MONUMENT

a process and development book
By Jack Nace

Contents

"REVEAL"

Brief

The brief for Wessex Museums titled "Hardy's Wessex: The Landscapes that Inspired a Writer" is a project to re-brand and gentrify the already established exhibition. Through the exploration of Hardy's life, the places he visited and worked, and themes expressed in his work.

The outcome of the project should be a holistic brand and touch-points to reflect Hardy's life and the reasoning why this exhibition came to exist. The touch-points asked of by the clients could be anything from external promotions like billboards or bus stop posters, to internal informational banners, to merchandise or even the social media promotion.

The project as a whole is a group project where in we divide work to create a brand that unanimously correlates and fits together. Based on previous projects, I found this to be the biggest hurdle to over come where each designer tries to design under one style however I'm optimistic that this shouldn't be an issue.

To correctly approach this brief, I will first discover the life of Hardy and investigate what makes him unique. From his life and experiences, I will then develop initial ideas into what could potentially represent him and then work with my team (Dan Smart, Ellie Bullett and Kristian Keane-Munday) to come up with a group idea. This will then inform the whole brand style and other assets within the design.

This is the first live brief I've undertaken and such approaching this with professionalism and learn from having feedback from the clients. Learning how to speak to clients, what's needed for presenting to a client and designing for someone with a vague starting point will be challenging however I'm excited to persue this route and fulfill my design purpose. This project will give me great insight into what real world situations would be like and greatly inform my employability unit too.

Wessex Museums gave their own briefing on the project and such I summarised the ideas, themes, styles and emotions they wanted to portray throughout the brand.

- Regarding their target audience, they wish to attract a younger audience to Hardy's story but not alienate the existing audience.

- Our designs and branding have to harmonise with Robin MacKenzie's work of a woodcut map but not necessarily be based off his work.

- The branding must connect to the consumers on a more emotional level (by highlighting his work in the social issues area) and make "Hardy more human" and emphasise the man not the writer.

- Link to the urban, rural, coast and ancient of Wessex.

- Create some sort of social engagement.

- Come up with some new merchandise touchpoints. Based on their established brand, they know that traditional merchandise sells well like tea towels and stationary.

- Understand that the exhibition tells a story through 1) Sense of place, 2) Graphic timeline, 3) New views of life (Dorset - animal rights, Poole – love and war, Wiltshire – landscapes, Salisbury – woman's rights and religion), 4) a moment of vision, 5) Hardy Shorts, 6) What inspires you? (His desk).

Harriet Still introducing the brief on behalf of Wessex Museums

Harriet Still giving us a briefing of Hardy's life and his workwith insight tothe exhibits pieces

Thomas Hardy Research

Staring with visuals, me and Dan decided to look into specific visuals related to Hardy. The top moodboard represents modern day visulas relating to social activisim and social issues by showing a variety of modern day issues such as war, racism, female inequality and more. Hardy's work mentioned these themes and make him more relevant to modern the day and such could be used to entice a younger audience to his work. Although branding the whole exhibition as a social issue may not be wise, I feel relating some areas of design to his themes of social injustice would be a great way to entice a new audience and highlight the fact that he is more than just a writer, he was a socailly aware one and knew that there needed to be change within his society.
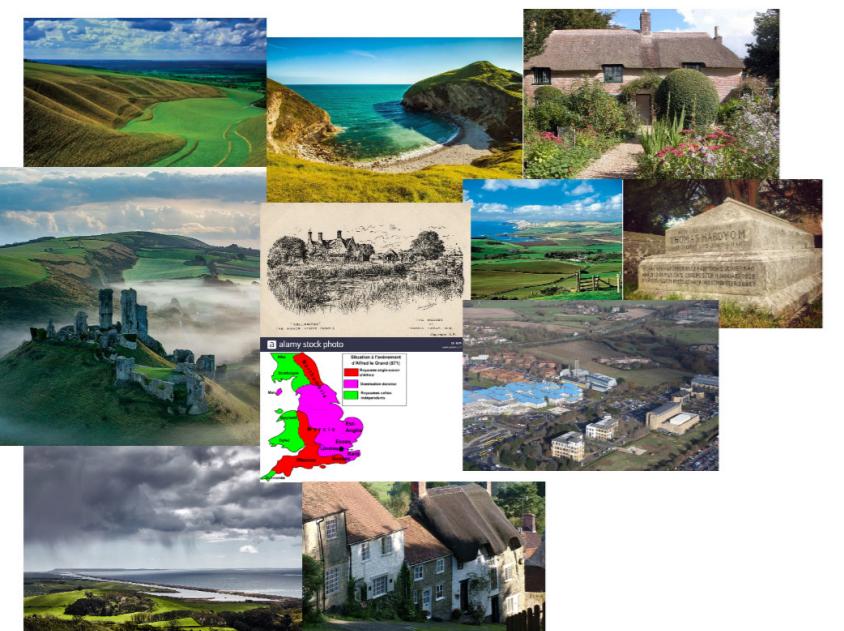
Taking a step back and looking at the bigger picture, we wanted to express Hardy in the light of the whole exhibition amd the landscapes that he lived in. Wessex as a whole is a beautiful country side however each of the museums hosting the exhibition would represent a specific area of Wessex - rural, costal, urban and ancient. To represent these we looked into towns within Wessex, countrysides, coasts and coves but also the old areas like stonehenge and historic castles. These areas could help with our design process or potentially even inform a logo design or colour palette. Understanding where Hardy lived, worked, grew up and died is good for understanding local history and making the whole exhibition more personal.

"It is **difficult for a woman** to define her feelings in language which is chiefly **made by men**"

Another field of research that was very informative of Hardy's reasoning and ethics is his actual work. Diving into his writing and poems, I understood some more fields that he adresses such as female rights. He stated the quote on the left that boils down to the fact that he was in a majorly patriarchal society and that most women were opressed in their jobs and homes and that this wasn't appropriate or right and that there needed to be a change. Understanding the point he makes, reflects on current societies and injustices where most modern day societies are prodominantly patriarchal male ran.

Using this information to inform our designs, I think that referencing his themes in either logo creation or the interior information would be a good way to represent this and highlight his modern views.

Many critics of Hardy's work has labled him as "a predecessor of antirealsit trends in twentieth-century fiction" which means that people who value his work also understood that Hardy was ahead of the curve on identifying social injustices. Being a writer and a poet it was easier for Hardy to express his concern to the masses or his viewers and such his intentions were there to revela nad express the divide.

"a predecessor of **antirealist trends** in twentieth-century fiction"

Dorset Museum
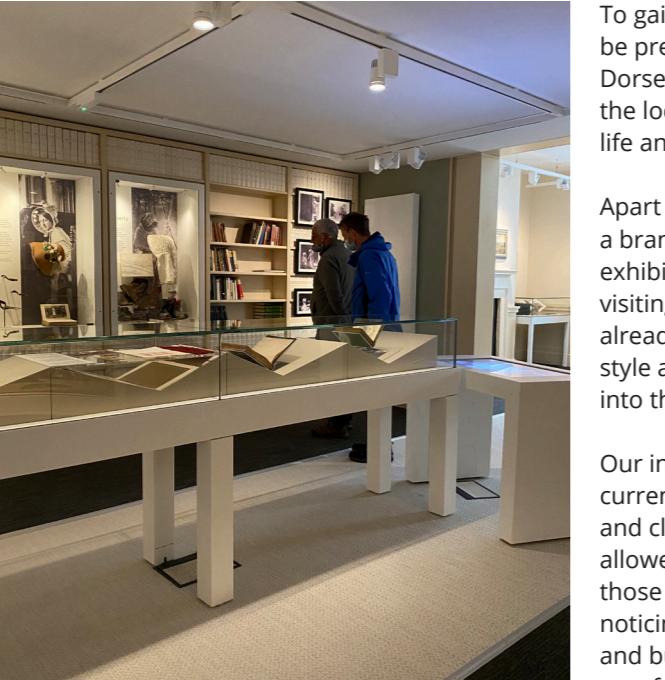
To gain a feel for the area of which our work would be presented, we traveled to Dorchester to visit the Dorset Museum. As the clients stated, this would be the location that represented the rural side of Hardy's life and be connected to the other three.

Apart from the individual pieces needed to create a brand, the user experience and feel of the whole exhibition is just as, if not more, important. When visiting the museum we wanted to view what was already there, what could be adapted to fit a new style and revamped but also anything we could add into the space to make it more relevant.

Our initial investigation allowed us to realise the current branding and style was very pale, clean and clear to the viewers. White walls and black text allowed the content to be accessible to many, even those with slight or major visual impairment. When noticing the fact there wasn't much expressiveness and busy designs, we felt this would be a good point to refer back to.

One of the initial architectural designs you see as soon as you enter the museum is the great staircase. The whole stair case is made of concrete and has the light grey texture spanning the whole room. This asset would be a great palette for designs, colours, shapes, letters and many other creations we can think of to be displayed along it.

Most of the walls and panels that held information were wither white of an off-white and such simple colours and contrasting colours would work well on the existing walls. Where as we could design an entirely new palette to sit the themes and style of Hardy's work.

Designing entrance assets and other museum pieces related to nudge theory which is meant to entice a user into doing a certain action or following a vague path. This could be a very useful feature of the exhibition as it'll help those not sure where to go and add a more playful element to the entire brand.

Branding Research
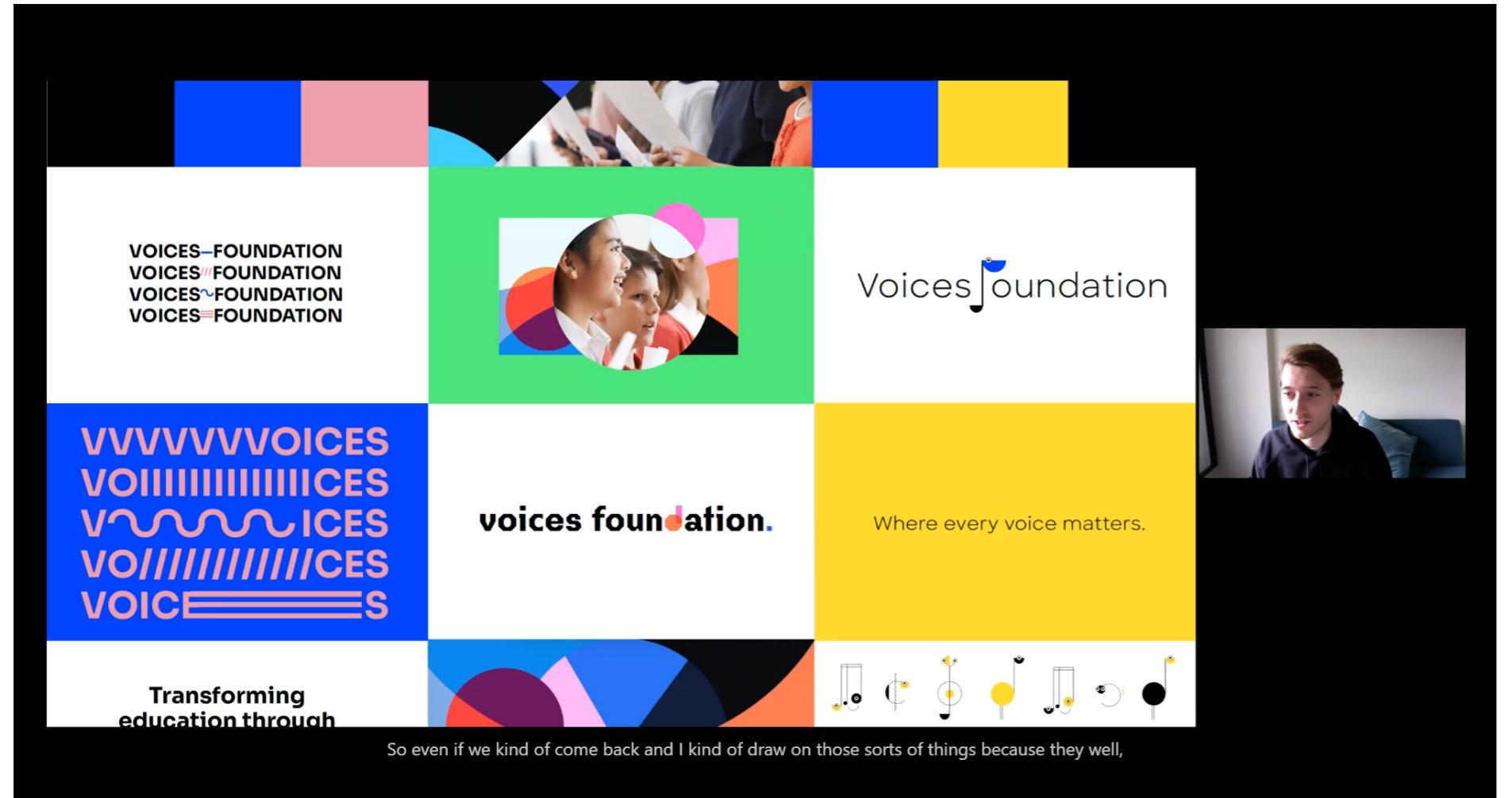
Relating to the Graphic Design side of branding, we recieved an industry insight talk from Matt and Synthia at Bond & Coyne who discussed their company's process when working with clients and the areas you shold consider when making a uniqe and bespoke brand. After going through many examples of clients they had, they showed one client called The Voices Foundation whihc was a charity relating to singing and helping transform education through music. They said that they came up with the 3 concepts shown on screen however the clients said they prefered the left design but overall would like a different approach. The group took this set back on the chin and went back to the drawing board to conceptualise a new route and approach to the same idea.

Realising that clients will be very opinionated and regularly set you back in the design process, is a key part in making a sucessful outcome and fufilling their ideas. The reason for presenting a range of ideas, is so that clients can have a variety of options when deciding on what they feel represnts their ideas, and in this case, they can reflect on what's shown to them and say that none fully reflect their ethos and intentions. Communicating the story of the brand is key when designing so that the entire brand relfects the people behind it, and such this is necessary in Hardy's Wessex branding where the goal is to reflect Thomas Hardy to be more than a writer and a poet.

The top left moodboard is an insight to current museum and exhibition branding and logos. Many are very traditional using a serif font but adding a contempory asspect by using minimal and geometric shapes, bright colours and mixing with a san-serif font.

The bottom left moodboardrepresents brands local to wessex. Having a leading letter of W is a main assset to the brand and I wanted to see how it would play with in logo. Most of these are irrelevent to the exhibition but having local desgin insights could help develop a localised and personalised brand.
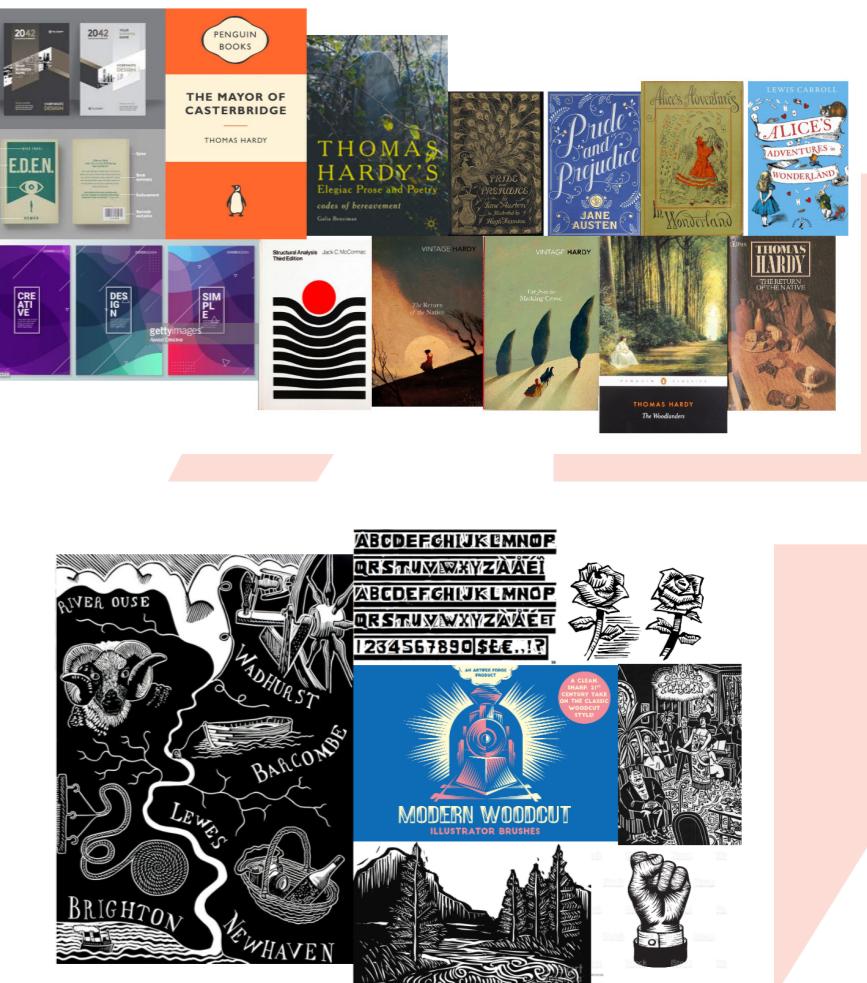
The top right moodboard is a collection of Hardy's book covers and modernised versions of them. The style ranges from inticute painings, to block colours and simplistic illustrations. The simple designs are representative of modern literature where as having a bespoke painting and illustration repressnts a traditional book.

The bottom right moodboard is reflective of woodcut art work. This is to show styles relating to Robin MacKenzie's work as such we need to have designs coinciding woth this effect. The designs are monochrome and brushstroke-like in nature.

Idea 1

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

Hardy's Wessex
The landscapes that inspired a writer

HW   HW   HW   HW

The landscapes that inspired a writer

HW   HW   hw

The landscapes that inspired a writer

The landscapes that inspired a writer

HW   TH   th

HW

The landscapes that inspired a writer

hw   The landscapes that inspired a writer   hw   th

th

hw   hw   th

The landscapes that inspired a writer   The landscapes that inspired a writer

HW

HW

HW

HW

HW   landscapes inspired er

HW   The landscapes that inspired a writer

HW   The landscapes that inspired a writer
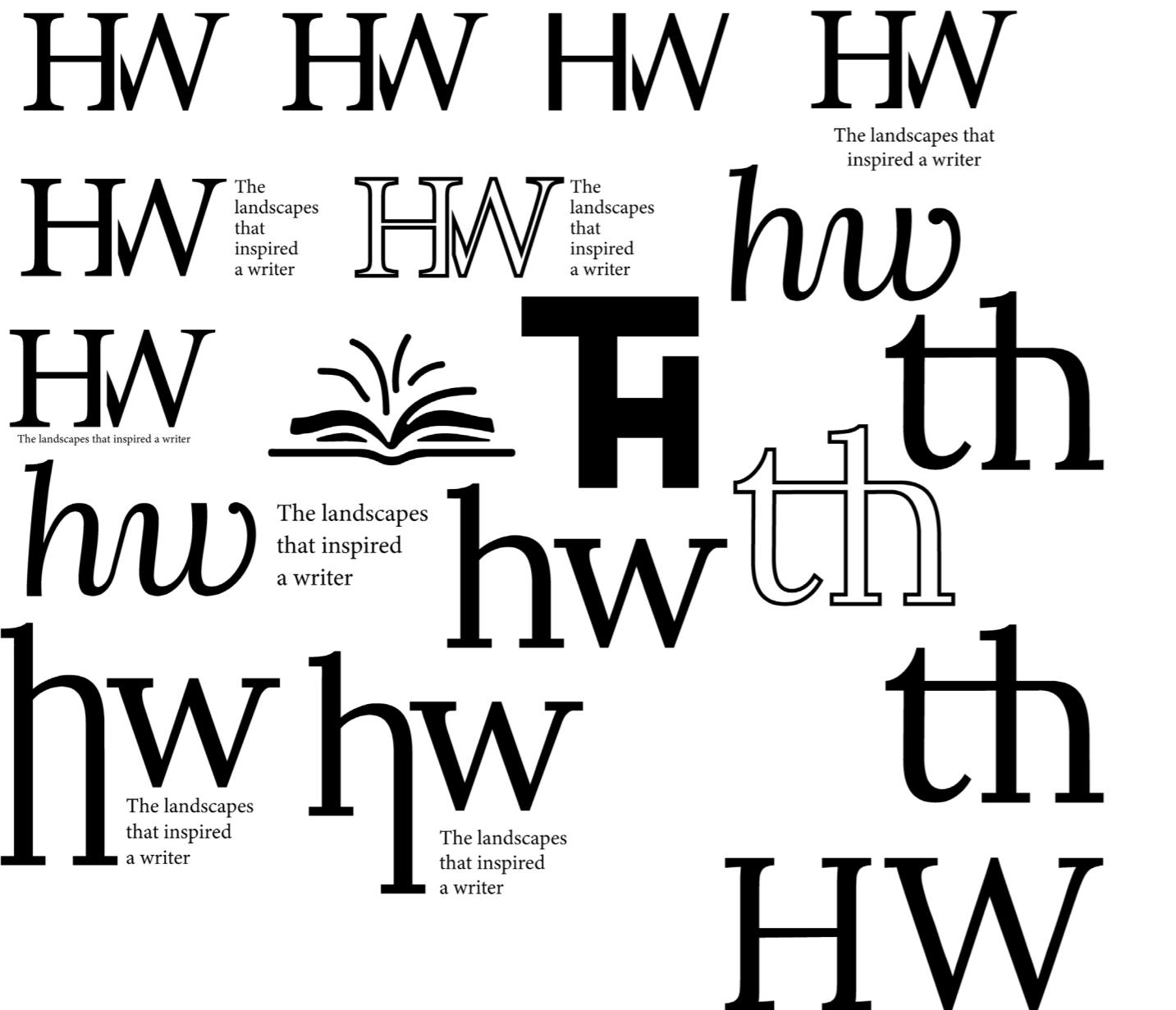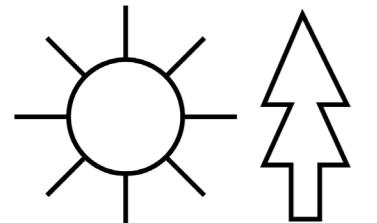
My first Idea was derived from the traditional designs that are currently out on the market already. I started with serif fonts and trying to find the correct one such that it isn't too decorative and takes away from the menaing behind the design but also keeping the utmost clarity and cleanliness in the serifs.

Having the leading letters lap over each other show a modernised take on the antique lettering, Fading the left arm of the 'W' into the right neck of the 'H' gives a closer feel to the letterised logo and forms a clear link between the letters; implying Hardy's Wessex.

I paired this font with a clean and simple san-serif font so that, it reiterates the modern take on a traditional style. By applying both of these styles, the aim is to appeal to a younger audience but alos keep the older audience already established to Hardy's exhibition.

The intention behind the multiple stages was to animate this logo giving it some movement and brings life and personality. The motion was to have the tag line "The Landscapes that Inspired a Writer" slide out from the right side of the "HW", transforming it from a type based logo to a full lettered logo.

When contemplating using colour, I decided against it such that it draws meaning away from the intented relation between black and white, and pen and paper. Using colour makes the traditional sense of the design more playful, childish and too young.

Idea 2
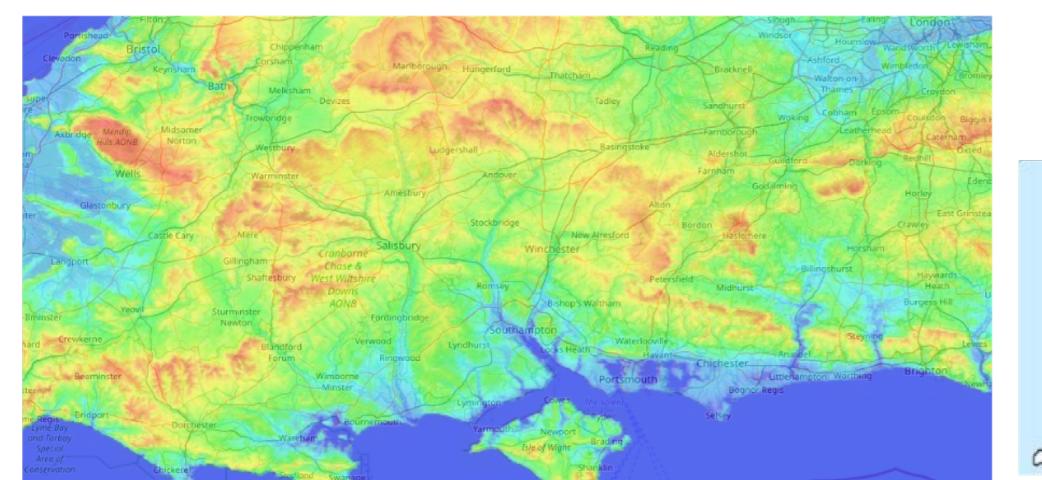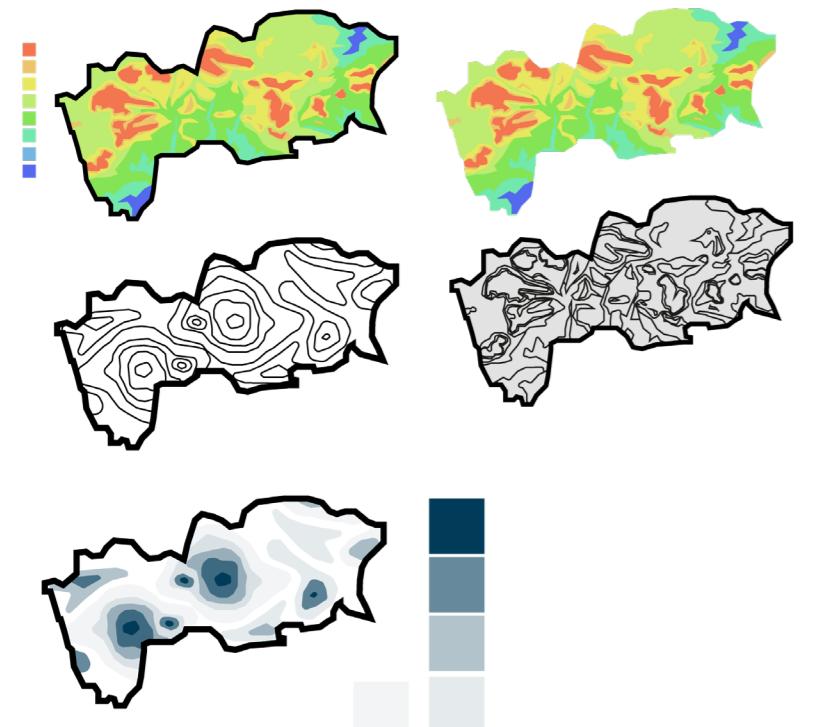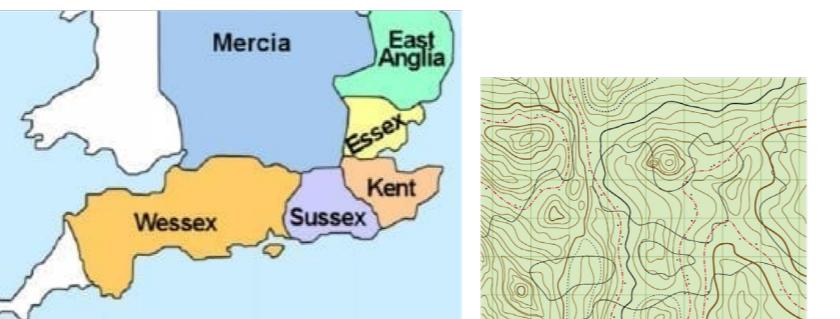
For my chosen idea to present to the clients at the interim-critique, I based the design off topological lines on a map that represent height and depth within the landscape.

I started by researching the area of Wessex and the topological analysis of the landscape within. This was made by using an online resource that generated a topological map of the UK. The initial map had a thermal chromic colour palette to identify specific heights however when playing with this I felt this didn't truly represent the exhibition and instead I went for a monochromatic stroked design.

Using the shape itself was a rather complex design and felt would be more fitting in a silhouetted, serif "hw". This then has a direct relation to Hardy and the location that he grew up and was based in. Relating back to my initial design, I paired a serif handwritten font with a clean san-serif font to make a connection between contemporary and traditional design.

Along side the logo type and reversed variation, I applied the style and design to real situations and products that may be used within the context of a museum. I used the pattern of the topological map as a pattern and texture on many products. In the center left image, it shows what a public sign would look like when promoting the exhibition. The center right image is representing what some interior designs would look like when applying the pattern to a banner and flag like product. The lower two images are designs for some traditional style merchandise and how the brand could be presented over these products. The repeating topological pattern is used as a texture where the full logo is then placed somewhere to identify the reasoning behind the product and allow the users to bring back a memory of the exhibition they visited.

Idea 3
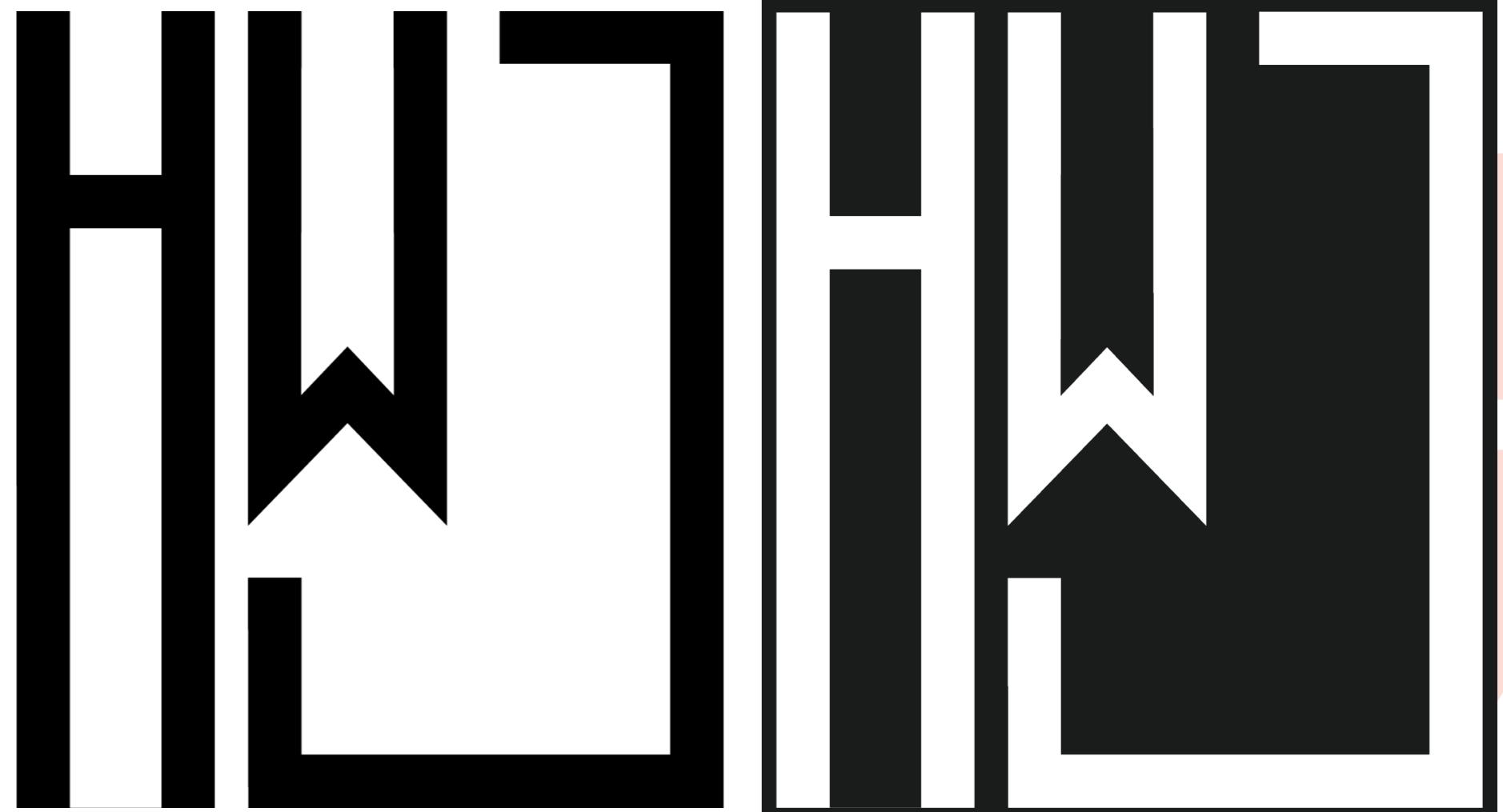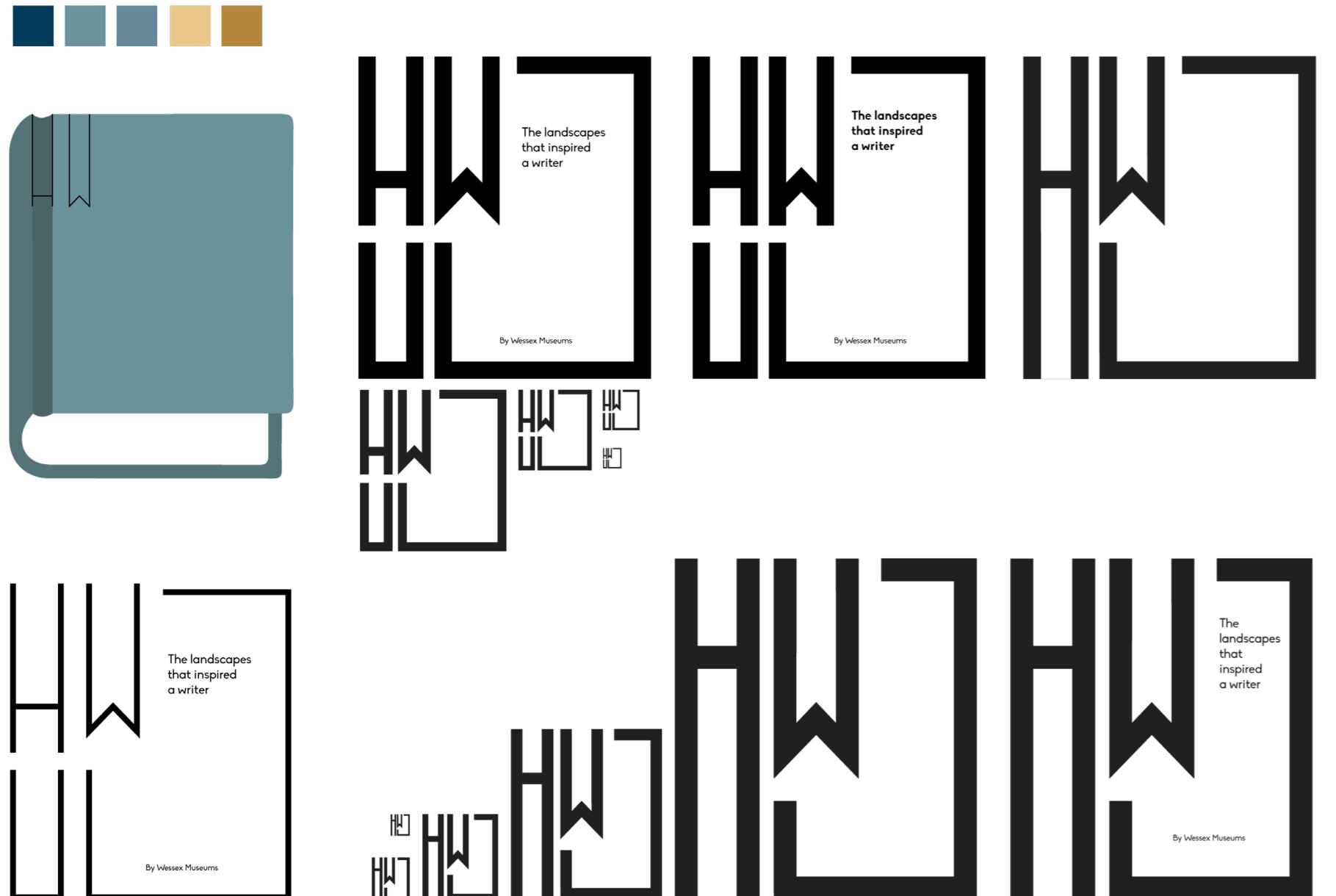
For my third idea I wanted to come up with something quite out of the ordinary and break the current market trends of museum branding. I started by using a book as the base core concept which relates directly to Hardy's profession and then played with the shape and anatomy of the book. When analysing the spine of the book I felt it could represent a "H" and such introducing a "W" in the form of a bookmark hanging over the cover. Applying Gestalts theory of 'Law of Closure' and 'Law of Continuity' the exterior perimeter implies the continuation of a page and in the context of a book you can clearly define a silhouetted book and leading letters of a "HW".

Once I had the concept of the shape and the principles of designs layed out, I started to experiment with closing certain areas of the implied design to infer more of a book shape than lettering. To make my design clear I decided against closing off too much of the book such that the main display would be the HW inferring the exhibitions name. Additionally, I played with including the tagline where a books title would be however this felt like it didn't fit and felt it was forced into the design. Due to the shape of the logo, it could be used as a framing device that encumbers an entire page or poster and holds content relating to the exhibition.

"SCRIBE"

Brand Purpose

By having Ben Friend in to help with rewriting the brief and establishing the man behind the exhibition, it really aided the development of the reasoning behind why are branding this exhibition and what makes Hardy unique. Ben explained throughout the workshop that understanding why a brand works and why a brand exists is the core stages to developing a meaningful brand. Formulating the why allows the branding and products to have additional value and connect to the consumers for a boost in business (which is essentially why a re-brand is in place). From then you develop on how you express this and what medium is suitable to the brand, such as a logo that represents a writer or landscapes for Hardy's project. After you've evaluated why you're creating the branding and how you'll go about doing it, is when you start the execution of creating. A quote that resonated with me most in the workshop was "people don't buy what you do, they buy why you do it" meaning that the product itself is less important than the person behind it and such the outcome has to accurately present this.

When re-writing the brief, Ben suggested that "you shouldn't start making until you can write the brief in one sentence" and such sparked the development of creating a meaningful and unique brand purpose.

Creative Giant

When we initially started developing the brand purpose, we expressed many words relating to Hardy, his profession, his work, his lifestyle, his themes and anything that would highlight Hardy. Some examples of which are: nostalgia, time, explores, re-inspire, book, immersive, a life worth reading, re-opening a chapter.

We then developed these words and phrases into a sentence that summaries the exhibition. Some of our initial thoughts were: Hardy's Wessex is an exhibition that... shines a light on his nostalgic past, re-imagines the past experiences of a local writer, immerses the audience in the experience of Hardy. We felt some of these didn't quite express how we felt Hardy was relevant to modern time and such wanted to expresses how he was socially aware. This led us to our two best options of labeling hardy as either a "prolific creative" or a "creative giant".

The way we perceived Thomas Hardy was more than just a talented poet and writer – we saw him for his ideas to challenge the status quote. His social activism is what connected with us most and such we wanted to highlight these facts to the many who already know him as a local writer. All in all, we perceived Thomas Hardy as "**creative giant**".

Interim-critique

For our interim-critique, we wanted to present: our brand purpose, each individual's selected idea which includes development and touch-points, and a final slide to exhibit our group's logos together. The initial presentation was a 15 minute talk about how each of us came to developing our understanding of Hardy's Wessex and developing the rationale behind the creation of each logo. This was the first contact that we had as a group with the clients and the first instance of feedback from the actual clients. This was a big leaning curve as presenting to clients is a brand new experience and having a professional approach was crucial. Some major barriers i had to over come with this was the anxiety of public speaking as I have had no previous experience in doing so but upon reflection I felt that it worked out well and I didn't mess up apart from a slight spelling mistake in the tagline of the logo, which i will be looking out for next time. Along side the anxiety, I was loosing my voice before and during the presentation. By opening the presentation with an apology and a joke about me losing my voice i felt it set a friendly and lighthearted tone.
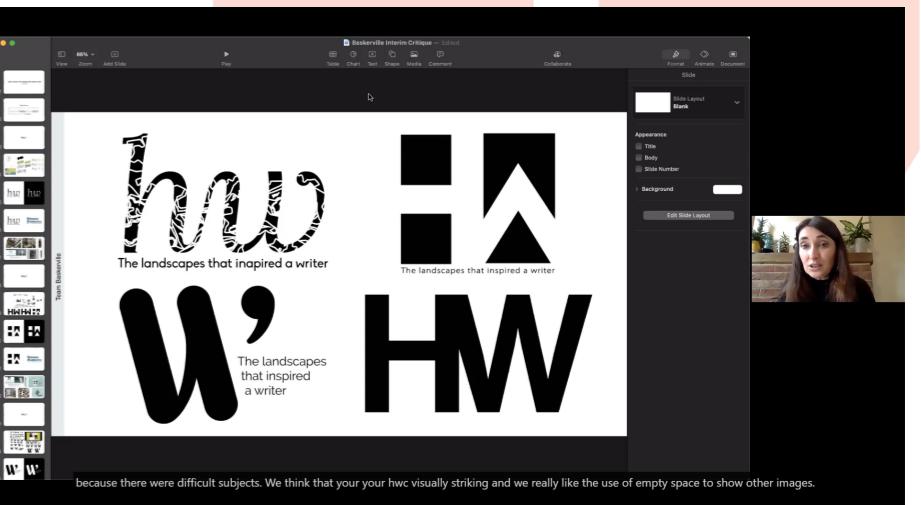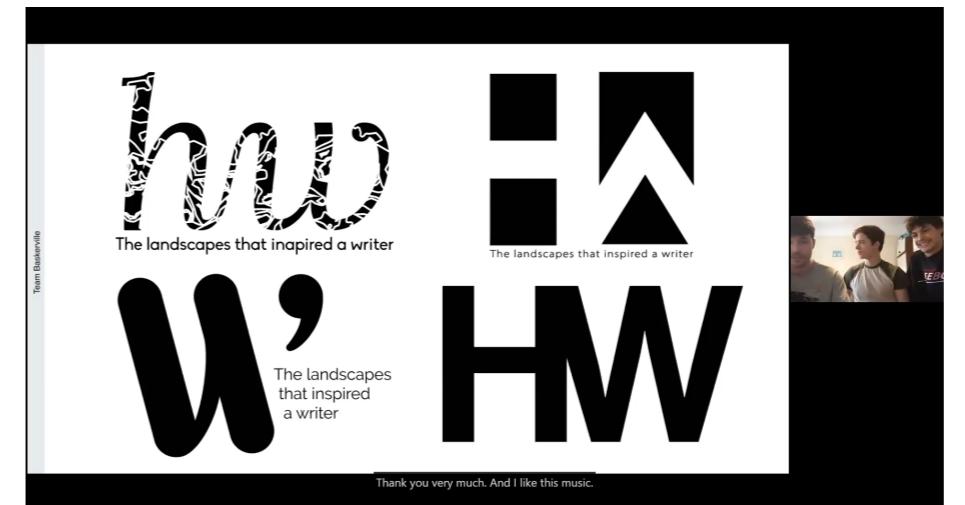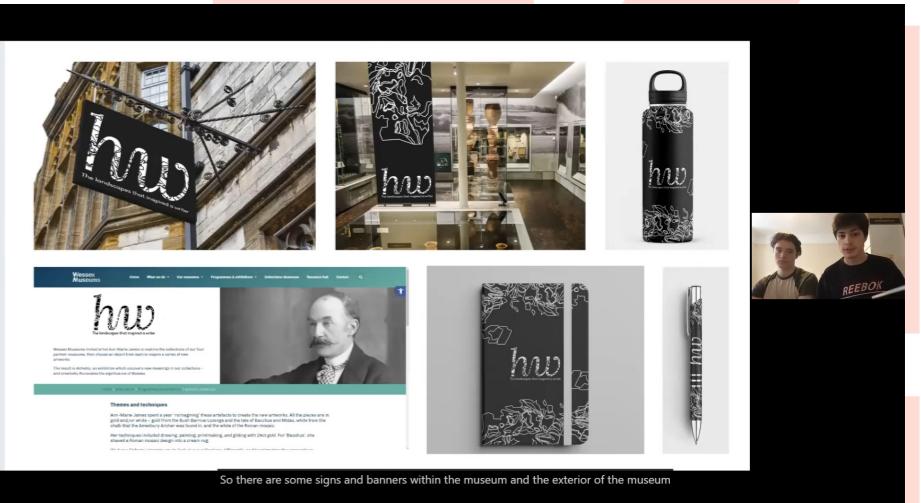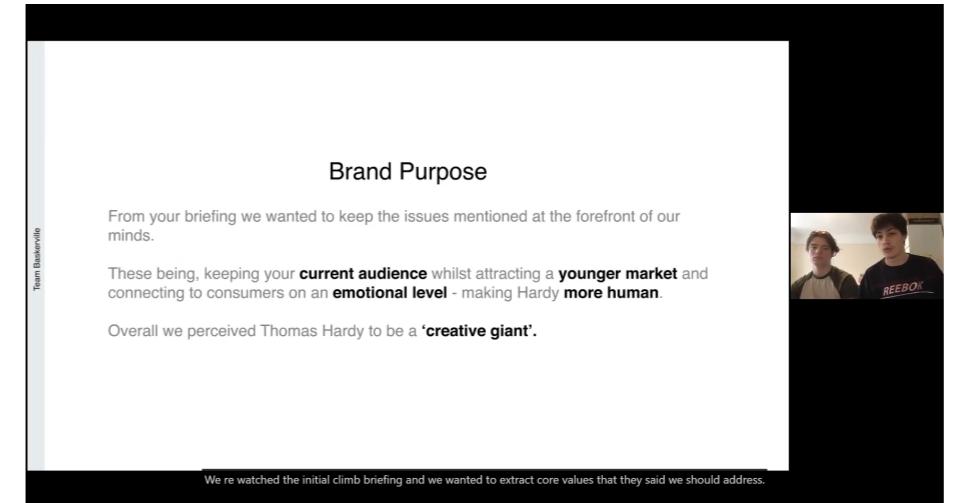
From the briefing we were introduced to Harriet and Cathy from Wessex Museums, however for our presentation we were given feedback from Joe and Lui who were designers for the Museum. They gave detailed critiques and picked an idea to rally around for the progression of the project.

Client Feedback

The landscapes
that inspired
a writer
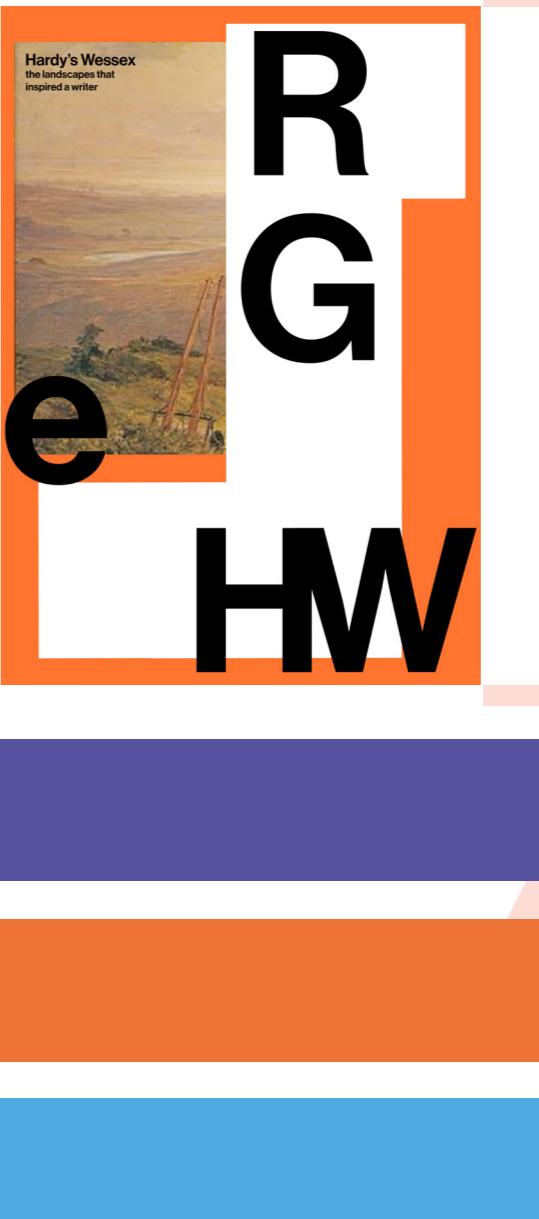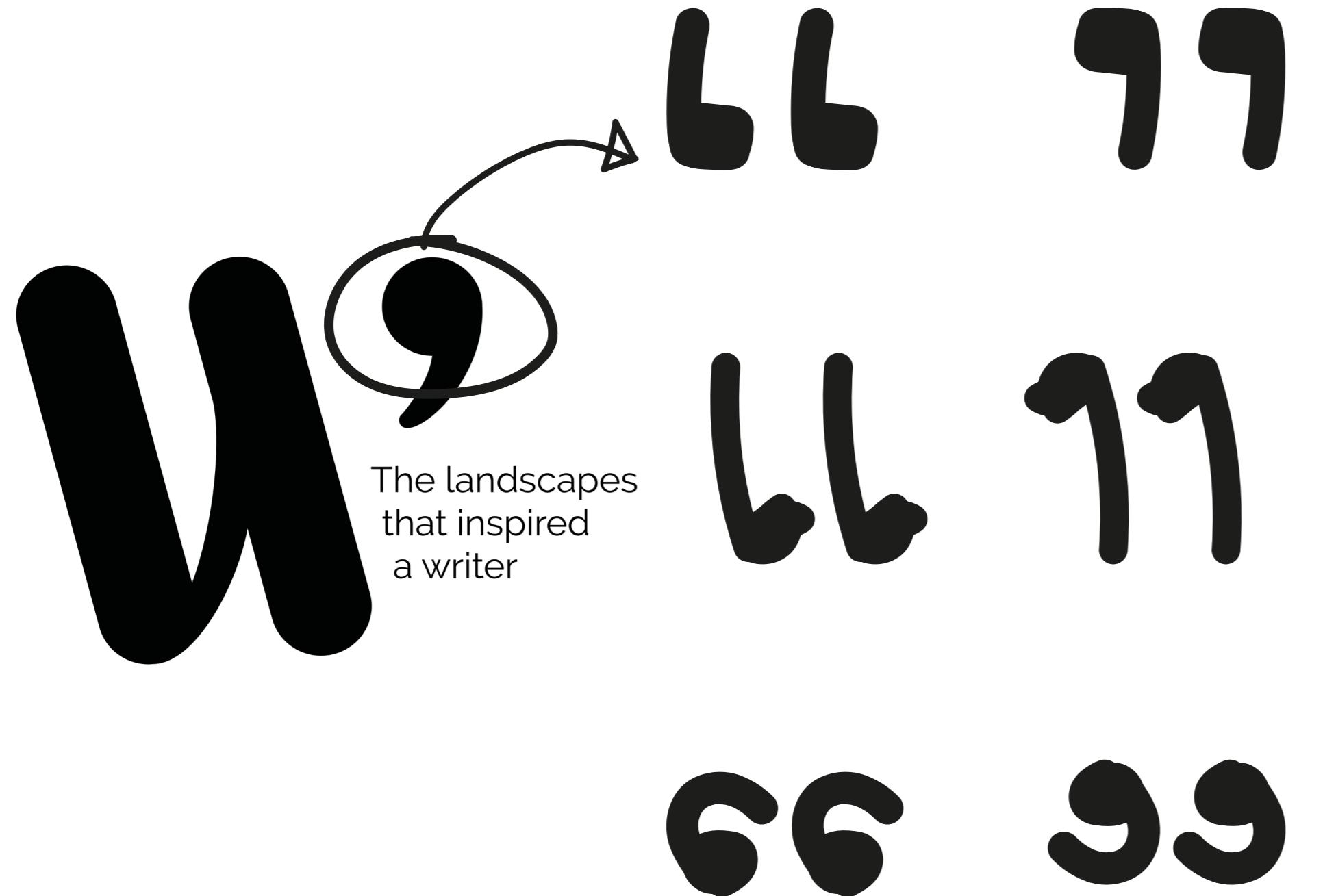
After our first presentation to the clients, we received feedback on how to develop our work and the direction we should go in.

In general, our ideas were too abstract and they felt they would confuse the older audience as well as not properly representing Hardy. For my logo specifically they stated that on smaller scales the lines would mesh into one blur and wouldn't be visible on what the design was and intended to portray.

To help lose some abstractness, the clients requested that we include the full name of the exhibition and include the tagline. This means no "HW" and needed to say "Hardy's Wessex: The Landscapes that Inspired a Writer".

The chosen idea wasn't specifically one but a combination of multiple and aspects from Dan and Ellie's idea. From Dan's logo they really liked the idea of a quotation mark as a logo or recurring motif and such we should play with developing this concept more and experimenting with different styles of it. The aspect they really liked about Ellie's was the playful and youthful way she created the posters and the colour palette.

The next stages from receiving this feedback is to consolidate with the team and work out what we need to redevelop and where we go to start making the brand. As there wasn't a chosen logo, we will need to go back to the development stages with the intention of creating a clear and less abstract logo that includes the full title. From this point we would decide on who creates what for the group and what we would need to create a unified design.

"FORM"

Making the Logo
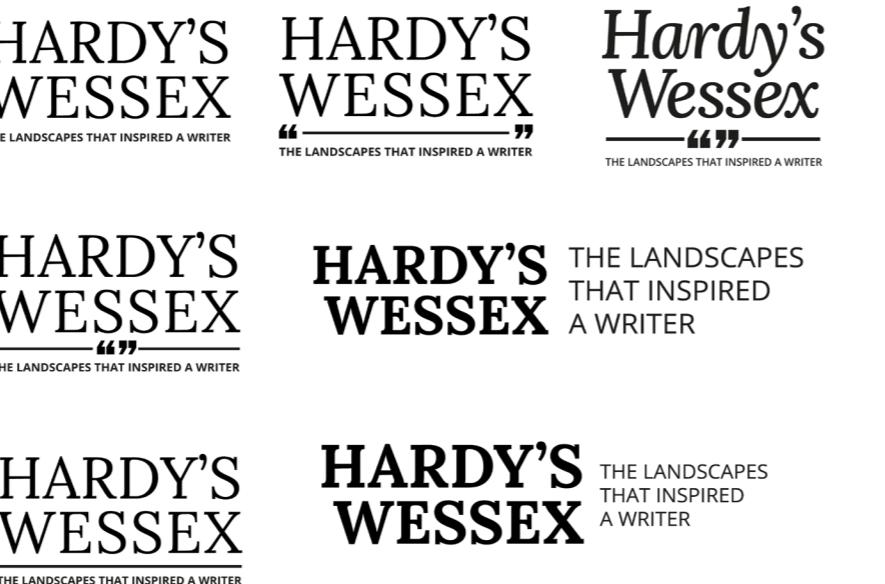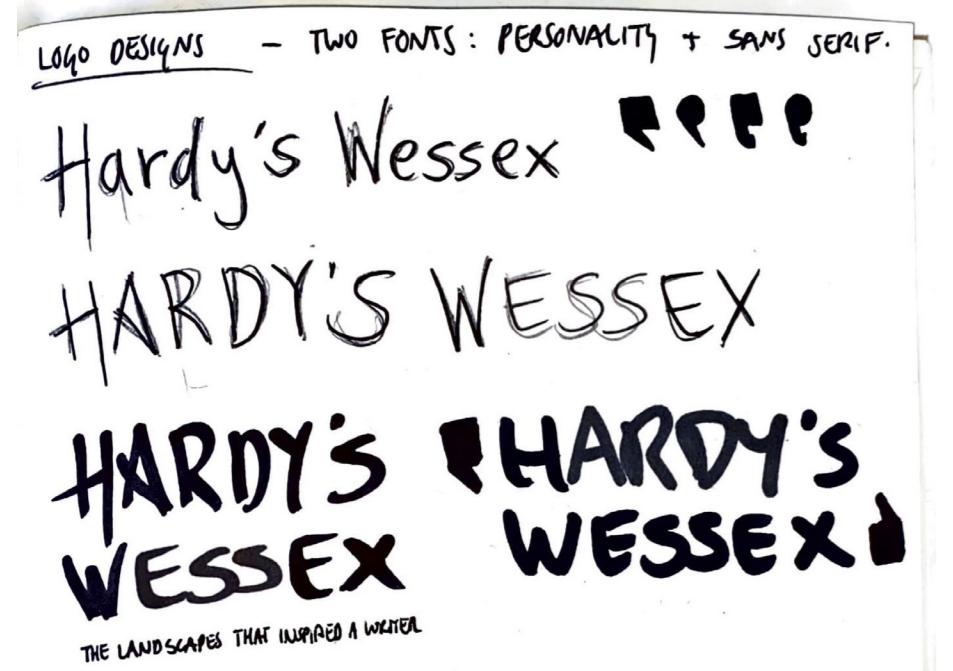
After our client feedback, we went back to the drawing board and started from scratch when designing a logo. We knew it had to be simple, clear and explicitly state the entire exhibition name and be less abstract.

This led us to start designing a layered logo with the implementation of iconography as well. We kept a basic shaped speech marks for simplicity sake and then reiterated the pairing of a serif header and a san-serif tagline.

We played with the idea of handwriting font but felt for utmost clarity we just went with serif. we tried moving the location and side of the icon to emphasis the point of it being a quote or even shrinking it to put more emphasis on the name. Stacking the exhibition name ontop of the tagline allowed the viewer to understand the hierarchy and importance of the naming, where "Hardy's Wessex" is the important exhibition name, and "The Landscapes that Inspired a Writer" is additional information and insight to whats to come.

After experimenting with a multitude of fonts we decided that the cursive serif font would be used called "Lora" and a secondary support font called "Open Sans" will be used for body text and sub headers.
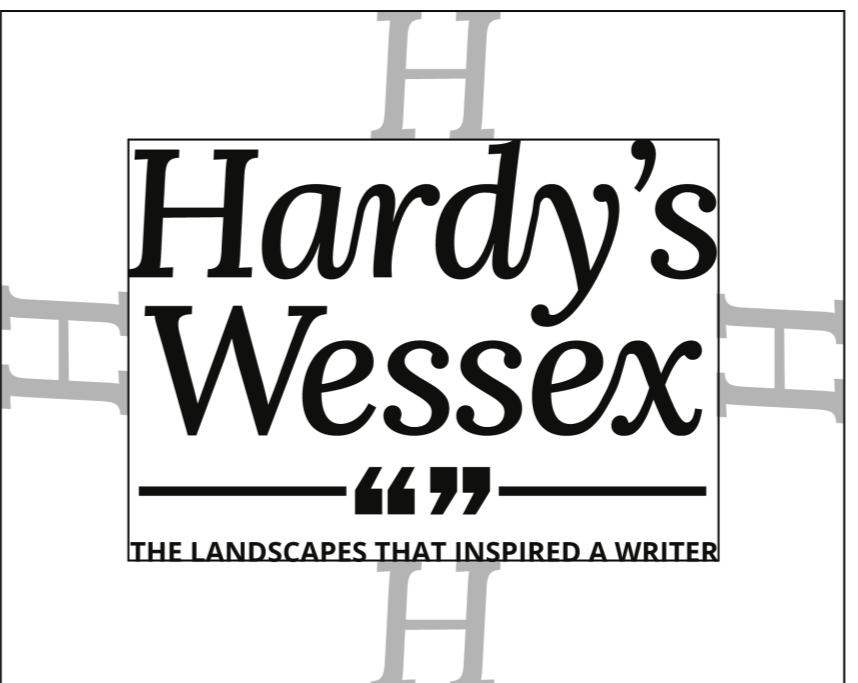
This was the final design we came up with, represents the entire brand and the comparison between traditional and modern designs. We used the concept of stacking "Hardy" on top of "Wessex" which is divided by the line which encompasses the icon logo.

We felt this logo was a massive step up from the all of our art based ideas. The logo is representative of a traditional publication of museum or even reflective of calligraphy and handwriting due to the cursive font.

As the logo is tiered, it can be easily reduced and split into different variations fit for different mediums. The full logo includes the title, icon and line break and the tagline where the simplified logo would contain just the header, and the social media logo would just use the designed icon.

Along side the logo, we created a version that included an exclusion zone, equal to one capital H, so the logo wouldn't be crammed into a document.

Peer Feedback
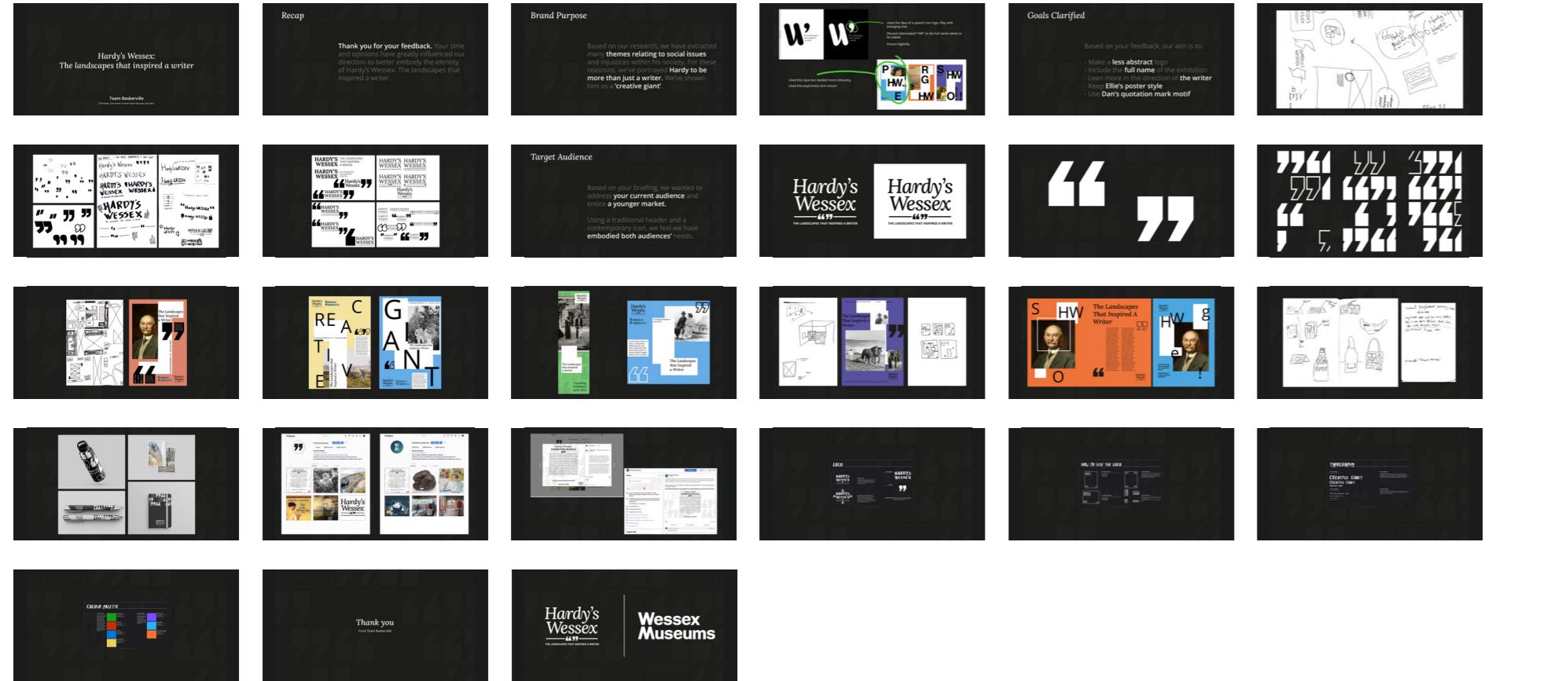
Our second presentation was to our peers and in person, this was a massive help to the development of our brand in preparation to our final client critique. Our presentation consisted of an introduction and a thank you to the clients for their help and lending some time out of their day to hear us explain our ideas. This then led us to explain our brand purpose and what we perceived Hardy as with a summary of the initial feedback from the clients. After explaining our reasoning why, we explained our new developmental work and the new brand style we have created based on the selected aspects. After showcasing our designs we shared our brand guidelines and ended our presentation with another thank you and then had a holding page of our logo next to the clients logo for comparison.

Overall this presentation to our peers was massively helpful due to the criticism we received. Our other classmates stated that our brand had the foundation and reasoning behind why it came to be, but felt that it wasn't as playful as they'd like and such we should try being more "free" and "playful". This was in response to the box shapes on the posters and should be playful and more free forming. Additionally the logo should be created with an actual hand written font, which we experimented with in the developmental stages. This was to bring a peronsalised touch to the brand, directly link to writing as well as bring another playful side to the branding.

Goals Clarified

Based on your feedback, our aim is to:

- Make a **less abstract** logo
- Include the **full name** of the exhibition
- Lean more in the direction of **the writer**
- Keep **Ellie's poster style**
- Use **Dan's quotation mark motif**
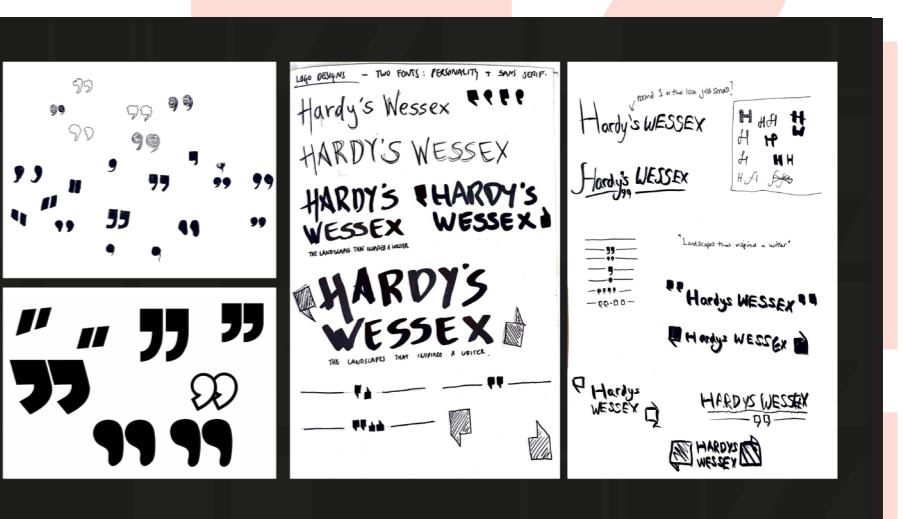
These images are taken from the presentation and highlight the key turning points for where we received feedback; the logo and playful style.

Reiterated Logo
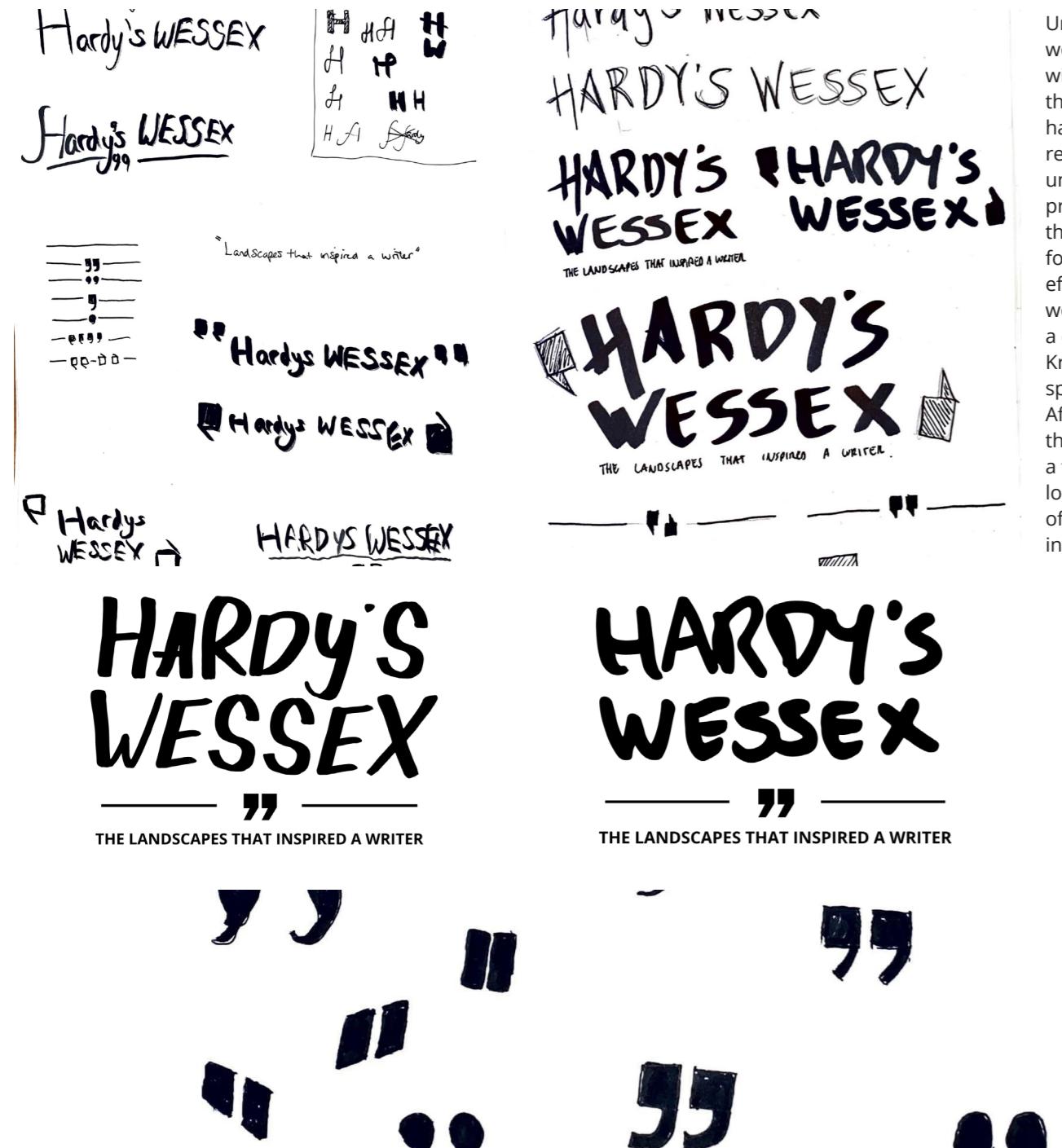
Understanding the choke point in our brand, we went to the initial developmental work and continued with that process. The hand drawings from Dan (on the left) were highlighted to be a great start with a hand written logo. After hearing such feedback Dan reiterated some hand drawn fonts, icons and shapes until we all decided we had a few to work with. The process after Dan hand designed type, was to pick the one we wanted to make into a logo and use going forward. Variations in pens he used gave different effects to the font, and such we unanimously decided we liked the use of a chisel tipped pen which gave a clear straight line but no harsh corners. After that Kristian started experimenting with hand drawn speech marks to try and revamp the iconography. After trying a great variation of them, we decided that using an already existing speech marks from a font was better due to the fact that if the entire logo was hand crafted, it would give the appearance of a childish brand and not correctly represent our intentions.
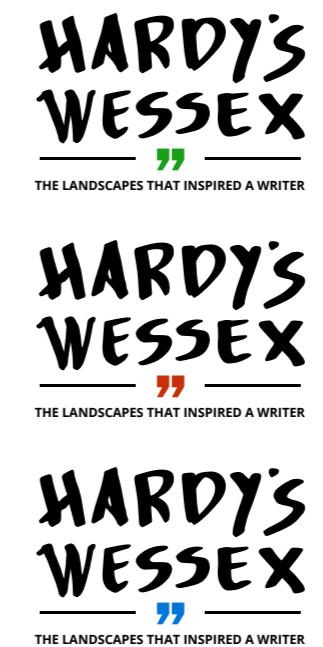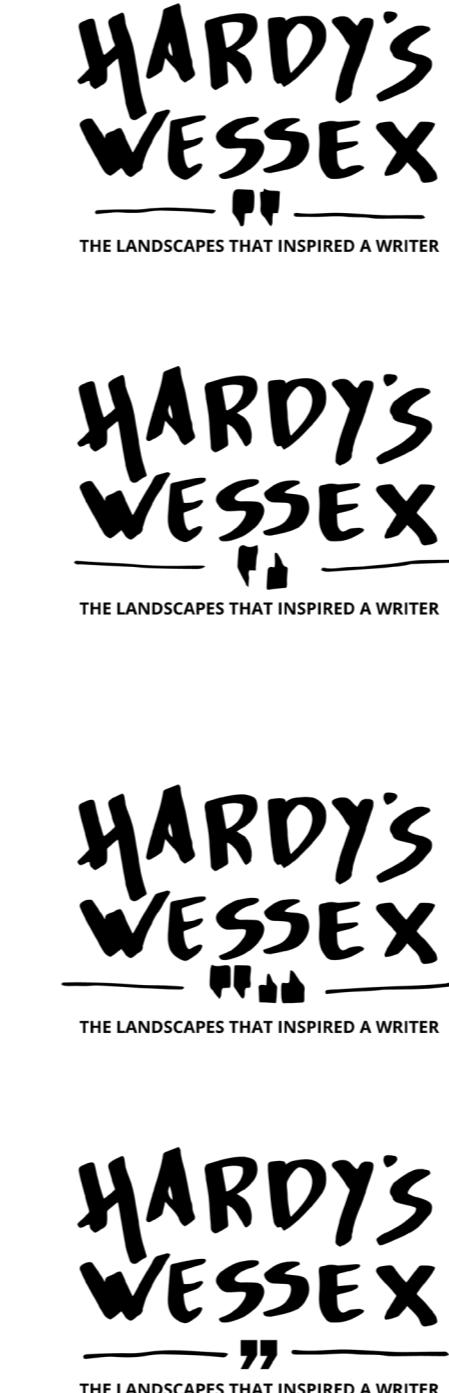
The font we used, made by Dan, was a great header for our brand but from then on we needed to solidify the other two aspects of our logo - the line break and tagline.

As mentioned on the facing pace, the icon and line break being hand drawn would give too much of a distracting feel to the logo and such we went with a regular font generated version of each.

For colouring the logo, we took the basic colours that represent each landscape, and the colours from Ellie's initial poster that was credited by the clients, and applied them to our logo. After playing with colouring different aspects of the logo, we decided that having a logo in colour wouldn't be fit for the brand and felt a monochromatic palette would best reflect a writer, a poet, books and the time that the exhibition intended to express.

UPPERCASE

After finalising each aspect of the logo, it was then a process for me to formulate the logo and bring the main mark of the brand to life.

To start with, I used Image Trace on Illustrator to turn a scan of the logo Dan hand drew and turn into a path which is scalable and retains quality. This will be used as the header in the logo.

Alongside the original design, Dan designed an entire font from the chisel tipped pen so we could use this for headers in touch-points or other experimentation we see fit. Having both a uppercase font and lowercase font allowed versatility and variety within the design process. Turning handmade lettering into a computer compatible font was done so by using the image trace feature again and making the letters into SVG files so no quality would be lost in scaling.

After the header and the font derived from such was created, it was a matter of creating a line break and an icon. The line was a simple shape with a parting in the middle to allow space of the speech marks icon. Having a set of open and closed speech marks made the logo feel really busy and clustered and therefore we reduced the iconography to a simple closed speech mark. the box speech mark was a simple design and works well in instances of patterns and clear grid formats.

The final component that creates the full logo is the tagline. This is a fully capitalised sentence to keep legibility and is used in Open Sans, our supporting font. The tagline is the width of the header and therefore creates a full box-like logo.

LOWERCASE
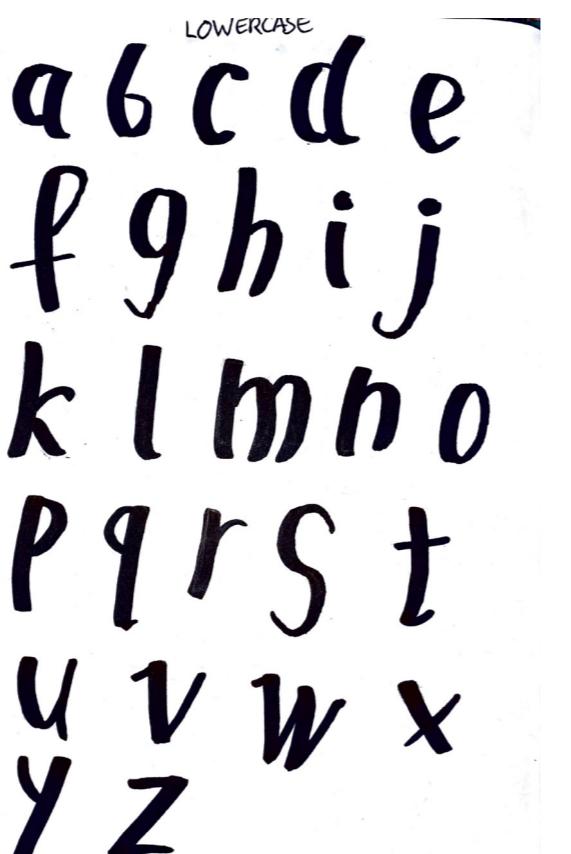
Making Merchandise

Traditional: Diary/notebook, Stationary, Coasters,
A5, A4, Pocket

Mug, reusable coffee cup, Tea towl, Napkins?,
Post-it notes, Apron, Post card, Prints, Cards,
rubber, Socks, Run cards?, Keyrings
Non-traditional: & Mask, tote,
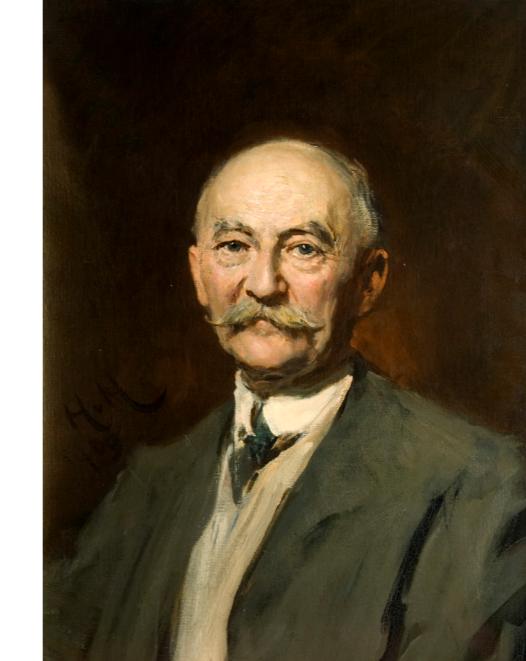
Another area of the project that I developed was some merchandise touch-points. Merchandise is a way for viewers of an exhibition/museum to take home a memory of the work they saw. In most museums that have a traditional line of products that sell well and is sold in many museums such as: diaries, notebooks, stationary, prints and posters and other simple trinkets that will be framed or used. Most of these products would be applicable to represent a write however to bring a youthful audience to contributing to the exhibition, a new line of merchandise should be sold relevant to the younger needs.

Some non-traditional merchandise could be: masks, totebags, novelty cards, sculptures, skateboards or flags. Most of these would be an interesting route to pursue however I feel that they're not relevant and sue to the fact that the majority of the audience is older, items like a skateboard wouldn't sell well.

Trying to create a new innovative line of merchandise is one way of getting it to sell, however if the product doesn't represent the work of the exhibition, it doesn't connect to the audience and form a memory of their time at the museum. Ways to represent the exhibition could be referencing Hardy's work or quotations from, images or paintings of Hardy himself or even book covers and publication styles from his work already.

My initial thoughts was to use the repeating icon as a pattern for merchandise however this doesn't represent the work Hardy did, it represents the branding we have been doing. To move away from this style, I will include images supplied by Wessex Museums as a way to highlight Hardy himself.

Understanding that the work by Hardy was the hero of this exhibition, I used artwork used in his publications as a cover of the print/postcard. Both of these products follow the same line of design where you take the lead image and mount it to prove its hierarchy and give the spotlight to image. To then link the work to the brand and location, I included the logo in the corner of the print. Having a while boarder and a white logo is a less distracting way of promotion and not removing any emphasis on the hero image.

Following traditional trends, a diary or notebook is a very common piece of merchandise and a flat canvas for design. Notebooks are accessible to all ages and not limited to a certain age range and such I feel the cover should reflect the openness of the message. I have decided to have a clean black cover and use the motif as a repeating pattern to add texture and structure to the cover. To finally round off the design I've implemented the logo in the center at the bottom a reminder to where this was gained from and to further reflect the ideas of a writer. The reasoning behind the speech marks is to further relate to writing and the man behind the exhibition of being a writer and to reflect that in the nature of the product.

This is the backing of what the postcard would look like. It has room for an address and a section for people to write a personalised message. Referring back to the traditional designs, this is a common thing to sell in museum gift shops and such I feel these would sell well, due to the fact that these represent Hardy's work, are aesthetically appealing and is accessible to both younger audiences and older audiences. Prints in the shop would be rather cheap and normally less than around so having multiple in a collection is a great way to express the content and take many home.
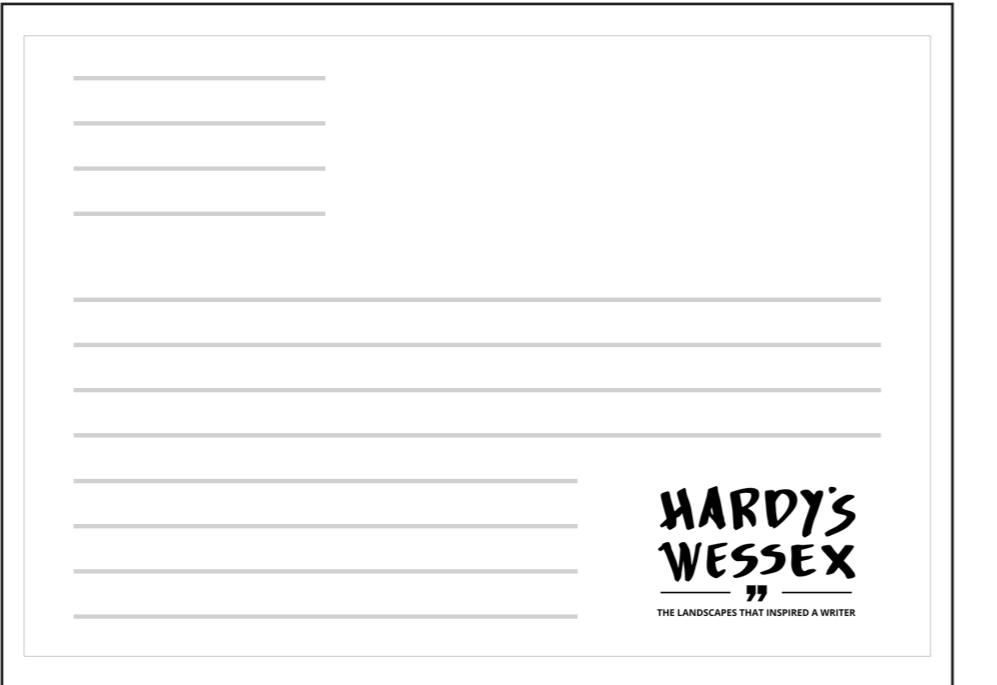
To add a fun take on some merchandise I decided to create a line of novelty cards. These could be used as greeting cards or birthday cards but intended to be purchased for a fan of Hardy. The quotation on the card is a pun based on some of his most famous pieces such as Tess of D'urbervilles I have re-written to "You're the Tess of my D'urbervilles" which is taking the novel name and turning it into a more romantic joke. This fun take on the authors book allows younger audiences to see him in a different light, it allows older audiences to have a more meaningful gift. Other quotes are relating to similar titles to make them directed at the audience but also relate to our brand purpose where one card states "You're a creative giant".

Brand Guidelines

LOGO

HARDY'S WESSEX
THE LANDSCAPES THAT INSPIRED A WRITER

Standard Logo
This is the standard logo to use in most mediums. This includes the standard header, the dividing bar with brand icon and the exhibition strap line.

HARDY'S WESSEX
THE LANDSCAPES THAT INSPIRED A WRITER

Standard Logo (with exclusion zone)
This is the standard logo with a visible exclusion box. This box signifies how far away from the margin the logo has to be. The generic logo will have an invisible exclusion zone embedded with the logo.

Reduced Logo

HARDY'S WESSEX

Icon Logo

Logo in colours The logo is not to be used in anything other than black or white. No colours or gradients should be applied to the logo.

Hardy's Wessex: The landscapes that inspired a writer

HOW TO USE THE LOGO

HARDY'S WESSEX

Size of logo (portrait)
1/2 page width
1/4 page width
1/8 page width

Positioning of logo
The logo can only be used in the 4 corners of the media at the varying scales. The logo is to be pushed to the medium's margin corner and then the exclusion zone distance.

Size of logo (landscape)
1/2 page height
1/4 page height
1/8 page height

Dont's with the logo
Do not rotate the logo such that when you view it isn't portrait.
Do not distort the logo or incorrectly scale the logo.

Hardy's Wessex: The landscapes that inspired a writer

The brand guidelines was a key point in our design process as it allowed all of our works to follow a basic rule set and such makes each product have a recurring style. The guidelines inform basic limitation like how to use the logo and when to use specific versions of them, the specified colour palette and the typefaces we used throughout the whole process.

On our logo page, we stated how we have 3 variations of the logo, a full logo, a reduced header logo and a icon logo. We also show how the logo's exclusion zone came around and that it needs to be a specified distance away from the margins. Finally on the logo page we mentioned that the logo is not be used in colour formats or recoloured outside of a black version or white version.
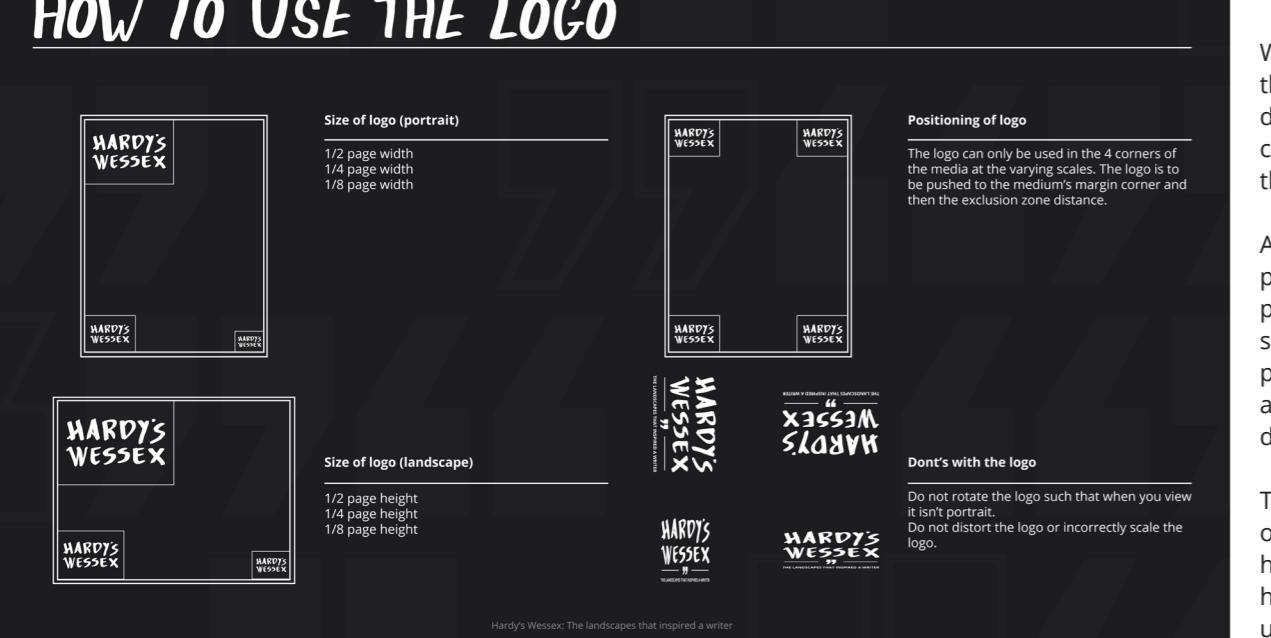
When explaining how to use the logo, its mentioned that the logo is to be placed in just the corners of the document it's being used on and at the scale of just certain proportions. It additionally talks about the fact the logo shouldn't be rotated or skewed.

Another key part of our brand guidelies is the colour palette and the secondary colour palette. The primary palette is representative of each landscape and the secondary is based on the initial posters by Ellie. The primary palette will be used in the exterior promotion and the secondary palette will be used in the interior designs.

The last page of our brand guidelines is a showcase of our typography and when to use each font. The handcrafted "Creative Giant" font will be used as headers and titles only where "Open Sans" will be used as body text and sub headers.

COLOUR PALETTE

Primary Palette
Our primary palette is based off the content of the 4 museums that the exhibition will be hosted at. They're to address the countryside, towns, coast and the historic areas of Wessex. These colours will be used on the external promotion of the exhibition to represent the corresponding museum.

Nature Green
RGB: 17a018
CMYK: 80, 5, 100, 0

Brick Red
RGB: c73008
CMYK: 15, 91, 100, 5

Sea Blue
RGB: 0076d8
CMYK: 83, 51, 0, 0

Ancient Yellow
RGB: ecd15d
CMYK: 10, 15, 73, 1

Secondary Palette
The secondary palette is to have a fun take on these original concepts. This colour scheme will primarily be used in the interior design features of the exhibition.

Playful Purple
RGB: 784eff
CMYK: 77, 73, 0, 0

Bouncy Blue
RGB: 29b1ff
CMYK: 67, 18, 0, 0

Eye-catching Orange
RGB: ff742f
CMYK: 0, 65, 82, 0

Hardy's Wessex: The landscapes that inspired a writer

TYPOGRAPHY

Primary Typeface

CREATIVE GIANT
CREATIVE GIANT
CREATIVE GIANT

Secondary Typeface

Open Sans (Regular) - 35pt

Open Sans (Regular) - 25pt

Open Sans (Regular) - 18pt

Open Sans (Regular) - 12pt

Primary Typeface
Creative Giant is a heading typeface and will be used as the title and headers for different mediums. This is to keep typographical hierarchy and shouldn't be smaller than any body text. The font itself is handmade specifically for this project and derived from the logo.

Secondary Typeface
Open Sans is a body text typeface and a supporting typeface such that readability and legibility are optimum to viewers. This will be used in larger copy or as descriptions.

Hardy's Wessex: The landscapes that inspired a writer

Final Critique

To finalise the project we did a group 5 minute presentation to showcase the designs and reasoning behind them. This was the last instance of contact with he client and the last chance we could hear some very last minute feedback.

The presentation itself was presented to Harriet, the curator, Cathy, the exhibition manager plus Joe and Lui who are designers for Wessex Museums.

The feedback we received from the clients was overwhelmingly positive where the only major criticism they had with the designs was, the fact that the header and the tag line were both capitalised in the logo. They really liked the simple approach to the design and the fact we approached the brief with physical drawings rather than all computer generated design.

Harriet, who has curated the whole exhibition and passionate about Hardy's work, mentioned that using the book names in a pun format for merchandising was a great idea and was surprised how much she liked it, as it shed a new light on Hardy's work.

Perceiving Thomas Hardy as a "creative giant" was commended as they felt he really was bigger then what the era he grew up in perceived him as, and the fact he managed to produce over 900 pieces of work was truly expressive of how creative he was.
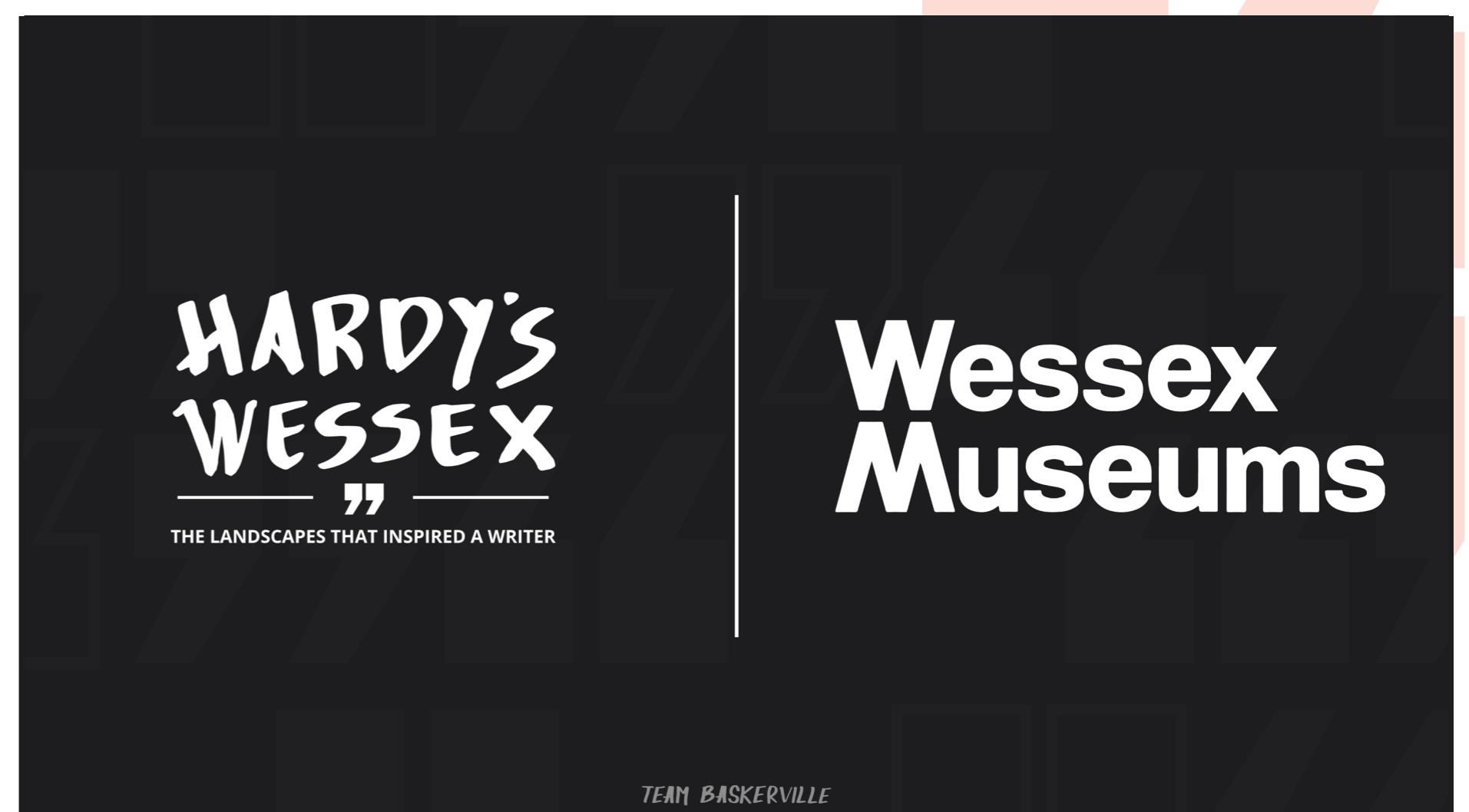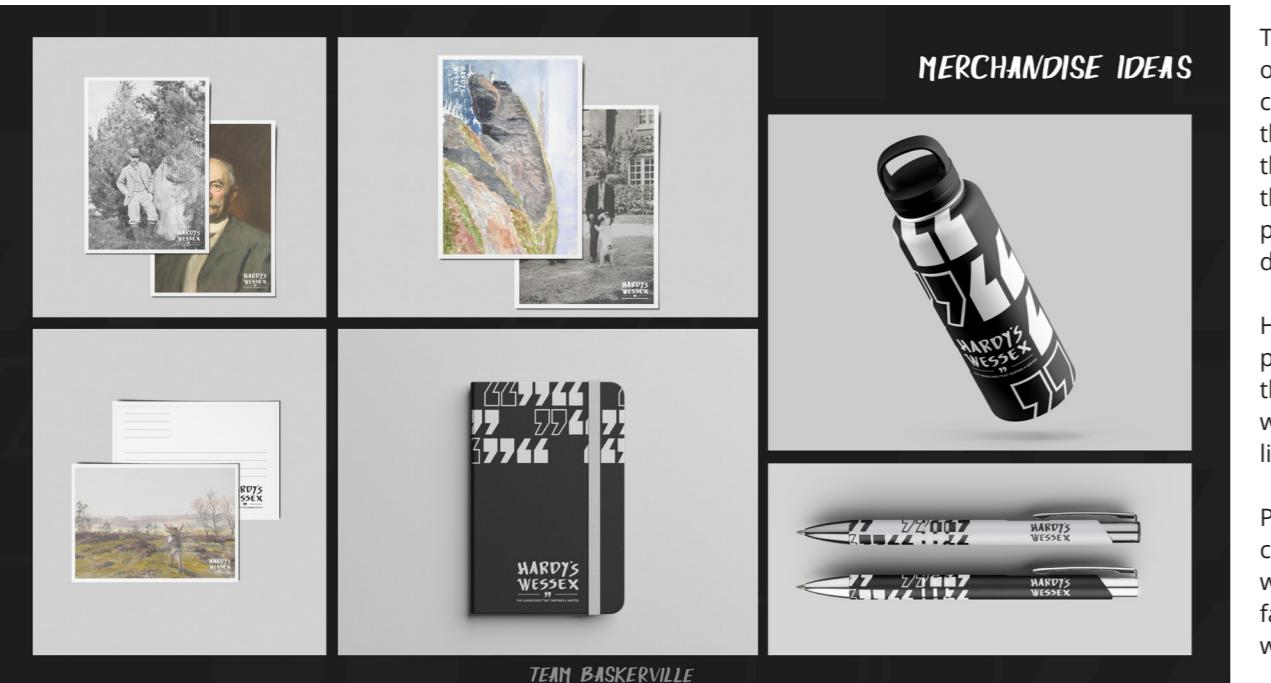
The final end slide to present, compare and highlight our logo next to the Wessex Museum logo.

The start of our presentation to the clients, with introductions to Team Baskerville

"...**simple** but **effective**..."

Cathy's feedback and reasoning on my merchandise concepts
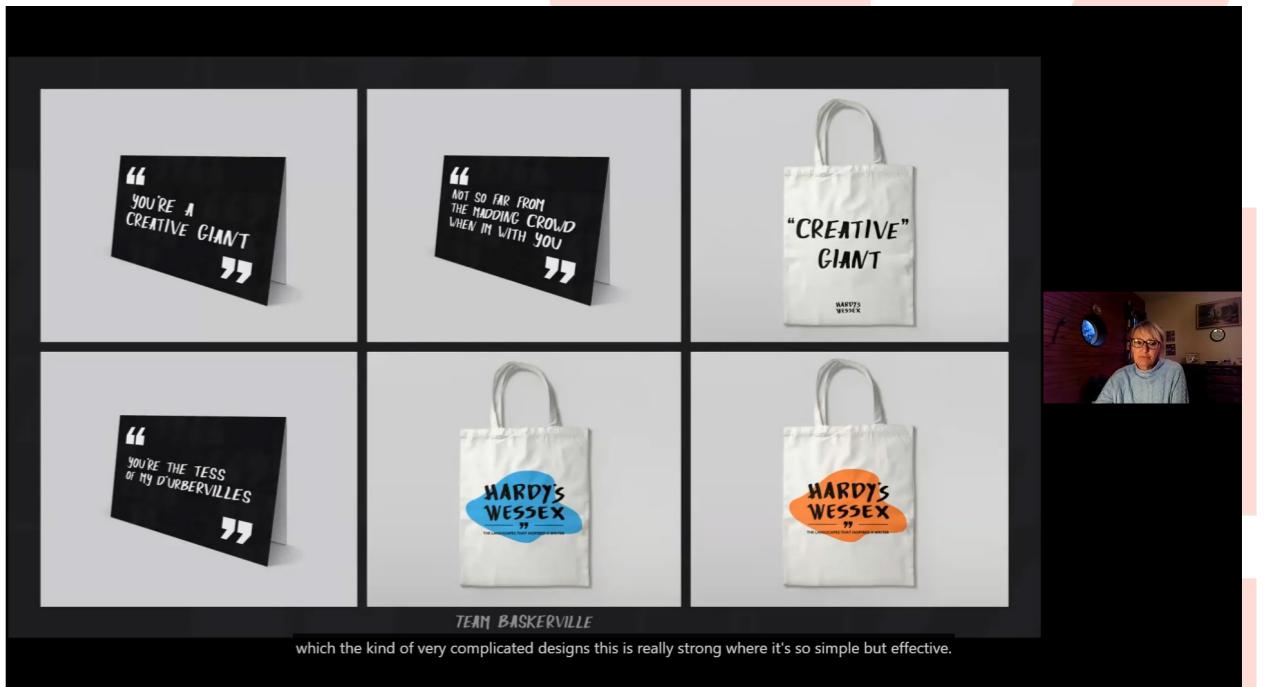
"...which **appeal** to our **target audience**..."

Myself explaining our design process and reasoning behind creating a handmade font

"I love the kind of **boldness**..."

This is Harriet expressing how she felt about the logo and the brand as a whole

"PUBLISH"

Final Designs

To summarise my project, I wanted to showcase the brand and the brands touch-points we designed as a group. The final chapter in my process book is an exhibition of my own, Dan's, Ellie's and Kristian's contribution to the branding of Hardy's Wessex: The Landscapes that Inspired a Writer.

Publish will present the exterior promotional designs, interior designs, merchandise and social media promotional products that we have all created. It will show them in situation and present how it would be given our idea was to come to life.

In its entirety, this stage of the design process (deliver) Was the most enjoyable due to the fact it was real contextual design and ultimately what the clients want to see the exhibition look like in the world around them. From theory to reality.

As a quick reflection I believe that the project truly does represent the exhibition we were tasked with branding and I feel like we've achieved the goal of enticing a new era of customers but keeping our designs simplified to not alienate the old audience that are already pre-established fans of Hardy's work

Exterior Promotion
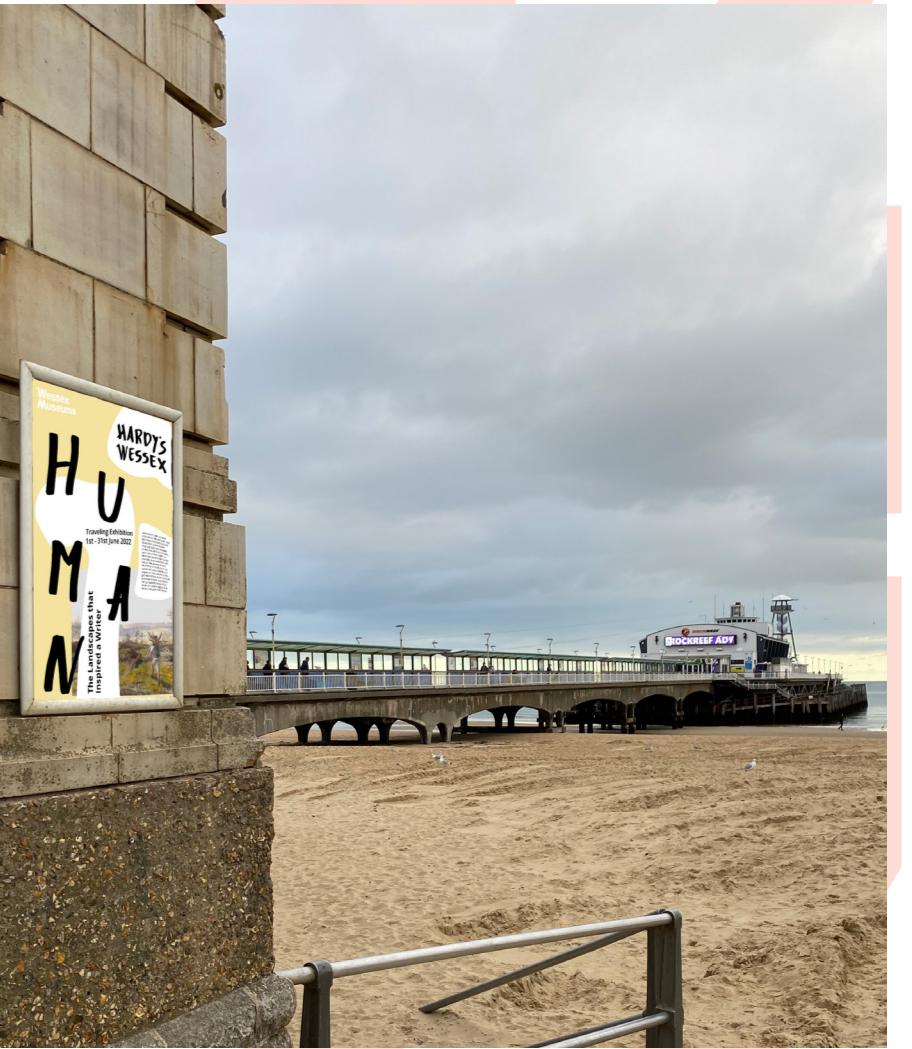
These are the external promotional pieces created by Dan showcasing what the brand would look like in public when trying to entice audiences to the exhibition.

Interior Designs
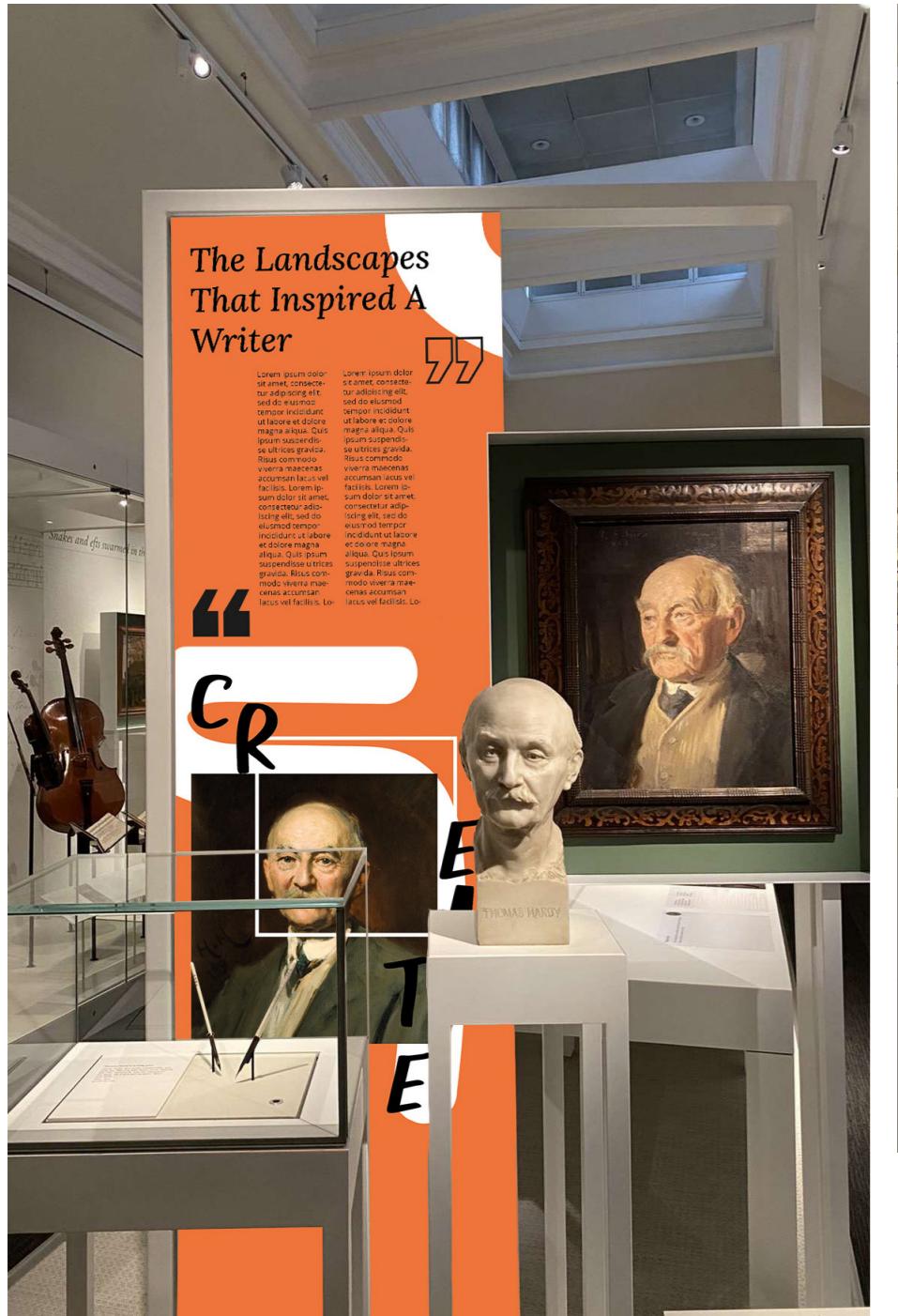
This is Ellie's designs for what the internal information boards would be stylised as along with how the internal navigation would be laid out in the museums.

Merchandise
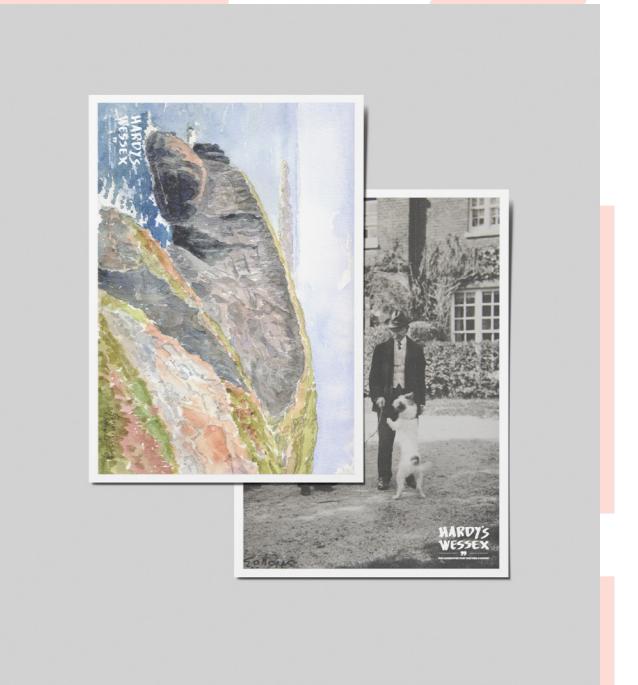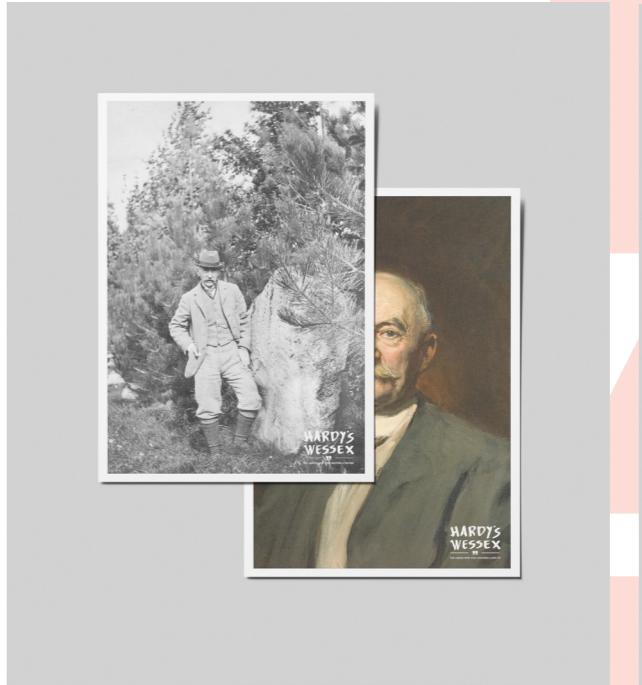
These are my own merchandise ideas for the exhibtiion where this page shows all the traditional types of merchandise and the collections of such blended with some non-traditional alternative merchandise. The following page showcases a take on modernised tote bag designs.

Social Media

Shown here is Kristian's designs for social media and how the Hardy's Wessex exhibition will be seen at home on people's devices.

Hardy's Wessex Evaluation

Undergoing my first live brief for branding, set by Wessex Museums, was a wonderful experience to learn professional practice and teamworking skills. From the start of the project to the end, I was overly optimistic about the brief and what was asked of me, not feeling out of the loop at any point. Feeling like they needed an innovative approach to enticing a younger audience, Wessex Museums asked us to design a brand for the new exhibition that would reflect their context of Thomas Hardy and his work, but at the same time use a modernised approach to help attract a new market of viewers whist keeping their current audience

Conversing with a client was an entirely new concept to me however it was not a barrier and that designing under conditions set by someone else was great to understanding different graphical styles to fit into different contexts. Understanding that when designing there is no room for an ego, it becomes a lot easier to design with an open mind and achieve the necessary outcome. I believe that we achieved the clients ask of creating a brand that represented Thomas Hardy for being more than just a writer whilst creating visuals that would appeal to a younger mark alongside their existing older market.

The biggest achievement I felt that the team and myself achieved was creating a brand that works in unison, each creating different touchpoints and then when sat alongside each other piece looks like it could've been designed by one individual. I feel like if we had more time, we could develop the logo into more of an icon rather than having it letter based, however as it is works well and stands for the brand.

"EXPLORE"

Sustainability
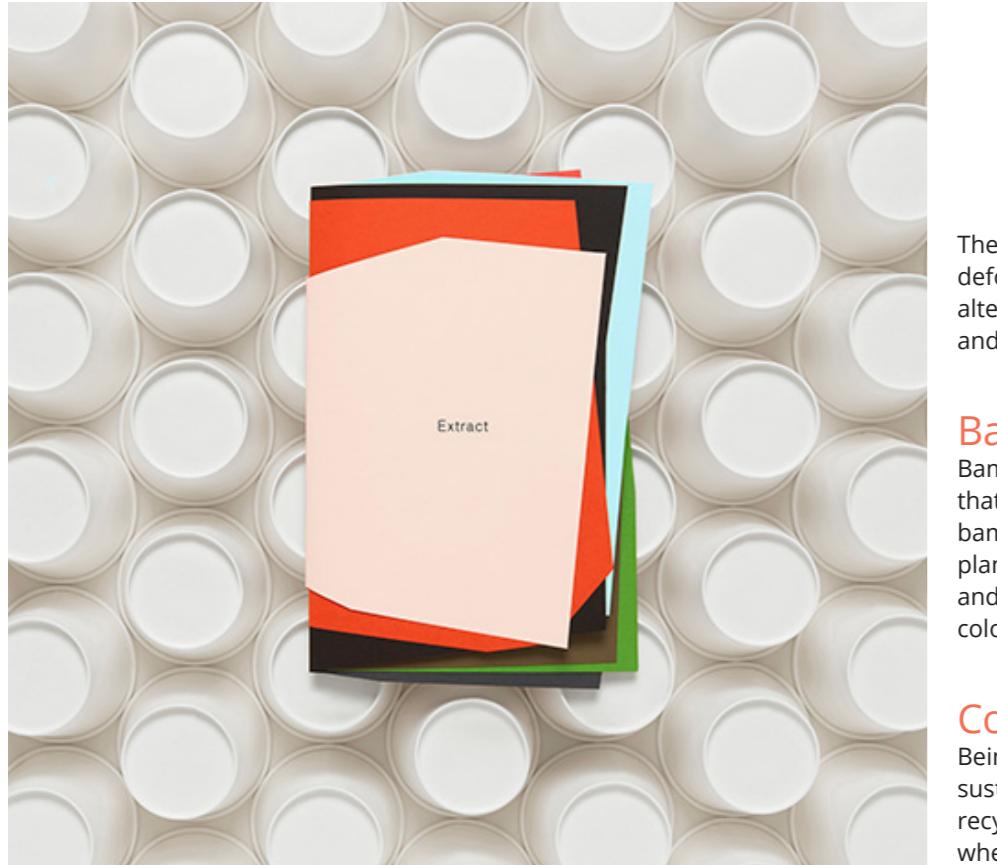
G.F Smith is amongst a few companies that are forcing their product to conform to modern day sustainability ethics. Having been supplying paper for over 135 years, the company has launched a new range called 'Extract' where they use "95% of the waste from each cup and converting it back to FSC certified paper fibre". The final 5% is not wasted during this process either where "the remaining 5% of waste – which is plastic – is used for energy recovery in the production of recycled paper" allowing this entire process to zero waste and allow polyethylene to go to landfill.

Many companies don't need to even change their entire business model to have a smaller carbon footprint on the planet. Arjo Wiggins is another paper distributer where their range of recycled papers has allowed the company to use "less energy, water, and produces lower carbon emissions, ... It also significantly reduces the amount of waste sent to landfill. Yet, with advances to our sustainable production processes, our papers are now as white and offer the same print performance as virgin fibre products. No compromise required."

The process of farming trees to make paper isn't the only way to reduce deforestation and the carbon footprint of the paper industry. There are paper alternatives out in the world that allow the consumer to play with textures, patters and structure of paper.

Bamboo Paper:
Bamboo is one is the most sustainable natural products on Earth due to the fact that it will start to regrow as soon as it will get chopped down. The farming of bamboo is a lot less destructive than tree farming as well, where the bamboo plants themselves grow fast and don't require any additives for a speedier growth and require less water to cultivate. The paper itself has alot of texture and no colour differential in itself.

Cork Paper:
Being harvested from a rare tree, many would belive that cork paper isn't sustainable however cork is 100% natural, biodegradable, renewable and recyclable. The tree itself doesn't go undergo a destructive or harmful process when its bark is harvested and in fact can be harvested multiple times throught the tree's 200-300 year lifespan.

Straw Paper:
Straw from wheat, rice and bamboo can all be used to make paper. The process is braking down the fibers in water then turned into a pulp. This process can be challenging for straw paper making but researchers have found a blend of wheat and rice straw give a good mix to make a remarkably strong bond. One of the biggest downfalls with straw paper is that the bales of straw them selves are very large and require a lot of space to store and transport.

After exploring the world of paper alternatives I feel it would be best to approach the making of my process book with sustainability in mind. I feel that understanding the fact that climate change can be helped in minor tasks, like sustainably sourcing paper and developing my book, by reducing traveling for paper and binding, using sustainable materials and potentially not even printing, this will better the world and reduce carbon emissions.

Hierarchy Workshop

Workshop: Typographic Hierarchies

Project Phase: 6

Thomas Hardy
Return of the Native

A Saturday afternoon in November **was approaching** the TIME OF TWILIGHT, and the va**st tra**ct of unenclosed wild known as Egdon Heath **embrowned** itself

mo**ment** by **mo**MENT.

stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

Student Name: Jack Nace

Thomas Hardy
Return of the Native

A Saturday **afternoon**

in November **was** APPRoaching the TIME OF TWILIGHT, and the va**st tra**ct of unenclosed **wild** known as Egdon Heath embr owned itself

moment

by **moment.**

a **furze-**

c**u**tter

would have been inclined to continue work; looking down

GRAVITATE

Thomas Hardy
Return of the Native

A SATURDAY AFTERNOON in November
was approaching the TIME OF TWILIGHT, and the va**st tra**ct of unenclosed wild known as Egdon Heath embrowned itself

m**O**ment

m**o**ment.

by

upwards, a **furze-cutter** would have been inclined to continue work

GRAVITATE

Thomas Hardy
Return of the Native

A Saturday afternoon in November was approaching the TIME OF TWILIGHT, and the va**st tra**ct of unenclosed wild known as Egdon Heath embrowned itself

moment by **mo**ment.

Overhead the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

upwards, a **furze-cutter** would have been inclined to continue work

GRAVITATE

the heath

Thomas Hardy
Return of the Native

A Saturday afternoon in November **was approaching** the TIME OF TWILIGHT, and the va**st tra**ct of unenclosed wild known as Egdon Heath **embrowned itself**

moment by **moment.**

mo**ment** by **mo**MENT.

Overhead the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

FURZE CUTTER would have been inclined to continue work

Ralph's workshop working with typographical hierarchy was very insightful and allowed me to play with the concept and line between legible text and artistic creation by compressing and expanding tracking and kerning but also playing with font manipulation.

The initial stages of my experimentation were rather controlled where I was increasing some tracking and kerning by small increments to make some lines stand out. This allowed some of the document's body text to be legible and some not to be creating hierarchy from process of legibility.

Progressing through the workshop we started to introduce new fonts and specific word scaling. This made the illegible bunch more legible where certain words amongst the mess would have a new font and stand out from the rest.

Towards the end of the workshop is when the columns got very busy and overlapped. The tracking and kerning extremes allowed text to flow off the page and into other columns and the font difference made words like "moment" and "gravitate" stand out to highlight the meaning. I will apply these ideas and concepts to designing my process book.

Grid Workshop

Gent ullaboris eatur arum aceatibus et es aut ad ut auditam sit, niaspic iatem. Em idemporion et et exerum es quis ut esequi corerit ut labo. Istibusa volectusam lat et harum as nem re soluptatur antibust et ut officatur sinciet eos dolor sin corest hictur, coreicipsam, qui ulparuptur? Mintiaecae placcab incti dolloru ptatiis acia simus molut aut pliquis vid qui nonsed ea ditium eati rest dunt que sincipiet explic tendion rerit omnis magnimusdam nobit eos que eatem faciaestrum in eos et et aut porecatis ut facea ipsantur, te prerspiet ut repudam, conse cum quo et alisque mo officae pliquiant que acitist liqui net endam imporro blanto et, il ipsam eatquia ereperrovid quis sam aut plam consequi dolore, eturepudita dolessitatem incima quiam alibus aut ham ius ipsae. Bus, volorec estiasit, est dolor se sincipsam atet as rem vent. Con rest is alia nessi dolupta tionsequam et, quis aborum dolum reniet qui sequibus dolut rerspie ndescit velestiande moditi ut voloreperum quasimaxim cuptassi aute quis illes voluptatio comminus ipicia iatem et porchen denimnum ut hitem ipsandiam, cus id min natur autatum enditam ad ut excepero beatio. Ut qui rem si omnisin ventiusae dist fuga. Xerem repudi con nos atecus quas alicias aut eatus erum et alit inullatibus sit est et as as et vent autem hillanti dusdae vendit quuntem. Ut et harum consent hiciis doloribusa dolita ecestiur si consectas aut faccum nimus sectaspit que pellab im ditatetur? Num exerspel eiciam fugitat ide volum id ma doluptate simolut a voluptaquati bearioresto evelest, voluptatem. Nam repra volupto blabore ctemped que imendia ecuilore nobita aspelesecto te que ma qui

Nem rem ut faccae disimi, simus debitas pitaect emporum qui iundit, offici doluptur minverum in pratur min precull oratempos eum natur as doluptature con pos prorporro tent ut etur molupti odi utem que nis

Omnimusciis

Omnimusciis

sim volorer
Omnimusciis
aut expedion
sim volorer
nobis et
ionlitinctur
viduciis alit
aut expedion
occus is eum
sim volorer
quatemo
voloriis exped
viduciis exp
occus is eilloniis valet
nobis et eum quatem
viduciis autem. Apiet
occus is eum
quatemolorios

Gent ullaboris eatur arum aceatibus et es aut ad ut auditam sit, niaspic iatem. Em idemporion et et exerum es quis ut esequi corerit ut labo. Istibusa volectusam lat et harum as nem re soluptatur antibust et ut officatur sinciet eos dolor sin corest hictur, coreicipsam, qui ulparuptur? Mintiaecae placcab incti dolloru ptatiis acia simus molut aut pliquis vid qui nonsed ea ditium eati rest dunt que sincipiet explic tendion rerit omnis magnimusdam nobit eos que eatem faciaestrum in eos et et aut porecatis ut facea ipsantur, te prerspiet ut repudam, conse cum quo et alisque mo officae pliquiant que acitist liqui net endam imporro blanto et, il ipsam eatquia ereperrovid quis sam aut plam consequi dolore, eturepudita dolessitatem incima quiam alibus aut ham ius ipsae. Bus, volorec estiasit, est dolor se sincipsam atet as rem vent. Con rest is alia nessi dolupta tionsequam et, quis aborum dolum reniet qui sequibus dolut rerspie ndescit velestiande moditi ut voloreperum quasimaxim cuptassi aute quis illes voluptatio comminus ipicia iatem et porchen denimum ut hitem ipsandiam, cus id min natur autatum enditam ad ut excepero beatio. Ut qui rem si omnisin ventiusae dist fuga.

sim sim volorer ionlitinctur aut expedisit nobis et valet occus is eum quatem quatero lupissit autem. Apiet Apiet estiam

Leading on from the hierarchal workshop, Ralph led a second workshop which expressed the grid and how to break it (inspired by Josef Muller-Brockmann).

This experimentation of the grid was a great way to understand how body text is legible when in specific locations. The workshop worked with increasing amount of columns the later you got in the workshop. Initially you had 1 or 2 which proved to be simple but applying body text was hard to read when there was too many characters on one line.

Moving into the mid stages of the workshop, we had an increased amount of columns to about 5 or 6. This allowed me to play with other lapping text boxes where parts of the text would be blended together.

At this stage I wanted to introduce the principles that I learned from the first workshop with Ralph, and such I manipulated the tracking and kerning which made the text boxes overlap without them actually crossing over in the grid. I really liked this effect and it reminded me of when using a letterpress and then you offset the letters slightly and reprint, it gives the original type a shadow like copy.

Towards the end of the workshop, the double page spreads had about 12 columns and rows which allowed for finite and precise editorial design, or in contrast complete chaos and overlapping in the grid. I really liked the messy effect I created rather than the simple designs due to clean, sleek and precise designs is what I regularly do.

Process Book
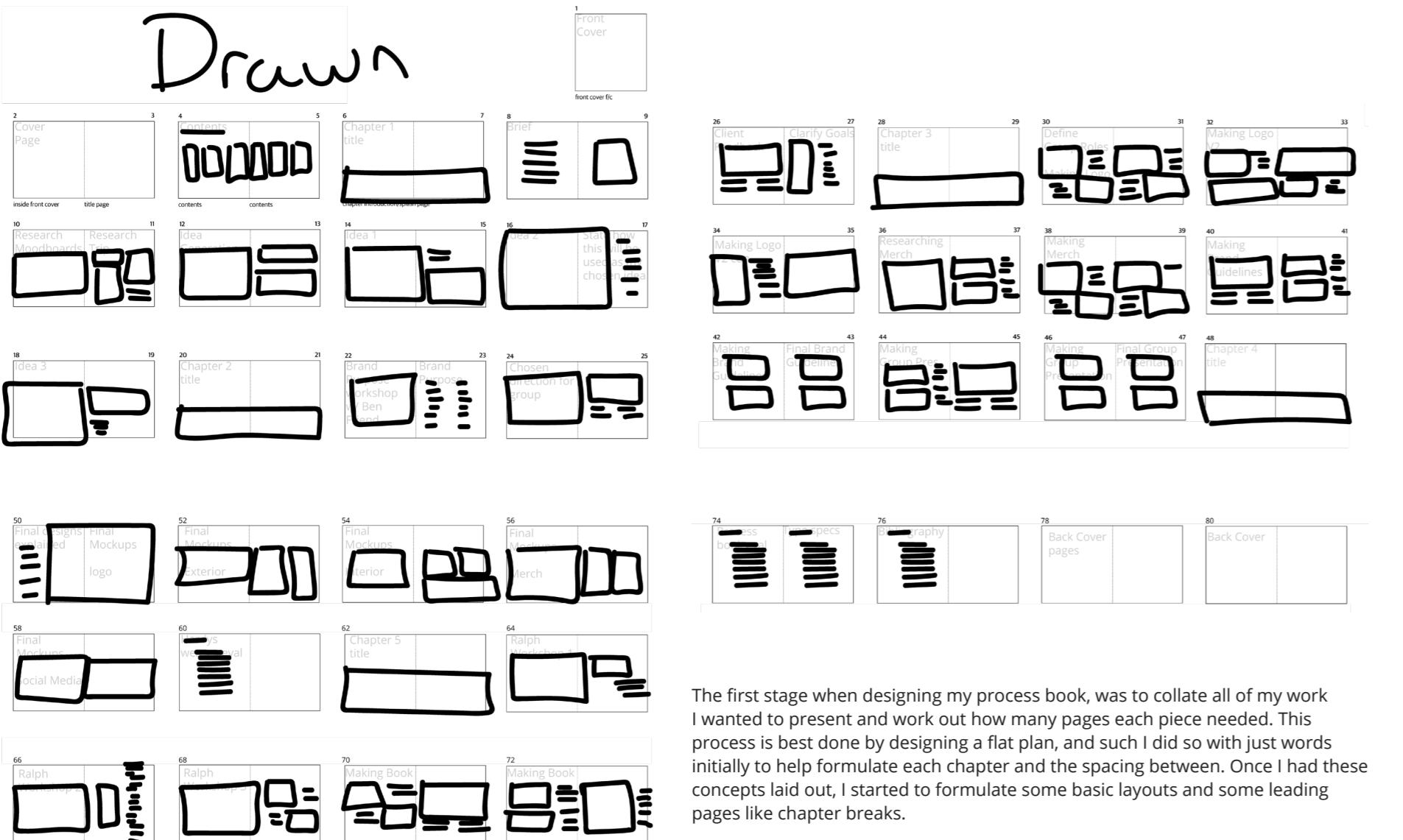
The first stage when designing my process book, was to collate all of my work I wanted to present and work out how many pages each piece needed. This process is best done by designing a flat plan, and such I did so with just words initially to help formulate each chapter and the spacing between. Once I had these concepts laid out, I started to formulate some basic layouts and some leading pages like chapter breaks.

I found that designing a flat plan was a great start to the making of my process book as it was essentially already set out on what I had and just needed to translate this into an actual InDesign document. I tried my best to follow the basic layout of the flat plan when designing however as I started to add content and start writing, I realised that some chapters were not ordered correctly or felt that some content didn't fit in specific locations and such changed then whilst designing and not updating the flat plan.
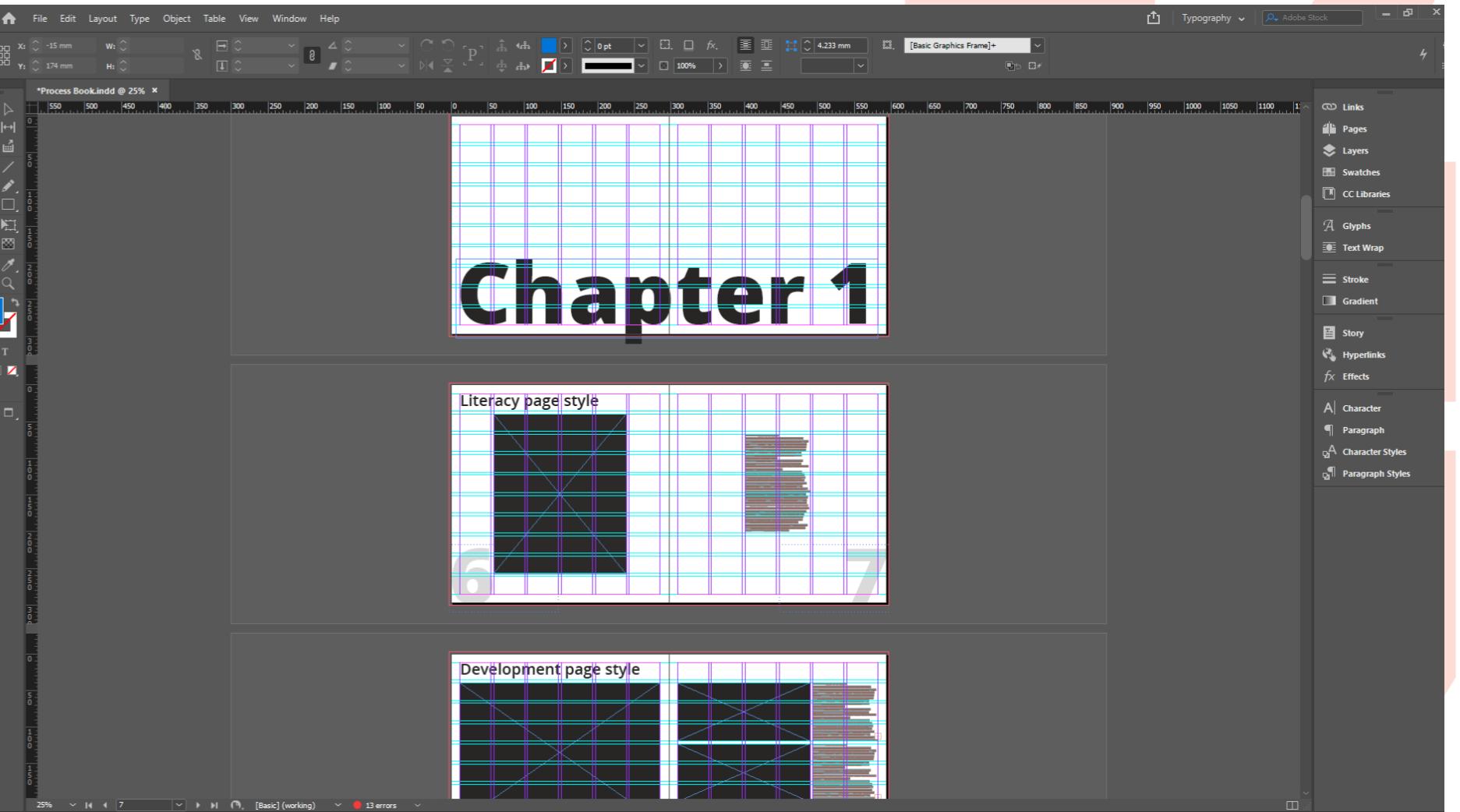
When designing the process book, I wanted to keep the style of our brand for Wessex Museums as an accent. I did this by keeping the same typefaces that were used in our brand guidelines, those being the hand made font from Dan called "Creative Giant" and the supporting secondary font called "Open Sans" which is used for all body copy, captions and sub headers.

As a recurring break in the design, I wanted to have a full double page spread at the start of each chapter to allow the reader to have a clear indication of what was happening and when new stages were coming.

I knew that in my book I wanted to incorporate a hanging line grid when designing so theres consistency and structure to each page. I allocated the top row to headers and there would be no content crossing this line unless it was a full page image with bleed.

For increased way finding, I implemented page numbers in the corners of the page such that they were there if the viewer needed such information but weren't distracting and took attention away for the page content.
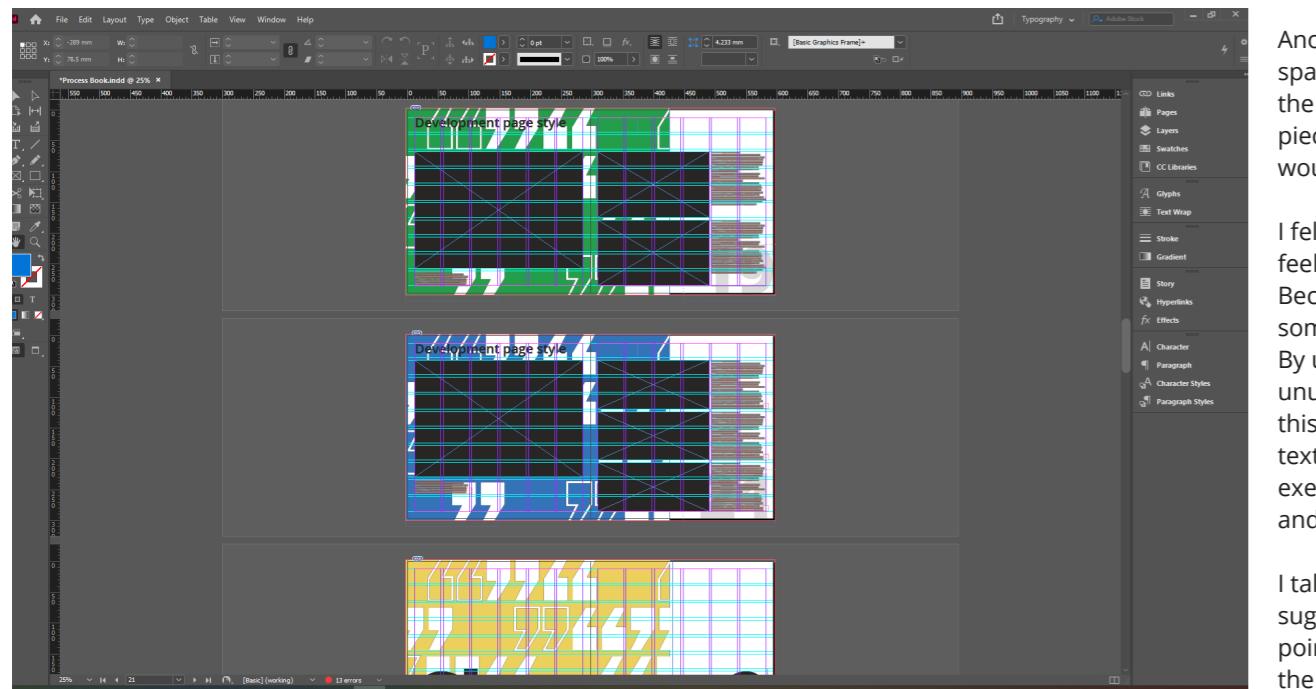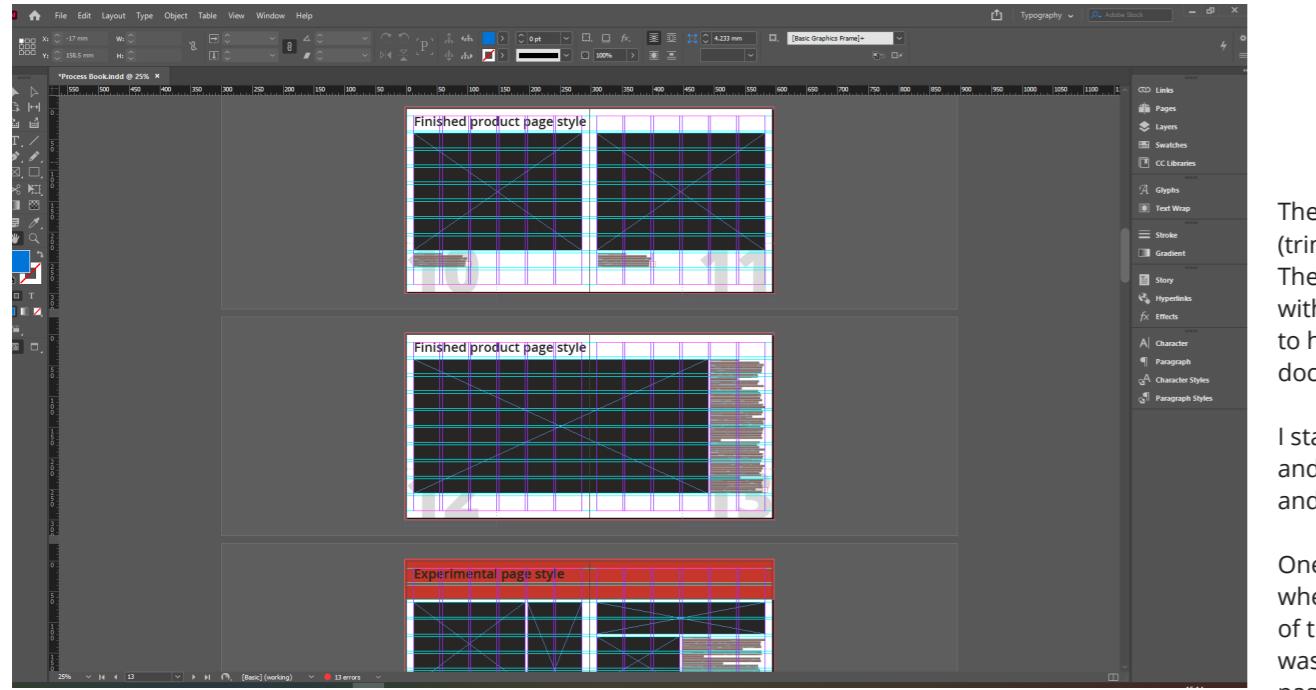
The initial layout for my document was a 297x297mm (trimmed A3) with a 3mm bleed and 15mm margin. The grid in the document had 6 columns and 12 rows with a 5mm guttering between. This would allow me to have a a hanging line and gap at the bottom of the document to help highlight the page numbers.

I started playing with some layouts from the flat plan and used a frame to imitate where images would go and placeholder text to imitate body copy.

One of the layouts shown was a developmental page where I would have 2 images taking up the majority of the page then a caption bellow explaining what it was. This was mainly going to be used for sketchbook pages and hand drawn elements.

Another layout I played with was a wide image spanning across the center line and then over half of the facing page. This would be used to present final pieces and then an explanation or evaluation column would be placed by its side.

I felt that the layouts I had a very monochrome feeling to them and were just black and white. Because of this I developed some ways to introduce some colour and patters into the book's background. By using a large coloured boxes and over laying the unused pattern from the project on top of it, i created this signifier of chapters that introduced colour and a texture. I liked the intentions behind this however my execution wasn't perfect and needed some refining and peer feedback.

I talked with Gabbi over my document and she suggested that I should play with the margins and point size. She also mentioned that I should consider the white space and that it doesn't need colour.
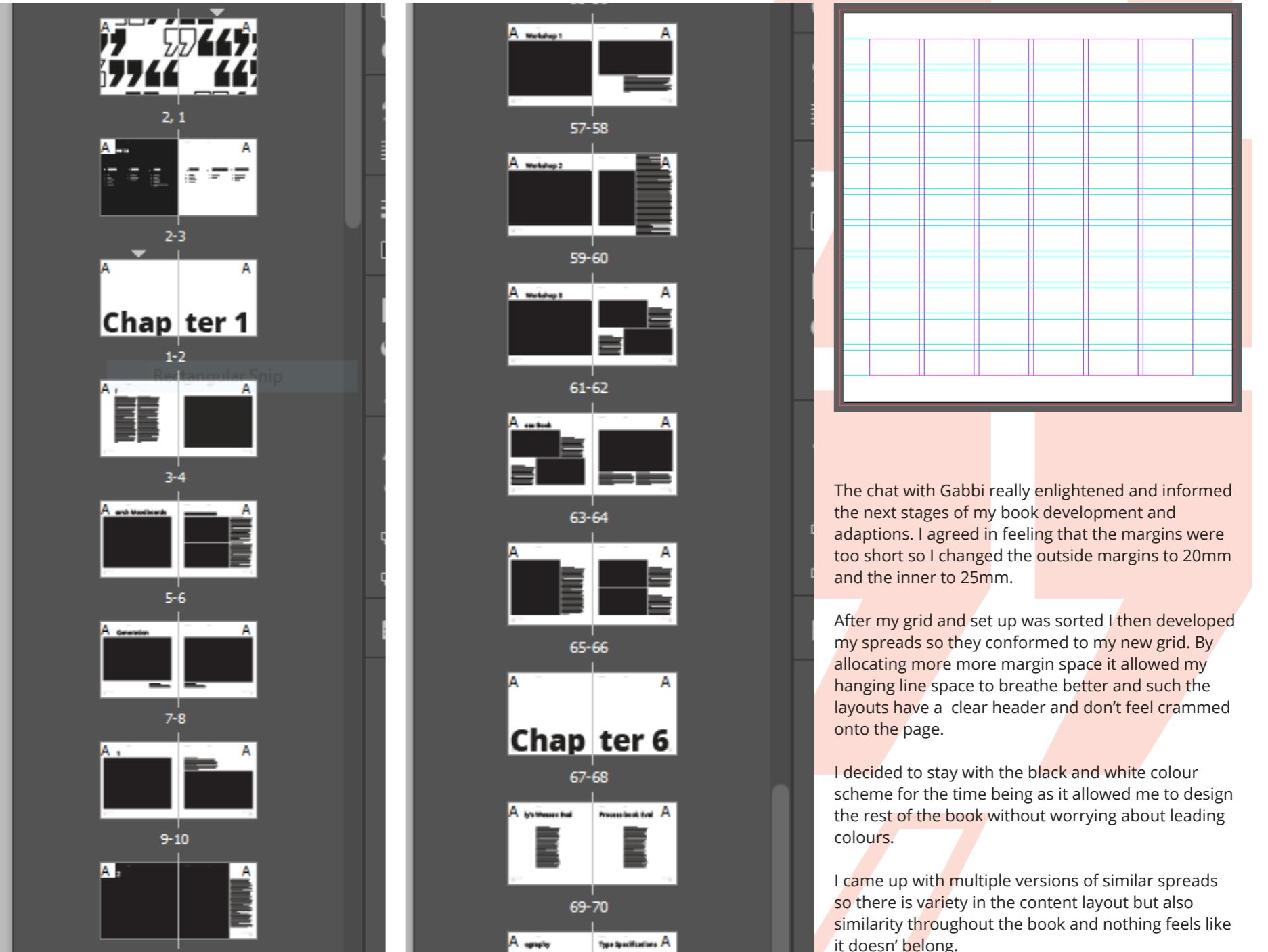

The chat with Gabbi really enlightened and informed the next stages of my book development and adaptions. I agreed in feeling that the margins were too short so I changed the outside margins to 20mm and the inner to 25mm.

After my grid and set up was sorted I then developed my spreads so they conformed to my new grid. By allocating more more margin space it allowed my hanging line space to breathe better and such the layouts have a clear header and don't feel crammed onto the page.

I decided to stay with the black and white colour scheme for the time being as it allowed me to design the rest of the book without worrying about leading colours.

I came up with multiple versions of similar spreads so there is variety in the content layout but also similarity throughout the book and nothing feels like it doesn' belong.

Process Book Evaluation
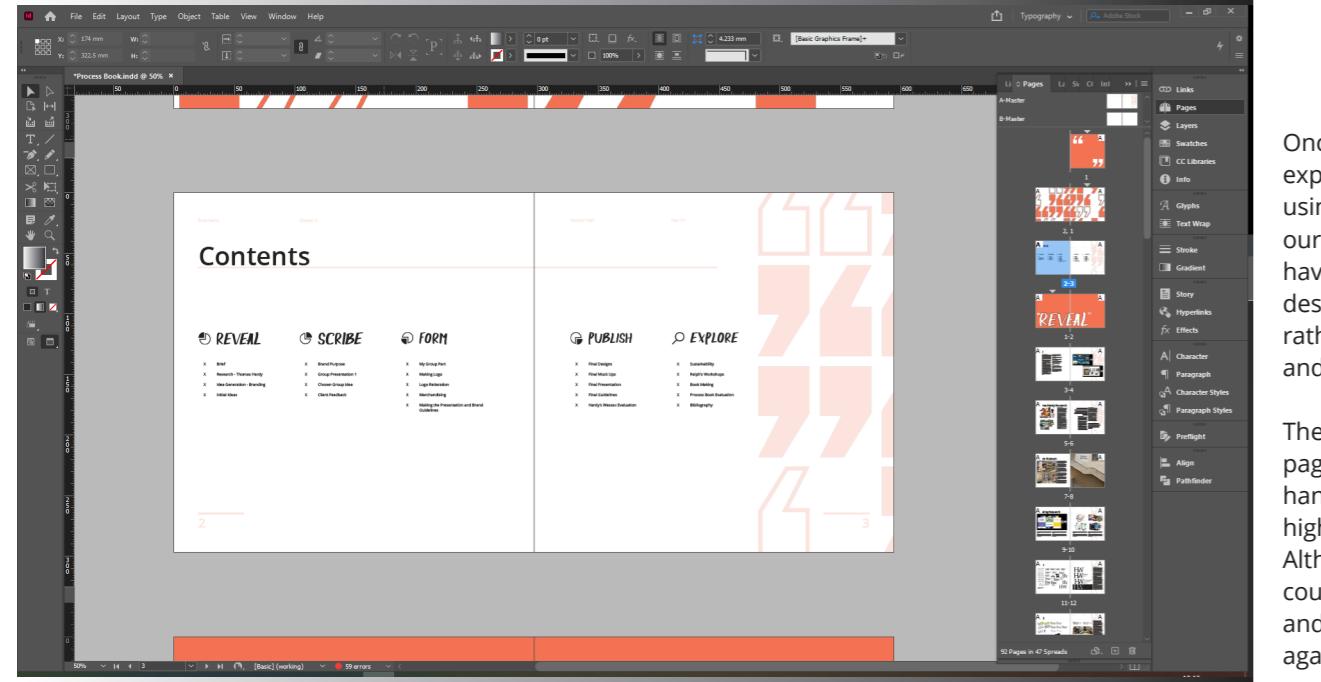
Once most of my content was in place, I started to experiment with colour again. I initially investigated using the primary or secondary colour palette from our brand guidelines and the branding unit. I liked having the monochrome black and white page designs however I felt I needed more flair of my own rather than just a Hardy's Wessex style process book and such I went with the orange interior colour.

The first page I started to play with was the content page where I underlined the divide between the hanging line and the contents of my book and also highlighted a smaller version of the page numbers. Although Gabbi stated that using the white space could be very effective I felt that it was still too empty and such wanted to include the repeating pattern again. I did so by using the pattern on the side of the page what a user would hold their thumb and flick to the next page. This gave some way finding benefits and a clear indicator that this is where you should turn but also added more variety and colour to the pages. In addition to the way finding techniques of the page numbers and textured page turnover, I implemented micro headers on the top of every page so that the viewer would understand where exactly throughout the book they were and what was to come, almost like a mini content page. this was then applied to the parent page and subsequently all the other pages followed this design.

For the chapter pages I decided to invert the style of the content pages and used a full orange page with a white header. To reiterate the branding, I used the recurring motif of the speech marks and quoted each of the names of the chapters.

As a whole, I feel that the process book accurately represents the unit branding but also has a unique style to represent the personality and individuality of my progression and development of the unit.
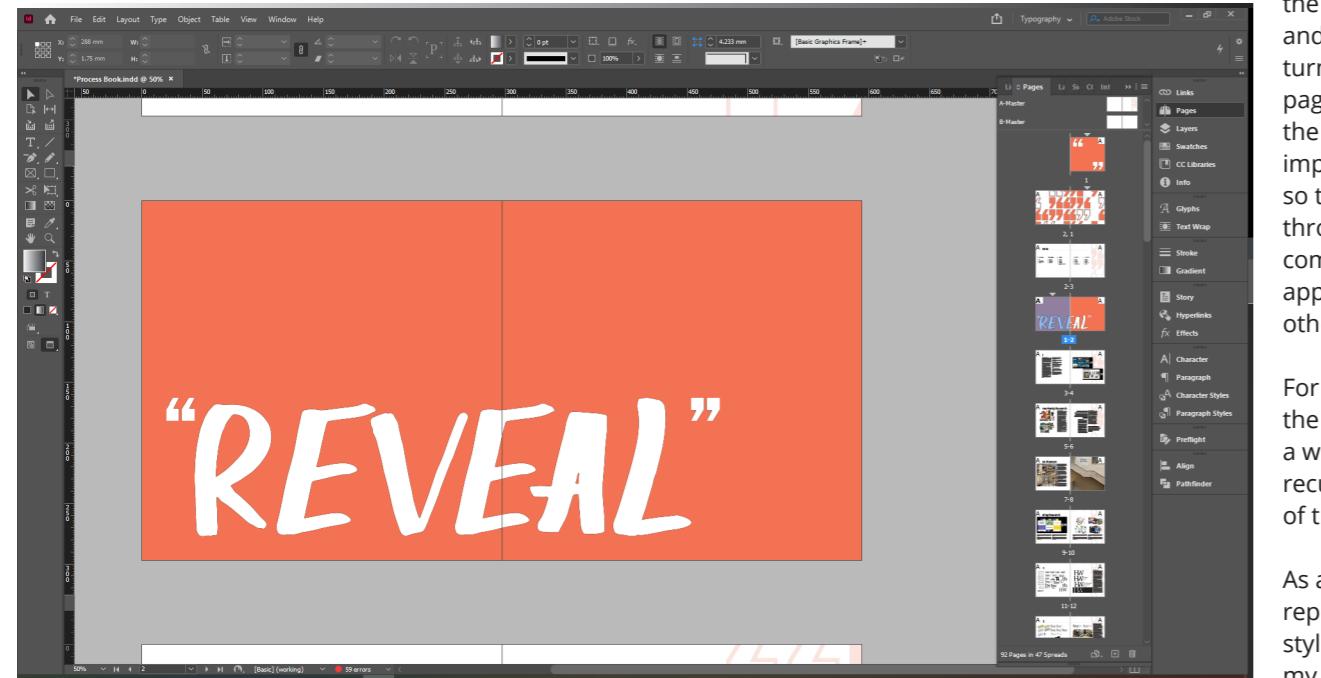
Developing a book to encumber all my work throughout the process of branding the Hardy's Wessex exhibition has been a fun talk that allowed me to take a creative spin on my designs where the project prior was more sophisticated and restrictive project. When I initially started designing the process book, I was still in the mindset of the museum branding and such the content I designed was reminiscent of such but having a bit of time to distance myself from branding under guidelines and free personal development it has given me more expression.

Book publication and designing to a grid was never something I considered to be majorly enjoyable, however this project has piqued my interest into book designing and editorial design. Designing within bounds is enjoyable as what you create generally can't go majorly wrong however the no limitation and free will design is scary to someone, like myself, with no experience in such field. Making the process book I felt went well and having workshops by both Briony and Ralph, plus previous years type memos, has allowed me to experiment with hierarchy and grid limitations on what is professional and expression.

The process book is a fantastic way for me to collate all the designing I have done over prior units and reflect on the entire design process. When you are mid project, I feel it is hard to break away and take a step back to speculate and look at the bigger picture of the work you and your team has created, but the process book allows you to have a new perspective on your creations and gain sight back on why you were designing what you intended.

Type Specifications

Bibliography

A Header (Page)

Open Sans Bold - 60pt

B Header (Page Sub)
Open Sans Semi Bold - 9pt

C Header (Paragraph)
Open Sans Regular - 15pt

Body
Open Sans Regular - 9pt Font Size, 12pt Leading

Open Sans has been used on all my headers and body text apart from the chapter headers which is the hand made font. The font is clear and has great legibility at many scales and such is perfect for copy and for titles.

Caption
Open Sans Light Italic - 9pt Font Size, 12pt Leading

Open Sans has been used on all my headers and body text apart from the chapter headers which is the hand made font. The font is clear and has great legibility at many scales and such is perfect for copy and for titles.

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