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Reverotone– Visualize Music With Design

A thesis
presented to
the faculty of the Department of Art and Design
East Tennessee State University

In partial fulfillment
of the requirements for the degree
Master of Fine Arts in Graphic Design

by
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August 2010

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Ralph Slatton

Keywords: Beatles, Reverbatone, Music Design

ABSTRACT

Reverbotone - Visualize Music With Design

by

William Baxter Bledsoe

This thesis was written as a supporting paper for a graphic design exhibit for a Master of Fine Arts Degree. The focus of my work is to visualize an interpretation of a collection of songs that make up an album in which the design communicates the content of the body of music.

This thesis showcases a record that actually exists but has never been released. This affords me the opportunity to create a design that defines the content of the record work in a visual manner. This thesis paper covers the methods and motivations by which I arrived to the final design as well as an analysis of the outcome of the process in regards to the thesis exhibit.

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PROLOGUE

I recall the day I received my copy of Sgt. Pepper's Lonely Hearts Club Band album, Christmas of 1977. It would be the first time I would hear the Beatles' version of the album. Six months earlier, Peter Frampton and the Bee Gees had released a remake of Sgt. Pepper as a soundtrack to the film musical. Although I was familiar with the songs, I was not privy to the original. I had read a historical review of Sgt. Pepper in a scholastic publication at school about the Beatles. It is one of the few bright spots of my secondary education career. It explained the origin of the album and the artwork, the idea behind the marching band uniforms, colorful lyrics, gate-fold album design, and pull-out give-always printed with badges, postcards, and stand-ups. I carefully unwrapped my obvious Christmas gift, went to my room, carefully removed the record with the rainbow label ring, and placed it on my 1963 vintage RCA stereo system, early inheritance from my parents. I held that album cover and pull-out in my hands like a sacred document, flipping it back and forth between reading the lyrics and examining the numerous faces and articles of curiosity on the cover and everything in between. All the while, the sound of tuning orchestra instruments and an anticipating crowd took me on a trip I have yet to get off 35 years later. At that point I began to understand how graphic art design could communicate if not dictate content. I taught myself how to draw. I had been doing my own work since I was 3 years old; up to the point of Sgt. Pepper, I was drawing version of book illustrations from Alfred Hitchcock's children's books. Now my world expanded into the stratosphere; for the next three years I drew everything I could get of the Beatles. Christmas and birthdays were easy for my parents. If it had the fab four on it, records or otherwise, it was a shoe-in. It was during this time that I made aware of the urban legend

of the “lost” Beatle Alum, and I recall clearly thinking on many occasions that the greatest event that I could imagine in my fourteen years of existence as an artist would be to create the art from the Beatle album.

CHAPTER 1

INTRODUCTION

Art in part is a sales pitch. That is to say a point of persuasion or act of convincing takes place in motivating the artist to create work that competes for the viewer's attention. This in turn establishes a "forum" to evaluate the work's appeal, validity, message, etc. At this juncture the sales pitch reveals itself, whether a verbal defense on behalf of the artist, an explanation, artist statement, or simply the exhibition of the work. Some will verbally defend the many aspects of their work as opposed to those who remain anonymous and let the work speak for itself. Nevertheless, in all cases the work has to ultimately stand alone and justify its content. The work must communicate and in that attempt to sell the idea behind its inception.

Of all the genres of art (drawing, painting, sculpture, photography, etc), I find that graphic design's capacity to communicate must be concise and specific. There is little room for interpretation unless, of course, it is the objective of the artist to relate the design to the product. I often equate graphic design with the process of watercolor painting. Watercolor, seemingly forthright and simplistic, is by nature unforgiving with regard to technical mistakes of which there are few options for correction. Traditionally, graphic design's objective to communicate an idea is much the same. If the intent motivating the design is not clear, the artist has little resort but to rethink the design problem and begin again.

My focus is to explore art's capacity to communicate an idea within the structure of design, specifically its capacity to orchestrate various mediums to compose an overall design that relates specific content to the viewer. My background in fine art affords me

the opportunity to use these varied media (drawing, sculpture, painting, photography, and digital imagery) to materialize a cohesive body of artwork that stands on its own merit and at the same time relates to the viewer the idea behind the “product.” The focus of this thesis revolves around a body of work in the context of music and the packaging (album covers) for that music.

The album is a collection of songs that were recorded over the course of three years (1968-70) by the English rock band The Beatles. These songs have never appeared on an album as a complete body of work. Many of the songs were never released to the public, thus they were “lost” in a manner of speaking. The existence of this material presents a challenging problem to create a design that reflects the complexion of the music, both the individual songs, and a collective whole. The design problem has an added burden of working visually within the iconic discography of the band. Though the list hypothetical in nature, I have compiled this list of songs into a body of work in both LP and CD format. My artistic interpretation of the music is based on hearing the songs singularly and collectively. Since the music was ultimately never intended for public consumption as a result of the group disbanding in 1970, the artwork will not be accompanied by the sequence of songs the design supports. This affords a unique challenge to compose a design that communicates an idea without the physical evidence of the idea’s origin present in the exhibit. This is an unorthodox situation with regard to album art, which is traditionally accompanied by audio. It is the absence of the audio that allows the artwork to sell the idea of the songs solely on merits of the art and not the music. I believe my design work is best suited for such a project, and the partial objective of this thesis is to shed light on the tendencies and characteristics of my work. It has been

my objective as an artist to address graphic design in what I have considered a purist approach: incorporating every medium, including digital media, that would be best suited to resolve the design problem. Trained in design prior to the onset of the computer, my work gravitates to a “hands-on” approach (cutting, pasting, layouts, typography, photo manipulation, etc.). The history of this project regarding graphic design clearly preceded the personal computer. I believe that “stimulating” hand work via the computer would undermine the “feel” of the album as it relates to the music of this particular collection and the band’s discography. The basis for satisfying the design problem is to demonstrate my capacity to work in varied mediums to orchestrate a cohesive resolution to that problem.

The burden of this paper is to support this Master’s Exhibit in Graphic Design entitled “REVERBOTONE-VISUALIZE MUSIC WITH DESIGN” (design communicating the content of music that was never intended to be heard). Chapter two of this paper explains the motivation and methods behind this body of work relating to creative process, design choices, decisions related to imagery, medium, and typography, etc., all intended to validate this work. The third and fourth chapters deal with historical aspects dictating certain design choices as they relate to the band as well as the artists and masterworks which were influential in this exhibit. Chapter five provides an overview of the exhibit with a summation and conclusion.

CHAPTER 2

PERSONAL MOTIVATIONS AND METHODS

This chapter deals with the specific idea behind the term Reverbotone and how it illustrates my motives and methods related to initiating, perpetuating, and finalizing a concept to resolve a design problem. The specific challenge is to visualize music with design that inspired the term Reverbotone. This Chapter also explains why I was motivated to pursue this particular subject and how it parallels my perspective on the creative process. I make reference to particular artists and their work, all of whom have had an effect on the method with which I approached and resolve specific design issues. These artists are not to be confused with those whom I have cited as historical influences on my personal work as an artist overall.

As a graphic designer, I search for the novelty in each project. The term novelty does not suggest something trite or gimmicky; rather, it is an element that has a nuance or unusual quality that can bring a sense of newness or curiosity to the content of the design. At this point the challenge for me is not conjuring up enough ideas to work with but rather choosing which ideas to use. As a part of compiling and stripping away I often refer to artists and artwork that preceded me and use it as a resource to assist in resolving the design problem. Art history was and is a foundation for all my work. Therefore, art history is a significant part of what influences both my particular process and my methods. My academic experience as a painter has broadened my perception regarding the “process” as art and the final work as a documentation of the process. The final work is art; but how it is evaluated as art is based in part on its capacity to document the

creative process. This is an important concept that I have implemented in my work since childhood.

The fascination I have with the artistic process makes me gravitate to design projects that pose an opportunity to chronicle stages of the process as part of the final design. The completion of the work I visually reconcile with the initial concept with the end project. In graphic design this process of reconciliation is necessary. It is the base concept that perpetuates the idea and carries it through to a finished product; therefore, the beginning must be seen in the end! I draw a correlation between the structure of this process and the mechanics of an echo: a sound is initiated, it radiates outward (process), the sound then comes to an obstruction and stops (the conclusion) and thus, radiates back to the point of origin where the sound is experienced as an echo (reconciliation). I refer to the interpretation of the process as REVERBERISM. The “ism” is based on the word “reverberate” which means “to bounce back—reflect.” (Webster, 1002) This work by definition can refer to among other things sound or color. In regards to design an objective to a designer is to correlate context and resonance. “A term borrowed from music, resonance means the reverberation of echo, a subtle quality of tone or timbre- Graphic designers bring a resonance to visual communications through, for example, the use of the scale and contrast, cropping of images, and choice of typefaces and colors.”(Meggs, 1) As aforementioned, I am intrigued with projects which allow me to incorporate stages of development as part of the overall image design. This is one of the primary reasons I chose the “lost” Beatles album as the subject of my thesis.

It is my personal belief that embracing the process is universal to artists regardless of their medium; therefore, I do not see my interpretation of REVERBERISM as

coincidental as it relates to the Beatles' concept for recording much of their music. It is this aspect of the project that appeals to me as much as my personal appreciation of the group and the intrigue behind the "urban legend" of the "lost" album. Album art is a product of conceptual image.

“...the decades after World War II saw the development of the conceptual image in graphic design. Images conveyed, not merely narrative information, but ideas and concepts. Mental content joined perceived content as motif. The illustration interpreting a writer's text yielded to the graphic imagist making a statement.” (Meggs, 3)

The novelty of this project is to communicate the content or complexion of the music as a collective whole through visualization or more simply to visualize music with design. Reverbotone is a term I derived from REVERBERISM. It conveys the idea of composing and assigning interpretive imagery to non-tangible subject matter such as music and sound. I wanted a word or phrase that was a derivative of REVERBISM and was descriptive of both the visual and non-visual aspects of the project. Reverbotone's root word is taken from REVERBISM, which means as stated earlier “to bounce back-reflect.” “Tone” is defined as the “quality or character of sound and the prevailing effect of harmony of color and values.” (Webster, 1242) In the practice of defending one's work, language can serve as a bridge between the artist and the content of the art. Creating a term that can communicate the method behind the work is product of my design. In the development of this thesis exhibit, it was as important to communicate the construct of my thought process as it was to create the artwork that responded to the design problem. The term “reverbotone” is my bridge between visualizing music with design.

When I began to materialize a design, I broke down the accumulation of the ideas

that are inspired around the novelty or nuance found in the content of the design problem. A part of my method of creating, sketches and drawings are always the first tangible evidence of my thought process and strategy to address possible solutions to the design problem. Then I select the best solutions and create a “skeleton” of that solution using basic forms of composition. I customarily use white-on-white layouts of that design to verify whether or not the construct of the solution will translate. I prefer white-on-white composition because it aids in the formalizing of layout, space definition, shape relationships depth, and texture. This approach is greatly influenced by the art of Constructivists in American art prior to World War II, specifically the work of Theodore Roszak (1907-81) who was a Polish-born artist trained as a painter. He became abstract constructionists after having been influenced by industrial design. His work “Construction in White” was made of white-washed wood, white paper, and plastic. It served as a reference for my white-on-white composition for this project. The traditional thought from my training in painting is that behind any good painting is a strong composition which is established by a good drawing. If the drawing is deficient then the majority of your energy is spend trying to cover it up with the result being that you emphasize the discrepancy even more! It is imperative that the foundation of the design is inerrant. (Arnason, 409)

The first objective with this project was to give the album a title. While I would never assume to put myself in the place of the band members, I concluded the title should reflect the viewer’s perspective, the outside looking in, much like an archeologist’s viewpoint. Since the existing official discography is the “complete collection” from the band nature, the “lost” album’s title needed to be identified more as an archive than

anything else. The word “epilogue” became a recurring theme. Defined as a “concluding part,” (Webster, 390) epilogue serves as a means to communicate the content of the album as a “musical footnote” to the actual discography, a bookend to the entire Beatle catalogue. I wanted to add to the word epilogue that suggested an image and emulated the idea of music or sound to work with my idea of REVERBISM. “Sound from the White door” refers specifically to the Beatles’ Apple Corps. Office in London. In the final days of the band (Munroe, 100) 3 Saville Row was their personal recording studio. It was also the site for filming of “Let it Be.” The roof of Saville Row was where the band performed the open air concert scene at the conclusion of the movie. The entrance to the building was notable, framing a large white door possible connected with John Lennon’s “white” period during the time the band moved business into the Saville Row building in 1969. The emphasis of white as a color reflects back to the initial meeting of John Lennon and Yoko Ono. This meeting took place in 1966 at the Indica Gallery (a gallery partially founded and subsidized by Paul McCartney) in London. Ono was exhibiting a collection of her work which included “YES PAINTING” (white ladder), “PAINTING TO HAMMER A NAIL”(white installation), “WRAPPING PIECE FOR LONDON,” and “WHITE CHESS SET.” (Arnason, 353) These works were painted to my decision to exhibit my artwork in the form of a installation. I used the color black as the dominant color and white as a secondary color. This approach was used to accentuate the idea of “MONO” (referring to a type of recording) and create an atmosphere of a “warehouse district” or “underground” to emphasize the idea of the “Cost” album. Thus, the title, “EPILOGUE- with sound from the White Door,” is a defining part of the design.

When visualizing the design for the Beatle album, “EPILOGUE- with Sound from the White Door,” the front and back of the jacket I focused on a Long-Play packaging format. I used Roszak’s ‘Composition in White’ as a reference, thus creating an actual layout of the album. I then worked with variations of arrangement based on sketches which has one prerequisite, not to repeat any layout or mimic previous Beatle album art unless it was artistically understated. I eventually struck upon the panoramic format, which had never been used on any previous Beatle album; the elongated picture frame allowed me to “sketch out” the backgrounds and spread the band members apart or pull them together depending on aesthetic decisions. The image would be above center, creating a large negative space below the image. This provided an area for typography as part of the overall design.

The back side of the album was composed with space allocated for type such as recording history and related material. Even though the front of the album would have the imagery, the back must have equal visual significance and weight as well as compliment the front cover. I see a similarity in the design of typography blocks and the work of Mondrian. His work was composed of shapes that relate to one another as independent forms. These modular relationships are composed in a manner that serves as a basis for the whole. “The most frequent use of the modular structure in graphic design is the use of a modular grid of horizontal and vertical linear divisions.” (Arnason, 438)

The panoramic format for the album cover image repeats itself throughout the album design. The images are composed of montages of the particular area depicted. The areas chosen are suggestions of places the band had associations with either in reality or

in the imagination inspired by locations in the lyrics of the band's songs. The idea is to create environments that have the footprint of the band. The construction of montage for the panoramic perspective and the footprint motif are motivated indirectly by David Hockney's "the Brooklyn Bridge" photo collage and "A Bigger Splash." (Arnason, 483) the photo-collage technique of creating a near 180 degrees perspective demonstrates how images of reality can manipulate reality with arrangements of photographs taken off the subject matter at various angles from the same point of perspective. The album cover image used two variations of ST. PETER'S CHURCH Liverpool, England for the cover. In order to create the panoramic view of the church, I had to piece several images to the actual site together to achieve the visual. Hockney's photo montage is far more fragmented, however. By studying Hockney, I was able to maintain a clear sense of manipulated space with exaggerated scale of monuments, trees, etc. I was eventually able to capture a sense of reality by manipulating the reality captured by photographs.

The rationale of having two versions of the same locations is based on my decision to make two versions of the album: MONO and STEREO. The collections of songs were divided into two categories based on the type of recordings that were made. The songs that were recorded in their entirety were first demoed in MONO. These songs make up the heart of the "album." The STEREO version includes all of the songs in the MONO version plus additional work which was recorded in STEREO. It is the MONO album I chose to focus on in regard to my thesis exhibit because it is the basis for the "lost" album. The novelty of the exhibit allowed me to work in monotone colors in designing the album. This approach allows the album to distinguish itself from the collective album art from the band's discography. In addition, Beatle albums had been

subject to release in both mono and stereo formats for each version. In some cases the album art and title differed. This was a source of criticism from the Beatles' point of view. The group felt the original versions were being edited or changed to make two records out of one. Due to the sheer magnitude of recorded material and the manner in which they were recorded (MONO and STEREO), two versions were necessary.

The two versions of the "Church" used required several images from photographs to compose a "correct" perspective of the landmark featuring the tower, the graveyard with the band (as both children and adults), and then a third image composed for the gate fold using a manipulated aerial perspective.

The album cover image communicates the identity of the band without the resemblance if the members in the composition similar to David Hockney's "The Bigger Splash" (Beatles, 306). The figures clearly play in the imagination of the viewer. The absence of the subject is often connected with the power of suggestion. This aspect of design follows the footprint approach of communicating the subject without obvious recognition of the band in the design. This was important in my overall design for the album in that the Beatles occasionally entertained the idea of removing their identities from the cover of the albums, even to the exclusion of the band's name. This approach is quite different from the assumed identities in Sgt. Pepper, where the band's likenesses were merely altered with uniforms and mustaches. EPILOGUE truly exhibits the ghost of the band, as they become invisible musicians with a presence implied.

CHAPTER 3

HISTORICAL INFLUENCES

This chapter chronicles the correlation of historical influences which impact both this project and my work in general. I considered historical facts that would dictate specific design decisions and ultimately the outcome of the design. From the beginning I defined three significant challenges in addressing the design problem, or what I refer to as the scenario. The first problem illustrates the lyrics of individual songs. Although interpretive imagery for each song can contribute to the overall visual effect of the album design, the cover and subsequent album images have the immediate impact on the viewer. Although the music exists in recorded form, there is no album available to the viewer/listener. Hence, nothing can be left to interpretation on the part of the viewer or the designer. Knowing this presents quite a challenge to the design.

The second factor is the historical nature of the music as a collective medium and the disposition of the artist at the time the music was recorded. Each of the twenty-eight works (songs) including the introduction and conclusion (reprise) bring specific qualities to the album as a whole. This project would not have been possible had I not been privy to the actual songs. The nature of the music is extraordinarily difficult to convey to even the most ardent Beatle fan. Perhaps only a comparison to “Revolution NO.9” can give one an idea of the construct of the body of music on this album. (Lewisohn, 109)

EPILOGUE can best be described as an audio collage. It was imperative as a graphic designer to consider and include the history of the band and its specific goals for: “The Album That Never Was.” (Lewisohn, 45) My support for this overall impression came from numerous articles, retrospective books, and interviews.

Third, although I was trained as a painter in my early years, it was clear as I began work on this project that photographic imagery would be a focal point of the album design. I decided to reserve a “painted” work for lyric illustrations and group portraits. The immediate challenge was to compose photos of the band that never existed, more specifically, group photo images that were “made up.” I did not want to fool the eye with seamless photo-shopped images: rather I wanted to capture the collage nature of the songs in the presentation of the photo montage.

Initially, when studying the interpretation of the music into imagery, my first reference point was Kandinsky’s “Concerning the Spiritual in Art.” The influence music played in Kandinsky’s abstractions was significant in the orchestration of his compositions. Though his work was not direct interpretation of a specific musical composition, Kandinsky clearly responded to the ethereal, spiritual elements of music, and its effects on the listener. The album art regardless of the imagery’s structure would have to have resonance in form. “Form alone, even though abstract and geometrical, has it internal resonance, a spirituality whose properties are identical with form.” (Wassily Kandinsky- Concerning the Spiritual in Art) This materialized into whimsical shapes with corresponding hues of vibrant color, creating a sense of movement and energy on the canvas. Personally, my work has always been inspired by music. Although my work is subjective, I have often drawn from Kandinsky’s palette of color to incorporate into my own work. I reserved the color aspects of Kandinsky’s influence on my design to the STEREO version; the construct of his composition had a huge impact on my early designs for the MONO version. I made several black and white copies of Kandinsky’s work so that I could analyze the structure of the composition in a high-contrast pictorial.

It became apparent that the shapes were independent of each other. The color gave the initial impression that the components are connected. I draw parallel between this and songs on an album: a composition made up of individual elements-separate but connected to create an overall impression of cohesion. This was a crucial point in my approach to creating the images. I chose to concentrate on capturing a “sense” of music to my design. This led me to establishing a feeling of ‘documentary’ to the work: piecing together to tell a story, a moving collage (Arnason, 479).

Richard Hamilton was a resource for study in the use of collage to create compositions that were purposely layered or applied with added pieces of collage. “Just What Is It That Makes Today’s Homes So Different. So Appealing?”(1956) depicts the “ideal” male and female in a house full of articles of the perceived ideal of the modern home c. 1956. (Arnason, 480) This approach to collage provoked me to consider what became the final concept for the “photo-sessions” of the band. Whereas, “Just What Is It . . .” was a bit too simplistic for my purpose, Hamilton’s “I’m Dreaming of a White Christmas” (1967-68) hit the nail on the head! The figure (Bing Crosby) is anatomically correct, but his identity is somewhat obscured. The refined tones in the figure’s clothes contrasting the softened background gives the whole composition a feel of three-dimension. (Arnason, 480) Although this is a painting on canvas, it clearly mimics the characteristics of a collage and was the main reference for my photo-montages of the Beatles.

The use of collage is not unprecedented in album art, most specifically Beatle album artwork. The REVOLVER album and Sgt. Pepper are both albums whose cover imagery is, in part, collage. It would be crucial that the design for EPILOGUE be

distinguished from any previous album in the Beatle discography. Certainly, one of the challenges in this project is that many of the standards in album art were established by the Beatles. Hypothetically, this record's design and music would follow the band's objective of always "reinventing themselves" as a band, avoiding redundancy. The album, THE BEATLES (known as the White Album) designed by Richard Hamilton, was initially going to sport a "newspaper" collage on the cover. This concept was replaced with the simple white cover, but the concept made its way onto the poster for the album with news articles replaced with snap-shots supplied by the band members. It was important to me to take this into consideration once I made the commitment to use collage as the basis for the album design. I did not want to confuse or repeat an existing design with EPILOGUE.

Specifically, album art and collage for me have an immediate association with Peter Blake, He was an obvious resource for study. Artist and Designer involved with the design of Sgt. Pepper, Blake's work in general proved to be a source of history, ideas, and inspiration. He was an established artist prior to the "PEPPER" commission as a major force in English Pop Art scene leading up to 1967 (release of Sgt. Pepper). Blake's work on the album cover mimics the collage work on REVOLVER which was the previous release of Sgt. Pepper and was visually and musically a precursor to Pepper. The black and white composition designed and drawn by Klaus Voorman, the REVOLVER album, compliments Blake's naïve style (application of images without regard to scale, creating space with a disregard to correct). The direction of the work on EPILOGUE would convey an "actual" photographic composition with an understated perspective with manipulation and distortion but a clear sense of the physical layers of image fragments

that cohere into a composition. This is most evident in the composition entitled “King of the Castle of Birds,” which is in the lower left-hand side of the gate-fold in the album. The subject of the image is St. Peter’s Church in Liverpool which is the location where John Lennon and Paul McCartney first meet and forged their friendship and began to play music together. Paul McCartney said in the introduction to John’s first book “John Lennon-In His Own Words,”1964,

“ . . .Woolton Cemetery(St.Peter’s Church) . . .I used to hang out a lot with John . . .amongst those graves knocking around with John and wandering through there. It was the sort of place we used to sunbathe, and we probably had a crafty fag in the graveyard . . . At Woolton village fete I met him. I was a fat schoolboy and, as he leaned an arm on my shoulder, I realized that he was drunk. We were twelve then, but, in spite of his sideboards; we went on to become teenage pals.” (The Beatles, 208)

The composition of two perspectives recall Hockney’s “Bridge,” an aerial view of the church cemetery (grave-site of Eleanor Rigby) and a ground view of the church tower. The two perspectives with the approach of collage create composition with a photo-realism sensibility that otherwise would be unattainable. The aerial view of the cemetery is contrasted with ground view of the church tower central to the composition with the repetition of “English Skies” clouds collaged from various black and white photos of English skies of Liverpool. The image is framed with fragments of trees that actually exist on the church grounds. This image provided a transition between the cover image and the mosaic that occupies the opposite panel in the gate-fold adjacent to the “Castle of Birds.”

In evaluating different approaches to collage, Jean Arp (1887-1966) was a point of reference. Arp was part of the DADA Movement and implemented collage as a major contribution to the movement. (Arnason, 243) Arp worked with shapes as opposed to

images; however, his philosophy was embodied in his work “Collage Arranged to the Laws of Chance” and was applicable to what I was doing with the album art:

“These pictures are Realities in themselves, without meaning or cerebral intention. We . . . allowed the elementary and spontaneous to react in full freedom. Since the disposition of planes, and the proportions and colors of these planes seems to depend purely on chance, I declared that these works, like nature, are ordered according to the laws of chance, chance being for me merely a limited part of an unfathomable ‘raison d’etre, of order inaccessible in its league.” (Arnason, 244)

Romanian poet Tristan Tzara was a colleague of Arp whose approach to prose mirrored Arp’s work. He created poetry from random use of words from various sources, magazines, newspapers, etc. Both artists proclaimed a new sense of artistic freedom unconfined to established convention of creating art. (Arnason, 241)

I find a strong similarity to Arp and Tzara and John Lennon’s documented disposition on writing and recording music during the periods of time the EPILOGUE collection was recorded while filming “LET IT BE.” “An album to me is a bunch of what you can’t have. . . I’m not interested in conception of albums. All I’m interested in is the sounds. I like it to be whatever happens. I’m not interested in making the album into a show. For me, I’d just put fourteen rock songs on.” - John Lennon. (The Beatles, 338)

The “King of the Castle of Birds” is the only collage I created for the album that had any sense of fragmentation and application suggesting an argument by chance. As I worked on the photo-montage, I became more compelled to control the composition as opposed to leaving things to chance. I felt this best served the artwork for continuity purposes. I wanted to have a “logical” connection to previous covers in the Beatles’ discography. It was important to avoid the EPILOGUE art as seeming to be too much of a departure from the previous album artwork. It needed to be distinctive but fit into the

discography. “Castle of Birds” however convinced me to embrace a look of pieces “held together” as opposed to a seamless, polished look. It was enclosed in the album.

Reviewing the afore mentioned work by Arp, it occurred to me that ionic nature of the rectangles that make up the composition inspired me to create symbols relating as a form of typography. This results in the “four squares” as a symbol, in place of the name of the band. It cannot be overlooked that the Beatles following the “LET IT BE” sessions wanted to use an alternate identity for the band’s next LP. “. . . name for us was ‘THE FLYIG TRELINIS,’ ‘THEMASKED ALBERTS’ was one of John’s favorite names, a ‘goon’ sort of name. You could imagine hundreds of Albert’s. (George Harrison). (The Beatles, 337)

Bob Dylan was a huge influence on the Beatles since their meeting in 1965; the group’s connection with Dylan intensified throughout the sixties and into the seventies after the four has disbanded. Dylan’s album “Blonde on Blonde” was a ground-breaking album design in that it bucked the conventional thought that all albums should clearly displays the likeness of the artist, title of work, and the name of “Artist.” BLONDE ON BLONDE” had for its cover a muted photo of Dylan that was obscured. There was in the original design no type communicating that this was a Dylan album or even a title for the work on the outside cover. Only when you opened the album would you find in the crease of the gate-fold (double album) in small type the title, “BLONDE ON BLONDE.” (Kindersley, 102) The intention here is clear; Dylan understood the power that the album art played in conveying the intentions of the artist. The Beatles’ album art was just as innovative and influenced Dylan. He clearly made a statement about moving away from the stale marketing practices that were standard for the time this album was made. Dylan

wanted to emphasize the “art” of his work and not the marketing of the product. For me, this is a watershed example for designers who have the opportunity to invent and be innovative rather than produce “treadmill” design. A good designer understands the building blocks of his/her trade, but the most important block is the box they think of! (Kindersley, 224)

I use “BLONDE ON BLONDE” as a starting point to address the design of the group’s identity regarding EPILOGUE. Giving the group an alternate name has already been done with Sgt. Pepper; therefore, using a symbol to communicate the band’s identity became both an exciting prospect and a problematic venture. At this point, one can’t avoid a relatively recent attempt of a musician to drop his stage name and replace it with a symbol. Singer/songwriter, Prince, in the early 1990s announced that he would no longer be identified by his name, reportedly disenchanted with the market saturation of “Prince.” A symbol was presented to the press as his new identity. It failed to assume the identity of Prince, and from that point forward the recording artist was referred to as “the artist formerly known as Prince” (Warren, 784). As a designer, it is imperative to recall design failure as much as design success. To assure the best possible results, a most crucial aspect of the design for EPILOGUE, I needed to make sure that the symbols communicated the identity of the band as an artistic element for the album design alone. The four squares define the visual idea of four members, individual in color, uniform in shape, closely related, but not attached. It is the symbolic nature of communicable forms and ideas that inspired me to use four squares as my design to relate the identity of the band to the viewer. I view the four squares as typography. Typography is the use of letters which are symbols that can singularly or collectively communicate language. The

traditional definition of typography is “the process of printing,” “general character or appearance of printed matter.” (Meggs, 17) I began to look at letters as symbols that can communicate an idea without forming a word. For example, the letter “A” aided with the color of red could communicate the idea of an apple. Letters are simply symbols. The EPILOHUE cover displays the colored squares (yellow, blue, green, and red). When I began to work on the portraits of each member of the band, I was enthralled with taking the first letter of each members first name (J,P,G, and R), fragmented as well. “J P G R” is a logogram. Logogram is the basis for Chinese calligraphic characters. The logogram is a graphic sign or character that represents an entire word. (Meggs, 24) I emphasized the identity of the band with the squares by reinforcing the association with the obscured likeliness encasing the fragmented letters and faces in the squares: “J” - (yellow square), “P” (blue square), “G” (green square), and “R” (red square). Each letter has the same font height except for “Ringo” which is one font size smaller. Note: the squares of the album cover are without faces, the “pin-ups” portraits are enclosed in the album. By creating a variation on the squares, the forms on the cover take on a cryptic nature that is suggestive and mysterious only to be “uncovered” with the discovery of the corresponding portraits inside the album.

Duchamp’s “Boiole en valise” (box in a valise) was an important influence in my design for packaging the artwork. In the early development of my conceptual designs for the album art, I addressed the problem of visualizing music/sound with drawings that suggested sound through movement. As I mentioned earlier, Kandinsky’s artwork was an obvious resource, but Duchamp’s “Nude Descending a Staircase” and “The Passage from the Virgin to the Bride” were also a point of study. In the process of developing

illustrations for the individual songs at the onset of this project, I created a series of blind contour drawings. The compositions were to be a study for a larger work to illustrate the centerpiece song of the album which is its namesake, “EPILOGUE.”

“Boile en Valise” provided insight to package design as a sculptural art form. As for “Box in a Valise,” this work is a “collection” of reproductions of Duchamp’s more famous works coupled with more recent work as of the date of this piece, 1941. The miniatures fold out of the case like a multitude of compact disk covers, revealing various aspects of the individual works which are arranged in such a manner to complement each other, as opposed to random arrangement. It became a crucial objective that the way in which I looked at the building of the album cover for both the vinyl record and the compact disk needed to convey a clear sense of intention in its presentation in the exhibit, as a work of art and not merely “skin” for design. Duchamp’s “box” also conveyed parallel to the idea of an album (collection of works), the intent of the artist is to present in some form an accumulation of work for review or consumption.

As aforementioned, I have never been drawn to other established designers in the field, rather I turn to find that art masters and masterworks for resource of ideas, direction, and inspiration. When evaluating solutions to design problems, I immediately recall artwork, specifically to the mid to late 19th century and into the 20th century. The multitude of work, styles, philosophy, movements serve as a guidepost and motivation of my work. The electric nature of design projects requires one to recall a vast array of imagery and ideas to choose from. The commitment to one’s signature style and vision and the capacity for variation and novelty in regards to the project is a defining quality in a graphic designer. I believe in first and foremost creating art. It is not merely a strong

knowledge of art history but an embracing of it that impacts my work. Art history as a foundation for what I do artistically holds me accountable to a higher standard.

My work is influenced by numerous factors including the culture in which I was raised which is grounded in the Southern Appalachian Region of Tennessee. My art is also impacted by a whole variety of artists both established masters and regional/contemporary artists. For the purpose of this thesis, I have narrowed the list to (five) artists and (seven) artworks which I drew resource from in the development of this project.

The first influence and most enduring is that of Vincent van Gogh. From a very early age, I was drawn to the movement created in his intense application of brushstrokes of paint. I was equally impressed by the expressionistic color. I was partially inspired by his landscapes which was the subject of focus in my undergraduate studies. I was interested as well in van Gogh's portraits, most specifically self portraits. I found these portraits to be insightful, intense, and in many cases brutally honest. The latter quality reminded me of Rembrandt's self portraits. Both artists spotlighted the primary objective of self-portraits and portraiture in general. This project required that I formulate portraiture for the members of the band. The particular challenge was to capture the "essence" of the personality of each member of the band but design the portraits in a manner that clearly had them work together as a unit responding to one another. It was important to be aware of the iconic photographs of the Beatles in the form portraits from MEET THE BEATLES, BEATLES FOR SALE, and RUBBER SOUL by Robert Freeman. This would both relate and contrast to REVOLVER and SGT. PEPPER LONELY HEARTS CLUB BAND, Klaus Voorman and Peter Blake respectfully. These

would be followed by THE BEATLES(the white album) by Richard Hamilton, LET IT BE and ABBEY ROAD. I include in this review of portraits the color photographs by Richard Avedon and Andy Warhol's silkscreen series of the early Beatles. It was an early objective for me to create a portrait series that would be distinctive from the aforementioned works but compliment their disposition as well. This was an early part of the development of EPILOGUE. In regards to the anonymity of the band relating to the album cover, the portraits would be inserts, reminiscent of the THE BEATLES (The White Album) packaging. (Morgan, 182)

As I have stated, collage was my primary choice of medium to create the imagery for this album because the aesthetic of collage mimics visually the manner in which the songs of the album are arranged or connected. It is important to note that the structure of the album musically is not to be confused with a melody. Melodies are traditionally songs that are linked together in such a manner that collectively they convey a sense of continuity. A melody structure creates a common ground for a seamless orchestration of independent songs which is the format for the second side of ABBEY ROAD. EPILOGUE's musical structure is fragmented like a collage, independent elements layered to create an overall composition. It is the friction, not harmony, between the songs that give the work its intensity, its edge. I found a lot of similarity in EPILOGUE and "Revolution No.9" from THE BEATLES (the White Album). This work was so "revolutionary" in its departure from what was expected from a Beatle Album and yet, it was exactly what was expected from a Beatle album: creating out of the box, moving forward, experimenting, not being inhibited by the expectations of others, all the qualities that artists are praised and ridiculed for.

“‘No.9’ was an unconscious picture of what I actually think will happen when it happened: just like a drawing of revolution. It was just abstract, ‘musique concrete’, loops, people, screaming. . . I thought I was painting in sound, a picture of revolution- but I made a mistake. The mistake was that it was anti-revolution.” “It’s like an action painting” - John Lennon. (The Beatles, 307)

“No.9” was not the first work the Beatles created in the studio in this vein. “Carnival of Light” was recorded during the Sgt. Pepper sessions. It was a collection of experimental sounds and broken pieces of lyric and music reminiscent of some of the choruses and instrumental background to the songs of Pepper. Of all the songs that I acquired, “Carnival” is the only song for which there is only one copy which Paul McCartney has in his possession. In STEREO version of EPILOGUE, a listing for 13 minutes and 27 seconds appears on the third side of the double album (the MONO version is a single LP).

This is referencing “Carnival of Light” whose running time is 13 minutes and 27 seconds. In the Spring of 2008, McCartney announced his intention to release the music at some point in the near future. As of the date of this thesis, there has been no further development on this subject. The relevance of “Revolutionary No.9” and “Carnival of Light” is that their structure is in one regard abstract or non-subjective but clearly inspired or motivated by a subject idea(s). EPILOGUE is subjective but inspired by an abstract/non-subject perspective which again recalls Kandinsky’s work. This dictated my initial thought process in developing the EPILOGUE design. This overview of “No.9” and “Carnival of Light” established a compare/contrast for evaluation and perspective in regard to the EPILOGUE work which impacts the direction of the design. Ultimately, this album is a reaction to the restraints that the band struggled with in the latter years. This was as much a response to ABBY ROAD (previous Beatle album), as all Beatle albums

were responses to the previous album. It is the collage that is key to interpreting visually music with design.

I begin my history of collage with recognition of Picasso and Braque and their development of collage as an art form. Both artists used printed materials (newspaper, wallpaper, programs, and labels) to add dimension to the picture plan, contrasting the hand-painted aspects of the composition with the addition of structure elements such as rope, woven material, etc. This work established the threshold for Cubism. For the many applications of collage as a medium that surfaces during the early to middle 20th century, the work of Matisse's "paper colle" (paste paper) had a direct impact on this project in relation to his "cut paper" works. (Eskilson, 149) Related to and different from collage, the "cuttings" simplified components of the composition to a minimal form, to near abstraction, using both the positive space of the cut-out shapes as well as the negative space of the paper the shape was cut from. It is the physicality of cut paper that I wanted to have in the imagery for the album. It is a goal to capture the sense of layered papers, one overlaying another that mimics the manner in which the songs on the album are arranged or layered in relationship to each other. It is intentional that imagery does not appear seamless but shapes attached or hinged.

Warhol is a primary representation of the many artists who relate to Pop Art. There are two specific works by Warhol that I used as reference for EPILOGUE. The first was the repetition of design found in "200 Cans of Soup-1962" and "Orange Car Crash-1963". The first image I used when designing the placements of space from the front and back of the album in conjunction with Mondrian which was documented in the previous chapter. The space is the area I reserve for the layout of photographs,

typography, labels, etc. for the cover of the album. I took into consideration the visual impact of exhibiting the "stripped down" version of the album in multiples as a single piece of artwork. I believed that this was visually compelling and could stand on its own and contribute to the overall exhibit. I based the success or failure of the design on the strength of the layout with only space placement. It was important that my design work in the context or in repetition at the same time, like a display of several albums in a record store, or multiples of promotion material side by side to capture the attention of the public. The correlation of this and Andy Warhol's repetition of form is obvious but necessary to address. In fact it is also the installation quality of Warhol's documented exhibitions as well as people like George Segal and Anselm Kiefer who had a huge influence in the "installation" format of my thesis exhibit.

The enclosed artwork (imagery inside the album) is as significant to the impression of the music as the cover; it is delayed only in that it is not the first images to be seen regarding the package. As mentioned prior, the image entitled "King of the Castle of Birds" is a combination of an aerial view and a ground perspective of St. Peter's Church-Woolton Fete. This image is on the bottom center of the left-hand side of the gate-fold. Above the image is the poem that is made up of lyrics from each of the songs on the album. Adjacent to the "church" is the mosaic. The mosaic, which is entitled "Winter of Discontent," is a montage of images of a symbolic nature. The mosaic is a more direct reflection of repetitive arrangement of images that communicates commentary related to music. This mosaic is a multiple image design which serves as a metaphor in regards to the musical composition, "Winter of Discontent." The scale of this composition in relation to subsequent works of the album is more significant due impart

to the “weight” of the music composition and the fact that “Winter of Discontent” is the introduction for the album and sets the tone for the record as a whole. I use Andy Warhol’s “Orange Car Crash-1963” as a historical influence behind this particular work. The concept behind the mosaic was to repeat relative images made of photos sixteen times, or four across the top and four down the side. The idea evolved into sixteen different images that communicate an overall message both subjectively and symbolically. The paradox of the subject matter in “Orange Car” is established by using bright, happy colors with a gruesome image. I carried this paradox through with the mosaic, using a variety of scenes with crowds of fans alongside crowds of protestors and rioters of the late sixties/early seventies. Sandwiched between the “crowds” are images of the “ideal” and symbols with an overall sense of chaos organized only by the physical order of the mosaic layout of sixteen squares.

Warhol’s “Brillo 1964” was among many references I used to develop and substantiate my design for packaging, not only the album but the manner in which I would exhibit the entire body of work in the format of an installation as mentioned earlier. As with Duchamp’s “Box in a Valise,” “Brillo 1964” proved to be a significant objective for me to implement into both my perspective of 3-D design and presentation of the design as an art structure. It is important to note that any discussion or connection with Warhol, and for that matter, many of his contemporaries raises the issue of appropriated imagery. *EPILOGUE* uses to some extent appropriated images particularly in the area of re-structured photographs (photo session images of the band that never existed).

CHAPTER 4

ANALYSIS OF WORK

This chapter deals with my personal evaluation of specific works of art that visualize the music with design for this particular project. There are four works that serve as a foundation for all additional images that reflect specific aspects of the band's history. Along with the history these images have to have a direct relationship with the music that makes up collection and subsequently the album. It is the burden of these images to communicate ultimately the content and complexion of the record. In this chapter references will be made to artistic influences, historical facts relating to the band, and an argument for the rationale of using these images for the album.

Reference to Magritte has been in this project since the onset. His influence has more to do directly with the history of the Beatles than a direct influence on my work. However, the relevance of his art and the impact his work has on the band dictates significantly to the design. McCartney's involvement with the art scene in England and his hands-on involvement with the album art of the Beatle records acquainted him with people such as Richard Hamilton and Peter Blake through the famous English art dealer Robert Fraser, who had a significant impact on the initiation and completion of Sgt. Pepper's album art. Fraser presented McCartney and the band Magritte's painting, "Au Revoir" (Green Apple). This was the inspiration for the Beatle's record label namesake.

"one lovely sunny day we were all out in the garden when Robert arrived for a visit. He'd brought a picture by Magritte which he knew I'd like, and so he just propped up the picture on the table and left. And when we came in we saw the picture: a big green apple with "au Revoir" written across it in Magritte's handwriting. It was a dead cool conceptual of Robert's to do- he knew I'd love it and he knew I would pay him for it later. We showed Magritte's apple to Gene Mahon, the ad guy, and used it as a basis for ours." - Paul McCartney. (Morgan-Wardle, 183)

I have made several references to Richard Hamilton, Matisse, and Warhol directly and indirectly regarding collage. Magritte's influence is much more subtle but equally effective. When I designed the environments for the album (Church, Garden, 3 Savile Row, and the Subway), I referred to Magritte's "The Human Condition" (1933), "Portrait" (1935), and "Time Transfixed" (1938) as a resource in the design of the environments. As aforementioned, the environments are composed of places that have a footprint of the band. The series I created for the MONO version does not have clear likenesses of the band member's only suggestions or hints of their presence in the composition. The image "3 Savile Row" was the first composition I created for EPILOGUE. Originally titled, "Sound from the White Door," "3 Savil Row" was composed to seemingly capture an average day on a London street (double Decker bus, English phone booth, newspaper taxi, and pedestrians). A closer look reveals surreal qualities in the best Magritte style with a left hand holding a photograph of the entire building of 3 Saville Row creating a "double" perspective of the subject. "The Human Condition" having much the same effect, depicts a painting on an easel in front of a window. The image on the canvas is the view from the window the canvas is obstructing. It creates a "double take" which was an objective in my environment images. Magritte's composition has a sense of "formality," an order of placement, clean and uncluttered and in some ways minimalist. With the exclusion of otherwise decorative elements, Magritte focuses on objects that suggest silence and sound with movement. He expresses an interpretation of the real world in an unworldly (fantasy) manner for the sake of art. "3 Savile Row" has much the same qualities as "Human Condition," but it is not intended to simulate a Magritte but to cause recall of an experience one could relate to Magritte. This

image reflects a series of songs on side one of the MONO versions that used sounds of the bustling streets of London and Liverpool framing songs of protest and descent (Winter of Discontent).

“Child of Nature” (garden) is inspired by Magritte’s “Portrait” (1935). “Portrait” applies an animate object (human eye) to inanimate objects (a plate with a hot cake, glass, knife, and a fork, bottle, and table) resulting in the composition (regarding) the viewer as would a portrait by Van Gogh or Rembrandt.

In the “Child of Nature,” four animate objects (the Beatles) among the vast flowers and foliage of an English garden which is in a manner inanimate, and yet the “faces” incorporated in the composition creates a sense of regard very much like “Portrait” to the viewer. This image reflects a series of songs on side two of the MONO version that used sounds of nature coupled with songs that used nature as a subject.

“St. John’s Wood” (the subway) of all the works discussed has the most direct relationship with a Magritte painting/composition. “Time Transfixed” (1938) has an unusual sense of sound and movement. The emptiness of the room reverberating with a train whistle suggests by steam bellowing from the engine’s stack rivaled only by the steady ticking of a mantle clock in front of a picture mirror that reflects infinity. St. John’s Wood is the Underground Station closest to Abbey Road Studio. The Beatles frequented this station in transit to the studio. Although its importance as an environment is understandable, it is the sense of surreal found in the “Tube” that conveyed the very qualities that “Transfixed” possess. “St. John’s Wood” suggests sound and movement with the oncoming subway train as the “conductor’s box” warns waiting passengers to “MIND THE GAP” repeatedly to the rhythm of the subway clock in a tubular corridor

that seems to go on forever. This image correlates with the incidental sound and related songs that capture the atmosphere of the English Underground on side two of the MONO version.

In correlation I accumulated information related to the relevant history to the Beatles during the periods of these recordings: the artistic influences of the band, influences on the band, related artists and masterworks, music and sound directly and indirectly related to this project. All of these affected the personal perspective and realization for the design of the album “EPILOGUE - with Sound from the White Door.” The objective was to visualize music with design; the challenge was not how I would achieve this but which direction I would take to best serve the objective of the design. Ultimately, my solution was to create pictorial images that depicted areas of interest regarding the Beatles, inserting visual references that recalled details or hints of the band without using their likenesses. The images correlating with the “mood” of the songs as a collective, as opposed to illustrating lyrics of individual songs. The atmosphere of the music is brooding, melodic, and at times, emphasized by the contrast of the arrangement of songs overlapping, like an audio collage, creating a tension and edginess to the complexion of the album as a whole.

As a conceptual image, the album cover is composed of an image of four young English school boys gathered around a grave in the center at St. Peter’s Church in Liverpool, England. The boys have expressions of curiosity, consoling, and bereavement between imposing marble figures of mortality, over-towered by a Victorian Church under a grey English sky. The young friends seem to be reading an epitaph, facing the inevitability together; a fate inscribed somewhere there among the grave-stones of

Woolton-Fete. This is my interpretation of the music on EPILOGUE thus the visual response to that music. The subjective aspects of the songs were divided into four parts for which corresponding images were created to reflect those parts: “St. Peter’s Church-Woolton Fete” (where the John Lennon and Paul McCartney first meet and forged a friendship), “Queen’s Garden” (visual reference to the real “Strawberry Fields” and the visual of the garden where the Beatles first saw Magritte’s “Au Revoir: (Green Apple), “3 Savile Row” (location of the Beatles last recording studio and origin of the “lost” recordings, i.e., ‘Sound from the White Door’) and “St. John’s Wood” (the subway “Tube” station closest to Abby Road). Subject matter represented in songs range from riots to peaceful English gardens, adulthood, adultery, adolescence, and childhood, acceptance and rejection, friendship and paranoia, hope and despair, life and death, beginning, middle, and end. . . And back again. Visualization in the design was accentuated with the mosaic “Winter of Discontent” included in the gate-fold adjacent from the panoramic pictorial of “King of the Castle of Birds” correlating with a prose composed of lyrics of each song that appears on the album. (Mark Lewisohn, 153)

Because the Beatles work is so immediately related to the vinyl record format, the LP was basis for the design. I formatted the placement of borders, labels, logos, and sticker enticements in a similar vein to “WITH THE BEATLES’ (English-Mono Version). As stated earlier, I created a “mock-up” layout of simple shapes (first, in ‘white-on white-, second in monochromatic colors) in the form of an album. The backside was laid out as well establishing spaces for type, commentary, song lists, and credits. The dimension of the LP cover is conducive to a wide variety of imagery, simply to very elaborate and complicated. This raises a question: Is the standard CD cover

adequate to convey album art? In regards to imagery created for work where the vinyl format was standard, I would have to say that the CD format is not adequate. It has been my position that an album that was created for vinyl records is lost on the CD. Sgt. Pepper is an excellent example. Much of the nuance of this cover is lost in the greatly reduced size of the cover image. Record companies have recognized and responded to this in the form of “box sets”; however, the standard size of the CD jewel case remains the same and has reduced the effect of the album art. (Turner, 170)

For EPILOGUE I wanted to re-design the CD case. I determined the size of my design would be based on a “scaling” experiment. I reduced the original size of Sgt. Pepper (LP VERSION) in black and white to the smallest size without losing the extreme detail of the composition. This resulted in a 35% reduction from original size. I then increased the size by 10% which resulted in 75% of the original image size. This became the dimension for my CD cover. It is clearly smaller than an LP but not so large that it dwarfs the actual CD disc. At this point I included the design features I used for the LP into the CD with a modified layout. I made the cover image wrap around the back of the CD cover and allocated room for the song list. I took advantage of the clear case backing that anchors the CD with an image of the:”White Door” (3 Savile Row) which becomes visible when the CD is removed. It was imperative that the disc was the completion of the design, a physical part of the aesthetics, above and beyond its purpose as a digital device of sound. The whole design is much like a Novella with pictures. It is tactile and visually compelling and has a “presence.” I relate this to a hard-back book, conveying weight, significance, and timelessness.

CHAPTER 5

SUMMARY AND CONCLUSIONS

I embraced this project for several reasons: the parallel I saw in the hypothetical concept of the album and my own perspective of creative process, appreciation for the band, and the idea of the “Urban Legend.” I stated the art was in part a sales pitch; a goal for the design was to “sell” to the viewer of the idea of the lost Beatle album, to make it real. The design needed to visually create sound without music makes it seem as if it had always been! I think that is what good design/art can do. It can communicate in a way that the viewer responds with both a sense of new or renewed awareness and familiarity through the viewer’s capacity to relate on some personal some level. They are seeing it again for the first time!

As a kid, my friends and I would speculate about everything under the sun including the “lost” album. We suggested among ourselves that the band had made the album but never intended to release it; rather, they would meet every year in some mystic place, make a pot of tea, and listen to it, just the four of them. “We did it for ourselves, “you could hear them say! With all the anticipation I have with this project, the investment of time, money, and education, there has always been the prospect of the recordings being released. After all this there is a part of me that thinks this album should always be “lost,” a mystery. In this way, any person who takes enthusiasm, joy, and recollection in such things allows personal imaginations to be a part of it. That is what art ultimately should do, to provoke all of us to imagination in a way that otherwise we might not do, open a door, broaden an experience. As cliché as it may sound, it is only so, because it is true.

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APPENDIX

CATALOGUE OF EXHIBITION



Here Today, Gone Tomorrow



Sound From the White Door (Part 2)



Epilogue – Sound From the White Door Album Cover



Indica Cut-Out Typography Relief



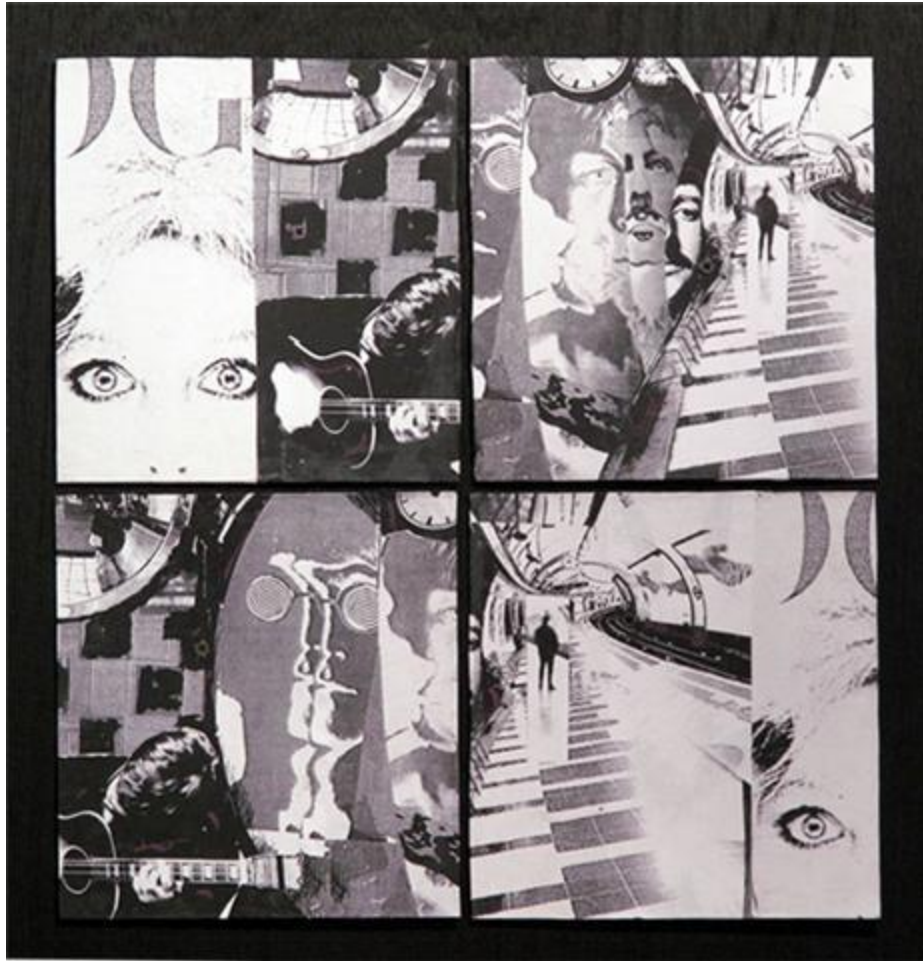
Epilogue



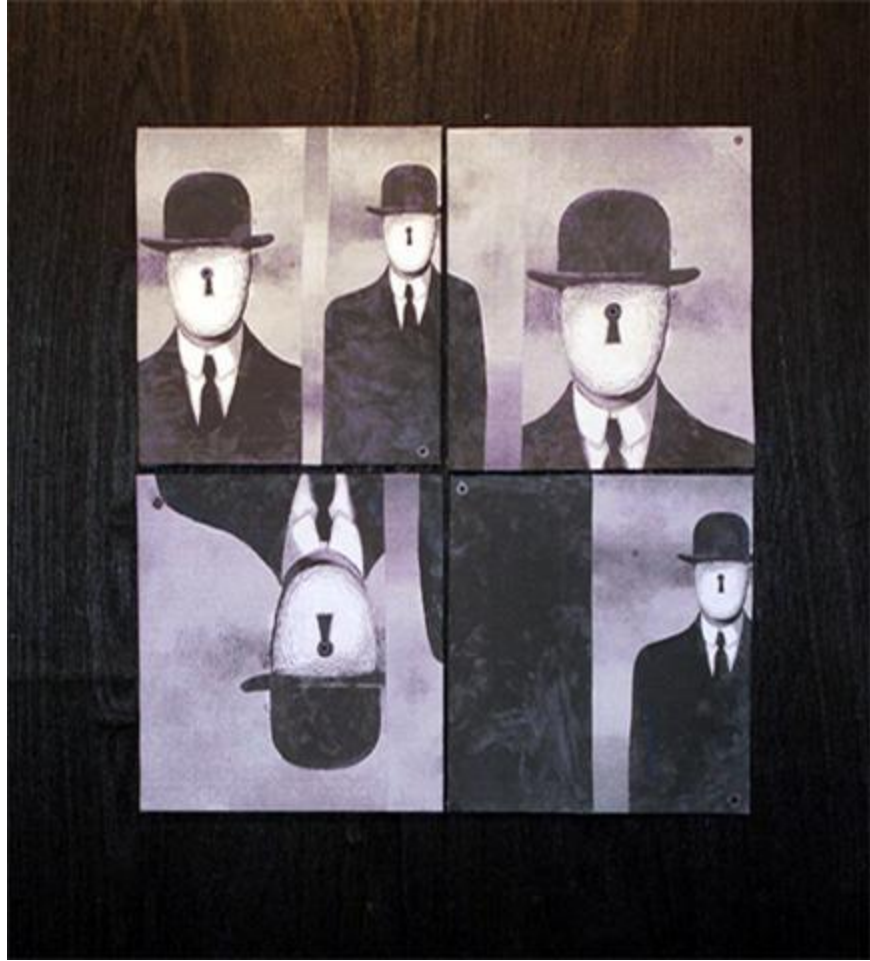
St. Peter's Church – Woolton Fete



Children of Nature (English Garden)



St. John's Wood



Epligoue Sound from the White Door (Compact Disc Cover)



JPGR (P)



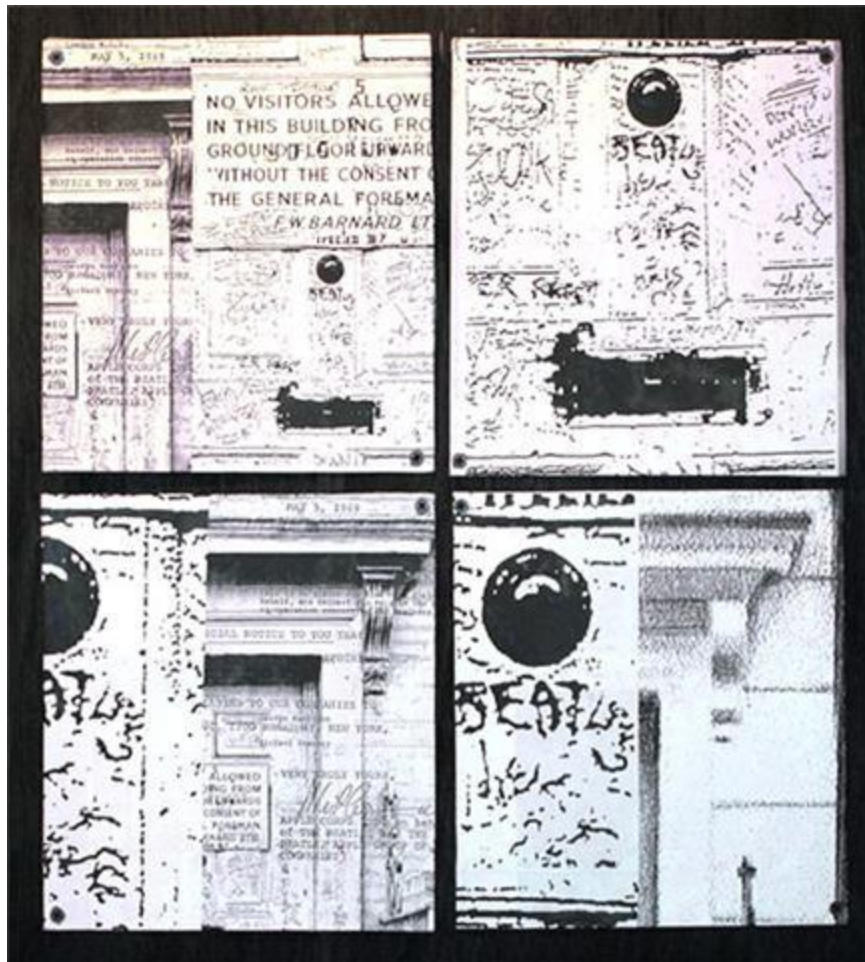
JPGR (J)



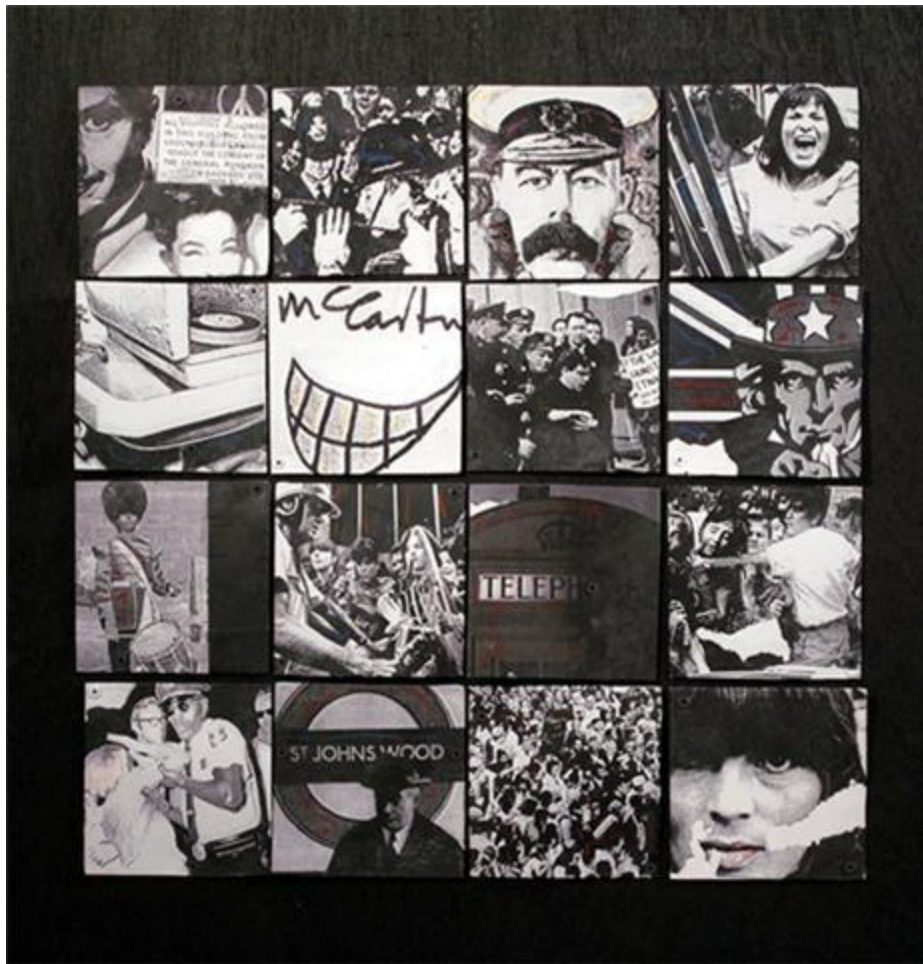
JPGR (G)



JPGR (R)



Sound From the White Door (Part 3)



Winter of Discontent



Saville Row



Installation



Installation



Installation



Installation

VITA

WILLIAM B. BLEDSOE

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Professional Experience:

Providence Academy: Secondary Art Instructor. Created the first Secondary art program for a classical school, providing independent study, art history, and studio courses, including annual art exhibits as part of the curriculum.