



PROCESSES

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BOOK

CON Z E Z Z

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IDEAS



SON
OF A
GUN

(WE HAVE FUN) FOR THE FOXES

Going into this project I knew two things: I love music and I judge a band harshly based on their album artwork. I reflected on that and remembered a specific summer at warped tour. I was walking around when I saw a poster for a band I had never heard of. The poster caught my eye because it was a pale flowery pattern and it said "For The Foxes" in harsh text. I went home and could not get that poster out of my head. I remembered the band name and looked them up and it turned out that I really liked their music. I was disappointed I didn't go listen to them live, but I was mostly intrigued about why I remembered that specific poster so vividly. I thought it was awesome that subconsciously I had a feeling I was going to enjoy this band's music even though I never heard them, I just saw the poster.

This interest in album artwork translated into other avenues of my love for music. When listening to Spotify, Pandora or other music platforms, I make a decision about the music and whether or not I will give the band a chance based solely on how much I like or dislike the album art.

I decided to investigate this further with my thesis through branding a band. I planned to create a fake band and see if I could get the viewer to know what kind of music this band played without actually playing the music for them. To do this I had a couple questions that needed answers.

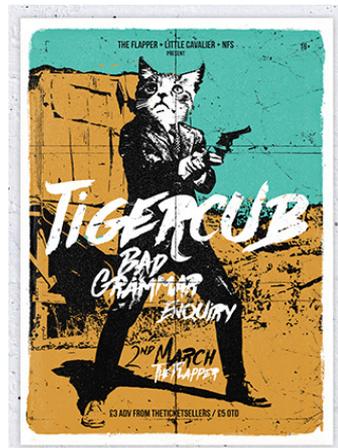
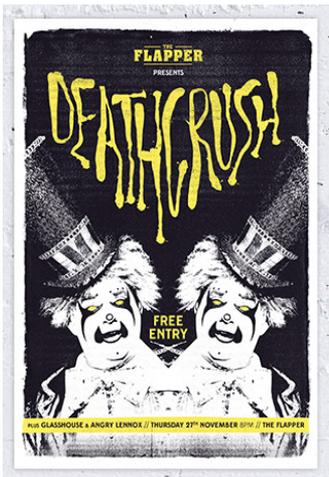
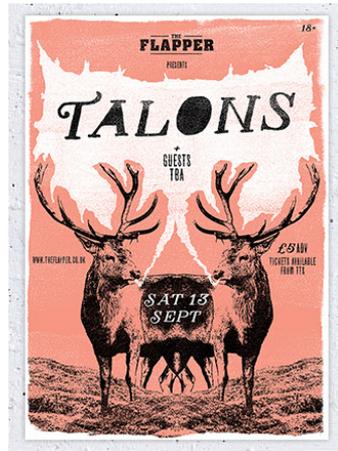
1. What is my band going to sound like?

2. What are my visuals going to consist of?

3. How are these visuals going to represent the band?

The first person I looked at for design inspiration was John Williamson. He is a designer who focuses on branding and print design, specifically in the music industry. He has a clear and unique style with his posters which consists of hand written text and treated photography.

Personally, I am drawn to the way he uses limited colors in a drastic way which catches the viewers eye.



I also looked at Tyler Wetta. All of Tyler's posters have a distressed feel to them which is heavily influenced by the bands he designs for.

I really like Tyler's poster design for Twenty One Pilots' Vessel Tour. This tour focused heavily on the bands natural sounds which inspired Tyler to use simple imagery and color. The lyrics in the songs in this tour are dark and emotional. The blue represents hope, red represents personal battles and white represents one's inner demons.



TV EP

TWENTYØNE PILOTS



~~BLURRYFACE~~ TOUR 2015

THE CRYSTAL BALLROOM - PORTLAND, OR
THURSDAY OCTOBER 22 - 2015

The last designer I looked at was Tucker Stosic. Tucker does a little bit of everything in the design world including corporate designs, logos, and t-shirts and posters for different bands. His style is clear: distressed and simple, made up of manipulated text and patterns. He says a lot with simple colors, forms, type, and layout.

I was drawn to the overlaying patterns in the poster above which translate to the technological sounds in Twenty One Pilots' Blurryface Tour. I enjoy how the dark colors and distressed feel reflect the dark lyrics in the songs.

If you compare the artwork from Twenty One Pilot's two tours you will notice a drastic difference in how the visuals have changed (Compare Stosic's Poster and Wetta's Poster). If you listen to their music you will hear that these changes reflect the new look. While the music evolved, there is a common denominator of dark, emotional and almost haunting lyrics. They went from simpler sounds and lots of ukulele to darker sounds which rely heavily on technology. The major change between the visuals was the lack of the color blue in the Blurryface tour. I found this to be really intriguing. I loved how this band used so much symbolism in the creation of their visuals. The art is an extension of the music. The two go hand in hand and rely on each other heavily.

As you will see, this idea influenced my thesis a lot.

My inspiration and my research were closely connected. The people I was looking at for inspiration ended up leading me down a path of endless research on various blog sites, list-style articles and tons of opinions, and mostly other band visuals out there.

My research took on two forms: factual research and example research.

Factual Research

I started by looking into different genres of music. I looked into Indie, Rock, Alternative, Country, Hip-Hop, and Heavy Metal. Specifically, I looked at various trends which makes up each genre. I spent a lot of time looking into indie music since I knew this was the avenue I wanted to go down with my band.

A few key elements to indie music:

- The name tends to be a plural names with definitive articles
(The Shins, The Strokes, The Kooks, The Kinks, etc.)
- They have a wide range of colors
- They break typical rules of music composition
(Ragged guitar riffs, ferocious decibel levels, unpredictable song structure, etc.)
- "Tattoos and Skinny Jeans"
- They feature unique Instruments
(Ukulele, Harmonica, Bongos, etc.)
- It started in American cities and college towns
- There isn't a line between the performer and fan
- The music is for yourself rather than money and popularity
- It derived from post-punk new wave movements

Then I looked into band identity. I discovered there is a few requirements in a band's identity:

- A name
- A logo
- An image (how the audience perceives the band)
- A color palette
- Fonts
- Band photos
- Album covers

I then looked up bands which others noted had great band identity. The two most notable ones were St. Vincent and Jack White.

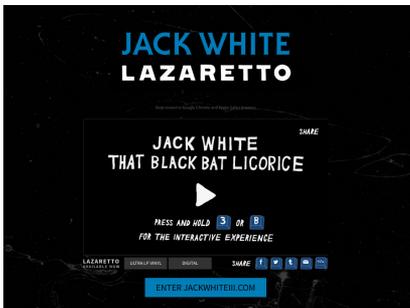
St. Vincent

- Has her own coffee flavor
- Has a metallic purple website and record sleeve
- Has curly white hair (Einstein-esque since she is a music scientist)
- Features pyramids which illustrate her angular sound



Jack White

- Has a holographic vinyl
- Has tinfoil country outfits
- Is known for strange marketing antics and guitar revival theatrics



Example Research

I then did my own research about different bands. I first went to the band's website because this gave a good overview of the general vibe of the visuals for the band. After exploring the site I navigated to the merchandise section to look at their t-shirts, posters, albums, etc. Lastly I listened to the music. While listening, I reflected on the visuals I first saw when I navigated to the site.

Glass Animals

Sound: tribal sounds, chanting, slow, rhythmic, soothing

Look: muted dark colors such as purple, blue, green, red, orange

Imagery: forests, exotic animals, vines

Notes: intricate music to match the amount of detail which goes into their visual aesthetic

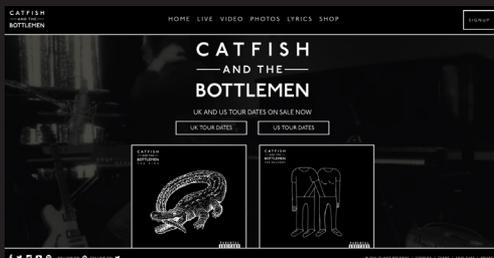


Catfish and the Bottlemans

Sound: quiet then suddenly loud and fast (suspenseful build-up), simple sounds (guitar and drums, that's it), calming voice, intense lyrics

Look: 2 colors - Black and White

Note: The headless couple relates to the lyrics which are about raw emotion



Twenty One Pilots – They're my favorite band and I am drawn to their visuals and band identity so obviously I was going to analyze them.

Sound: rap, techno, "schizo-pop"; dark emotional lyrics

Look: blocks of intricate patterns in red, white, and black, hard shapes, very abstract

Imagery: skeleton and alien

Notes: the abstract patterns relate to the technical sounds you hear, the color scheme relates to the deeply emotional lyrics within in the music. The band sings about an inner battle with yourself which could relate to the imagery of the skeleton and alien.



The first step in my process was answering the questions I had previously set up for myself.

1. What is my band going to sound like?

As you may have guessed, one of my favorite bands is Twenty One Pilots. The thing that really draws me to them is their emotional and unsettling lyrics. I wanted my band to have lyrics similar to them. I also really like the sound of Vance Joy, and Jack Johnson. They both have a sound that is easy to listen to and relaxing. I decided that my band was going to have a ukulele-style relaxed sound similar to those artists but I was going to pair that with more somber lyrics. I liked the idea of creating this contrast within my band. I wanted it to be a band you could relax and hang out too but it would also comfort you and make you realize you are not alone with your emotions.

2. What are my visuals going to consist of?

I was first drawn to the comic book style of visualizing sound. I always loved reading comics books and I liked the art style that it related too (Andy Warhol and Roy Lichtenstein). I wanted to try and have my thesis look similar to that. For deliverables I wanted to create a CD cover, stickers, a t-shirt, a band poster, a tour poster and a lyric book.

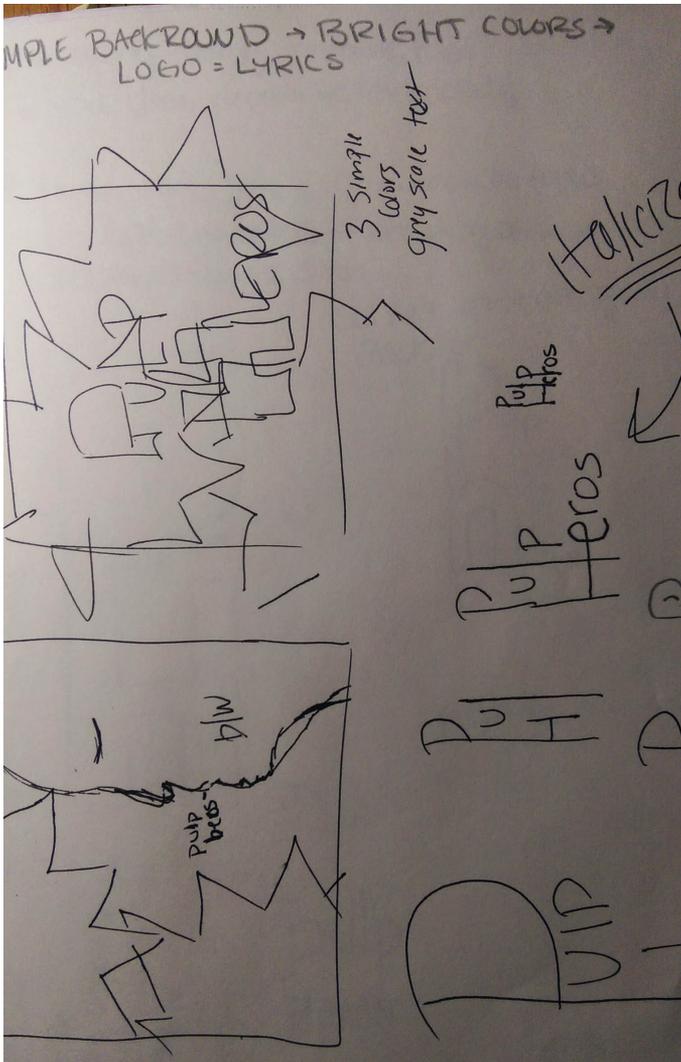


3. How are these visuals going to represent the band?

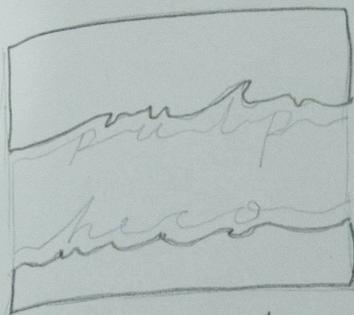
The comic book style connected to my band because both are visualizing sound. I set out to try and create a cheery yet dark looking album cover in this theme. I created the name *Pulp Heros* because it matched the contrasting sound/visuals within my band.

Pulp = soft, wet, shapeless mass; popular or sensational writing that is poor
Hero = strong, fast, reliable, very well liked

I played around with sketches and I experimented with different logos I could create as well.



calm & EMOTIONAL



← ocean

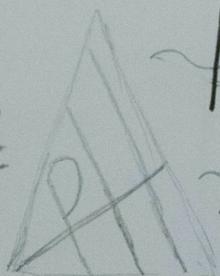
> black, ocean, dark stormy ocean

← ocean

light calmocean?

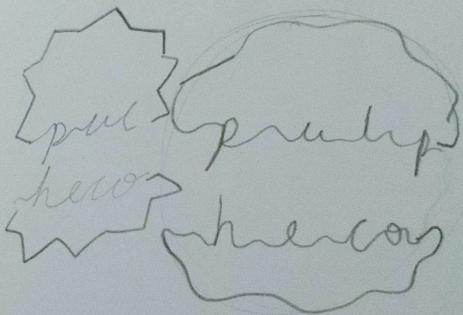
pulp
HERO

Pulp
ocean

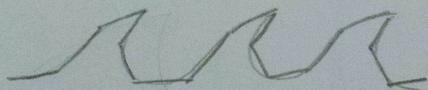


tpf

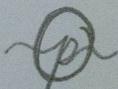
tpf



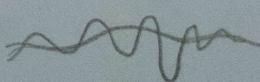
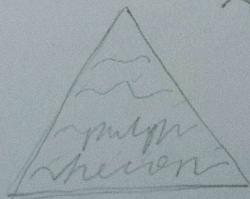
tpf tpf



HERO



p h p h



HERO



Next I created a brand for my band. I decided on a text family, color scheme, and sample stickers. I worked completely in Illustrator. At the mid-year critique we came across a few issues with my ideas, the major ones being that no one buys CDs anymore and there was no obvious connection between comic books and my thesis. Also, I did not have any real context. I needed to be more specific when connecting my band sounds and visuals.

PRIMARY FONT
PRIMARY FONT
Secondary Font
Secondary Font



PRIMARY FONT
PRIMARY FONT
Secondary Font
Secondary Font
Secondary Font

PULP
HEROS



PRIMARY FONT
PRIMARY FONT
Secondary Font
Secondary Font



I went into Christmas break with these problems to address. I started by looking for music that had a similar sound to what I envisioned *Pulp Heros* sounding like. I needed something to reference. I found a song that was an exact replica of what I wanted: "At the Bottom of Everything" by *Bright Eyes*.

I decided to solve the problem of nobody buying CDs anymore by making a vinyl instead. It was going to be a small nod to how the music industry is going in reverse: no one is buying Cd's because they like the rough - but better - sound of vinyls.

My next task was to address the major lack of connection between comic books and *Pulp Heros*. I revisited my idea of visualizing sound and decided to look into sound waves more. I spent the first half of winter break inside Illustrator working on that idea. It was at this point I decided to drop the "s" in "Heros". This made sense to me aesthetically because both words now had only 4 letters.



I spent the second half of my winter break not focusing on thesis work - or trying not to. I went to Florida and spent a lot of time at the beach, a place I am very fond of. I went to south

Florida beaches and the Keys almost every day. Something I noticed was that the ocean was always changing. Some days it was calm and clear, other days it was rough and green, and other days it was almost black and stormy. I thought about how my band was creating music that was always deceiving upon first listen - you don't know what to expect from it. In many ways, *Pulp Heros'* sound is just like the ocean.

Returning from winter break I decided to incorporate the ocean into the sound waves idea. I started by taking my own pictures of the ocean and manipulating them in various ways. I played with the contrast, black and white values, and temperature in Lightroom.

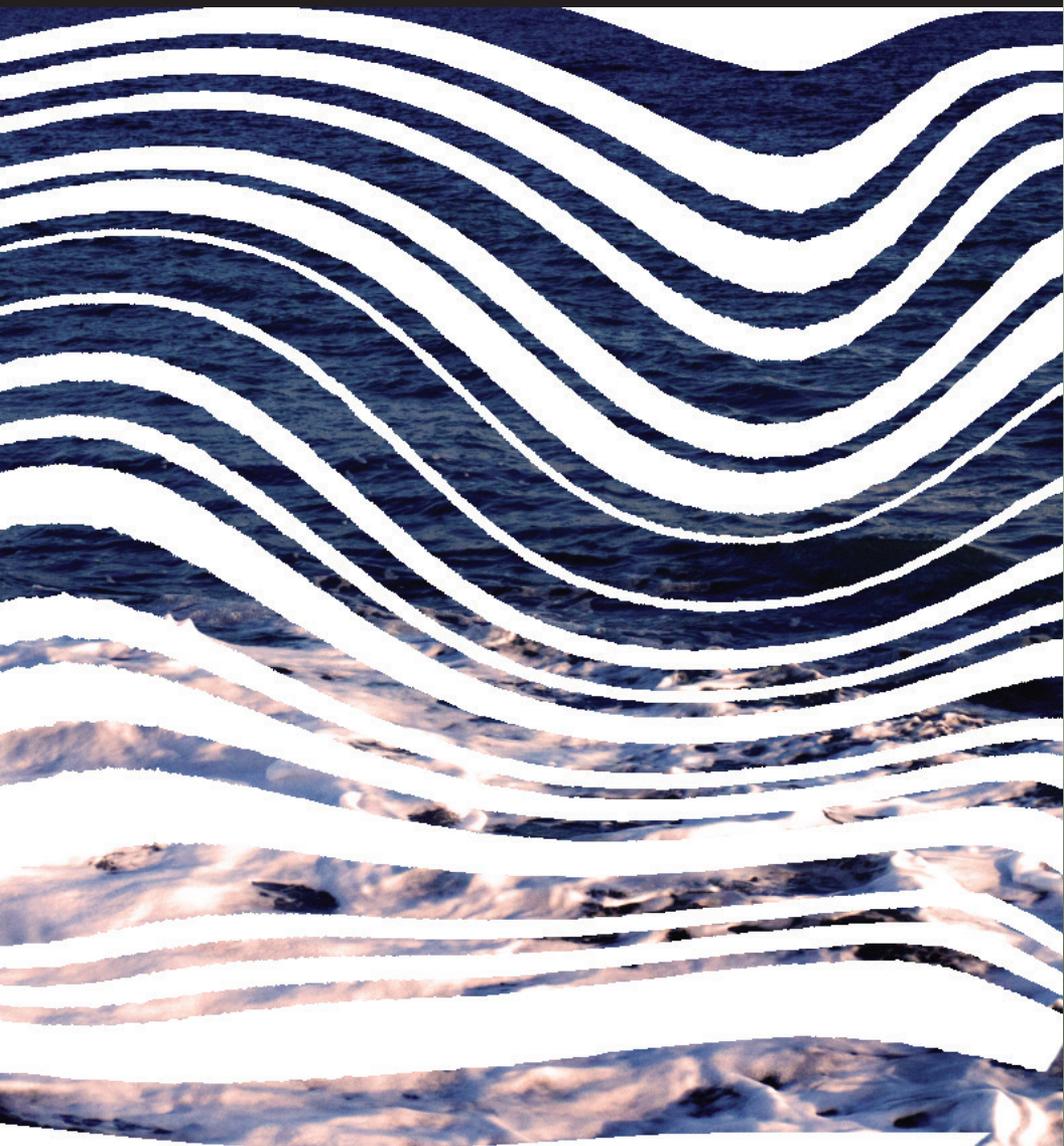






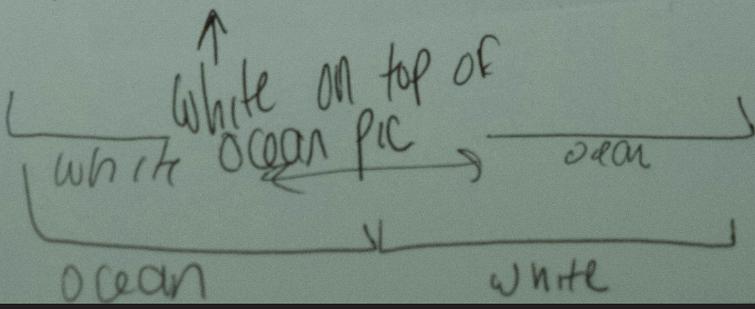
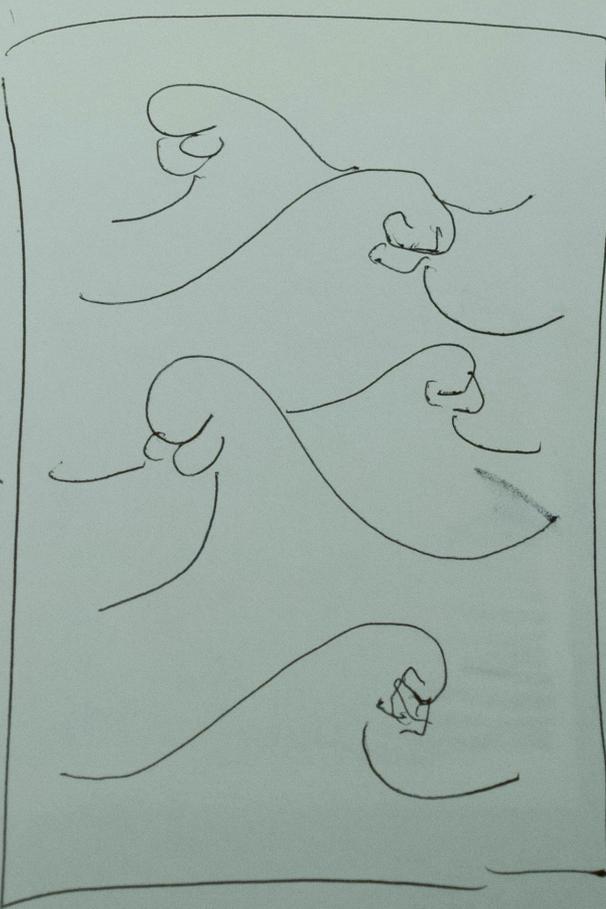


However, I felt this idea could be pushed farther so I went back to my sketchbook and tried to incorporate the line part of the sound waves with the ocean pictures I took. I felt that the ocean imagery was really strong and it connected really well with my major theme of contrast. I wanted the lines to represent the relaxed vibe you get upon first listening to the music and I wanted the ocean to represent the dark stormy lyrics you notice upon listening closer to *Pulp Hero*. After sketching some ideas out I dove back into Illustrator and Photoshop and tried to recreate those sketches in a digital format.



**FLUID
HEKU**

* warp ocean picture to
reflect audio waves more
(M/M)

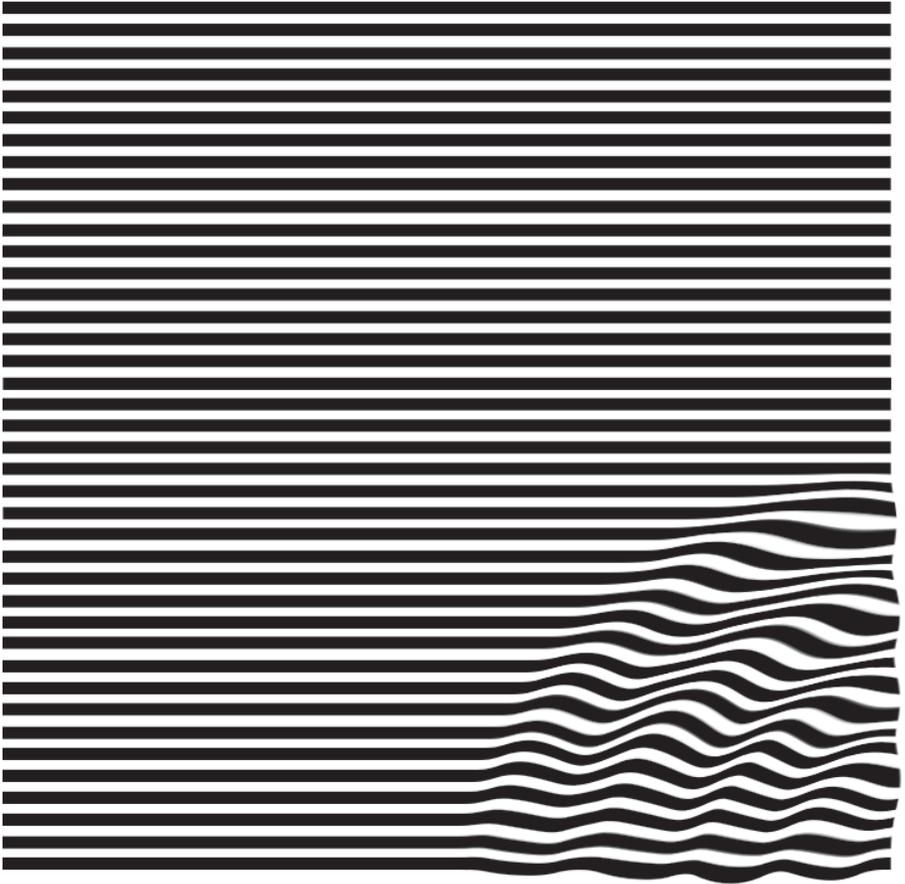






These last two sketches are where I had my break-through. I really liked the concept of the ocean peeking through behind the lines. It really spoke to the contrasting layers in my music, so it made sense to have two contrasting layers to my vinyl. However, I didn't like how it looked just yet. The concept was a good idea, but it still needed some work.

I FINALLY GOT IT. I was going to have two layers on my vinyl. The top layer was going to be solid white with lines cut out from it. The second layer will pull out from the top one and it will have the ocean on it. This layer will open up and one side will hold the vinyl while the second side will hold the lyric book. Now I just needed to translate that into a vinyl layout and incorporate this theme into the posters, lyric book, and t-shirt.



BACK

LEGEND

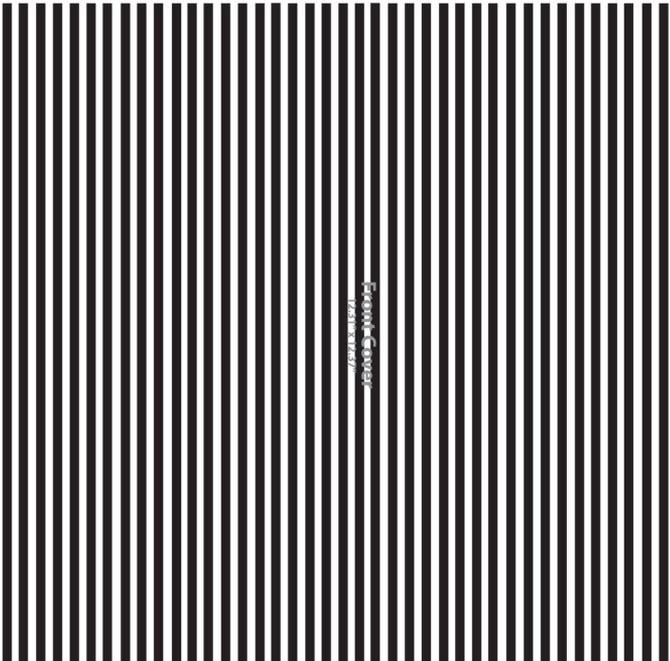
REGIONS

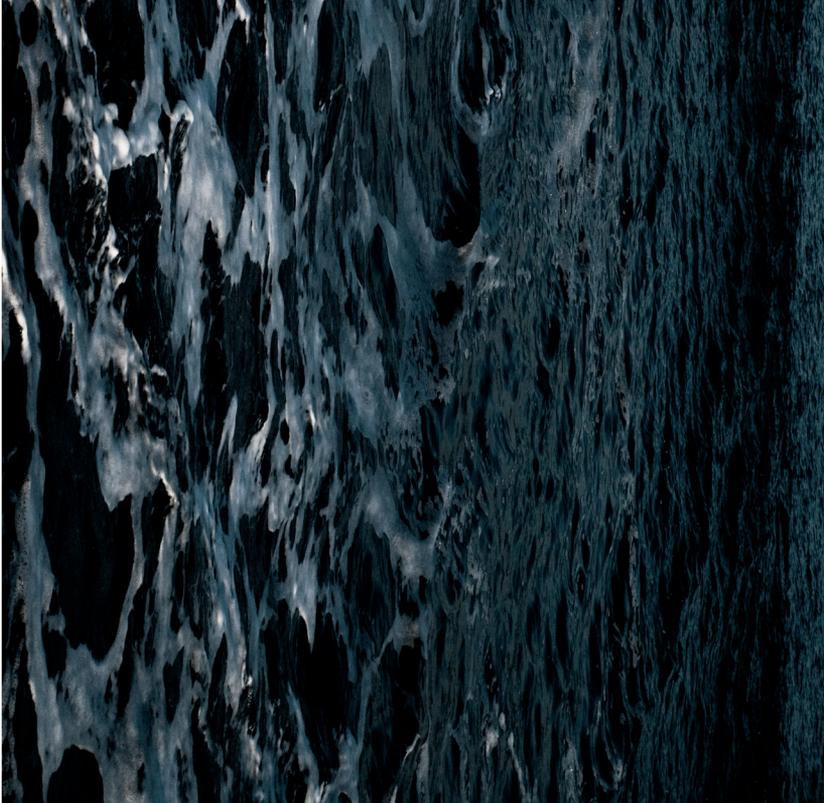
12.31" x 12.25"

FRONT COVER

Back
12.31" x 12.25"

Spine 8 12.37" x 0.15"





Reflections

Pulp Hero



Reflections

- Migrants - 1
- It's Not Me, It's You - 2
- Tonsilnaw - 3
- At The Bottom Of Everything - 4
- Death Is Not A Parallel Move - 5
- Silhouettes - 6
- Blood Bank - 7

Track List



Pulp Hero is a small town indie band which hails from Chester, Connecticut.

The duo meet at a party in the backwoods of their hometown. They performed around a bonfire together later that night, although neither member of the band remembers.

It wasn't until they met up a few years later while attending the same in-state college that they recalled their first performance and decided to take their talk more seriously.

1 year later Pulp Hero was born.

All first love their music invokes a chilled out vibe, which reminds one of summer days, hanging about in the hammock without a care in the world. However upon a deeper inspection one notices that their more somber melodies.

The distinct sound is achieved through fast paced, dublike riffs and they gear up with a high energy sound, although their band is more laid back. The band uses black and white lyrics. Those who hear, the words and you have Pulp Hero's unmistakable music.

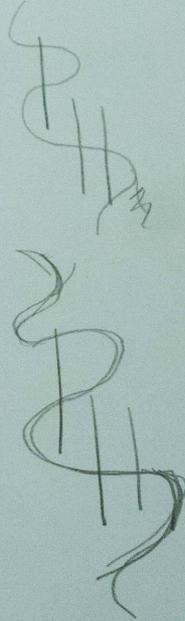
After creating the lyric book, I realized I couldn't go further in my thesis without creating a logo for my band. Back to the sketchbook.

Elements

- bright eyes
*at the bottom of everything

- △ flow-cy
 - △ ukc/guitar
 - △ strums - high notes, solid strums
 - △ melancholy lyrics
 - △ repetition
 - △ shakey voice/medium tone
 - △ fast paced
 - △ background voices
- ↳ determined confident

revo

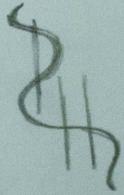


revo

□ can be calm & also stormy & mysterious

□ many colors

* research oceans



P



A

Pulp Heros

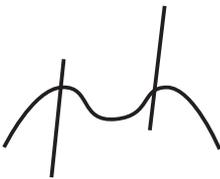
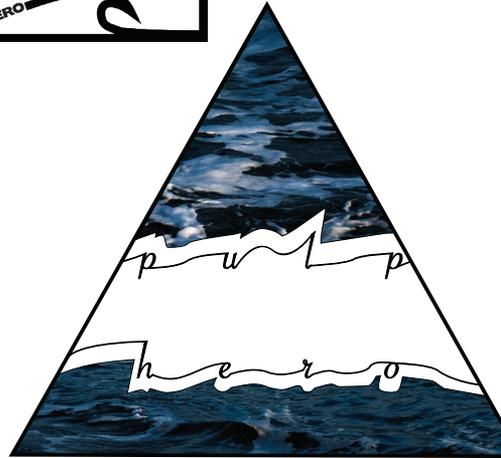
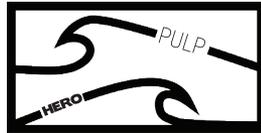
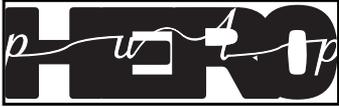
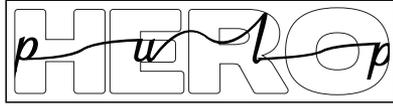
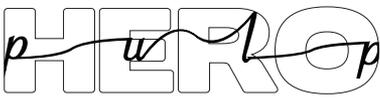
Pulp Hero

Pulp Herb

pulp hero

revo

This was one of those weird cases where the logo I ended up using was nothing like what I had sketched out. It was the process of creating it in Illustrator and then messing around with what I had that allowed me to stumbled on something that worked.

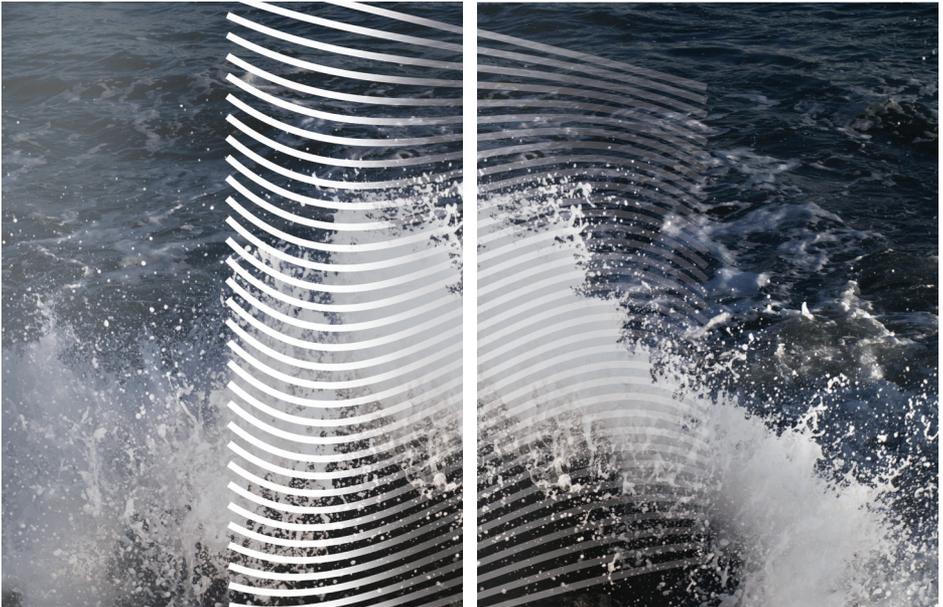




Once the concept for the vinyl was done and in its final stages and I had a solid logo for both the tour and the band, I moved on to creating posters. My concept for the poster was heavily based on the vinyl. I wanted to create two layers to the poster. You could have two posters, or one, and they could sit separately or on top of one another.

However, after some thought and a discussion with my classmates we decided that this was not as strong in production as it was in theory. Stacking the posters on top of each other perfectly would be a difficult task. Also, most people enjoy the tour poster because it highlights where they saw the band, which would be hidden in my posters. I concluded that I had to run with the lines from the vinyl and the idea of stacking, but make it different for the posters. Rather than stacking the posters on top of each other I was going to allow them to be lined up next to each other.

It was at this point that I stopped making sketches and I started working completely in Illustrator and Photoshop.





3/22 **Ther**
 3/29 **Mill**
 4/02 **Riot**
 4/04 **Room**
New Orleans LA
Philadelphia PA
Kansas City MO
 3/24 **Black Cat**
 3/26 **Grog Shop**
 3/28 **Kilby Court**
Washington DC
Cleveland OH
Salt Lake City UT
 3/25 **Anti**
 3/26 **Heb**
 3/27 **Assem**
 3/28 **Mark**
 4/06 **Idoc**
 4/08 **Center**
Brooklyn NY
Portland OR
 3/28 **The Sinclair**
 4/01 **Sobter**
 4/09 **Social Hall SF**
Chicago IL
Cambridge MA
San Francisco CA

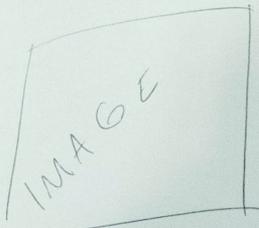
REFLECTIONS
TOUR

I liked the use of similar lines from the outer layer of the vinyl, but I felt that the swirls I was trying to use were too different. I re-visited my old concepts and realized that the strongest point in those was the overlay that allowed the viewer to see through the lines rather than have them block out the picture underneath. Once I realized this, creating the poster was much easier.

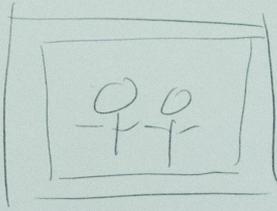


3/22	TheParish	NewOrleans	LA
3/24	BlackCat	Washington	DC
3/25	KnittingFactory	Brooklyn	NY
3/28	TheSinclair	Cambridge	MA
3/29	MilkBoy	Philadelphia	PA
3/31	TheBasement	Colombus	OH
4/01	SocialHallSF	SanFrancisco	CA
4/02	RiotRoom	KansasCity	MO
4/04	TheWilma	Missoula	MT
4/09	Sasquatch	George	WA
4/11	Subterranean	Chicago	IL
4/14	Holocene	Portland	OR
4/15	Coachella	Indio	CA
4/17	TheDepot	SaltLakeCity	UT
4/19	OdysseyMusicFestival	Ithaca	NY
4/23	FireflyMusicFestival	Dover	DE
4/24	Stubbs	Austin	TX
REFLECTIONS TOUR			

* each page a mirrored image

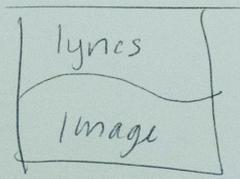
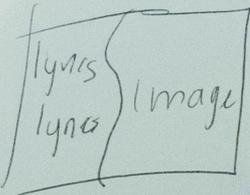


FRONT



b/c reflections
tar/cd

Image background
band members (2 girls?)



*

OR

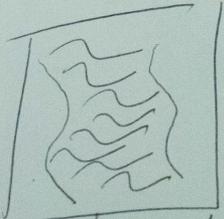


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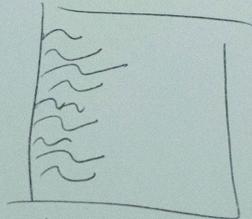


Image background

*!
T&T split

OR

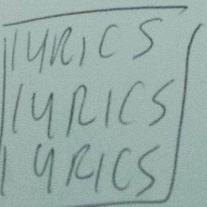


Image
background

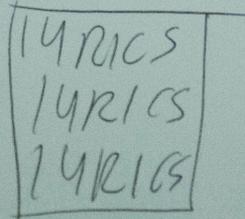
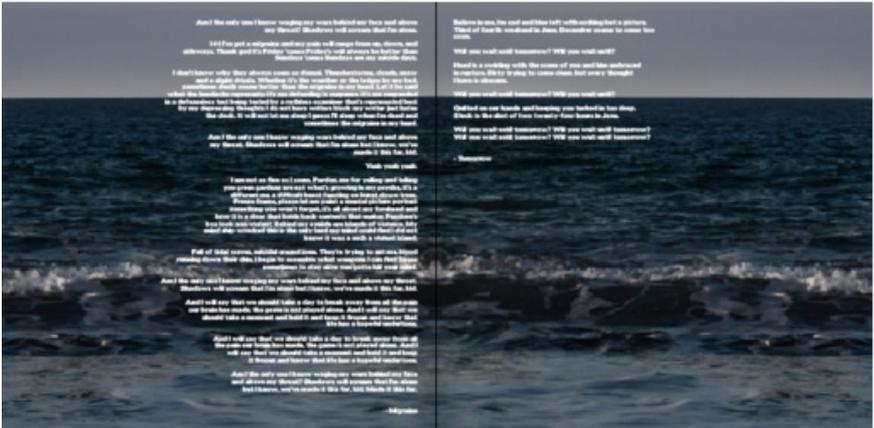
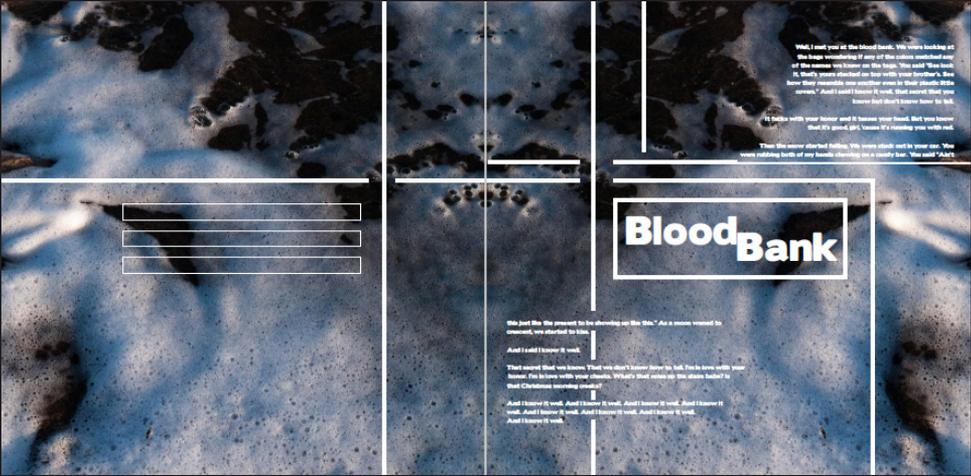


Image
background

last page
name
of
album

Next: the lyric book. First I had to choose what songs I was going to have *Pulp Hero* sing. Since I'm not a writer I already planned to use songs that already exist. In the beginning of the semester I marked songs that had a similar sound to what I envisioned *Pulp Hero* sounding like, so I used those. This gave me 8 songs to be featured in the book. Normally a band has around 12-14 songs on their CDs. However, this was going to be *Pulp Hero's* first vinyl - their EP. An EP has around 6-8 songs so this worked out perfectly. Now I had to lay everything out. I wanted to incorporate the shape of the wave in the vinyl cover so I adjusted the length of each sentence to create a wave look. I also knew I wanted to use more of the photos I took of the ocean. Up until this point I only used 2 of the pictures and I had roughly 6-8 photos. Some of the images had more white than other images which made the text hard to read. I solved this problem by putting a black box over the image but under the text which drowned out the white.





This is what I currently have for the lyric book. I kept the line up of the sentences creating the wave shape. I wanted the book to capture the vibe of the vinyl cover, which I felt was really strong. I liked the blocks of white which are found in other aspects of my thesis. This made my lyric book match the other deliverables better.

The white boxes on the pages without text are going to be cut-outs, similar to the vinyl cover. It will give you a peek through of the lyrics. This concept matches the action of the viewer having to listen closer to hear to dark undertones in the music.



FINAL PRODUCT



3/22 TheParish NewOrleans **LA**

3/24 BlackCat Washington **DC**

3/25 KnittingFactory Brooklyn **NY**

3/28 TheSinclair Cambridge **MA**

3/29 MilkBoy Philadelphia **PA**

3/31 TheBasement Columbus **OH**

4/01 SocialHallSF SanFrancisco **CA**

4/02 RiotRoom KansasCity **MO**

4/04 TheWilma Missoula **MT**

4/09 Sasquatch George **WA**

4/11 Subterranean Chicago **IL**

4/14 Holocene Portland **OR**

4/15 Coachella Indio **CA**

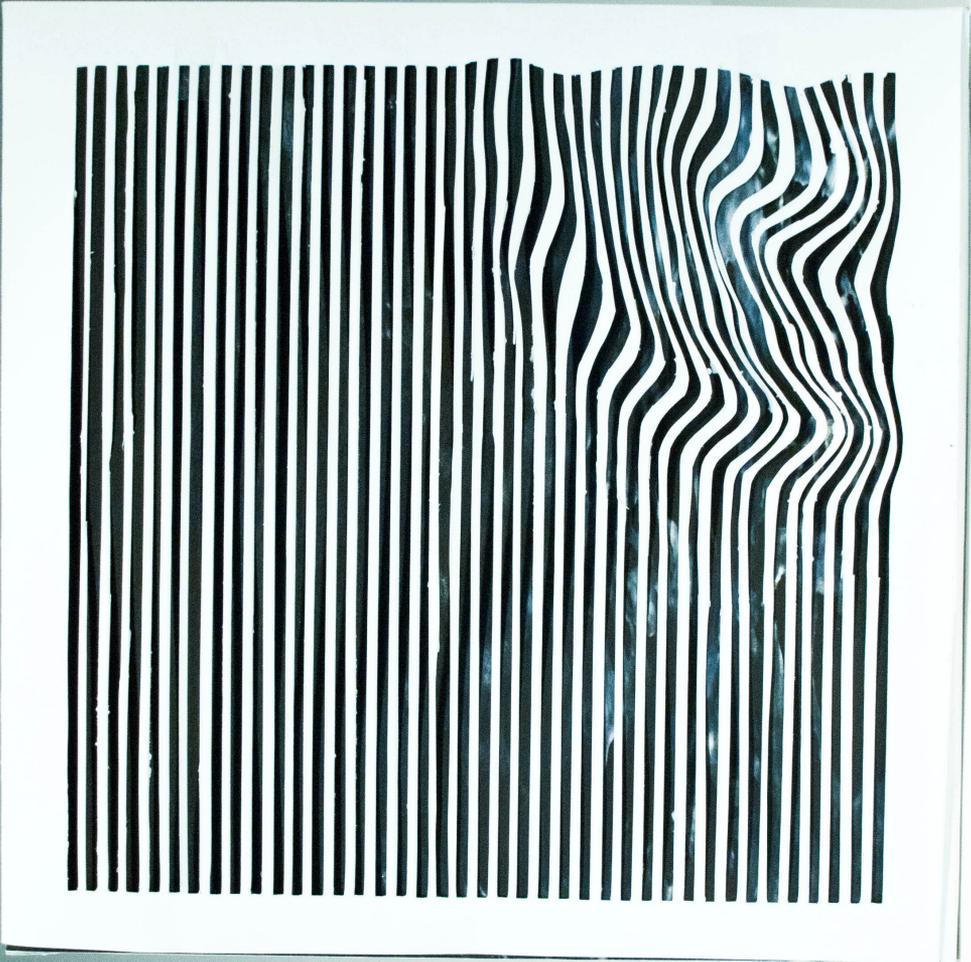
4/17 TheDepot SaltLakeCity **UT**

4/19 OdysseyMusicFestival Ithaca **NY**

4/23 FireflyMusicFestival Dover **DE**

4/24 Stubbs Austin **TX**

REFLECTIONS TOUR





Reflections

- Magnum - 1
- Do They Know What Year It Is - 2
- All The Nations Of Everything - 4
- Death Is Not A Possible Option - 5
- Dimension - 6
- Black Coat - 7

Track List



It's a mix of the two, a small-scale video-based work that has been chosen for the *Contemporary* book.

The director of photography is the book's author, a former *Contemporary* performer and a current *Contemporary* member of the book's advisory committee.

It's worth noting that the book is a mix of the two, a small-scale video-based work that has been chosen for the *Contemporary* book.

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Upon reflecting back on this process I can clearly see the strengths and weakness in my work ethic. I certainly learned a few things about myself.

I learned that I work better when I sketch out some ideas first, then move to working on the computer. The process of finding the final product was much easier when I had ideas already brainstormed. Honestly, I can do more with my mind when I'm not constrained by the tools and limits within computers. Once I move to the computer I can hone in on what I want with more detail and make it look nicer than my sketches.

I also learned that planning ahead of time is really helpful. I was doubtful when 2 weeks into the school year we were already planning on when to send stuff out to print, but as the deadline approached I was much less stressed than I have been in the past with long term projects.

I learned that leaving extra time to print is not only smart, but a must. It made the last two weeks far less hectic than I anticipated.

If I were to do this project over again there are a few changes I would make. For starters, I would use my sketchbook more, rather than working straight from the computer as I did for the last half of my project.

I realized that creating the visuals for a band that does not exist and which you can not actually listen to is really hard. I wish I would have started off with looking for examples I could use as inspiration. This would have prevented me from having to re-think everything halfway through the semester.

Lastly, I would set more time aside during the week to work. I found myself doing all the work on the weekend in huge, hour long blocks, because I didn't do as much during the week.

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Thank you to all my friends I've made here at Emmanuel who have supported me through thick and thin and the teachers who have pushed me to be better and aim higher. Without your support I would not be where I am today and for that I am forever grateful.

In memory of Louis Heft - a man who believed in me no matter what and pushed me to always be true to myself. He saw me off to the start of my senior year, and while he may not be here to physically see it through to the end, he is here in spirit. I love you Peperé.

