

CREATIVE LETTERING & THINKING OUTSIDE ADOBE

VISUAL STUDIES 2 - BOOK/ALBUM PROJECT

Simplicity



Last week we discussed what elements from within a story or song could inspire your book or album work. Today we will look at how you may wish to start visualising these ideas.

Investigating something quite simple to start with, can often be very powerful when it comes to design in retail settings, to help grab people attention in a busy backdrop.

Locations

Characters

Objects

Icons

Quotes

Themes

Moods

Moments

Hopefully you have now all mapped out the various aspects of your story or album.

Maximum Meaning, Minimum Means

Graphic designers 'need to earn people's immediate attention and enduring recollection'.

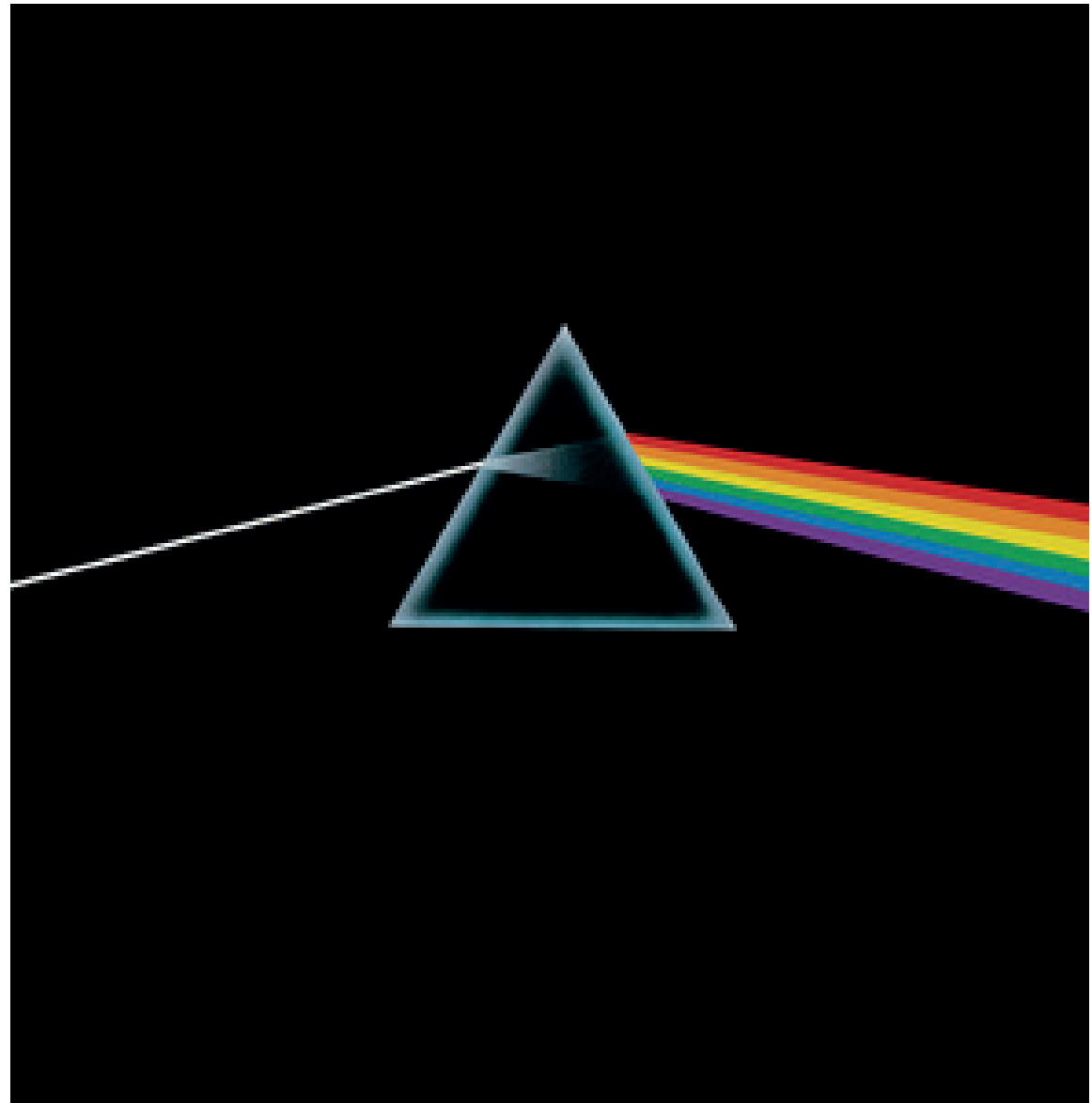
Abram Games

Games would first produce an image in thumbnail to test whether his idea could communicate at distance.



A simple concept, executed confidently will often shine out through the crowded bookshelves and vinyl racks.

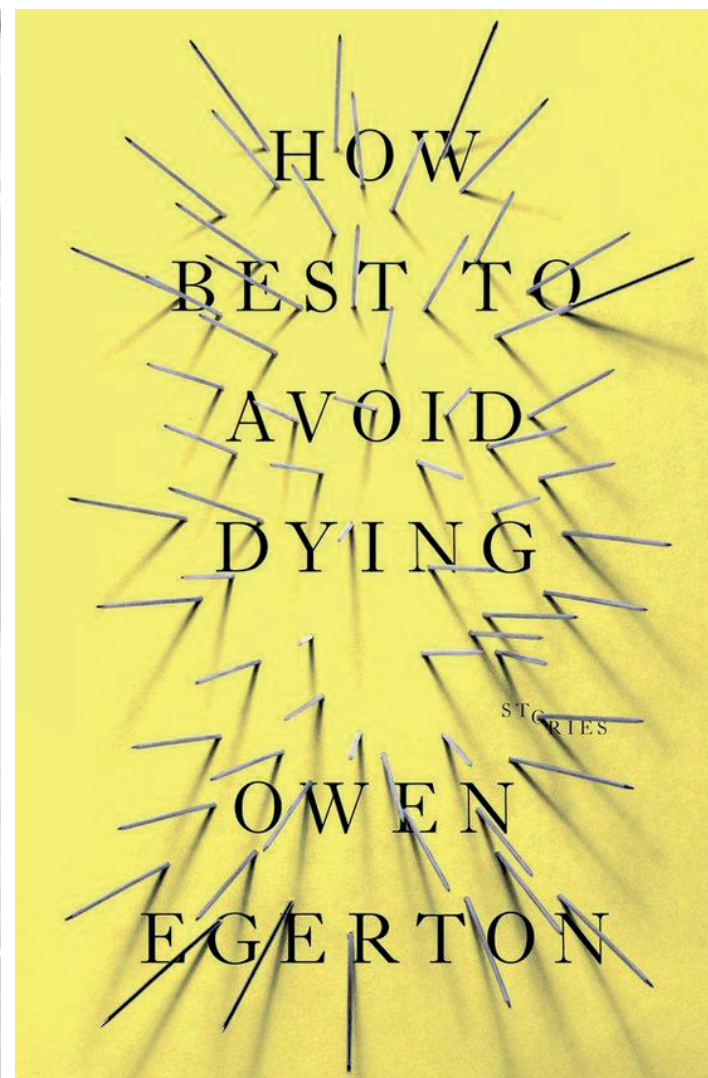
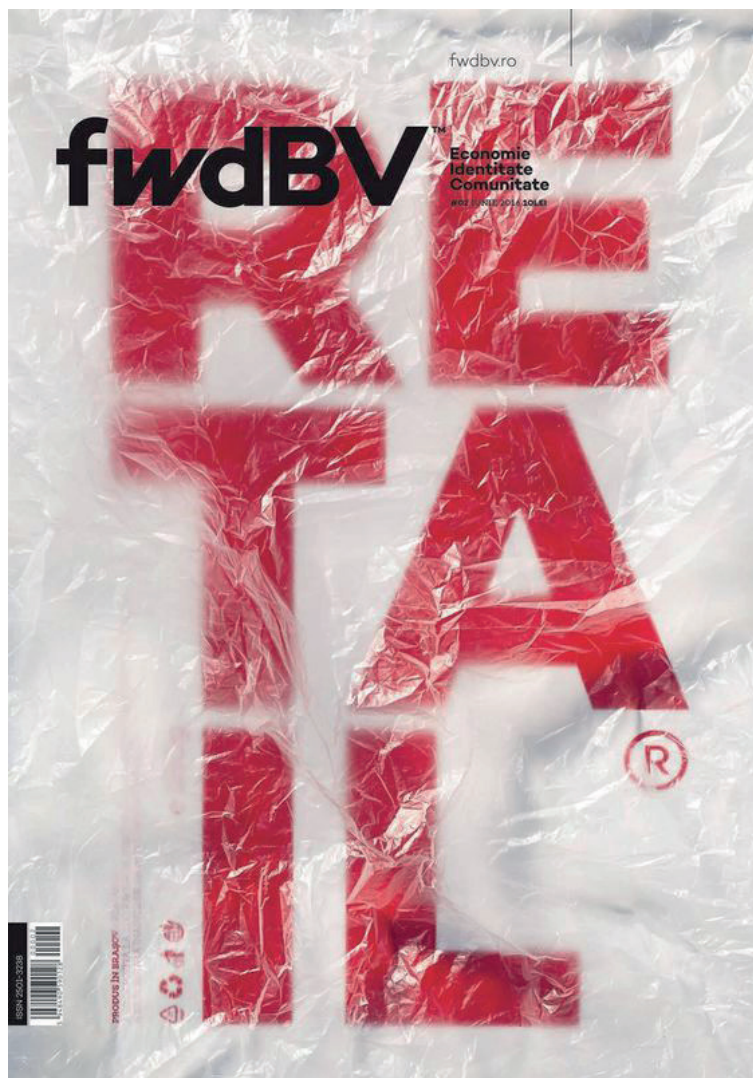
‘Great design must involve the viewer’. **Abram Games**

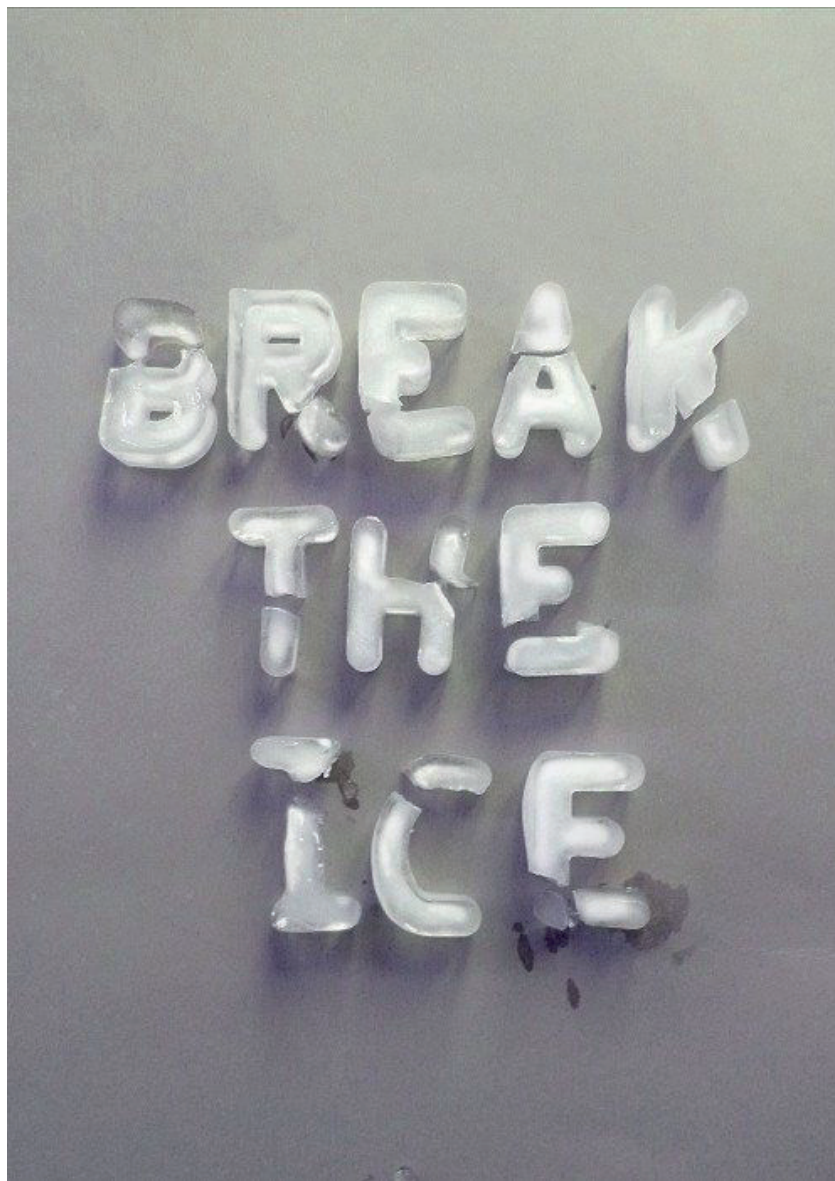


Visualise the wording & Inject Meaning

Typography can take on personality. Is there any scope to use the title, or key word from within a track or story and investivate it purely typographically? Adding personality and intrigue to the wording itself.

focus





Think outside of the computer screen

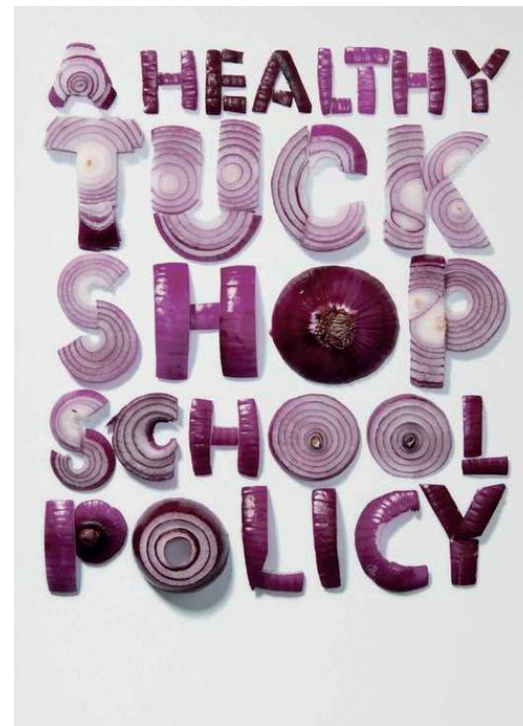
What lettering is available to you, or are you able to create?





Sensitive Use of Materials

The materials you use can speak volumes. They themselves can reference moments and feelings, locations and items from within your story or song.



Look outside of the usual 3 programmes.

This does not mean they are banned - just don't take the usual platforms for creating work for granted. Try and push yourself with this.



The Scalpel and Pencil are just as
important graphic design tools as the mac



Key sounds or Sayings

Think back to the very first exercise we did on the course. Investigate the boundaries between type and image further. Treat them as one.



Things that exist in the real world, that you can pick up, and view from multiple angles can really help add a new dimension to your work for this project.

You have control over those added dimensions too. Light, depth and texture can be controlled.



Look to combine skills

Think about how you could investigate your theme using multiple tools and platforms. Something created digitally could be printed or traced, and worked on top of by hand. It could inform a monoprint or linocut, be photographed...

There are many tools that are relatively cheap to get hold of that are worth having at your disposal as a designer. Doing things by hand always adds character and depth to your work. **Embrace the happy mistakes.**





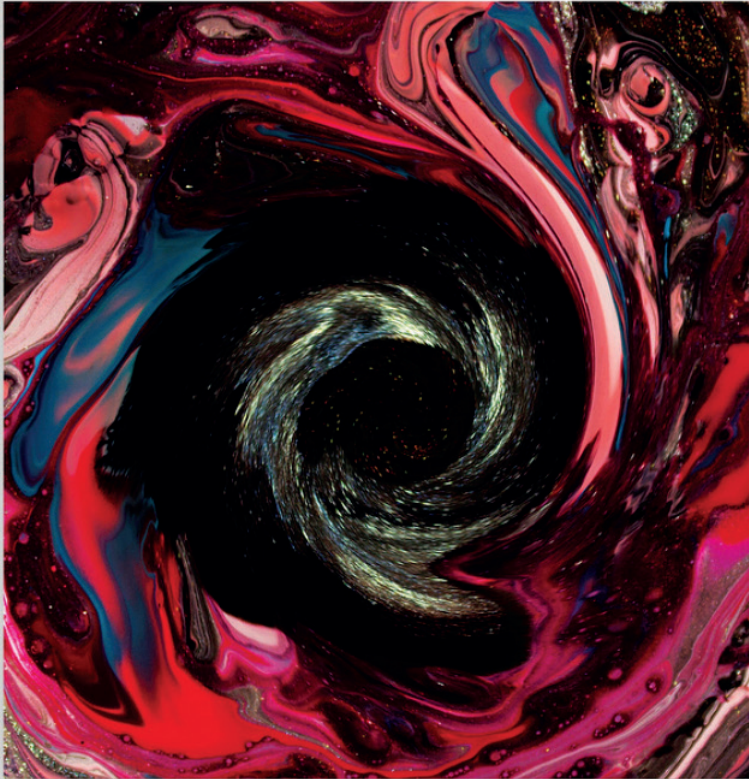


The Phenomenal International Bestseller

A Brief History of Time

From the Big Bang to Black Holes

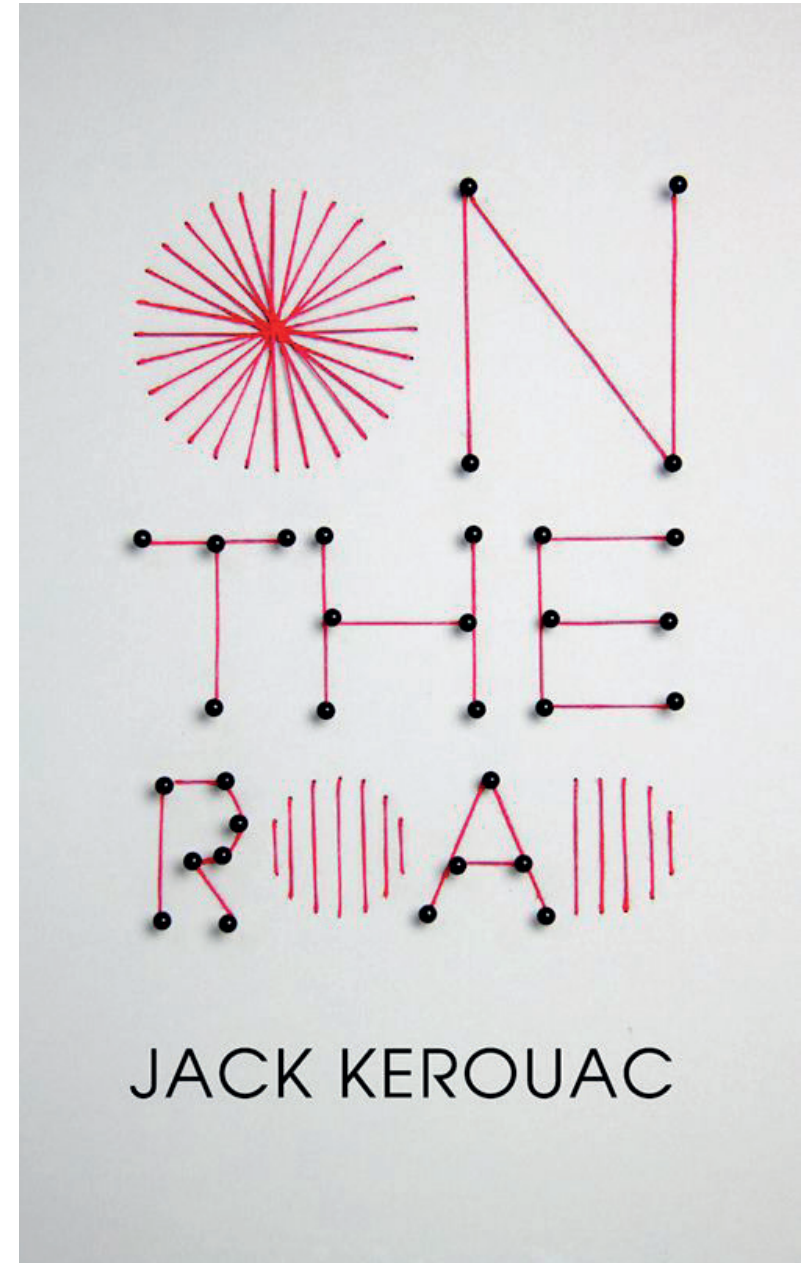
Stephen Hawking



Dont be afriad to create your own letterforms

Following the 'maximum meaning, minimum means' mantra - try not to rely on set digital typefaces for this work.

A good technique is to start on screen, and use the digital letterforms as a template to work ontop of.



The same rules of weight, tone, texture etc that would be applied to a pictorial illustration can be applied to lettering.



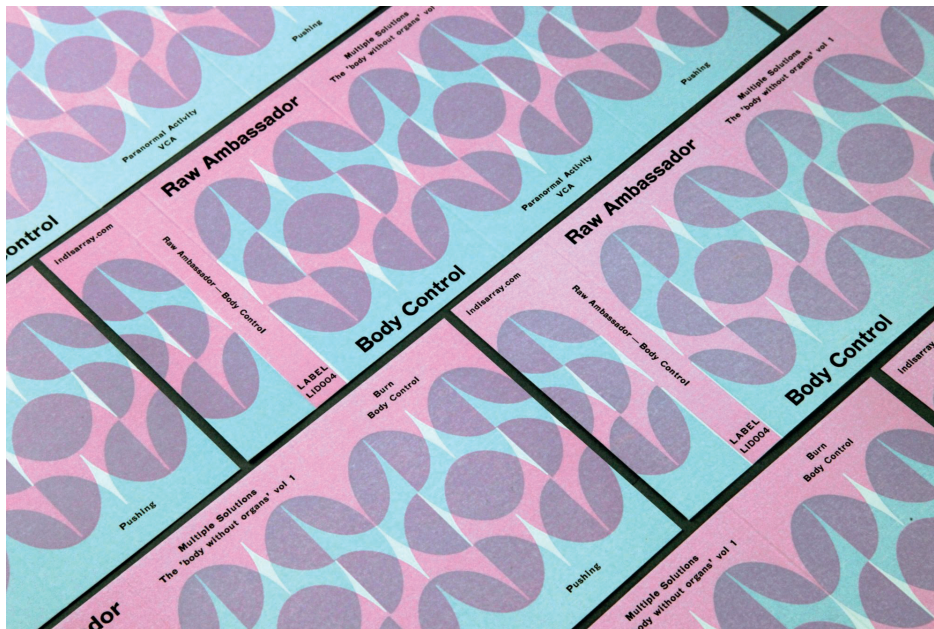
Nick Loaring

Nick and 'The Print Project' are a wonderful example of how traditional and digital skills can weave together - and not be seen as two separate camps.

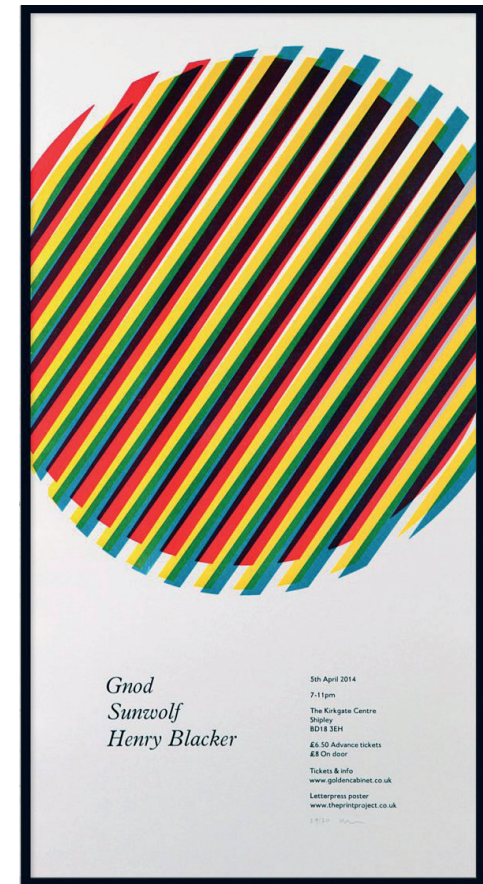
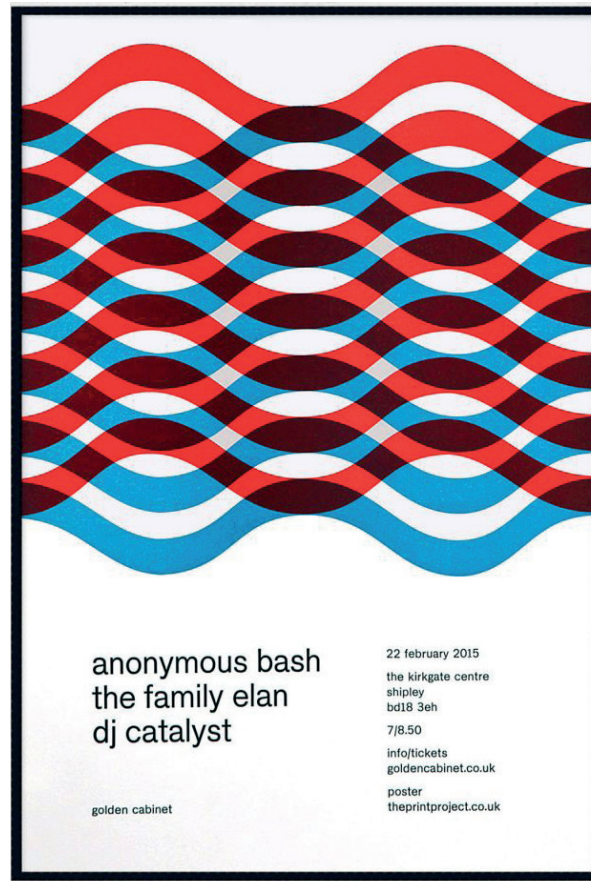
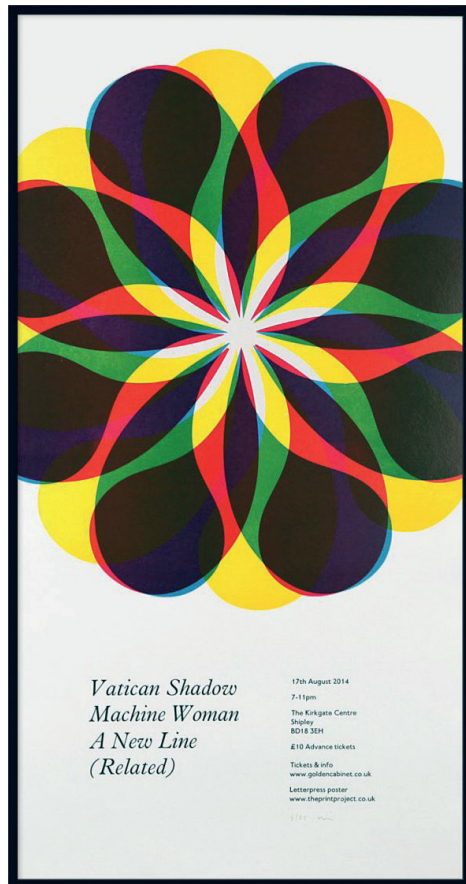
Much of his work is assembled in illustrator in vector form, but he then cuts these vectors from printable materials to inform traditional print work.

<https://theprintproject.co.uk/work/>

<https://www.instagram.com/theprintproject/>



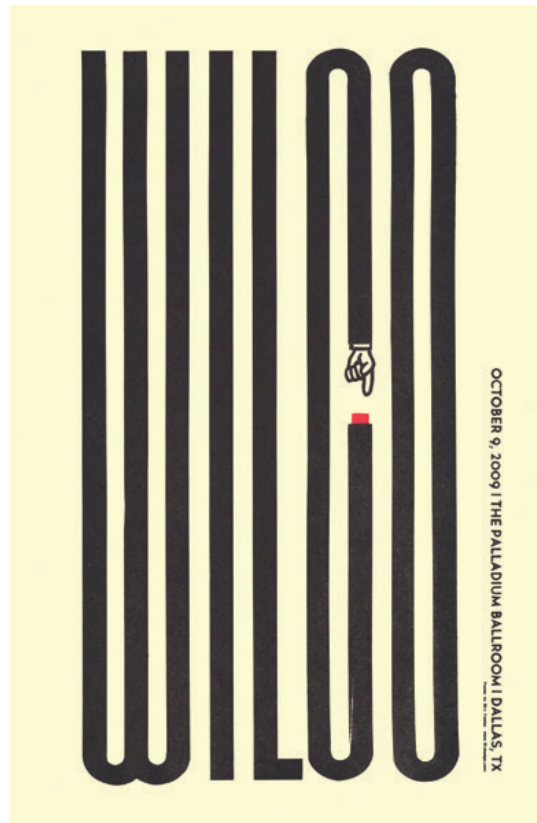
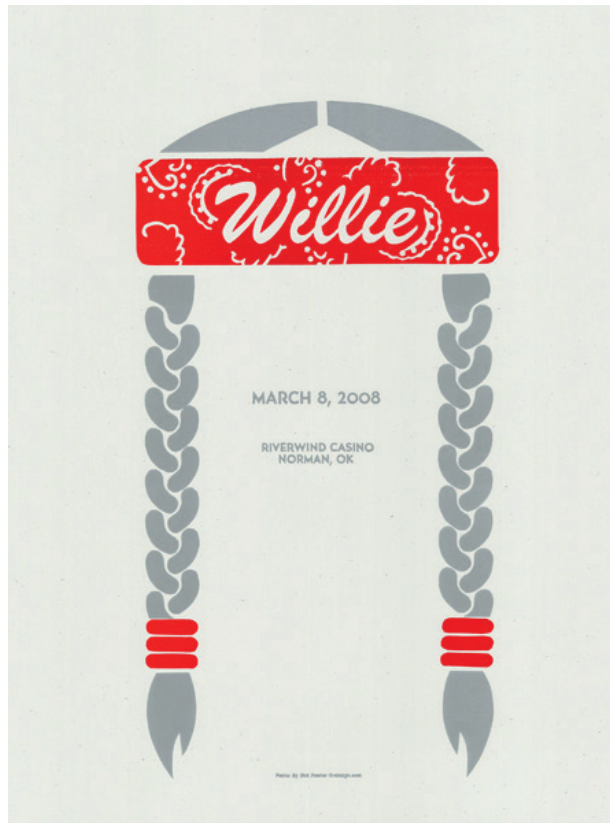
The Golden Cabinet Series



Dirk Fowler

Capturing the feel of the music. Designing something appropriate but not obvious. Also a really lovely method to his work.

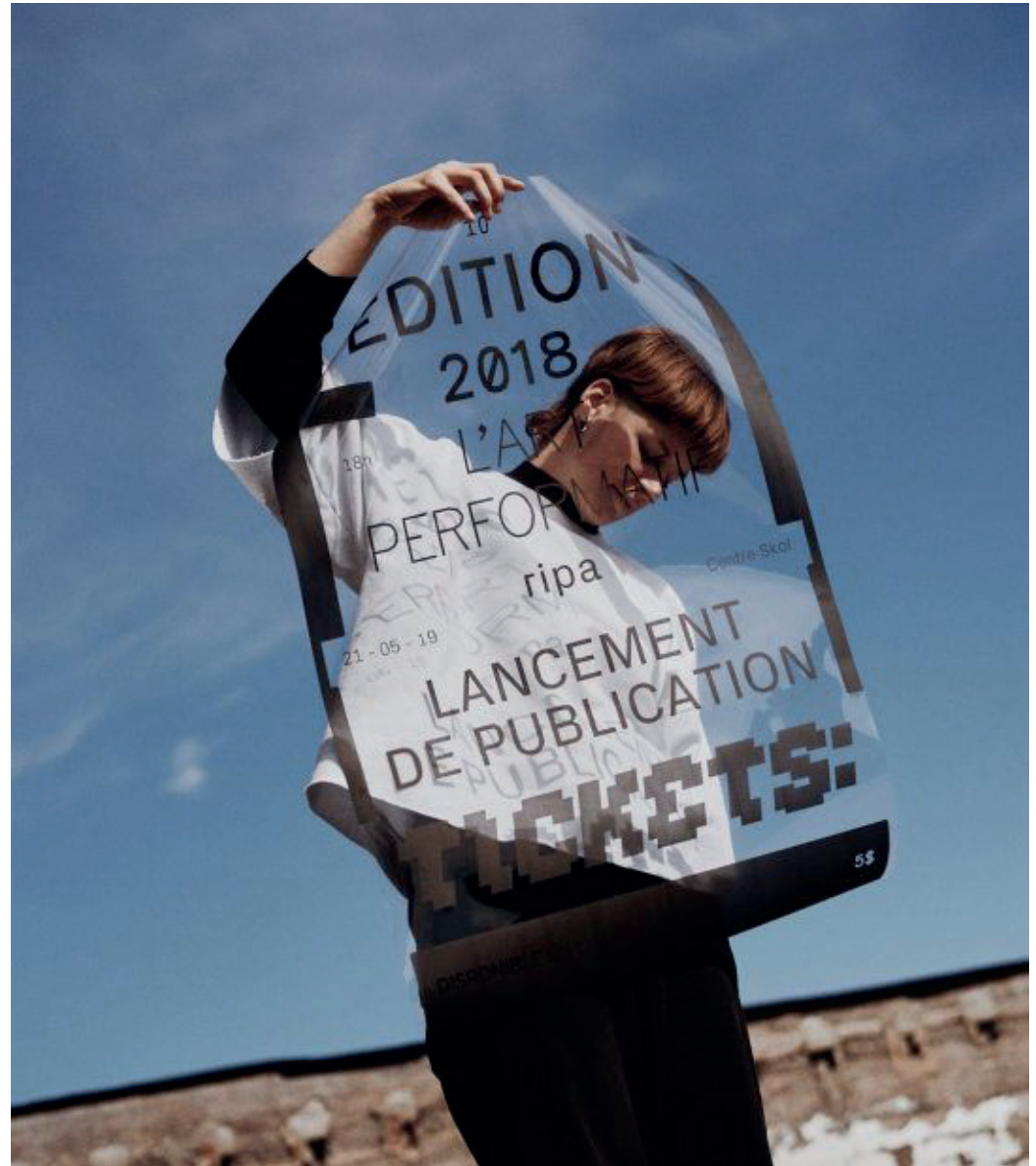
<https://www.youtube.com/watch?v=sE-vP112PN8>



Text, within image

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Could something 3D be made up and photographed? Could you embed typography into your photography?



Looking for lettering

Where do you find lettering? Is there a way of embedding your typography into a wider concept?





Link to Locations

Bringing out the visual properties of a location. If your book is set in London for example, what lettering and colour palettes would you use that would be different to if it were set in Tokyo.

Whats reconisable, graphically about the locations in question?



Consistency

Written content can change, but consistency in styling can mean it is still recognised as a brand.

You could experiment with a range of keywords across your book, banner / vinyl, tshirt for example. The identity would be held together by the visual treatment of the lettering.



IT ALL ENDS HERE



Today

Can everyone please send me the answers to these questions before the end of the day today?

What is my book/album choice?

Explain any early ideas. What elements from within the story/songs could I bring out and use to inform my work?

What other skills could I utilise, outside of the 3 main adobe programmes to help me with this?

Please attach your mindmap from last week

University Facilities

The technician staff are back on campus, and working a click and collect style service. This could be nice to take advantage of.

Lasercutter
Risograph
etc.

If there is something you are looking to gain access to, please ask - and i will do my best to put you in touch with the right people.





Risograph printing workshop - Introduction with Morwenna - **Wednesday 24th 11am on Teams**