

Thinking Through Sketching



Meaning & Metaphors



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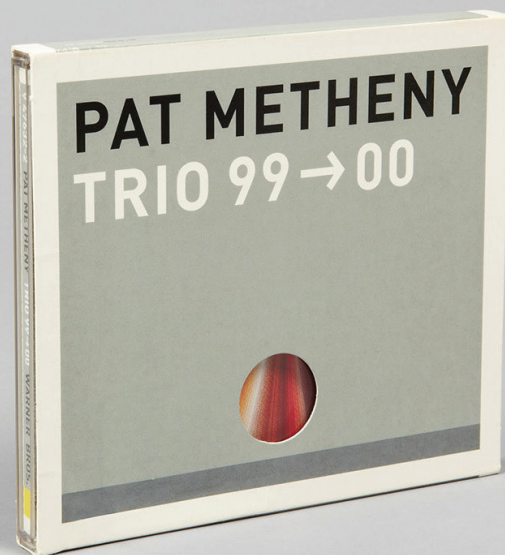
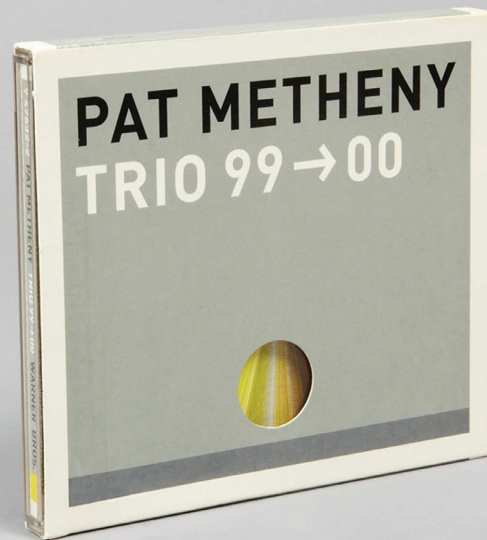
No one
grows
Ketchup
like



No one grows Ketchup like Heinz.

Using imagery that is familiar to most, the context is changed to reveal the concept.





STEPHAN SAGMEISTER

The uniformly gray exterior has a die cut circle that reveals the technicolor disc inside. The colors are randomly exposed representing the improvisational-within-precision nature of Metheny's jazz. The packaging abstractly captures the nature of the music.



3 More Book Covers

THINKING THROUGH SKETCHING

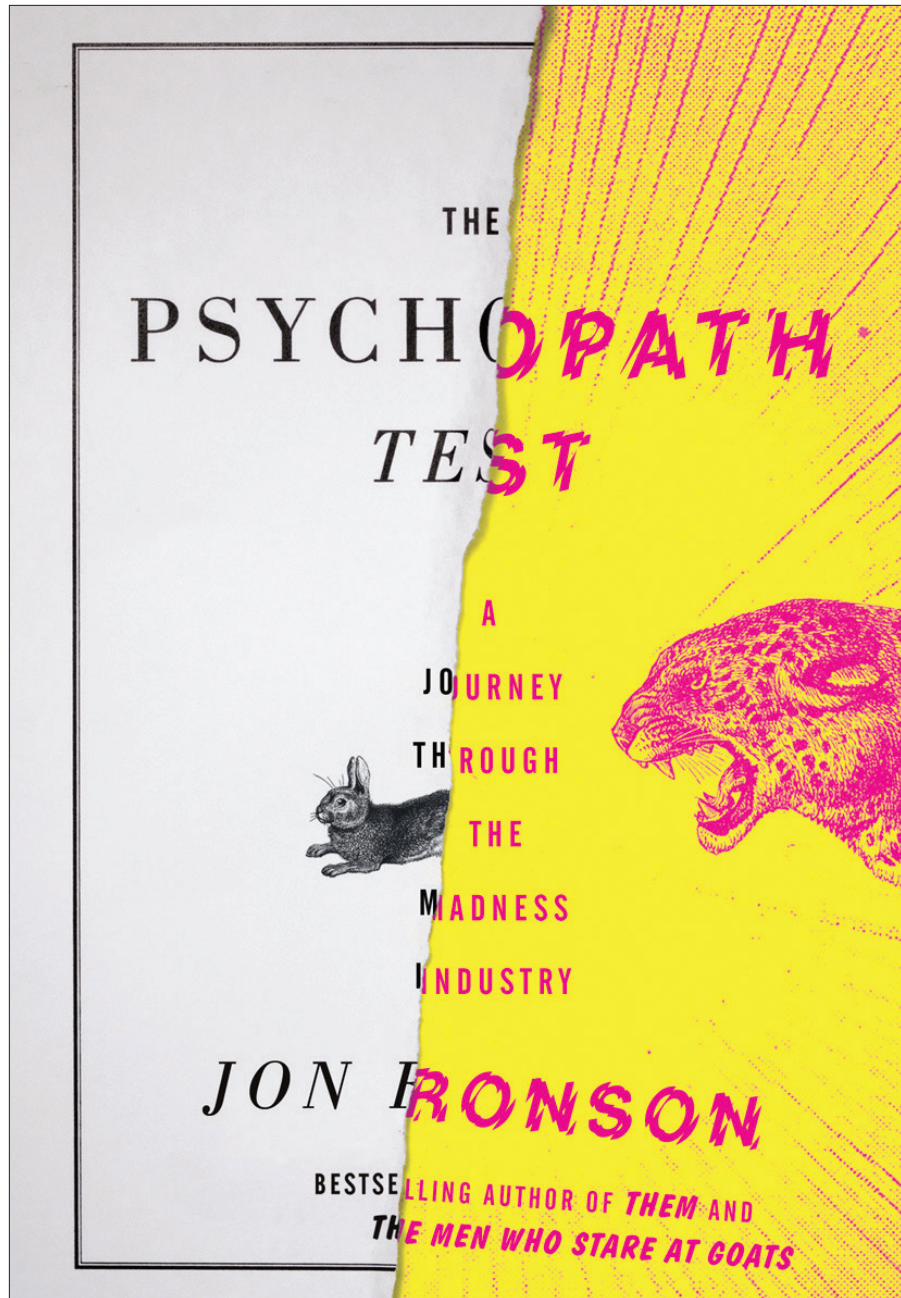
3 More Book Covers

JOURNALIST & AUTHOR

Jon Ronson

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Victore or, Who Died and Made You Boss?

JAMES VICTORE

Iconoclastic designer James Victore gives fans a survey of his work and his no-holds-barred take on the practice, business, and teaching of graphic design today. Known for making vivid, memorable, and often controversial work, Victore has sought comrades, not clients—brave, smart collaborators who have encouraged him to reinterpret old design solutions and to pressure viewers to think about issues in a new way.

Designed in collaboration with Paul Sahre.

THINKING THROUGH SKETCHING

GRAPHIC DESIGNER

James Victore



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Book Series

OLIVER SACKS

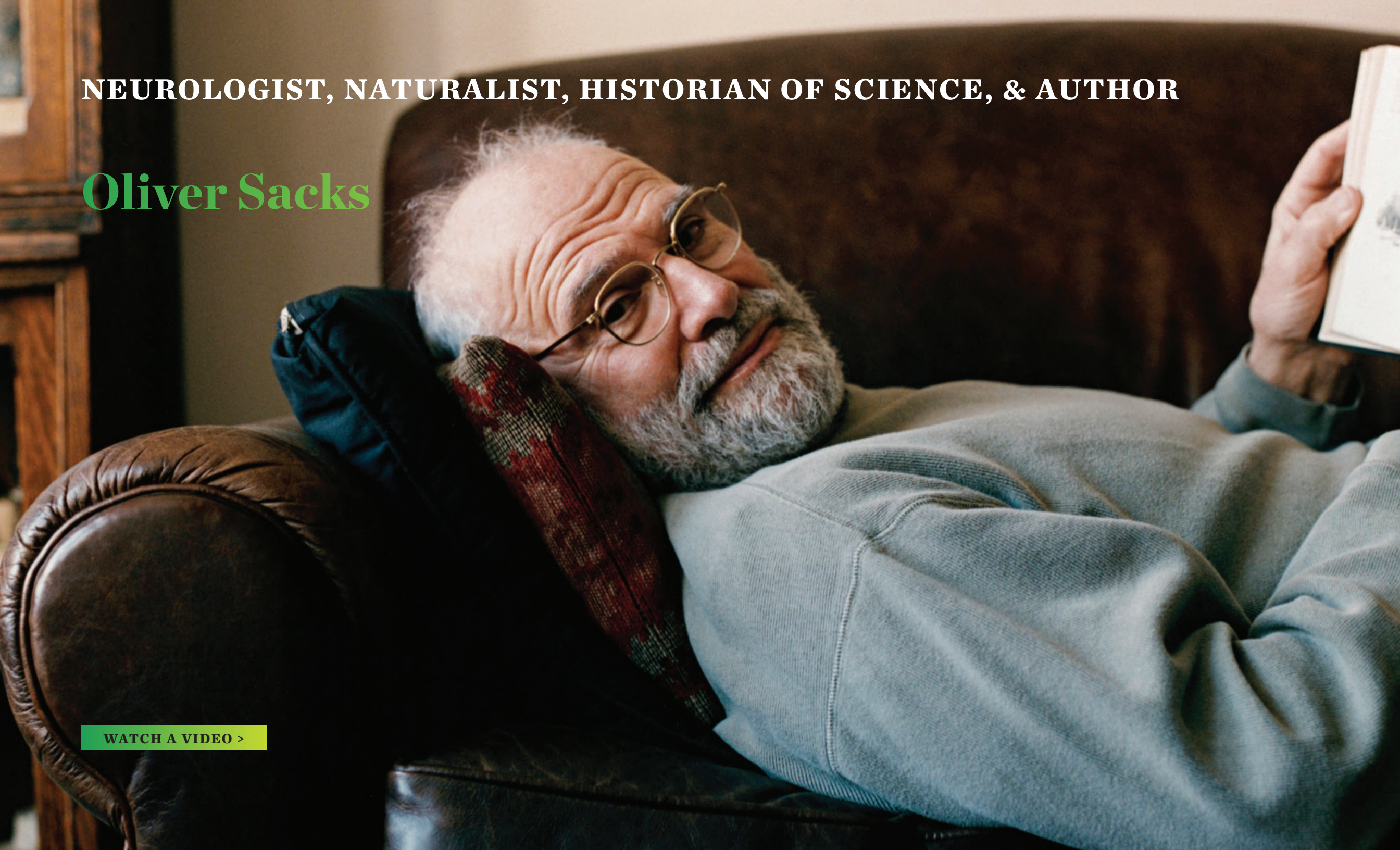
Oliver Sacks— a British neurologist and professor of neurology and psychiatry—has a unique talent in that he can understand and piece together the far borderlands of neurological experience and the abnormalities of the human mind, and then write about his findings in a coherent, accessible and distinguished way.

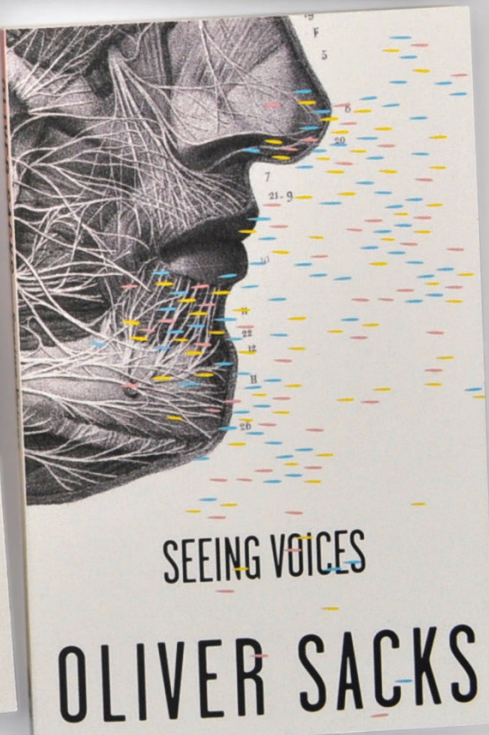
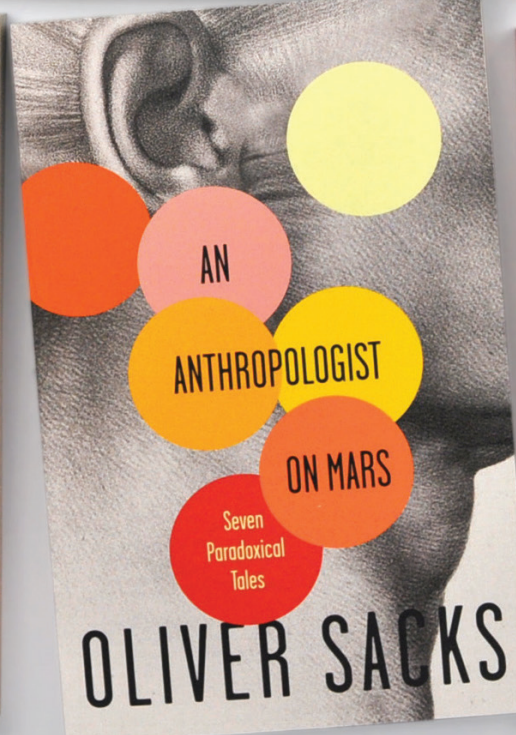
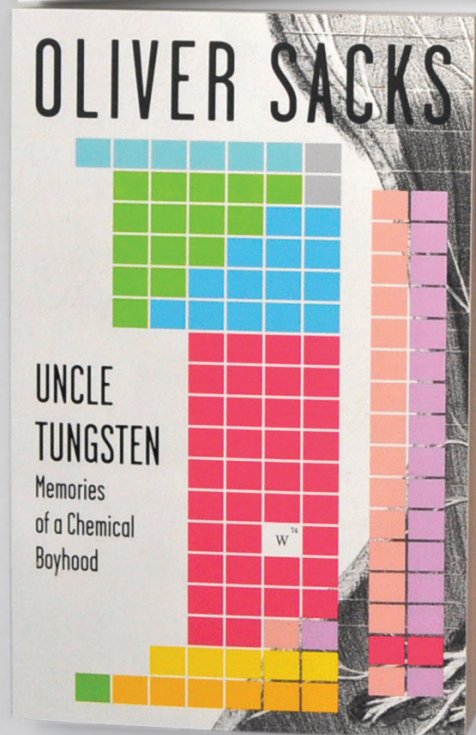
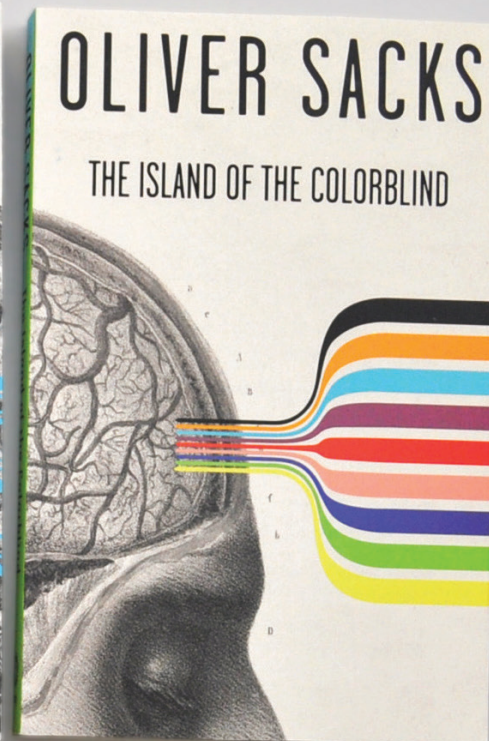
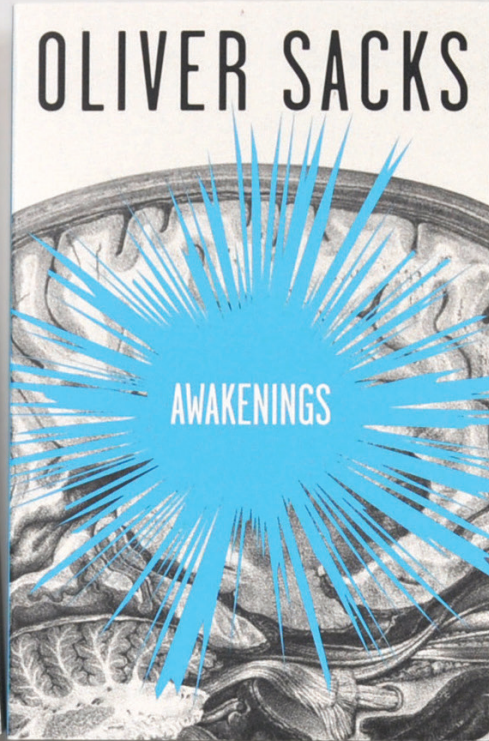
Designed by Cardon Webb.

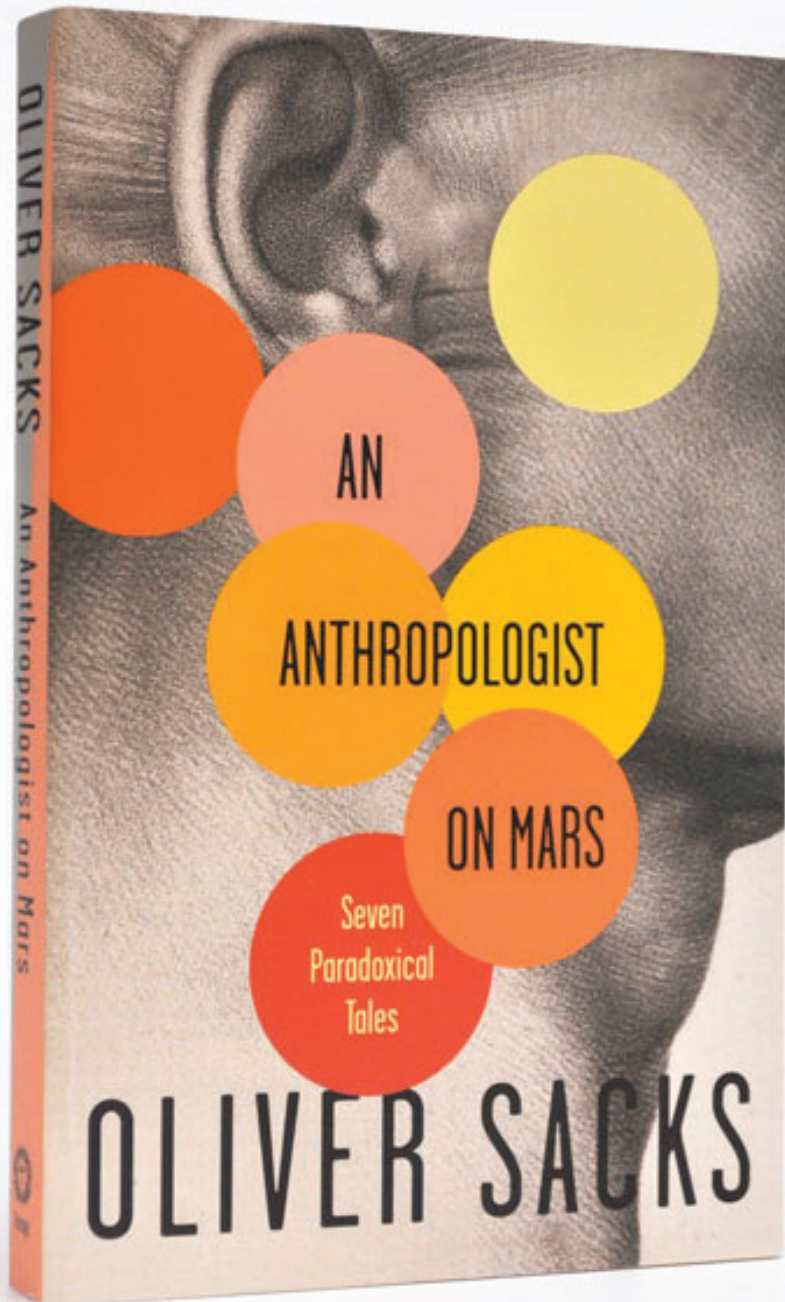
NEUROLOGIST, NATURALIST, HISTORIAN OF SCIENCE, & AUTHOR

Oliver Sacks

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CARDON WEBB: *Design Rationale*

The idea of creating a tableau of all six books in this series came from wanting to mirror visually the conceptual idea of discovery. The challenge was to not only have each of the six books book stand on its own visually and conceptually, but also have them, when pieced together, form a single compelling and illustrative image. Arranged together, the covers create a powerful view of a human head while individual covers deftly convey in graphic shorthand the neurological idiosyncrasies Sacks describes in each book. The use of color atop the clinical black and white imagery represents the vibrancy Sacks discovers within his patients, the life that he finds where nothing was meant to exist.



Sketching

AS YOU ARE SKETCHING, ASK YOURSELF:

“What is the idea?”
“What does it mean?”

We will worry about what it “looks like” later.

Why Sketch?

- Rapid idea generation
- Avoid the potential distraction of technology
- Because you are desperate in your pursuit of a good idea

EXPLORE YOUR IDEAL CREATIVE SPACE & TIME



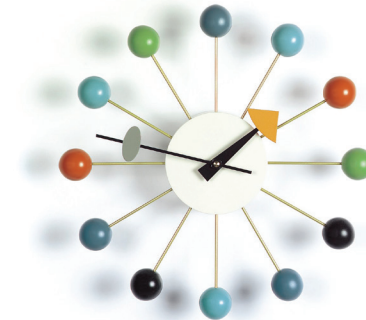
GATHER YOUR TOOLS

Try to capture your creativity by not interrupting its flow. One method to achieve this would be to keep all of your tools within arms reach. A variety of papers, pens, pencils and markers.



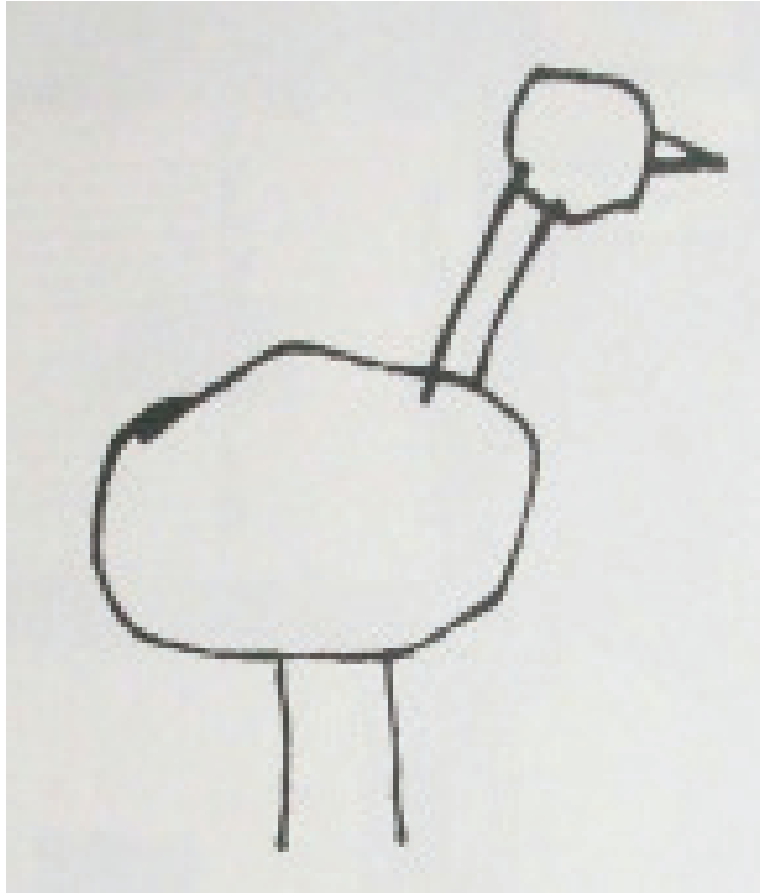
FIND YOUR SPACE

Do you work best in a quiet corner of your living room? Or does the bustling atmosphere of a coffee shop inspire you. Try different creative spaces to see which works for you.



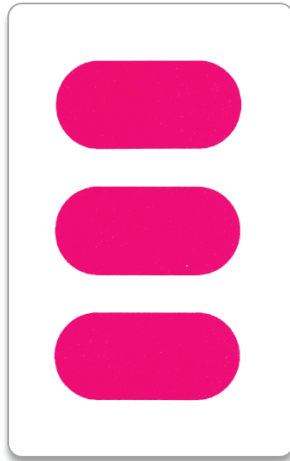
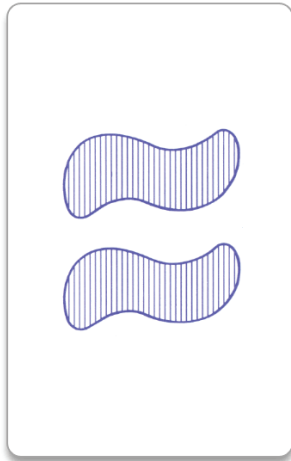
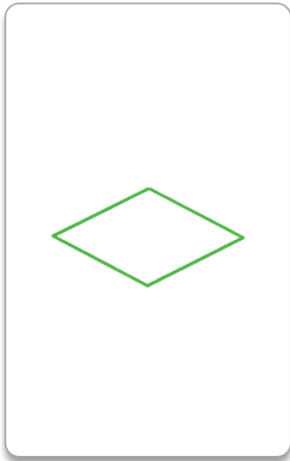
FIND YOUR TIME

Are you more of an at-dawn creative or a till-the-break-of-dawn type? You may find your creativity flows at different times of day. Try them all to see what suits you.



FOCUS ON IDEAS, NOT AESTHETICS.

Strong illustrative skills are not necessary in the sketching phase. Focus on the idea behind the sketch and not the sketch quality. Being finicky about the look of your sketches could interrupt the creativity. Get the ideas on paper no matter what they look like.



BE INCLUSIVE OF ALL CONTENT.

Focus on ideas that incorporate all of the content;
not only one aspect of it.



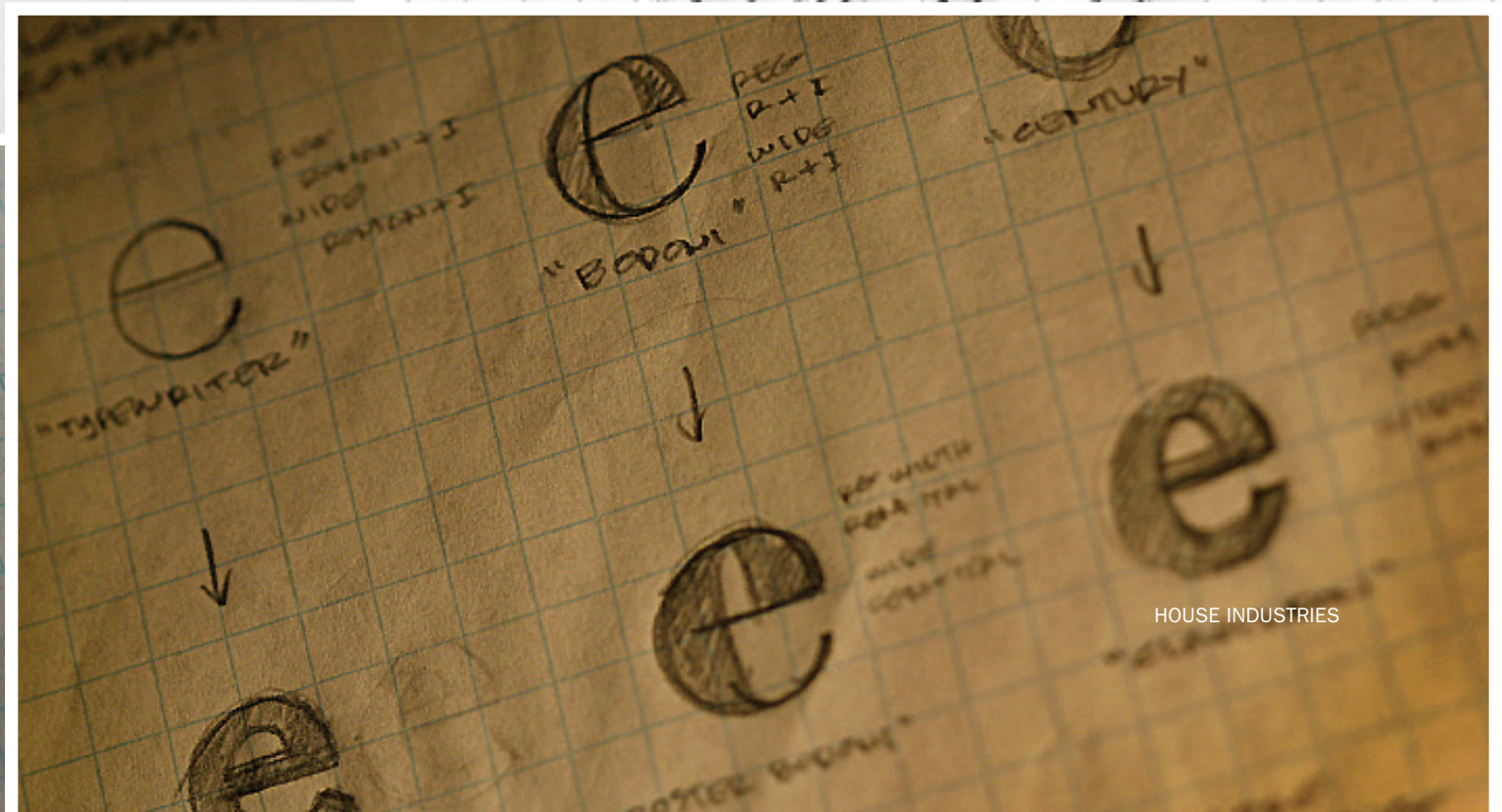
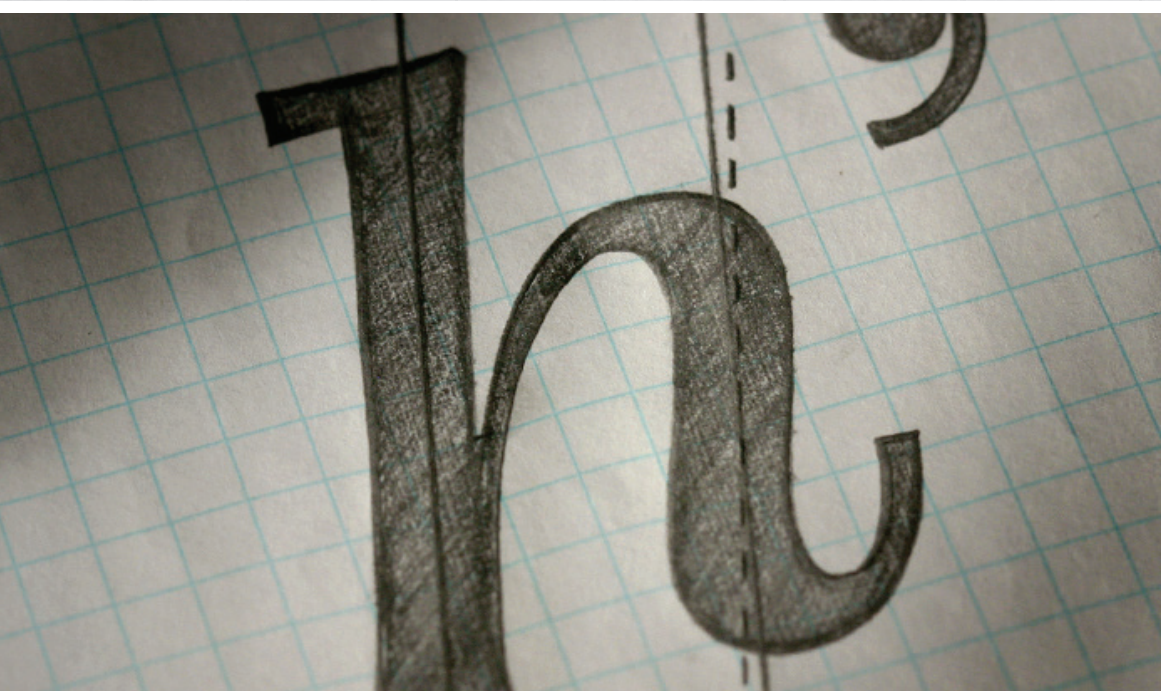
JUDGEMENT-FREE ZONE

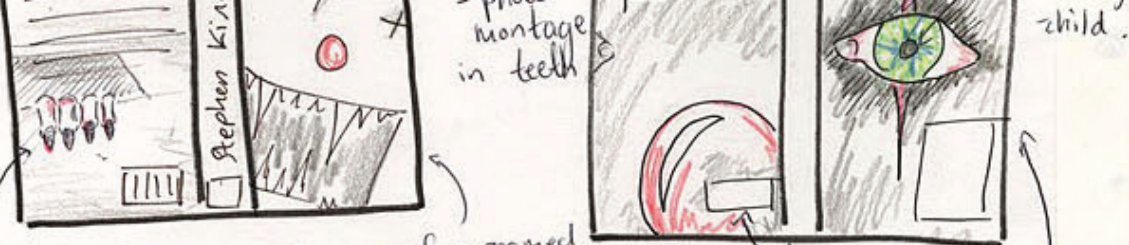
Put every idea on paper—the good, the bad, the absurd, the brilliant. Do not be intimidated by the sketchbook—it is in this space that great ideas are born. During this phase, no idea is off the table.



WHAT DOES IT LOOK LIKE?

Your sketchbook is as unique as a snowflake. There is no right or wrong. Some designers' sketchbooks are filled with scribbles while others prefer to work in tidy grids. Many incorporate written notes, others don't. This is the time for you to explore how you sketch.





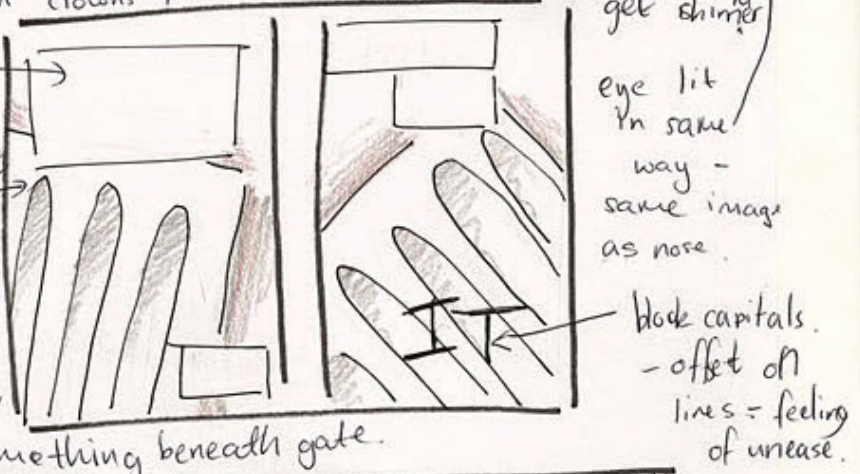
clawed hand from drain.

image of a zoomed in clown's face - edited.

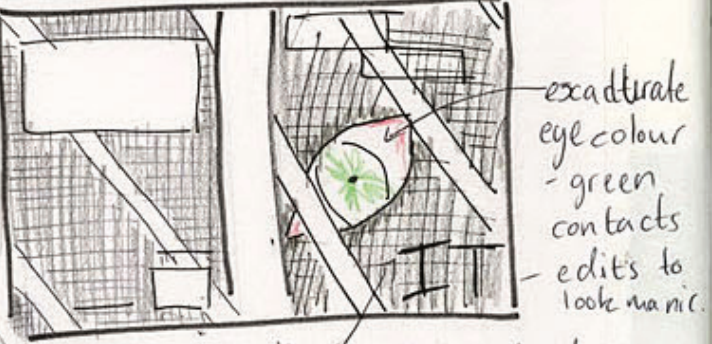
red nose - lit to get shimmer

child.

blurb in block to separate it as an element
 piece of grate - flipped image?
 - different colours, edits, elements - something beneath gate.
 text not in block - black isolates text



eye lit in same way - same image as nose.
 block capitals - offset of lines - feeling of unease.



eye below grate in shadow - eye lit in spotlight.

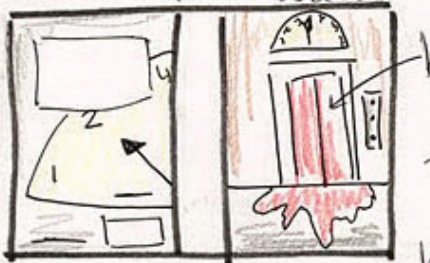


similarity in colour to ragdoll.
 covered in blood, torn.

hair coming out of the drain.
 blood pouring out



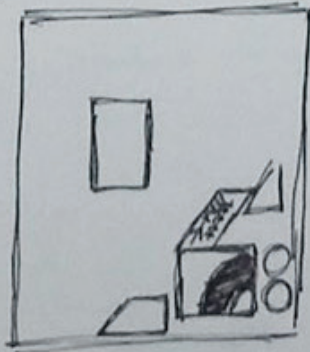
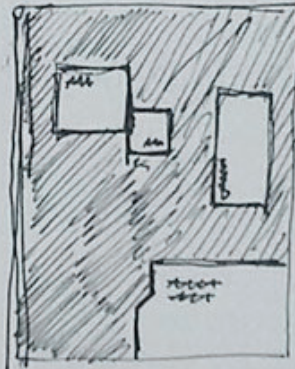
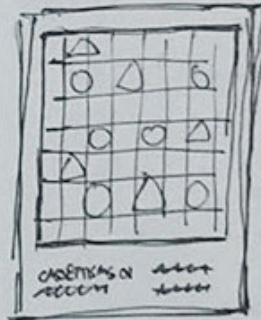
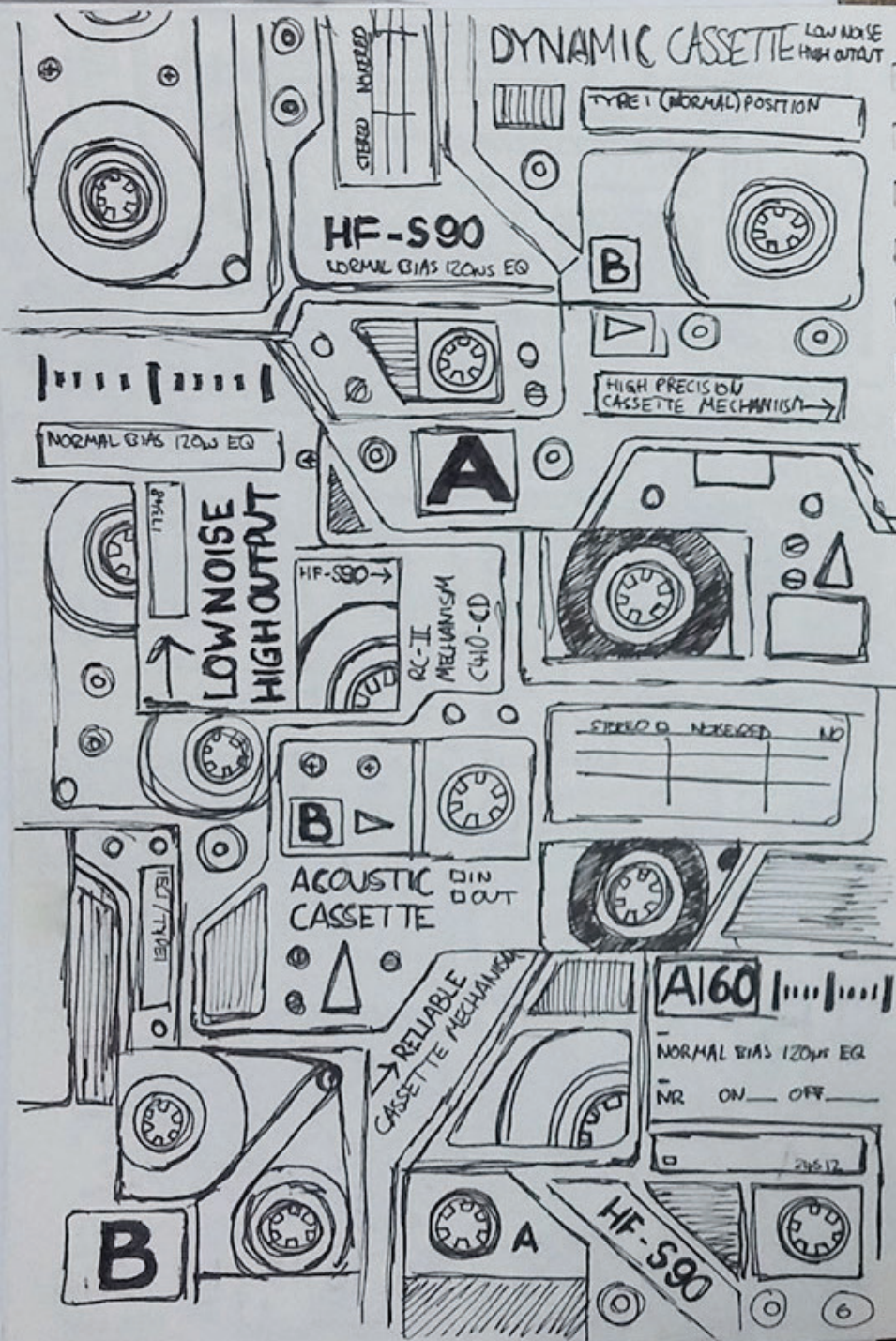
green tint of bathroom - ominous



red floor symbolises death - works with water - reflection.



page from film - "die, die, die"



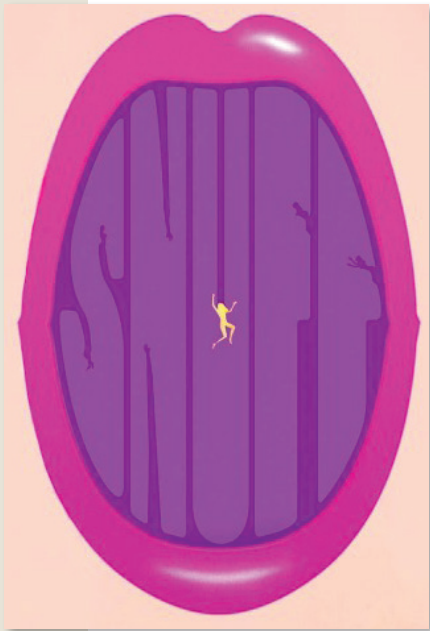
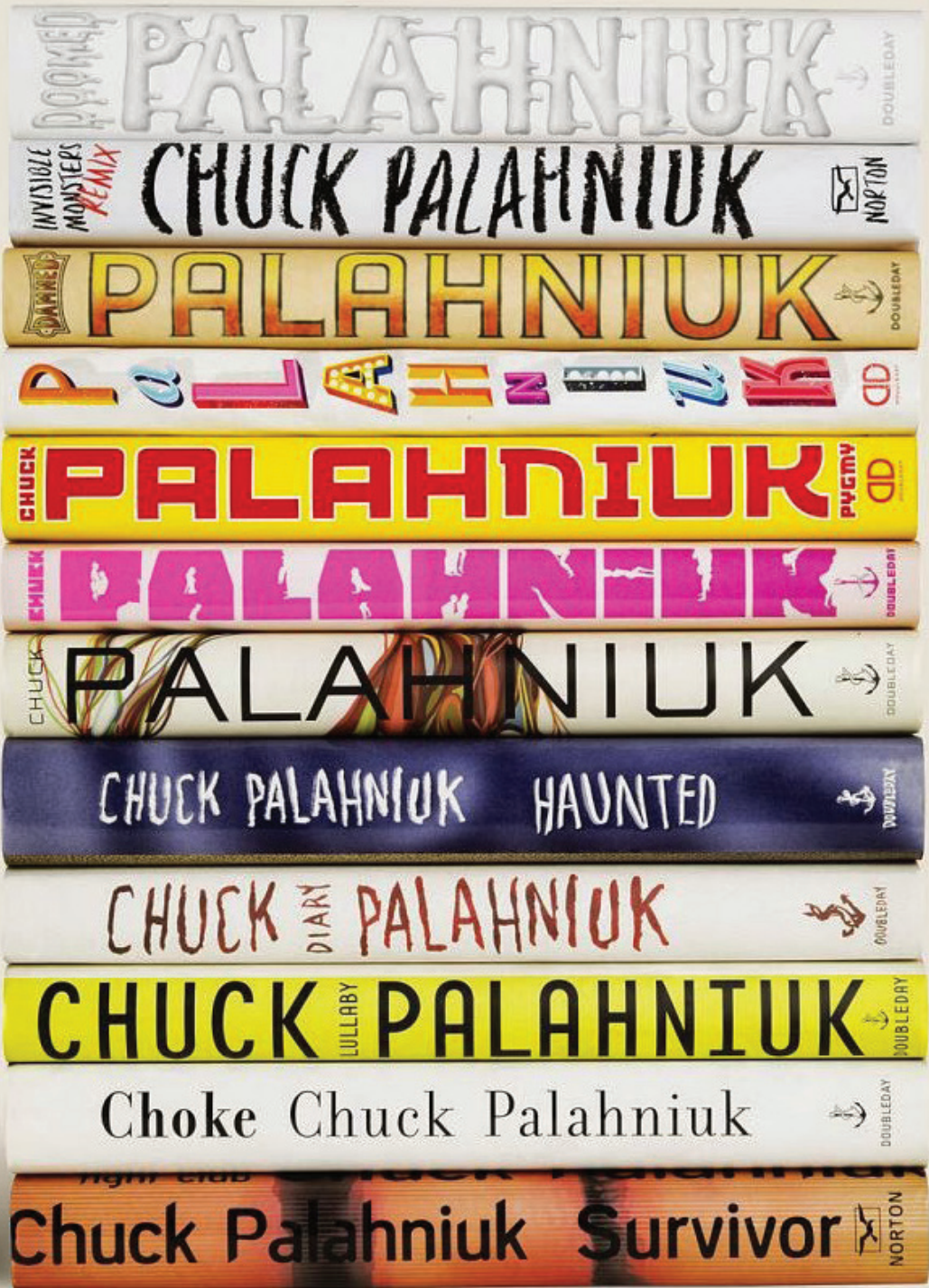


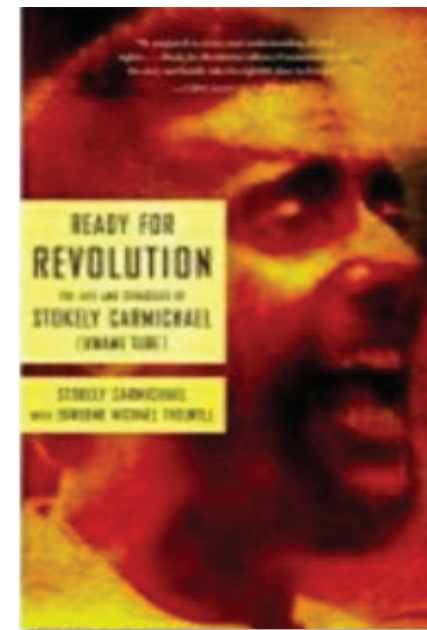
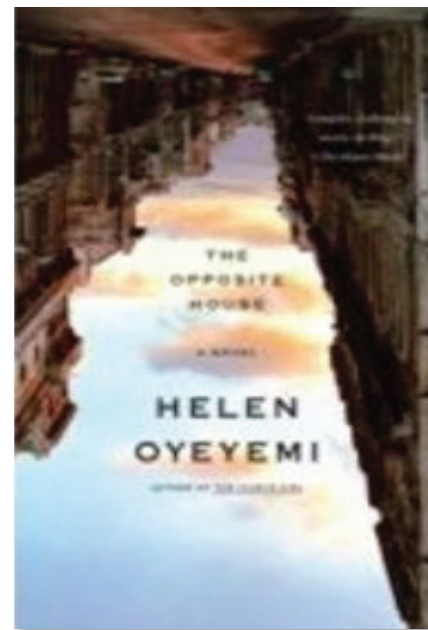
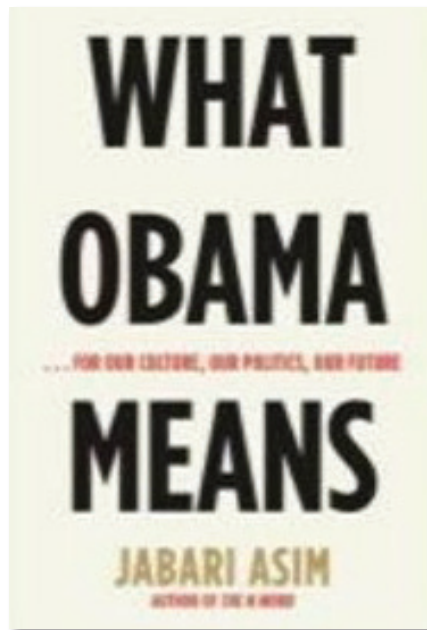
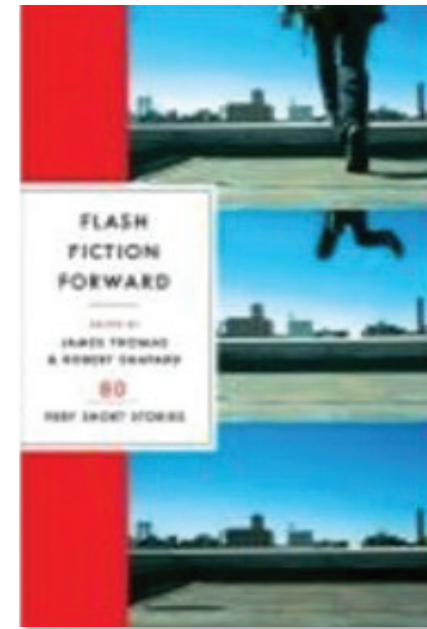
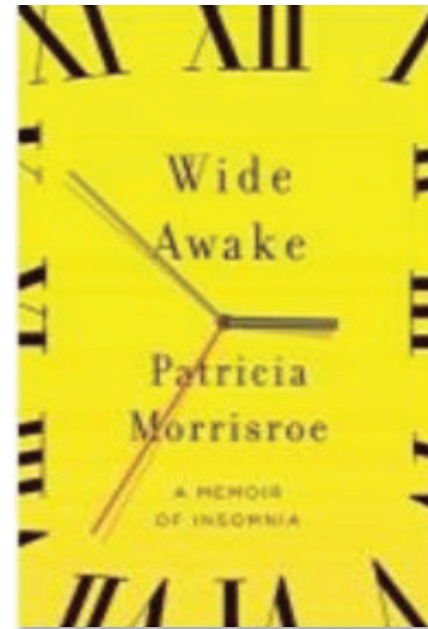
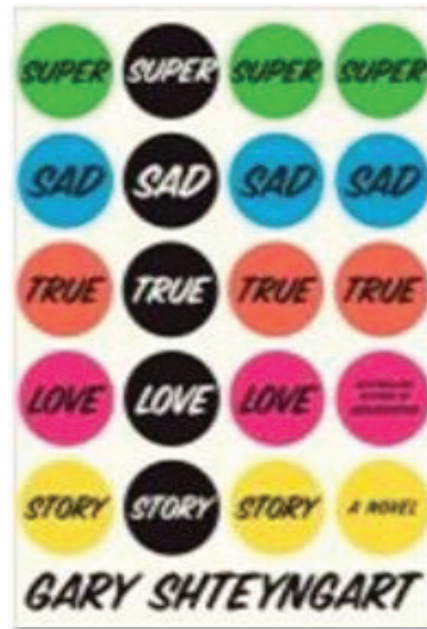
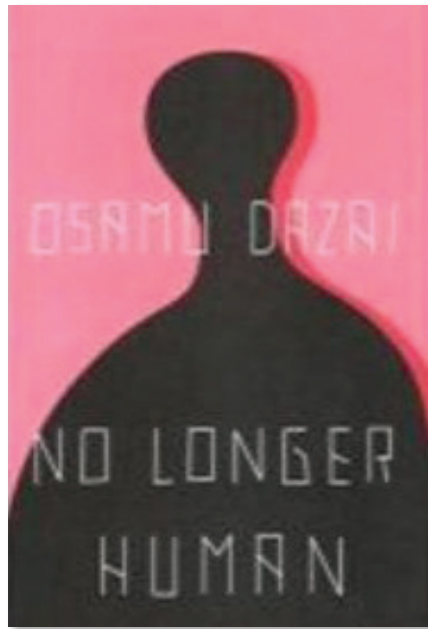


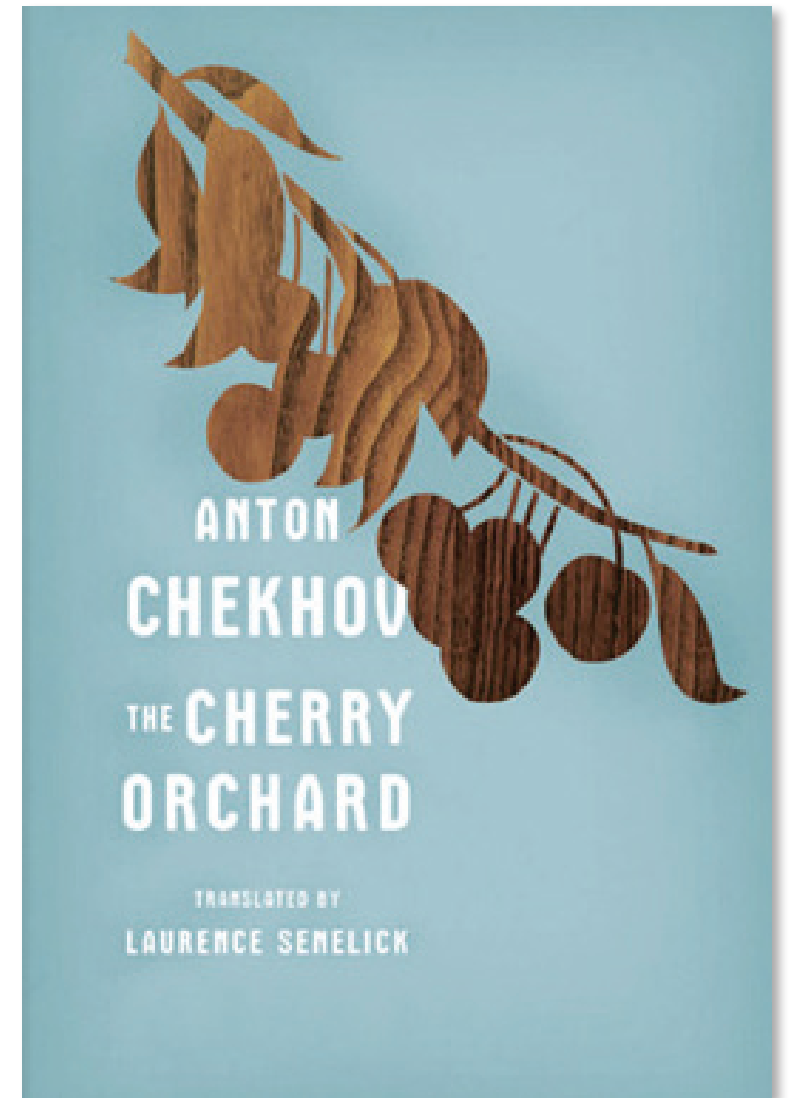
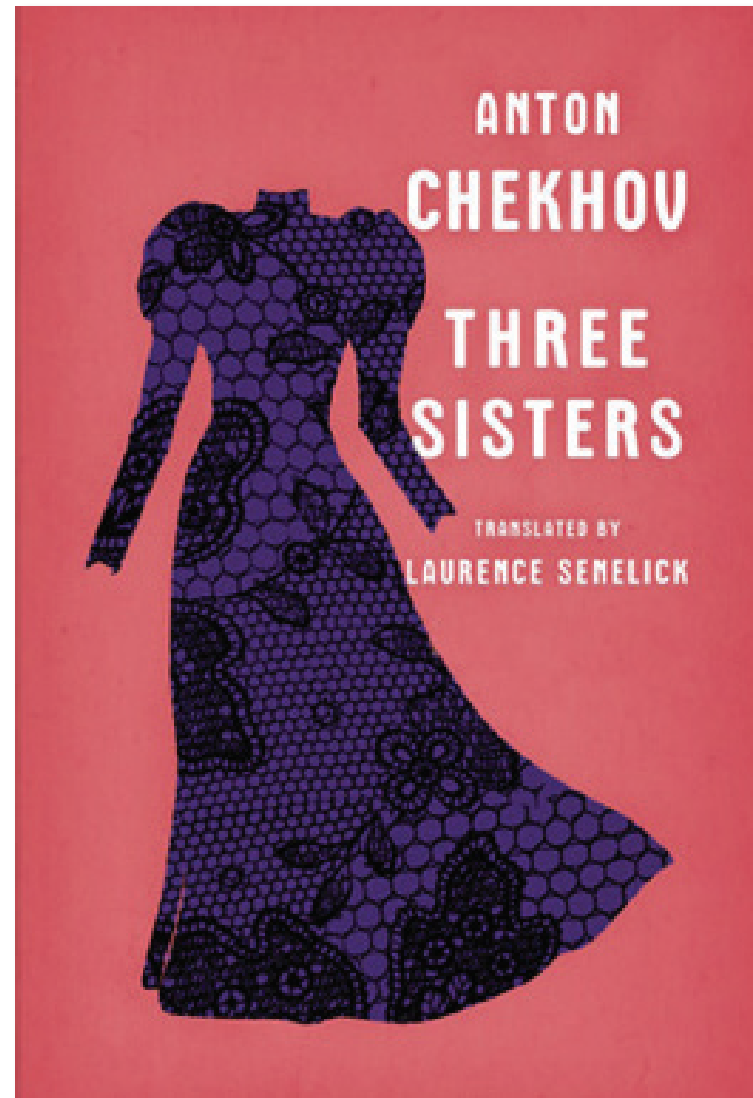
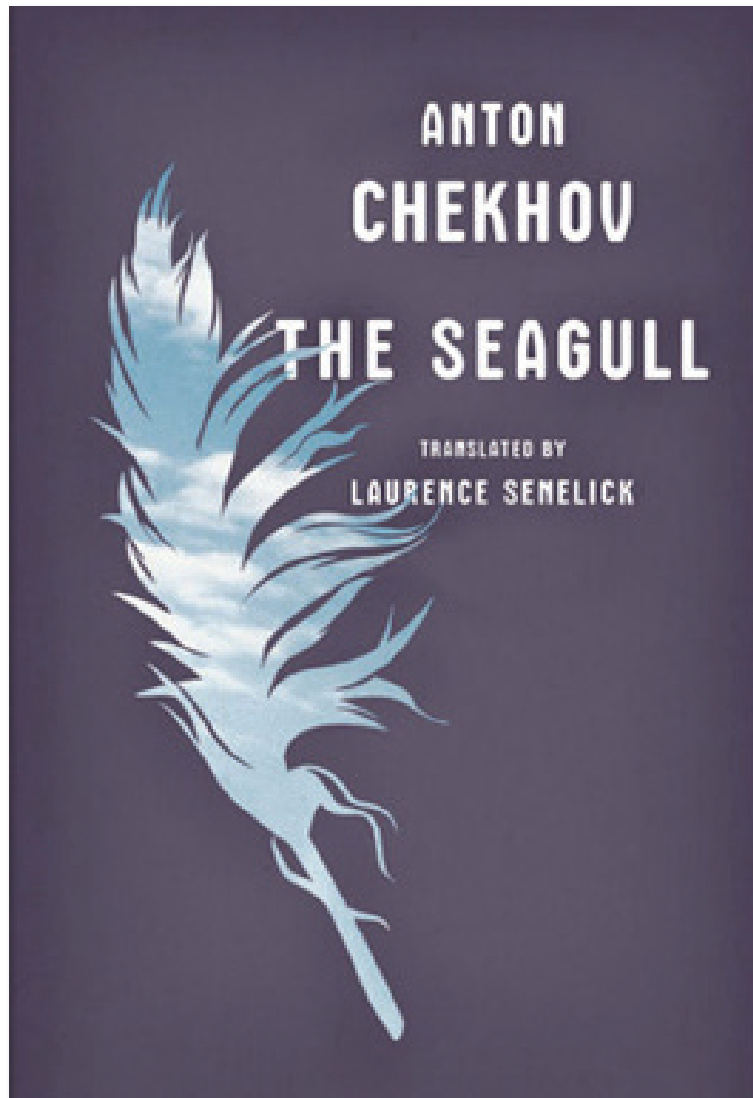
Rodrigo Corral



I've spent years in used bookstores and magazine shops looking, admiring, and collecting, and this is all a part of the "design process". The things I have stored in my brain and all that is still out there to see and learn are all part of the process.







I think it's relatively safe to say that everything I do and encounter and experience in life affects my work in some way because it strengthens my visual archive. RODRIGO CORRAL: *Metropolis Interview*

