

lan Edward Pren tice

**DESIGN
MUSEUM**

KREDIT IVSED LAR

Kreditivsedlar -
Celebrating 350 years of
European banknote design

30TH July 2011

Stockholm

16/07

London

30/09

Berne

24/09

**DESIGN
MUSEUM**

KREDIT IVSED LAR

Kreditivsedlar -
Celebrating 350 years of
European banknote design

16TH July 2011

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Zürich

26/09

Paris

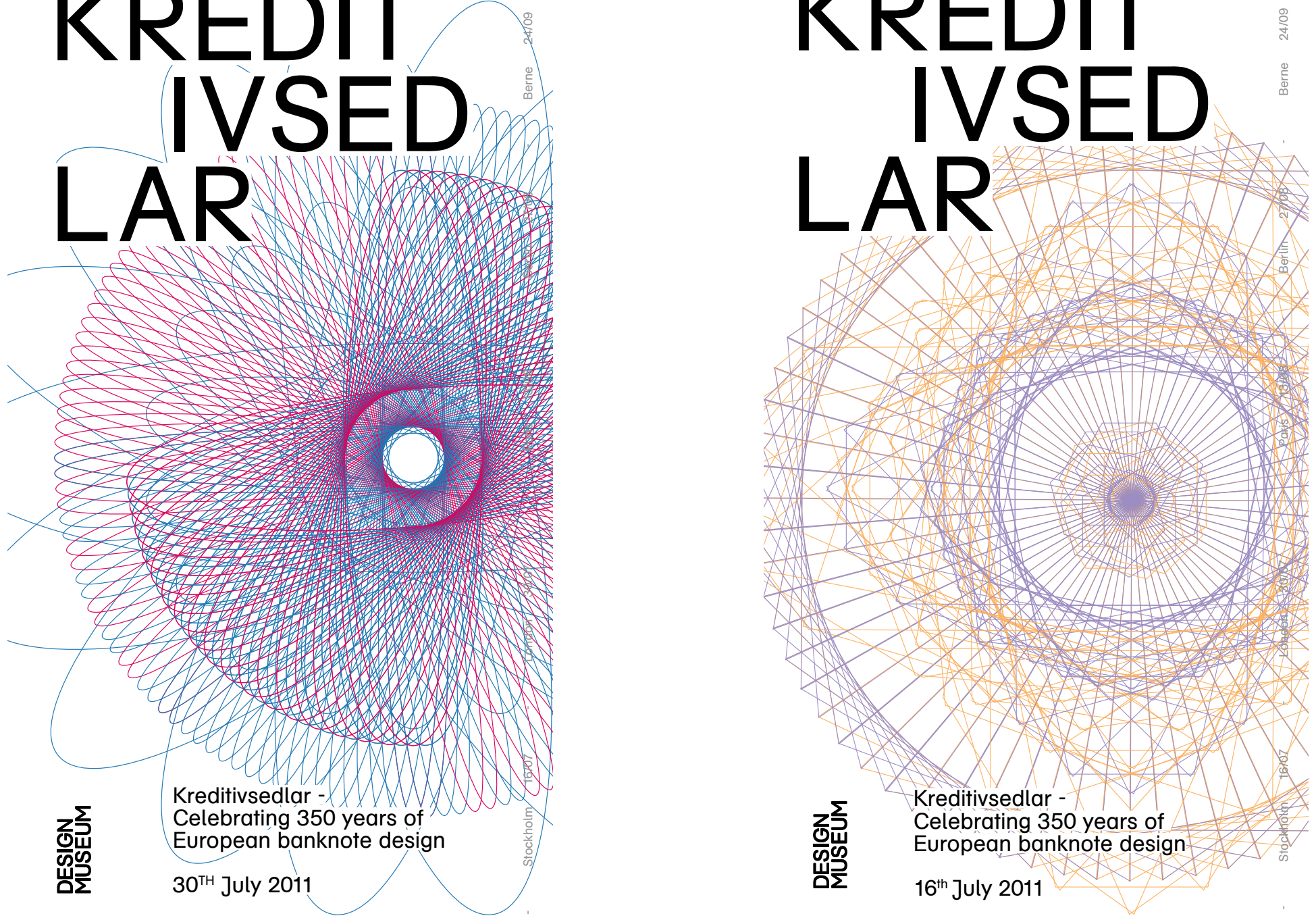
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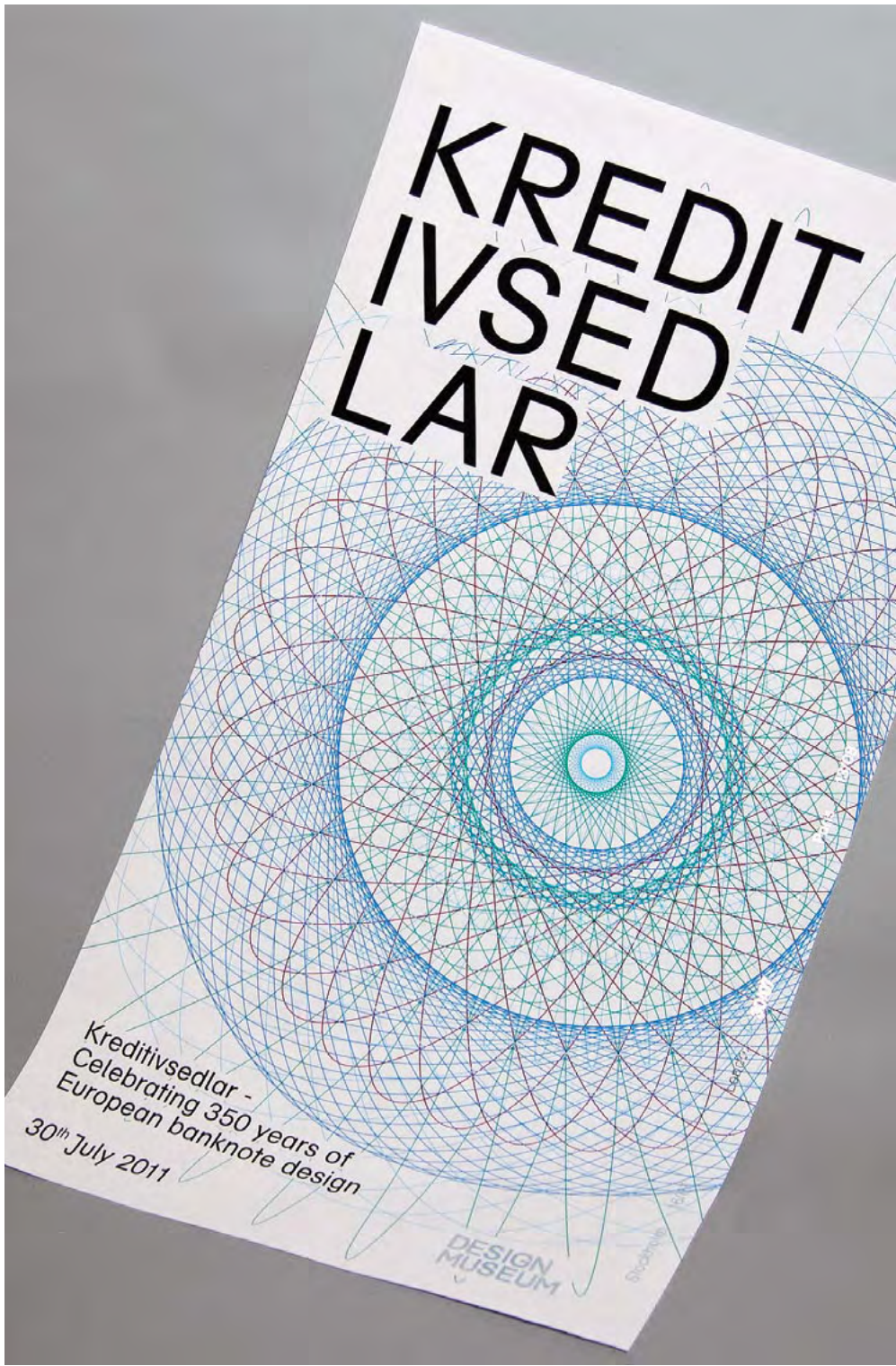
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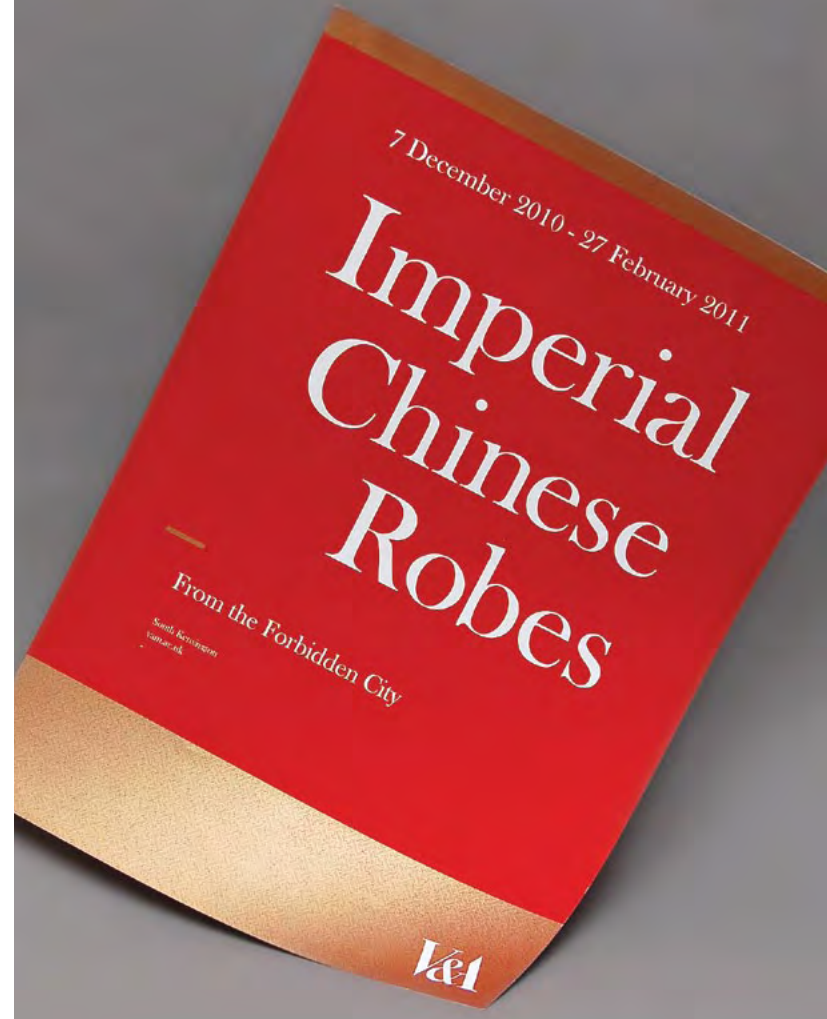
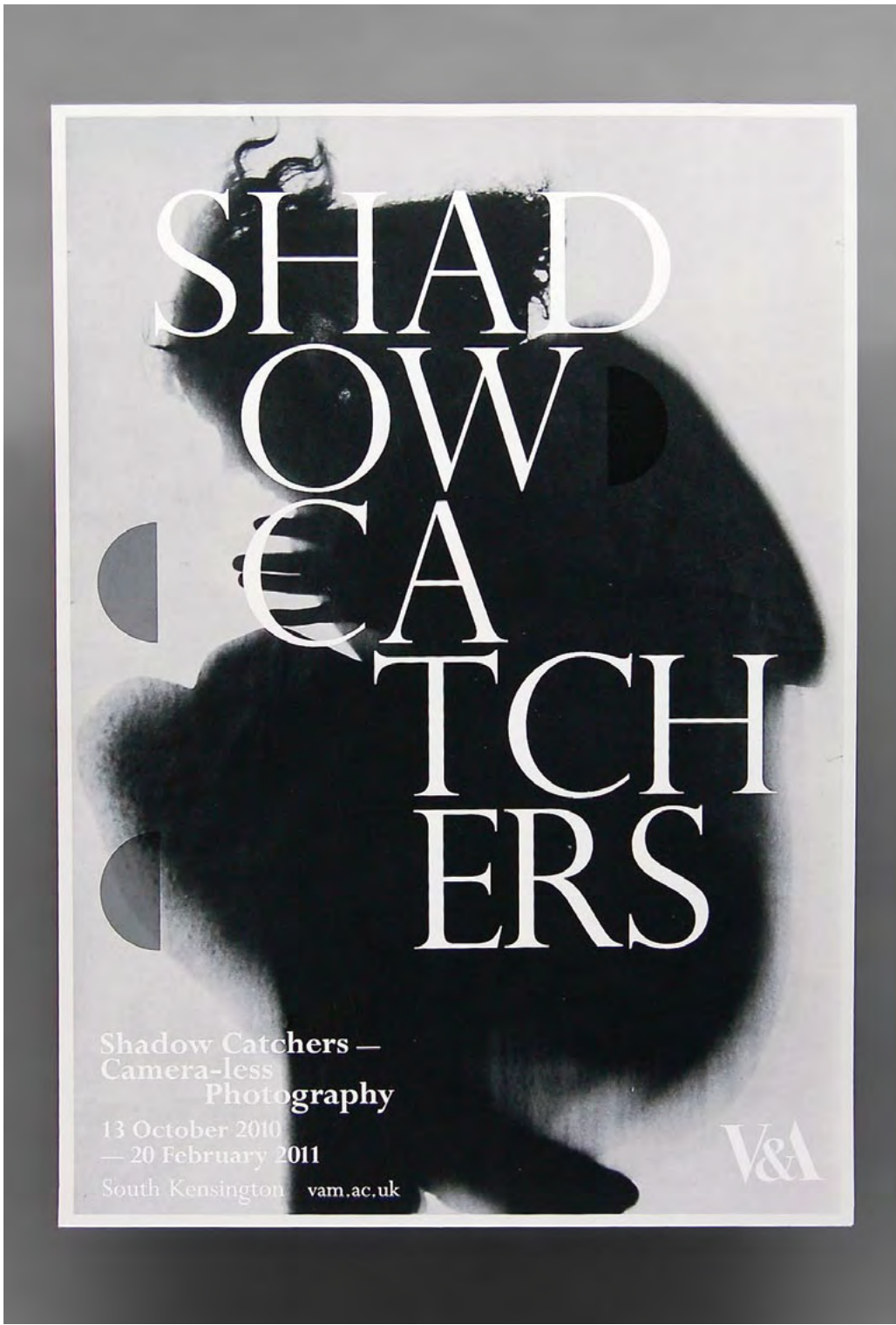
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Typography & process driven prints and wider proposed promotional materials for exhibitions at the V&A museum. Finishes include spot varnish, UV gloss varnish, blind deboss, silk-screen print, metallic inks and foil-blocking.





Affinity to Print

A sample of a recent publication exploring print culture in design and contemporary society. Featuring interviews and images from leading designers and studios, the publication explores the theme in its own design. It juxtaposes the formats of a newspaper, magazine and book into one, plus physical inserts.

Affinity to Print

-
: The Sustenance of Print Culture

Ian Edward Prentice

Lundgren+ Lindqvist

: Design Study

Lundgren+Lindqvist is a Sweden based design and development bureau offering services within branding, design for print, digital, illustration and Art Direction.

How would you describe your practice? In terms of how you operate as a studio, though also the types of work you produce and are personally interested in.

Lundgren+Lindqvist is a graphic design and development bureau. We work both in print and digital media. With strong focus on structure and high attention to detail, we approach every project with the same enthusiasm, whether it be a business card or a full identity system.

Being a small studio, we work closely together and strive to keep the different elements of a project as integrated as possible. Thorough analysis gives us the best basis upon which to create interesting and compelling work.

With clients ranging from major multinational companies to independent artists and creatives, in many different fields, our work often cross paths with our personal interests such as design, music and photography.

Would you say you are content or concept driven?

Our projects always start with an analysis of the conditions and the content. This will serve as the starting point for the creative work. As all concepts are based on this analysis the content is the foundation of our work. Yet, the best work features both strong content and a strong concept.

Sometimes the analysis will point towards a more conceptual solution being the ideal choice for the project. Making this distinction is very important in the initial phase of a project. A strong conceptual idea might mean that the content will have to be revised. To us, being content driven means really digging into the content and, if needed, editing it in order to make it more comprehensive.

How does this determine your outcomes - if at all?

A keen interest in information architecture is often visible in our work

: Design Showcase

formats which is causing a halt in print production within most sectors. The effects of this are, in our opinion, both positive and negative.

The positive effects are environmental relief, instant availability and the swiftness of digital media allowing people to get the news as they happen. There is also a democratic side to this - where reporters and journalists once nearly had sole right to speaking their minds, everybody can now

As for the more practical effects of the shift from print to digital, we do feel that the quality of a piece of printed matter today must be much higher in order to motivate its existence. We have seen a clear trend leaning towards the urge for well crafted, physical objects. A printed object must offer something that is lacking in the digital counterpart.

Whether it is foil-blocking, letterpress or just a high quality paper stock, we demand

Lundgren+Lindqvist

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Johanna Lenander identity

Identity and printed matter for writer & editor, Johanna Lenander. The identity follows the design of editorial, classic newspapers, though with a modern twist. Relief printing and fluorescent inks on high quality uncoated stock aid the mix of traditional and contemporary.

Lundgren+

Lindqvist

: Design Studio

Lundgren+Lindqvist
and development
branding, design
Art Direction.

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How does this determine your outcomes - if at all?

A keen interest in information architecture is often visible in our work which aims at reduction rather than addition. We want to present the content at hand in an honest way and not decorate it more than what is absolutely needed in order to get the attention of the recipient.

We spend a lot of time anticipating how a reader or user will react and interact with the produced material. The conclusions of this analysis is what will determine which method and media we use to get the message across. An interest in and knowledge of behaviourism is a valuable aid when working with communication, whether it be printed or digital.

Is there a type of work you prefer over others?

Since we work in both print and digital media, often closely intertwined, a more extensive project give us the best opportunity to create something consistent for the client. Therefore, we prefer taking a leading role, preferably in the earlier stages of a project.

From experience, we know that any project within any field has the potential to be both great fun and provide the possibility to produce great work. Hence, we try not to limit ourselves to a specific field or type of work and keep an open mind to any and every request we receive.

You produce a lot of printed works, or work aimed towards print; do you feel any affinity towards the printed work, or feel any need to retain print, production and process?

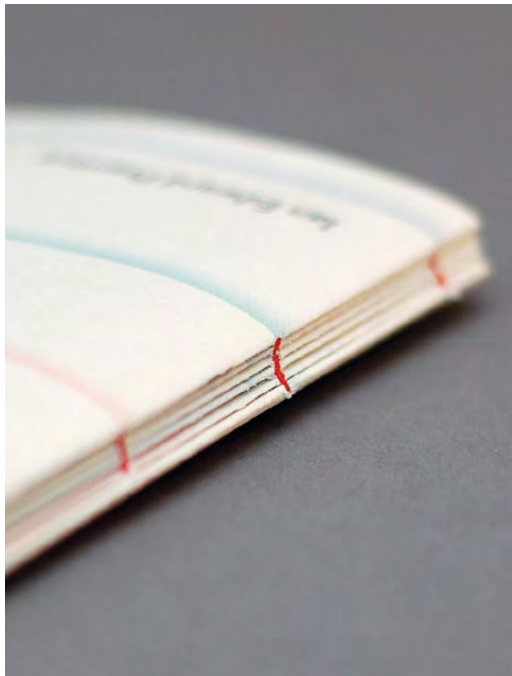
We do feel an affinity towards printed work, perhaps even more so since digital media gains more and more ground. Today, information, through newspapers, magazines and books, is available in digital formats which is causing a halt in print production within most sectors. The effects of this are, in our opinion, both positive and negative.

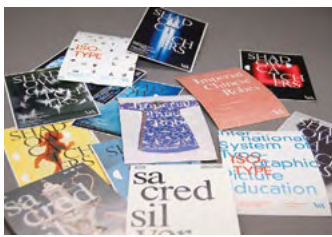
The positive effects are environmental relief, instant availability and the swiftness of digital media allowing people to get the news as they happen. There is also a democratic side to this - where reporters and journalists once nearly had sole right to speaking their minds, everybody can now

make their voice heard; through blogs and social media networks. This has a downside, as well. We feel that some of the quality control has gotten lost and that we are slowly getting used to this lack of checking of facts.

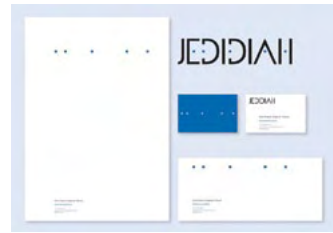
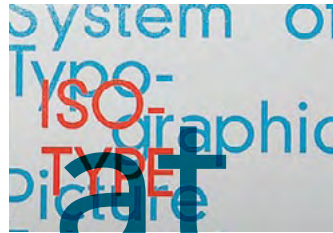
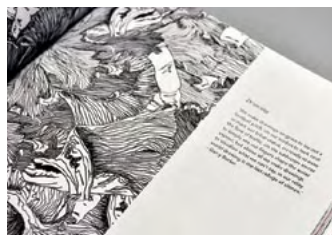
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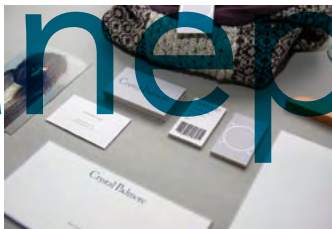
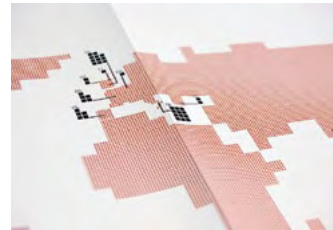
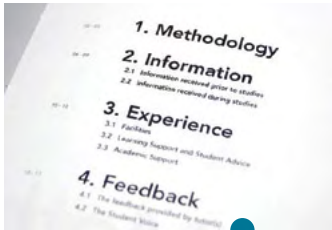




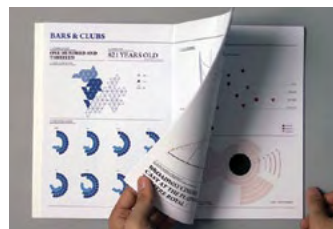
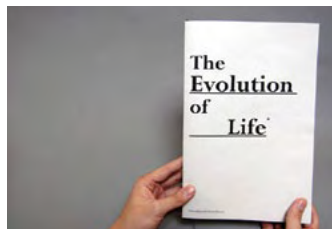
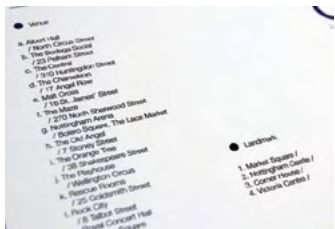
Ruby May



More work at



ianep.co.uk



Personal Statement

Having graduated with First degree honours from BA (Hons.) Graphic Design at Leeds College of Art, while gaining freelance and professional experience, I have significantly developed an affinity and awareness to design, with a broad range of technical and conceptual skills.

I have a passion for print, particularly process, production and finish, across publication and promotion, often in cultural contexts. My work demonstrates a deliberate element of craft and a great eye for detail.

Working with editorial and more experimental typographic conventions alongside image, I have a wider interest in new media conventions of publicising, and the inherent affects these formats have on print culture; a strong underlying theme I explore in my own work.

I also understand the importance and implications of translating design and information across these digital and screen medias.

I am currently looking for work, and to further my skills and experience, undertaking a series of internships, placements and collaborations.

References

Fred Bates

BA (Hons) Graphic Design course leader
Leeds College of Art
fred.bates@leeds-art.ac.uk

Steve Large

Creative Director
Large Creative
stephen.large@large-creative.com

Skills

Highly competent in use of Adobe Indesign, competent in Illustrator and Photoshop (up to CS5).

Some knowledge in Adobe Dreamweaver.

Knowledge and experience in taking jobs to professional printers.

Proficient interest and knowledge in grid, editorial and typographic conventions.

Knowledge and practice of various methods of print production, process and finish (digital and manual/traditional).

Highly passionate individually and in team situations. Involved, communicative and driven to succeed.

Contact

Ian Edward Prentice

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Professional Experience

BA (Hons.) Printed Textiles Yearbook 2011
Leeds College of Art
Design direction and editorial book design

Box-head* 2011
Leeds
Junior graphic design placement

LCA Quality Report 2011
Leeds College of Art
Editorial and book design

Artforms / Leeds City Council 2010
Leeds
Freelance & in-house design

Large Creative 2008
Nottingham
Design placement

Various Clients

Identities, logotypes, branded promotions, print commissions, publications, web design & build

Education

BA (Hons.) Graphic Design 2008-2011
Leeds College of Art
First degree honours

Art & Design Foundation level 3+ 2007-2008
Lace Market School of Art & Design
Merit

High Pavement 6th Form College 2005-2006
Nottingham
ABB

Haywood Comprehensive 2000-2005
Nottingham
9 A-Bs

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