HOW LUKE LUCAS’ FONTS SHARE AN INTRINSIC RELATIONSHIP WITH THE DESIGN’S CONTEXT.

Stage 2 Visual Arts Design 2013
Assessment Type 3: Visual Study
SACE No. ___
School Code: ___
Word Count: 1802

Image removed due to copyright.
‘How Luke Lucas’ fonts share an intrinsic relationship with the design’s context.’

Custom typography shares an intrinsic relationship with the context of the logo or design that it is employed for. Luke Lucas exploits this and creates unique connections between both type and contextual design through the profuse application of vastly technically varied and complex digital means.

Typography has evolved through the utilisation of elements and principals of design to become a means of creating original and distinctive text. Designers encapsulate this to create type that is engaging and visually informative, all the while remaining coherent and visually relevant to the context of the work.

Custom typography in particular requires the through and thought out development of structure in relevance to the context itself, a type must indiscernibly encompass the elements of readable, visually satisfying and clear layouts in order to be successful in capturing the attention of the viewer and be an effective piece.

My visual study is to be focused on the custom typographic works of Luke Lucas in relevance to his context related designs. Lucas has pushed the boundaries of design through his prolific utilisation of digital design means, in order to embody a vast range of technical facets in design, including form, texture, line and colour. Lucas’ work reflects the context of his topic whether it be through references to nature, incorporation of fluid images or the utilisation of multi-toned colours and effects. He succeeds in doing this all the while sharing discernible stylistic commonalities with other custom type designs.

Word count: 260
Luca Lucas’ Sweet Savoury design replicates the form and fluidity of liquid within the context of wine. Manipulating light, shadows and colour, with varying levels of translucency. Exaggerated use of line and form replicates the free-flowing properties of the subject. The text and image of poured wine are married together, this motion is exemplified through the edges of the font. (60)

Alex Trochut achieves a similar effect within his Sony PlayStation promotional poster, capturing the dimension and depth within the paint splatters. (21)
From Luke Lucas' Sweet Savoury design, I took inspiration from the liquidity in creating both the Tasty, and Burger type. The medium used to create the type was bottled tomato sauce. The viscosity and light reflecting properties of the product, allowed for a discernable level of depth and form, whilst maintaining legibility. Type and medium used share an intrinsic relationship as both relate to food the condiment would be found in. (76)
Luke Lucas' Crush design is heavily reflective of its purpose through form and lighting. The text of Crush itself reflects Custard (the product itself) through the selective use of lighting and shadows in order to portray the liquidity of subject matter. The techniques employed to reflect liquid within Luke's design are also evident with Alex Trochut's work illustrating the same effect. (62)
From Luke Lucas' Crush design, I created a type by using maple syrup on a pane of glass. The text of Sweet and the medium used in its creation inextricably share an intrinsic relationship. The lettering itself appears flat and washed out, while reflecting the external light. I captured the liquidity further through allowing the syrup to drip down the pane of glass, capturing the depth and form within the type. (75)
Furthering the utilisation of liquid and inspiration behind Luke Lucas' Sweet Savoury design, I manipulated my own Sweet text to create variations of the type. Maintaining the use of liquid as the theme and context of the design, I created a logo application of the design to promote a brand of paddle-pop. I incorporated several liquid elements in order to further accentuate the design's theme.
Tastes like acid wash

Luke Lucas’ Tastes like acid wash type incorporates the texture and form of acid wash denim in formulating and influencing the type for this design. Through the use of shading and manipulation of texture, the font accurately reflects the surface of acid wash denim. The ribbon-esque flow of the type highlights the dimension and form of the text, whilst demonstrating the relationship between the subject matter and the text.

Alex Trochut’s Puma type creates text through the use of shoelaces, seamlessly connecting the subject matter to the text utilizing the same methods as Lucas. (98)
Ribbon As Inspiration:
From Luke Lucas' *If it tastes like acid wash* design, I captured my own flow and format to the design through using a ribbon to create text. I took into consideration the manoeuvrability of the medium in creating the text Yes and Smile, as the font type was manually created. Depth and a satin texture was created through the lighting reflection and shadows in the bends and folds of the text, similar to that of the Acid wash lettering. (80)
Luke Lucas' POP! type employs a multi-model method in order to formulate the text and accompanying images. A strong use of form to create depth, this in conjunction with dramatic pop-art style line and colour accents emphasise the text. I recreated this through my Bam type through similar methods, and married the text and with the image of a fist to bring relevance and a relationship to the subject matter. Both the POP type and Pop-art styling's reflect and

Roy Lichtenstein incorporates a similar emphasis on line and colour to create drama within his artwork. (96)
Print Weave Make:
The Print Weave Make design incorporated multiple forms of media to create several striking forms of lettering, all relevant to core facets of the subject matter. Shadowing was captured in reflecting pop-art styling's in the Print type, whilst the Weave lettering contrasted this with strong use of lettering. Form was clearly evident within the three dimensional tangibility of the Make word. All three words reflect the and display an intrinsic connection with the "Print Weave Make" artistic movement the type is designed to promote. I recreated the design utilising methods of photo-capture and the moulding of clay (100).
Luke Lucas' Distro type design incorporates a prolific use of repetition and colour in developing the perspective of the lettering. Lighting and shadowing further create form and body of the design whilst reflecting the neon/disco stylings of the font, which successfully representing and reflect the progressional technology focus of the design. I created a similar perspective based effect within my interpretation through the successive repetition of coloured circles. (69)

Luke's design is not dissimilar to the work of Jen Stark, whom utilises repetition of colour in a physical format to create elaborate and detailed artwork. (26)
Taking inspiration from both Luke Lucas' Distro design, and the physical attributes of Jen Stark's work, I created several interpretations of the letter 'M'. Through incorporating a tri-tone colour, whilst experimenting with the dimension and layout of the design. The three designs demonstrate perspective and a strong evidence of shape and line, whilst maintaining the legibility of the subject matter, the letter M.
Taking inspiration from the repetition of colour in Luke Lucas' Distro design, I utilised the same technique in a digital format. The letter M was repeated in different fonts with different colours to demonstrate the effect repetition has on perspective and dimension. Contrasting and complementary tones were incorporated to further display the visual effectiveness of the design. (57)
Luke Lucas' We head it through the grapevine design heavily utilises line and shape to replicate form and shape of a grapevine, taking a literal meaning on the context of an old idiom. I recreated this through a daisy chain taking reference from the idiom Another link in the chain. The text captures the same techniques of the grapevine font through the utilisation of similar techniques. (71)
From Luke Lucas’ We heard it through the grapevine type design, I attempted to incorporate a similar use of line and form in creating my own text. I initially played around with several different texts to demonstrate how line can create form through movement. From this created the text Vine through a piece of string. The completed type reflects the same form and physical connection to that of Luce Lucas’ designs. (71)
From Luke Lucas' Grapevine type, I furthered my own personal interpretation through multiple applications. I incorporated the line-based text, Daisy, and Flower into the applications of my designs in order to display the connection between that of the type and create context within the design. I furthered this notion through the separate images of grass, and a flowerbed. The inclusion of context related images, further the coherence and unity between the custom type and design's context. (76)
Custom typography presents a way in which text design can stand out from ordinary print, through the use of multitudes of visual techniques and media, in order to share a cohesive relationship with the context of the design and its purpose whilst maintaining the font as the primary focus in the design.

Luke Lucas draws upon an expansive array of media in creating custom fonts that draw attention to and shares an intrinsic relationship with the subject matter. Multi-disciplined methods of creating custom type allows for a design to accurately share a relationship the topic or subject it represents, connecting it to the literal texture of the inspiration.

Luke Lucas fonts share an intrinsic relationship with the context of the design, in order to capture the theme and subject matter of the design in relation to its purpose. Lucas' Sweet Savoury design took advantage of the properties of wine as liquid in creating the highly effective type for the design. Not dissimilar to this, Lucas' POP design marries together the context of popcorn within the design, whilst paying homage to the pop art styling of Roy Lichtenstein in creating an attention grabbing and visually appealing book cover.

Through investigating the relationships Luke Lucas' designs share with their purpose I was able to discover the intricacies and challenges of custom type, theme and visual points of difference (i.e. liquid, multi-modal methods etc.). From underlining and to a point emulating the words of Luke Lucas I learned that theme and concept used to create custom typography is a way to communicate a message within the design. In this particular time of visually saturated environment, it is impossible to have an effective design without a context of theme. I found that custom type is a dynamic and visually effective way of creating text and styles with layered meanings that can be interpreted by all viewers. Through Luke Lucas' diverse utilisation of dimension, aesthetic and concepts, his designs become more than just words.
Website:


Books:


Images:

Assessment Comments
This visual study is an A grade.

Practical Application

PA1  An insightful and challenging exploration of concepts and resolutions prompted by works from Luke Lucas, Alex Trochut, Roy Lichtenstein and Jen Stark. All practitioners are relevant to the explorations. Concepts and visual ideas have been explored, to produce authentic, personal and imaginative resolved responses, such as, the use of ribbons and sauce. Different media has been explored throughout as a response to the various works explored. The designing processes involved in developing fonts for a purpose in advertising are referred to throughout.

PA3  Consistent documenting and recording of personal and creative visual thinking and problem solving processes are clearly evidenced on each page. Deconstruction of fonts and how they can be used in a poster or advertising campaign is highlighted. For example, "Sweet Savory" or "Tastes Like Acid Wash", document relevant design compositional devices.

Analysis and Synthesis

AS1  Highly perceptive critical analysis is evident. For example, "Luke Lucas' Sweet Savory design replicates the form and fluidity of liquid within the context of wine. Manipulating light, shadows and colour, with varying levels of translucency". Critical analysis is also evident with reference to other designers' works mentioned in the study. There is clear reference to a range of historical and contemporary contexts, for example, in references to Roy Lichtenstein and Alex Trochut. In all instances, responses were made to the visual evidence presented.

AS2  Interpretations and responses to works of design are evident through the use of appropriate visual arts language in responding to the works selected, in order to explore ideas and to respond to visually. Both issues and questions on design are explored through a synthesis of thoughts on style and compositional structures as in "Print, Weave, Make". The use of the elements and principles of design are evident, for example, "manipulation of texture, text, shading, reflection and shadows".

AS4  Insightful evaluations and conclusions are evident throughout and at the conclusion. Personal comments about visual arts learning are insightful. Examples include, "Through investigating the relationships Luke Lucas' design share with their purpose I was able to discover the intricacies and challenges of custom type, theme, and visual points of difference". As well, "I learned that the theme and concept used to create custom typography is a way to communicate a message with design".

Inquiry and Exploration

IE1  An extensive range of works is explored in this study, which support and connect to the study focus of custom fonts. Clear insights into how a designer uses custom fonts to respond to design problems are evident. Personal exploration culminating in an understanding of how visual elements combine to help create a successful response to a problem are clearly outlined and developed.

The Bibliography clearly documents and acknowledges the range of sources used.

IE2  Astute self-analysis and exploration of designers' works are clearly evident in the creation of new custom fonts. This is demonstrated where line can create form through movement. A personal aesthetic in response to the designers' works is developed. This is evident in the interpretation of the use of custom fonts in a design context to create an individual response to a problem.
### Performance Standards for Stage 2 Visual Arts

<table>
<thead>
<tr>
<th>Practical Application</th>
<th>Knowledge and Understanding</th>
<th>Analysis and Synthesis</th>
<th>Inquiry and Exploration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong> Initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.</td>
<td>In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.</td>
<td>Highly perceptive critical analysis and interpretation of a variety of works of art or design from different contexts.</td>
<td>Productive and thorough use of research skills and a clear understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop perceptive and clear insights into a range of aspects of the visual arts.</td>
</tr>
<tr>
<td>Comprehensive exploration to refine technical skills and use different media, materials, and technologies.</td>
<td>In-depth knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.</td>
<td>Extensive and sophisticated use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.</td>
<td>Astute exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
</tr>
<tr>
<td><strong>B</strong> Thoughtful and well-planned conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.</td>
<td>Appropriate knowledge of selected visual arts concepts, forms, styles, and conventions, and some understanding of their practical application.</td>
<td>Thoughtful exploration and synthesis of own work and connections or comparisons with other practitioners’ work.</td>
<td>Thoughtful and well-explained evaluation of, and conclusions about, visual arts learning.</td>
</tr>
<tr>
<td>Thoughtful and organised documentation of creative visual thinking and/or problem-solving processes.</td>
<td>Considered knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.</td>
<td>Well-informed and well-considered critical analysis and interpretation of several works of art or design from different contexts.</td>
<td>Systematic use of research skills and a sound understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop perceptive and clear insights into different aspects of the visual arts.</td>
</tr>
<tr>
<td>Effective application of some refined technical skills and some sensitive use of media, materials, technologies, and processes to communicate visual ideas in a work or works of art or design.</td>
<td>Appropriate understanding of aesthetic and/or functional qualities in several different works of art or design.</td>
<td>Competent use of research skills and considered understanding of inquiry methods to locate and appropriately acknowledge sources, explore, experiment, and develop insights into different aspects of the visual arts.</td>
<td>Competent exploration and self-analysis in development of a personal aesthetic through the visual arts.</td>
</tr>
<tr>
<td><strong>C</strong> Considered conceptualisation, development, and resolution of imaginative or personally relevant visual ideas.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application.</td>
<td>Well-informed and well-considered critical analysis and interpretation of two or more works of art or design from different contexts.</td>
<td>Some considered conceptualisation, development, and resolution of visual ideas.</td>
</tr>
<tr>
<td>Competent exploration to refine technical skills and use media, materials, and technologies.</td>
<td>Considered reference to knowledge of visual arts in a cultural, social, or historical context.</td>
<td>Competent use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and questions.</td>
<td>Designed and thorough use of inquiry methods to locate one or more sources (with attempted acknowledgment), explore, and experiment.</td>
</tr>
<tr>
<td>Organised documentation of creative visual thinking and/or problem-solving processes.</td>
<td>A superficial understanding of aesthetic or functional qualities in works of art or design.</td>
<td>Considered evaluation of own work and connections or comparisons with other practitioners’ work.</td>
<td>Superficial recognition of the role of visual arts in personal development.</td>
</tr>
<tr>
<td>Competent application of technical skills and elements of sensitivity in the use of media, materials, technologies, and processes to communicate visual ideas in a work or works of art or design.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application.</td>
<td>Considered and appropriate evaluation of, and conclusions about, visual arts learning.</td>
<td></td>
</tr>
<tr>
<td><strong>D</strong> Elements of conceptualisation and some development and resolution of visual ideas.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application.</td>
<td>Some basic consideration and interpretation of at least one work of art or design with superficial reference to the context.</td>
<td>Some use of basic research skills and awareness of inquiry methods to locate one or more sources (with attempted acknowledgment), explore, and experiment.</td>
</tr>
<tr>
<td>Some exploration of technical skills, using media, materials, and technologies.</td>
<td>Some reference to knowledge of visual arts in a cultural, social, or historical context.</td>
<td>Restricted use of visual arts language to interpret, respond to, and describe thoughts on visual arts, including issues or questions.</td>
<td>Superficial recognition of the role of visual arts in personal development.</td>
</tr>
<tr>
<td>Disjointed or partial documentation of creative visual thinking and/or problem-solving processes.</td>
<td>A superficial understanding of aesthetic or functional qualities in works of art or design.</td>
<td>Some description of own and others’ works, with some tenuous connections or comparisons.</td>
<td></td>
</tr>
<tr>
<td>Partial application of technical skills and some use of media, materials, technologies, and processes in developing a work of art or design.</td>
<td>Some basic knowledge of selected visual arts concepts, forms, conventions, and styles, and an emerging understanding of their practical application.</td>
<td>Some basic summary and description of visual arts learning, with elements of evaluation.</td>
<td></td>
</tr>
<tr>
<td><strong>E</strong> Emerging skills in the conceptualisation, development, and resolution of visual ideas.</td>
<td>Limited knowledge or understanding of concepts, forms, or styles in visual arts.</td>
<td>Emerging awareness of connections between at least one work of art or design and the context.</td>
<td>Attempted engagement in a directed research process.</td>
</tr>
<tr>
<td>Attempted exploration of technical skills, using media, materials, or technologies.</td>
<td>Emerging awareness of different visual arts contexts.</td>
<td>Limited use of visual arts language for interpretation or response in the visual arts.</td>
<td>Emerging awareness of the role of visual arts in personal development.</td>
</tr>
<tr>
<td>Limited documentation of creative visual thinking or problem-solving processes.</td>
<td>Some awareness of the need to understand aesthetic or functional qualities in works of art or design.</td>
<td>Attempted description of own and others’ work.</td>
<td></td>
</tr>
<tr>
<td>Attempted application of technical skills to develop a work of art or design.</td>
<td></td>
<td>Attempted description of aspects of visual arts learning.</td>
<td></td>
</tr>
</tbody>
</table>