

Tamsyn Williams

portfolio

2020-2024

<https://tamsyn01.github.io/portfolio/>

Tamsyn Williams

Melbourne/Naarm
Communication Designer
Monash graduate 2022

For me, design is about exploring processes and weaving together perspective. I'm a multi-disciplinary designer and enjoy everything from typography, illustration, photography, animation and publication design, all with a crafty touch. Often my projects take on a mind of their own, they rarely look alike. I'm always open for new and fun collaborations.

[Contains Student Work](#)



publication covers

String

This was my final studio outcome for Monash. Asked to create a campaign, string was the creation of a web face, wearable and a publication.



String is a self agency campaign capturing the delicate nature of our relationship with agency, how we can grow or hinder.

Its primary outcome was an accordian fold publication; cover as seen on previous slide, side one as shown above detailing typography and cotton thread, side two includes a illustration.



Life Code

Life Code

This brief was an instruction based outcome; my project aimed to educate pre-teens on the nature of DNA.

The outcome was a puzzle set. Involving illustration and typography the puzzle box provided instruction on the constructability of a simplified DNA strand.

These are illustrations covering the box of the puzzle set.



Mumia Abu-Jamal

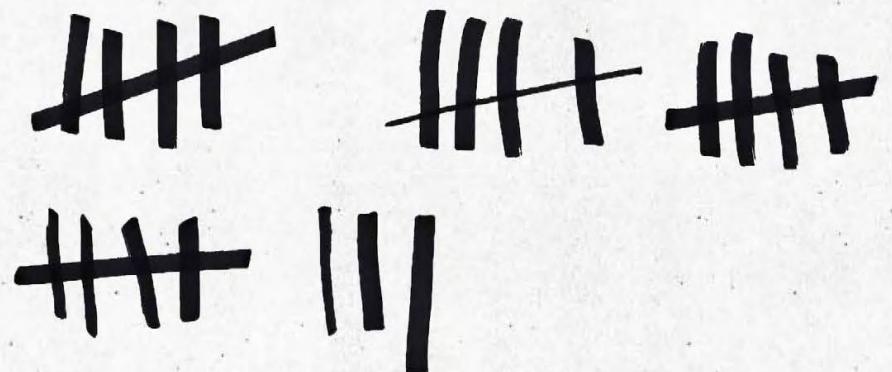
Prison is a second-by-second assault on the soul, a day-to-day degradation of the self, an oppressive steel and brick umbrella that transforms seconds into hours and hours into days.

classified insight
Lock in
s120 cr8

As a publication the outcome borrows the words of Robert D. Hanser as he dives in prison life.

It was designed with the intent to replicate the seclusion and secrecy surrounding both the society of prison life and the way individuals are treated by guards. Redaction was a core theme when pairing type with imagery.

Photography is not my own.





Nobody succeeds on their own. Someone has to be there to show them the way, and if you give that experience to a person on the street - a gang member, a prisoner - he might succeed. That's how it was for me.

Regardless of whether these groups are cross-plain or point to the point of being a disruptive offender group, other characteristics common to prison gangs go beyond racial members of membership. These characteristics are common to all prison groups, although they may not necessarily be common to those based primarily on the street. First, prison gang tend to have highly formal rules and regulations. Second, the rules and regulations that are adhered to by all members who value their affiliation, and sanctions are imposed against those who violate them. Third, prison gang tend to be structured along a semimilitary organizational scheme. Honesty and responsibility are clearly defined within these groups, and members are expected to act as if they are truly for life. This has been referred to as "the brotherhood of the street." The term "brotherhood" is popular culture. This lifelong affiliation is also one of the root causes of paroles continuing their affiliation because they do not want to be ostracized or persecuted if an entreat against those who attempt to exit the prison gangs. Thus, when gang members leave the prison environment, they are often forced to leave their "brotherhood" "favors" for the members who are still incarcerated.

Lastly, as members circulate in and out of prison, they are involved in gang activities both inside and outside of the penal institution. Thus, the criminal enterprise continues to be an active business, and prison simply becomes part of the overhead involved in running that business.

your in this
life

prison gangs tend to have highly formal rules and a written constitution. The constitution and the rules are adhered to by all members who value their affiliation, and sanctions are taken against those who violate the rules.



likewise, correctional staff learn which inmates have influence, power, or control over others, and this may affect the dynamics of interaction. Further still, some inmates may simply wish to do their time whereas others produce constant problems; to expect security staff to maintain the same reaction to both types of inmates is unrealistic.

The dynamics involved in inmate-inmate, inmate-staff, and staff-staff interactions are complex. Inmates do not easily fall within the guidelines of prison regulations, further, as a means of maintaining control of an inmate population that greatly outnumbers the correctional staff, inmates will often challenge the authority of the staff. Inmates will become familiar with the level of respect they receive within the world of the camp. Likewise, with the introduction of new inmates, the inmates who work the cell block, the dormitory or other areas where inmates congregate. They will develop impressions of the officer, and this will determine how inmates react to the officer. The officer's attitude toward the inmate population, over time, as one who deserves respect or one who deserves contempt. In some cases, officers will use their authority to force inmates to conform to authority to enforce the rules. In such cases, they are likely to be conned, duped, or exploited by streetwise convicts. The various offensive interactions impact the behavior of the inmates and the officer and the inmate. Understanding how these various nuances

influence power

classified insight

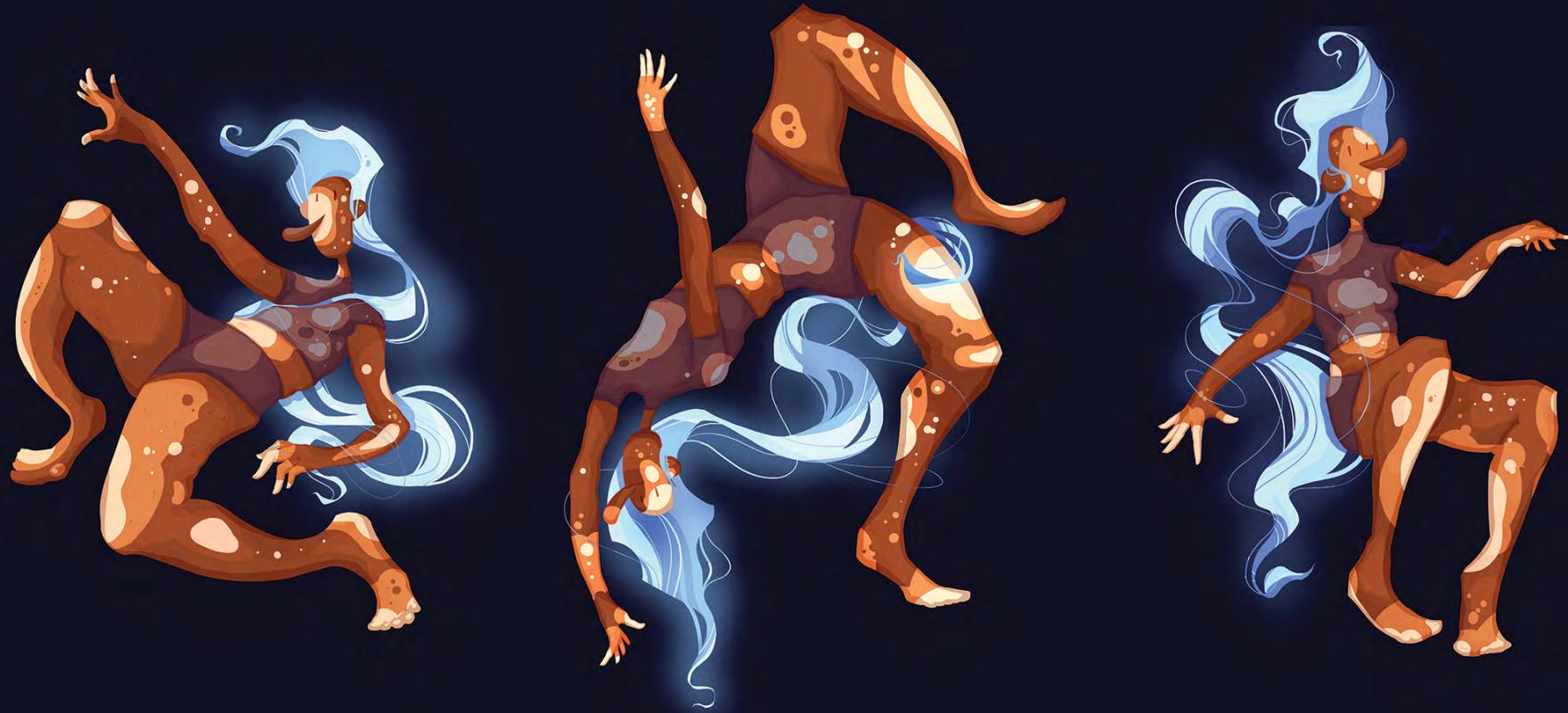
The prison community is a relational system in which a number of persons, inmates and personnel, interact overtly, and covertly with one another according to specially prescribed rules of behavior.

<p>Likewise, correctional staff learn which inmates have influence, power, or control over others, and this may affect the dynamics of their interactions. Further still, some inmates may simply wish to do their own thing, and other produce constant problems; to expect security staff to maintain the same reaction to both types of inmates is unrealistic.</p> <p>The dynamics involved in inmate-inmate, inmate-staff, and staff-staff interactions create circumstances that do not easily fall within the guidelines of prison regulations. Furthermore, the dynamics of an inmate population that greatly outnumbers the correctional staff, many security officers will learn the personalities of inmates and the dynamics of their interactions, and the influence they receive within the world of the convict. Likewise, and even more often, inmates watch and observe officers who work the cell block, the dormitory, or other areas of the institution. Inmates will develop perceptions of the officer, and this will determine how inmates react to the officer. The officer is essentially labeled by the inmate population as being too passive or "weak" or one who deserves contempt. In some cases, officers may be identified as being too passive or "weak" in their ability to enforce the rules. In other cases, they are likely to be seen as harsh or callous by inmates.</p> <p>The various officer/inmate interactions impact the daily experiences of the individual officer and the inmate. Understanding the dynamics of these interactions impact these interactions is critical to understanding how and why prisons may operate as they do. In particular, the dynamics of the inmate population and shortages of staff, the grey areas that can emerge in the inmate-staff interactional process can lead to a number of ethical and legal conundrums.</p>	<p>classified insight s120</p> <p>The prison community is a relational system in which a number of persons, inmates and staff, interact overtly, and covertly, with one another, according to specially prescribed rules of behavior.</p> <p>power control others</p>
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VOID

Void

Illustrations prompted
in brief to reflect
upon kenophobia



Young Years



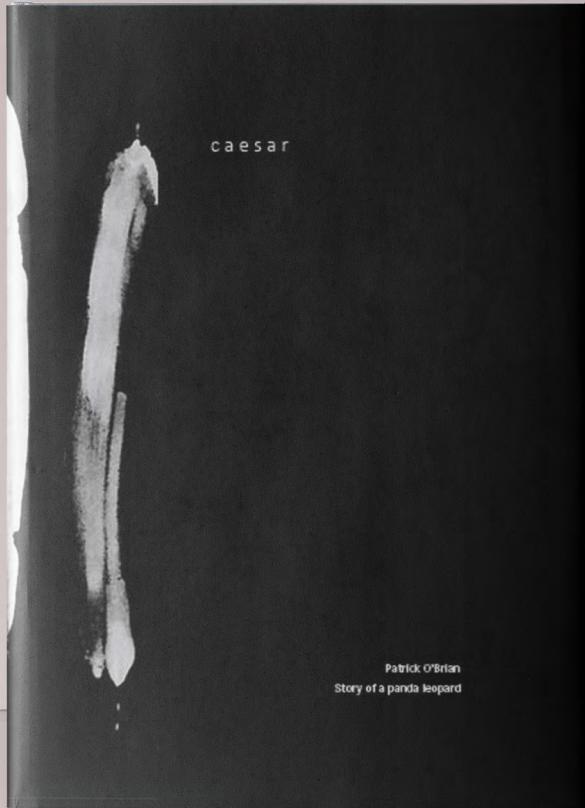
This project was the redesign of three of Patrick O'brian's first books; Ceasar, Hussein and Beast Royal.

The redesign became about the symbolism of elements within the stories and would reveal themselves to the reader in much the same way each book reveals itself.

Long listed by ABDA 2022 for in student series book cover design.

dust jackets

front one



"O'Brien was only 12 when [Caesar] was published, but he already possessed an instinct for deft plotting and accomplished writing."
The New York Times

A dark tale encompassing the cruelty and savagery of the natural world, and a gripping adventure set in the African jungle that would later become the backbone of the Aubrey/Maturin series. When he was just 12 years old and beset by chronic ill health, Patrick O'Brian began creating his first fictional character. "I did it in my bedroom in a little room I could have been doing my homework in," he recalled in a note on the original dust-jacket.

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"O'Brien's writing is like stone [Caesar], too polished, but he already possessed an instinct for deft plotting and accomplished writing."
The New York Times

A dark tale encompassing the cruelty and savagery of the natural world, and a gripping adventure set in the African jungle that would later become the backbone of the Aubrey/Maturin series. When he was just 12 years old and beset by chronic ill health, Patrick O'Brian began creating his first fictional character. "I did it in my bedroom, and a little while later I should have been doing my homework," he confessed in a note on the original dust-jacket.

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Of this early work, publisher Arne Naess wrote in a foreword: "In the writing of his book I found the writing of a boy, but not more than that. It opened a well of joy that has not run dry."

All of this is set against an exotically exotic India, full of bazaars, temples, and tigers. And there is the fact that O'Brian had never been to the East when he wrote the story.

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A gripping adventure set in India, at the height of the British Raj. The New York Times compared this book to the first of the Aubrey/Maturin series and it's "grippeau und entzückend." A gripping adventure set in India, at the height of the British Raj. The New York Times compared this book to the first of the Aubrey/Maturin series and it's "grippeau und entzückend." Patrick O'Brian added in a foreword: "I did it in my bedroom, and a little while later I should have been doing my homework," he confessed in a note on the original dust-jacket.

The story is about a young and impudent thug who is condemned and sent to India, and his relationship and adventures with elephants. As a boy, O'Brian had never been to the East, and despite getting beaten, and arranged for him to be sold into slavery, he still managed to escape and return home with a tiger's name. The dead man's mission: vengeances, festive escapes and his adventures in the jungle. He's a tiger, after all, fighting, spying, making a fortune, and returning triumphantly to reclaim the jungle.

All of this is set against an exotically exotic India, full of bazaars, temples, and tigers. And there is the fact that O'Brian had never been to the East when he wrote the story.

Beasts Royal is the second book written by Patrick O'Brian – made available, at last, for the first time since the 1960s and elegantly repackaged.

With the dry wit and environmental precision O'Brian would come to be known for, Beasts Royal follows the trials and tribulations of the natural world within the jungle, as well as other birds and animals that appear in the first book. This second adventure will appear together in 2004 as the author's second book.

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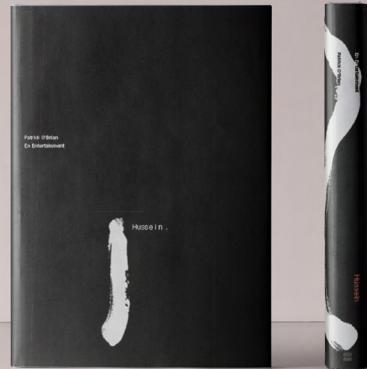


Beasts Royal is the second book written by Patrick O'Brian – made available, at last, for the first time since the 1960s and elegantly repackaged.

On the briny waters of the South Seas, the crew of the HMS Surprise are forced to be landlubbers. To the bound depths of the African jungle, a thick foot python plots to aid Russell in his quest for a rare species of snake. And out in the Pacific, the snake-charmer Mission embarks into the forest on the elegant schooner Anna Maria in search of the croc.

With the dry wit and environmental precision O'Brian would come to be known for, we see the drama and tragedies of the natural world within the jungle, as well as other birds and animals, in these twelve tales of animal adventure that would appear together in 2004 as the author's second book.





front two



front three



back two



back three



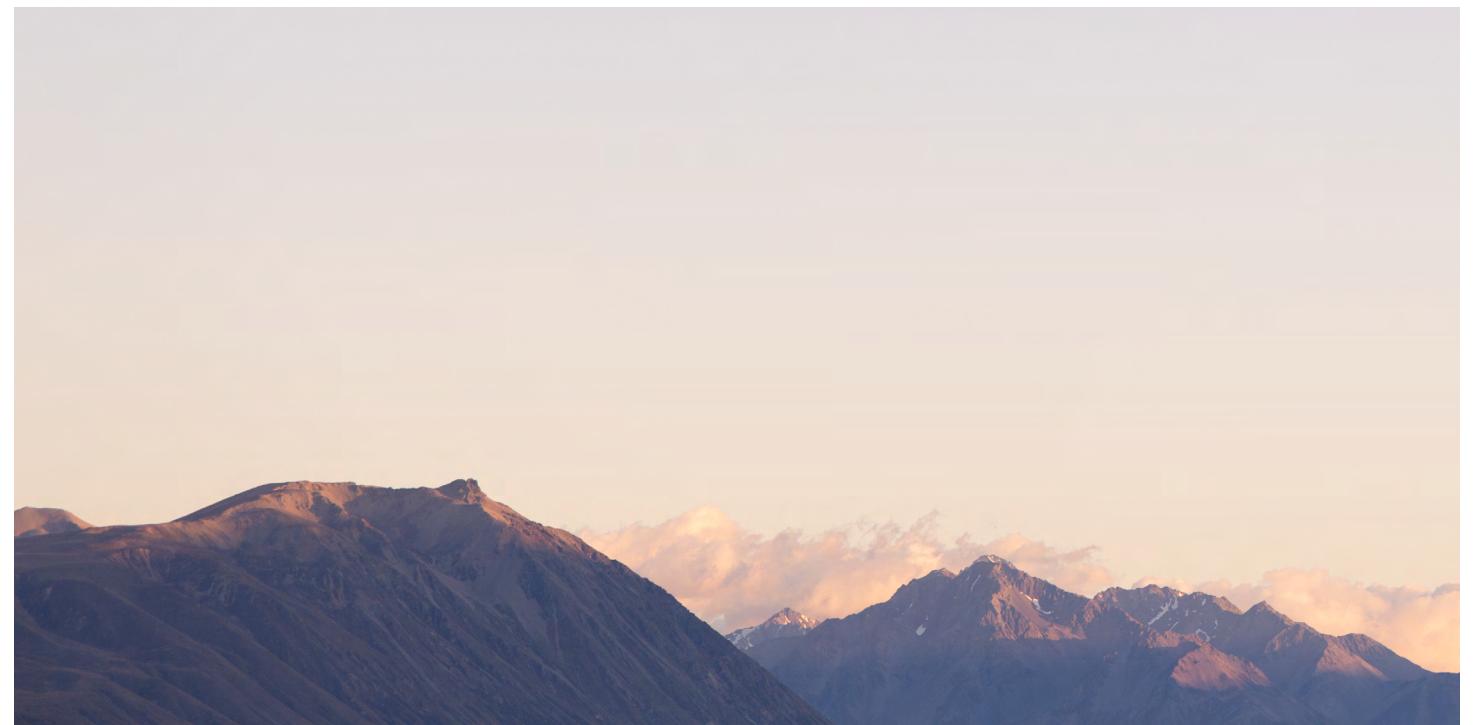
Roys Peak



Cecil Peak

Milford Sound

Gold Coast





Wanaka

