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# CASE STUDY: THE DESIGN AND PRODUCTION REQUIREMENTS SPECIFIC TO THE USER NEEDS OF A NOTATION BOOK

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<p><b>Abstract</b></p> <p>This work documents the process of creating a musical notation book as part of a customer based project. It points out which steps the designer went through to create such a product and gives argumentation for the decisions he made during the production.</p> <p>The main aim of this thesis is to create a unique product for the customer Joonas Widenius. The customer is a professional Finnish flamenco guitarist and composer who wants to manifest 6 of his songs in form of musical notation. He approached the designer in 2015 and ordered the production of the book. The production is financed by the clients publishing company GMC (Global Music Centre). GMC has the intention to publish and distribute the product on their website.</p> <p>The target audience are mainly musicians as the products purpose is to distribute musical notation. Research considering usability was conducted. It helps the designer to understand and to be able to satisfy the needs of the target group. The research the designer conducted is based on benchmarking and the consideration of how a musical notation book differs to a common book e.g. literature book.</p> <p>The research helped the designer to understand that a musical notation book is used more often and has to be therefore sturdier than a normal book. Also he understood that the viewer is in the strong need of extracting information faster and easier. The main outcome of the research was the employment of the half Canadian binding method that was used for the production. It offers higher usability and a more professional look than common book bindings.</p> <p>The outcome of the project was satisfying for both, designer and client. A unique product designed with high usability values was created in order to best meet the target audiences needs. The book is the first Finnish flamenco notation book ever to be created.</p>		
<p><b>Keywords</b> book design, musical notation, notation, music, Joonas Widenius, flamenco, guitar, Canadian binding</p>		

# CONTENTS

GLOSSARY .....	6
1 INTRODUCTION .....	11
2 PROJECT INFORMATION .....	12
2.1 The customer & project briefing .....	12
2.2 The publisher – GMC – Global Music Centre .....	13
2.3 Timetable & Workflow overview .....	14
3 RESEARCH .....	16
3.1 User experience & requirements for high usability .....	16
3.1.1 Material .....	16
3.1.2 Coating .....	17
3.2 Benchmarking & competitor analysis .....	18
4 THE DESIGN .....	20
4.1 One product, two components – cover and pages .....	20
4.2 Cover Design .....	21
4.2.1 Format .....	21
4.2.2 Cover Image .....	21
4.2.3 Colour .....	24
4.2.4 Typography .....	25
4.2.5 Graphical Elements .....	29
4.3 Book Pages .....	33
4.3.1 Typography .....	34
4.3.2 Pages and content .....	34
4.4 Print process .....	42
4.4.1 The offer request .....	42
4.4.2 Print house & printing technique .....	43
4.4.3 Printing technique and material .....	43
4.4.4 Last changes: .....	44
4.4.5 Test print and ready product .....	44

5	CONCLUSION .....	45
	FIGURES.....	48
APPENDICES		
	Appendix 1. Gantt-chart timetable of project	
	Appendix 2. Final design	
	Appendix 3. Notation introduction sheets in comparison	
	Appendix 4. Test print	

## GLOSSARY

### **Adobe Photoshop**

Computer program for editing raster graphics e.g. photos, developed and published by Adobe Systems Incorporated.

### **Benchmarking**

Research method where one is comparing similar products to own work, product or idea.

### **Brand recognition**

Customers ability to recognize product or service from its appearance, e.g. logo, jingle or colour.

### **Body copy**

Primary content of text.

### **Branding**

Marketing strategy where company, product or person can be recognized or expressed by images, colour, logo and other information.

### **Briefing**

Information and guidelines given by customer to designer about upcoming project.

### **Brush**

Painting tool in Adobe Photoshop.

**Colour palettes**

Guideline for used colours, hues and tints.

**Colour profile**

Numerical model of colour space that defines interpreting the colour correctly by output devices e.g. printers and screens.

**Design principles**

Widely accepted theories and principles about hierarchy and dialogue between colours, shapes and other elements contained in design.

**Feedback**

Information, critic or reaction received from customer or audience.

**Gantt-chart**

Bar chart representing project schedule and tasks in the form of a time line.

**Guidelines**

Set of rules by which the designer's use of content is bound

**Gradient mask**

Cover that reveals hidden elements in smooth and unnoticeable steps.

**Hierarchy**

Rules setting the relationship between elements of type, colours or design objects e.g. large comes before small in order of importance.

**Keywords**

List of words that describe concept, work or wished outcome.

**Letter pairing**

Combination of two letters and their dimensions.

**Layer mask**

Tool used in Adobe Photoshop in order to hide or reveal selected parts of an image.

**Layout**

Placement and alignment of images and text within the context area.

**Kerning**

Removing or adding space between letter pairs in order to gain the optimal letter spacing.

**Kerning tables**

Table that consist of all possible letter combinations and their kerning adjustments.

**Marketing**

Plans, strategies and actions for promoting a product.

**Mock-up**

Accurate replica or example of outcome of a product.

**Notation**

System or code of written symbols representing music.

**Offset-print**

Rotation print produced with large machinery using aluminium plates to transfer ink onto a blanket and then paper.

**Promotional material**

Products or content produced to support marketing campaigns.

**Prepress proof**

Sample print of printed product where designer or customer can inspect if modifications are needed.

**Resolution**

Level of sharpness of printed or displayed image defined by how many pixels are included per inch.



## **Sketching**

Visualisation of designers plan and impression of the final outcome.

## **Subhead**

Type that follows a headline but is lower in hierarchy.

## **Target group**

Audience that is supposed to be appealed to by the product.

## **Textures**

Rendering that gives the appearance of a surface.

## **Tracking**

Adjustment of all letters in a word.

## **Typography**

The art and design of using type and fonts.

## **Usability**

Defines how easy a product can be used.

## 1 INTRODUCTION

Information is everywhere in this world and can be perceived by all of our senses. Sometimes this information is gathered simply by coincidental or planned observation of random events, other times it is purposely created to spread in an attempt at communication. Communication, after all, is the idea of sending and receiving verbal and nonverbal information.

Four criteria need to be fulfilled to create a successful communication process. There has to be a sender, a receiver, a channel and a code (Shannon, 1948). If one of those factors is missing communication becomes difficult and the exchange of information might become impossible. Yet, even if all of these criteria are fulfilled only the basis for informative communication is laid. Truly insightful communication takes place, not only, when the receiver understands the code but, especially, when the sender considers the receivers needs and optimises the code for those. When this happens usability is enhanced and the receiver has better chances to extract information.

This thesis reports the design of a musical notation book and documents its production process. The artist Joonas Widenius approached the designer on the 17<sup>th</sup> of March 2015, and requested his collaboration in creating said publication. A book is nothing else but a channel to transmit a message, while the musical notation it contains is part of its code. As musicians will mainly use this book, special attention to their needs concerning usability, will be considered. Therefore, this work will give insight into the overall design process of the product and will explain the choices the designer made to achieve a high level of usability. To be able to make the right decisions the designer conducted research on the topic of usability and took the gained knowledge into consideration.

## 2 PROJECT INFORMATION

### 2.1 The customer & project briefing

The customer of this project is Joonas Widenius a Finnish flamenco guitarist and composer. Widenius was born in 1980, coming originally from the border town of Tornio, northwest Finland, and is now living in Helsinki. Despite his young age he is considered to be one of Finland's leading flamenco guitarists. Countless gigs, a successful solo career and being the lead of the eponymously named "Joonas Widenius Trio" have led to him receiving recognition all over Finland.

The first project briefing took place via e-mail on the 23<sup>rd</sup> March 2015. Widenius proposed timetables, supplied information about the project and explained his own hopes and wishes regarding the final outcome. The client as a musician has composed several songs, manifesting them in the form of notation. The aim of the project was to create a notational book that would include six of his compositions. The product needed to be produced by the 25<sup>th</sup> May 2015 because it was supposed to be used as promotional material at concerts starting by this date. As the designer of the book there was responsibility for not only the graphic design but also the organisation of all aspects of production.

Widenius had already gathered together material that could possibly be used in the creation of the book. It included high quality promotional photographs, the notation itself and text for the body copy of the book. The client is a musical not a visual artist; therefore, his vision in regard to the form the book would take was rather vague, especially as he had not yet thought it through. What became clear to the designer during the initial stages of the project was that although the client had clear hopes for the book more importantly he needed some guidance when it came to branding himself in a professional manner.

Widenius was keen to receive a design that was "rough" (as in the sense of rugged rather than unfinished) but still reflected the seriousness and sophisticated character of the flamenco music he composes. In order to clarify the emotions or feelings that Widenius wanted to project to the audience through this book he was asked to select some keywords. His choices were

“rough”, “grungy”, “sophisticated” and “professional”. Additionally, Widenius supplied a web link showing examples of other flamenco notation books on the market (Figure 1). In his opinion these designs were negative examples of the genre, as he considered them to be too conservative. These books served as guidelines as to what to avoid in the sketching process.



Figure 1. Examples of flamenco books (AND Flamenco Web Services SL 2015)

A matter of high importance that Widenius mentioned at the beginning of the project was the dedication of this book to his sister, who had recently passed away. He had written a dedication text, which he wished to be placed on one of the first pages of the book. Beyond this Widenius said that he was open to suggestions and ideas on how to include further elements to the dedication into the project.

## 2.2 The publisher – GMC – Global Music Centre

The responsibility of a book publisher is for the most part distribution and marketing of a book. In this project “Global Music Centre” takes the place of the publisher and fulfils its requirements. GMC is a music association, which is funded by the Finnish “Ministry of Education and Culture”. Their intention is to “...collect, record and distribute information about musical cultures from around the world” (Global Music Centre, 2016).

Widenius’ work as a Finnish Flamenco artist fit well within the musical remit of the GMC, especially as they aim to promote musical cultures from around the world to the Finnish general public.

GMC played only a small role within the design process, but they financed the whole project’s production. Their main agenda is to advertise and distribute the book through their online shop once the product is completed.

## 2.3 Timetable & Workflow overview

In the original briefing, Widenius expressed that the project was bound to a tight schedule. As mentioned before, he was in need of the physical product by the 25<sup>th</sup> May 2015 at the very latest. The deadline was set in consideration of a series of concerts Widenius had scheduled during the summer period. The concerts were supposed to act as promotional events for the launch of the book.

The timetable allowed for about two months in which to accomplish the whole project. In these two months there were many different stages of production that needed to be gone through and dealt with. The different stages were divided in four major categories:

- Research
- Ideation & sketching
- Finalization and production of the design
- Print production

The designer created a Gantt-chart before he started his research. This timetable is supposed to let him estimate when which goal of the project should be achieved. It visualizes all deadlines of the different categories and helps him therewith understand how much time he can spend on each of the project stages. (Appendix 1. Gantt-chart: timetable of project)

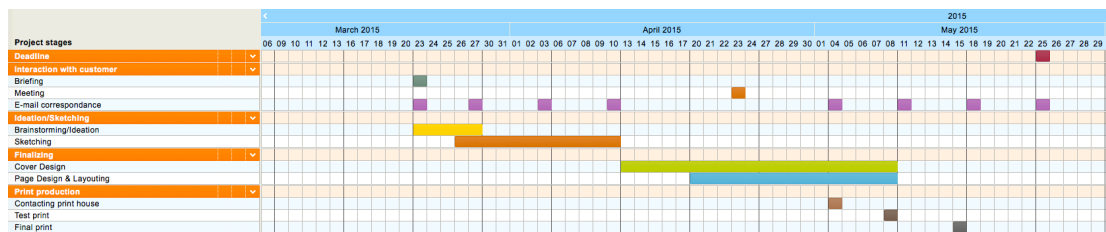


Figure 2. Timetable Gantt-chart.

The research phase helps the designer to understand the target group, which he creates the product for, better. He has to understand what are the needs of his target audience and how can he create a product which satisfies those needs.

After the research, the actual first step in the production of the book is the ideation and sketching process. This is an activity of high importance and very time consuming. The sketching phase enables the customer and designer to achieve the same level of understanding of the project. When the designer presents sketches to the customer he presents his own vision of the product. Now the customer can approve, deny or suggest changes to these sketches. It is a process that promotes clarity in regard to what will be the final outcome of the product.

Communication between the customer and designer are key to the success of the whole design process. Both sides have to be able to give feedback that will be taken into consideration by the other party. This results in a final product that reflects the hopes and needs of both the customer and designer.

Once the initial layout of the design has been approved then the production phase begins. At this point guidelines setting the use of all key graphic components or styles are established. Typography, the number of pages, colour palettes, and approved imagery style should now be clearly defined and set, so dispensing with any need for further alteration. Once the design document is finished the designer carries out a final check of all the component elements (resolution, correct use of scale, colour profiles, licences for fonts etc.). When he is done going through this checklist, the design is completed and then presented to the customer. If the customer approves the final layout, the design process has come to a successful end.

The next step is the print and finishing process. The customer had commissioned the designer to not only design the graphical look of the product but also to specify the production of the book. In the case of a notation book there are several factors that have to be considered beyond its physical appearance; the user experience and requirements.

Although the print process is the final part of the project, the designer starts planning it in parallel with the initial graphic design process. Research, design and print processes influence each other, as some choices require that a decision be made early on due to the effect it has on the format of the design. Print houses have to be compared by price and quality of work in order to meet the requirements of the client's set budget. Materials need to be chosen; considerations such as thickness and coating of paper stock used and type of

binding method employed all have an effect on price and potentially on format. When all these factors have been decided upon, based on conversations held with the customer, the project can finally go to print.

### 3 RESEARCH

Research on the topic of usability was conducted before the actual design work began. The designer needed to understand what are the production requirements specific to the user needs of a musical notation book. Only when he understands his target audience can the designer create a successful design.

#### 3.1 User experience & requirements for high usability

The user experience of a product and its usability are dependent upon different factors and therewith can not be measured by a set of exact rules. The definition of what usability really is, differs from task to task and from user to user (Krug, 2014, p.7). Yet, there is a set of attributes that can be helpful for the designer to keep in mind while creating a product. It is important to ask if the product or its feature is “Useful” and if it is “Effective” (Krug, 2014, p.9).

Therefore, the designer considered two aspects during the creation of the notation book – Its physical usability and its visual appearance. Both of these factors decide how effective a user can use the product and how easy he can extract the information he is looking for.

The visual design of the book was bound mostly to common design principles and was dealt with during the design process of the book itself. The physical appearance, though, needed further research to understand how the needs of a musician differ to the needs of a basic reader.

##### 3.1.1 Material

The choice of material, used for the book pages, was an important consideration; as to create a product of high usability. While a normal book

may be read several times it was not likely that its pages would take the battering the pages of a music notation book would be exposed to. The pages of a notation book would be flipped far more often as it is an object of practical, maybe even daily, use.

One song stretches over approximately 3-5 pages, these pages are put under a great deal of stress due to the action of being quickly turned while playing a song, considering that this could be the situation in a rehearsal or at some sort of musical training, the process would happen several times in a short time-frame. This clarified that the pages of the notation book would need to be more sturdy.

Therefore, a common paper weight for book pages of 128 g/m<sup>2</sup> was not favoured by the designer (Printninja, n.d.). The use of heavier paper with a weight of 200g/m<sup>2</sup> seemed, in this case, more sufficient as it more likely would be able to keep up with the routines a musician might have.

As well, the use of thicker paper prevents a “show through” (Staples, n.d.). This means that, because of thicker paper, the pages which are underneath an open spread will not be visible through the paper. For the use of a notation book this is of high importance as it would distract the viewer and make an extraction of information more difficult.

### 3.1.2 Coating

Additional to the sturdiness of the pages was the fact that they needed to reflect light as little as possible, glossy paper was not appropriate in these circumstances. The notation is after all information that has to be accessed quickly as a song moves rapidly onward once it has started. Book pages that are very glossy and reflect a great deal of light might pose a big problem in the musician’s ability to receive information. There are situations where glare on the page can have negative consequences e.g. at concerts.

While high gloss pages reflect too much light matt pages can pose a different kind of risk to usability. The sturdiness that is achieved by the paper’s thickness can still be compromised. Matt pages have the negative tendency of being more fragile and vulnerable to dirt, fat and liquids due to their higher absorbency.



The designer suggested to Widenius that the book use a semi-gloss coated paper for the interior of the book as the best possible choice of material. This paper avoids the negatives of high gloss coated paper's readability issues and the marking issues of matt paper. It is however slightly compromised in issues of paper strength.

### 3.2 Benchmarking & competitor analysis

The competitor analysis allowed the designer to gain insight about design choices made by the competition. By comparing already existing products the designer has the possibility to spot positive and negative choices which other designers made during their design process. He has now the opportunity to eliminate flaws and work out better possibilities to use in his own design.

The observations with the biggest impact on the usability design of the product were drawn from the benchmarking process. One thing became very obvious after comparing notation books, there always seemed to be one of the following three bindings used for the common notation book:

- Wire binding
- Saddle stitch binding
- Perfect binding

Each of these bindings has obvious advantages and disadvantages. Wire binding is a very common and affordable technique. Holes are punched through the spine edge of the publication's individual pages and a metal wire is inserted. The most positive aspect of this binding method is its flexibility. It allows the reader to turn the pages by nearly 360°. This is an especially interesting asset for musicians, as a double page spread stays open and lies flat on the table once it was opened. Unfortunately, the metal wire does not enclose the spine of the book and can be interpreted therefore as a cheap or unprofessional option. (Beaty, 2011)

Saddle stitch binding is another common and cost efficient way to create a publication. To create such a binding folded papers are held together by two or more wire staples that constitute a spine. The negative aspects of this binding method make it unfortunately unusable for this type of professional publication. The main negative is that the product can only contain 64 pages

before the book loses its flat appearance and becomes too thick. This thickness leads to the pages turning unassisted on a music stand without a clip. The other negative aspect is, as in the case of wire bindings, the lack of a flat enclosed spine. This missing printing space means the ease of finding a publication on a bookshelf is reduced. The lack of a printed spine takes elegance away from the product and creates an unsophisticated look. (Beaty, 2010)

Perfect binding has the advantage of creating a product that looks like a classic book. The aesthetic look of a bound spine is also its main advantage. On the spine all information such as the name of the book, author and publisher are clearly visible, this raises its usability when customers are searching for it. It can be placed in a book shelf and easily spotted. A negative aspect of perfect binding, when compared to the other two bindings, is that it is relatively expensive and requires the book to contain a higher number of pages (Over 80) to be properly produced. (Lenz, 2015)

Both bindings, perfect bound and saddle stitched, have unfortunately one negative aspect in common. When a double page spread is lying opened, it never lies completely flat on its back. This is, especially in the case of a notation book, a negative factor of high impact, as it lowers the usability of the book. Considering that musicians need to turn the pages of a book while playing a song, they might have to deal with problems such as pages not staying in place or flipping back by themselves. That a book is not able to lie flat on its back, also promotes another kind of problem, that the visibility of the centre of the book can also be compromised.

The designer talked with Widenius about this issue and the client agreed that none of these three common options suited his wishes either. To increase the number of possibilities, the designer researched other binding methods that could be possible to use in this case and still be affordable. It was at this point that the designer found out about the half Canadian binding.

The half Canadian binding is a combination of the common wire binding and a perfect binding. The pages of a half Canadian binding are held together by a metal wire, which is nearly completely hidden behind a hard paper cover that is wrapped around it. This combines the advantages of both systems and has none of their disadvantages. The book has the possibility to rest

absolutely flat on its back and the pages can be changed fast without any problems (Ambrose and Harris, 2006, p.136). The faux perfect binding has the spiral wire hidden behind the book cover meaning it is only exposed when the book is opened. This results in the book having an elegant spine on which to print the title and author information so raising its usability not only for the reader or user but also for a person searching the book in e.g. a bookstore or library.

## 4 THE DESIGN

### 4.1 One product, two components – cover and pages

After the research had been conducted and given insight into the topic of usability of the product, the actual design could start. Keeping the results of the research in mind and considering basic design principles, the designer began the design process by sketching out ideas. To execute this task successfully it was important for the designer to understand that while designing, the book should be considered as being divided into different sections.

As a design object the book consists of two parts; its cover and its pages. Both components have significant meaning and contribute strongly to the possible success of a book. These parts have individually different purposes, yet, as a product, they must form one unit together. As a result, different design principles need to be considered while creating them.

The book cover serves the specific purpose of attracting a potential readers' attention. It sets the atmosphere for the book and sends the first signal to the reader, i.e. what kind of information he will find inside the publication. This means that the aim of a cover design is to create a visual summary of a book and to reflect its content. (Resnick, 2003, p.127)

Therewith a cover design is a task where visual design is of high importance. A far higher level of creative freedom is given to its interpretation. The interior design is far more constricted by the requirements of its practical use. The pages of a book hold the main body of information in which the reader is actually interested.

Here the analogy 'less is more' may be more appropriate as a design method or principle. To find and be able to extract information is, especially in the case of a notation book, of the highest priority. A clear and clean layout is vital in order to support this need. According to Joel Friedlander, an author on [www.thebookdesigner.com](http://www.thebookdesigner.com), the design of a book's pages should barely be perceptible, as too many visual intrusions would only distract the reader and make it harder to gain access to the information (2010).

## 4.2 Cover Design

The beginning of the design process saw the designer create sketches of the book cover, based upon the customer briefing. Widenius stated which items needed to be included on the front cover design. It must include the book title, a sub head and the publishing company "GMC – Global Music Centre" logo. On the back cover, Widenius wanted the names of the songs contained within the notation book to be included along with space for a product barcode.

### 4.2.1 Format

The designer suggested several size possibilities to the client however Widenius stated a preference the basic 'A4 – portrait' format. The reason for this was that the computer programs he uses to create his notations export the scores in the same format. As a result, the A4 format offered the most logical use of space and gave the notation the largest display area and greatest legibility.

### 4.2.2 Cover Image

After the format was chosen images for the book cover had to be created. The designer was of the opinion that the photographs provided at the beginning of the project would suit this purpose. The photographs, supplied by Widenius, were of a high quality and portrayed the artist himself; therefore, it seemed sensible to use one or other of them on the cover. As mentioned previously, the cover should reflect the content of the book, and as the book contains musical notation written by the client, it seemed a positive asset if the cover were to show him personally. Widenius and the designer discussed what type of images would best represent the artist.

Following this discussion, two pictures were selected, one for the front cover and one for the back. The picture that was chosen for the front cover is of Widenius (Figure 3); sitting on a dark concert stage, playing a guitar. The key light in the picture is focused only on him. The portrait places the composer quite literally ‘in the spotlight’. A near mystical feeling is created by the smoke rising in the spotlight above the artist’s head.



Figure 3. Picture used for the front cover (Tähtinen, n.d.).

The picture used on the back cover also shows a concert situation (Figure 4). However, in this case, instead of being alone on stage, the client is accompanied by the other two members of “The Joonas Widenius Trio”. This photograph is taken from a greater distance to the stage and includes scenery that is not apparent in the front cover image. The picture creates the feeling of a great space like a big concert hall.



Figure 4. Picture used for the back cover (Tähtinen, n.d.).

The front cover photograph, being the first thing the viewer sees, introduces Joonas Widenius, the artist and composer, as the person of highest priority to the book. By showing him sitting in the dark with the guitar, it tells the viewer that not only is the book of a musical nature but also that he is the key figure behind this book as a musician and artist. The picture represents the first attempt at communication with the reader. The aesthetic nature of this image is the first step in creating a desire in the viewer to take a look inside (Bradley, 2014).

The back picture is a continuation of this communication with the reader. It allows the viewer to see Widenius in a greater context. He is no longer the main focus, becoming a part of a greater whole within the composition of the group. The stage, his band members, the lighting of the concert hall, all clearly visible form a bigger picture of Joonas Widenius and his relationship to the music and his band. The juxtaposition of the front and back cover images; act as a message to the reader that there is more to this work than just the artist. It underlines the professional aspects of the client through the projection of a

certain mood of sophistication that in turn raises the expectations of the viewer.

Those claims are supported by the “attractiveness bias”. This design principle suggests that biological and environmental attractive features about a person have a constructive impact on advertising. A positive biological feature can be a symmetrical face, which is a common measurement of attractiveness. Environmental features can be, for example, factors that represent wealth or status. Environmental attractiveness is especially enhanced by the chosen pictures. Widenius is displayed wearing seemingly expensive clothes while being on a big concert stage with valuable instruments. Wealth and status are emphasized by those factors. Choosing the right photographs as cover images is vital in creating successful advertising space for the book. (Lidwell, 2010)

#### 4.2.3 Colour

Colour is the next design tool used in developing the communication of the cover further. Like photographs it evokes emotion in the viewer. For a designer, colour can be a strong tool as it may influence the reader even more than verbal communication. The reason for this is that the viewer might doubt a verbal message, but is likely to be influenced subconsciously by the emotion which colour creates in him. (Eiseman, 2006)

To influence the viewer successfully, it is important to understand the context of colour. Research has shown that meaning associated with colour can vary drastically from one culture to another (De Bortoli and Maroto, 2001, p.4). This is why it is important to mention that in this thesis colour is analysed and used in the context of western culture.

The feeling of sophistication and professionalism expressed previously by the photographs was supposed to be further emphasized by the colour theme used on the cover. Since the photographs that appear on both sides of the cover are set in the dark environment of the stage it was decided to further extend the black background in order to accommodate all the additional typography and graphic elements such as logos that were required.

The pictures were extended by the use of a fade out into a rich black, utilizing a seamless gradient mask. By doing so, the feeling of an infinite space around

the artists was emphasized. This fade of everything surrounding the key figures in the image into black creates greater focus and clarity. As if to suggest that there is only nothingness outside of the image's focal point. Through this a subliminal statement is created which raises the importance of the picture itself.

From a sociological point of view black is a colour that is associated with elegance and seriousness in Western European culture (Bourne, 2010). It suits the needs of the project especially by representing on one hand elegance, but on the other hand being often used to create edgier designs representing as it does mystery and power as well (Chapman, 2010). The value or meaning of colour is, eventually, dependant on the personal opinion of the viewer (Karg, 2003, pp.19-20).

Grungy was another term Widenius used to describe the feeling he wished the design to express to his audience. This term is commonly associated with a style of music from the early 1990's, and which itself had a very strong visual aesthetic that is still seen within the vernacular of modern pop culture. In this case the term refers to an eroded or distressed graphic style that can often include imagery associated with topics such as death and decay. Still, the colour black is often considered to be a symbol for death. Fading the background images to black was therefore a first step towards the creation of the client's desired mood.

#### 4.2.4 Typography

Typography is in itself another important asset in communicating ideas to the viewer. It is the first tool that uses, additional to its emotional and psychological input, written communication. This form of communication has the advantage that also complex messages can be sent, received and understood (Mikoluk, 2013). In the case of this project the designer had no influence on the message sent by the written communication. This does not make it any less important for him. The designer needed to understand the direct message so he could support it with a subliminal message created by his choice of typeface.

As the customer was keen on projecting a "grungy" look, he suggested using the free typeface 'Plane crash' by "The Wonder maker" (Figure 5) for the title



of the book. The client had used this font on an album cover for his band, "The Jonas Widenius Trio", and felt it acted as a continuation of the style that had been used previously.

**A B C D E F G H I J K L M N ..**

Figure 5. Type, "Plane Crash".

While at first sight free typefaces sourced from the Internet can seem to look like a good option, on closer inspection many of them have design flaws and will need a lot of correctional work by the designer to fix these little mistakes.

As an example the kerning of free typefaces, can often be flawed. The professionalism of the kerning tables within a font are a good indicator of its quality. Kerning tables regulate the amount of space or more correctly define the distance between pairs of letters that appear in a word (White, 2005, p.65). When creating a typeface, it is important to consider all the different possible combinations of letter pairings, as this makes a big difference to how visually easy or pleasant it is to read letter pairings.

Other problems with free typefaces can simply be bad design (letterforms that could be confused or substituted for another character by the reader) or that the font has been misused or overused in the public domain and now appears dull or uninteresting to the eye of the viewer. The use of a currently popular or trending font can have positive aspects if you are targeting an associated demographic, however it is not effective if a design's intention is to be unique.

The typeface the client suggested posed a different set of problems. Typographic choices should reflect the content of the project and the images they chaperon as they are strong tools for setting the mood of a design (Samara, 2007). Unfortunately, "Plane Crash" did no such thing.

This bold san serif font has a strongly eroded look and seemed overall to appear very modern. Even though Widenius wanted this kind of feel to be added to the book design the attempt at communication would be misleading.

Ambrose and Harris (2010), stated in their book Design thinking that "The typeface in which a word is set communicates as much as the word itself". Therewith the viewer would expect to find notation for grungy, edgy music

inside the book instead of the sophisticated, emotional music that was contained within. The font did not so much represent the music as written, more it reflected the performer or artist himself who has ‘an edge’. This is why the designer suggested to Widenius that perhaps the typography would need to communicate in a subtler manner. The client eventually agreed with this point of view after the arguments for this case were presented to him.

Several new typographical options for the title typeface were suggested to the client. Eventually the font Meridien (designed by Adrian Frutiger in 1957) was selected. Meridien is a serif typeface with a sophisticated character (Figure 6). Its latinesque serifs reflect the heritage of flamenco music and its high legibility makes it a very suitable typographical choice for a book title (myfonts, 2005). Meridien communicates through its elegant form with the viewer in the way it should and raises the expectation of finding something sophisticated in the book. Meridien was used as the title font on both the front and back cover as it is very suitable as an elegant display and headline font.

A a B b C c D d E e F f G g

Figure 6. Type example, "Meridien".

For the sub title on the front cover and the listing of the songs on the back cover a sympathetic Humanist font, Optima (designed by Herman Zapf in 1958), was suggested to the customer. This typeface is a san serif font with a strong humanistic touch (Figure 7). It is counted as one of the most elegant and legible typefaces of the twentieth century (myfonts, 2002). Optima serves as sub title font on the front cover page and as the body copy typeface on the back cover.

A a B b C c D d E e F f G g

Figure 7. Type example, "Optima".

To mix a serif with a san serif typeface brings a subtle but noticeable contrast into a design. Meridien serves as the serif choice while Optima, even though its humanist change of line thickness nearly imitates serifs, accompanies it

well as the san serif. Both typefaces exude an elegant character, which supports their compatibility and visual unity. A good balance between contrast and unity makes these fonts an excellent compliment to each other. (White, 2005, p.87)

As the background of the cover pages is rich black the typography was set in white. The classic appearance of white on black supports the products sophisticated character however white text on a black background can also pose a risk to legibility. The contrast between background and text in this appearance is much higher and makes the text harder to read.

This risk was eliminated by increasing the tracking in the text appearing on the cover. Tracking determines the space between all the letters within a word. The increase of space between the characters makes sure that the text is clearly legible because it becomes easier for the eye to now scan from letter to letter. (Dolce, 2006)

After the typefaces have been selected and possible threats to legibility dealt with, the formatting of the text begins. A keyword for the successful formatting of text is in the building of hierarchy. Some text elements are more important than others; a designer has to ask himself, what should be clearly visible? Factors such as font size and cut of typeface (e.g. italic, light, medium, bold) are used to create a hierarchy and point out which element has the higher ranking (White, 2005, p.95).

On the front cover, the main title is without any doubt the typographical element of highest priority. It was placed centred in the upmost quarter of the cover at a size of 55 points. To enhance its legibility, the tracking value was raised from 0 to 30em. Size and position of the title bring it visually into the foreground and it becomes henceforth a dominant graphical element (Bradley, 2010).

The Sub head is placed closely beneath the main title. It is presented in Optima at 28 points and its tracking value has been raised to 70em. The changes in size, tracking and typeface between the main and sub title create contrast and make the layout more dynamic. The highly discernable change to a smaller font size of the sub header makes it clearly a lower ranking element in the hierarchy to the main title.

A similar hierarchy is formed on the back cover. In the upmost quarter of the page the headline is set at 24 points, then listed beneath are the songs contained in the book. A bold cut of the typeface Meridien was chosen for the title to emphasize also the importance of the headline on the back of the book.

#### 4.2.5 Graphical Elements

Once the typographical style is set and its layout completed, the final part of the cover design needs to be addressed. The graphical elements needed to be established and placed into the design. These elements were being sketched and suggested to Widenius at the same time as the process of choosing the typefaces and photographic material was being carried out.

One initial idea for a graphical element to incorporate into the design was to use parts of the notation itself faded in and out of the background on the cover page (Figure 8). Widenius supported the idea at first but later discarded it as a result of the benchmarking results that proved that several other notational books had used these exact same forms as graphical elements previously. Once this realization became apparent, the idea seemed derivative and not suiting for the creation of a unique product.

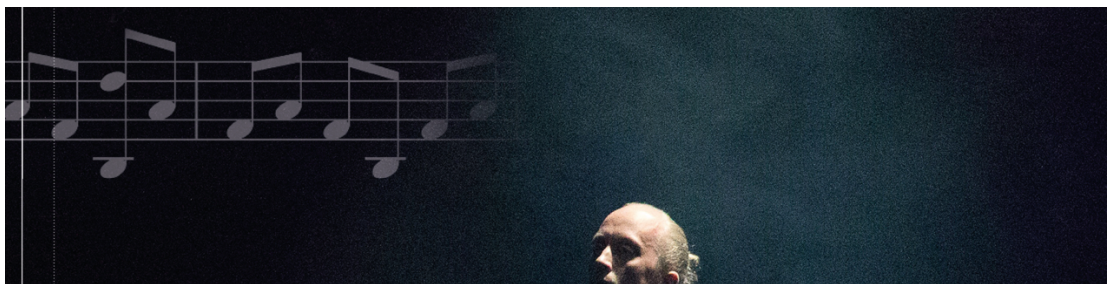


Figure 8. Sketch of notation as graphical element.

After a discussion it was decided to use white frames as graphical elements instead. The choice to use frames on the covers can be justified for the following reasons. Firstly, these design elements had been used in older promotional material produced by the client and therefore using them again would strengthen the brand recognition of the artist and serve to underline the feeling of continuity and professionalism.

The second justification was that the space around the photographs on the front and the back covers had until now only been occupied by white text. The typography was working in the way required, however the space surrounding

it seemed empty and this made the whole composition feel out of balance. The use of frames to fill this space resolved this issue without distracting the viewer from the important content. The frame worked with the typography and main image stabilizing the design and bringing the desired balance.

The first sketches were made with the inclusion of frames; these were then passed to the client for approval. Widenius agreed to their use under the proviso that they would be altered so that they would meet the required stylistic criteria therefore creating the mood he had wanted to be represented by the book. Until now the frames were merely placeholders showing the idea and position of the graphical element (Figure 9).



Figure 9. First sketch for frame as graphical element.

After further development, it was shown that the frames accompanied the typography well and both items gained more strength as a result of their relationship to one another (Figure 10). Relating graphical material and type, by using similar characteristics, creates unity between both elements. The elegant frame, in connection with the typography's latinesque characteristic, related strongly to one and other, supporting the desired feeling of sophistication. (White, 2005, p.141)



Figure 10. Further worked out frame supporting characteristics of typeface.

In order to create the edginess, the customer was hoping for, it was suggested that the frames and the typeface could be digitally eroded. The first sketches demonstrating this process of 'roughing up' were made in Adobe Photoshop (Figure 11). The frames and type were eroded through using different types of brush and other non-destructive methods in the form of layer masks and applied textures.



Figure 11. To give edgy effect the graphical elements were manually eroded.

The process of working with layer masks is referred to as non-destructive because instead of erasing parts of the image they are simply masked away. In simple terms this means if something is erased it is deleted and the picture is destroyed because that part of the image is now missing, however if something is masked out, the computer program simply hides that part of the image. These hidden parts can be recovered at any stage of the design process and thus make this a non destructive way of working. Sketches were made and presented to the client, which he then approved. The client fully supported this idea. Finally, two important, yet difficult to include elements were the finishing touch of the book cover; the GMC logo, which needed to be

included on the front cover, and a product barcode for retail purposes that needed to be placed on the back cover (figure 12).



Figure 12a. GMC Logo (left) (GMC 2015)

Figure 12b. Product barcode (right) (GMC 2015).

Communication with GMC was necessary in concern with the placement of their logo on the book's front cover. It was important to ask permission to use their logo on the product in the first place, especially as up until this point the only communication the designer had had was with the client and not GMC directly. Another important factor was to check if there was information in regards to any specific guidelines in the use of the GMC logo. The designer contacted GMC for the first time on the 23<sup>rd</sup> of April 2015.

GMC gave their approval for use of their logo in the production of the book. They further stated that they had no specific guidelines for the placement of their logo but that they would appreciate seeing a proof they could approve before the product went to press. The designer promised to send them a final draft of the layout as soon as the design process of the cover was completed.

Several sketches were made exploring how these elements could be incorporated into the design without compromising the achieved composition. A natural place for the elements would have been in the corners of the book cover, unfortunately, this would not be possible without breaking up the frame. The ultimate solution was to include these elements within the frame design, by making them part of the frame itself.

As the typography and the images on the cover had all been centred, it was decided to do the same with the new elements. Little oval badges or cartouche were created and centred in the bottom part of the frames. The elements were then scaled to a size that fit the badges. To incorporate the elements centred into the frame helped to include the logo and the barcode successfully into the layout. The unity of the whole composition was once more

increased as all graphical and typographical elements related to each other through texture, colour, character and position. (White, 2005, p.141)

Another positive outcome from this decision is that the visual hierarchy of the layout gained more clarity. The frame now plays an important role in supporting the logo in a manner reminiscent of heraldry, yet it is still not the centre of attention. It was very important to include the GMC logo, as they are the producers of this project. However, the project is still primarily about the customer and his musical notation; so to put GMC too much to the fore would only confuse the viewer, by sending the wrong message. It is not supposed to be a book by GMC about Joonas Widenius and his notation, it is a book about Joonas Widenius and his notation, which is produced by GMC.

The barcode, on the back of the book, received a similar treatment to the GMC logo. It was placed justified in the centre bottom of the frame inside an oval badge space. In order to eliminate any possible problems, the size of the barcode badge was enlarged by about 20% in comparison to the front badge. As the designer did not know as yet how the final print would look with the inclusion of a barcode, and whether it would be scan able, this alteration was purely a safety measure. In considering the necessity of a barcode in assuring a trouble free and successful book sale, the importance of its usability overruled any concern with the design aspect.

All components for the cover design are now established and positioned. After fine lining all elements, the cover was finalized by the designer and sent to Widenius, who approved the design. Proofs of the book cover were sent to GMC and after some small alterations like resizing, the use of their logo was approved as well. The cover design came at this point to a successful conclusion.

### 4.3 Book Pages

The next step was the design of the second component of the book; the interior pages. During this part of the process it is required to consider less the visual impact of the design and more the actual usability of the book. This means that the creative freedom of the designer is much more restricted. The pages have to communicate with the viewer more through functionalism than visual impact. It is important for the designer to remember that despite their



difference in aims of communication, cover and pages have to form one unit and complement each other.

#### 4.3.1 Typography

The interior typography is the first example of how the design of the book cover and the design of the interior pages influence each other in order to achieve unity of design throughout the product. Meridien was chosen as the main typeface of the interior pages so as to continue in the same tone of communication with the viewer as the cover. Optima is well suited as a typeface for body copy on the cover, however it was not chosen to be used within the book, apart from on the title page, as this page represents a reflection of the cover design.

The book contains a very small amount of body copy, this being the main reason for using Meridien for all interior typography. By doing this, every distraction is kept from the reader, which makes finding and extracting information easier. On the cover it is a positive asset to create contrast between the selected typefaces, however on the book pages it could pose a potential danger to clarity.

The size of the type on the interior pages varies creating 4 hierarchical steps. The biggest size (35 point), is used for titles and serves as a focal point. The sub title is set at 20 points and some important sub headings are displayed at 18 points.

Of highest importance was setting the size of the basic body copy. It was set at 11 points, a comfortable reading size given the normal conditions of use of this type of book. Smaller body copy would suffer from bad readability at a distance, resulting in the viewer losing interest due to the need of too much effort to see what was written. Also a type size over 11 points is counter productive as it becomes harder for the eye to move from word to word and form sentences. (White, 2005)

#### 4.3.2 Pages and content

Before the design of the interior pages can begin preparations must be made concerning the order of content within the book. For this purpose, the designer will create a flat plan. This is a most important part of the page design process

and involves figuring out what is the exact content of the publication, how many pages will be needed to present the content and what should be the running order of the pages produced. The designer knew that Widenius wished to include six of his songs and a dedication for his, recently passed away, sister. After further consultancy with Widenius a complete content list was created that included all necessary sections.

The new list of content was as follows:

- Title page
- Copyright page
- Picture material
- Dedication
- Table of contents
- Introduction
- Notation
- Advertisement

After the flat plan is established the different pages are filled with the content that is scheduled for them. The process of laying out this material has to be carefully planned. The hierarchy on each page is an important key element to keep in mind while laying out. The size and position of all graphical elements is crucial in creating a visual pecking order that guides the reader through each page in the most direct and appropriate manner.

When the book is opened the title page appears on the right (page 3). The left page, or inside front cover, is empty. The title page of a book can and often does serve as a decorative element. Any embellishments are supposed to set the mood for the book, as there is not much space on the continuation pages for illustrations later on (Friedlander, 2010).

This notation book has a simplistic title page and therefore features no decorative elements. The idea was to let the mood be set solely by the book's cover and a few other specially selected pages, such as the dedication page. The aim of the title page is, in this case, purely of an informative nature and has little artistic value. Its key function is to give the reader a quick insight to the content of the book and the institutions with which the artist is involved.

The layout of the title page consists of the main title and the sub header in the upmost quarter of the page similar to the cover design. Being set as the

biggest typographical elements on the page, the header and sub header gain the highest ranking in the page's visual hierarchy. A key element is the corrosion of the typeface in the main header. It serves as a visual tool to reflect the book cover typography and an attempt to create unity between the cover and interior page design. Every title in this book has this effect applied to create consistency throughout the design.

The names of the songs are centred beneath the titles. They are stated in chronological order as they were written. At the bottom of the page, beneath the song titles are the GMC logo and the Teosto logo (copyright organisation). Widenius, as a member of both institutions, expressed the need to include them on this page, especially as GMC were the primary financier of this project.

Following the title page is the copyright page. This page includes postal information for GMC, and the ISMN (International Standard Music Number) and ISSN (International Standard Serial Number) of the book. The page also includes information on the book's print edition, about the people involved in the creation of the book, copyright information, and a personal thank you note to the reader's from Widenius, as well as the address of his website. As this page is purely for informative purposes it has no additional decorative elements or artistic features. A high quality promotional picture of Widenius is placed on the page opposite, featuring the artist sitting on the ground playing a guitar. The picture has been carefully placed in order to create a well-balanced visual impact by aligning it to the bottom of the text on the copyright page.

The next spread (pages 6 and 7) was used for the dedication to Widenius' recently deceased sister. The client wrote a short text of four sentences in memory of her and presented it to the designer. After some consideration the designer discussed the dedication with Widenius and told him that he was of the opinion that it needed to be presented by itself on a whole double page spread. The designer stated that as the dedication was of such great importance it should not share space with another part of the content of the book, as this would result in it losing its meaning and impact on the reader.

Widenius agreed and supported the idea. The designer thought about possible solutions for how to incorporate the dedication text efficiently on a

spread page. He proposed to Widenius that in this case the introduction of graphical elements could be used to underline the sentimental value of the dedication visually. The graphical elements could be useful to fill the empty space on the spread and raise the page's dynamic and therefore its impact on the reader. Widenius answered that he associated Maple leaves strongly to his sister and would like to have them included as visual elements.

This association proved to be strongly in the favour of the designer. He considered that trees and their leaves carried a strong symbolism associated with life and death. Each spring trees grow their leaves anew and start their life cycle once more, while in autumn they shed their leaves that fall to the ground and decay.

The dedication text was placed a little above centred height on the right hand page (page 7). It was set bigger than the body copy, because of its higher importance. Additionally, the text was presented in the italic cut to emphasize its importance even further.

The designer created a selection of three slightly different leaves that he could scale, tilt and reflect. This allowed for the creation of a more dynamic design and helped to avoid too much visual repetition. The leaves were placed over both pages and coloured black to symbolise grief and death. They are positioned in a sweeping curve creating motion from left to right, seemingly flowing towards the text. The closer the leaves come to approaching the text they smaller they become and they shift in tone from black to grey. The leaf closest to the text is very small and coloured in a very light shade of grey. This illustration style gives the feeling of room and depth. It creates the impression of leaves flying with the wind into the distance. A feeling of fading away is achieved that is supposed to symbolise death (Figure 13).

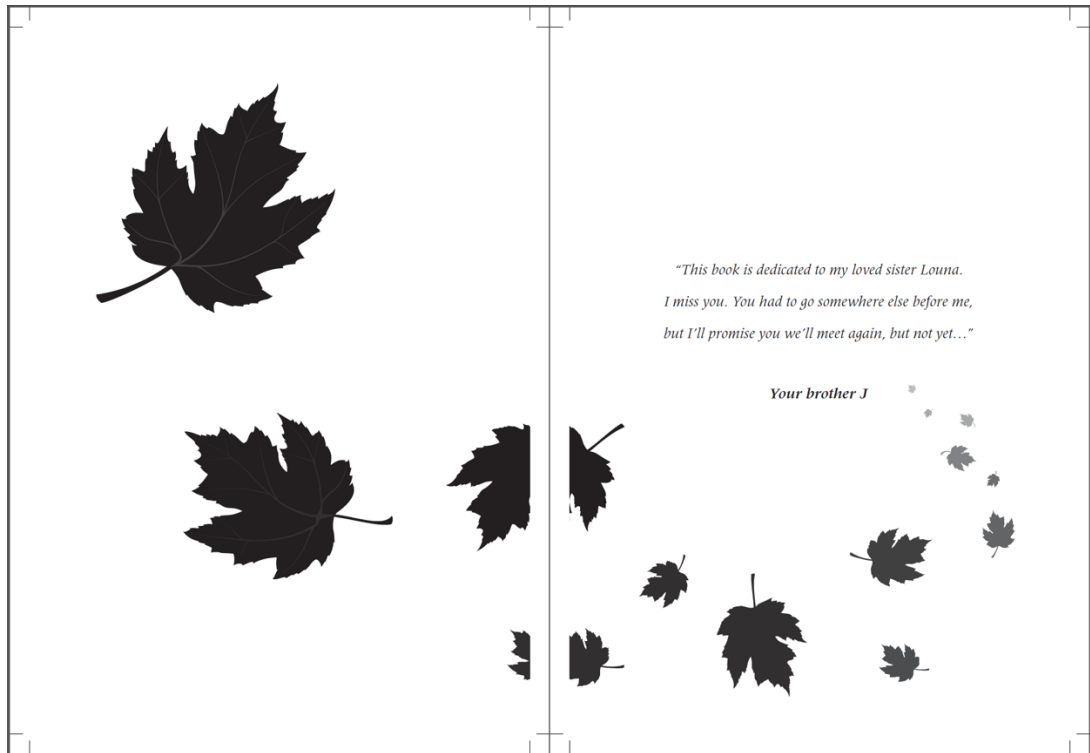


Figure 13. Dedication spread – with cutting marks.

On page 8 is the content list or index of the book. On this page the songs are listed with their respective page numbers. The content page is supposed to help the reader find the song he wants to play without the need to browse through the whole book. The content list text is set at 18 points because it supports the usability of the book, this being the need to be able to read the content from a longer than normal reading distance. The songs are divided into three different sections. Each group contains two songs and has a separate header that indicates the time-period in which the songs were created.

What differentiates the content page from the pages before it is the introduction of folio numbers. A graphical element containing the page number was created for inclusion at the footer of every page (Figure 14). This footer will reoccur throughout the rest of the book.



Figure 14. Footer with page number.

This element is meant to resemble the cartouche that appeared on the frame that was used on the front and back of the cover. The little oval badge, which previously held the GMC Logo and the Barcode, now contains the page number of the book's pages. The frame is presented in a light shade of grey because the ranking of the footer is by far the lowest on the page's hierarchy of elements. It is supposed to hold the page number but at the same time it should not distract the reader from other more important content. Its appearance is supposed to be much subtler than other elements and to create a feeling of unity in the design. In fact, this element is, in addition to the typography, the strongest connection between cover and page design.

Page 9 is the introduction page, it contains a promotional text about Widenius telling the reader who he is and where he is from, and a brief description of what he has done so far in his career. A short discography below the introduction, tells which albums contain which songs and which year the albums were produced. The production dates of the albums are similar to the time periods on the content page. This clarifies why the songs on the content page are listed in different sections.

Pages 10 through 57 contain the actual music notation. While placing the notation sheets into the page layout the designer had two different problems to face. The first problem the designer encountered was that the notations that were created by the artist had been made with a variety of different software programs; this meant that they differed slightly in size and proportion from one and other. Having identified this problem, he contacted his thesis supervisor for advice on how to approach this issue. After a meeting, the conclusion was drawn that the designer needed to keep the proportions consistent but to scale the notation, so that the variation was barely noticeable and would not interfere with the quality of the design.

The second problem was the number of notation sheets for each song, as this varied from odd to even. Due to the spread of numbers of sheets the designer suggested to Widenius that each song should have an own introduction page. The idea was to start each song on its own spread (Figure 15). The introduction sheet includes the song title, a subtitle, the year it was created and the page number. All these elements are placed on the left hand page.

The notation of the song then starts on the right side of the spread continuing over as many pages as needed.

Figure 15. Notation spread sheet – Info sheet & begin of notation – with cutting marks.

This idea worked perfectly when the amount of notation sheets was an odd number. Unfortunately, this meant that if the number was even however there is an empty page left after each song. The designer suggested to the client that these pages could be filled with illustrations, but after a short discussion this idea was discarded because it was not possible to create good enough quality illustrations within the given timeframe.

Eventually the problem was solved by using the maple leaf illustrations to fill the empty space, as the designer had done on the dedication page previously (Figure 16). This not only served the purpose intended, but also had the positive affect of reinforcing the reoccurring theme of the maple leaves and strengthening the connection to the dedication in the book. Again this acted as

a further step in achieving greater unity in the book design.

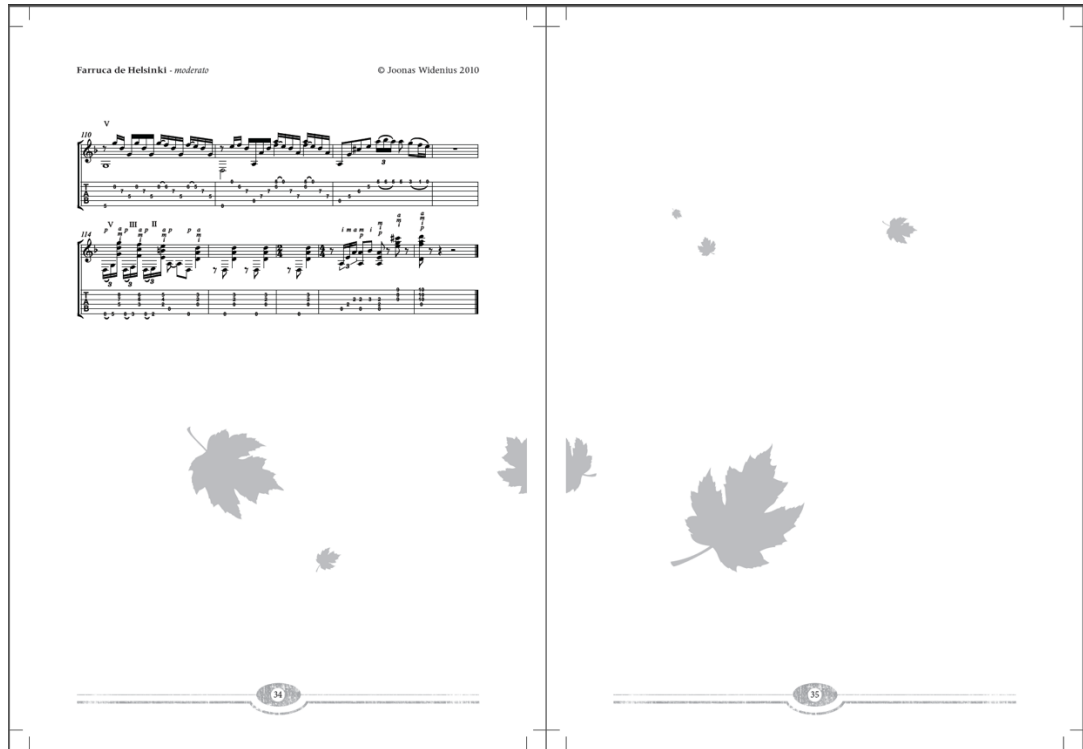


Figure 16. Empty space filled with leaf illustrations – with cutting marks.

The leaves are supposed to remind the reader of the dedication; however, they are still of a lower value in hierarchy than the annotation. For this reason, they are rendered in a light shade of grey instead of black, as they appear on the dedication page. The leaves were placed at the beginning and at the end of each song. The position, size and rotation of each leaf illustrated throughout the book are different. By doing this a dynamic is created that prevents the leaves from forming a static pattern. This helps to make them seemingly fly in the wind through the whole book. By comparing all six introduction sheets with each other this effect becomes especially noticeable (Figure 17)(Appendix 3. Notation introduction sheets in comparison). The client was satisfied with the



outcome of this solution.

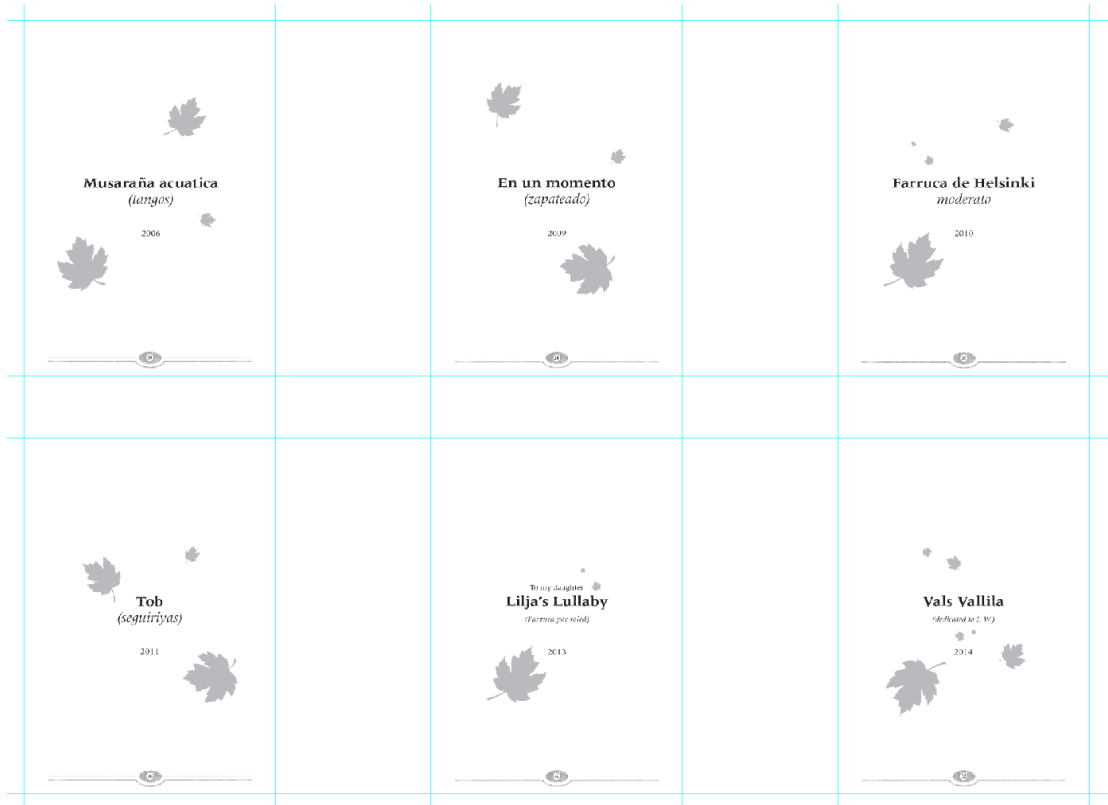


Figure 17. All 6 introduction sheets with leaf illustrations – divided by guides

The final page of the book (page 57) serves solely as an advertisement space for some of the client's previous recordings. Two CD's are presented showing their title and the year they are produced. With the completion of this final page the books design had come to a successful end (Appendix 4. Final Design).

## 4.4 Print process

### 4.4.1 The offer request

The planning of the print process of this project was started in parallel to the design process, as mentioned before. During the design process, on the 27<sup>th</sup> of April, the designer asked Widenius about his budget for print production. The client corresponded with GMC and informed the designer that there was no exact set budget assigned for the project, however GMC required that tendering print houses should be compared and chosen by taking quality and pricing into consideration.

The tendering request that was sent to different print houses was as follows:

- 200 copies
- 60 pages
- A4 page size
- 200g/m<sup>2</sup> semi gloss paper for book pages
- 300g/m<sup>2</sup> gloss paper for cover pages
- pages 1 colour print (K= Black)
- cover 4 colour print (C=Cyan, M=Magenta, Y=Yellow, K=Black)
- Canadian binding
- Delivery deadline 21<sup>st</sup> of May

#### 4.4.2 Print house & printing technique

The designer advised Widenius to hire a print house located in Kouvola, after the offers had been gathered and compared from all the tendered companies. Widenius agreed and on the 4<sup>th</sup> of May it was decided to cooperate with the Kouvola branch office of the Grano Company, as their offer had been the most lucrative. This decision was also influenced by the fact that the designer had previous positive experiences of working with Grano. Their pricing was reasonable and the designer could be assured that they would deliver a product of professional quality. Their offer was 985€ + 24% tax for the requested work and they confirmed that they could deliver the product prior to the deadline that Widenius and GMC had accepted.

To cooperate with a Kouvola print house was beneficial as both designer and print house were located in the same area. This helped the designer gain more control over the whole production process, and gave him more opportunities to get prepress-proofs before the project went to print. This also meant he had easier access to delivered test prints, and could interact with employees at the print house directly so solving any problems easier and more quickly if they should occur.

#### 4.4.3 Printing technique and material

Grano had informed the designer in their offer that with a small print run of 200 copies the only option would be digital printing. Techniques such as Offset-print are only cost efficient while producing 500 or more copies of a publication. The reason for this is that in offset printing the make up costs are significantly higher due to the need to create special metal printing plates of

each page of the design- one for each printing ink colour (CMYK). The advantage of this technique only becomes visible when a high quantity of prints is made, as it shortens the production process. Digital print has no such requirements and is therefore a much more cost efficient way of producing small circulation runs.

#### 4.4.4 Last changes:

The designer contacted Widenius shortly after he accepted Grano's offer. He had realized that there were two pages in the book that would profit from being printed in colour. The designer informed the Client that he had already asked Grano how much the price would raise if pages 5 and 58 would additionally be printed in colour instead of greyscale. Grano had stated that the additional price would be an extra 80€ + 24% taxes. The designer suggested to Widenius that, if the budget would allow it, he would strongly advise in investing this additional amount as it would raise the perceived value of the product. Widenius agreed, but mentioned he would first have to contact GMC for confirmation of this matter. Following this negotiation, Widenius authorized the designer to make the change to the order. The designer contacted Grano and altered the order, which was approved and an additional bill was sent to GMC.

#### 4.4.5 Test print and ready product

On the 13<sup>th</sup> of May 2015 the designer received a test print of the final product. The print was complete with the exception of the barcode, which had not yet been supplied. In the designer's opinion the mock-up was of a suitable quality. The colours were reproduced properly, the binding supported the format and everything had worked as had been hoped, the overall outcome was satisfying. The designer was of the opinion that the book was ready for production once he had placed the barcode and made a last spell check.

The designer took pictures of the mock-up proofs and sent them to the client. Widenius approved the test print and authorized the final print run (Appendix 5. Test print). The designer then confirmed the order and received instructions from the print house that the copies would be send directly to the customers billing address prior to the deadline. On the 21<sup>st</sup> of May 2015 the designer heard from the client, that the product had been delivered and that he was

fully satisfied with the outcome. The design process and production process had come to a successful end and all deadlines were kept.

## 5 CONCLUSION

When designing and producing a musical notation book it is of high importance to keep the needs of the user group in mind. For the designer there is a certain temptation to create a product that suits the needs of the general public. This temptation needs to be overcome if the designer is to create a product that truly fits the actual needs of the target group.

During the process of “creation” the designer became aware that, even though he was creating a book the needs of the target user group shift strongly when dealing with musicians, as the whole product has to communicate in a different way with its viewer. It needed to be kept in mind that extracting information from the page has to be easier and quicker. Also the physical components of the product need to be of a sturdier nature and suit the needs of a more frequent and heavier use. The designer tried to keep these aspects in mind while establishing the design of the book and achieved through this a product that is not only visually appealing to its audience but of a high usability standard as well.

The customer, Joonas Widenius and the publisher GMC, spoke of their satisfaction with the outcome of the final product. Their feedback has been continuously positive. The designer is also satisfied with the outcome considering the tight schedule and deadlines. GMC informed the designer, post the product’s production was accomplished, that this is the first ever Finnish-produced flamenco book. He recognized this achievement with a feeling of high satisfaction.

The designer has gained a lot of experience during this process, as the project represented a real life customer situation. To be responsible for all duties necessary in the production of a book, from research to actual printing, was both a challenging and revealing experience. In particular, the newfound understanding of communication with a print house was a valuable experience that has helped the designer to gain new insight into print production.

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## FIGURES

Figure 1. Examples of flamenco books (AND Flamenco Web Services SL 2015). AND Flamenco Web Services. 2015. Available at: <http://www.deflamenco.com/tienda/libros-de-flamenco/partituras-y-transcripciones.html>. [Accessed: 25 March 2015].

Figure 2. Timetable Gantt-chart. Screenshot. Döring, O. 20 March 2016.

Figure 3. Picture used for the front cover (Tähtinen, n.d.). Tähtinen, K. n.d.

Figure 4. Picture used for the back cover (Tähtinen, n.d.). Tähtinen, K. n.d.

Figure 5. Type, "Plane Crash". Screenshot. Döring, O. 15 February 2016

Figure 6. Type example, "Meridien". Screenshot. Döring, O. 16 February 2016

Figure 7. Type example, "Optima". Screenshot. Döring, O. 16 February 2016

Figure 8. Sketch of notation as graphical element. Screenshot. Döring, O. 20 February 2016

Figure 9. First sketch for frame as graphical element. Screenshot. Döring, O. 3 March 2016

Figure 10. Further worked out frame supporting characteristics of typeface. Screenshot. Döring, O. 3 March 2016

Figure 11. To give edgy effect the graphical elements were manually eroded. Screenshot. Döring, O. 3 March 2016

Figure 12a. GMC Logo (left) (GMC 2015). Screenshot. Döring, O. 5 March 2016

Figure 12b. Product barcode (right) (GMC 2015). Screenshot. Döring, O. 5 March 2016

Figure 13. Dedication spread – with cutting marks. Screenshot. Döring, O. 7 March 2016

Figure 14. Footer with page number. Screenshot. Döring, O. 7 March 2016

Figure 15. Notation spread sheet – Info sheet & begin of notation – with cutting marks. Screenshot. Döring, O. 7 March 2016

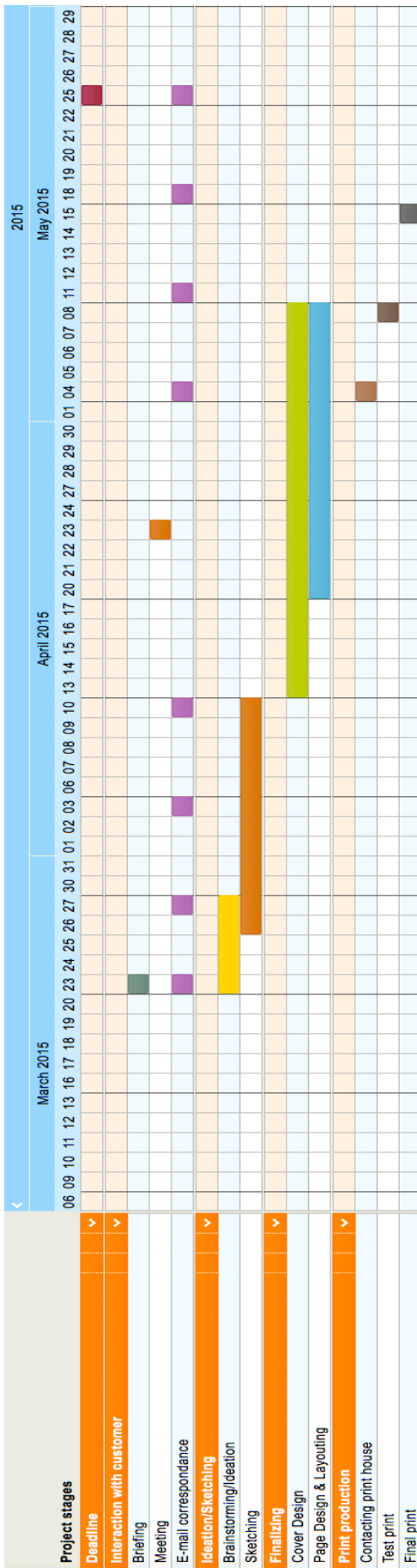
Figure 16. Empty space filled with leaf illustrations – with cutting marks. Screenshot. Döring, O. 7 March 2016

Figure 17. All 6 introduction sheets with leaf illustrations – divided by guides. Screenshot. Döring, O. 11 March 2016

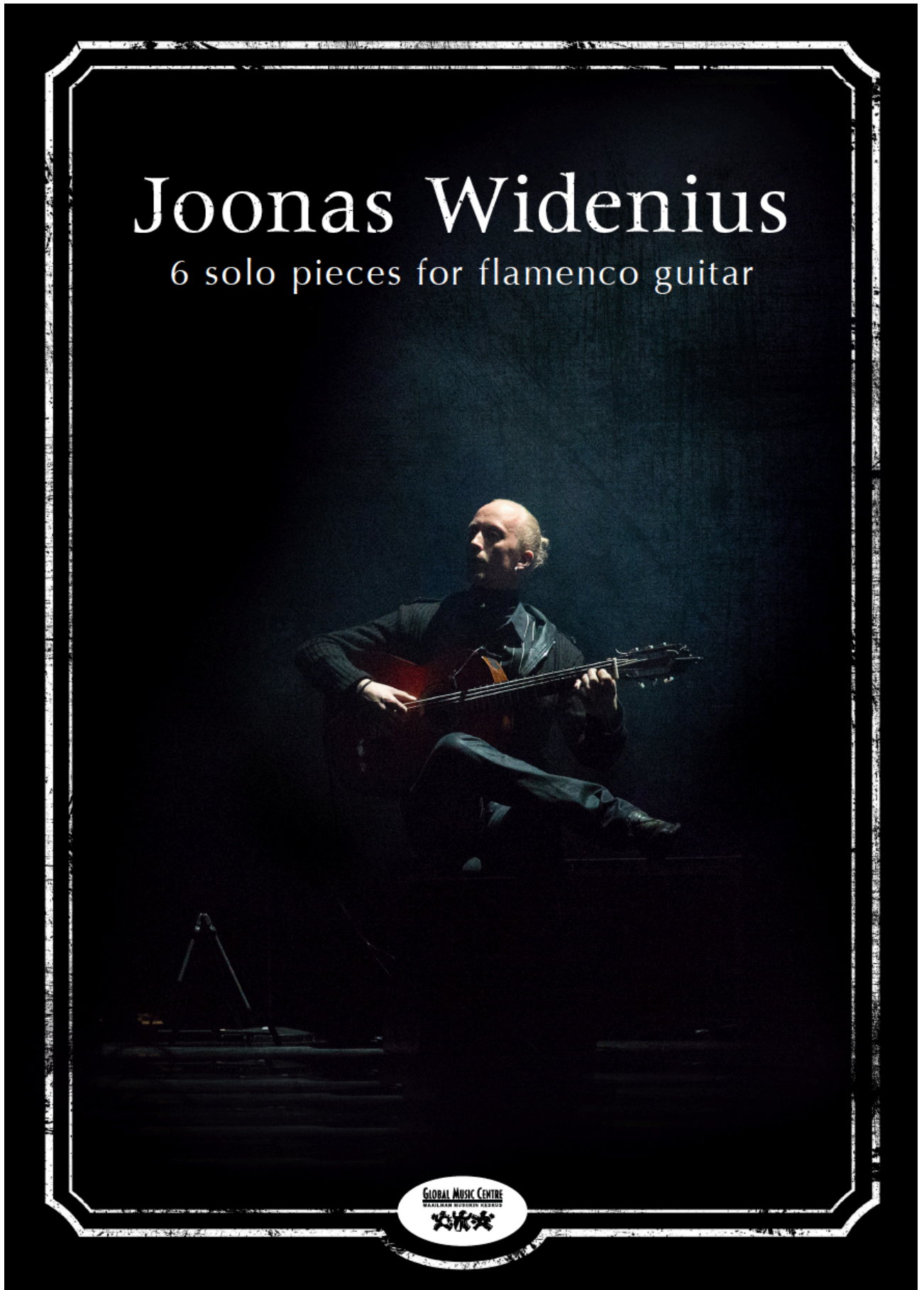




### GANTT-CHART TIMETABLE OF PROJECT



FINAL DESIGN: COVER FRONT



# Joonas Widenius

6 solo pieces for flamenco guitar



FINAL DESIGN: COVER BACK (NO BARCODE)

**Songs:**

Musaraña acuatica (tangos)

En un momento (zapateado)

Farruca de Helsinki - moderato

Tob (seguiriyas)

Lilja's Lullaby (farruca por soleá)

Vals Vallila



FINAL DESIGN: TITLE PAGE (RIGHT SPREAD)

# Joonas Widenius

6 solo pieces for flamenco guitar

Musaraña acuatica (tangos)

En un momento (zapateado)

Farruca de Helsinki - moderato

Tob (seguiriya)

Lilja's Lullaby (farruca por soleá)

Vals Vallila

With tablature.

**GLOBAL MUSIC CENTRE**  
MAAILMAN MUSIIKIN KESKUS



**Teosto**

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Special thanks to Jorma Styng who supported and helped me to write this notation book. You're the man! You don't even know how much you have supported me with your attitude and open minded look to every kind of art over the years.

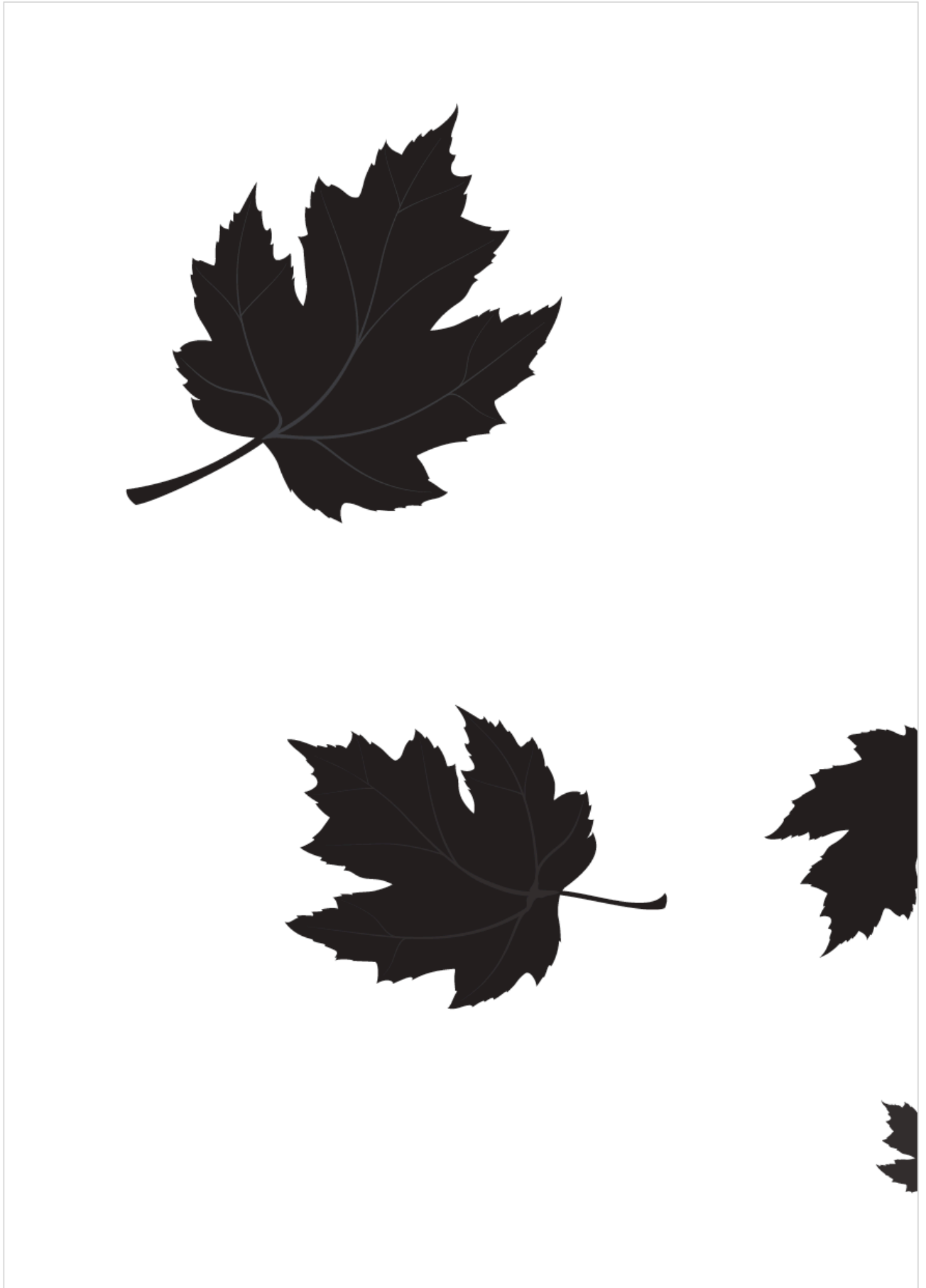
Thank you to my family Laura & Lilja Widenius, Erkki, Marja & Louna Widenius for your support and inspiration! Thank you Jaana-Maria Jukkara for supporting my work and music. Thank you Niilo & Laura Sirola for your help with the language. Also thank you Pekka Heino and Panu Helistö for your help with the score. Thank you Oliver Döring for your fantastic artistic job and also thank you Henna Sakkara for telling me about Oliver.

[www.joonaswidenius.org](http://www.joonaswidenius.org)

FINAL DESIGN: OPPOSITE COPYRIGHT PAGE (RIGHT SPREAD)



FINAL DESIGN: DEDICATION PAGE (LEFT SPREAD)





FINAL DESIGN: DEDICATION PAGE (LEFT SPREAD)

*"This book is dedicated to my loved sister Louna.  
I miss you. You had to go somewhere else before me,  
but I'll promise you we'll meet again, but not yet..."*

*Your brother J*



## FINAL DESIGN: CONTENT PAGE (LEFT SPREAD)

# Contents

Introduction	9
 <i>(2006 - 2009)</i>	
Musaraña acuatica (tangos)	10
En un momento (zapateado)	20
 <i>(2010 - 2011)</i>	
Farruca de Helsinki - moderato	28
Tob (seguiriyas)	36
 <i>(2013 - 2014)</i>	
Lilja's Lullaby (farruca por soleá)	46
Vals Vallila (dedicated to L.W.)	52

## FINAL DESIGN: INTRODUCTION PAGE (RIGHT SPREAD)

# Introduction

Joonas Widenius (born 1980, Tornio) is a Finnish flamenco and fusion guitarist. He is one of the leading flamenco guitarists in Finland. His distinctive style has earned a warm welcome from both the critics and the audiences. Various organisations have supported Widenius' work as composer and musician, most recently the City of Helsinki who awarded him a grant for the year 2014.

He performs actively with his various line-ups, and travels around to play, to compose and to accompany dancers, singers and performances. He has performed with artists like Perico Sambeat, UMO, Alba Carmona, Petri Kumela, Raoul Björkenheim, Raul Mannola, Alpo Aaltokoski, Kaari Martin, Roni Martin, Katja Lunden, Oulu All Star Big Band, Niko Kumpuvaara, Pope Puolitaival, Jukka Eskola, Risto Toppola, Kirsi Poutanen, Hannu Rantanen, Karo Sampela, Enver Ismael, David Dominguez and many others. He has visited the flamenco festivals in Helsinki, Tampere and Oulu, Rauma Summer Jazz, Elojazz, Raahen Rantajazz, Oulu Music Video Festival, the Stallet club in Stockholm, the folk dance festival Jutajaiset in Rovaniemi and various other dance festivals, clubs and concert halls around.

These songs can be found in the following albums:  
Joonas Widenius Trio "Guitarra Utopia Musica" - 2014  
Joonas Widenius - "El Cambio" - 2011  
La Pandilla "La Pandilla" - 2008

FINAL DESIGN: SONG 1 EXAMPLE OF INTRODUCTION PAGE (LEFT SPREAD)



**Musaraña acuática**  
*(tangos)*



2006



FINAL DESIGN: SONG 1 EXAMPLE OF NOTATION PAGE (RIGHT SPREAD)

Musaraña acuática (tangos)

© Joonas Widenius 2006

$\text{♩} = 152$

*m* *i m i m i m i m i m i* *p a i p m* *m* *i* *p*

4 *p p p i m a m i m i m i m i p p . . . . .*

7 *p . . . . . i m i m i m i m i m i m i p a i p m*

10 (Alzapúa) *p* *↑ ↓ ↓ ↓*

13 *p a i p* *p i m a m p i m a m i m p i m a m i a m i a m i a*

The musical score is presented in a right-hand spread format. It features a treble clef staff with a key signature of one flat and a 4/4 time signature. The tempo is marked as quarter note = 152. The score is divided into systems, each with a measure number (4, 7, 10, 13) at the beginning. The lyrics are written above the treble staff, and the guitar tablature is written below the bass clef staff. The tablature includes fret numbers (0-11) and rhythmic markings such as '3' for triplets. The piece includes a section labeled '(Alzapúa)' starting at measure 10. The notation includes various articulations like accents and slurs, and dynamic markings like 'p' (piano) and 'm' (mezzo-forte).

FINAL DESIGN: SONG 3 EXAMPLE OF INTRODUCTION PAGE (LEFT SPREAD)



**Farruca de Helsinki**  
*moderato*

2010



FINAL DESIGN: SONG 3 ENDING PAGE (LEFT SPREAD)

Farruca de Helsinki - *moderato*

© Joonas Widenius 2010

Musical score for Farruca de Helsinki - moderato, measures 110-114. The score is written for guitar and includes a vocal line. Measure 110 features a vocal line starting with a 'V' and a guitar line with a '5' fret marker. Measure 114 includes a vocal line with lyrics 'i m a m i' and a guitar line with a '5' fret marker. The score includes various musical notations such as dynamics (p, a p), articulation (accents), and fingering (3, 5, 7).



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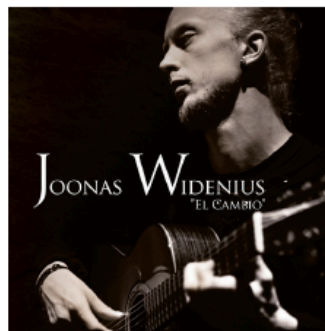




FINAL DESIGN: ADVERTISEMENT PAGE (LEFT SPREAD)

## Also available

Joonas Widenius  
**El Cambio**



2011













Joonas Widenius Trio  
**Guitarra Utopia Musica**



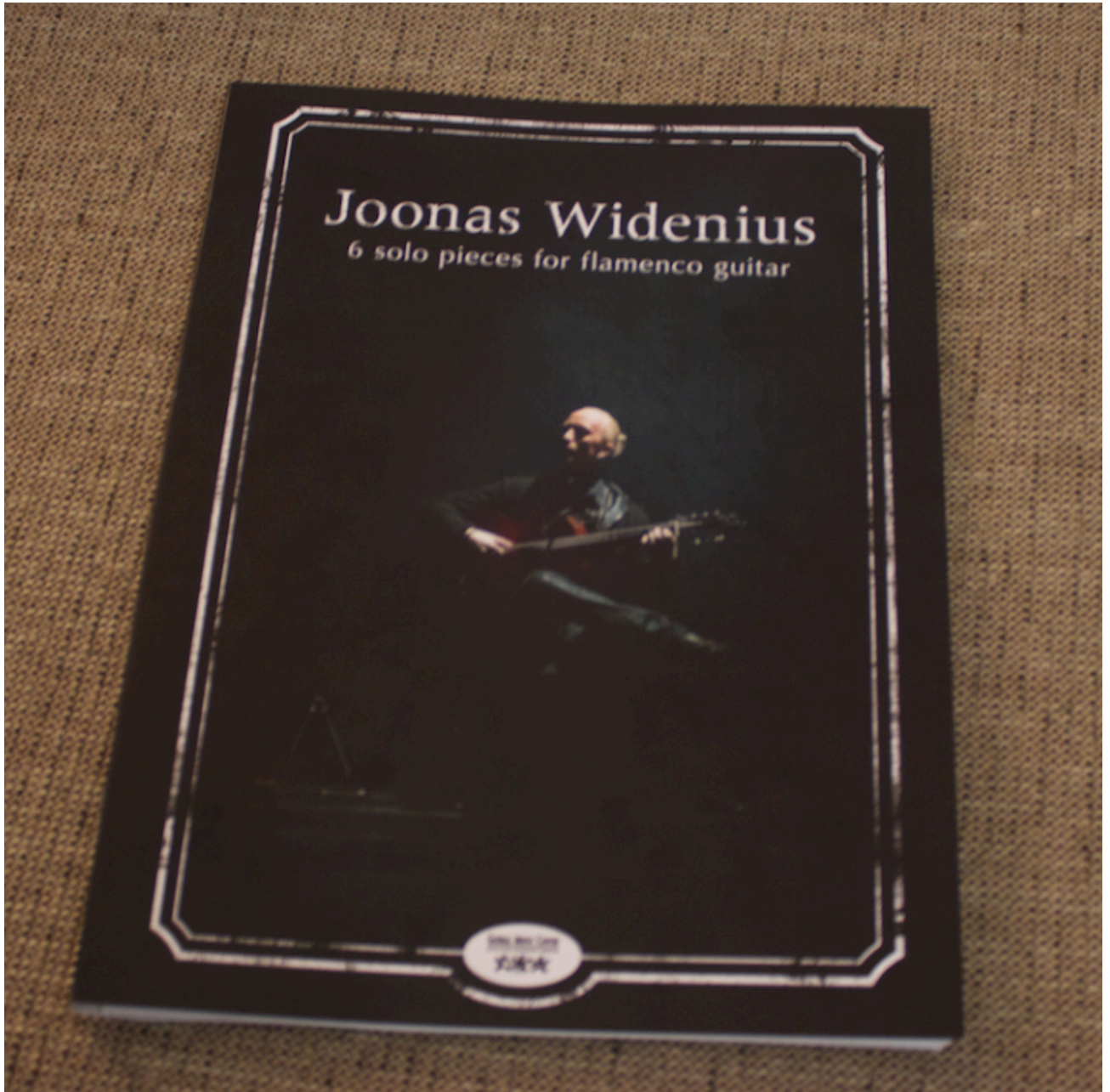
2014

visit [www.joonaswidenius.org](http://www.joonaswidenius.org)

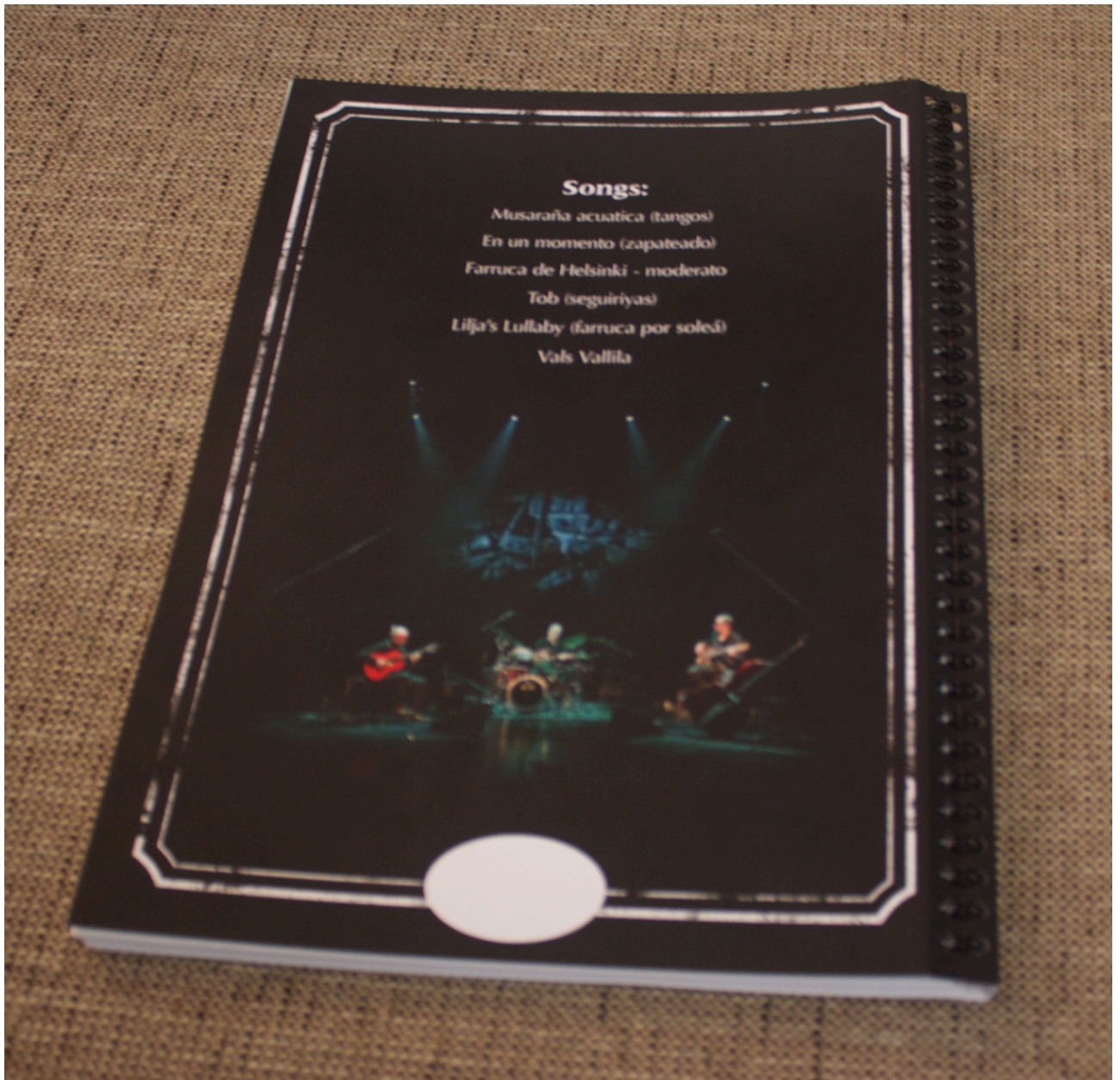
NOTATION INTRODUCTION SHEETS IN COMPARISON

<p><b>Farruca de Helsinki</b> <i>(moderato)</i></p> <p>2010</p>  	<p><b>Vals Vallila</b> <i>(dedicated to L. V.)</i></p> <p>2014</p>  
<p><b>En un momento</b> <i>(zapateado)</i></p> <p>2009</p>  	<p><b>Lilja's Lullaby</b> <i>(dedicated to Lilja)</i></p> <p>2013</p>  
<p><b>Musaraña acuática</b> <i>(largos)</i></p> <p>2006</p>  	<p><b>Tob</b> <i>(seguitaryas)</i></p> <p>2011</p>  

TEST PRINT: PRODUCT FRONT



TEST PRINT: PRODUCT BACK



TEST PRINT: PRODUCT OPEN

