

B E R K N D

THE MAKING OF HARDY'S WESSEX



C O N T E N T S

DISCOVER THE LEGEND

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THE BRIEF

“MAKE HARDY MORE HUMAN, REACH NEW AUDIENCES & MAKE HARDY MORE RELEVANT”

CATHY LEWIS & HARRIET STILL

Live branding brief with Wessex museum. In small groups, design a graphic identity for the Thomas Hardy exhibition; ‘Hardy’s Wessex: the landscapes that inspired a writer’, that embodies its principles, values and motivations.

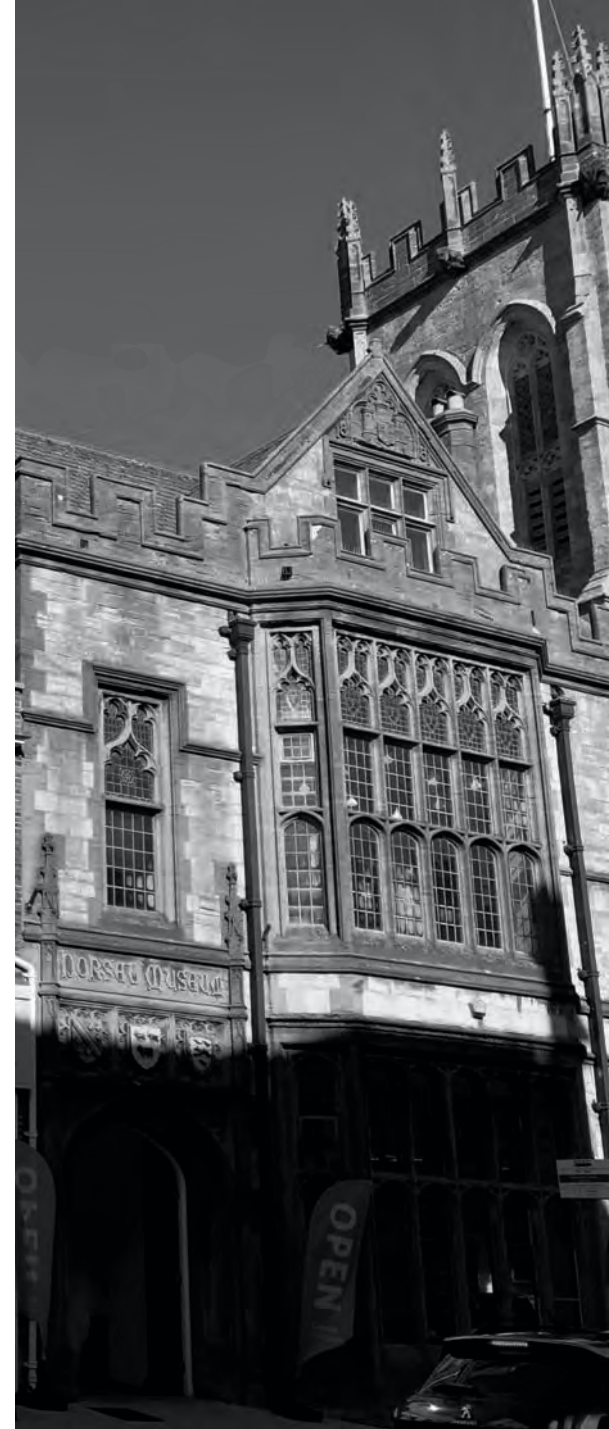
The exhibition is on display across the four museums, in which each museum explores a different aspect of the landscape of Wessex.

- The Salisbury Museum | Urban
- Dorset Museum | Countryside
- Wiltshire Museum | Ancient
- Poole Museum | Coast

The curator’s aim is to make Hardy’s Wessex feel relevant and contemporary whilst still appeal to the local community and Hardy lovers (target audience 18 - 35 years old), in addition to attracting a new inspiring generation.

- How do people feel about Hardy ?
- What is the relevance ?
- Why should people care ?
- What will the audience get from it ?

Wessex museum commissioned Robin Mackenzie, a local print maker, therefore the brand must visually compliment the work Robin creates.



TRANSPORTS
YOU BACK TO THE
TIME OF A LOCAL
LEGEND

ENCOURAGES USE
OF IMAGINATION IN
YOUNG ADULTS

ESCAPISM FROM
THE MODERN
WORLD

SIMPLICITY OF LIFE

TIME TRAVEL TO
THE PLACE OF...

UNLEASHES YOUR
INNER WRITER

INSPIRE PEOPLE TO
START POETRY

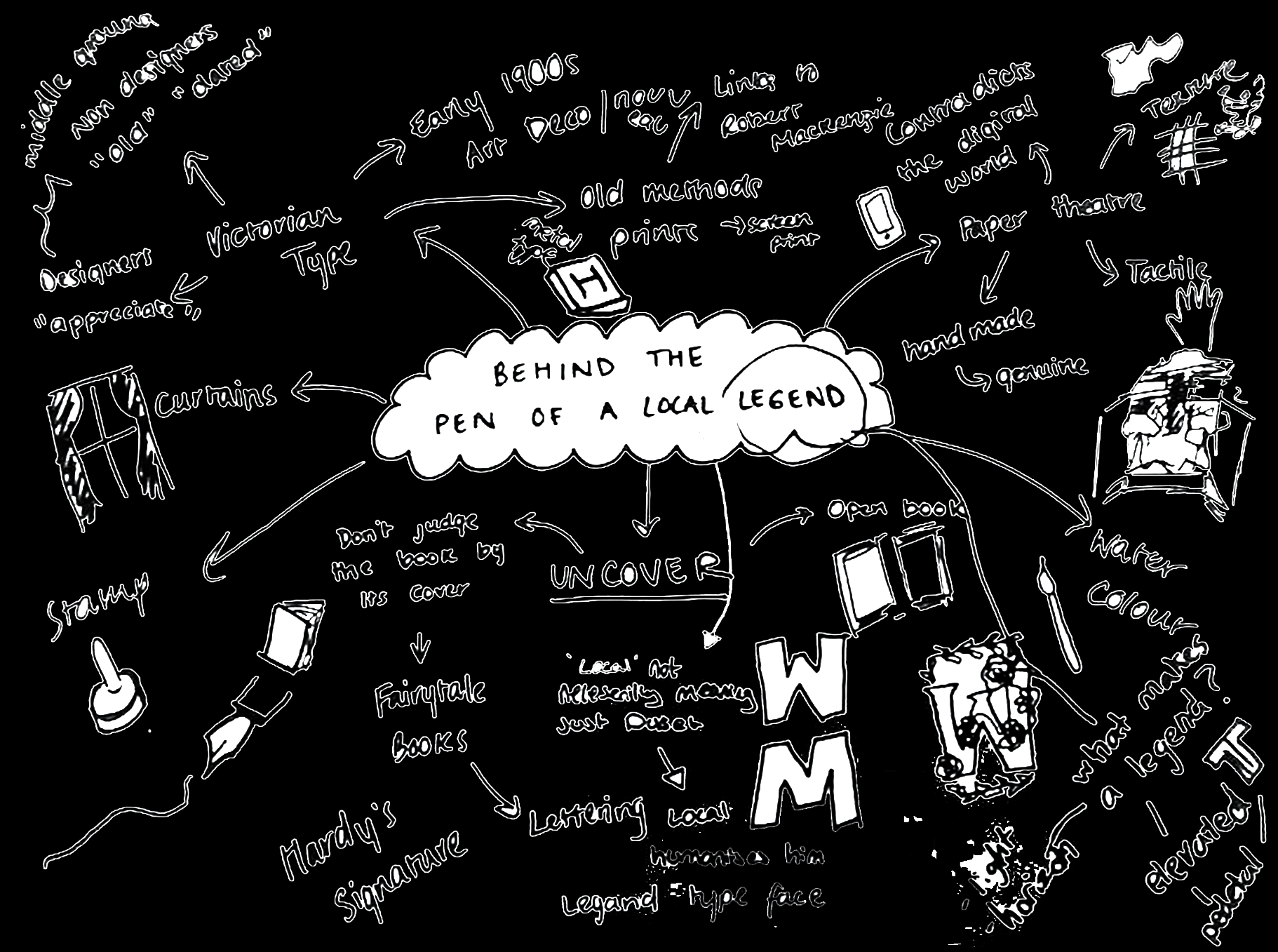
TRANSPORTS YOU
BACK IN TIME OF
THE LIFE OF A
LOCAL LEGEND

BEHIND THE
QUILL OF A LOCAL
LEGEND

RE-LIVE THE THE
LIFE OF A LOCAL
LEGEND

TRANSPORTS YOU
BACK IN TIME

LEGEND



BRAND PURPOSE

BEN FRIEND WORKSHOP

Creating a brand purpose, the stepping stone to developing a brand for Hardy's Wessex.

Ben Friend, Creative Director, made us think and dissect what the main aim on what a brand purpose should be, i.e. the brand's reason for being beyond making money. It should connect on an emotional level.

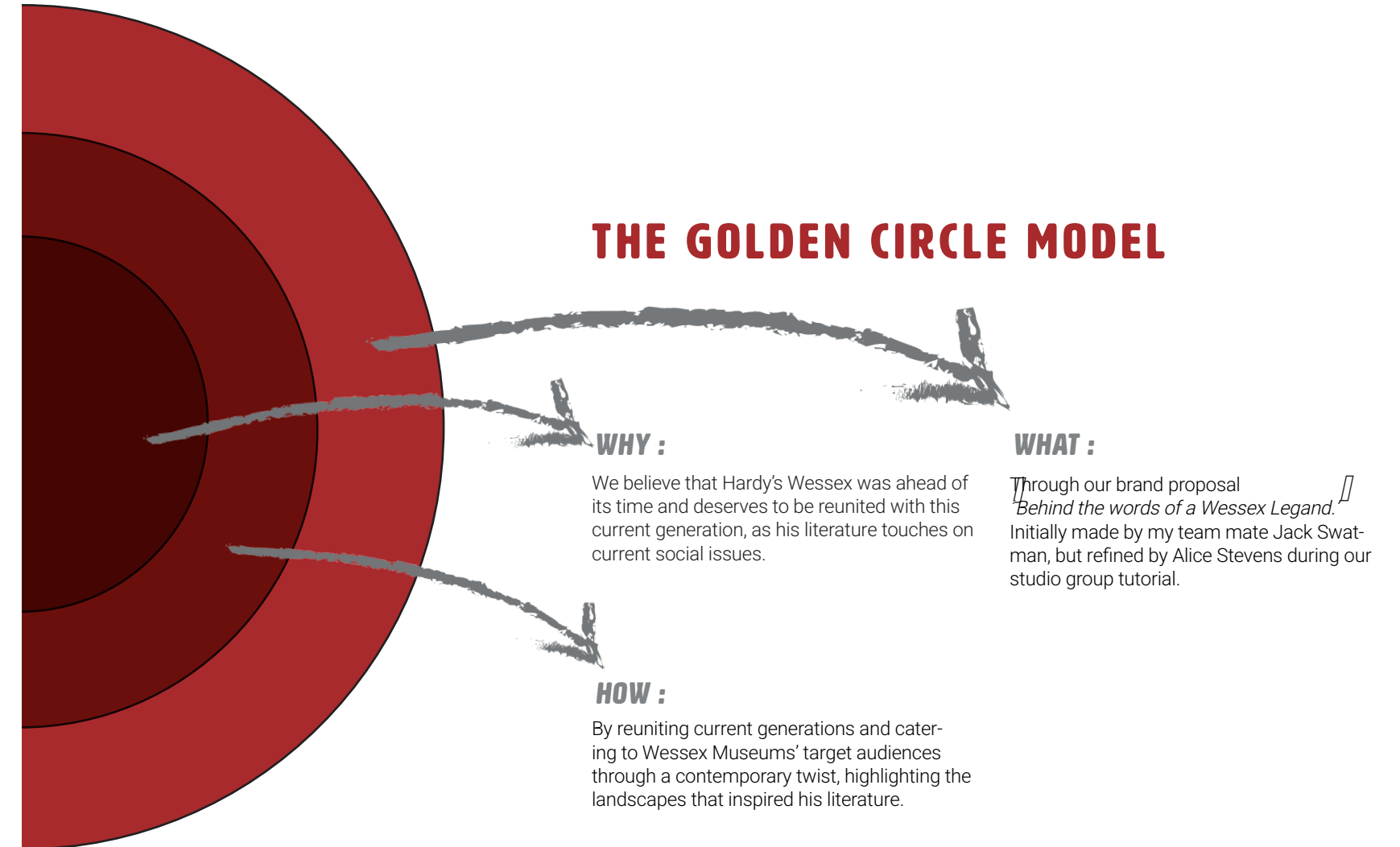
- Adds value to society
- Helps to boost sales / loyalty
- Differentiate your brand from competitors

QUESTIONS ME AND MY TEAM MATES THOUGHT ABOUT:

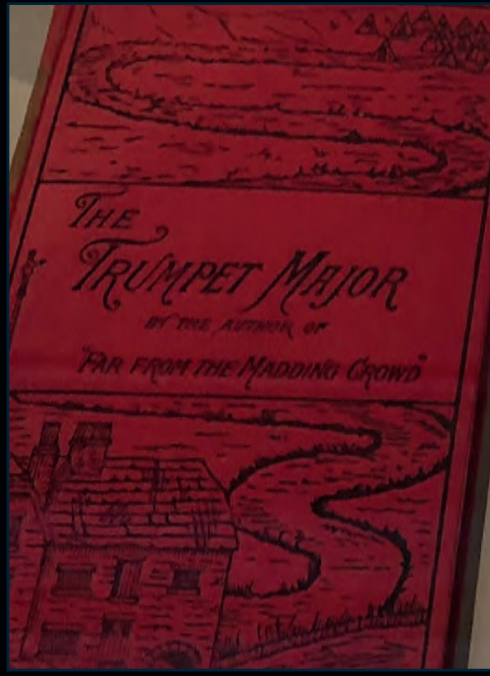
1. How do people feel about Hardy?
2. What is the relevance?
3. Why should people care?
4. What will the audience get from it?

"IS THE WAY I'VE CHOSEN TO EXECUTE THE IDEA APPROPRIATE TO THE IDEA?"

BEN FRIEND



DORSET MUSEUM

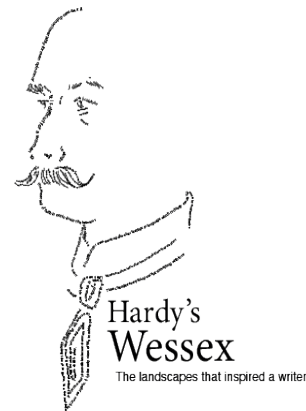
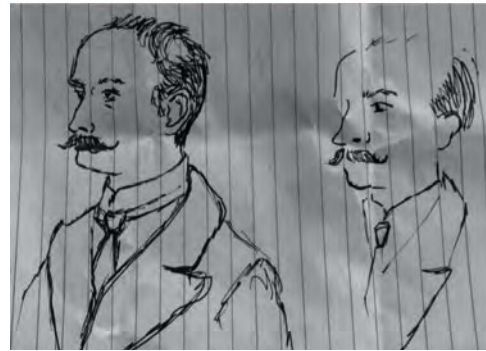
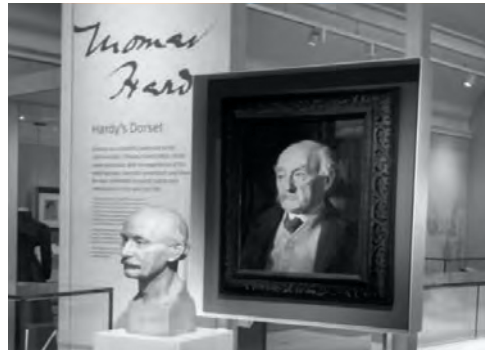


RESEARCH



Both me and my team mate Jack Swatman went and visited Dorset Museum in Dorchester. I enjoyed seeing the exhibition in person and was inspired by the paper theatre (photo on the left) and the artwork on the background curtain (photo in the middle). In addition to my research, I was able to see and understand how the exhibition interacts with a much younger generation, i.e. by having a dress up section, in which they are able to interact with the exhibition, and create a relationship with Thomas Hardy's literature.

CREATING A LOGO



During my visit at Dorset Museum, I did some sketches of Thomas Hardy of the opening piece of the exhibition. Referring back to the brand proposal, behind the words of the Wessex Legend, I combined both my initial sketch and research on Thomas Hardy to try and embody the brand proposal.

Exploring the idea of anamorphic design that plays with perspective, and shows depth, would reflect the brand proposal well. From a 2D standpoint, I experimented with

typography. I selected my favourite quotes, some to do with feminism, some romantic and others philosophical. I created Hardy's iconic silhouette from his own words.

I further simplified the design, with the idea of quotes and quotation marks, and only focused on quotation marks to create his silhouette.

“IT IS DIFFICULT FOR A WOMAN TO DEFINE HER FEELINGS IN LANGUAGE WHICH IS CHIEFLY MADE BY MEN TO EXPRESS THERES”

THOMAS HARDY
FAR FROM THE MADDING CROWD



FIRST PRESENTATION

The hustle and bustle of the first presentation, and the first stage of working as a group; experiencing this new group dynamic. For the first presentation, we each had to present at least 3 logos to the client. Harriet Still, Thomas Hardy Exhibition Project Curator, and Cathy Lewis, Wessex Museums Head of Marketing.

My role in the process of getting prepared for the first presentation was creating the power-point, making sure the slides were cohesive and to include all the research and information we needed to pitch our brand proposal to the clients. In which I did struggle to organise the group to upload their work onto the power-point at least the night before the presentation, and do a quick rehearsal before presenting to the client to make sure we were all on the same page.

Throughout the presentation, I wanted to tell a story. Including Simon Sineks, The Gold Circle Model to build up to our brand proposal, gave it a bit of gravitas on our purpose and reinforced our research. Furthermore, in presenting my

work I took the clients and tutors through the journey I took in creating my logo.

“ AS A CONCEPT IT COULD BE LOTS OF DIFFERENT THINGS YOU CAN VISUALISE AND EXPERIMENT WITH ”

ALICE STEVENS

I believe that the logo I created was unique and quite playful, agreeing with Harriet's statement that it is "a strong motif." However they felt like it focuses too much on Hardy, the man, and doesn't have a strong link to the landscapes.

Overall, from this experience, I was able to learn what to include in a presentation and its order, as well as, improve my confidence in speaking about my work and in general to a group of people.

The final outcome of the first presentation is the foundation for our group's visual language to develop and create this brand for Hardy's Wessex. In which, both Harriet and Cathy came to the conclusion for our group to further evolve Josiah's logo. As Josiah's strong type face caught their imagination and it ties perfectly well with Robin McKenzie's work.

HARDY'S
wessex

EXPERIMENTATIONS



The next stage was individually going out and experimenting with Josiah's logo, adding our own touches to it. The main aim we had as a group within this experimental stage was to develop the logo further by listening and applying the feedback we had from Harriet into the logo; creating a more distinctive link / visuals to the landscape.

HARDY'S



Wessex

First, I tried incorporating texture through the use of geographic contour lines and Victorian styled patterns. In addition to hand drawing on serifs onto each character to further link back to the Victorian time period.

The next set of logos, I played around with trying to integrate the shape of, a well known Dorset landscape, Durdle Door, with the strong typography. I adjusted each character to flow with the silhouette of the landscape, therefore creating a variation in character height. I experimented with the idea of layers, through layering the letter 'H' in the typeface Modak, copied 4 times to represent the 4 museums under Wessex Museum. In which I specifically used the colours; yellow (Wiltshire), green (Dorset), blue (Poole) and magenta (Salisbury).

I further simplified the design, by enlarging one of the letter 'H' and merging the landscape within the character, and having the 'Hardy's Wessex' on each corner. Compared to my other experimentations, I believe this one looks more refined and has the potential to be versatile through the 4 individual museums, by having a different landscape, specific to the area incorporated within the H. The one downside, is that it is hard to make the shape of the landscape distinctive.



In reflection to our individual experiments with the logo, and referring back to the aim we gave ourselves, which was to clearly distinguish the landscape within the text.

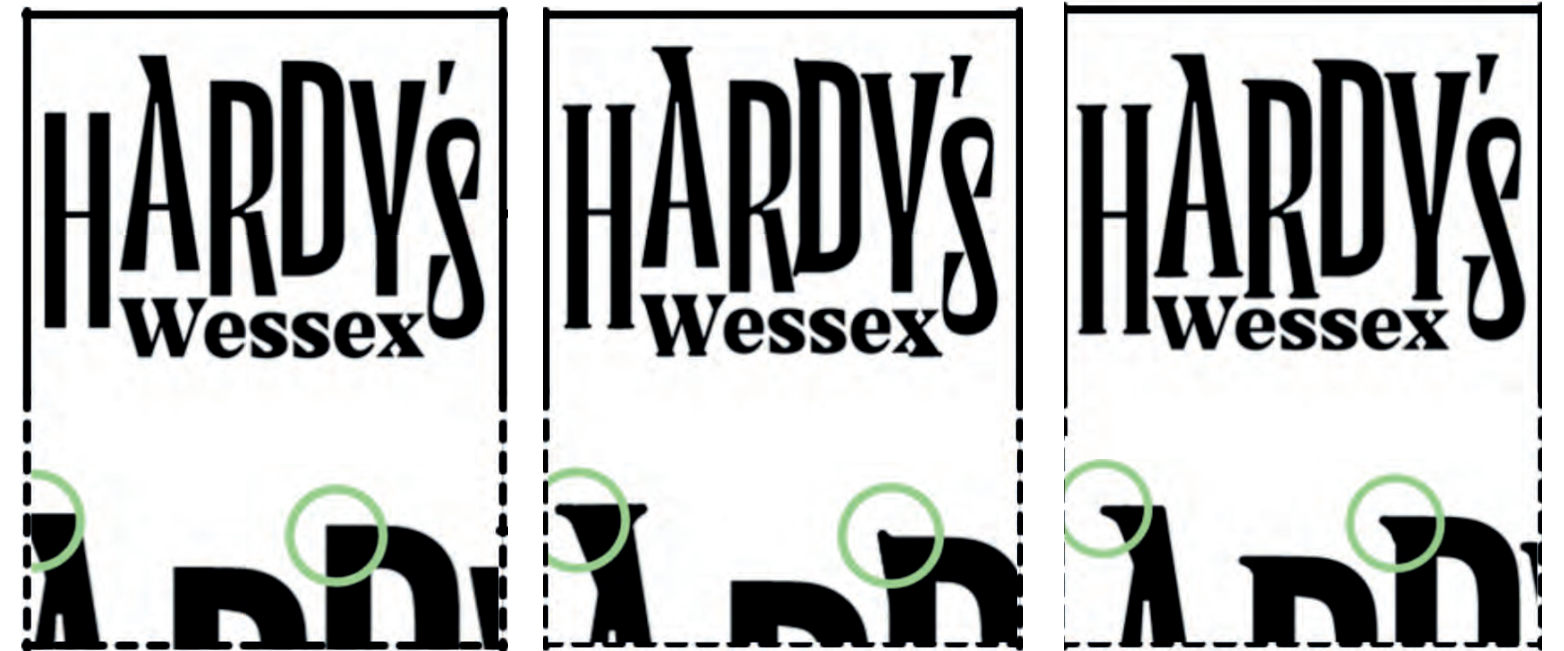
We shared what we liked on each of our experiments. The group was inspired by the way I had the characters in Hardy's (photo on the far left) varying with the space of the landscape. In addition, we liked how Hollie's rendition of the logo had the bold shape of the county Wessex, and lastly, with Jack's saw the possibilities of morphing text within the county.

Therefore, we roughly fused the three ideas to visualise how it will look combining the elements we thought was strong from each of our experiments. However, in the end we didn't end up using this integration of logos.

LOGO REFINEMENT

We concluded that having a type face as a logo would be more versatile for lead images and future touch points. To solidify our logo, we did a few refinements by looking at Serifs, inspired by old Victorian type faces we looked at from Hardy's old books exhibited in the museum, as well as on Pinterest.

The addition of Serifs on a bold, modern type would convey the era Hardy was living through (1840 - 1928). In which, I hand drew the Serifs myself on illustrator, and on the right shows the slight tweaks, we as a group collectively decided on, to finally establish the logo for our brand.



EXPANDING TO THE 3RD DIMENSION

ANAMORPHIC ILLUSION

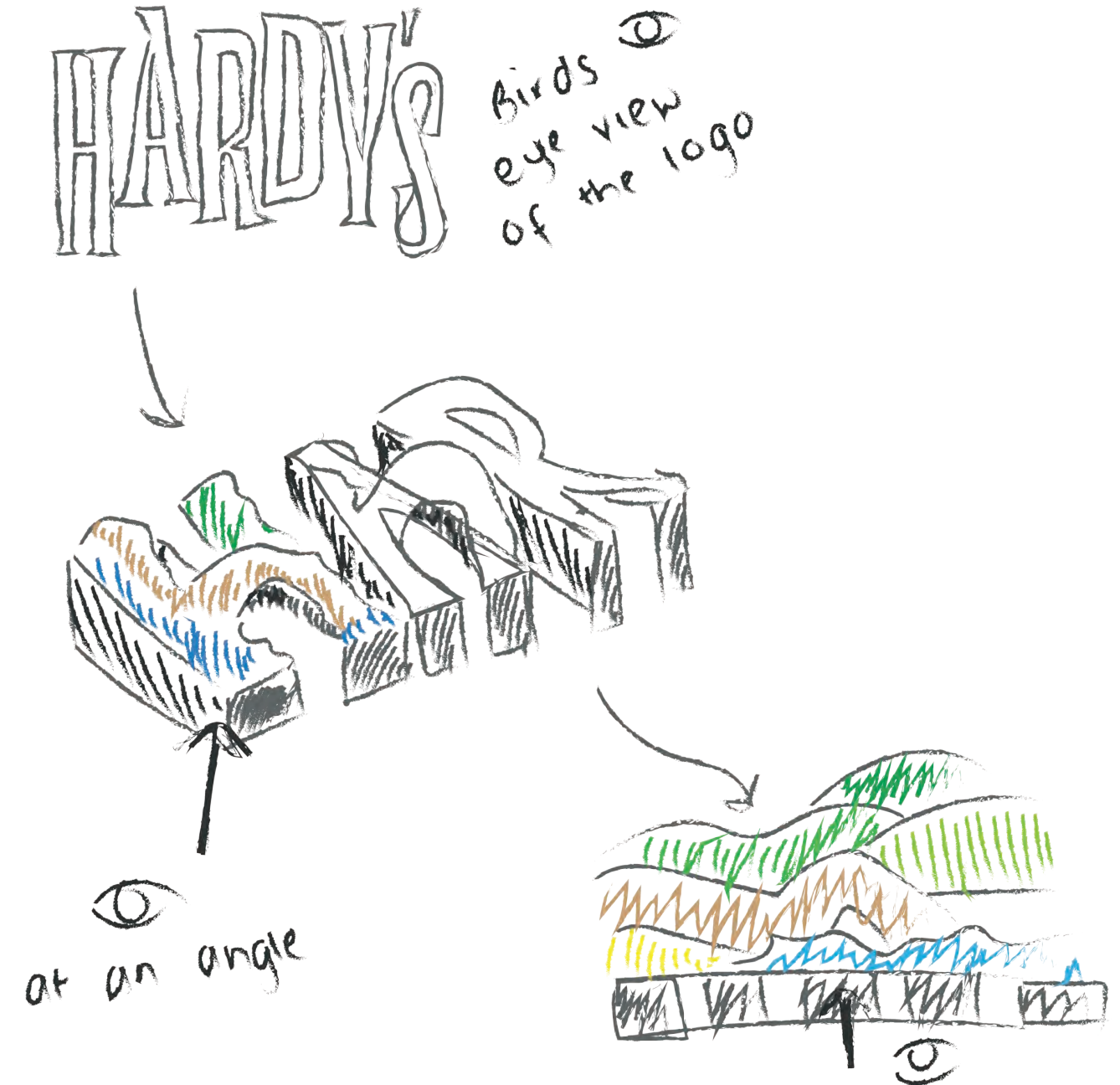
In essence of anamorphic illusion, *a distorted projection requiring the viewer to occupy specific vantage point, or use special devices, to view a recognizable image*. I had the idea of taking our logo into 3D motion, by having the logo made up by the famous landscapes of Wessex, but would only be seen in certain angles of the logo.

This idea also plays on the layers seen in the Paper Threate, from Dorset Museum, as the end of the 3D motion, the viewer would see the layers of the individual landscapes, come together and form the mis-en-scene of Wessex.

The shapes of the landscapes can even be abstract, or made out of paper or plastic, using a lazer cutter, if made as a model. Opaue pvc of different colours would also create a contemporary feel.

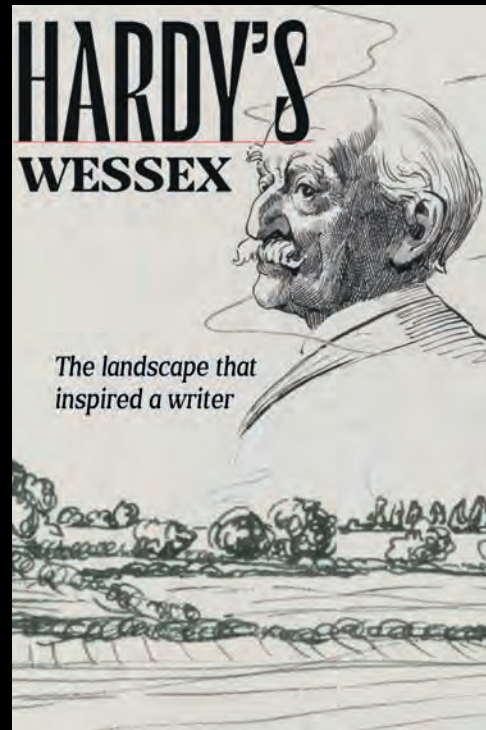
The 3D motion version would be made on Spline and can be visually shown as a short animation or gif.

Unfortunately, this idea wasn't developed further during the project.

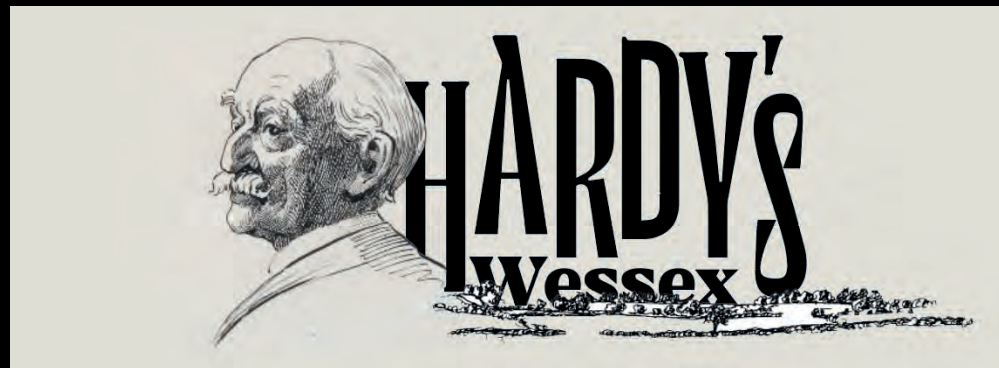


LEAD IMAGE

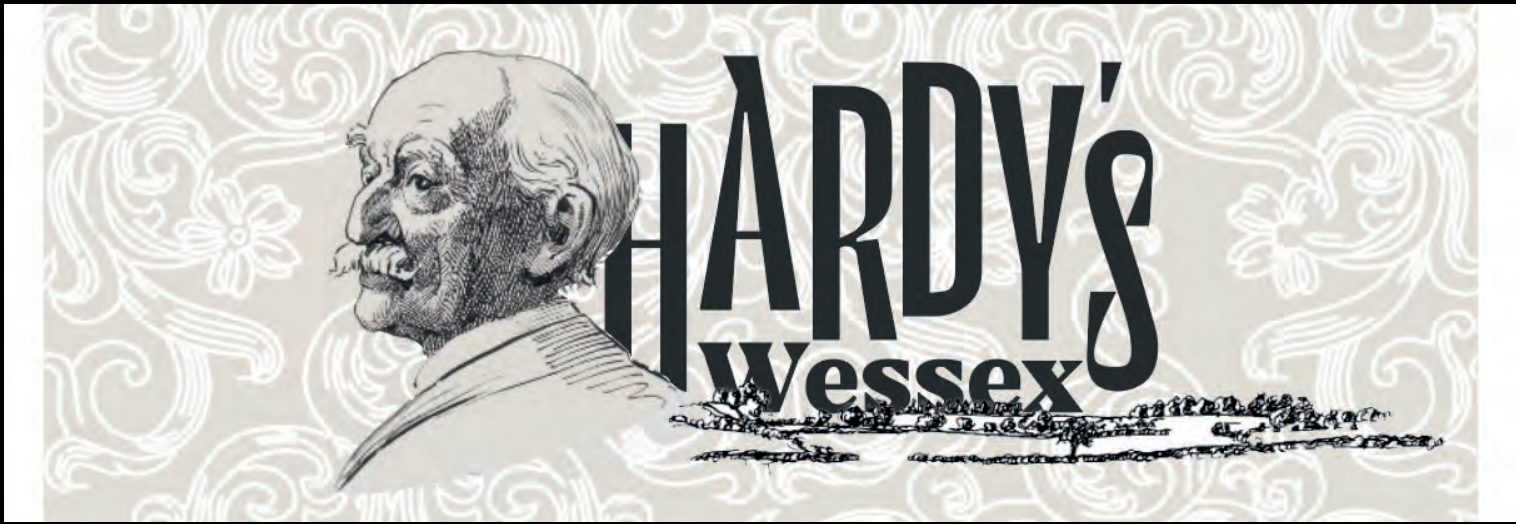
JACK



JOSIAH



Team work makes the dream work. What I noticed working as a group, is that we take on a strong idea and put our own twist and refine it ourselves. For instance. During the creation of our first lead image, Josiah merged an illustration of Hardy with the logo type. Then Jack developed it further by uniting it back with the landscape, in the same style. I saw how effective both of their designs were, but saw the possibility of combining the two.



PATTERNS

Victorian decorative art; the charm and elegance of its intricate patterns. Used and shown through a fair few of Thomas Hardy's books. To pay homage to his famous books, I played around with adding opacity, to add texture to a rather flat and bold lead image. By adding a pattern creates this sort of delicacy, implying the Romanticism era within the Victorian time period, in which one of Thomas Hardy's main themes he writes about is love.





**“ THE PRESENTATION
WAS ENGAGING - THE
3D MODEL MADE IT
COME TO LIFE ”**

CLASS FEEDBACK

SECOND PRESENTATION

Calm before the storm. We presented the journey we have taken since the first presentation; the experimentations and refinements undertaken to get to this point.

We emphasize on our idea of having a varying typeface across the 4 museums, by Josiah creating a short animation of the typeface moving to fit the inspired landscape relating to each museum, which got a lot of praise from our fellow classmates. To further develop this concept, mark suggest to have all the morphing logos together as one GIF, to make it visually easy to see the text morphing to suit each museum.

In addition, we got positive feedback on straying away from the lead images given to us from Wessex Museum, and going for a more illustrative style. To improve on our imagery, Mark mentioned to do additional research and experimentations using watercolour, to investigate the effect, texture/ transparency it creates. In reflection on our second presentation, in comparison to our first presentation we all worked as a team creating the presentation

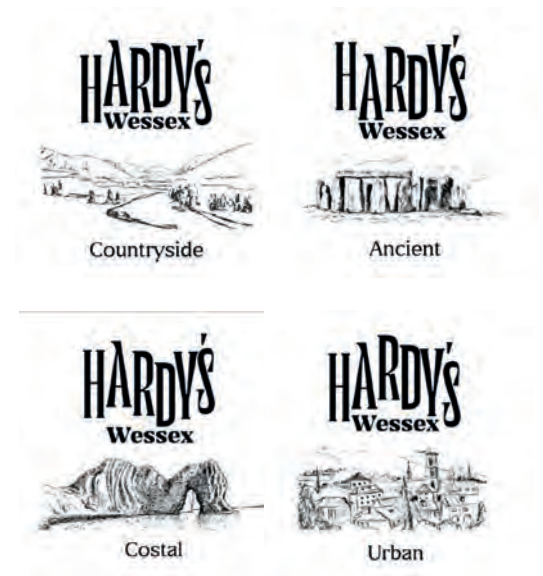
“UNIQUE & CONFIDENT”

ALICE STEVENS

and played to our individual strengths to get task done; creating the lead image, illustrations for the lead image, typography, touch points and the brand guidelines, animations and the 3D model of the Dorset Museum. As for the presentation, we all equally presented a section, in spite of our nerves. Being able to practice more on public speaking to my peers, tutors and clients builds my confidence on the matter, which will be very useful in the future.

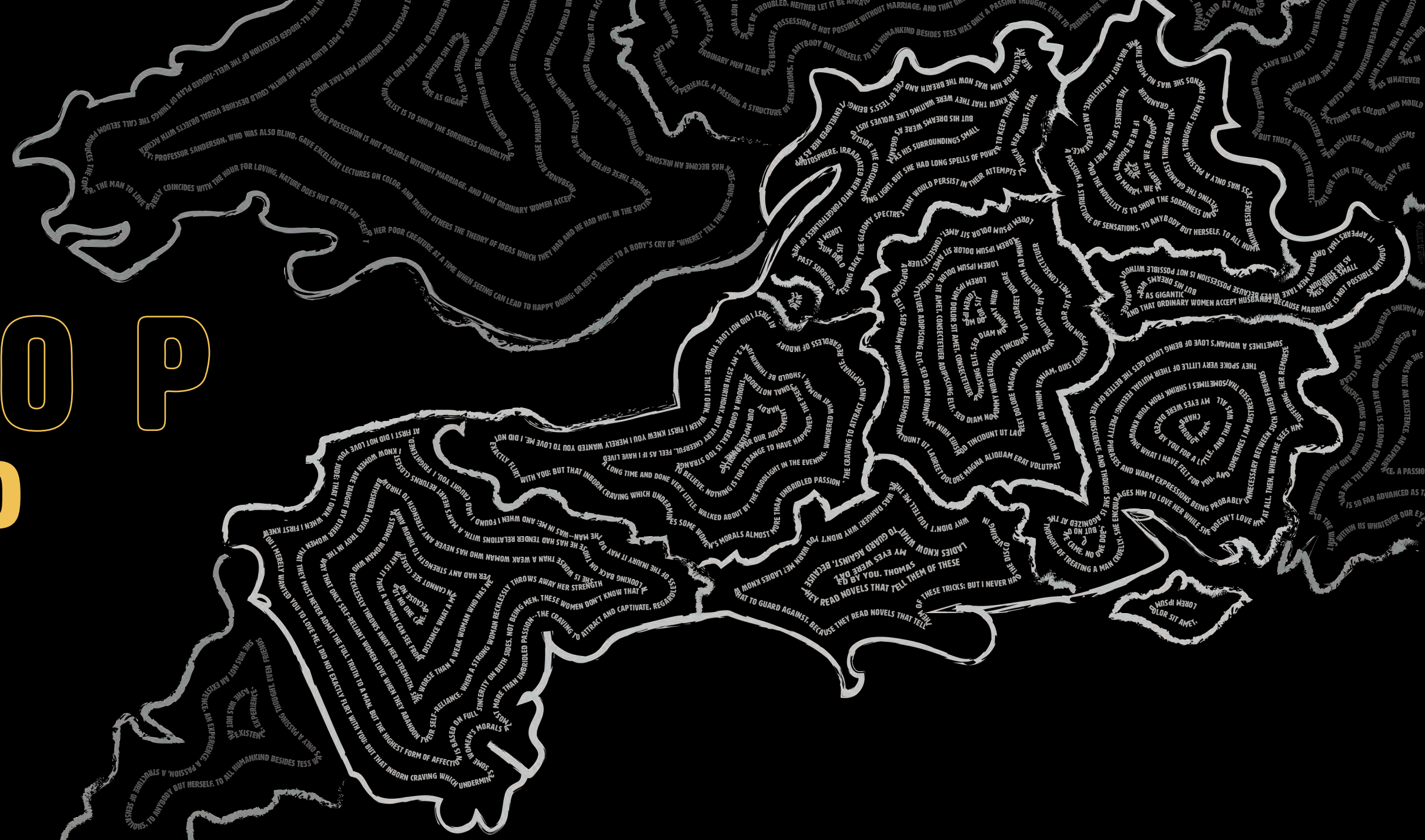
**“LOGO IS
STRONG AND
EYE CATCHING”**

CLASS FEEDBACK

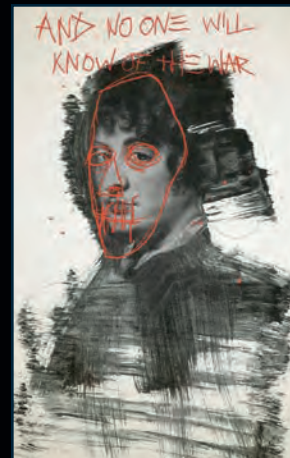
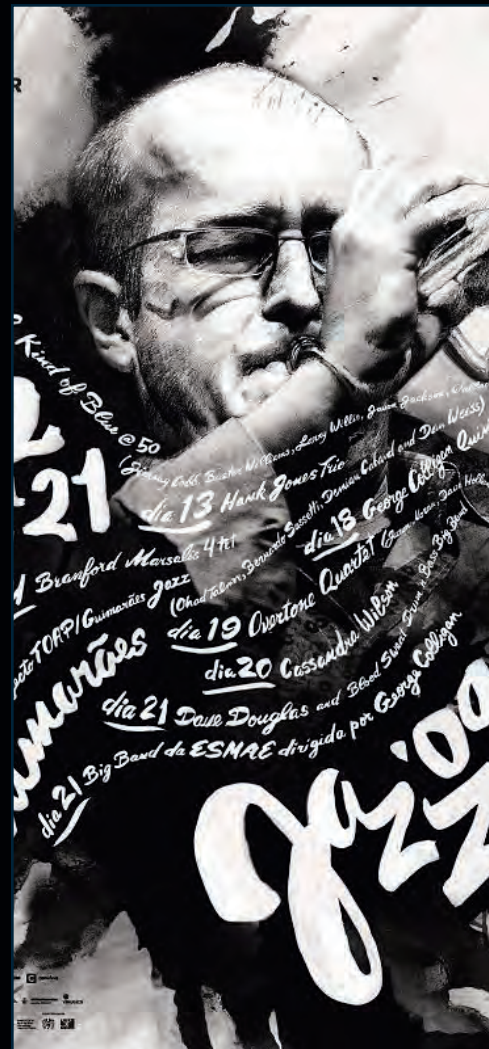
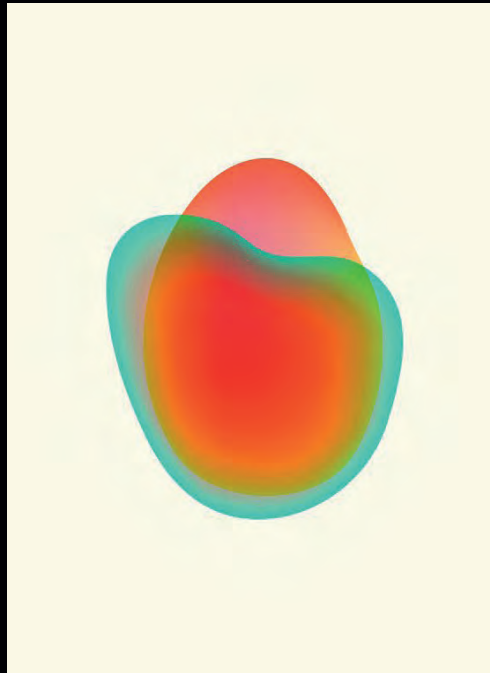
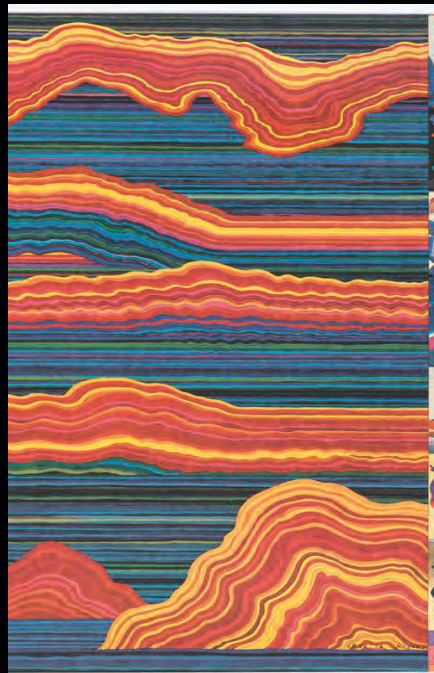
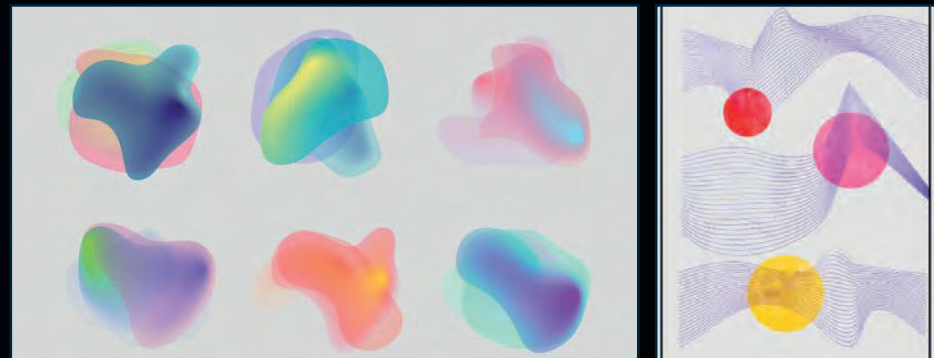


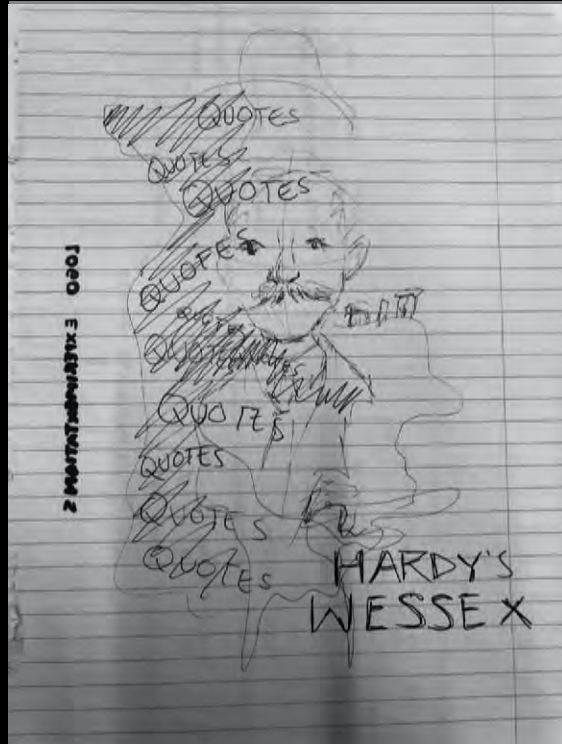
However, after viewing what other groups have done, we all concluded our direction was boring and we all have lost interest in our own initial design.

DEVELOP THE BRAND



THE NEW DIRECTION





The storm of the new direction. As mentioned, the second presentation was our turning point, as we noticed how the brand was lacking *'fun'* and we were slowly lacking the inspiration to continue and enjoy the process. Therefore, I did some research on styles, patterns and images that I liked and can splash a bit of life into our brand. I did a rough sketch on an idea of the lead image, referring back to our brand guidelines *"Behind the words of a Wessex Legend."*

RESEARCH

TARGET AUDIENCE

We understood the target audience of 18 - 35 years old, for this new direction we are going for, our aim is to attract a much younger generation and families.

During my time visiting Dorset Museum, I noticed that there were a lot of activities for kids to interact with, in addition to my research into looking at Wessex Museums' and the 4 museums' websites, I noticed that there were exhibitions, such as Elmer and Friends, that will be running alongside Hardy's Wessex. We want children to be intrigued by the exhibition and learn about the *'words of a local legend'* and for them to uncover their inner writer.

“MAKE HARDY MORE HUMAN, REACH NEW AUDIENCES & MAKE HARDY MORE RELEVANT”

UNCOVERING THE LEAD IMAGE

GROUP EXPERIMENTATIONS

The timed task. As a group, we sat in the library to discuss this new direction, I showed them the mood board I created and contributed what aspects we liked. We then gave ourselves the task to create a rough lead image in this 'new direction' style we envision and want to go for.

We decided to do a timed task, as from this point we only had a week left to re-brand the initial brand we came up with, and was highly inspired by the timed talk we have been given in workshops, such as Ralph's Typography Workshop. Plus, as it was only the initial rough sketch, we all understood that there was no point spending hours on our each individual idea as it is a group project. .

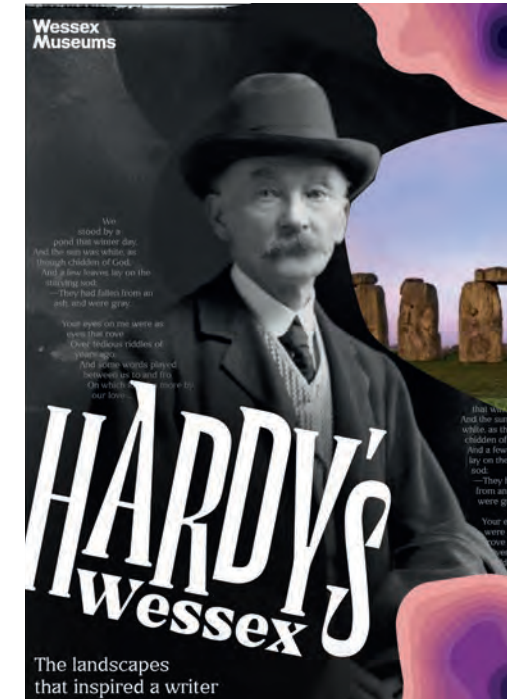
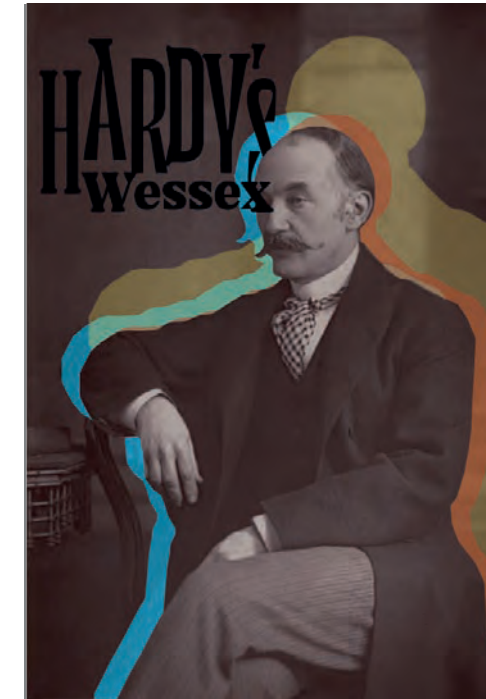
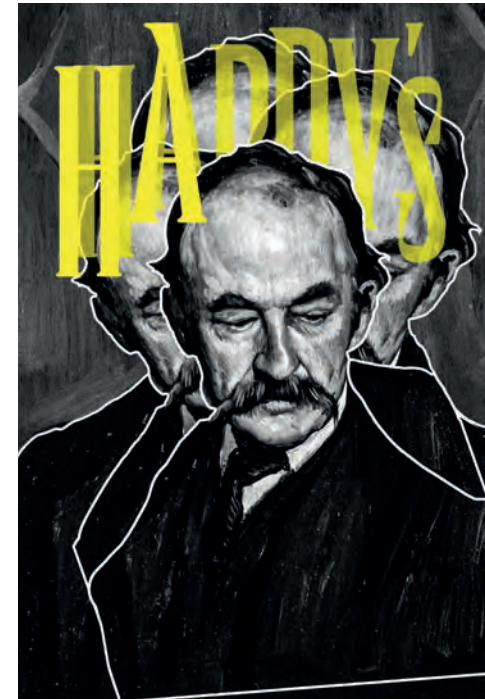
We were all amazed by the outcomes of this individual project, and discussed what we thought was the strongest elements of each piece, and what we can do to refine and incorporate these elements into the final lead image.

From Jack's (first image) we liked the bold, monochromatic, artistic style with the contrast of the bright yellow logo. With Hollie's (second image) we admired the shadows of Thomas Hardy layered and reacting to one another. Lastly, from Josiah's we thought the overall format of the image of Thomas Hardy, the illustrations/ pop of colour and integration of the landscapes worked really well.

Sadly, during this time my laptop was playing up and kept shutting down, therefore my work cannot be found. Lesson learned.

**" ALWAYS SAVE YOUR WORK,
EVERY HOUR, EVERY MINUTE,
EVERY SECOND "**

GABRIELE MERCADO





REFINEMENT

We decided to use Josiah's lead image format as the foundation to our posters/ lead images, as it had the best balance of incorporating the landscapes, illustrations/ pop of colour and Thomas Hardy, with room to play around with positioning the text and key information.

Instead of using photos of Wessex landscapes, we went for a more abstract and contemporary approach by illustrating our own shapes that reflects the themes of; countryside, ancient, seaside and urban. As well as, choosing a different photo of Thomas Hardy, which were taken in the same style/ same period in his life.

Each of us chose a theme/ museum to create a lead image for. I chose Poole Museum (seaside). My strength lies within illustrator, therefore enjoyed creating and experimenting with different shapes and layers. I didn't want to use the well-known imagery of waves/ the sea, therefore I illustrated layers of smooth curved shapes/ imperfect circles, to produce a more contemporary style. And layered them on top of each other, have each layer reacting with the other, to create 'fluidity'.

My first initial sketch of Durdle Door, was more abstract and playful, however, half of the group stated that it didn't link in with their posters as the imagery is too abstract. During this stage, we were all sending our files away

to one another to edit slight details, to produce a cohesive aesthetic through our 4 posters. But, when I sent my file away, and seen the changes I wasn't impressed as most of my playful design was changed into a more simplistic, 'rigid' illustration, which wasn't what I understood our direction was headed and thought it made my poster look pretty boring. I guess, I was mostly annoyed about putting all my efforts into my poster, for it to be completely changed.

In the end, we kept the more distinctive illustration of Durdle door and incorporated it back into my design of the waves.



Hardy's Wessex
 Team Lead
 Gabriele Mercado
 Hollie Collins
 Josiah Luit
 Jack Swatman

We believe that the work exhibited in Hardy's Wessex throughout the 4 months was shaped by its time and deserves to be revisited with this current generation, as the landscape evolves its current state.

The work we will create across generations and time in Wessex Museum's largest exhibition is through a contemporary lens highlighting the influences that inspired his literature.

Through our brand program "Revisit the scenes of the Wessex Legend"



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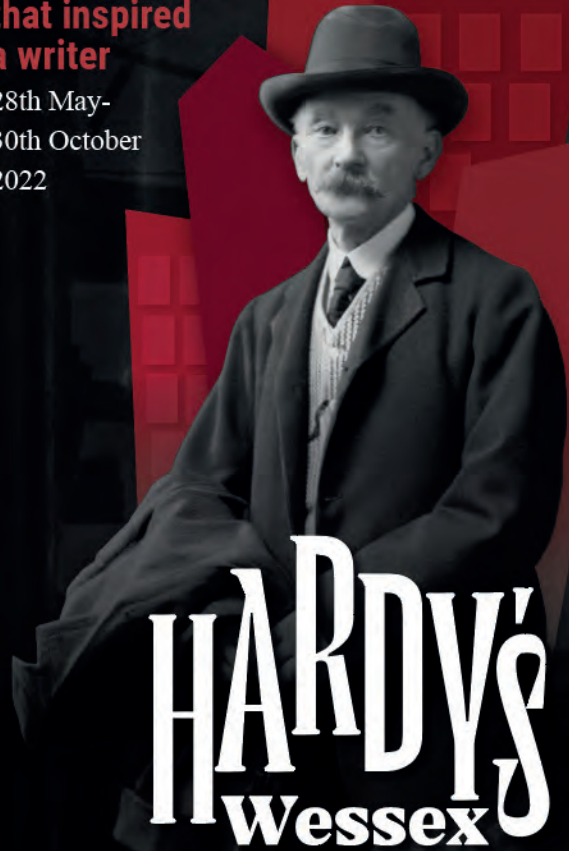


Wessex
Museums

The SALISBURY
MUSEUM

The landscapes
that inspired
a writer

28th May-
30th October
2022



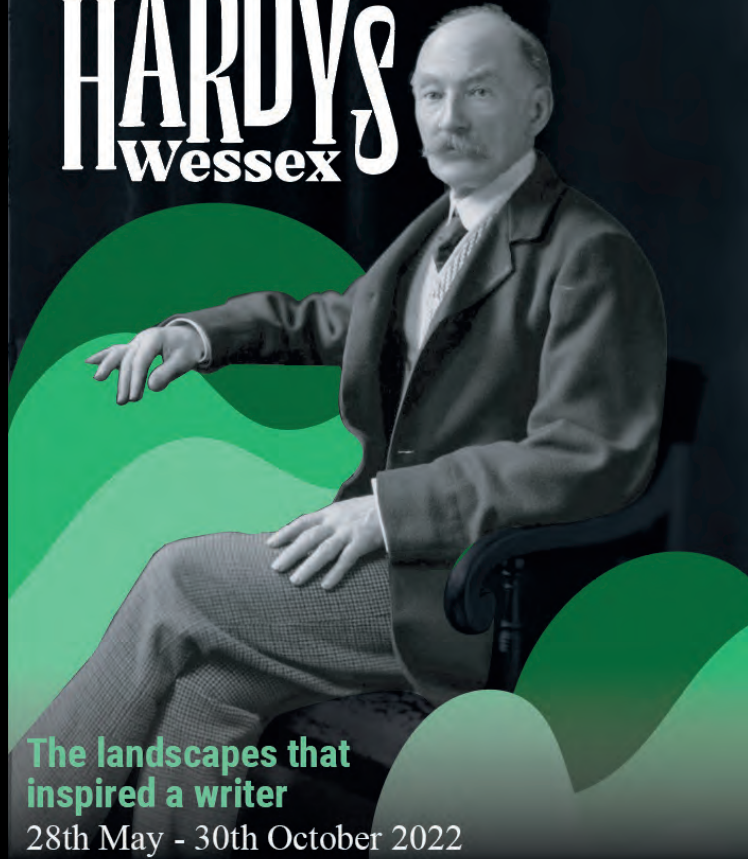
Wessex
Museums

Dorset
Museum

HARDY'S
Wessex

The landscapes that
inspired a writer

28th May - 30th October 2022



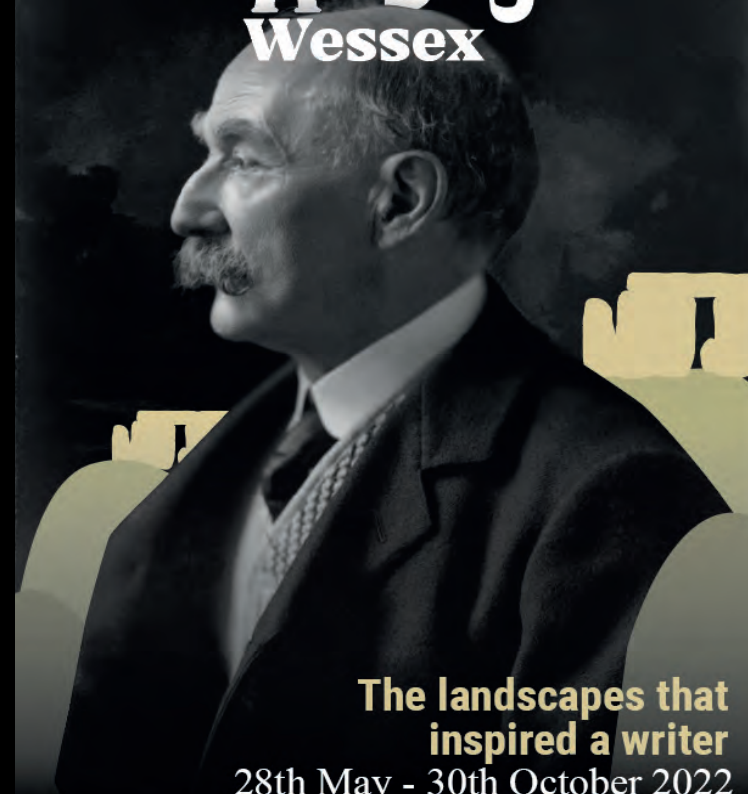
Wessex
Museums

WILTSHIRE
MUSEUM
DEVIZES

HARDY'S
Wessex

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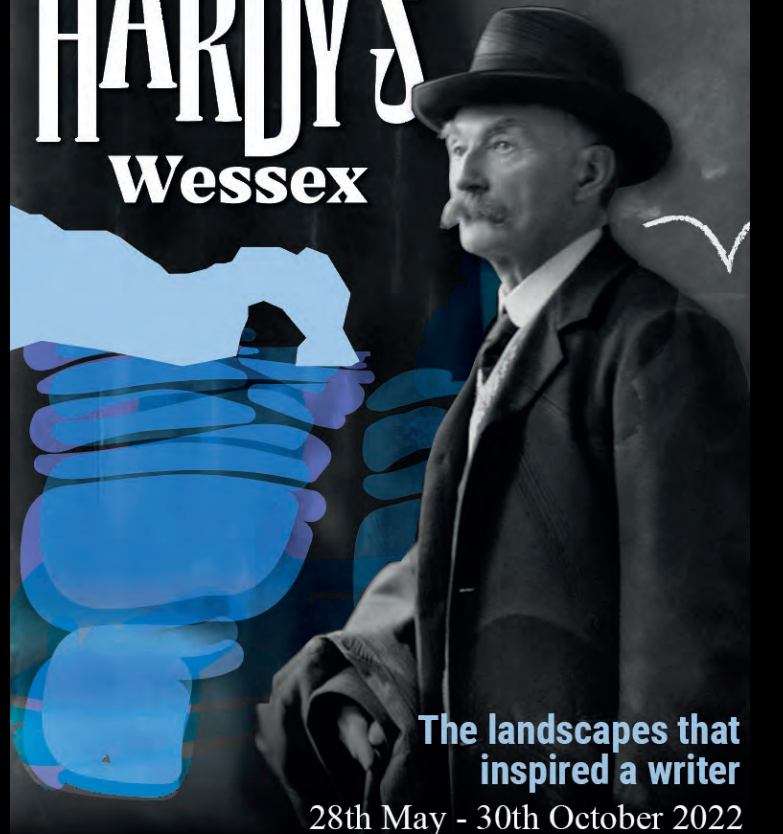
Wessex
Museums

poole
museum

HARDY'S
Wessex

The landscapes that
inspired a writer

28th May - 30th October 2022



BRAND GUIDELINES

We wanted to keep the designs minimalistic, and more modern, whilst juxtaposing the playful colours and shapes with the black and white imagery of Thomas Hardy. From this, we are able to appeal to younger audiences, while still considering current Hardy lovers.

Typography

Title

Le Murmure

Heading

Roboto condensed bold

Body text

Times New Roman

Exclusion Zones



Variable Logo



Colour scheme



Visual elements





TOTE BAGS



“I LOVE THE TOTE BAGS. I THOUGHT THEY WORKED REALLY WELL AND WERE REALLY MARKETABLE”

CATHY LEWIS

I continued the key visual elements, such as the distinct shapes that represent the character of the 4 different landscapes, into the design of the tote bags. I considered the longevity of the merchandise, and only incorporated the museum logos with the contemporary illustrations, so it remains relevant after the end of the exhibition. Whilst simultaneously giving exposure to the branding of the 4 museums under Wessex Museums.

As most of these places are tourist spots; Poole, Wiltshire, Salisbury and Dorchester, I designed Victorian style 'tourist' postcards, with a die cut of Thomas Hardy so our target audience can take him anywhere with them in

Wessex, and line him up with the landscapes he was inspired by and post onto social media; Instagram, Snapchat or Facebook.

“THERE IS A CONCEPTUAL APPROACH TO COLOUR, TYPOGRAPHY AND VISUAL LANGUAGE WITH A BRAND. IT WAS INTERESTING THAT YOU EMBRACED AND EXPLORED THAT AND REALLY UNDERSTOOD WHAT A BRAND CAN BE USED IN MANY DIFFERENT APPLICATIONS WITHOUT JUST BEING A FIXED LOGOTYPE AND A FIXED USE OF COLOURS”

FINAL PRESENTATION

The finish point. We considered all the feedback we got from our second presentation, and implemented what was needed to showcase the variable logo. Due to a cohesive presentation and a professional set of work, we got many positive feedback from the clients. As a group we were very satisfied with how we executed the presentation, as we all worked so hard and rehearsed before hand to come across proficient in our first live brief and presenting to essential one of our first major clients.

“IT WAS REALLY CLEVER PRESENTATION”

CATHY LEWIS

HARDY'S WESSEX UNIT REFLECTION

Looking back on this live branding brief with Wessex Museums, I was exposed to many opportunities that enabled me explore new ways of working, for instance; working as a group on campus, Ralph's 'Making and Breaking the Grid' workshops, and Josiah introducing me to Spline, a 3D motion software. As well as, developed my fast paced creative strategies through 4 presentations spread across the 2 months, and the exhibition boards printing deadline. Compared to last year, I was able to produce work consistently within the term, mainly due to the fact that it was a live brief and mid-week deadlines, in addition to being in small groups, where each member had a strength and responsibility.

This leads me to my experience in working as a group. In contrary to last year, I felt working as a group this year was so much different, as we were able to meet up and work with each other face to face. This allowed our ideas to bounce back and forth, and our feedback to be easily understood. Yet, as we are all individuals, work timings weren't our group's best suit, as half of us; me and Jack, work best in the morning and would like to start work earlier rather than later, whereas; Josiah and Hollie work best during the afternoon and would get onto campus much later. This led to some mis-communications and disorganisation within the group during the deadline to print, which was the week we had our turning point and changed our whole brand.

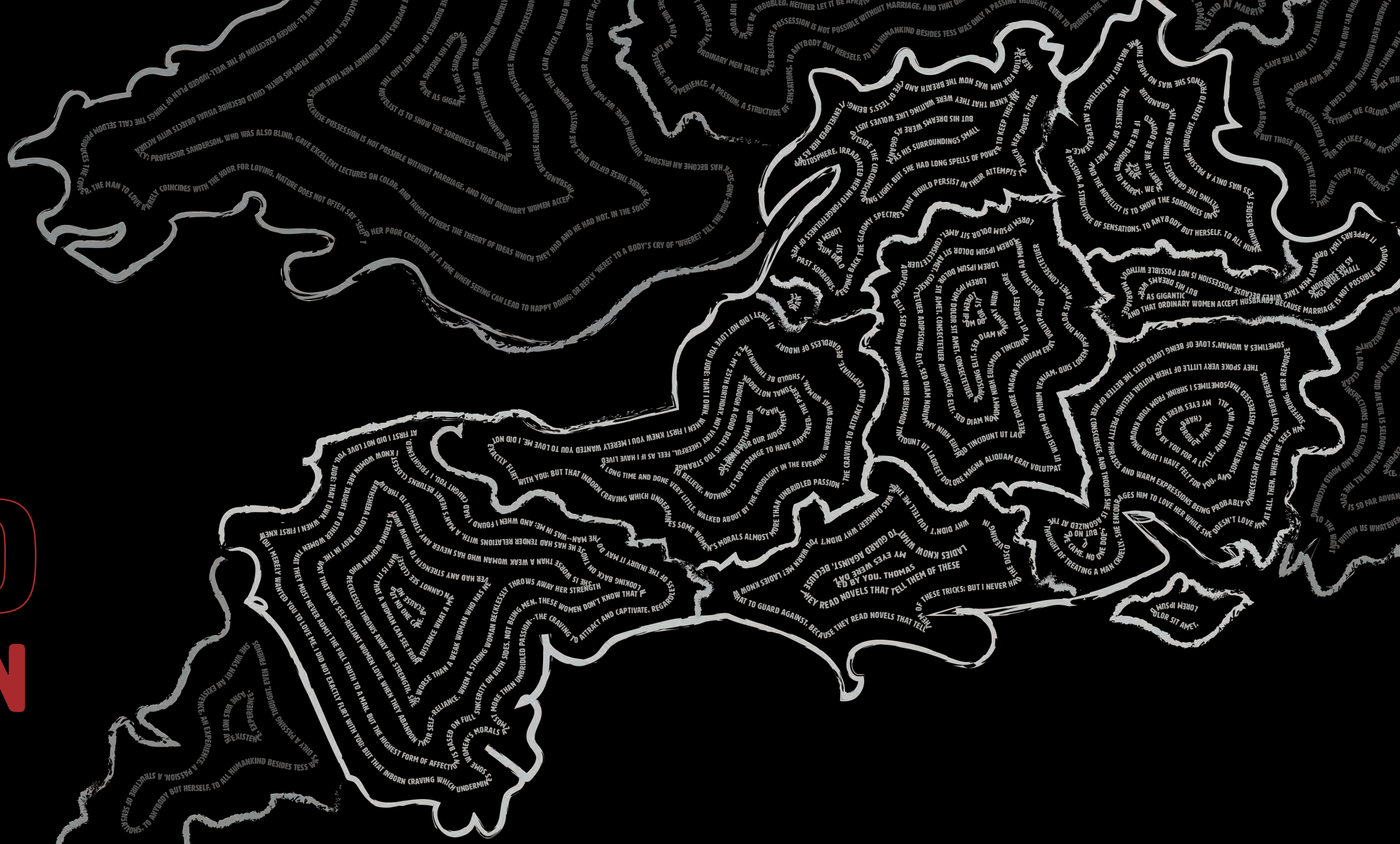
Up to this point in Graphic Design, I am now aware how board graphics is and the many career paths one can take and specialise in. With one being Branding and Identity, which was one of the assignments. From the workshops from Ben Friend, Briony Hartley, and most of the Employability Talks, I was struck by the importance and intricacy of designing and planning a brand's identity within the industry. Alongside, experiencing it first hand through branding Hardy's Wessex for Wessex Museums.

Overall, I did enjoy learning about each element that comes with branding, however, I did struggle to keep my creative spark and motivation during the task, as I didn't personally have a strong connection with the subject matter, Thomas Hardy. Alongside, the way we as a group produced our designs; in the end seemed like, it was one person from the group's vision and we had to design pieces to fit that look. On the other hand, this experience is what the industry could be like, i.e. working for a creative director or client; I need to design for them and not me.

What I've learnt about working with clients. One, to always consider their needs and wants, as they have an idea on what they want

the final outcome to be. Me, as a designer, need to play to my strengths and produce an identity/ brand that would best symbolize their knowledge on Hardy and the current branding of Wessex Museums. Two, the Simon Sinek's 'why' to any brand's purpose. Lastly, the visual hierarchy in creating touch points.

BEHIND THE DESIGN





BOOK DESIGN

BRIONY HARTLEY'S TALK

Briony went into a freelance book design career as she found the satisfaction from creating a permanent object that is sold, from which she gets to meet amazing people and go to a range of places.

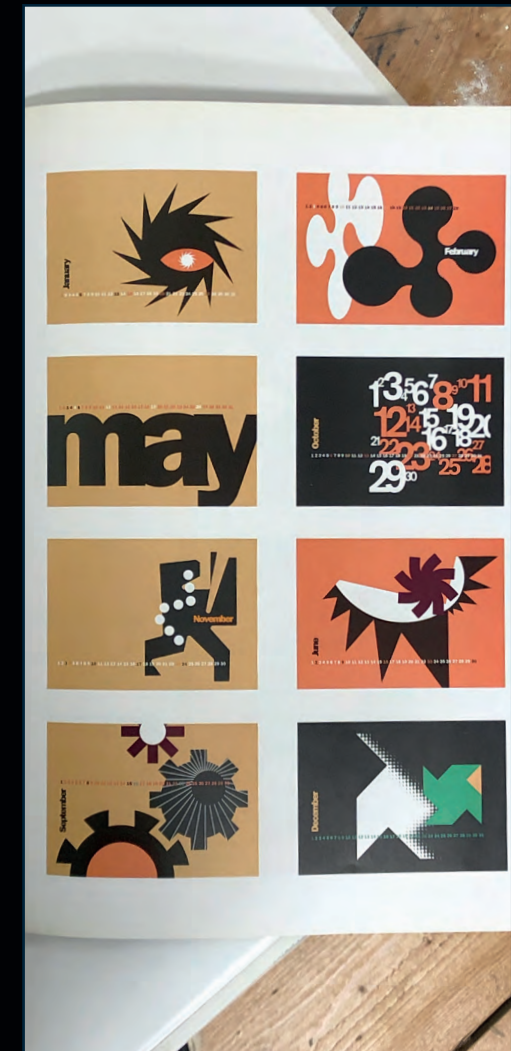
The role of a book cover, originally, was to protect and bind the inner pages together. Now, it's to attract the right reader, make money, stand out from the competition and reflect the content.

From Briony's talk, I learnt that I had to consider

- 1. CREATE A PAGE DESIGN :** that reflects the content of the book, easy for the reader to follow, by having a clear visual hierarchy. And fits the right number of pages.
- 2. CREATE A COVER DESIGN :** that attracts the right audience, and expresses the right audience.



GIANT GALLEY

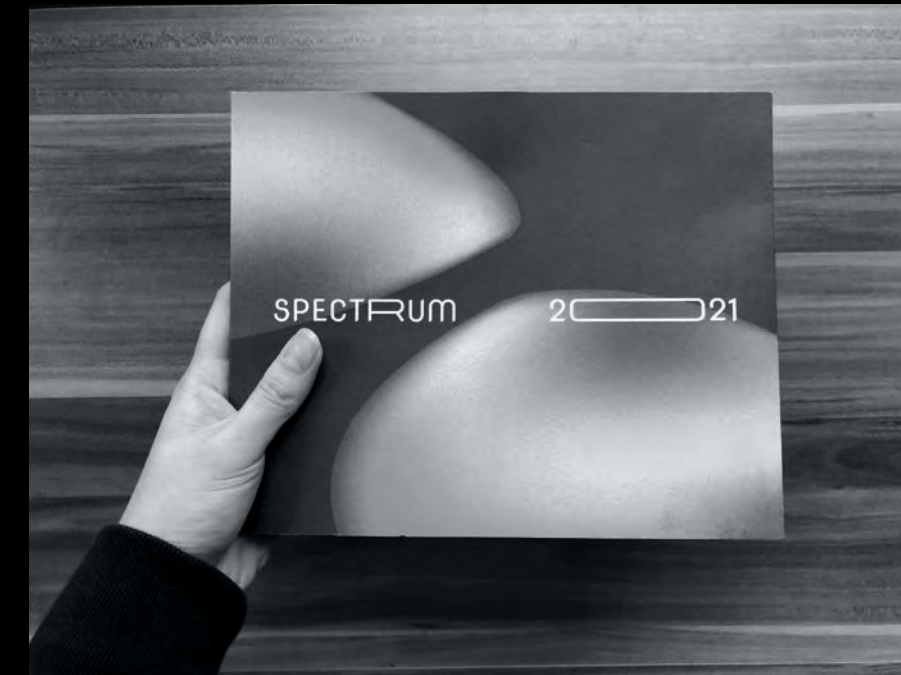


RESEARCH

BOOK SIZE

I scavenged around my room for books that I already have, and noted the different sizes, page orientation and how it felt when I held it in my hands. From this research, I discovered that I preferred the books that were horizontal, as it would best fit the images I had to include, as well as it being more satisfying to flick through. There was a range of sizes; from 208x295mm to 156x234mm.

In the end I was drawn to the format of the AUB Spectrum 2021, which is 220x179mm. I added a few more millimeters for my book size of 241x189mm, as I considered how the pages would be binded.



In terms of paper, as it is horizontal, I would need to source short grain A4. Considering a more sustainable way of printing, I researched some eco friendly resources and materials to use. For instance, PaperWise, who's purpose is in closing the cycle and zero waste, by giving agricultural waste a second life by using it as printing and office supplies. Leading to a 47% lower environmental impact than paper made from trees and 29% lower than recycled paper. However, as it is based in the Netherlands, there is still a large carbon footprint in ordering and getting this paper shipped. Instead, I will be looking for local paper suppliers and cause I'm a student would be a reasonable budget in the amount I spend on quality, sustainable paper.

CREATING VISUAL HIERARCHY

THE GRID & HANGING LINE

The gatekeeper to every book's consistency. For a better understanding of the grid and how to use it, I read *'Making And Breaking The Grid'* by Timothy Samara. In the midst of the chaotic grid examples, I went with a simple grid structure.

A margin of 25mm for top, bottom and inside. And 15mm for the outside margin. I did a larger inside margin as I considered how the page would look once printed and binded. A simple grid structure of 3 columns with a gutter of 5mm. 2 hanging lines of 60mm for my sub-heading text and 95.2mm for my text, to create consistency all throughout my book. I created a rule for where I place my heading, sub-heading and text within my grid structure.

“SIMPLE,
CLEAN &
CLEAR”

BRIONY HARTLEY

In addition, created my own grid within the margin to fit a range of photos that I had for research. As well as, a modular grid for when I wanted a more centred layout for text.

TYPOGRAPHY

Emphasising visual hierarchy through typography. Through Ralph's Typography and Grid workshops, I was able to experiment with type hierarchy and how to best achieve it within the grid but as well as breaking the grid.

Subsequently, in Mark's Generative Type workshop I was introduced to the variable logo, which I found was interesting and useful in my graphic/ type practices. This then made me consider and actually use a variable font in my process book.

HEADING

size 39pt leading 46.8pt kerning 130
font HWT Artz

SUBHEADING

size 23pt leading 27.6pt kerning 50
font HWT Artz

QUOTES

size 24pt leading 18pt kerning 50 angle 6
font HWT Artz

First paragraph text

(paragraph styles) drop caps 2 lines, 1 letter
(character styles) size 11.5pt kerning 70 font HWT Artz

regular text

size 9pt leading 11pt kerning 10
font Heebo Light (variable font)

HEADING

size 39pt leading 46.8pt kerning 130
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size 23pt leading 27.6pt kerning 50
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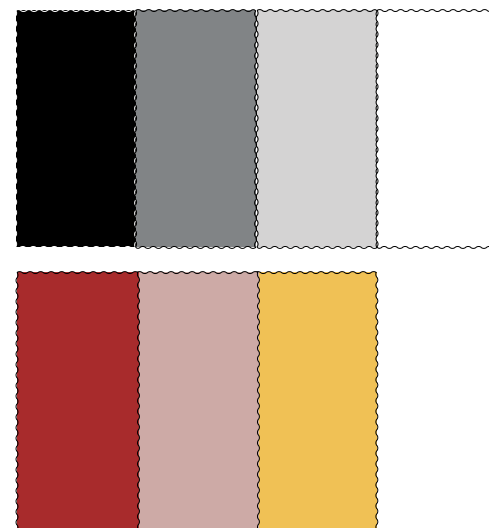
size 9pt leading 11pt kerning 10
font Heebo Light (variable font)

COLOUR

Colour the pinnacle of a brand, book and relaying information. In Briony's colour workshop we learnt the importance of colour for the identity of a brand and how its used throughout a book. From monochromatic and analogous pairings, to complementary and split complimentary, to triadic and tetradic groupings of colours. The colours chosen create the atmosphere and running theme of any given material. I was introduced to Adobe Capture, which enables me to get swatches of colour from an object, photo, environment ect...

This helped me to simplify the colour palette I chose for this process book. Essentially, I was going to continue with all 6 of the colours

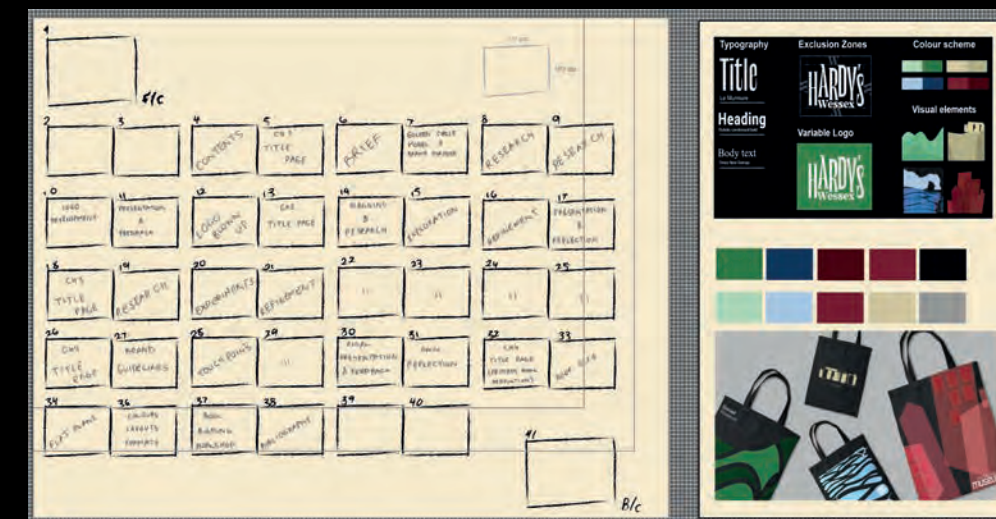
were used in our brand guidelines; black, white, blue, red, green and yellow, to visually show each chapter. However, after my first few drafts and trails of layout of the process book (shown on the next page), I found that there were too many colours and secondary colours to think about. Personally, I think some of the colours don't compliment a black background. Therefore, I simplified the colour palette.

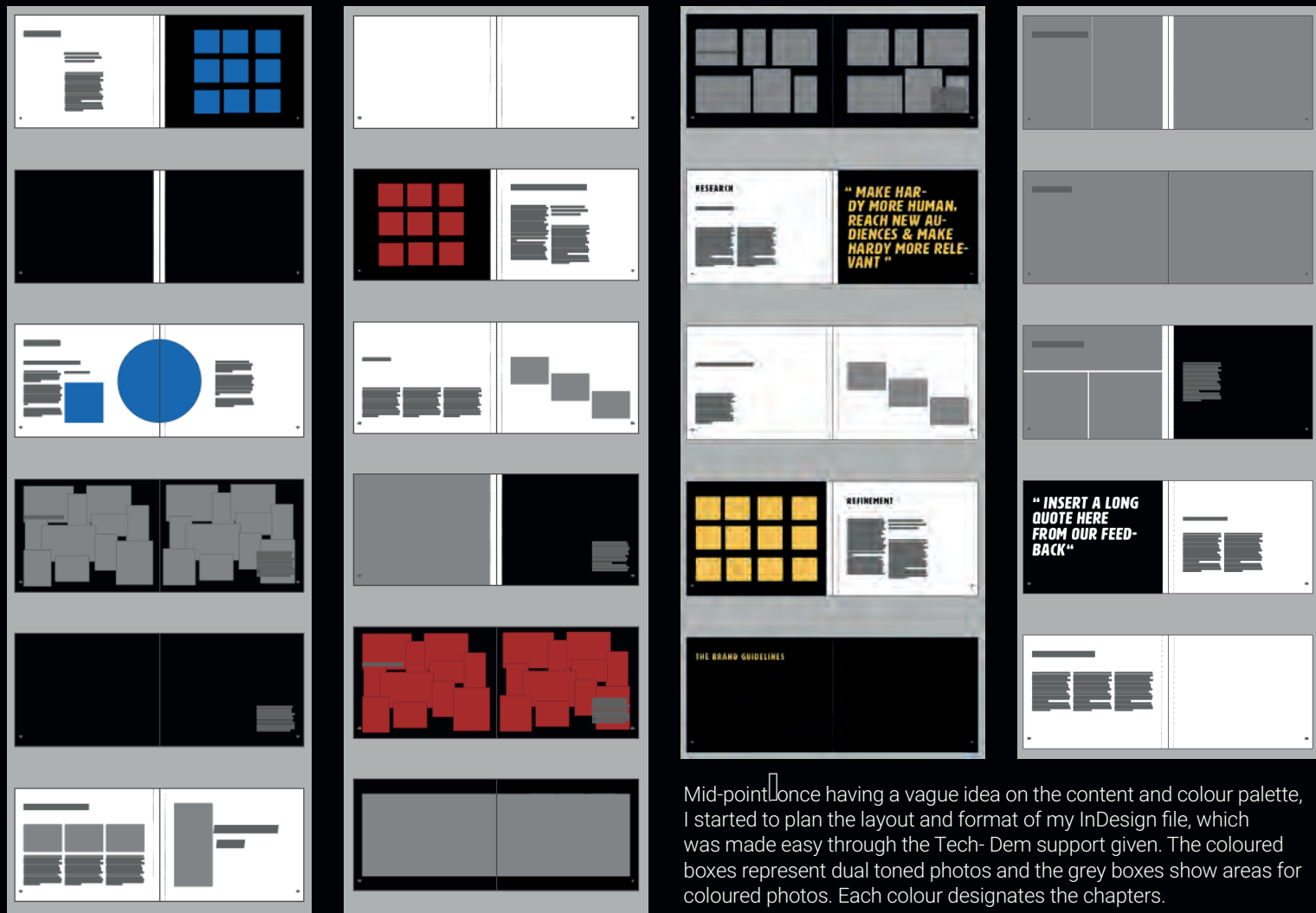


FLAT PLANS

The ups and downs of my flat plan journey. Producing a flat plan was one of the hardest aspects of designing a book. This was the area I spent most on my time on planning, thinking, trying, and changing. In addition, at the start I didn't have a title nor colour theme that would set me off to a given direction.

The starting point illustrated a versatile document to plan my initial ideas and content. I was able to roughly sketch on some thoughts on the pace of the book; positions of text and imagery, negative space and splash pages, on different layers. Which is a more sustainable way of planning as it reduces the amount of paper waste accumulated.





Mid-point Once having a vague idea on the content and colour palette, I started to plan the layout and format of my InDesign file, which was made easy through the Tech- Dem support given. The coloured boxes represent dual toned photos and the grey boxes show areas for coloured photos. Each colour designates the chapters.

“ARE YOU GOING TO BITE THE BULLET AND TAKE THE RISK?”

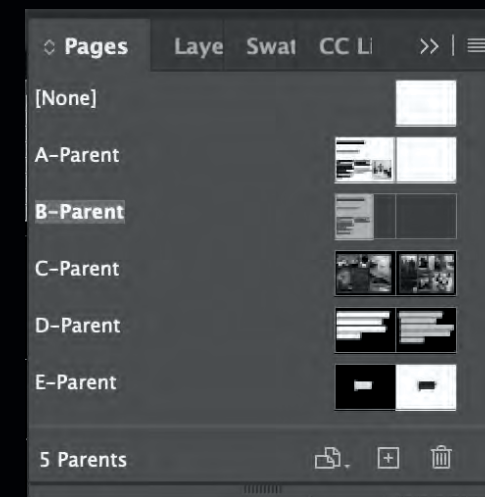
MARK OSBORNE

The turning point after placing a few photos, I found that my initial format to showcase large amount of images on a double page spread, was too messy and didn't work. In the end, I selected a few photos, varied the sizes and created a grid from that, which would be applied to my other double page spreads that would contain a sum of photos.

I created my primary layouts and planned each page out specifically on parent pages to produce a digital flat plan; accumulating 36 parent pages. However, as I started to edit onto the each individual parent page, I soon realised the struggle and inconstancy it created. Mid-way through editing nearly half of my file, I noticed how the position for the sub-heading and

text weren't consistent throughout the book, as I only set in place the rule of the heading hanging from the top of the margin, and the sub-heading hanging from the hang line. This caused the space between the sub-heading and text to increase through the book. With a week left until hand in, I was debating on whether to start from scratch again.

To settle my perfectionism, I took the risk by starting from scratch on a new InDesign file. I went through my old process book layouts and picked out a few layouts that I thought really worked well with the information and images. I went from having 36 to 5 parent pages, this decision helped execute the consistency needed in my book.





PRINT ROOM

INTAGLIO

Intaglio Printmaking. During this term, I was able to do many Print Room workshops, one being Intaglio Printmaking, which is where you engrave textures/ marks onto a printing plate using an etching tool. Viscous ink is then applied onto the plate using a scrubbing method, which is then whipped with a dry cloth after the whole surface of the plate is inked. It is then sandwiched between two pieces of newsprint, with a damp piece of paper in-between the etching plate and top newsprint paper, and placed onto the etching press. Once, the blanket is placed on top, the wheel is turned to place the print onto the piece of paper.

RELIEF

Relief Printmaking, which is also known as Lino Printing. Relief Printing involves carving a design/ textures/ patterns onto wood/ linoleum/ rubber surface.

This was one of my favourite Print Room workshops, as I found the process very satisfying and therapeutic, and would consider incorporating this technique in my graphics work in the future. I know also realise, that I could of used this technique in experimenting with our Hardy logo type, to add texture and character.



LAZER CUT

As I'm considering to have a die-cut front cover and chapter pages, did a Lazer Cut workshop, to understand a more precise process to create a die-cut.

ILLUSTRATOR SET UP:

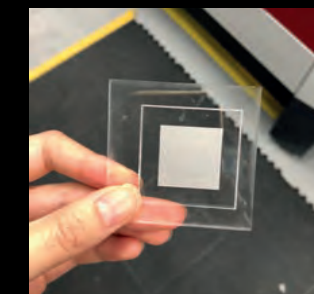
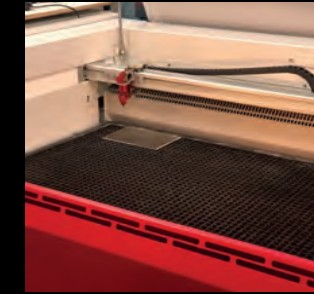
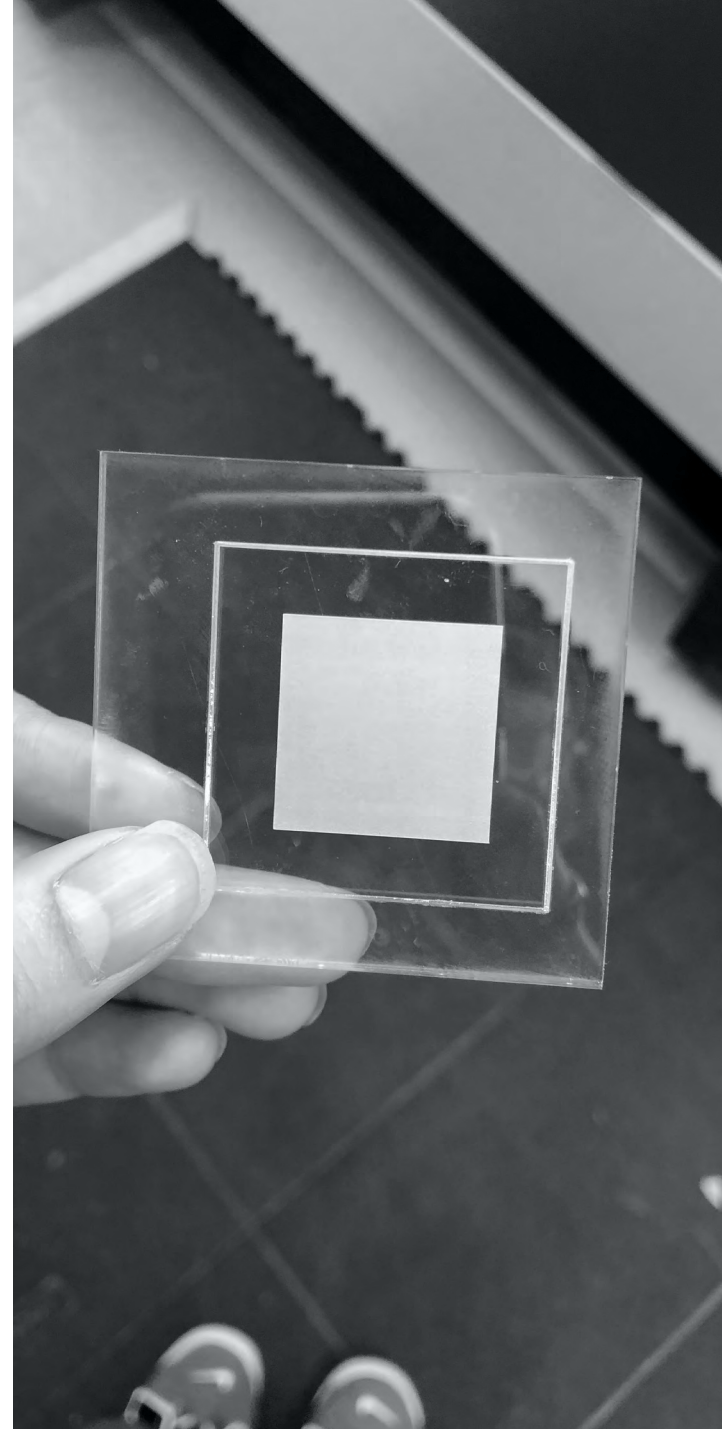
1. Change to mm
2. All files in RGB
3. Correct colours

LASER FILE SET UP:

1. Engrave - Solid black
2. Score - Pure blue (R=0 G=0 B=255)
3. Cut - Pure red (R=255 G=0 B=0)
4. Select the whole work - line weight (0.01)
5. Only line weights, no background colour

LASERS:

1. No vinyl/ polycarbonate
2. Always put extraction on
3. Speedy 400 - No wood/ leather
4. Speedy 300 - Only metal
5. Evolution - Turn extraction on
6. Score/ engraves before cuts





SCREEN PRINTING

Screen Printing. One of my favourite Print Room workshops, due to the final outcome, of bold, vibrant prints. This form of printed was invested for the mass production of images, and used my many famous Pop Artist, such as Andy Warhol and Robert Rauschenberg. I definitely want to implement this form of printmaking in my graphics, but would need to consider the time and physical strength I would need to execute this in the future.

BOOK BINDING

Booking Binding workshop was very engaging, as the whole process was very new to me. Therefore, was very fulfilling as I learnt something new and gain a new appreciation for books. In addition, was able to meet Joseph, in which I was able to chat easily with, on many topics such as his career, my future, morals and beliefs.



BEHIND

THE BOOK COVER

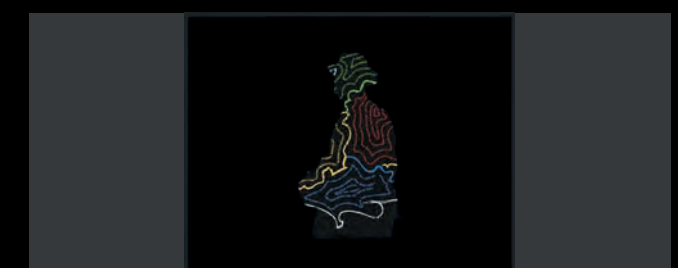
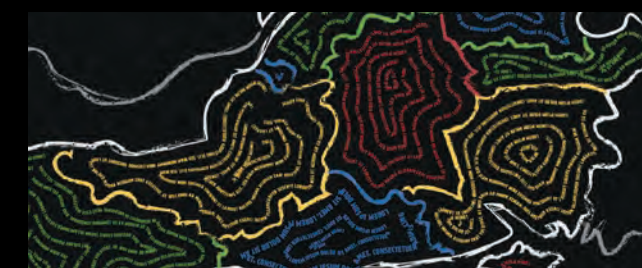
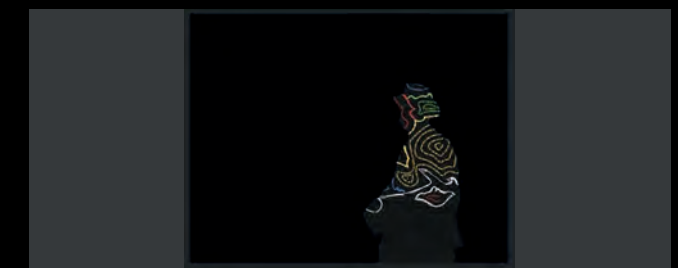
In relation to our brand proposal *'Behind the words of a Wessex Legend'*, my initial idea for the inside front cover is for it to have Thomas Hardy's words scattered across the page, in a more vibrant swatch of our brand colours.

First stage I experimented with our visual elements, such as the rolling hills of Wessex' countryside, from a solid graphic shape innovated with typography. However, thought that the type didn't suit the curves.

Second stage I wanted to incorporate Wessex visually in some way, as the links to the brand proposal. Inspired by Paula Scher's Maps art/ graphic collection, and by Harriet's talk on Wessex in Hardy's eyes; showcasing the

unique names Hardy has given to each area. I thought I would put my own twist to Wessex and try to combined both Thomas Hardy's famous quotes with the map of Wessex. I filled each of the distinct areas of Wessex with contour lines illustrated with type.

Third stage I tested out the die-cut. I used the image of Thomas Hardy from the Poole Museum poster as my silhouette. Did both a physical and digital trial, using Photoshop's lasso tool. I was then able to see what it would look like against the Wessex Typographic Map splash page. In the end, I didn't end up using Thomas Hardy, and went for a simple type front cover. Referring to our focus and use of a variable type and the theme of 'words'.



PROCESS BOOK REFLECTION

Looking back on the journey of creating this Process Book, I was able to select, structure and organise the work I have done for Hardy's Wessex through visual systems. In which, learnt through trial and error; grid structure, typography, visual hierarchy and use of colour.

This assignment helped me to strengthen my skills and knowledge in InDesign, as well as, creating and optimising a grid structure. 'Making and Breaking the Grid' by Timothy Samara has been one of my best reads this term, as it structurally informed me the history of the grid, how to use a range of grids, examples of different layouts and how to break the grid.

Furthermore, this unit pushed me to take a risk, which has paid off. The risk of starting from scratch; leaving a 36 parent page file, a week before hand in, and refining to a 5 parent page file. This action has helped me design a much consistent process book, with clear visual hierarchy running through out, and made it an easier and quicker process.

I've gain a further appreciation for editors and designers, and for the process of book binding. Since coming to AUB, I never thought about the intricacy of binding a book together, and am very fortunate that I have these workshops for me to learn and develop my skills.

***“SPACE IS THE ESSENCE OF DESIGN
PROPORTIONAL RELATIONSHIPS, RECTANGULAR
ZONES AND ASYMMETRICAL ORGANIZATION BECAME
THE GUIDING PRINCIPLES OF WHAT WAS BECOMING
MODERNISM”***

MAKING AND BREAKING THE GRID

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