

REVAMPING ALL ACCESS / OCT. 2019

THE PURPOSE

The main goal is to change some aspects of the All Access book cover and content templates and graphic guidelines to refresh and update the overall look at the close of the 15th anniversary period.

This document will explore ideas for 3 categories:

- Revamping the cover and how to approach the All Access logo
- Creative ways to display projects on All Access cover
- Fresh ways to display quilt samples and projects in photography

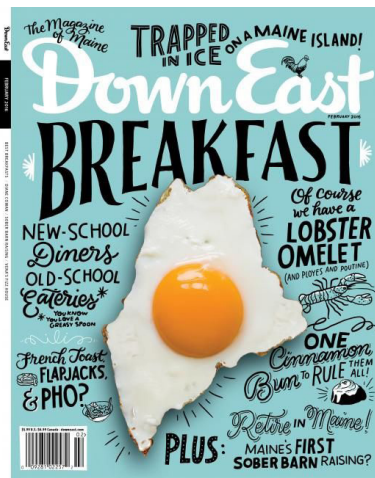
A. ALL ACCESS COVER CONCEPT



LOGO TREATMENT. Swapping the gold logotype with something that can be customizable each month. The level of customization will depend on the month, cover theme, assets available and, of course, time constraints.

Some examples of what can be done can be seen in the images following. For example: multicolor logo to match color palette, image or pattern behind letters or even, when time allows, hand drawn version of logo or logo made up of multiple elements, like flowers, butterflies, etc.

Vogue is a good example in how they also let the cover photo and elements interact with the logo by letting the cover subject sometimes overlap part of the logo, for example.



ADDING FUN. The addition of some hand-written-style fonts and other hand drawn elements to embellish the cover, highlight collection features, and just to add some fun would help refresh the All Access look as well.

This has already been incorporated into the All Access look in a small way with the new All Access boxes that are exclusive to events. The style is more structured than what is seen on the magazine covers. To help preserve some of the legacy of the All Access brand, it might be appropriate to find a compromise between the super loose look of the magazines versus the structured All Access look.



OUT OF THE BOX, INSIDE THE SHAPE.

This is another example of how to approach the All Access cover layouts creatively. Using a combination of shaped image boxes with dynamic text can bring something fresh to a month when the covers start to look too similar from one month to the next.

B. PROJECT-BASED COVERS

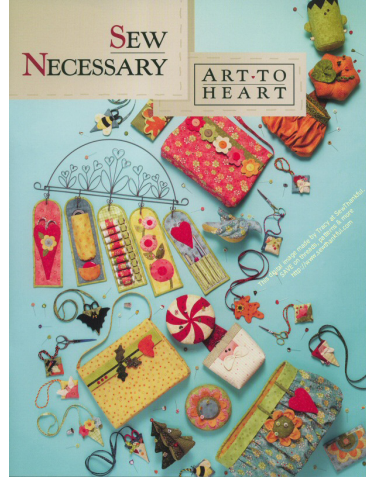


PROPS AND PERSPECTIVES. The covers above display a variety of creative ways to display projects without the need to create mock ups from stock images. The photos are taken up close, so the need for props is minimal. The focus is brought in close to the projects themselves and, the literal “lending on a hand”, the clever use of depth perception, and the varied perspectives all help sell the project well.



GETTING THE HANG OF IT.

Exploring how to display projects on a vertical surface is also a good option. By making use of both the flat surface and the wall behind it, we can display a variety of styles of projects and samples in a more dynamic way.



CLUTTER IT UP. Showing a bit of everything doesn't have to be impossible, because sometimes clutter can look good too. These two examples show a good way to display a myriad of projects at the same time.

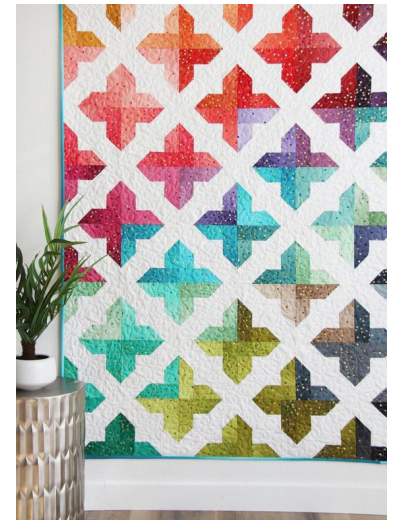
One makes use of vertical space in the form of shelving to stack on the projects. The other makes use of the flat lay technique, which would look nice in either a rigid grid or a more organic flow like in the example. Adding some doodles scattered throughout the flat lay would also add a fun touch to the composition.

C. TUTORIAL PHOTOGRAPHY

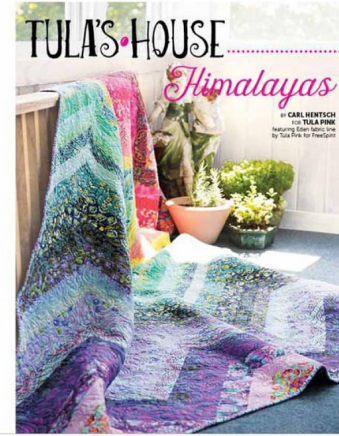
REAL ESTATE. Displaying projects and quilt samples in photography throughout the tutorial is all about maximizing real estate. The sample should always take up about 80-90% of the photo area. Everything else is expendable.

Following are some examples of creative ways to photograph quilt samples with minimum props. Explore outdoor settings as well as indoor settings. Sometimes all it takes is someone to hold the quilt sample up.

Even when creating a digital mock up, following these guidelines will help make sure the quilts are displayed at a good enough size for customers to be able to understand what the collection is all about.



FOLDED FABRIC. Some quilts can be showcased partially folded or draped. Not every quilt will work this way, and obviously, tile scenes fall into this category. As long as you can still get the overall sense of the quilt pattern and block designs, then it's ok to display a quilt this way. These set ups can also work well for close up shots, where you get a bit more movement in the quilt instead of flatness.



PUTTING IT ALL TOGETHER.

The following images are great examples of creative ways to showcase project samples by using a combination of all the techniques mentioned previously (more on the following page).

Explore the use of shelving, hangers, colored backgrounds, and flat surfaces to increase the layout variety throughout tutorials. This can be accomplished with the addition of some shelving and hanger hardware as part of the photography room. The use of props is minimal.



