

GCD AL AND VP APPLICANT

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PORTFOLIO

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PRINT DESIGNER & ILLUSTRATOR

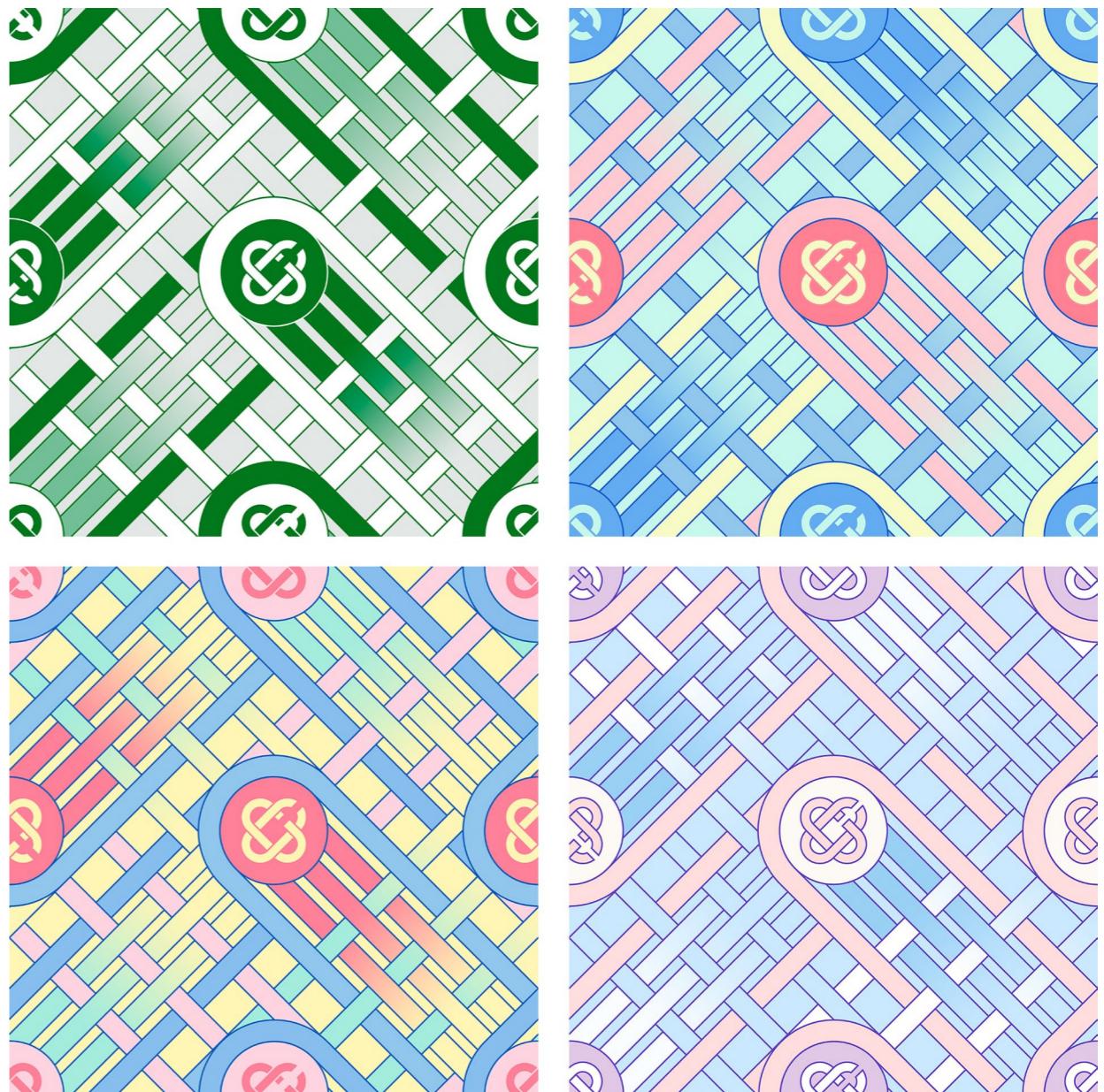
## Monograms and logo manipulations

One of the key responsibilities in my current role as a senior print designer is the design of numerous iterations for brands logos, identity and monograms. Each season requires new and substantially different versions of these assets, communicating the brand's changing inspiration and story through graphics. Monograms, used across all product categories, are unique in that they exist outside the physical boundaries of traditional media, such as paper or screen, and could be applied to a wide range of products.

SS22  
Casablanca Paris



## PING PONG MONOGRAM



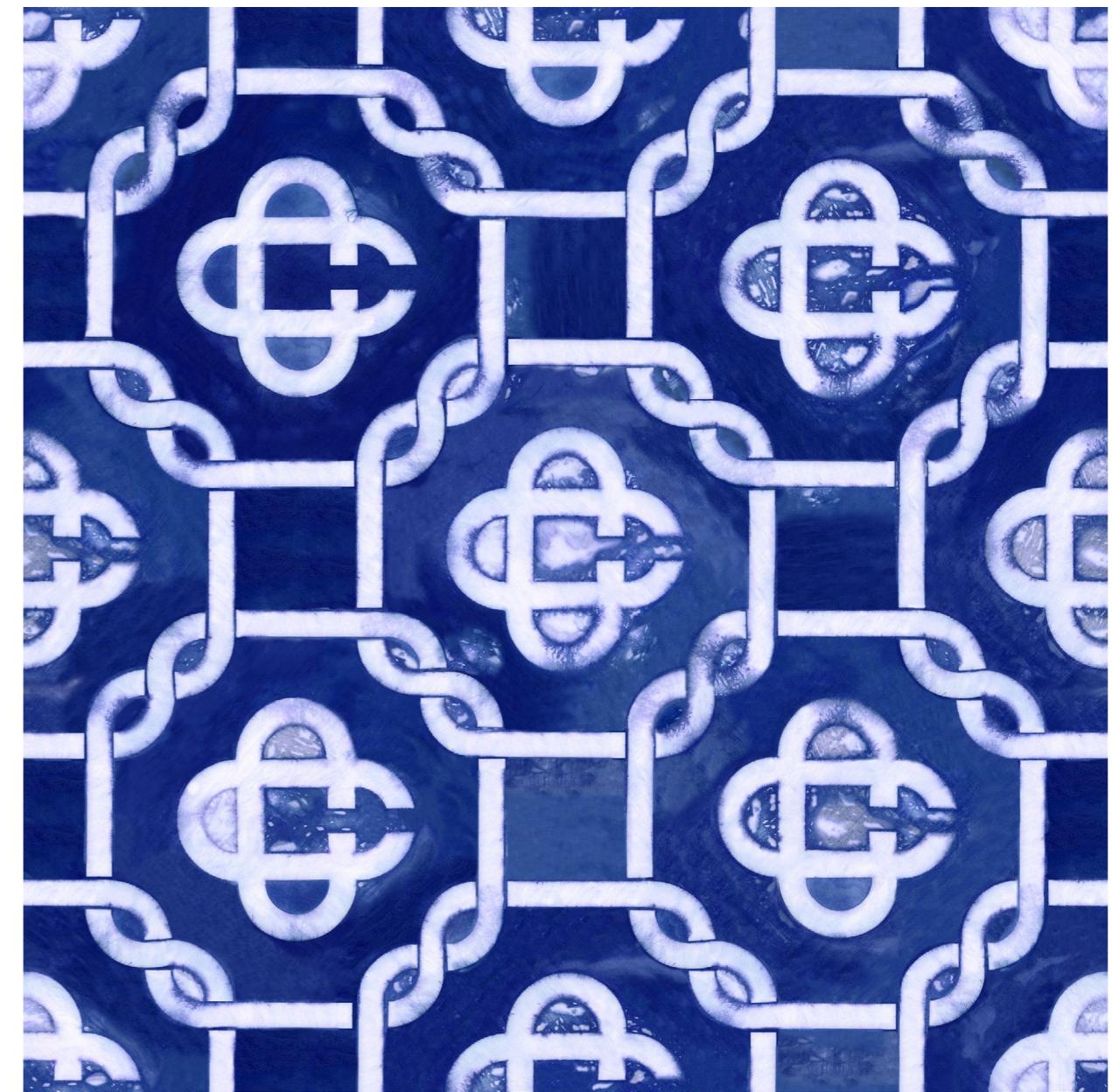


SS22  
Casablanca Paris



## WOOD BLOCK MONOGRAM

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AW22  
Casablanca Paris



## ROPE MONOGRAM

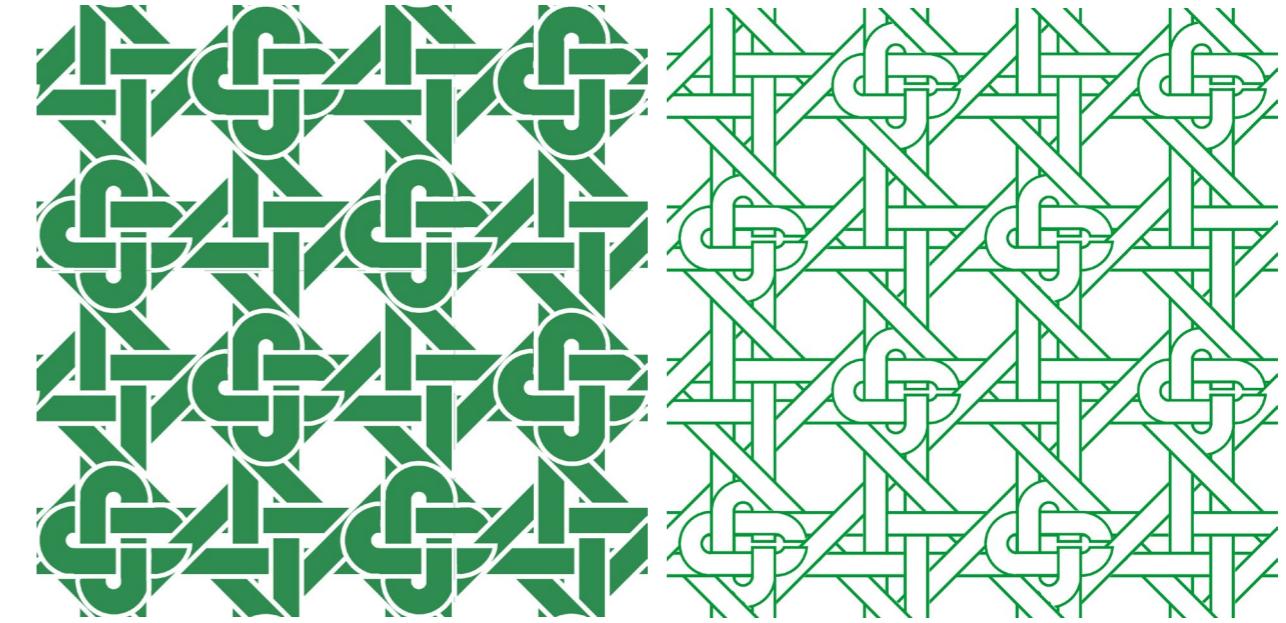
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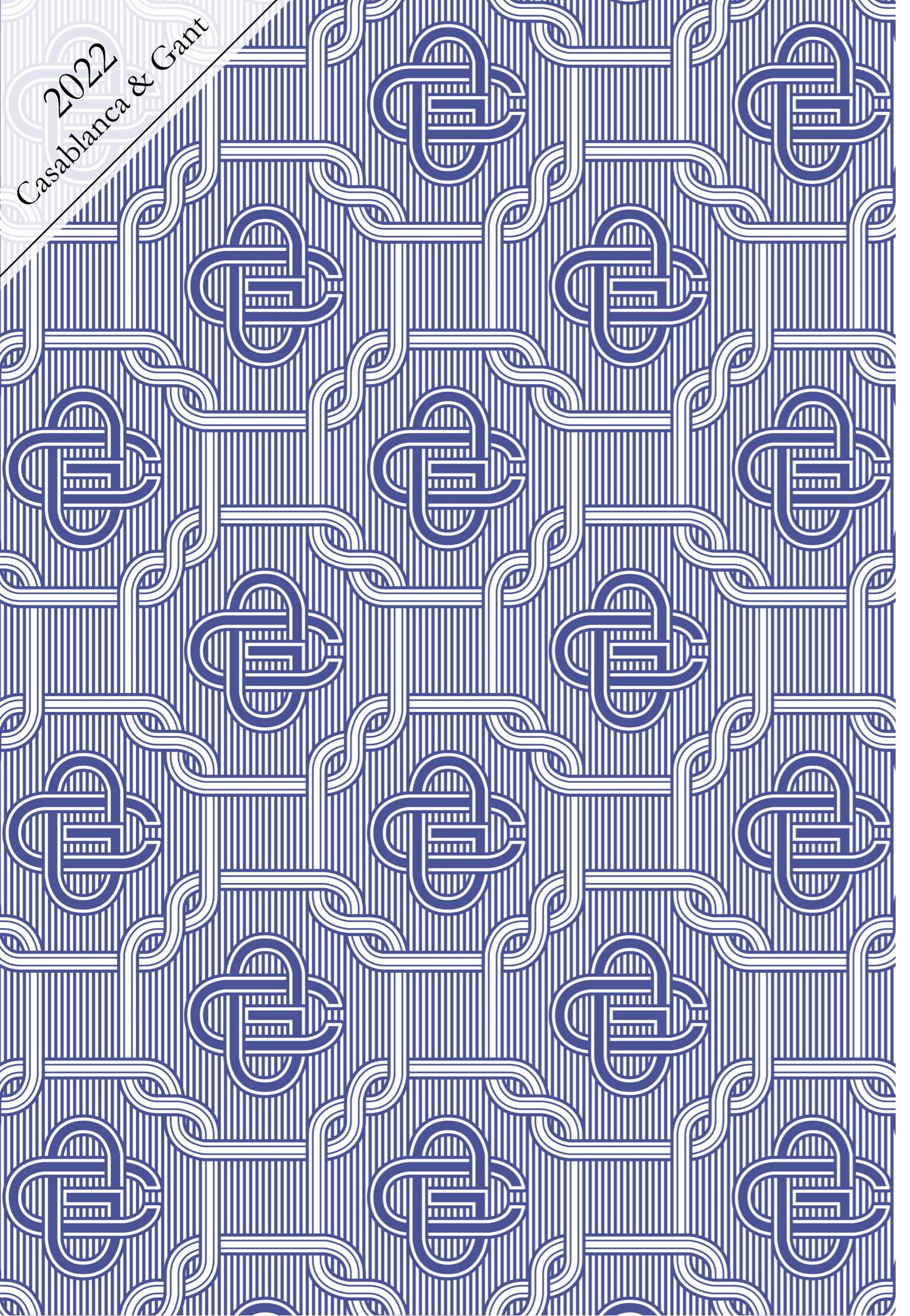
AW22  
Casablanca Paris



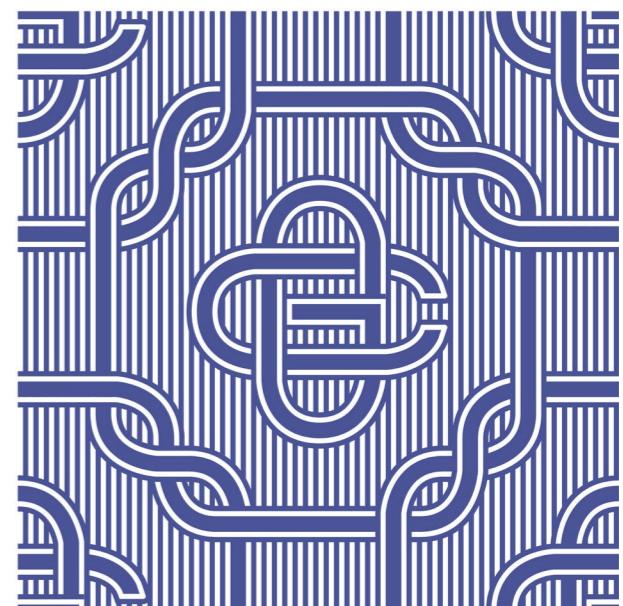
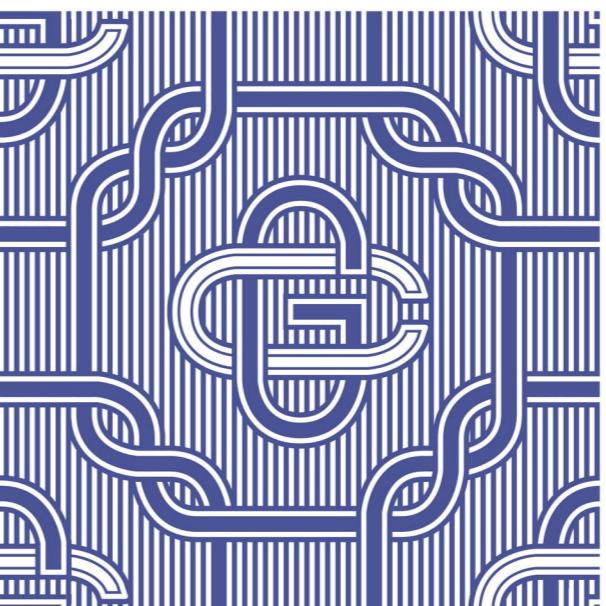
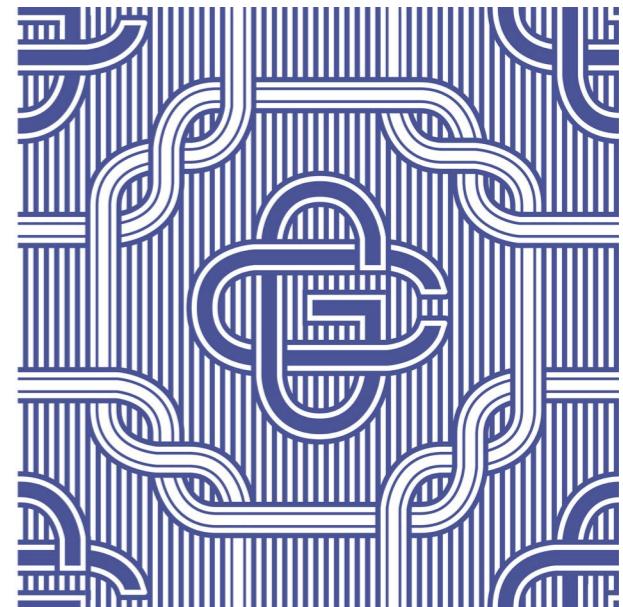
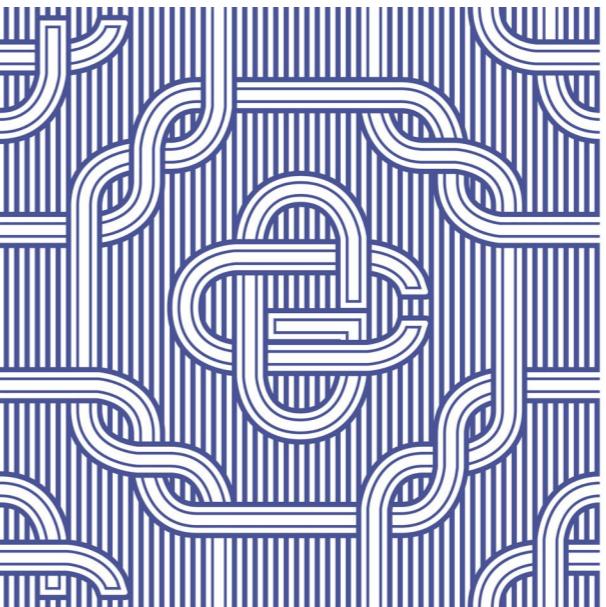
## WICKER MONOGRAM



2022  
Casablanca & Gant



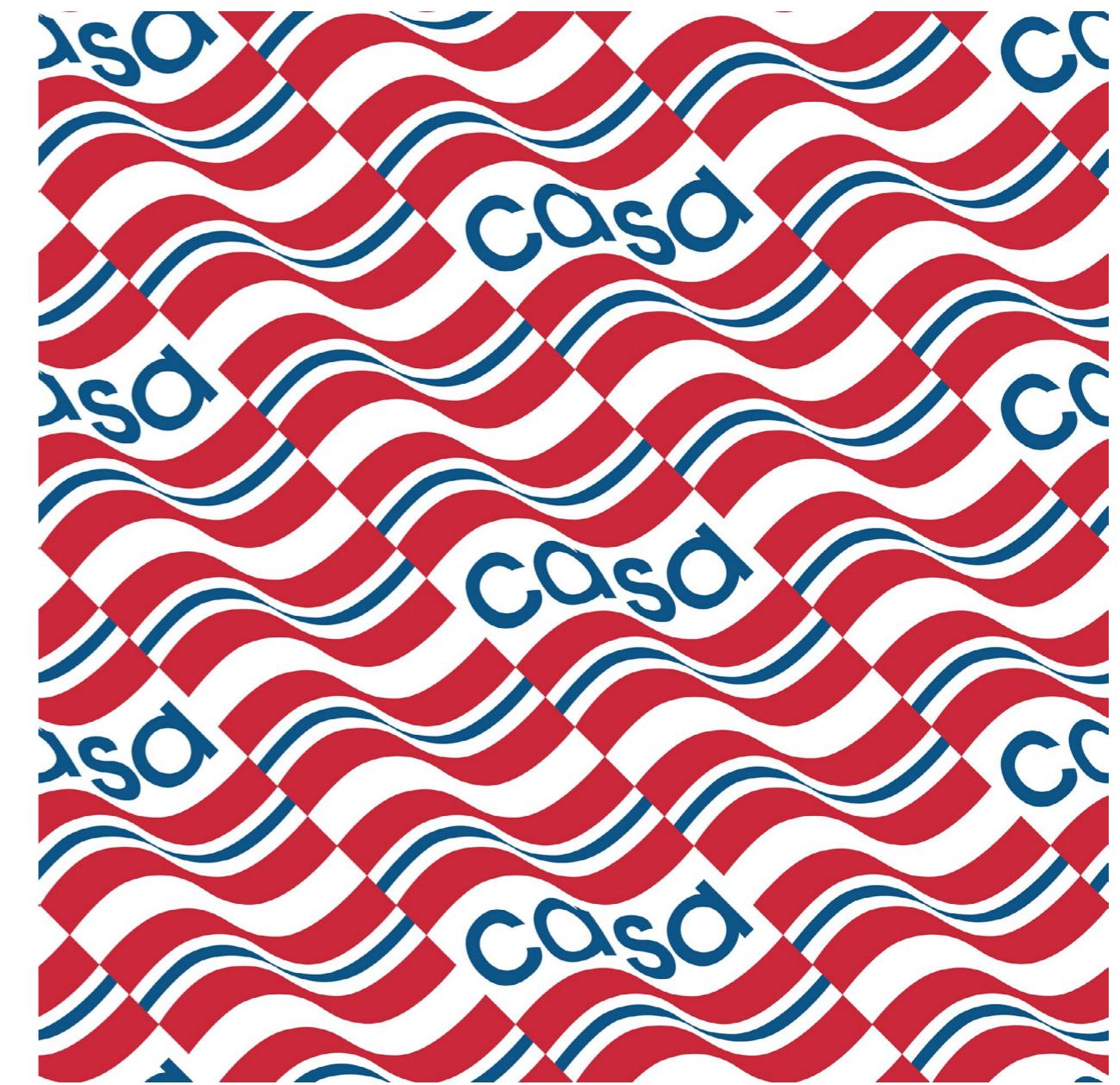
## GANT AND CASABLANCA COLLABORATION MONOGRAM



AW22  
Casablanca Paris



## FLAG MONOGRAM

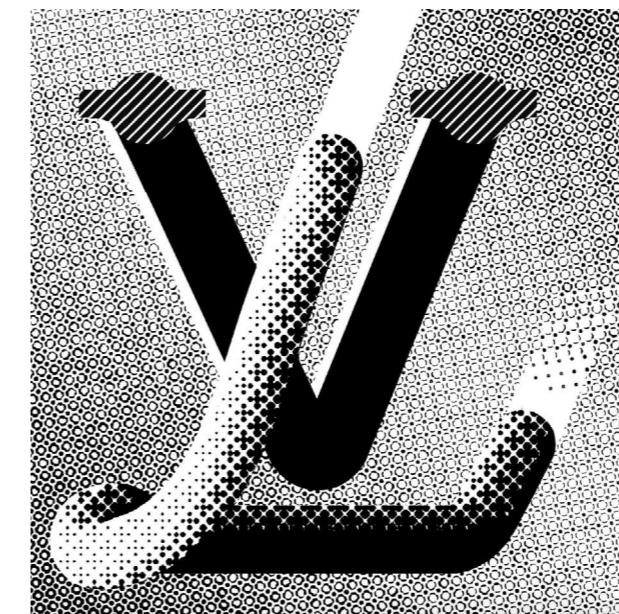


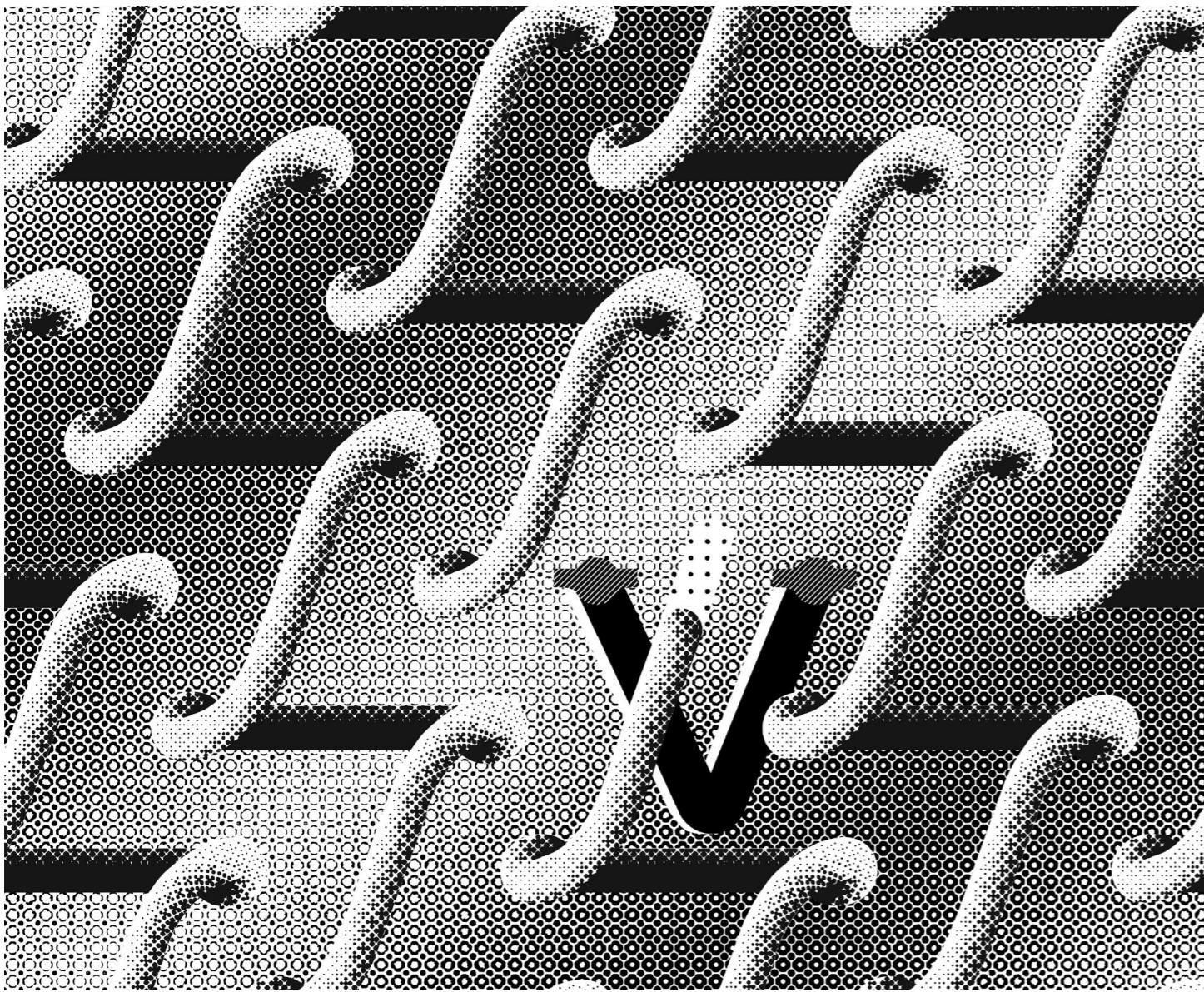
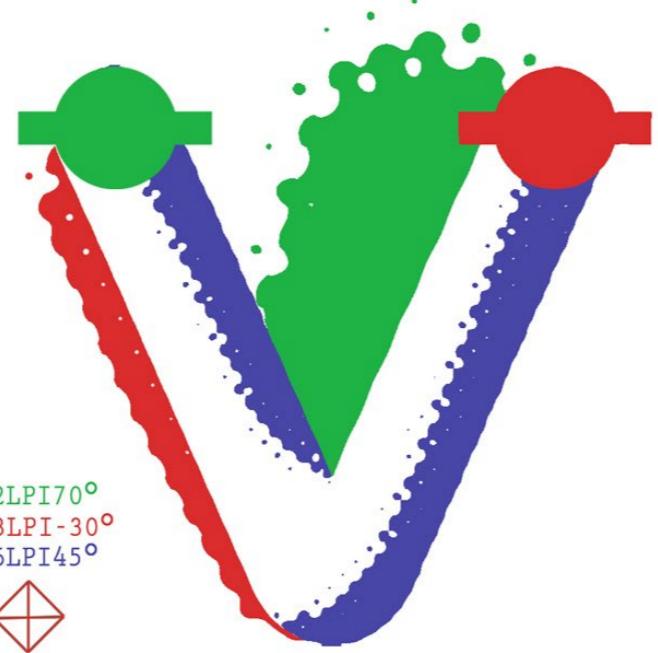
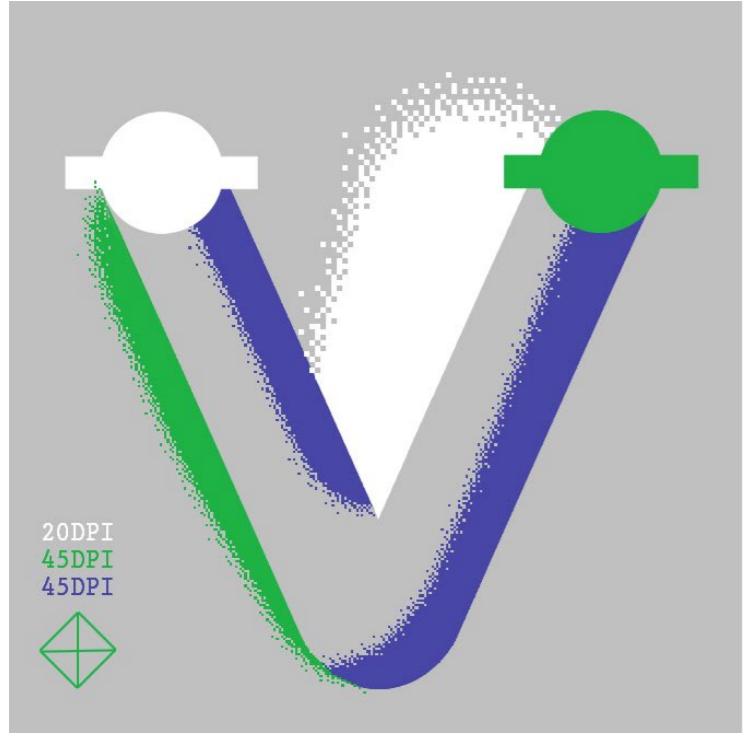
2020  
Louis Vuitton



## LV MONOGRAM AND LOGO MANIPULATION

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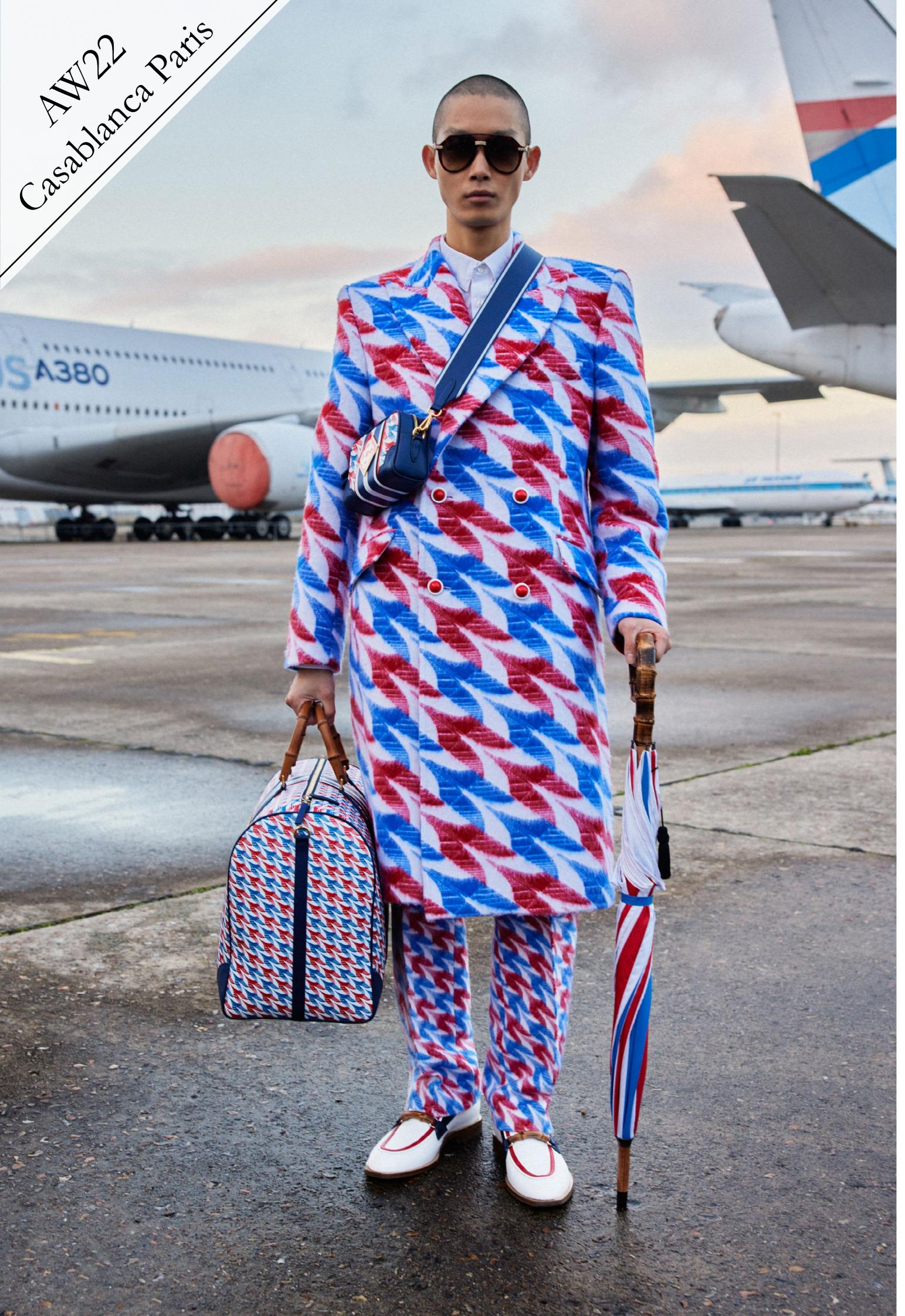
AW21  
Casablanca Paris



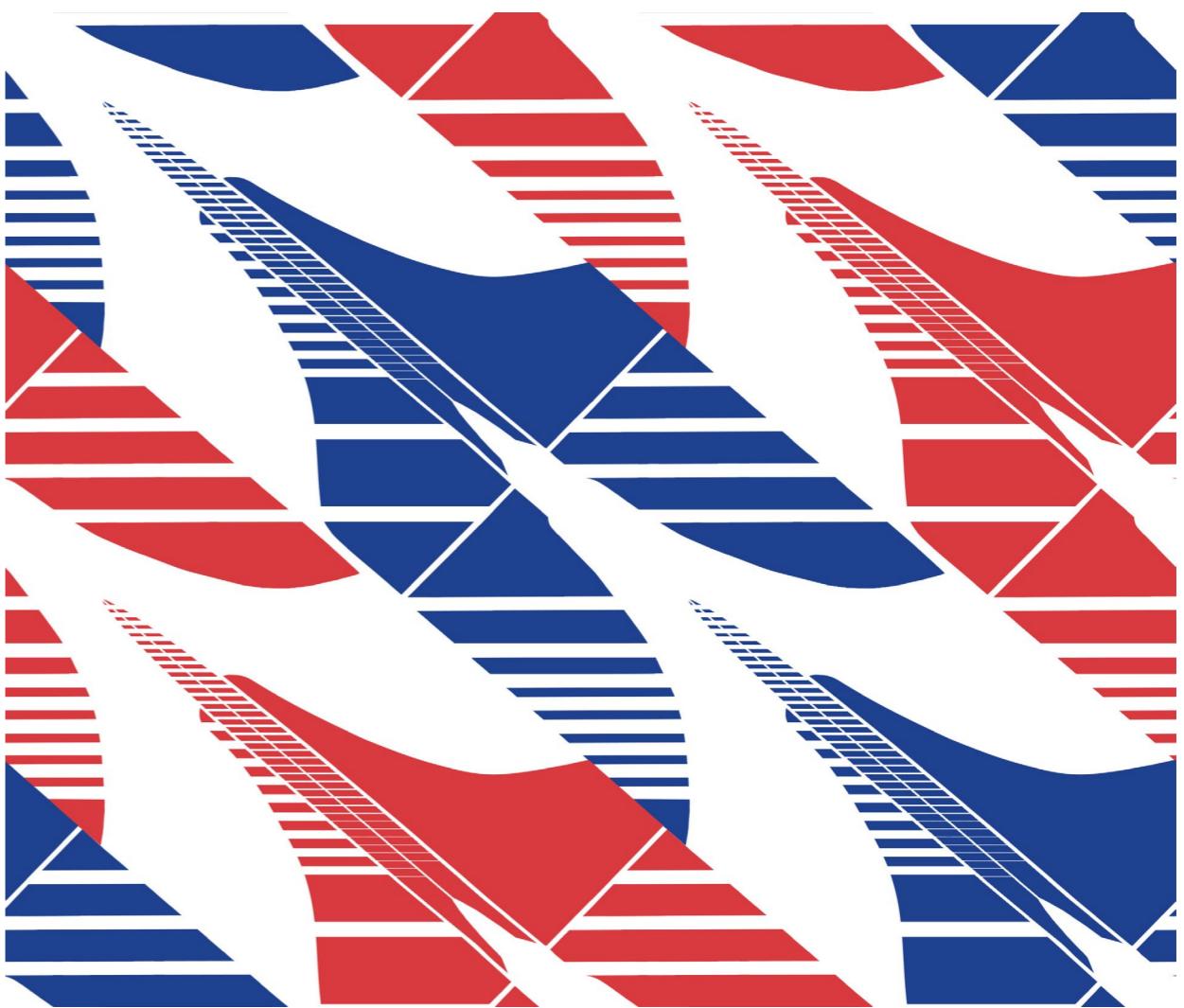
## DIAMOND MONOGRAM

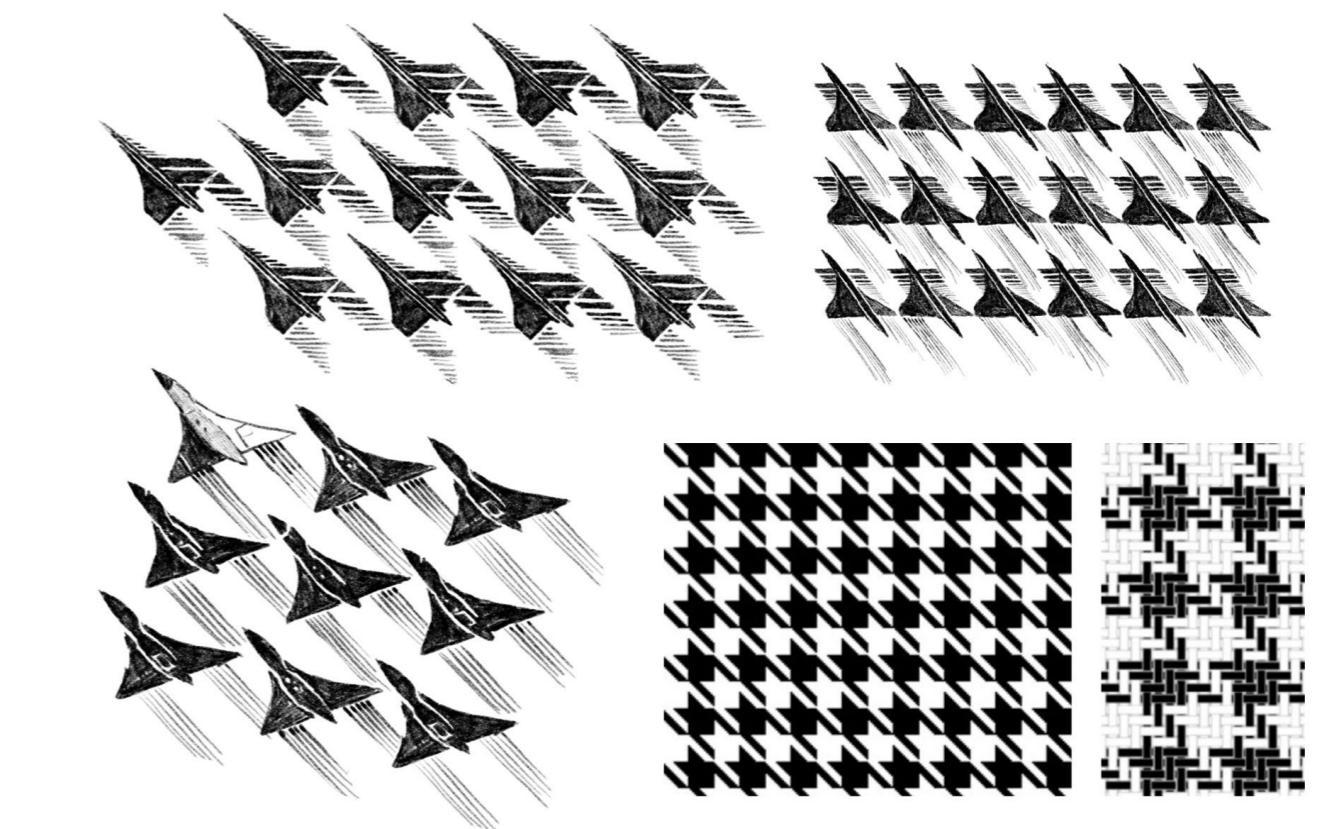


AW22  
Casablanca Paris

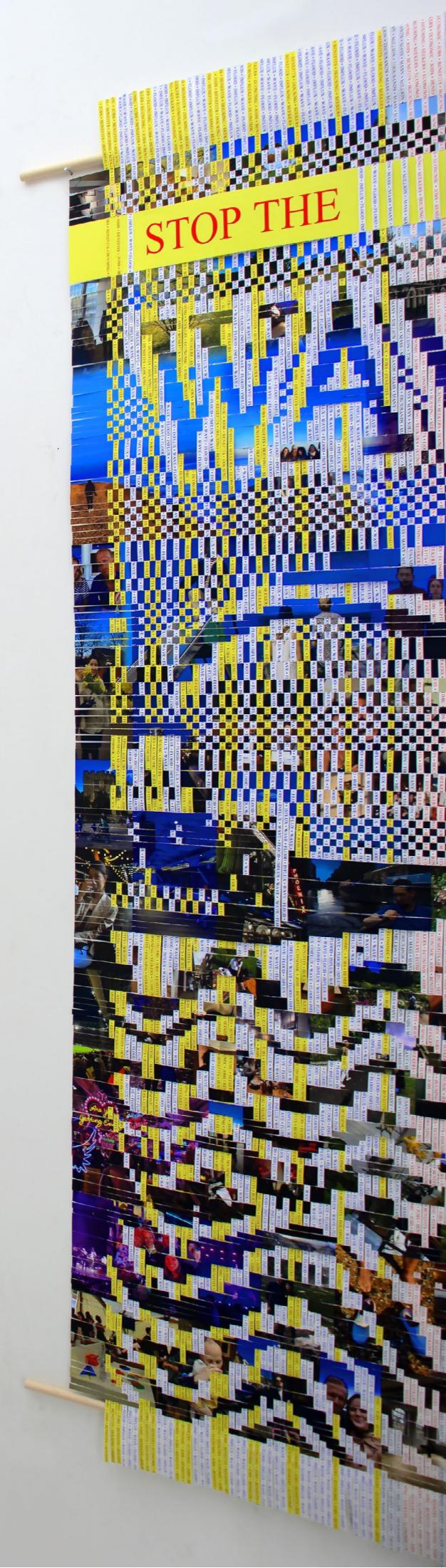
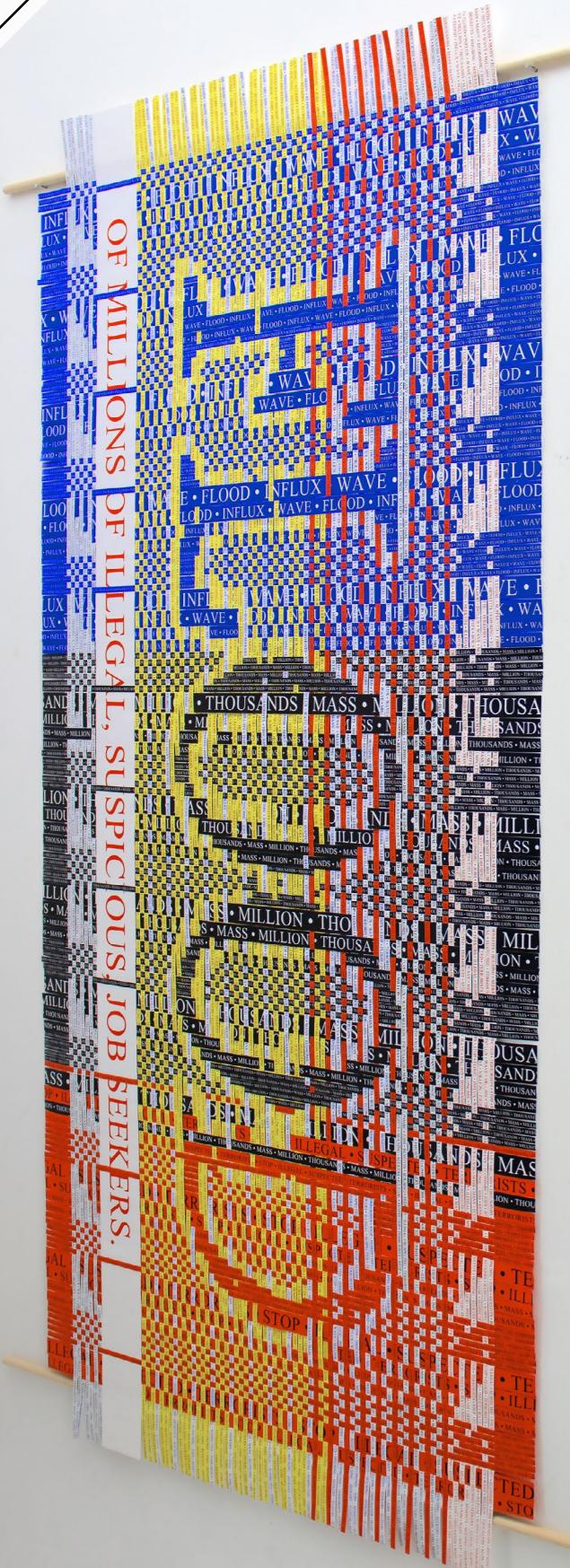


## CONCORDE REPEAT





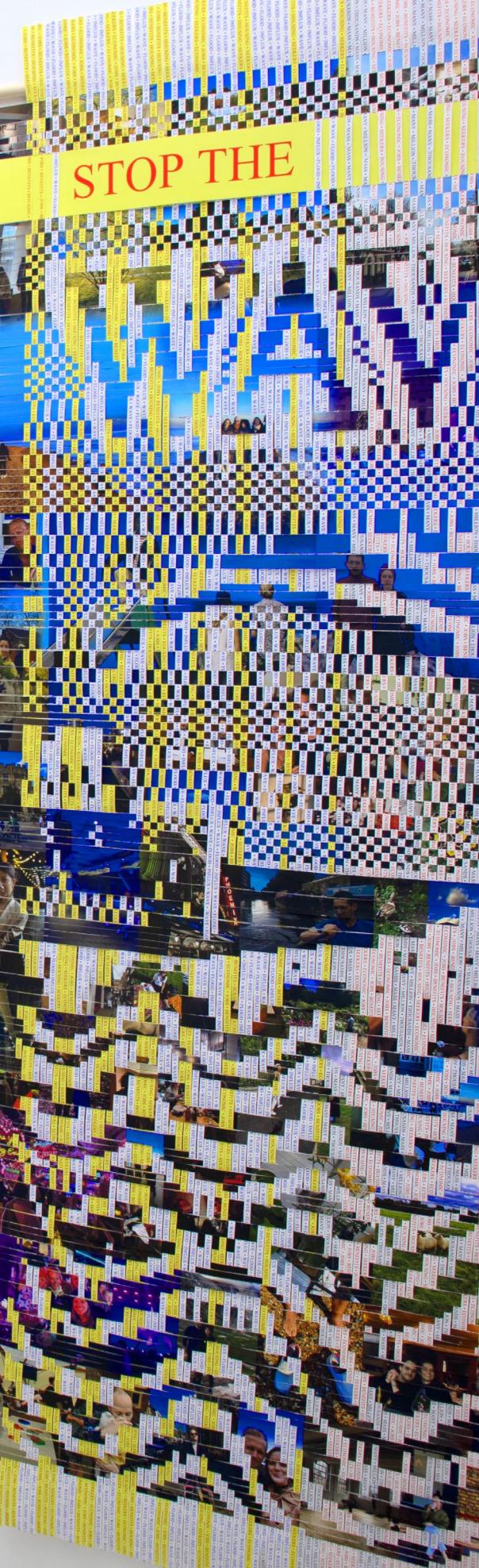
'Traditional' graphic design media

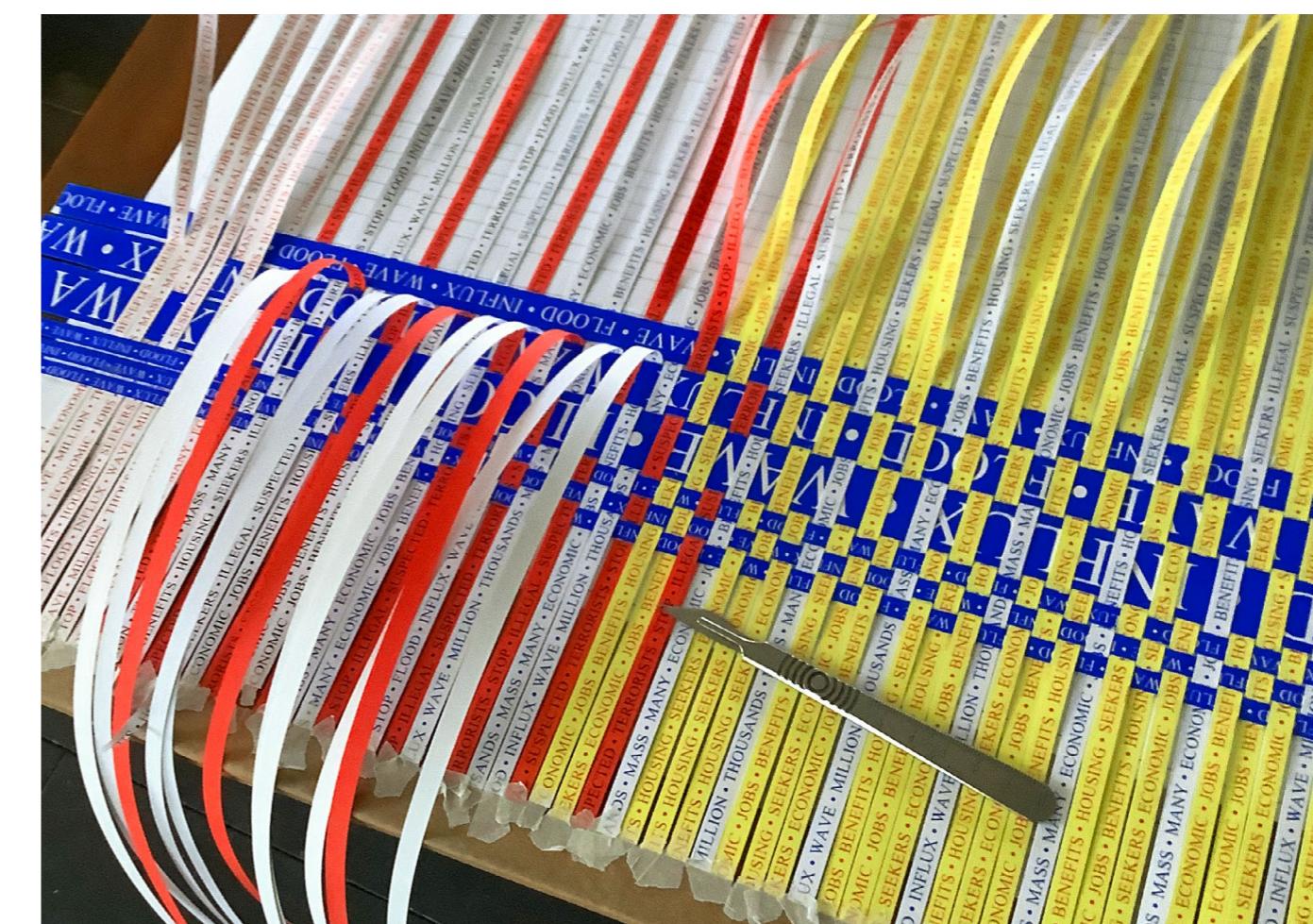


## IMAGINED IMMIGRATION

'Imagined Immigration' explores the tension between British public perception of immigration and concrete immigration data. It focuses on the media's impact on public discussion. The posters illustrate the process of information making and reveal its flaws and biased nature. By weaving concrete data into warped assumptions, the viewer can take a closer look at how assumptions are crafted.

By highlighting the media's role in designing our collective perception, the project aims to re-define information making as a type of human craft. By weaving research-based information into distorted assumptions, it visualises how the media's reports on immigration are intentionally warped and partial.







# WEREN'T MEANT SEE THIS ANY BEAUTIFUL FACES

Words: Felicity Martin  
Previously published in *The Face*, July 1 2022

Ever get the feeling that, when you open your social apps, all the faces staring back at you are "gorgeous"? Maybe that's because it's festival season and Love Island is on. But even outside of

The phrase "beauty over-stimulation" emerged recently courtesy of writer Eleanor Stern, who said on TikTok, "Not only are we being exposed to more beautiful faces on a daily basis, but people are making themselves more beautiful than ever". It clearly struck a chord. "My self-esteem improves by just going to [the] grocery store and looking at actual people", one commented. Another: "I never take my mask off

"...honestly, I just don't want to see them". Felicity Craddock, a beauty editor at *Marie Claire*, adds: "It's like a self-fulfilling prophecy. We're constantly bombarded with images of what we should look like, and that can lead to feelings of inadequacy and low self-esteem."

"We notice the attractiveness of each face we see as automatically as we register whether or not they look familiar", Etcoff writes. "Beauty detectors scan the environment like [a] radar: we can see a face for a fraction of a second (150 milliseconds) in one psychology experiment and rate its beauty, even give it the same rating we would give it on longer inspection."

Retouched images are now what we have come to expect from certain influencers, particularly the Kardashians, with their impossible long fingers and weird-looking calves. But with the influx of "beautifying" lenses on social media, such as ones that add "light makeup", ordinary people are now tweaking themselves beyond anything we've seen before. This leads us to believe that we're falling short by normal standards, which can be even more damaging than celebrity comparisons.

While our brains are constantly judging looks, they're also making comparisons. "Whenever any one of us looks at images of others, there's a strong tendency to compare ourselves with those images", says Dr Petya Eckler, a lecturer in body image and social media at the University of Strathclyde.

"If those comparisons are, as they're by academics, 'upward comparisons'

you're lesser than the thing you compare. And with social media's abundant images, Eckler continues, these comparisons are likely to be "upward" a

"downward" or "lateral" (where t

she sees as equals). That has been

seen as quite risky for self-

and female."

## UNKNOWN QUANTITIES

Unknown Quantities is an annual publication focusing on a wide range of cultural issues with contributions from a wide variety of writers and artists. UQ10 'SATURATION' investigated the effects of the inflation in information. It offers a body of articles, interviews and creations that respond, react and examine this phenomenon.



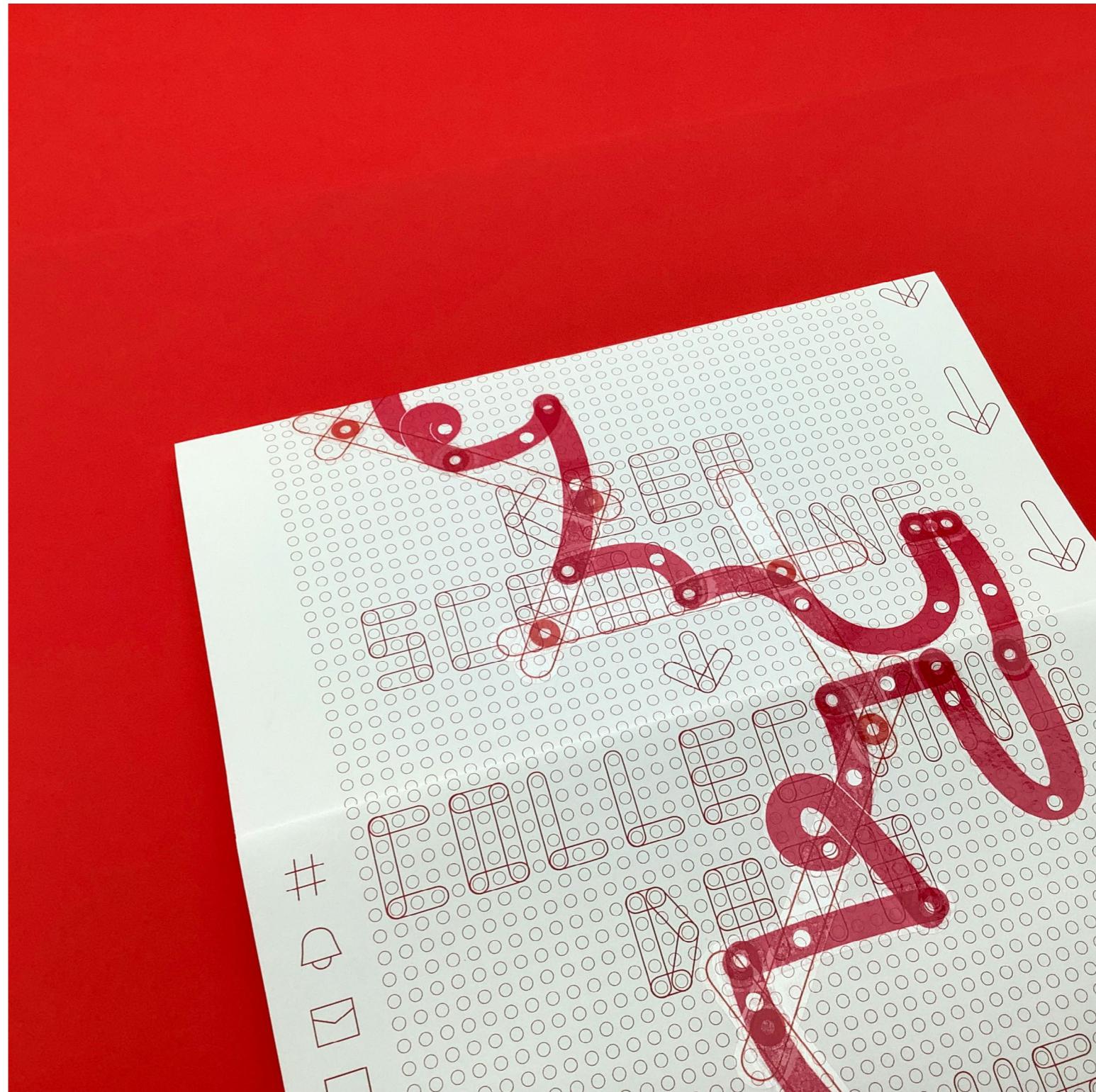


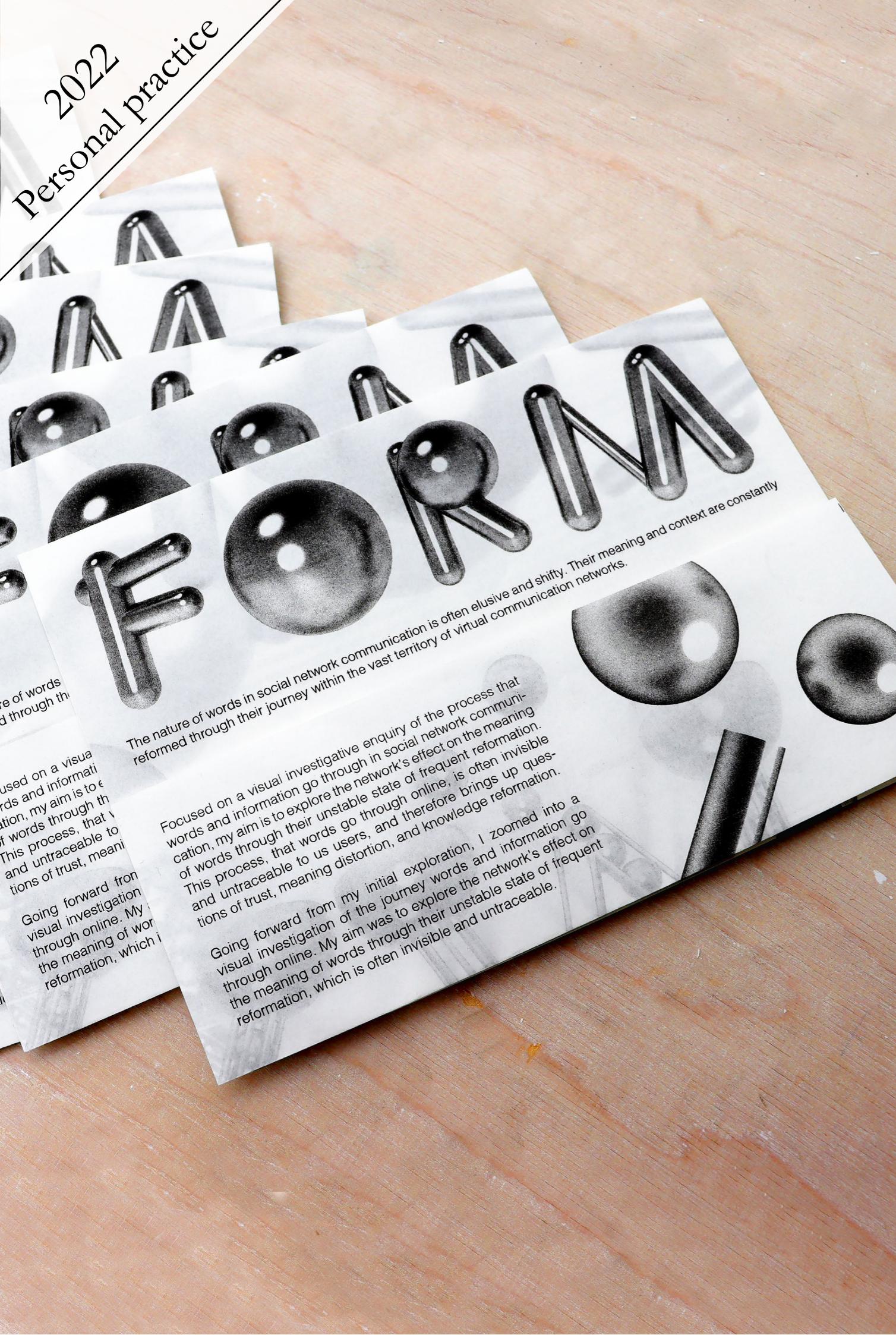


## PLAY - STICKER GAME

PLAY, an interactive sticker game, was designed to be a playful manual demonstration of the curation algorithm existing in social media. It acts as a metaphor for an algorithm that learns from our interactions in order to curate our feed.

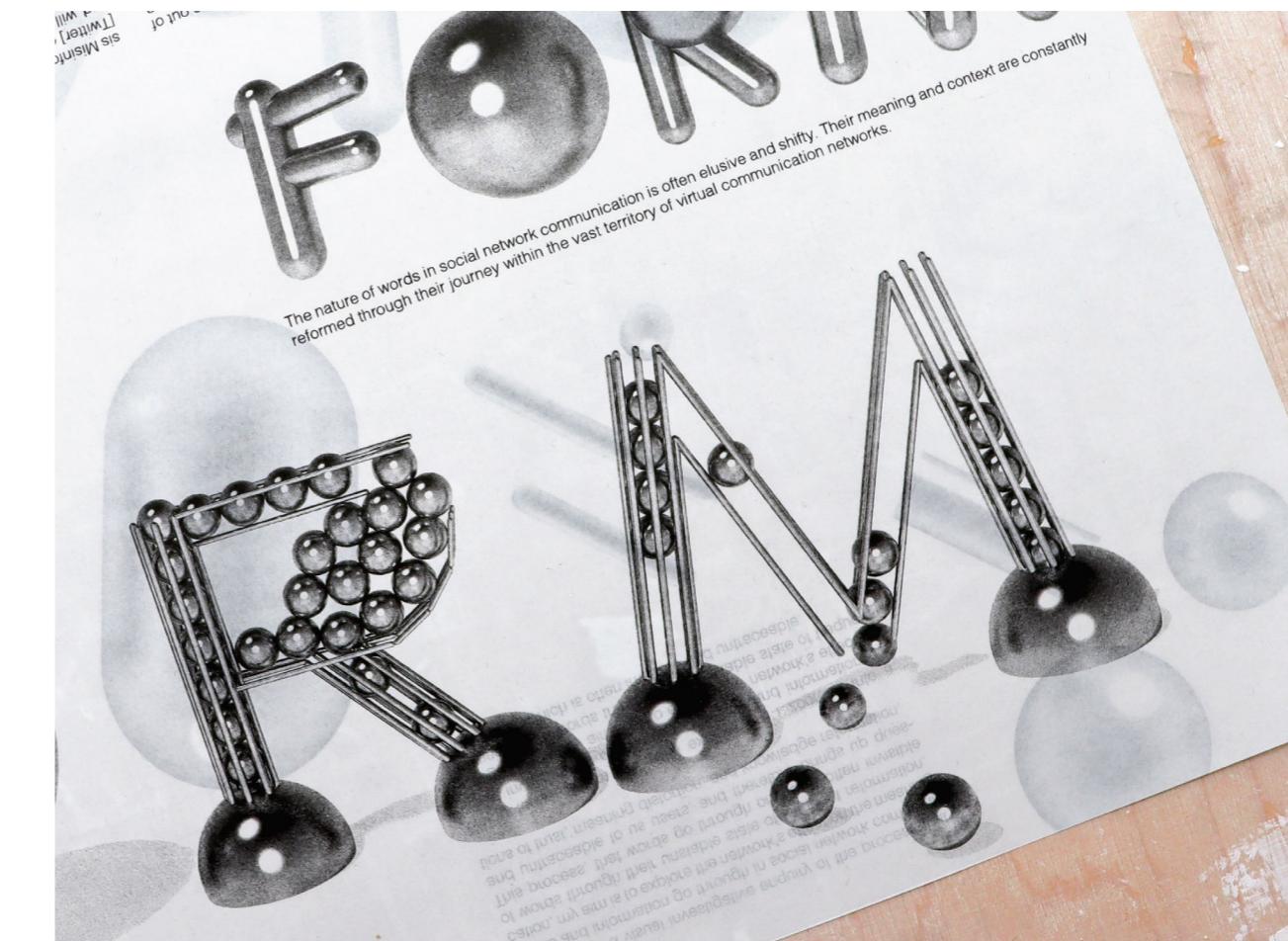






## WORDS REFORMATION

Design for a short publication about the reformation of words meanings in online communication networks.





Focussed on a visual investigative enquiry of the process that words and information go through in social network communication, my aim is to explore the network's effect on the meaning of words through their unstable state of frequent reformation. This process, that words go through online, is often invisible and untraceable to us users, and therefore brings up questions of trust, meaning distortion, and knowledge reformation.

Going forward from my initial exploration, I zoomed into a visual investigation of the journey words and information go through online. My aim was to explore the network's effect on the meaning of words through their unstable state of frequent reformation, which is often invisible and untraceable.

In everyday face to face communications we tend to place a certain amount of trust in words and information we hear or read. After considering many factors, such as relevant qualifications, personal acquaintance, our unique positions and the speaker's/writer's identity, we decide whether to read a text or hear a person, and choose whether to trust it in the information presented to us. Thankfully, many of us have the liberty to be selective and choose which information we expose ourselves to. We get to choose the books we read, the magazines and newspapers we buy, the social media we choose to be a part of and the people we want to follow. In other words, in the physical world we are able to choose the information we read or hear.

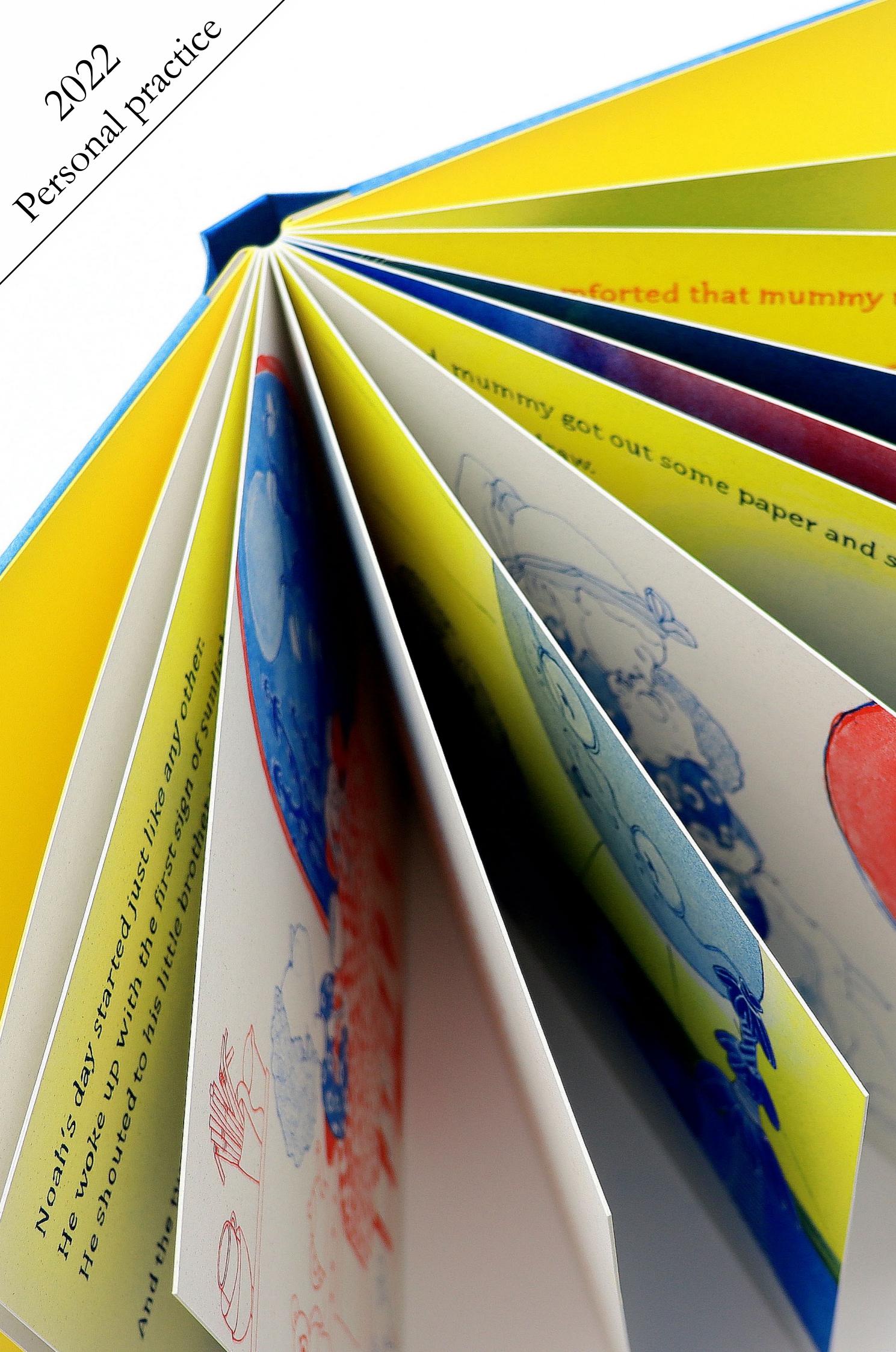
But what happens when the communication relocates out of the physical world and into virtual communication networks? These days many of us consume most of our content, information and knowledge online, a great deal of it through virtual communication networks such as the popular social media websites. In this realm of social media, the curation role is often taken from us and given to invisible algorithms, and by proxy to privately-held companies.

Not only that the words we consume are curated by profit-led invisible algorithms, some companies are choosing to play a much more aggressive game in this virtual power field. Earlier this year, Twitter introduced its new global Crisis Misinformation Policy.

This new policy aims to "guide our [Twitter] efforts to elevate credible, authoritative information, or recommended by us during crises". Twitter presents this policy as a necessary act to control over the spread of misinformation on a global scale. But is it their place as an American, privately held, profit-led, Western company to reinforce such global policy, that I would dare to compare to an act of censorship?

Twitter portrays itself in this policy as an organisation that has the global community interest as their first priority. They claim to act upon viral misinformation that could worsen cri-

sis-like situations worldwide. They defined crises "as situations in which there is a widespread threat to life, physical safety, health, or basic subsistence" and took the liberty to prioritise and act upon whichever crisis they see as more urgent. This is evident in their first crisis misinformation management that focuses on the very unfortunate war between Ukraine and Russia. This evidently catastrophic war was prioritised over the tragic, but less popular online, Tigray war. Another contradiction would be their selective view of the definition of crisis. While they work to protect us from exposure to "False coverage or event reporting", they would still try to push multiple ads of addictive substances such as alcohol, which killed 8974 people in 2020, across the UK.

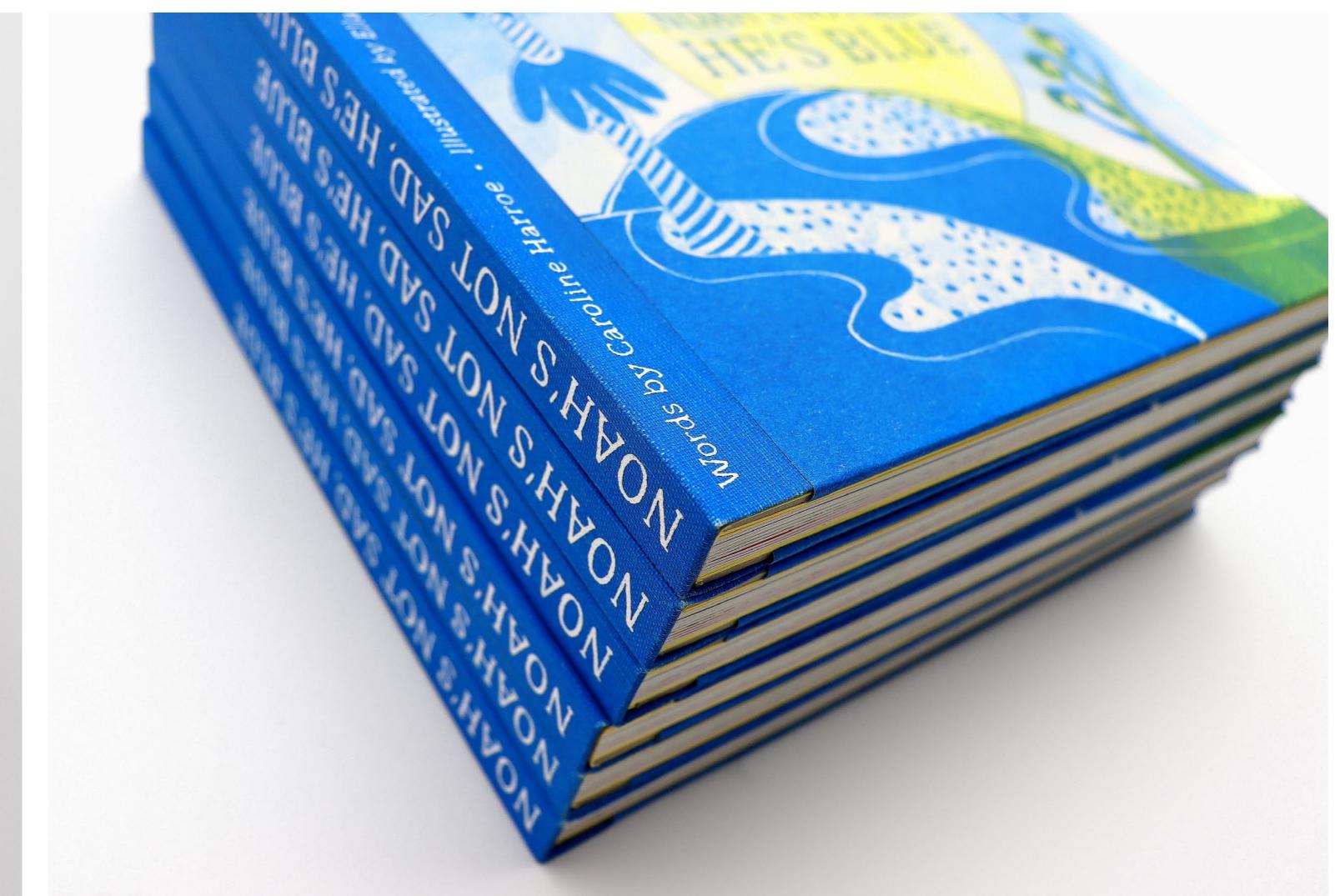


## NOAH'S NOT SAD, HE'S BLUE

Illustration and book design for 'Noah's not sad, he's blue'. The book was written by a psychotherapist to help treat children facing difficult circumstances.







## Illustration for 3D products

Digital illustration is another substantial part of my practice.  
I use illustrations, printed on a range of products, to tell the  
story of each product collection.

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## THE RISING SUN ILLUSTRATION

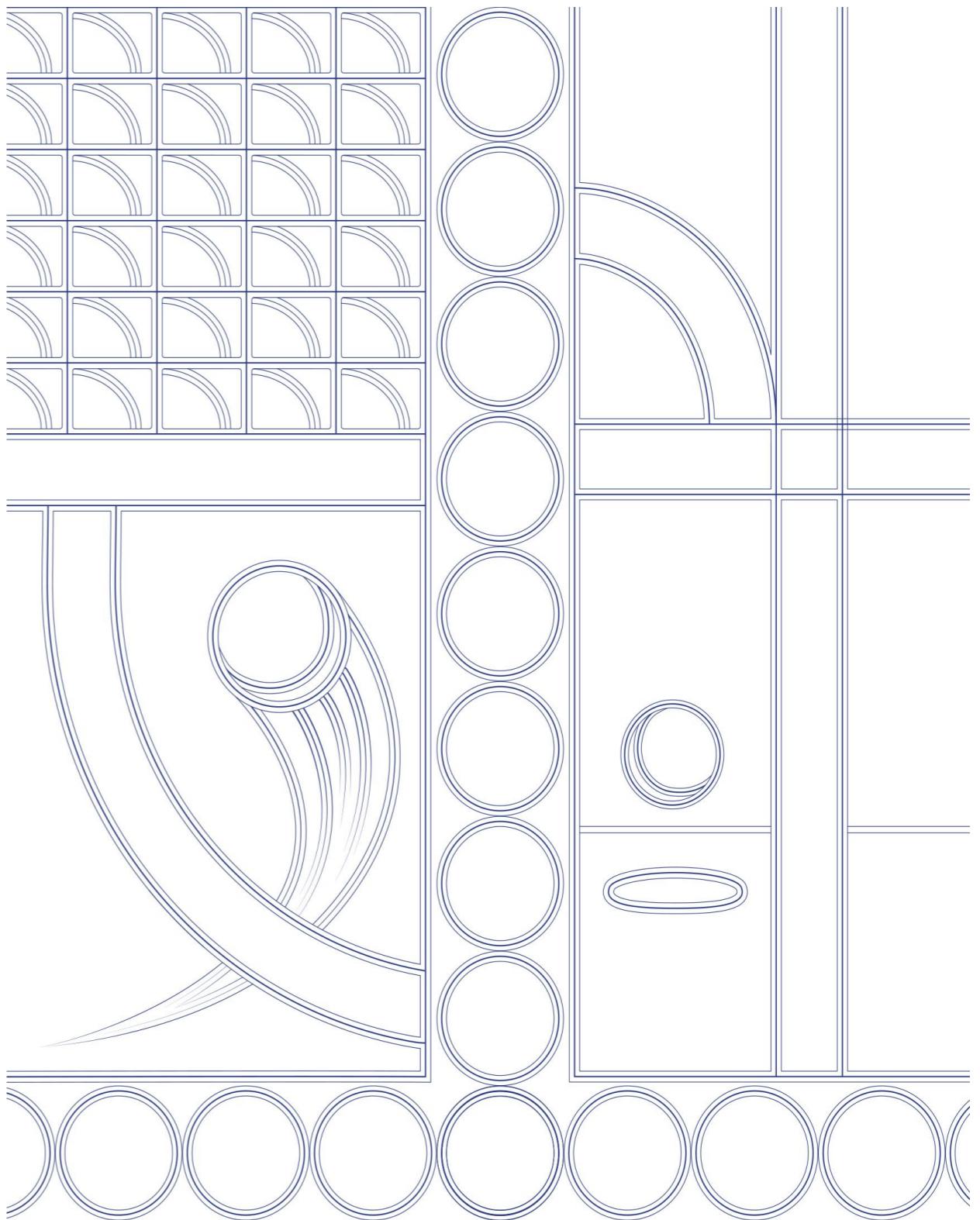


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## ABSTRACT GAME ILLUSTRATION

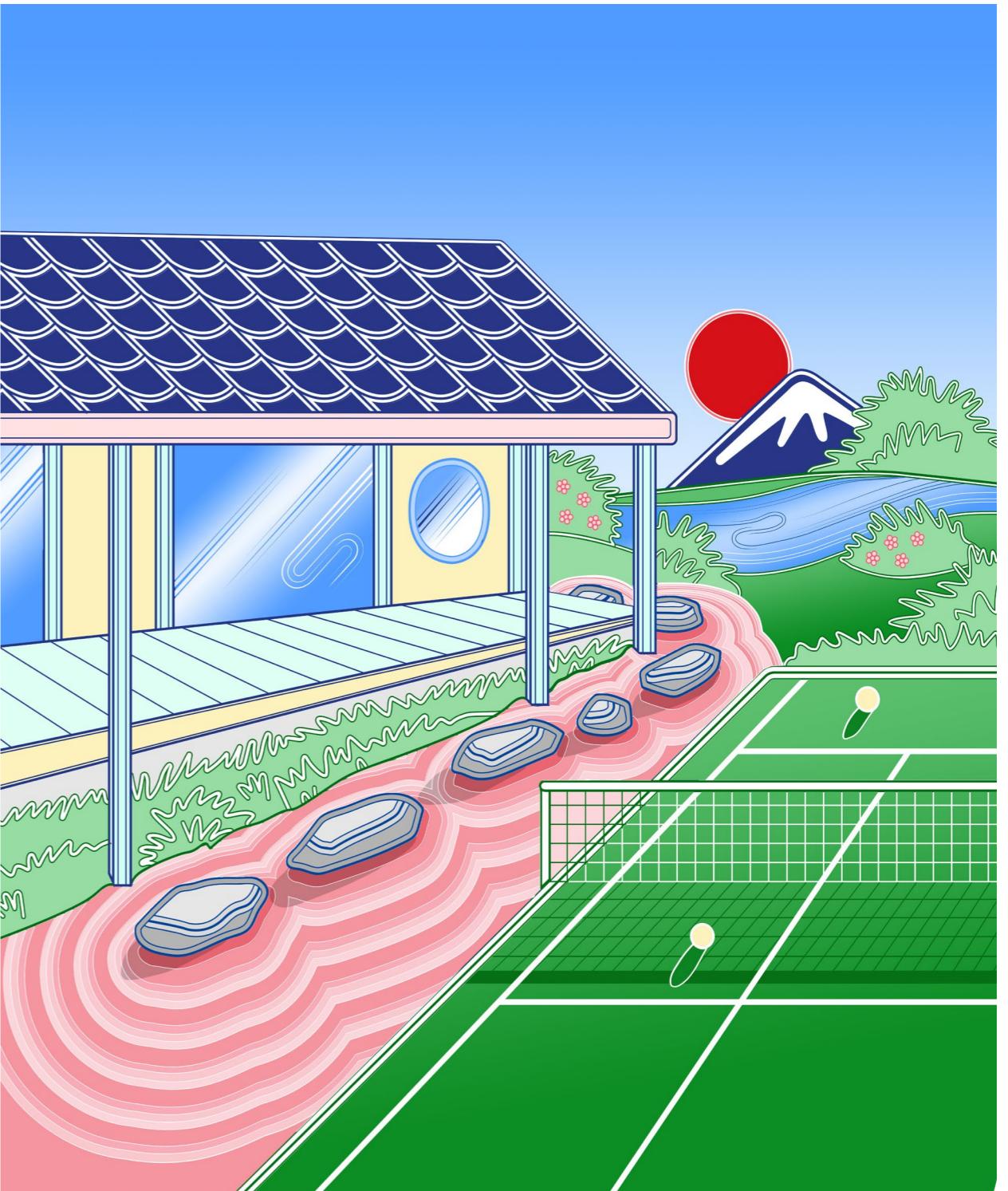
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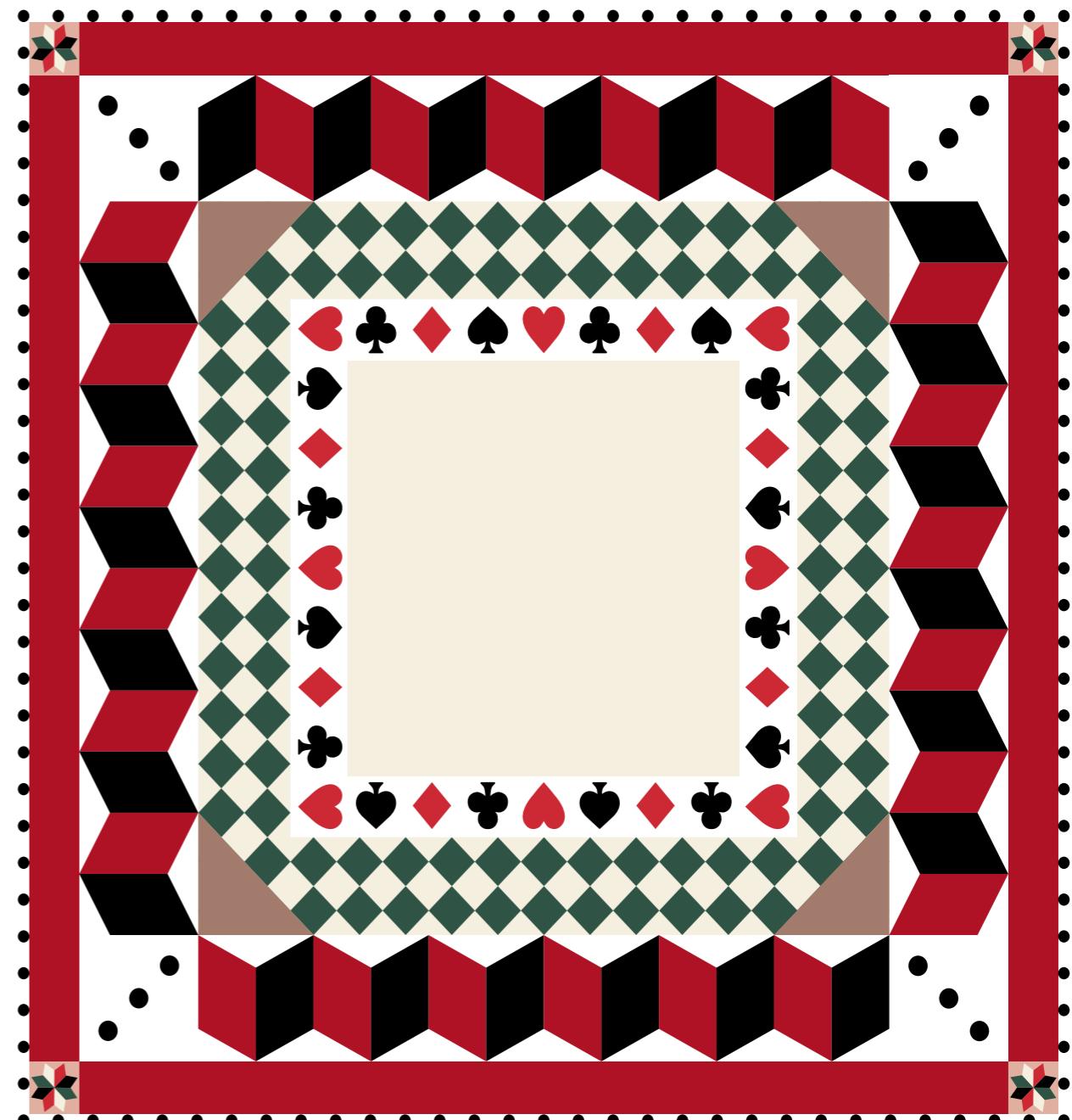
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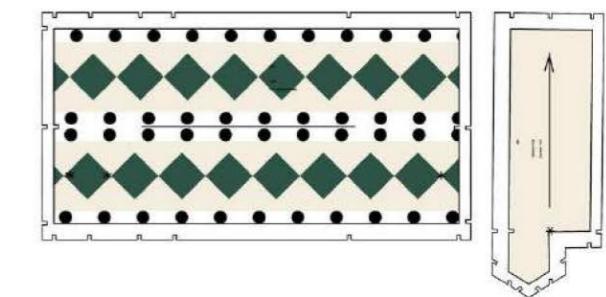
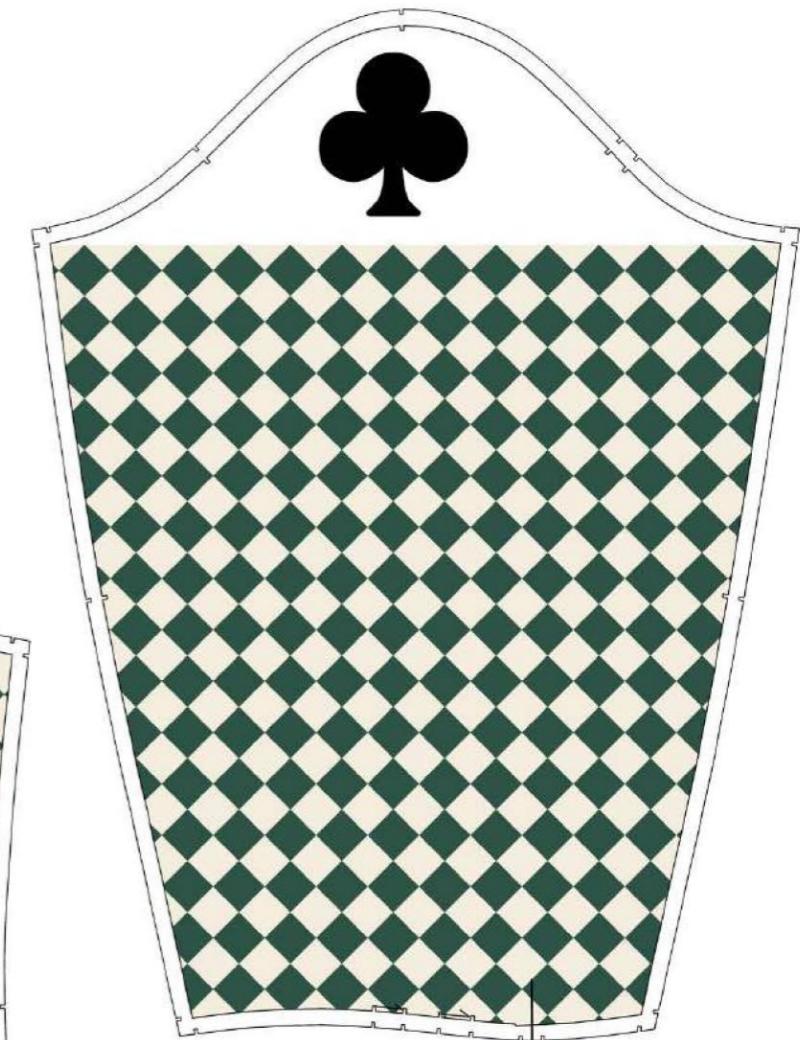
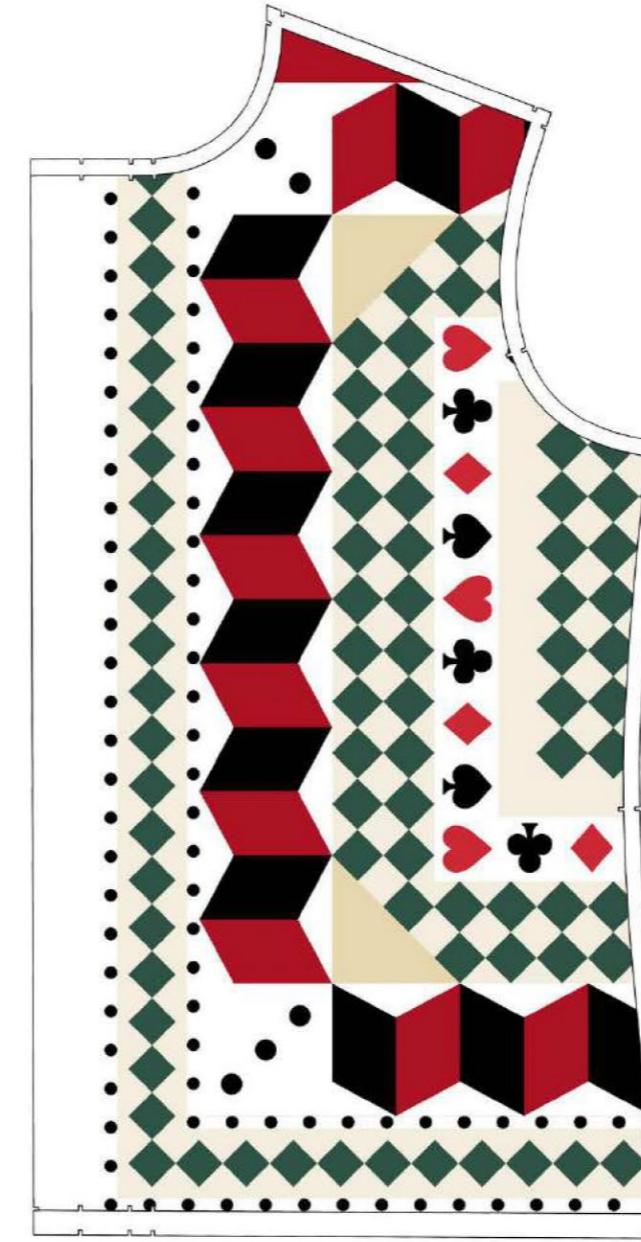
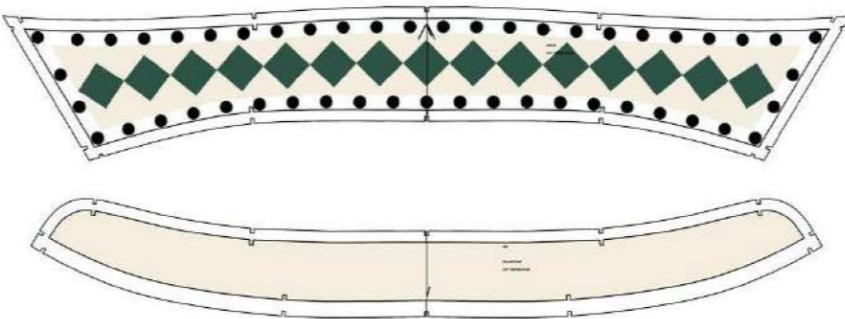
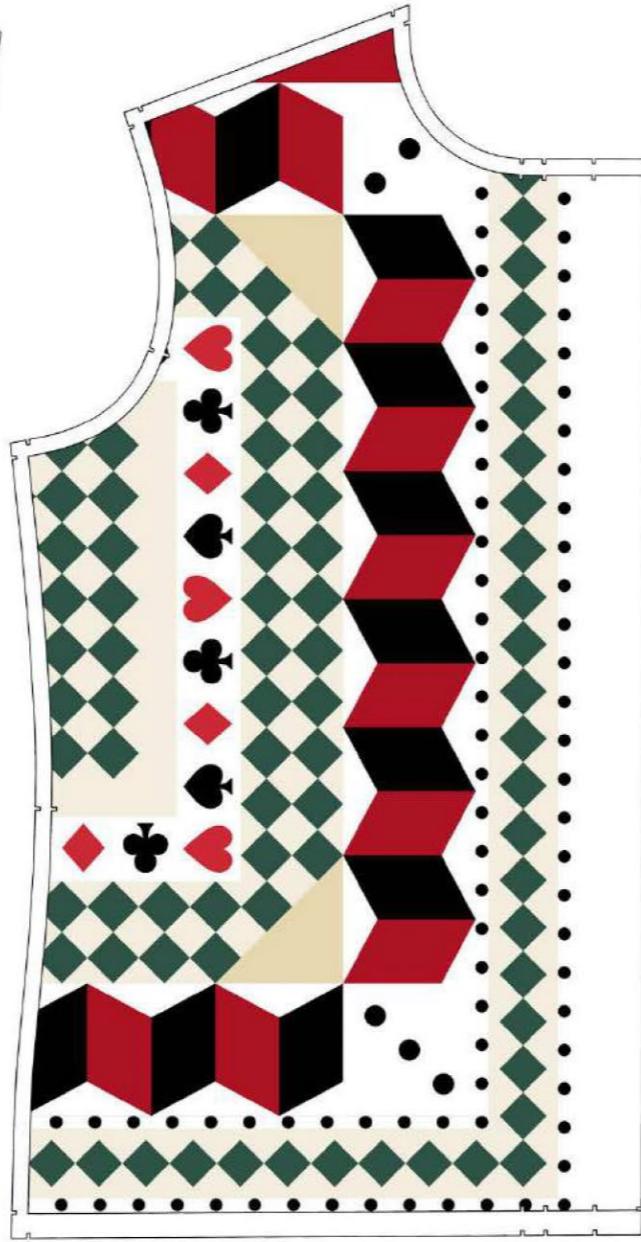
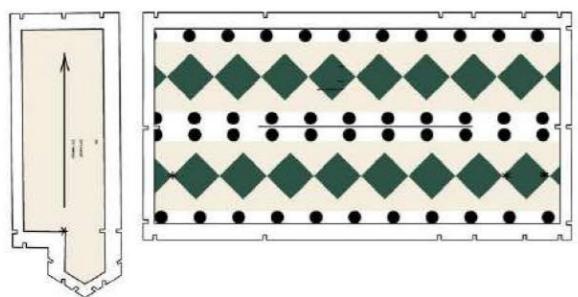
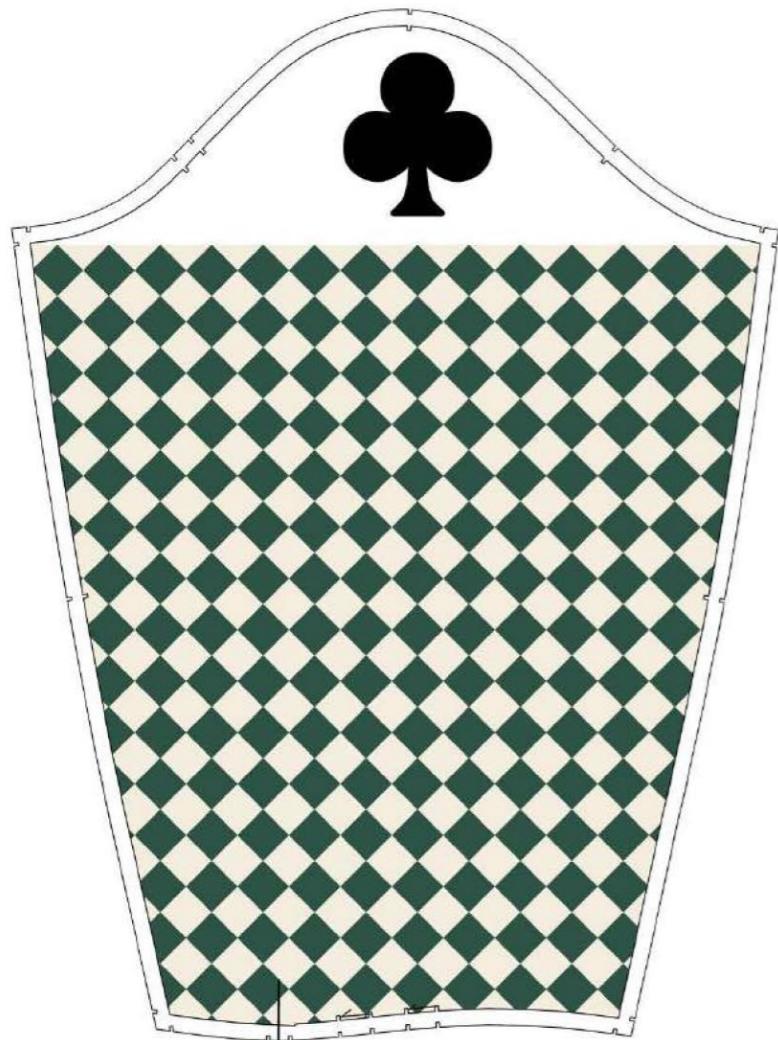


AW21  
Casablanca Paris



## GAME BOARD ILLUSTRATION



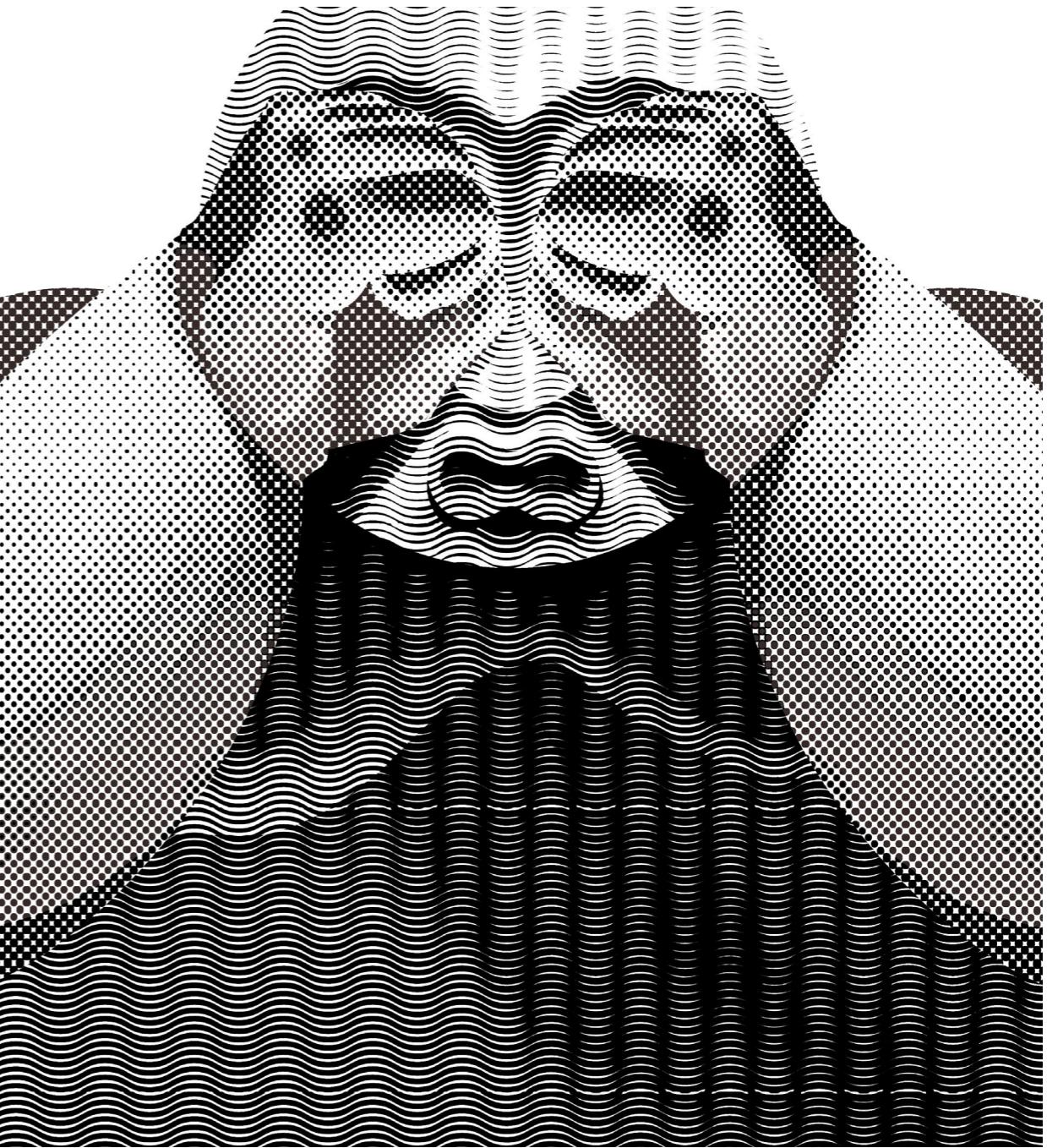


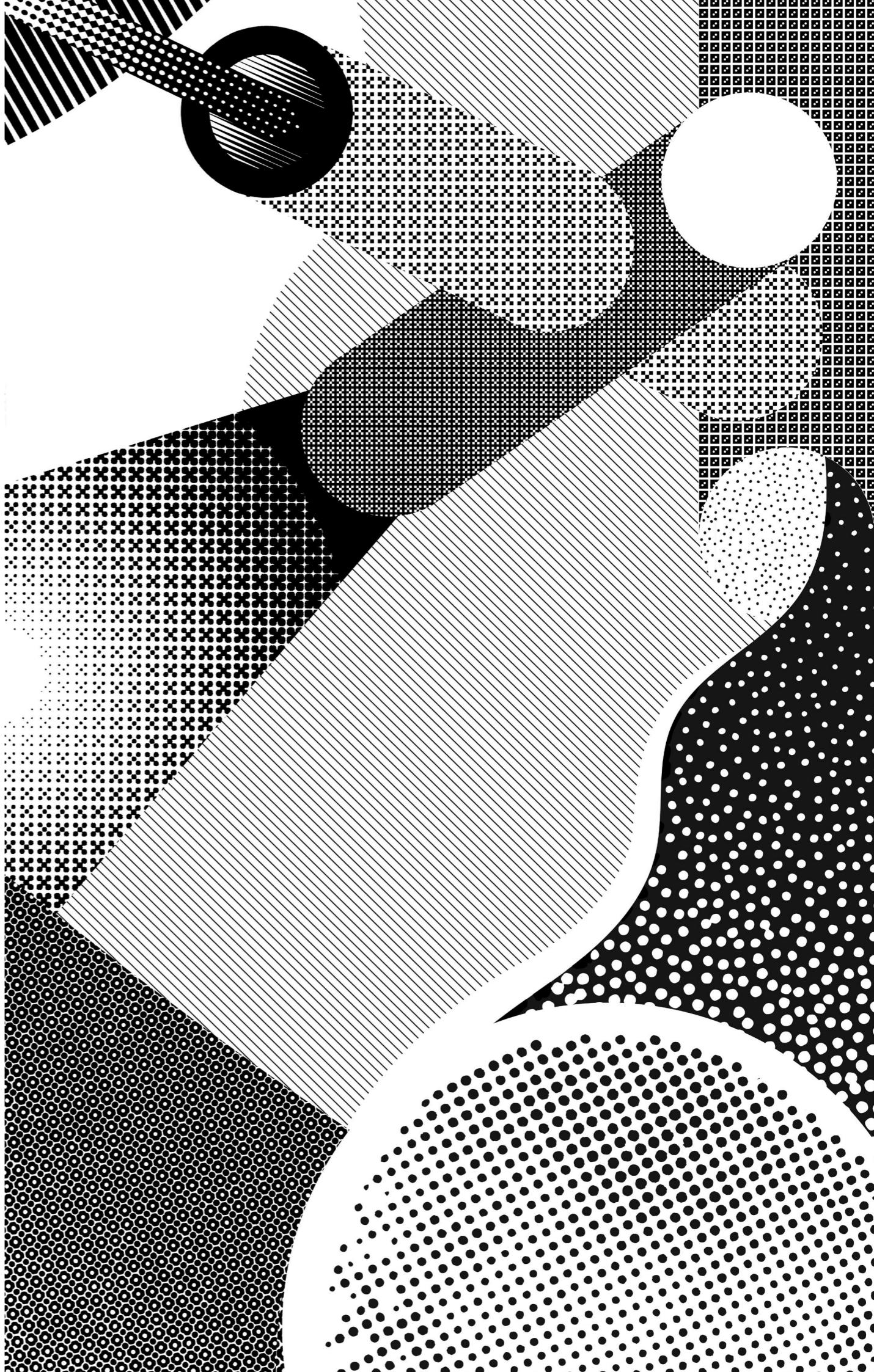
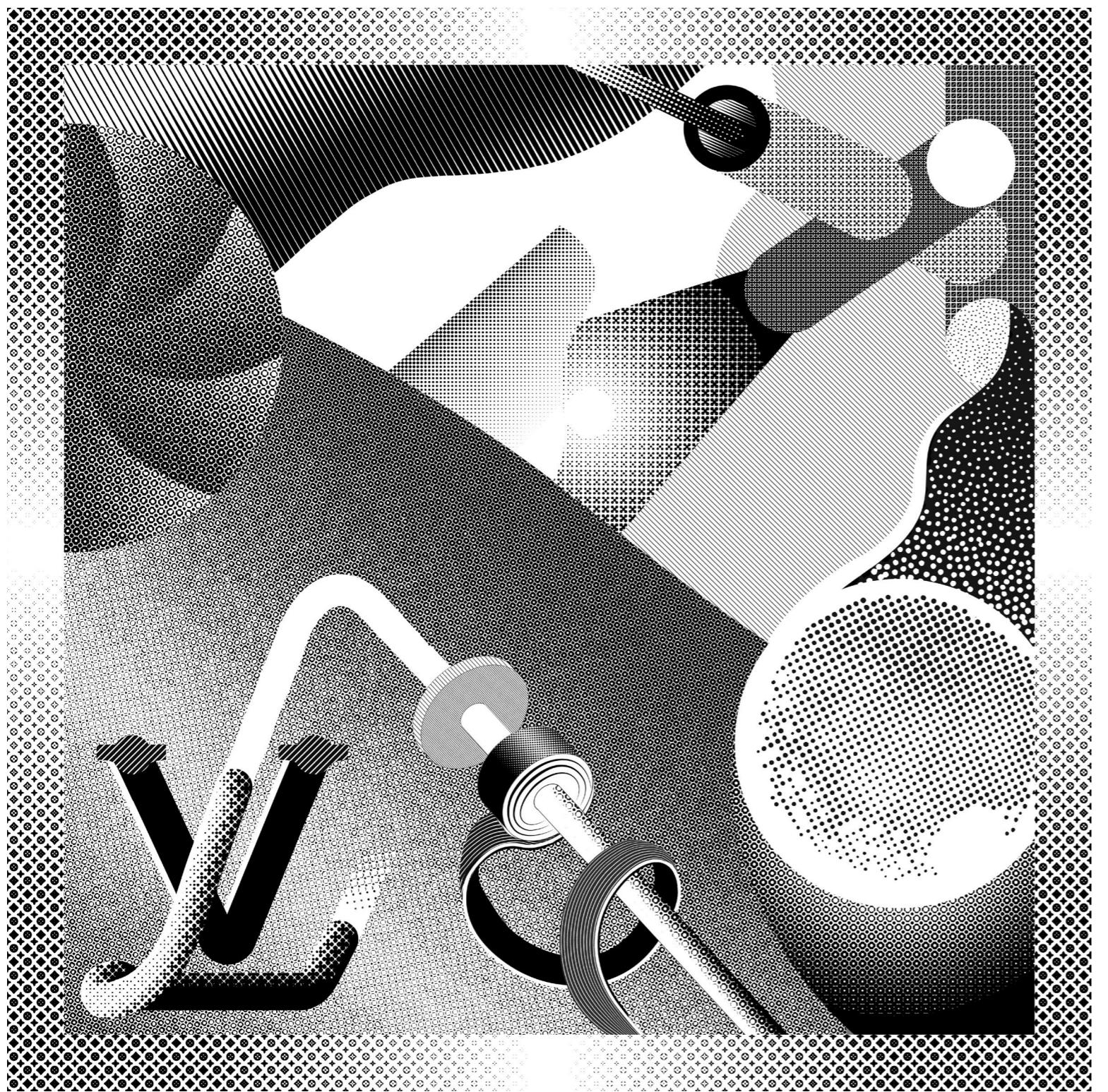
2020  
Louis Vuitton



## HALFTONE ILLUSTRATION

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**THANK YOU FOR YOUR TIME**

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