

MATERIALS & SOUND

Surface, proportion, tone and time.
Notes for a connected creative practice.

PERCUSSION



BASS



HARMONY



MELODY



SURFACE AND PROPORTION

Keep the camera still.

When comparing two finishes, keep the object, light and viewing angle fixed. Otherwise a lighting change can masquerade as a material improvement.

01 Shape first

Use the silhouette to judge proportion before inspecting the highlight. A strong surface does not repair an uncertain outline.

02 Roughness next

A broader highlight can make a surface feel softer. Observe it as a rendering choice, not a measured physical-material property.

03 Scale in context

A dimension should be documented in the editable model. A screenshot can communicate scale but cannot certify a manufactured result.

04 One honest comparison

Use two actual captured states of the same study. Do not manufacture an idealized after image outside the product.

A TONAL COMPOSITION

The image needs a hierarchy.

In a poster, the first glance finds the title. The second finds the object. The third finds the details that reward attention. Tone and spacing carry that order before decoration does.

01 A restrained palette

Choose a few distinct values and allow the artwork to carry complexity. Keep text clear at the size at which it will actually be read.

02 Editable intent

Retain type and adjustment layers where the editor supports them. A flattened final image should not be presented as an editable layer stack.

03 A repeatable result

Export a PNG and reopen it. Compare the saved image with the working composition before publishing a success claim.

ARRANGEMENT NOTES

Leave a little room in the mix.

The four source parts share tempo and length, but their jobs differ. Avoid treating every channel as the lead. Listen to how a quieter part changes the perceived shape of the whole.

01 Percussion / orientation

A steady pulse establishes the frame. The lighter offbeat sounds provide movement without filling every space.

02 Bass / grounding

Short gestures anchor the progression. Begin with the bass and percussion together, then introduce the upper parts.

03 Harmony / atmosphere

Sustained tones join the rhythmic events. Lower the harmony when the melodic fragment needs more space.

04 Melody / attention

A small recurring phrase gives the ear something to follow. Cue and balance it deliberately rather than maximizing its level.

A USEFUL ARCHIVE

Different names can hide the same file.

An export and a backup may contain identical bytes even when their filenames differ. Two files named notes.txt can also contain different work. Review content evidence instead of relying on a name alone.

01 Keep the source

Separate source material, working projects and outputs. The campaign fixtures are disposable copies, not a reason to delete an original.

02 Read the finding

A matching content hash identifies identical bytes. It does not decide which copy a person needs or whether a file should be removed.

03 Keep a review record

A read-only report records what was selected and compared. It does not establish that a system-wide scan, cleanup or space recovery occurred.

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