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AXIS JANUARY 2012

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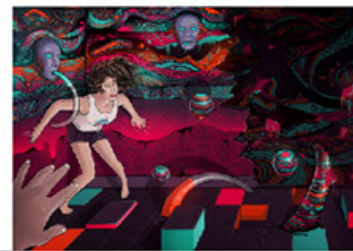
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THE BEST NEW ILLUSTRATION, TYPOGRAPHY, GRAPHIC DESIGN
AND PHOTOGRAPHY FROM THE GLOBAL DESIGN SCENE.

THE BEST OF THE MONTH

- Hysterical Minds New Exhibition 9.0 — Twisted Essence
- Typography Mania — January
- Stylish Photography — Sebastien Bessac

ARKS JANUARY 2012



01 ILLUSTRATION
HYSTERICAL MINDS: EXPRESSION 9.0
— TWISTED ESSENCE
Disolución — Marcela Ballester

01

THE BEST OF THE MONTH
06 / 07

THE BEST NEW ILLUSTRATION, TYPOGRAPHY, GRAPHIC DESIGN
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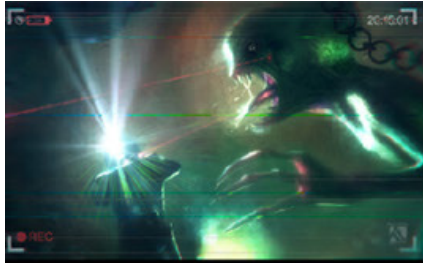
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HYSTERICAL MINDS: EXPRESSION 9.0
— TWISTED ESSENCE

Disolución — Marcela Bolivar

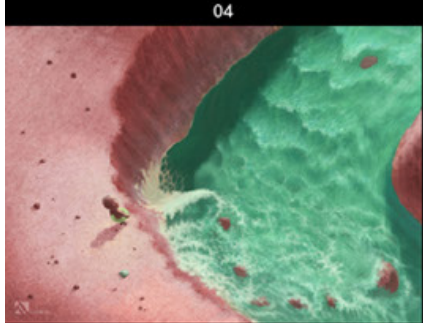
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02



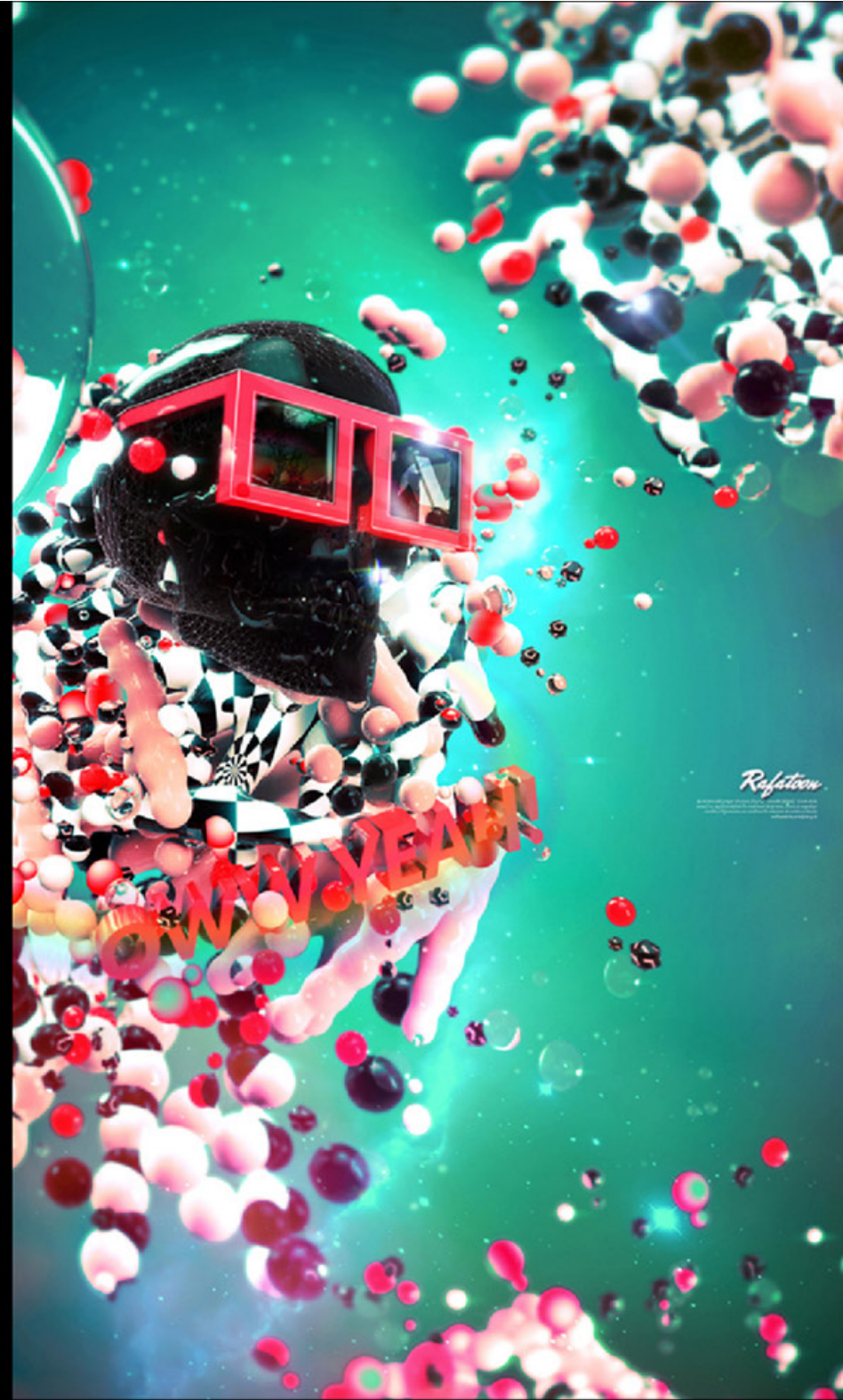
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02



03



04



05

DESIGN A MIXED MEDIA PORTRAIT IN PHOTOSHOP AND ILLUSTRATOR

BY ANTHONY NEIL DART



ANTHONY NEIL DART REVEALS HOW TO DESIGN CREATIVE PORTRAITURE WITH A MIXED-MEDIA APPROACH.

ANR October 2007

Software — Photoshop and Illustrator CS3 or later

Time needed — 4-5 hours

Skills — Utilise your digital camera and scanner
— Introduce a Smart Object and Smart Filter workflow
— Use Illustrator's Warp tools

By taking a different approach to your regular digital portraiture, it's possible to produce some fascinating results. Over the following steps, we'll compile a mixed-media portrait in Photoshop, utilising Illustrator for the generation of the artwork.

I'll also introduce a non-destructive workflow between the two programs, in which we'll copy and paste Smart Objects from Illustrator into Photoshop, and use vector masking (or quick masks) and Smart Filters to edit those objects non-destructively. This essentially means that any transformations or effects you create are not final; you will have the flexibility to go back at any time and make adjustments — which can be really beneficial for last minute changes and maintaining resolution in your files.

I'm using a Canon 7D but any decent camera around the 10MP range will do. And because this is an experiment, a point-and-shoot approach will suffice.

Anthony Neil Dart

is a multi-disciplinary designer & vector specialist in the fields of graphic design & motion design. He has six years of experience in the industry, working for a variety of clients, including a number of well-known brands. He has a strong emphasis on the type graphic design, and is known for his ability to use mixed media (often comic book style) to create unique and memorable designs. He has a passion for design and is always looking for new ways to push the boundaries of what is possible in the creative world.

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Shoot your subject on a clear and flat background to get a better edge when you cut them out. Consider the light source; keep it consistent because we will later be removing in the final composition. Now choosing the right angles you like best. I've left out the front of your face; the edge of the silhouette but don't forget your eyes. They are what we go for a collage type of aesthetic. The faces here have slightly imperfect edges.

01



Draw some organic shapes in Illustrator. I've gone for natural, leafy shapes, but create, and place to leaves, petals and flowers on a flatbed scanner to find interesting shapes. Next, choose the Wobble tool, select a small area and drag it over your clean edges to give a more organic, imperfect look to your curves. If you give a more solid area, drag horizontally and vertically, you can Alter/Clrt as you shape of the object. Then, when we copy these as Smart Objects into Photoshop, we can copy these as well as clean, straight edges for a nice balance.

02



In Photoshop make a new A4 document at 300dpi and set ground colour for now. Place the three faces as you desire, and paste a shape (in my case, the wavy edge) over the central face, rotating and sizing it into your position of choice - remember to keep your Smart Object for a non-destructive workflow.

03



Duplicate the face and Alt+Dgt select the shape. Now select the duplicated face and use the Add Vector Mask a non-destructive mask. Extend this will use the shape as and repeat the vector masking technique for the other faces. Don't forget to double-click on your Smart Object shapes when you manipulate them in Illustrator. Hit Save to update the shapes in Photoshop. Make a new layer called 'Solid Fill Shape' and draw a shape around the head of the face. Fill with solid black. This will simplify the 'Lasso' tool and make things look more cohesive. Make a mask on this layer to finish up the lower part of the face. This is a layer to finish up the lower part of the face.

04



Select your flower images and experiment with different angles using the Transform and Rotate tools. (Tip: in Transform mode you can Ctrl/Cmd+Shift to flip vertically or horizontally.) I also used the Filter menu to play with the brightness and contrast to match the lighting. For the flower and face, I made use of Filter>Sharpen as well as the Unsharp Mask function to get some crispness back into the images.

05



In Illustrator take another abstract organic object created in step two. Using the Warp tool, break the symmetry of the blend shape to give it a non-uniform feel. Then add curves by placing different sized circles on the ends of the shape to create a sense of depth. I also introduced characters from a feminine script on the ends of the Smart Object at the bottom of your image and transformed it into the desired position. Bring up the Colour Overlay with any angle and the Fill swatch to white. Repeat with any angle and the Fill swatch to white. In combination with the other characters, I used the profile of the face to add some depth to the composition.

06



Next I created two new layers: a background colour and a spherical flat-colour shape. Both are soft pastel, but the pink circle is just a focal area towards the top of the composition to help lead the eye in. Experiment until you're happy; it's all about applying the techniques covered here to your own elements. You could use harder covered here for example, for a different effect.

07



Finally, head back into Illustrator and create some more shapes. You want to achieve a balance between the design elements and your subject, so the trick is knowing when to stop. I've gone with a dashed outline around the object instead of a solid one to add a level of feminine intricacy. For this, in Illustrator check the Dashed Line option in the Stroke panel and experiment with the Dash and Gap values until you're satisfied.

08

THE POWER OF EXPERIENCE

STEPHEN GAUTIER DOESN'T KNOW WHAT HE'LL BE DOING IN 2 YEARS' TIME, LET ALONE 10. BUT HE DOES KNOW HE'LL STILL BE LEARNING.

Stephen Gautier

After completing a fine art foundation course in Art and Design at Birmingham College in 2009, Stephen gained a BA (Hons) degree in Visual Communication at Birmingham City University in 2010. He's now a designer at multidisciplinary studio Fluid.



When asked how I feel my career in design will progress, I think about how much I've developed as a designer in just three years, and the changes in the design industry that have occurred in that time. With this rate of change in mind, it becomes extremely difficult to think two years ahead, never mind 10.

As a designer, you notice trends and you hear other designers speculate about where things are going. But the predictions change every few months, such is the speed of progress within the industry. Designing for games might be the flavour of the month at one point; the next, it's developing apps. There are always going to be new products or systems being released that create new avenues and opportunities for design.

One aspect that needs to be considered for career progression is contacts. Keeping them is just as important as obtaining them – you never know when

they'll come in handy. A contact could always result in a job opportunity, freelance work or a recommendation from somebody else.

As long as I feel like I'm developing and learning as a designer, I imagine a certain level of satisfaction will always be achieved. In my short career so far, I've learned that I've learnt by doing – especially when I've worked in at the deep end and put under pressure. I've picked up a lot at university, including design theory and thinking creatively, but since being at Fluid I've learned that there's nothing like practical experience.

After one day on my placement, I realised that I knew what was required to be a professional designer. At university you'd get three months to complete a project at Fluid you get three weeks. In whatever direction my design career progresses, I know I'm going to have to constantly learn new things to keep on top of advances in the industry. This is one of the reasons I'm happy where I am; I'm surrounded by experienced designers from whom I learn every day.

If I were to give graduates some advice, it would be to get as much practical experience as possible. I picked up more in three months at Fluid than I did in three years at uni. I knew I had a long way to go to the level of more senior designers, so I tried to make myself useful and help out where I could, without hindering anybody. I kept my eyes and ears open constantly to learn, and I also picked my moments to ask for advice.

There were many occasions (and still are) where I wanted to know how another designer had done something, but during busy times having a junior ask a senior designer for a quick tutorial is the last thing they're happy to share their knowledge – and that's why I want to continue to work as part of a team as my career progresses; somebody always knows a trick that you don't.

In the studio, I've gradually earned the trust of the directors and senior designers, and been given more responsibility – I hope this continues with the more experience I gain. Looking after a job and dealing directly with clients and printers is daunting to begin with – knowing that everything falls on you – but it's hugely rewarding and builds your confidence. Dealing with print is a challenge and there's so much more to it than a novice would believe. It's an area

I'm constantly gaining experience in, but I would definitely like to develop it more as my career progresses.

In the three years I've worked at Fluid, I can't help but notice the severe decrease in clients' budgets. And from what I hear in the studio, it may never go back to the way it was. The common opinion seems to be that the future lies with freelancers and in working remotely as part of a collective, with no overheads and therefore the ability to charge clients less for the same job. It's important to keep these things in mind for the future.

I KEPT MY EYES AND EARS OPEN CONSTANTLY TO LEARN.

Being at a studio where every designer takes on multiple roles during a job is both challenging and hugely beneficial. There are no account handlers, so when you're in on a job you can expect to design, art direct, artwork and deal with clients, which enables me to learn about all the roles a designer can expect to have. Who knows where I'll be in 10 years. What I do know is that I'll still be learning and trying to keep up with the progression of the industry.

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Stephen Gautier

After completing a one-year foundation course in Art and Design at Bourneville College in 2005, Stephen gained a BA Hons degree in Visual Communication at Birmingham City University in 2008. He's now a designer at multidisciplinary studio Fluid.

www.fluidesign.co.uk



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There were many occasions (and still are) where I wanted to know how another designer had done something, but during busy times having a junior ask a senior designer for a quick tutorial is the last thing they need. However, in the more relaxed moments they're happy to share their knowledge – and that's why I want to continue to work as part of a team as my career progresses: somebody always knows a trick that you don't.

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When asked how I feel my career is being supported, I think about how much I've learned as a designer in just three years, and the challenge the industry has been becoming in the face of change in itself. I believe it's difficult to think how many years ahead, as a designer, you're able to see. It's a challenge to think about how much you've learned in just three years, and the challenge the industry has been becoming in the face of change in itself. I believe it's difficult to think how many years ahead, as a designer, you're able to see. It's a challenge to think about how much you've learned in just three years, and the challenge the industry has been becoming in the face of change in itself. I believe it's difficult to think how many years ahead, as a designer, you're able to see.

As long as I feel like a designer, I imagine I will always be active. I found that five years ago and thinking creatively, I found that there's nothing I can't do. After one day on my placement, I was nowhere near what's required to be a designer. At university, I had to complete a project, at that time, I know I'm going to have to advance in whatever direction my design career goes. This is one of the reasons I'm happy, and I'm surrounded by experienced designers, I learn every day.

If I were to give graduates some advice, I would to get as much practical experience as possible. I picked up more in three months at that time, than I get to the level of more senior designers, without making myself useful and help out where I can. I have open moments to learn, and I also pick up moments to ask for advice.

There were many occasions (and still are) where I wanted to know how another designer had done something, but during busy times having a junior or a senior designer for a quick tutorial is the best thing they're happy to share their knowledge – and that's why I want to continue to work as part of a team, as my career progresses; somebody always knows a trick that you don't.

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MY DESIGN MOMENT

HOW "JAM: TOKYO-LONDON" SHOWED BEN O'BRIEN THE POTENTIAL OF COLLABORATION AND CROSSOVERS.

Back in 2001 there was an exhibition at London's Barbican called 'JAM: Tokyo-London'. Having graduated two years before, I was still very much finding my way in the creative industry, but this exhibition set me on the right path. It featured a mix of British and Japanese artists and designers including Airside, a Bathing Ape, Cornelius, Groovisions, James Jarvis, Yohitomo Nara and Bump (who produced the Shoreditch Twat).

I visited the exhibition three times and every time I became more and more amazed how much an individual or studio could crossover from one media to another, and not all for the sake of 'art' but also for commercial work. I discovered that an illustrator could successfully work in fashion, a musician could work in film and a design studio team could do whatever the hell they wanted. I found this exciting to the nth degree. I know this was nothing new; creatives have always crossed over from one field to another, but this was right there, right then. People were achieving global success through collaboration and venturing into any field they fancied; people

were making exciting things in every media.

Up to this point I was an art-lover who wanted to work in commercial design; I hadn't yet seen the light where the two could blend as one. I was keen to build a career, to find commercial success, and to keep things exciting, and the creatives involved in the JAM exhibition were leading the way for me to follow and find my own career path.

www.barbicanart.com
22/23



MONTHLY INSPIRATION

MATT W. MORE, REALLY IMPRESSIVE
ARTIST, SINCE HE WORKS IN ALMOST
EVERY MEDIA, FROM DIGITAL ARTS
TO MURAL PAINTINGS.

Before we start, I'd like to thank you for the opportunity to interview you. It's a great pleasure! When did you become interested in graphic design, brand identity, illustration and street art?

Thanks for the opportunity man, I have always been enthusiastic about Art, Design, Illustration, and Graffiti, I am a very visual person. Even as a little kid I remember feeling the strong gravity of graphic arts, symbols, color, and abstraction. I have known this was my path for as long as I can remember.

What are your influences? Which artists and illustrators inspire you?

Everything is inspirational when considered from the right angle. I am very interested in how things work. Nature, Geometry, Music, and Travel are a constant source of inspiration. I'm also really interested in the past and how the movements of yesteryear evolved and took shape. I am a huge fan of many artists and designers. A few that come to mind right now: Picasso, MC Escher, Dondi White, Doze Green, Jurne, Rime, Alex Trochut, Si Scott, Mario Hugo, Maya Hayuk, Sagmeister, and the list goes on and on.



I am a big fan of your style, you are probably my main influence. When and how did you develop this style? How did you develop it?

My early years of graffiti and mural painting translated naturally into my efforts in graphic design and illustration. Painting murals helped me become comfortable with working large and using vibrant color. Oftentimes my goal is to create work that celebrates unexpected and unique abstractions of an idea or composition. I feel my work now is the result of the various explorations in the combined disciplines in the informs another. One project made in a mural also works well in a logo, and vice-versa.

Whenever you work in your studio at your own boss, you're well known in the design community as one of the best visual artists running their graphic design and brand design, 2D illustrations and fine arts. I know you have it good but ground as a graphic artist, how did you get it to these other creative areas as well?

It has all been a natural evolution. I've worked really hard to refine my approach and signature style of work. I am truly grateful that I am now able to do the work I love to do and make a living through it. It doesn't feel like a job. This is exactly what I'd be doing if I were forced.

How would you describe your studio workflow?
 Everyday is different. And I love this about my studio and workflow. Some days I am working long hours on client projects, other days I am in my painting studio working on canvases, other days I am painting a mural. And as often as possible I am on the mountain snowboarding, or at the beach, or riding my mountain on design jobs in the daytime, hanging out with my girl in the evening, and then doing some late night painting in the lab. A nice balance.

What do you consider to be the best moment of your career up until now? What about the worst?
 I've had some great times, and I look forward to many more. One of the best moments of my career was the day I left my salary job in 2008 to devote all of my energy to running my own studio. Fall 2009 was a tough draught to make it through as a small independent studio. But the hard times of my career have been my greatest lessons, so I respect these times for what they are and try my best to learn as much as I can from them.

What is your favorite artwork and why?
 My favorite work is the stuff that looks the way music sounds. The art and design that is hard to deconstruct and figure out how it was made. The secret recipe styles of the originators and innovators.

You work with many different media, do you have a favorite one?
 I love the balance and range of working in different styles with different tools and techniques. That said I do have a deeper respect for work that is handmade compared to digitally rendered. And lately I've been getting really excited about functional 3D design and sculpture.

Tell us five necessary attributes that you think every digital marketer should have.
 Having a unique and memorable signature style is crucial. Being good at computer programs is always a good thing for a modern artist or designer. Being a fun person to work with is key. Dedication, efficiency are traits of any successful professional. Versatility is very important as well, but not so much that there is no common thread through all the work. The goal is to make work that doesn't need a signature to be recognized as your own.

Thanks again for the opportunity to interview you Matt, please leave a last word of advice for students and beginners.
 Believe in yourself. Work hard. Play nice. Stay curious. Set goals. Create original work. Have fun!



Matt W. Moore

Matt W. Moore is the founder of Matt Graphics, a Design and Illustration studio based in Portland, Oregon. He works across all disciplines, from client digital illustrations to fine art work. He is also a frequent speaker at design events and has been featured in various publications. He is a graduate of the University of Oregon and has worked with clients in all sectors.

<http://mattgraphics.com>