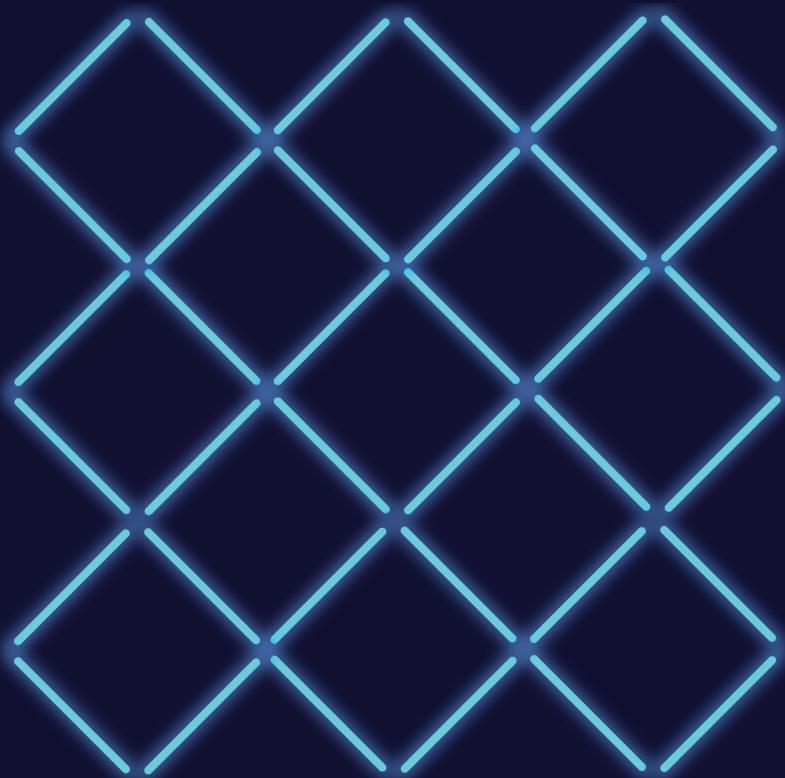




<Design Portfolio>

Matthew
Davenport



Analysing...





Analysing...



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Contact Details{

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};

About Me{

Hi, my name is Matthew Davenport. I am an IT student majoring in User Experience Design at the University of Queensland.

The following portfolio is a exploration of my work throughout a graphic design course.

I have a passion for all things creative and design based, while having a keen eye for detail.

Being an IT student, I am an avid follower of technology and enjoy front-end web development work.

I have also completed video game projects (an area I would like to explore more).

};

Loading Page 2 of 25...



Design Skills{

Completing a course in graphic design has been challenging, rewarding, and taught me more than I thought possible.

I learnt not only the theory behind graphic design, but also a lot of the practical aspects, along with the software and technologies used.

Below is a list of skills I believe I am competent in, not only in relation to graphic design, but in other fields as well. I also have a high level of competency on computers and am capable of learning quickly.

Adobe Suite:

- Adobe Illustrator
- Adobe InDesign
- Adobe PremierPro
- Adobe Photoshop
- Adobe XD

Coding:

- HTML/CSS
- Javascript
- PHP
- React
- Python
- C#
- SQL

Other Software/ Languages I have had experience in:

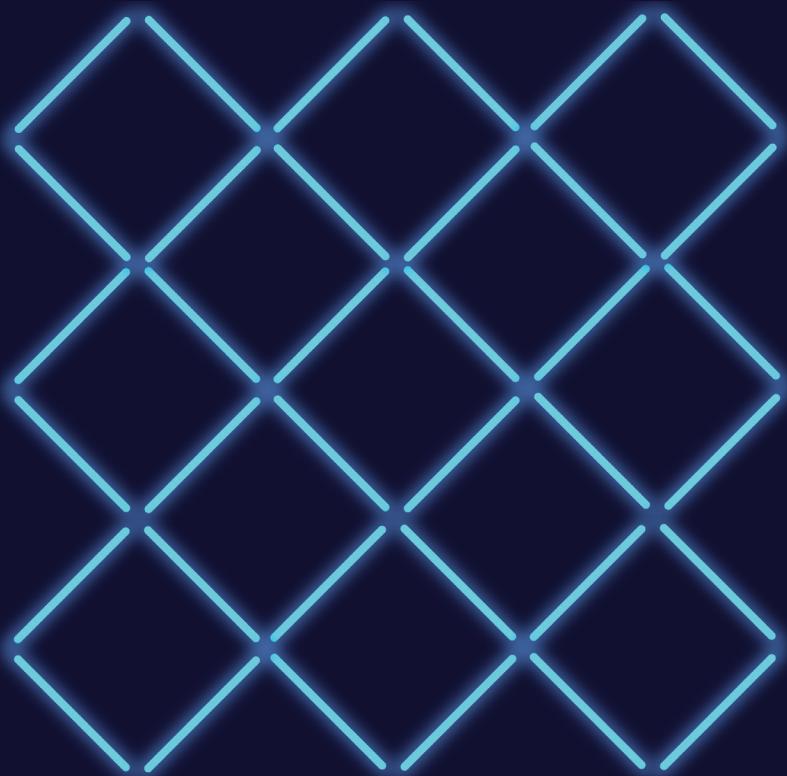
- Sketch
- Unity
- Git
- Adobe After Effects
- AJAX
- C
- Java

I also have experience and skills based around prototyping, user experience design and research. };

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<Design Inspirations>



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Beeple

(Mike Winkelmann){};



Beeple (Mike Winkelmann) is a graphic designer and director from the USA. He posts a new creative, or graphic every day and has so for the past few years.

Beeple caught my attention quite some time ago for his outrageous, sometimes controversial, and always interesting images (even though some might not make much sense).

His images are almost always 3D graphics, done through software such as 'Cinema 4D' or 'Blender'. He also provides open source material so anyone can use his graphics.



I found Beeple's use of purple or pink colours very interesting. Using them in a sci-fi or cyber-punk theme with neon lights, always grabbed my attention. He also uses more recognisable, and everyday colours that people can relate to, bringing a more realistic approach to his work.

Not only his use of interesting colours, but his imagery is what really interests and influences me. Beeple often portrays events and images in the most graphic or extreme way possible. He will often use a highlighting technique which will lay emphasis on a certain part of the graphic, and different sized models to show the viewer something important.

Loading Page 5 of 25...



Bunjie (Halo Reach){};



Halo is a game I grew up playing, so it has influenced me greatly, not just creatively, but also personally. The game revolves around a squad in the defence of a world, who, all but one, die in the end.

I particularly like the art style of Halo Reach, the last game Bunjie made. It is a lot more 'gritty' than the other games, and feels a lot darker.

The colours used in this game take a more realistic approach, and are quite dark in colour, though often have good contrasting reds, blues or greens that fit in well with military colours, and contrast well the armour or weapons.

The imagery in the game also quite dark in nature, and takes a more serious approach compared to the other games in the series. Seen in the image provided, a skull is etched into the helmet. Without even knowing the reason, one can draw their own conclusion on the type of character that might be.

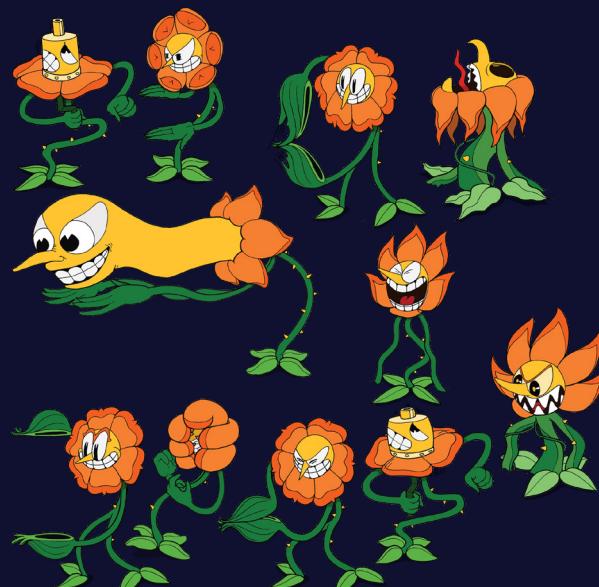
Seen in the image provided, you are able to see the dark nature of the art style. This conveys a more serious tone. Along with the futuristic military/ sci-fi art style, is why I chose this designer.

Loading Page 6 of 25...





Jared and Chad Moldenhauer{};



Brothers Jarded and Chad Moldenhauer brought one of the most memorable (and frustrating) video games of the last decade.

As well as being a great game, it delivered some of the best video game artwork of all time.

Taking inspiration from old school 1940s/50s cartoons, it has very unique visuals. Each of the characters, even unimportant ones, are very interesting, and fit in well with the universe.

The brighter colours convey a less serious tone, showing it could be more of a game for kids, this is not the case however as you begin to play.

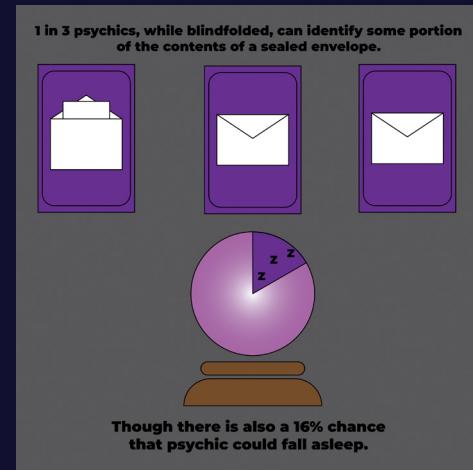
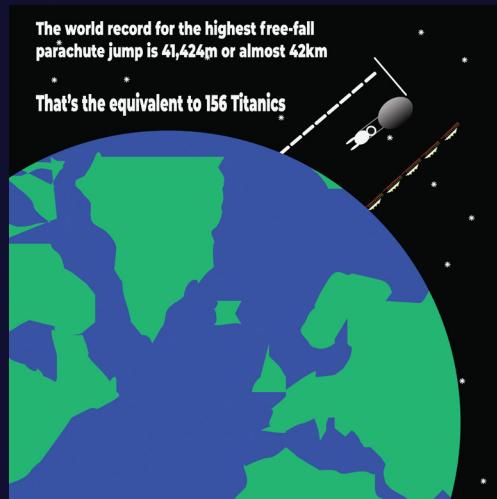
The cartoon-like imagery could also be associated with a childrens game, as the smiling faces, and the type of characters that exist in the game can be quite friendly.

Overall, I have a great appreciation for this artwork style, especially as each animation is drawn by hand. The imagery and colours are very unique, and provide an enjoyable experience.

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<Just the Facts>



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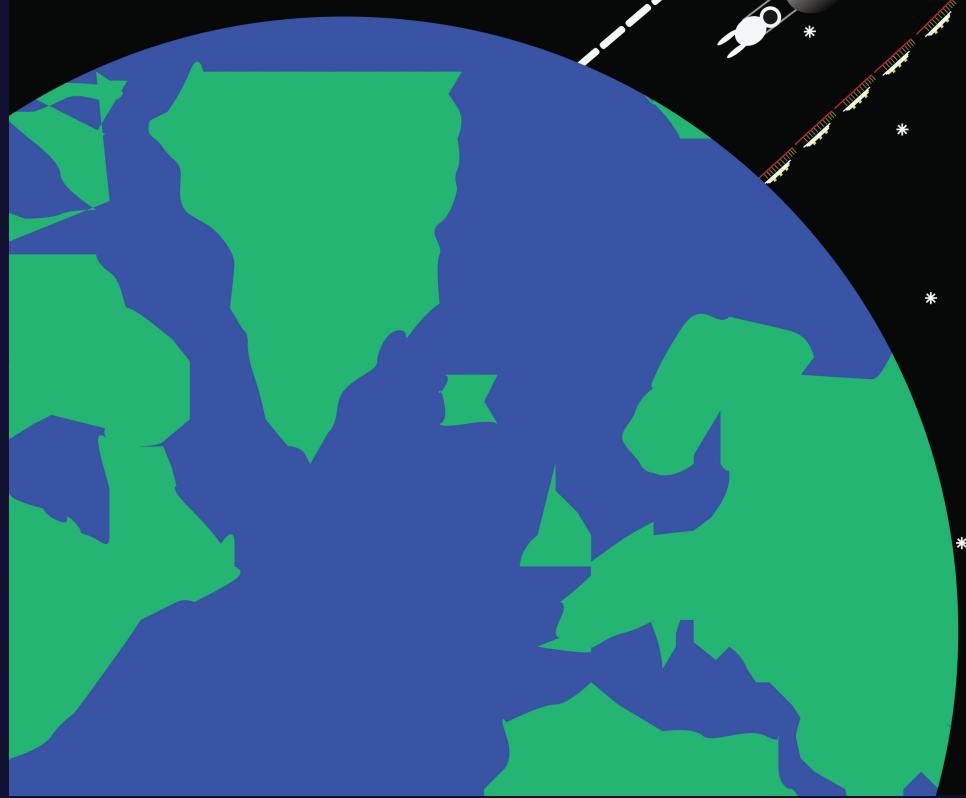


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**The world record for the highest free-fall
parachute jump is 41,424m or almost 42km**

That's the equivalent to 156 Titanics



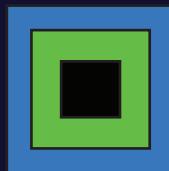
Load i n g P a g e 1 0 o f 2 5 . . .



Fact 1();

Type Face

Colours



Original fact - 42: The distance, in kilometres, of the current world record for the highest free-fall parachute jump from the stratosphere in 2019.

Derived from: Welch, C. (2014, October 24). Google VP's 135,908-foot leap breaks world record for highest free-fall parachute jump. Retrieved from <https://www.theverge.com/2014/10/24/7062023/alan-eustace-google-vp-free-fall-parachute-jump-world-record>

Justification:

This was my first attempt at doing an kind of graphic design, and while simple, and not my best work, I was still proud at what I produced.

Firstly, I changed the original measurement of 135,908 to meters, which is 41,424m. I then found the length of the Titanic, and figured out how many of those would fit into that distance. This ended up being 156, though was only able to show a certain number of that, however, the imagery is still obvious. Following the graphic design principle of contrast, I picked a few different colours and imagery that would suit this fact well. I also attempted to incorporate gradients with the balloon.

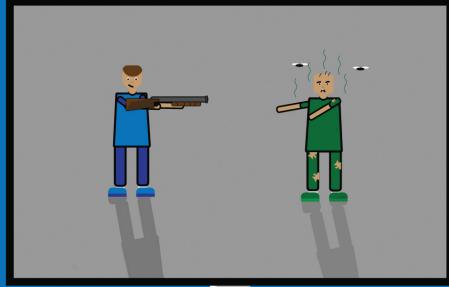
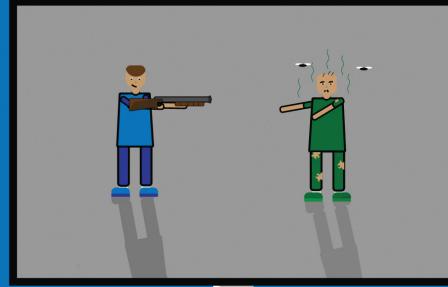
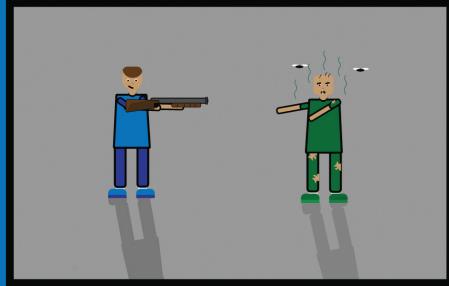
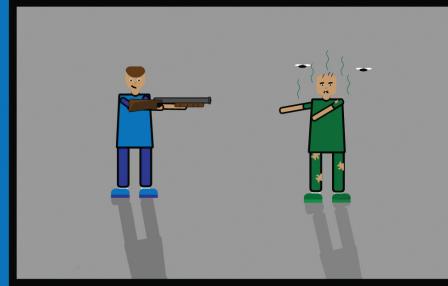
I followed some further design principles with that of repition. This was done by copying certain elements and copying them. The repition and close proximity of the Titanic ships put into perspective how high the jump was which could be used as a scale.

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1 in 4 U.S gamers say they have skipped showering to continue playing



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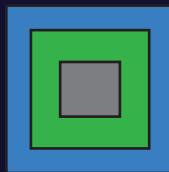


Fact 2();

Type Face



Colours



Original fact - 1/4: Portion of U.S. gamers who say they have skipped a shower to continue playing video games.

Derived from: Harper's Index. (2020, January). Retrieved from <https://harpers.org/archive/2020/01/harpers-indexjanuary-2020/>

Justification:

I used this imagery as it suited the video game theme quite well. The text I put on screen along with the characters portrays the meaning of the graphic well without having to overload it with text. I used Montserrat Black as the typeface, as I believed it worked quite well with the rest of the imagery.

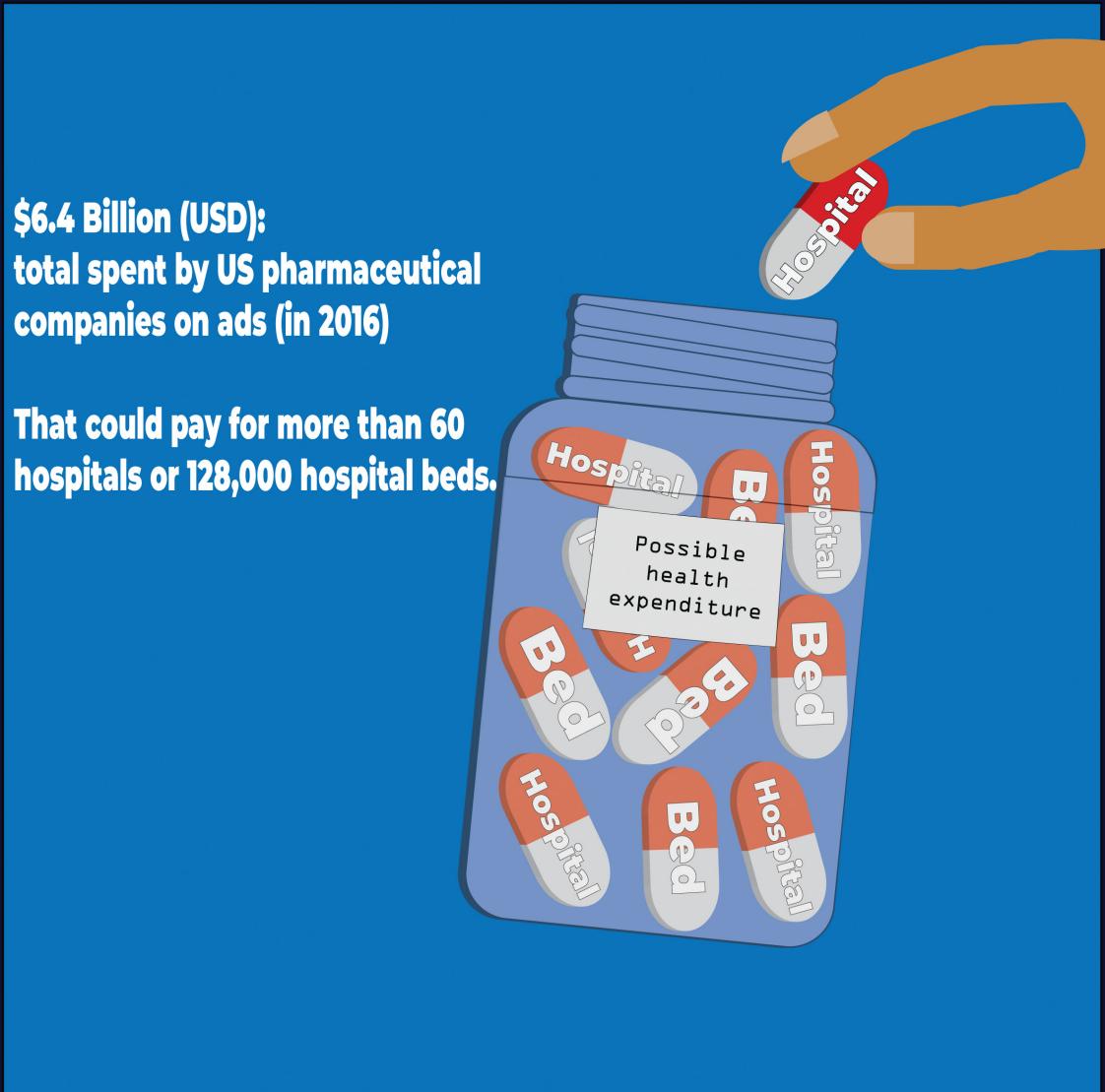
The colours used contrast well with each other, with greens, blues and a grey being used as the main colours. I use repetition and proximity to show the fact. Firstly, but uniting each of the frames so it makes up four square, with one of them being different. Each of the squares is repeated, with the only difference being the colours used and slightly different imaging.

While there is a bit going on in the image, it is also easy to follow. After reading the small fact snippet, the meaning of the four frames becomes apparent.

In my second fact graphic, I attempted to use other design features such as 3D modelling, with extrudes and bevels, as well as using shadows with the characters.

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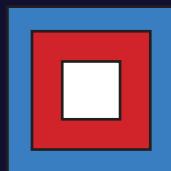
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Fact 3();

Type Face

Colours



Original fact - \$6,400,000,000: The amount the US pharmaceutical industry spent in 2016 on ads for prescription drugs. Derived from: Harper's Index. (2018, January). Derived from <https://harpers.org/archive/2018/01/harpers-index-401/>

Justification:

I went with this imagery, as I feel as though pills, and pharmaceutical companies are very recognisable. I also used colours that contrasted well with each other, though also picking ones that are recognisable. The colours of red and white are quite synonymous with pills and pharmaceutical companies. Along with the blue background, the colours contrast well with each other.

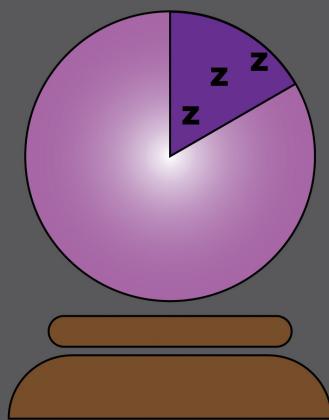
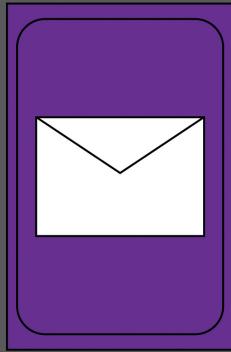
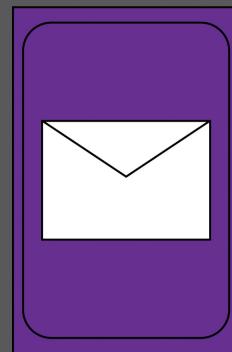
I used the basic fonts of Montserrat Black and Agency FB that would work well with the pharmaceutical theme I was following. Agency FB was used on the bottle, while Montserrat was used on the pills the fact. The typefaces contrasted well with each other, and was used to juxtapose each element, without drawing away from the main idea.

Repetition was used on the pills to clone each of them. This was used to convey the worth of both hospital beds and the hospitals, though while one is worth a lot more, both are necessary for the health industry.

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1 in 3 psychics, while blindfolded, can identify some portion of the contents of a sealed envelope.



Though there is also a 16% chance that psychic could fall asleep.

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Fact 4();

Type Face

Colours



Original fact/s: 1 in 3: The chance that a psychic if tested could, blindfolded, identify some portion of the contents of a sealed envelope.
1 in 6: The chance that a psychic fell asleep during the test.

Derived from:

Harper's Index. (2016, January). Retrieved from [<https://harpers.org/archive/2016/01/harpers-index-378>]

Justification:

I changed the original fact text and measurement quite a bit. For the first sentence, I had left the measurement the same, however, I did make it slightly shortly, so that it would be easier to read. For the second fact, I changed the fact from 1/6 to 16%, as that is roughly the same unit of measurement. This made it easier to put into the graphic and create the image with the ball and cards.

For the type face I used a slightly different font of Franklin Gothic Heavy. I felt this was a slick font, that worked well with the graphic and followed the theme well in a simplistic manner.

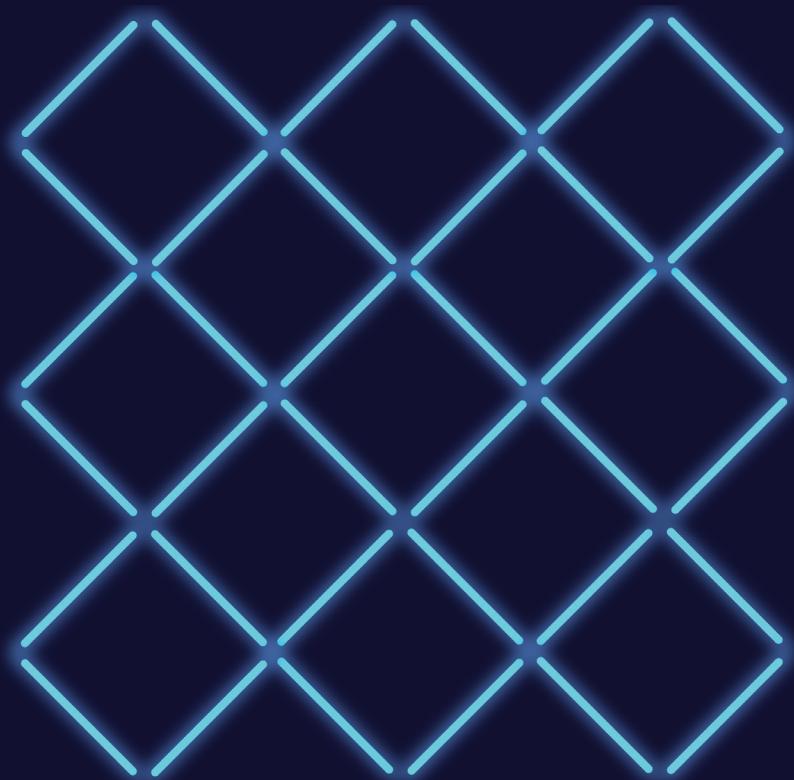
Contrasting played a big role in this fact, not just with the colours, but also the imagery. Repition is used for the envelopes to portray the fact, then a slight contrast is made for the open one. This clearly coincides with the messaging of the fact, and shows being able to see contents vs not being able to see inside.

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<Infographic>



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Full Infographic();

Explanation of Space Marines

WARHAMMER 40,000

By Matthew Davenport

The Warhammer 40,000 universe is set in the grim darkness of the far future. The Imperium of Man is a massive human empire in the late 41st Millennium, ruled by a god only known as the Emperor of Mankind. The Space Marines are genetically enhanced humans, loyal to the God Emperor of Mankind. Their life mission is to fight his enemies and ultimately die for his cause. The Primarchs are his sons, and the Space Marines descend from them. In the 30th millennium, a number of these Space Marines and their Primarchs committed heresy betraying the God Emperor. These warriors of the Dark Emperor are shown below, with a data showing the Primarchs, their first legion, and then the successor chapters of the two.

Space Marine Rank Structure

- Armoury (Provides support to the chapter Space Marines)
- Chapter Command
- Chapter Master
- Honour Guard
- Librarius (Pays the chapter's expenses and record keeper)
- Reclusion (Space Marine unable to fight)
- Apothecarian (Space Marine Combat Medic)
- Veterans
- Battle Companies
 - 1st Company
 - 2nd Company
 - 3rd Company
 - 4th Company
 - 5th Company
- Reserve Companies
- Scouts
 - 6th Company
 - 7th Company
 - 8th Company
 - 9th Company
 - 10th Company

Space Marine Chapters

Comes from Space Marine Legions, each Space Marine Chapter contains exactly 1000 Space Marines

Primarchs

Sons of the Emperor

Space Marine Legions

Direct descendant of the Primarchs and predecessors to Space Marine Chapters

Legend:

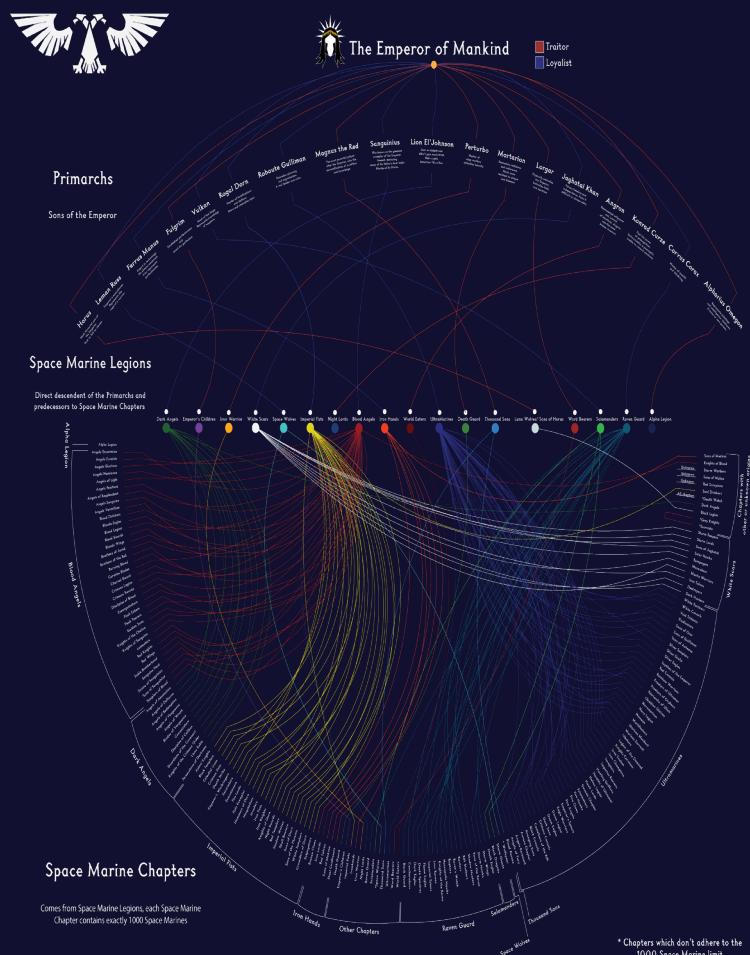
- Red Dot = Traitor
- Blue Dot = Loyalist

* Chapters which don't adhere to the 1000 Space Marine limit

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The `data{ };`



*Note- the image has been distorted slightly to see and understand the data better.

The data is drawn from a number of different Warhammer 40k Wikis. I mapped where each Legion came from and then found where each chapter descended from. I created a family tree, though also tried to form a nest for the data, where each name on the map could be traced to somewhere else.

I tried to narrow down the data as much as possible only ended up using 151 different chapters, along with some separate chapters which may not have had any relation or were problematic to where they came from. I did have to take out a number of chapters as there wasn't enough information on them, and there was simply too many of them to be able to map in one graphic. This meant that only the main chapters and loyalist chapters are properly mapped, leaving the traitors to only be linked to their main legion.

To make each name easier to follow, I added a line or circle. This was so the line would connect to something and made it easier to see.

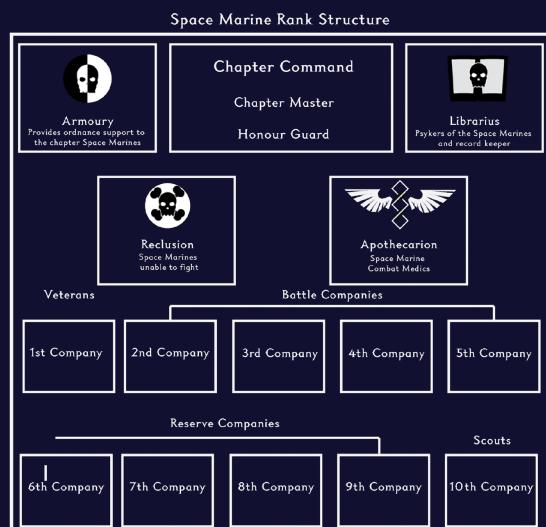
Loading Page 20 of 25...



The imagery{};



The Emperor of Mankind



Space Marine helmet and shoulder piece from the Ultramarine Legion



The imagery used in the infographic lines up with the lore of Warhammer, and showcases some small aspects of the game without going too overboard.

The eagle and the image depicting the 'God Emperor' are there to fill some of the gaps, but also show more imagery from the Warhammer game.

Seen also, is the shoulder pads and the helmet of a typical space marine. It also shows the emblem and colours from the ultramarine chapter. While every chapter is slightly different, they do still follow this same type of armour, just with different emblems and colours.

Finally is the structure that most space marine chapters follow. I had also added some explanations for some which may be unknown to new users.

I believe that the imagery presented in the infographic not only adds to the information on explaining space marines in the 40k universe, but also breaks up the data and provide the viewer something more interesting to look at.

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Justification{};

Type Face

Colours



I used a blue and red as the main colours for the loyalists and traitors respectively. I then used a form of the legion colours to map them to individual chapters. I did however, have to change this colour a bit to be able to contrast well with the background and other going over the top of each line.

While it was enough to show the complex data through the lines, I also wanted to add further facts to each of the infographic. Like the images make to represent the strucuture and armour, I also added a small bit of information about each primarch. This gave each primarch, and in turn, each space marine chapter more meaning, and gave the read a bit more information, without being overloaded. Along with that, at the bottom right of the infographic, I added another small bit of information which showed which chapter did not follow the 1000 space marine rule. This is a small, yet important fact to show when an reader is learning about Warhammer.

The typeface used was actually the official Warhammer 40k font, that being Feling T26 Gothic. Using that typeface was not only to link back to Warhammer, but also to fit the 'grimdark' theme.

A contrast in size was used in the infographic that show a hierarchy in the data. The God Emperor at the top and the space marine chapters at the bottom, shows the importance and influence of the Emperor and his primarch children.

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<Reference List>

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About this portfolio{};

Type Face



Colours



This portfolio was an accumulation of a semesters worth of work. I wanted to represent it in a way that was personal to me and show off more of my persoanl style. My personal style was not something I explored much throughout the semester, and I wanted to show it off more with my final assignment.

I chose to go for a 'terminal' type theme, using green text and a dark background, simialr to that seen in a computer terminal. I believe this works well as the colours contrast quite nicely with eachother, and being quite easy to recognise as a 'terminal'. I even went as far as adding semi-colons and curly brackets. As well as this, instead of addming page numbers, I had a loading bar at the bottom, which I felt was a unique, and interactive way to display pages.

The type face I used was also in the terminal theme, that beign IBM 3270. A theme used in the early days of computing which I felt fit nicely in the portfolio.

Finally, where space permitted, I added a blue, glowing graphic I had made, which is a subtle nod towards the Halo universe (an artstyle I grew up with and take inspiration from). It is imagery often seen in the halo terminals.

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Finished.

