

**GR3333**

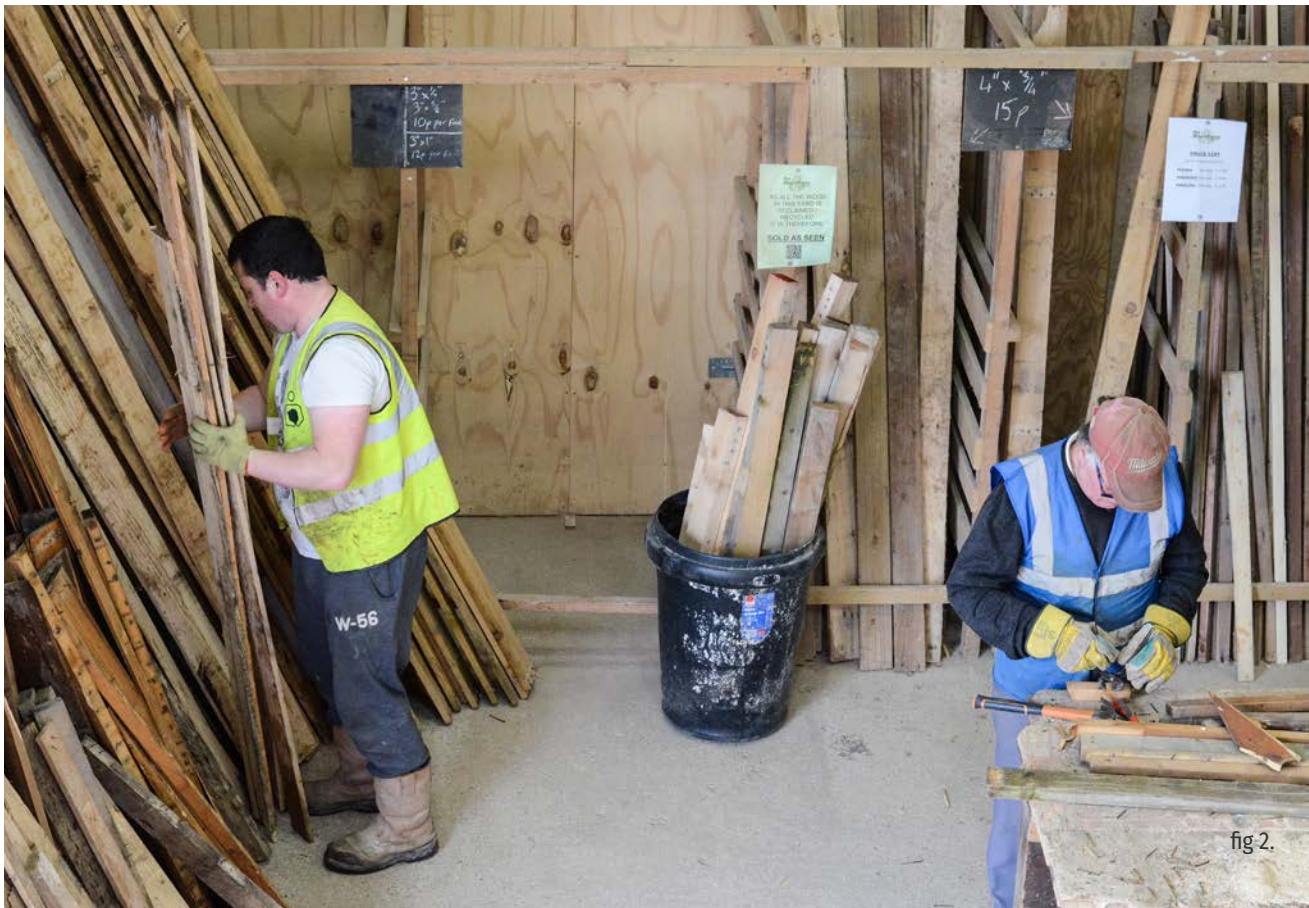
# THE BRIEF

To expand and develop the branding project from second year and make suitable for entry in to D&AD New Blood Monotype as well as adapting for entry in to Creative Conscience Open Brief.

# THE SOLUTION

Making use of the raw materials we found at The Wood House, a type kit has been created to allow any number of applications to be used to promote the valuable work that the project does.





## THE WOOD HOUSE

### BACKGROUND

The Wood House is an ethical, charitable wood reclamation and recycling project in Preston. They recycle scrap lumber, interior and exterior doors, house clearance wood and pallets, repurposing this in to a wide variety of planters, benches and furniture.

Self funded and autonomous, their primary focus is the training, development and education of disadvantaged and vulnerable people; people with learning difficulties or those with a disability.

The project gives them purpose and a sense of being part of an inclusive family, part of a community.

This allows The Wood House to both reclaim wood and recycle lives.

### OUR SOLUTION

We wanted to make use of something that we found at the Wood House, something that represented the unity and strength inherent in the project.

As a structural support usually found at the foot of stair case, the newel post was the perfect starting place for our type. Ideal for a celebration of the work that they do..



fig 1. "Chipstick" hard at work.

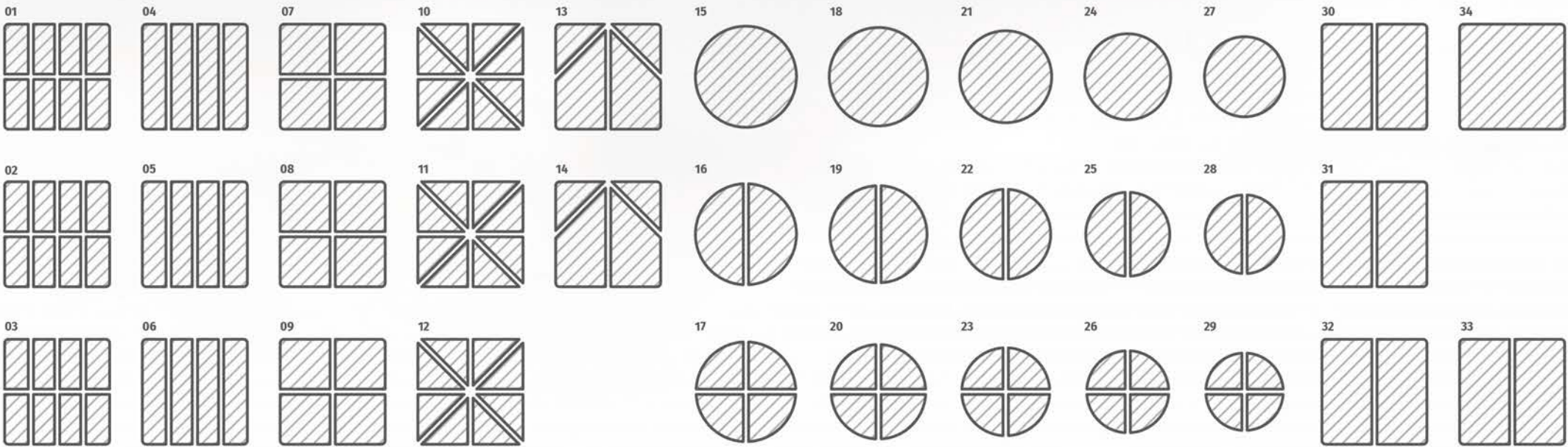
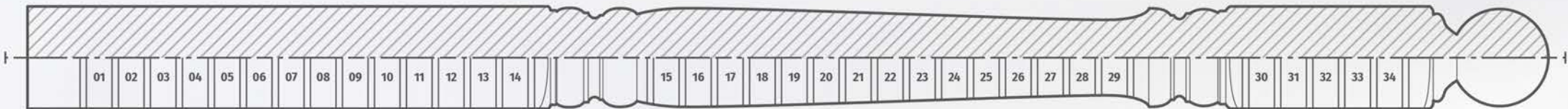
fig 2. Kev and Mark carrying out daily tasks..

fig 3. Our post awaiting its call.

fig 4. Mark handing over the post.



CREATIVE CONSCIENCE  
THE WOOD HOUSE



PLANNING THE PARTS

We measured up the post and outlined three key sections. From these sections we planned to cut 34 slices, one for each of The Wood House family members be it drivers, support staff or supervisors.

From these slices we considered the basic block pieces with each individual piece reflecting a facet of that person's individuality: their strengths, their weaknesses, their integrity and courage.

We wanted to ensure that we had enough blocks to create a full alphabet with spares. This would give us as many options as possible when it came to character and letter experimentation and finalising shape.





### CUTTING AND SHAPING

We then set about cutting the pieces.

Each block and part is unique, mirroring the individuality of everybody's personality and character.

These pieces then come together to tell any story that we wish to tell reflecting the diversity and core values of the project: people and community.

We fully scanned and digitised the type to allow for a greater flexibility of use and this also allowed us to retain the eye-catching wood grain of each piece.

When it came to naming our typeface, the choice was clear: Wood House Block.

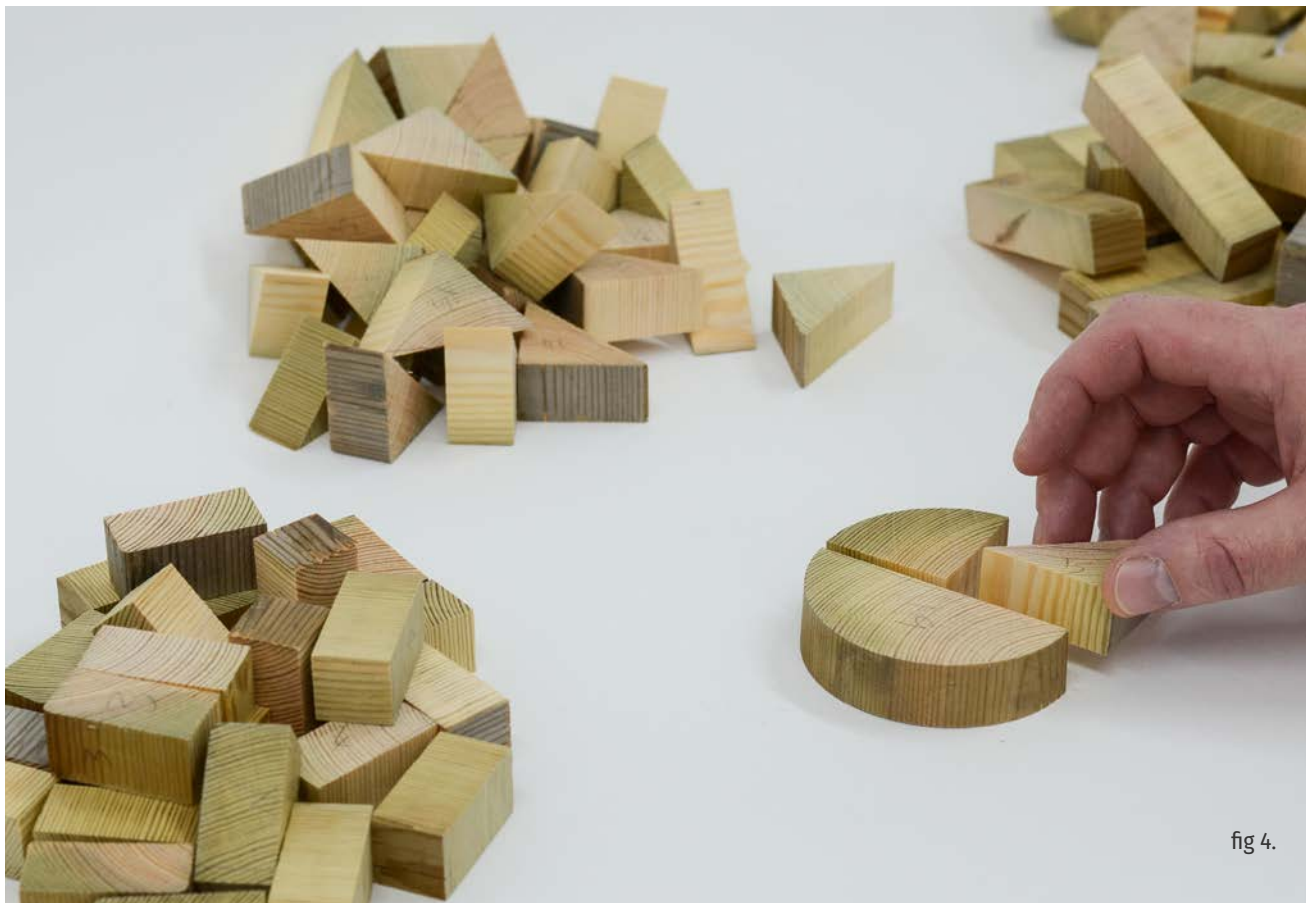


fig 1. Marking out the shapes to be cut.

fig 2. Slices waiting to be cut in to blocks.

fig 3. Letter shape experimentation.

fig 4. Further experimentation with the cut blocks..



CREATIVE CONSCIENCE  
THE WOOD HOUSE



**WOOD HOUSE BLOCK**

Our complete typeface. There are sufficient pieces to construct a full alphabet with spares. This allows us to spell out any story we wish to tell with this physical type kit.



CREATIVE CONSCIENCE  
THE WOOD HOUSE

**WOOD HOUSE BLOCK**

Each block is unique just as each person's story is unique. The block depth, the grain and growth rings echoing the years of effort and work put in to make the Wood House what it is today.



CREATIVE CONSCIENCE  
THE WOOD HOUSE



**WOOD HOUSE LOGO**

Our typography led branding reflects the values and ideals of the project. By creating a simple, easy to use kit of shapes and using their own available resources, we have produced a cost effective and achievable toolkit for spreading their message and telling their story.



CREATIVE CONSCIENCE  
THE WOOD HOUSE

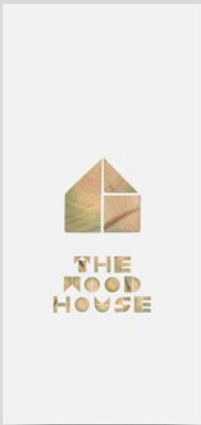


fig 1.



fig 2.



fig 3.



fig 4.



fig 5.



fig 6.

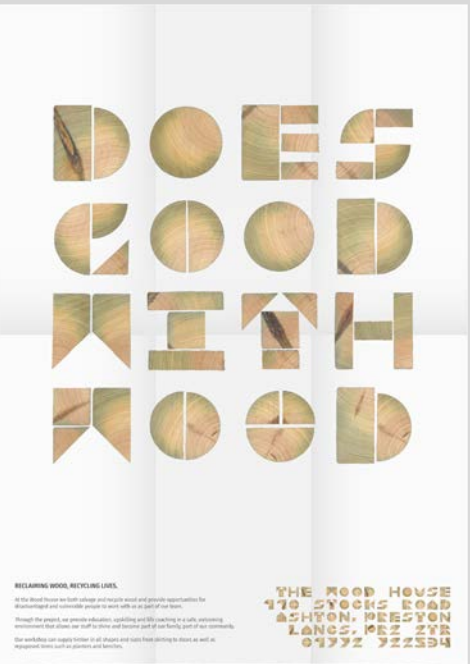


fig 7.

POSTERS

Our poster campaign will aim to increase awareness of both the great work that The Wood House do as well as promote the business side of the project.

The poster folds out from a DL sized leaflet typically distributed to local businesses. The leaflet highlights the project's purpose and encourages the business owner to display on the inside of a window or on a notice board.

The Wood House are self funded and are supported through the sale of wood and repurposed timber, planters, benches and other furniture. These sales allow the project to survive and greatly benefit the local community by providing firewood and kindling, keeping waste wood out of landfill, benefiting the wider community.

fig 1. Closed leaflet as delivered.

fig 2. With cover page opened.

fig 3. With second page opened.

fig 4. Reverse view fully opened.

fig 5. Poster opened up fully.

fig 6. First alternative message.

fig 7. Second alternative message.



CREATIVE CONSCIENCE  
THE WOOD HOUSE



fig 1.



fig 3.



fig 2.



fig 4.

WEBSITE

The website for The Wood House is simple and will provide key details about the project and how to reach them.

Information about the team and what The Wood House sells will serve as an access point for people unfamiliar with the work that the project does.

- fig 1. The landing home page.
- fig 2. A summary of what The Wood House sell.
- fig 3. The Wood House team.
- fig 4. Contact details and address..



CREATIVE CONSCIENCE  
THE WOOD HOUSE

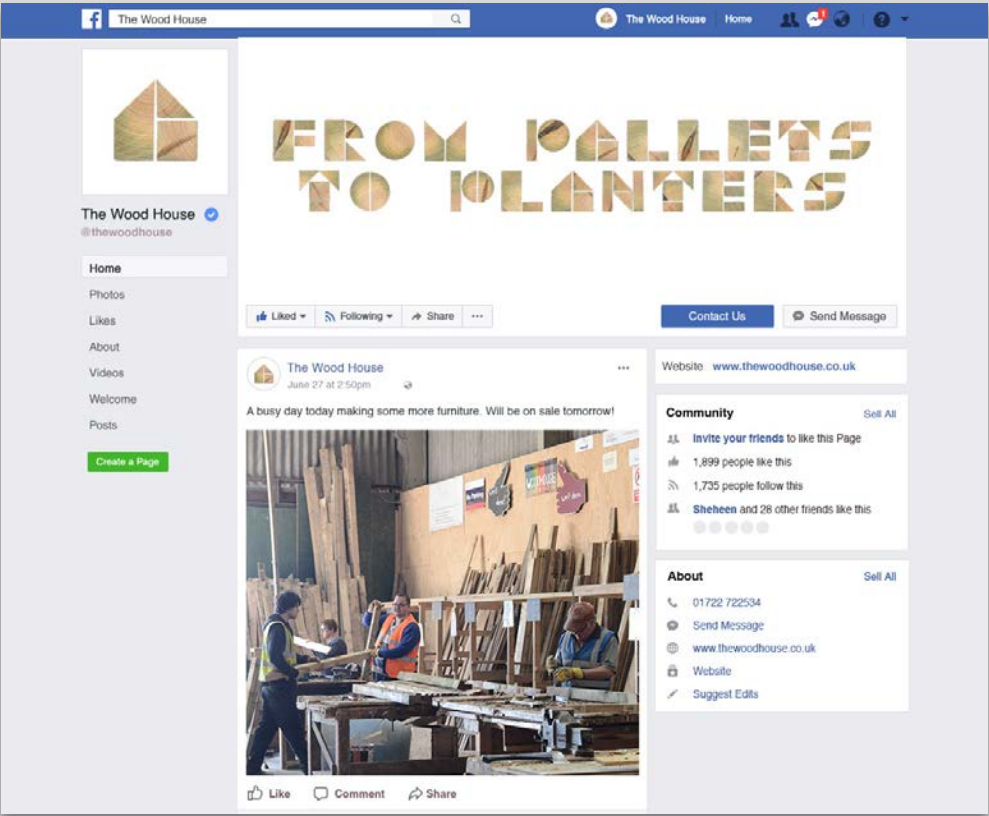


fig 1.



fig 2.



fig 3.



fig 4.

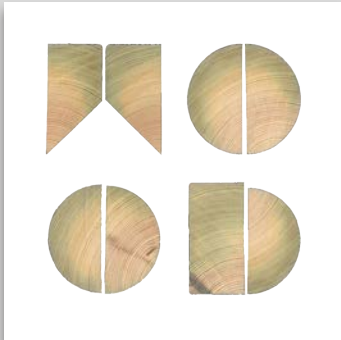


fig 5.

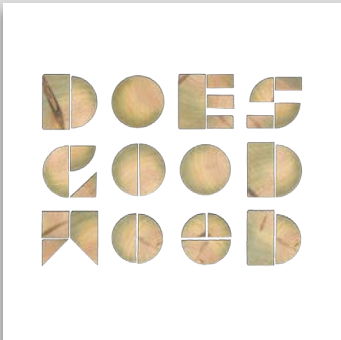


fig 6.



fig 7.

SOCIAL NETWORK

Social media is a vital way for The Wood House to communicate to the people of Preston. The use of type throughout their social media profiles is simple and provides a strong message about who they are and what they do. They will be able to update people on what is happening and can post within Preston community pages to spread the word further.

fig 1. Typical facebook post.

fig 2. Twitter feed.

fig 3. Instagram post.

fig 4. Alternative Instagram post.

fig 5. Social post #1.

fig 6. Social post #2.

fig 7. Social post #3.



CREATIVE CONSCIENCE  
THE WOOD HOUSE



fig 1.



fig 2.



fig 3.



fig 4.



fig 5.



fig 6.



fig 7.

**SIGNAGE**

Through the use of the basic shapes in the type kit, we have created a series of pictograms to complement the signage within The Wood House.

The type kit isn't limited to just creating letterforms and has the flexibility to create icons and signage that can be used.

The signage is made solely from wood which is cost effective and readily at hand.

- fig 1. Safety equipment signage.
- fig 2. Customer guiding signage.
- fig 3. Footwear storage.
- fig 4. Sign on a toilet door.
- fig 5. Direction indicator.
- fig 6. Storage signage.
- fig 7. Alternative smaller arrow.



CREATIVE CONSCIENCE  
THE WOOD HOUSE



fig 1.



fig 2.



fig 3.



fig 4.

### STATIONERY

As The Wood House is a charity, their stationery design needed to be simple, cheap and effective.

We have designed an easy solution utilising the post's finial to form a stamp handle.

The stamp is flexible and can be used to mark whatever they may need such as business cards, invoices or letterheads.

It is particularly useful for The Wood House as it can be stamped on most surfaces. They have many off-cuts around that can be utilised avoiding them going to waste.

fig 1. Letterhead examples with stamp.

fig 2. The finial stamp in action.

fig 3. Scrap paper and wood block stamped.

fig 4. Card and off-cut stamped...



CREATIVE CONSCIENCE  
THE WOOD HOUSE



fig 1.



fig 2.

#### AWARENESS CAMPAIGN

To raise awareness of The Wood House within the local community of Preston, doors will be placed throughout the city centre to catch people's attention and educate them on what The Wood House is and the work that they do.

At The Wood House, they have an abundance of reclaimed doors which can be utilised for this campaign, preventing them from being wasted.

fig 1. Placed out in a public place.

fig 2. Raising awareness for local shoppers.



# GR3992



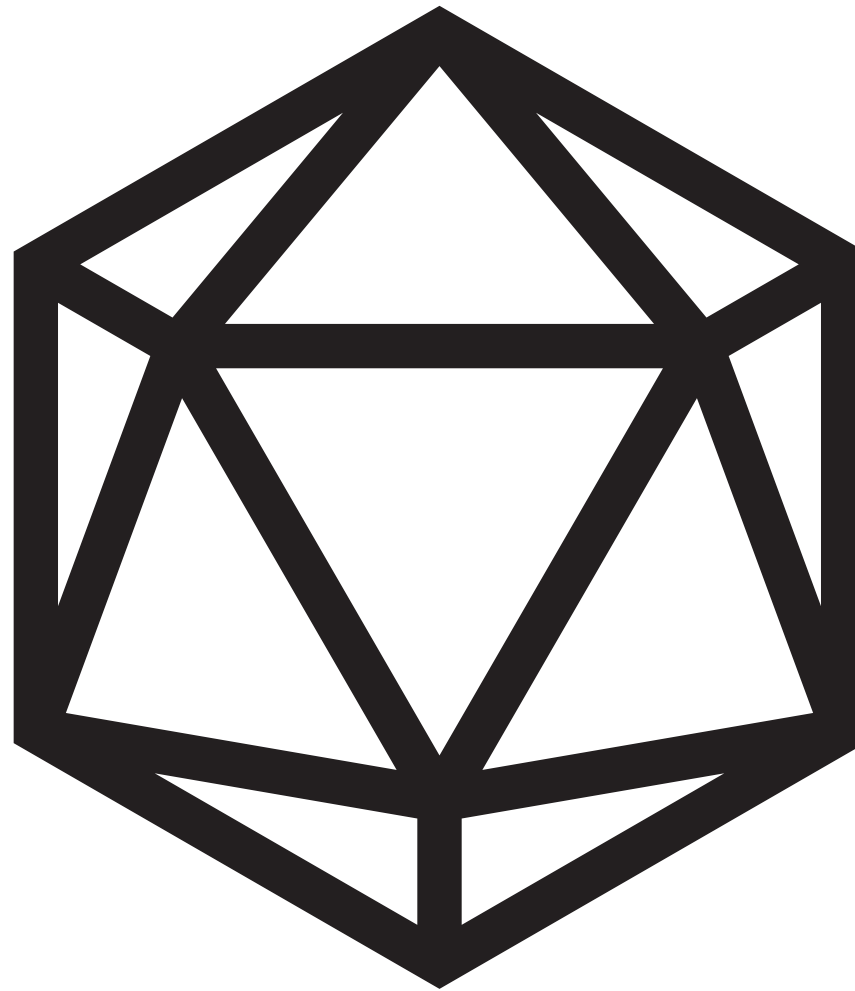
# THE BRIEF

To celebrate a five decade body of work from a pioneer of electronic music.

# THE SOLUTION

To create a limited edition vinyl record box set of Jean-Michel Jarre’s studio albums.

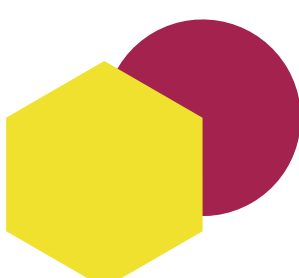
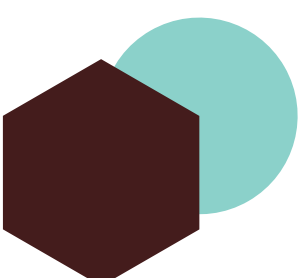
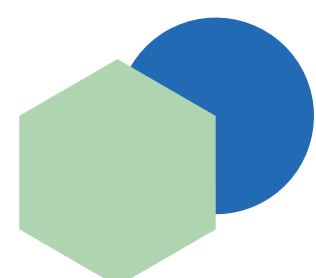
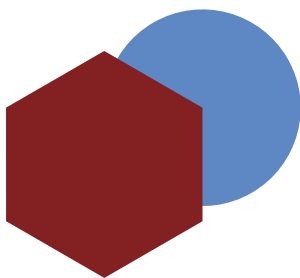
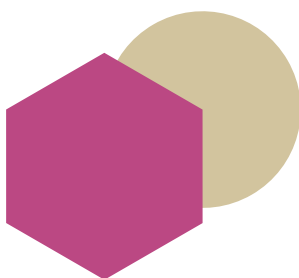
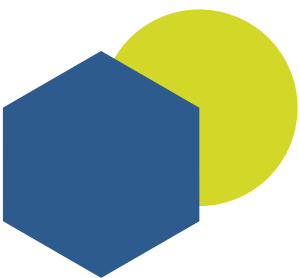
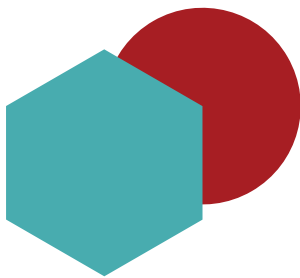
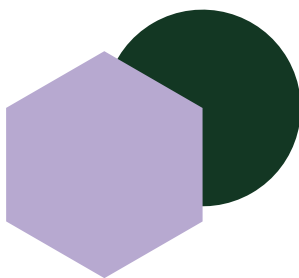
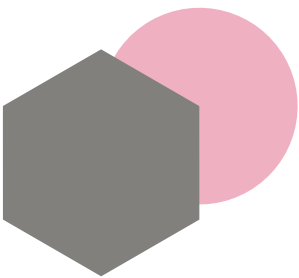
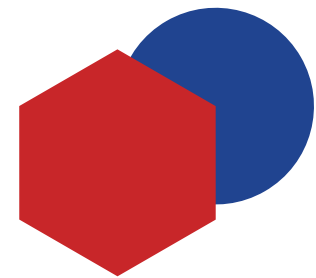
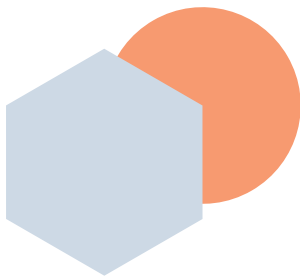
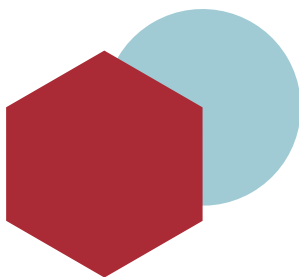
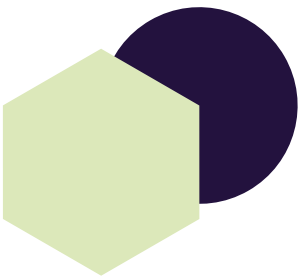
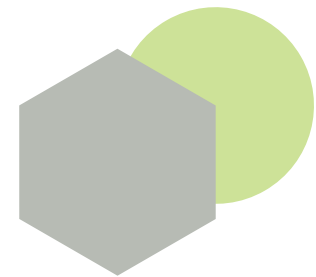
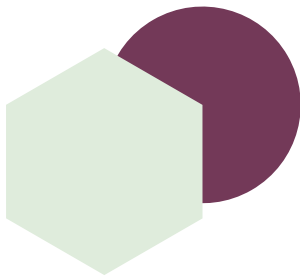
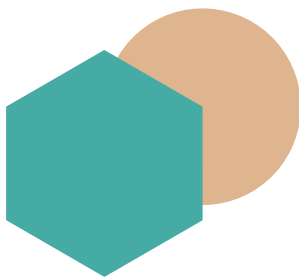
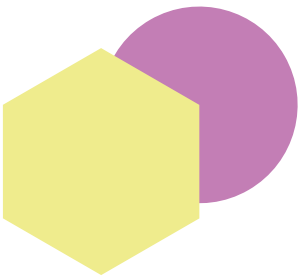
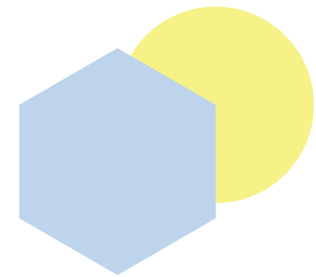




The basic mark is a wireframe representation of a regular icosahedron. The aspect projection of this solid always produces a hexagon. This coupled with the regular angles of 30 and 60 degrees gives the basic structure to the overall design.

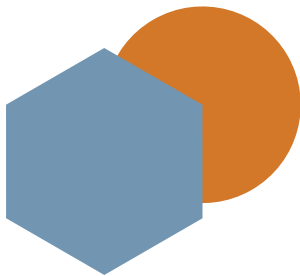
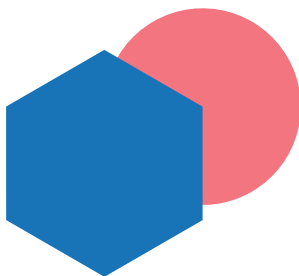
**MARK**





Colour palette is achieved through combining GF Smith Colorplan stock with perspex acrylic. Experimentation with colour combinations gave the final results.

COLOUR





## Gotham Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@£\$%^&\*(){}\_+:"'<>?-=[];'\".,/

## ELECTRONICA MEDIUM

ΛBCDΞFGHIJKLMNOPQRSTUVWXYZ

1234567890 !@£\$%^&\*(){}\_+:"'<>?-=[];'\".,/

## ELECTRONICA MEDIUM ALT 30

ΛBCDΞFGHIJKLMNOPQRSTUVWXYZ

1234567890 !@£\$%^&\*(){}\_+:"'<>?-=[];'\".,/

Electronica Medium Alt 30 is derived from the typeface Electronica in use on Jean-Michel's website which in turn has been developed from Gotham. The Alt 30 letterforms allow for stencil and cutouts to be used and circular letterforms align with the basic grid of the design.



JEAN-MICHEL JARRE



ANTHOLOGIE

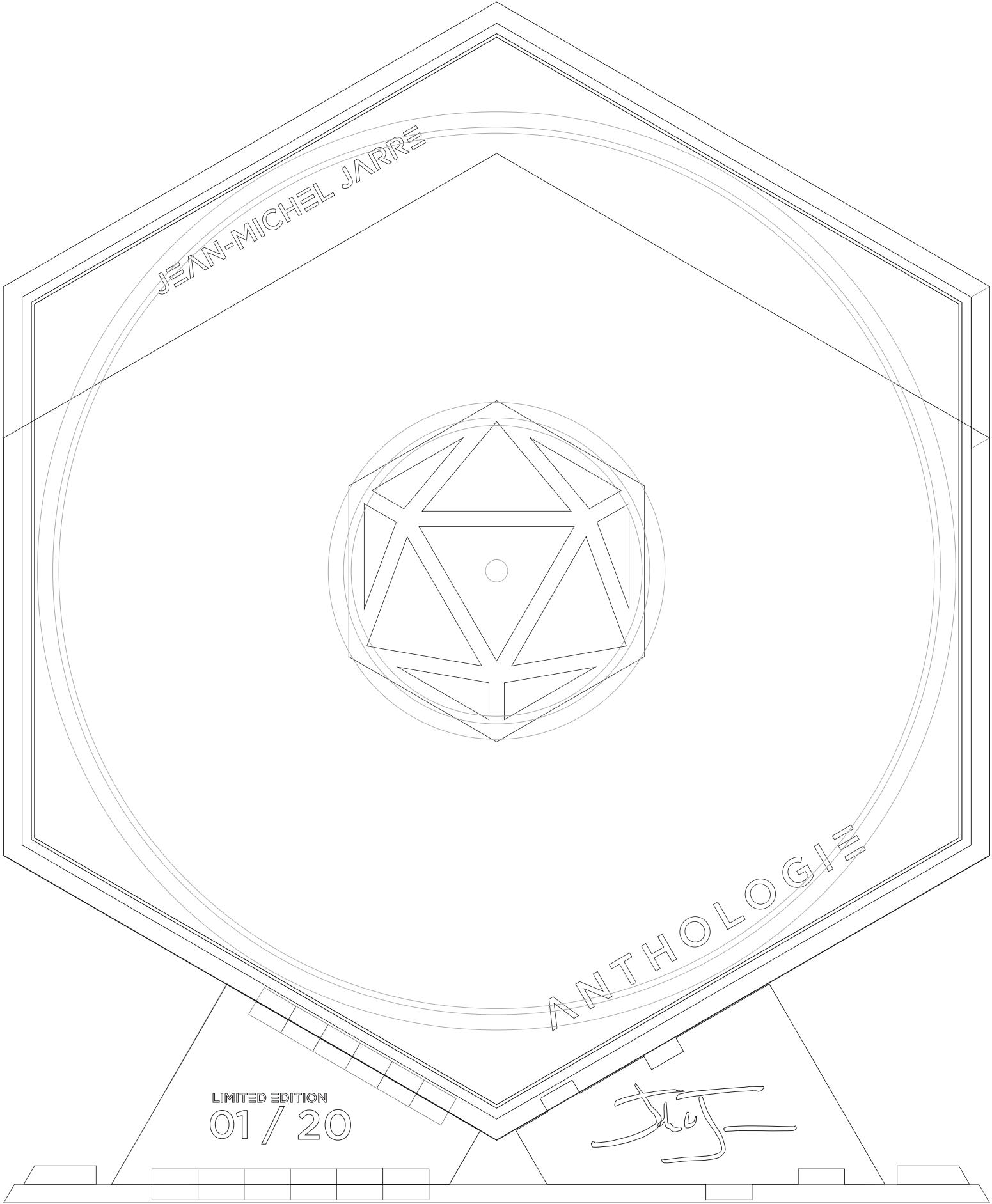
The basic mark as seen on the box outer, acrylic case and on the artwork supplement.

MARK



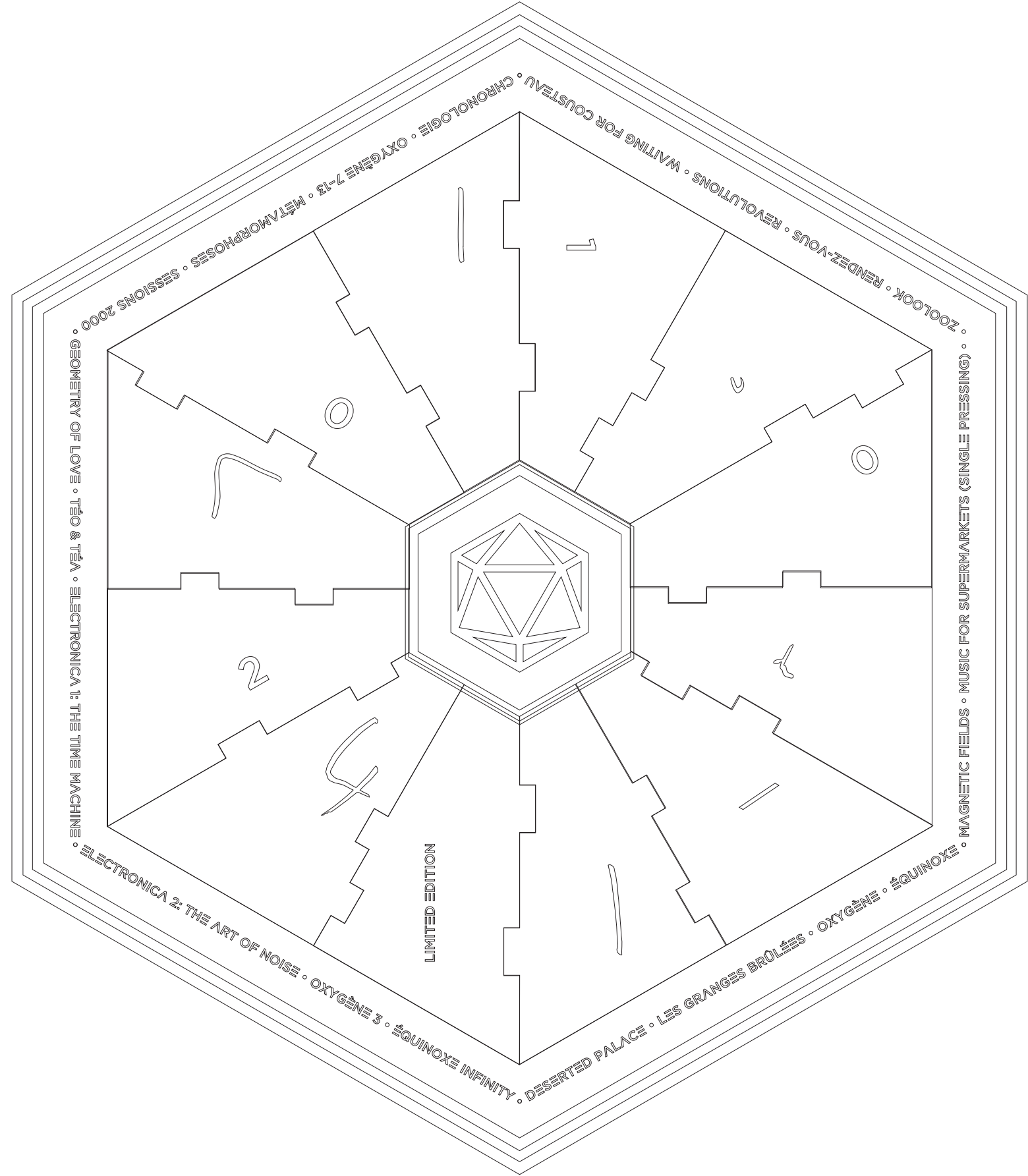
The certificate of authenticity not only carries Jean-Michel's authorising signature but is colour coded depending on the issue number. Each colour is derived from the disc sleeve for example: edition 1 of 20 shares the same colour as the inner sleeve from the very first album: Deserted Palace. This convention is carried across all limited issues.





The plan of the acrylic case showing the internal arrangements as well as the support placements.

CASE PLAN



As with the overall case plan, the base plan allowed me to lay out the supports and how they would fit together. These supports only connect one way.

BASE PLAN



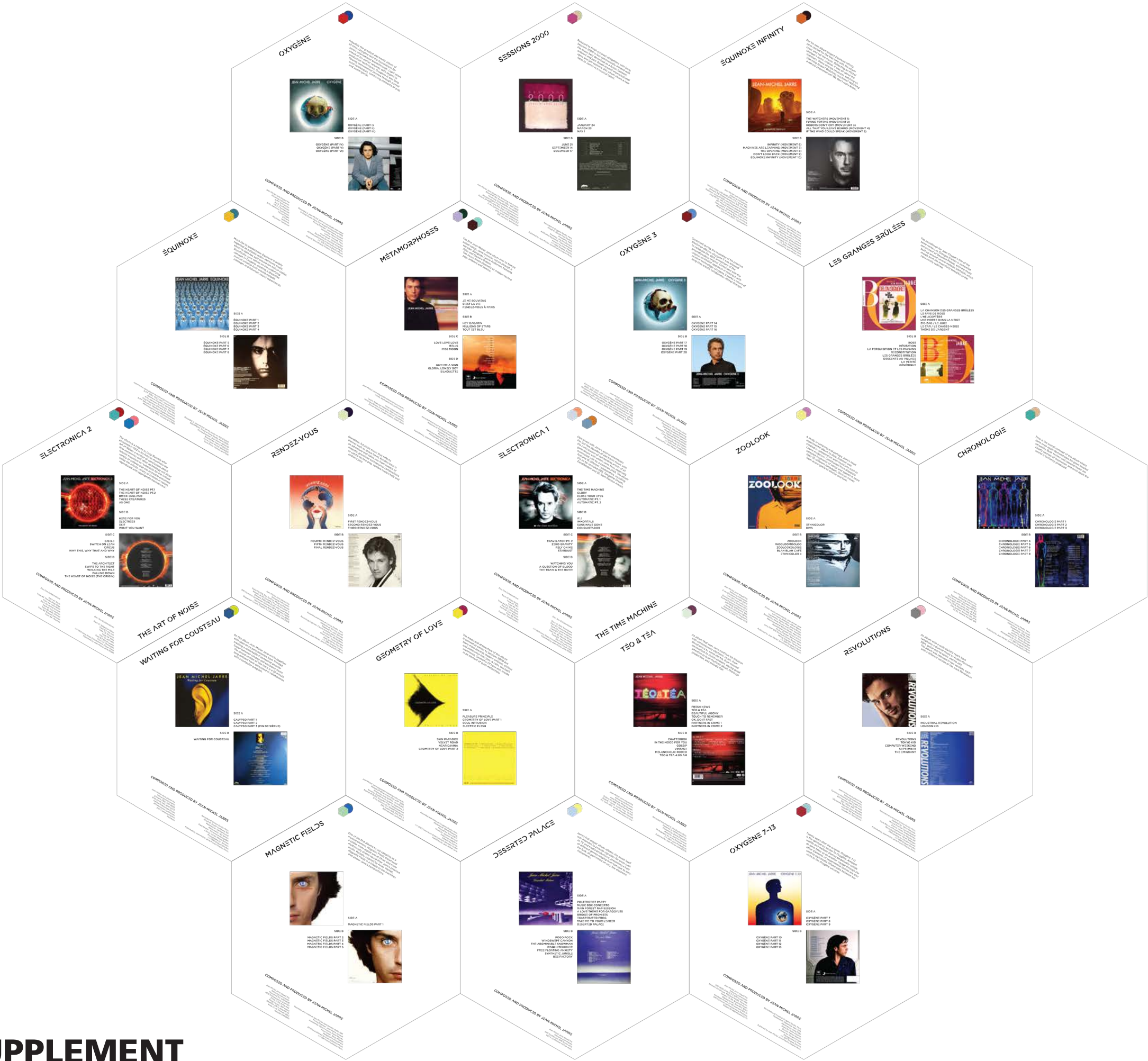


The artwork supplement illustrates the original artwork as well as the original production credits.

ORIGINAL ARTWORK SUPPLEMENT

The supplement folds out showing where on the inner disc sleeve that particular disc goes. This information is repeated on the record disc label.

ORIGINAL ARTWORK SUPPLEMENT

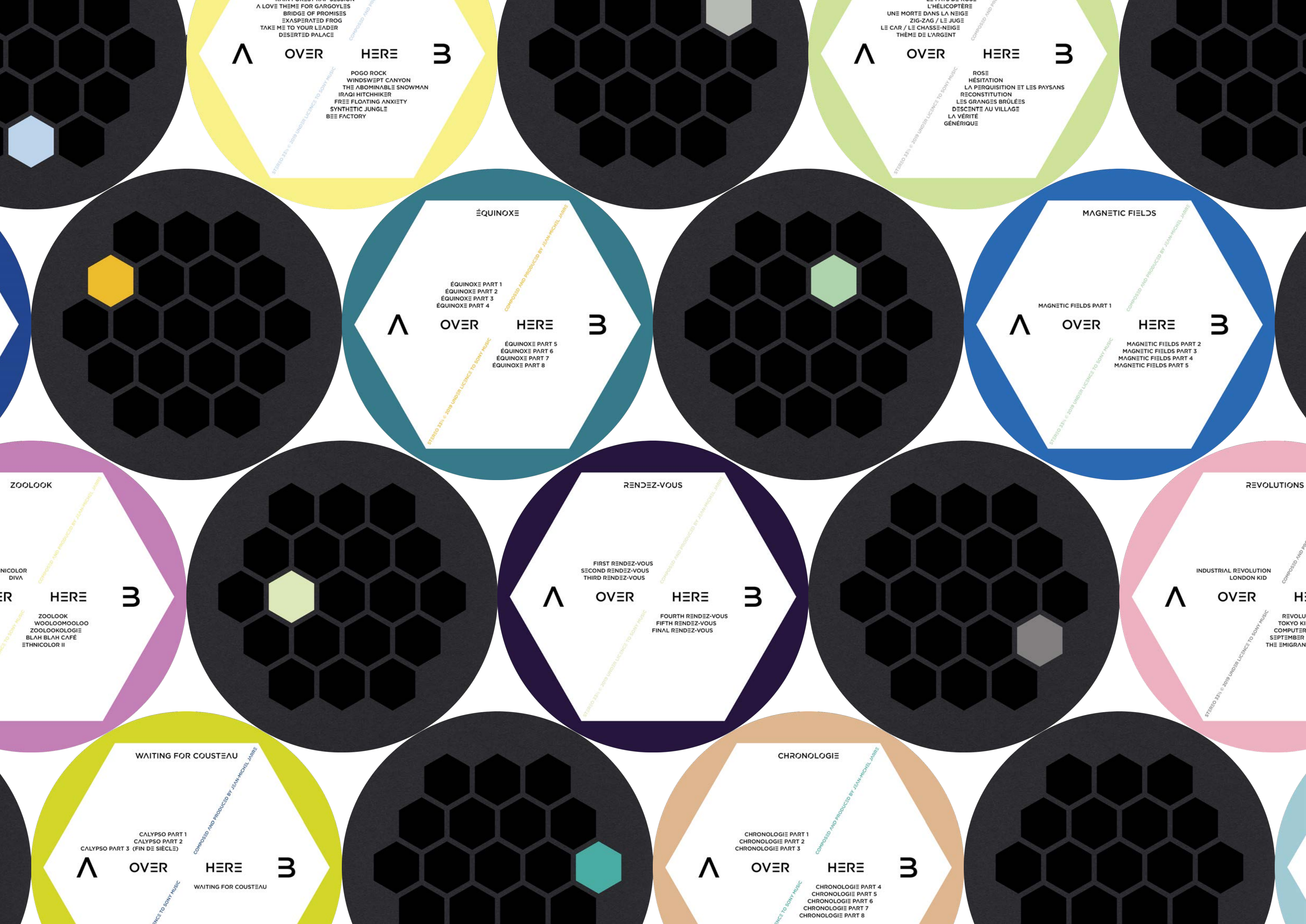






When connected together, all playable discs in the set form a coherent image which is hexalated but discernable.

## INNER SLEEVES



Λ

OVER

HERE

Ξ

A LOVE THEME FOR GARGOYLES  
BRIDGE OF PROMISES  
EXASPERATED FROG  
TAKE ME TO YOUR LEADER  
DESERTED PALACE

POGO ROCK  
WINDSWEEP CANYON  
THE ABOMINABLE SNOWMAN  
IRAQI HITCHHIKER  
FREE FLOATING ANXIETY  
SYNTHETIC JUNGLE  
BEE FACTORY

STEREO 331 © 2019 UNDER LICENSE TO SONY MUSIC  
COMPOSED AND PRODUCED BY JEAN-MICHEL JARRE

Λ

OVER

HERE

Ξ

L'HELICOPTERE  
UNE MORTE DANS LA NEIGE  
ZIG-ZAG / LE JUGE  
LE CAR / LE CHASSE-NEIGE  
THEME DE L'ARGENT

ROSE  
HESITATION  
LA PERQUISITION ET LES PAYSANS  
RECONSTITUTION  
LES GRANGES BRULEES  
DESCENTE AU VILLAGE  
LA VERITE  
GENERIQUE

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ÉQUINOXE

Λ

OVER

HERE

Ξ

ÉQUINOXE PART 1  
ÉQUINOXE PART 2  
ÉQUINOXE PART 3  
ÉQUINOXE PART 4

ÉQUINOXE PART 5  
ÉQUINOXE PART 6  
ÉQUINOXE PART 7  
ÉQUINOXE PART 8

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Λ

OVER

HERE

Ξ

MAGNETIC FIELDS PART 1

MAGNETIC FIELDS PART 2  
MAGNETIC FIELDS PART 3  
MAGNETIC FIELDS PART 4  
MAGNETIC FIELDS PART 5

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RENDEZ-VOUS

Λ

OVER

HERE

Ξ

FIRST RENDEZ-VOUS  
SECOND RENDEZ-VOUS  
THIRD RENDEZ-VOUS

FOURTH RENDEZ-VOUS  
FIFTH RENDEZ-VOUS  
FINAL RENDEZ-VOUS

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Λ

OVER

HERE

REVOLUTIONS

INDUSTRIAL REVOLUTION  
LONDON KID

REVOLUTION  
TOKYO KID  
COMPUTER  
SEPTEMBER  
THE EMIGRANT

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WAITING FOR COUSTEAU

Λ

OVER

HERE

Ξ

CALYPSO PART 1  
CALYPSO PART 2  
CALYPSO PART 3 (FIN DE SIECLE)

WAITING FOR COUSTEAU

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CHRONOLOGIE

Λ

OVER

HERE

Ξ

CHRONOLOGIE PART 1  
CHRONOLOGIE PART 2  
CHRONOLOGIE PART 3

CHRONOLOGIE PART 4  
CHRONOLOGIE PART 5  
CHRONOLOGIE PART 6  
CHRONOLOGIE PART 7  
CHRONOLOGIE PART 8

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