



Pearson

# GCE A Level Advanced Art and Design

Graphic Communication  
**Component 1**

**Total Mark 51 (44+PS7)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	11	11	11	11	7
<b>Performance Level</b>	4	4	4	4	3
	<b>Total out of 90</b>				51

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT  Diverse  Skillful  Contextual references inspire creativity			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT  Imaginative  Informed			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT  Consistent control over the formal elements  Coherent			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT  Effective  Satisfies creative intent			CONFIDENT AND ASSURED			EXCEPTIONAL			
																		Total mark: 44	

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, <b>description not explanation, demonstrates intentions</b> , appropriate, sufficient, control, thorough, adequate, <b>signs of understanding</b> , developing analytical skills, <b>study consistently informs practical work, developing and broadening use of written language</b>			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04)  Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding  Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops  Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress  Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):  7
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study  <b>Description not explanation</b>  <b>Signs of understanding</b>  <b>Developing and broadening use of written language</b>			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			

# Examiner commentary

The submission effectively communicates the candidate's engaged and informed journey in Graphic Communication through a number of shorter design projects, for instance, into packaging design, which then develop purposefully into imaginative creative explorations in album cover and music festival poster illustration, followed by protest work based on racial discrimination issues, which are clearly personal to the candidate. Outcomes such as the t-shirts and poster designs, demonstrate a consistent control of formal elements but have yet to demonstrate the comprehensive control of Performance Level 5, Confident and Assured Ability. This submission is therefore best described as being firmly within Performance Level 4, Competent and Consistent, across all four Assessment Objectives.

**AO1:** The candidate shows a creative Journey that is purposeful from the outset and explores diverse Graphical canons with imagination. Contextual references inspire the candidate's creative development, and there is evidence of some perceptive, though not in-depth critical analysis of contextual sources.

**AO2:** This candidate consistently engages with review through annotation of diverse explorations, with imaginative responses to a range of graphic designers' work but is yet to show genuine critical perception to move the candidate into the Confident and Assured level.



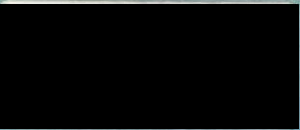
# Examiner commentary continued

**AO3:** This candidate shows consistent control of the formal elements, and as the submission evolves, visual language is skilfully used to express imaginative work that explores how graphic design can communicate complex issues. There is coherent and informed critique of progress evidenced in annotations and in the way the ideas are moved forward, but without the level of assurance in refinement of ideas to move the candidate to the Confident and Assured level.

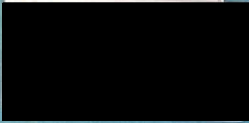
**AO4:** This purposeful and imaginative journey leads to effective realisations which do realise some aims. The candidate has achieved consistent levels of achievement in their realisation of personal and thought-provoking work that moves beyond the merely technical and descriptive to consistently address diverse issues in Graphic Communication.

**Personal Study:** This personal study consistently informs the practical exploration, in this case addressing social issues of race equality, and there is a clear demonstration of intention to study how designers communicate change and protest, with a broadening use of written language expressing an emerging critical understanding. There is a tendency to describe the way artists achieve their intentions rather than explain them in this study, which places it in a level below the practical work, as Performance Level 3, Emerging Competent.





COMPONENT 1:  
PERSONAL  
INVESTIGATION



CHANGE  
ε  
STABILITY



branding

/'brandɪŋ/  
noun

the promotion of a particular product or company by means of advertising and distinctive design.

stigmatizing

identifying

Tagging

Marking

labelling

Trademarking

Imprinting

Stamping

# BRANDING

Emblem Logo



Combination mark



Abstract mark



Wordmark



## LOGOS

Wordmark



Pictorial mark



Mascot Logo



Bags



Boxes



Cartons



Bottles

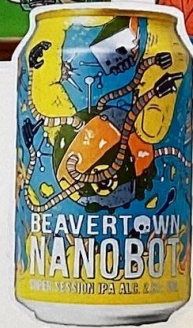
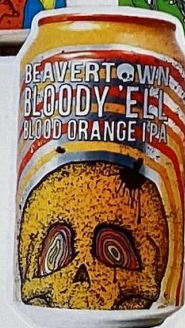
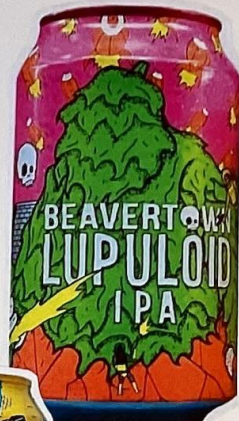
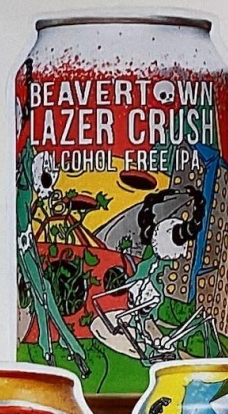
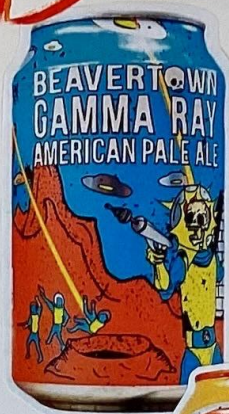


Perfume



## PACKAGING

# Beaver Town Ale

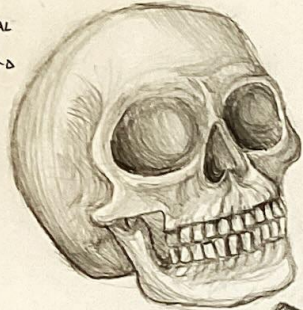


Beginning life as a series of experimental homebrews in founder Logan Plant's kitchen in 2011, three now iconic Neck Oil Session IPA and Gamma Ray APA are now among the most recognizable beers in the UK. With their eye-catching can art, barrel-aging projects and microbrewery at Tottenham Hotspur's stadium, Beaver Town are the masters of capturing imaginations and pushing craft beer's boundaries.

The dystopian comic book style art prompted to brand and establish the ambience of the ale. I chose Beaver Town because of its versatile nature with visual motifs throughout each can's art; such as the white skull, predominant colouring, and references to extraterrestrial myths. I believe that presenting these pieces individually can create effective pieces of artworks and allow viewers to attach to the artistic style of each can.

# Sketches

Tonal



Posca



Calligraphy Pen



Tonal

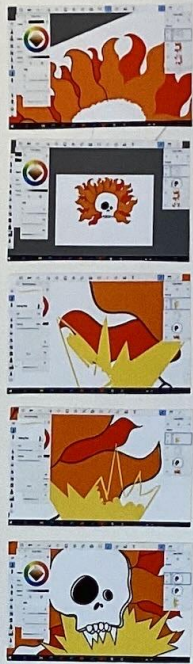


This page indicates my concept sketches, as well as media try-outs and what I did to make progress in the first artist of this project.

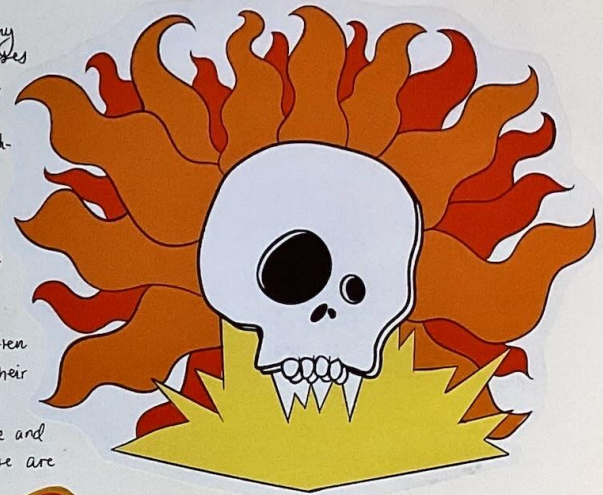
Posca



I started by creating sketches of my own version of some of Beaver Town's visual motifs. I started by using an HB pencil, I made one using POSCA pens, one using a calligraphy pen, and two using tonal pencils (3B, 4B, 7B). I enjoyed this page's experiments as it helped me gain perspective on how certain features harmonise with other concept designs.



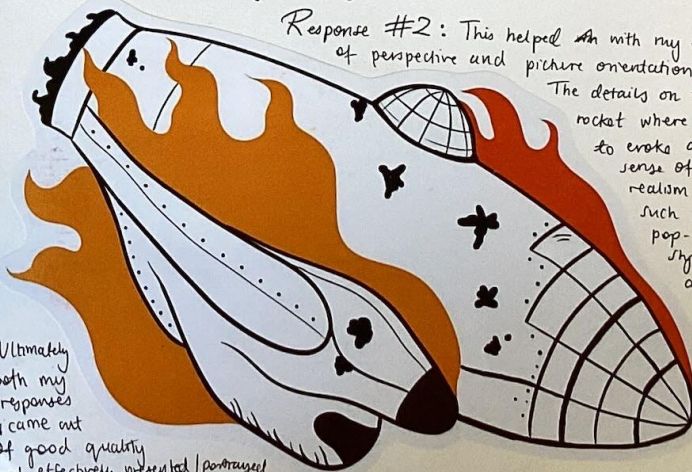
These are my digital responses which I made using the software 'Sketchbook' I decided to add my own creative spin on Beaver Town's visual motifs that they often presented on their packaging. My first response and second response are made to be linked in both colour schemes, and style.



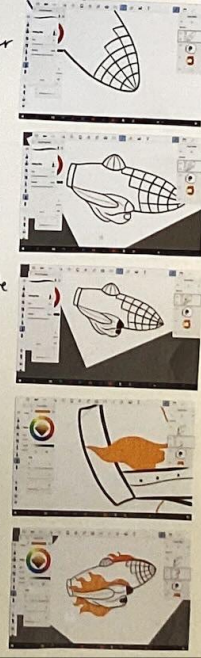
# Responses

Response #1: This features a skull (which is ~~their~~ Beaver Town's visual mascot) being illuminated by the fire. I tried to make convey the comic-book, skater style often presented as graffiti, character I strived for imperfections in the piece. After scanning my concept sketches in, I started by building colour, and blocking the shapes out. The most challenging aspect was the tedious line art which had to be done very precisely.

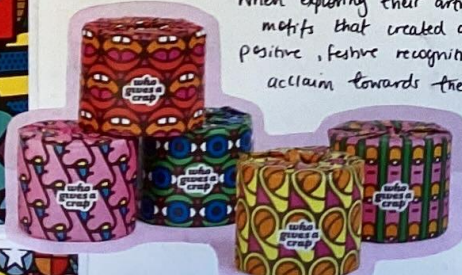
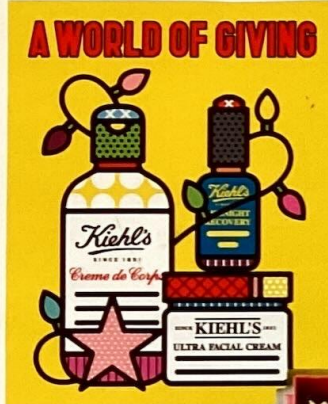
Response #2: This helped with my skills of perspective and picture orientation. The details on the rocket were made to evoke a sense of realism in such a pop-art style artist.



Ultimately both my responses came out of good quality and effectively presented/portrayed the artist's vision.



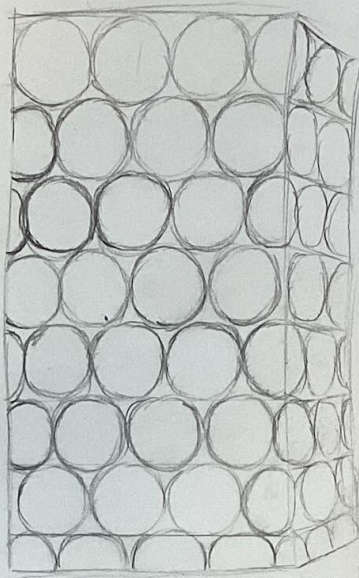
# Kiehl's Craig & Karl



Each season, Kiehl's works with an artist to create an exclusive collaborative collection to celebrate both its New York heritage and the holiday season. For Craig & Karl, "creating artwork that embodied the holiday spirit using circular forms to allude to Christmas decorations ensured a positive spectator response". Additionally, the circular imagery reads as iconic New York treats such as doughnuts and bagels.

When exploring their artwork, I saw recurring visual motifs that created a strong sense of positive, festive recognition that creates critical acclaim towards their products, and allows spectators to understand the messaging that is involved through their work.

Kiehl's Craig & Karl predominantly explores a crisp-clean pattern aesthetic which revolves around the repetitive pattern that dominates in their art.

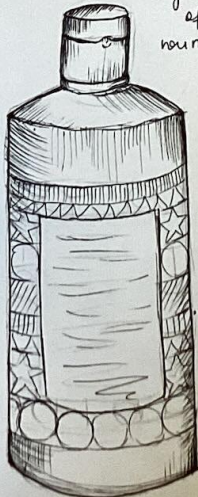


## Concept Sketches

For my first sketch, I wanted to create a traditional Kiehl's product. By mirroring the artist's work, I could make my own version which resembled the nature of the original piece. By using felt-tips, I noticed that I could promote the product's vibrant nature.



For my second, I wanted to elicit the design onto a different format of a packaging, I wanted to try out the nature of a flatter, rounder product.



For my third concept sketch, I wanted to visualize my plans as to what I wanted to do with my responses.

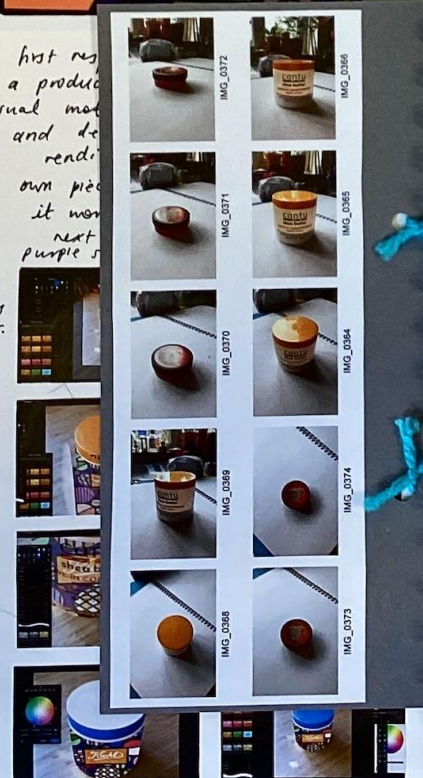
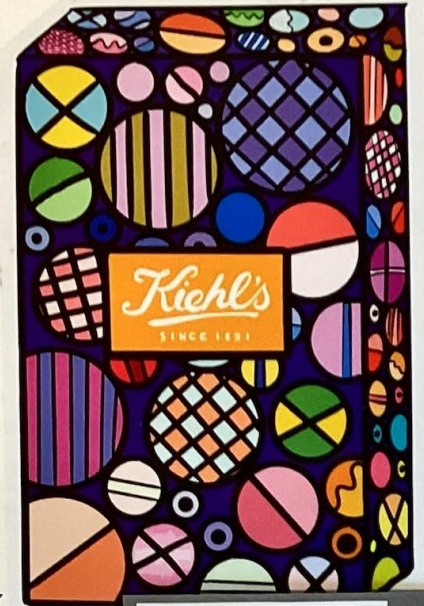
Here, I would like to take photographs of a normal bottle, and later digitally put my Kiehl's response on the product.



For my responses for Kiehl's, I decided to create a digital 2D response, as well as a version of a Kiehl's product. Here I document my process.

# Responses...

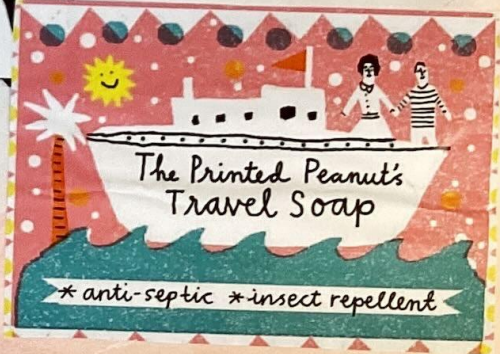
For my second response, I created a imitation of what a 3D product would look like. I made this to elicit a realist concept of the company's product. I think it worked well at the perspective, however, similar to my first response, I would make the colours lighter.



My first response was a product visualisation and de-rendering my own piece. It was next to purple and I would make the colours lighter.

# The Printed Peanut

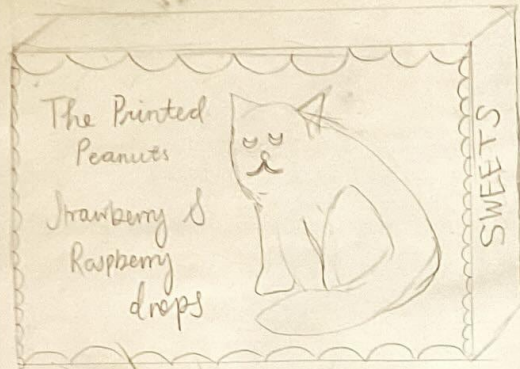
The Printed Peanut is a one-woman operation based in Yorkshire. All products are made in the U.K and use eco-friendly materials wherever possible. Every card comes in a biodegradable cellophane packet. The company started in 2012 whilst working in a stationary store in Canada.



I chose 'The Printed Peanut' because of its nuanced art style. The artist does both digital and manual techniques. The youthful ambience is also a projection of the product's abstractness. This allows for a greater attraction to the spectator. The asset of the brand's success is the demographic it targets; young females, which makes the create the appeal.

Certain features of 'The Printed Peanut' create a look of paper cutouts approach. The imperfection of the nature of the pieces were made to evoke the childish ambience of the company's signature style. The patterns and line art are made to mirror the soap inside e.g. having horizontal lines on the elephant that correlates with the soap's benefit that wrinkles. Other aspects such as the presence of vibrant colours are made to elicit a positive response for the spectator.

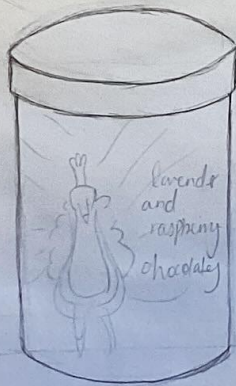




# Concept Sketches



I decided to sketch out a peacock, and a red panda as a way of including the animal aesthetic in my final pieces.



Here I included a sketch of the final packaging + its design

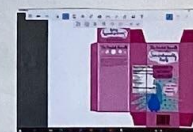
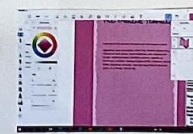
These are my concept sketches for my future digital response. I used colouring pencils and paper cut-outs to try and imitate the style and vibrancy of The Printed Peanuts's style. I firstly decided to sketch out my own version of a soap packaging - I did this to try and conceptualise and break down the artist's way of functioning. The paper cutouts were made to create a manual version of what will actually be effective when going onwards doing my digital response.

# RESPONSE

This is my 2D rendition of the Printed Peanuts product. I chose to create a digital 2D piece as a way of reinforcing the concept I'd like to explore with this company's artwork.



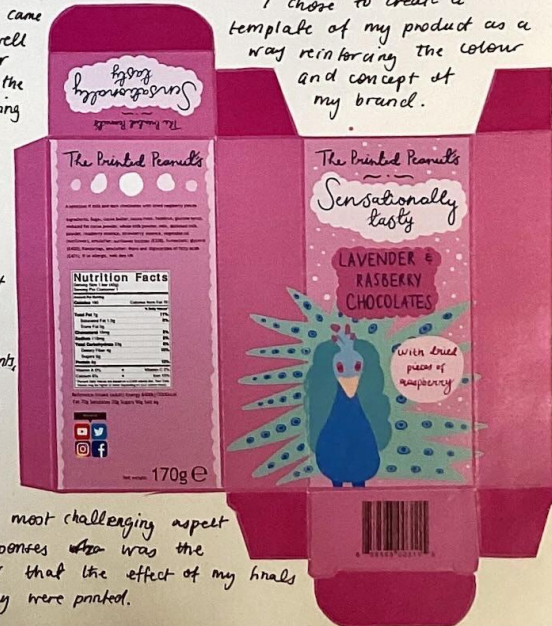
I believe that this came out exceptionally well because of my clear planning involving the sketching and colouring of the animals on my previous page



This is my template of the packaging I'd like my product to be presented in. I made sure to include the ingredients, nutrition facts, barcode, net weight + social media links.

I think that the most challenging aspect of both these responses was the colour, as I know that the effect of my final was going to be very different after they were printed.

I chose to create a template of my product as a way reinforcing the colour and concept of my brand.





"We want our work to contribute to the well-being of society - this begins with the raw ingredients we buy" Harvest Moon guarantees this philosophy to



align with their consumers on the quality of their products and the legitimacy of where their commodity comes from. "The remaining profit goes towards developing new products + donations".



Juices, yoghurts, alternative dairy products + more



I chose Harvest Moon because of their bohemian aesthetic which reflects the time of their making as well as the place of the company's origination. The colours play well to complement each other.



Floam, the founder of Harvest Moon, travelled to South Africa when he was a student. One of the many places he visited was Bulunga - with little incentive as to what insight he would gain from his trip. Meeting a local in Bulunga who had a dream of opening up a hotel that'd be run by the local community who didn't get the privilege of education. Through time, the local managed to build his dream which ultimately inspired Floam with the idea of a commercial enterprise with a social mission - through this he founded Harvest Moon.

# Harvest Moon

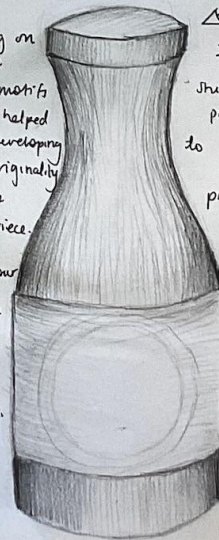
# SKETCHES

This is my Harvest Moon concept sketches page. Here I'll be stating my creative process on how I'll progress into the next part of this project. I'll also justify the experiments I made which will help me with my response.

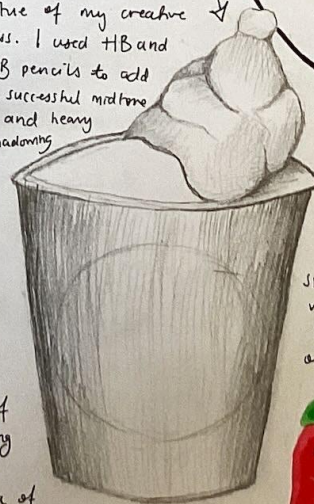


These are my ton watercolour beans. I believe

that focusing on single visual motifs have helped with developing the originality of the final piece. I used watercolour and gouache as well as felt tip and fineliner.



For my tonal observational studies, I decided to imitate packaging which allowed me to conceptualise the entire virtue of my creative process. I used HB and 7B pencils to add a successful midtone and heavy shading.



Here I presented the nature of the jelly sweets which will be in the bottle and part of my packaging



I used fineliner, gouache and colour and pencil.

I also created my own version of the logo to help with realizing the way I'll present my final product later on. As my area of focus is sweets + chocolates, I decided to create vegan sweets with yoghurt bits to reflect on the sustainable nature of Harvest Moon's company and advertise their alternative nature.

# Paper Cut-outs



These are my paper cut-outs as responses to my brief. I decided to try out cut-outs as an attempt at conveying the vibrancy of the pops of colour.

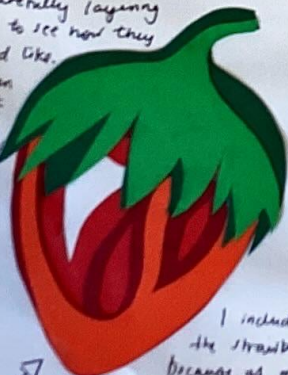
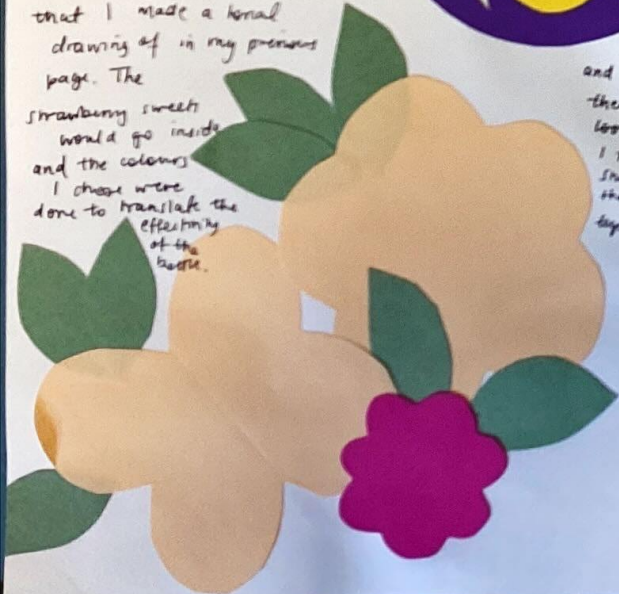
Overall, I enjoyed the process of the paper cut-outs because I was able to conceptualize my initial ideas which revolved around the effects of the colour. The pieces became very



The very nurturing process because of the array of card I was able to use in order to bring my sketches into reality. I started by cutting out overall shapes and carefully layering them to see how they looked like. I then stuck them together.

My second cut-out was the bottle, this was the packaging that I made a final drawing of in my previous page. The

strawberry sweets would go inside and the colours I chose were done to translate the effectivity of the bottle.



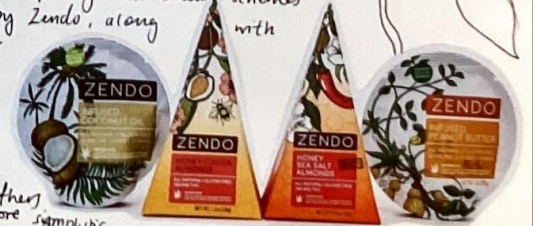
I included the strawberry because of my dry media experiments in the previous page, this way it worked a base for all of my cut-outs as I realized how to do this effectively.



# ZENDO

I chose Zendo to respond on as the company promised the project a broadening of aesthetic which would aid me in deciding how I would evolve my final piece into a successful and effective art piece.

An asset that also caught my eye was the intricacy of the artwork. I enjoyed inspecting the colour schemes used by Zendo, along with their



exploration of detail; some pieces contain more, however others are more simplistic.

The demographic is targeted

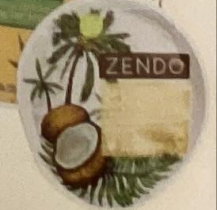
they contain, purposely

The

predominant asset brings the company into the spotlight is the colour schemes that allow for an organic embrace

I imagine this product for is young adult to adult.

Because of the products and what the demographic would be targeted towards adults.



# Byro Sketches



These are my byro tonal sketches that I created to try and create a rendition for the visual motifs that I'd like to put onto my packaging. I used a range of colours; blue, green, red, black to see the effect they would give to my work. When analysing Zendo's art-style, I found that the conventions of their packaging delved into the world of organic structures and botanicals. I enjoyed the process because of the piece because I was able to portray the values and tone of the pieces I'd like to further in my project.

# Manual Final

This is my manual finals that I created to show the range of





# MAST BROTHERS

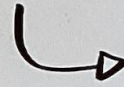


Mast Brothers' mission <sup>is</sup> to the community. Believing in healthy, local food systems are an essential part of nourished communities. Working directly with small batches allows for a highly more nutritious, organic pantry which becomes more sustainable, and delicious. From house roasted coffees, stone milled heritage flours, and home-made jams, to house churned butters and handcrafted chocolates.

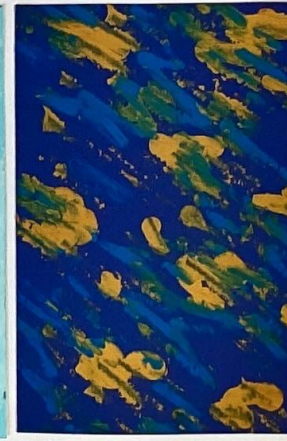
I chose to have Mast Brothers be the next company to progress my branding project. I chose them as I ~~was~~ wanted to reconceptualize an actual sweet company because that is the area of branding I decided to focus on in the 'Branding' project. The multitude of colours and patterns allow for an engaging visual spectacle for all demographics which attract for consumption.



## FELT TIP



These are my experiments which I created to help with the repetitive nature at Mast Brothers chocolate packaging. Here I used felt tips

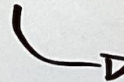


## GOUACHE

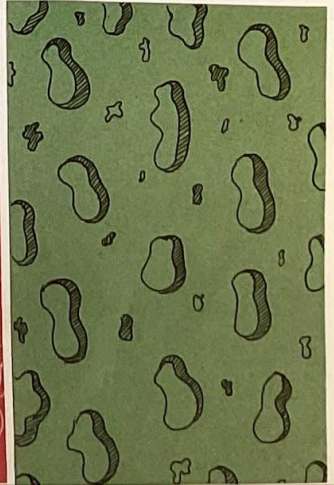
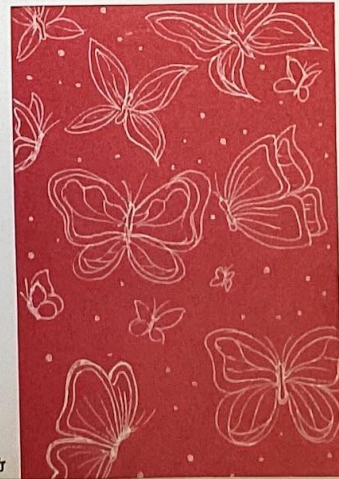


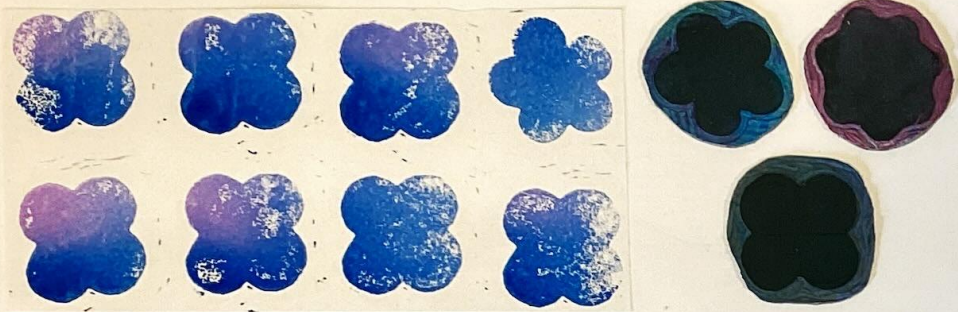
For my gouache experiments, I used a palette knife to bring the arbitrary yet repetitive ambience of the original packaging to the spotlight. I enjoyed the progress because of how forgiving the process was.

## INK



For my ink experiments, I was more careful with the the pattern. I drew butterflies in white ink, and cell-like shapes on green paper which I used to bring to the spotlight by the smaller details i.e. lines, dots



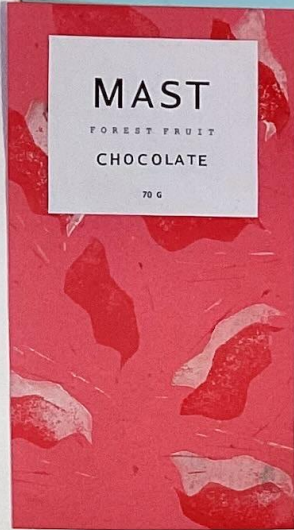
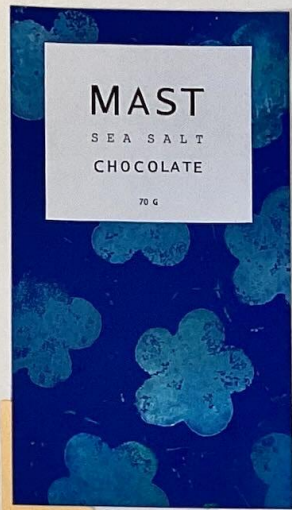


# Lino Experiments

These are my lino experiments that I made with the incentive of hatching into the next stage of my branding project. I decided to create the pieces this way because of the repetitive nature of Zendo's artwork. With lino, I made engraved botanical-like shapes which give a cyclical aesthetic as they worked well with coloured paper and other approaches such as layering the shapes together (which I made for my finals as well on the next page).

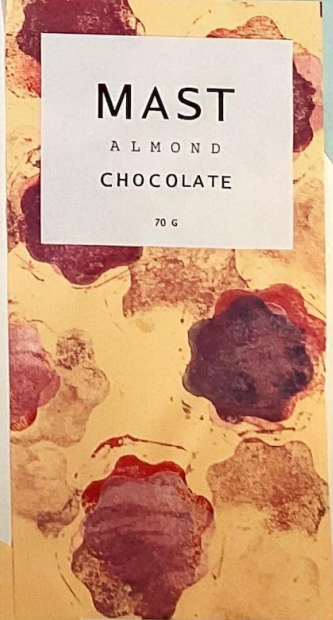
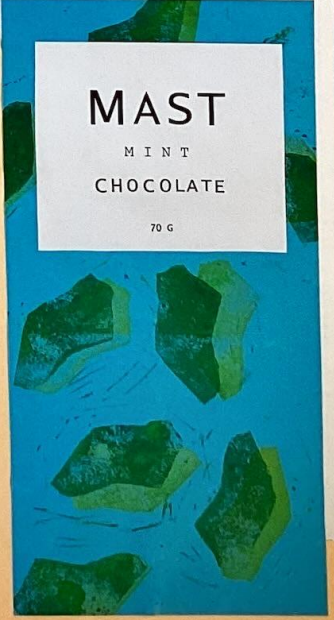


I experimented with colours that could complement with other colours - including a range of values from opposite sides of the colour wheel. I think that the process helped me with allowing me to expand my creative range, and bringing forward techniques that revolve around manual approaches to visual art.



**Finals...**  
 For my finals, I used the lino stamps shown on the previous page and made pattern-like renditions which relate to Zendo's overall aesthetic. I enjoy the subtlety of the sea salt piece, (having a lighter blue against deep dark blue) because I was able to make the values of both almost quite comparable with one another.

Albeit, the challenging aspect of the process would probably be how the placement of the stamps - I couldn't create a plan for what my finals would look like because the whole approach is a very arbitrary process. Although this meant that the medium was very forgiving as there was no way to go wrong with this body of work. My most successful piece was the mint chocolate packaging because I used a completely different ink colour to the colour of the background. This created an effective outcome as it provided range

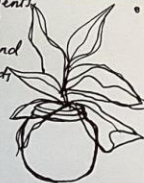


# Statement of Intent

My area of focus is branding. Using this as my foundation, I want to try and explore predominant features of the effect branding has on the packaging of each product. The colour, composition, and aesthetic I would like elicit stems from previous encounters of brands I responded to, to institute chocolate & sweets in its packaging.

When reviewing back on my previous experiments, I mostly explored digital responses over manually made pieces which instituted a multitude of different media. I experimented manually using gouache, watercolour, acrylics all to explore colour. Colouring pencils, normal pencils to establish tonality and detail in my experiments. As well as reconceptualising visual motifs of different artists; redesigning product logos, and making digital templates of what my final product would look like. These allowed me to gain nuance in the project, as it helped to contribute for a more independent approach to the universality of all artists I have explored.

Main ideas I'd like to explore would be furthering the concepts of sweet and chocolate wrappers in which I will reimagine the concepts of how the aesthetics will co-depend on one another, and relate to previous artist work. Experiments I'd love to try out would be more manual responses, such as line, fineliner, paint experiments. Artists that I'd like to explore would be Sabudi candy as I believe it would provide a bigger range of aesthetic for the body of work I have done.



# SABADI



Sabadi Candy is a high quality chocolate company.

Ciocolato di Modica, or Modica chocolate, is an official traditional agricultural product of Italy, which is protected by a slow food presidium. This specialty chocolate is typical

of Modica, Sicilia, and is characterized by an original recipe

that gives the chocolate a uniquely grainy texture. Sabadi is dedicated to using only the finest raw materials

in making their chocolate, and use a cold grinding process to preserve all their nutritional and aromatic properties of the cocoa. Sabadi organic candies are cooked over direct fire and cut by hand cut by hand. Sicilian black

They contain only bee orange blossom honey, brown sugar and extra pure essential oils.

Without preservatives, dyes, thickeners, or stabilizers.



# CANDY

Natural, organic and original sweets.

Only cane sugar, orange blossom honey produced by Sicilian black honeybees and extra-pure essential oils are used. All these ingredients are cooked over direct

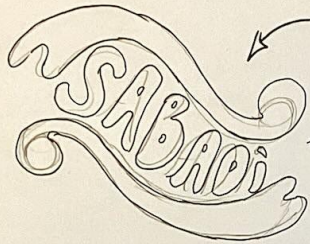
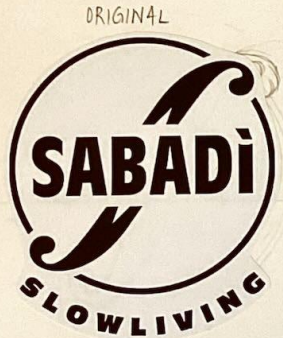
heat and worked by hand.

Their organic raw chocolate retains as much of the beneficial properties of cocoa beans. Only agricultural raw materials, processed as little as possible. A direct, persistent, and aromatic chocolate.

The use of colour for Sabadi revolves around the type of candy/chocolate that they're advertising. This will be appropriate as I will be able to provide for what I'm trying to sell.



# Logo Sketches

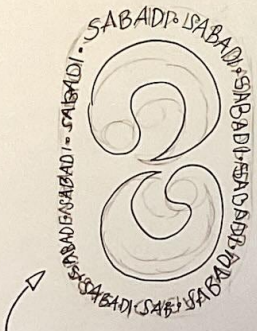
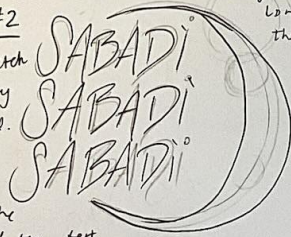


Sketch #1

For my first sketch, I challenged the visual motifs that are often presented in the brand's aesthetic - here for I included the suns, which gives an organic ambience relating to the vegan, organic contents of the company, commodity.

Sketch #2

My second sketch was definitely my most successful. I enjoyed the half moon crescent with the ruggedness of the scribbled aesthetic of the text along with having it x3 reinforces the superiority of the brand.



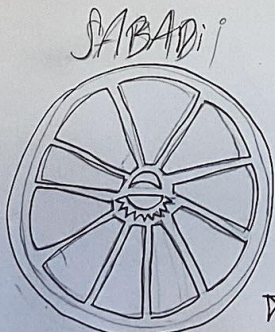
Sketch #3

I wasn't pleased with the result of this sketch. I further tried to develop the visual motif, however I didn't like the outcome of it as it reminded me of sea creatures. Also, the brand name isn't



Sketch #5

For my fifth sketch, I brought the botanical structures of the brand's aesthetic. However, I feel as if I took that concept too far, creating a logo that ~~wasn't~~ wouldn't be associated with sweets nor chocolate.



Sketch #4

My fourth sketch is an homage to the oranges presented on Sabadi's packaging.

# Lyno + Digital



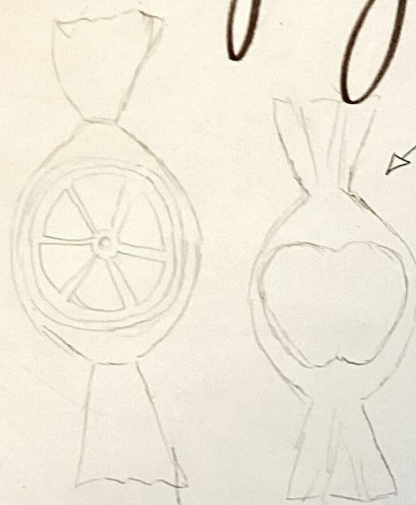
My lyno experiments allowed me to gain skill on the composition and appearance of my logo. I used a mixture of blues, greens, yellows and purples mixed along with white.

# Digital

For my digital, I used a simplistic style to present the ambience of the company I want to portray.

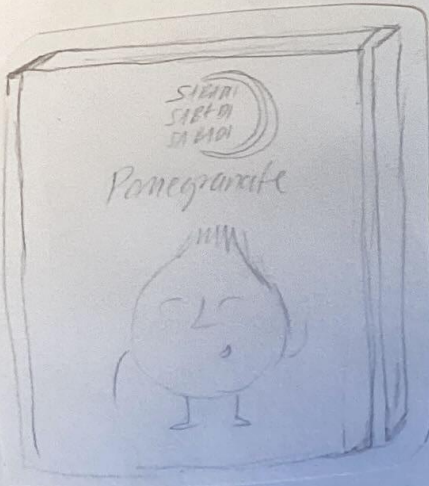


# Packaging Sketches



## Sketch #1

For my first sketch, I decided to design the look of the sweets that will be inside of the packaging. I want to reflect on the sweets that Sabadi ~~sweet~~ has, and came up with these ones.

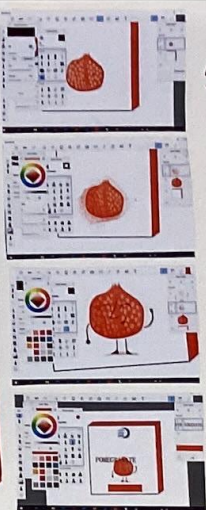


## Sketch #3

For my third sketch, I created a small chocolate square with the usual motif of Sabadi Candy.

## Sketch #2

My second sketch is a box packaging of my sweets. Whatever the flavour of the sweets, I decided to imitate the fruit as the packaging.



## Digital response

My digital response is based on Sabadi Candy, the colours are repeated due to the pomegranate colour of the packaging.

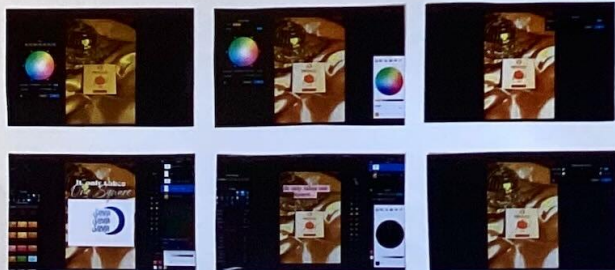


## Manual responses...



These are my sweets that I manually created through by using plastic sheets and gouache paint to draw the fruit on the inside.

My box ~~that~~ lid that I created was meant to portray the contents inside. I created a manual 3D design and a manual 2D.



This is my first Sabadi poster, this was to portray the chocolate squares. I took the photograph myself and edited it to reflect into the warmth, and temperature of my sweet.



For my second final, I decided to create a mock-up digitally illustrating a 3D rendition of the chocolate squares that I want to make and present for my revision of SABADI's brand.



[REDACTED]

"FACE THE MUSIC"

COMPONENT 1:  
PERSONAL  
INVESTIGATION

[REDACTED]



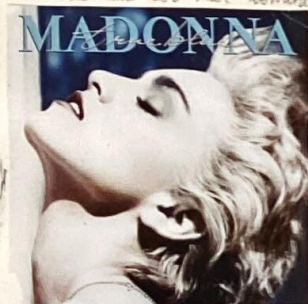
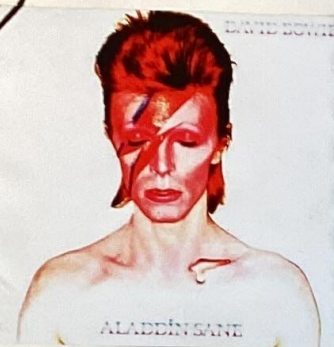
# FACE THE MUSIC



# ICONIC ALBUM COVERS

## White Background

David Bowie's "Aladdin Sane" album is the sixth from his studio works. Its iconic imagery is created by the futuristic appeal making it "way ahead of the game". It shows that Bowie is a legacy and them being unclothed creates a feeling of genuineness - generated an exposed charisma of himself. The red and blue lightning bolt originated a quintessential uproar as it often connotated with power and the devotion towards his fans through the patriarchal colours. Out of the many albums of David Bowie's work, this one created as sense of inspiration for me personally. Seeing this orbit as a whole showed me an element of confidence and also trust towards him.



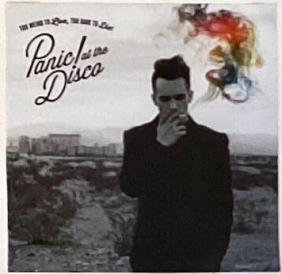
## Portrait/Side Profile

Madonna's "True Blood" album is the third out of the worst she's done. The side profile plus close-up creates iconic imagery. Of course, the album's popularity came from Madonna herself, yet her characteristics shown in this photograph connote with Marilyn Monroe's features such as the fair skin, bleach blonde hair, red lipstick all relate to the legendary sex icon that made her own legacy in the music industry.



## Dark Background

Michael Jackson's "Thriller" is his sixth out of the ten studio albums he's made. It's iconic as it shows the artist with an "aurora" creating an almost "how" outline of him along with him laying down, creating a comfortable perception of the artist. The whites of his suit contrasts against the dark background, and the spotlight (around his name) show his impact on listeners.



## Modern ...

Relating to modernism shown in album art and covers. All artists now have distinguishable logos and even fonts used through their promotions. Albums also have more illustrations implemented along with photography. Creating more creativity in the music industry.

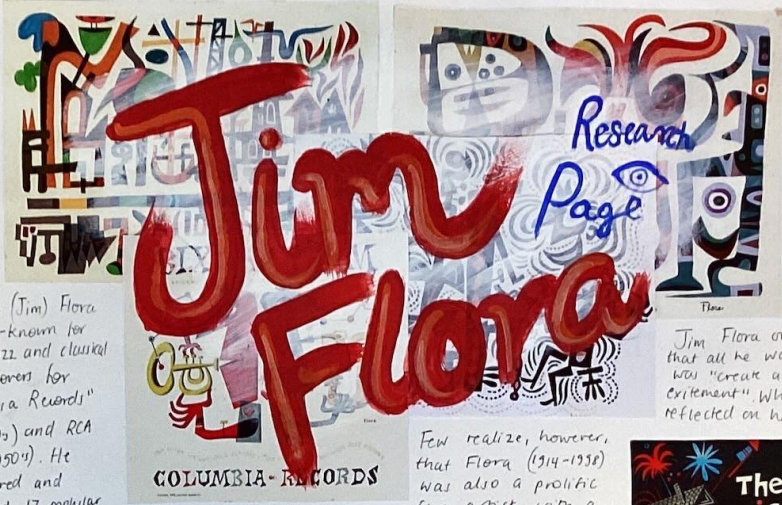
This shows how the evolution of the music industry and how certain parties are more unique than others. For example, Panic! at the Disco's "Too weird to live, too rare to die!" created a well-known perception of youth, the colourful smoke emitted from the cigarette portrays a sense of this being a pro-Brendon Urie's life, that maybe nothing else

Nirvana's "Nevermind" album and logo both portray one coloured backgrounds. The album's iconic popularity sparked through as an abstract concept, it not being designed obliged by standards. A message conveyed through this album's aesthetic wasn't shouldn't be neglected but rather taught correctly. makes him happier than a

## One coloured Backgrounds

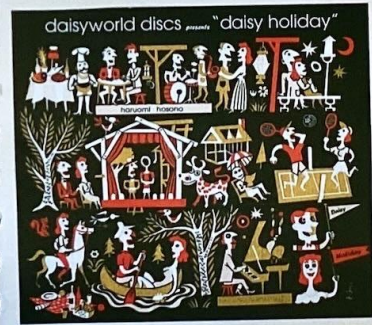


James (Jim) Flora is best-known for his jazz and classical album covers for "Columbia Records" (late 1940s) and RCA Victor (1950s). He authored and illustrated 17 popular children's books and flourished for decades as a busy magazine illustrator.



Few realize, however, that Flora (1914-1998) was also a prolific fire artist with a "devilish" sense of creativity and his often juxtaposing of playfulness, abundance and violence.

Flora's album covers pulsed with angular hepcatz bearing funnel-tapered noses and shark-fin chairs which played pianos and horns. Yet his childlike exuberance was subverted by a tinge of the religion. Conjuring flying musicians, levitating instruments, and different dimensioned perspectives.

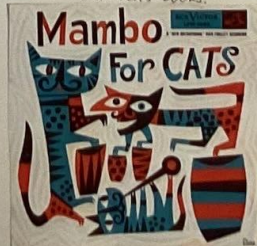


Flora likes to take liberty with human anatomy, he drew bodies which bonded together along-side of misshapen heads, while inking ghoulish skin tints. He was never hesitant about brightly pigmenting jazz legends Benny Goodman and Gene Krupa like bedspread patterns. On some of Flora's work, multiple limbs was a standard. His rarely seen artworks reflect the same comic yet disturbing qualities "He was a monster" said artist and illustrator a fan of Flora's work, JD King.



Flora was born in Bellefontaine, Ohio. He studied for four years at the Art Academy of Cincinnati (1936-1939), where he met his future wife, artist Jane Sinnickson. In 1942 he moved to Connecticut after taking a job in the "Columbia Records Art Department", where he served as Art Director from 1943-1945. After five years in "Columbia executive suites", he quit the company and moved with his wife and two young children to Mexico. Jim and Jane spent fifteen months in Taxco as footnote expatriate artists, before returning to their home in Bell Island, Rowayton, Connecticut in 1951.

Jim immediately embarked on what became a lengthy and successful career as a freelance commercial artist, while he and his wife have had three more children. In 1955, Jim wrote and illustrated "The Fabulous Firework Family," one of his most popular children's books.



# Jim Flora's Response design ideas



## INSTRUMENTAL REFERENCES

I created a range of tonal drawings of instruments to act as a helping reference for my later designs. I choose the saxophone, banjo, drums and guitar as I've noticed a repeating appearance of these instruments throughout Jim Flora's work.



## DESIGN #1: Gouache

For my first idea I wanted to show a highly detailed sketch which shows a whole scene of action. Flora's grimy Easter eggs in his art inspired me to also include a scary alternate reality if audiences looked into this design more carefully.



Colour-use I wanted to contrast a bright coloured variety of hues against a black background. This helps audience differentiate the dark mysterious of the background, and the light, vivid secure-feeling designs of the people and scenery. My inspiration was from the vast amount of waves Flora uses in his work, therefore I wanted to implement a more gentle, and less geometric element in the design.

## DESIGN #2: Colouring Pencil

For my second design, I decided to sketch out a more instrumental and abstract version of a person's thoughts and feelings during the creation of music. As music communicates so much through melody, I wanted to capture it into a more personal thought perspective, showing an person's mindset.



A plain white background was an up-pleaser, and not to overload things, I thought that keeping the background simple would bring more attention onto the girl in the middle, and everything else around her. To make things more significant, I added a vinyl player on the right hand side - creating a more asymmetrical approach to the scene.

## DESIGN #3: Watercolour Markers

For the third design I wanted to include soft shapes and features less quadrilaterals, this design I wanted to also create more musical elements to relate to the jazz albums Flora always worked on, for other musicians.



I thought that including a main character would make and connect much more with the audience, had an element of abstractness I portrayed due to the objects included in this design such as the box that the character's holding, or the shoes on the floor and the dog that's prancing.



Done using card and paper

In the sky. A detail I changed was that I created stripes which overlapped onto the the black background, I thought it looked much more interesting and tied the black background to the squiggles. I also added a pink ending on the tips to represent the character who's laughing as the villain of this design. My next step was to create the character standing in water and playing the cello, drawing the guitar first, and then the person, I stuck them together and adhered the whole thing to the already adhered river, leaving out the legs which I later stuck on to look like they are submerged under the red stripe in the water. Then I created the boat with the two people characters inside it, sticking it onto the river and later adding the red stripes onto the blue river. I then added the grass along with the grass with the cat hiding in it. And finally I added the cat lying on the ground along with some details with fire liner like eyes and eyebrows.

Ultimately I'm happy with the result, even if I changed some of the details, as I made my design more captivating to the audience.

## Final Digital Design

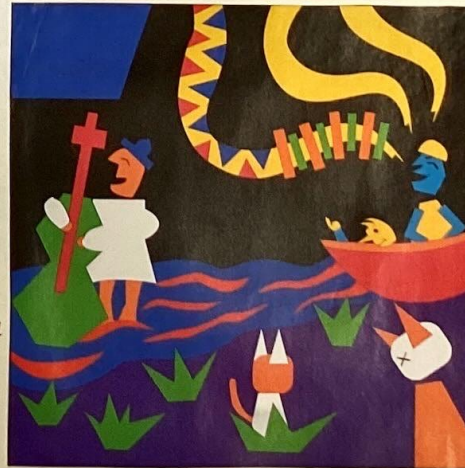


This is my final design made digitally. I used the software Puelmator. I started from uploading the photograph I took of the handmade final design to use as a grid. When re-creating this digitally, I first started creating the background pieces such as the moon, lake and purple ground, I later moved on to the squiggles in the sky. A detail I changed was making the ends of the squiggles have a pointy end to act as an "accusatory" finger pointing at the laughing character. Then I created the other characters, and moved onto making the grass. I tried to make the grass different from every angle. Then my last step was the cat. A big detail from the cat I changed was I didn't include the

## Final Design inspired by Jim Flora

My final design came out much more differently than I expected. By using coloured paper, I was able to get the crisp, clean shapes that I was going for, along with the vibrancy and saturation of colours that Flora uses in his work also.

By using a black background, I could use bright and light colours without making my design look too crowded and messy. I started from cutting and measuring the pieces of paper that are in the background such as the blue moon, purple ground, yellow squiggles in the sky and obscure the black background. I stuck down the moon and ground first before working on other details. Next I focused on the squiggles



to act as an "accusatory" finger pointing at the other characters, and moved onto making the grass. I tried to make the grass different from every angle. Then my last step was the cat. A big detail from the cat I changed was I didn't include the

Information  
+  
Artist Copy

# Jeremyville

RESEARCH PAGE



WELCOME BACK.



STRESSED IS  
DESSERTS IN REVERSE.

and Nokia.  
Live murals and artworks for MTV Italy, 55 D&L and Tiger Beer Asia, for which he was flown to Beijing to participate in the Tiger Translate exhibition in 2007, and interviewed on the only National Chinese TV station viewed by 40 million people.

## My Artist Copy - Gouache

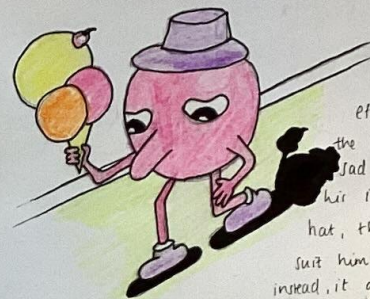
This is my attempt at recreating one of Jeremyville's pieces. I used gouache to try and convey the vibrancy and crispness that Jeremyville likes to portray. Starting with a quick sketch using a HB pencil, I later got onto painting it right away. By ~~using~~ layering the gouache, I got the opaqueness that lies with the original artwork. I started with shading in the blacks such as the bottoms, shoes, and the opening at the top; then I did the blue, using a blue-white-green mixture. My last steps were to paint the heart and outline.

Jeremyville is an artist, product designer and animator. He has written and produced two premier design books "Vinyl Will Kill!" (this first book on designer tags) and the latest title "Jeremyville Sessions". Published by IdN, they've become international best sellers. His art has been published in design book by IdN, Die Gestalten Verlag, All Rights Reserved, Vichromy, MTV, Magma Books, Kidrobot, Faestatic, Laurence King, Pickoplasma and the recent edition of Now 2 by Taschen. Jeremyville has worked with a broad range of clients throughout the world. Examples include, illustrations and product designs for Converse 100, Rastignol U.S.A & Europe, Kidrobot and Collette Paris. Animation and character designs for MTV Latin America. Apparel and product designs for Graniph Japan. Packaging and illustration design for Nestlé

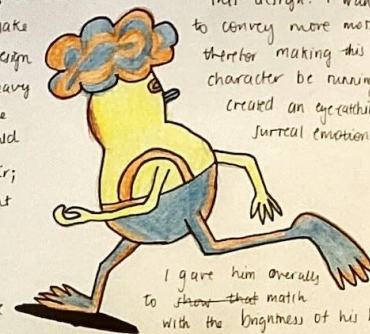


I used:  
- Gouache  
- HB pencil  
- Fineliner  
- Calligraphy Pen.

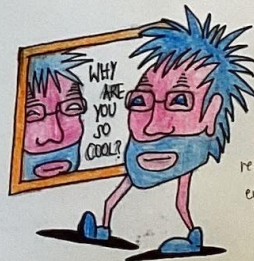
# Jeremyville Response Designs



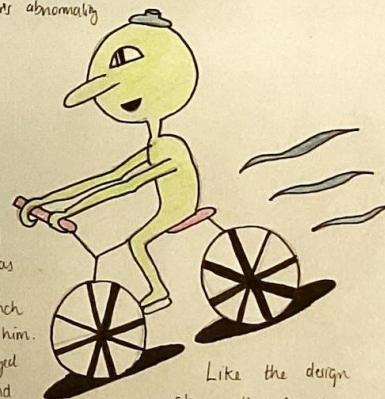
For my first design, I got inspired by one of Jeremyville's already existing characters. For abstract effect, I wanted to make the character in this design sad because of how heavy his ice cream is. With the hat, thought that it would suit him more instead of hair; instead, it gives him an elegant personality.



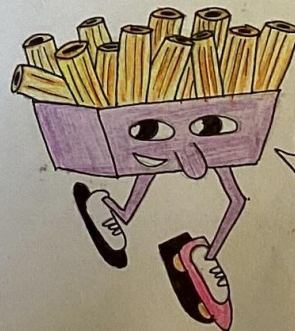
This design: I wanted to convey more motion therefore making this character be running. Created an eye-catching, surreal emotion.



I wanted to communicate a humorous message in this design, having it be this character looking into a mirror and thinking why he's so cool. His hairs abnormally reflect the expression in his eyebrows and eyes.



Like the design above this one, I also wanted to create an action. Therefore putting this character on the bicycle seemed like the perfect idea. His miniature hat creates a comical remorse and add the extra detail.



THE CHURROS GUY IS HERE!

For the album ~~cover~~ cover, I created a motto to work with the album name. This was inspired by a character who was of similar shape but had french fries inside him. I really enjoyed the idea, and so incorporated a different type of food inside him.

# Jeremyville final Design

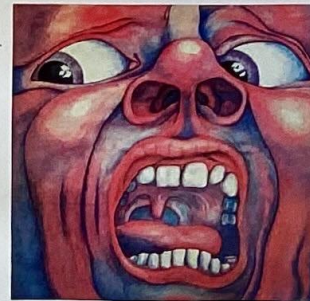


This is my final design that's digitally made and inspired by Jeremyville. Overall, I am very pleased with the look of this design as I was able to portray the techniques and incorporate details often found in Jeremyville's work. I had gotten inspired by an already existing Jeremyville character; a differently shaped box of french fries that was running around. So I really enjoyed that idea, and therefore thought that I could create my own depiction of a character. When starting my design, I firstly uploaded the photograph I took of the already sketched out design. Then, I started on the background, I wanted to use colours that didn't attract away from the "Churros Guy" therefore using muted colours such as green, grey and tan (later) allowed me to bring focus onto the churros guy without having to ~~go~~ add any more detail to the ~~draw~~ overall subject. I later focused on the pink box/packaging. While keeping in mind the perspective, I tried to portray the box from an angle at the side, I personally feel ~~as if~~ that it succeeded to look like a well presented churros holder. I later created the details and the churros themselves, by using layering I could show the multiple depths, ~~and~~ ~~even~~ ~~to~~ through the fact that this piece is a 2D image, I personally feel as if I created enough texture to ~~make~~ ~~the~~ image ~~as~~ captivating to the spectators. After that, I added text; this being both a humorous remark and the title of the album. I then ~~also~~ added the "Jeremyville" name on the top and the "exclusive" and "explicit lyrics" labels.

# Painted/Hand-drawn Album Covers

Released: **Info + Notes**

Released: June 2004



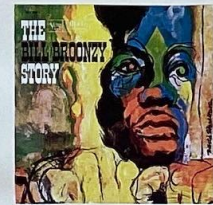
**Court of the Crimson King** By: King Crimson

Pete Sinfield (lyricist) was in need of an album cover. He reached out to his former colleague Barry Godber. Sinfield gave Godber the directive: The cover had to stand out in record shops. Godber therefore sat himself in front of a mirror and started painting. His use of watercolor on canvas for sure created a feeling of abstract surrealism. When completed, Sinfield laid it on the floor for the band members to look at in sheer euphoria.



**Sonic Nurse** By: Sonic Youth

I enjoy the abstract and reminiscent feeling of this album cover. The side body profile adds a much more personalised way of relating to the viewer. The use of warm colours create source of security for the spectators.



**The Big Bill Broonzy Story** By: Big Bill Broonzy

I chose this album as I personally really enjoyed the colour imagery represented. The lack of real skin tones creates an overall equal delineation of blues culture, symbolising a universal meaning around the genre of music in this album.

Released: July 1957



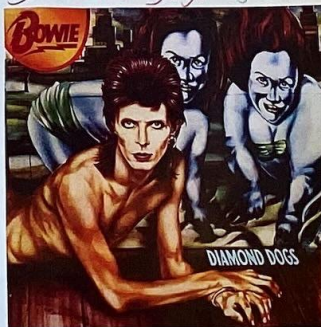
**Music from Big Pink** by The Band

I also enjoy that different colours have a different value on the face.

Released: May 1974

Bob Dylan offered to sing on the album, but ultimately realised it was important for the band to make their own statement. Instead Dylan signified his presence by contributing a cover painting. The album cover of Music from Big Pink was intended to establish the group as having a different outlook from the psychedelic culture of 1968. Photographer Elliot Landy flew to Toronto to photograph the assembled Danko, Manuel, Robertson, Diamond, Neil Helm and Hadwin families, later converted into a painting.

Released: July 1968



**Diamond Dogs** By: David Bowie

The artwork originated from a photo session with photographer Terry O'Neill. To Bowie's request of Belgian artist Guy Peellaert for creating his album. Bowie invited Peellaert to the photo shoot, where Bowie posed as a dog. After the photoshoot, the album got digitally combined along with other pieces, and drawn by hand with coloured pencils to add the effect of incoherence and surrealism.

**Divide** By: Ed Sheeran

I included this album as I prefer this type of colour imagery. This shade of blue creates an energetic, bright depiction of the songs, and blended with darker



Released: March 2017

# Painted/Handdrawn Album Design Ideas

These experiments were a way of developing my ideas for a final album cover. I enjoyed the process immensely and finalised my design, perfecting it further with including other ideas in my album cover.

Blue and White - acrylic



Pink + Orange  
Acrylic

I used a palette knife for all of these experiments. I thoroughly enjoyed this process, and think that it was a success.



Purple + blue + white

The purple and blue was a little challenging because I didn't want to bleed the colours entirely.



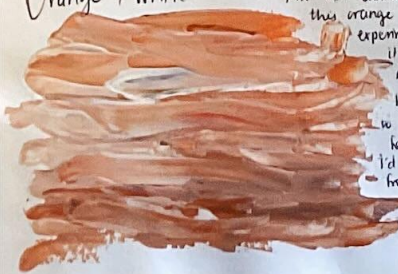
Blue + white + Red.

The blue, white and red experiment, personally for me connotes a very patriotic feeling. The symbolic colour images of what makes this experiment so powerful along with its aggressive yet detailed texture.



Orange + white

I'm not entirely happy with this orange and white experiment. I think it's overly plain and unnecessary. If I were to improve this for next time I'd add colours from the opposite of the colour wheel.

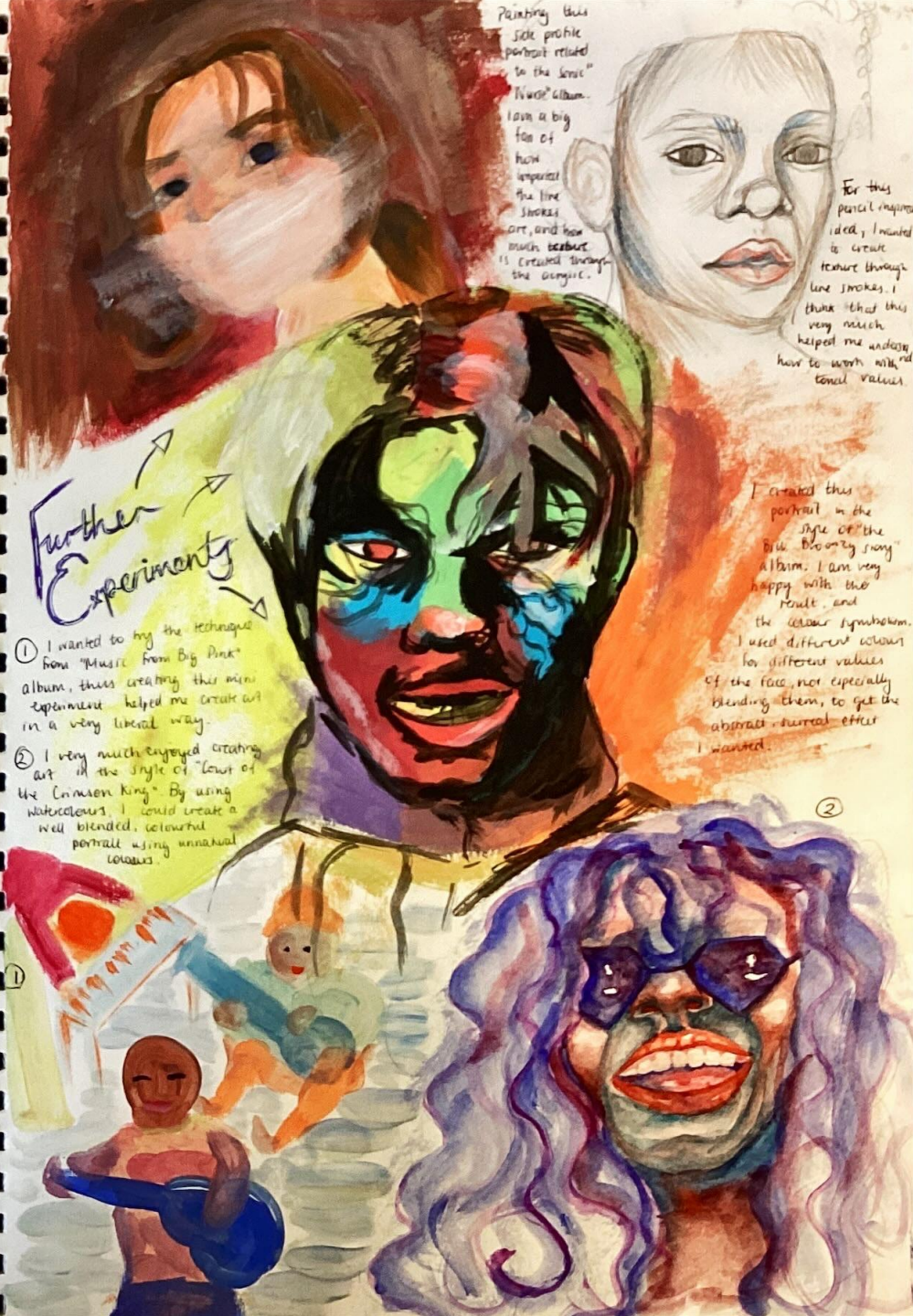


White + orange + blue

This white, orange and blue experiment is my favourite. I enjoy the aspect of purple also playing a part, and thoroughly enjoy the fact that it is a gradient. Next time I'd add a bit more of the blue and orange to add more depth.



Each one of these experiments helped me develop my own style and decide what my final album cover will look like.



Painting this side profile portrait related to the 'Love' 'Noise' album. I am a big fan of how important the line strokes are, and how much texture is created through the acrylic.

For this pencil drawing idea, I wanted to create texture through line strokes. I think that this very much helped me understand how to work with red tonal values.

I created this portrait in the style of the Blue Blooming song album. I am very happy with the result, and the colour symbolism. I used different colours for different values of the face, not especially blending them, to get the abstract, surreal effect I wanted.

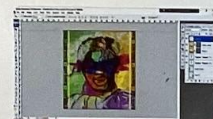
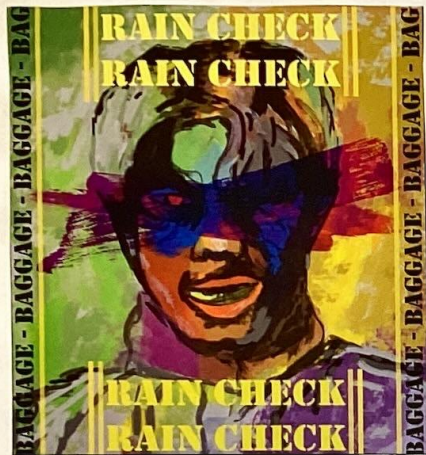
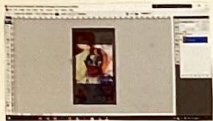
Further Experiments

- 1 I wanted to try the technique from 'Music from Big Pink' album, thus creating the main experiment helped me create art in a very literal way.
- 2 I very much enjoyed creating art in the style of 'Love of the Crimzon King'. By using watercolours, I could create a well blended, colourful portrait using unnatural colours.

1

2

# Painted/Hand drawn Final Cover



This is my final painted album cover. I thoroughly enjoyed the overall process of creating it. This project also helped me develop my computer brush painting skills alongside advancing composition when it comes to placing the title of the album and band name. I also improved my expertise in aesthetics of creating album covers.

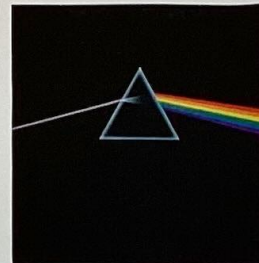
As previously shown in the last page, I started the whole process with manually painting my idea. This way I get the most legitimately unique result that a painted album should have. When starting to edit in Photoshop, I started by cropping the photograph I made of the previous page, to focus on the portrait and let that be the focus of my piece. Next, I adjusted the colour contrasts and hues. I wanted there to be more blues and yellows to my and create a cooler, more icy emotion in the final cover. After I lassoed and erased out the overlapping designs I created also on the same page. I then went over the erased areas with the same base colour, giving it a light grey tone. Subsequently, I used the brush tool to create a new background, by making it into the brushstroke settings I could imitate the rugged look of brush paint-loaded brushstrokes in paper, I think that overall I succeeded in matching the style of the real paint-brushes.

My last steps were adding the album title and band name artist name. Ultimately I am happy with the result. I was able to create an interesting cover, with impactful colour imagery, and have it relate to an existing cover which was initially handmade.

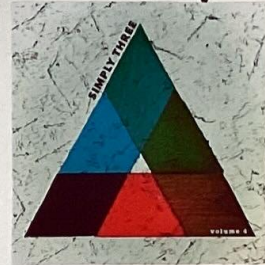
# Geometric Albums

The Dark Side of the Moon by Pink Floyd

Volume 4 by: Simply Three

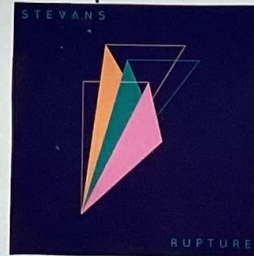


I thought that geometry hugely played with 'The Dark Side of the Moon' album by Pink Floyd. The hard, crisp lines of this album cover create congruous imagery. It's iconic feel comes from how simple yet interesting design the diagram is. The method of refraction being represented in a diagram.



The distressed look created by paint splatters creates an imperfect aesthetic for this album cover. The different colours of the making the triangle shows the different elements of such as water, fire, earth, air along with others symbolising wood, grass etc. I also like the use of different fonts on this cover.

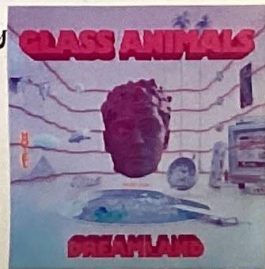
Rupture by: Stevens



This two-dimensional album cover called 'Rupture' by Stevens creates idiomatic expressions of a futuristic appeal. When the colours are combined, they work well together, especially the three triangles, the turquoise breaks up the orange and pink as it's on the opposite of the colour wheel.

Out of all of these albums, I am most inspired by the simplistic "Rupture" albums.

Dreamland by: Glass Animals



I very much enjoy the aesthetic created by this cover. Geometrical shapes are significantly shown through a highly symmetrical aspect. The colour scheme, being very subtle and complimentary towards itself creates impactful imagery as everything very jolly works with each other.

Sunflares by: Sunflares

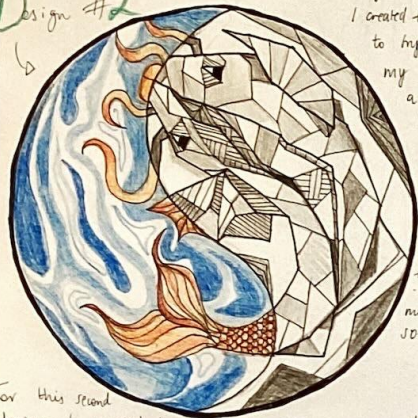


In Sunflares, I personally thought that geometry isn't as commonly represented as other albums, yet the circle depiction creates an almost cinematographic, intrinsic space metaphor. As the circles start to fade into the dark, star-filled atmosphere, it creates a mysterious aesthetic as it emanates and slowly bleeds into darkness, creating a sense of mystery playing with the skies above. I also enjoy how 'Sunflares' the title is in bold white writing evenly spread out on the cover creating a sense of perfection from the unknown to the audience.

When researching these albums, I found that all have similar formal elements such as symmetry, balance, focal point and view point.

# Geometric Album Response Designs

Design #2

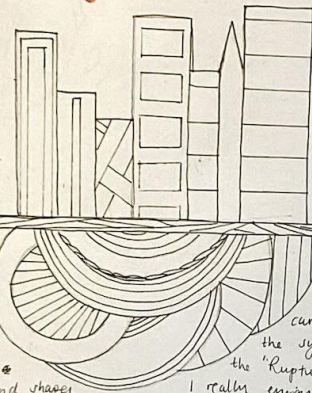


For this second design, I wanted to create something more identifiable therefore I opted for a keis fish in a ying-yang design inspired by the sharpness of lines in the "Rupture" album and the circle imagery in the "Dark side of the Moon" - both presented on the previous page. If I were to present this design in a more improved way for next time, I'd possibly create a fully geometric design without incorporating a more realistic, softer approach as I feel like it does not fit into the geometry category as much.

Design #3

For my third design, I created a more symbolic design something more mystical - an angel holding onto a cloth and looking off into the distance. If I were to improve this when creating this I would add buildings into the background to relate to the title of the album.

Throughout this project I created this page to try and extend my ideas for a final piece. I tried to sketch ideas that were purely geometric, and also that incorporated other, more rounded, & softer edges and shapes.

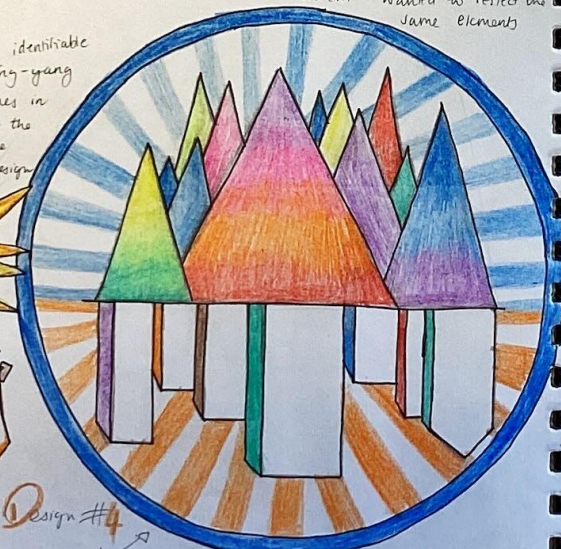


Design #1

For this design I wanted to focus on line imagery only, therefore I didn't add colour. Yet My inspiration for this design came from the symmetry from the "Rupture" album. I really enjoy the look of simplicity in the "Rupture" therefore I wanted to reflect the same elements.

Design #4

For my last design, I created a contrasted universe between mountains and buildings, both having sunrays coming off of them. My main inspiration was the "Dark side of the Moon" album's refractor, and the "Volume 4" album because of the symmetry and cleanliness of the lines.



# Geometric Album Final Design



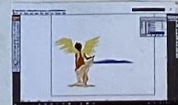
This is my geometric album in its finalized state. I, personally am a big fan of what came out as the result and both the religious and industrial imagery shown through this piece.

I decided that I quite enjoyed the look of a plain background, and thought that making the piece into a simple and minimalist design would initially counterbalance the sharp edging and shape of the geometry in the response. I am also a big fan of colour in this piece; it has a big element of juxtaposition in the blue and grey tones as they express a cool and icy emotion, and the warm and yellow tone in the

angel holding the piece of cloth. Subsequently the bold writing of the album name and artist name, shows a daring and courageous element in this design.

I started by scanning the sketched designs, and opening photoshop I already knew what my design would look like. When finally coming to edit, I started from the body and anatomy of the angel, I used an all over muted tone, and then later proceeded to create the contours and details. For every object in this album

cover, I learned away from rounding out the the edges, and always stuck to making all the lines clean and straight for the optimal geometric effect. I later did the piece of material that the angel is holding. This part was the most detailed and challenging amongst all the other parts because I had to assume where the folds would be, and making the shadows look both two-dimensional and believable was something I struggled with immensely. Other than that, I later created the city standing far off in the distance being boarded by the sea. Moreover I then created the shadows, and finally the title. Ultimately, I am a big fan of the result.

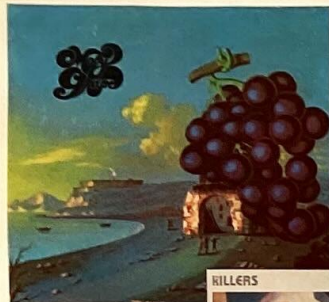
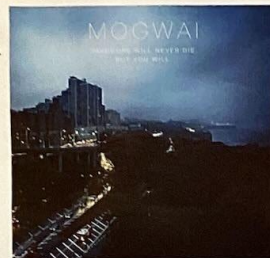




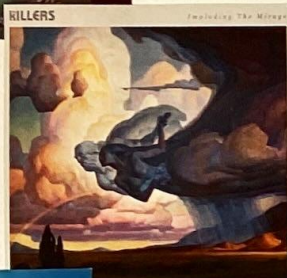
# Scenic Album Covers



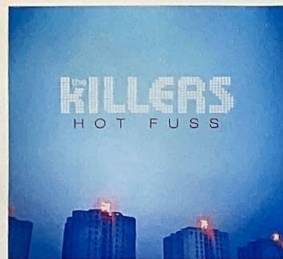
Throughout all of these album covers, there runs a correlating theme: the fact that all of the albums create scenic imagery. In my opinion scenic can mean both natural, and industrialised, there being and creating stunning views that are caused by landmark and/or solar symbolism.



# Painted Scenery



Shown through painted albums. There's also a lot of blue and pink tones used in very vibrant quantities. I enjoy at how surreal the painted, bright aesthetic makes these album covers stand out and become influential to whoever sees and notices them.



# Photo Layering



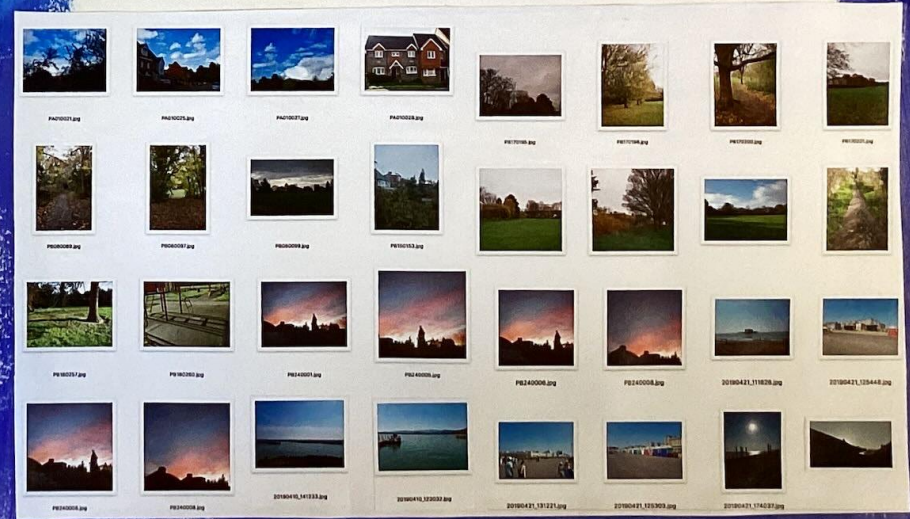
Troy Sivan's debut album "Blue Neighborhood" album art was created by ~~artist~~ Taiwanese artist Hsiao-Ron Cheng. Even though she created it digitally, this album's design still looks very much unique and as if done by a brush.



In this album I very much liked the use of colour layering and what that shows. The sandy dunes look like the ocean ~~and~~ which the little square of pink in the middle makes more clear, making it look like waves and a sunset. I also enjoy the colour aesthetic and how it creates a calming feeling for spectators.

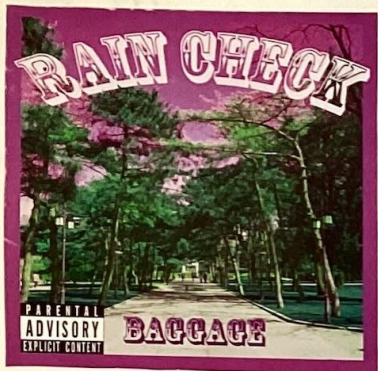
I chose this album because it sparked a dream-like connection of ~~the~~ a beautiful, vibrantly coloured world. I enjoy the pink midtone contrasting with the huge amount of blue that's implemented.

# Contact Sheets



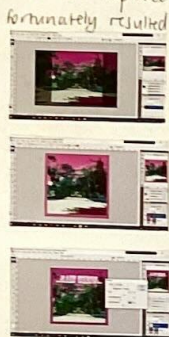
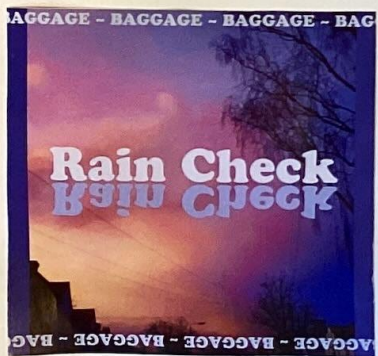
# Scenic Albums Final Design

Throughout this project, I've gained the skill of developing my aesthetic and evolving my ability to use photoshop in a colour altering way, making the album covers look unreal and intriguing in the creative sense. I also explored <sup>concepts</sup> parts of my comfort zone that fortunately resulted in pleasing-to-the-eye designs.



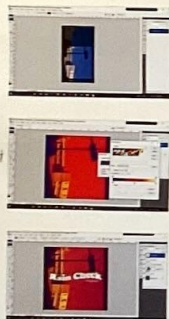
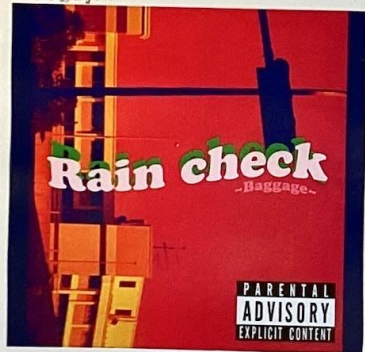
## Design #2

My second design is by far my most favourable one. I started by cropping the photograph and adding a colour gradient on it to give it a differently toned 'filter'. Finally I added the album and artist name. Unlike my first design, I used the 'warp text' settings and used the flag tool to create the wavy nature that the album has now.

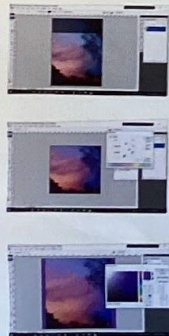


## Design #1

For my first design, I used a photo of a known park in China. Firstly cropping it and then changing the saturation and hue of it from blue to magenta. I then added borders on the outside with the same colour. When later adding the title of the album, I used the 'warp text' settings to create a curved message.



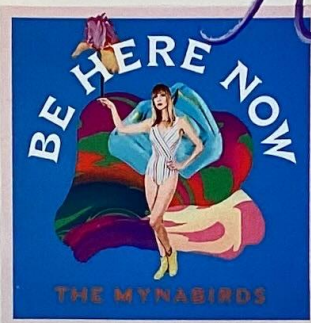
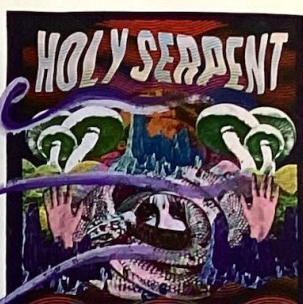
## Design #3



My last design has the most beautiful aesthetic. I enjoy the result of the colours that pair very well with each other. During editing, I cropped the photograph and used the hue settings to saturate the colours, this way giving them a surreal element. A correlation running through all designs is that I created borders; as for this design I made two at both sides. After that, I added the 'Rain Check' name and thought that making the artist name as also a border would very nice.

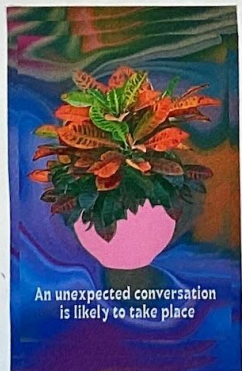


# Chrissie Abbott

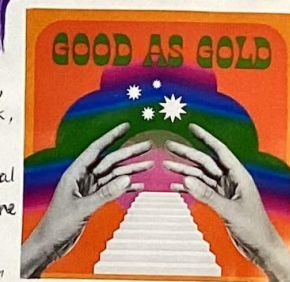


Chrissie Abbott is a designer, art director, and artist from London. She creates bespoke content, imagery and animation for brands utilising media for online and print purposes. She also exhibits artwork internationally. She currently lives in Hackney and runs a small studio in Dalston where she works, making art using illustration and collage.

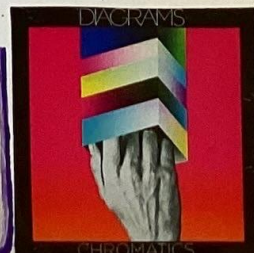
She's worked with many companies such as: Virgin, Orange, MTV, Coca-cola, Nike, Nylon, The Burbican, The New York Times, T-shirts for 2K, Urban Outfitters, Timberland, ASOS, Vans, Another Magazine, Wallpaper\*, Sony BMG, The Ace Hotel, Universal music, Adidas, Absolut, Dazed, and New York Magazine.



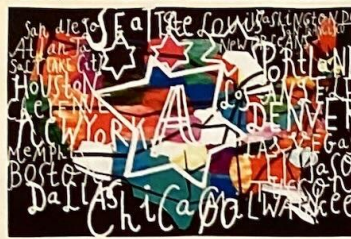
She studied graphic design and illustration at LCC in Elephant and Castle. Her first job was at a Design studio in North London called Zip where she learnt all of her editing skills and techniques. She's been working freelance for the past nine years. The ultimate style has evolved over time, yet Abbott describes it as 'tech' which includes having vibrant colour imagery. She says that the naming themes and concepts have remained the same.



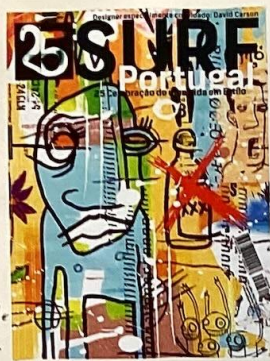
Yet the longer she's been in the illustration industry, the more her work has changed over time. And all the different 'eras' of her work all inspire other messages in viewers.



I enjoy Abbott's work as I personally prefer a more vibrant, messy look rather than something monotonous and organised. She creates bizarre connotations to the messages she tries to get across.



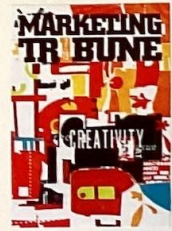
David Carson - born September 8th 1955 - is an American graphic designer, art director and surfer. He is best known for his innovative magazine designs, and use of experimental typography. He was the art director for the magazine "Ray Gun", in which he employed much of the typographic and layout approach for which he is known. In particular, his widely imitated aesthetic defined the so-called "grunge typography" era.



Carson also attended San Diego State University, graduating with "Honors and Distinction" a Bachelor of Arts in Sociology.

# David Carson Research

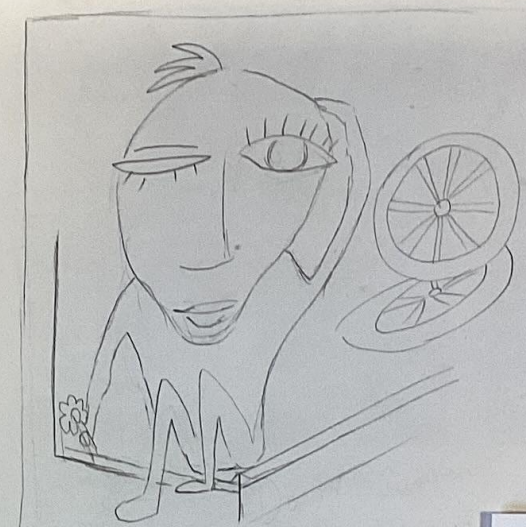
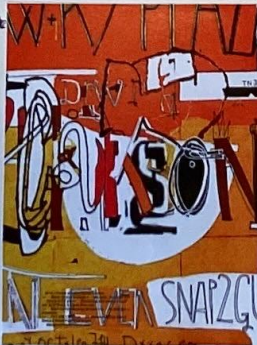
Born in Corpus Christi, Texas. He attended Cocoa Beach High School, was class president for three years, and still considers Cocoa Beach, Florida to be the place he is "most from". 1985, Carson started to experiment with graphic design and found himself immersed in the artistic and bohemian culture of Southern California.



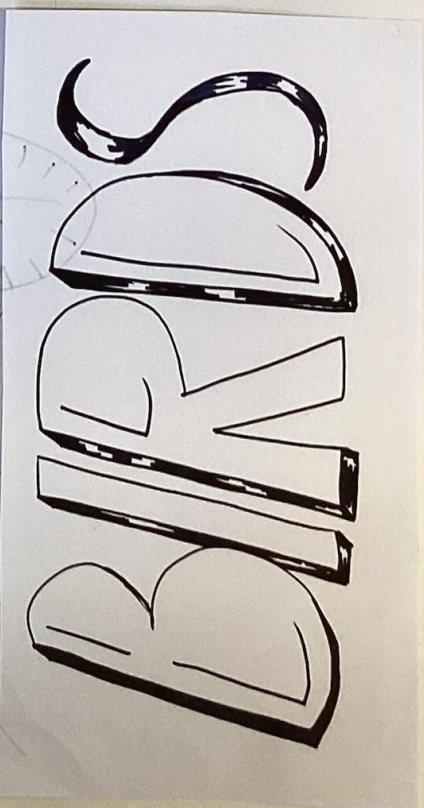
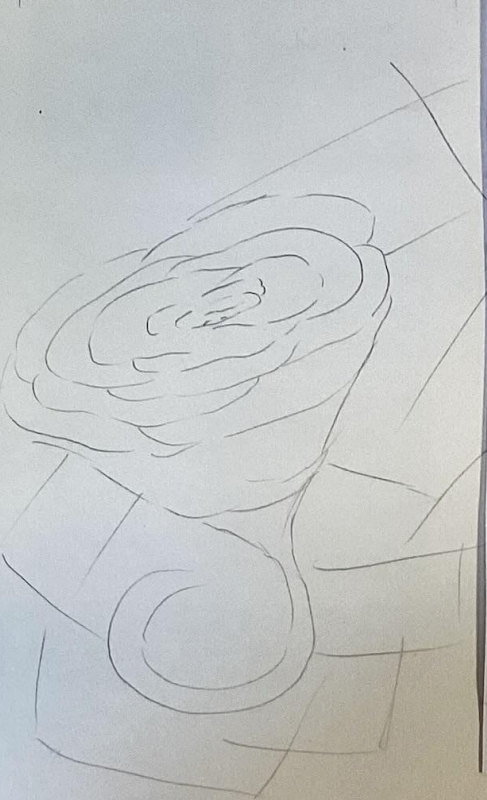
Carson's first contact with graphic design was in 1980 at the University of Arizona during a two-week graphics course, taught by Jackson Boeltz. From 1982 to 1987, Carson worked as a teacher in Torrey Pines High School in San Diego, California. During that time, he was also a professional surfer and reached a 9th in the USA pro-4A division. The teacher of a three-week workshop Hans-Rudolf Lutz, became Carson's first great influence.



Carson had his own signature model surfboard with Inhiny surfboards and his own signature model fin with rainbow fin co. he still surfs regularly at his property in the Caribbean. He became the art director of Transworld skateboarding magazine in 1984, and remained there until 1987.

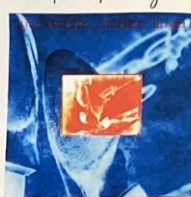
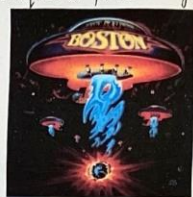


# Design Ideas



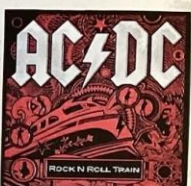
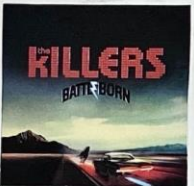
# Rock/Hard Rock Album Covers

Throughout this research page, I'm presenting art styles that are heavily presented in Rock/Hard Rock albums. I chose this genre as albums' artwork tends to be different to those of ~~more~~ less energetic music categories (I noted many more styles, yet these are, in my opinion, the most interesting and doable as some include heavily editing a photograph, or making art look photorealistic). I do think that it will be challenging, however I want to try both techniques of photo editing, and computer painting.



More detailed album artwork ↗

↘ Less edited/intricate albums

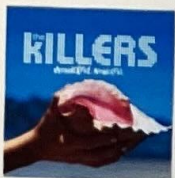
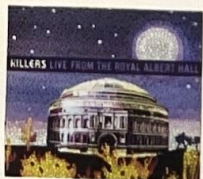
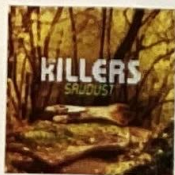
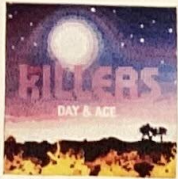


'Rum it Down' Album by Judas Priest. Artwork by Mark Wilkinson - is an English illustrator and is best known for the detailed surrealistic cover art he created for a number of British bands.

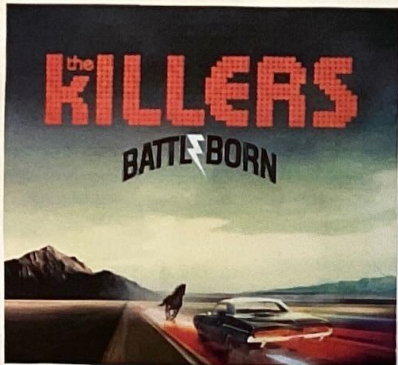
'Born Again' album by Black Sabbath. Artwork by Steve 'Krisher' Jolly. It is based on a black-and-white photocopy of a photograph published in a 1968 magazine.

I chose both of these albums because of the surrealistic factor. Both have impactful and powerful imagery; 'Rum it Down' having the Earth ~~shaking~~ crushing result of the fists strength. And 'Born Again's innocence of a baby being juxtapositioned with ~~the~~ maleficence of added devil horns, sharp nails and teeth. Characteristics often expressed in rock/hard rock album artworks include having vibrant colours, ~~and~~ rebel imagery and most importantly bizarre messages; all communicated through artwork and photography. To conclude, I enjoy the simplicity of the Black Sabbath Album, yet I still want to try and recreate a design in the style of the Judas Priest album.

# The Killers



## Chosen Album Cover

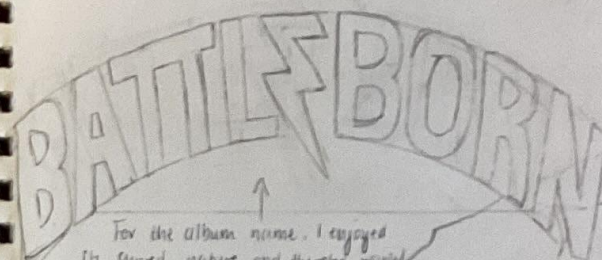


I will be using this design as my attempt at an artist copy. I chose this as it includes both digitally designed details and photographic composition.

For all of the albums above, some are based on photographs alone, yet ~~most~~ all have been edited to show a surreal outlook. Most have been made by graphics such as the "Iron Maiden", "Implying the Mirage" or "Direct Hit". I personally I feel that "The Killers" have a variety of ages in their demographic. They target songs to people who are usually older as they've been around for the past two decades, yet some tunes carry out attention towards younger fans.

The band that I chose to explore further is "The Killers". I chose "The Killers" because in addition to being a big fan of their music, I also enjoy the imagery their album artwork presents. When looking through them, I realized that albums of this particular band usually have a surreal nature; usually with a mystical, or highly detailed subject which allow the audience to interpret their own outlooks when getting to view them.

Knowing that this band is strictly rock allows me to understand that ~~the~~ the artwork created for these albums successfully highlights the genre. Being that the rock they like to play is very high tempo, many of these albums reflect that: whether it is one heavy, soft lines and the smudging that make them look as if in motion, or the clean, crisp detail-oriented shape that effectively manipulate the audience into viewing them.



This is a page of practice sketches I've created to try and understand anatomies of singular subjects in the chosen albums I've chosen (Battle Born by The Killers) decided to create my final responses of. I enjoyed this process as it let me into insight

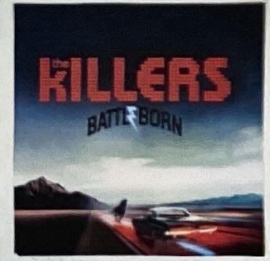
For the album name, I enjoyed its curved nature and thought would to try and imitate it myself & I used a compass.

I used a ruler for the straight edges of this car sketch. By sketching the light beams, I realized that I very much love the way they look and have decided to keep them in my final design.

on details and the overall aesthetic of the album cover.

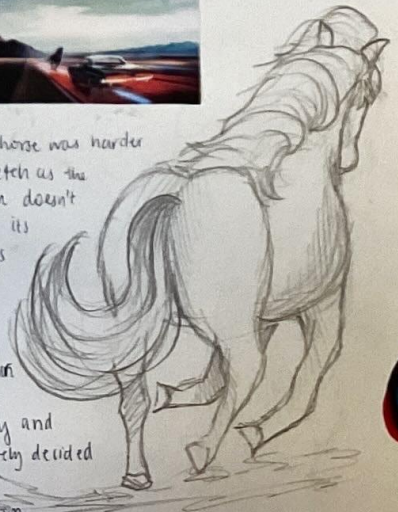


## Reference ↴



I wanted to sketch the mountains and practice my use of shade and pencil toning to try and imitate ridges and dips in the mountains' surfaces. This helped me decide whether I wanted to manually paint it or use the original part of the album.

The horse was harder to sketch as the album doesn't make its details very clear.



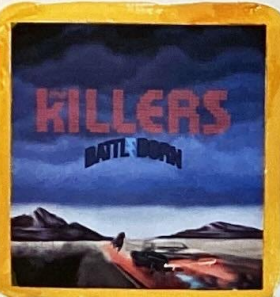
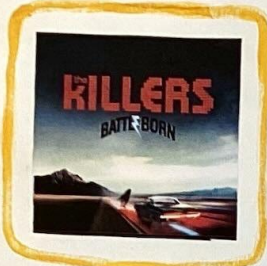
Yet I did learn about its anatomy and ultimately decided the orientation I want it in my final piece.

# Sketching Subjects Separately

# Hard Rock

## FINAL

Original?

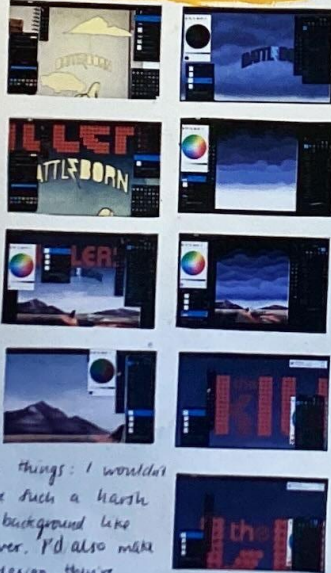
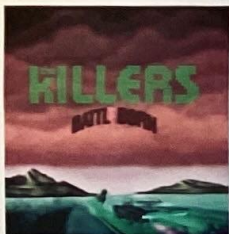
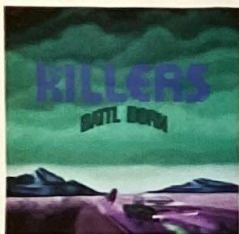
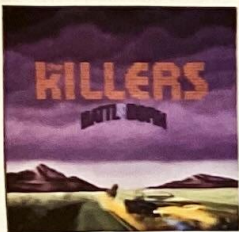


This page is about my digital final piece and the process I used to create the overall piece. I think that my outcome was successful yet if I were to re-do the piece, I'd focus on deeper and cooler-toned colours to my and link with the techniques used to create the original album.

My first response involved me working on the skies. I started from the darkest colours in the dark navy on the top of the design. Later I slowly progressed downwards with lighter colours. I also added some small dots that acted as stars to my and imitate the nighttime. I later did the mountains: I used a smudge tool to blend the ridges of the mountains together. I kept the horse and car original as I enjoyed the look of them. My last steps were the streets and surroundings and the titles of the album which I used the original as a template for.

I feel as if the overall outcome was well done, however I do think that for next time I would change certain things: I wouldn't make the bottom of the clouds have such a harsh line, instead I'd blend it into the background like how it was done in the original cover. I'd also make the titles more vibrant, as in this design, they're unfortunately blending into the sky.

I also changed the hues of my first created album to my and show more variation in colour, and experiment to see if any other colours would look good. (I like the look of the purple and yellow one.)



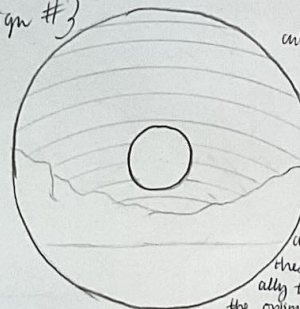
# CD Cover Designs

For this design page, I was assigned to try and experiment sketch ideas for a CD cover that's meant to be paired along with the Album cover that I previously created.

To help and act as a reference, I decided to also include some existing "The Killers" CD covers. I used these to look at themes and styles that I later implemented into my response designs.



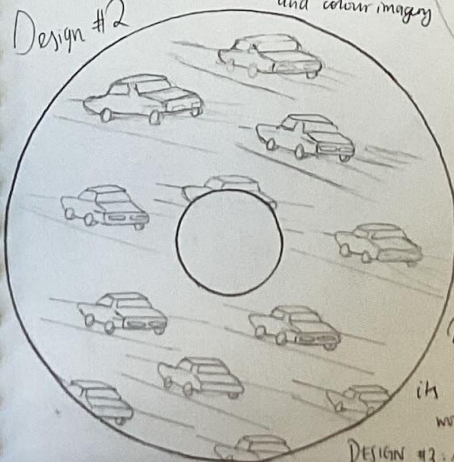
Design #3



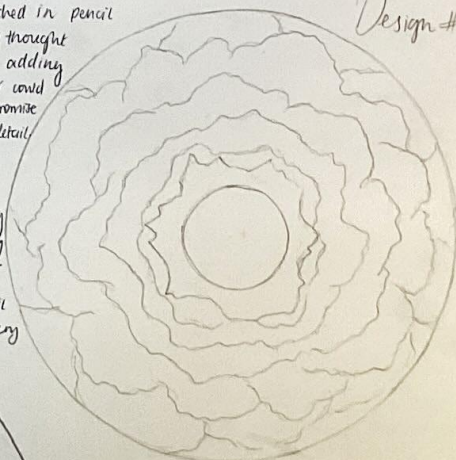
I sketched in pencil only as I thought that adding colour could compromise the detail.

I am also planning on creating these digitally to get the optimal detail and colour imagery.

Design #2



Design #1

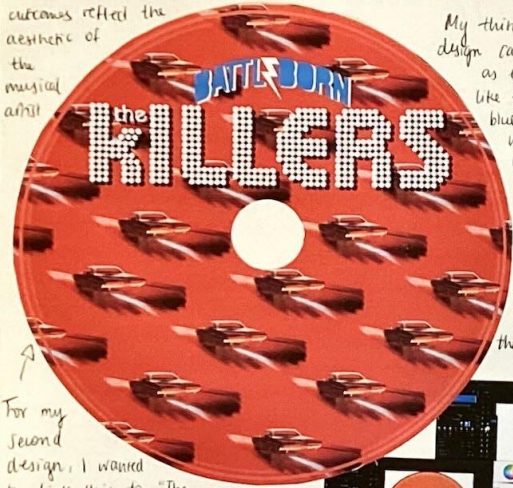
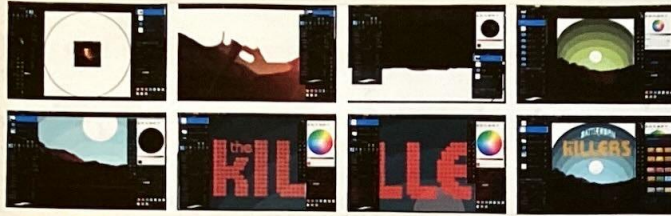


DESIGN #1: I saw that a common theme among existing "The Killers" albums was how the designs revolved around being round and wrapped around the hole of the CDs. Therefore, I wanted to use the clouds from the Album cover, and create a band of clouds around the hole.

DESIGN #2: For the second design, I thought that the look of the car was very suitable because of its vintage nature - I thought that the repeated pattern would also look very good against a red background.

DESIGN #3: My last design consisted of me creating a landscape relating to the album's design. Along with a layered sky which graduates into darker shades. All of these designs will also have "The Killers" and "Battle Born" on the top of them.

This page is all about my process and outcome of my final CD designs. I ultimately enjoyed the process and think that the outcomes reflect the aesthetic of the musical artist.

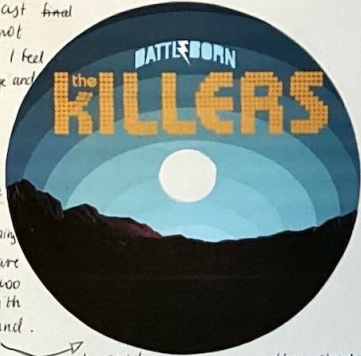


For my second design, I wanted to link this to 'The Killers' real CD designs—they have a repetitiveness which plays well with their aesthetic of using multiple colours which pair great with each other. I started by lassoing the car out of my chosen album, which I later duplicated multiple times to create the effect I wanted to go for.

This is my first actual digital design. I enjoyed the outcome of my album cover, therefore I wanted to link my first CD cover to my album final. I started by establishing the circular shape along with the hole in the inside. Looking at my previous 'The Killers' album sketches, I made this revolve around the hole in the middle to show a unity and roundness in the overall outcome.

**FINALS...**

My third and last final design came out not as effectively. I feel like the orange and blue colours work well, however I would change the darkness of mountains as they are blending too much with the foreground.



I would also change the shades of the gradient as it gets lighter, because the colours closest to the middle look too similar.



If I were to improve this design for next time, I'd try a different colour on 'The Killers' title!

# Festival Logos <sup>Page #1</sup>

## RESEARCH

Summerly



Founded in 2013, the Atlantic Beach NC music Festival features music from a lot of bands, mostly playing R&B and soul.

I enjoyed the look of this festival logo because of its use of gradient and transition between colours. In addition to the summery of the palm trees and sun rays.

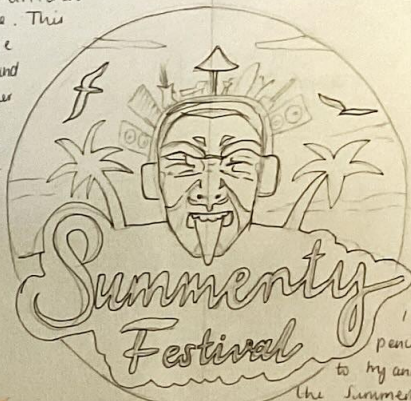
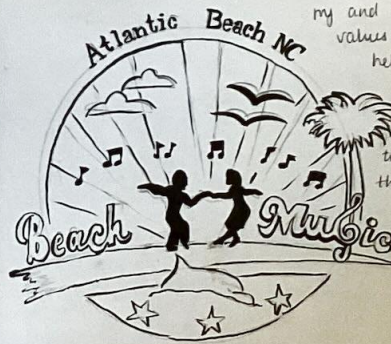
Summerly festival is one of the biggest musical festivals in Southern Germany.

I deeply enjoyed the simplicity of this festival's logo. The small range of warm colours play really well with the blue skin colour in the middle. Its rebellious aspect attracts a more young adult/adult demographic.

Atlantic Beach NC



For this Atlantic Beach festival logo, I used a calligraphy pen to my and include different values of line. This helped me understand whether or not to create this effect for my final piece.



**Sketches...**

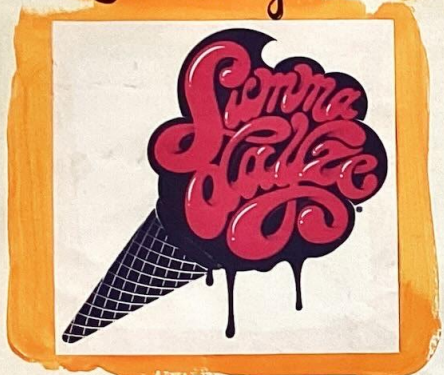
I used a pencil (HB, 2B) to try and sketch the Summerly festival design. I wasn't very careful about trying to make this clean and crisp. I made this copy to try and experiment with the shades and tones.

# Festival Logos

## Summadayze

Page #2

## Middle River



Summadayze was an annual Australian music festival held always in the month of January. The first ever event occurred on 1<sup>st</sup> January 1979 at the Sidney Myer Music Bowl in Melbourne.

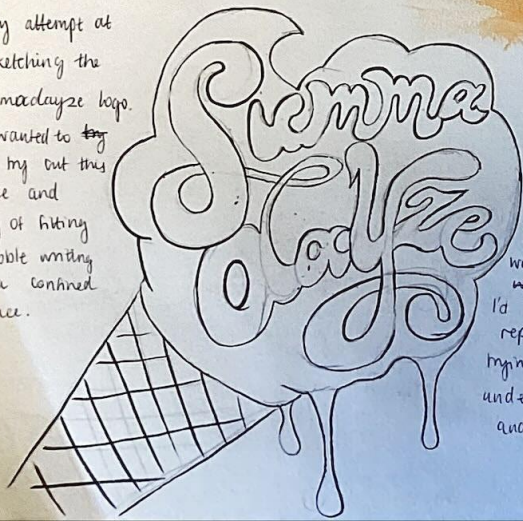
I very much enjoy the look of this logo. I enjoy the look of the two-tone colour and believe that I can make many variations of this design. By the looks of it, I think that this festival attracts a wide demographic, yet mostly young adults/adults.

Middle River Music Fest is a country-based genre festival based in Ontario, Canada to help raise money in supporting the good works from its farm and cafe.

The colours in this logo work very well together, by all being different, their shades are similar and thus partner each other well. A bit of an older crowd goes to this festival, either a bit older 50/60 years old, or families

## Sketches...

My attempt at sketching the Summadayze logo. I wanted to try out this style and way of fitting bubble writing in a confined space.



## Middle River

The Middle River text was in a style that I'd never tried replicating, thus trying it out helped me understand the dynamic and style of writing. I only accidentally copied the text as it was the most challenging amongst the other subjects in the logo. I wanted to make sure to imitate the aesthetic of the overall form of the logo.

# Chosen Logo Re-designs



I created this page to attempt and update my chosen festival logo design. On this page I am presenting my own ideas as well as copies of the logo.

## Sketching The Original

I sketched the original to my and understand the idea and anatomy of what inspired this overall topic.

I used a gel pen, and didn't add colour to my and make the line imagery distinctive.

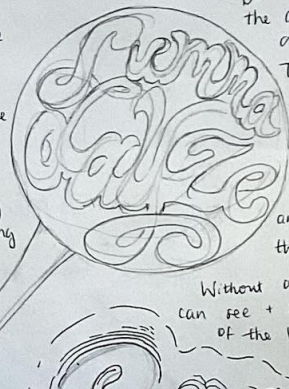
## Design Try-outs

Instead of the ice cream design, I thought that a lollipop could be an interesting concept.

Creating this along with manipulating the text to suit the roundness.

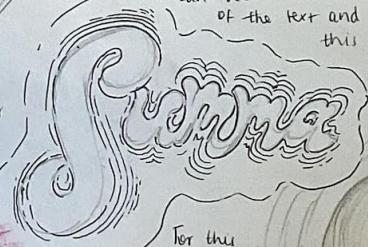
This creates an almost hip-eye effect.

By using a liner pen, I could get the ultimate detail I was going for.



I also tried to extend the idea of the drips from the original design. This way, I used the same font but tried to create a slime-like substance dripping and dripping off the text.

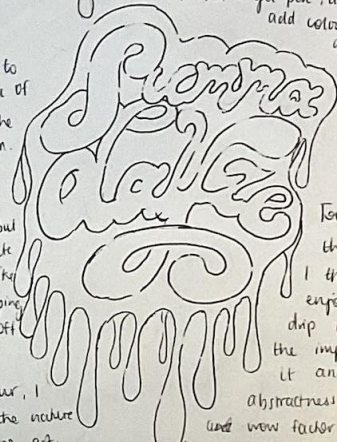
Without adding colour, I can see + understand the nature of the text and line art. This also adds texture.



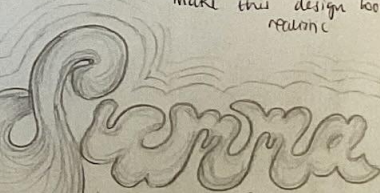
For this part of my design page, I wanted to create shade and texture through sketches of lines on both the outside of the text and the inside - so I could see which will work best on the drip design.

## Text Try-outs

With the pencil, I made the font more thicker, this was so I could decide whether this would be more appealing and impactful for my final piece.



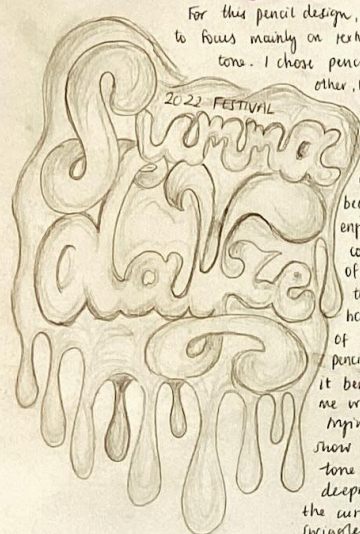
For both of these ideas I think that I enjoy the the dip idea. I like the imperfection of it and the abstractness which creates a wow factor. I think that by adding definition and highlights/shadows, I would make this design look fairly realistic.





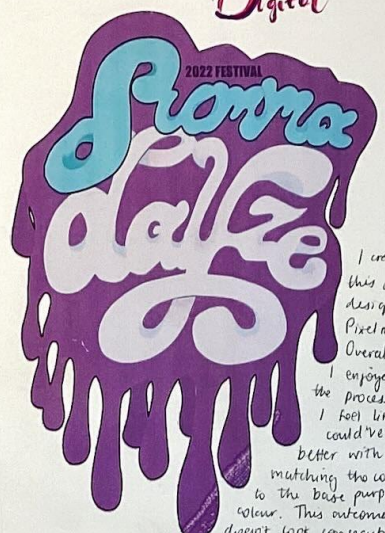
# Logo design media Try-outs

## Pencil



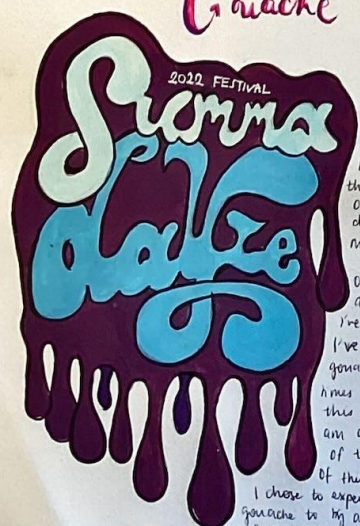
For this pencil design, I wanted to focus mainly on texture and tone. I chose pencil above other, less predictable medias (e.g. charcoal) because I enjoyed the concept of choosing the hardness of the pencil, as it benefited me with trying to show the tone and deepness of the curves and swiggles.

## Digital




I created this digital design in Pixelmator. Overall, I enjoyed the process yet I feel like I could've been better with matching the colour to the base purple colour. This outcome doesn't look cohesive when initially linking to the main colour which is purple.

## Gouache



I enjoy the outcome of this design the most out of all of the designs I've presented. I've used gouache many times before this, and I am a big fan of the opacity of this medium. I chose to experiment with gouache to try and mix a cartoon, unified coverage

## Watercolour



With watercolour, I enjoy the effect, however, I am not a big fan of how uneven the result was. It looks aesthetically pleasing, yet it doesn't relate to the graphic element of this project which needs an even coverage throughout the entire design to look eye-catching.

# Final Logo Design

### On this page:

- \* I mention my thought process of why I chose gouache as my media
- \* I mention the steps I used to execute the logo
- \* I talk about how this logo is effective
- + who this logo is for

I produced this piece as a means of reaching the young adult/adult/middle age demographic, hence the use of colours that fortunately work well when paired together, however which aren't too vivid and bright.



I am overall happy with the outcome of this piece, as I was able to create a piece with mesmerizing colours and an interesting shape. I discuss the details I've initially changed in this and the foregoing design I created using gouache.

### Colours I used:

- \* Plum purple + white
- \* Ocean blue
- \* Deep blue + white
- \* Black

With addition of a white ink pen: for highlights

This is my final design. I chose this to experiment with media previously. As mentioned in the previous page, I started trying out my logo using gouache because I had significant experience in it already. I was able to easily control the paint and happily determine colours that played together in harmony because of my foregoing personal interest in it. After completing it in my preceding page, I have realised that I could improve certain things to make my design more effective for my spectators, hence I did them for this ~~best~~ final design. I changed the colours of the text ~~to~~ ~~the~~ dark blue being on top (Summa) and light blue being on the bottom (daze), I did this as it made more sense and added an element of an ombre effect. To make the design look more surreal and cartoon-like, I added highlights using a white pen. I enjoyed this detail as the original logo had highlights too.

# Summa Dayze Posters

Summa dayze festival posters slightly change each year. Yet I have realised the composition of the logos (plus the font) has stayed relatively similar. Knowing that the music mostly consists of dj, hip hop and rock music genres, the poster designs are both informative and aesthetic. The logo is usually always in the middle-top middle/centre middle is what creates the eye-catching imagery.



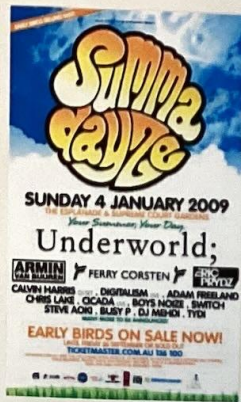
After researching, I also found inspiration on how I would start my sketches on the next page. I found the incentive in making my designs reflect summer-related imagery such as ice cream, skies, grass, and possibly some retro-fitted subjects such as the text and the colour wheel.



A great amount of details relating to the aesthetics of the festival - this is what will gain audience attention and interest.



Most important assets of a festival poster is a clear & logo name; informing the audience about who is featuring it and an addition of what age groups usually attend such festivals. A list indicating who will be performing, also the year the festival will be set at. And



The demographic being mainly young adult/adult/forttle age, the colours are distinct, yet not blinding nor pastel - these attract younger age groups. Noting that the colours are darker hues, this is how the white writing shows up and matches well with any colour.

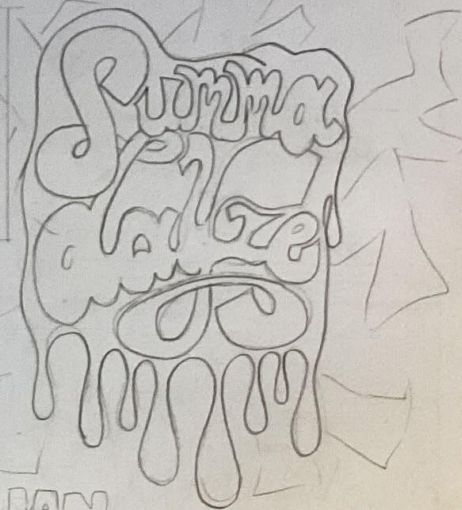
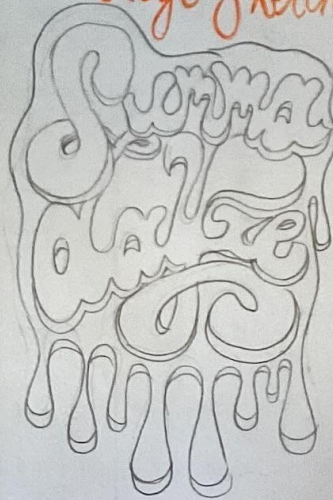


# Summa dayze poster ideas

This page features the details I want to put into my final posters. I talk about my thought process + what aesthetic I want to feature.

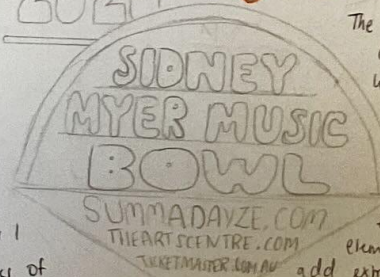
DAVID GUETTA • BOYS NOIZE  
TINIE TEMPAH • MIAMI HORROR  
DENNIS FERRER • CHASE & STATUS • ANDY C

## Logo Sketches



7<sup>TH</sup> JAN  
2020

## Other details

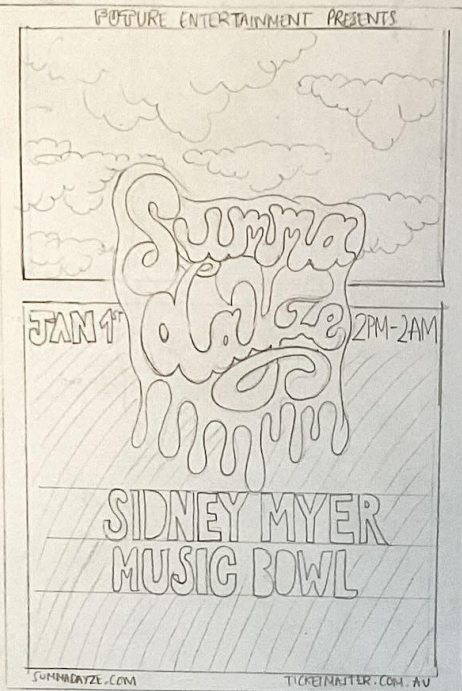
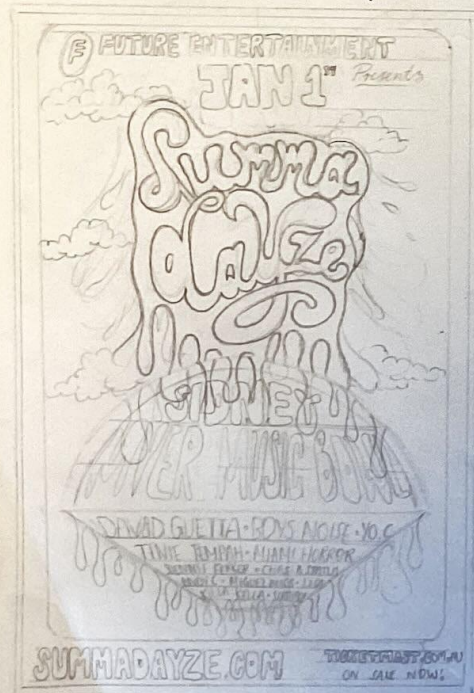


The semi-sphere creates a well-rounded look. As everything in the poster is also round and un-geometric, I wanted to continue that with this element, however to add extra dimension, I added the taperium - this is effective as the shape has crisp clean lines.

I re-sketches the logos to see how I could alter them to fit the aesthetics of the posters I will be creating for my final. I gave shadows (a 3D outlook) to my and create dimension and see if it is more effective in the poster.

# Finalised Poster ideas

My first poster idea - I wanted to include clouds in both my designs because of Summa Dayz's actual festival posters (which had exaggerated cloud imagery). I am planning on using similar colours for both posters to allow myself to relate the two designs together. I have also slightly changed my logo to my and make it look like a ~~splash~~ motioned splash; having more droplets.



For my second design, I wanted to create a more minimal design, much more minimal from my first poster design.

# Mock Plan

## STEP 1

I will start with creating the background (Navy blue)

## STEP 10

Lastly, I'll add the sponsor company for legitimacy of the festival

## STEP 2

I will add a differently colored box to act as an enhancer of whatever gets layered over it (orange)

## STEP 4

I thought that implementing a perfectly round semi-sphere would add an element of accuracy, as everything else is hand drawn

## STEP 5

I will make the trapezium darker to act as a different inclination suggestor.

## STEP 3

I will add clouds. I was thinking about making them in the an oriental style.

## STEP 9

Adding stars towards the end ensured the correct positioning of them.

## STEP 8

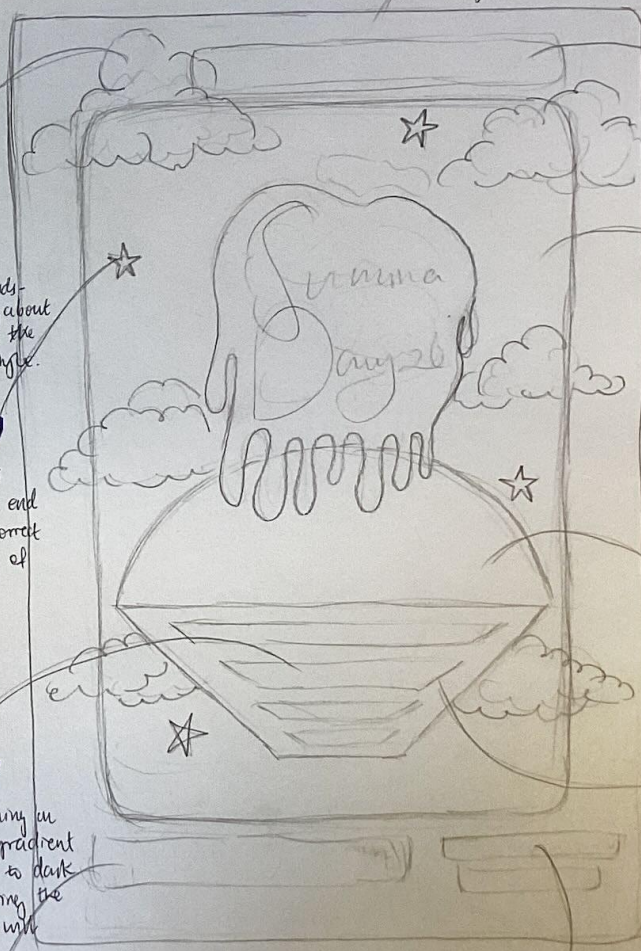
I am planning on making a gradient from light to dark when presenting the artists that will be playing.

## STEP 6

Presenting the 'Summadayz' website for extra information

## STEP 7

Where to buy tickets at the bottom



**F** FUTURE ENTERTAINMENT PRESENTS:

JAN 1ST

**Summa  
dayze**

**SIDNEY  
MYER MUSIC BOWL**

- The Hoosiers - Arctic Monkeys - Picture This -

- Saint Motel - Gorillaz - Glass Animals -

- Half Alive - The Lonely Island - DNCE -

- The Roots - The Roots -

- The Roots - The Roots -

**SUMMADAYZE.COM**

TICKETMASTER.COM.AU  
On sale now!

**Summa  
dayze**

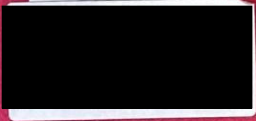
**SIDNEY MYER  
MUSIC BOWL**

JAN 1ST 2022 - ALL DAY

SUMMADAYZE.COM TICKETMASTER.SOM.AU



COMPONENT 1:  
PERSONAL  
INVESTIGATION





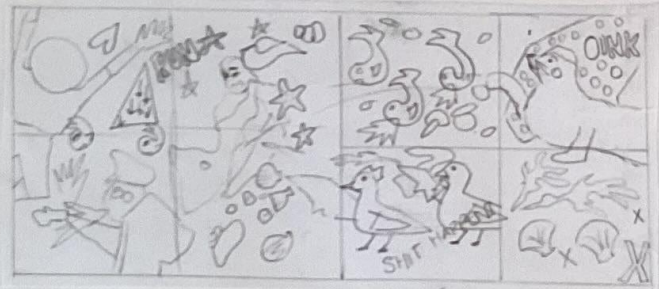


# Nina Chanel Abney

Combining representation and abstraction, Nina Chanel Abney's paintings capture the frenetic pace of contemporary culture. Breaching subjects as diverse as race, celebrity, religion, politics, sex, and art history, her works eschew linear storytelling in lieu of disjointed narratives. The effect is information overload, balanced with a kind of spontaneous order, where time and space are compressed and identity is interchangeable. Her distinctly bold style harnesses the flux and simultaneity that has come to define life in the 21st century. Through a bracing use of colour and unapologetic scale, Abney's canvases propose a new type of history painting, one grounded in the barrage of everyday events - and funnelled through the velocity of the internet.



These sketches and experimentation page revolves around my observations based on Nina Chanel Abney as an artist and an activist. My chosen theme being: **PLASTIC WASTE + AWARENESS**  
I came up with some concepts which help me build up visually in the style of the artist



## Lino Stamps

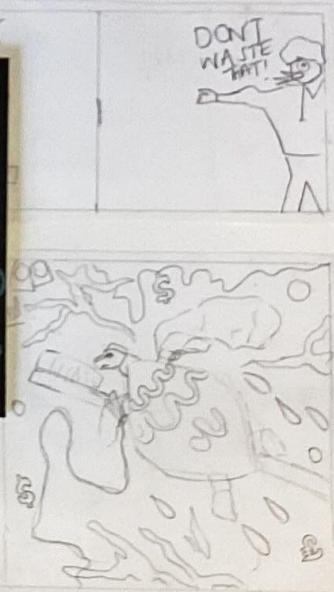
These are my Nina Chanel Abney inspired lino stamps which I used to experiment with. I chose to use lino as I had complete control over how I wanted to engrain into the material. When stamping, I made sure to have the paint become matte so that I could get the optimal vibrancy along with it not smudging/overflowing into ink. The demographic I planned on presenting this to would be children/young adult/adult.

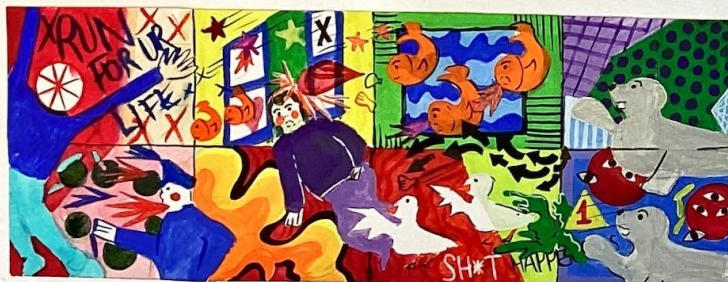


My second sketch (middle) is of a simple conversation; I made it so-to-the-point to avoid any miscommunication.

These lino experiments helped me gain perspective on theme-building, and learning to work with values and different levels of material. Ultimately I liked the colours used, and the patterns, however, next time I'd like to be more thorough with the paint, and its amount when peeling them onto the stamps

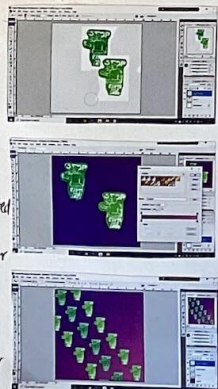
The top (first) sketch is contextualized as an attack on human potential by marine wildlife. I tried to do a similar concept for my third sketch (bottom) of a hurricane





### DIGITAL PATTERN (3)

My third piece is a complete experiment. With the stamps from my lino prints, I wanted to make a flashy + vibrant pattern to mirror Abney's work. I started by using the gradient tool to create a purple hucha background. Later with Ctrl + Y, I could spot color the...



# Response Finals...

## DIGITAL

1 Here is my first response. Out of the three sketches presented in my previous experiments page, I chose to utilize the one with the turtle as the main subject. I used motifs such as the dollar and pound coin signs, the water droplets, the small contents, the circles and the 'U' pattern on the turtle's shell. These put together manifest successfully into a piece which resembles Nina C.A.'s work.

## PAINTED

2 I hand-painted this response using gouache. Being heavily influenced by Abney's pieces in her 'just can't win' series, I enjoyed the busy, wonderful imagery along with a dark underlying message.

# GUERRILLA GIRLS

Guerrilla Girls is an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art industry. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality into focus within the greater art community.

The group employs culture jamming in the form of posters, bookshelves, and public appearances to express discrimination and corruption.

**Q. HOW MANY WORKS BY WOMEN ARTISTS WERE IN THE ANDY WARHOL AND TREMAINE AUCTIONS AT SOTHEBY'S?**



Please send \$ and comments to: Box 3255 Cooper St. NY NY 10226 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

**THERE'S A TRAGEDY ON BROADWAY AND IT ISN'T ELECTRA.**

Only 8% of the plays and less than 1% of the musicals on Broadway were written by women.\* Guerrilla Girls think that's even sadder than a Greek tragedy. There's only one explanation for what's currently playing: **DISCRIMINATION.**

\*An 8% average of the total of the 100 plays and musicals on Broadway in 1992.

**A PUBLIC SERVICE MESSAGE FROM GUERRILLA GIRLS CONSCIENCE OF THE THEATRE WORLD**  
233 LA GUARDIA PLACE, 4TH FLOOR, NEW YORK, NY 10011

I enjoy the use of minimal post-modern aesthetics to present titles and facts based on sex and ethnicity in the entertainment and pop culture industry. The block colours play well with the pitch black writing and heavily edited photographs of famous artworks. The motif of the gorilla head reminds audiences about the authenticity of real personhood women being preferred to the companies.

**THE ADVANTAGES OF BEING A WOMAN ARTIST:**

Having achieved the greatest of success that being an artist can offer, I am writing to inform you that I have decided to leave the art world and spend the rest of my life as a housewife. I will be taking lessons in domestic science, child care and general housework. I will also be taking the opportunity to attend to my own and my husband's needs. I will be working hard to make sure my own and my husband's needs are met. I will be working to make sure my own and my husband's needs are met. I will be working to make sure my own and my husband's needs are met.

**GUERRILLA GIRLS**

**HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR?**

Guggenheim	0
Metropolitan	0
Modern	1
Whitney	0

To remain anonymous, members wear gorilla masks and use pseudonyms that refer to deceased female artists. Great attributes are paid towards the film world as the Gorilla Girls protest the dearth of female directors, GG distributed stickers during the 2001 Sundance Film Festival.

**Do women have to be naked to get into the Met. Museum?**

Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female.

**GUERRILLA GIRLS**



IT'S NOT WHETHER YOU WIN OR LOSE  
(IT'S WHETHER YOU PREVENT)

1 in 37 people alive today in the UK will be diagnosed with Parkinson's disease in their lifetime.

BEING PHYSICALLY IS A CHOICE. AND CAN BE THE TRAINER BEEN HAVING



DONATE NOW!!!

# SKETCHES

## COLOUR TRY-OUTS



This is my digital colour try-out page. I decided to experiment with colour + its effecting on me whether it helps to reflect Guerilla Girls even with the addition of also allowing my own style to come through. My last three experiments are of different kinds of inverted effects on the original Michael J. Fox photograph - initially inverting the photo gives definition to different areas which may play successfully on the page, yet I don't think these would translate my Guerilla Girls pieces.



Next, I have overlaid on the photograph of one being a simple grain effect. The one below is grain on black lines while the last one being a high-contrast like effect which amplifies the outline and makes the whole photograph black. Although the page helped me greatly with the decision making of which effect I will use in my final piece.

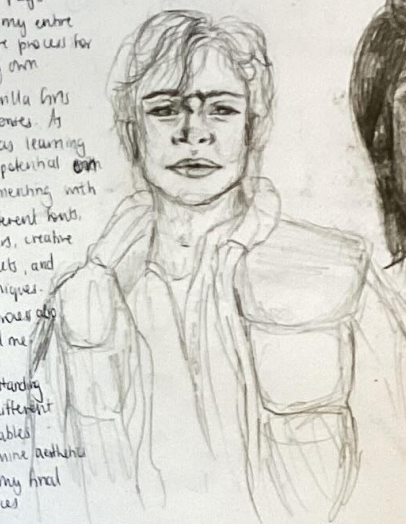
I thought that it would show the authenticity when showing a real person's struggles as a way with aligning with a modern day contemporary audience.

# PREPARATION + EXPERIMENTS

This page is dedicated to my entire creative process for my own

Guerilla Girls responses. As well as learning my potential ~~own~~ experimenting with different fonts, colours, creative effects, and techniques.

This page also helped me with understanding how different variables determine aesthetics of my final piece.



# SKETCHES

I sketched out Michael J. Fox to experiment whether a hand-drawn approach would be best in this instance. My first rough sketch is to communicate the whole of ~~the~~ Fox. Then, I sketched out a more tonally correct portrait of his face + facial expressions to show a refined version of the photographic reference I used. Overall, this practice helped me gain perspective on how a more detailed study can influence my final Guerilla Girls response.

## FONT TRY-OUTS

**Guerilla Girls**

**Guerilla Girls**

**Guerilla Girls**

**Guerilla Girls**

**GUERRILLA GIRLS**

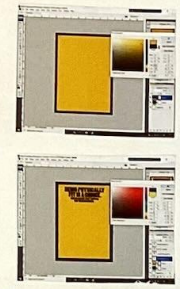
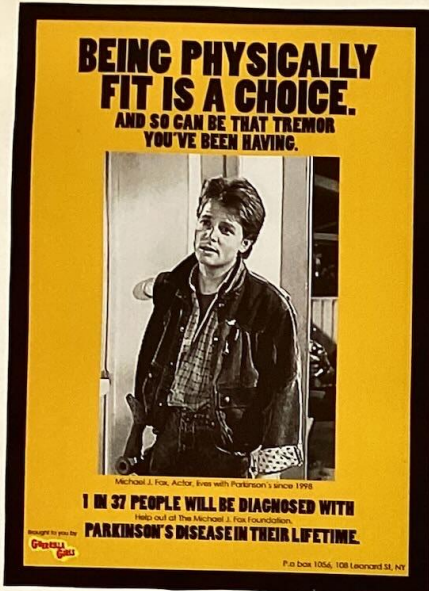
**GUERRILLA GIRLS**

These are four try-outs for my Guerilla Girls titles. I wanted to experiment with the looks, styles and colours of the ~~best~~ titles to see if these variations vary in any way.



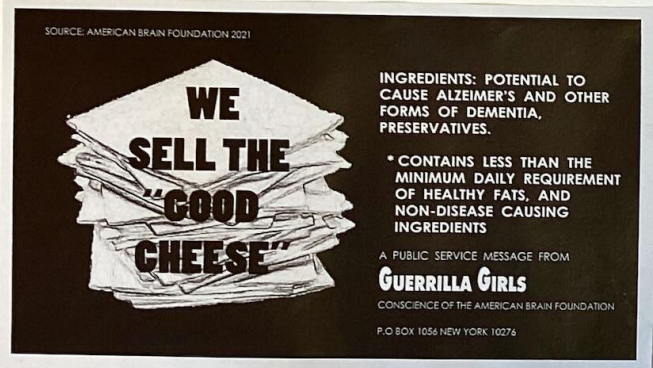
These three colour try-outs primarily revolve around light colour changes. 1st: increasing saturation 2nd: sepia effect 3rd: black and white





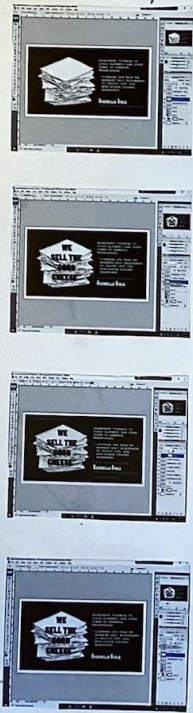
This is my first Guerrilla Girl design. As mentioned, my chosen theme is Health & Illness, and I started decided to focus on illness of the neurological nervous system, this being Alzheimer's and Parkinson's disease.

# FINALS

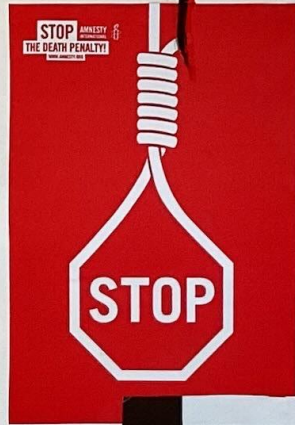


My first take on my first response is of an alternate version of one of GG's original pieces. Here I started by layering a mustard yellow background with black borders. I later added the bold black text along with the black and white photograph. This response came out quite successfully as I was able to convey the commanding yet still ambiguous tone often expressed by Guerrilla Girls.

For my second copy response, I used their 'We sell white bread' piece as influence. Instead of bread, I chose cheese and did a similar warlike text with similar font. When creating these two, I ultimately learned to absorb information & techniques and manifest them into ethical responses, correctly representing my chosen artists work.



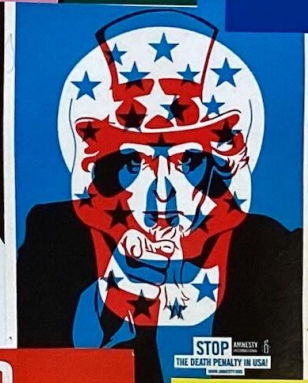
# Fons Hickmann



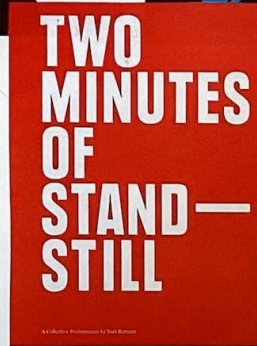
Fons Hickmann is a German graphic designer and professor of Communication Design at the Berlin University of the Arts. He is the founder and director of the design studio 'Fons Hickmann M23'.



Hickmann and his colleagues promoted the initiative '11 Designers for Germany' which aimed to bring a consciousness of graphic design into public sphere. The group received wide media attention for their effort to prevent the adoption of an embarrassing logo for the 2006 FIFA World Cup in Germany.



Studied photography and communication design combined with philosophy at the University of Applied Sciences Düsseldorf. This may explain the clean and crisp nature of his art, often communicating philosophical and activist messages, which spreads awareness throughout many problems such as: corruption, gun violence, etc.



Hickmann and his studio were invited to exhibit at the opening of Museum of the Image (MOTI) in the Netherlands, the world's first graphic design museum. The exhibition, 'European Championship of Graphic Design' was opened by Queen Beatrix in June 2008.



I aspire to create responses of Hickmann's work through showing the colour magery of clean lines and minimalist post-modern nature of his aesthetic. The combination of dark and innocent images conveys a deeper meaning which affects many older demographics.

# Sketch

I finished all of my sketches to show a finalized sketch version of a concept I'd like to respond to.

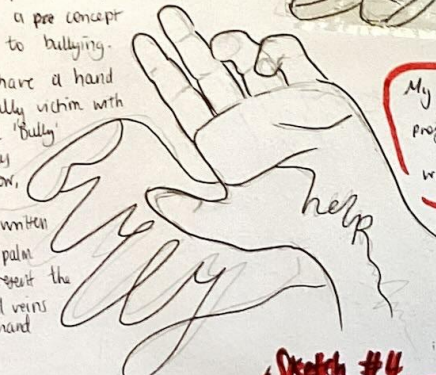
I added some shading with a HB pencil to create a little dimension.



## Sketch #2

For my second sketch, I used a Fons Hickmann original piece, and para-adapted it into a pre-concept relating to bullying.

Here, I have a hand of a bully victim with the word 'bully' written as the shadow, as well as 'help' written on the palm that represent the lines and veins on the hand.



My chosen demographic for this project would be young adults/adults as I touch on projects which should be approached towards with sensitivity and maturity. Ultimately, Hickmann was a suitable artist for me to deliver this topic with.

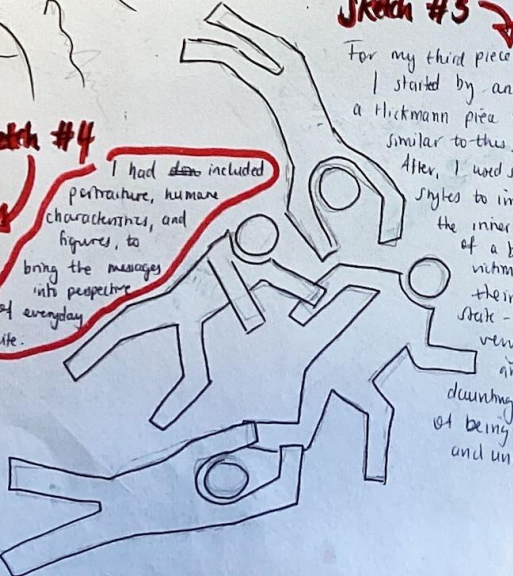
## Sketch #3

For my third piece I started by analyzing a Hickmann piece very similar to this. After, I used similar styles to imitate the inner state of a bully victim + their mental state - it being very unstable and the daunting feelings of being upset and uncomfortable.

## Sketch #4

I had ~~also~~ included postures, human characteristics, and figures, to bring the messages into perspective of everyday life.

For my fourth sketch, I also used a Fons Hickmann piece as influence. Here, I have a portrait of a bully victim with an abrasion injured for a

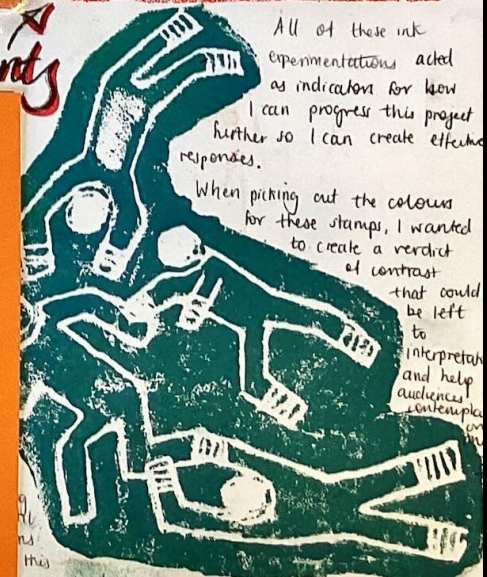
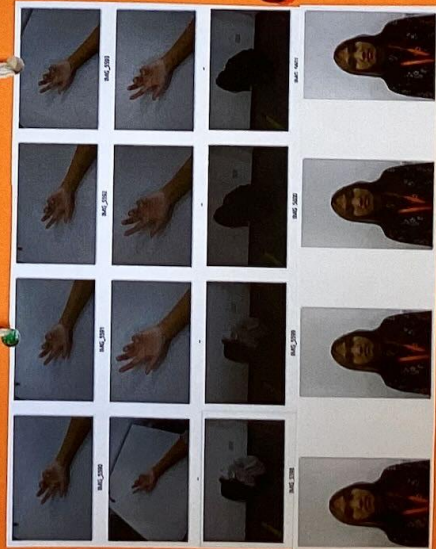


# Experiments



## 1st Styrofoam Experiment

### Contact Sheet



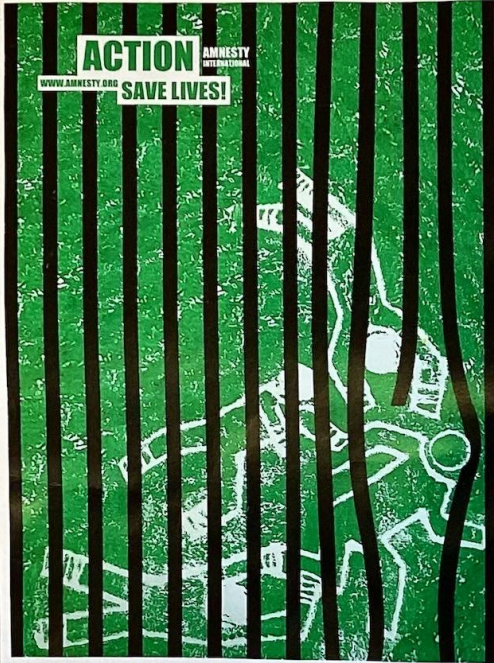
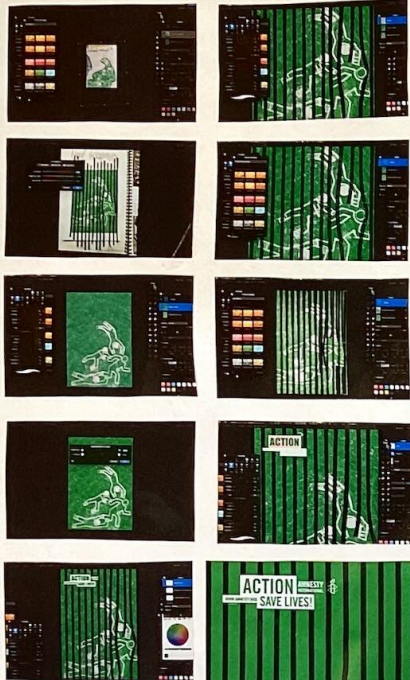
All of these ink experimentation acted as indicators for how I can progress this project further so I can create effective responses.

When picking out the colours for these stamps, I wanted to create a verdict of contrast that could be left to interpret and help audiences interpret.

## 2nd Styrofoam Experiment

These are my second styrofoam experiment. I used green as a means of relating to Hickmann's original piece.

# Final Responses

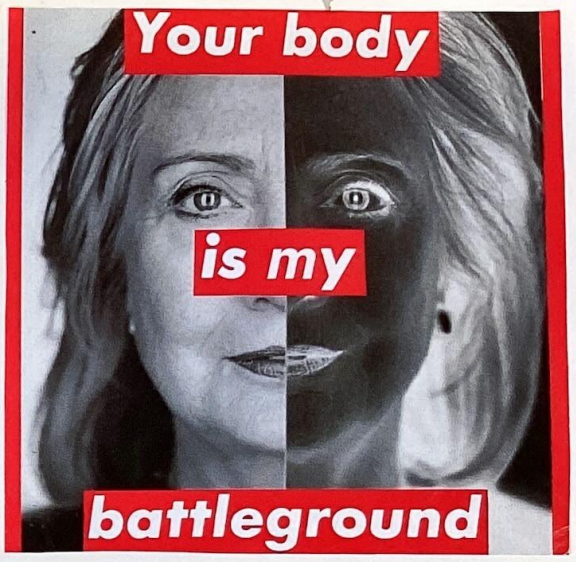
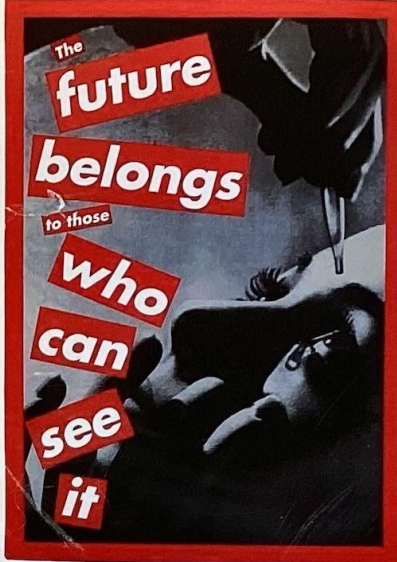


As mentioned before, I started with scanning and then copying and pasting it to form a linear green as a background, after doing the black and white line work. I began to add the text, "Action Save Lives!" which creates an awareness against human rights, and as bullying statistics astonish readers, ~~then~~ shining a spotlight onto the problem through Amnesty International can bring audiences to become educated on the topic and change the perception of new generations.



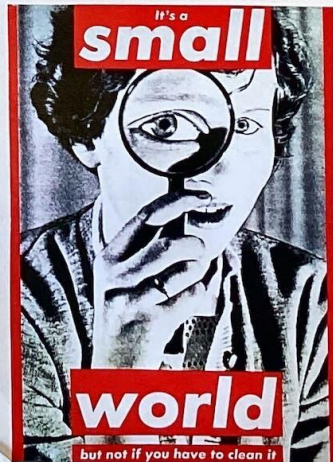
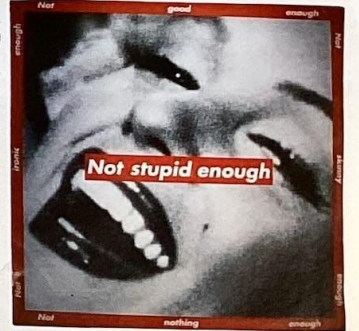
For this Ferys Hickmann final, I incorporated my styrofoam stamps into my digital piece which I presented in a similar way as Ferys Hickmann's original piece (which I presented ← here as reference).

When doing my digital piece, I started by scanning in the stamp. Later as a means of imitating the imperfect pattern of a styrofoam stamp, I was pleased with how close the green ink I used was to Hickmann's original piece. My next step was to digitally include the thick lines to act as a prison cell, these gave the ambience of being trapped in an environment where bullying is actively taking place. I enjoyed the vibrancy of the green and the black and white acting across it, as it gives a comic book, Pop-art effect.



## Barbara Kruger

Barbara Kruger is an American conceptual artist and collaborator associated with The Pictures Generation. Most of her work consists of black and white photographs, overlaid with declarative captions, stated in white-on-red Futura Bold Oblique or Helvetica Ultra Condensed text. The phrases in her works often include pronouns such as 'you', 'your', 'I', 'we', 'they' etc... addressing cultural constructions of power, identity, consumerism, and sexuality. She is known for her blend of type and picture that passes on an immediate feminist cultural activism. Her works inspect generalizations and the practices of industrialism with text layered over broad communications pictures.



As a group collaboration, me and my classmates were chosen to respond on Kruger's work as a means of bringing awareness to cultural, industrialized and racism, as well as racism in the art world.

Her distinct projections of personal accusations toward the spectators are a criticism of outdated standards created as a means of submitting to a particular construct, as well as building pressures onto new generations.



# Group Sketches

**Josh**

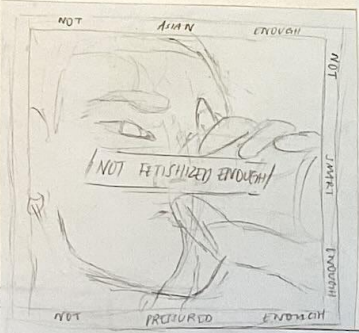


These are ~~Josh's~~ Tyler's sketches. When talking to her I learned that her thought process through making the concepts was through the use of close ups in her pre-production photography. Having the text run through the eyes - which are often associated with the mouth - makes the piece more effective.

**Tyler**



These are Josh's sketches. When consulting with my entire group, we talked about how we can create the powerful ambience in the entire groups work.



**Mine**



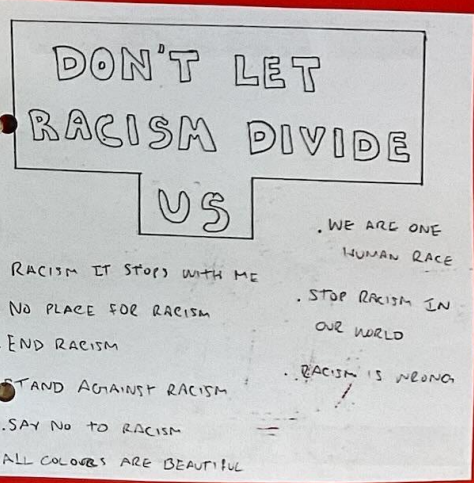
For my sketches, I used other inspirations images as inspiration, yet they only acted as a ~~model~~ template for my responses. I had the preference of photographing the models for my final piece. Sketches are Mykonos made using pencil. The phrases are ideas which are paraphrased through the Barbara Kruger's original work and with the theme of standing up against racism, I tried to tend to the matter with respect and careful consideration.

# Final Responses

**Don't let**



**Dharan**

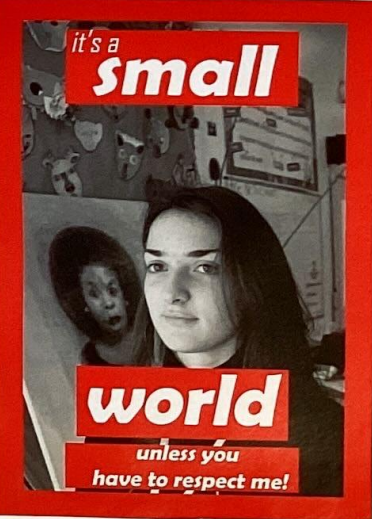


**Dharan**

"In our group, this was my own response to Barbara Kruger's work. I like our artist's pieces as they are digital responses and I'm good at that. In common her designs have a lot of red lines, red borders, big white fonts and red boxes. Within the group, I decided to work on Josh's portrait as it was challenging and sort of identical to one of Kruger's pieces"

-Dharan

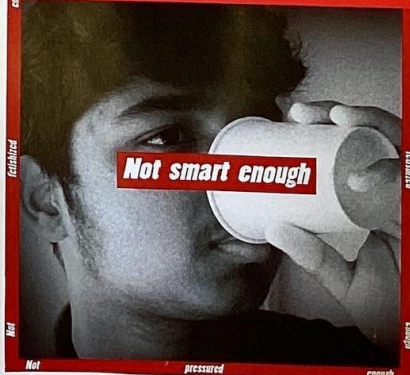
it's a **small**



**world**

unless you have to respect me!

**Not smart enough**



**My response**

For my response, I made sure to have my piece be very similar to the pieces made by Kruger. Down to the shade of red, the phrasing had to be of similar tone as well. As our topic was 'Racism', I tried to make the phrasing seem like a cry out for help, which I think I successfully achieved.

I've been trying hard to not feel lost. To feel like there's still a bit of hope.



We don't just hear you, we listen.

SAMARITANS

I'm alright with being single I guess. It's not ideal for the kids, but they seem to be coping.



We don't just hear you, we listen.

SAMARITANS

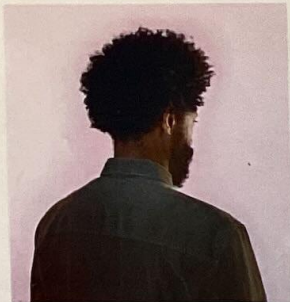
I think I'm going to be ok. It does feel rubbish losing a job, but not desperate.



We don't just hear you, we listen.

SAMARITANS

I'm going to be alright. It's not so bad spending a lot of time alone.



We don't just hear you, we listen.

SAMARITANS

# NADAV KANDER

## SAMARITANS

Run from: Feb 2016 - Feb 2018

MullenLowe London launched its 'We Listen' campaign for Samaritans with faceless portraits shot by Nadav Kander. It launched across digital, posters and railway media.

Nadar's portraits reveal only the back of the posters' subjects and accompany coloured copy that highlights the hidden messages behind people's claims that they are 'fine'.

My next artist being Kander, a photographer who focuses on a post modern, clean-and-crip approach with their artwork. As for the Samaritans series, Kander's distinct style projects through onto this series with an ambiguous essence, urging the audience to think of deeper meanings to the titles on these campaign posters. I believe that this series is appropriate for more mature demographics such as young adults/adults as the overall meaning of the campaign is the support behind more complex approaches to mental health along with the serious, morose side of mental wellbeing and stability. I think responding to these pieces can be greatly influential towards my own perceptions on my chosen topic: Feminism.

# THUMBNAIL SKETCHES



- ↳ I ... am ... powerful
- ↳ I ... wear ... skirts
- ↳ I'm ... not ... asking ... for it.
- ↳ I'm ... no ... housewife
- ↳ I'm more ... than ... my body
- ↳ Sex ... isn't ... payment ..
- ↳ Women ... help ... women
- ↳ I'm ... not ... dumb
- ↳ You're ... imagining ... things

\* I'm ... no ... femme fatale

\* I'm ... not ... asking for it

\* Women ... help ... women

\* I'm ... not ... dumb

\* Sex ... isn't ... payment

Subject must be female  
↳ feminist topic

Model will hold an item signifying their status as a woman

background colour + text will match

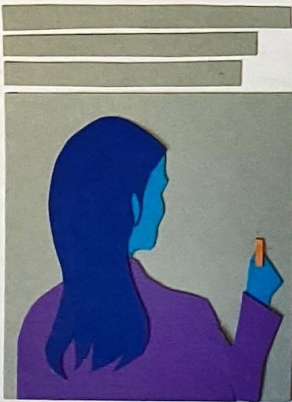


# CONTACT SHEET ~

I am showing my contact as my attempt on showing the things of my camera as well as my compositional ideas

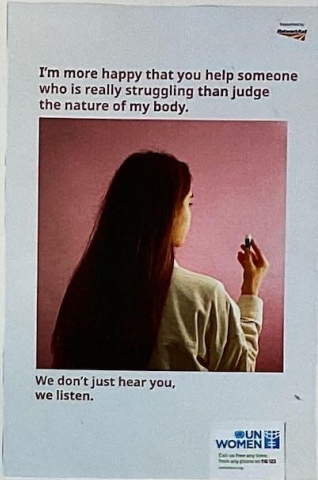


# PAPER CUT-OUT EXPERIMENTS

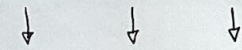
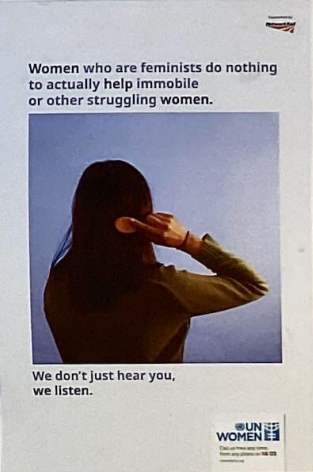


Here I created paper cut-outs as a way of experimenting with Kunder's photographic concepts. I used colours that played well together: cool colours such as blues, purples, grey along with my other cut-out having consisting of warm colours such as orange/peach, red, maroon. I did this by using an original Samaritan's piece and sketching over the features such as body, face, hair and print-sketch it onto coloured card which I cut and embedded into the pieces which I will be later recreating digitally.

# ~ FINALS ~



These are my Nadav Kander Samaritan's responses. For my first response, I elaborated on 'women... help... women', as a means of exploring femininity in a functional manner, which means that it's healthily promoting feminism as a movement to fight gender equality. Nadav Kander's own pieces letted that greatly through the exploration of people's mental wellbeings, therefore, I wanted to bring that to the spotlight and therefore talk about the effect of a patriarchal society on females and how mentally draining it can be.



For my third response, I started by editing the photograph. Likewise to all the photographs, I started by changing contrast and brightness to suit the look of the entire piece, later I added the photos to a white background and worked on the text. I decided to correlate the text with the backgrounds of the photos for a more unified look, and making the main words a shade darker to highlight them. Lastly, I added to 'UN WOMEN' logo onto the piece to support the topic of my responses. Overallly their end results was successful, yet next-time I hope to make my photographs have better quality.



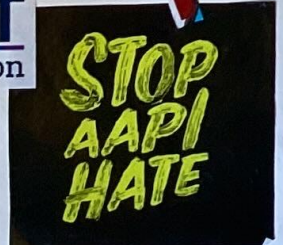
As for my second response... For all of my pieces I intended on adding my own twist into the overall aesth-etc of all the pieces. By this I mean by the poses of my models i.e. holding different objects to establish their identities as female, and digitally changing the colours of the background to suit the topic better. I believe that this created a much more nuanced effect and allowed me to get a more predominant message across.



# CAMPAIGN LOGO RESEARCH

Here is my campaign logo research page. I decided to include this page as a means of talking about what makes an effective logo that ~~also~~ communicates it's awareness and purpose. Many of the most recognizable logos have simple designs which stick into spectator's memories. These include: Me Too movement, BLM, AAPI, WWF etc... Many of these designs colours also follow a simple concept - using colours that are in close proximity of each other on the colour wheel, or on the other hand, be completely opposite from each other, e.g. #EqualityActJapan, #TeamSeas, Plasticfreejuly.org etc...

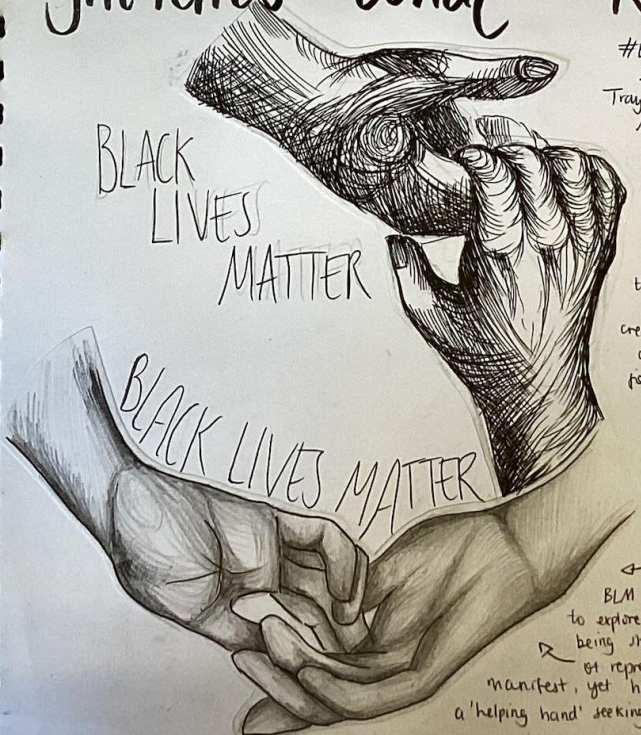
Other factors such as the ~~set~~ political relevance makes a memorable logo. A logo that follows up on the news approaching a trend creates more activity in audience's awareness. I also noticed that many popular logos contain block colours as backgrounds, this creates a cognitive mark in audiences.



# BLACK LIVES MATTER



## SKETCHES - tonal RESEARCH



#BlackLivesMatter was founded in 2015 in response to the acquittal of Trayvon Martin's murderer. Black Lives Matter Global Network Foundation, Inc. is a global organization in the US, UK and Canada, whose mission is to eradicate white supremacy and build local power to intervene in violence inflicted on Black communities by the state and vigilantes. By combating and countering acts of violence, creating space for Black imagination and innovation, and centering Black joy, ~~BLM~~ are winning immediate improvements in ~~the~~ millions of lives.

These are my sketches based on my response to the #BLM campaign. I completely understand the autonomy behind the singular powerful hit of the original BLM logo, yet for my attempt, I wanted to explore a collaborative concept - this being still including hands as a means of representing the actions they can manifest, yet have it be emblematic of a 'helping hand' seeking out for justice in the institutional system.



# EXPERIMENTS

COLOURED PENCILS



SHARPIE



FINELINER

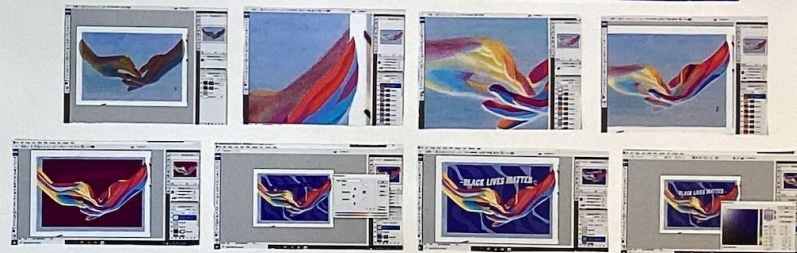
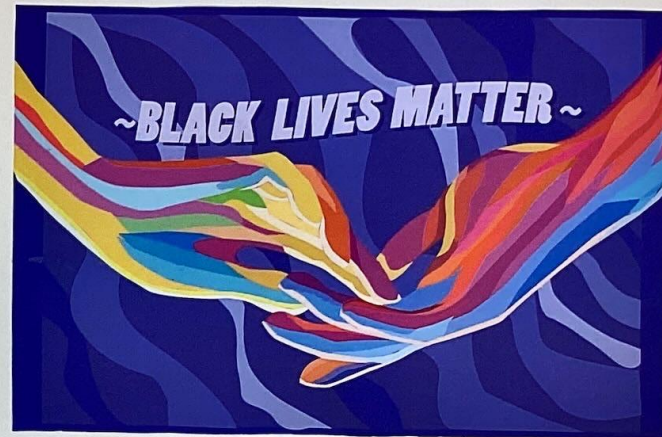


FELT-TIP PENS



These are my experiments based on the sketches I presented on my last piece page titled #BLM sketches. I decided to do a tracing paper approach as a means of experimenting with media that's based on the same photograph/reference. Here I could see and understand the anatomy of the hands along with preserving them ~~with~~ ~~is~~ ~~is~~ in a multitude of ways so I can give an aesthetic judgement to which technique I will be progressing with for my final response. For my first experiment, I used coloured pencils to imitate the colours present in the photograph. I enjoyed the vividity and softness this medium. My other experiments include sharpie and fineliner - outlining the details of the hand gestures. My last experiment is felt tip markers done in a more, abstract manner imitating the colours as close as I could.

# FINAL



This is my Black Lives Matter logo. I believe that it is successful as I was able to add colour without having to use black or much white. My concept was to use colour only as a means of portraying racial equality in a more positive spotlight. This is also evident from including two hands, instead of one, to try and create a prospect of unity - to try and portray a fight against racism as a collective effort.

When creating the logo, I started by scanning my experiment piece, and later using the ink tool in photoshop, I started using a line style to create my response. The use of different colours allowed me to establish shading and highlights in a less monotonous way. As for the title, I wanted to have it visible yet not a distracting aspect of my piece. Therefore using colours that helped with the flow of the piece in an aesthetic way allowed me to establish the cause of my topic. Lastly, I also gave the name of my cause, I made the text have a slight curve by using the 'distort' tools on photoshop to create an organic ambience as it reflects the nature of the hand position.

**福岡 FUKUOKA**  
 Black Lives Matter  
 平和な行進・PEACEFUL MARCH  
 2020年6月21日(日)・SUNDAY 21ST JUNE 2020  
 13:00  
 天神中央公園・TENJIN CHUO PARK  
 マスク・水・ゴミ袋持ってきてください  
 Please bring masks, water and garbage bags

#BLMFUK  
 #BLMFUKUOKA

Black Lives Matter (BLM) is a decentralized political and social movement that seeks to highlight racism, discrimination, and inequality experienced by black communities.

When BLM supporters come together, they do so primarily to protest incidents of police brutality and racially motivated violence against black people.

#BLACKLIVESMATTER

**TO IGNORE EVIL IS TO BECOME AN ACCOMPLICE TO IT**

Martin Luther King Jr.

BLACK LIVES MATTER

**RACISM, STATE VIOLENCE, AND THE CURRENT CRISIS: A PANEL ON BLACK LIVES MATTER**

Tuesday, September 29, 2-3:30 p.m. Mountain Time

Register for event: <https://www.regis.edu/regist/blmpanel>

Questions? Contact event organizer: Dr. Lauren Hirschberg, lauren.hirschberg@regis.edu

Regis College Sponsors: Dean's Office, Department of History, Politics & Political Economy, BUNGA Diversity Council, ODEE, Faculty Development Committee

Dr. Study Governance, Assistant professor and honors faculty of Asian Pacific American studies in the School of Social Transformation

Dr. Alison Rose, Jefferson Public Historian, Heritage Conservation Consultant

Dr. Tim Ramona, Associate Professor of Law at Denver University Sturm College of Law

a panel with

# BLM Flyer Research

**BLACK LIVES MATTER JACKSONVILLE**

**HEAR ME NOW!**

Justice 16th July  
 10:00 pm - 11:00 pm

MARKET 6 ARCH STREET J, JACKSONVILLE FL 32245

**BLACK LIVES MATTER JACKSONVILLE**

- BLM principles focus on:
- Ending 'zero tolerance' discipline, and implement restorative justice
  - Mandate Black history and ethnic studies in school curricula.
  - Funding counselors + communities, not cops.

**BLACK LIVES MATTER**

No justice. No peace.

These are the flyers I chose to bring awareness to social and institutional racism against black communities.

After consideration and visual analysis, I found that bold colours such as white, yellow and black are repeated throughout many of the flyers. This attracts the eye of a spectator as many other campaigns don't lean towards these colours. I believe I would be able to successfully give my perception towards the BLM movement through adapting and matching

**BLACK LIVES MATTER**

**KEY LONDON DATES**

<b>KNEEL FOR FLOYD</b> TRAFALGAR SQUARE SUNDAY MAY 31ST 1PM	<b>PEACEFUL PROTEST</b> HYDE PARK WEDNESDAY 3RD JUNE 1PM
<b>PEACEFUL PROTEST</b> PARLIAMENT SQUARE SATURDAY 6TH JUNE 1PM	<b>PEACEFUL PROTEST</b> US EMBASSY SUNDAY 7TH JUNE 2PM

KEEP AN EYE ON #LDNBLM ON SOCIAL MEDIA FOR UPDATES

**IMPORTANT**  
 WEAR PROTECTIVE MASKS  
 BRING FOOD + WATER  
 WEAR NON-IDENTIFIABLE CLOTHING

Remember them.  
 #LDNBLM

**ALL BLACK LIVES MATTER**

Virtually Featuring: Dr. Chrysal George Mwang, Assistant Professor, Educational Policy, Research & Administration at UMassAmherst

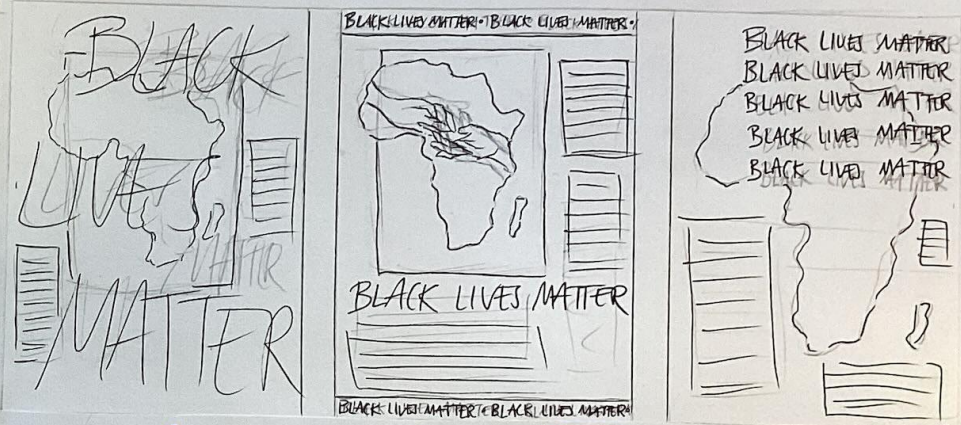
What is Black? Who does Black Lives Matter speak to? Join us for an engaging conversation with TC students, faculty, and staff that explores the use of Blackness as an overarching categorization tool, that often lacks an understanding of the diversity and nuance existing within the African Diaspora.

Thursday, October 19th, 2017  
 7:00-8:30PM  
 152 Horace Mann

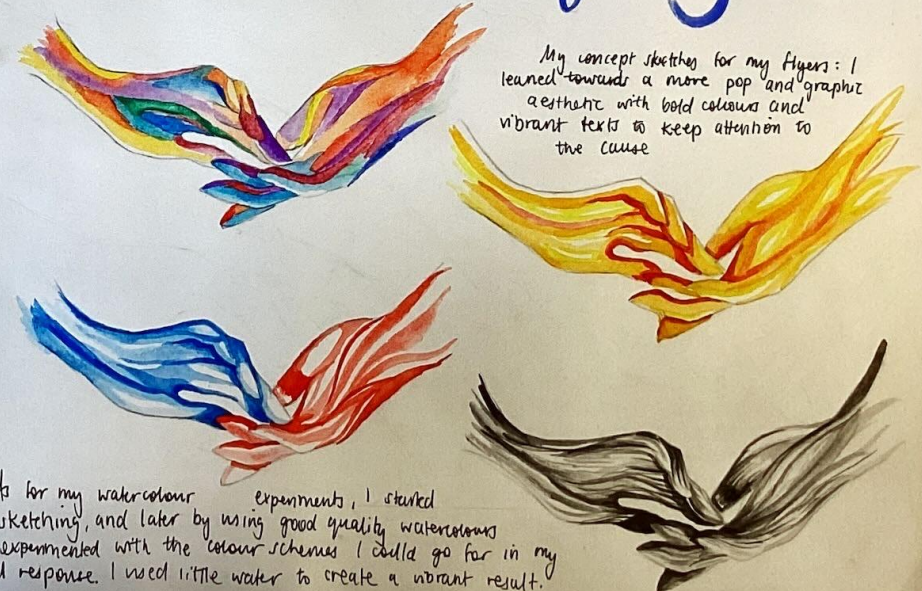
BLACK LIVES MATTER IN HIGHER ED

# Response Designs

Concept Sketches

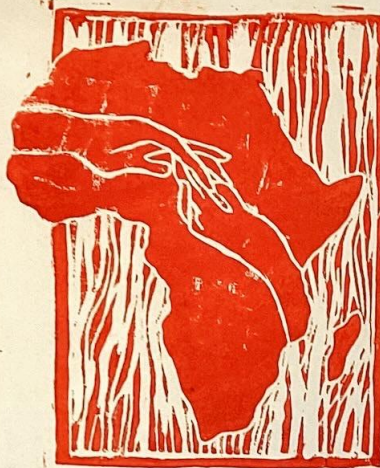
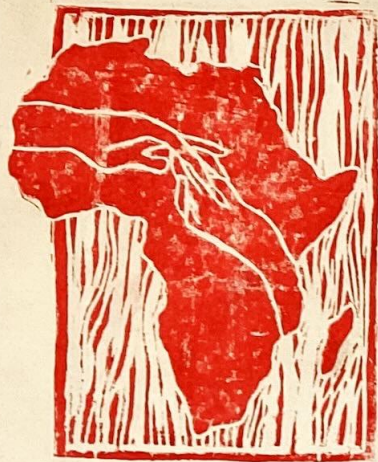


# Watercolour Try-outs



My concept sketches for my flyers: I leaned towards a more pop and graphic aesthetic with bold colours and vibrant texts to keep attention to the cause

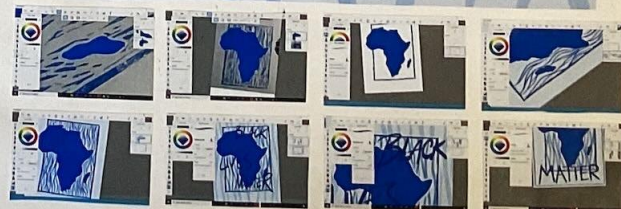
As for my watercolour experiments, I started by sketching, and later by using good quality watercolours experimented with the colour schemes I could go for in my final response. I used little water to create a vibrant result.



## Experiments: Lino

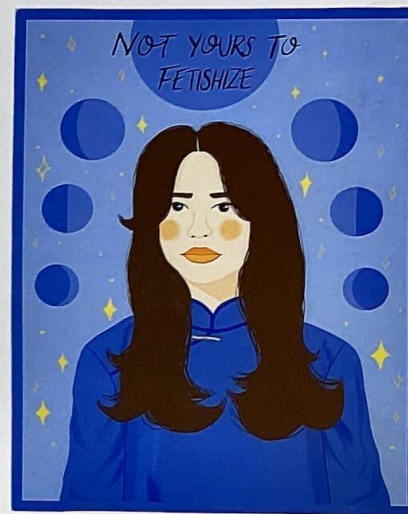
These are my lino experiments. As mentioned in my previous page, I wanted to use vibrant colours when creating my flyer as a means of introducing an aspect of nuance as previous BLM flyers use colours such as black, yellow, white etc. Yet here, I wanted to create a different version which brought a more positive response from my audience. Here, I experimented with blue, red, orange and a charcoal colour to ~~use~~ reach a spectrum of a wider experimentation. I used lino as I have great control from this medium, I could feel like I could use anything as inspiration when carving. I am happy with these pieces as I successfully created a strong structure for the next step of this project: final poster response.

# Final Response



For my final response, I started by scanning my lino experiment, as a structure I traced over the scan to create my response. I firstly created a silhouette of Africa - I decided to experiment with Africa's continent, as I noticed a running motif when exploring original BLM posters. Later when adding the text, I mirrored other flyers to try and bring a cognitive relevance for my cause. I tried to include as much information such as the date, the destination, the hashtag and the logo I did made previously. I think this response was successful in the way I could portray, however when printing it out, I don't like how my title is blending with the background, I will take that into account next time.

# Gouache + Tonal



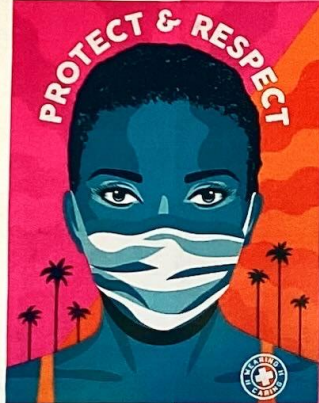
For my final response, I decided to have corresponding colours as a colour palette. Therefore having different shades of blue/periwinkle, along with colours on the opposite side of the colour wheel such as yellow and orange helped with giving a varied exploration of aesthetic.

When proceeding with creating my piece, I firstly scanned in my sketch which I experimented with on the previous page using gouache. I later used the ink tool on 'Sketchbook', and added the characteristics in bulk colours.

By referring back to Kestner's work, I noticed the simplicity of her digital portraits through the minimalist approach to shade - not having a lot of value + tone allows the viewer to focus on the facial expression of the subject, and therefore I adapted the same construct when creating my piece.

Overall, I enjoyed the detail-oriented portion. Such as the details in the hair, the eyes, and the background - as it allowed me to implement my own skills which I gained through experimentation, and my previous digital pieces.

# L.A. MASK PRINT PROJECT



In partnership with 'Studio Number One', a Los Angeles creative studio founded by artist Shepard Fairey, the City of L.A. is unveiling the second phase of the "Protect and Respect" pandemic art series with two new posters encouraging Angelenos to get vaccinated. The posters are available in both English and Spanish.

This is an attempt at the City's initiative to use the work of artists to remind Angelenos to wear a mask in public. Building on the campaign to encourage businesses to display the open-source artwork across L.A., the City and Children's Hospital LA (CHLA) recently installed fifteen LAMPP banners designed by Shepard Fairey's Studio No. One on Sunset Boulevard.

The latest additions to the LAMPP artwork represent communities across the city and includes a piece by a sixth grader, as well as selections in Spanish and Korean.

To keep driving the message, the Mayor's office and the Bureau of Street Lighting worked additional partners ideologically + Gold Metropolitan Media.

## Tonal Sketches

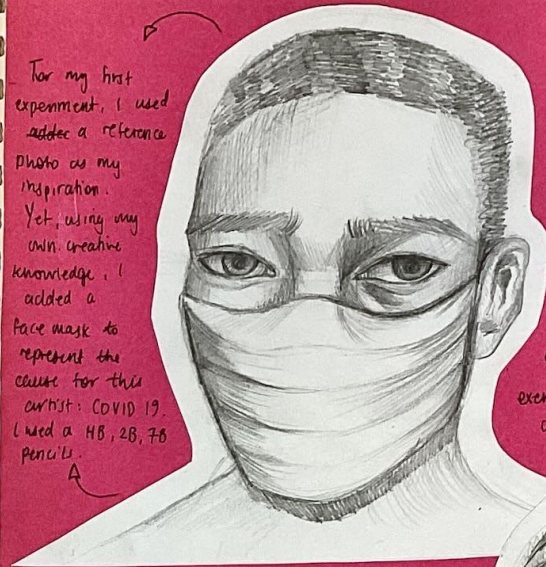
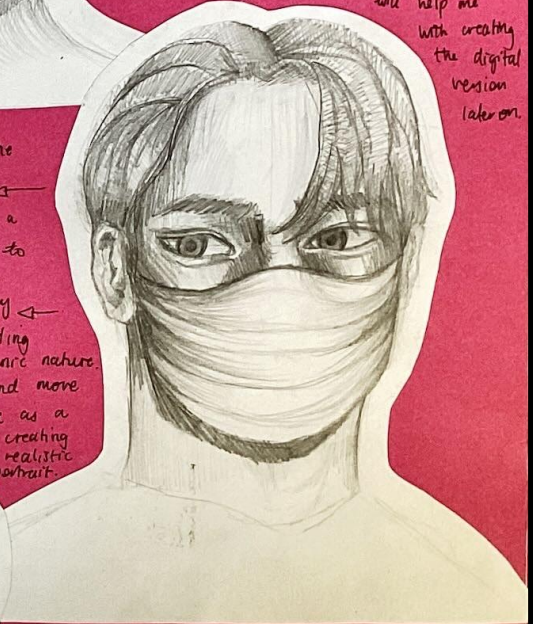
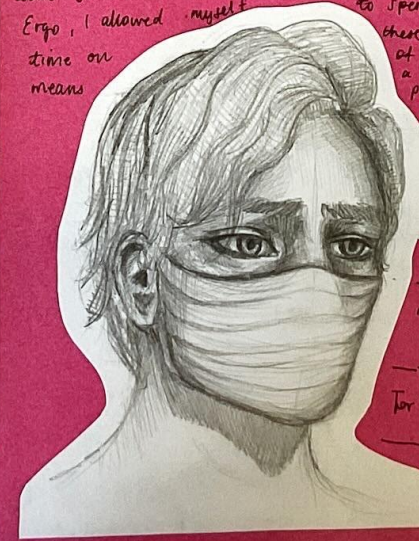
These are the tonal observational sketches which I have done to experiment with values and tones, as well as gain skill in observational portraiture. Overall, this exercise allowed me to understand an organic concept of portrait sketching which will help me with creating the digital version later on.

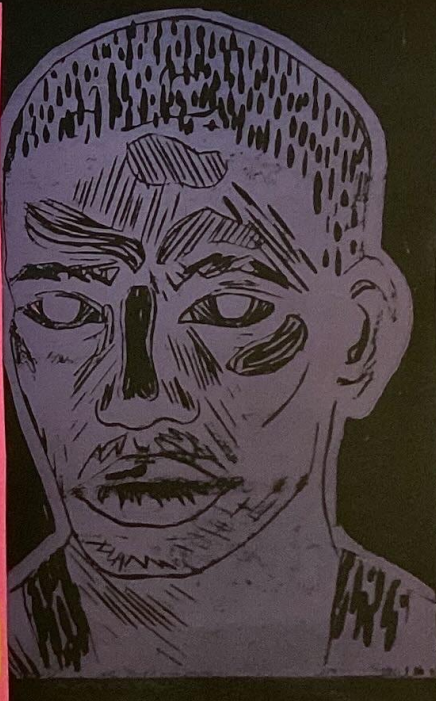
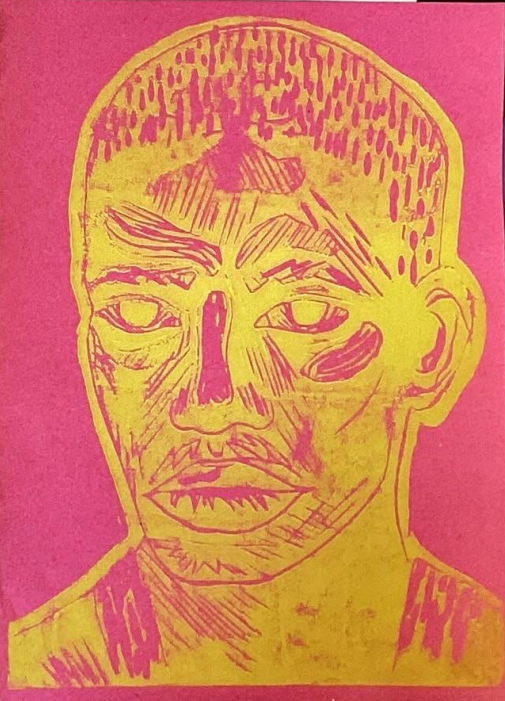
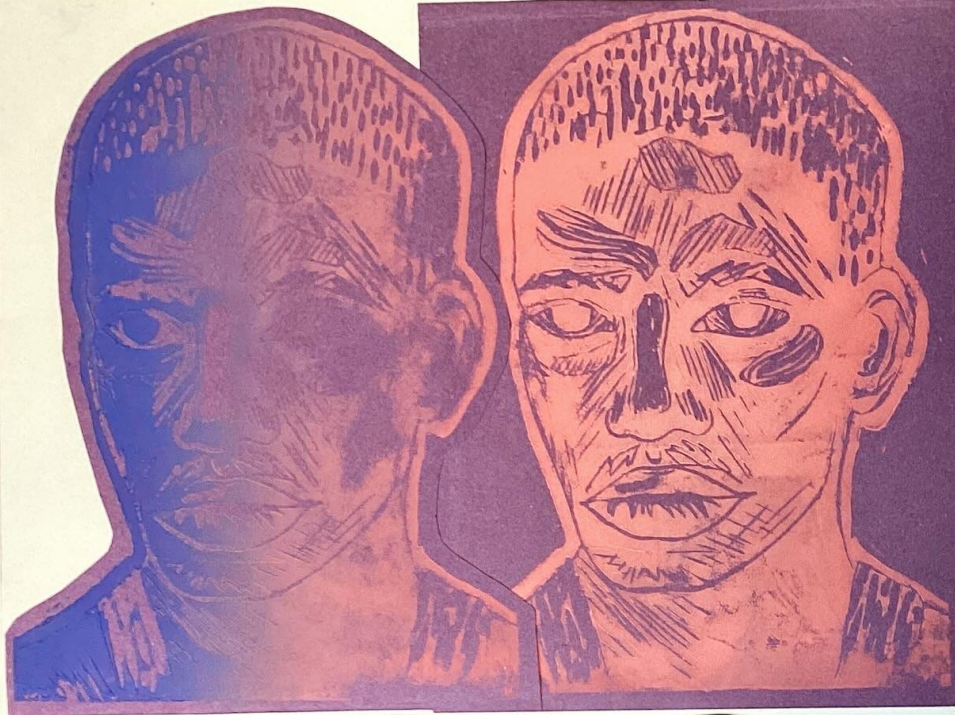
For my first experiment, I used a reference photo as my inspiration. Yet, using my own creative knowledge, I added a face mask to represent the cause for this artist: COVID 19. I used a HB, 2B, 7B pencils.

For my second tonal drawing, I used the same pencils as my first sketch. To start, I sketched the structure of a face; a circle and lines to give me leverage as to where I would put the facial features.

Later, I started to build up tone for my portrait. I found that carefully building tone gives the piece a more organic nature. Ergo, I allowed myself to spend more time on means here as a realistic portrait.

For my final sketch, I focused on adding much more tone and value to portray a more genuine portrait, and to represent a figure in a more shady area (not under direct lighting). For all three of my sketches, I enjoyed creating the features, and adding as much detail as I possibly could. However, as a asset I could improve for next time, I would focus also on the hair as I think I unintentionally rushed it.





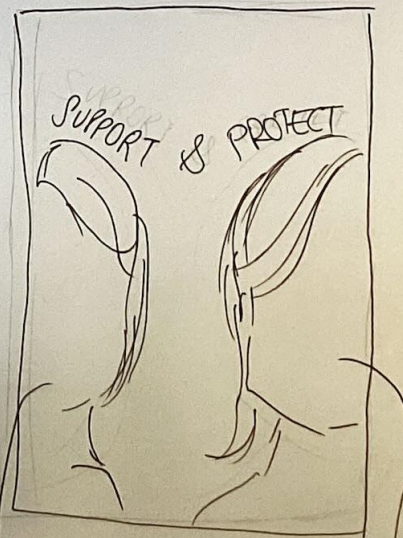
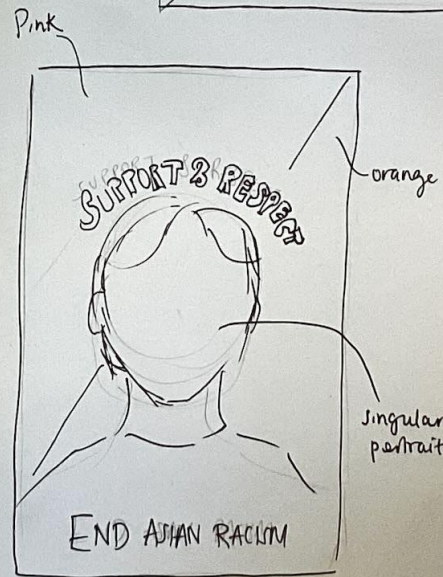
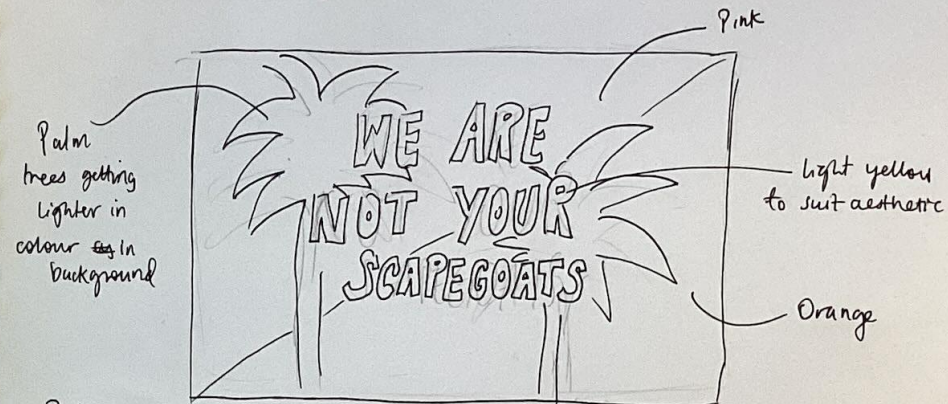
# L.A. MASK PRINT PROJECT FINAL RESPONSE



This is my final piece for my 'L.A. Mask Print Project' exploration. I firstly started with ~~with~~ scanning in my tonal sketch. Later, used block colouring to establish the characteristics of the portrait. After putting the background colours in, I started on the details in the face - such as the highlights and contours. The most challenging obstacle I found myself having to face was the dot pattern in the lighter blue. Yet using the dot tool helped me with the direction the pattern was going.

After, I put in the text and palm trees - I recycled certain palm tree design to help with the difficulty of the piece: I flipped them to have them be less recognizable. Overall, I enjoyed the effect of the piece however next time I would make the waves in the background more clear as they became unrecognizable ~~where~~ after printing.

# EXAM PLAN PAGE



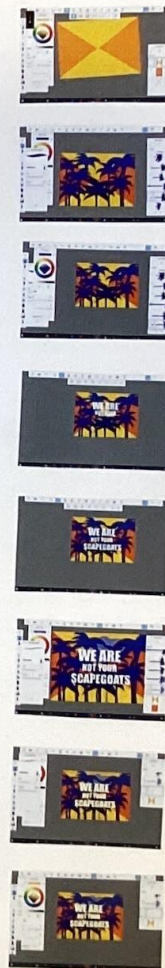
Or have half portraits of two people to show unity

half of the same person presented on both sides

# FINAL #1



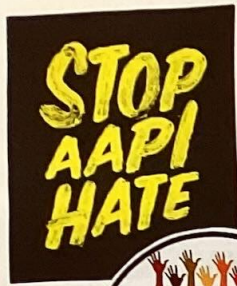
This is my first exam mock final. I found this project quite challenging as alike my LA Mask Print Project response. I had to establish the aesthetic created and reflect it in a portrait of my own choice, ergo the placing of highlights and shadows was a debilitating point as I wanted to make the reuse of my art: AAPI/Asian Hate Crime apparent as well as reflect the original artists style. I enjoyed the outcome of the piece, yet I wasn't happy with how it printed out because the details of the background were unapparent.



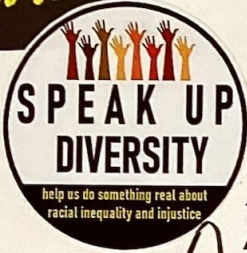
# FINAL #2

For my second piece, I wanted to create a blatant statement which speaks directly to the audience. I wanted this piece to reflect the aesthetic of LA Mask Print Project yet with my own creative skill therefore I settled for changing certain motifs such as the shadow in the writing and the shades of blue of the palm trees. I am happy with the overall look of the piece, however a casualty I experienced with this, similar to my first was the printing; the details of the orange/yellow aren't as distinct as I would have wanted them to be.



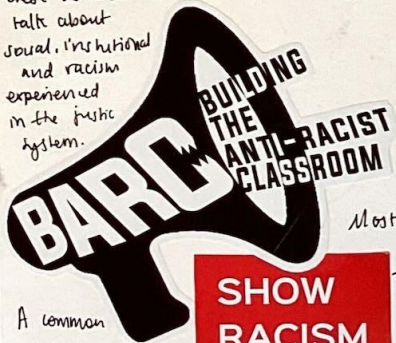


LET'S GET UNCOMFORTABLE



# Anti-Racism Logos/Campaigns

This is my anti-racism logo/campaign research. Here I will state why I chose to include these as well as talk about social, institutional and racism experienced in the justice system.



A common motif is bold writing, usually capitalised. And the colours: black, white and red.



Many of these campaigns are made to speak up against racism in the sport industry, especially football. Much of them are a call of criticism against racist parties that had the poignant intentions of discriminating against ethnic minorities.

Most caused by hate crime in media, supporting these campaigns allows a change and shift in the contemporary audience and new upcoming generations.



Key words: Judge harm Prejudice hurt  
Generated - Asiatlure - Matter: A  
- Asiakers - Allyasia  
- Norasia

My Campaign Name Ideas

This page is dedicated to the process of naming my own campaign.

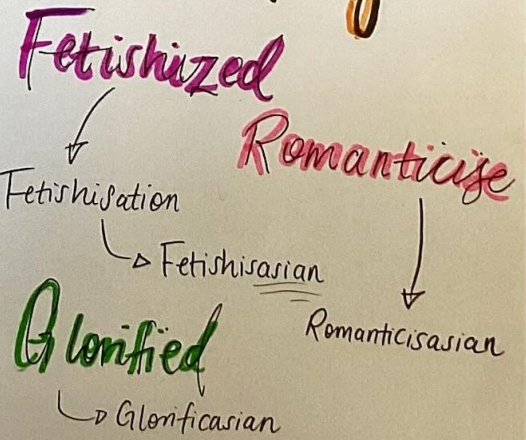
I chose to explore generated ideas, as well as hashtags and phrases, and word play: puns etc...

These greatly helped me with boiling down the ideas of where I'd like to take my project in the future.

Hashtags + Phrases

- ↳ #notyourmodel minority
- ↳ NOT your model minority
- ↳ #We belong here
- ↳ Fetishized for what?
- ↳ Not so glorified is it?
- ↳ #notroglorified is it?

Word play



# Logo Sketches



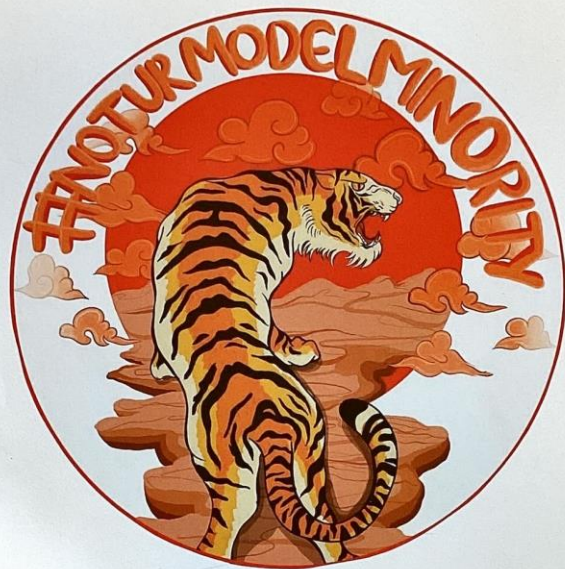
# Ink Experiments



The use of coloured paper helped me determine the effect of ink on different colours and shades.

The use of ink represents historical context of using ink in traditionally created art,

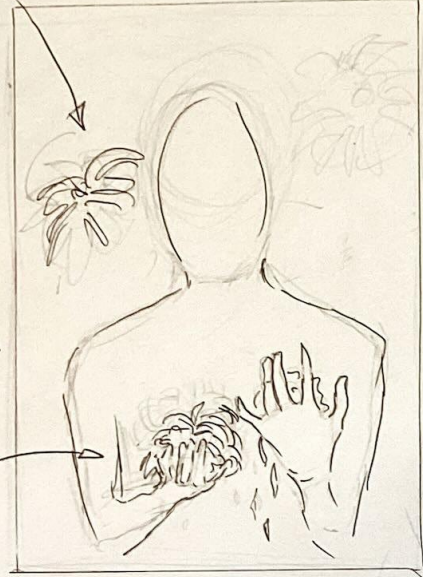
# Initial Poster Final



This is my AAPI logo. After my concept sketches, I decided this to be the most representative and appropriate. By using the phrase #noturmodelminority, which helped me with instituting cultural influences, I was able to get a message across straightaway with the spectator's first glance. I firstly started with creating the features and later adding detail. I enjoyed the process, as I had a clear concept in mind which was a solid structure to ~~start~~ start my topic and response on. Knowing that this will be a small logo on my posters, I leaned away from adding immense amounts of detail which benefited me as I was able to create a hard-hitting piece.

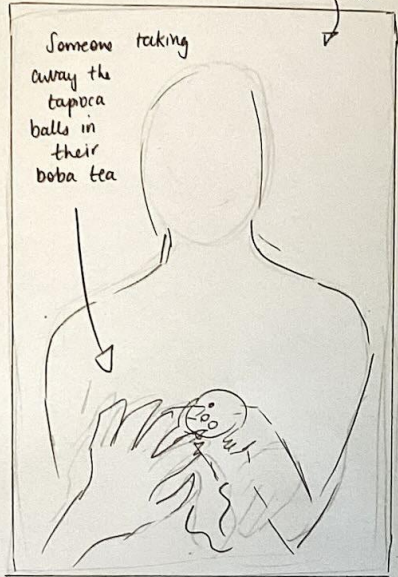
# General Poster Ideas

More chrysanthemum flowers



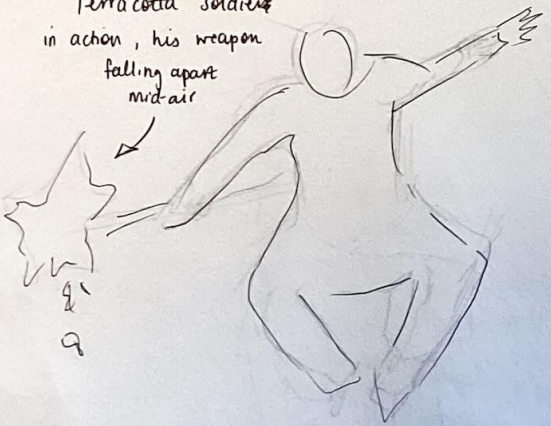
A rotting chrysanthemum flower + falling apart in their hand

Background colours to compliment the boba tea

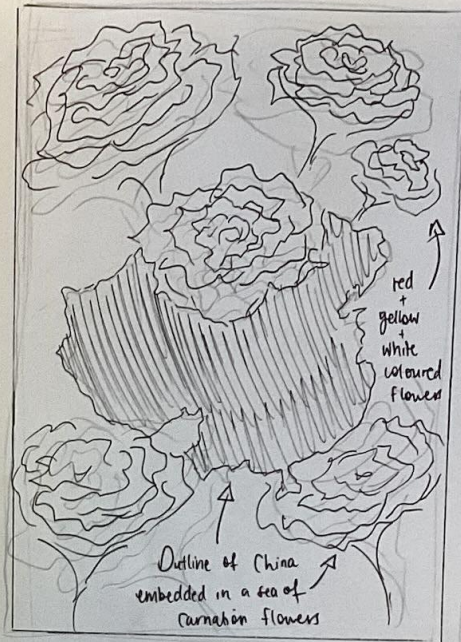
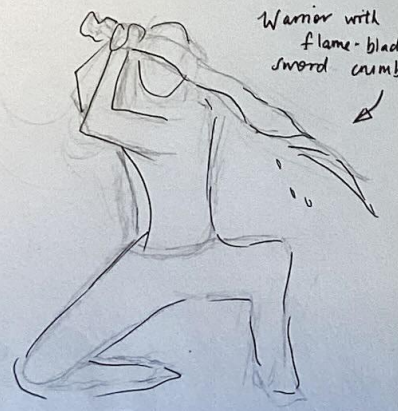


Someone taking away the tapioca balls in their boba tea

Terra cotta soldiers in action, his weapon falling apart mid-air

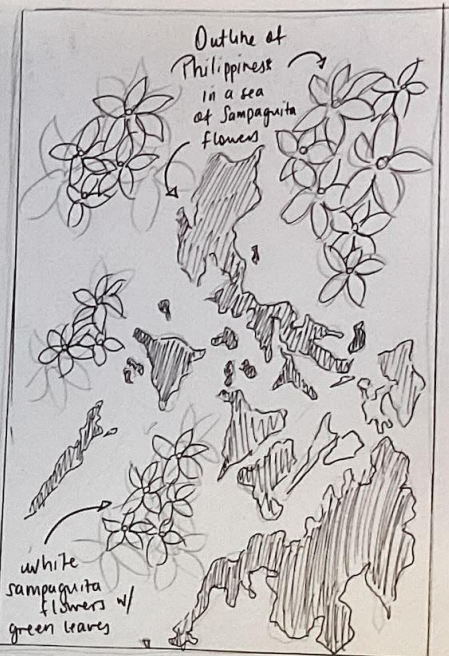


Warrior with flame-bladed sword crumbling



Outline of China embedded in a sea of carnation flowers

red + yellow + white coloured flowers



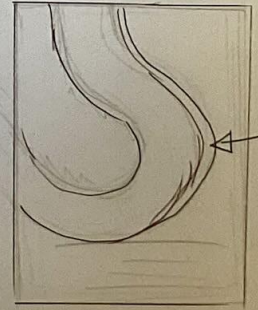
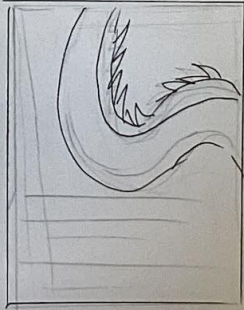
Outline of Philippines in a sea of sampaguita flowers

white sampaguita flowers w/ green leaves

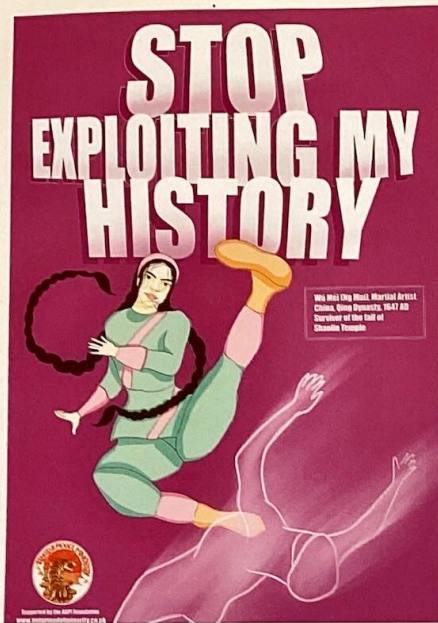


Traditional Chinese dragon in gold background

In a paper-cut style as often displayed on Chinese New Year due to past tales



Deep red in colour



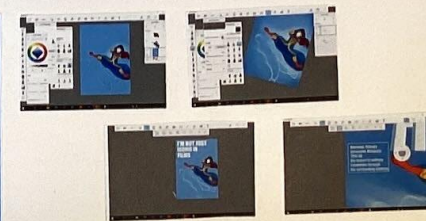
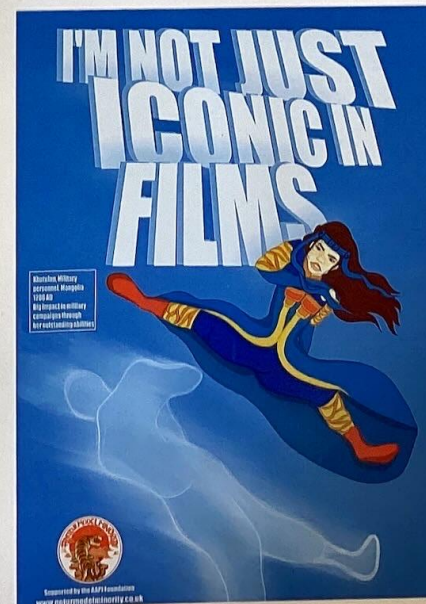
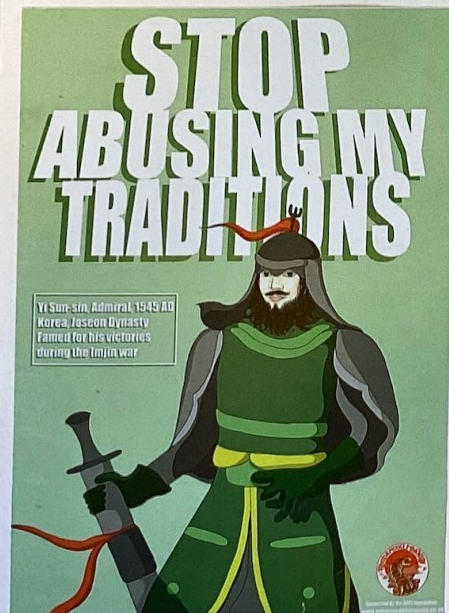
FINAL  
TOPIC:



POSTERS  
AAP1



These are my four final posters. Knowing that they will be posted in the exhibition, I wanted to project clear messages which will be hard-hitting for the audience, however they will be a clear indication of the public's westernisation of Asian history. I created these as a criticism against the stigma created through misinformation, and present true figures from Ancient Asian History.



For all my pieces, I started by blocking out the colours of each figure's characteristics. And later adding details such as the hair, facial features and clothing. The most challenging obstacle I had to overcome was the lining/outlining of everything. At this took a tedious amount of skill and I had to make it clear that it was outlined, however I couldn't make it too distracting. I enjoyed the outcome as the colours worked well together and I could establish my own art style.

# MY CULTURE IS NOT A MONOLITH

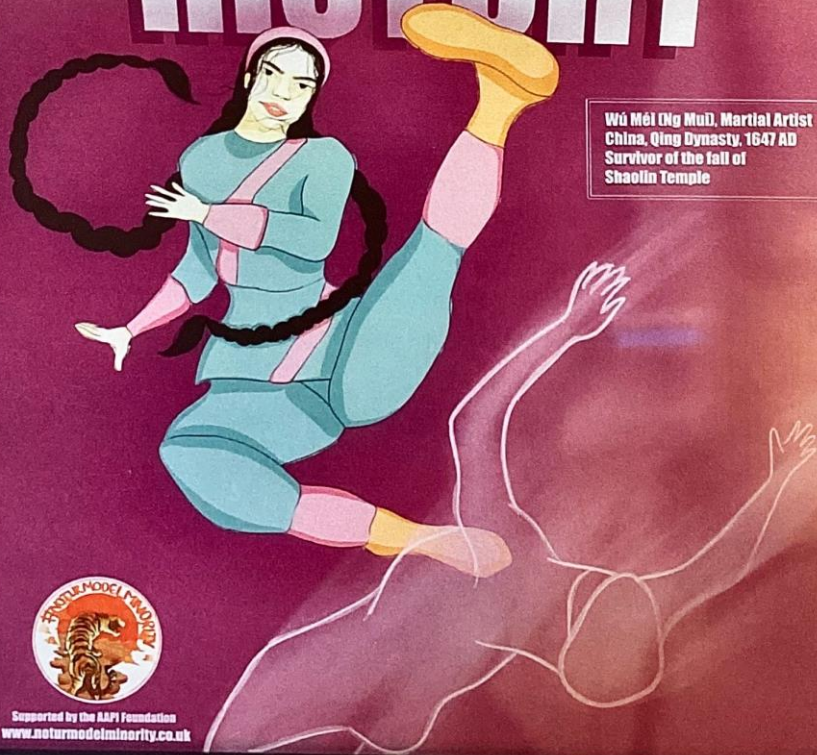


Minamoto no Yoshitsune  
Samurai, 1159 AD  
Led a series of battles  
during the Genpei War



[www.returntominority.co.uk](http://www.returntominority.co.uk)  
Supported by the AAFI Foundation

# STOP EXPLOITING MY HISTORY



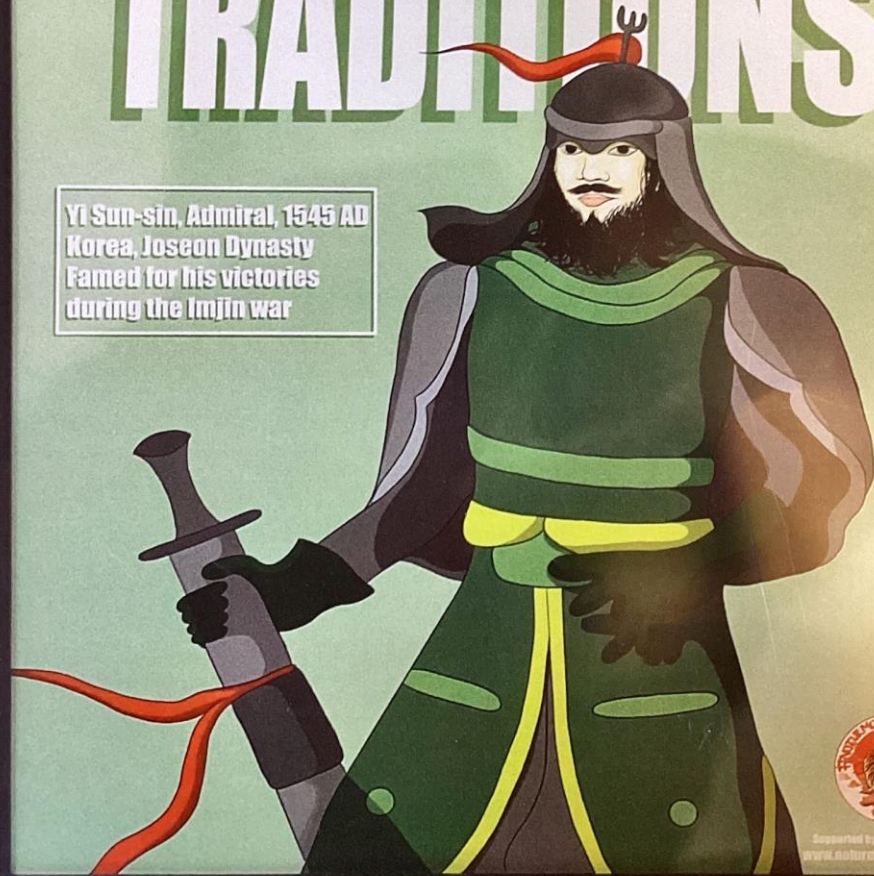
Wu Mei (Ng) MuD, Martial Artist  
China, Qing Dynasty, 1647 AD  
Survivor of the fall of  
Shaolin Temple



Supported by the AAPI Foundation  
[www.notamodelminority.co.uk](http://www.notamodelminority.co.uk)

# STOP ABUSING MY TRADITIONS

Yi Sun-sin, Admiral, 1545 AD  
Korea, Joseon Dynasty  
Famed for his victories  
during the Imjin war



Supported by the ADF Foundation  
[www.norrynmadeinminority.co.uk](http://www.norrynmadeinminority.co.uk)

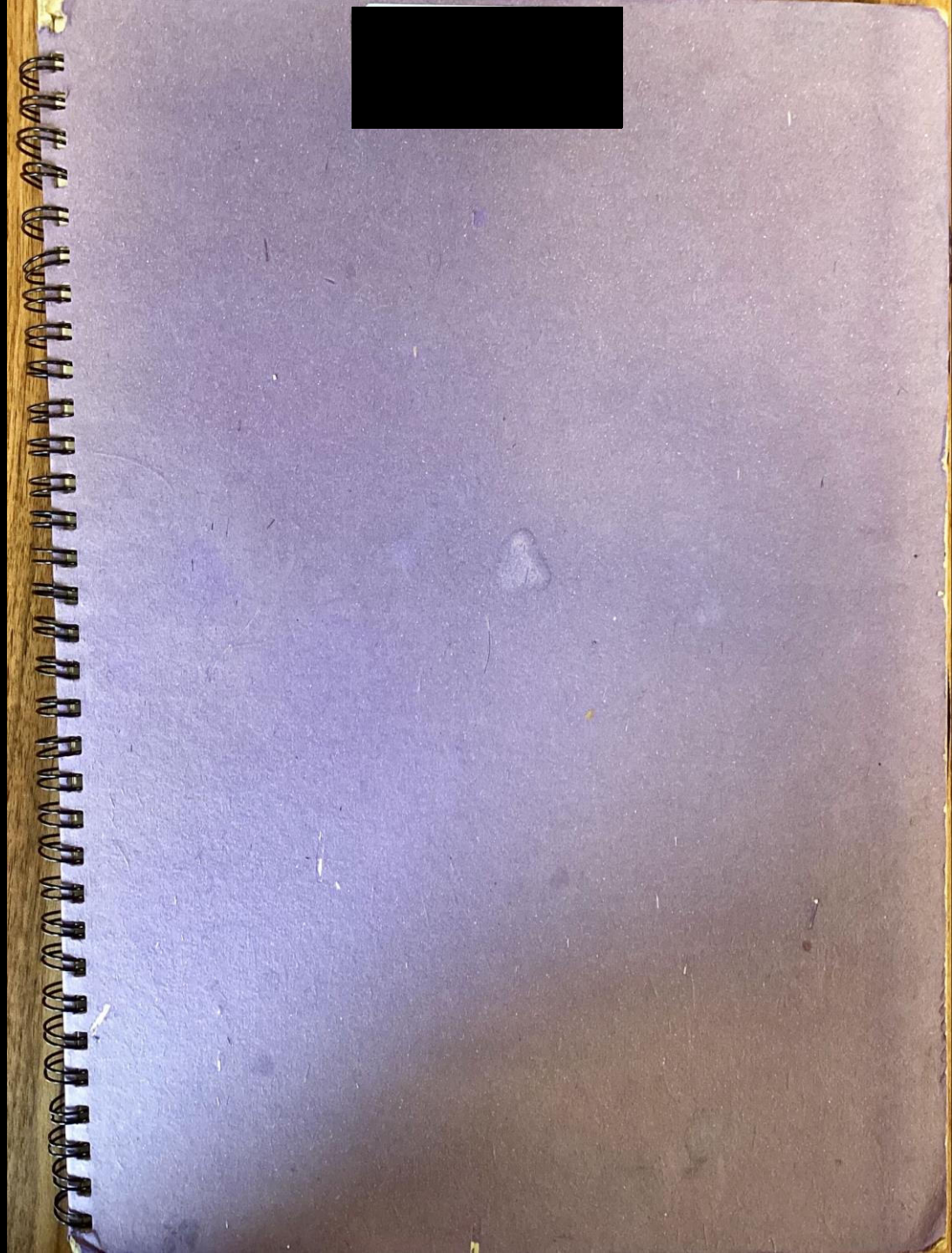


# I'M NOT JUST ICONIC IN FILMS

Khatulun, Military  
personnel, Mongolia  
1206 AD  
Big impact in military  
campaigns through  
her outstanding abilities



Supported by the AAPI Foundation  
[www.notamodelminority.co.uk](http://www.notamodelminority.co.uk)



ASTAMORPHOS



# #1: Illustrated Mind



'Illustrated Mind' focuses on providing clothing for many other companies.

When researching the 'Illustrated Mind' website, it turned out to be temporarily closed, however, many companies such as 'Family Store', Guy-Field, Jack Teagle Illustration etc... all sell merchandise suited especially for their store's aesthetic which are all designed by Illustrated Mind (I personally noticed through looking at the style of the graphics).



Similarly to other companies Illustrated Mind provide for, it's an independent business based in Brighton. Selling clothing, pins, patches, records, small press, other illustrated commodity, nonetheless, they're mostly known for their brightly coloured T-shirts which act as their image maker - ~~a~~ <sup>as</sup> ~~proof~~ they show their pride mostly the tops they make. I enjoy the colour that's often used by artists in Illustrated Mind. There is big use of juxtaposition between colour wheels that ~~allow~~ <sup>create</sup> a design which stands out to all viewers.



# #2: 3<sup>rd</sup> Rail



'3<sup>rd</sup> Rail' is staffed by a collection of printmakers and other creatives dedicated to providing high quality screen printing and garment customisation from ~~at~~ their fully self-sufficient studio in London. They deliver a wide range of commodity decorating and paper editing services including screen printing, embroidery, re-labelling + customisation.



'3<sup>rd</sup> Rail' has been operating as a commercial screen printing studio for over 10 years completing projects for some of the most recognisable brands and illustrators in the world along the way. "From epic t-shirt prints and Instagram worthy live print experiential activations to running art editions and bespoke packaging solutions, our services are available to anyone with the usual to exploit them". The 3<sup>rd</sup> Rail artists mostly work on black or white t-shirts. This is understandable as the designs are sometimes mostly the opposite of the colour scales which bring visibility to the brand.



# #3: Threadless



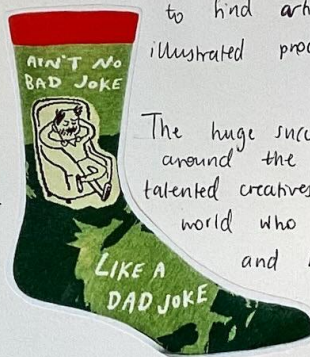
'Threadless' (stylized as threadless) is an online community of artists and an e-commerce website based in Chicago, Illinois, founded in 2000 by Jake Nickell & Jacob DeHart.

'Threadless' designs are created by and chosen by an online community. Each week, about 1,000 designs are submitted online and are put to a public vote. After seven days, the staff renews the top-scoring designs. Based on the average score and community feedback, about 10 designs are selected each week, printed on clothing and other products, and sold worldwide through the online store and at their retail store in Chicago. I enjoy Threadless commodity most out of all the companies throughout the year that I explored as I like the way they paid homage to pop culture such as him.

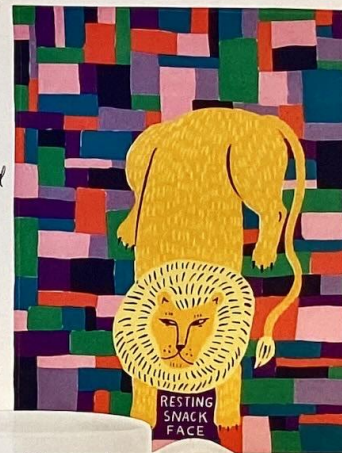


# #4: Ohh Deer

'Ohh Deer' are a greetings card, stationery and gift company operating from a HQ in Loughborough. Founded in 2011, 'Ohh Deer' has quickly become the established place to find artistic and uniquely created illustrated products.



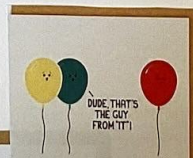
The huge success of Ohh Deer revolves around the roster of over 100 talented creatives based around the world who collaborate and fulfill the greatness in the products sold.



Supporting all the artists they work with, all the shared revenue goes directly to them.



Their designs revolve around animals to cause a level of adorability which I enjoy.

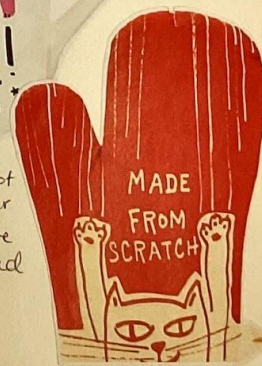


"You might've also heard of Papergang: another of our other endeavours that we're extremely proud of"

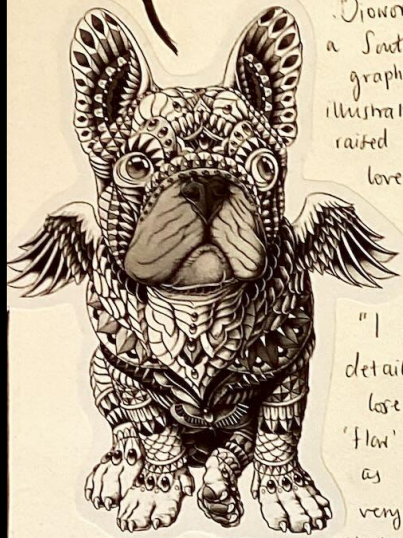
HAVE A REDONKULOUS BIRTHDAY!



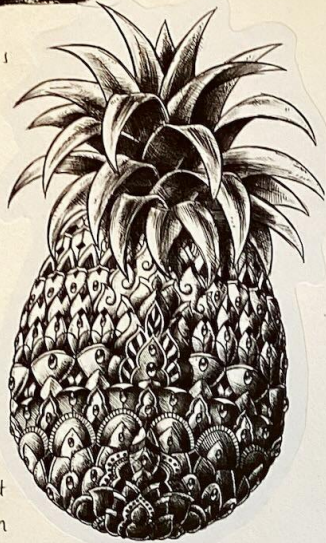
Every month 'Ohh Deer' work with a new, skilled artist to design a box of merchandise and stationery that's delivered to buyers doorsteps when agreeing to subscribe.



# Broworkz



Broworkz aka Ben Knox is a Southern Californian graphics artist and illustrator. Born in Taiwan, raised in Los Angeles, his love of art directed him to pursue the profession.

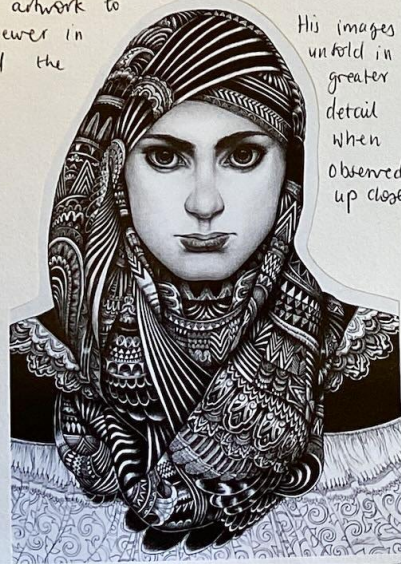


"I love complex hyper detailed artwork. To lose myself in the 'flow' of drawing is about as good as it gets. I'm very passionate about what I do, that's why I continue doing it."

Illustration Style: Highly detailed, rendered, polished illustration is his main goal when creating art.



"I want the artwork to pull the viewer in and hold the hostage".



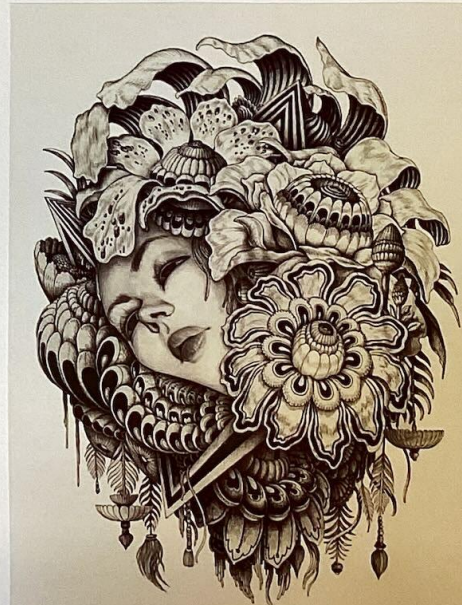
His images unfold in greater detail when observed up close.

# Iain MacArthur

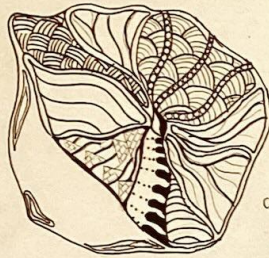
Iain MacArthur is an artist/illustrator and a creator based in London, known for his mixture of intricate patterns and wildlife elements. Working with black and white and sometimes colour, he likes to experiment with depth and surrealism to transform his work into something that's bizarre and elegant for people to get lost in.



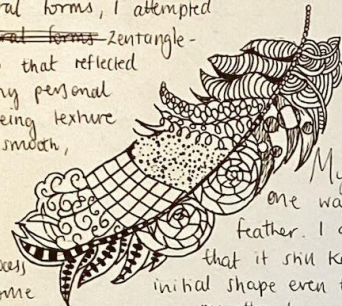
Iain's been painting murals for a year, however, he mostly illustrates designs on things such as skateboards, t-shirts and helmets. Iain's work is inspired by a lot of things but mostly art nouveau, dark anime, nature, native patterns. I enjoy MacArthur's work due to his resilience of tone and detail. He always remains prone to shade and texture in his work and due to the intricacy, I enjoy how perfect his <sup>pride</sup> work is portrayed.



# Natural forms



For my natural forms, I attempted to create ~~natural forms~~ Zentangle-filled objects that reflected and improved my personal skills of seeing texture and patterns in smooth, average objects



My last one was the feather. I am happy that it still kept its initial shape even through my busy penwork.

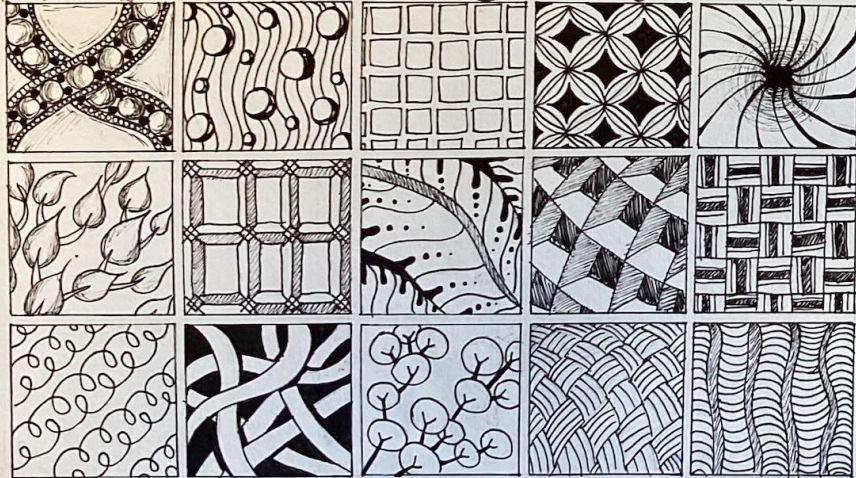
My first natural form is a lemon half. I enjoyed the process and overall outcome of it as I like how it represents a lemon's quality when it's sliced in half, and how it's smooth on the outside.



My second would be the pine cone. I tried to go for a very maximalist appeal. I used both blocked out techniques and very intricate ones too.

These try-outs were done to try and practice different patterns which I would later use in my other pieces.

## Zentangle Try-outs



# Zentangle Photographs



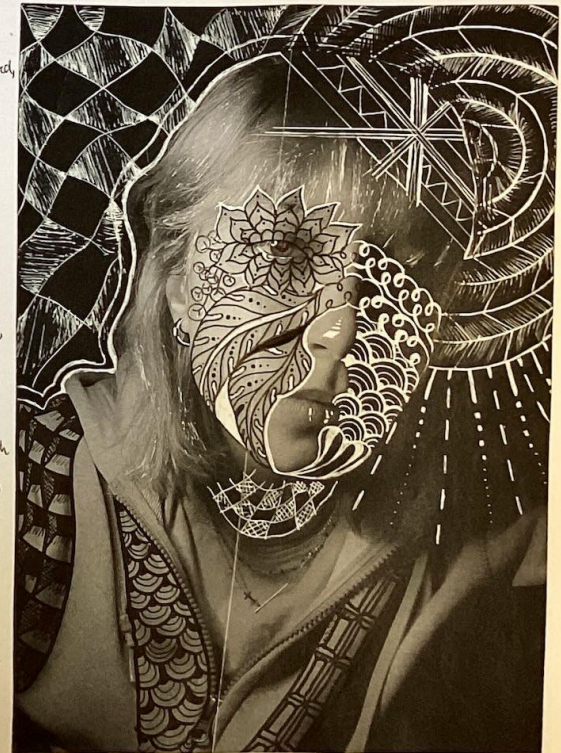
My first Zentangle photograph was fairly successful. I started by putting patterns on the face with both black and white fineliner. I chose this photograph of myself as I enjoyed the chiaroscuro and how it presented a distinct difference between light and dark.

I used both geometric and flowy shapes and I also used a lot of organic-looking patterns as they layed best on the face.

For my second Zentangle photographic piece, I allowed myself a more improvised, less planned piece. I was presented with a much brighter in colour photograph which ultimately gave me a larger opportunity to use black pen exactly how Bionardo and Grain MacArthur do.

I understand that with less preparing, this piece is not as effective as my first Zentangle photograph. There are a number of mistakes and imperfections that were caused which made this piece inferior. However, I did learn to control both a thin and thick tip black pen which taught me to create chiaroscuro in the end result.

I started from the thicker tip pen, which I focused on more repetitive and geometric shapings. And later, used the fine liner to add the other details.





Since graduating from Kingston University in 2010 and moving to London in 2011, Hattie has created a varied portfolio having worked with creatives such as Roman Coppola and for artists like SZA, Anand Grande and Kylie Minogue. Her artwork is very unique and has a playful illustration style.



In recent years her notoriety has increased due to a personal project titled 'doodle-bombing' where she draws over the covers of influential publications such as Interview, Vogue, i:D and Playboy. Part homage and part satire, this ongoing project, which began in 2010, has formed the basis for most of her commercial projects and endeavours, avoiding a more conventional illustrative style in the process.



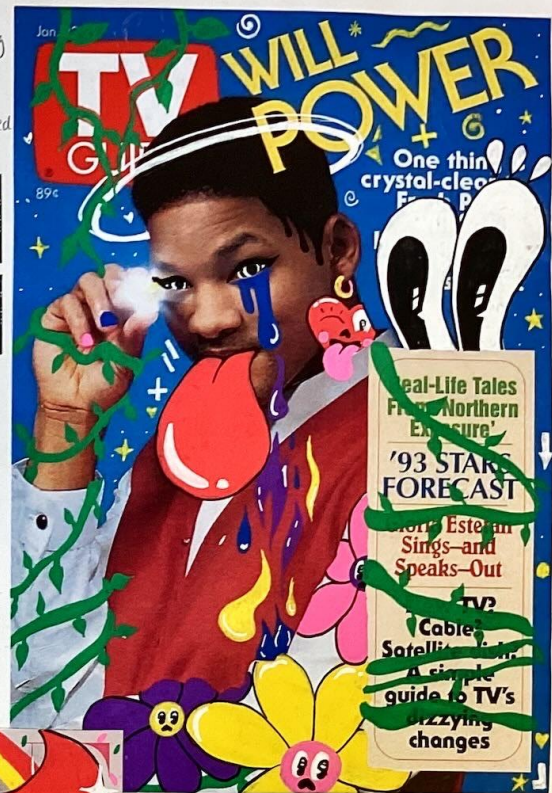
This is my digital copy of the second manual response I created in the Hattie Stewart style. I started by creating the background details such as the blue, purple, yellow + red outlines around Dame Judy Dench's head and later proceeded with the other parts



In retrospect, deciding not to add the coloured confetti around her head in the digital created a much more clean version of the overall chaotic environment that is in the manual piece.



whose tongue always sticks out, the curved eyes, the colourful flowers, the drips of colourful liquid etc... I also have done this for the Dame Judy Dench cover. All came out great, however, I feel as if I could have planned them all a bit more precisely.



## Manual + Digital Responses

My manual responses were done in both the style and technique that Hattie Stewart makes her art in. Ultimately, I enjoyed the process of all my responses, yet, honestly I ~~prefer~~ prefer the manual to digital as I can experience Stewart's art on a more practical level.

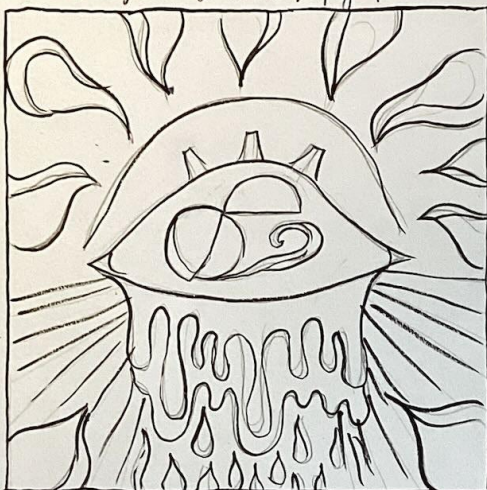
Manual responses were done by PDCA pens - the ones that Stewart uses - these gave great opacity and created a Popart, comic book style that I was aiming for. My first piece was the Will Smith magazine cover, I tried to use as much of Stewart's motifs as I possibly could, such as: the heart character whose tongue always sticks out, the curved eyes, the colourful flowers, the drips of colourful liquid etc... I also have done this for the Dame Judy Dench cover. All came out great, however, I feel as if I could have planned them all a bit more precisely.



# RESPONSE SKETCHES

This page contains ideas + designs of possible responses I might digitally create in the style of Oliver Hibert. I started by sketching out designs that contain Hibert's artistic conventions, and later outlining - using a calligraphy pen.

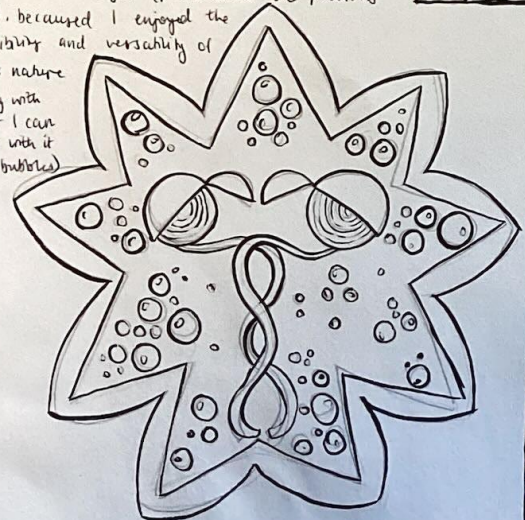
My first design is done to make the Hubba Bubba gum be the eye + eyes. I also noticed droplet-like details in a lot of Hibert's work + ~~drop~~ dripping which I added to the bottom of the eye.



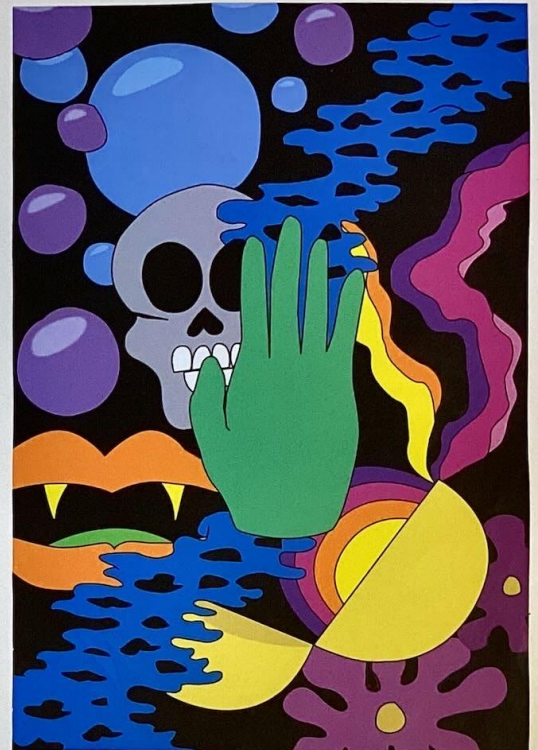
My second design is based on one of Hibert's actual Chupa Chups ~~commission~~ commission. I used most details from that and added my own details into it, such as the bubbles and intertwining bubble gum.

My third and last design is by far the most detailed and the one I plan to be the most colourful. It contains details I have noticed in other Oliver Hibert's artworks.

I ultimately chose the bubble gum as my featured object (presented on the previous page), because I enjoyed the flexibility and versatility of its nature along with what I can pair with it (e.g. bubbles).



# FINAL OUTCOME



My final is from the third design I did on the previous page. Ultimately, I enjoyed the process along with the final outcome as it successfully reflects Oliver Hibert's work - through both colour and motifs. I started by creating the back layers first: The lips, flowers, bubbles and ~~the~~ skull. I later added the the colourful chewing gum tape, the colourful swirls and the blue smoke. Lastly, I added the green hand along with smaller details - the fluorescent yellow middles, the dark spots in the blue flames, the highlights on the bubbles etc. I learned how to successfully layer aspects of my work and make it aesthetically pleasing - when thinking of the overall look of my piece, I decided to use black as it becomes an amplifier for the colours.

# Henri Matisse



I enjoy Matisse's work due to his persistence of colour imagery. The abstract nature of his art creates a plethora of scenes which show botanicals, flowers, humans, animals + instrument, etc...

Matisse enjoys to be playful in his artworks. I mean this by how certain pieces are coked with designs, and others are simple, yet still portray a complex concept due to the use of colour and/or curvature of the shapes. They mostly tend to be abstract, yet some objects are recognizable.



The intense colorism of the works he painted between 1900 and 1905 brought him notoriety as one of the Fauves (wild beasts).

Matisse usually works with warmer colours. This communicate a positive feeling. Along with tone, the mixed use of geometric and softer, more rounded shapes, allows Matisse's work to relate to more demographics. I mean this by how the nature of his art is so versatile and applies to more artistic opinions.



Henri Émile Benoît Matisse (31 December 1869 - 3 November 1954) was a French artist, known for both his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter. Matisse is commonly regarded, along with Pablo Picasso, as one of the artists who best helped to define the revolutionary developments in the visual arts throughout the opening decades of the twentieth century, responsible for significant developments in painting + sculpture.

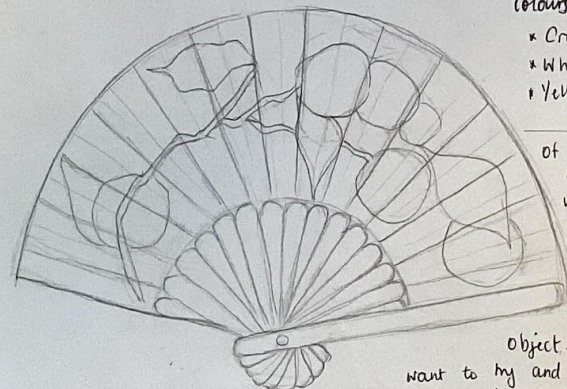
His mastery of the representational language of colour + drawing spanned over half-century.



# Line Drawings

Colours of paper I'd like to use:

- \* Cream
- \* White
- \* Yellow
- \* Light yellow
- \* Orange
- \* Green.



My first line drawing would be of this hand fan. I got inspired by a photograph of a hand painted fan with blue flowers on it. And decided to paradesign it into my own.

I want to use light, soft colours to communicate the intricacy and aesthetic of a delicate object.

When going onto using paper, I want to try and layer different shades of blues, oranges and yellows to ~~create~~ an abstract method of 'shading' an object in, like Matisse.



Colours of paper I'd like to use:

- \* Light pink
- \* Hot pink
- \* Red
- \* Green
- \* White
- \* Cream
- \* Yellow
- \* Blue.

In my opinion, my most effective design would most probably be the hand fan. As I ~~was able~~ would be able to use light colours that stand out.

Colours of paper I'd like to use:

- Yellow
- White
- Pink
- Hot pink
- Blue
- Grey
- Cream
- Orange.

This is a pencil line drawing of a person in the window, as with my fan design, I'd like to use different shades of colours to show gradients of light. I'd also like to use abstract colours for the features of the person, such as blue hair, ~~and~~ orangeskin to try and reflect Matisse's perception when creating his art.

My third and last design is of bacon and eggs on a plate with a glass of orange juice placed onto a piece of fabric. ~~This is~~ I think this will be my most challenging design to do using paper as it ~~can~~ will contain a lot of shade + ~~text~~

# Paper Cut-outs

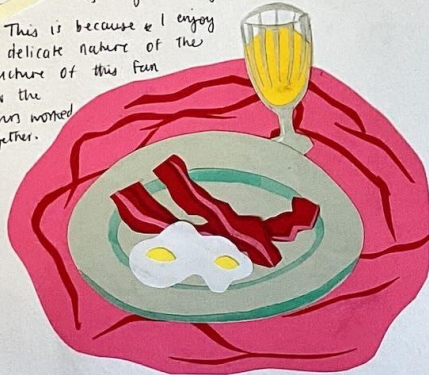


This is my paper cut-out page. I will be exploring the deeper meanings of all three of my paper cut-outs and their processes.

My first cut-out is of the hand fan. I talked about (in my previous page) how + why I chose the colours. I also talked about how I thought my first design is by far my most effective one.

This is because I enjoy the delicate nature of the structure of this fan + how the colours worked well together.

My second cut-out is my least preferred. I don't enjoy the colour palette I decided to go for as the colours 'bite' at each other - they're too strong and too vibrant. I do enjoy the pop of yellow in the design which add dimension.



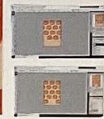
My last cut-out is also very effective. Similar to my first design, the colours are soft yet with an appropriate pop of colour (red). This allows the viewers to successfully notice the entire structure of the design without it being completely overcrowded with details or too much shading like my bacon and eggs edit. I enjoyed the process of all three of my cut-outs and look to create a ~~best~~ good-looking final piece.



# Finals...

My first final is of the bacon and eggs pencil design I created in my previous page titled 'Paper Cut-outs'. I mentioned that I didn't like this paper design yet ~~that~~ by adjusting the colours, I got it looking more effective as a repeated art design.

I started by changing the colours from hot pink to coral. Later I raised the entire shape and duplicated ~~at~~ the shape multiple times. Then I carefully chose the background to suit the entirety of my designs.



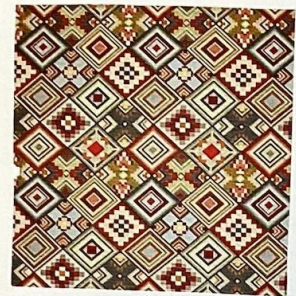
My second final design is of the hand fans I thought were very effective when done with paper. I chose a background which paired nicely with the colours on my cut-out (greens, yellows with ~~light~~ royal blue).



The overall process turned out to be a success, yet if I were to improve, I'd probably make them bigger to further amplify the shapes and details on the fans.



Certain defining features of Aztec patterns are assuredly the amount of repetition presented. The colours often are paired well (used/includes similar hues in the colour wheel + some which stand out - these are from the opposite of the colour spectrum) and work well together to bring a consecutive pattern together. The choices of colour matter due to the emotion of the message presented to the viewer.



to be light-hearted and frivolous. It is a bad day for seriousness.



# Aztec Patterns + Info



Ozomahtli meaning 'monkey', is the day in the Aztec calendar associated with the god Xochipili. Xochipili, sometimes called the Flower Prince, is the god of flowers, feast, fun and creativity. Ozomahtli is a day



REPRESENTATIONS: Sun - was often represented by a flower drawn in different ways. It represents the immobile full sun, its characterized by concentric circles in its center and the petals of the flower represent the rays of sunshine.

The vast majority of Aztec graphics represent deities, animals (related to the deities) or religious symbolism. The Aztec writing consisted of glyphs representing a sound or word or letter. They were used to using symbology to express messages.

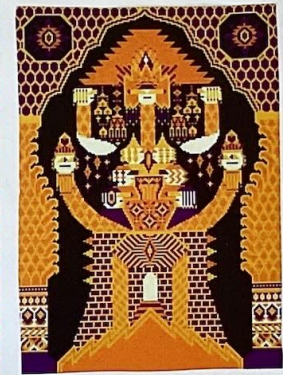
This symbology allowed to express a message while being decorative, a function for which Aztec motifs are so much presumed nowadays.

The social life of the Aztecs revolving around the religion related to the stars, all the reasons that we find on the ceramics or the decorative objects are related to their astronomical interpretation of the stars and the sky which they could observe.



I chose Aztecs because of colour imagery and the distinctive patterns.

The speak huge inspiration in me because of how different each row of detail is yet how they all work together + make aesthetic art.



23 year old designer Colin Henderson describes his work as 'azteckish'. Maybe because his bold, modern, and mobile-inspired designs remind people of traditional aztec art? Having studied illustration at Brighton University and now in London, Henderson creates multi-coloured, ethnic and textile informed designs, whether they're hand-drawn, digitally illustrated or cut-and-paste, the results become breathtaking.

The use of vibrant colours create strong imagery throughout Henderson's art.

This also gives an entirely modern take in an otherwise conservative art style (Aztec).

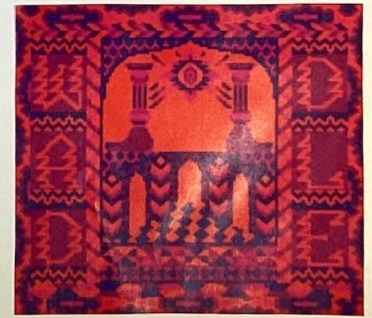


# Colin Henderson



The Aztec look has been popular with a lot of designers as of lately, but Henderson has taken his colourful structures to the bigger scale. He has also created one-off prints and designs for clothing, books and music videos.

Colin Henderson uses colours that stand out from each other (e.g. ones on opposite colour wheels) and ones that match together well through using similar hues and shades.



I decided to research Henderson as the audience I can assume the primary source of inspiration is traditional Aztec art which I've been exploring prior to creating this piece. When looking closely at Henderson's art I realized that he enjoys to work with geometric cubes rather than flowing lines. This is what creates a modernised appeal as the style connotes a videogame aesthetic.



These three designs represent my entire process of combining frequently used shapes and designs portrayed in the Aztec Empire. I made sure to present an array of geometric and rounded shapes along with more parallel and intricate imagery.

I started by browsing sources for inspiration and slowly formulating shapes in my head; I made sure to order them so their designs worked together effectively (such as having geometric shapes after a flowing/rounded shape).

As mentioned, the media I used were water soluble: ink, paint, gouache, watercolour. I decided to do this as I prefer the control of using these media, also the larger possibilities and vibrancy.

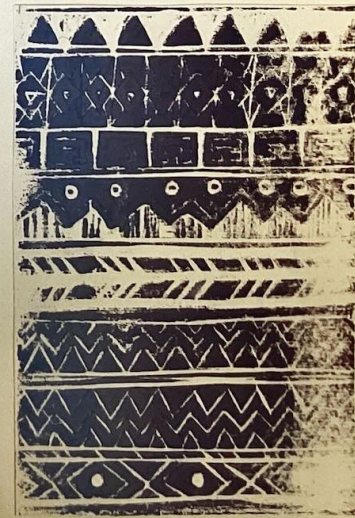
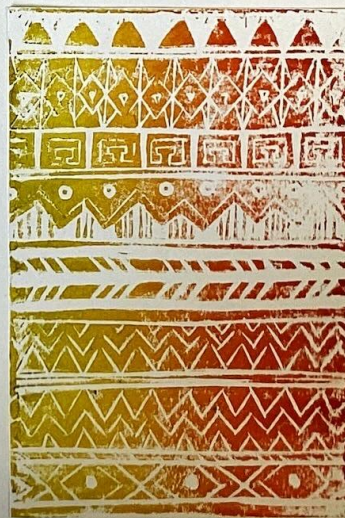
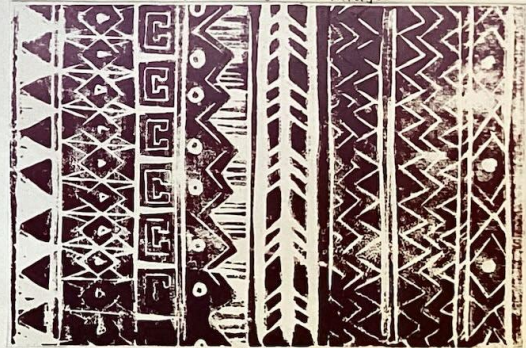
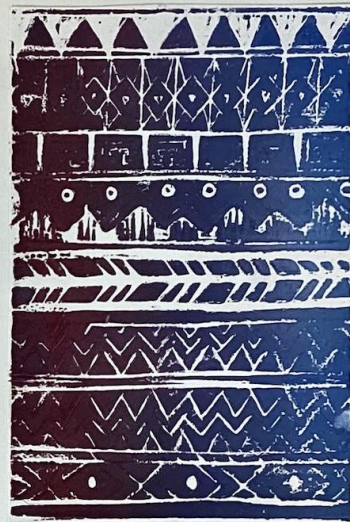
My Aztec pattern sketches are done using ink, paint and watercolour.

# Aztec Pattern Sketches



# Line Prints

These are the line prints done by using primary ink stamped out by an acrylic engraved line. I used printing ink as it stays tacky for long enough so I can create effective gradients. I used many different colours to create gradients as I wanted to create variation and when presenting so much detail. I learned to accept imperfect prints throughout this project and use them to my advantage.



# Lino Digital Patterns



This page is on the patterns I created using lino and ink on my previous page. However, here, I created patterns on the computer that relate to many Aztec patterns. I started by scanning in my prints, and by being able to access the scan on the computer, I was able to edit the colour's vibrancy and hue.



I ~~would~~ changed the colours from the original light blue gradient into a purple and blue gradient, and an emerald into a lime; these colours work well as they oppose themselves on the colour wheel. On powerpoint, I accessed the crop tool and changed them into different shapes which I could later place into a pattern.



Modern/  
Simplistic  
/Illustration

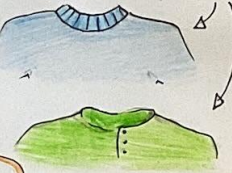
Nihonga/Ukiyo-e Art

Ideas of  
Aesthetic

\*Relating a lot to Milton Glazer and Henri Matisse as well as Mike Stephani.



Crew neck/Henky neckline



Chosen demographic:  
Unisex,  
Young Adults

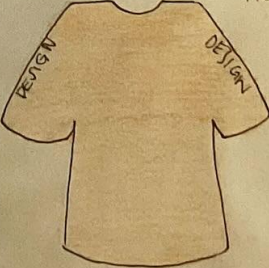
T-shirt  
Types

Baggy/  
Oversized



I created this page as a means of presenting my process of deciding what I would do with the new project of creating my own t-shirts.

Back +  
Sleeve  
designs



Here I show the at styles I feel are necessary and match well as well as T-shirt styles etc...

# STATEMENT OF INTENT

This statement of intent will include the overall theme of 'Metamorphosis', the brand and target audience, my company's ideologies and ethos.

As well as how politically charged I set out to be; eco-friendly, fair waged, ethically aware etc. And lastly, identifying successful outcomes and experiments inspired by previous artists.

Metamorphosis is the (mostly biological) process by which something physically develops after a set period of time, involving a conspicuous and relatively abrupt change in the body structure through cell growth and differentiation. When applying the definition of this to art, Metamorphosis explores the slow change between different stages of a project, creating nuances that explore and refine the pieces. My selected demographic to present the t-shirts to would be young adults (ages 18-26) targeting towards uni. My brand's objective would be to explore an ethical, more politically charged brand including: fair wages and ecologically aware. I want to meet a more modern and progressive standard of clothing to help reduce carbon footprint and water waste along with keeping workers safe and paying them a livable wage.

I might consider taking photographs that act as a 'skeletal structure' for my designs. I am immensely interested in Ukiyo-e art (a genre of Japanese art which flourished from the 17th through 19th centuries), as I enjoy the landscape scenery enhanced by the vibrant and chiaroscuro colours causing an effective difference between light and dark. I also enjoy the works of previous artists such as those of Oliver Hibers, Jeremy Vile, etc - any that contain a big centre of colour imagery I might consider.

MOBAs I'd like to include:

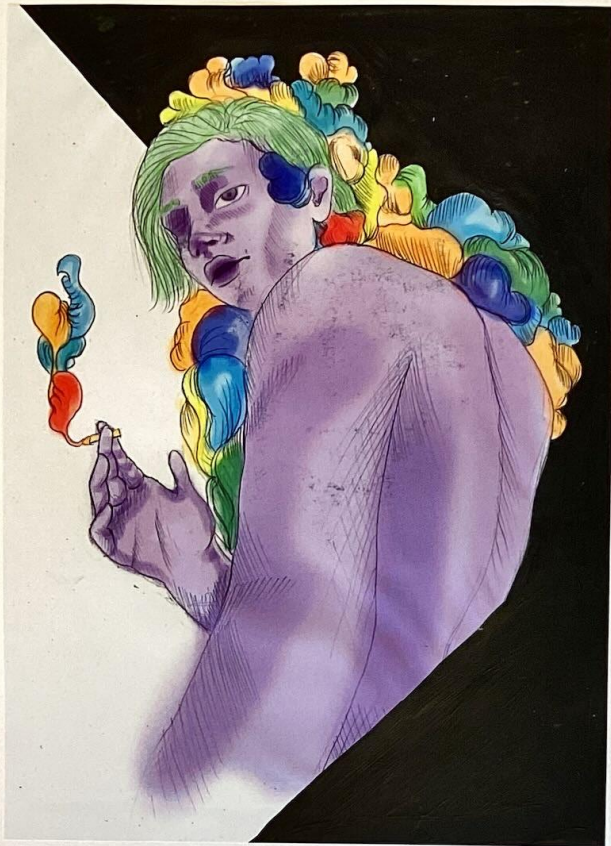
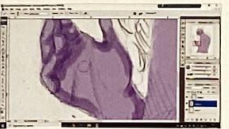
- Plants : Matisse
- hand fans : Matisse
- food, fruits + veges : Matisse
- People / Portraits : Gilet
- Clouds : Gilet
- Containers/Boxes : Stephen

# MARKET RESEARCH

I visited H&M as it personally resonated with me and my personal style. The youthful nature directed to a young demographic encourages such a superlative success for the company. Founded in 1947, Swedish clothing retailer H&M Hennes & Mauritz, has grown into one of the most recognizable brands in the fashion industry. As reported by Bloomberg, H&M has almost 4000 stores worldwide and has plans for 7000-8000 more stores in the future.

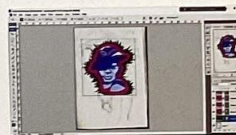
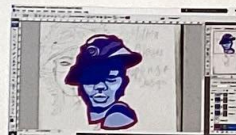
Ultimately, H&M is one of the stores I often enjoy browsing and discovering my style in. With a constant update on the trends presented in the shops, I find myself able to dress in a comfortable and good-looking fashion, without looking pretentious. Target audiences include a socio-demographic which adheres to both feminine and masculine dressing standards, yet mostly, H&M advertises a unisex dressing style often directed at a younger audience. I can personally tell that H&M targets their clothing at a younger audience as they have the responsibility to broaden new generations' horizons as well as let young adults realize what is compatible for them & what they prefer over other clothing articles.





# Milton G. Final

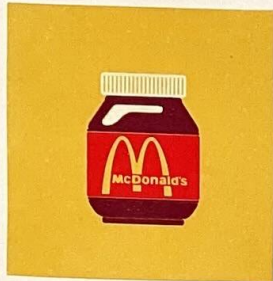
This is my first Milton Glaser outcome. I started by sketching out the designs in the style of Milton Glaser's. He's a very broad artist who has many motifs which is predominantly why I chose him; he focuses on many of his artworks with a fine art style. The almost hand-drawn nature of his masterpieces with detailed line shading, and ~~sometimes~~ sometimes cross-hatch pattern is what I tried to apply in my response. I started by boiling down his motifs in a particular artwork, and used ~~different~~ these techniques in this piece too. After using the ~~pen~~ brush tool to give a feathered look, I added harder shading to imitate more depth in the person's face and body.



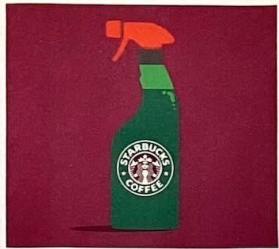
# 2nd Final Design

This is another piece which I responded to by using Glaser's existing piece. Here, I used techniques which were very similar in his piece as I wanted to uncover whether they would be applicable for future projects. As this is a much more pop art/comic book aesthetic I would say I won't enjoy repeating this in the future (I enjoy more intricate/detailed artful pieces). Both these results were initially done digitally, and later completed manually. To live up to it's original piece standard, I used similar colours and shapes in this also. After completing the ~~entire~~ entire piece, I have to honestly admit that I'm not the biggest fan of it. I ~~do~~ like when artwork looks more realistic rather than abstract. If I were to improve this for next time, I'd add more detail to the face digitally, as the permanent marker is too harsh in some areas.





I enjoy the outcome of this manual copy. The colours I used were emerald, cadmium yellow, true blue, bright orange, true red and white.



Mike Stefanini is a french illustrator and Graphic Designer and with his project 'Atomike Studio', he has uniquely designed many illustrations that question consumer habits logos are indeed drawn on products which are very different from their original source. An original way to convey the therapeutic aspect of Netflix or the addictive one of some fast-food restaurants?

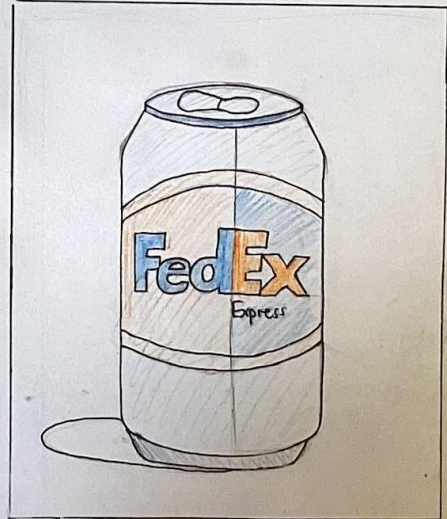
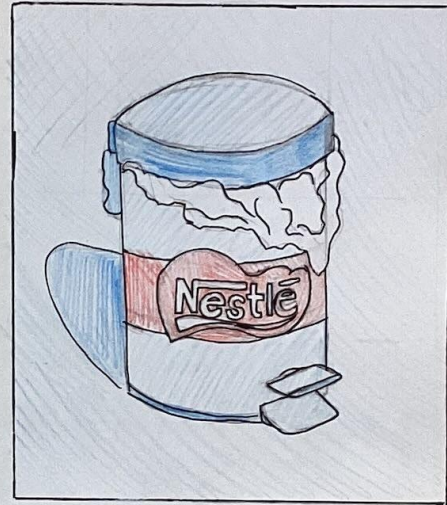
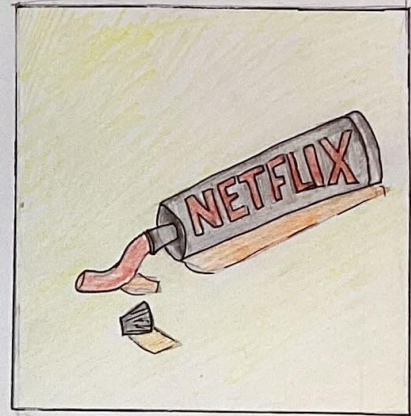
I decided to respond to the 'Tide' logo being on a beer bottle as I wanted to get a manual interpretation on the process of his art.

# Mike Stefanini

I chose Stefanini's work to explore as there a distinct mix of objects (and company logos) merging and morphing into one. I also thought that the crisp, clean aesthetic could help me widen a knowledge of a more planned, perfect style.



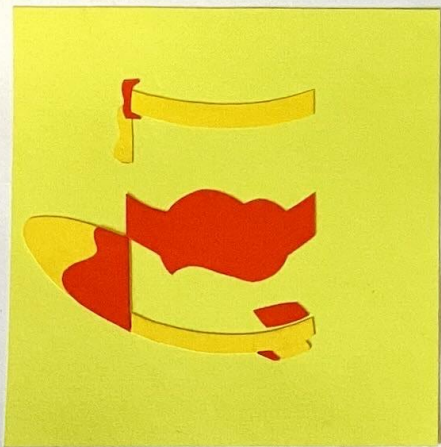
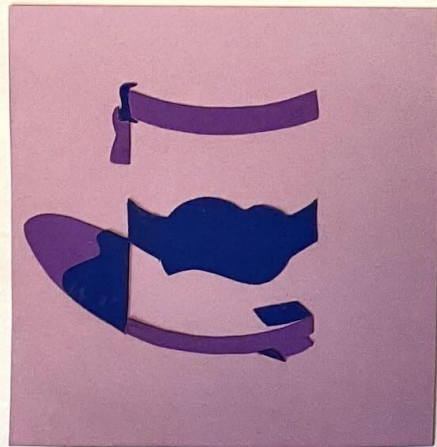
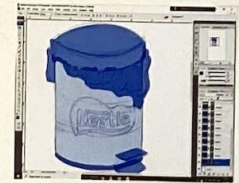
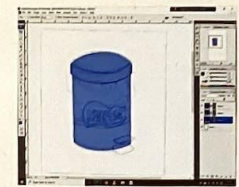
# Response Designs



These are my Mike Stefanini response designs. I was influenced by objects I was surrounded as well as using company logos with colours that accented my previous projects aesthetic.

I chose a much more clean cut, ~~less~~ organised artist to respond to as I wanted to broaden my spectrum of ability. I also am planning on using this artist's techniques in my later projects and morphing it together with other illustrators to relate to the topic of 'Metamorphosis', and how things gradually start to intertwine with each other and start to work with each other's artistic potentials.

I ~~used~~ <sup>mainly</sup> used primary colours to try and make ~~then~~ distinct contrast between all the colours. This is also the main reason why I chose these companies to include in my designs.



## Final Design + Cut-outs

After finishing this digital design I sketched and visualized on the previous, I also created minimalist card cut-outs to show a range of different colours (I wanted to see how they'd look like with ~~the~~ without having to do it ~~and~~ digitally). For digital design I started by scanning my sketch, then going over the shadows with a dark blue as well as the ~~be~~ dark band on the bottom of the bin, and a no pedal. Later I did the plastic bag and the nestlé logo. Overall, I enjoyed the process, and think that the result ~~is~~ <sup>relates</sup> inductively to Mike Stefanini's art. For the cut-outs, I went for a minimalist aesthetic because I wanted to suggest a more straightforward and vibrant the colours used ~~as~~ to unite with each other.

# T-shirt Sketches

## Collection #1

These are my initial t-shirt sketches + ideas page. This is my first collection meaning that there will initially a set of three t-shirts with a cool dependent theme.

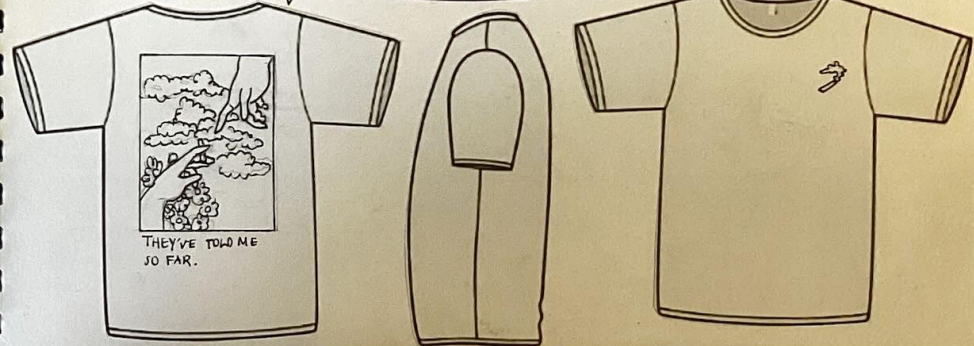


For my first idea I will have a figure smoking with his cigarette smoke creating the clouds above the city below.



For my third t-shirt idea I wanted the notorious Michelangelo painting except with cigarettes instead.

My second idea is a rendition on pollution. With the windows of the empire state building creating monstrous amounts of smoke.



THEY'VE TOLD ME SO FAR.

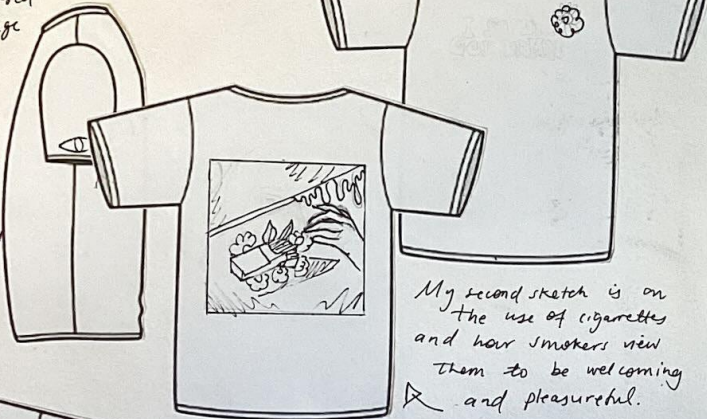


My second collection of t-shirts revolves around the theme of addiction. Therefore here I want to portray the psychological aftermath of each addiction; intravenous drugs, cigarettes/smoking & gambling.

## Collection #1

My first sketch is based on a homonym image of screengrab from a Bring Me The Horizon music video.

I want to make the colours of all my T-shirts very vibrant to show the romanticised perception of a person smuggling with addiction.

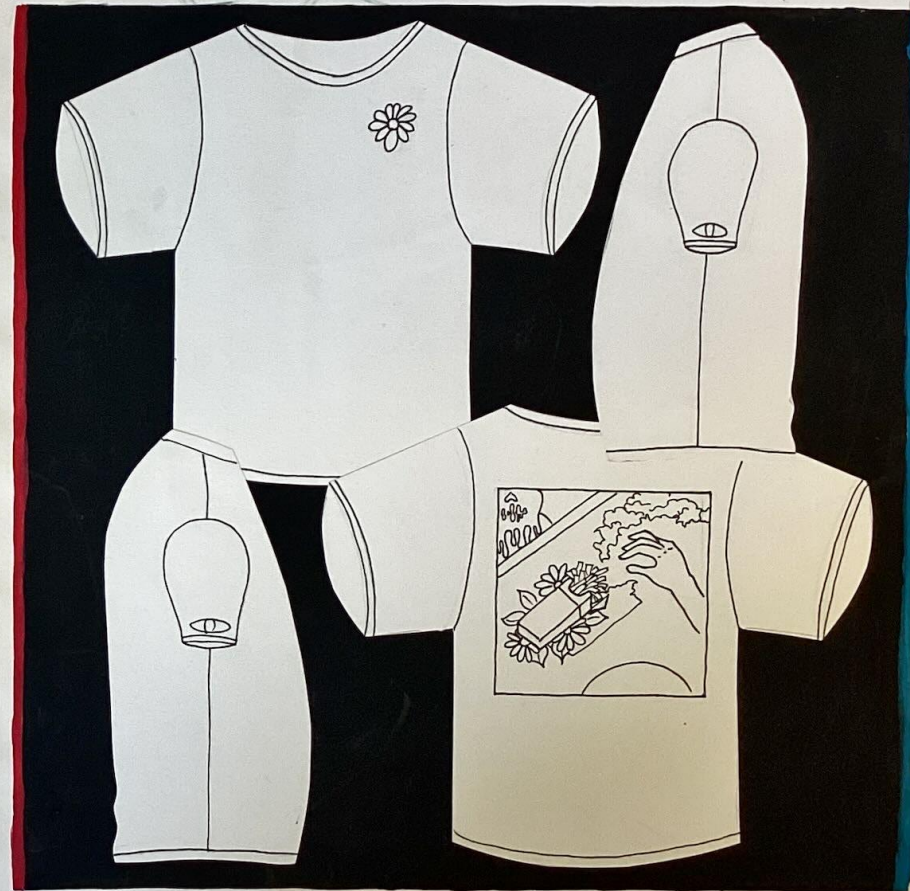


My second sketch is on the use of cigarettes and how smokers view them to be welcoming and pleasurable.



My third is on gambling. This brings forward the hard hitting paranoia of not being able to win. The drips of the other figures eyes are indicative of a torturous behaviour associated with gambling.

# Final T-Shirt designs





# Name Ideas

L'intoxication  
(addiction)  
french

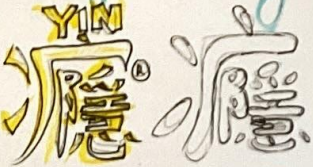
Koi Koi  
(Compulsion)

Deditus  
(addicted)  
Latin

Yin  
癮  
(addicted)  
Chinese

Pamimilit  
(compulsion)  
Filipino

# Typography



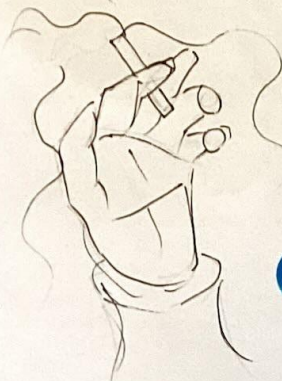
*Deditus*  
*Koi Koi*

PAMIMILIT

Logo Ideas

*L'intoxication*

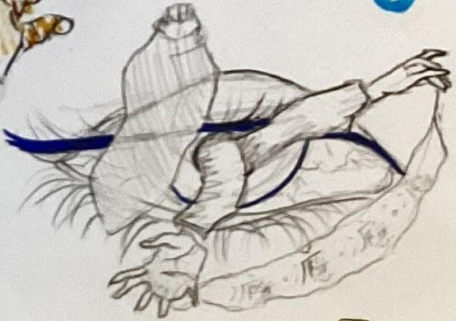
Colour Scheme



DEDITUS



# Logo Designs



# Experiments



These are my media experiments, I decided to create experiments full of different medias as a way of furthering the skills that I may apply to further my project.

Coloured pencils: I created a rendition of different colours to give an abstract perception of the logo. Felt tip: I used felt tip markers to see a vibrant approach to my logo, I enjoyed this as it made me realise that block colouring should be the way I should create my logo. The Fineliner: I used a fineliner as a way of manually creating the silhouette of the piece, this way I could see the proportions and nature of the end result. The tonal (byro + pencil); this was to see the tonal values of my logo.

# Poly Prints



Used a pen to engrave the polystyrene. Here are the prints, I used a variety of blues, purples, and yellows. I think it would have been more successful if I made the indentations more deeper as the design isn't as clear as my manual renditions.



# Clothing Tag Research



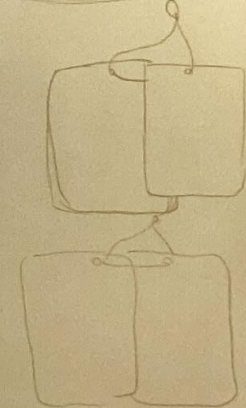
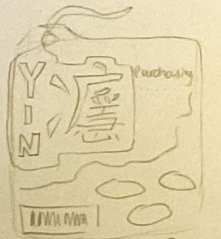
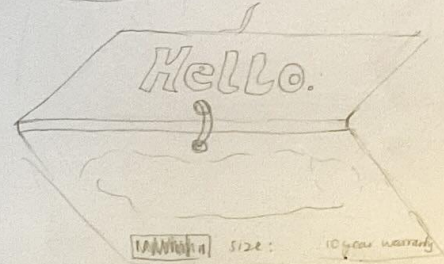
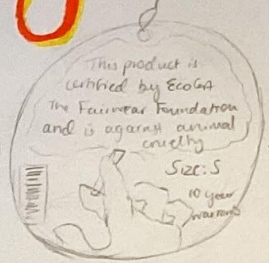
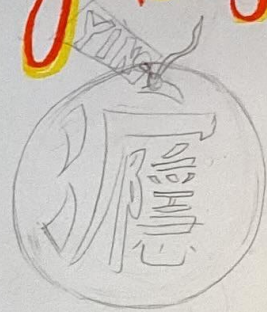
In a retail setting, people come into contact with a lot of brands, often displayed close together with similar products. Anything using that can be done to differentiate other companies' apparel will help get the brand noticed.

Brand hand tags tell a lot about the product & the brand.

A clothing tag provides the valuable opportunity for an emotional decision, and a rational justification of a product. The colour, material choice, logo, tag shape all evoke a feeling for a customer, while highlighted features and benefits can add valid reason necessary to justify purchases.

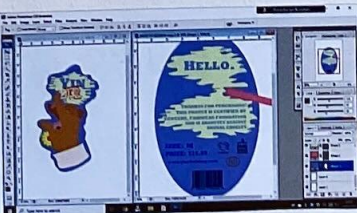
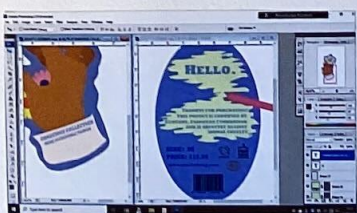
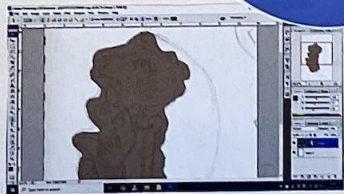
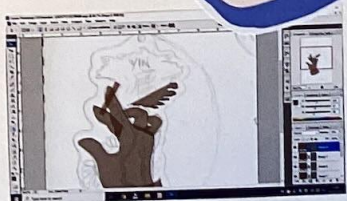


# Clothing Tag Designs



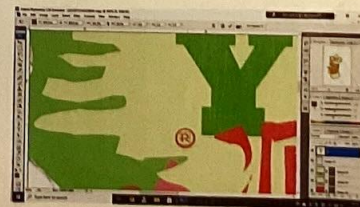
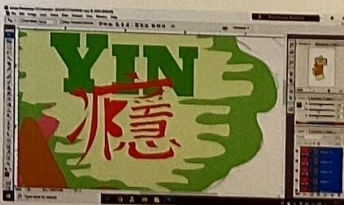
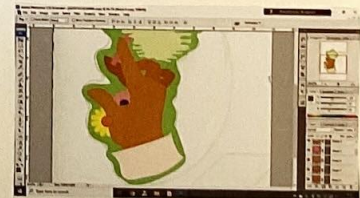
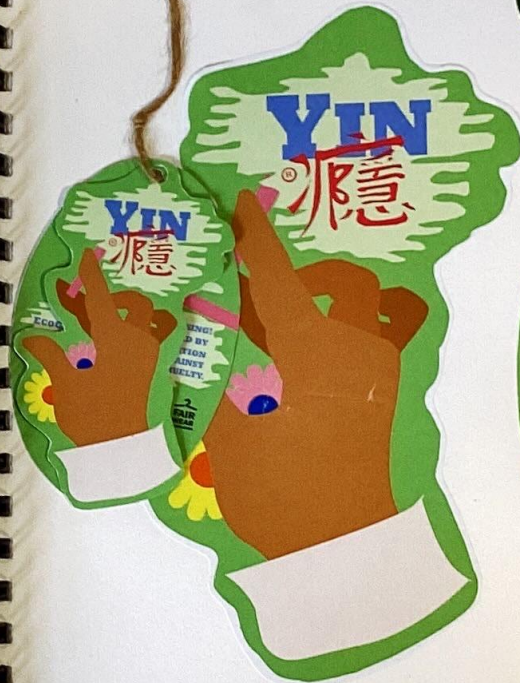
This page marks my clothing tag designs in response to the hand tag research I made previously. I tried to make my ideas as universal and unique as I could to guarantee the utmost reach towards my chosen demographic; young adults, adults.

# Exam: Tag #1



This is my first clothing tag. I decided to go for the layered approach to my tag. The green version (seen on the right) is the original. The blue yellow are the limited edition tags: conscious collection, and a 'limited edition '21'.

# Exam: Tag #2



I started by scanning in my sketch. Layer, creating the block colours, I started by creating the hand, then the smoke clouds, the flowers, then the text. I enjoyed the process of my final as it targets my chosen demographic.



# Exam #3



My last tag is the yellow Limited Edition '21. Out of all the clothing tags I made, this was most successful because of the colour harmony. I was able to bring forward the way colours played along with each other, and made the piece have a warm, welcoming ambience.





## An exploration of meaning & messaging in visual art: focusing on AAPI

The popularisation of digital art in the 21st century became a medium made to evoke a strong spectator response. This caused the visuality in graphic design to be influential through its accessibility to spectators, and resulted in many different ways of recognition to a contemporary audience. Each artist uses a multitude of different styles. In my essay I intend to explore the potential of graphic design and visual art and its abilities to persuade viewers through ulterior messages. Moreover, trying to expand on the topic of whether we are manipulated or taught the correct information in the media.

Felicia Ciao is a former industrial designer, now illustrator and sketchbook artist. The San Francisco-based artist focuses on a mildly mythic, dystopian-esque style that puts her in a convenient position to help bring her artwork into the spotlight. The clean and crisp approach to her work pairs well with an overcast of a yellow tone overlaying her work that evokes a nostalgic feeling - this creates a bond between artist and spectator putting us in a position of being included in the scenes Ciao portrays. Her previous work in industrial design contextualises the detail in her work; the minute aspects such as dimensions and angles



are made to have audiences contemplate on the awareness Ciao wants to spread about Asian culture, and what she has been through as an Asian American living in America. By creating her work manually, this gives her illustrations a set aesthetic on the aforementioned nostalgia element. Through the use of brown paper and copic markers, spectators can see the sustained method of traditionally created art. A common motif in Ciao's work is the presence of a singular character, which is an asset of exposition for audience members. We can relate ourselves through this character as it can be a projection of living independently in a world led by many ideologies, often talking about the cons of not having a set identity in standards set by the public, and through that "giving us the impression that the artist depicts her own dreams" through her artwork.



COMPONENT 1: PERSONAL INVESTIGATION	
Centre number:	
Candidate name:	
Candidate number:	
Component code:	9GCO



Amanda Phingbodhipakkiya is a multidisciplinary artist and speaker based in Brooklyn, New York. "Phingbodhipakkiya is a neuroscientist-turned-artist and an advocate of STEM. She is known for conveying complex scientific ideas via art." I chose Phingbodhipakkiya's artwork because of the seemingly blatant message that she presents which under closer inspection becomes a harrowing introduction to hate crime towards asian communities in America which has risen due to many political events such as the COVID-19 virus. Her artwork is of the same topic as Felicia Ciao's artwork, yet highly contrasts the traditional, manual approach that Phingbodhipakkiya explores.

Her obtuse use of imagery such as flowers and patterns in the backgrounds of her figures are a reflection of the cultural traditions she's fighting for, as well as a translation of her scientific calibre being at play. The stern looks shown by the models in her artworks are the externalisation of asian communities being affected by hate, which effectively educates an active spectatorship on what is rightfully presented in the media and how no ethnic minority is to blame for the consequences of crime. As artist-in-residence with the NYC Commission on Human Rights, Amanda's art series celebrates the resilience of the AAPI community, "I Still Believe in Our City", reaching millions in New York City and worldwide through her Atlantic Terminal billboard, subway domination, and social media amplification. 'She has explored microscopic universes, familial memories, and the power of collective action, challenging viewers to rethink the world around them and revealing the often unseen depth, resilience, and beauty of marginalised communities.' Phingbodhipakkiya's art is usually colourful and she considers space to be a vital aspect in her craft. She cites artist Bruno Munari as her inspiration as she is fascinated by how he pairs colours and shapes. The captions in her art, often in English and some in Asian languages, is a call-for-action which becomes a predominant reason for audience members to look beyond what is shown and rather research for themselves the true statistics of both social and institutional racism.



Artist Jessica So Ren Tang creates pop-artesque embroidery pieces suited to play against the voyeuristic nature towards asian heritages. The 25-year-old from San

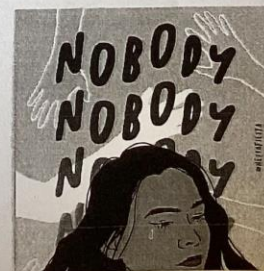


Francisco talks of her experience with using fabric to portray visual art when stating "I enjoyed the softness and texture of embroidery in my sculpture pieces and I continued looking for other objects to replicate. I was more interested in sculpture but disliked the bulk clay and similar mediums". Having her work manually made relates to the historical context of the standard of women having to sew and make clothing for their family. So Ren Tang uses the medium to draw awareness by pushing against the marginalised expectations that embroidery has to be only aesthetically pleasing, or otherwise made for practical

uses. Her artwork speaks towards fetishization culture directed towards asian communities, specifically asian women. This closely relates to Ciao's artwork, and contradicts Phingbodhipakkiya's artwork as it throws back to traditionalist ideals of what was expected of women, and juxtaposes the previous artist's work because its muteness of colour and the delicate nature of the botanicals in the work. And by personifying her subjects with botanical structures reinstates that asian women don't exist to be put on a pedestal, and minorities shouldn't be monolithised to prove their superiority against other backgrounds. The presence of female bodies is an institution of So Ren Tang's own identity, drawing much of her inspiration from her childhood, she portrays objects of her youthful recollection to establish a grandiosity towards traditional embroidery. "It is a way for me to replicate the duality of being too Chinese to be American and too western to be really Chinese" became the defying asset to her art pieces and still stays a form of expression for her pieces



Similarly to Amanda Phingbodhipakkiya work I chose my next artist that reflects certain motifs which relate to one another. Having grown up in Brooklyn's Chinatown, Nessa Fiesta feels "lucky enough to have been in an environment where Asian heritage and culture was celebrated by my peers around me". Stating



that being surrounded by many different people and being immersed into a fast-paced living environment helped the artist get used to the chaotic life of a freelancer. Her artwork overtly speaks the truth of growing up as an Asian American and having to endure the hardships of a member of ethnic minority to try and sustain both her culture and have a successful career as a female entrepreneur. The distressing subliminal messaging in her work brings to the spotlight a harrowing truth of how her experiences made her the person she is. The use of bright colouring in her art dictates a sense of self reflection and challenges the spectator to try and comprehend the darker, ulterior motifs of asian hate crime. Much of her work involves a female questioning her identity as an Asian American, the word "Nobody, Nobody, Nobody..." displayed behind a young woman crying with monochromatically coloured hands in the background defining the moment of what it means to be proud



of where one comes from. Having the figure be a vibrant pink colour saddens the image as it amplifies the nature of someone who doesn't 'belong' to a set community. Fiesta tries to show in her art that not everyone belongs in a single community, that spectators can reflect on the concept of sharing more than one culture, and normalising the existence of multicultural belonging. This is also a criticism of upper class ignorance towards western culture, how it proves that people of colour successfully spread the message of inclusion and how an active spectatorship should take into consideration the pluralism of a modern society.

To conclude, much of contemporary visual art and graphic design is used to send subliminal messages to try and educate the spectator as all the aforementioned artists are largely followed by a mainstream audience. This correlates to how accessible it can be to shine awareness on the AAPI community and offer a chance for watchers to become educated on the troubling matter of asian racism. Overall, I personally believe that visual media can change a modern audience, as spreading ulterior messages through visible mediums is a turnpike for audiences to become aware of the potential of AAPI artists in the industry.

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[https://www.google.com/search?q=nessafiesta&sxsrf=APq-WBtNCtT1KsOiRdy-xvT7C2JIW574RQ:1645394647463&source=lnms&tbm=isch&sa=X&ved=2ahUKEwi8weibpl\\_2AhUITsAKHYifDnkQ\\_AUoA3oECAEQBQ&biw=1422&bih=765&dpr=1.8#imgrc=c5v-Gb5SK2MZsM](https://www.google.com/search?q=nessafiesta&sxsrf=APq-WBtNCtT1KsOiRdy-xvT7C2JIW574RQ:1645394647463&source=lnms&tbm=isch&sa=X&ved=2ahUKEwi8weibpl_2AhUITsAKHYifDnkQ_AUoA3oECAEQBQ&biw=1422&bih=765&dpr=1.8#imgrc=c5v-Gb5SK2MZsM)

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