

Process  
Mary Nocher





# chapters

introduction

CMYK

audio to image

digital to physical

branding

baaad collaboration

display

outcomes





# introduction





I grew up in a musical family.

My mum was a classically trained flautist, my dad and brothers self-taught guitarists, and countless members of our extended family fluent in multiple instruments.

I took lessons in flute and and tried to learn guitar, but always struggled reading sheet music or guitar tabs and lacked the intuitive musical skills to pick it up naturally.

I remember feeling a mixture of sadness that I didn't fit in, awe at those that did, and most simply, an ongoing love for music.





Chase & Status at Made Festival



C&K at Hospital



Sleep Token at o2 Institute



Linguistics at Detonate Fes





lity



Culture Shock at SW4



st



Sleep Token at The Mill

As I got older I found a new way to connect to music. Maybe I couldn't make it but I could experience it.

Concerts, festivals and raves offered an experience which listening alone couldn't provide.

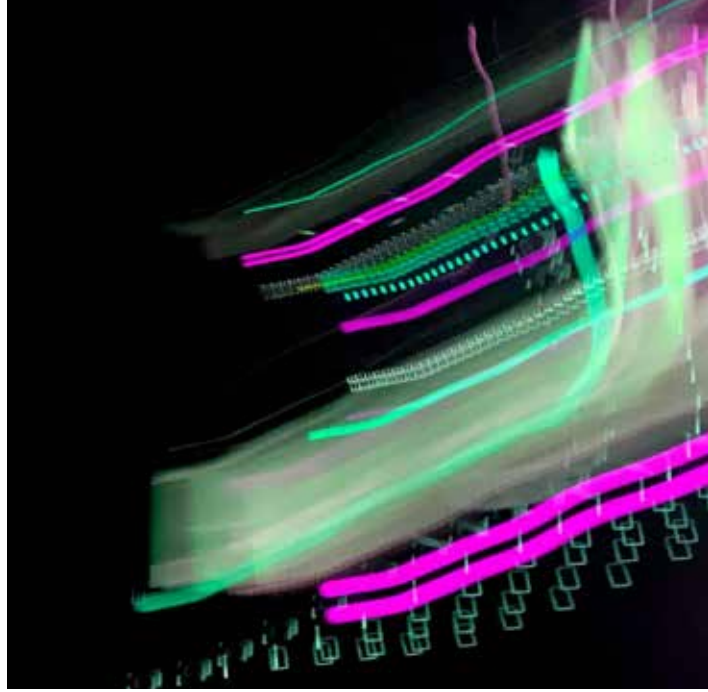
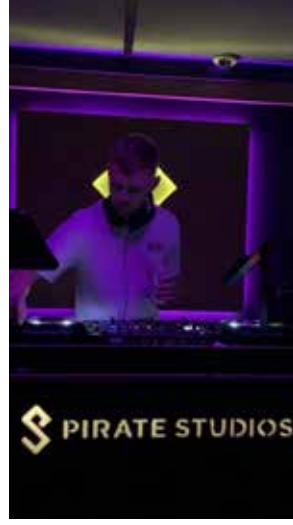
Although they stimulated every sense, what stood out to me was the way the visuals enhanced the sound.





Dimension LIVE was the pinnacle of these sensory experiences. A custom built transparent synthesiser, reactive lighting and video design and even scent technology all allowed an unprecedented connection to the music.





The final major inspiration for wavey. forms was slightly lower key. In a small studio in Digbeth, I saw the visuals involved in electronic music production and performance directly from the creator's viewpoint.

The waveforms and spectrograms in DJ and production software made sense to me in a way which sheet music never did: the shapes, forms and colours illuminating the rythm, frequency and volume of the music rather than confusing or clouding it.

I knew I wanted to find away to capture and share those images, and the strange combination of comfort and excitement that they brought me.



Where by happy chords, the colour that glitters  
Has a tone it follows and a tone that follows it,

Where by the effect of an invisible and supreme art  
This hue is no more and still seems the same,

Where, displaying everywhere its imperceptible rapports,  
The contrast of tones appears only at both edges;

In the meadows of the sky ocular harmony  
Shows you the genius of the concert of colours

Lemierre, 1769



# cmyk

CMYK (Cyan, Magenta, Yellow and Black) are the four colours used in most printing processes. In their pure individual form they are simple, bold colours, yet together they can create any colour imaginable. This relates closely to sound and music: singular sounds (eg instruments or voices) combined can create something of far greater depth and complexity.

CMYK is also the opposite to RGB:

CMYK is subtractive - the colours removed from light:  
when all are layered it creates pure white  
RGB is additive - red, green or blue light are added:  
when all are layered it creates pure white

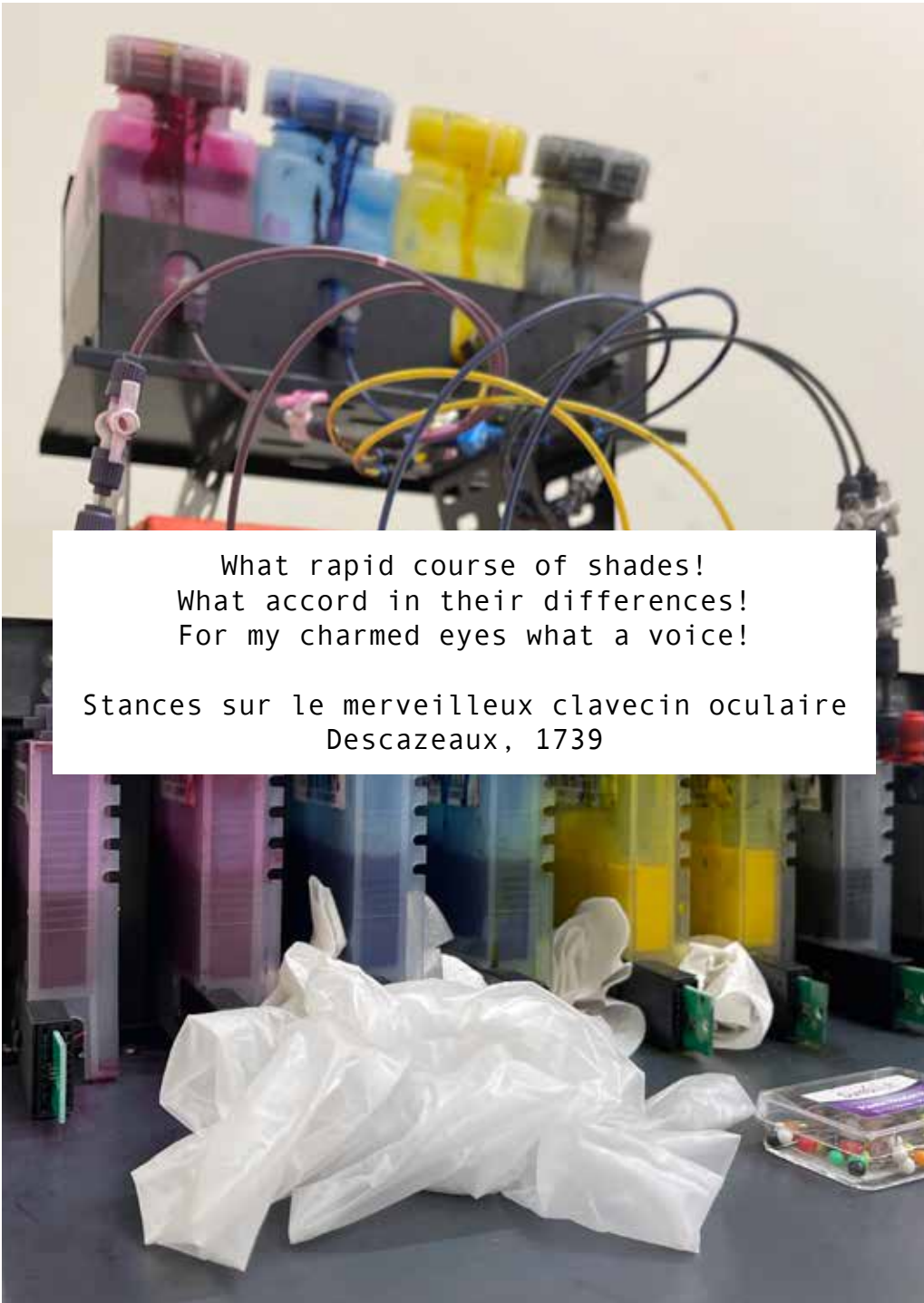
One is used for digital images, the other physical.

That is why wavey.forms uses CMYK as it's signature colour theme: representing the translation from digital to physical, as well as audio to visual.









What rapid course of shades!  
What accord in their differences!  
For my charmed eyes what a voice!

Stances sur le merveilleux clavecin oculaire  
Descazeaux, 1739





T-Shirt  
Bad Monday



T-shirt  
blink-182



T-Shirt  
MTV



Shoes  
Crocs



Shoes  
Vans



Accessories  
House of Holland



AW19 Catwalk  
Prabal Gurung



Clothing  
Concrete Junglists



Accessories  
Popsocket





Book Covers  
Ruth Ware



Publication  
DC Comics



Magazine  
Cyber Magazine



Stage Lighting  
Alison Wonderland



Neon Lights  
Custom Lighting



Advertisements  
Upraw



Bike  
Supercross



Utensils  
Amazon Basis



Street Art  
Fokawolf

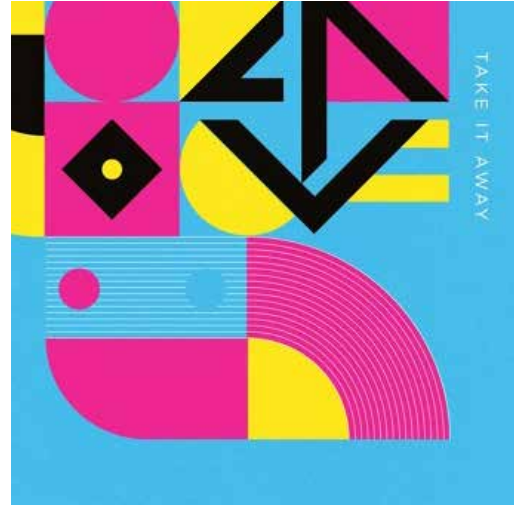




[...] go in a record store and just try and guess what the music sounds like by looking at the album cover.  
DJ Spooky



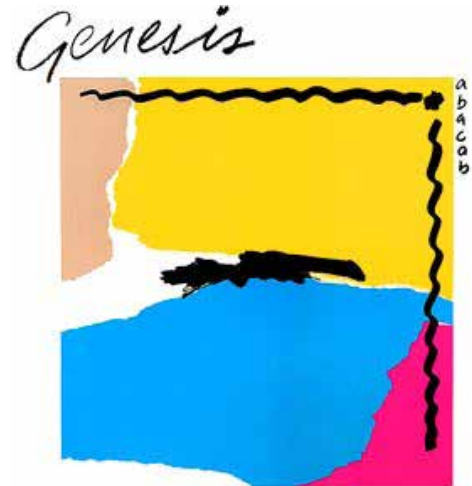
Angles - The Strokes



Take It Away - Koven



See Through You -  
A Place To Bury Strangers



Abacab - Genesis





Commonwealth Games 2022 Colour Theme



Lighting - Bullring & Grand Central

Today, Birmingham is the most culturally mixed city in the UK, a fact which is reflected in many of the region's strengths.

The people of the West Midlands take pride in their cultural heritage, the continual fusion of cultures in the region has created a unique community - our diversity is our strength.

BBC



In the first, colour is made out to be the property of some 'foreign' body - usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological. In the second, colour is relegated to the realm of the superficial, the supplementary, the inessential or the cosmetic.

Colour is dangerous, or it is trivial, or it is both.

Chromophobia  
David Batchelor

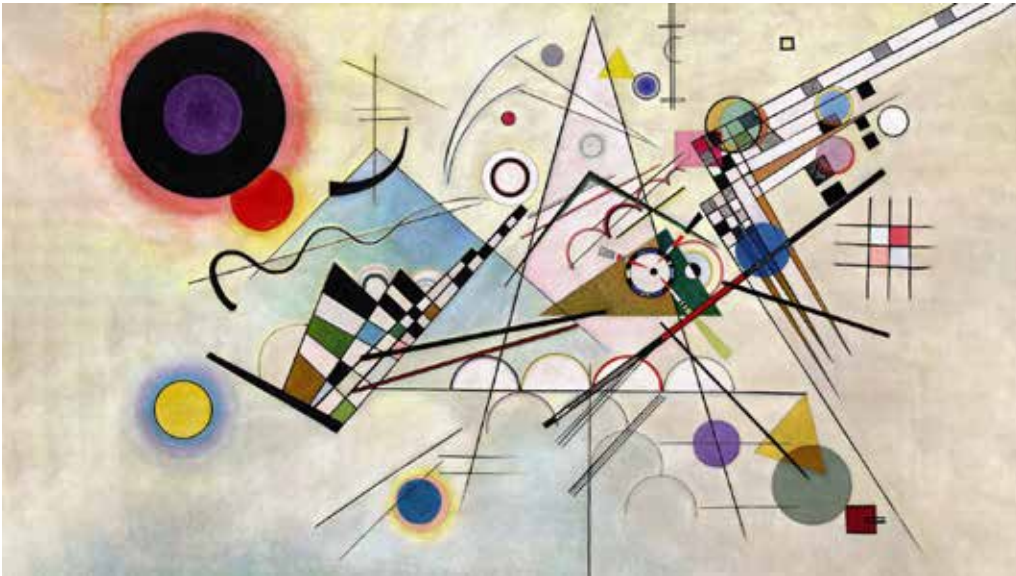
Colour has the capacity to work in myriad ways, representing opposing psychological states, from exuberant joy to crushing despair. Like music, brilliant colour can lift our spirits or stimulate memory; and artists have often turned to synaesthesia to develop their work.

Chromophilia  
Hauser and Wirth exhibition text



The idea of music appears everywhere in Kandinsky's paintings. He believed shades resonated with each other to produce visual 'chords' and had an influence on the soul.

Wassily Kandinsky: the painter of sound and vision  
Gerard McBurney for The Guardian, 2006



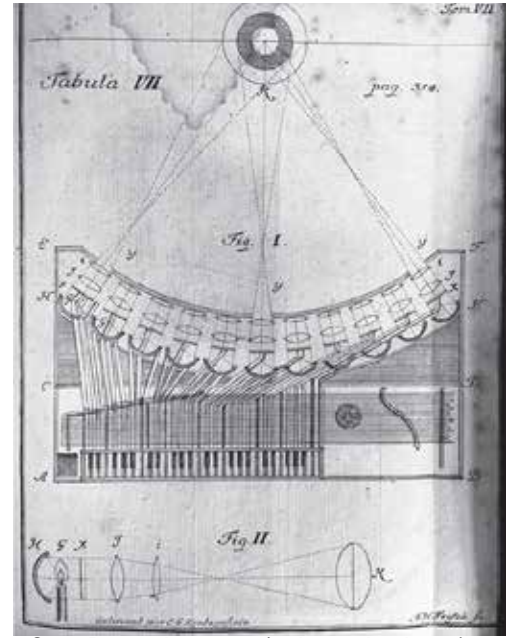
Composition 8  
Wassily Kandinsky, 1923







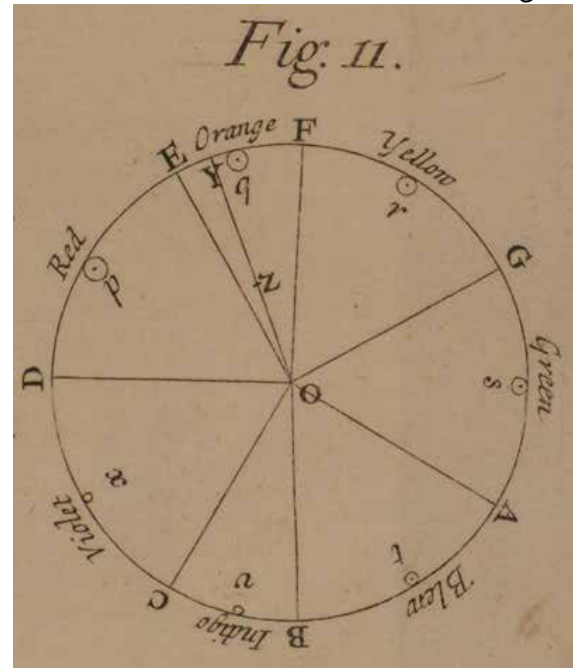
Père Castel and his instrument, Charles Germain de Saint Aubin



Ocular harpsichord design  
Johann Gottlob Krüger



The Coloured Piano  
Daniel Paquette



Musical Colour Wheel  
Isaac Newton

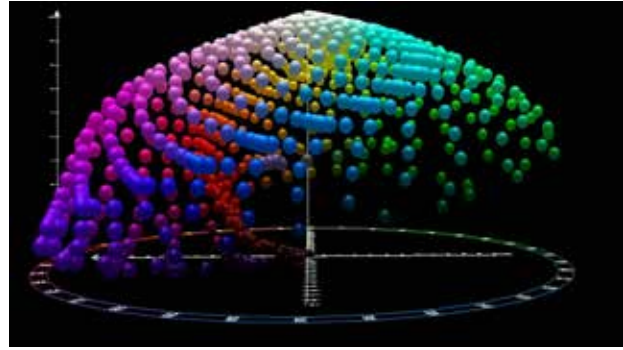
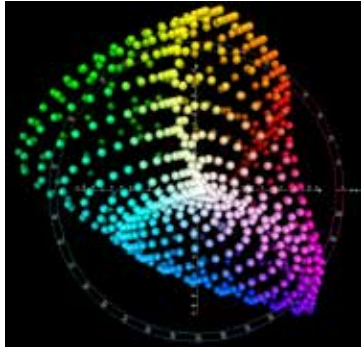


In this letter, Castel set out to prove that there was an analogy between the phenomena of sound and light, and between tones and colours, such that what had up till then been performed only with sound, that is, arranging different tones in such a way that we appreciate the effect as a form of art, should be equally possible by arranging different colours, so that a whole new form of art would emerge, a music of colours.

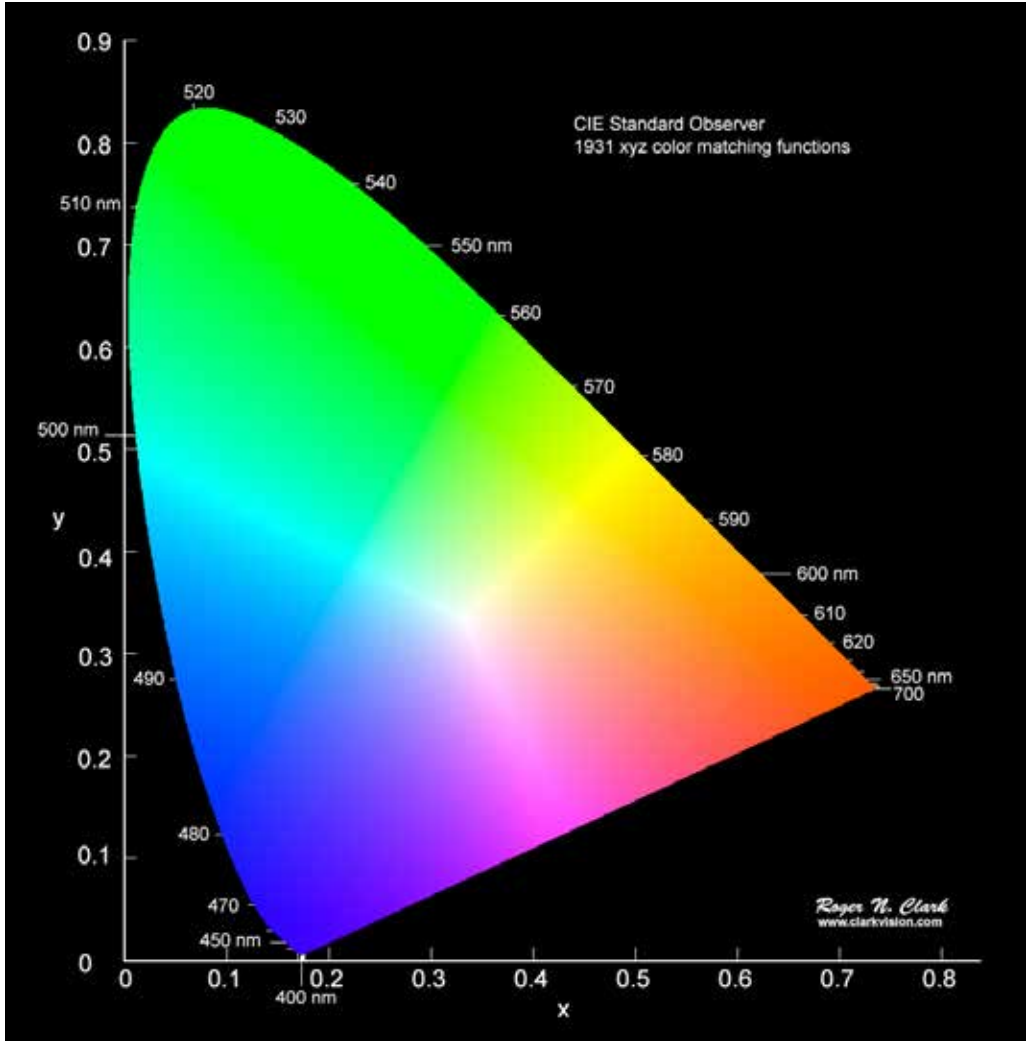
Castel motivated the analogy between sound and light by the supposition that both were vibrational phenomena. By way of a rhetorical question he wondered whether “sound and light do not equally consist in the insensible wiggings of the sonorous and luminous bodies, and of the media that transmit them to our ears [and to our eyes]?” And as tones are modifications of sound and colours are modifications of light, this implied an analogy between tones and colours.

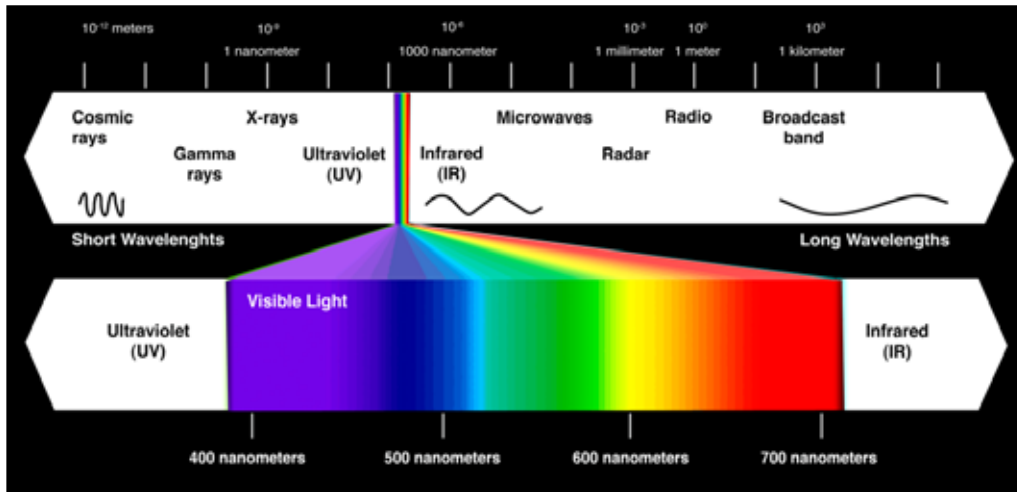
The Ocular Harpsichord Of Louis-Bertrand Castel  
The Science and Aesthetics  
of an Eighteenth-Century Cause Célèbre  
Maarten Franssen






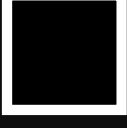


CIE Colour Space / The Chromaticity Diagram





Comparing sound and colour wavelengths - VCU  
 wavey.forms colour code with the CMYK model

|   |   |       |
|---|---|-------|
| <p>Cyan<br/>           #00FFFF<br/>           RGB 0, 255, 255<br/>           CMYK 100, 0, 0, 0</p>    |    | Lows  |
| <p>Magenta<br/>           #FF00FF<br/>           RGB 255, 0, 255<br/>           CMYK 0, 100, 0, 0</p> |   | Mids  |
| <p>Yellow<br/>           #FFFF00<br/>           RGB 255, 255, 0<br/>           CMYK 0, 0, 100, 0</p>  |  | Highs |
| <p>Black<br/>           #000000<br/>           RGB 0, 0, 0<br/>           CMYK 0, 0, 0, 100</p>       |  | Other |



all seemed possible in that  
union of art and sound

Playing pictures: the wonder of graphic scores  
Tom Phillips for The Guardian



# audio to image

The boundaries of visibility have never been more fluid. Superhuman vision, once a childhood fantasy of comic books and cartoons, is now a fact of life.

Supervision  
Nicholas Baume

The obvious world that we know on gross levels of sight, sound, taste and touch, can be connected with the subtle world revealed by our scientific instruments and devices.

The New Landscape in Art and Science  
Gyorgy Kepes, 1956

Graphics reveal data.

The Visual Display of Quantative Information  
Edward R Tufte, 2001



Larghetto. M. M. ♩ = 60.

Musical score showing notation on staves for piano and violin. The tempo is marked 'Larghetto. M. M. ♩ = 60.' The piano part includes dynamics like *p* and *legato*.

Notation on musical staves

Guitar tablature showing fret numbers on strings T, A, B. The top string (T) has frets 1, 1, 1, 1. The middle string (A) has frets 2, 2, 2, 2, 2, 2, 2, 2. The bottom string (B) has frets 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tablature showing fret numbers on strings T, A, B. The top string (T) has frets 1, 1, 1, 1, 1, 1, 1, 1. The middle string (A) has frets 2, 2, 2, 2, 2, 2, 2, 2. The bottom string (B) has frets 3, 3, 3, 3, 3, 3, 3, 3.

Guitar tableture

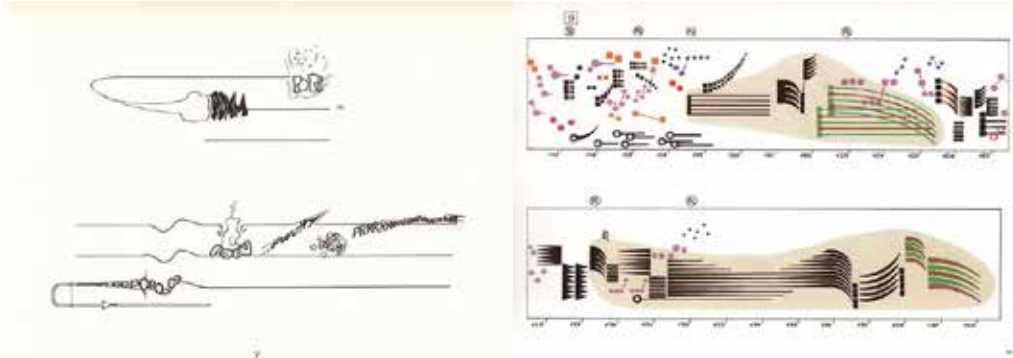
Bar-based MIDI notation showing a piano roll with notes and a piano roll with notes. The interface includes various controls like 'Snap', 'Chan', 'Ghost', 'View/Edit', 'Velocity', and 'Help'.

Bar-based MIDI notation



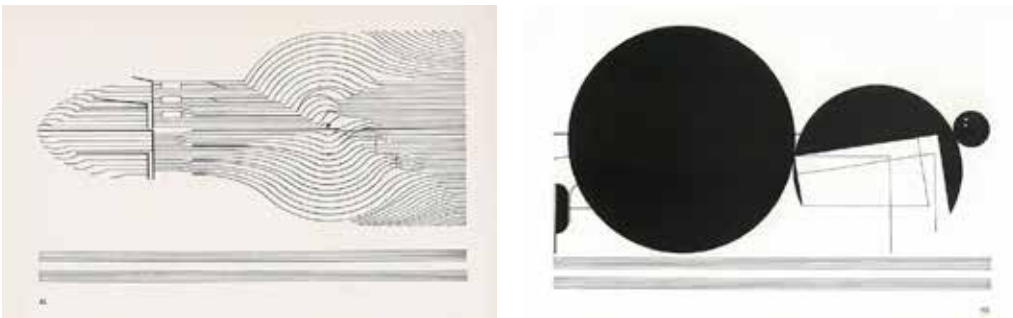
Playing pictures: the wonder of graphic scores  
 - Artist and composer Tom Phillips for The Guardian

All notated music is graphic in the sense that there are signs to tell you what to do and when to do it.



Stripsody, Cathy Berberian // Artikulation, Ligeti

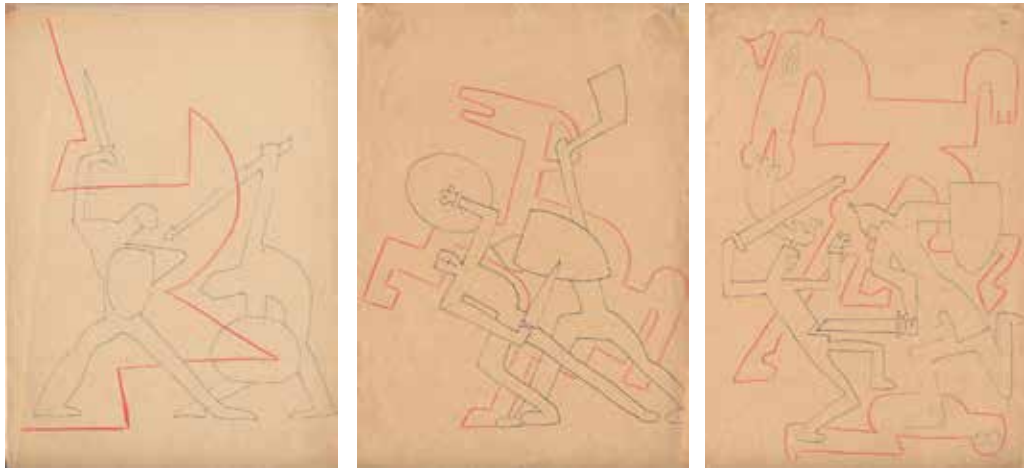
Pure graphic notation grew out of this so that the guide for the performer is an autonomous drawing with little or no reference to orthodox notation.



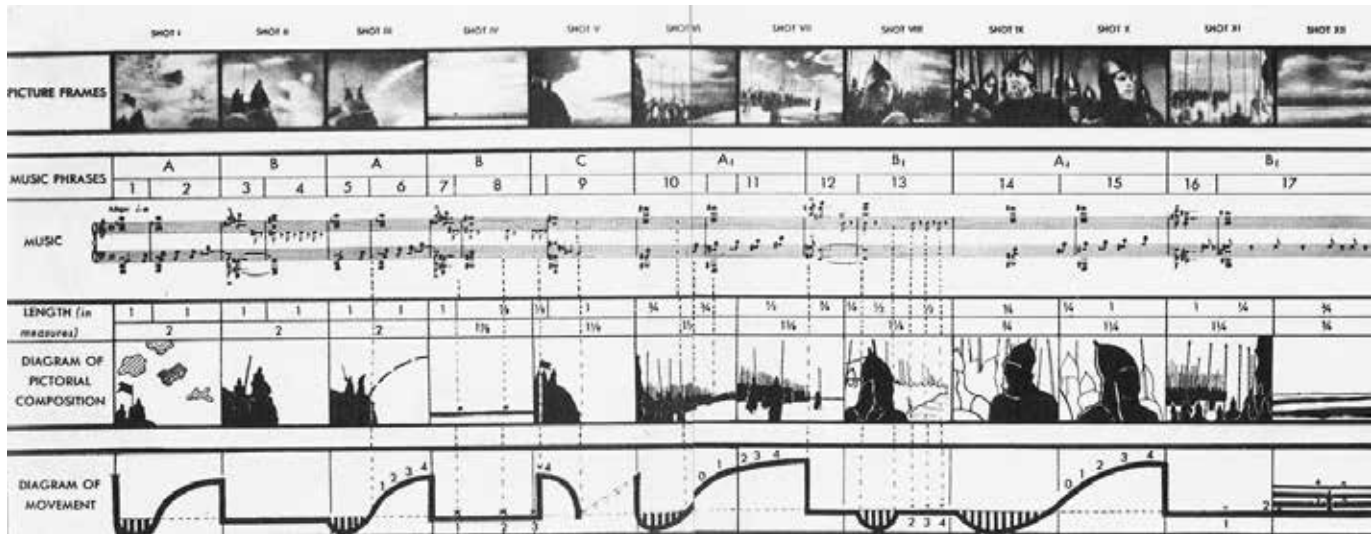
Treatise, Cornelius Cardew

Although the graphic score must remain an intriguing byway in music history it helped redefine the possibilities of ordered sound.





Drawings from the series 'Thoughts on Music'  
Sergei Eisenstein

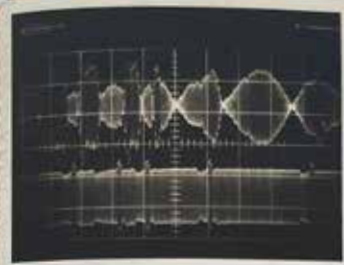


Page from 'The Film Sense'

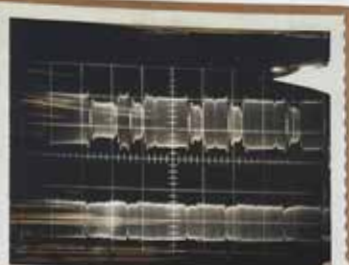
Eisenstein attempted to visualise the interplay between the visual and the aural, which he would later explain in an elaborate diagram produced for his book *The Film Sense*. Both elements, he believed, should exist in a new kind of 'audiovisual counterpoint', reinterpreting the principles of montage. Kino Klassika Foundation



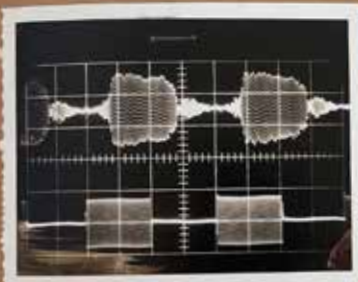




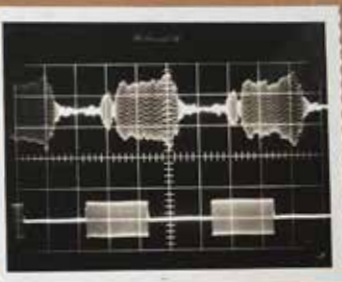
60 MHz FGE Chan 1 FOC 3 H=467.5 D=382.5



60 MHz FGE Chan 11 FOC 3 H=2690 D=2770



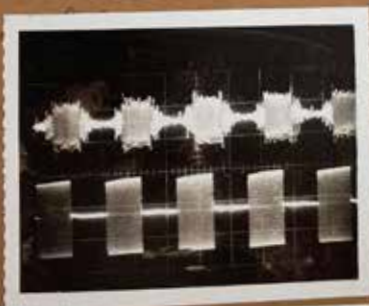
REVERSALS 24.5 DOT CYCLES H=2125 cpe



REVERSALS 24.5 dot cycles H=2975 cpe

ALL PHOTO'S WERE TAKEN WITH INPUTS TO BOTH CHANNELS IN PHASE. JULY 17, 1963

*all part of scope*



Anybody here this old?



Windows Media Player Visualizations are colors, shapes, and patterns that move to the music in Windows Media Player Now Playing mode.

Microsoft

**Windows Media Player Visualization Wiki**

EXPLORE ▾ WIKI CONTENT ▾ COMMUNITY ▾

**Visualizations** [VIEW SOURCE](#) | ⋮

Category page

Visualizations are synchronized images that move with your music. For example, waves and shapes are movements in music. Visualizations also contain many different presets, meaning that there are many options to choose from.

**Trending pages**

|  |            |          |                |
|--|------------|----------|----------------|
|  |            |          |                |
| Musical Colors                         | Battery    | Ambience | Bars and Waves |
|  |            |          |                |
| Windows Media 9 Series (Visualization) | 3D Alchemy | Trilogy  | Particle       |



The development of available electronic means has enabled the proliferation of a creative multitude, a propagation of inventive abundance that builds on the various traditions of young people making their own music - the successive waves of folk, jazz, rock, punk. The difference this time is that technology means that music is connected instantly and globally. Sounds made on a laptop in Birmingham can be heard (and reconfigured or remixed) by someone in Brisbane or Bogota within moments.

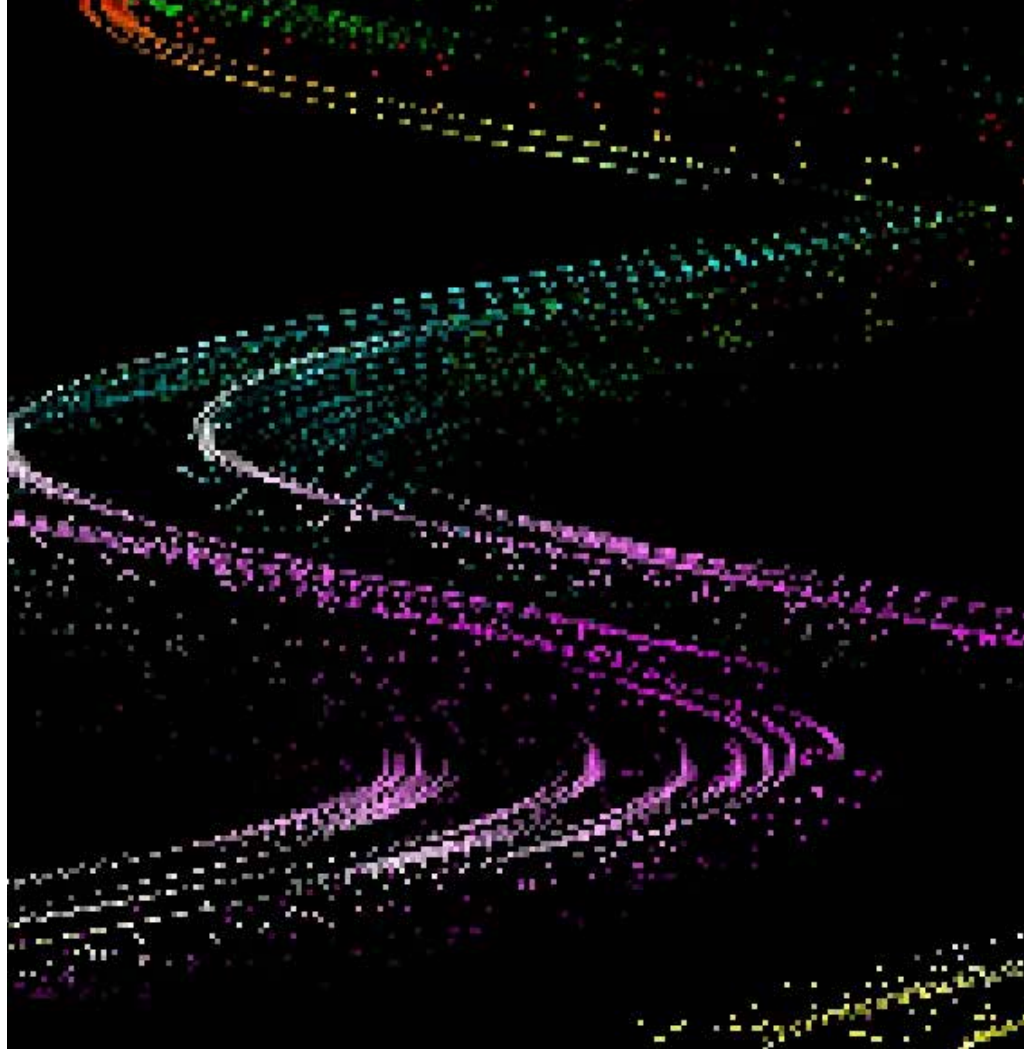
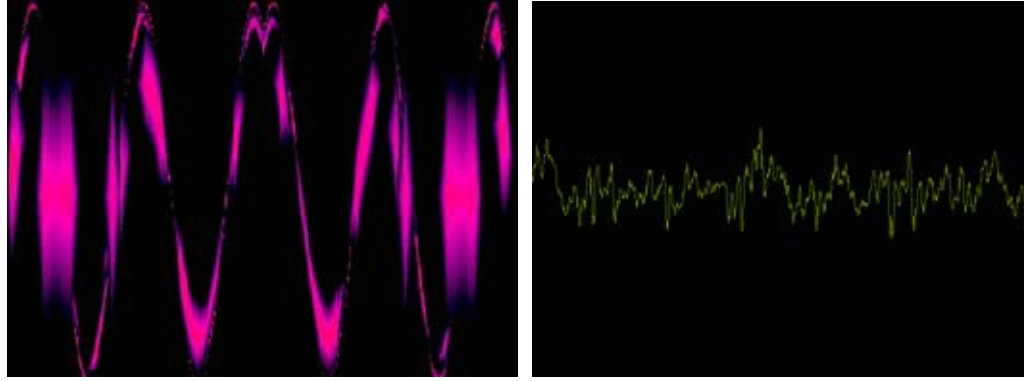
That sound should shift to imaged notation (from the symbolic to the indexical) effects a wider music making process.

[...]

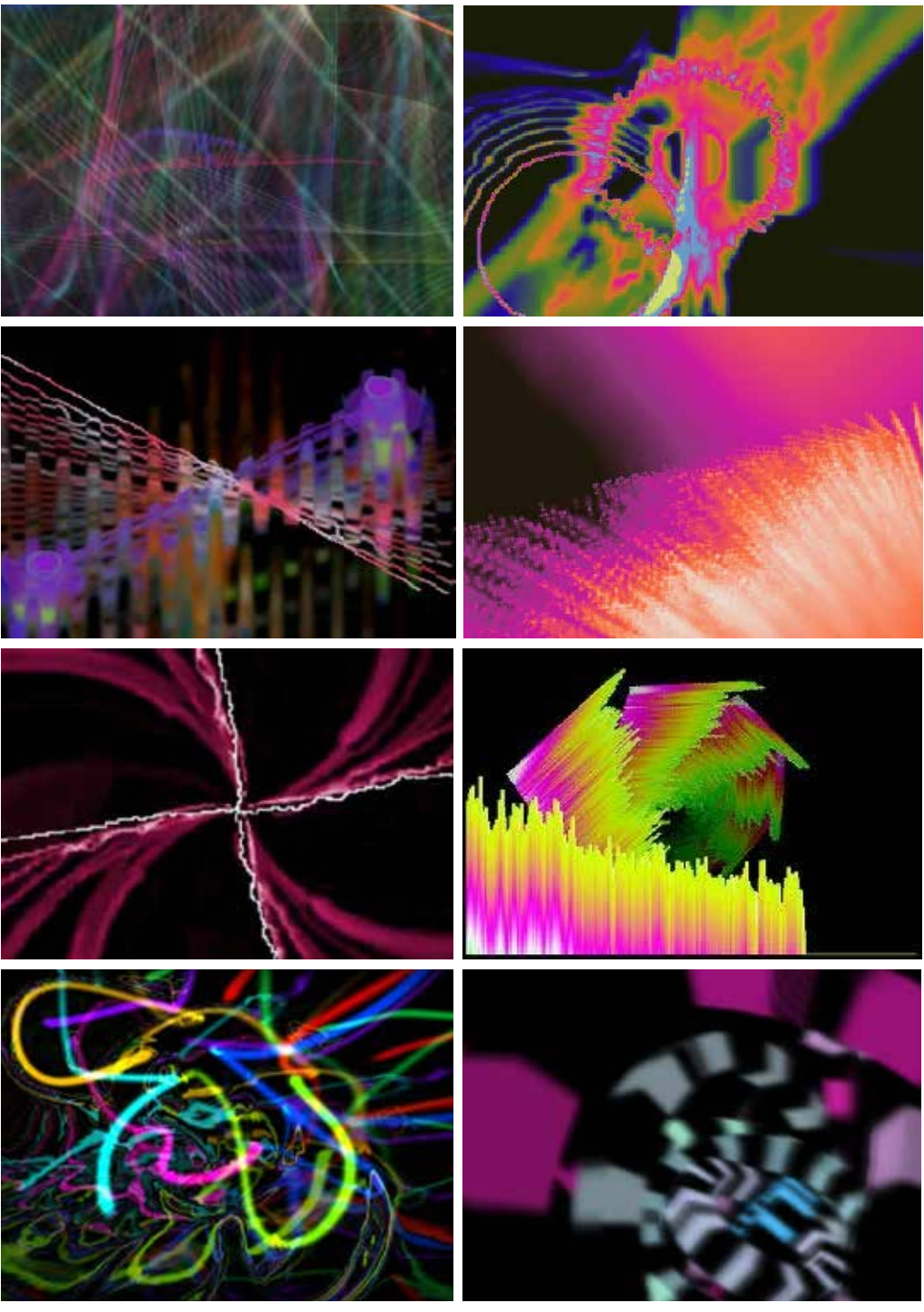
The development of electronic sampling culture is manifest in Breakcore, an anarchic and fast-paced genre that stands as an electronic equivalent of punk music, cutting up drum samples into tiny fractions of a beat and drawing on sounds from movies, orchestras, rock, pornography, commercial pop - anything and everything is used without inhibition or hierarchy.

All sound is visual and equal.

Rod Stoneman  
Seeing is Believing: The Politics of the Visual









Rebel Overlay



ASZYK



Rebel Overlay



Rebel Overlay



PRICKimage



Midnight Movement

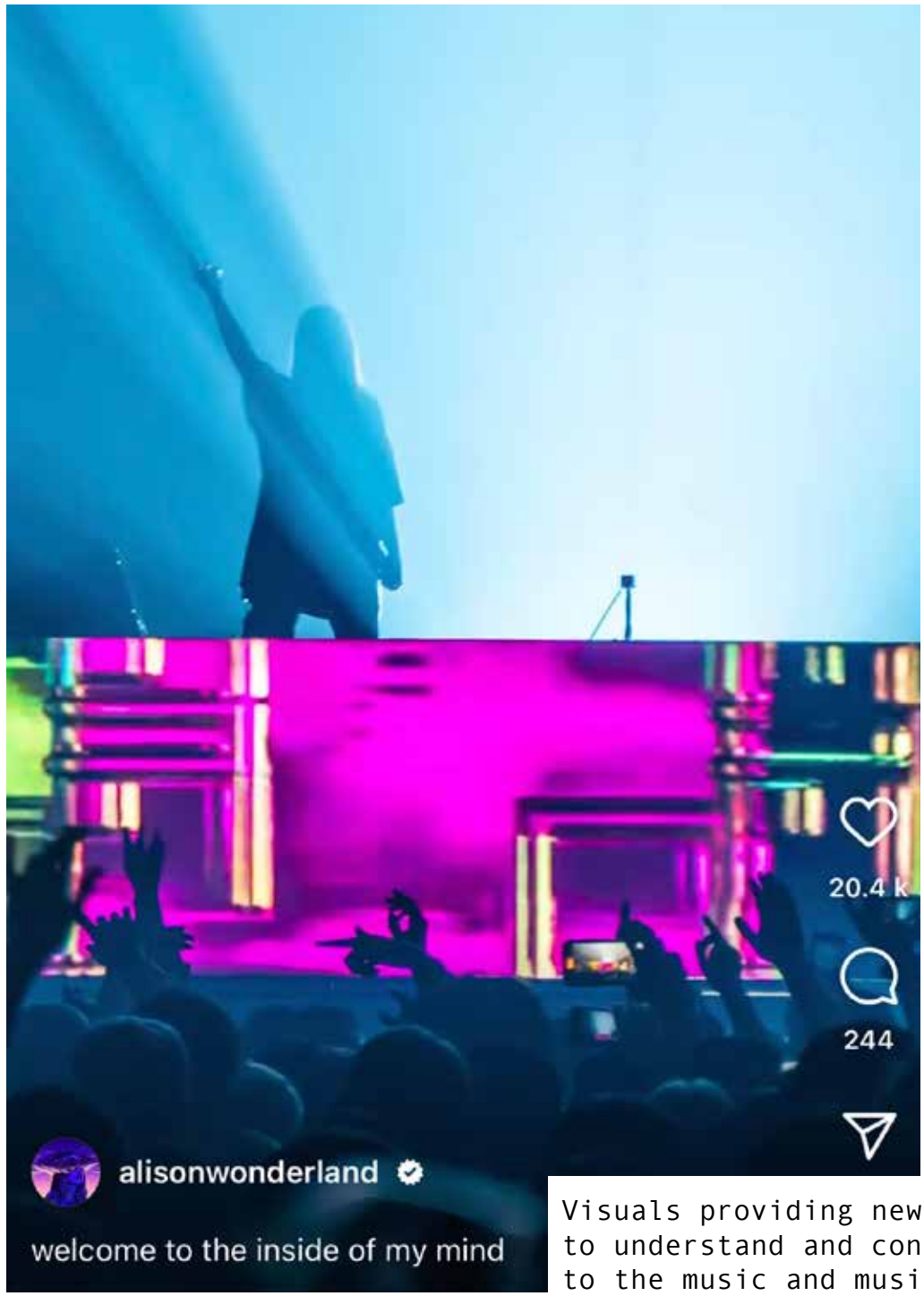


ALBA



Boxcat Designs





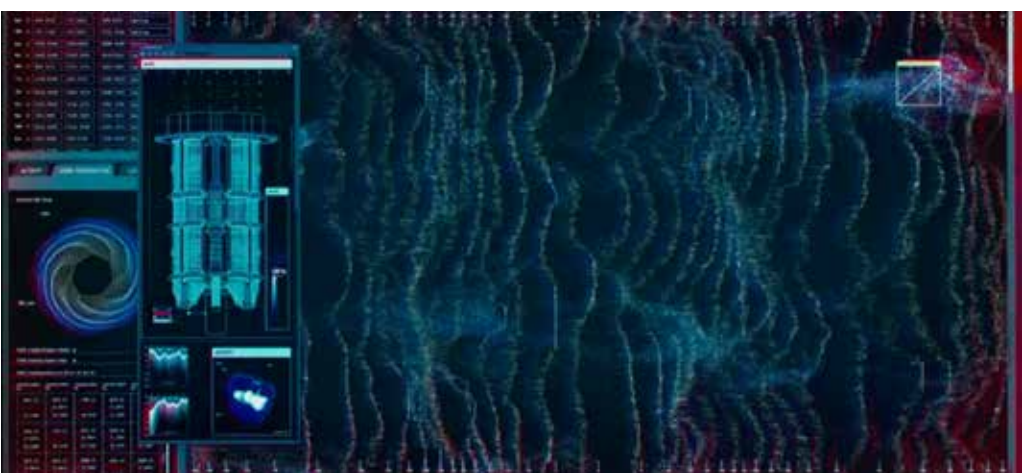
Visuals providing new ways to understand and connect to the music and musicians



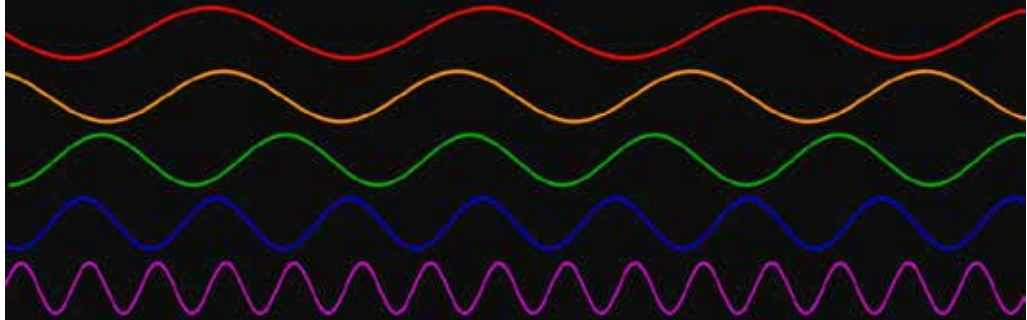








sound IS a wave.

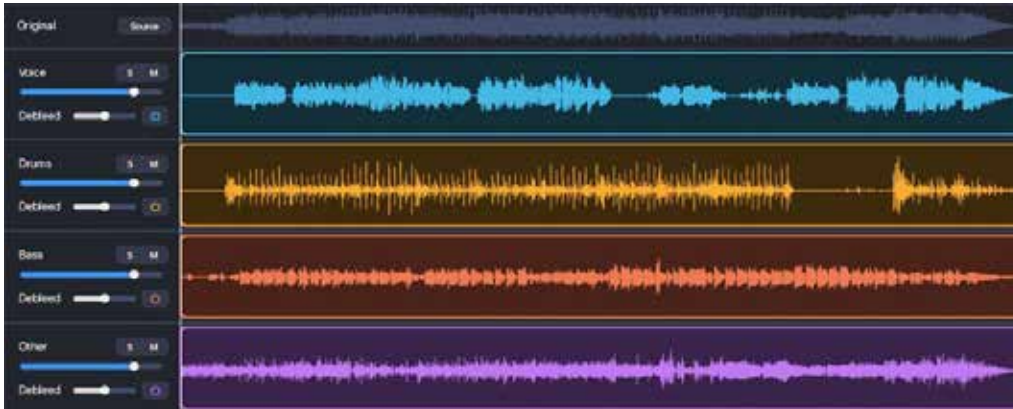


'Sound waves are longitudinal waves that travel through a medium like air or water.' NASA

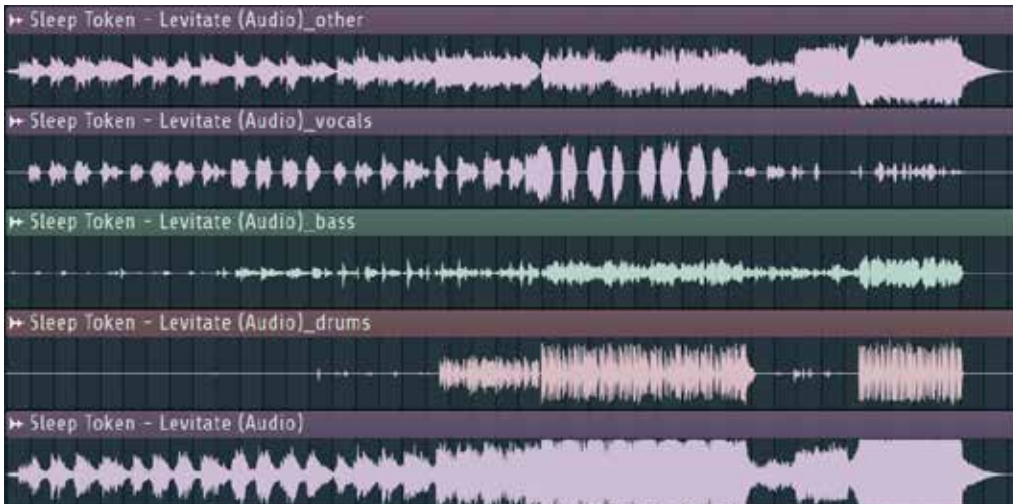
Soundwave charts represent a sound as follows:  
Y Axis: volume: amplitude/intensity  
X Axis: pitch: frequency

The taller the peaks the louder the sound.  
The closer the peaks the higher the frequency.

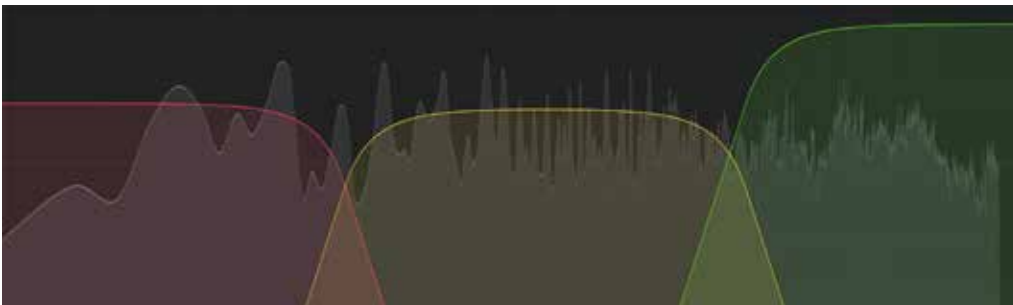




Xtrax Stems: splits sound file into frequencies:  
aiming for voice / drums / bass / other

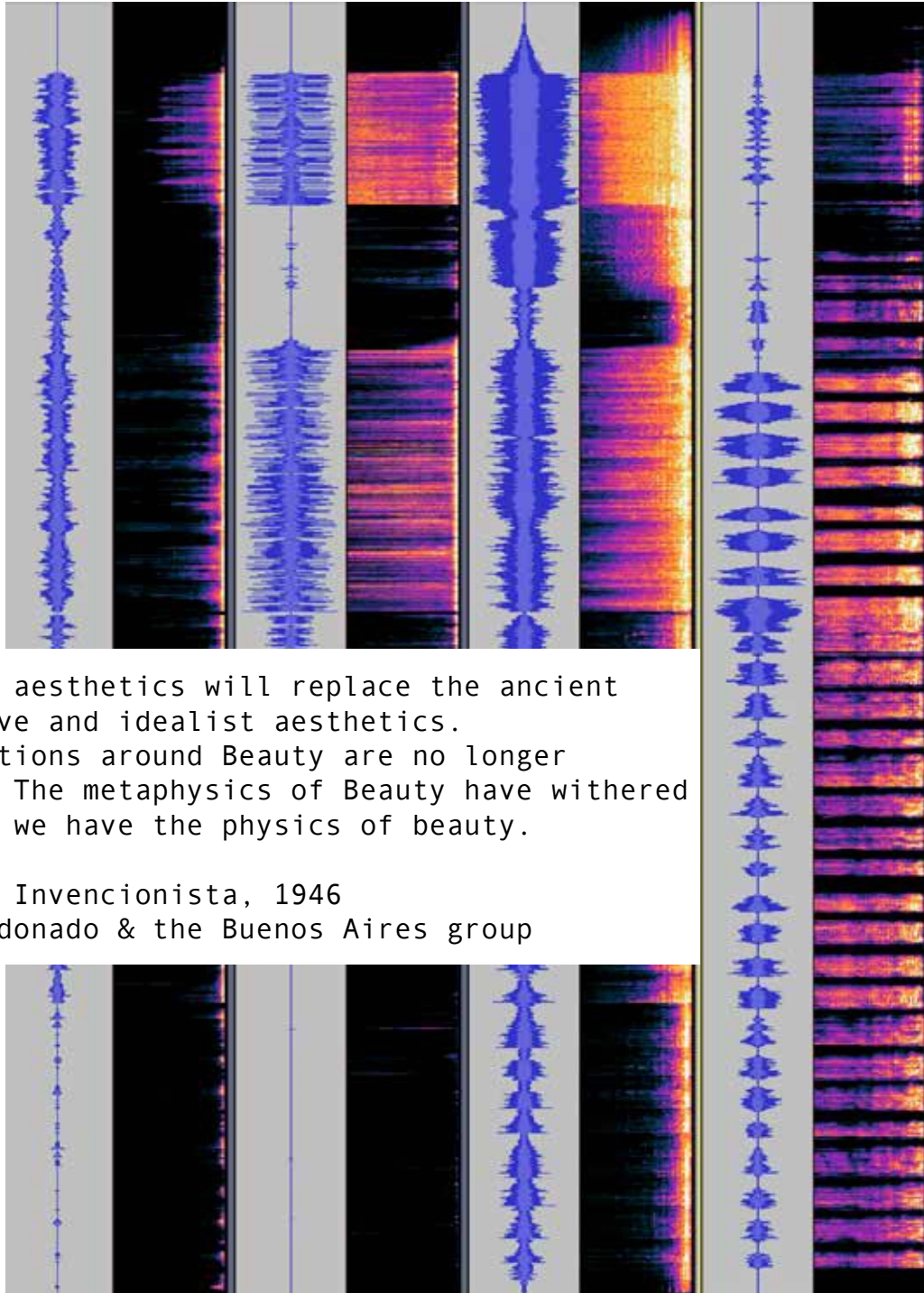


FL Studio: inserting split stems: vocals/drums/bass/other



FL Studio: frequency splitter: auto-detects low/mids/highs

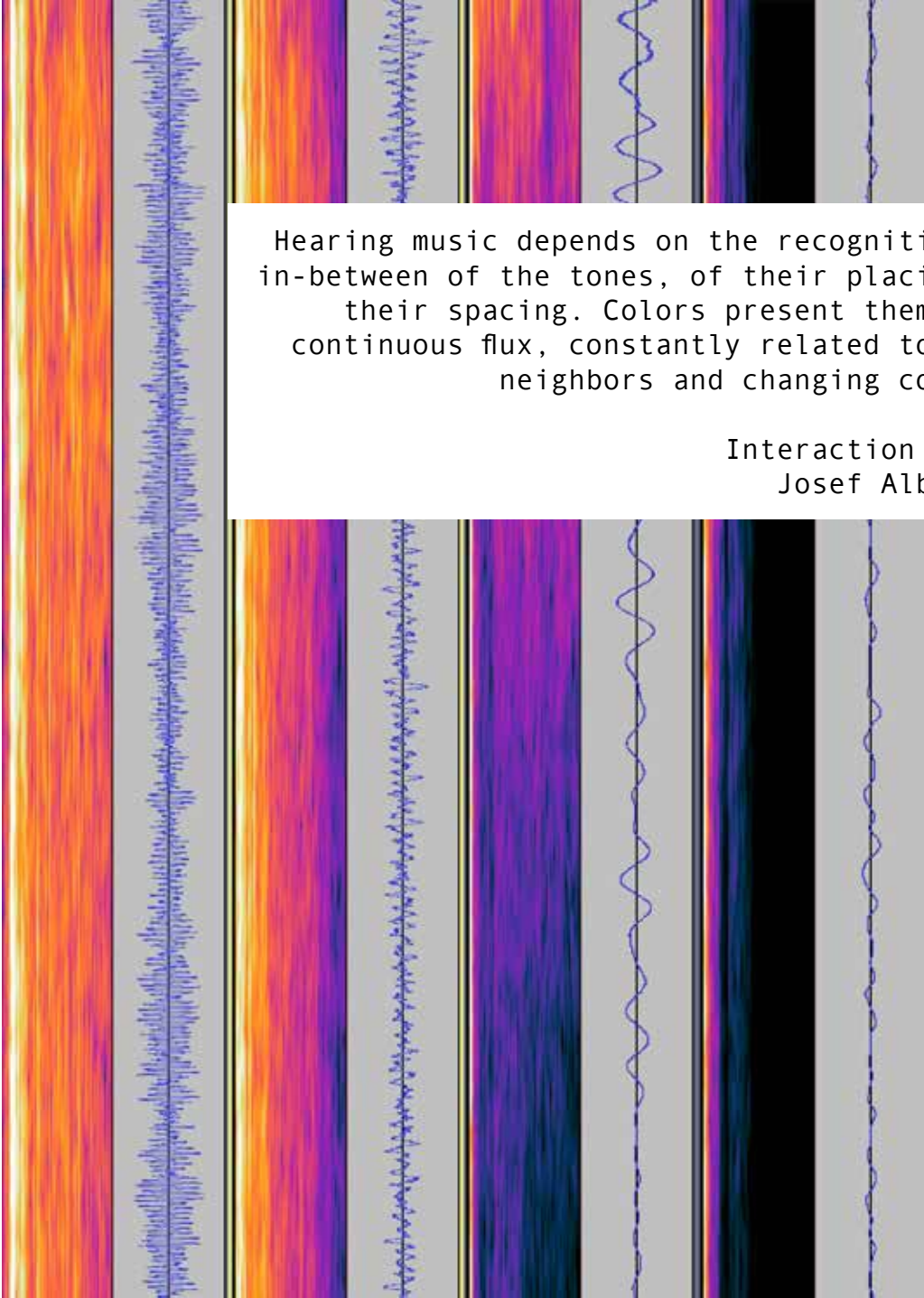




Scientific aesthetics will replace the ancient speculative and idealist aesthetics. Considerations around Beauty are no longer relevant. The metaphysics of Beauty have withered away. Now we have the physics of beauty.

Manifiesto Invencionista, 1946  
Tomás Maldonado & the Buenos Aires group





Hearing music depends on the recognition of the in-between of the tones, of their placing and of their spacing. Colors present themselves in continuous flux, constantly related to changing neighbors and changing conditions.

Interaction of Colour  
Josef Albers, 1963

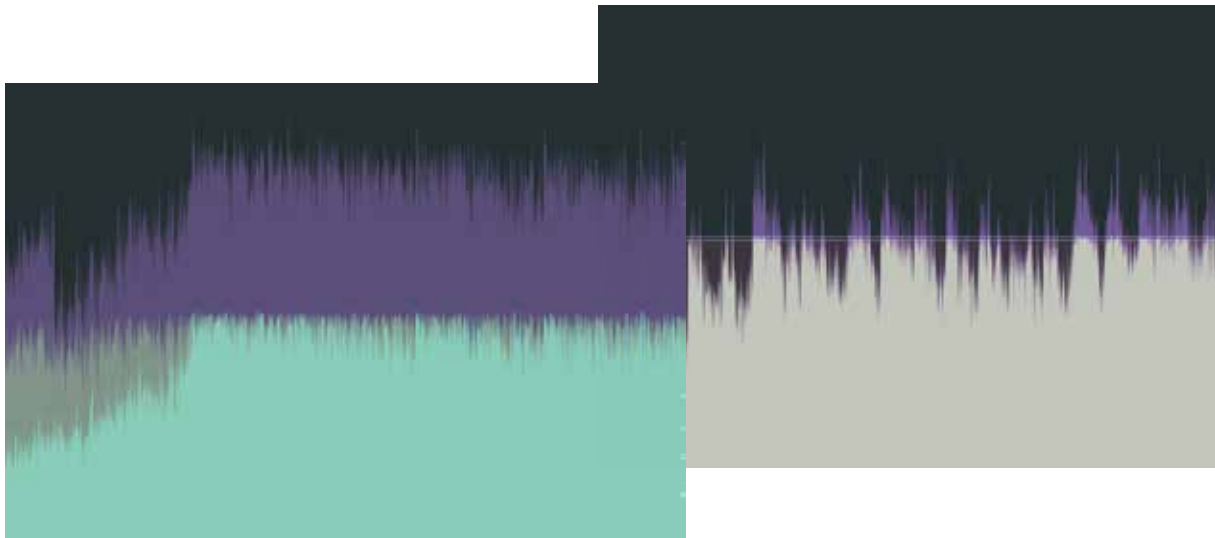
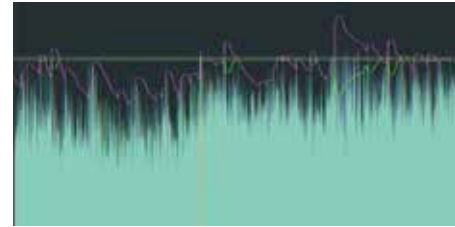


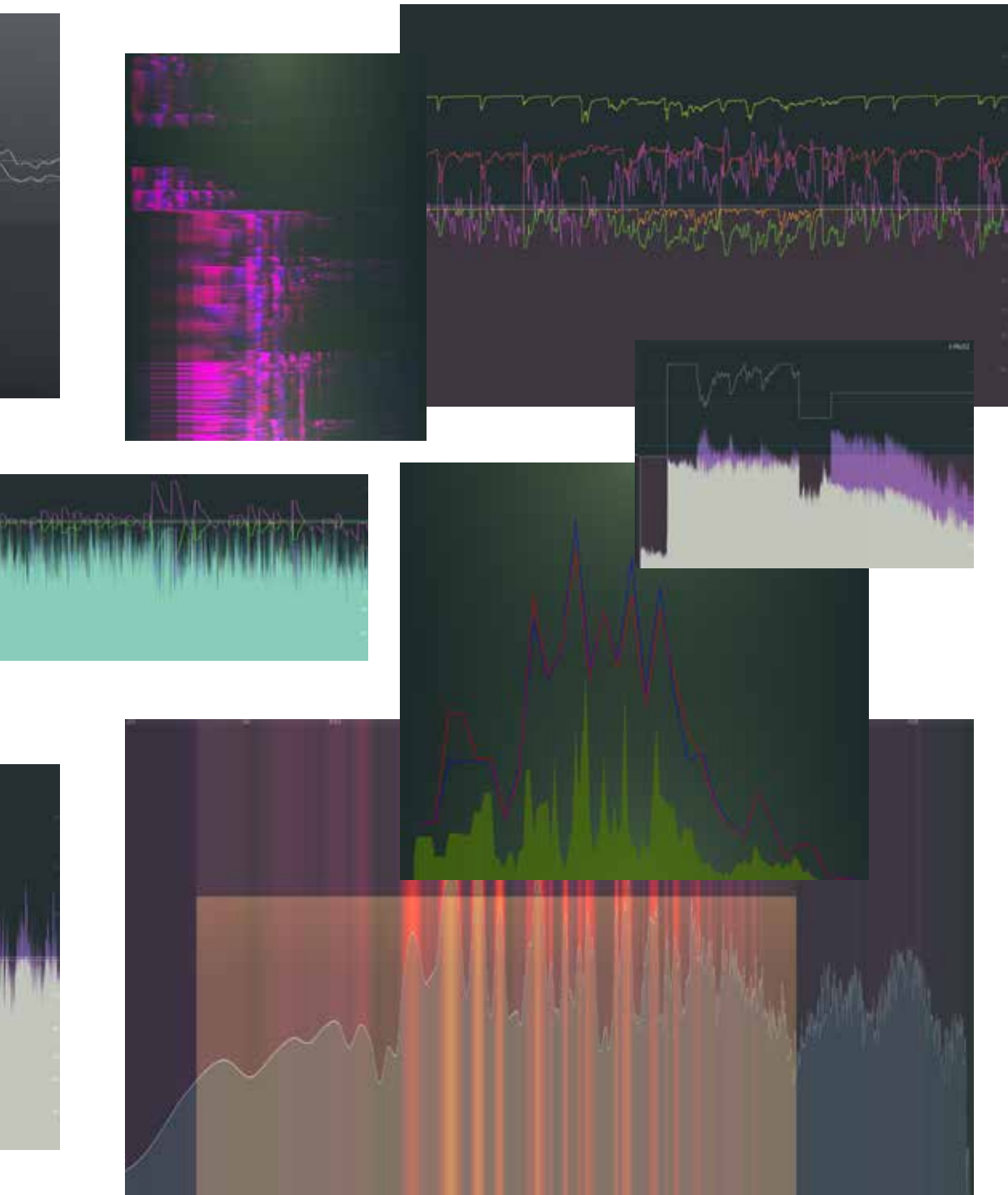
The time-series plot is the most frequently used form of graphic design. With one dimension marching along to the regular rhythm of seconds, minutes, hours, days, weeks, months, years, centuries or millennia, the natural ordering of the time scale gives this design a strength and efficiency of interpretation found in no other graphic arrangement.

..

If the nature of the data suggests the shape of the graphic, follow that suggestion. Otherwise, move toward horizontal graphics about 50% wider than tall:

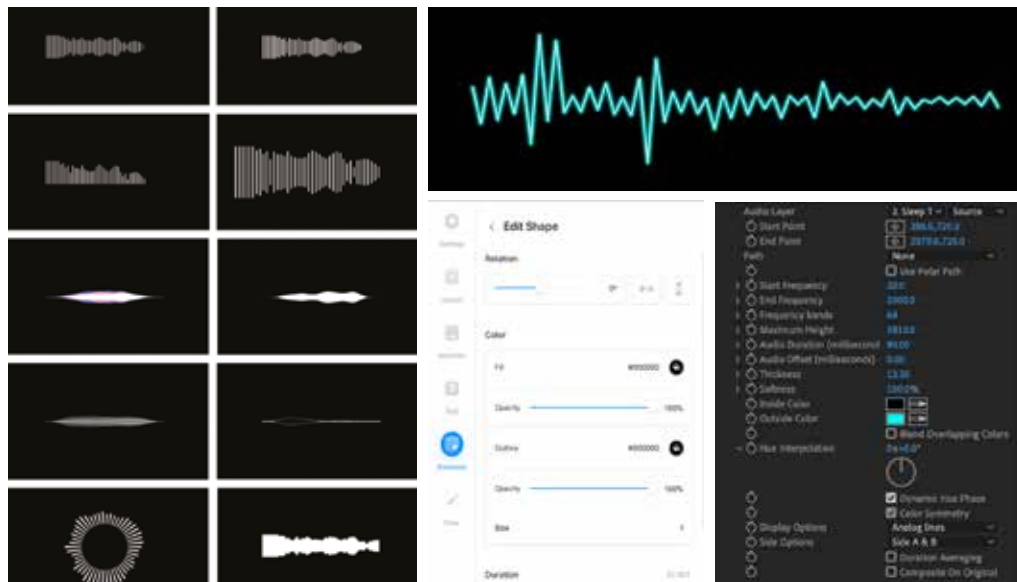
The Visual Display of Quantative Information  
Edward R Tufte, 2001





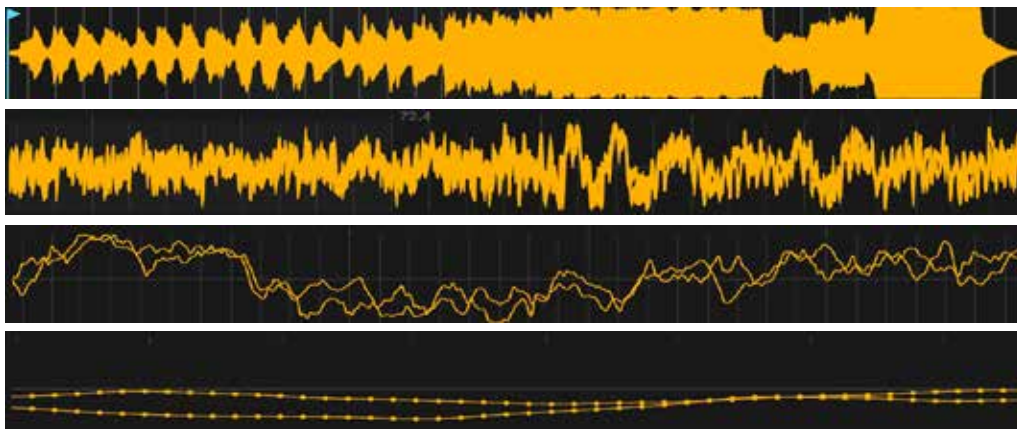


Serato dj pro



Veed

Adobe After Effects



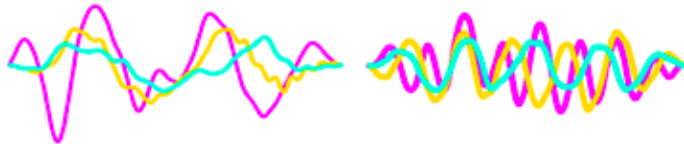
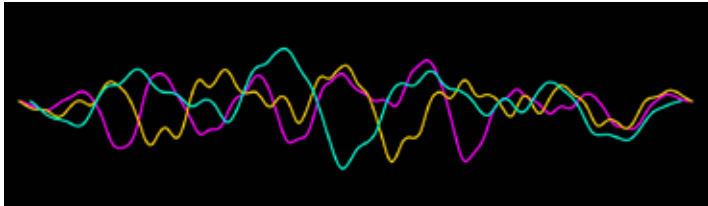
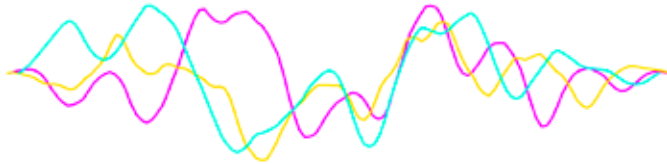
Ableton







FL studio: producer edition: lifetime access  
 + huge range of visuals, + adjustable wfs  
 -expensive, - complicated to learn and use







FL Studio screenshot:  
blurry or pixelated lines

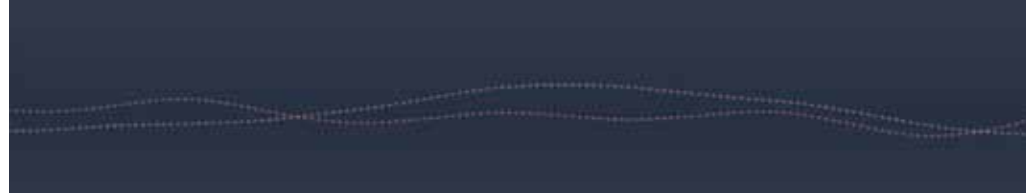


Indesign: image trace & expand  
shaky, disconnected lines



Indesign: trace with curvature tool  
smooth, completely adjustable lines



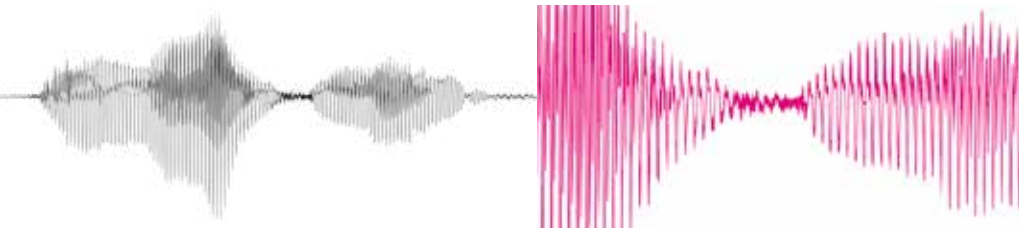




FL Studio screenshot: edison: segment of speech  
[MN - I love you] 00:00:02



FL studio screenshot: edison: whole song  
[Sleep Token - Levitate] 00:04:24



Solour change/background removal:  
Vectorising in indesign: - detail, + creative options  
Editing in photoshop: - options, + details maintained

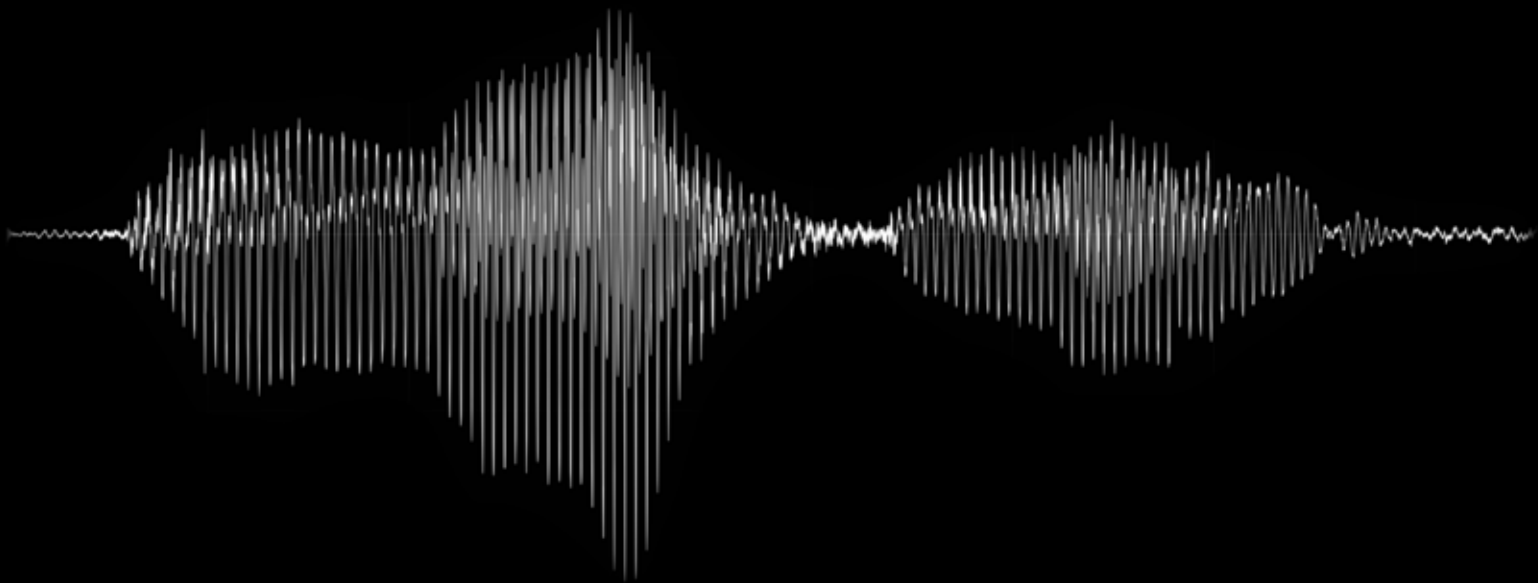


Their method of composing becomes visual as they see the wave forms, recognise patterns, cut and paste to create a multi-track sound collage. This follows early film sound editors in the 1930s who cut films by watching the visual patterns of the optical sound tracks at the edge of the celluloid strip.

Now new indexical signs move into action as the waveforms of the sound being played (with) appear as a horizontal pulse running past a window, eliciting a response of improvisatory mixing.

Seeing is Believing: The Politics of the Visual Rod  
Stoneman



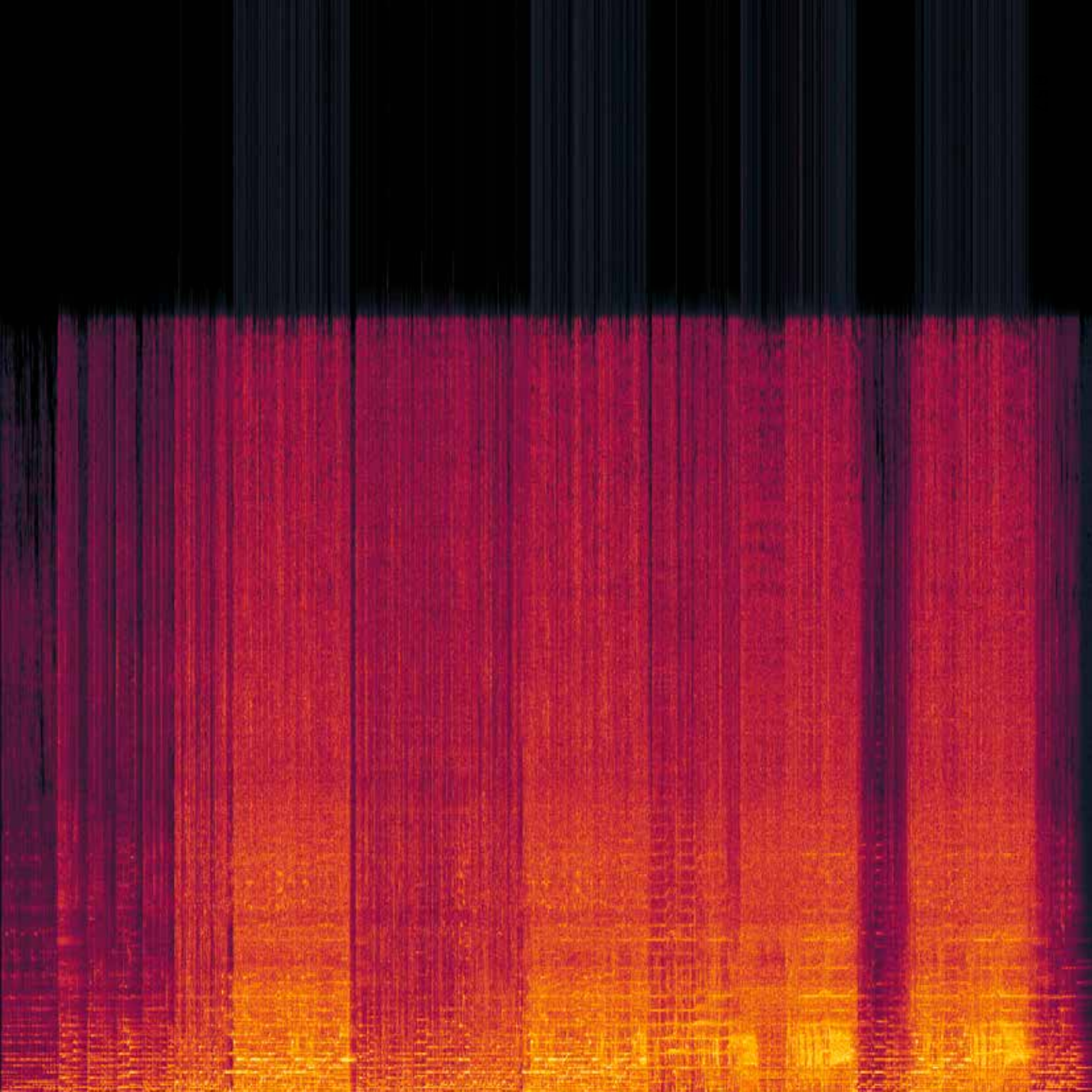




I discovered the charm of the line in and of itself  
- the line in space as well as the line drawn on a  
surface, and the nothing between the lines and the  
sparkling when they cross ... I discovered that  
sometimes in-between the lines is as important as the  
line itself.

Sabiduros and Other Texts  
Gego







[...] flow into them, and the magic and ideology  
inherent within them are translated into the  
programmed magic of technical images [...]

Towards a Philosophy of Photography  
Vilem Flusser



Artists have been exploring the correspondence between the senses of hearing and vision for hundreds of years, during which time the work itself has mutated in step with the socio-political and aesthetic interests of its particular era.

The contemporary canvas? A landscape not only saturated by but literally built out of digitally driven, sensory sapping information. New technology enables these artists to create art that uniquely reflects our zeitgeist and, at the same time, is part of a long continuum. Paradoxically the art form in which these artists work involves highly technological strategies that inspire a renewed consciousness of highly un-technological experiences - physicality, human cognition and perception.

What sound does a colour make?  
Exhibition publication introduction  
Kathleen Forde, 2004



# digital to physical

Thus the happening developed as an intermedium...  
 It is not governed by rules; each work determines  
 its own medium and form according to its needs  
 [...] Of course a concept like this is very  
 disturbing to those whose mentality is  
 compartmentalised.

Intermedia  
 Dick Higgins, 1965

We imagine synthesis as the sum total of the  
 physical elements: colour, sound, movement, time,  
 space, integrated in physical and mental union.  
 [...] The new art requires that all of man's energies be  
 used productively in creation and interpretation.  
 Existence is shown in an integrated manner, with all  
 its vitality.

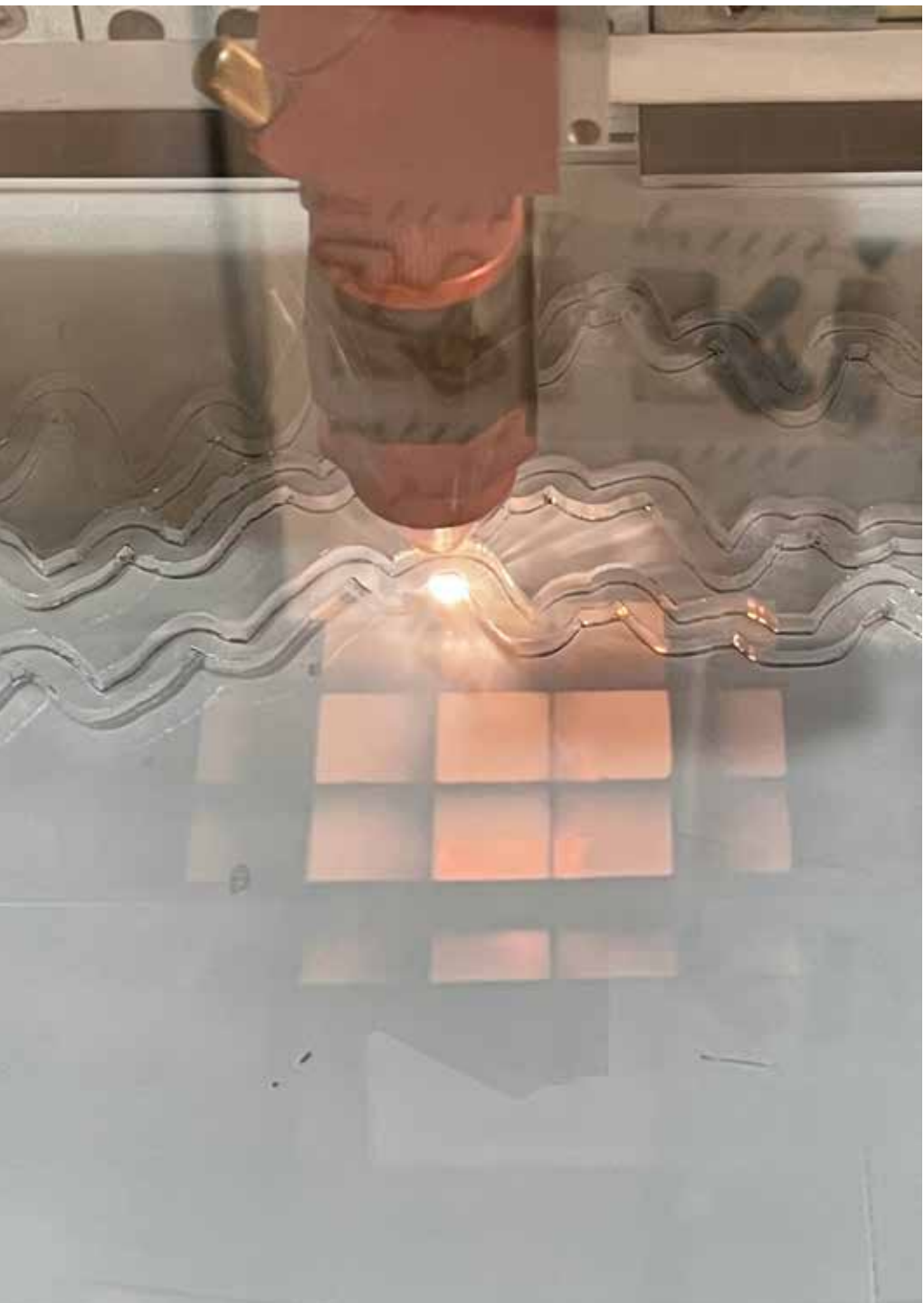
Manifesto Blanco (The White Manifesto)  
 Lucio Fontana et al, 1946

[...] audio-visual correlations, which have  
 aesthetic, psychological and social content  
 (origin) will serve as the basis for  
 appreciation.

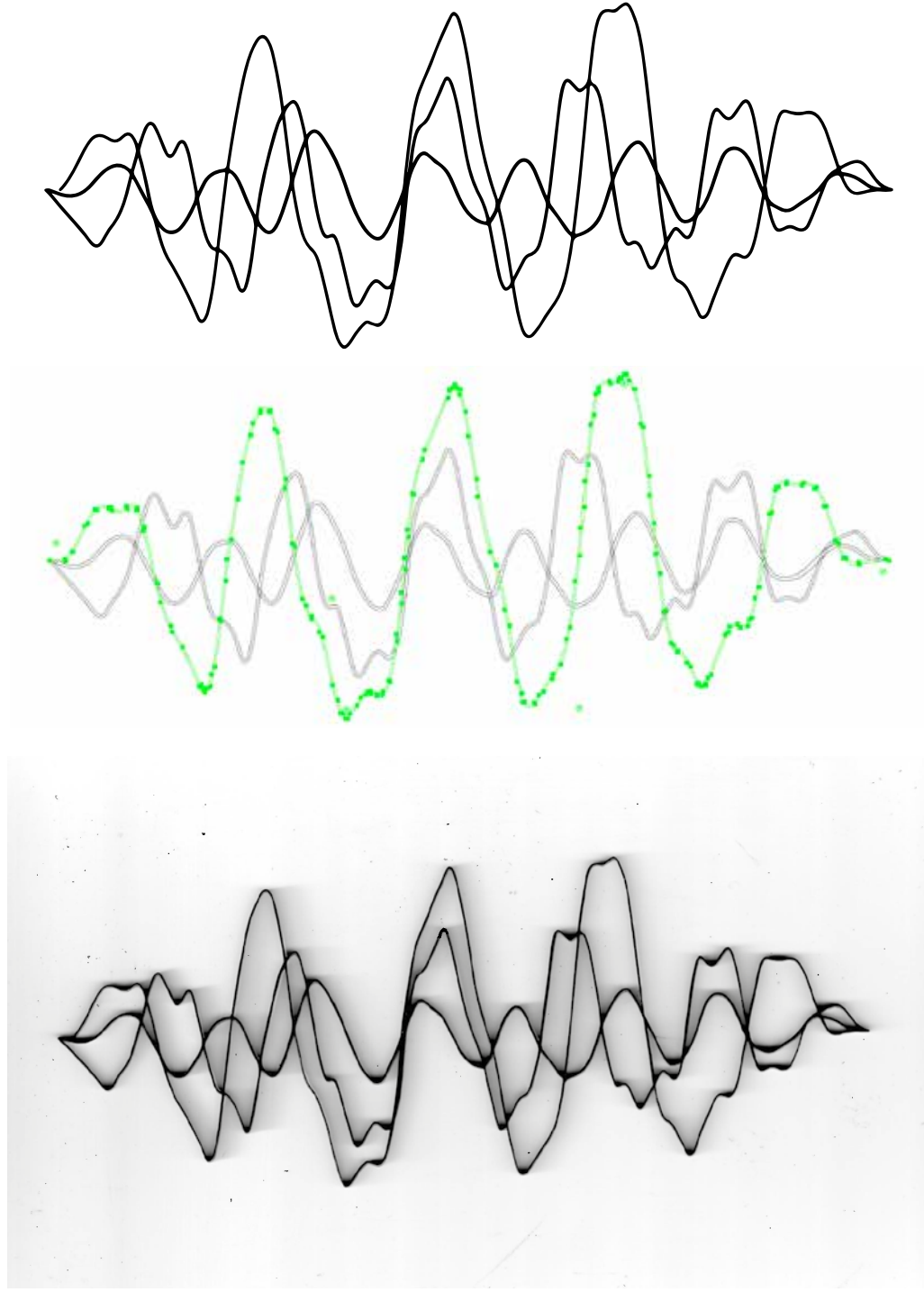
Music-Kinetic Art Medium  
 B. M. Galeyev, 1976

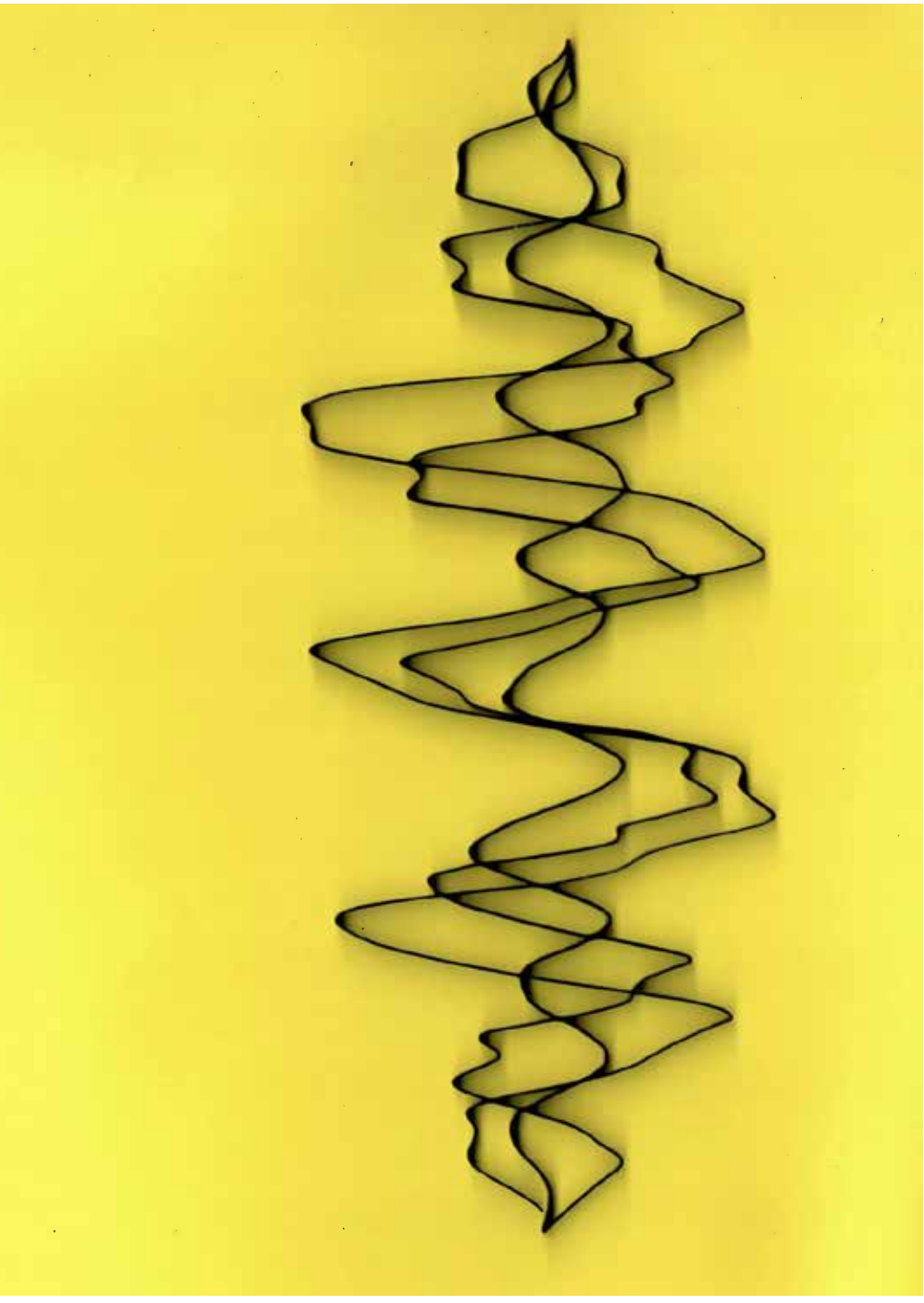


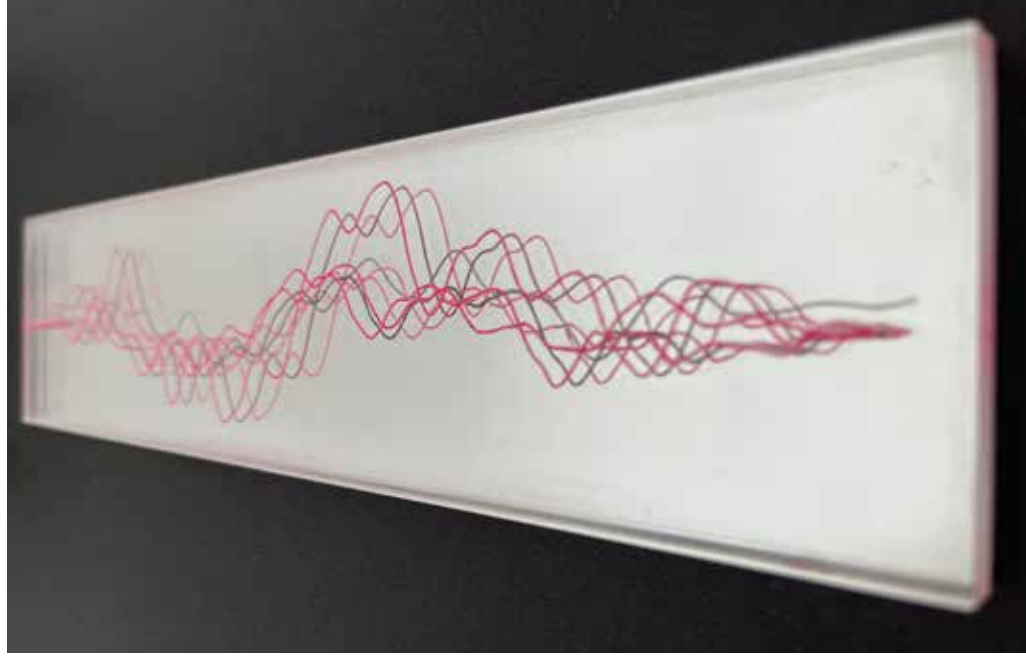
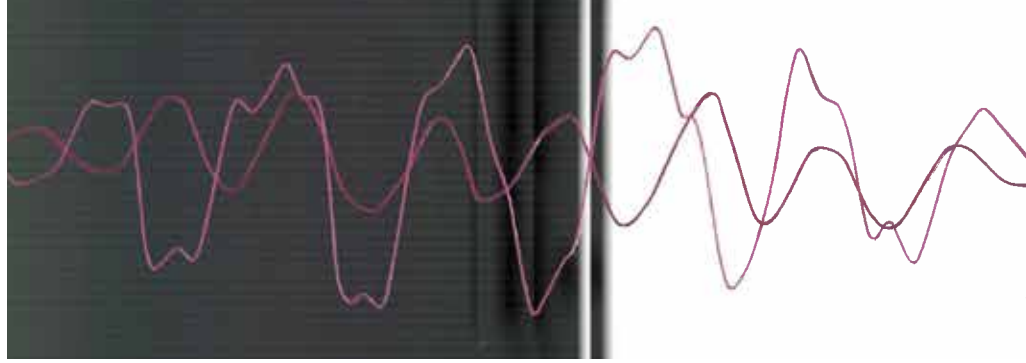
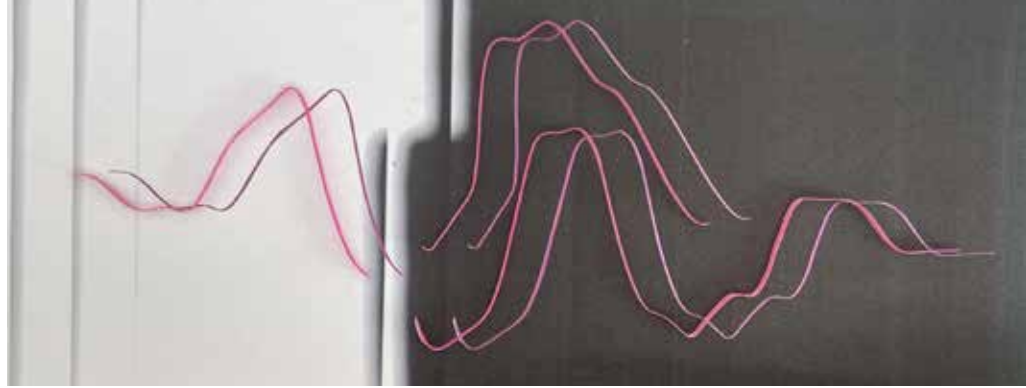


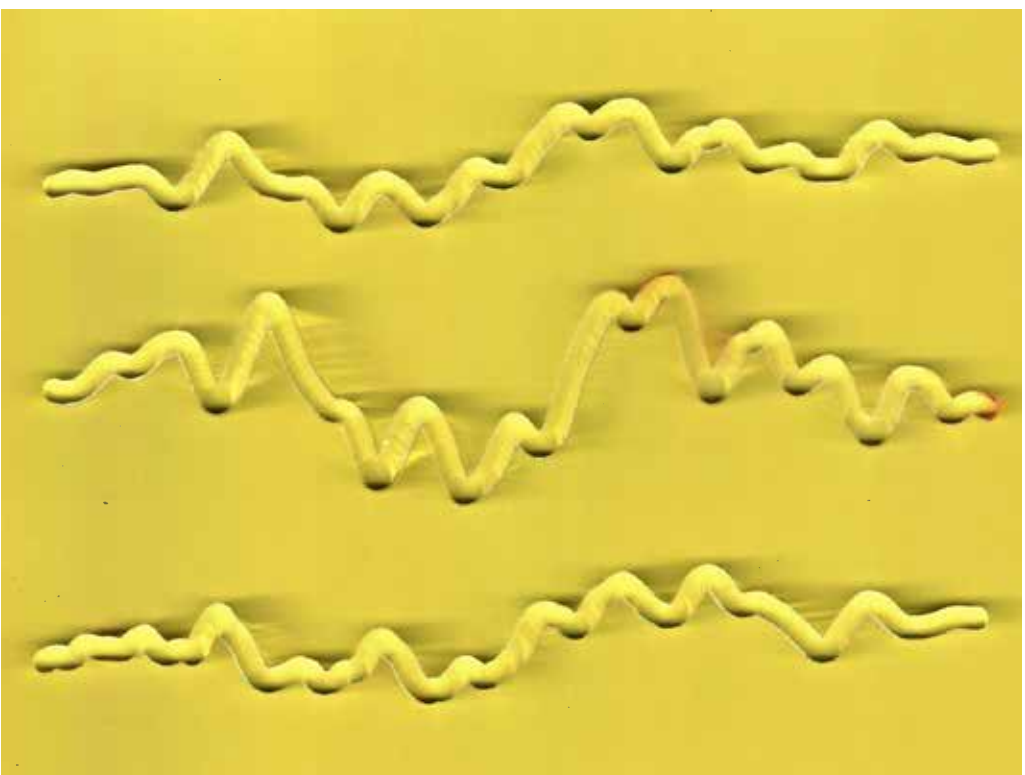
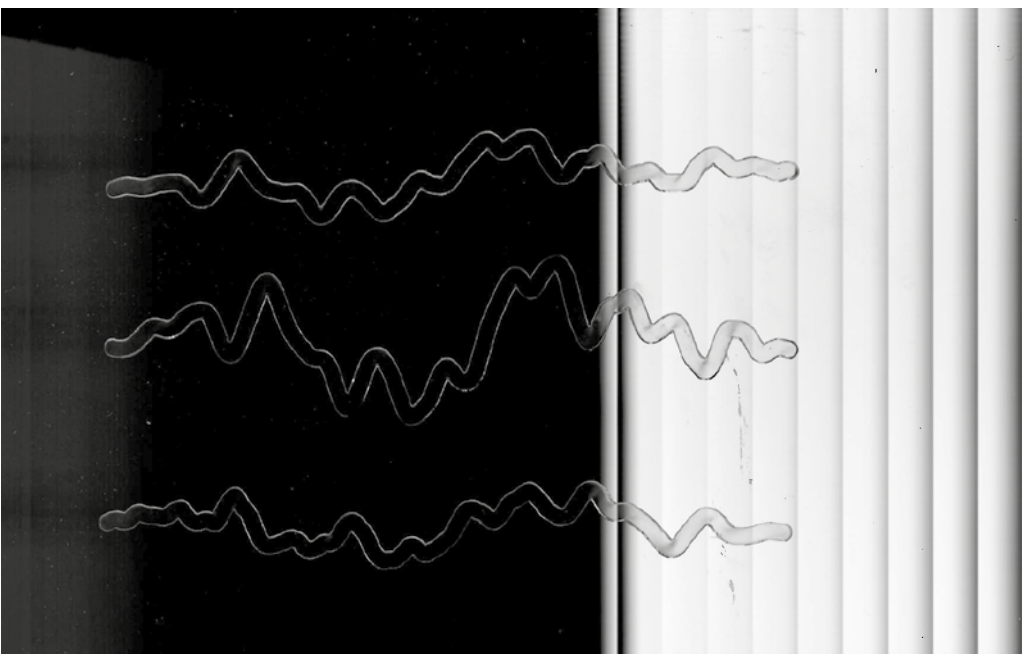




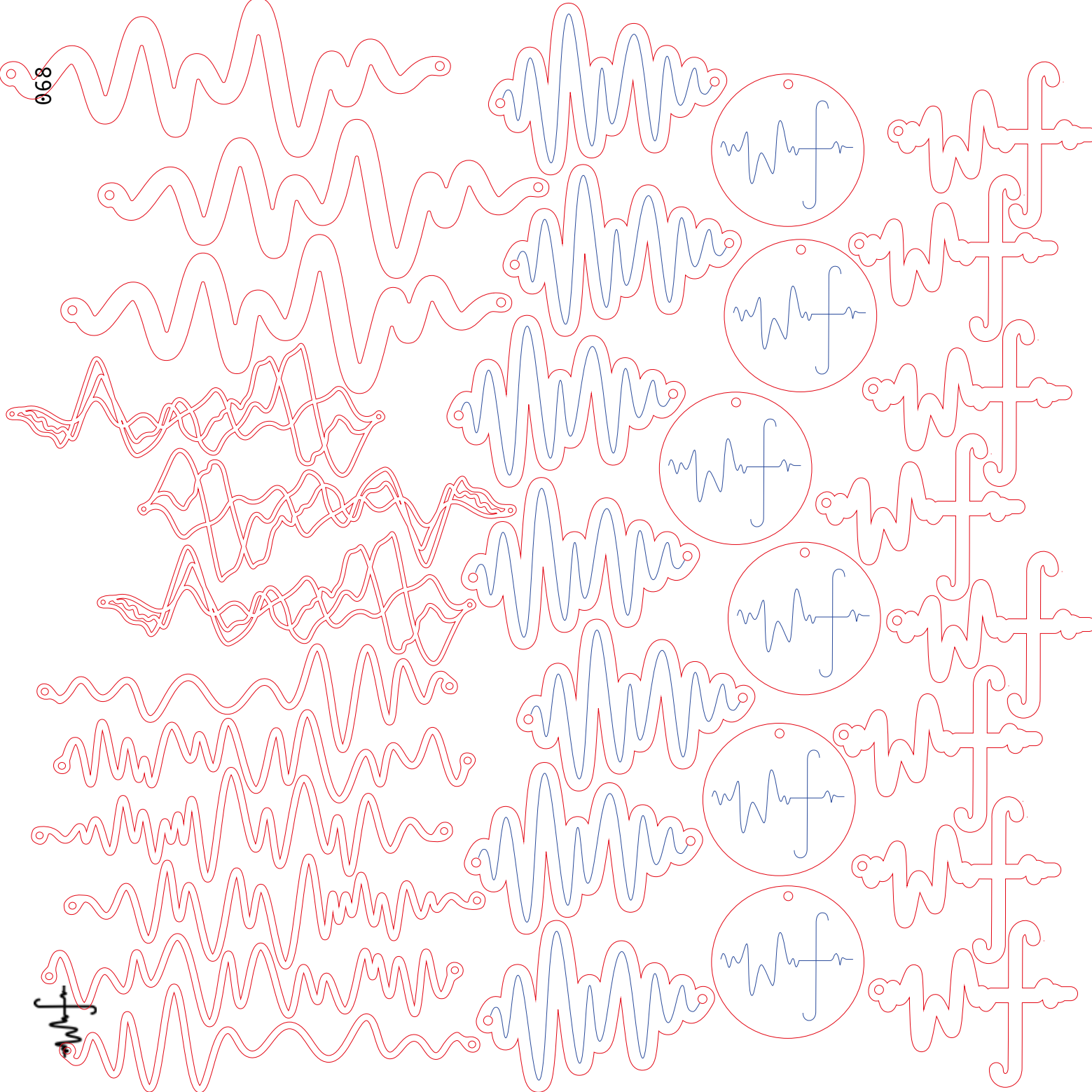








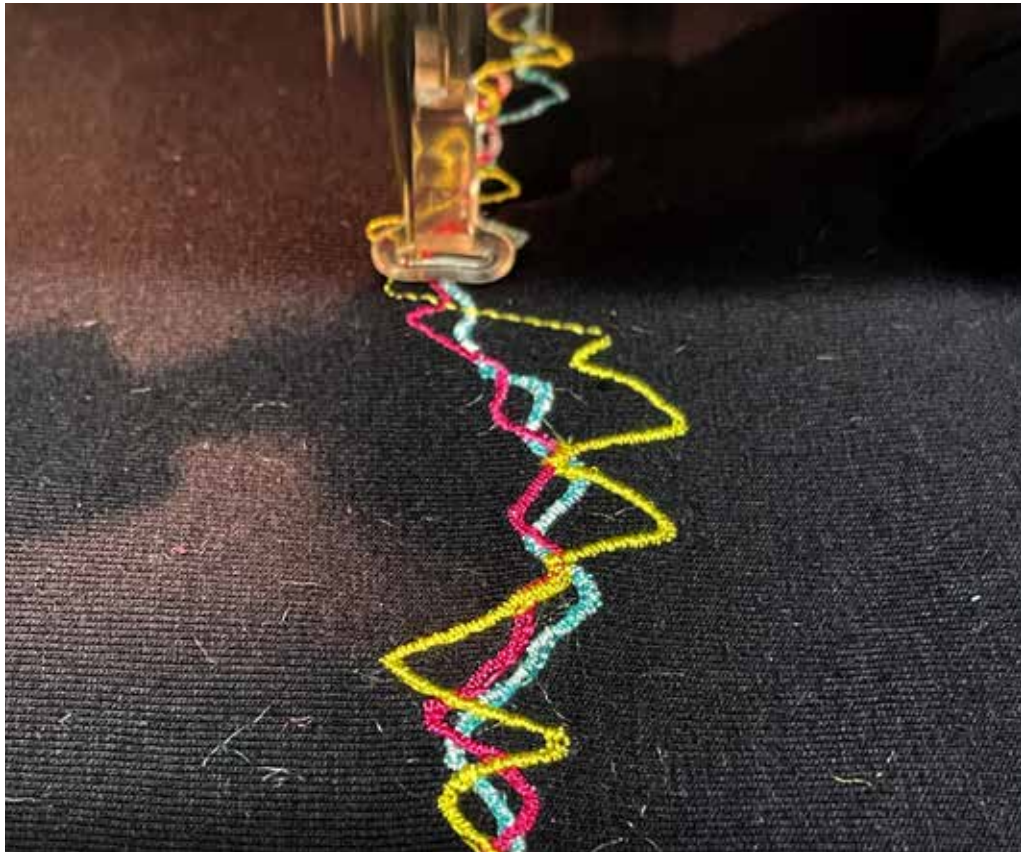
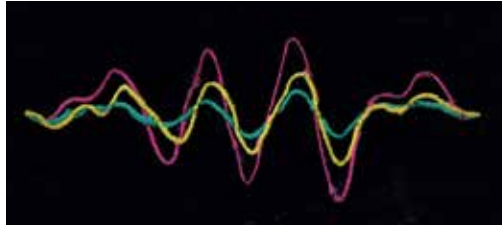
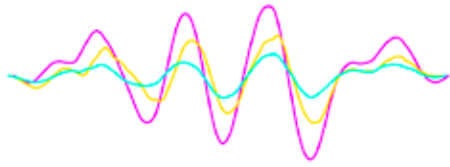
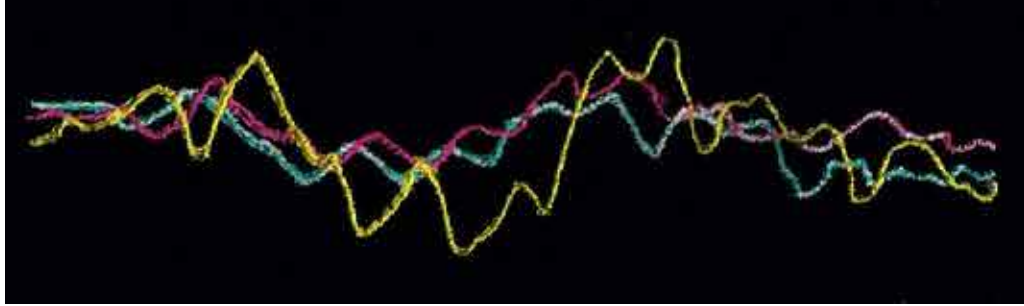
068

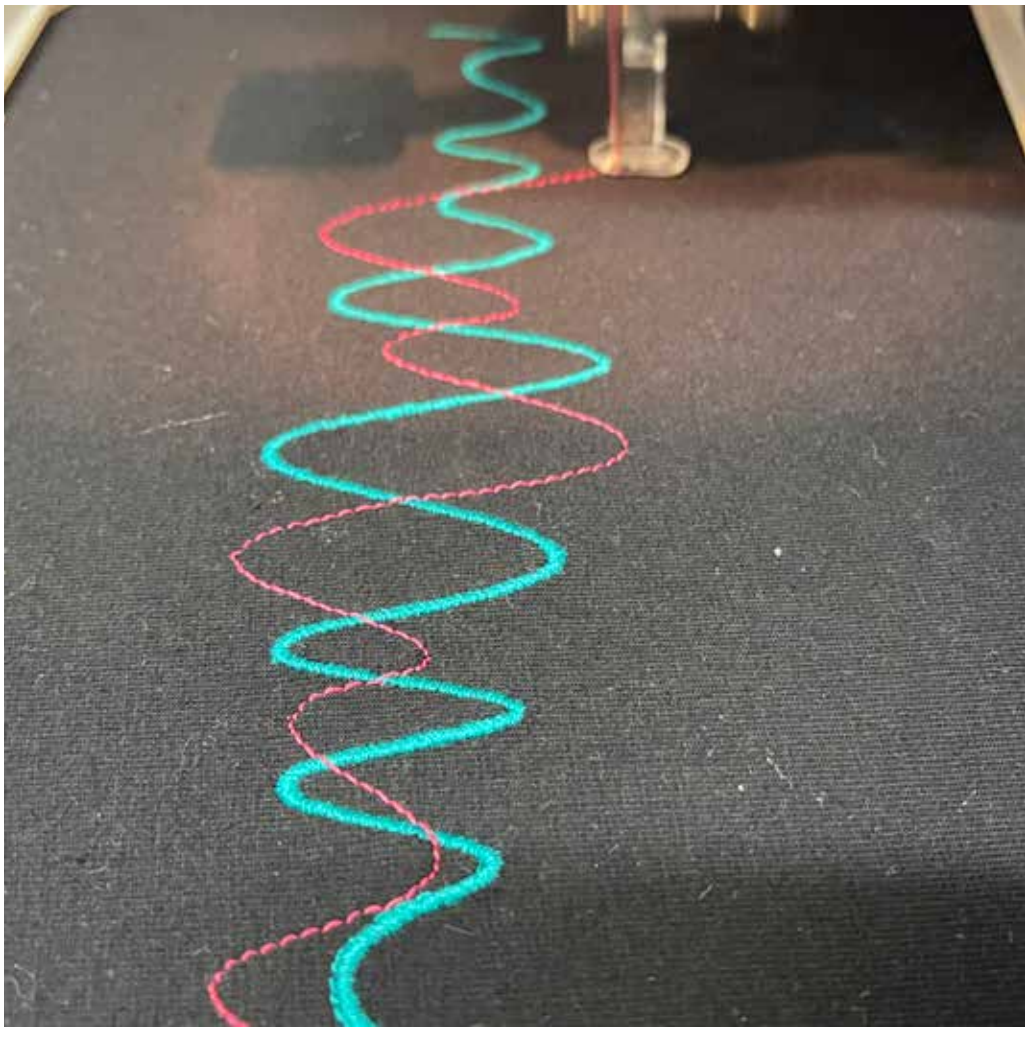
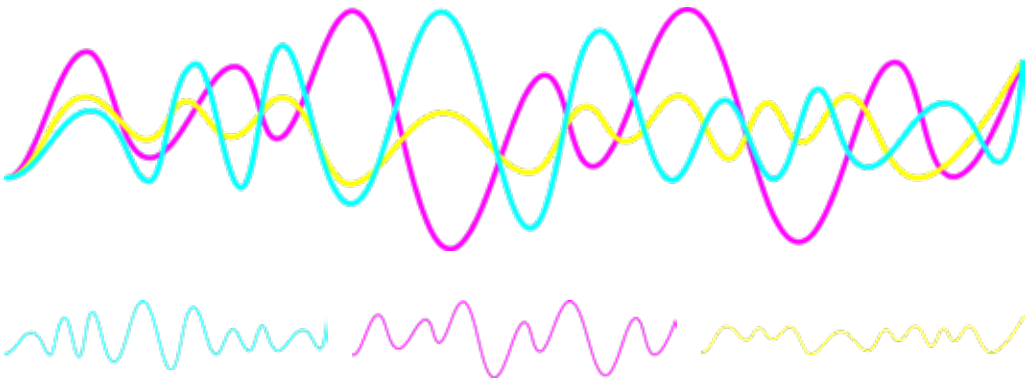














benefits of the everyday

brand recognition  
potential for high /  
widespread visibility  
providing useful items

risks of the everyday

cliche custom products  
oversaturated market

potential associations

|             |               |
|-------------|---------------|
| mug:        | phone case:   |
| home        | everywhere    |
| work        | always-on     |
| warmth      | social        |
| comfort     | possibility   |
| outdated    | modern        |
| common      | technological |
| stale       | upcoming      |
| = off brand | = on brand    |

potential products

|             |              |
|-------------|--------------|
| pens        | lanyards     |
| notepads    | badges       |
| toys        | hats         |
| umbrellas   | bags         |
| wristbands  | lighters     |
| usbs        | socks        |
| sunglasses  | airpod cases |
| keyrings    | bottles      |
| = off brand | = on brand   |



products to develop

phone cases  
jewellery  
hats  
bags

wide market + on trend

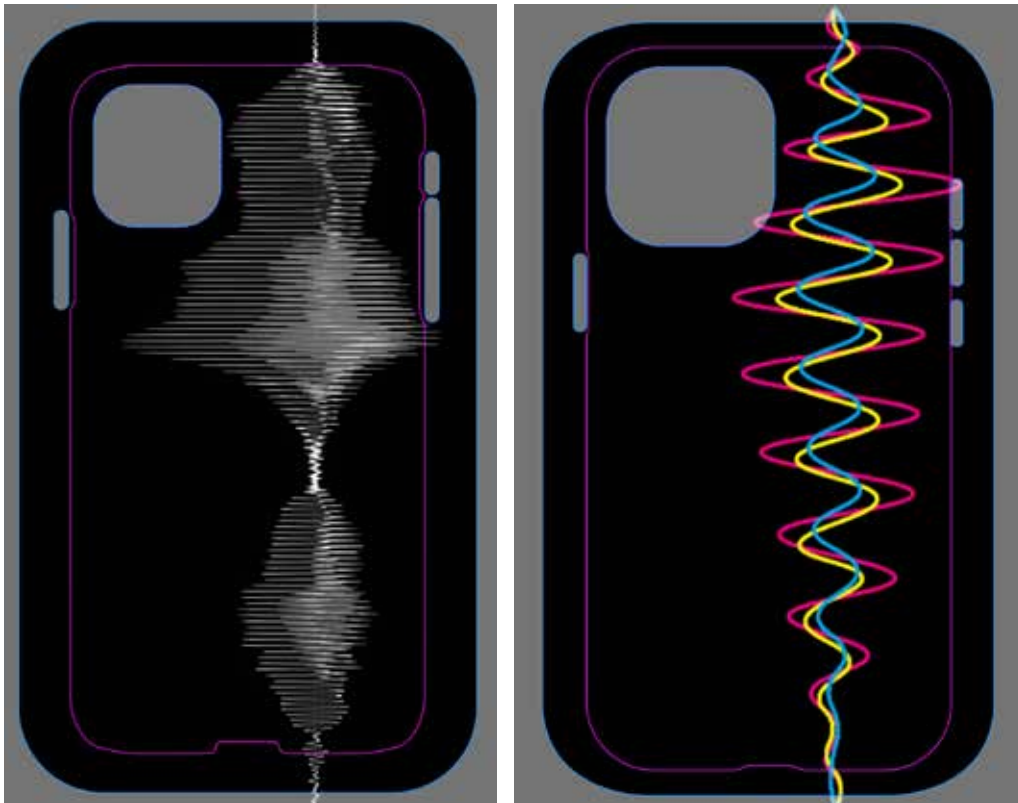
printify:  
+ cheapest available  
+ UK provider  
- limited models

stickerapp:  
+ wide range models  
- overseas provider  
- expensive

both suppliers:  
+ high quality print  
+ choice of finishes



printify online design tool



stickerapp online design tool & improved waveform visuals





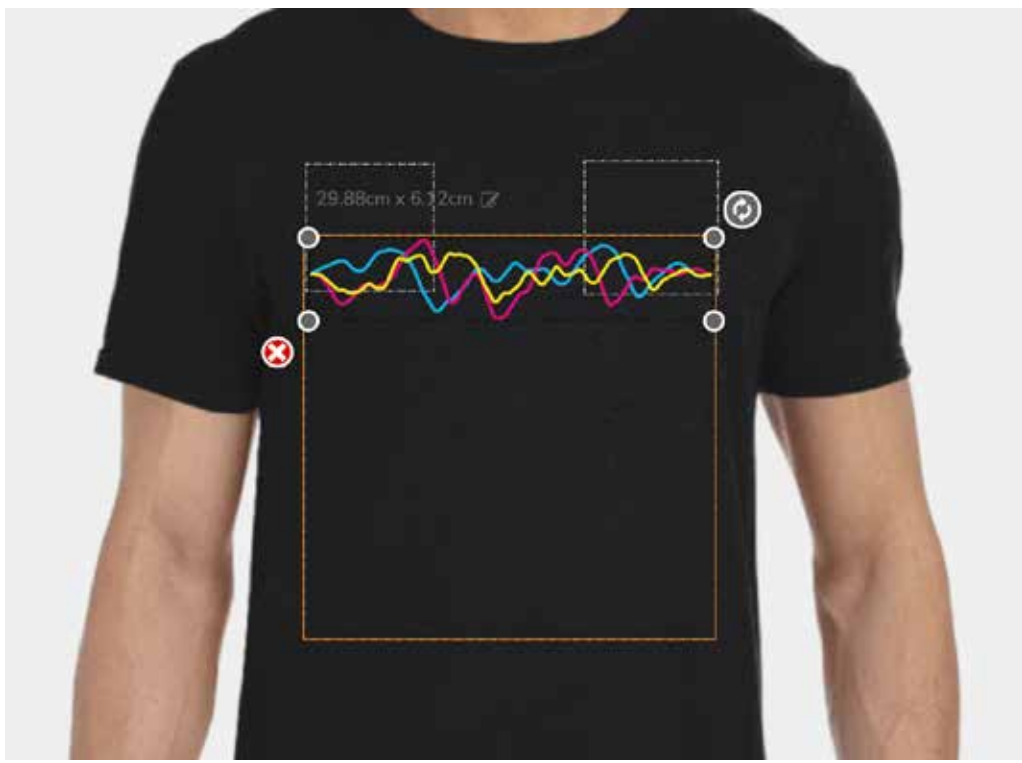


074















079

CMYK wavey . hoodie

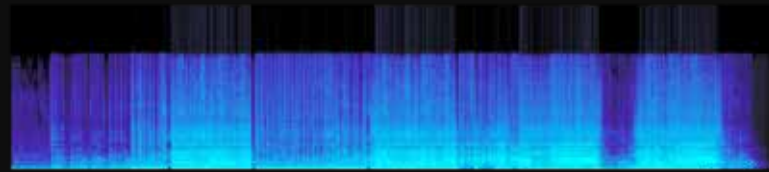




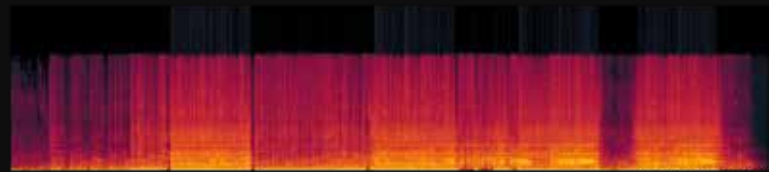
spectrum.cmyk



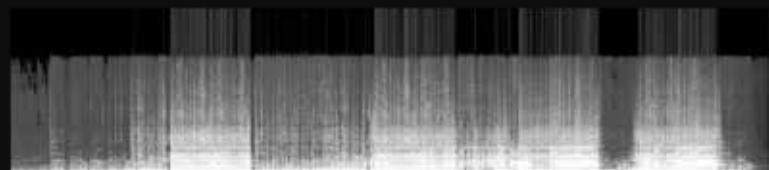
spectrum.candy



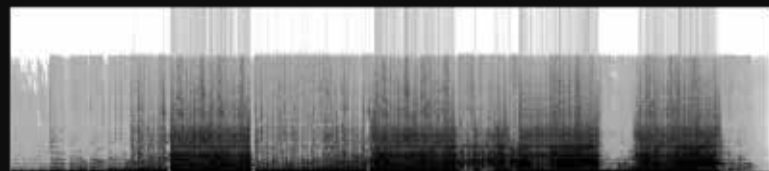
spectrum.ice



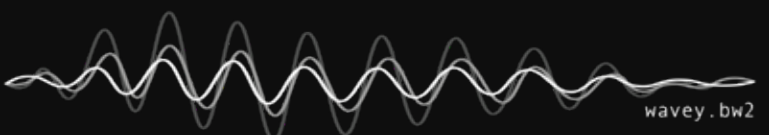
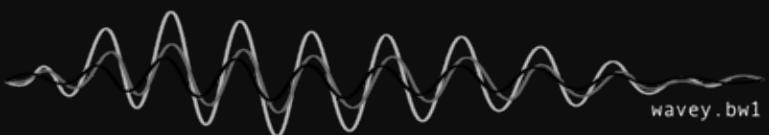
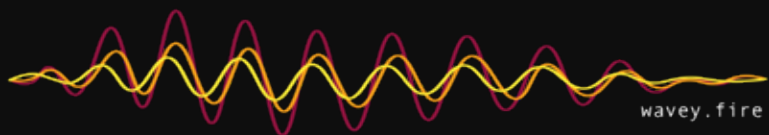
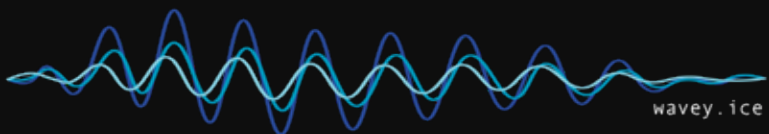
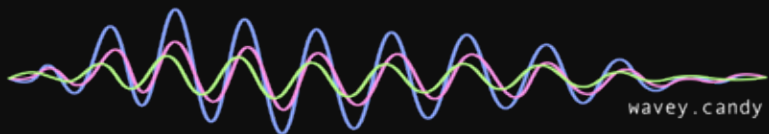
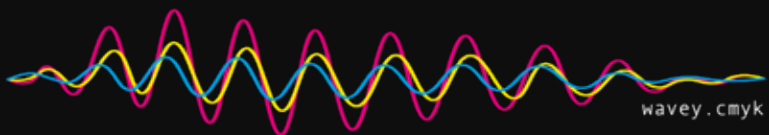
spectrum.fire



spectrum.bw1



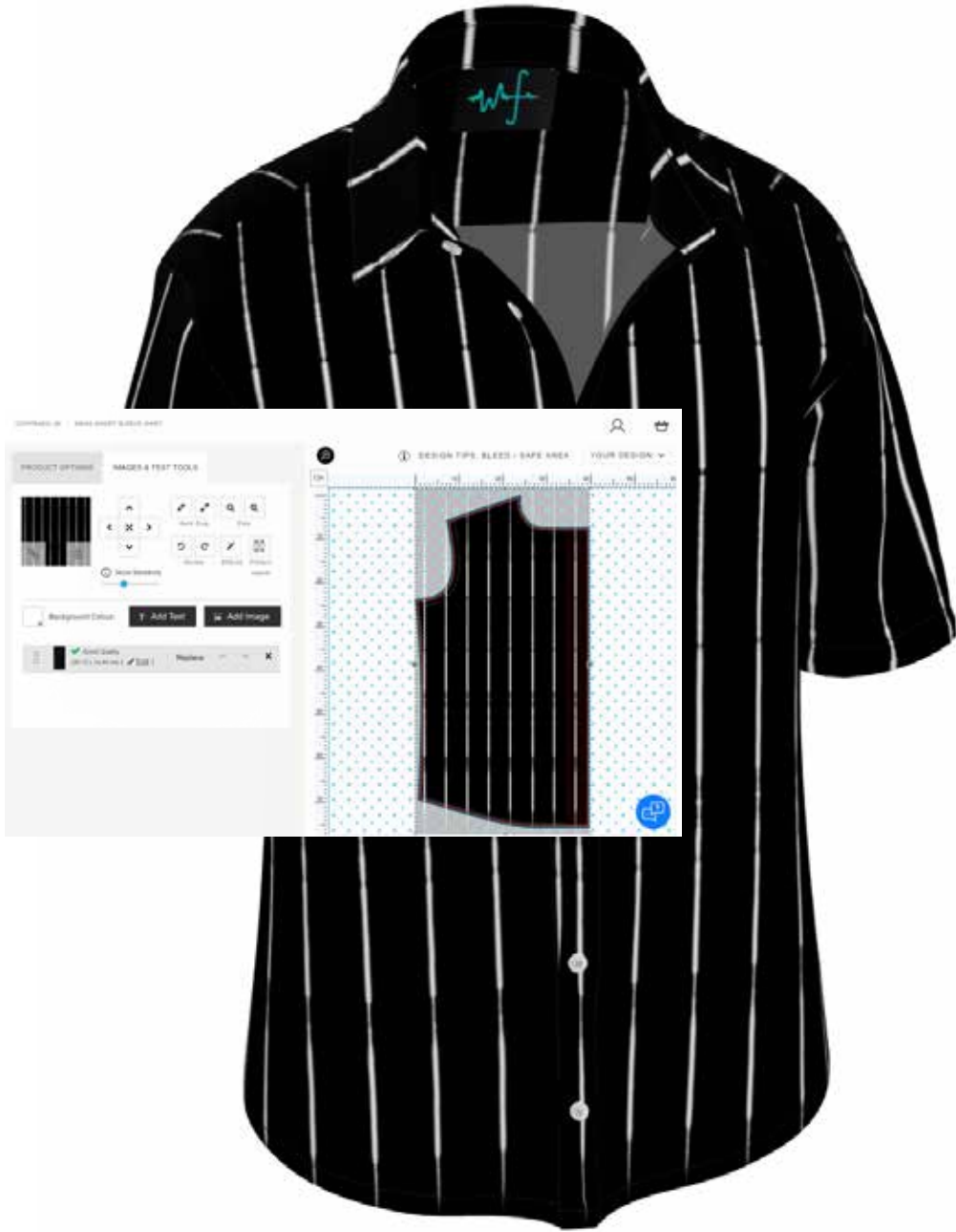
spectrum.bw2

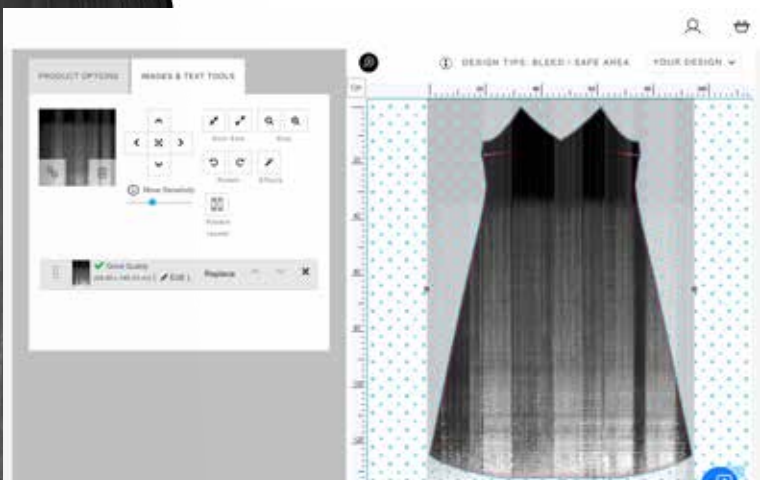














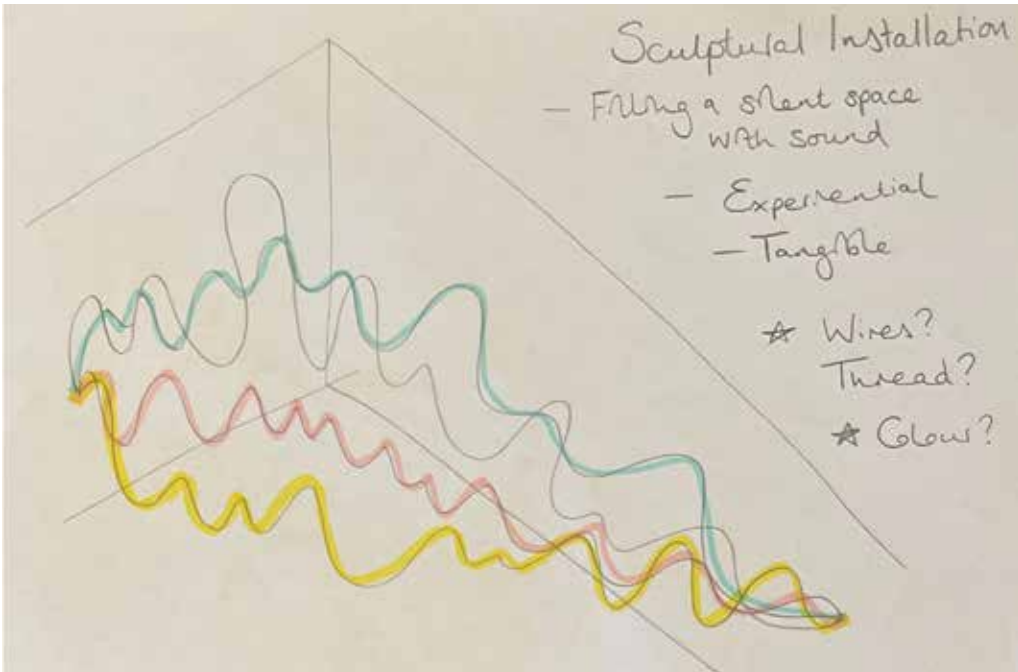
untitled  
Gego, 1966

Split  
Gego, 1959





Prismatic, 2018  
Hou de Sousa



Quick sketch line-based sculptural idea

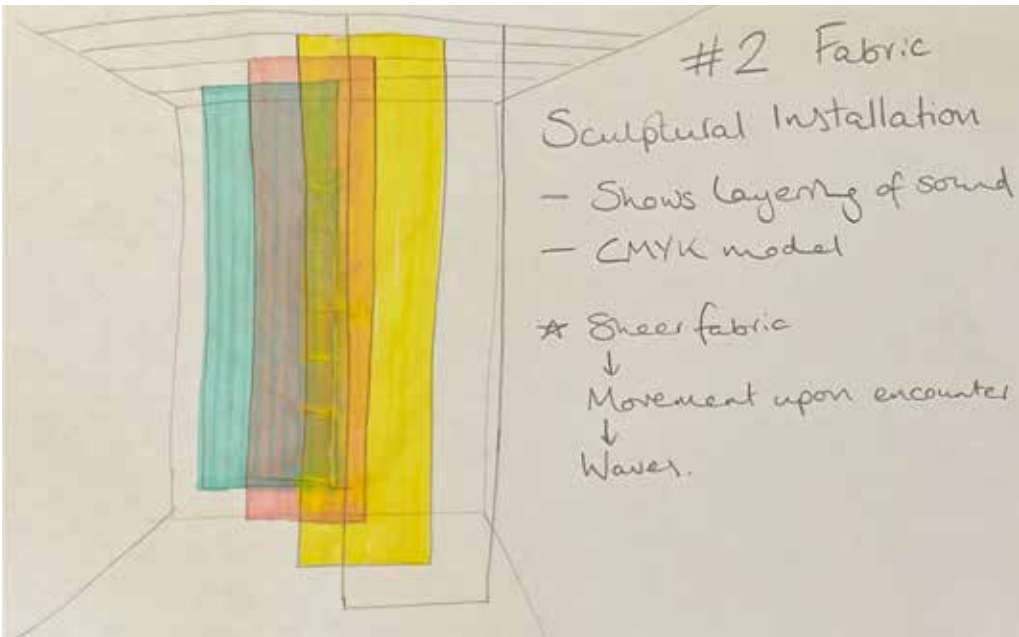




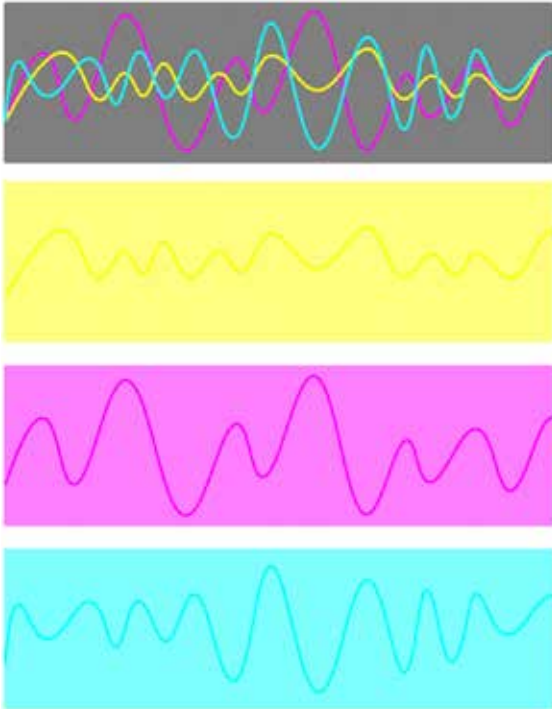


Carme Genesis  
Quintessenz, 2019

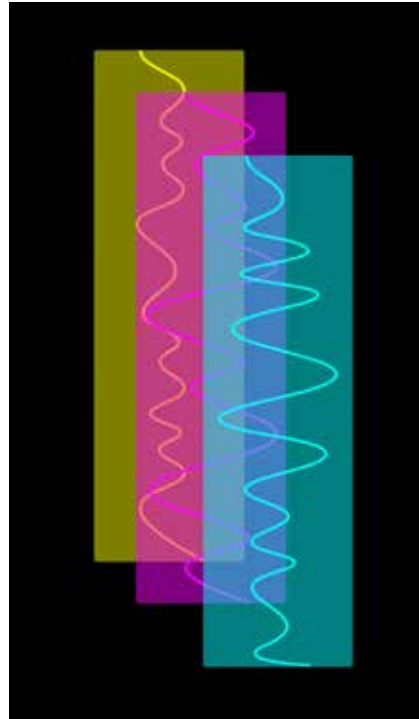




Quick sketch - fabric-based sculptural idea



Digital visualisations





Distribute the Network,  
Alis Oldfield, 2019

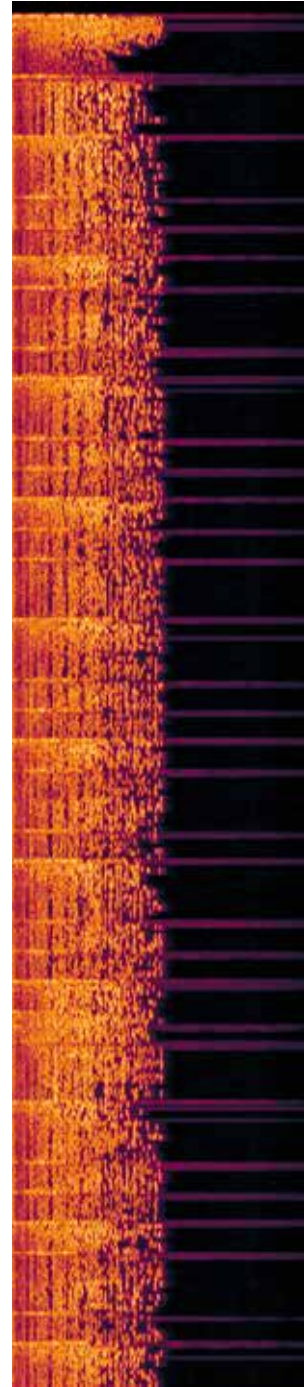


The Fallowfield, Eva Rothschild, 2018



The Vanity of Small Differences, Grayson Perry

FL Studio Screenshot - considering tapestries



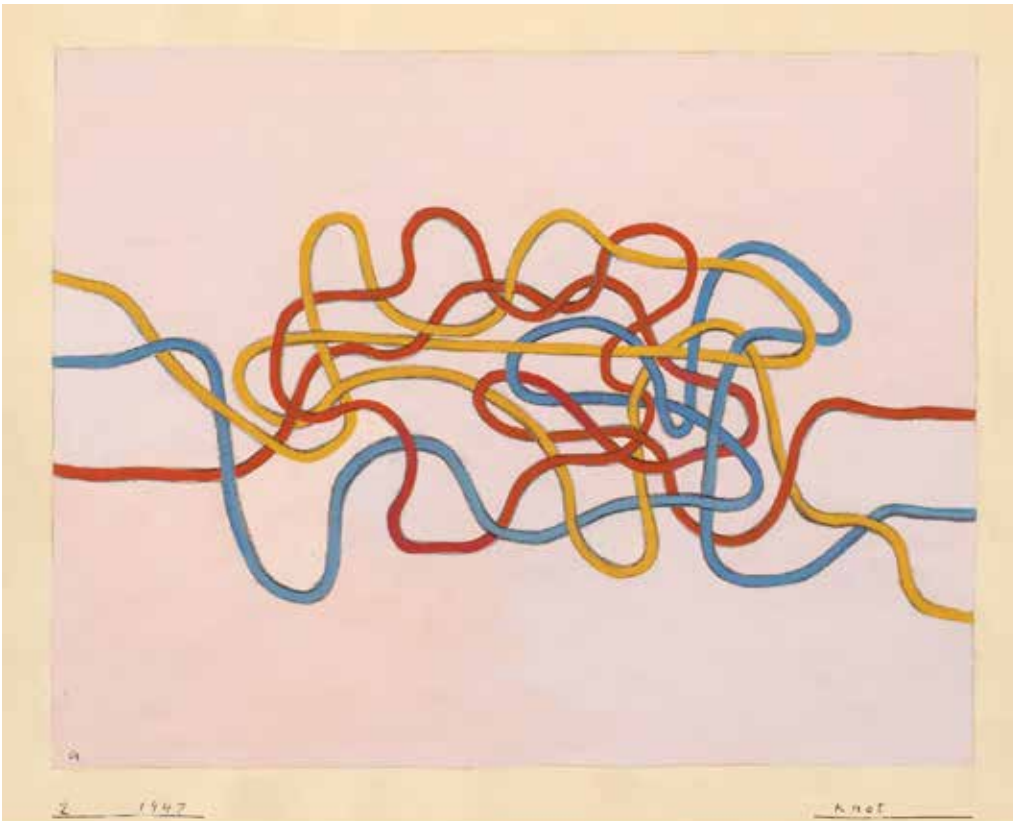


Intersecting, 1962

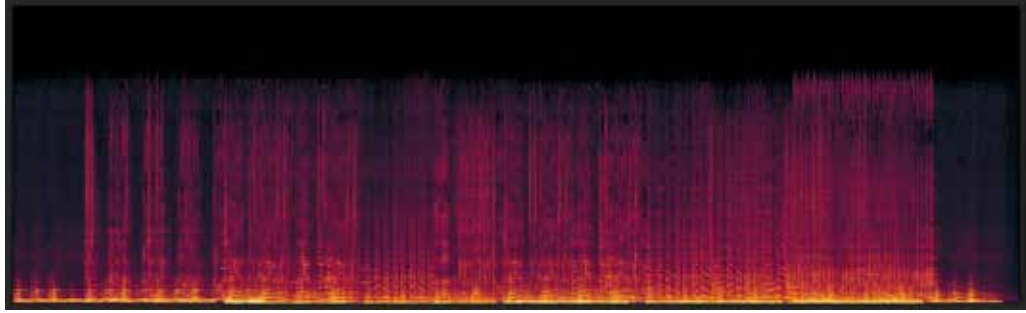
"[...] textiles also includes colour, and, as the dominating element, texture, which is the result of the construction of weaves. Like any craft it may end in producing useful objects, or it may rise to the level of art."

- Anni Albers

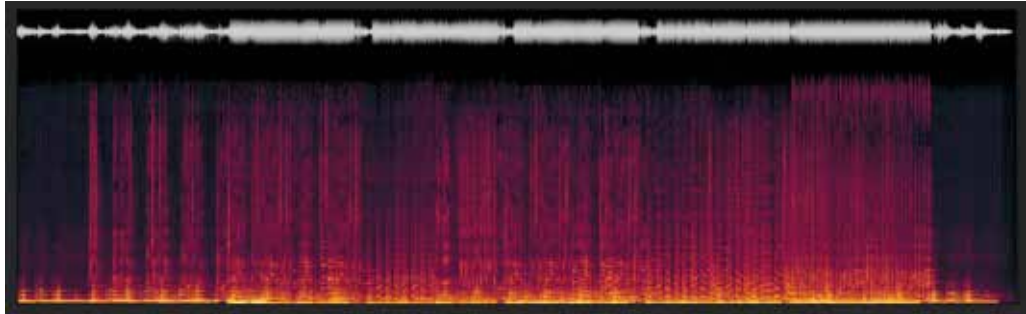
Knot, 1947







Spectrum (no waveform) test



Spectrum (waveform in black area) test

“This is a soft woven poly-blend material constructed using a Pique knit. An acoustical fabric that you can attach to your speaker’s grille panel. This woven, custom made Speaker fabric, UK printed, is constructed of an open weave build and has a mesh-like quality. Weighing 140gsm this custom speaker grill cloth is of medium body, with a matt surface texture, it’s also slightly opaque allowing sound and light to pass through allows the fabric to be breathable and the print to be visible. With an elastic body, custom speaker cloth has a four-way stretch quality that makes it perfect for manipulating around your speaker of choice.”

Custom Speaker Grille Cloth Product Description  
Contrado





Thus culture divided into three branches: that of the fine arts fed with traditional images which were, however, conceptually and technically enriched; that of science and technology fed with hermetic texts; and that of the broad strata of society fed with cheap texts. To prevent culture breaking up, technical images were invented, as a code that was to be valid for the whole of society.

[...]

They were to form the lowest common denominator for art, science and politics (in the sense of universal values, i.e., to be at one and the same time 'beautiful', 'true' and 'good', and in this way as a universally valid code, they were to overcome the crisis of culture - of art, science and politics.

Towards a Philosophy of  
Photography  
Vilem Flusser, 1983





“Branding is the act of giving a company a particular design or symbol in order to advertise its products and services.”

Cambridge Dictionary



# branding

“Branding is the act of giving a company a particular design or symbol in order to advertise its products and services.”

Cambridge Dictionary

“Branding is the perpetual process of identifying, creating, and managing the cumulative assets and actions that shape the perception of a brand in stakeholders’ minds.”

Branding Mag

“Design is the silent ambassador of your brand.”

“Design is the method of putting form and content together. Design, just as art, has multiple definitions, there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated.”

Paul Rand





Screenshot of website: brand recognition through font  
- Supreme

“Typography is to literature as musical performance is to composition: an essential act of interpretation, full of endless opportunities for insight or obtuseness.”  
- Robert Bringhurst  
The Elements Of Typographic Style



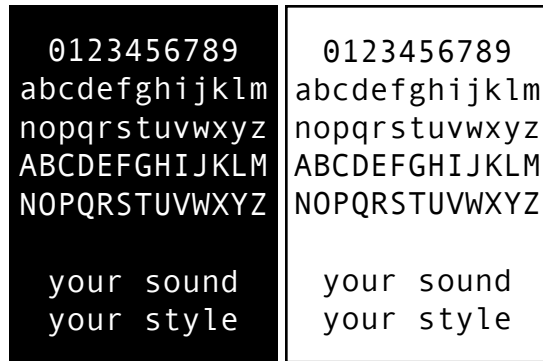
# Andale Mono

... one of the “core fonts for web”

```
1
2  **CODE 0123** programmingfonts.tumblr
3  ``javascript
4  function The_QuickBrown(@fox) {
5    if (iILL !== [ "o00": '+QqGgYy' ]) {
6      {}[](<>/\| +-=
7      'qwertyuiop asdfghjkl zxcvbnm'
8      //QWERTYUIOP ASDFGHJKL ZXCVBNM
9      var num = 1234567890;
```

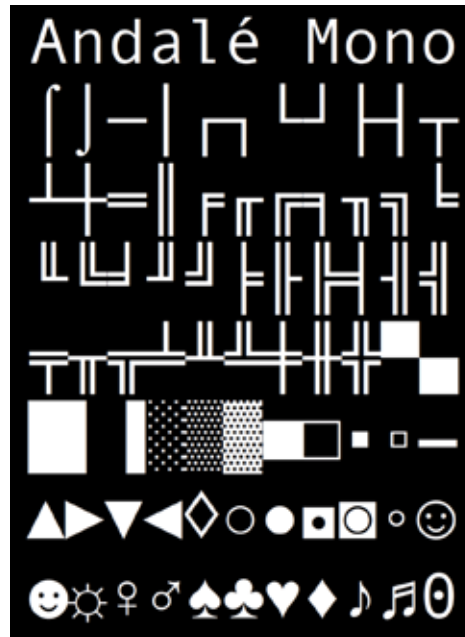
“Andale Mono is a favourite - mainly due to its legibility at small sizes for screen or print.”

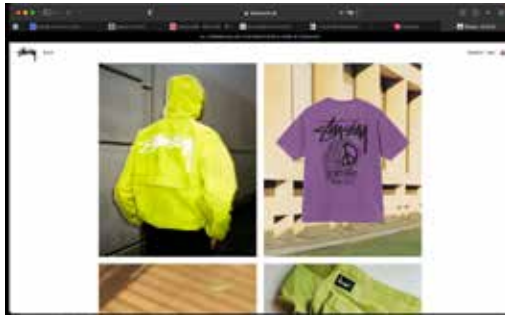
- Luc Devroye



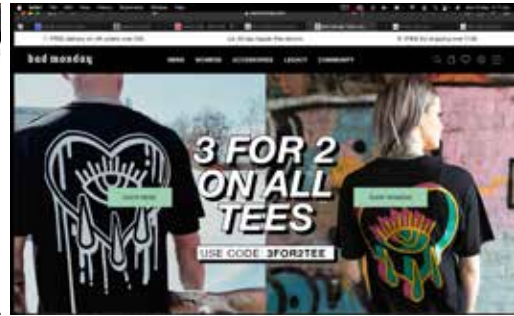
“Andale Mono is a monospaced sans-serif typeface designed by Steve Matteson in 1995. It was designed to be a highly-legible font for programming usage.”

- typewolf.com





Stussy



Bad Monday



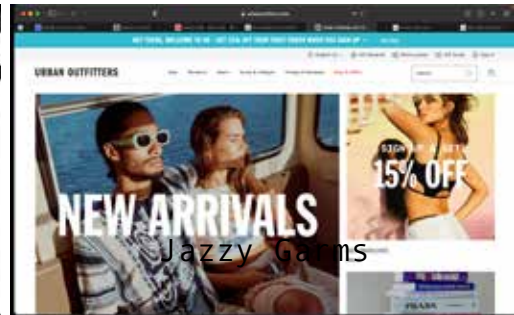
Palace



Jazzy Garms



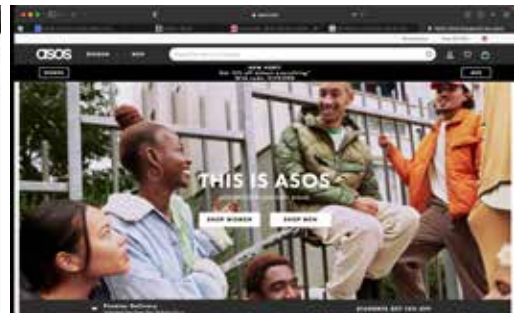
Vans



Urban Outfitters

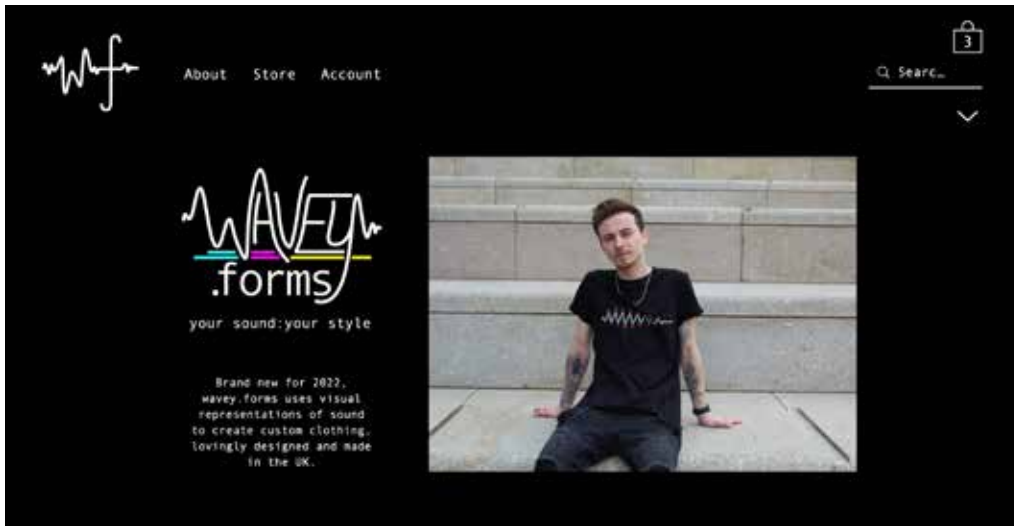


H&M

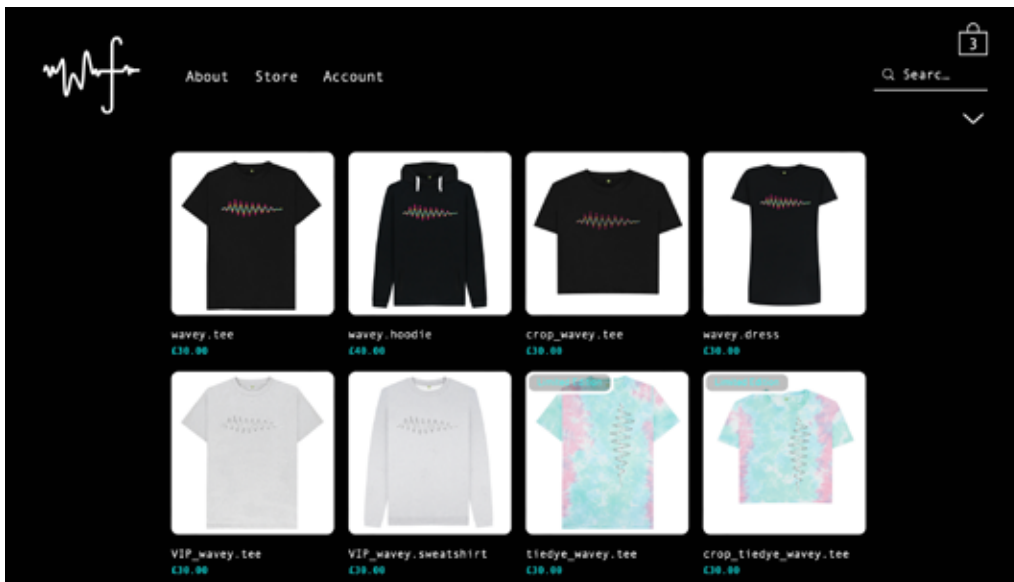


ASOS





“I strive for two things in design: simplicity and clarity. Great design is born of those two things.”  
Lindon Leader



Screenshots of wavey.forms home page and store







## About wavey.forms

Wavey.forms uses visual representations of sound to create custom clothing, accessories and homewares.

In providing alternative ways to represent music and speech wavey.forms offers new ways to connect to the sounds and people we love!

Whatever your sound or style, express yourself with custom garms, fill your space with personalised prints, or surprise a loved one with a gift as special as them!

Every wavey.forms item is unique, lovingly designed and made to your chosen specifications and sound in the UK.



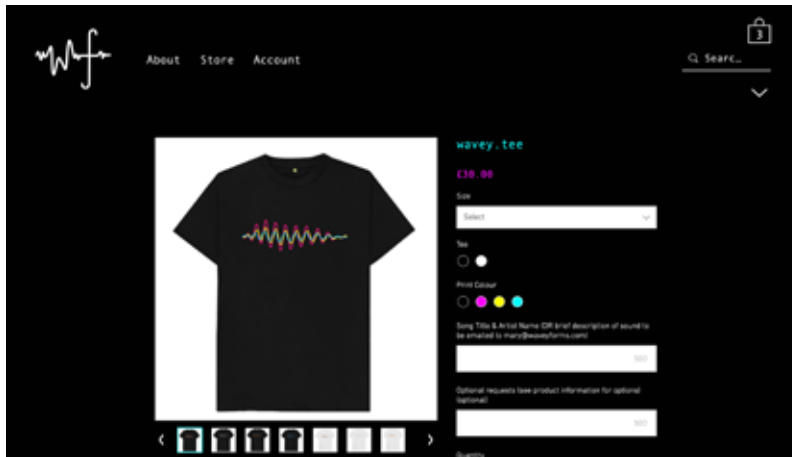
## Meet the maker

I'm a 26 year old soon-to-be graduate of the Arts, living and working in Birmingham, UK.

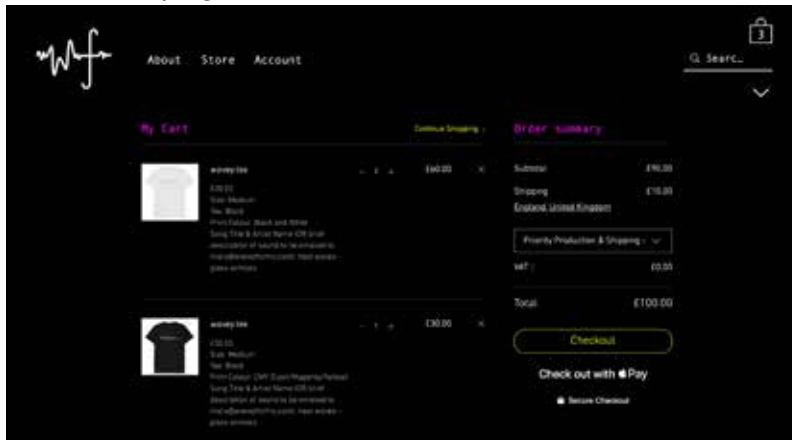
I'm mama to two amazing children, three completely bonkers cats and a whole lotta house plants!

Wavey.forms started as a tipsy idea in a DJ booth and developed into a way to combine some of my favourite things: art, music and people!

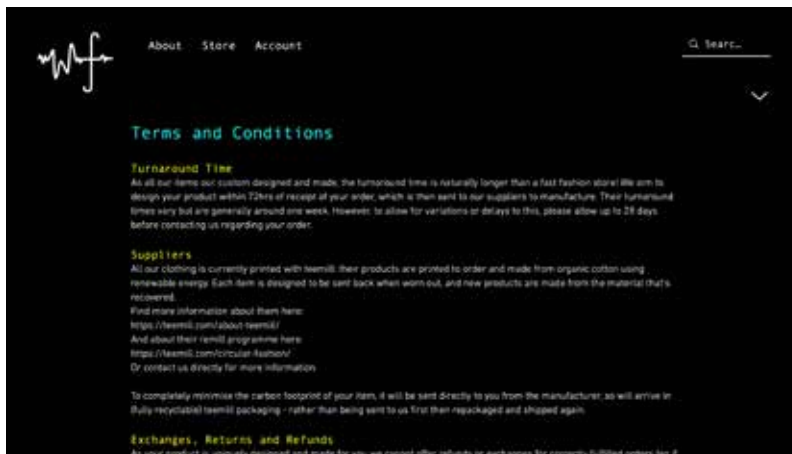
I hope you love your items just as much as I've loved designing them for you!  
Much love,  
Mary x



Product page



Checkout // Terms and Conditions



# wavey forms



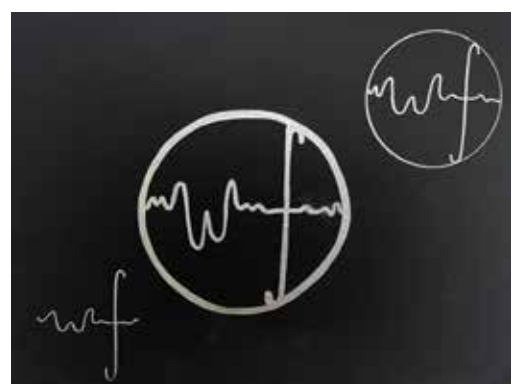
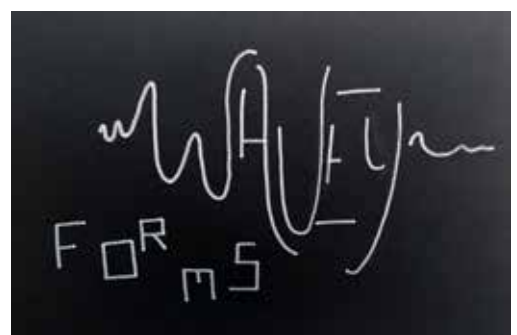
Filicudi Color Fire </>



Filicudi Color Lemon </>



Filicudi Color Neon </>



Logos are the graphic extension of the internal realities of a company.  
Saul Bass



The strongest logos tell simple stories.  
Sol Sender



logo design with border for die cut



die cut: + custom, + visual appeal



circles: - common, + longer lasting



holographic: + hard-wearing, + wave-like-flux, + eye-catching



Holographic stickers  
5x4.2 cm



Holographic stickers  
4.7x4.7 cm

sticker marketing

- + real world integration
- + widespread application
  - + playful/rebellious
  - + universal/personal
- + accessible



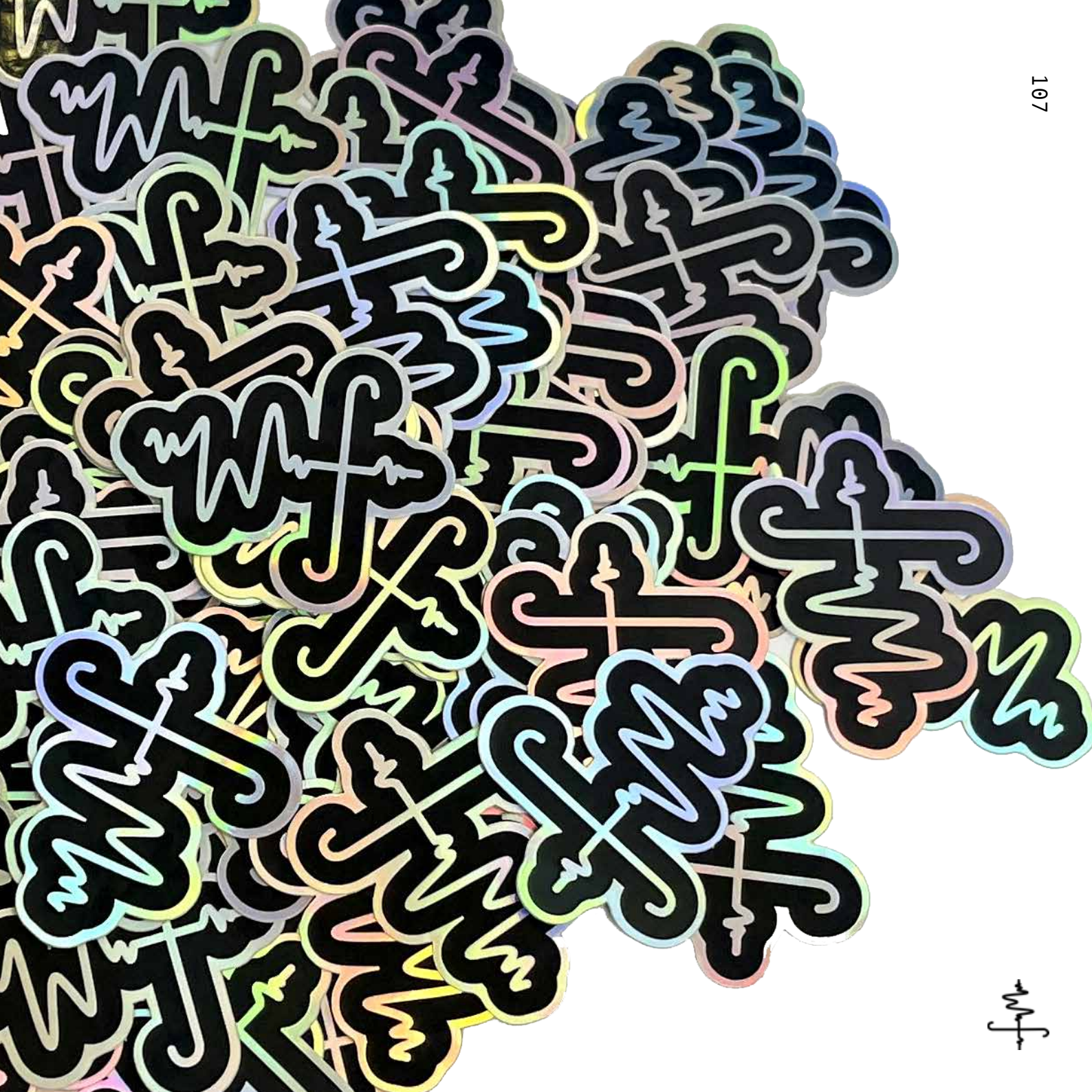


artist's laptop: evidence of effective sticker marketing:  
brands now visible anywhere WthWe device is used

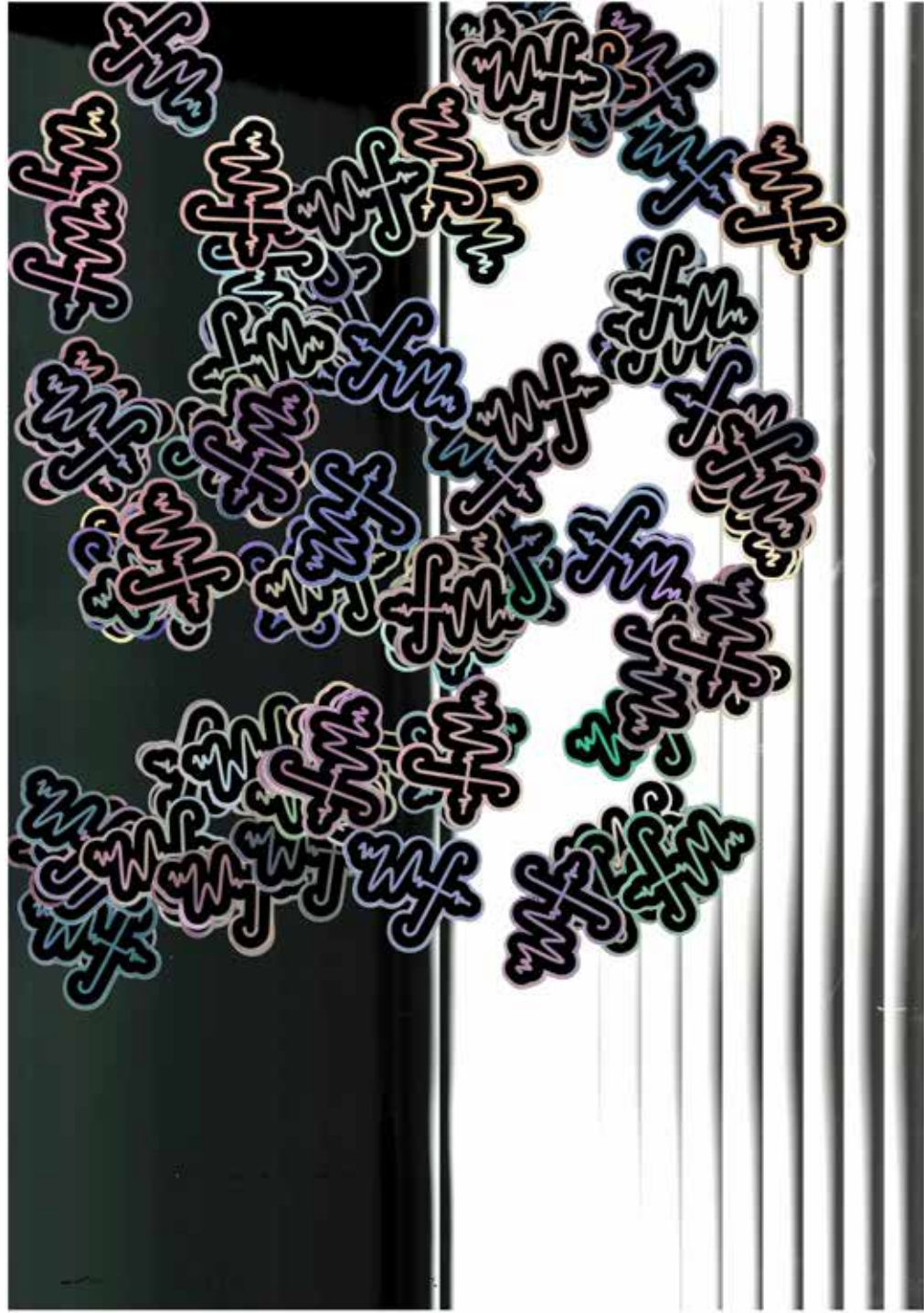














Shortly after the first Xerox copying machine was made in 1959, artists started experimenting with it, pushing its boundaries and developing a new art form. The technology was first used by artists involved in the International Mail Art Movement of the 1960s, as a quick and inexpensive way to produce spontaneous small-scale collages and works of art suitable for mailing.



Widewalls





Our experiences and ideas tend to be common but not deep, or deep but not common.

Art and Visual Perception: A Psychology of the Creative Eye, Rudolf Arnheim, 1954

And one day he realised that very few people went to art galleries and museums but many people looked at books and magazines as he did and they got them through the mail as he did.

Moral: It's difficult to put a painting in a mailbox.

Extract from 'The Best Way To Do Art'  
Ingres and other parables  
John Baldessari, 1972

Go for the audiences that are easy to please, not for the ones who want to be impressed - they're bound to be disappointed (most of the time).

Naut Humon  
Interviewed by Kathleen Forde, 2004







WAVE  
.forms





# baaad collaboration

The times we live in intensify the importance of unity, we have the collective responsibility to be more empathetic, listen and relate to one another because nothing flourishes in isolation.

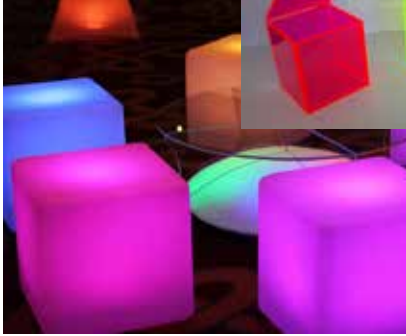
Cynthia Voza Lusilu  
For It's Nice That

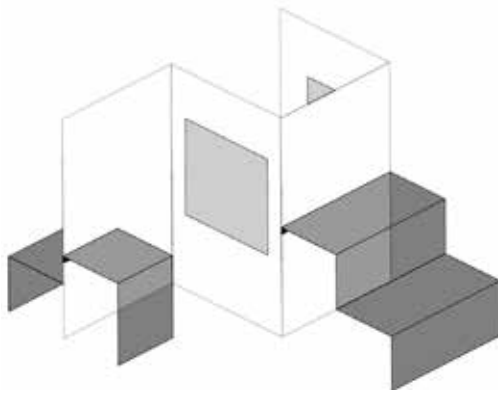








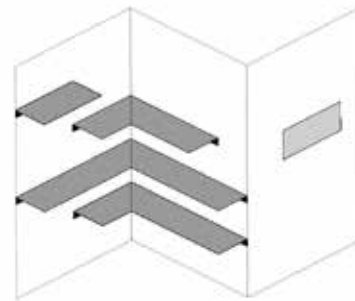
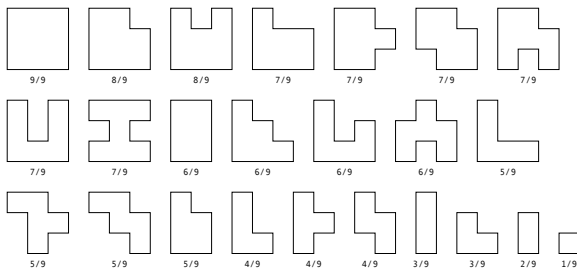




Design ideas for multi-purpose modular display structures

Material development:  
wood? metal? perspex?

Colour development:  
colour coding/connections?  
cmyk? rgb? margaret st?



MDF and visible fixings for week 6 wip exhibition:  
speaks of progress, of making, of development



Model display structures: laser cut mdf/sawn metal





Title references 'it's nice that', placing the BAAAD course within the wider art & design discourse/world

**Exhibition is open to ALL**  
Birmingham School of Art, B3 3BU

**TUESDAY 1ST MARCH 6PM-8PM**  
Opening night with bar & performances

**WEDNESDAY 2ND MARCH 10-7PM**  
Workshops, screenings & events

**THURSDAY 3RD MARCH 10-5PM**

Artist shop open all three days:  
Every purchase supports us & our degree show!

**@birmingham\_school\_of\_art**





Colour through leaflet paper:

- + cost effective, + visually effective, + modern/fun!
- limited colour range initially, - less finish choice

### information

who?  
what?  
when?  
where?  
why?

encouraging engagement  
and access for \*all\*

### design

legible title  
eye catching  
relates to show  
clear information

front acts as print  
(something to keep)







baaad

it's  
a a d  
that

it's  
a a d  
that

it's  
a a d  
that

it's  
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baaad

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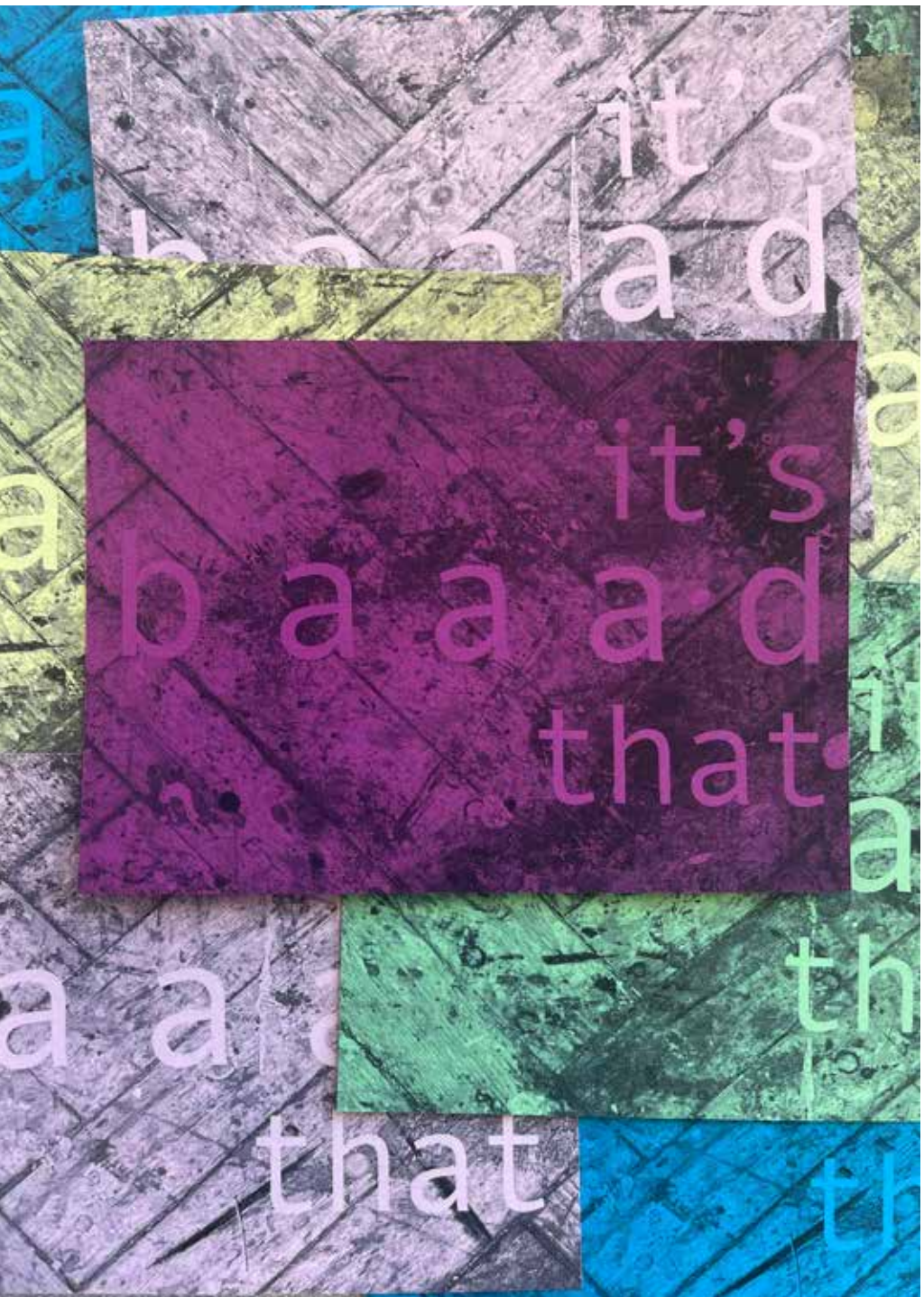
baaad

baaad

baaad

baaad









## wip shows

Exhibition design is often heavily reliant on space. A major challenge for exhibition designers and curators is to plan and fit in a limited space. Common barriers include working with old or listed buildings where décor is protected or limited by size and budget. A museum exhibition design must strike the right balance between style and practicality to ensure that the display delivers on its aim of public engagement.

The Workhaus

## & display development

[...] multifunctional and chill. it went from white cube to white pube ; a dream come true.

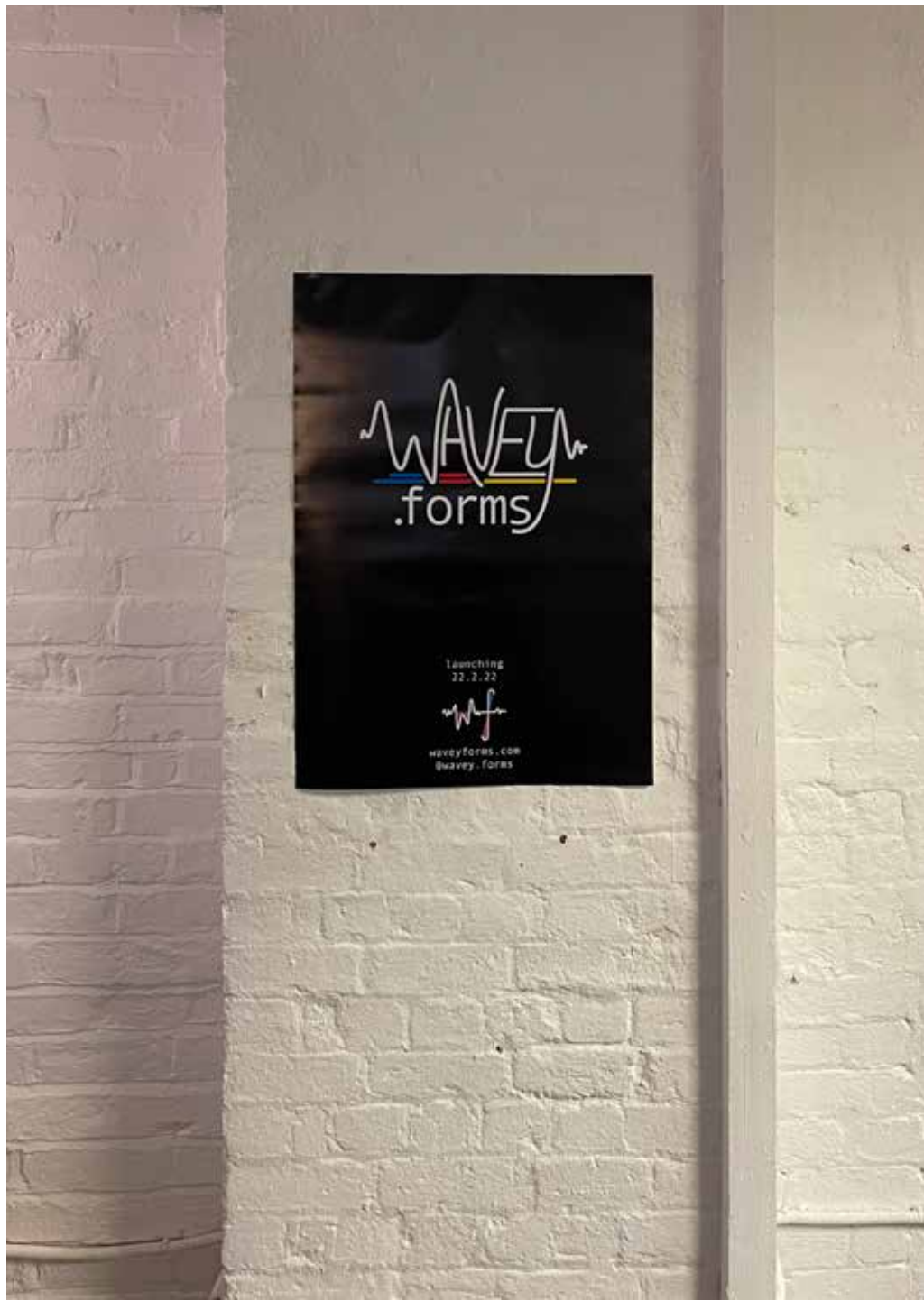
How I got a gallery  
Gabrielle de la Puente - The White Pube

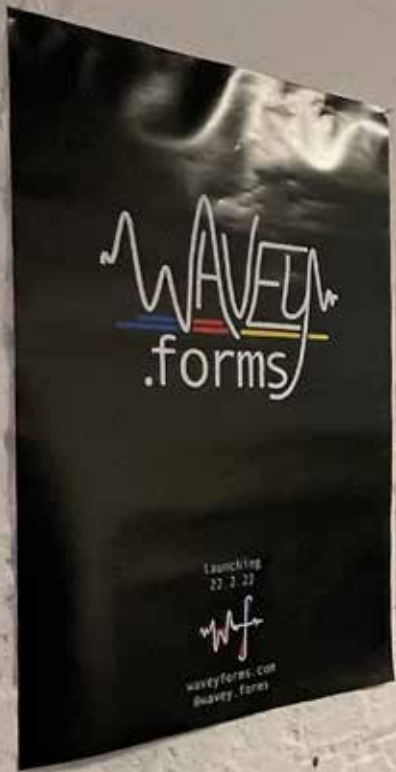




Centrala, December 2021

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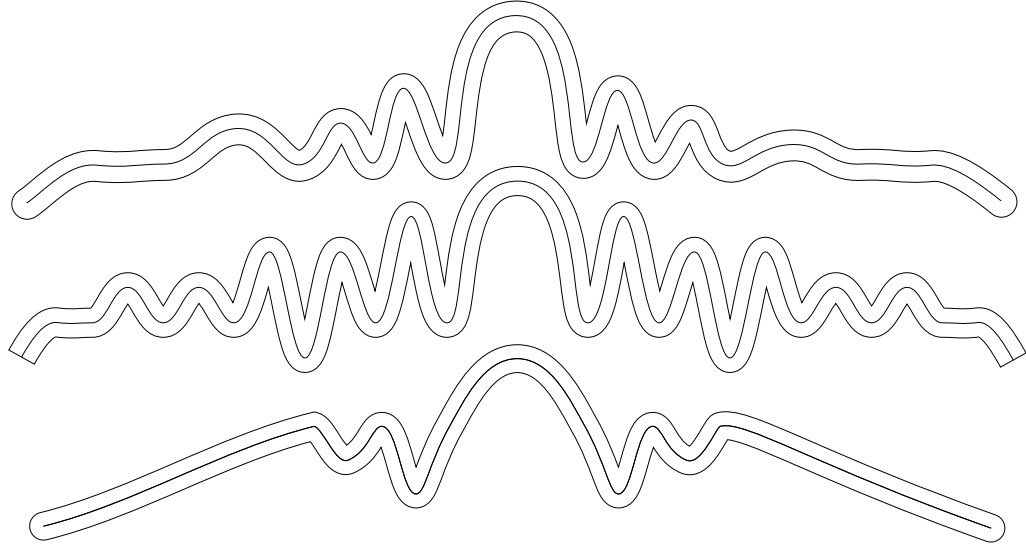


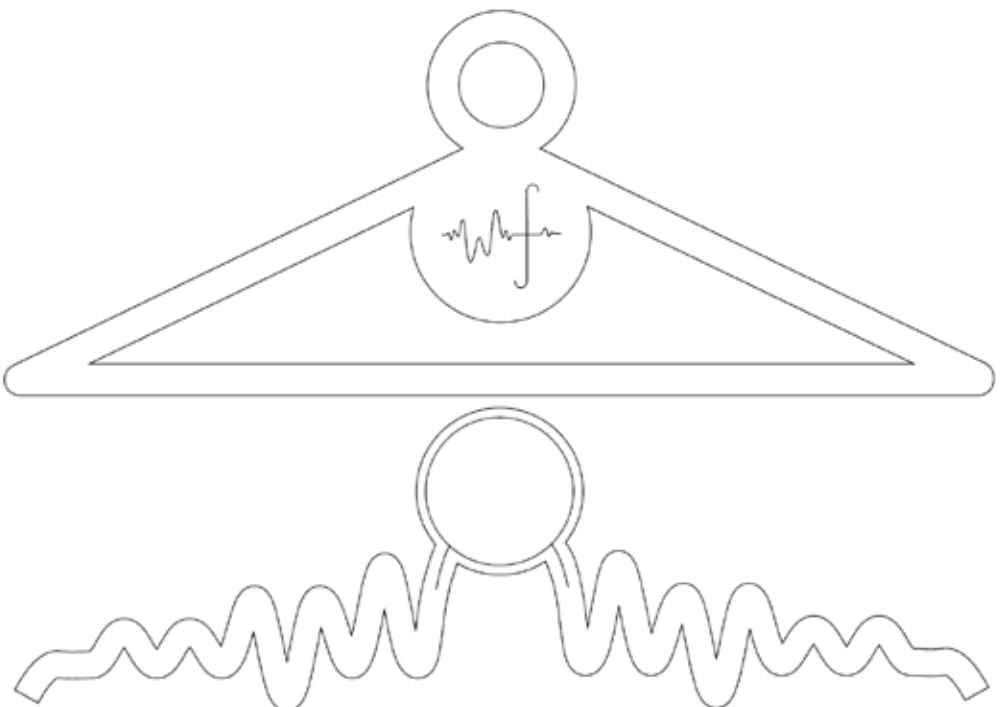




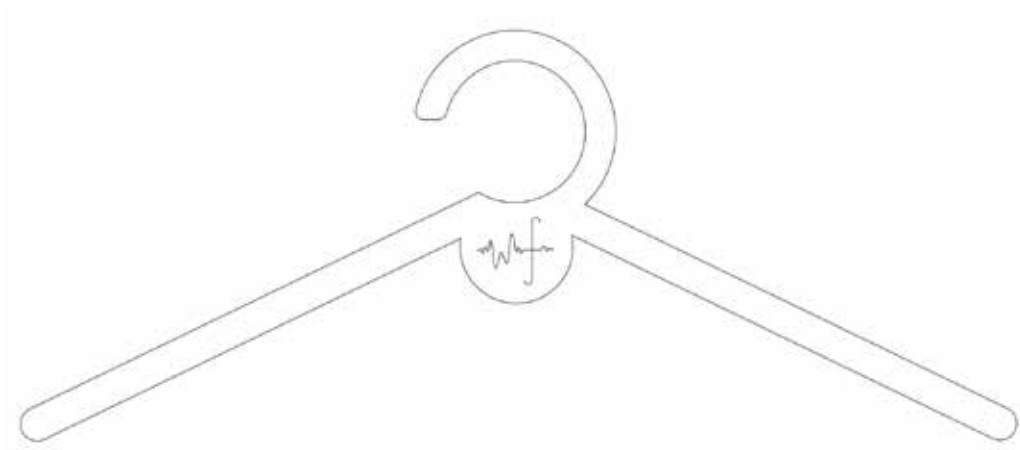


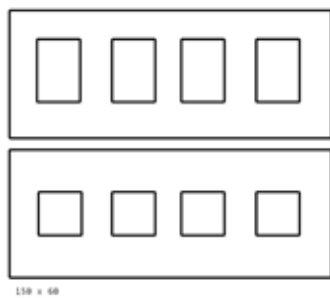
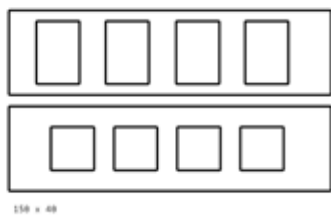
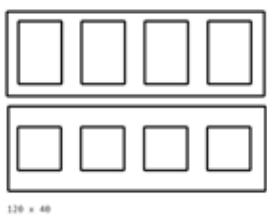














depop: brand colours, industrial metal

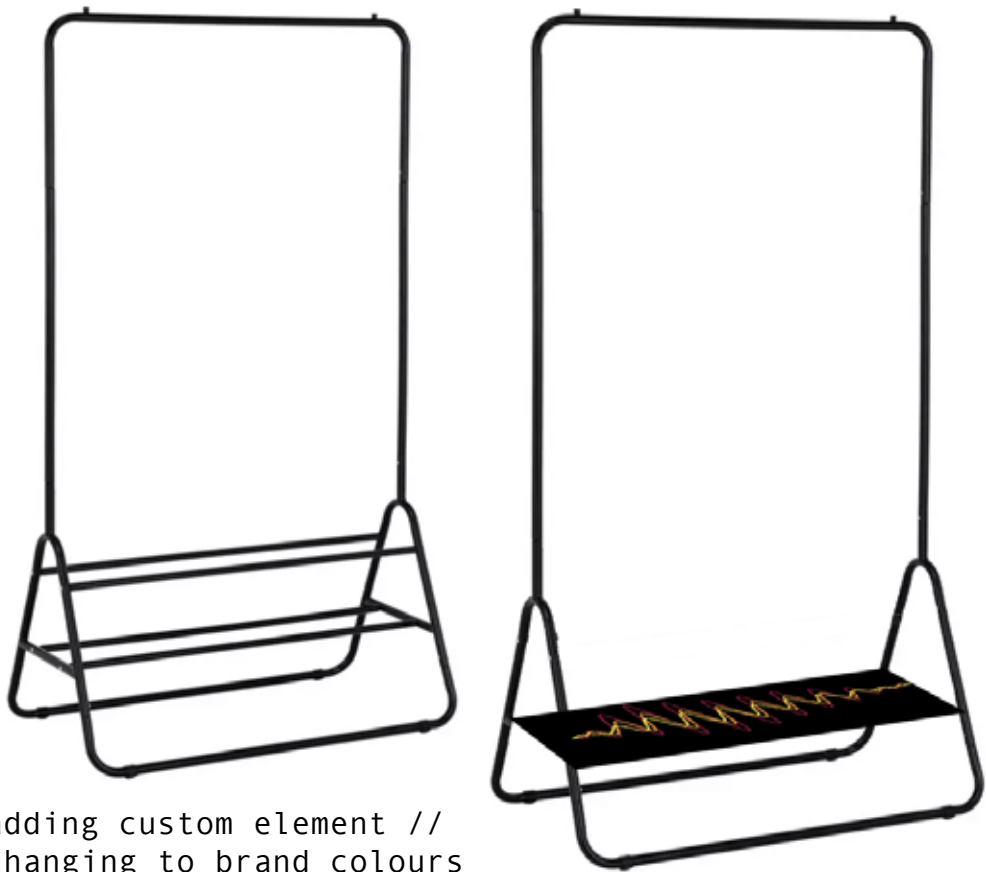


designer studio @ selfridges: black industrial metal

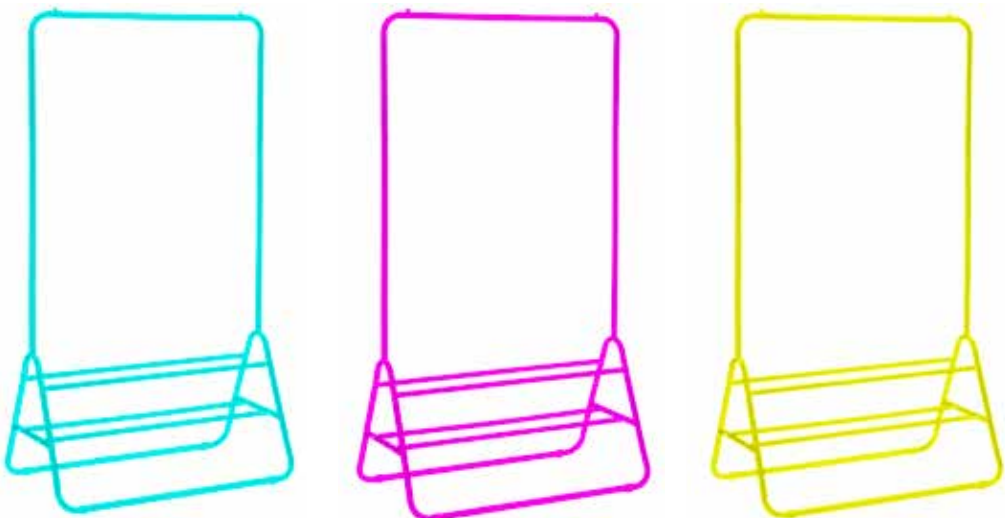


london fashion week: silver metal, grouped by colour





adding custom element //  
changing to brand colours







# final outcomes

Music has always been a matter of energy to me, a question of fuel. Sentimental people call it inspiration, but what they really mean is fuel. I have always needed fuel. I am a serious consumer. On some nights I still believe that a car with the gas needle on empty can run about 50 more miles if you have the right music very loud on the radio.

Hunter S. Thompson

In terms of phenomenological questions, it [synesthetic/audiovisual artwork] can help us recall how we know the world; and in a broader context, the work can have psychological and spiritual ramifications.

What sound does a colour make?  
Kathleen Forde, 2004





Heidegger, Stiegler, and the  
Question of a Musical Technics  
Michael Gallope, 2006

In Defense of the Poor Image  
Hito Steyerl, 2009

Something Real  
Alison Wonderland, 2022

It is precisely because of this necessary belief in recording that music's ontology can be reformed as the pure ideality of any sound, that in turn live performance can appear mediatized, and that our musical performances are ceaselessly haunted as less than ideal, as less than repetition.

We recoil at the thought, tremble,  
and plead yet again: "the real."

[...] these works have become travelers in a digital no-man's land, constantly shifting their resolution and format, speed and media, sometimes even losing names and credits along the way.

Now many of these works are back—as poor images, I admit. One could of course argue that this is not the real thing, but then—please, anybody—show me this real thing.

The poor image is no longer about the real thing—the originary original. Instead, it is about its own real conditions of existence: about swarm circulation, digital dispersion, fractured and flexible temporalities. It is about defiance and appropriation just as it is about conformism and exploitation.

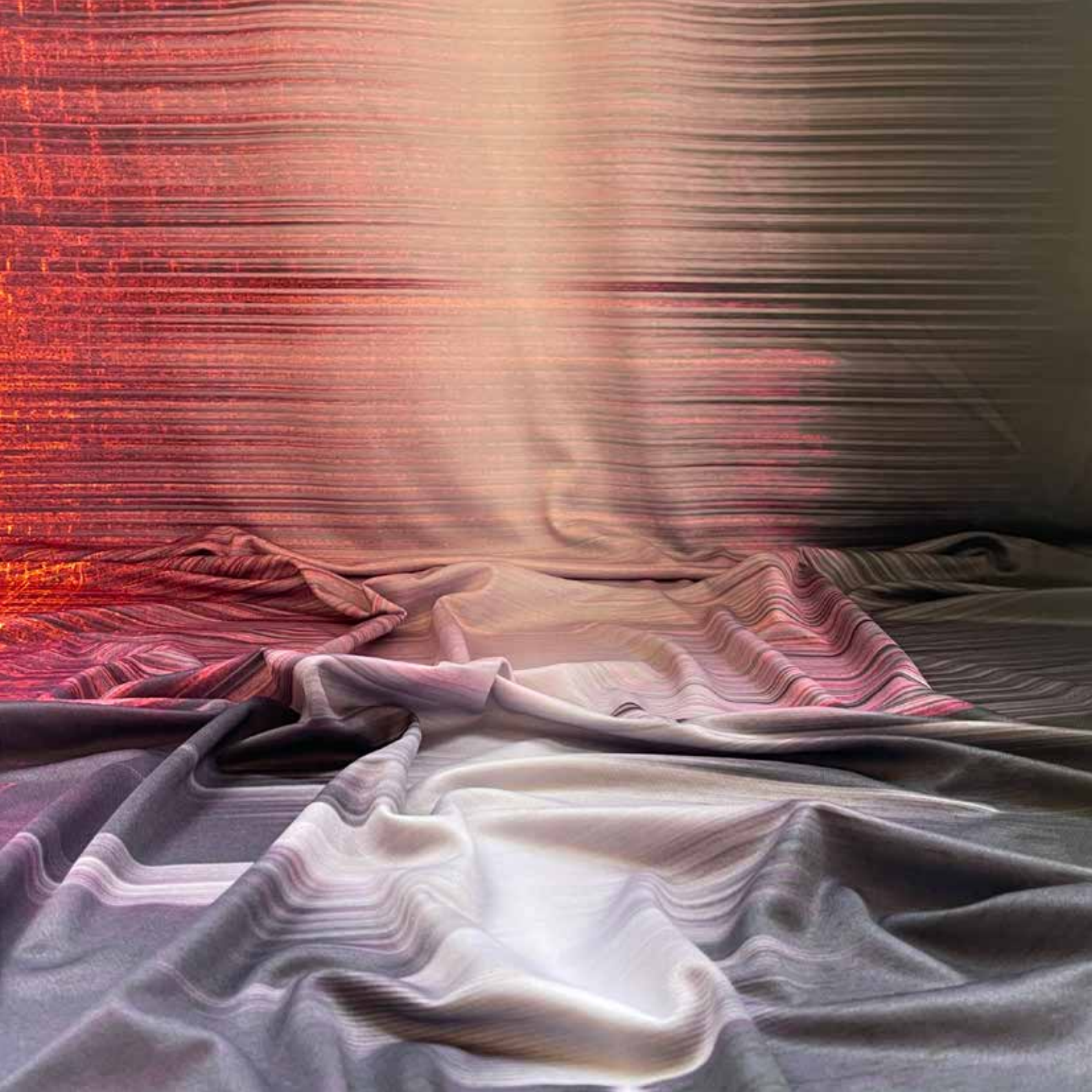
In short: it is about reality.

And we're right here  
So give me something real  
And we're right here  
It's not in vain it's not in vain  
And we're right here

So give me something real















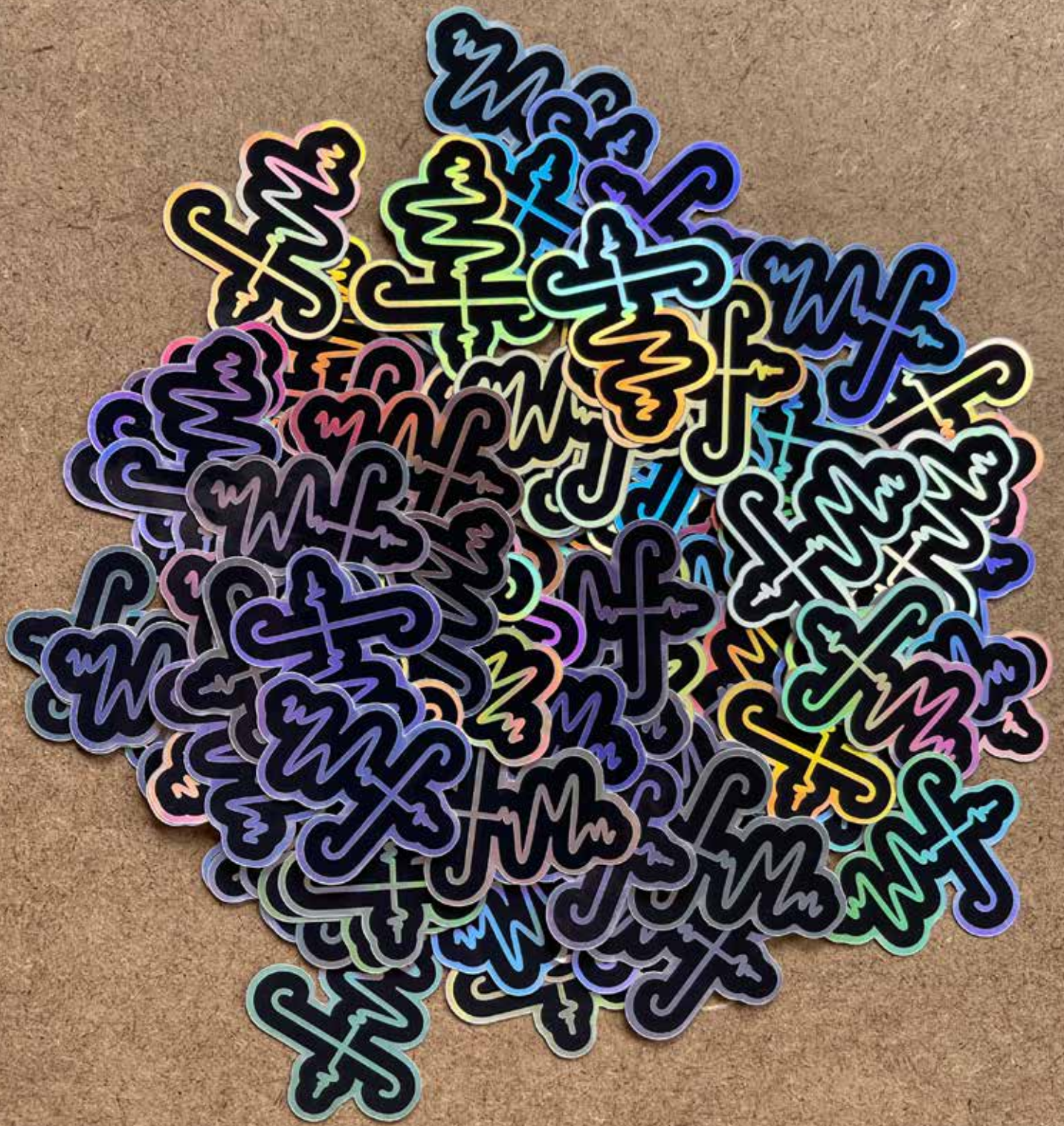




















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