

VISUAL TERRITORY:

“The Cunning Folk”

A warm folk-horror visual language: woodblock prints, parchment, faded black, and a single ritual red. Strange and inviting at once, made for gathering around music and art. The first half of a folk-horror film, before the genre remembers what it is. A room that lives free of the modern world.

PHOTOGRAPHY

Aged film for a 1970s folk horror aesthetic.



The Wicker Man 1973



The Blood on Satan's Claw 1971



Golden hour lighting
(MidJourney Exploration)

COLOUR

Off-white and faded black for aged look. Red for fire and life.

CREAM
#f7eacd
RITUAL FIRE
#ae303b
THE DARK
#0f0f0f

ART STYLE

Hand-carved folk prints. High-contrast system: any of the three colours serves as background; the other two form the mark.



(MidJourney Exploration)

TYPE

Nayuki, a retro serif with organic flourishes and rounded forms, brings playful levity to the brand. Set tight with layered strokes, it evokes closeness and subtle claustrophobia — the brand's duality made typographic. Garamond for secondary and body use.

Primary

Nayuki



Nayuki display application

Secondary

Garamond

LOGO WORKSHOP

Thin, tall letterforms with a skeletal, forest-like quality. Handcrafted aesthetic.



Reference: Belle & George
identity by Abmo



Hand-drawn early concept (Procreate)

THE CUNNING ONE

An uncanny friend reveals herself.



(MidJourney Exploration)