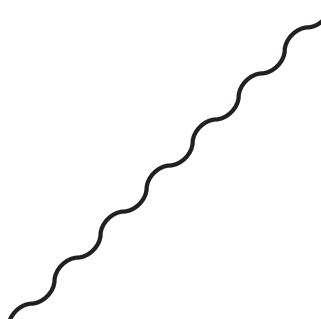


Communication Design

projects by nicole sue lynn leaw
nicsleaw.github.io

Illustration & Design	2
Layouts, Craft & Photography	14
Typography	29



Event Promotion Brochure

BUBBLE TEA FESTIVAL

22 June, 12 to 5
Melbourne Central



THE ORIGIN OF BUBBLE TEA

In the early 1980s, the bubble tea culture began in Taiwan as three popular dessert elements were combined into one beverage - tapioca balls on the bottom, a layer of shaved ice, and filled the rest with milk tea.

The name 'bubble tea' originates from the appearance of bubbles in the milk tea after being removed from a shaking machine.



BUBBLE TEA FESTIVAL INFORMATION

What is it?

Bubble Tea Festival is a celebration of Taiwanese cuisine and street food, focusing especially on bubble tea.

We wish to introduce more people around Melbourne to Taiwanese food, with a large collection of stalls and vendors showcasing their most tasty dishes.

This festival is made by and for lovers of Taiwanese street food, and fellow bubble tea addicts.

SCHEDULE

12pm

'Street Market' Opens

Our 'street market' consists of stalls and vendors selling Taiwanese dishes, with a focus on street food. Some dishes you may find are: gua bao, stinky tofu, and fried chicken.

3pm

Bubble Tea Workshop

A bubble tea making workshop for guests to make their own personalised bubble tea, with complete choice of tea type, level of sugar, and what toppings they'd like.

2pm

Taiwan Cuisine: A History

Lead by guest speaker Chia-wei Tsang, a local history buff. A presentation about the history behind Taiwanese food, and how its cultural influences shaped modern tastes.

4pm

Niu Rou Mian Demo

A cooking demo of Taiwanese beef noodles (niu rou mian) by Taiwanese chef Hsiao-Han Yang, using a recipe from her acclaimed Sydney-based restaurant.

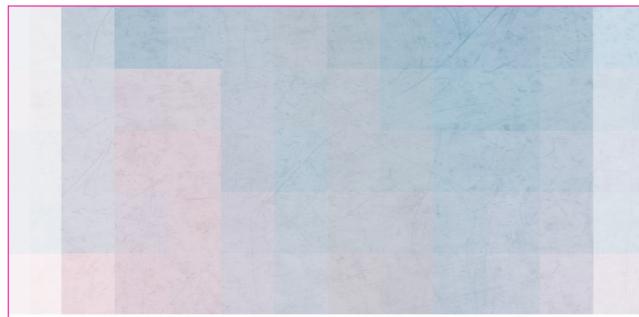


A poster and foldable brochure designed for a fictional event, a Bubble Tea Festival. Includes an event outline, schedule and map, as well as graphic elements and a colour scheme for the branding of my event.

All illustrations created with Clip Studio Paint, layouts and formatting done in Adobe InDesign.

Sounding Type

BACK COVER



Memories by Letskey
Released in 2018.

To reminisce on past summer days, memories of wild grass and clouded shade. A carefree track by Polish artist Letskey, featuring heavy synths and a dreamy beat, with the background fuzz of a cassette.

Made for the nostalgia of days gone and memories made, with the ambience of an open field, a romantic song accompanied by the chirping of birds.

FRONT COVER



SOUNDING TYPE
RECORD SLEEVE TEMPLATE
7-INCH SLEEVE (W370mm X H185mm)

SIDE A

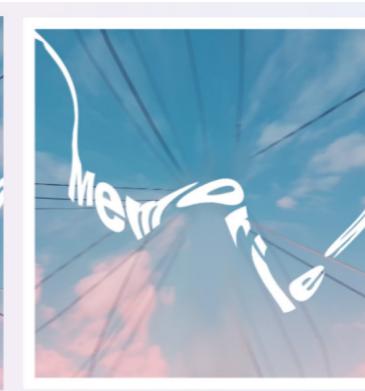
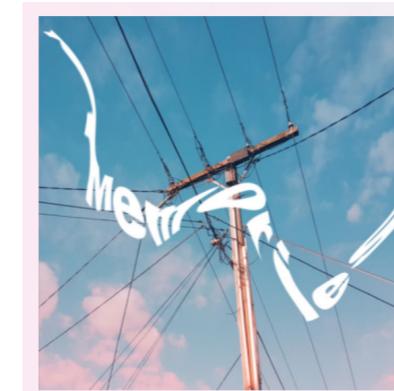


SIDE B



— CUT LINE
— FOLD LINE
— BLEED LINE (3mm)

SOUNDING TYPE
RECORD LABEL TEMPLATE
Ø85mm



I began by tweaking the colours of my image, and distorting my chosen font, Marola, to create a stream-like shape, akin to a stream of memories.

Next I heavily abstracted my photo to portray a collage of memories, and began to remake the font into a handwritten one.

I also added a thick white border around my image to mimic a polaroid.

A typography based project, creating visual merchandising based on a chosen song, mine being 'Memories' by artist Letskey. I created an album cover, designs to print on vinyl records, and a promotional social media banner based on the style and feeling of the song.

Designs and illustrations created with Clip Studio Paint, image editing done in Photoshop. Layouts with cut, fold and bleed lines done in Adobe InDesign.

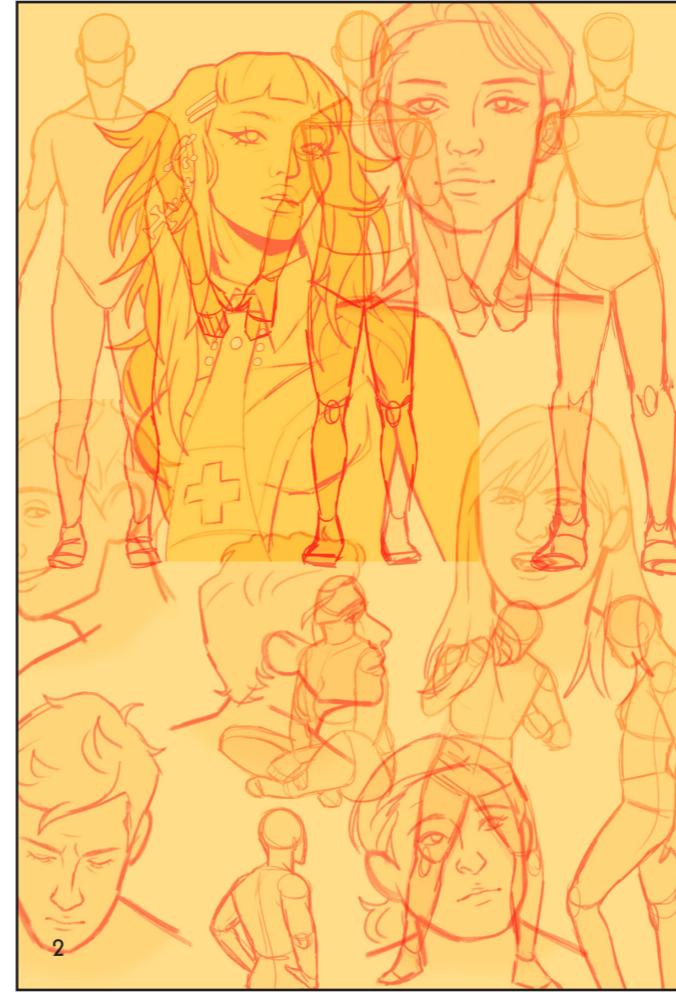
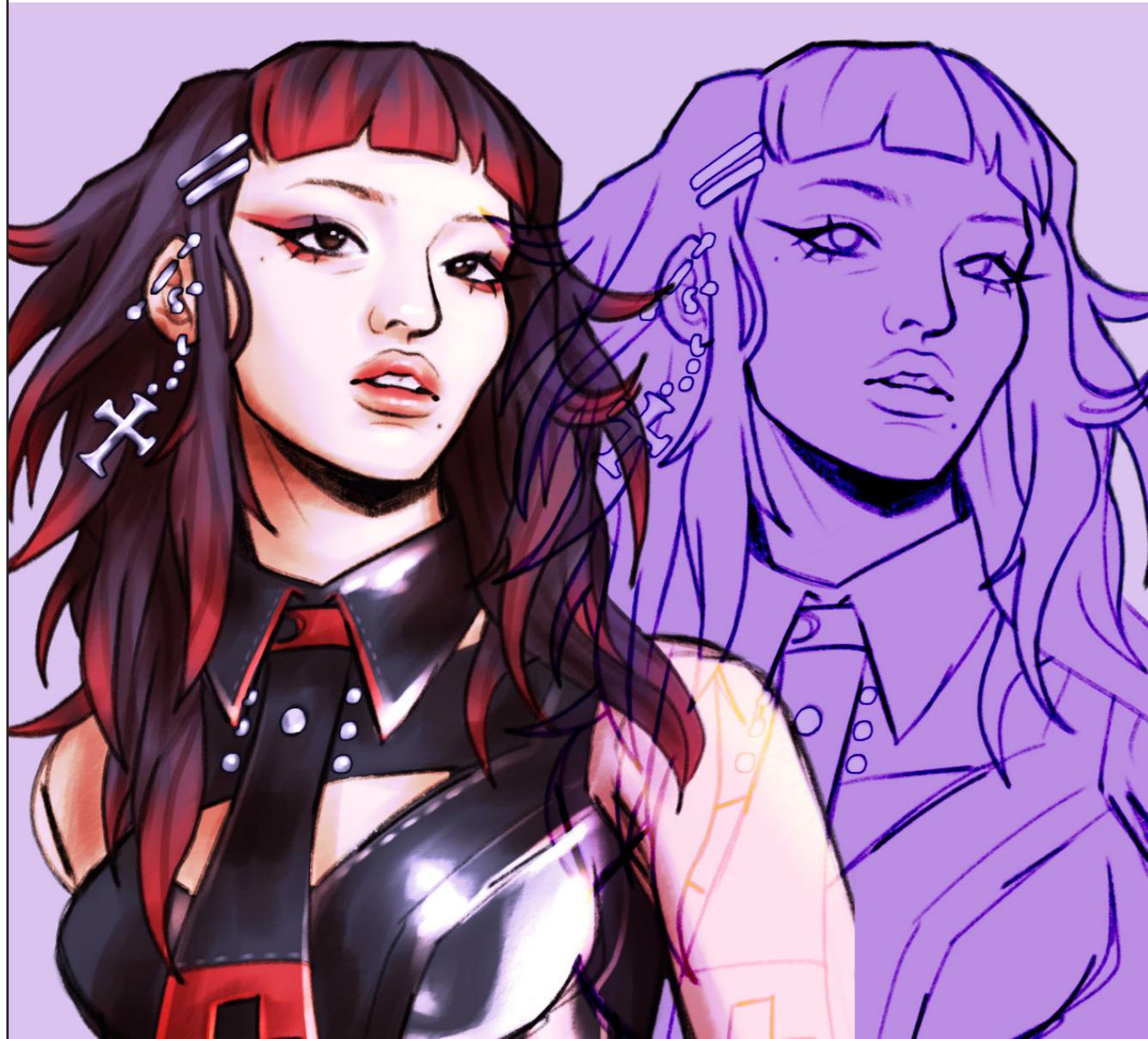
— CUT LINE
— BLEED LINE (3mm)

comm.des / nicole sue lynn leaw

Instruction Booklet

A Beginner's Guide: Drawing and Creating Portraits Using Digital Aid

By Nicole Sue Lynn Leaw



Introduction

Welcome, dear reader, to 'A Beginner's Guide: Drawing and Creating Portraits Using Digital Aid'.

Whether you've never picked up a pen before or have moderate experience in art and simply want to absorb more knowledge, I hope regardless of your background you are able to learn something and walk away from this book feeling inspired.

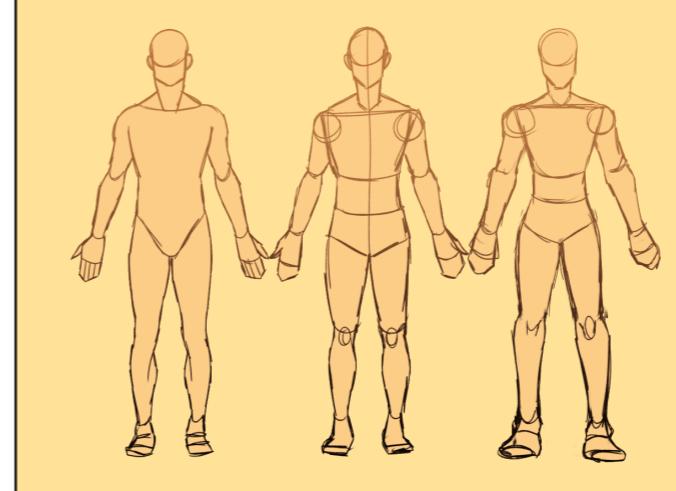
Through this guide you will learn the basics of human anatomy, body and facial proportions, and how to draw portraits and humans using digital means such as random generators for facial and anatomy practise, and guides to aid you in this journey.

You will also learn how to enhance character through lines of action and strong silhouettes, using life drawing and body studies.

Lastly we will put all this information together to create a completely rendered portrait, created with the same methods you will soon read about.

Practise, read guides and watch tutorials, but the most important part of creating art is to have fun!

3



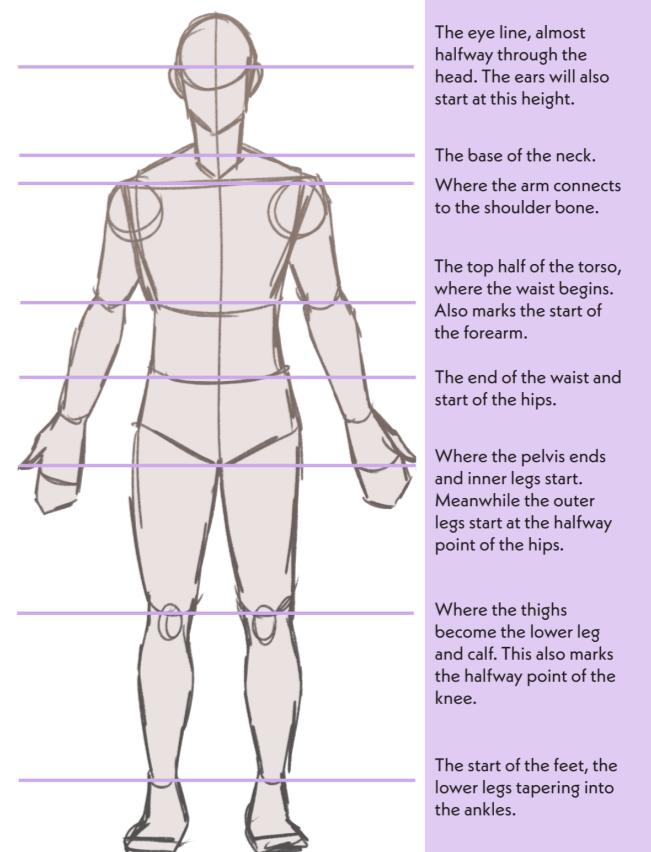
An introduction to anatomy

Human anatomy and proportions always seems daunting at first, with so many elements and shapes to consider, where do you start?

Shown above is three bodies: the first a standard male body type, the second showing the body broken into segments, the third a body with personalised, exaggerated proportions.

The easiest way is to break the body into shapes and segments instead of viewing it as a whole. In the adjacent diagram I'll show you what parts to divide the body into, and some guidelines.

4



5



Poses and life drawing

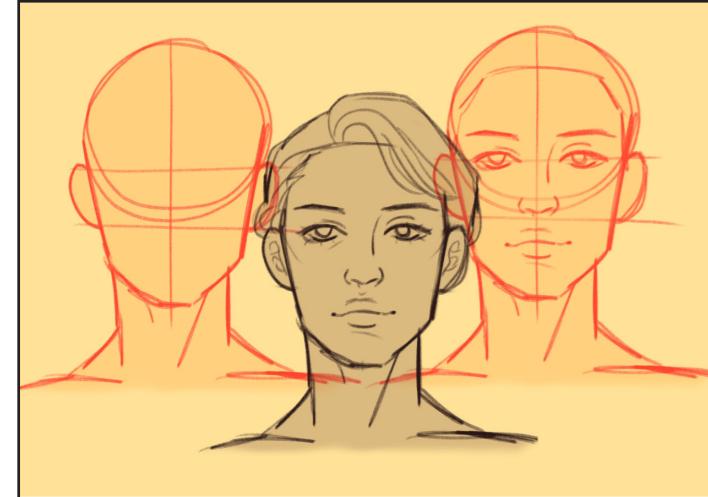
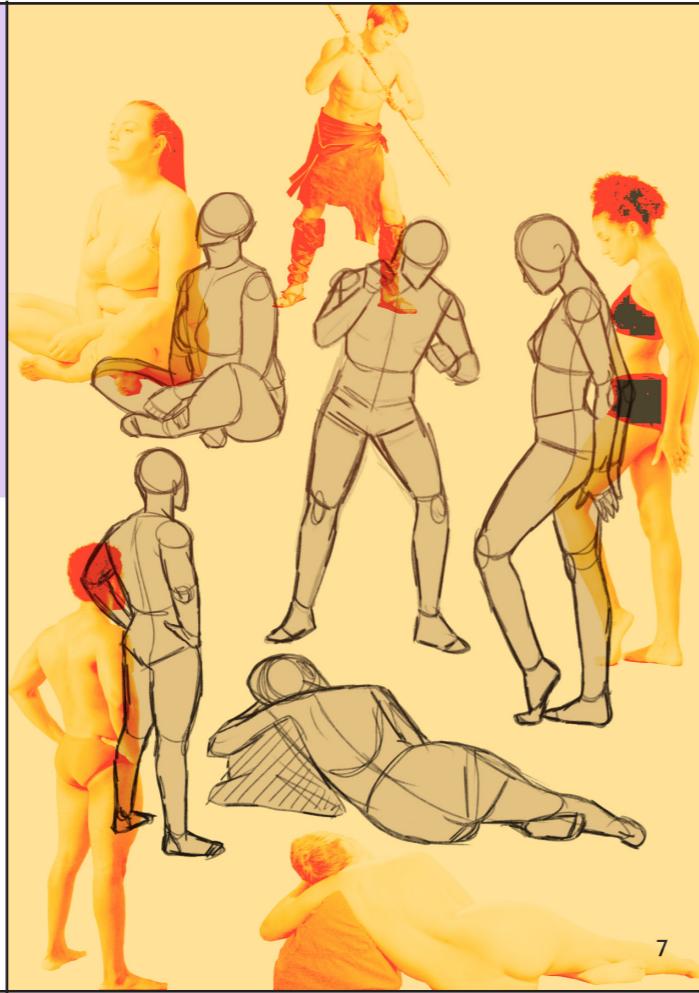
The next step after breaking the body into pieces is to bring this into practise by learning about poses and lines of action.

With posing we focus on the flow of the body, and its general silhouette and shapes. The best way to learn this is to draw from reference, specifically life drawings.

The best online resource for this is: line-of-action.com

Using the Line of Action website I created the sketches on the next page, breaking the body into parts, and using circles to represent joints. The great thing about this website is the diversity of bodies available, with the ability to filter images to specific criteria.

6



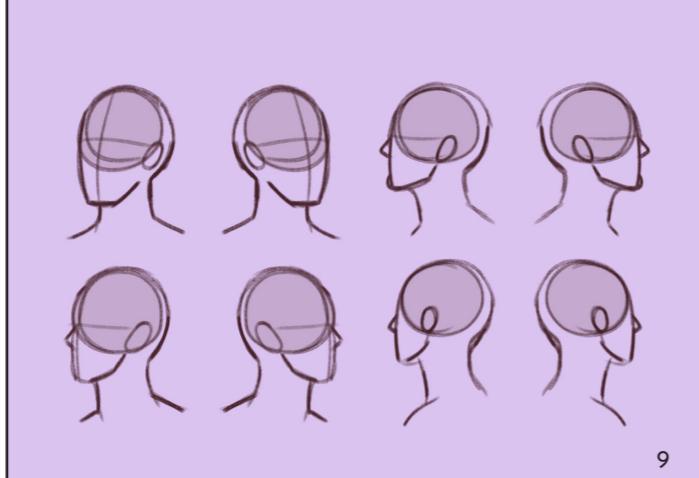
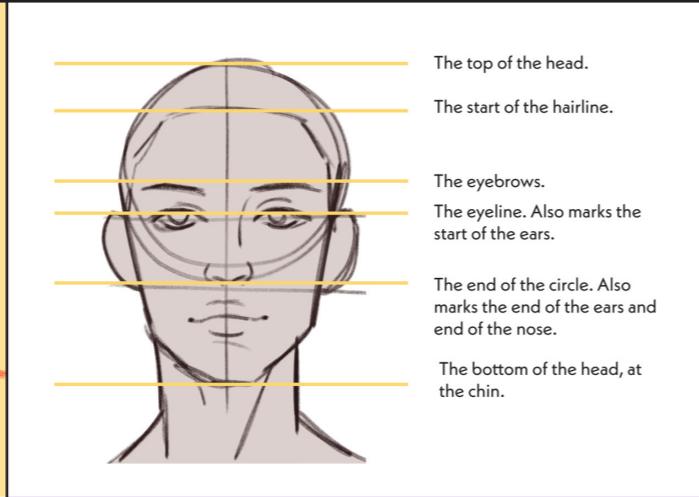
Faces and expressions

Figuring out facial anatomy and faces comes next. A similar method to the body is used, where I have broken the head down into a circle and grid lines to aid in placement of facial features.

In terms of drawing the face itself, that is something really down to personal interpretation and style. For example my style is more based in realism, though kept stylised through simple and angular lines.

On the opposite page are turnarounds of the head, using a circle as the main shape, then a 'plus sign' for the facial features, and an oval for the ears.

8



9

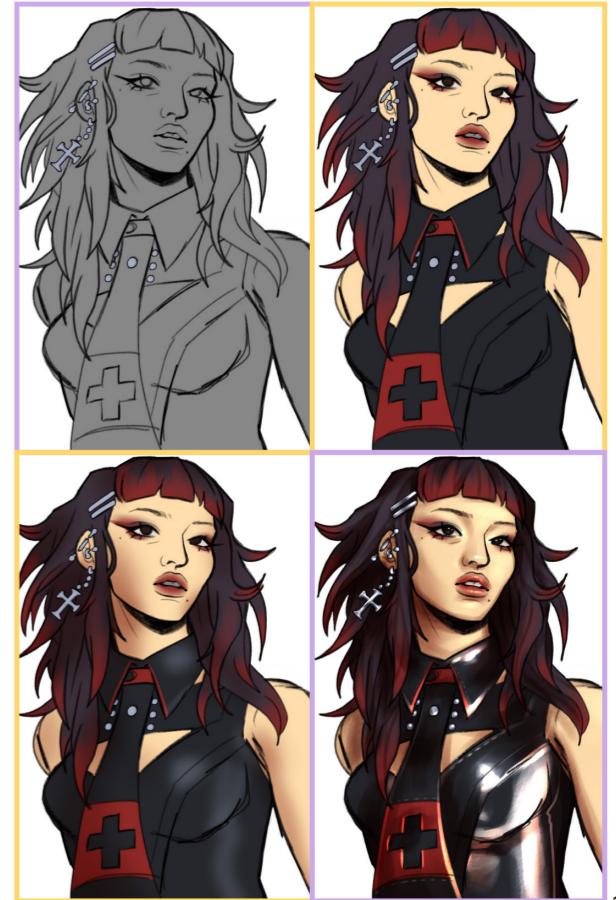
Putting it all together

Now that I've explained all the tools and steps required, now is the time for me to demonstrate all the skills you've learned. The first step is simply to choose a picture or pose that suits your tastes. Then, it is a process of simply following the guides provided.

I've rendered my final portrait to match the lighting of its source but have made alterations and personal flair to match my style and add small details. In the end you can choose to portray the image however your heart desires!



12



13

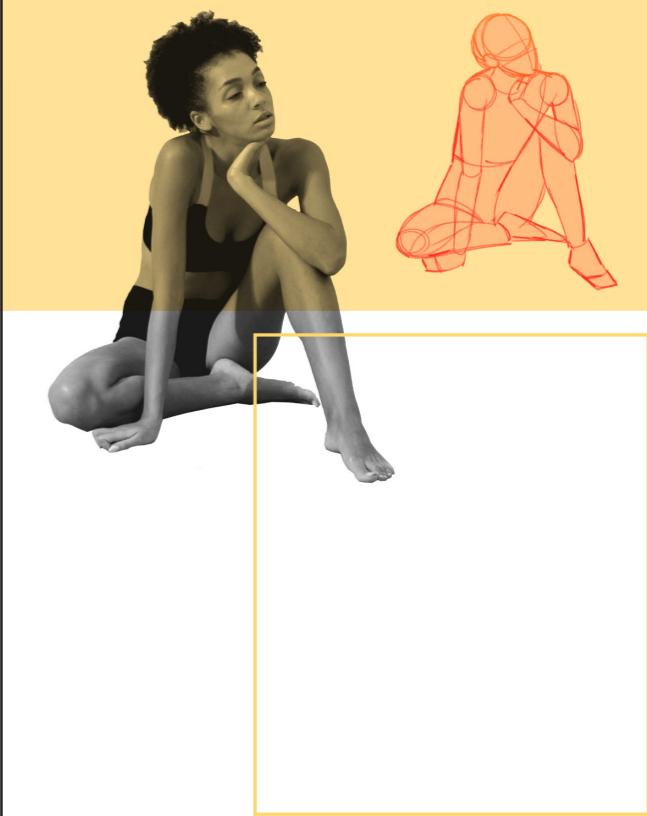
Your turn!

With everything you've learned in mind, now is time for you to have a go! Following this paragraph are some pictures to reference, all from line-of-action.com.

They consist of two faces, and a sitting pose with a strong line of reference, with empty spaces to draw. Good luck, and have fun!



14



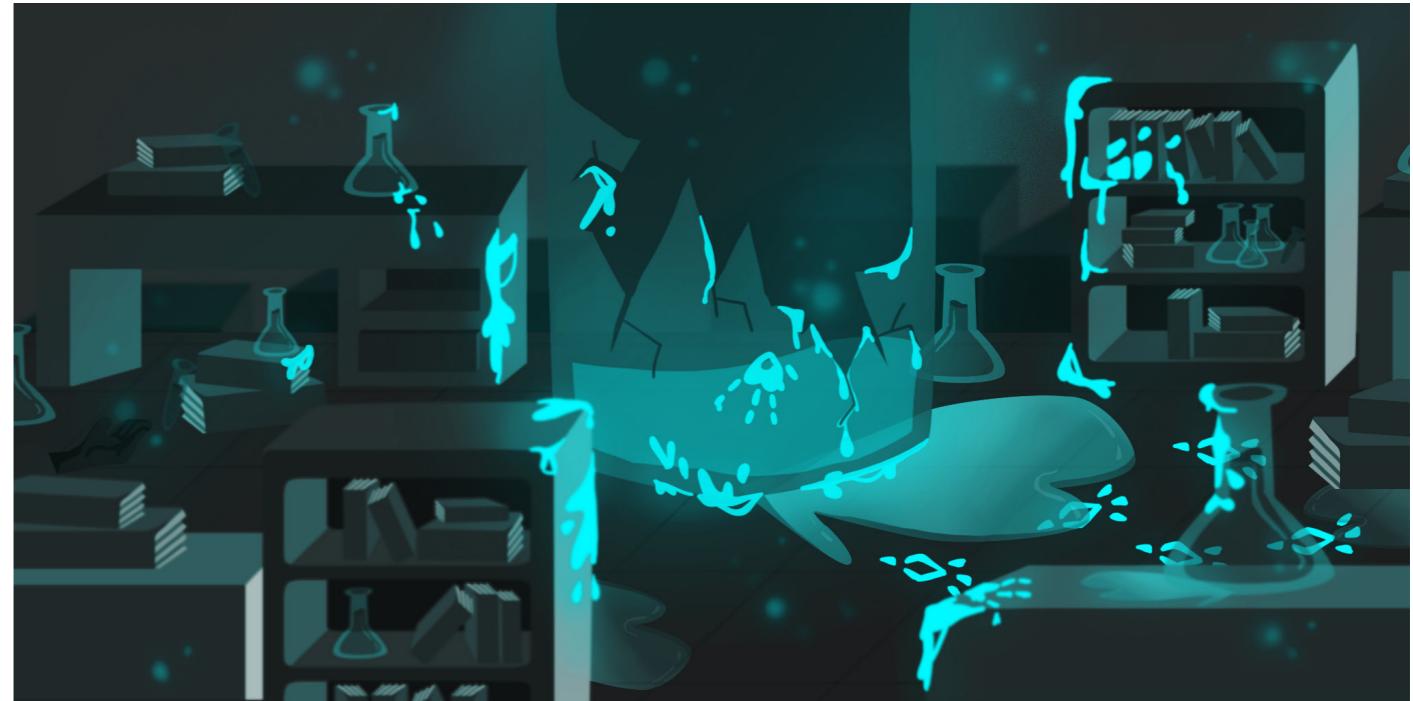
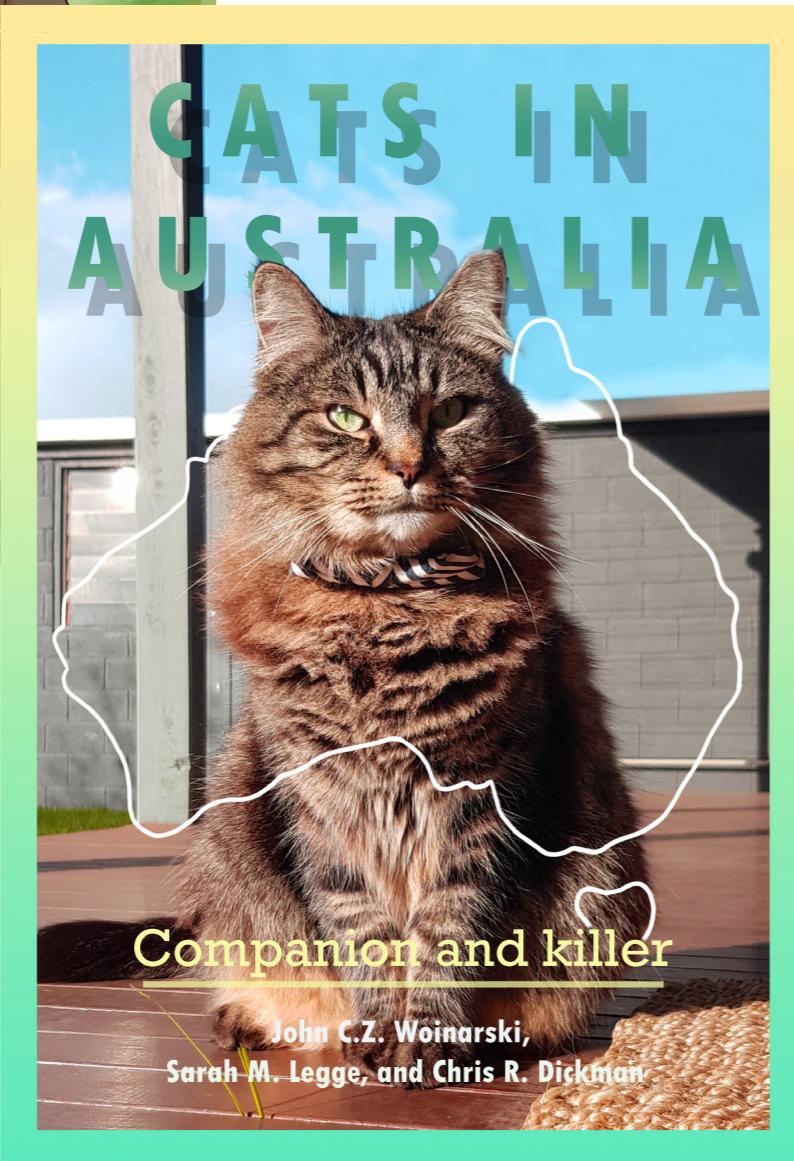
15

Redesigned Book Covers & Game Backgrounds



A redesign of two existing books, 'Cats in Australia' and 'The Cabaret of Plants', using both image based and illustrated designs for my layouts.

Illustrated and created in Clip Studio Paint.



On this page are two backgrounds, one created to be tiled and repeated, and the other to stand independently. The first a jungle created in a storybook, painted style, and the second a cell shaded laboratory, focusing on a narrative based environment created in a single colour.

Illustrated and created in Clip Studio Paint, image editing and editing for tiling in Adobe Photoshop.

St. Kilda Poster

An illustrative poster inspired by the sights of St Kilda, based on the following photography collection. Made to represent the theme of architecture and botany, from the nature and plants of the St Kilda Botanical Gardens and the shapes of the iconic Luna Park.

I used trees, vines and leaves to imitate the gridded structure and silhouette of the rollercoaster, and changed the white wood of the rollercoaster to a warm red-brown reminiscent of the terracotta roofs and woodwork of its neighbourhoods.

I used an airbrush and coarse pencil tool to create depth and texture, as I wanted to accentuate a 'hand drawn' and postcard style, with a storybook aesthetic to emphasise the playfulness and energy of this suburb.
Created and illustrated entirely in Clip Studio Paint.



Photography Publication

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany



Observation

2022

Nicole Sue Lynn Leaw

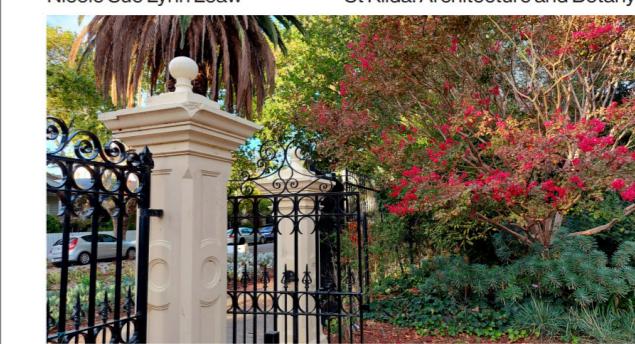
St Kilda: Architecture and Botany



St Kilda Botanical Gardens.
4 Brimming with local and unique biodiversity, lush greenery and alive with insects and birds.



6



Green, browns, and warm tones. Patterns and repeating shapes, complementary colours within flora and vegetation, flowers and browning leaves.

Birdwatching at the Ornamental Pond, listening to the sounds of running water, bugs chirping, bird calls, wind blowing between the trees. Peace and tranquility.

The botanical garden provided public housing, in the form of small wooden houses, with shared greenhouses and encouragement to use the community gardens.

A strong sense of community: families, and couples, picnics and dog walking, a group of friends playing music on speakers and instruments.



8

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany

The most impressive part of the gardens for me was the immense variety of plants, so many unique and unusual types that I had never seen before.

These varied wildly in colour, shape and form, possibly influenced by its proximity to the beach. Green, yellow and browning leaves from the change of seasons.



12

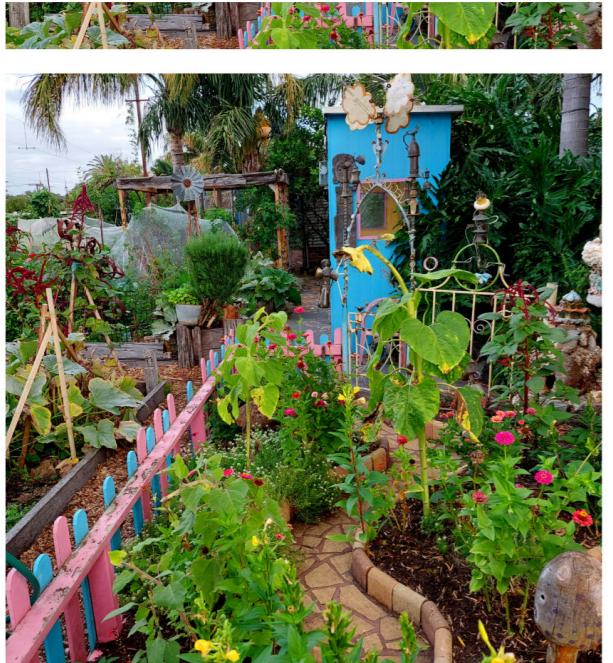
Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany

Sketches of seagulls.

I spent a long time birdwatching next to the pond, intrigued by the small white dots in the black tails of seagulls and the gradient of their wing feathers.

I also sketched the statue in the middle of the Ornamental pond, pictured with a friend on his umbrella.



Vegetable and flower community garden.

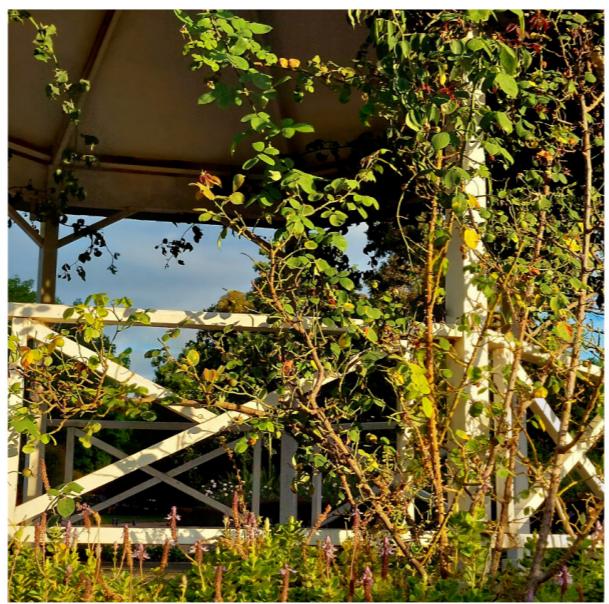
A small garden discovered when exploring the neighbourhood. Full of handpainted and eclectic decorations, such as the bright pink and blue fence, colourful buildings, handmade statues and windchimes.

10

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany

Rose garden gazebo in the Botanical Gardens.
A gazebo in the centre of a rose garden. Encapsulates my theme of natural versus manmade, creeping vines and bushes around a wooden structure, and both elements helping to emphasise the other.



The transition of greenery into suburbia.
I noted that residential areas, even more modern ones, were still influenced by either the shapes or colours of older predecessors.

14 I photographed red brick buildings for their colour, and its contrast to surrounding greenery.

Nicole Sue Lynn Leaw

St Kilda: Architecture and Botany





Shrine of Remembrance

Visiting the remembrance flame and sketching the plastic poppies tied to it. Photographing geometrical gardens and grass patterns, as well as neighbourhood buildings and amusement park related decals.

16

Nicole Sue Lynn Leaw

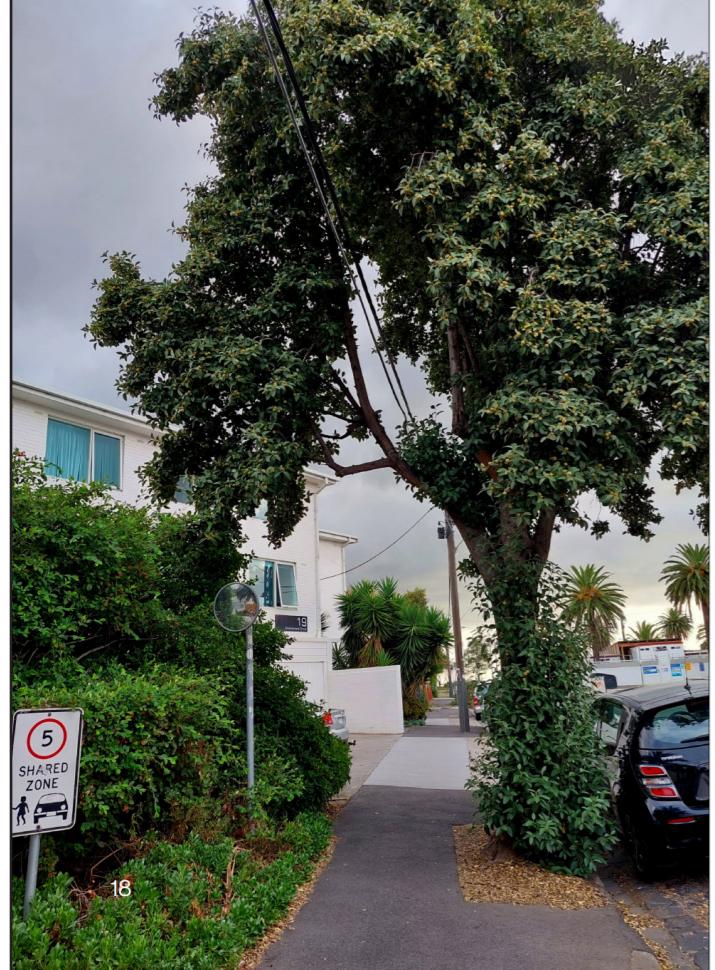


St Kilda: Architecture and Botany



20 Unique plants due to proximity to the beach, palm trees and roller coasters present in the background.

Nicole Sue Lynn Leaw



18

Nicole Sue Lynn Leaw



St Kilda: Architecture and Botany

Luna Park and its neighbourhood
Taking pictures of the less obvious, side entrances and roller coaster beams.
Exploring nearby housing, very geometric and modern.

For Milestone 2 I'd like to expand on my theme, and include features from the botanical and community gardens, amusement parks, and new and old architecture.
Muted colours for buildings and plants, with more 'exciting' elements in brighter and more saturated.



Observation
2022

St Kilda: Architecture and Botany

The natural and unnatural, the muted and bright.

Made with love by
Nicole Sue Lynn Leaw

30603439

A collection of photography collected on site, from multiple day trips to the suburb St Kilda.

Shot on Samsung, and edited and collated in Adobe InDesign and Clip Studio Paint.

Made as contextual research for the poster.

People & Climate

1/4

people & climate

concept: corporate pollution vs. individual
 - strong contribution to global emissions
 but small in numbers (corporate)
 - weak contribution to global emissions
 but large in volume (individual)

related article: <https://www.theguardian.com/sustainable-business/2017/jul/10/100-fossil-fuel-companies-investors-responsible-global-emissions-climate-change>

wearable idea: earrings

ideas: impact depicted by weight, segments show volume/amount

individual small, but many pieces, materials, fabrics references to compost, vegan diets etc.

corporate long + large, but simple parts, perhaps focusing on particularly the black and white dripping detailing.

imbalanced/weighted earrings: further concept consideration

wearable idea: earring headpiece

very little functionality, more for aesthetics

p2. prototypes

wearable idea: weighted choker

symbolism of a choker, and implementing idea of weight.

prototype idea: hooked earpiece

simple test to experiment other ways to hang earrings.

notes: interesting visually, but not very secure.

prototype idea: headpiece earring

another experiment to see ways the earring can hang.

notes: incorporates more of the face, but very unsecure and relies on balance.

prototype idea: attachment/weighted choker

a quick prototype to make a choker, attached with jump rings, and concealed clasp.

notes: uncomfortable where the string touches skin.

prototype idea: bracelet with charms

something different, each charm represents a different way we can contribute (compost, eating less meat, recycling)

notes: feels too 'trinkety'.

prototype idea: dangling earrings 1

expansion of a previous sketch. best silhouette so far.

notes: the most delicate to work with

prototype idea: dangling earrings 2

both sides of the dangling earrings, very quick sketches for contrast.

notes: should use a heavier material, and make this side much longer.

documentation: corporate

- experimented with marker and paint before using paint to colour the bottom half of the wood block.
 - stuck on the drops with blu tack
 - stuck on the logos with double sided tape.

documentation: individual

- made a small block of rounded wood
 - started by laying out materials to check contrast, length, etc.

documentation: individual

- making the mini portraits by colouring in with markers, then cutting around the person and sticking it on with glue.

documentation: individual

- decided to make all objects more round, and used markers for detail.

FULLY ASSEMBLED

notes
 - rather fragile
 - one heavy side achieved!

3/4

speculative image.

WEARABLE CONSTRUCTION

documentation: general

- bent thick wire into ear hooks
 - created a 'bead' on the inner curve with hot glue

documentation: general

- straightened paperclips
 - used pliers to bend the paperclips, and add jump rings.

documentation: corporate

- making the oil drops
 - used a hot glue gun on wax paper

documentation: corporate

- colouring the drips
 - experimented with black paint and marker, but the paint matte-fied my oil drops, so I opted for the marker.

documentation: corporate

- preparing the wooden block
 - the wooden planks I had were too big and much too thin, so I cut them up with an exacto knife.

documentation: corporate

- repeated the process with the remaining logos

documentation: corporate

- quickly made more varied drops
 - coloured the hot glue 'beads'

2/4

4/4

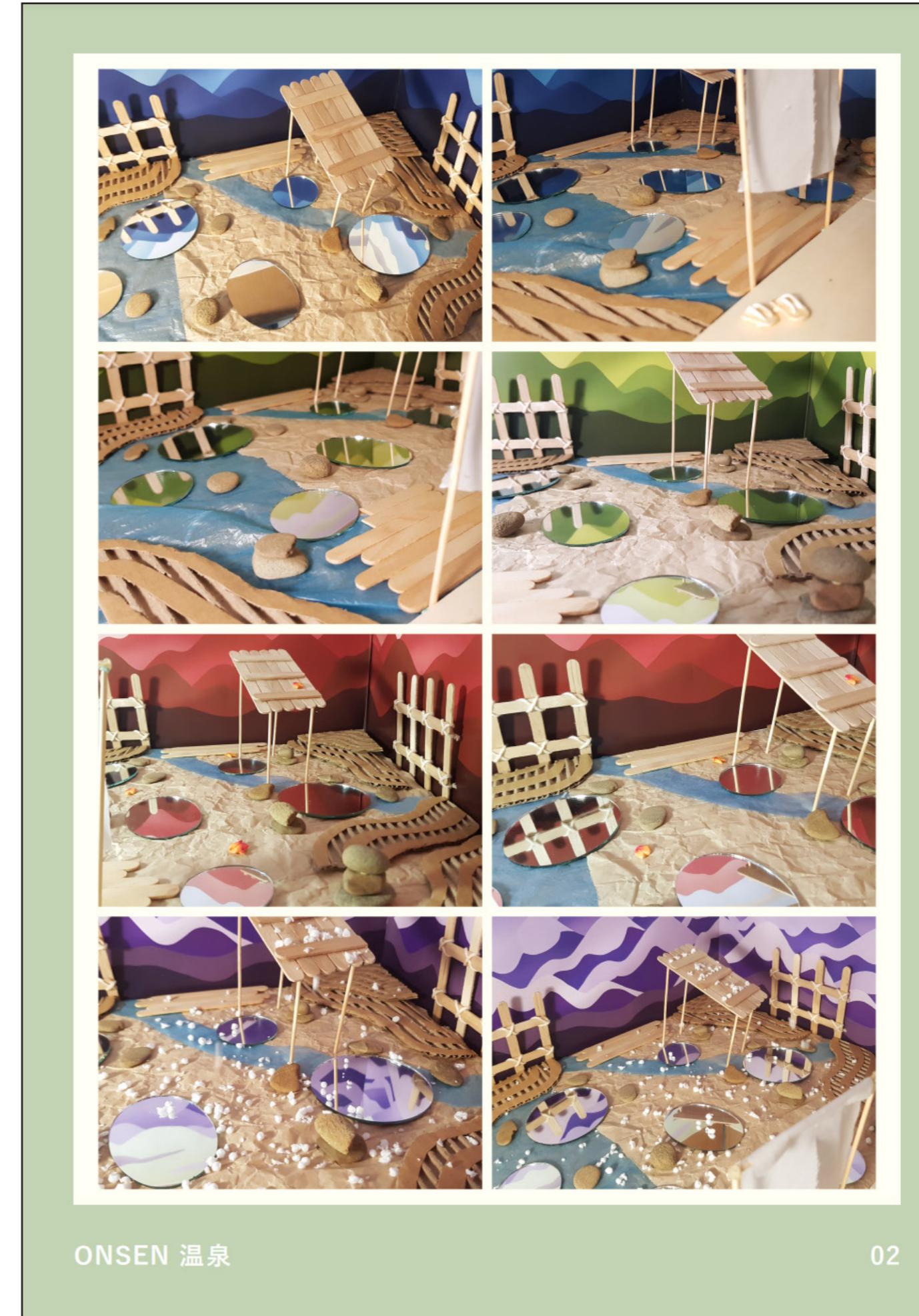
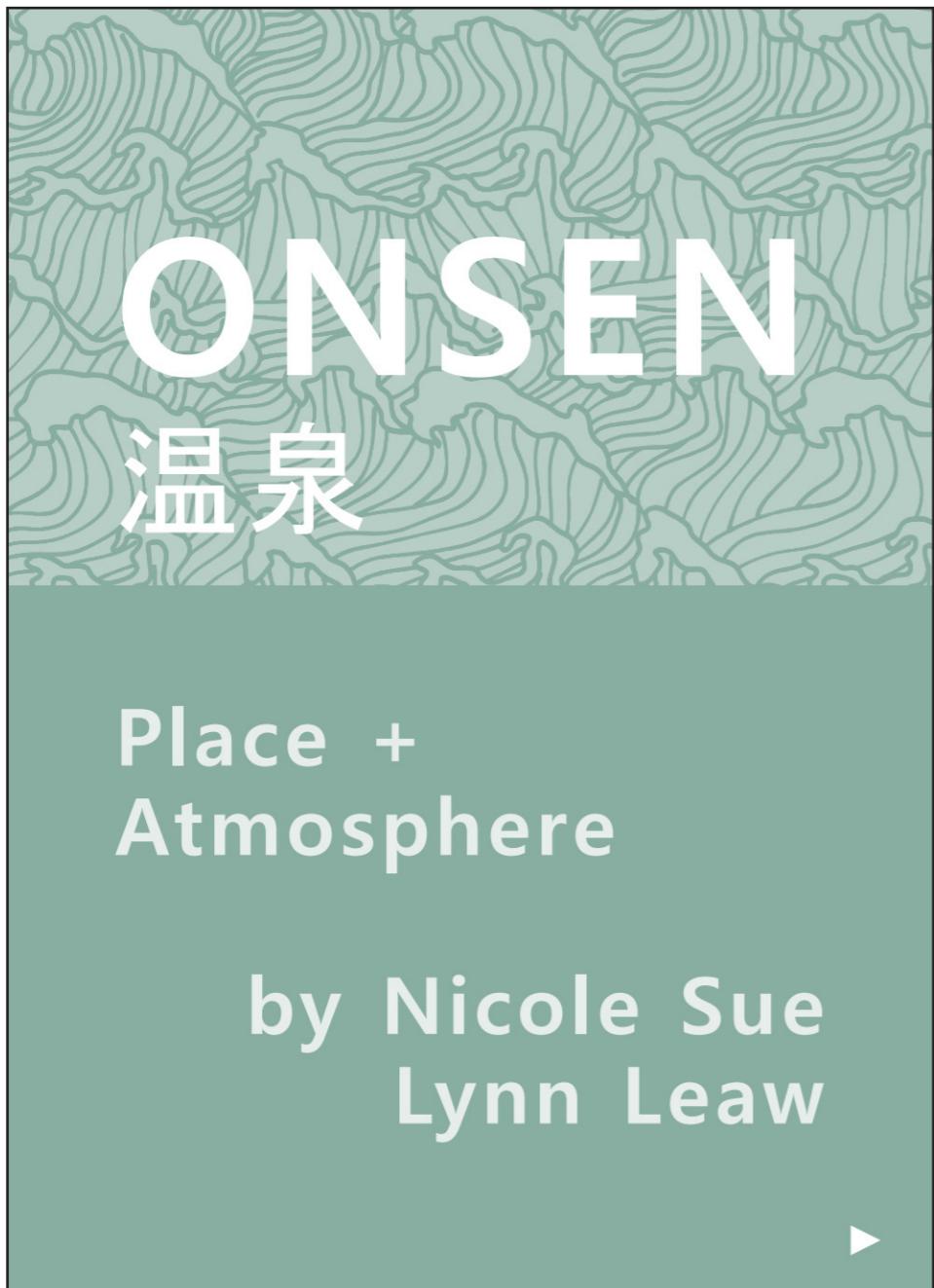
final triptych.

People & Climate

In response to the Place & Atmosphere brief, I've produced a 3d model of an onsen, a Japanese styled hot spring. I've titled my work simply 'Onsen', and have attempted to convey serenity, comfort and closeness through my model.

This following publication is a combination of thinking, ideation, and making, to demonstrate my process to create both the onsen model. It collates work done in both Studio and Lab classes for COL1001, Collaborative Design Studio.

This model was made with 'found' or recycled materials, and mainly involved crafted handiwork, with additional illustrations created in Clip Studio Paint.



STUDIO 工房

W11 PROTOTYPE 2



For my second prototype, taking feedback from my first, I wanted to focus on simplicity, and reflection. I did this by using many mirrors, and few materials as an attempt to "strip away" all except the necessities.

I removed the butcher paper flooring to try and reduce the amount of textures in my scene, and attempted to use the rocks in a less literal way. I've used popsicle sticks to try and create a more abstract path, as well as using skewers to create an entrance. I've changed the patches of blue plastic into one continuous, wavy line, in an attempt to make it more 'flowing'.

However, by stripping away textures and materials from my first prototype, I feel I have reduced the effectiveness of my place, reducing its calmness by having a cold, white flooring, that contrasts too hard against the neutrality of the other materials. Peer feedback also suggested that my images appeared "too claustrophobic", so going forward my place should be more open and physically larger in scale, to allow for more empty space.

ONSEN 温泉

14



ONSEN 温泉

15

LAB ラボ

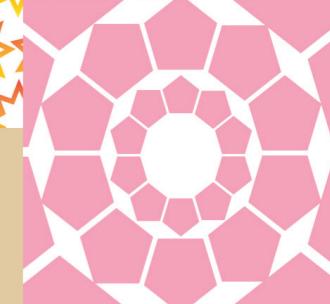
W9 PATTERN, COLOUR + LIGHT



PATTERN 1



PATTERN 2



PATTERN 3



LAYOUT 3 - CHEERFUL

I attempted to create a cheerful layout through colour and pattern, using a 4 pointed star. I used a bright yellow shape, then continued to layer the yellow and white shapes over one another to fill the frame. The sunny yellow colour, as well as 'expanding' shape aids in creating the cheerful atmosphere.

ONSEN 温泉

24

STUDIO 工房

W12 FINAL PROTOTYPE

My final prototype was a culmination of peer feedback, and prior work. I've expanded the physical scale of my place, and have attempted to use my materials in a more interesting and detailed way, for example cutting strokes into the cardboard to strip away at the top layer, and using popsicle sticks and threaded rope to emulate traditional Japanese bamboo fences. I've attempted to use neutrality to create comfort and serenity, with pops of vibrant colour to differentiate the seasons. I've reduced the elements of an onsen into more abstracted objects, though kept some small, literal objects such as geta footwear by the entrance, and a popsicle stick roof.

To show the passage of time, I changed the images on the vertical plane, and the coloured hanging plastic for each season. I also added small clay leaves for autumn, and styrofoam 'snow' for winter.



ONSEN 温泉

16



ONSEN 温泉

17



LIGHTING 1 - SERENE



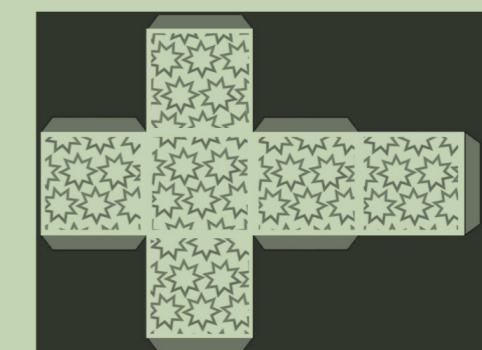
LIGHTING 2 - INTIMATE



LIGHTING 3 - BUSY

ONSEN 温泉

26



I first made three simple patterns, composed of singular shapes. Pattern 1 used triangles, repeated and flipped vertically to create a continuous flow of negative space. Pattern 2 was made using the star tool, and adding more points. I used the gradient tool for the colour, and a smaller, white version of the shape to create a 'border'. Pattern 3 used pentagons, flipped to create a continuous circle, and repeated.

I chose to work with Pattern 2 as I thought the shapes could produce some interesting shadows, and created a template as pictured above. After printing the cube I used an exacto knife and tape to create a 3d cube.

For the lighting images, I first took a batch of photos that showed off the pattern, but lacked atmosphere. After experimentation with different types of light, walls, and trying to shine light through water and glass, I eventually settled on the 3 previous images. For Lighting 1 I shone a phone torch through the cube, holding it far from a wall to create distant shadows. In Lighting 2 I brought the cube closely to a corner, and shone light straight for a small spread. Lastly in Lighting 3 I used two different phone lights, one cold and one warm, and two different angles for two sets of shadows.

ONSEN 温泉

27

LAB ラボ

W11 RASTER + VECTOR IMAGE

To incorporate raster images into an image, I first used an image I took of my week 10 maquette, the first prototype of my place. The two raster images I selected was statue of Buddha, and a pair of geta, traditional Japanese shoes.

I first placed the geta by the entrance of my onsen, and the statue by 'water'. To better blend the images into my scene, I first duplicated the image and warped the copy to make a drop shadow.

I then made the duplicate a solid black, and used a blur tool to make the shadow more natural. I also used a black airbrush over the statue to intensify the shadows on it.

Lastly I used an overlay layer to make the image more warm, to emphasise the cozy and comforting atmosphere of my place, and also to try and blend the raster images better with their environment.



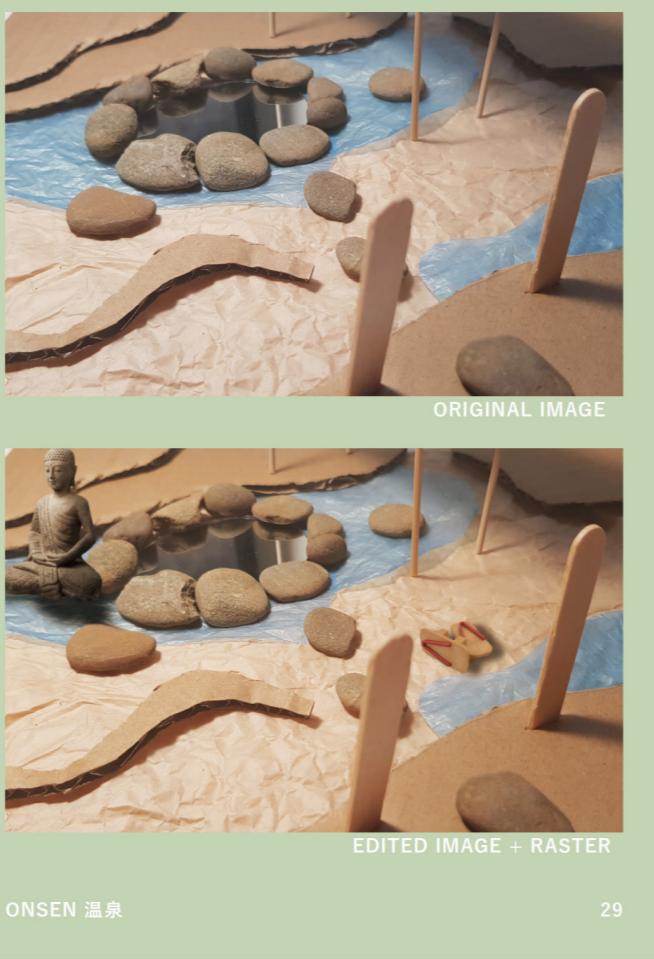
PNGIO.COM



HICLIPART.COM

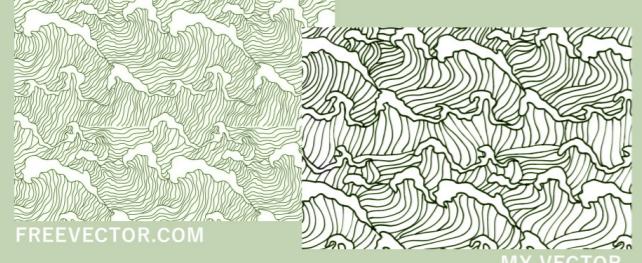
ONSEN 温泉

28



ONSEN 温泉

29



I created my vector pattern based on one I found, though altered it to have thicker, black lines, and less details in lining. This was created through a pen tool, and freehand drawing the lines with help from my reference pattern.

To apply the pattern, I warped it to match the perspective, and used a thin, airbrush eraser to erase all surfaces except the 'dirt' butcher paper layer. I also applied an overlay effect to the pattern, so it would look more natural.



ONSEN 温泉

30



ONSEN 温泉

31

Assorted Photography



01
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/3744s, JPG Image.



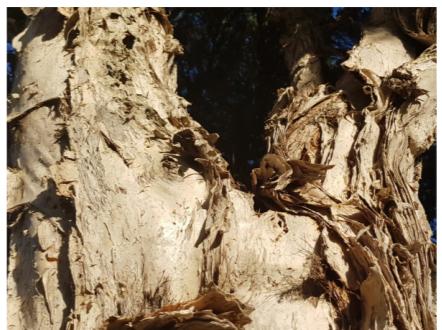
02
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/7648s, JPG Image.



03
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/1664s, JPG Image.



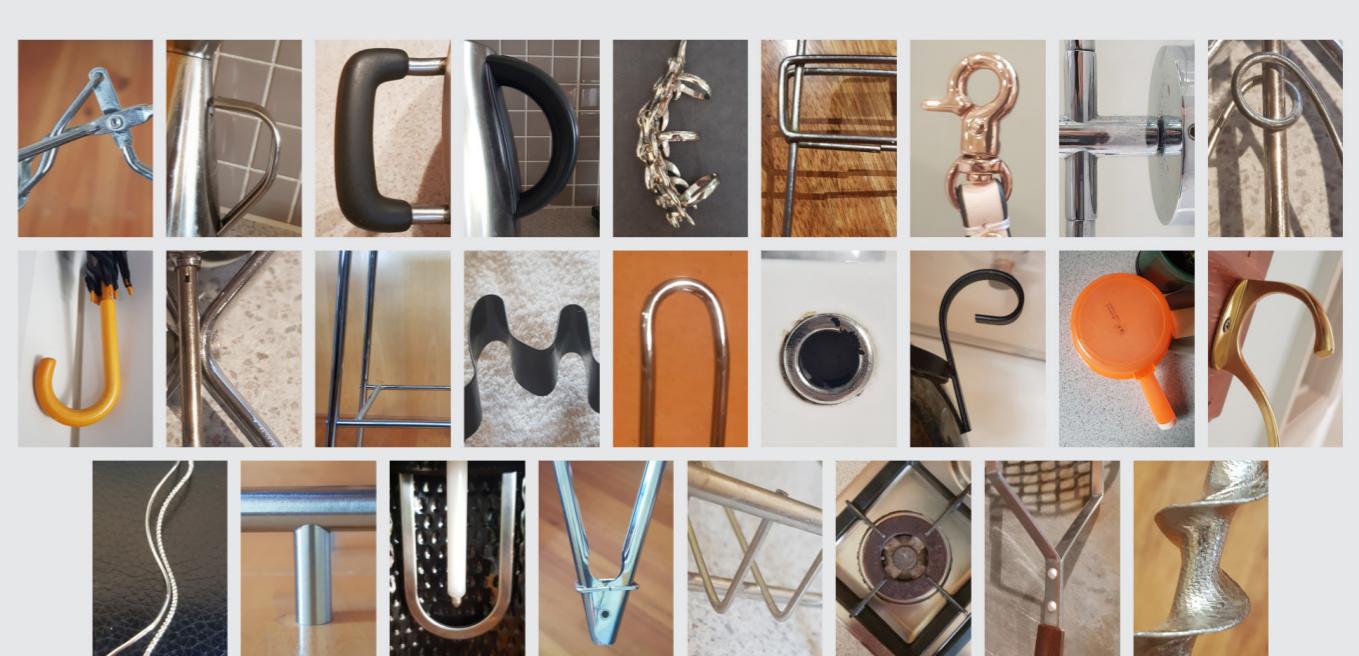
04
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/6640s, JPG Image.



05
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/7360s, JPG Image.



06
Nicole Sue Lynn Leaw
Sense of Place - Concept: Green Suburbia
Technique: Shallow Depth of Field
ISO: 200, Aperture: F1.7, Speed: 1/214, JPG Image.



Kabel Posters



Kabel is a geometric sans-serif typeface, designed by German designer Rudolf Koch (1876 - 1934) and released in 1927 by the Klingspor foundry, a German hot metal type foundry. Kabel was likely designed using calligraphy, which Koch was a master of. Koch was also a master of lettering, typography and illustration. He was greatly influenced by the Arts and Crafts Movement, and prioritised high craftsmanship.

1927 / Rudolf Koch

Kabel is a geometric sans-serif typeface, designed by German designer Rudolf Koch (1876 - 1934) and released in 1927 by the Klingspor foundry, a German hot metal type foundry.

Kabel was likely designed using calligraphy, which Koch was a master of. Koch was also a master of lettering, typography and illustration. He was greatly influenced by the Arts and Crafts Movement, and prioritised high craftsmanship.

Due to its release by the Klingspor foundry, Kabel was likely printed using hot metal typesetting, which includes injecting molten metal into letterform moulds, which are then used to press ink onto paper. The typecasting machine would typically be controlled by a keyboard.

Kabel was released in the 1920s, a period of cultural and artistic experimentation, with a rise in avant-garde movements such as the Bauhaus Movement. At the time of Kabel's creation, geometric sans-serifs were becoming increasingly popular in Germany, with an emphasis on simplified, clutter-free fonts from designers.



The defining features of Kabel are smooth and geometric shapes, with letters that appear to sit slightly off the baseline. Kabel has a varied width of letters, especially in the capital letters, for example the thin E compared to the wide M. Kabel appears to look more freehand, due to its organic shapes, and vertical and horizontal lines cut at an angle.

Defining Features

The defining features of Kabel are smooth and geometric shapes, with letters that appear to sit slightly off the baseline. Kabel has a varied width of letters, especially in the capital letters, for example the thin E compared to the wide M. Kabel appears to look more freehand, due to its organic shapes, and vertical and horizontal lines cut at an angle.

"Koch probably drew [his] letters without constraint, and then 'rationalised' them afterwards... In Kabel light the arms of E are actually three different lengths... Koch's sense of style is in command, rather than any geometric formula. The result is an alphabet of capitals that relate perfectly without need [of] 'mathematical harmony'" (Tracy, Letters of Credit: A View of Type Design, p168–173).

"History and Evolution of Typography". FontFabric.com. Accessed September 13, 2020. <https://www.fontfabric.com/blog/history-and-evolution-of-typography-fonts-timeline/>

Tracy, Walter. Letters of Credit: A View of Type Design. D.R. Godine, 2003.

"Why We Need a New Kabel". FontShop.com. Accessed September 14, 2020. <https://www.fontshop.com/content/why-we-need-a-new-kabel>

