (065)
 Hunting of Birds with a Hawk and a Bow, ca.
 1515-35
 South Netherlandish, Wool and Silk Thread,
 (11' 5" x 12' 8")



Object number (066)
 Fragment of a Tapestry or Wall Hanging, ca.
 1420-30
 Basel, Switzerland, Wool and Linen,
 (33" x 38" x 3")



Object number (067)
 Venus and Mars, 1485
 Sandro Botticelli, Egg Tempera and Oil on Wood,
 (27" x 68")



Object number (068)
 A Lady in Profile, 1490
 Sandro Botticelli, Egg Tempera on Wood,
 (23" x 16")



Object number (069)
 Commedia dell'Arte Scene in an Italian Landscape,
 17th century
 Peeter van Bredael, Oil, (16" x 27")



Object number (070)
 Queen Elizabeth I, 1575
 Unknown Continental Artist, Oil on Panel,
 (44" x 31")



Object number (071)
 Armor Garniture of George Clifford (1558–1605),
 Third Earl of Cumberland, 1586
 Jacob Halder, Steel, Gold, Leather, Textile, (69" x
 36" x 36")



Object number (072)
 Tan Jerkin, ca. 1580
 Western European, Leather, Silk, Linen, Cotton, (
 20" x 24" x 14")



Object number (073)
 Doublet, ca. 1580
 European, Silk, Metallic Thread, Brass, (2.5' x 2'
 x 1')



Object number (074)
 Brown Jerkin, 1570-1580
 European, Silk, Metal Thread, (2.5' x 2' x 1')



Object number (075)
 Leather Doublet, 16th century
 British, Leather, (2.5' x 2')



Object number (076)
 Shirt, 16th century
 Italian, Linen, Silk and Metal Thread, (3.5' x 2.5')



Object number (077)
 Trousers, 16th century
 Italian, Linen, Silk and Metal Thread, (3.5' x 3')



Object number (078)
 Shoes I, 16th century
 British, Leather, (7" x 7")



Object number (079)
 Shoes II, 16th century
 British, Leather, (5" x 3")



Object number (080)
 Gloves, 16th century
 British, Leather, (9" x 9")



Object number (081)
 Blackwork Embroidery, ca. 1590
 British, Linen Embroidered with Silk and
 Metal-wrapped Threads, (9" x 14")



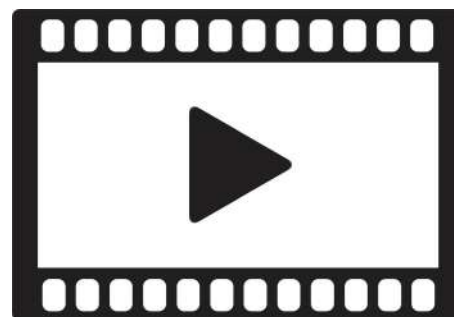
Object number (082)
 Flagon, late 15th century
 German, Pewter, (12" x 6" x 5")



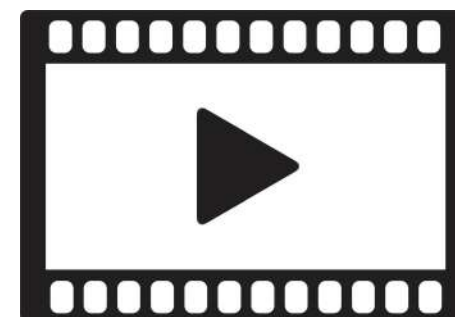
Object number (083)
 Tankard, 1798
 Ludwig Heinrich Trost, Pewter (11" x 3" x 3")



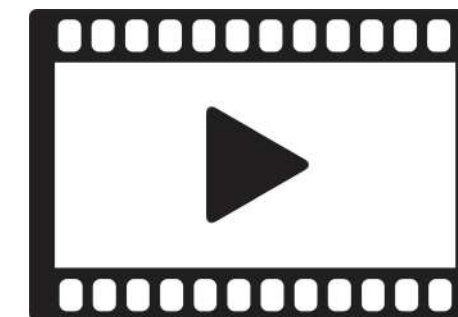
Object number (084)
 Aquamanile in the Form of a Unicorn, ca.
 1425–50
 German, Copper Alloy, (16" x 12" x 5")



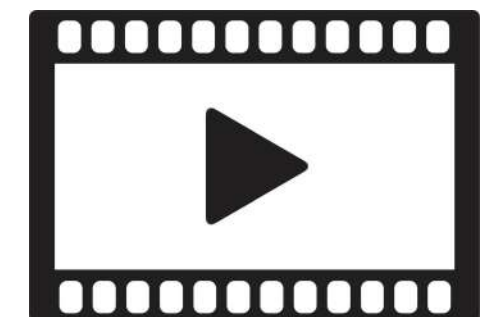
Object number (085)
 More About the Founders, 2026
 Commissioned, Video/Audio



Object number (086)
 Fairest Of The Faire: The 1963 Renaissance
 Pleasure Faire & May Market, 2013
 David Ossman, Video/Audio

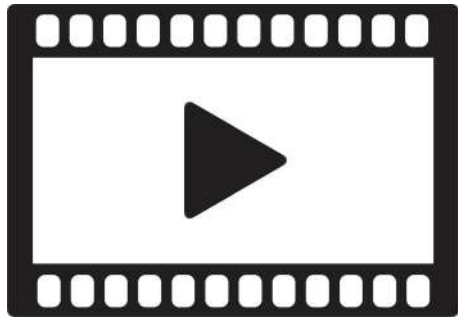


Object number (087)
 Introducing the Period, 2026
 Commissioned, Video/Audio

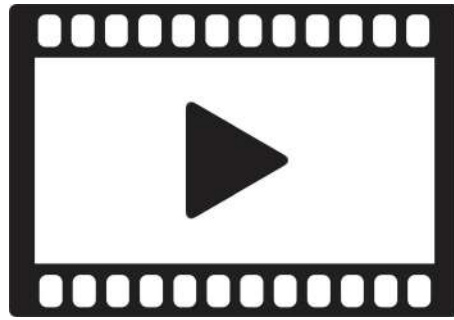


Object number (088)
 DND and the Ren Faire, 2026
 Commissioned, Video/Audio

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



Object number (089)
Modern Ren Faire Testimonies: Workers, 2020e
Commissioned, Video/Audio



Object number (090)
Modern Ren Faire Testimonies: Goers, 2026
Commissioned, Video/Audio



Object number (091)
Elizabeth I Knights a Visitor, 2008
Vicenç Feliú, Photography, (7" x 5")



Object number (092)
Renaissance Pleasure Faire Entry Sign, 2015,
Paint on Wood, (7' x 12' x 2.5')



Object number (093)
Two Knights Jousting, 2016
Getty Images, Photography, (6" x 10")

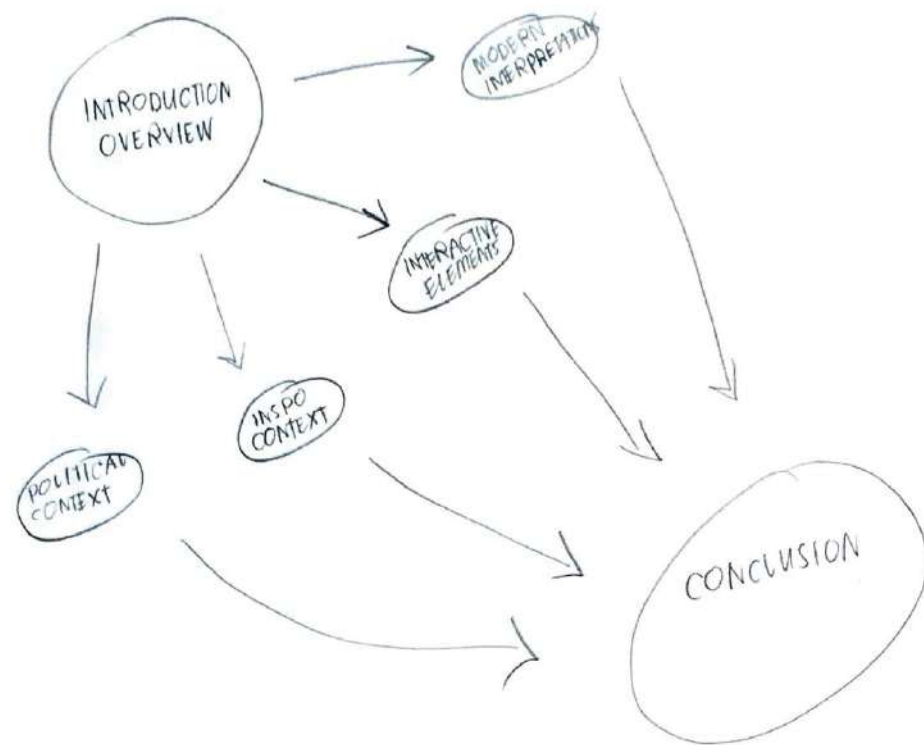


Object number (094)
Vintage Television set, 1960, Carved wood and
electronics, (3' x 4.5' x 3')



Object number (095)
Lava Lamp, 1960, lighting design with metal and
glass, (15" x 7" x 7")

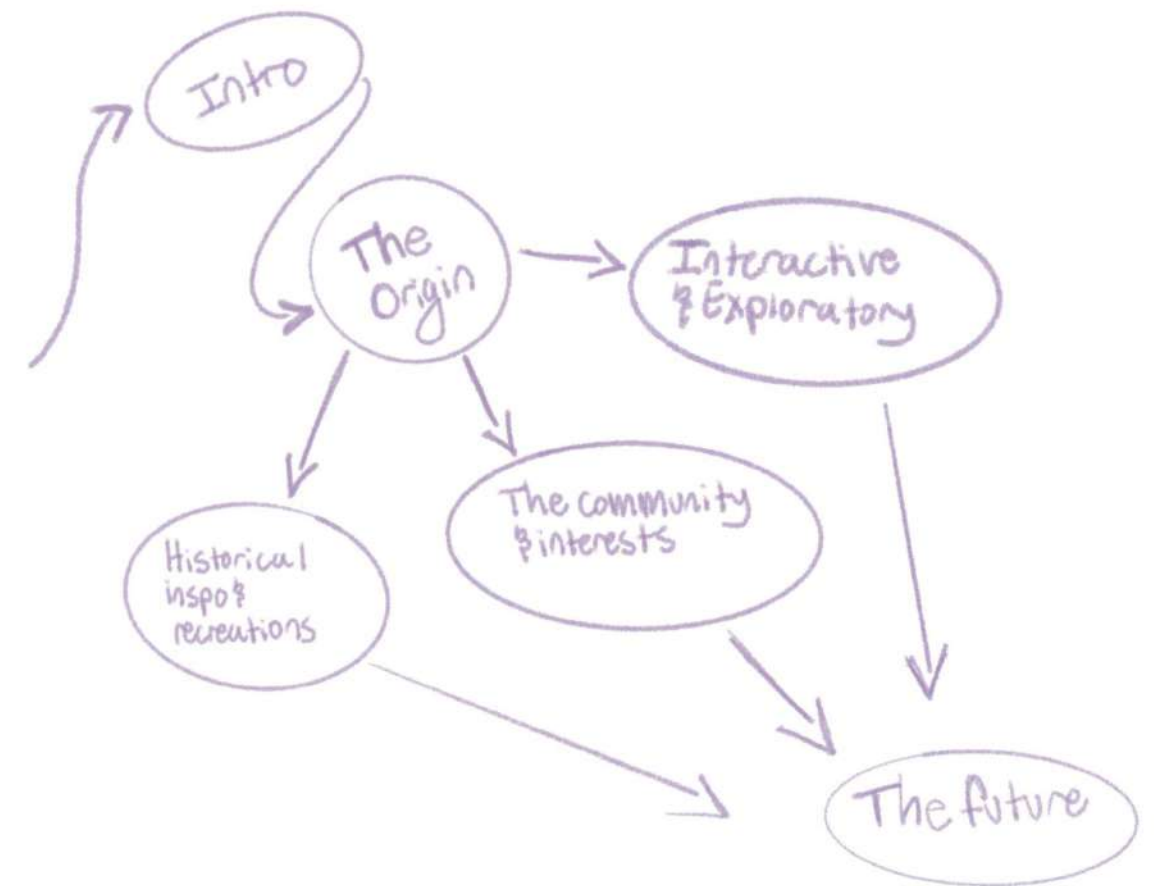
Exhibition concepts / narratives



MASSING STUDY A: With this first study, a multi-path approach is used. The exhibit starts with an introduction overview of what the Renaissance Faire is and then splits into four different sections that all lay out different aspects that provide a comprehensive context to what this event is. This includes the political context, the historical inspiration, an interactive section and the modern interpretations. These all lead to the conclusion of the exhibit.



MASSING STUDY B: With this study, a mostly chronological flow is laid out for the visitor to follow, although after an introduction, there is an option to choose between the historical influence of the art and aesthetics that have shaped the event and the actual historical context of the period when the event was organized. With an understanding of the influence, the visitor can learn how the first Renaissance Faire was conceived, how it has developed over time and then finally move into what it looks like today.



MASSING STUDY C: This study also takes a multi-path approach with an introduction to the Renaissance Faire and context about the origin of it right after. Following this is three paths to inform the visitor of the historical influence, more about the community, and immersive or interactive experiences to really create a deeper connection. These three sections all lead to the final section, which discusses the future of the Renaissance Faire and how they have developed into what they are today.

Phase 2
Spatial Planning and Object
Placement

Scale model documentation

For this exhibition, there are three main topics that have influenced the division of the space. There is the 60's environment, the castle environment representing the Renaissance and Medieval period influence, and the rest of the space which is dedicated to all about the actual Ren Faire. The visitor will walk through them in a contextually driven direction to best inform them about the time periods and influences of the Faire.

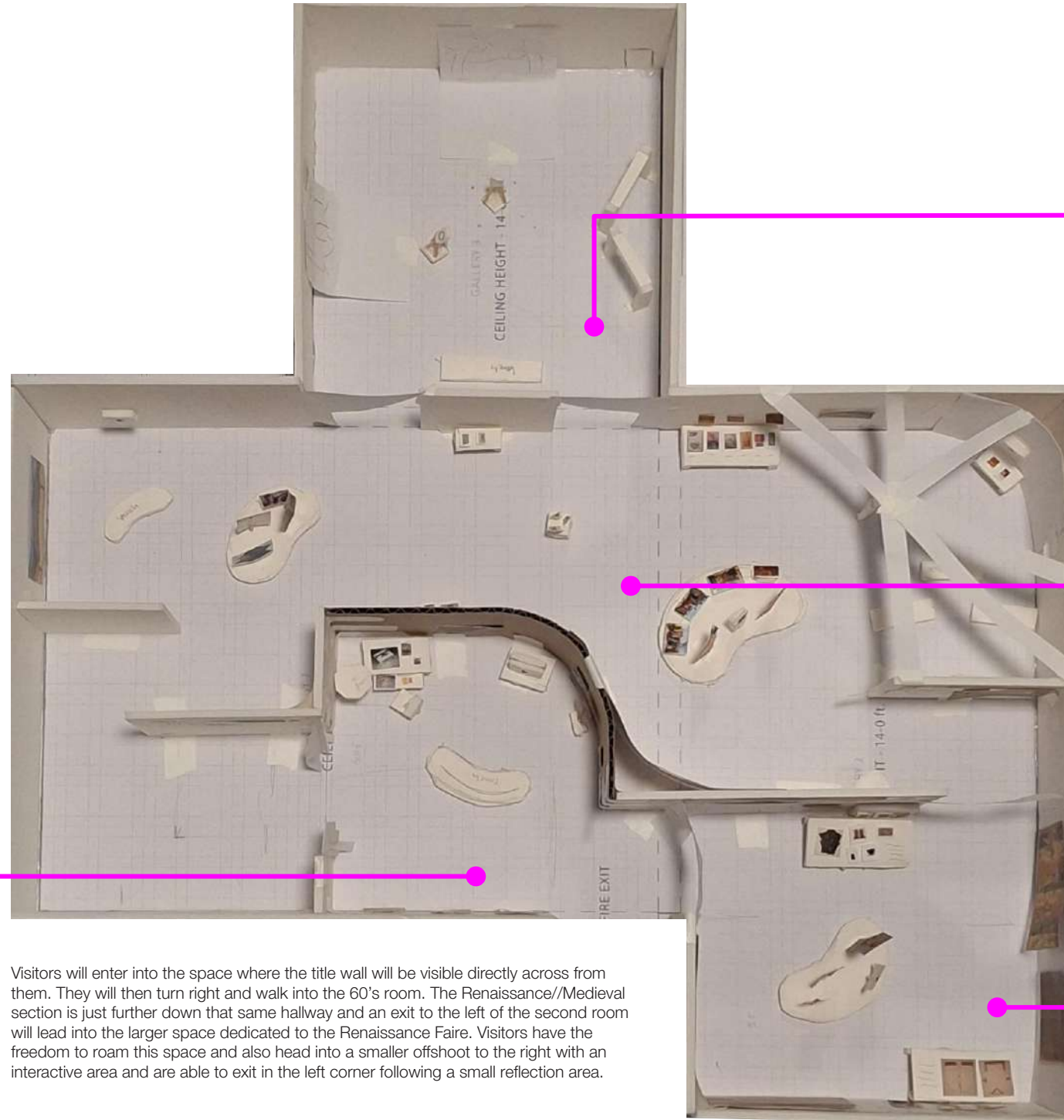
The first area about the 60's is mostly enclosed in a smaller space to help set the scene for the what was going on at the time when the Faire was created. This is explained through various physical types of media and memorabilia along with the an audio and visual experience to set the scene.

Next along the path, is the section dedicated to the historical influence of the Ren Faire. This section is also a smaller enclosed space that will mimic the look of a castle and contain various artworks, textiles and tapestries to give context to the visuals of the Faire.

The final section is a large integrated space dedicated entirely to the Ren Faire and includes three sub-sections, an introduction to it and its history, an interactive space, and a look at the modern Ren Faire. This space is designed to be open for visitors to wander and see many points of interest, included various objects, short films, outfits and more. The interactive space for photos is the only portion that is more secluded.



View of the Socio-political Context of the 1960s



Visitors will enter into the space where the title wall will be visible directly across from them. They will then turn right and walk into the 60's room. The Renaissance//Medieval section is just further down that same hallway and an exit to the left of the second room will lead into the larger space dedicated to the Renaissance Faire. Visitors have the freedom to roam this space and also head into a smaller offshoot to the right with an interactive area and are able to exit in the left corner following a small reflection area.



View of the photo booths in the Interactive Activities



View of the central area of the History of the Renaissance Faire



View of the Historical Context of the Medieval and Renaissance Periods

Exhibition plan and object placement

As visitors enter into the gallery space they will be greeted with the title wall that is slightly off to the right but in front of them. They will then turn right, head through beaded curtains and into the first section dedicated to the Socio-political Context of the 60's. Here a room environment is created with posters, decor, outfits and various other media all to set the scene. There will also be a topic wall and a video featuring audio and visuals to provide context of the time period and explain how the Renaissance Faire came about due to various social, political and cultural factors.

Continuing down the hallway, visitors will head into a castle-like room covered in tapestries, paintings, clothing and other objects all from the Medieval and Renaissance historical periods, including another topic wall. Here they will learn and experience the source of the aesthetic influence of the Faire.

At the exit of this room, visitors will head through another set of thick curtains and into the largest space of the exhibition, housing three sections that are all interconnected. The History of the Ren Faire, an Interactive Activities area, and a look at The Modern Ren Faire.

They will first be greeted with a topic wall and large photo of the founders of the Faire. As they head left they will step into a large room with various points of interest. The first island will include costumes from the original years of the Faire along with dioramas along the back. They also will find photographs from the 1960's-1970's, two audio/visual experiences of the first Faire and interviews with those connected to the founders, books written about the Faire that they can peruse, along with poster and pamphlet memorabilia. The space will also be decorated with banners, beams and fabric to mimic a real Ren Faire.

Visitors can then move further into the space to learn about the Modern Ren Faire, which will be signaled with another topic wall. There will be another island at the end with modern costumes that tend to appear at the Faire. Behind there will be a large sign once used at the Ren Faire along with videos each featuring testimonials of attendees and workers of the Faire that have interactive spaces to reflect on the videos with written answers. This space will also feature a small section dedicated to Dungeons & Dragons memorabilia along with a video. And another focused on the influence of Tolkien's work. Both areas explain how these well known communities have integrated into the Faire and influenced it.

Additionally, visitors can head into a semi-secluded space off to the right where there will be a photo booth, costumes and accessories. Here they can dress up in Ren Faire garb to take photos. Which will then be printed on demand so that they can leave with a memory of their experience.



Phase 3
Staging, Atmosphere and Interpretation

Exhibition materials and color

ATMOSPHERE PALETTE

The palette for this exhibition uses many different materials to recreate the environments and contexts of these objects. This relies on natural materials such as wood and different recreations of others, such as stone and dirt. Further, to help transition these areas and provide further decoration, drapery and different textiles are utilized.

MATERIAL PALETTE

The materials in this palette are all used to recreate each of the rooms in this exhibition with drapery and curtains to create transitions. M-6 and M-7 create the atmosphere of the 60s. M-1, M-2 and M-5 represent the richness of the Medieval and Renaissance periods. M-8 and M-3 are utilized to create the outdoor atmosphere of the Faire. Along with M-4 as part of the textile drapery.

COLOR PALETTE

This palette for the exhibition includes only four colors that are all lighter in nature to not overwhelm the rooms and make them darker. Overall they are more muted and represent the tones that people associate with the Ren Faire. P-1 will be used as neutral paint for the entrance, the Interactive Activities space, and a selection of the areas in the Ren Faire section. P-2 is meant for the 60's room while P-3 and P-4 a delegated for the Ren Faire section.

M-1



Purple Velvet drapes
Decorative room divider

M-2



Red Persian Carpet
Flooring

M-3



Natural Oak surface
Benches and Furniture

M-4



Sheer Turquoise Curtain
Decorative room divider

M-5



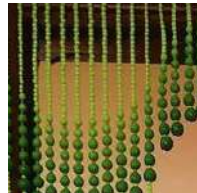
Dry stacked stone wall
Wall surfaces

M-6



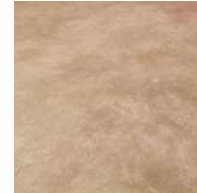
Patterned Linoleum
Flooring

M-7



Beaded Curtain
Decorative room divider

M-8



Faux dirt floor
Flooring

P-1



Benjamin Moore
Arbor White - ES-01

P-2



Benjamin Moore
Rose Lace - 1254

P-3

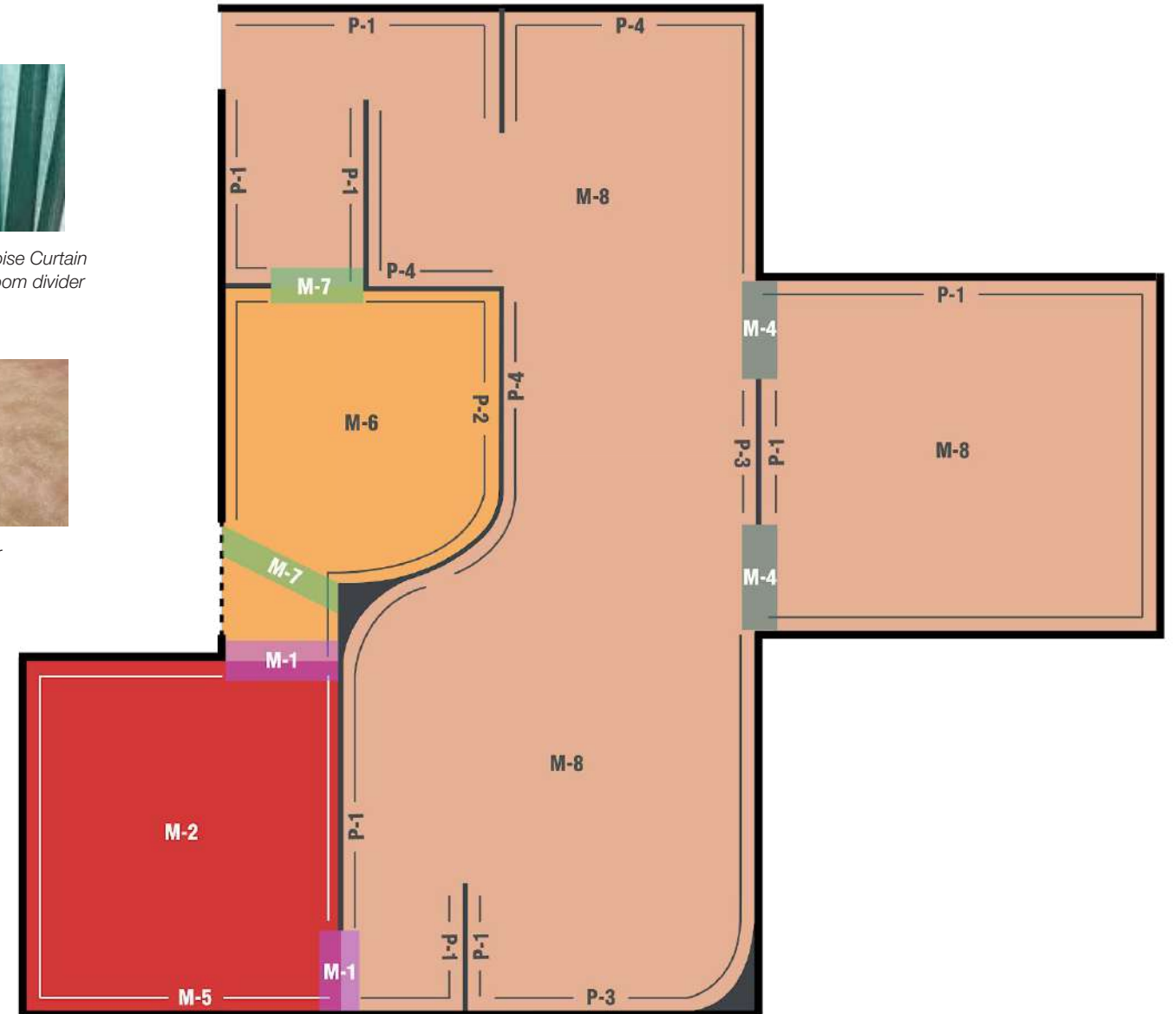


Benjamin Moore
Fernwood Green -
2145-40

P-4

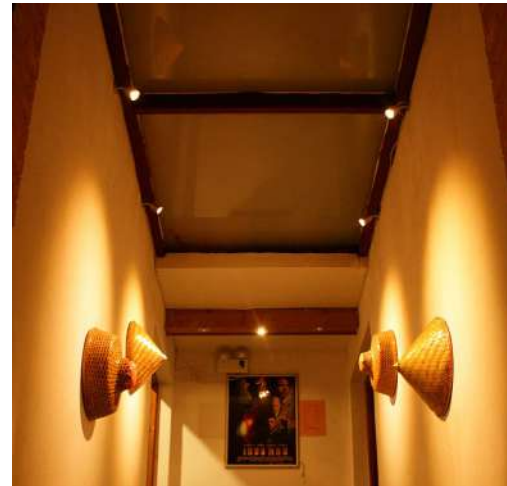


Benjamin Moore
Piano Concerto -
1445



Exhibition lighting

The lighting in this exhibition will vary by room and is designed to highlight the objects and the unique sets of each of the rooms. This primarily includes a mix of spotlighting and blanket lighting and uses primarily a warm tone, with the exception of some cooler lighting in the biggest room to recreate the sense of being outdoors. All of this together creates a more inviting space.



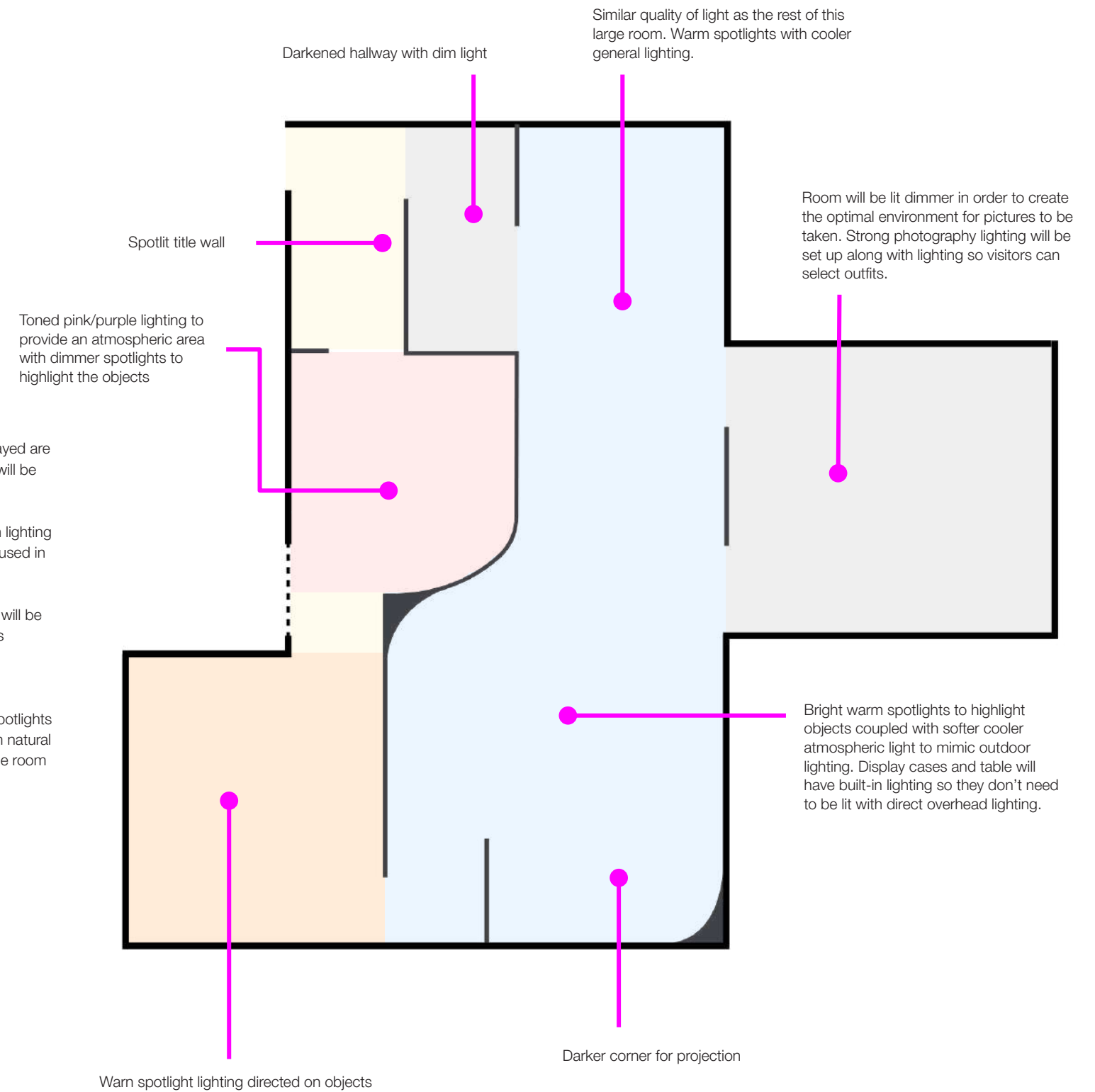
REFERENCE IMAGES

The three different examples of lighting displayed are what best represent the type of lighting that will be used throughout this exhibit.

The first on the top right is a softer and warm lighting that has pink and purple tones which will be used in the 60s room.

The next picture to the right represents what will be used in the Medieval/Renaissance room. This includes heavy warm tones and more direct spotlights to highlight the art work.

The final photo at the bottom shows warm spotlights and a cooler blanket lighting that comes from natural light. This combo will be mimicked in the large room dedicated all to the Ren Faire.



Exhibition furniture

This exhibition includes various highly themed rooms that vary drastically from each other and in an effort to maintain visual unity between each. This is done through the display furniture and various organic shapes designed to bring a modern element to the overall theme. All furniture is fairly simple structurally so that the art, objects, and other decorative elements are highlighted. Various types of seating is also included so visitors can rest and admire the objects or view some of the many videos that will be playing.

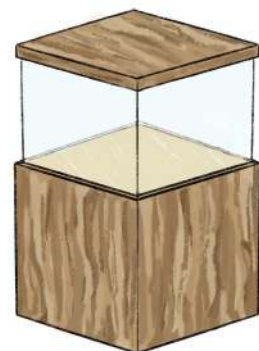
Any object that needs to be displayed behind glass will be protected in cases all featuring the same natural oak (M-3) which is also going to be used as decoration in other parts of the exhibition. This is done to mimic the look and feel of being at an actual Ren Faire.



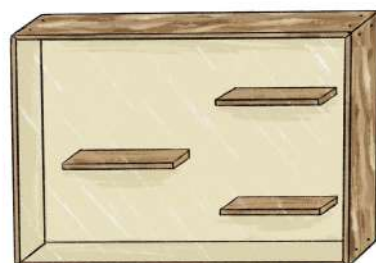
Curved Couch
 (29" x 71" x 137")
 Fabric (polyester blend) and Wood
 1
 Oroa
 Socio-political Context of the 60's
<https://oroa.com/products/6-seat-er-curved-sofa-liang-eimil-sysley>



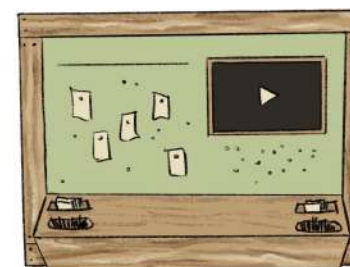
360 Curved Couch
 (60" x 40" x 40")
 Fabric (polyester blend) and Wood
 1
 The Modern Renaissance Faire



Wide Standing Case
 (60" x 40" x 40")
 Natural Oak (M-3) with glass and a neutral beige interior
 Includes built-in lighting
 1
 Discovering the Renaissance Faire



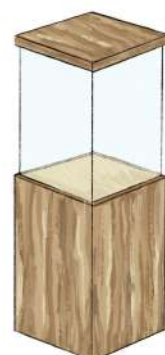
Wall Display Case
 (56" x 12" x 72") - size may vary slightly
 Natural Oak (M-3) with glass and a neutral beige interior
 Includes built-in lighting and movable shelving
 4
 Historical Context of the Medieval and Renaissance Periods,
 Discovering the Renaissance Faire, The Modern Renaissance Faire



Interactive Wall Display
 (60" x 12" x 72")
 Natural Oak (M-3) with a green magnetic panel
 Includes magnet, paper pens and a screen to play interviews.
 Visitors are invited to reflect on the message of the video and their own experiences.
 2
 The Modern Renaissance Faire



Oak Bench
 (18" x 18" x 72")
 Natural Oak (M-3)
 5
 Discovering the Renaissance Faire, Interactive Activities



Narrow Standing Case
 (72" x 24" x 24")
 Natural Oak (M-3) with glass and a neutral beige interior
 Includes built-in lighting
 1
 Discovering the Renaissance Faire

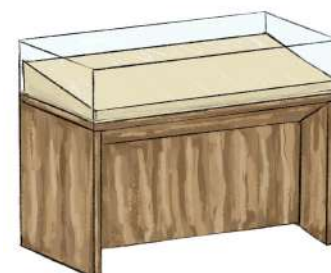
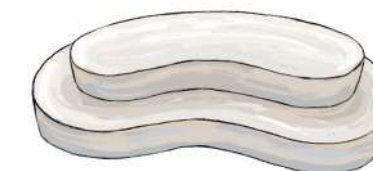


Table Display Case
 (36" x 30" x 72") - size may vary slightly
 Natural Oak (M-3) with glass and a neutral beige angled interior
 Includes built-in lighting
 4
 Historical Context of the Medieval and Renaissance Periods,
 Discovering the Renaissance Faire, The Modern Renaissance Faire



Curved Desk
 (36" x 24" x 72")
 Natural Oak (M-3)
 Two angled surfaces for displaying books that visitors can interact with
 1
 Discovering the Renaissance Faire



Organic Display Platform
 (24" x 40" x 40") - size may vary
 Durable wood that can be decorated to match the room it is located in
 3
 Historical Context of the Medieval and Renaissance Periods,
 Discovering the Renaissance Faire, The Modern Renaissance Faire

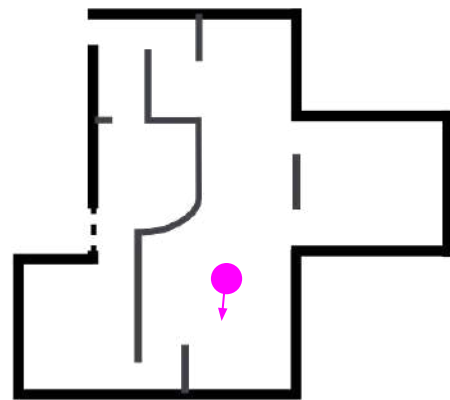
Typical exhibition views

EXHIBITION VIEW: The RENAISSANCE FAIRE

This view is of a semi-secluded section of the larger room in the exhibition dedicated to introducing the Renaissance Faire and its history. Part of one of the display islands is visible and showcases 2 garments worn by past Queen Elizabeth's at the Renaissance Pleasure Faire. These dresses act as a wow moment for visitors entering this room. Also shown in this view is the reading nook where guests have access to two short books written about the Faire to further contextualize the space. Lastly is the seating and projection nook which plays a short video that interviews the founders and those associated with them.

Reading Nook: Where visitors can sit down and read more about the origins of the Ren Faire

Projected film: Where visitors can sit down and watch a short film that interviews some original founders and attendees of the Renaissance Pleasure Faire



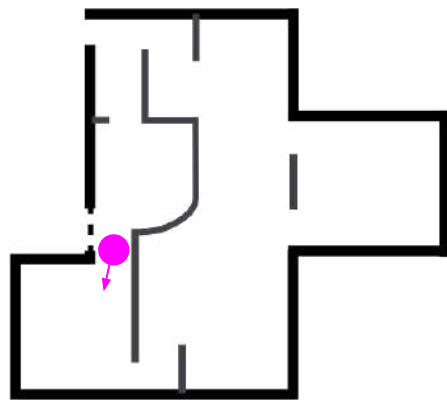
Typical exhibition views

EXHIBITION VIEW: THE MEDIEVAL AND RENAISSANCE PERIOD

This view showcases the entrance to the Medieval and Renaissance period contextualizing room. The room shows both textile pieces and oil paintings that highlight the fashion and aesthetic inspirations of the Ren Faire. This room is dimly lit with items spot lit to highlight them while being conscious of their delicate nature. The floor and walls are textured to mimic the look of an old castle which sets the scene for these items to be viewed in.

A collection of large tapestries that focus on Medieval and Renaissance Fashion Styles

Some original menswear and a suit of armor that show historical influence in both Ren Faire Attire and common Ren Faire activities such as jousting



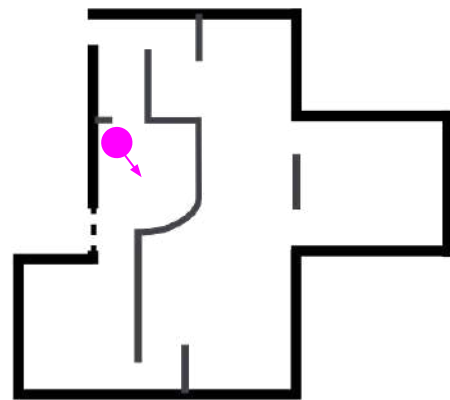
Typical exhibition views

EXHIBITION VIEW: THE 60s

This view shows the first room of the exhibition which contextualizes the period the the Ren Faire was created. Its purpose is to highlight the countercultural movements happening at the time which shows how the Ren Faire both fits in with the counterculture as well as being uniquely its own.

Photographs and movie posters of events and popular media from the 60s

Intimate Viewing spot for a short video that introduces the Exhibition and the time period of the creation of the Ren Faire



Phase 4
Visual Language and Graphic Identity

Exhibition graphics palette

GRAPHICS PALETTE

The graphical elements in this exhibition are all chosen to draw from actual artifacts from the original Ren Faires and mimic the stylistic influences of them. This includes using posters created by the founders themselves, utilizing colors reminiscent of the Renaissance and Medieval periods and including a variety of typography to mimic illuminated manuscripts of the period and other decorations.

PRIMARY COLORS

G-1



CMYK (11,0,34,49)
HEX 748357

G-2



CMYK (0,2,7,5)
HEX F1EDE0

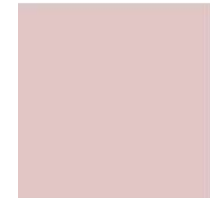
SECONDARY COLORS

G-3



CMYK (0,0,19,20)
HEX CBCCA5

G-4



CMYK (0,12,12,12)
HEX E1C6C5

G-5



CMYK (0,4,2,23)
HEX C4BCC0

COLOR PALETTE

The graphic palette for this exhibition is drawn heavily from the interior design of the rooms and the colors chosen there. The secondary colors and G-2 are exactly the same as the wall colors chosen earlier. This helps with the unity of the exhibition and makes sure that everything is seamless. G-1 is chosen as the defining color of the graphic palette. It is bright and stands out in its own way, but is still earthy and toned in a way so that it blends with the rest of the graphical elements utilized.



KEY EXHIBITION PROMOTION IMAGES

Three images are used in the promotional graphics for this exhibition. Objects #060 and #001 are used for their hand-drawn elements to provide background graphics or key elements. And object #011 is used to provide a bold cut out of the founders to grab the attention of the public.



GRAPHIC TREATMENT FOR EXHIBITION TITLE

The final treatment for the exhibition title includes both the title and subtitle stylized with typography to mimic an illuminated manuscript. A drawing from a poster (object #060) is included to complement the direction of the type and will be displayed on the title wall. For promotional material, just the text is used.



EXISTING MUSEUM LOGO

The Manetti Shrem logo is utilized in the color G-2 and often is placed over the color G-1 on promotional material

Uncial Antiqua

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
qQrRrSsTtUuVvWwXxYyZz

Unifraktur Maguntia

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz

Averia Serif Libre Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz

Averia Serif Libre Light

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz

Averia Serif Libre Bold

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRr
SsTtUuVvWwXxYyZz

Averia Serif Libre Italic

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt
UuVvWwXxYyZz

TYPOGRAPHIC PALETTE AND SPECIFICATIONS

A wide variety of fonts are used in this exhibition to mimic the illuminated manuscript style and provide different elements of hierarchy. Averia Serif Libre is used as our body copy text for any large amounts of text and will be used in multiple weights. Uncial Antiqua is used primarily as headers and to distinguish important aspects of the text. And Unifraktur Maguntia is used to distinguish the first letters of titles and select display paragraphs to further mimic an illuminated manuscript.

Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS: BUS KIOSK POSTER

The promotional material for this exhibition relies on imagery from the original period of the Ren Faire. An original photo of the founders set front and center on top of a recolored version of one of the original lithograph promotional posters. These two images together set their own scene for the public and emulate the atmosphere that many Ren Faires strive to actually create. Additionally these images represent the core of what this exhibition is about, a group of people who wanted to create an outlet to explore their own take on history and build a community of those who enjoy fantasy and artistry.



A slightly adjusted title treatment is used for clarity on this type of promotional material.

Original drawing and design of one of founders that was utilized as a promotional poster. In style alone, it is representative of work of the historical periods it is emulating.

Group photo of the original founders in their Ren Faire garb. While not historically accurate, these fashions represent the spirit of the Ren Faire.



PROMOTIONAL BUS KIOSK POSTER

The image of the founders are display clearly in the center of the frame with ample space behind to see the design of the drawing behind. The recolored image lets the texture shine through while giving a more neutral base for the text and the photograph to pop. There is also ample empty space to account for potential visual conflict. These posters will be printed with a satin finish and a UV resistant coating to last the duration of the promotional period. Poster will also be placed at bus stop around Davis and other appropriate areas where large scale posters can be displayed.

Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS: STREET BANNERS

The same exact graphical elements used earlier for the kiosk banners are also used for the street banners, with only organizational variations to better fit the formatting of this type of promotional material.



The same background is used here, just slightly different parts are visible.

The image of the founders spans the two narrow banners. It fits the space quite nicely to make a complete image.

Larger text is placed at the bottom of the banners for better legibility from the ground. The title is also simplified so there is not an overwhelming amount of text.



PROMOTIONAL STREET BANNERS

The same graphical elements are used for the street banners. The founders are still front and center with the recolored image as the background. Except everything is a bit more zoomed in so there is better clarity. The text is also moved to the bottom for better legibility from the ground. These will be printed on a thick UV resistant and waterproof vinyl, and placed along the street around the museum and around Davis.

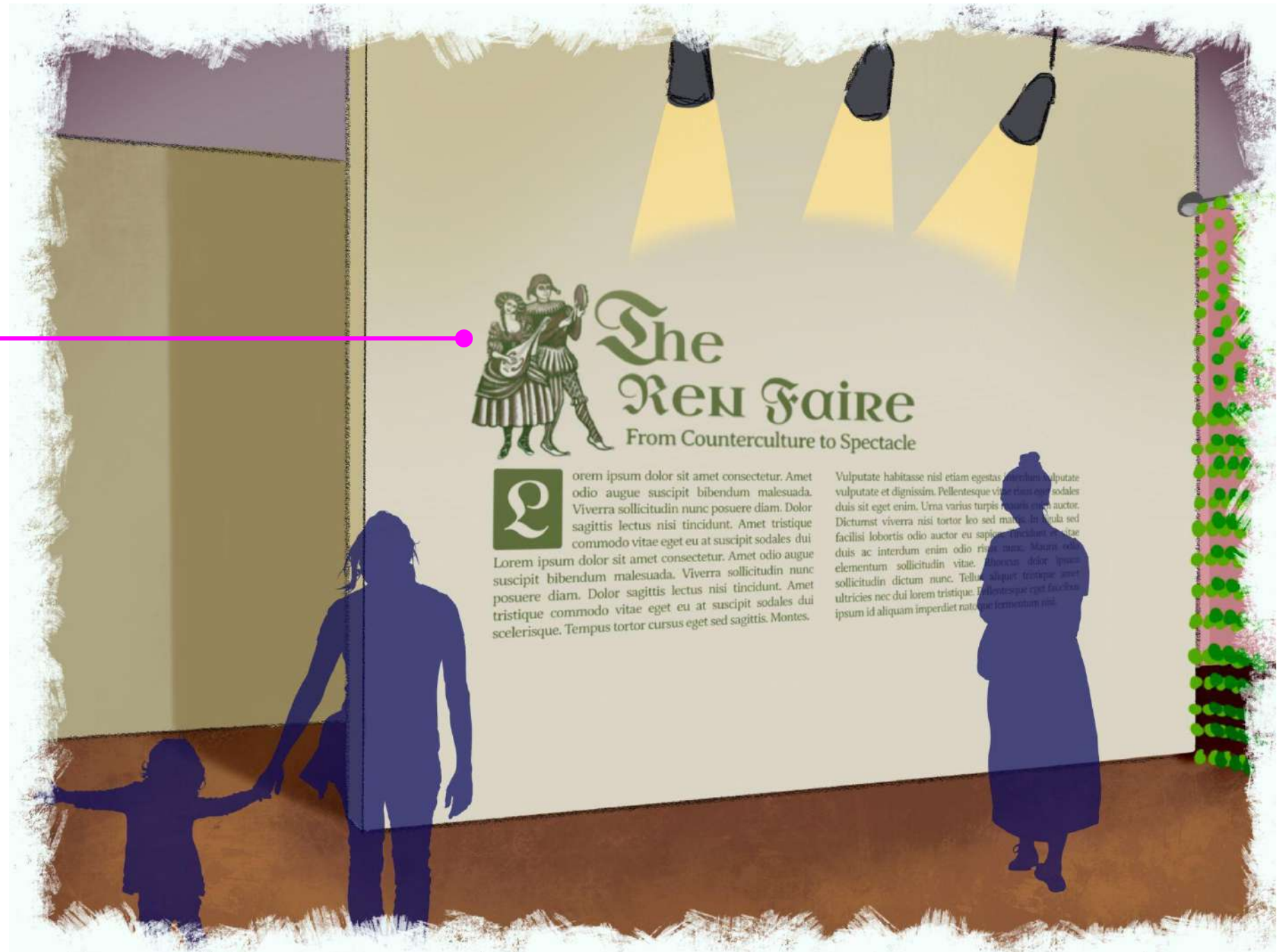
Typical exhibition graphics / interior in-situ

EXHIBITION GRAPHICS: TITLE TREATMENT AND INTRODUCTORY TEXT

The title wall of this exhibition is inspired by the decorative yet simple look of a page from both a Fairytale and an Illuminated Manuscript. The wall color is representative of an aged book page and the text is a dark green color that matches the colors found in the exterior promotional graphics. The words and graphics would be applied to the wall in a cut vinyl to keep the entrance more minimal compared to the other 4 rooms of the exhibition. The graphic of the two figures comes from one of the older promotional posters of the Renaissance Pleasure Faire and was illustrated by one of the founders Ron Patterson.



The Title and the Introductory Text would be stacked on top of each other and applied to the same wall in sheets of cut out vinyl. The Intention behind the design of this was to create a look that emulates Medieval illuminated manuscripts but in a slightly less ornate way as to not be too distracting.



Typical exhibition graphics / interior

EXHIBITION GRAPHICS: OBJECT LABELS

The object labels for this exhibition would take on a more ornamental shape to match the eccentric style of a renaissance faire as well as its medieval and renaissance inspirations. The back of the plaque is a wooden base that matches the wood grain seen on the exhibition furniture to create a sense of continuity. Rather than having the same background color for the plaque's in every part of the exhibition, They will be printed to match as closely as possible to the color of the wall to make sure they don't distract from the other elements present in the room.



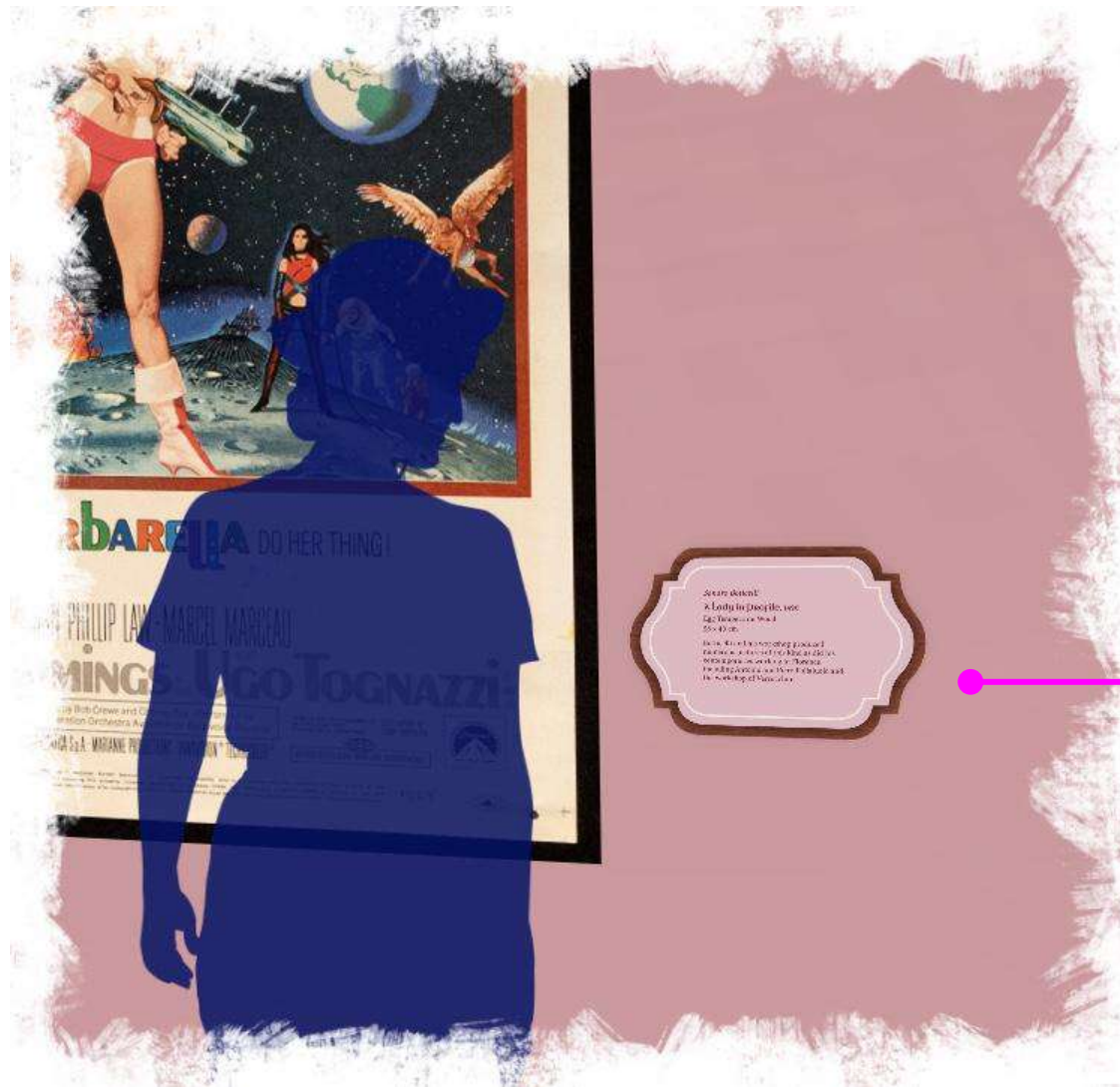
These three Object labels would be viewed from alternate rooms such as the 60's room, the Modern Renaissance Faire room and the Medieval and Renaissance room.

This object Label would be present in any rooms with the light green walls such as the Renaissance Faire room.

Typical exhibition graphics / interior

EXHIBITION GRAPHICS: OBJECT LABELS

This In-situ rendering shows the look and feel of the object labels within the exhibition space. By altering the colors of the object labels you can create a more cohesive look within each space, especially because each room has a very unique feeling.



**Appendix:
Best Precedence Inspiration
and About the Designers**

Best precedence inspiration

These images show places and things that existed before the creation of this exhibition that inspired design elements within it. The 60s space was inspired by 60s aesthetics and room decor, the Medieval and Renaissance room was meant to look like a castle, and the Renaissance Faire rooms were meant to resemble an actual Renaissance faire. For the interactive room, the inspiration was old timey photo booths where visitors can put on costumes and get their photo taken and printed as a keepsake.



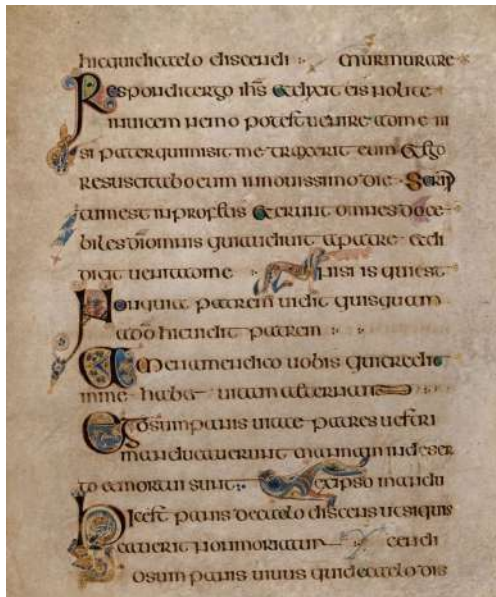
An Old Timey themed photo booth
Brianne Kocher, Spectrum News, 2021
<https://spectrumlocalnews.com/us/snplus/things-to-do/2021/08/19/remember-your-visit-to-the-erie-county-fair-with-a-n-antique-photo>



A home in the 1960's
Business Insider, Popperfoto/Getty Images, 1960's <https://www.businessinsider.com/american-home-evolution-changes-since-60s-2019-9>



View of work on display at the Met Cloisters, photo by Andrew Winslow
Andrew Winslow, Fuentidueña Chapel Gallery, The Met Cloisters, 2021 <https://art.ua.edu/loupe/cloisters-curator-to-speak-on-medieval-spain/>



Book of Kells Folio 309v
Trinity College Dublin,
<https://www.visittrinity.ie/book-of-kells-pages-on-display/folios-309v-310r-gospel-of-john/>



Photo of a Ren Faire
Museum Replicas, 2024 https://museumreplicas.com/blog/best-fall-2024-renaissance-festivals-across-the-united-states/?srsltid=AfmBOopUq_tMnR-BuSsESSUaATz_d14Cee6jsBS7rQDRJarz4ZdJ-MV8



Example of display type for clothing and wearables
Zone Display Cases, Asia and Latine America, Denver Art Museum, 2021,
<https://zonedisplaycases.com/en/projects/denver-art-museum-cartier-asiel/>



Photo taken by Jana Milbocker about how the Met Cloisters display their work
Jana Milbocker, The Met Cloisters, 2024, <https://www.enchantedgardensdesign.com/blog/2024/8/31/the-met-cloisters>

About the designers

Lena is a visual designer with a deep love for graphic design, illustration, and photography. When she is not designing, she is at the side of her rambunctious kitten Lola, who reminds her how fun life can be. She also enjoys researching and learning about art history with a particular interest in medieval and renaissance art and culture. Through the creation of this exhibition, she got to explore the Ren Faire community more in depth, but also researched and learned more about the Renaissance and Medieval periods which inspired the aesthetics and events of modern Ren Faires.

Emily-Mae is an undergraduate designer with interests in graphic design, web applications, and a special focus in print media. Along with an obsession about her own trash, which she is currently designing out as a zine for her honors thesis. She is also a great lover of the outdoors, an artist and adores getting immersed in fantasy, all important elements of a Ren Faire. Through this exhibition she was able to explore the complex creation of this modern phenomenon to truly understand the socio-political context of period and the motivations of the creators.



Lena Brumfield



Emily-Mae McConihe