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Table of Contents

1 Thesis Proposal (pp 1-13)

2 Research (Visual) (pp 14-25)

3 Type (pp 26-27)

4 Logo & Cover (pp 28-29)

5 Color Palette (pp 30-31)

6 Sample Spreads (pp 32-43)

7 Sketches (pp 44-49)

8 Planning (pp 50-54)

9 Assets (pp 55-60)

ABSTRACT

Tattoo! Not Taboo is a 6 x 9 inch, 90+ page perfect-bound book that showcases a brief history of the methods and styles of tattooing; explores the stigma surrounding people with tattoos at work, and features my tattoo designs which are meant to destigmatize tattoo art in the mainstream culture. My project is for people above 18, who come from cultures that see tattoos in a negative light, and those who work in professional careers that ban tattoos, such as healthcare, government, finances, etc. The book will focus on imagery rather than text; the balance of text to images will be about 30% to 70%. The design style of the book follows my tattoo designs by using a multitude of colors, patterns on different pages, spiky and graffiti headline fonts, and overall several images with a 1/8 inch bleed throughout the book, both photographs from other sources (see Fig. 1) and illustrations created by me. I will use custom fonts Lovelyn and Wallington because I feel these fonts represent my project best with a combination of delicate strokes and varying styles. Wallington for example, is a spiky serif font that closely resembles graffiti, which would match the overall aesthetic of the book, while Lovelyn is a serif font which appears more elegant and delicate and will help bring out the more graceful aspect of my project. I will also use default fonts Nirmala and Bahnschrift for body text because I feel they look best as body text in terms of legibility and also have strokes that are thick but not too thick, and design my own graffiti style

font for the logo and headings to match the design style of the project. The project will also be promoted through six 24 x 30 inch posters, twenty 2 x 7 inch double-sided bookmarks, ten different designs of temporary tattoos (four copies each for a total of forty temporary tattoos), and a 72 x 16 inch banner with the title of the project, using my graffiti style font.

EXPANDED PROJECT STATEMENT

Tattoo! Not Taboo is a 6 x 9 inch, 90+ page perfect bound book that aims to educate readers about tattoos and spread light on how tattoos have been seen throughout

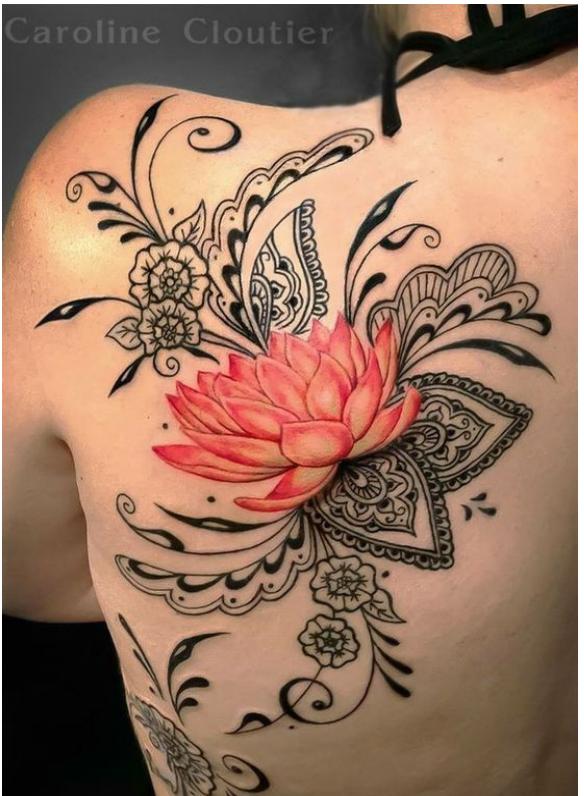


Figure 1
Photograph by Caroline Cloutier

history. The book includes a brief history of tattoos, methods and styles of tattooing, a current stigma surrounding people with tattoos in workplaces, and my own tattoo designs in an attempt to destigmatize tattoo art in the mainstream culture. The book will focus more on imagery rather than that text; thus, the balance of text to images will be about 30% to 70%. The entire book will have a variety of colors and patterns (on specific pages) to compliment the number of different tattoo styles and designs the book will cover. I will use the custom fonts Lovelyn and Wallington because the appearance of said fonts' matches the aesthetic of my project well. Wallington is a spiky serif font that closely resembles graffiti, and Lovelyn is a more elegant font. The combination of Wallington and Lovelyn will show a nice contrast between the fierceness, vibrancy, and elegance of tattoos. I will also use default fonts Nirmala and Bahnschrift for body text because I feel they look best as body text in terms of readability, and design my own graffiti style font mostly for the logo and headings to match the design style of the project. The project will also be promoted through six 24 x 30 inch posters and at least twenty 2 x 7 double-sided bookmarks, ten different designs of temporary tattoos (four copies each) and a 72 x 16 inch banner with the title of the project, using my graffiti style font.

Drawing from my own experience, I wanted to make this book to send a message to the people who consider tattoos to be distractions and inappropriate in society

today, as I believe that people should be allowed to express themselves through body art. In particular, some cultures in the Eastern Asian countries such as Japan, China, Korea, etc, consider tattoos to be unacceptable, and they tend to associate tattoos with criminals. Tattoos are much more accepted in the Western Hemisphere, but we still face problems where having a piece of art on your skin may completely seal your chances from getting a career. This is because much like in the Eastern Asian countries, there is still a stigma associated with tattoos anywhere in the world. Depending on the type of art one possesses on their body, this may be completely acceptable, but the aim of my project is to create tattoo designs to eliminate the negative stigma associated with tattoos. My targeted audience is for people that come from Eastern Asian countries (Japan, China, Korea, etc) as these are the cultures that have banned tattoos and associated them with criminals, and those who work in careers such as law firms, healthcare professions, administration and receptionists, finance, etc. Tattoos are generally not allowed on people under the age of 18 as per state laws, thus the project targets those who are 18 and above who have never had a tattoo nor have considered getting one. Hopefully, my designs will help destigmatize tattoo art and help people who detract from body art see the potential benefits of tattoo designs. Unfortunately, it's impossible to fully change the hearts of everybody, and in some cases tattoos simply won't be allowed by the aforementioned cultures or people who work in fields

THESIS PROPOSAL V15

such as government, education, health professions, etc, no matter how they are designed. However, I'm hoping my project will help shed light on the potential beauty and help destigmatize tattoo art.

The book will have three objectives: first, it will educate readers on the history and origins of tattoos to explain why we view tattoos so negatively and to shed light on how tattoos have helped people in the past. For example, simply being exposed to tattoos has helped scientists achieve breakthroughs in their research on different scientific and formulaic problems. Seeing art with our own eyes can have many different effects on us, and scientists seeing them have created a bigger impact than they could have imagined. One anonymous source claims that he was having trouble solving a mathematical problem, but being exposed to a colleagues' tattoo had given him a breakthrough and he was able to solve a problem involving chemical structures and electrophoresis. The anonymous scientist had been trying to solve a mathematical equation for several days but to no avail, until his colleague had shown him a geometric tattoo which ultimately led to the troubled scientist solving the equation. The aesthetics and concept of tattoos have given these scientists ideas and inspiration to come up with solutions to these scientific problems. Tattoos have not only helped scientists in their field of work, but they have also become a tradition in other careers, such as sailors. Sailors use tattoos to tell and share the stories of their journeys in the sea; they use these tattoos as a way to remember the troubles they've had when they were far away

from their homes, and tattoos have become a way to document one's experiences and how they have grown from them. As such, we can say that tattoos are no different from other forms of art; they can give people the same amount of motivation and inspiration just as these other art forms do, and all this is what the first objective of the project comprises of. The second objective of the book is to change the biases surrounding tattoo culture by explaining the value of existing styles and designs, which also leads to the project's third and final objective: creating my own tattoo designs and illustrations in a style that would be considered acceptable to people who may not otherwise view them as such, and possibly even in cultures (Japanese, Korean) and professions (government, finance, healthcare professions, etc.) that normally reject tattoos. What makes my designs more acceptable than the majority of others will come from what I've learned from researching and looking at other tattoo artists whose works have made a positive impact on society. I will draw inspiration from tattoo artists who evaded the stigma on tattoos because their designs are more subtle, unique, and innovative due to a combination of their style and subject matter of their designs. (see Fig. 2)

Essentially, the book will function as a storytelling picture book with short paragraphs, accompanied by images that will inform readers on historical background, tattoo styles, and the use and evolution of tattooing. The book focuses more on design and images to communicate as opposed to text, thus the balance of text to images will be about 30% text to 70%



Figure 2
Photograph from TattoosTime.com

imagery. The book's design will match the aesthetic of my tattoo designs by using a multitude of colors, patterns on different pages, "spiky" and graffiti headline fonts, and overall several images bleeding throughout the book, both photographs from other sources and illustrations created by me. I plan on using a six-column grid and 0.5 inch margins throughout the book. The book's logo will be in my own graffiti font, with the title of the project "Tattoo! Not Taboo" in black and white, and will appear on the cover of the book.

The book will have three sections. The first section will discuss the history and origins of tattoos, the methodology, and the stigma around tattoo culture. I will organize the information chronologically based on a timeline, showing the periods when tattoos were first used in different cultures and how the use and techniques of tattooing have evolved throughout time. The presence of tattoos in different civilizations, such as Ancient Greece, Ancient Egypt, Ancient Rome, China, Samoa, and other cultures will give readers a sense of how body art has become an

important part of past cultures. As an example, the Chinese used tattoos to brand people as criminals, and the Egyptians used tattoos as a medical treatment for pelvic peritonitis. Next, I will discuss the responses and attitudes to tattooing in different cultures today. The Japanese, for example, tend to consider tattoos "taboo"; one may be denied the permission to enter different venues should they have any ink on their skin. In addition, tattoos bear a heavy stigma in Japan for being associated with organized crime syndicates. This section will have the most text compared to all other sections of the book, as the aim of this section is to inform. I will use a six-column grid with 0.5 inch margins for this section and have reference images after each short paragraph with resources cited.

In the second section, I will present six different tattoo art styles: realistic, minimalist, geometric, abstract, tribal, and new school (a tattoo style that uses bold lines, roundish characters, vivid colors, and cartoonish concepts) and discuss their history, origins, and use; these will form the basis for my own designs in chapter three. Here, the page layout design will be less structured than that of the first section; the amount of text will also be less. I will continue using 0.5 inch margins and I will use photos of varying sizes and grid modules, while following a six-column grid. I will be more playful with the text by typing some of it in different sections of the pages and some over a path, likely over the lines of certain tattoo illustrations. For example, in the tribal tattoo section (which is a tattoo style known for several line strokes), I

THESIS PROPOSAL V15

will use the lines of the tribal tattoo designs and use those lines as a path to type text in. This section will also start to incorporate background patterns to compliment each sub-section of tattoo styles.

The final section is a gallery showcase of my tattoo designs which will reflect the goal of the project—to design tattoos that people will see visually appealing, using the different styles mentioned previously. This section will be solely illustration, without text; it will, however, include headings in my own graffiti style font. For this section, I plan on using the same 0.5 inch margins with the pages filled with my illustrations and tattoo designs. Elements such as volume, style, color combinations, and symbolism often contribute to the perception of tattoos as distracting. For example, tattoos with extremely bold outlines, several mixtures of bright, flat colors combined with common tattoo designs such as skulls, can be very off-putting. To avoid this, I will utilize six different styles that, in my opinion, are less controversial: including realism, minimalism, geometric, abstract, tribal, and new school. Some of these styles (especially new school) may still appear disconcerting, but it ultimately depends on how the tattoo design is styled, colored, and what the subject of the tattoo is. I won't do full-sleeve or fully blown out designs to avoid giving my designs a "crowded" feel, nor do I plan on using a multitude of colors on one single design; rather, I will limit the color palettes for each separate tattoo design. I will also stay away from using highly-charged symbolic objects such as crosses, pentagons, and ankhs, but focus on symbols that are

loaded such as doves, stars, wings, and fleur de lys. I will also create more original designs using different combinations of objects and styles (for example, a realistic wolf combined with a geometric shape).

I will use custom fonts Lovelyn and Wallington which I feel are appropriate for the project's design style. All three are my display fonts of choice. Lovelyn uses elegant serifs—which will be used for my headers to give a more refined feel—while Wallington uses spiky serifs which will give my headers a more illustrative and less rigid appeal. For subheadings, I plan on using Bahnschrift for their bold and thick lines, and use Nirmala UI for the body text for its legibility. I will also design my own graffiti style font for the project logo, headlines, and banner.

The project will be promoted using six 24 x 30 inch posters that are designed for people who normally reject tattoos or have never considered getting them. Each poster will present one particular body part (head, body, two arms, and two legs) associated with one of the six tattoo styles and an appropriate headline. The style of each poster and body part is a simple black silhouette of the body part and a tattoo design in white. These posters are meant to be placed mostly in tattoo parlors, subway trains, and walls around sidewalks to help expose people to the beauty of tattoo art that they may not normally see when it comes to other people's tattoos.

The final elements of the project are the bookmarks, temporary tattoos, and

banner. The bookmarks are 2 x 7 inches and will feature more basic tattoo designs. I may also do simple script lettering designs as those tend to be common. I will produce twenty bookmarks. The temporary tattoos will be created using special temporary tattoo decal paper, which when printed will stick into the skin when applied. For this part of the project, I plan on making ten different tattoo designs each with four copies, for a total of forty tattoos. The final part of the project is the 72 x 16 inch banner featuring the title of the project, using my own graffiti font.

BACKGROUND

I chose tattoo art as my subject because of my fascination with body art and also to fight the stigma associated with them. Ron Sugano's works inspired me with his Zen style tattoos that have allowed him to stay in the tattoo business for so long in Japan where tattoos are normally considered taboo due to their association with the ever-present Japanese mafia. I wanted to do something similar, and develop a unique style of tattoo design to help destigmatize tattoo art. Most tattoos a person may see on other people tend to follow a common rule: thick lines, common symbols, etc. I want to make tattoo designs that combine different styles to create something new and innovative, which will potentially change how most people view tattoos due to what they normally see. I'm looking at this project as though I have my own tattoo studio and designing tattoos for clients. I plan on making both my own original designs and more generic designs.

I've always enjoyed writing as a hobby; that is also why I chose the book format. The illustration aspect of the project was influenced by my love for illustration; I've been sketching since I was a child and have worked on developing my skills as the years have gone by. I've taken sketching classes such as life drawing and basic illustration, and have rigorously practiced my drawing skills ever since. I draw in both realistic and manga style; however, I would like to expand my illustration styles and realized that making tattoo designs would allow me to do just that. Design is something I haven't done until college; I was mostly interested in illustration more than anything else, but the time I've spent studying graphic design (which included book design), typography, portfolio, and print production in college has helped pique my interest in design and producing my project as an illustrated book. Photography is not something I've studied, which is why photography in this project will be minimal. The only photograph I will take is that of the background image for the first poster.

RESEARCH

Books are a large source of inspiration for this project for book design and informational. A book similar to the project itself is a book titled *Science Ink: Tattoos of the Science Obsessed* by Carl Zimmer ([see Fig. 3](#)). This book links body art with science, and discusses the influences tattoos have had in the scientific fields, namely biology, neuroscience, and astrophysics. It provides firsthand responses from people in the scientific field who adorn their

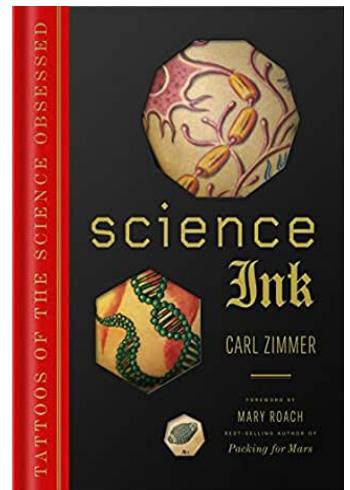


Figure 3
Science Ink: Tattoos of the Science Obsessed
by Carl Zimmer

bodies with tattoos and discusses their obsessions with tattooing and how tattoos have influenced their research and point of view. According to the book, tattoos have enabled scientists to make breakthroughs by simply being viewing art. For example, the book talks about how an anonymous scientist who saw a tattoo of his colleagues' allowed him to solve a mathematical problem involving chemical structures and electrophoresis. The anonymous scientist had been trying to solve a mathematical equation for several days but to no avail, until his colleague had shown him a geometric tattoo which ultimately led to the troubled scientist solving the equation. He claimed that the shapes on his colleague's geometric tattoo (a geometric deer) allowed him to take a different approach in solving the equation at hand, and because of it, he was able to solve the equation. He claimed that the tattoo had given him newfound insight into the problem that he couldn't quite explain, but as a celebratory feat, he tattooed the solved equation onto his right arm. This book is a good source that shows the reasons why some people chose to become tattooed. Many of these

tattoos are a result of people symbolizing and memorizing different milestones in their lives, including graduation, completion of a thesis, or simply for self-identity and expression. These are the kinds of meaningful tattoos I want to draw inspiration from, as they tend to have deeper meanings than those of generic and conventional designs. I will use this source for the first chapter of my book.

Another reference for the historical section of my book is a history and science website called allthatsinteresting.com that has an article on vintage tattoos. A gallery on this site uses photographs of people who have had tattoos throughout history and includes dates. The photographs of said tattoos encompass faith, religion, class hierarchy, fashion, and patriotism, and will be a good source of photographs for the historical part of the book. Another source of tattoo history which I plan to use is The Tattoo History Source Book by Steve Gilbert. The book gathers texts from different people in different professions and shares their knowledge on the history of tattoos from 2000 B.C. until the modern day. This book is a good source on the history of tattoos because it documents several records of tattooing across multiple fields and timelines, including that of Polynesians, the Chinese, Greeks and Romans, the Japanese, and so on, and also talks about how each culture handled the process of tattooing with the use of different tools. The book also includes texts from different people who had tattoos, and gathers as much information as possible from all kinds of people such as journalists, physicians, explorers, criminologists, tattoo

artists, and so on. It offers a wide spectrum of information that truly helps people learn the roots of tattooing and how each culture differed when it comes to the idea of tattooing. There are also several articles online which talk about the history of tattoos including the Smithsonian Magazine and "The Very Long and Fascinating History of Tattoos" by Christopher McFadden. Both articles offer a wide variety of information much like The Tattoo History Source Book, albeit more briefly. Regardless, both articles provide a good amount of information on the earliest days of tattooing, who made these tattoos, the instruments used, how each culture different from one another based on their views on tattooing, tattoos in the modern world, and so on. All these are meant for the first section of the book.

For the second section, I plan on consulting the book How to Draw Tattoo Style by Andy Fish and Veronica Hebard. The book contains instructions on how to draw in different styles, but also talks briefly about different tattoo styles and designs, including background and use of the different styles. Another book is the Creative Haven Floral Tattoo Designs Coloring Book by Erik Siuda, which consists of over thirty different floral tattoo designs such as peonies, lilies, roses, and so on. The type of designs used in the latter book are also going to be an inspiration for developing my own style, which includes a mixture and variety of elements from the different tattoo styles, such as the lines of tribal tattoos, the colors of new school tattoos, the shapes of geometric tattoos, and so on.

My inspiration for the book design comes from different sources. One is the catalog design of the Monamentos de Escrita by Rita Neeves (see Fig. 4). The book uses marginated single-column layouts and image headings, with images juxtaposed on the opposite page. The book lets the art carry the design message more than the text, which aligns with the overall subject of my own book. Similarly, a book titled The Fairy Tales of Brothers Grimm by Laura Barrett uses a similar layout, with a single-column layout and images on the side. Some of the pages are very minimal in text, with one paragraph centered on the page with a headline, while the opposite page has one image filling the entire page. The illustrations are abstract and silhouetted and ornate which gives the book a polished and refined feel. The illustrations are designed to be more important than the text, much like the previous book.

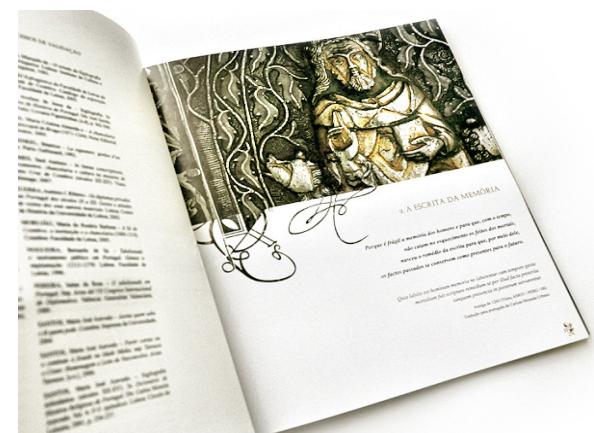


Figure 4
Monumentas de Escrita by Rita Neeves

Additional sources of inspiration for book design include Graphic Design for Kids by Pamela Rose, which is a book that uses a grid, but also slightly breaks the rules of a grid with overlapping text

and images. Another book, Tom Sawyer by Flavia Sorrentino, incorporates some use of pattern on certain pages, which makes the book appear brighter and more vivid while not overwhelming the entire book. I also plan to use pattern as background on certain pages of the book to achieve a similar aesthetic.

The fonts I've chosen are custom fonts designed by different designers. The first font I've decided to use is called Wallington, which is a font designed by Zeune Ink Foundry. Wallington is a serif font which I wanted to use because it aligns perfectly with the style of my project. It has spiky, yet delicate serifs which is the type of aesthetic I wanted for the tattoo designs that are more illustrative. Another major font is the Lovelyn typeface designed by Craft Supply Co, which is a serif font that has more elegant serifs than Wallington, and will bring out the delicacy of my tattoo art style. Both Wallington and Lovelyn are type choices for display fonts. For the body text, I plan on using default sans-serif fonts Nirmala and Bahnschrift for their legibility. The final font will be my own graffiti style font that I plan to use for headlines in the book's final section.

When it comes to designing the tattoos, I will study other artists' styles and potentially contact them online to inquire about their experience in tattooing and how their tattoos have impacted society. These artists include, but are not limited to: Ron Sugano, Amanda Wachob, Masha Vivo, Tukoi Oya, Jonathan Valena, etc. Each artist has their own style, and all of their designs are seen as unique and breathtaking due to the combination of

art style and color. Amanda Wachob's style really sticks out due to the watercolor and painterly style of her tattoo designs. Tukoi Oya is known for creating UV tattoos (tattoos that glow when shined under ultraviolet light) with delicate designs such as flowers and stars. Masha Vivo and Jonathan Valena are known for creating minimalistic tattoo designs. A good number of their tattoo designs are small, but the symbolism and overall style helps make the tattoos stand out and appear greater than their actual sizes.

As mentioned earlier, Ron Sugano is a tattoo artist situated in Japan, an area where tattoos are likely most stigmatized due to their association with the mafia. Despite the strain placed on the art of tattooing in Japan, Ron Sugano has managed to keep his tattoo studio because his style is very different from that of the Japanese mafia. He is my primary source of inspiration for this project, as he has set a good example of how tattoos can avoid being seen as distractions or inappropriate based solely on the style he developed (see Fig. 5). What has allowed him to allude a banning of his tattoo parlor in Japan is the style of his tattoo art along with the subject matter. His tattoo style uses a combination of minimalism and geometry, and he limits his use of color to at most, three colors. As such, his designs aren't the most eye-catching as they tend to lack color and volume, but these are one of the types of tattoo designs I want to make as they are simple, yet meaningful. His works tend to revolve around Japanese symbolism and history such as the Great Wave off Kanagawa, Mount Fuji, Yin and yang, shiba inu dogs, and other



Figure 5Photograph by Ron Sugano

types of varying designs such as geometric and Polynesian style tattoos. His simplistic, limiting style has allowed him to avoid getting banned in Japan. Perhaps what makes his tattoos most acceptable to Japanese culture is his clear love for Japanese traditions and history, and it is that kind of attitude I plan on drawing to create more meaningful designs that will speak to a diverse cross-section of people.

METHODOLOGY

The first step of the project is the research process, which will start at week 1 of the semester. For this first week, my primary focus is to do my research on the six different styles of tattoos I have decided to use: realistic, tribal, geometric, abstract, minimalist, and new school. I plan on gathering works from all the different artists I mentioned above, along with other styles from several different artists and tattoo designs from more ancient times such as those of the Polynesian, Egyptian, and Ancient Greek and

Roman cultures. This is a big step in creation of the project as I won't be able to develop my own style of tattoos if I don't see the works of others firsthand. Tattooing tends to be a touchy subject, especially in other cultures, so it will require plenty of thought and research, as well as experimenting in order to achieve the best outcome. This first step of research should go all the way to week 2. Week 3 further expands on the research part of the project but will then start to focus more on gathering inspiration and ideas on the style and design of the book. During this week, I will gather different kinds of book designs from the web, in addition to those that I've already mentioned previously. As stated earlier, the balance between text and images is 30% text and 70% images because the book functions more as a picture book than an informational one, hence the first section of the book is only a brief history on tattoos.

My focus on week 4 then shifts to fonts and the creation of the logo. I will also develop my own typeface in graffiti style at this time. I will develop the graffiti font by sketching on paper, then scan and refine the style in Photoshop. I will then incorporate the typeface as the logo and title of the book and will also be used in the posters and banner. I've already decided on the fonts to use as my headings in the book (Wallington and Lovelyn) and my body fonts (Nirmala UI and Bahnschrift).

After all research and inspiration has been completed, the initial step in the design process is to work on the organization of the book which is set to start on week 5. I will use a six-column grid

THESIS PROPOSAL V15

to layout the text alongside reference images. Since the second section has more imagery, I will be looser in placement of text, e.g. I will have text follow different curved paths, such as following the lines in my tribal designs just to give my book a less rigid and more typographical appeal. The third section of the book will have no text other than headlines. In this section and for this week, I will organize images based on style, putting all minimalist tattoo designs together, while all abstract designs will have their own section. Once the format has been set, I will add the headline text, body text, and image captions for the three sections of the book, color correct, then place images and resize as needed. I will first focus on the image layout in the informational section. The third section will be done later after I sketch and design my tattoo images.

My main focus on weeks 5, 6 and 7 is to finish the historical section of the book. Here, I will experiment with different layouts with inspiration drawn from my sources of book designs. I will also need to find photographs and images that best represent each page of the book and cite each one. Some pages in the historical section may also have illustrations which I will need to draw for myself, but as a preemptive step, I will find images to use as filler to represent my project temporarily. Furthermore, I will need to use what I've learned from research to write out paragraphs and share information in my own words. Week 5 will focus on the beginning of the first section, namely tattooing in ancient times along with the very first man on to have first

used tattoos, Otzi, and also the different practices of tattooing. Weeks 6 and 7 both focus on the different cultures of tattooing as well as the stigma placed on tattoos, which marks the end of the first section. These three weeks focus heavily on layout, design, and text, and I expect to come close to finishing this first section by week 7. At this same week, I should also be able to get a small start on the styles section of the book. The basic outline follows: I will first experiment with different layouts, find photographs and cite, then place the text and information in my own words. The section section of the book is shorter and more brief, and starts to focus more on pictures and design than text. Weeks 7 and 8 will focus on the first three styles I've decided to include in the book: abstract, geometric, and tribal, while part of week 8 and week 9 will finish the last three styles: minimalist, realistic, and new school. Much like weeks 5 to 7, the main focus is to design the layout of each page and determining the text that goes with each, while the actual illustrations to be used come later.

While week 9 focuses on the end of the styles section of the book, it will also be the start of the sketching and illustrating process. I will sketch tattoo designs in programs such as MediBang and Paint Tool SAI, which are programs used for digital drawing. When I feel I have a good set, I will then refine and revise my sketches in Adobe Photoshop. I plan on making six sets of tattoo designs, with each set featuring the six different styles mentioned previously. Once I have a good set, I will then move on the next set and do the same. I may include

a seventh sub-section of styles if I feel I've developed a distinct personal style. I estimate this will last from weeks 9 to 12. I will have more designs in minimalist styles such as abstract in contrast with the realist style, as the effort required and detail for each is vastly different.

For week 9, I plan on making rough sketches for abstract tattoo and minimalist designs (the two which I find to be the easiest). On week 10, I will revise remaining abstract and minimalist sketches, then get started on all the other styles. I plan on sketching and revising each and every design up until week 11. Once all illustrations for the book are finished on week 11, I will start designing and illustrating for my posters at the same time. All illustrations for the book and posters are estimated to finish and have them all laid out on week 12.

Once I've completely finished all tattoo sketches and designs, I will color correct then do the final section of the book by laying out each image in its appropriate sub-sections. Finally, I will make dummy prints at my workplace, proofread each page and mark any errors, do any needed corrections, and finally print the final version of the book and finish with a perfect bind. This is estimated to take place at week 12, which is also the final week to work on my sketches and designs.

The six 24 x 30 promotional posters that are to be started on week 11 will first be designed in Adobe Illustrator. In Illustrator, I will sketch each body part, which is simple enough as they are merely

silhouettes. Once each part has been sketched, I will proceed to draw a tattoo design on each one (each having a particular style of the six chosen styles) in the drawing program MediBang, all in white color. When the sketches are done, I will then add a headline for each poster appropriate to the tattoo style, using graffiti font and in pink color to match the aesthetic of the tattoo book. When finalized, I'll do a 50% print and color test, printed at my workplace. Again, this is expected to end and finalize on week 12.

The collaterals are temporary tattoos and bookmarks which are to be started on week 13. Both collaterals are going to be made at home and printed by me. I plan on starting off with the bookmarks, which will feature more simplified designs of my project on flat colored backgrounds. After finalizing the design, I will then color correct, place images, then print the bookmarks on cardstock paper and an inkjet printer. The temporary tattoos are a bit more complex to create. I plan on using four different samples of my designs for each style then make copies of four for each, for a total of forty designs which may be applied to the skin. I will use a color inkjet printer and print using special tattoo decal paper to allow the tattoo designs on paper to be transferred to the skin when making contact. This is set to end on week 14.

Finally, the 72 x 16 inch banner is the last part of the project I plan on creating. It will have the title of the project Tattoo! Not Taboo using the graffiti font I've designed, and will be printed using a color inkjet printer. This is also a brief

process expected to end on week 14.

PROJECT ELEMENTS

- 6 x 9 inch illustrated book, 90+ pages, perfect binding, softcover. Assembled in Adobe InDesign, with original illustrations and historical photographs. Color inkjet print, uncoated paper for the inside pages and coated paper for the cover. Printed at workplace.
- Six posters, 24 x 30 inches each. Poster images created in Adobe Illustrator. Printed with 170gsm Silk paper. Color inkjet print, printed at workplace.
- Bookmarks, 2 x 7 inches, double sided. Color inkjet print, cardstock paper. Printed at workplace.
- Temporary tattoos. Color inkjet print, special decal paper. Printed at workplace.
- 72 x 16 inch banner. Printed with 170gsm Silk paper. Color inkjet print, printed at workplace.

GOALS

My goal is to convince the people and cultures that don't accept tattoo art to change their viewpoints and be more accepting of tattoo art. I want to show those who only consider tattoos as distractions to see them as beautiful works of art filled with meaning and symbolism, and potentially have those people even consider getting tattoos for themselves in order to help others express themselves and understand others. I also intend to raise awareness about the values of tattooing in a professional setting. The project will

also help me feel better about myself as I love having body art and modifications, and give me more of a sense that I truly can express myself however I want. Tattoos are messages we send others in the form of art, and I want to expound on that by bringing out the best of what tattoos can be with my own styles and designs.

With regard to personal goals, this project will help me explore ideas on how to fight the stigma on tattoos, develop a new and unique art style outside of my comfort zone, and allow me to grow both as a designer and as an artist. With the completion of this project, I hope that my tattoo designs will be able to find a common ground between light and heavy ink tattoo designs, which may be considered acceptable in a professional setting by people who normally do not accept them. I plan on putting my best effort into the project and improve on my skills when it comes to sketching, researching, planning, designing, and delivering.

RESEARCH (VISUAL)

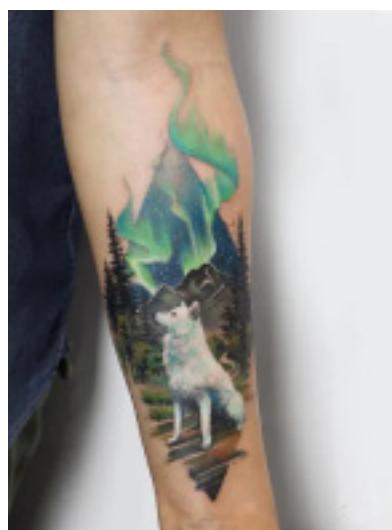
REALISTIC



From [worldtattoogallery.com](#)



From [Natille Ray](#)



From [Tattoodo](#)



From [Tattoos Book](#)



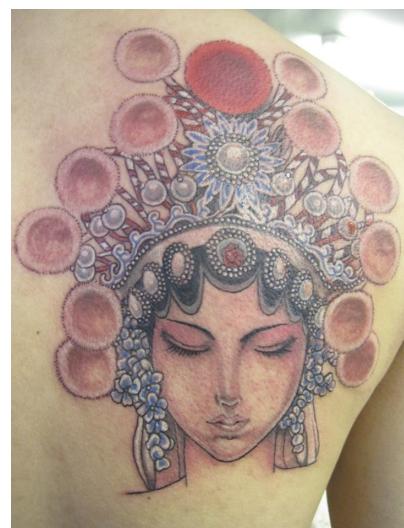
From [Tattoodo](#)



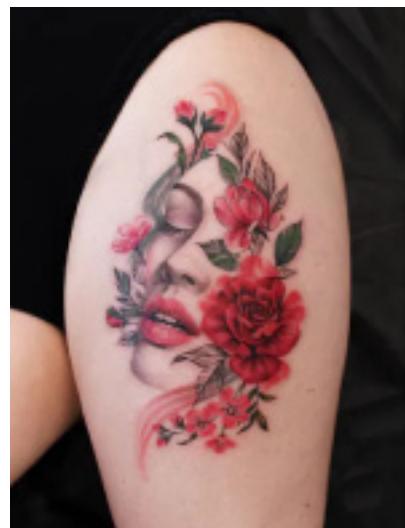
From [Chik Tattoo](#)



From [Tattoodo](#)



From [Tattoo.com](#)



From [Tattoodo](#)



From [tattoonow.com](#)



From [styleoholic.com](#)



From [Body Art Guru](#)



From [Askideas.com](#)



From [Askideas.com](#)



From [Askideas.com](#)

MINIMALIST



From Man of Many



From Gal Knows



From Slice



From Hypebae



From All Day Tattoo



From Body Tattoo Art



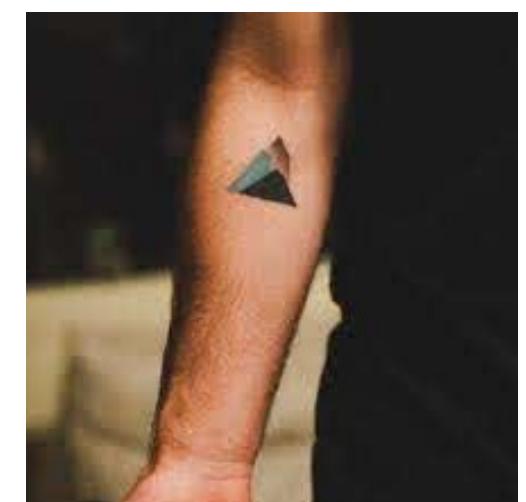
From Body Tattoo Art



From Amazing Tattoo Ideas



From Body Tattoo Art



From Pinterest



From Mom Canvas

GEOMETRIC



From CafeMom



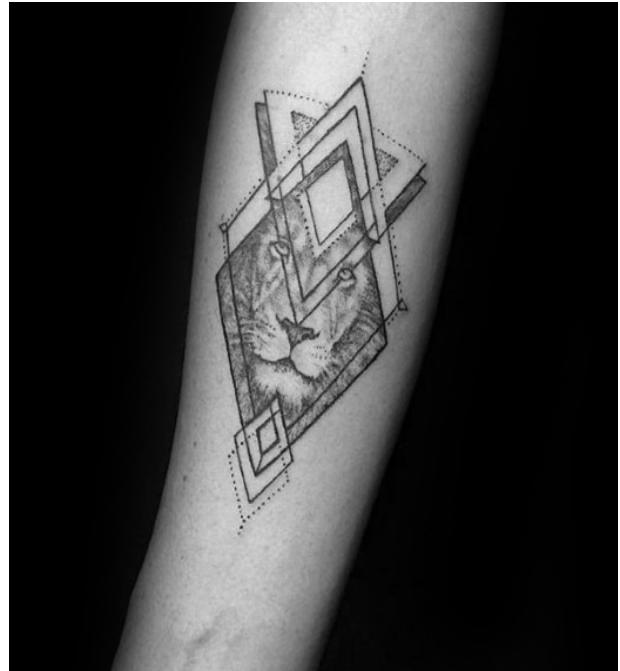
DotsToLines.com



From Awwwards



From Tattoo.com



From Next Luxury



From Amazing Tattoo Ideas



From Beautiful Wiki

ABSTRACT



From withtattoo.com



From iNKPPL Tattoo Magazine



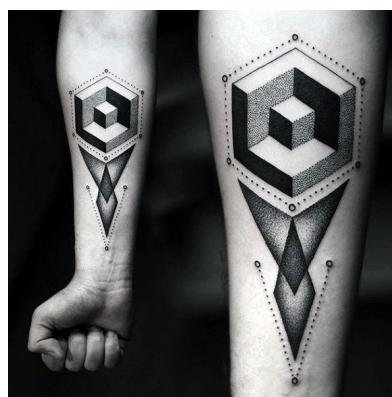
From Improb



From World Tattoo Gallery



From Inked Cartel



From Next Luxury



From Puglypixel.com



From Finding Ink



From centraltattoostudio.com

TRIBAL



From Pinterest



From Pinterest



From Tattoo Viewer



From Only Tribal



From Painting Valley



From Adobe Stock



From Only Tribal



From We Heart It

BOOK DESIGNS



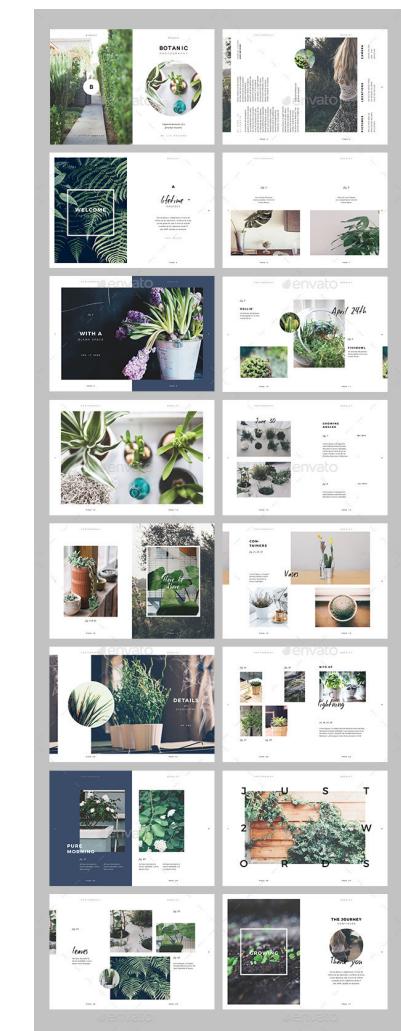
The Fairy Tales of Brothers Grimm by Laura Baret



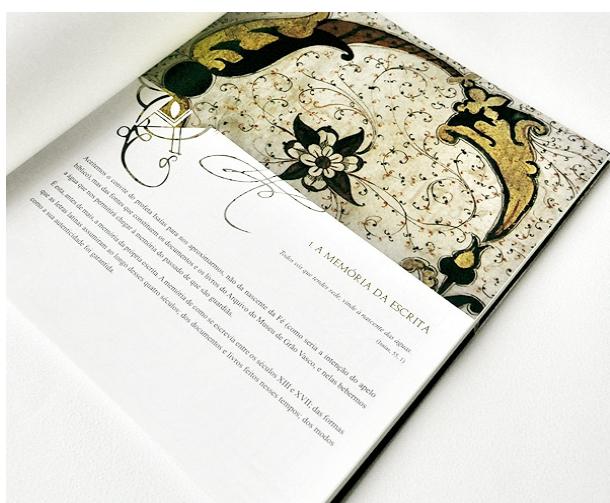
Book of Ideas by Radim Malinic



Graphic Design for Kids by Pamela Pease



My Modern House by Charlotte Trounce



Monumentos de Escrita by Rita Neeves

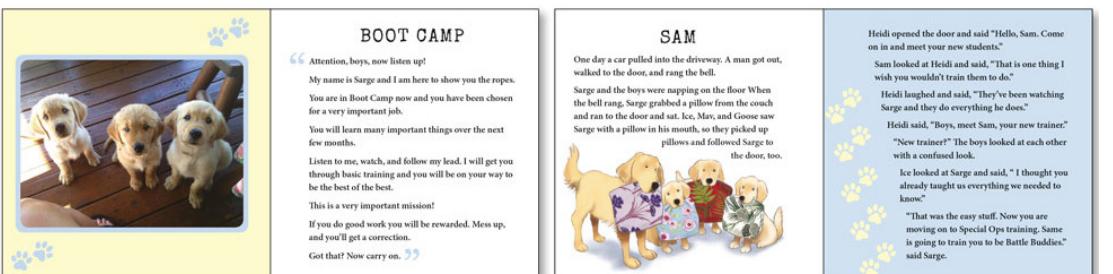
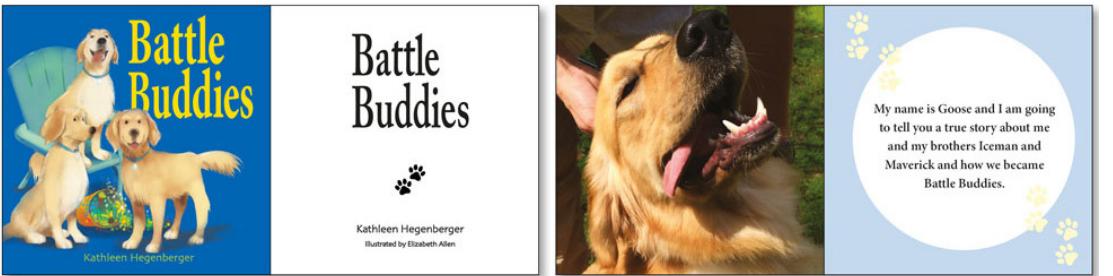


Photobook Layout from Graphic River

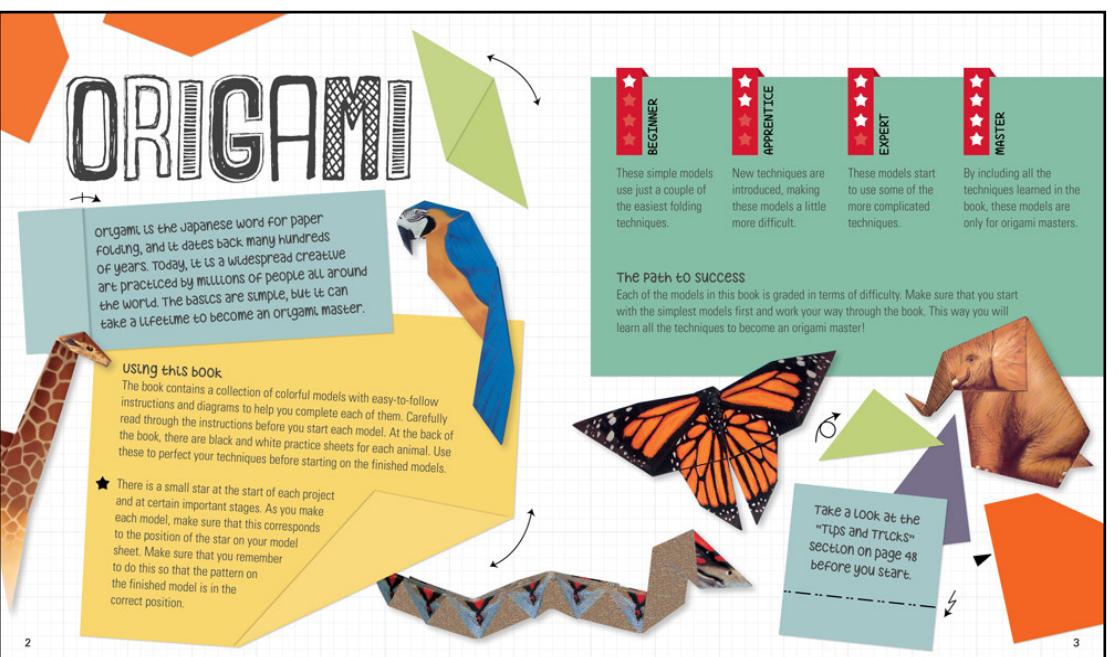


Tom Sawyer by Flavia Sorrentino

BOOK DESIGNS



Battle Buddies by Kathleen Hegenberger



Instructional Book Design by Jennifer Rose

TYPE

DISPLAY FONTS

WALLINGTON

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

S I M P L I F I C A

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

BODY FONTS

N I R M A L A

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

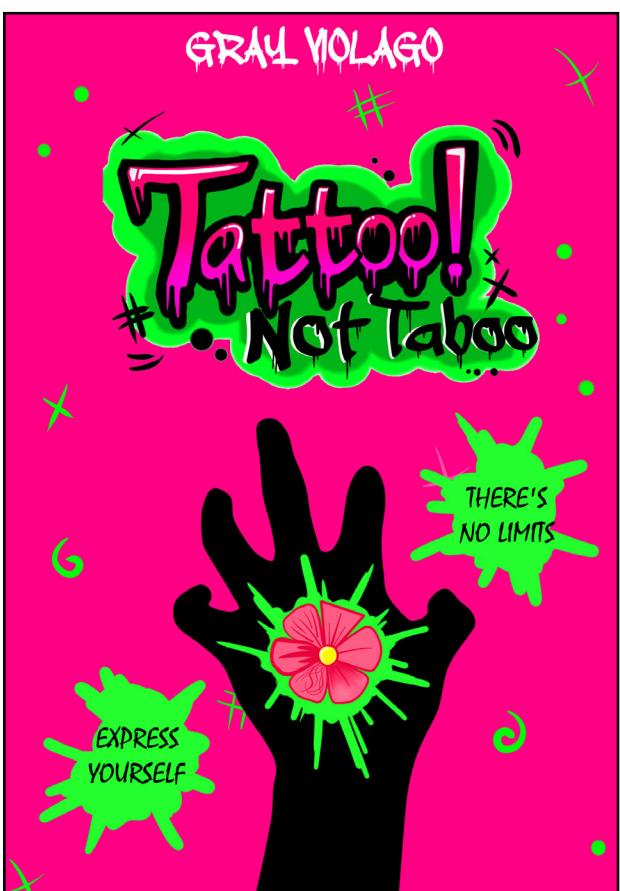
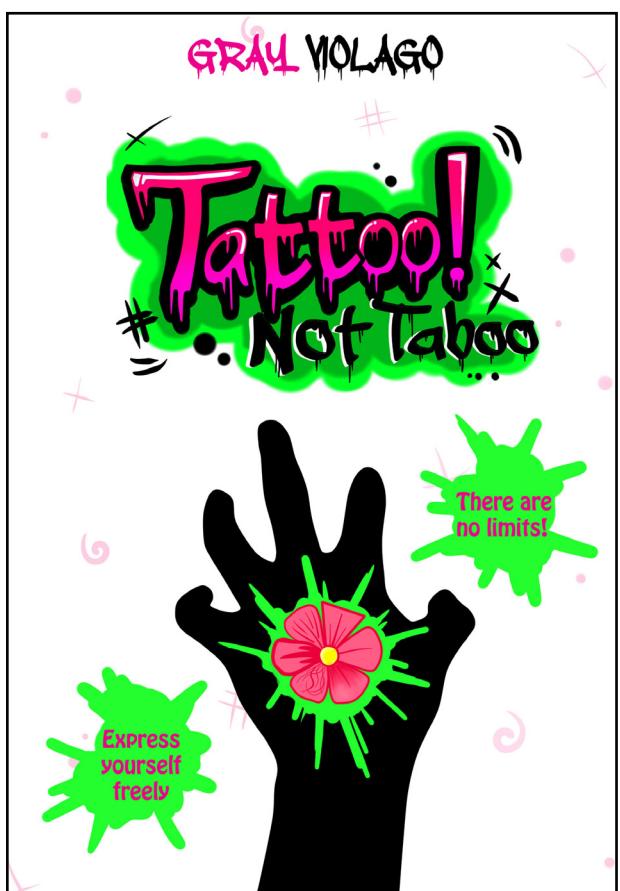
1 2 3 4 5 6 7 8 9 0

B A H N S C H R I F T

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

LOGO & COVER



COLOR PALETTE

COLOR PALETTE

Initial color palette



Secondary color palette



Final color palette

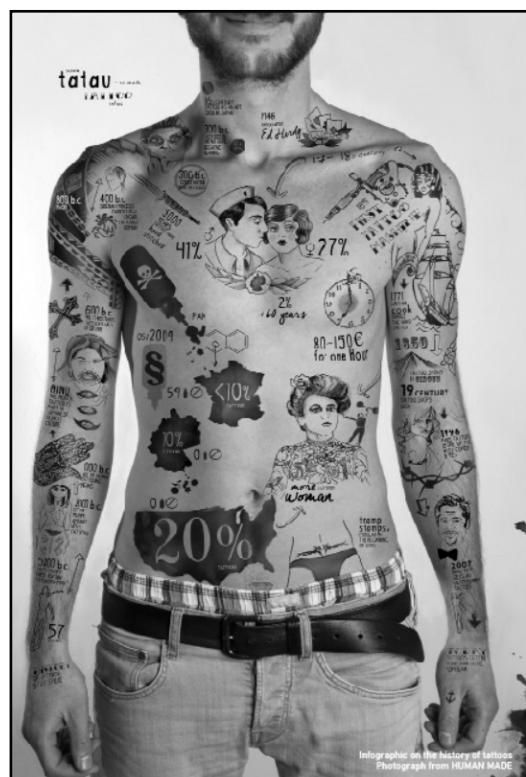


SAMPLE SPREADS

About the book:

6 x 9 inches
94 pages
Softcover, perfect-bound

The goal of the book is to destigmatize tattoo art. Specifically, there are cultures and professions that discriminate against tattoo art because they consider them distractions. With this book, I'm hoping to change the mindsets of these people to hopefully be a little more accepting of tattoo art. The book also talks about the history of tattoos and a number of tattoo styles and their origins and influences on society.



A BRIEF HISTORY OF TATTOOS

ORIGINS • EVOLUTION • STIGMA

"Some of us can begin to heal the damage people have done to us by escaping the situation, but some of us need more than that. Tattoos make statements that need to be made. Or hide things that are no one's business. Your scars are battle wounds, but you don't see them that way. Yet.

—Tamara Webber

Live on...

ÖTZI THE ICEMAN



AN ICONIC FIGURE

Ötzi met an unfortunate demise where he was murdered as he was crossing Tisenjoch/Giogo di Tisa in South Tyrol, however he continues to live on as a memory.

Tattoo fact
Tattoo ink is inserted into the second layer of the skin.

5

6

PRACTICES



BAMBOO

Widely seen as the main technique that started the tattooing culture within Japan. A handle is crafted out of bamboo wood, smoothed down, and completely rounded for comfort and accuracy, then finished off with up to two dozen sharpened points added to the end of it to act as the tattooing needles. The bamboo handle is punctured into the skin once ink has been applied to the extremely sharp points. This effect pushes the needles just deep enough into the skin to allow the ink to set in location.



METAL TUBE

This technique was most prevalent in Southeast Asian countries and was highly popular within ancient Thailand. The artist dips the point into ink before proceeding to carefully place the tube over the required area of skin and firmly pressing down on the tube repeatedly, much like how a sewing machine works, in order to pierce the skin and distribute the ink.



RAKE & STRIKING

This is one of the oldest known tattooing methods throughout the world, practiced mostly in the South Pacific territories including Samoa and Papua New Guinea. When using the rake and striking stick method, the artist ensures that the customer's skin is well stretched out before hitting a sharpened rake attached to a long horizontal handle with a thick solid stick in order to put the rake into the stretched skin.

9

WESTERN

Nowadays, the only way that you will be able to get tattooed is via extremely sharp needles which are attached to an electrified tattoo gun. The needles are slotted onto the gun, which is then connected to a power supply. After the needles are dipped into a pot of ink, and at the push of a button, the electrically-charged gun will proceed to cause the needles to extrude and contract many thousands of times per minute. This is what we call a tattoo machine or western technique.

10

HISTORICAL SECTION

SAMPLE SPREADS
Gray Violago

Over 2000 years ago

THE HISTORY OF POLYNESIAN TATTOOS

Over 2000 years ago, Polynesian countries did not have any form of writing, thus they used tattoos to communicate and express themselves in terms of their identity, hierarchy, religion, and creativity.

There have been several explorers and navigators who ventured into the Polynesian islands. Perhaps the most influential pioneer was Captain James Cook, who ventured into the Pacific in 1770. It was because of his voyage that tattoos started to become a thing in Europe. European sailors also really liked the idea of tattoos and used them as a means to tell stories of their journeys in the sea. Unfortunately, this tradition did not last long as tattoos were banned during the Renaissance; however, tattoos eventually became accepted in society once again.

A RITE OF PASSAGE

Show your status in society
An art form that everybody adored
Became so popular it spread across Europe

Tattoo design by Jason Hall

13

2000 BC

TATTOOS IN ANCIENT EGYPT

In Egypt, tattoos were also found among several mummified bodies. These tattoos were believed to have been used for more decorative purposes, but some studies show that tattoos were used as a cure to certain illnesses. They were used to treat symptoms of pelvic peritonitis, which was seen based on a study on the mummified body of the high priestess, Hathor. Also, interestingly enough, tattoos were only found among the bodies of women and not men. This belief changed when Nubian men were discovered to also have adorned tattoos between 300 BC and 400 CE.

14

HOW THE CHINESE VIEWED TATTOOS

Tattooing in China date as far back as 2100 BC, but they weren't so much for glamour reasons. The Chinese used tattoos to brand criminals such as barbarians, bandits, or people who simply could not be trusted. This aspect differs from that of Polynesian tattooing, where tattoos were considered sacred and beautiful. Fortunately, Chinese tattoos in today's time are no longer used to indicate criminals, rather they have simply become works of art that express symbolism and creativity.

生死有命 當貴由天

美和友恩 慾命英

WORDS SPEAK LOUDER THAN ACTIONS

Due to the elegant and graceful strokes of Chinese characters, Chinese letters became a common form of tattoo designs both among the Chinese and foreigners. Such tattoos show just how important symbolism can be. Tattoos aren't just about "looking pretty"; it's also about what the tattoo means for you personally.

福智貴安愛平幸

David Beckham's tattoo
Photograph from OhMyTat

16

ANCIENT GREECE AND ROME

TATTOO ART AT ITS FINEST AND PUREST FORM

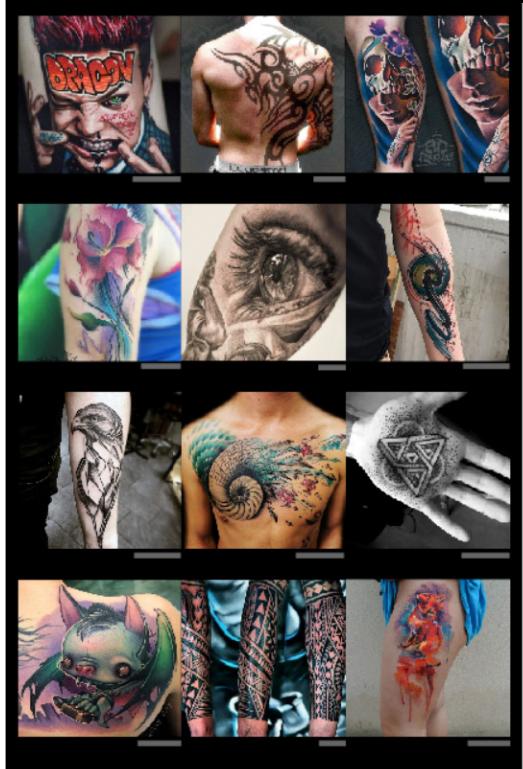
Tattoos developed during Ancient Roman and Greek times stood out exceptionally well due to the fine level of detail these tattoos possessed. They approached tattooing with a realistic sense, which was portrayed well and successfully.

However, even though these tattoos were eye-catching and aesthetically pleasing, the majority of tattoos during ancient times were not designed to look pleasant, rather they were used to indicate criminals and outcasts similar to that of China. Slaves were also branded with tattoos which indicated that a particular slave was in fact owned by somebody.

Tattoo fact!
In the earliest days, tattoo ink was partially made of insect eggs.

19

20

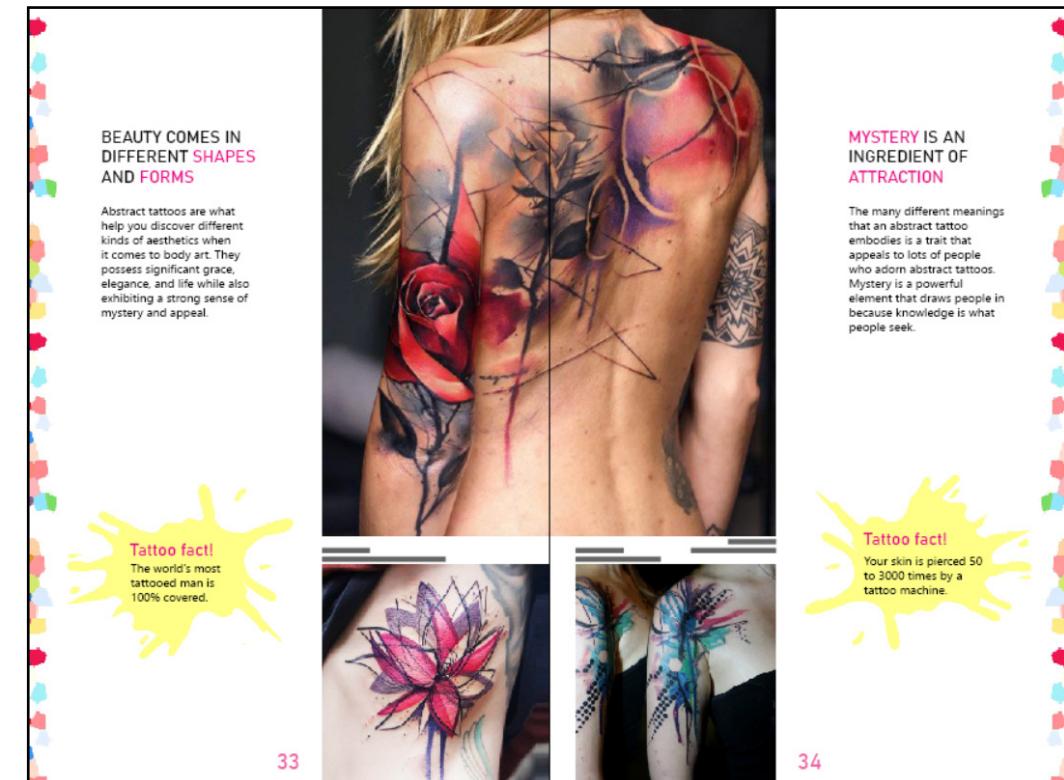
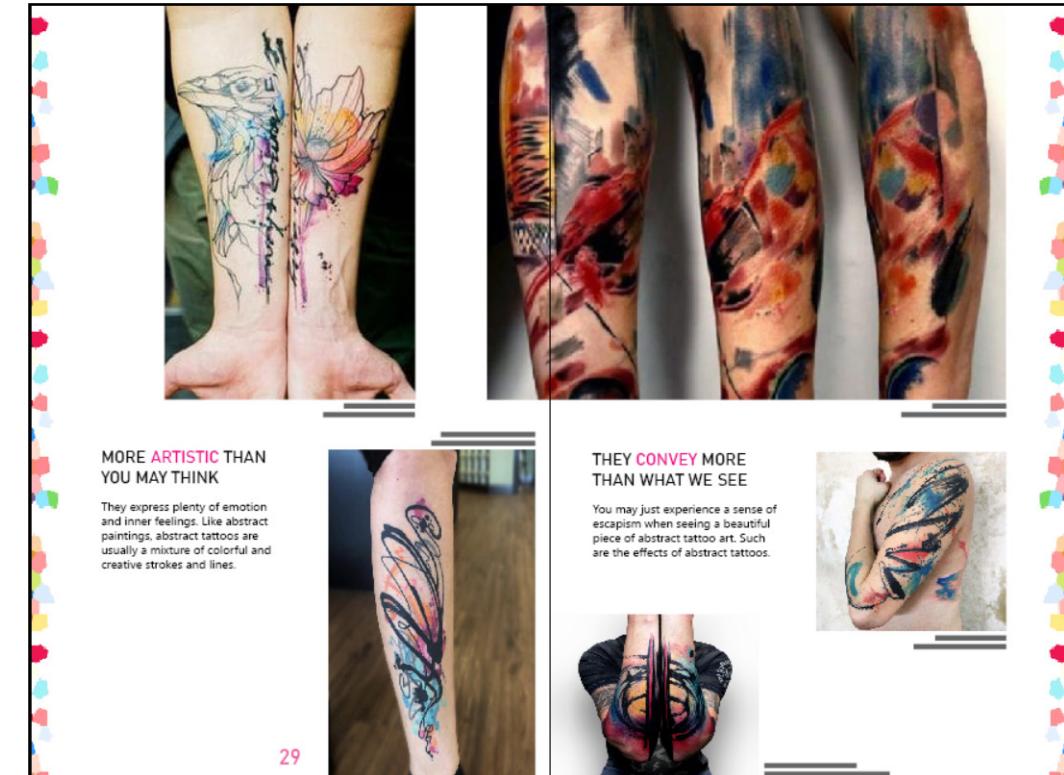


A COLLECTION OF TATTOO STYLES

- ABSTRACT
- TRIBAL
- GEOMETRIC
- NEW SCHOOL
- REALISTIC
- MINIMALIST

He whirled in the water and grinned at me. Damn, he was a handsome bastard. I realized he was half-naked. Blue swirls of tattoo painted his chest. When God made that chest, he did to tempt women.

—Ilona Andrews



ONE OF THE OLDEST BRANCHES OF MATHEMATICS GETS TURNED INTO A BEAUTIFUL ART FORM

Geometric tattoos are also a good idea for those who wish to drift away from non-traditional tattoos. They are not as common as other types of tattoos because only a number of artists are able to make them due to how challenging they can be to make.

Tattoo fact!
Black is the easiest color to remove from a tattoo.

42

OLD-FASHIONED BUT STILL FASHIONABLE

KEEP IT REAL...
Realistic tattoos are some of the most amazingly detailed tattoos there are. They replicate many different concepts such as photography, 3D graphics, portraiture, landscapes, and so on. Such highly detailed tattoos are certainly pushing our ideas and expectations of tattoos in the 21st century.

A LITTLE SOMETHING FOR EVERYONE
You can never go wrong with realistic tattoos since they represent the real world, meaning the style and designs matches just about anybody.

47

THE POWER OF SYMMETRY AND PATTERNS CAN MAKE YOU LOOK MORE CLASSY!

Symmetry is usually associated with beauty and grace, and with geometric tattoos, you can only get so much of that symmetry. The entire basis of **geometric tattoos** is to show off perfect edges.

When you've gotten your geometric tattoo, then you can show off just how refined and classy your tastes are! Geometric tattoos present some of the most exquisite quality in tattoos.

PATIENCE, SKILL, and CREATIVITY

Making a realistic tattoo requires plenty of dedication. The skill level required to make such tattoos is immense. It requires patience due to the amount of time it takes to make them, skill to draw such details, and creativity to separate the design from pure, dull realism.

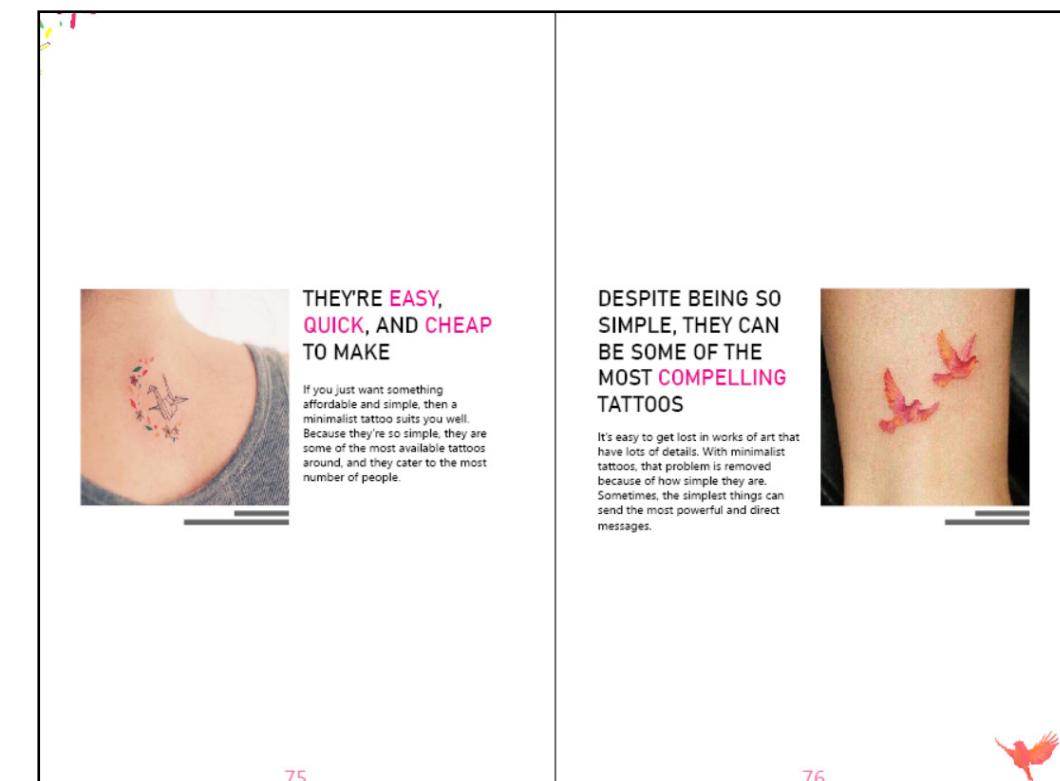
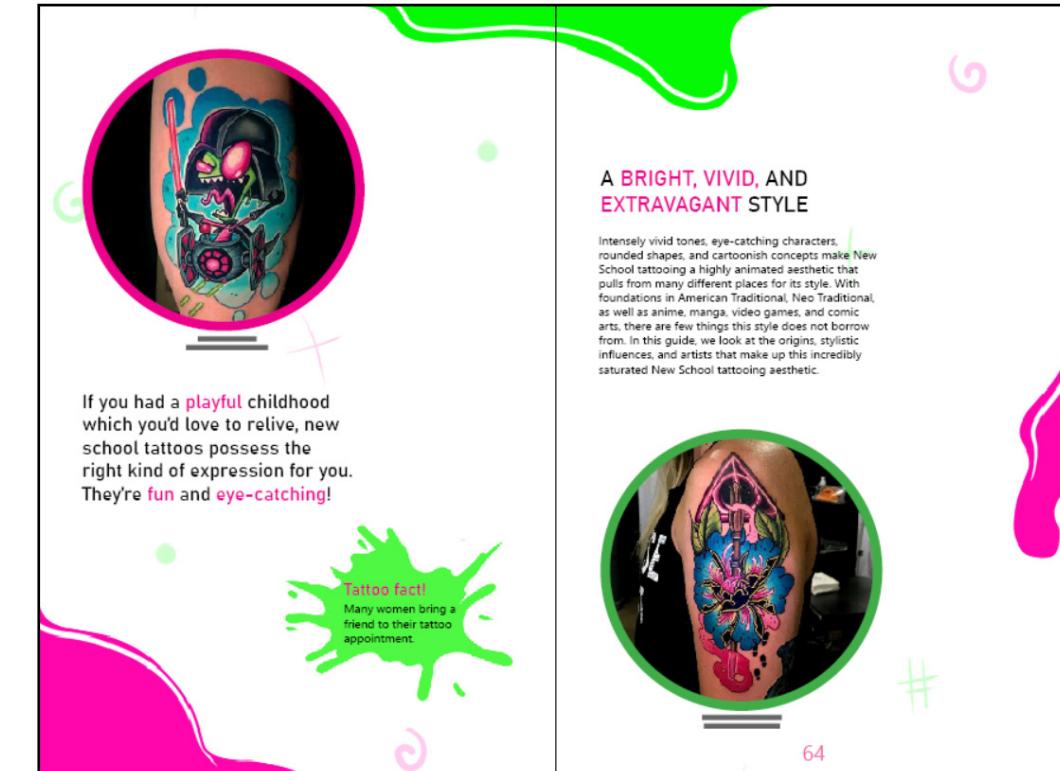
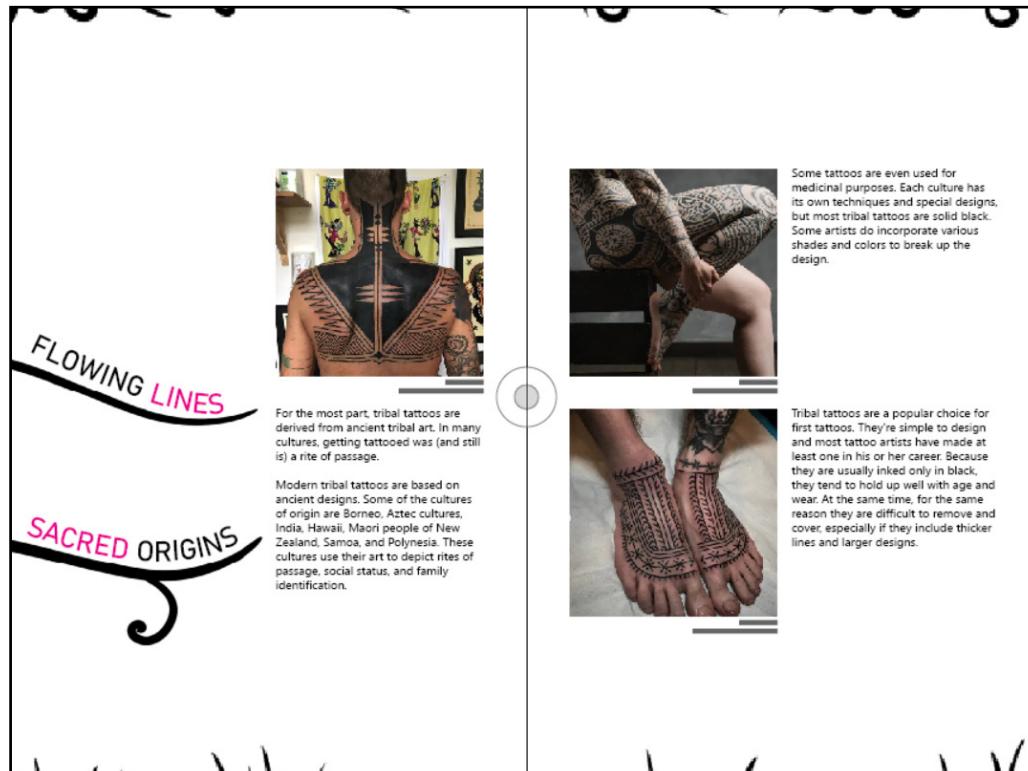
THE COSTS ARE HIGH, BUT WORTH IT

We've established how much time, effort, and dedication realistic tattoos take to make. Because of this, you can certainly expect the prices of realistic tattoos to skyrocket. The costs can be immense, given that most professional tattoo artists can charge anywhere between \$100 per hour to \$300+ per hour. If you really want a realistic tattoo, you should most definitely find a professional and experienced tattoo artist. The costs are indeed high, but it shows your dedication to the art of tattooing and just how lively they can make your body appear.

50

TATTOO STYLES SECTION

SAMPLE SPREADS
Gray Violago

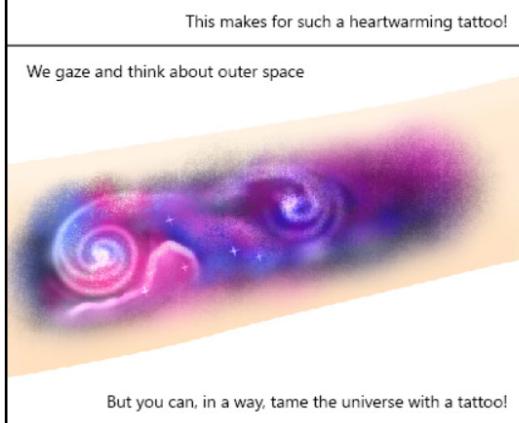
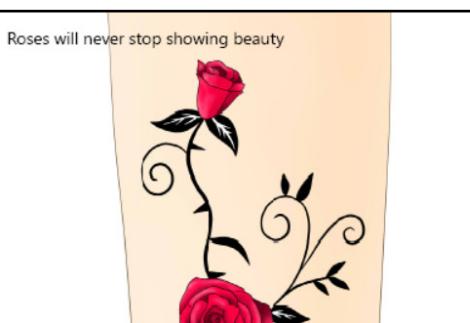
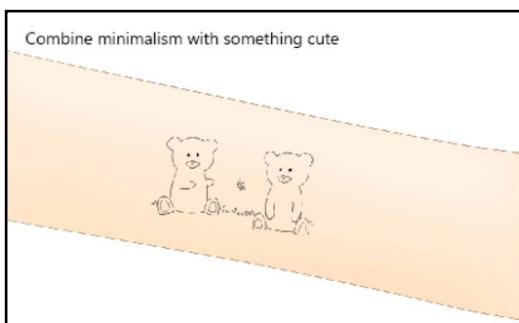




DESTIGMATIZE TATTOO ART

“
He was clean: no piercings,
tattoos, or scarifications.
All the kids were now. And
who could blame them, Alex
thought, after watching three
generations of flaccid tattoos
droop like moth-eaten
upholstery over poorly stuffed
biceps and saggy asses?
”

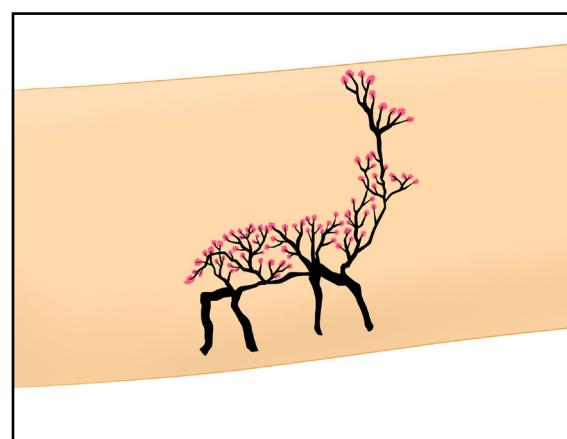
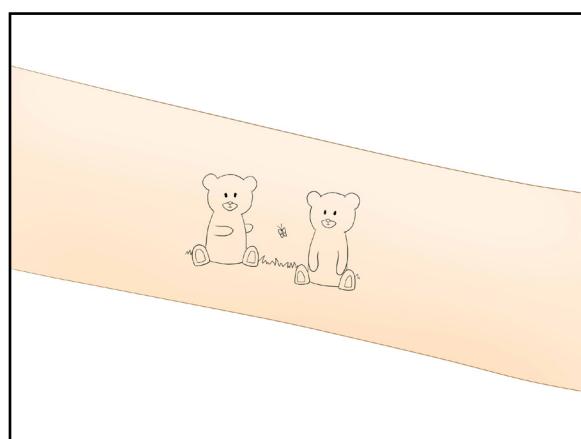
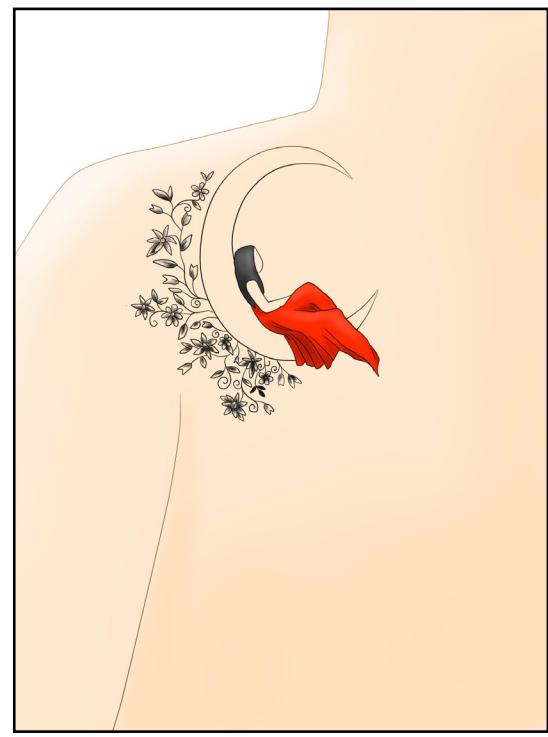
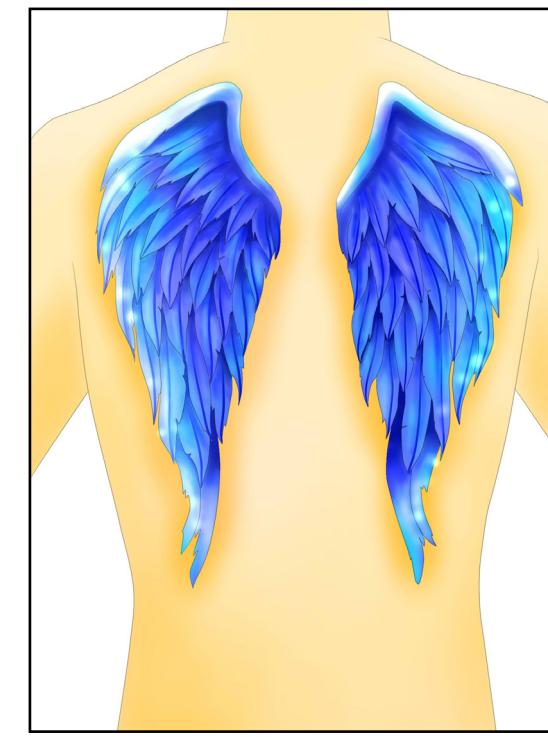
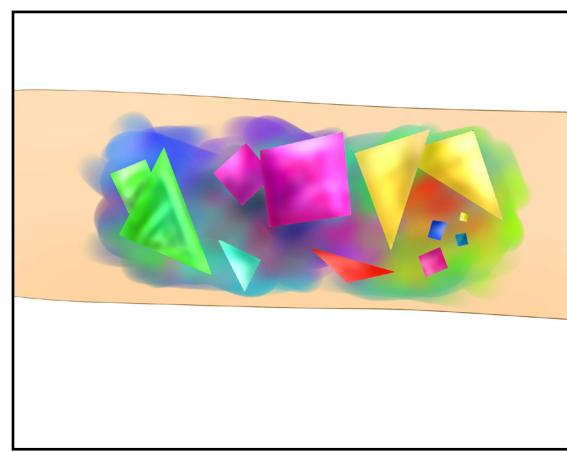
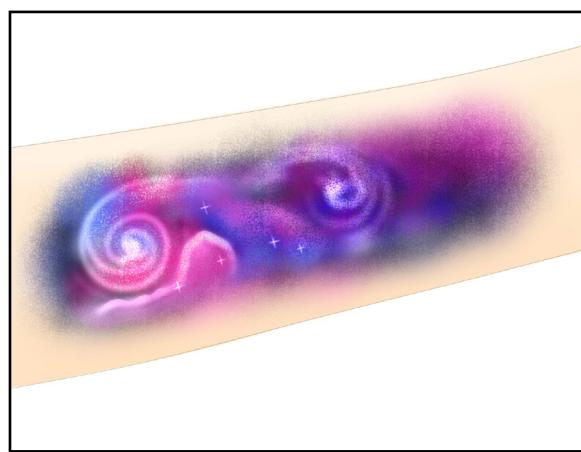
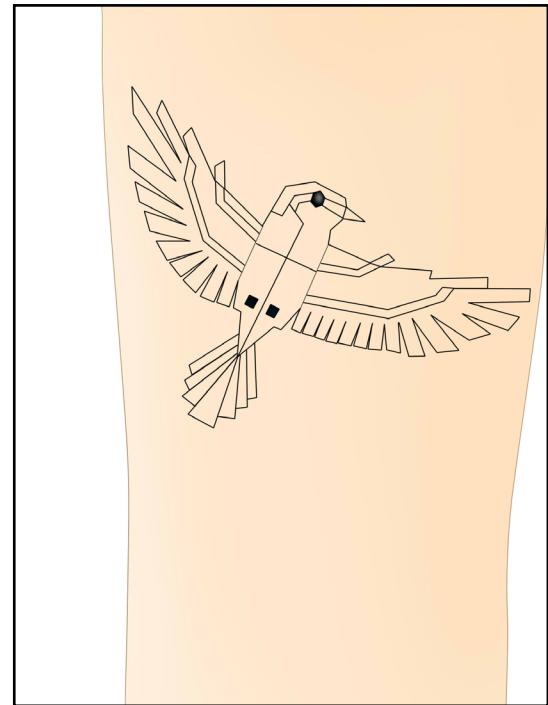
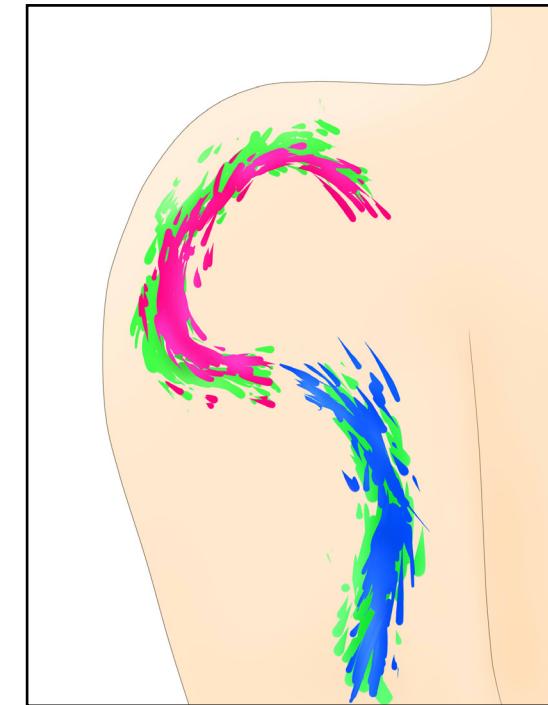
—Jennifer Egan



SKETCHES

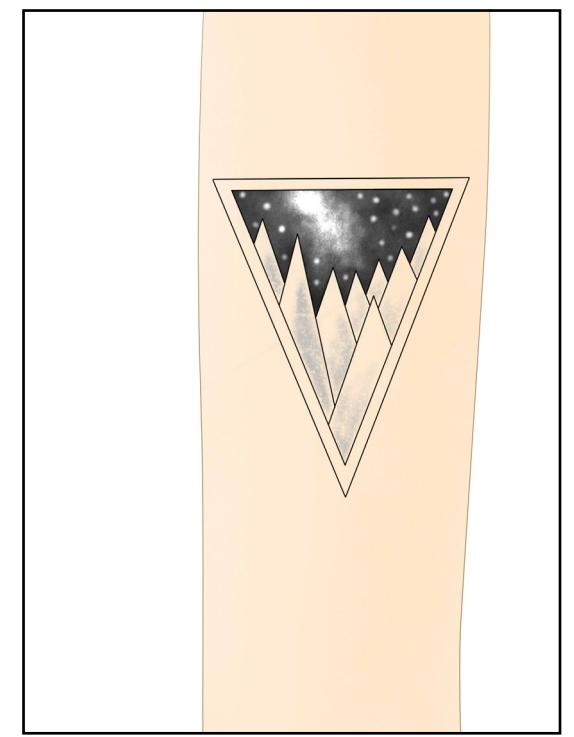
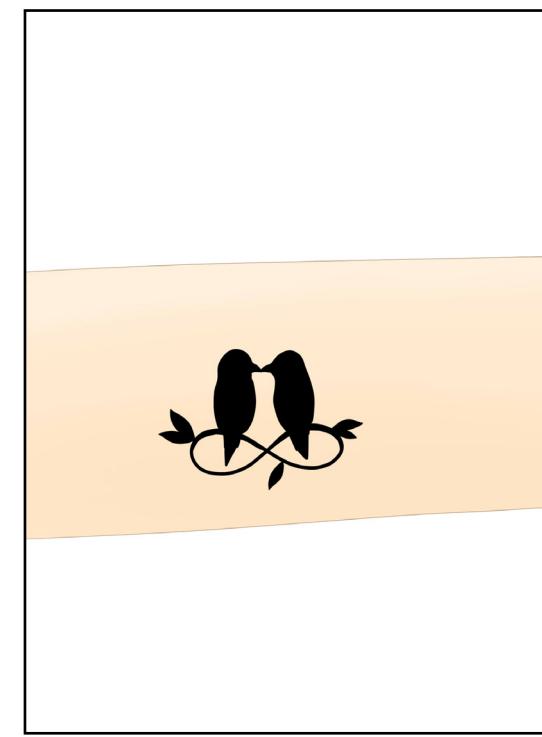
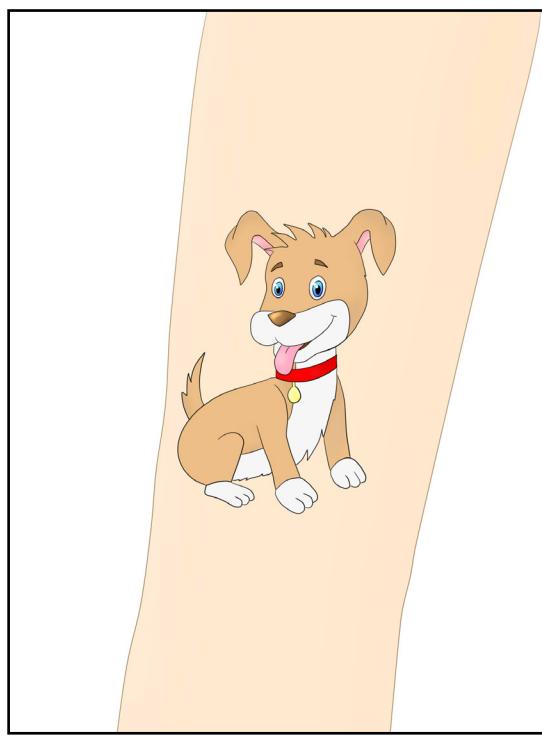
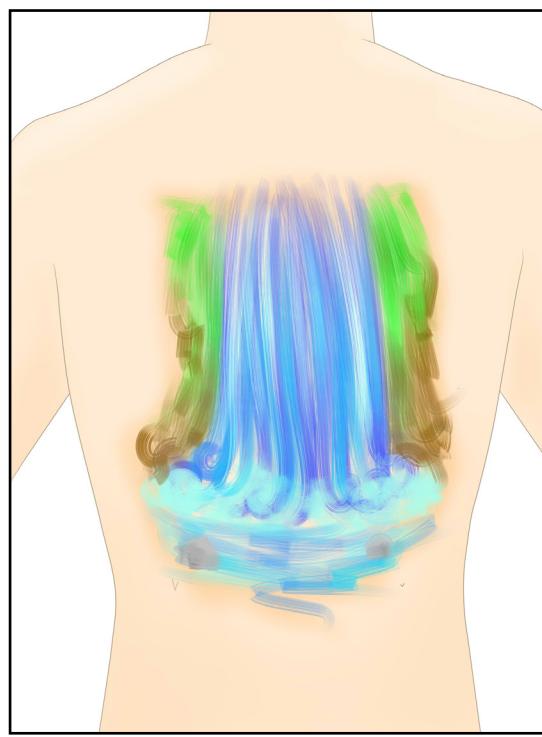
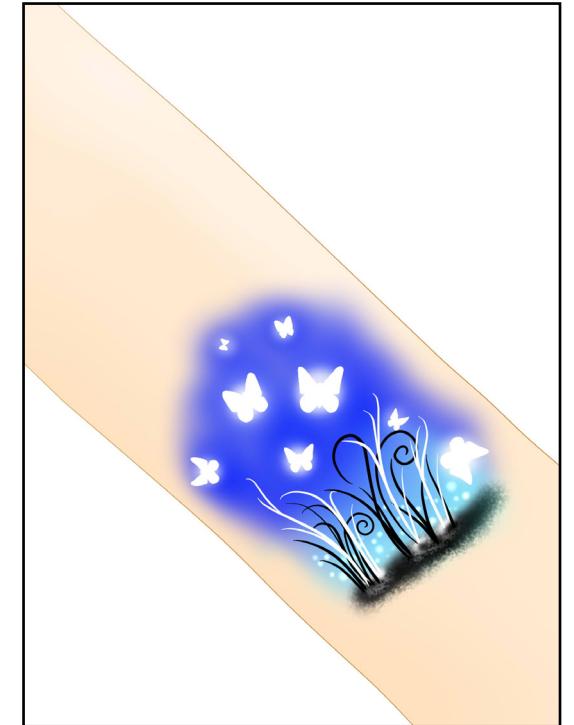
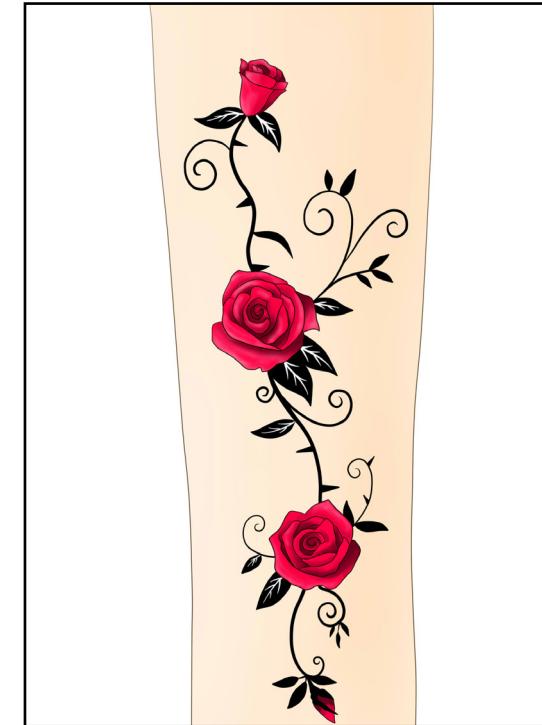
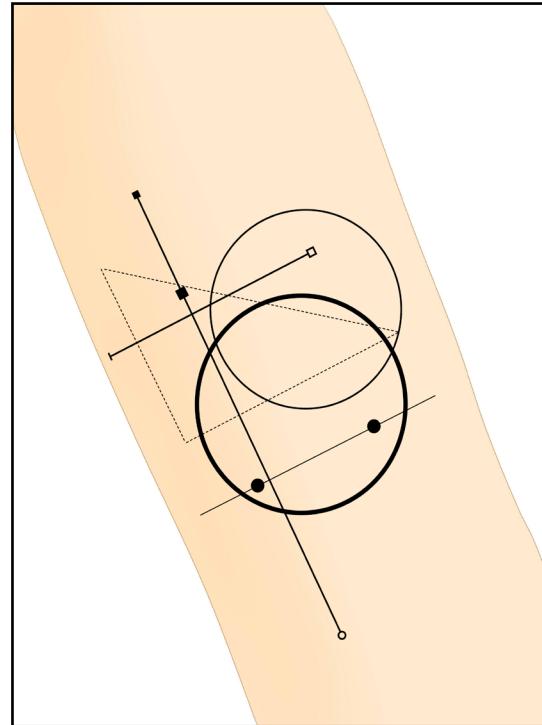
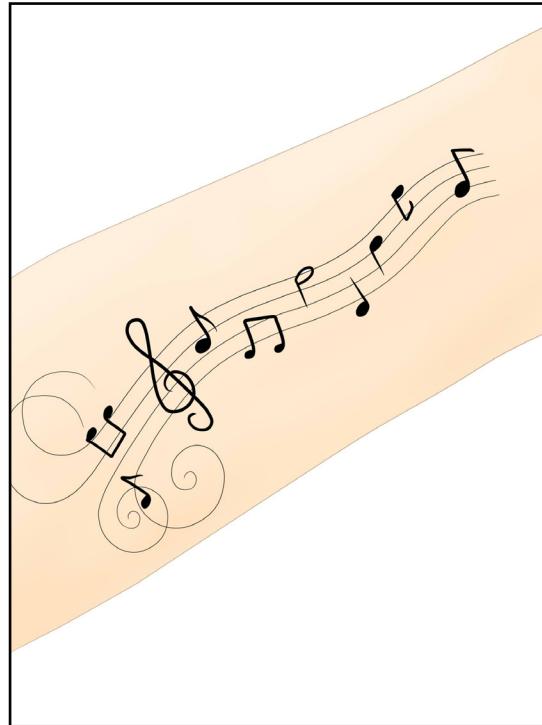
TATTOO ILLUSTRATIONS

SKETCHES
Gray Violago

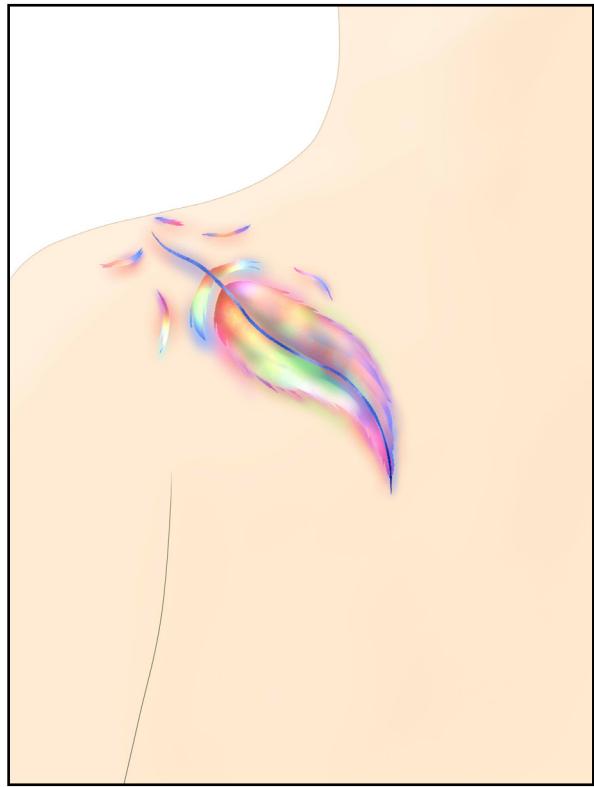


TATTOO ILLUSTRATIONS

SKETCHES
Gray Violago



TATTOO ILLUSTRATIONS

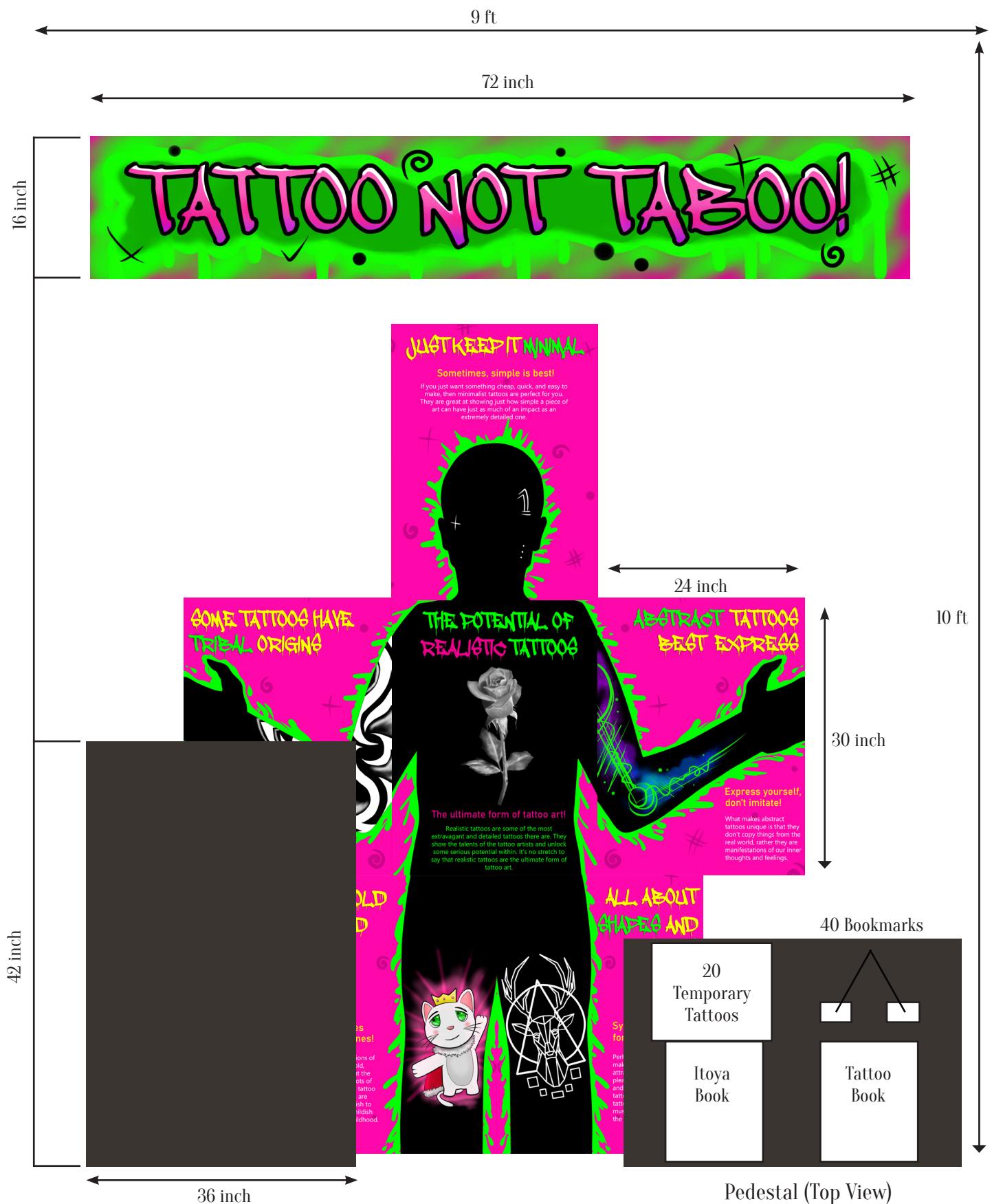


PLANNING

PRODUCTION SCHEDULE & INSTALLATION PLAN

PLANNING
Gray Violago

WEEK 1	WEEK 2	WEEK 3
- Order and assemble process book - Determine page format for process book - Lay out proposal and collect research materials	- Fix margins and rags for process book layout - Add more research on tattoo styles and inspiration	- Add fonts of choice to research - Start designing page samples
WEEK 4	WEEK 5	WEEK 6
- Add more research on book designs - Remove clutter and reduce black areas on sample pages	- Use more artistically connected images, consistent captions, and text flush - Start logo design and graffiti font - Create a production schedule	- Add more page samples with patterns, paint splatters, graffiti headings, and other graphic elements - Create an installation plan
WEEK 7	WEEK 8	WEEK 9
- Start illustrations for the first two sections and subsections of the book - Start tattoo design sketches for gallery section of the book	- Continue designing pages for tattoo book following the established design approach - More tattoo design sketches for each style	- Finish designing all pages of tattoo book - Continue sketching tattoo designs for each style - Design first poster (incorporate and color correct photo background and lay out text)
WEEK 10	WEEK 11	WEEK 12
- Continue sketching tattoo designs for each style - Design second poster (draw out black silhouette, lay out tattoo designs around figure, and add tagline text)	- Continue sketching tattoo designs for each style - Start designing bookmarks by adding in illustrations (minimum of 20 bookmarks with different illustrations) - Do a dummy print of posters	- Finish sketches, color correct, and assemble images in gallery section of book - Do a dummy print of the book - Print bookmarks on cardstock paper, then emboss and laminate - Do a dummy print of posters
WEEK 13	WEEK 14	WEEK 15
- Print out temporary tattoos using special temporary tattoo paper and adhesive (4 different designs, 10 copies each, for a total of 40 temporary tattoos)	- Final printing for posters, tattoo book, and process book	- Online thesis show - Zoom Artists' Talk



ITEMS

Six 24 x 30 Inch Posters

Each poster represents one of the six tattoo styles and its own headline.

20 Temporary Tattoos

Tattoo designs printed on special temporary tattoo paper which then copies the design onto the skin.

6 x 9 Tattoo Book

60 pages with three different sections: History of Tattoos, A Collection of Tattoo Styles, and Art Gallery.

40 Bookmarks

4 different designs with 10 copies of each

72 x 16 Inch Banner

With the project title "Tattoo! Not Taboo" in graffiti font

8.5 x 11 Inch Itoya Book

With the project title "Tattoo! Not Taboo" in graffiti font

EQUIPMENT LIST

36x42x42 Pedestal (1)

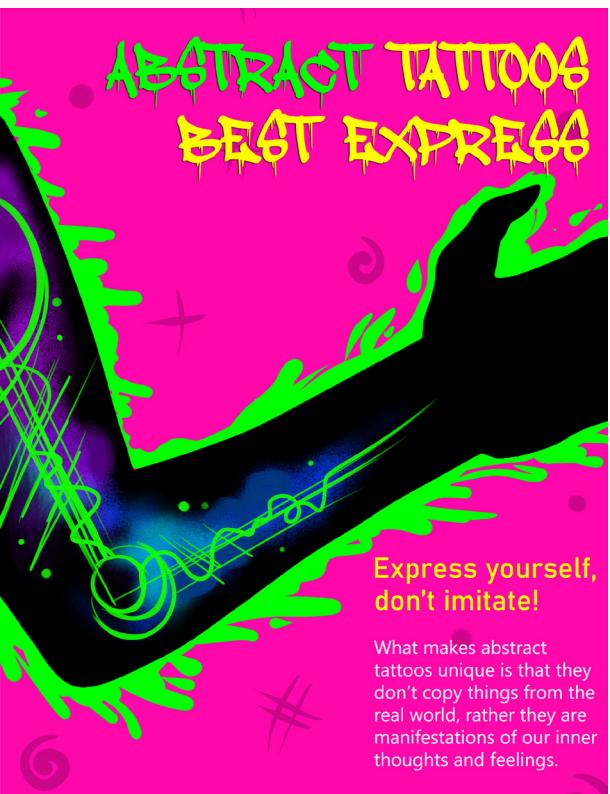
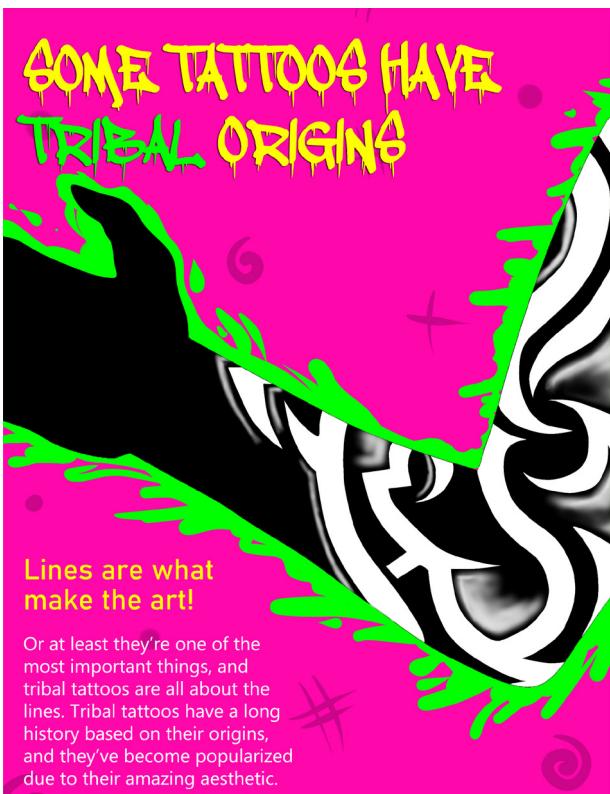
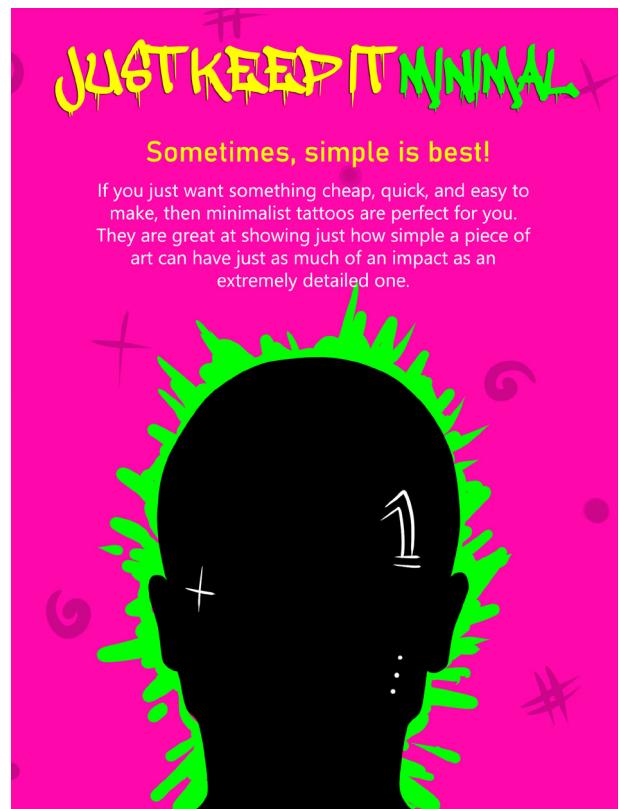
Bookmark Holders (2)

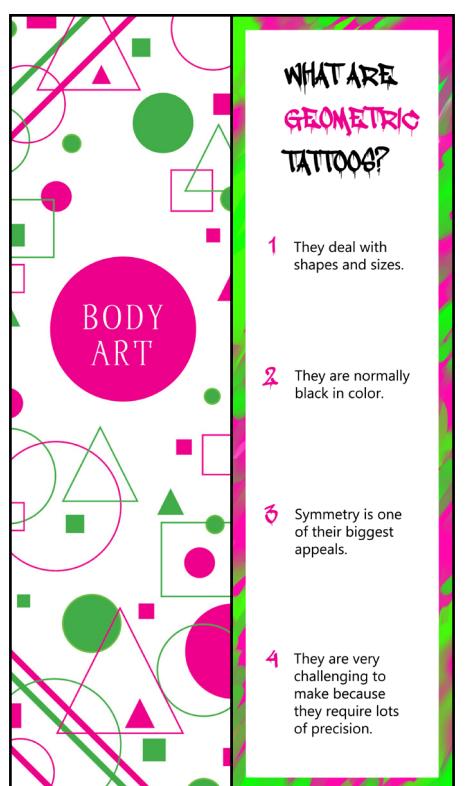
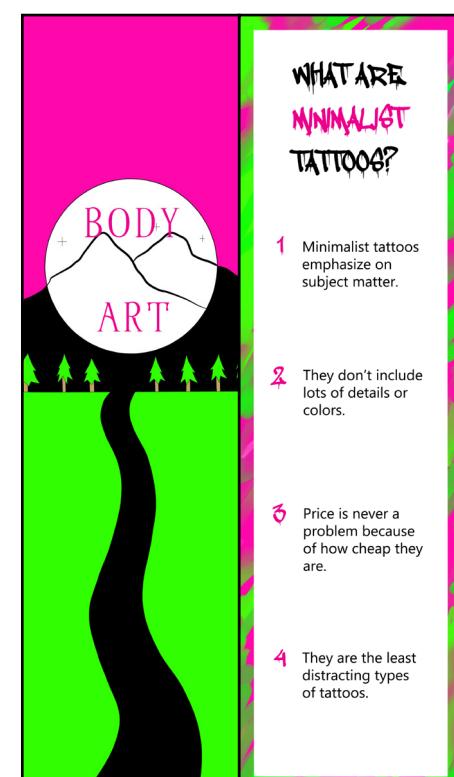
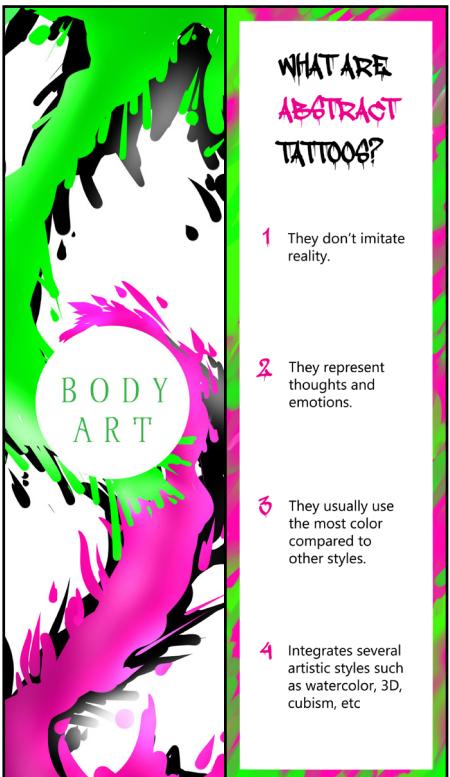
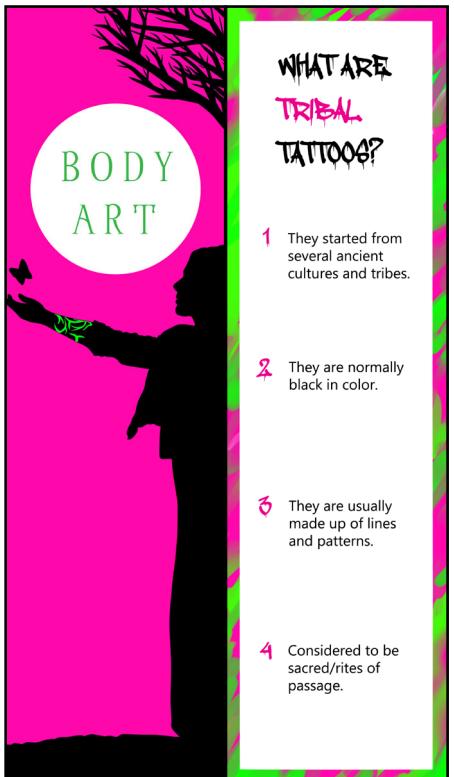
Adhesive Velcro Strips

Removable Poster Tape (Double Sided)

ASSETS







INSTALLATION

Gray Violago

Tattoo! Not Taboo



BY GRAY VIOLAGO

Senior Thesis
Spring 2020

Process Book

Abstract: Tattoo! Not Taboo is a 6 x 9 inch, 94 page perfect bound book that showcases a brief history of the methods and styles of tattooing; explores the current stigma surrounding people with tattoos in the workplace, and features my own tattoo designs which are meant to destigmatize tattoo art in the mainstream culture. My project is intended for people above 18, who come from cultures that see tattoos in a negative light (Japan, Korea, China, etc.), and those who work in professional careers that ban tattoos, such as healthcare, government, finances, administration, etc. The project will also be promoted through six 24 x 30 inch posters, twenty 2 x 7 inch double-sided bookmarks, ten different designs of temporary tattoos (four copies each for a total of forty temporary tattoos), and a 72 x 16 inch banner with the title of the project, using my graffiti style font.



Tattoo Book: Tattoo! Not Taboo is a 6 x 9 inch, 94 page perfect-bound book that aims to educate readers about the history, origins, and different styles of tattoos in an attempt to eliminate the negative stigma surrounding the world of tattoo art.

WEBSITE LAYOUT

INSTALLATION
Gray Violago

