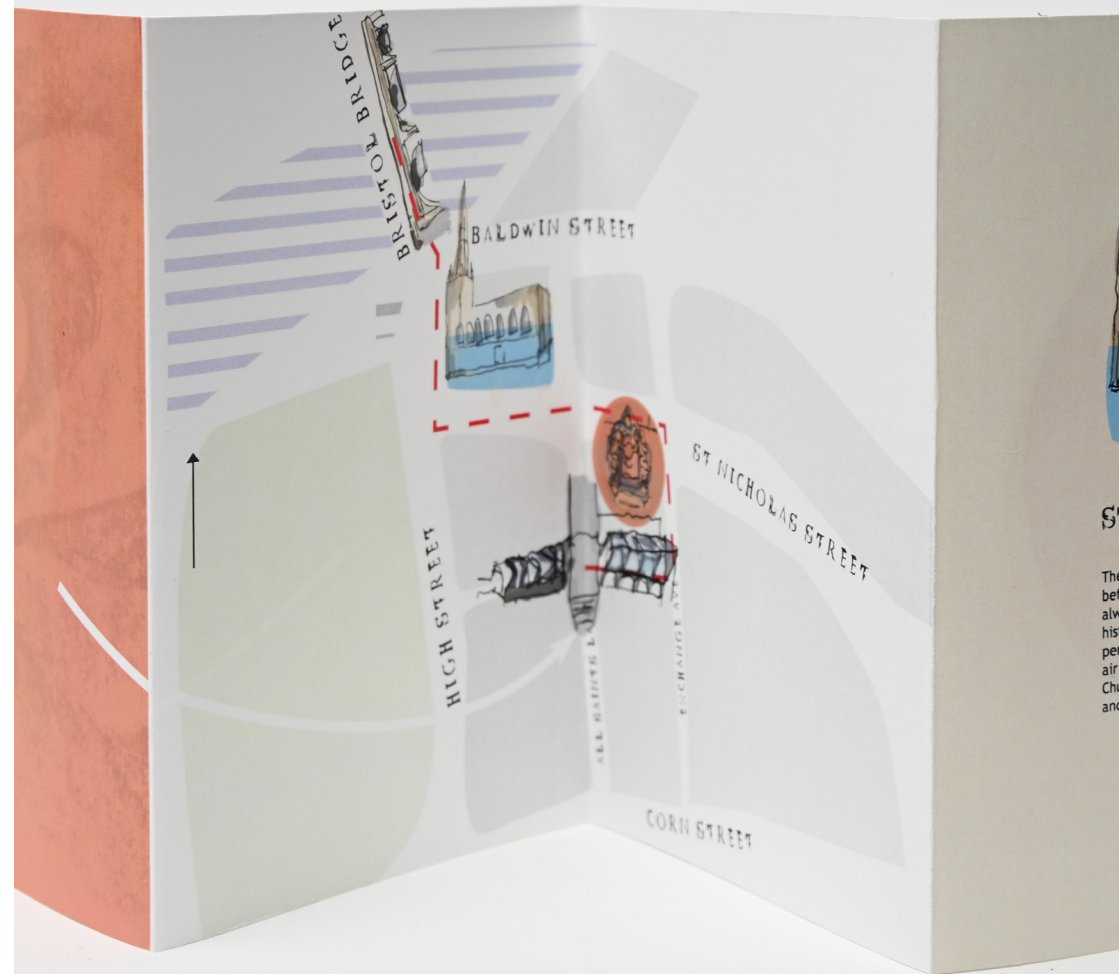


William Naylor
Portfolio



'Live ISTD Response' publication

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A publication based on celebrating Bristol's iconic old city through a wayfinding guide. The wayfinding guide features a rubbing section that allows you to interact within the space. This outcome was a response to the 'death to the center' brief on the <https://www.istd.org.uk/sas>. Built with a typeface made from rubbings collected within the old city 'Bristol Old'.

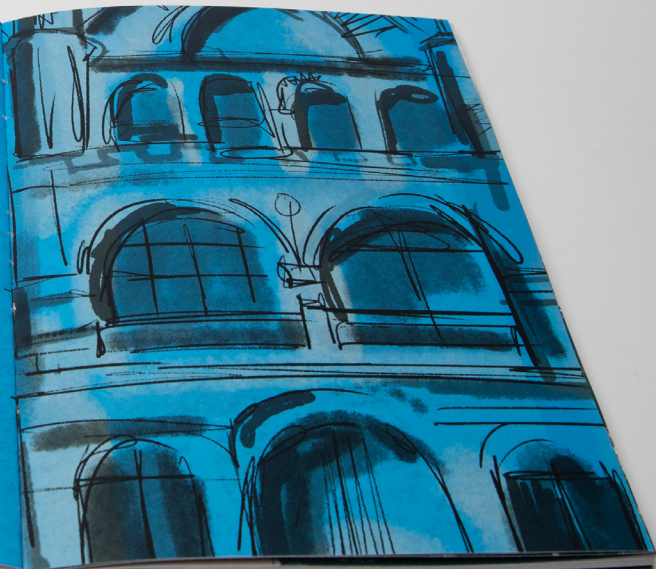
EDWARD EVERARD, PRINTING WORKS

At the end of the 19th century, Bristol was full of industry. Among its peak of trading was in particular the printing industry. Increasing literacy had massively boosted the market for books and advertising. Edward Everard was a founder member of the Bristol Master Printers' and Allied Trades Association.

Everard was highly successful, but he saw printing as more than a business and instead a craft. Everard's business promoted more of the traditional crafts which had seen much more of a decline. Everard took on both the contemporary and the traditional. He was passionate on the history of his craft, but still applied this to the latest printing technologies and new art.

His building was designed by Bristol architect Henry Williams around 1900 and was far larger than how it looks today. The building today fits behind the additional neighbours on Broad Street. It's stretched back from the street and behind neighbouring properties to another entrance on John Street. The building is still preserved but used as a hotel and sits as a major landmark.

Section 1



THE GLASS ARCADE AND ST NICHOLAS MARKET

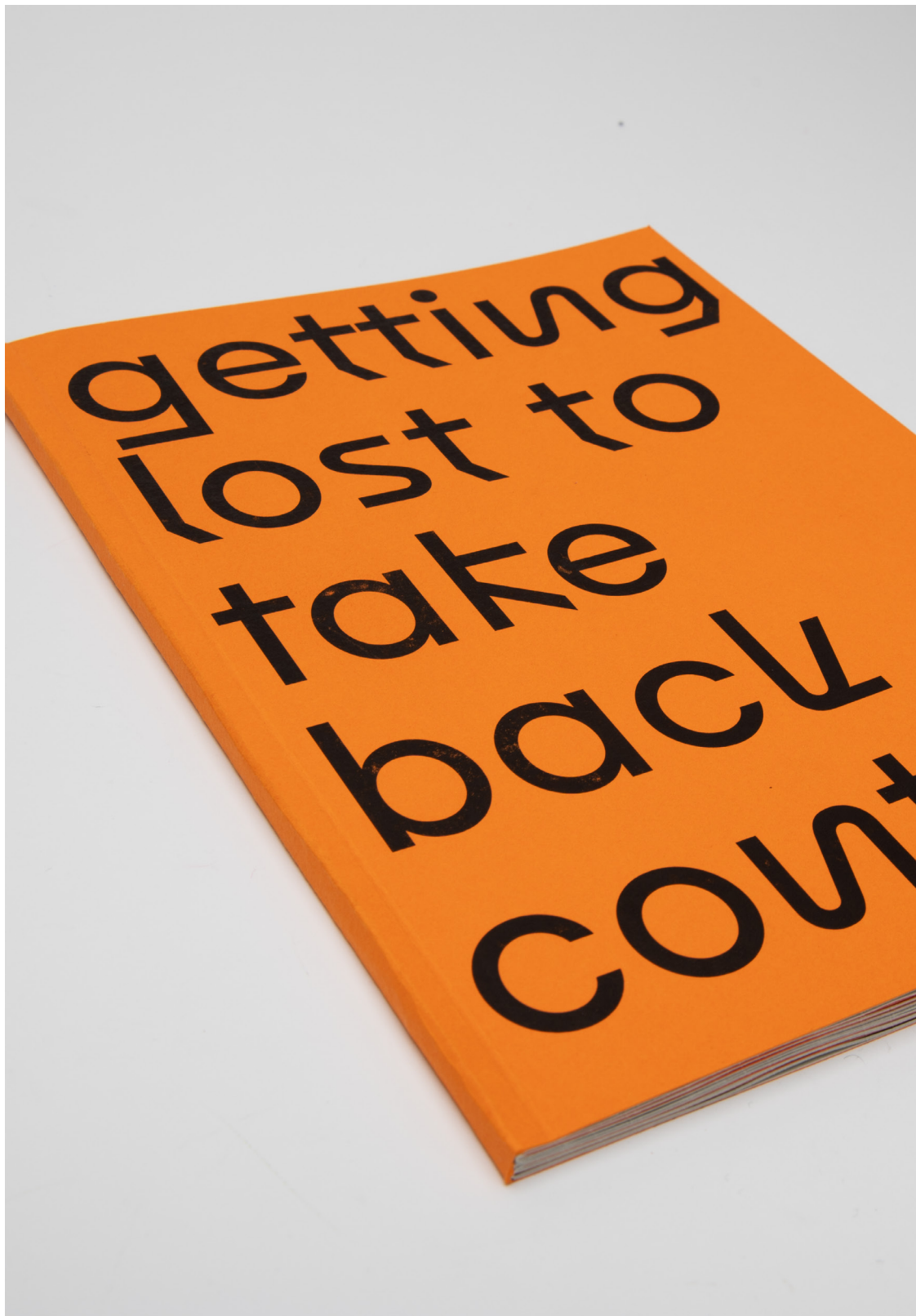
This adaptation of the historic market area to modern needs contributes to the lively Old City street scene. Combined with the Wednesday Farmers Market and other street trading activities and special events, Old City still deserves its reputation as the heart of Bristol. Old City still in Corn Street is home to the famous St. Nicholas Market, lovingly called St. Nicks by Bristolians. It is a vibrant, thriving market, home to the city's largest collection of independent traders and named as one of the ten best markets in the UK. Recently a local independent currency, The Bristol Pound, has thrived. This historical architecture with its glass arcade, covered market, fantastic stalls bursting with a wide variety of goods and food items and quirky ambience makes this the perfect place to shop, eat and enjoy. The streets and alleys around St. Nicks hold an array of street markets and events, from a weekly farmers' market, to book and arts markets.

In 1876, joining the Market Hall was the Glass Arcade. This stunning Victorian creation, designed by William Budgett, offered a graceful passage connecting the Market Hall to Broad Street. Made in thought of the natural light streaming through its elaborate glass roof, the arcade exuded an air of opulence and charm. Ornate cast-iron columns and decorative ironwork created a light and shadow, inviting shoppers to browse. The Glass Arcade housed upscale shops and businesses, catering to a more discerning clientele. From tailors and milliners to jewellers and booksellers, it offered a touch of luxury amidst the everyday bustle of the market.

Section 3

Section 3





'Data Galleries' publication and workshop

'Getting Lost to Take Back Control' challenges conformity by encouraging us to explore our everyday urban spaces, reinterpreting the buildings, sound, and paths we interact with whilst also showing the capitalist culture we consume without our control. The publication examines 'The Galleries,' a prominent shopping center in Bristol, as a hub of capitalism, exploring its impact and influence. This could be the curved shaped design not resulting in



Bristol Woolworths, 1970s

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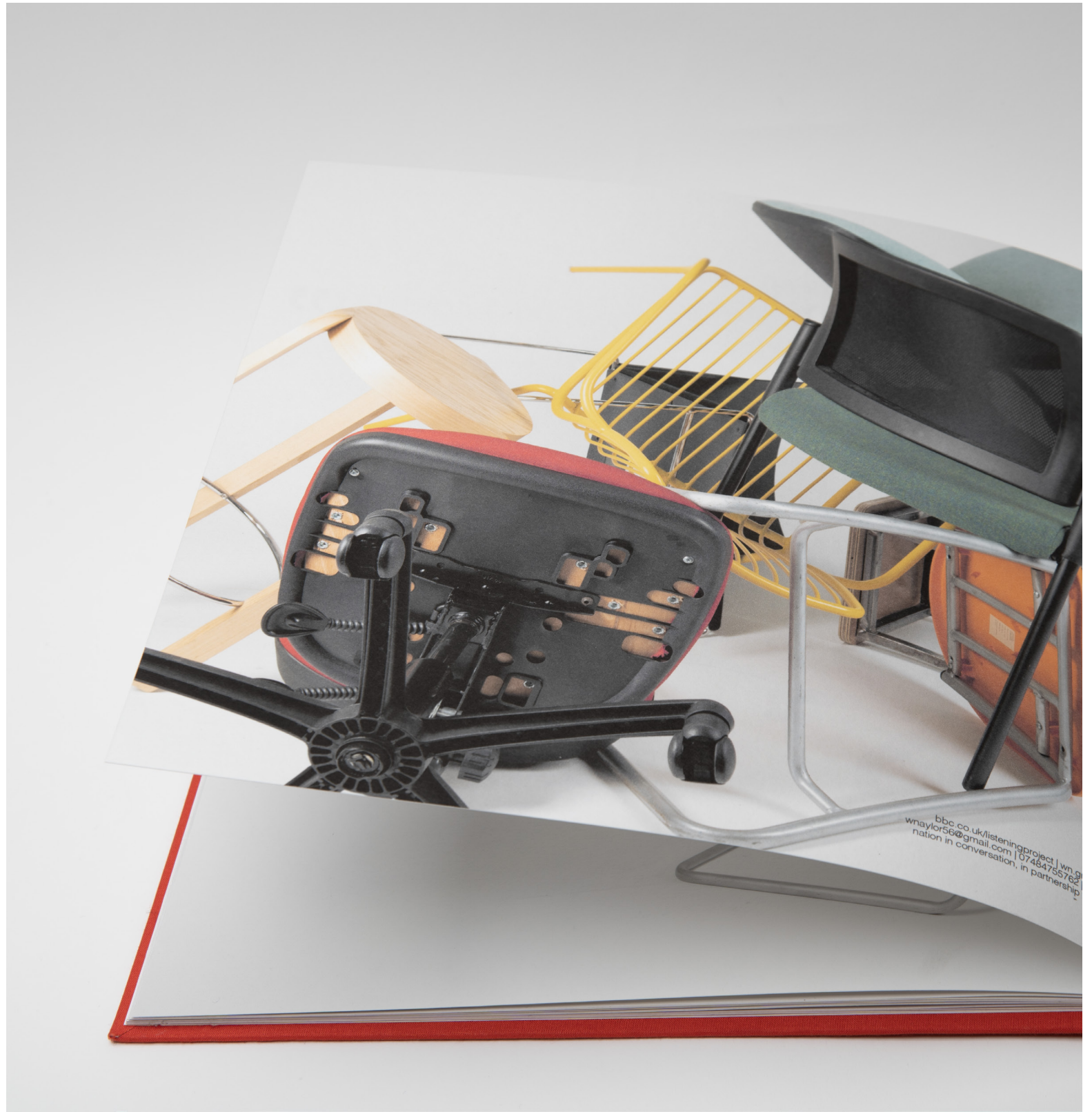


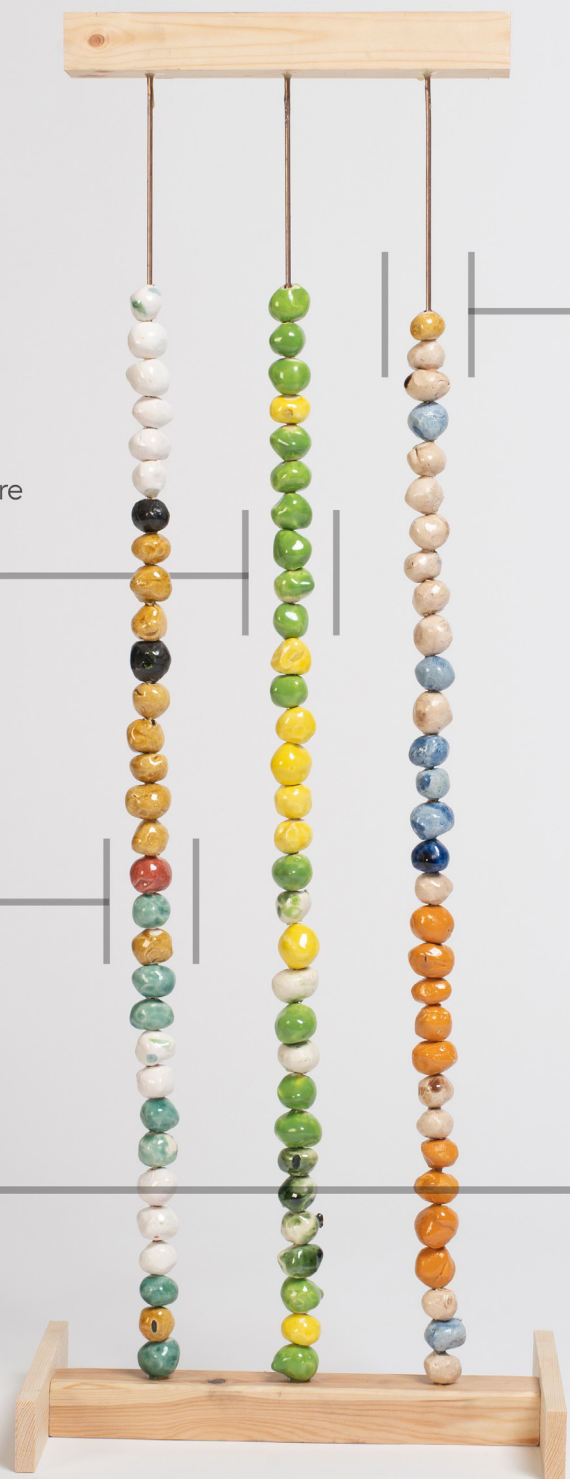
OVERVIEW

The Listening Project is a Radio 4 initiative that offers a snapshot of contemporary Britain in which people across the UK and nations are being interviewed across the nation by teams of producers who facilitate each other's encounters. The project is a series of conversations that take place up to an hour and are edited to extract the key moments of connection between the participants. Most of the unedited conversations are being archived in a British Library and used to build up a collection of voices capturing a unique portrait of the UK in this decade of the millennium. You can learn more about the Listening Project by visiting: bbc.co.uk/listeningproject

'On My Radio'
publication

A publication inspired by BBC's 'The listening project'. The project represented a number of social issues through the importance of diversity. The chairs represent different personalities and show the relationship of people in discussion. In addition, I welded and made a stool of my own to reflect my own personality.





Daily Average Temperature
(Banded)
1 | Sun Yellow
2 | Lime
3 | Apple Green

Daily Average Temperature
34 - 40 Blue
41 - 47 Brown
42 - 52 Orange

Weather Conditions
Scattered Showers | Turquoise
Cloudy | Tin glaze
Foggy | Black
Mostly Sunny | Honey
Mostly Cloudy | Coral red

**Bristols Weather
Data Drawing**

Bristols Weather
day (6) | Vertical

'Bristol Weather Data Drawing'
ceramic clay beads and
metal wire

A visual representation of Bristol's weather data
catagorizing the conditions and temperature through
Janurary. Each section is represented through colour.



Shiloh Rd / Stokes Way corner

Community Layer, Former Coroner and City Mortuary

Ref 582 / Qa. Amp 8

4-17



Community Layer, 4 Ashley Road

4-17

'Rejuvenate'

Interactive publication

An interactive publication focusing on how green corridors could help rejuvenate St. Pauls. The publication also catagorizes the deprivation and misjudgement from the council when remvoing the remaing essential green life. The publication comes with seed paper - encouraging you to grow your own corridors from your back garden or anywhere local.

REJUVENATE

Rejuvenating
St. Paul's with
Green corridors

Characteristics of a green corridor

When developing a green corridor it is essential to take into account factors such as the availability of space, the accessibility of the urban environment itself and even the feasibility of the project. Although there are probably no two identical green corridors, most of them have similar characteristics. They are multi-use spaces with a variety of functions. They can be combined in the same space. They are oriented towards sustainable development, which both protects biodiversity and promotes socio-economic aspects. Given their linear configuration, they favour movement, flow and exchange, in addition to connecting landscape elements of different scales.



TEAR OUT
AND START
BUILDING
YOUR LOCAL
GREEN
CORRIDIOR

1. Tear and plant this seed paper sheet in your local area.
2. Make sure to plant with plenty of water and covered well with soil.





'Unconventional spaces'
a series of unconventional
spaces within Bristol

A publication categorizing a range of spaces in Bristol deemed not ordinary to interact with. The process to this task was really important due to the challenge being to take a range of photos of spaces that were interesting. My process included looking at these spaces and finding an object or space that you wouldn't typically notice.



Construction
Bristol Harbour was constructed in a single
the display font. Although each letter
photographic and kernings the shape
from inspiration and fit to a much tight
letter that breaks the consistency as
letter not showing the same height



A B C D E
F G H I J
K L M N O
P Q R S T U V
W X Y Z
[Symbols]

Production by the display font
The letters were created with a variety of typefaces
and combined to create a unique style. The letters
were created in a variety of sizes and weights
to provide a complete set of characters for
any project. The letters were created with a
focus on readability and a clean, modern
design. The letters were created with a
focus on readability and a clean, modern
design. The letters were created with a
focus on readability and a clean, modern
design.

'Bristol Harbour, Type Specimen' Type Spec publication

Based on celebrating Bristol's historic harbour, both typefaces capture shapes and styles reminiscent to its history. The intended purpose is for the type to be completely transferable - to build an identity for the harbour or could be just used for one singular business.

A B C D E

F G H I J

K L M N O

P Q R S T

U V W X

Y Z

A B C D E

F G H I J

K L M N

O P Q R

S T U V

W X Y Z

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

'Bristol Harbour'
Serif typeface

Bristol Harbour was inspired by a series of type brought from business's, industry and old style lettering in the harbour. This font acts as a fully functional copy font. Every letter has been vectorized and adjusted so that it has an aspect of what inspired it but also what looks consistent with the overall typeface. Although a copy font, this typeface does work as a display font. The purpose for this font is the same as the display style, aiding regeneration of the Harbour and celebrating it's once iconic history.

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

'Bristol Harbour Display'
display based typeface

Each letter was constructed from shapes in the harbour. The Letter 'C' was inspired from one of the shipping cranes nearer the city centre. Each Letter has a significant Identity - shaped by both past and present. The process began by then editing the photography so that the letters became vectors - allowing them to be fully transferable. Within this process it was crucial to make sure that the letters all followed the same grid to make sure the sizing was consistent throughout. Almost all of the letters were constructed directly from shapes in the harbour, however some have been peiced together such as the 'z' and 'x' due to inability to find high level content.

A B C D E F
G H I J K L M
N O P Q R S T U
V W X Y Z

'Bristol old'
display based typeface

'Bristol old' is a functional typeface inspired by Bristols old city architecture and rubbings around the city. It was made in response to the 'ISTD' live brief. The brief suggested you to make a 'typographic intervention that asks audiences to re-engage in their local town or city'. 'Bristol old' achieved this through promoting a now lost old city and bringing people in additionally through a wayfinding publication.