# Stage 2 Visual Arts
# Visual Arts – Design

## Assessment Cover Sheet

Assessment Type 1: Folio

# SACE Registration Number:
# School Code:

**Visual Arts – Art** ☐          **Visual Arts – Design** ✱

This **Folio** is assessed using the following specific features:

| Practical Application | Knowledge and Understanding | Analysis and Synthesis |
|---|---|---|
| PA1 | KU1 | AS2 |
| PA2 | KU2 | AS4 |
| PA3 | KU3 | |

# design brief

A popular, contemporary product design company has approached me, as their graphic designer, with a brief to create various designs as part of a new limited edition range. They would like these designs to represent high end affordable budgets whist being flexible and targetting young adults interests and desires.

The company has requested for me to create designs for various stationary items including: a calendar, notebook, pens, a diary, mugs and some framed art prints. These designs need to be versatile and have a visual aesthetic linked to natural forms and textures whilst portraying the design movement of minimalism and showing contrast between natural and organic forms.

It has been asked that I focus on the design elements of space, shape, texture and colour and the principles of rhythm, movement and unity. While creating the designs I need to ensure they incorporate type as well as exploring different variations of natural colours and textures.

As the focus for the company's products strongly targets the audience who appreciate minimilism and simplicity, there will need to be some experimentation to discover how products can be designed effectively and efficiently to be able to mass produce these products for selling purposes. I look forward to working alongside this company to put their dreams and goals into action and help them stand out from other similar businesses.

PA1 initiation of complex or challenging and well-planned design brief that clearly outlines the project of intent and leads into the conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.

# inspiration

TWEN
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20 17

Life is Short
Your Lashes
SHOULDN'T BE

you do you.
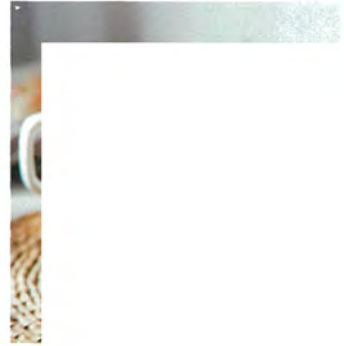
June 2017

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# minimalism

Emerging in New York in the early 1960's. the design movement of minimalism came about by artists who wanted to abandon recent art styles. By the end of the 1970's the movement had spread over to Europe and America.

Influenced by the 'De Stiji Movement' famous for pushing for simplicity by reducing designs to only the essential forms and colour.
German architect. Van Der Rohe. laid the groundwork for minimalist design as he strived for simplicity and clarity with minimal structural framework and lots of open space.

Traditional japanese design also influenced minimal design with its simple colour and design choices as well as its clean lines and forms with the Japanese culture being all about functionality.

The design movement came from minimalist designers who wanted to produce art pieces that were less personal but still substantial and with a message. It goes by the saying 'Art should not refer to anything but itself'.
Minimalism has now become one of the most significant movements of the 20th/21st centuries and it is more of a design principle rather than a movement allowing web and visual designers to use the concept.

For a long period of time it was considered a style for the super rich due to the idea that people would only be keeping the most elegant. necessary. simple objects to create the feeling of minimalism. The style is simple in its form and function reducing design to the minimum of colour. shapes. lines and texture.

Whilst the design principles of minimalism began in the Arts. Architecture and Interiors area they progressed into consumer products and now they are also commonly seen within the digital world. Minimalism in the digital area can be seen through the use of clean. simple fonts that are easy to read as well as the use of lots of white space. emphasising the important features.

KU1 In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.
KU2 In-depth knowledge and understanding of visual arts in different cultural, social, and/or historical contexts.
KU3 Insightful and discerning understanding of aesthetic and/or functional qualities in a variety of works of art or design.

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# kristina krogh



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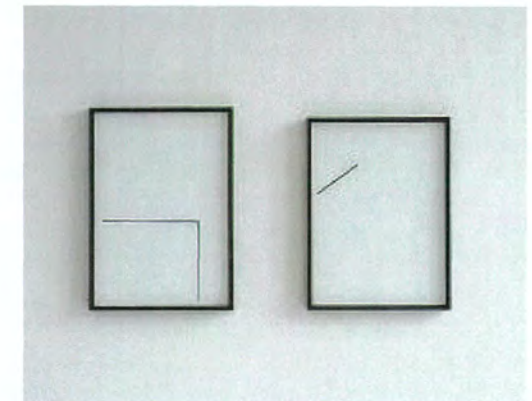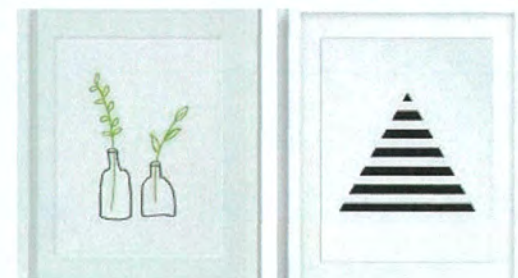
Kristina Krogh is a danish graphic designer and artist, who graduated with a Bachelor in Graphic Design from the Danish School of Media and Journalism in 2011 and went on to create her own design studio in 2012.. Her works are sold in premium design stores and often featured in national and international design magazines.

The designs shown alongside were part of a limited edition series that Kristina designed. They have a focus on creating different patterns from wood, stone and cork which are placed in well thought geometrical compositions.

The designs have a minimalistic feel despite being decorative, due to the sharp, defined shapes using natural textures. Her design compositions have strong connections with interiors and can look nice as these pieces have patterns using some common interior materials.

She found her inspiration for these designs from tiles, flooring, colour combination and a range of textures as well as geometric and organic shapes, patterns and solid surfaces represented in her design work. It is said that she commonly works with the 'interplay between light, shadow, colour, contrast and a combination of materials and textures composed in clean compositions.' (Kristina Krogh 2017)

As stated by Design Studio 210 in an interview with Kristina in regard to her limited edition designs, 'Her goal is to create an invitation to observe the world through shape, color and surface. To discover elements of reality.'

KU1 In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.
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"I'm fascinated by different natural materials and their surfaces which can either be cold, warm, soft, hard, heavy or light I think the mix of these exclusive and cheap textural materials such as marble, ply, wood, cork and paper is an interesting and unexpected combination that aren't often put together."
-Kristina Krogh, 2013
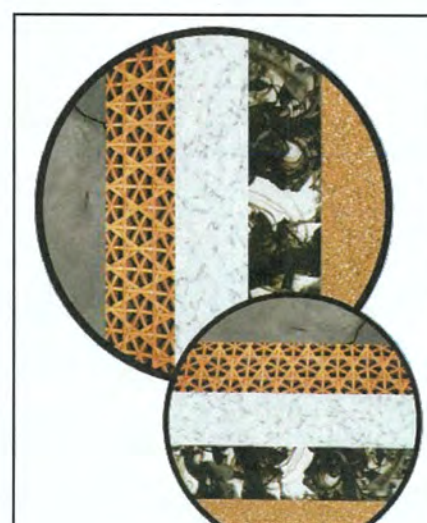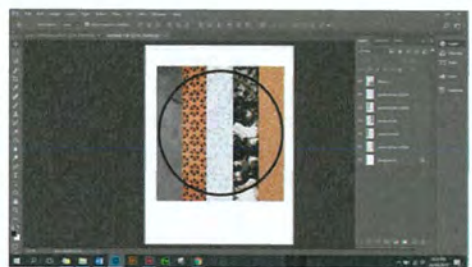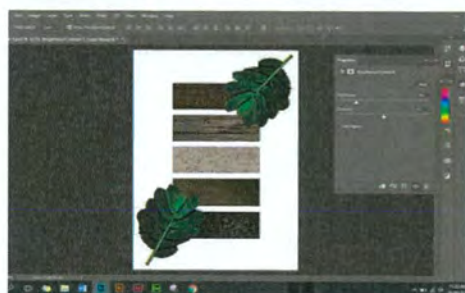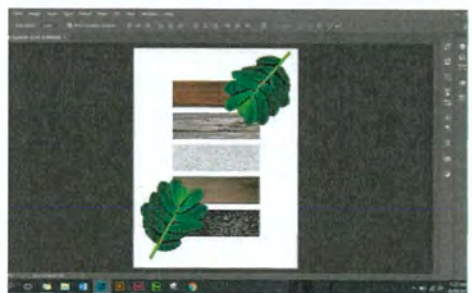
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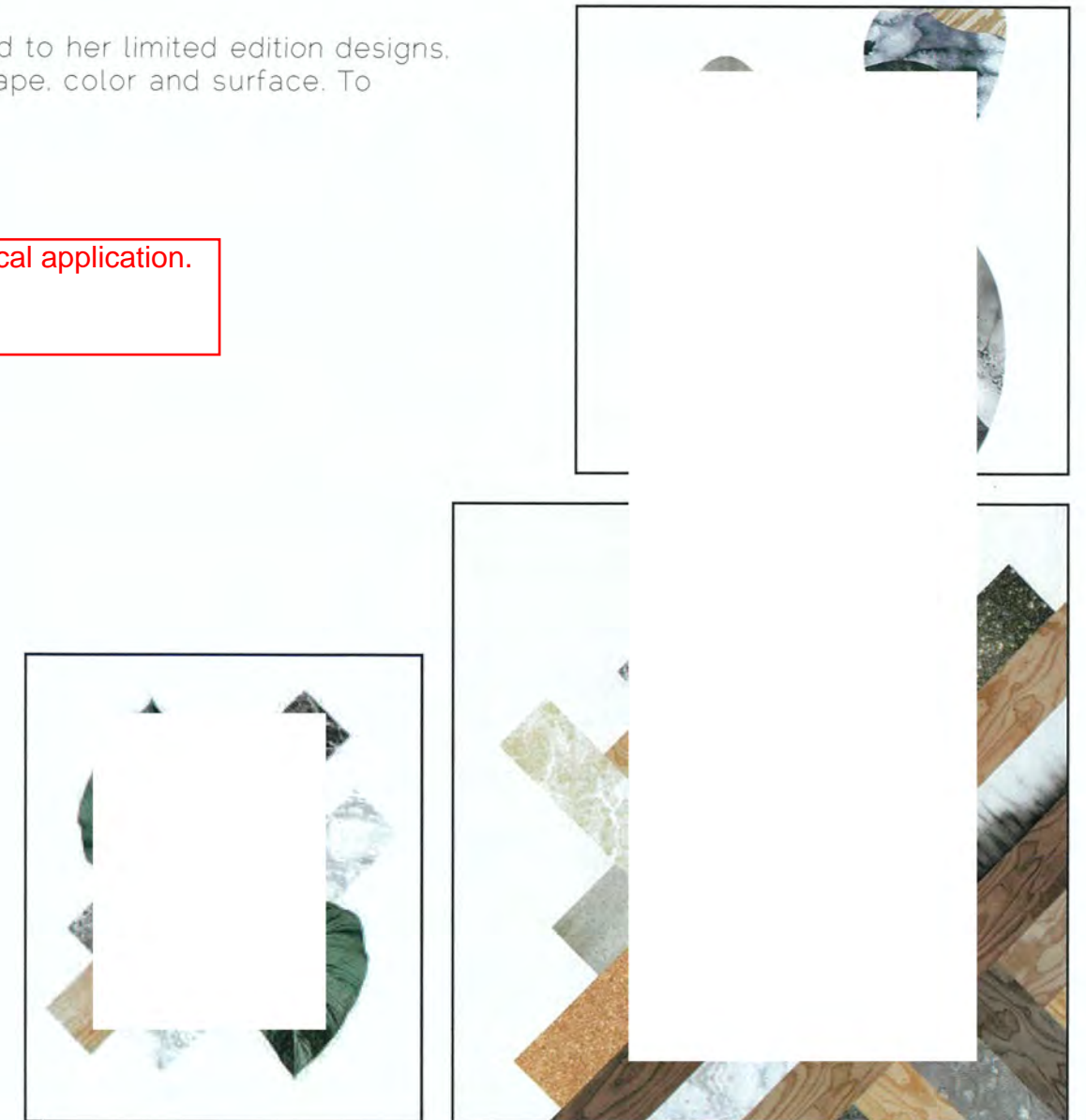
# kristina krogh style experimentation
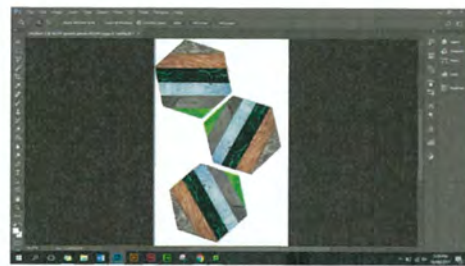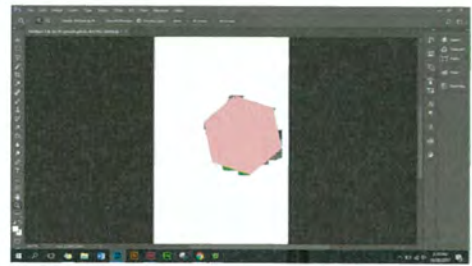


- Using repetition of the same textures and shapes provokes movement and unity over the composition
- Natural textures of grass, concrete, stone, leaves, wood and water show links to the outdoors
- Negative space creates depth and emphasis on the focal points of the design
- By applying the same colour effects over the composition, provokes unity and brings out similar colour tones making the design feel connected
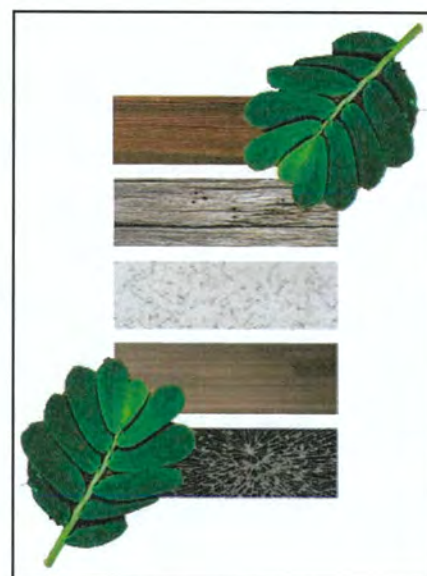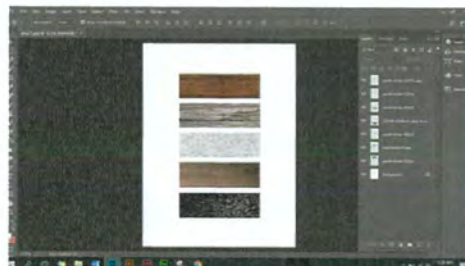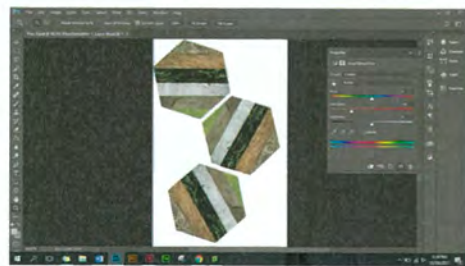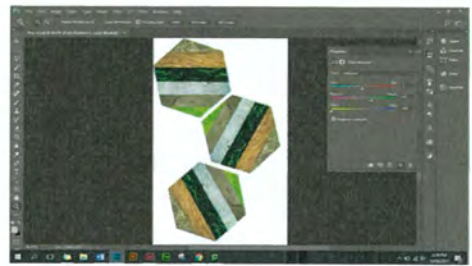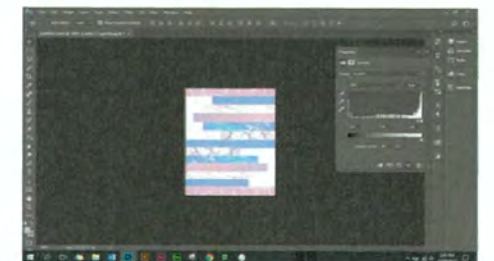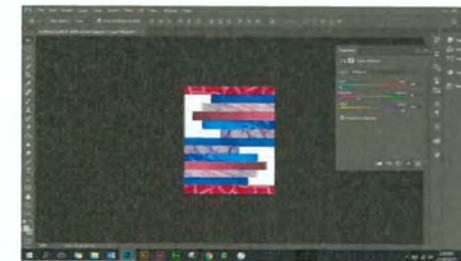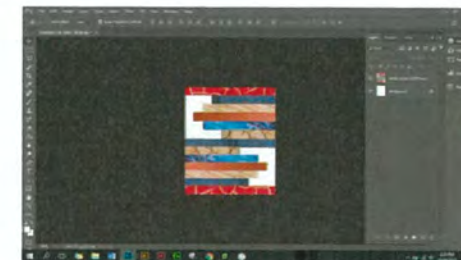
- Green leaves compliment the natural colours of the materials
- Repetition of the same rectangular size unifies the composition and adds movement
- The use of positive and negative space creates depth and allows attention to be drawn to the shapes themselves
- Textures of the materials and leaves reflect the surface of the materials and provoke contrast

- The neutral colour scheme creates contrast between the brown and the black and white
- The texture of each image creates and adds depth and movement to the composition
- Repetition is shown through the use of the rotated circles and textures
- The use of black borders around the circles defines the shapes creating a focal point

- The use of pink and blue tones compliment each other adding harmony
- Texture is shown through the use of materials and creates interest
- Repetition of the pattern adds visual interest and creates flow from one area to another
- Leaving space around the main elements provokes depth and allows the eye to feel comfortable, not overwhelmed

## VISUAL ARTS LEARNING AND CONCLUSIONS

After researching the design movement of minimalism and researching Kristina Krogh, Danish graphic designer, I was able to identify Kristina's style and how it relates to minimalism.

From this I learnt that minimalism originated from a group of designers wanting to create compositions that were less personal but with a message. Using the style of Kristina Krogh as inspiration, I used images sourced from the internet to create some practicals of my own.

Analysing my own practicals, it was clear to see that the least amount of unnatural colour, made the most impact. For example, the pink themed composition above doesn't look as appealing as the other three compositions, where their natural beauty of textures is highlighted.

I would like my final pieces to be representing a message showcasing the beauty of textures, therefore this experimentation has been helpful in identifying that a strong use of colour takes away the beauty and would not be a successful addition for my final designs.

PA3 Insightful and thorough documentation of creative visual thinking and problem-solving processes.
KU1 In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.
KU3 Insightful and discerning understanding of aesthetic and/or functional qualities in a variety of works of art or design.
AS4 Insightful evaluation of, and conclusions about, visual arts learning.

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# lucy shires

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Lucy Shires is a British photographic artist specialising in capturing textures and urban abstractions. Using a 50mm lens, Lucy enjoys capturing details that may be missed in day-to-day living and appreciating what is around us. She finds abandoned places inspirational and enjoys researching the history of the locations and finds herself becoming personally connected with each area and the untold meaningful stories..

She finds that most of her ideas come in times where she can just 'be' in nature and the world itself. Whether it is the morning dew on a tiny cobweb or the sunset colours of rusting metal. Or from elements such as the smell of autumn, the smell of nature in winter and the happiness spring brings.

Historical places inspire her for the layers of paint and dirt and things that were once important, becoming abandoned. By in-depth researching the historical aspect of the areas she photographs she is able to discover the forgotten lives of the people who called these places familiar. She can capture an image with a story behind it, capturing details that may be missed and taken for granted by most people.

Lucy enjoys photographing lines and shapes especially on urban streets as to her they represent a mixture of shapes and lines that show progression and evolution over many years.

Her photographs can be seen on Redbubble and Lucy has been asked several times to be the expert judge of photography competitions for Photocrowd, a company designed for independent photographists to connect, get inspired, enter contests and grow their name and photography business.
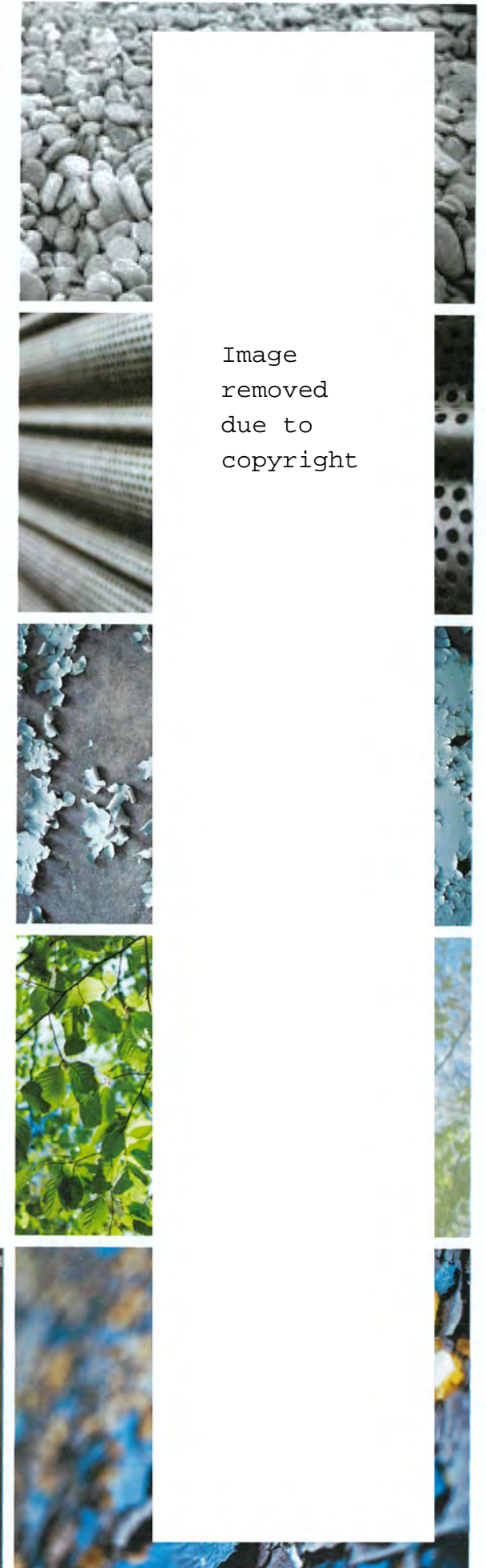
Image removed due to copyright

KU1 In-depth knowledge of selected visual arts concepts, forms, styles, and conventions, and a clear understanding of their practical application.
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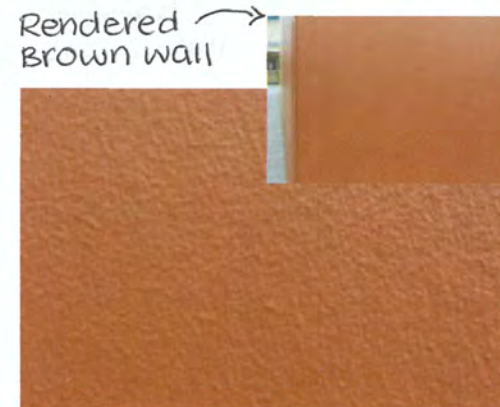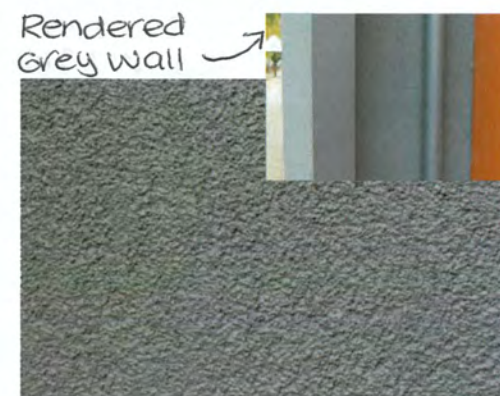
"Textures themselves are patterns, works of art, intentional or otherwise, they surround us."
-Lucy Shires, 2017

# finding & photographing texture

Wooden Benchseat

Slate pillar

Rendered Grey Wall

Stone cubes with moss

Side of concrete stair

Top of Stone wall

Bark of tree

Rendered Grey wall

Foxtail Agave Plant

Side of Stone wall

Parsley leaves

Pile of sticks + leaves

Rendered Brown wall

Foxtail Agave Plant

Wood from a benchseat

Slate pillar

Wooden benchseat

concrete floor outdoor pavers

lavender plant

Dirt and small stones

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# creating my own texture using ink

- Finding leaves from the garden I placed them on a glass plate on top of some white rolled ink

- Rolling with leftover ink on the roller, onto plain black paper changing directions

- The desk and equipment I was using to create my textures

- Rolling over the top of the leaf print onto a black piece of paper using a roller to create texture

- After placing long sticks randomly onto the glass plate, placing a black piece over and rolling, this was the side that touched the sticks

- After putting ink onto one side of the leaves I placed them ink side down on black and rolled with a clean roller over the top to transfer the texture

- Close up photograph of the texture created from rolling over the black paper and ink

- Another close up angle

- Rolling ink over leaves placed on brown paper to paint the leaves white

- The print of the leaves that was left over on the ink glass plate

- A zoomed out view of rolling over the sticks

- After rolling over the leaves placed on brown paper I rolled using the same roller onto a new piece of brown roller which transfered the texture of the leaves

- I removed the leafs from the ink plate and placed them on a clean black piece of paper. The edges look like they had been dipped in paint

- A zoomed out view of rolling over the sticks

- Rolling with a clean roller over the leaves makes a more messy look with ink splatters creating a different texture

- The reverse side of the black paper, with an airbrush look where the sticks were placed

## VISUAL ARTS LEARNING AND CONCLUSIONS

Inspired by texture photography by photographic artist, Lucy Shires, I challenged myself to step outside with a camera and capture the details of surroundings that are often overlooked in our day to day lives.

This led me to take close ups of textures, encapsulating their beauty leaving the viewer in thought. For example, a slab of concrete with small holes within it, could leave someone questioning why. And a pile of leaves, each leaf having its own unique pattern, shape and feeling, potentially causing viewers to use this as a metaphor for their lives.

Following this, I went on to pick out some pieces of nature and experimented with the use of ink with the nature elements. I did this by using different types of paper and different techniques to create nature-based prints I could implement into my designs.

The aim for my final designs is to be versatile, minimalistic and have a focus on the natural elements of the world we live in. This practical work has helped me to form the basis of imagery I could use within the design process.

PA1 initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.
PA3 Insightful and thorough documentation of creative visual thinking and problem-solving processes.
AS2 Extensive and sophisticated use of visual arts language to interpret, respond to, and synthesise thoughts on visual arts, including issues and/or questions.
AS4 Insightful evaluation of, and conclusions about, visual arts learning.

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# experimenting with texture



textures flow nicely

Large section & smaller sections work nicely together

Quite likely use as a final design

warmth is shown through orange tones used.

Shape is unique and using the same shape and texture shows good use of repetition.

colours contrast too much and the textures are too busy.

Black outline makes the shape appear smaller.

Disjointed shapes

shapes and colours chosen are harsh and feel cold

green leaves don't work with composition but add too much contrast and complexity.

## VISUAL ARTS LEARNING AND CONCLUSIONS

Creating my own forms of texture and capturing the world around me in close up, helped me to gain inspiration for creating my designs. I used Adobe Photoshop to create mask layers for shapes and then place my texture images underneath, leaving me with shapes and textures. To create the compositions I looked for similar colours within my imagery to help choose the photos and then applied them in a way I thought looked effective and visually appealing.

For the triangle design you see above, I decided to experiment with the hues of different colours, however I decided that I was able to appreciate the natural colours and beauty more. Adding simple adjustments proved to work better. This type of process would be what I would use for my final designs, creating mask layers and only adding small adjustments to the colours.

The two top designs turned out better than I thought they would and I am considering using them as part of my 12 final designs.

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# creating texture using acrylic paint & marbling

## ACRYLIC PAINT

Using Acrylic paint and experimenting with brush strokes, colour and shape allowed me to form some compositions that are full of texture.

I experimented with drawing in shapes and patterns, splattering paint, using a sponge and experimenting with line.

### VISUAL ARTS LEARNING AND CONCLUSIONS

The artworks I created show a mixture of different colours however, I find stronger preference to the cool blues and greens as well as the black and white.

The compositions that I think show the most texture and therefore most effective are the paint splatters. This is because they are random and unexpected as you can never control the exact place the paint will fall.

## MARBLING TECHNIQUE

To create these designs I used a marbling technique, with a tray, oil paint and water. I was able to experiment with different colours by mixing them around the tray with a comb tool. Then I placed paper over the top to stain the paper with the design.

By doing multiple experiments I created many new, unique patterns as no two could be the same. It also allowed me to see what colours, when mixed together, created the best textural composition.

All these designs show movement and flow provoking feelings of calmness and interest in each pattern.

### VISUAL ARTS LEARNING AND CONCLUSIONS

As my final practicals will be feature a lot of natural elements that surround us, being able to implement and combine these designs with nature images will be effective. These texture filled images will provide movement across the compositions, whilst captivating the viewer.

I found it interesting that the less water put into the tray, the bolder and brighter the colours were in comparison to using more water.

I prefer the designs that have black as I feel that the black contrasts and dominates over the other colour whilst helping to define the positive and negative space, creating depth.

# more of my own photography

## VISUAL ARTS LEARNING AND CONCLUSIONS

After creating my own textures using inks and paints, I decided to step outside and capture close up views of natural textures and objects I found within my own home. The images I have applied a blue outline are those that I thought would be successful in applying to a final future designs as they don't contain too many contrasting colours yet still show an adequate amount of texture.

Images of bark and greenery I found quite inspiring when viewing up close as they have so many intricate, interesting details that are missed when viewing from afar. These details would be showcased nicely in a final design and quite effective when applied to other products, causing viewers to see the close up textures of the natural world that surrounds us.

I found it difficult to take images of marble and concrete surfaces due to having a limited source to materials and areas around me. This led me to source and find some stone and concrete imagery on the Ceasarstone AU website that I could use for my final designs. The textures from these surfaces would look effective to break up some of the bright, overpowering colours in my own personal imagery.

## CAESARSTONE SURFACES
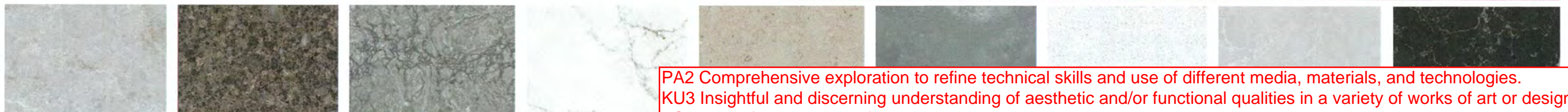
PA2 Comprehensive exploration to refine technical skills and use of different media, materials, and technologies.
KU3 Insightful and discerning understanding of aesthetic and/or functional qualities in a variety of works of art or design.
AS4 Insightful evaluation of, and conclusions about, visual arts learning.

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# sketching my own design plans

JANUARY    FEBRUARY    MARCH    APRIL    MAY    JUNE

→ The geometric shapes both random and structured represent elements of the year. A combination of permanent events and those random and unknown.

→ The large green section has contrast over the design becoming the focal point
→ Colour palette shows the transition between summer + Autumn
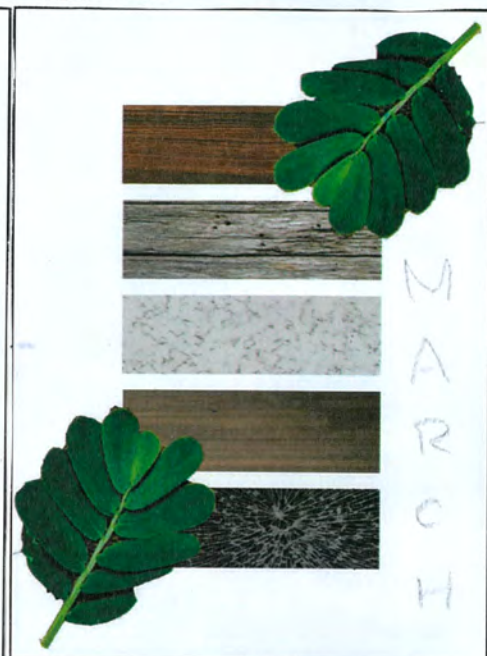
→ Horizontal shapes represent stability and break up the organic shapes of the leaves.
→ Similar tones are effective but do the leaves contrast too much?

→ The colour choices of this design represent a colour palette that can be generally seen during the autumn months.
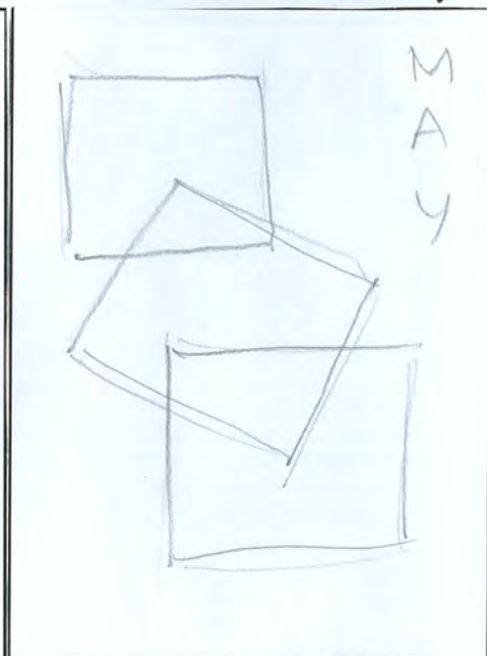
→ Sharp right rotating shapes represent the transition of Autumn into winter.
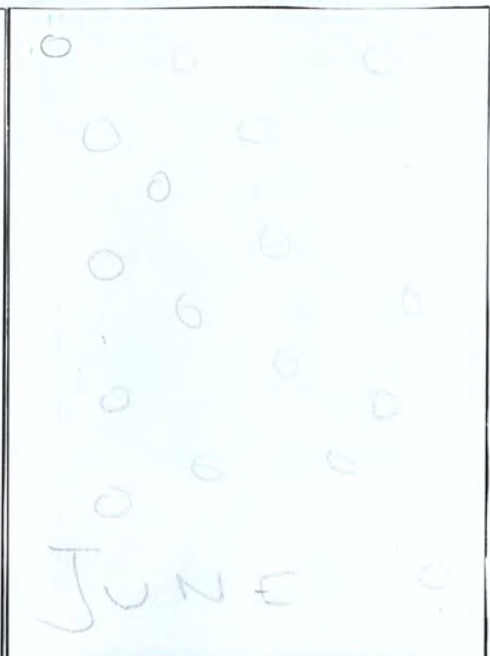
→ The circular falling drops symbolise rain as this month marks the start of winter.

JULY    AUGUST    SEPTEMBER    OCTOBER    NOVEMBER    DECEMBER
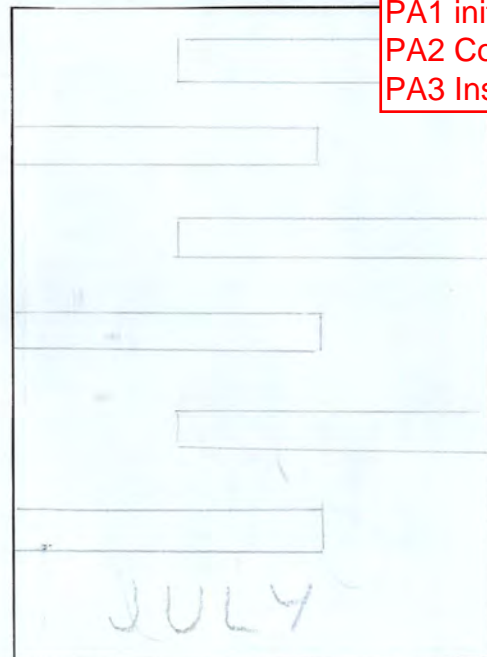
→ Sharp, horizontal, structured line shapes represent the cold. They also symbolise this month holding the other two winter months together.
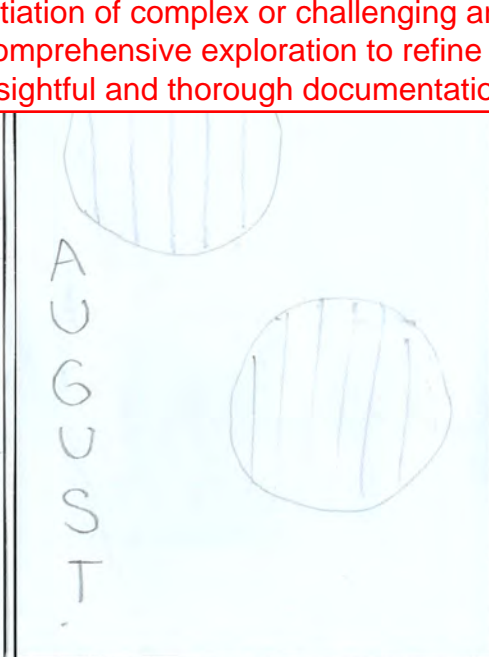
→ The circles symbolise the last drops of rain as they start to fall ready and preparing for the more sunlight months to begin.

→ The start of a new season where elements of nature begin to bloom and come out of hiding into the sunlight.
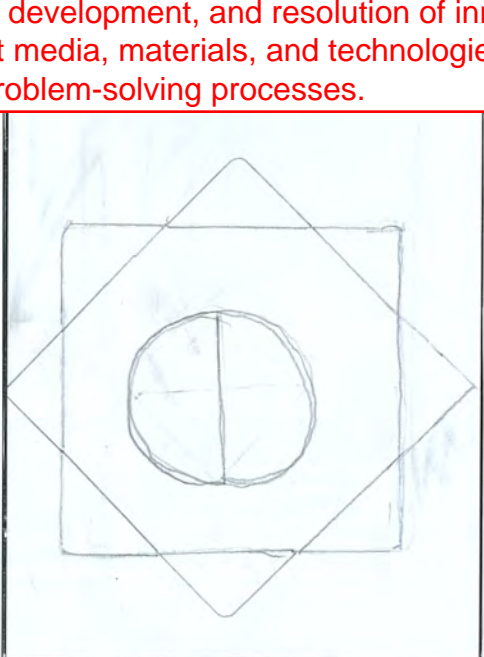
→ The middle month of a season acting as a month that holds the other two together but being its own at the same time.
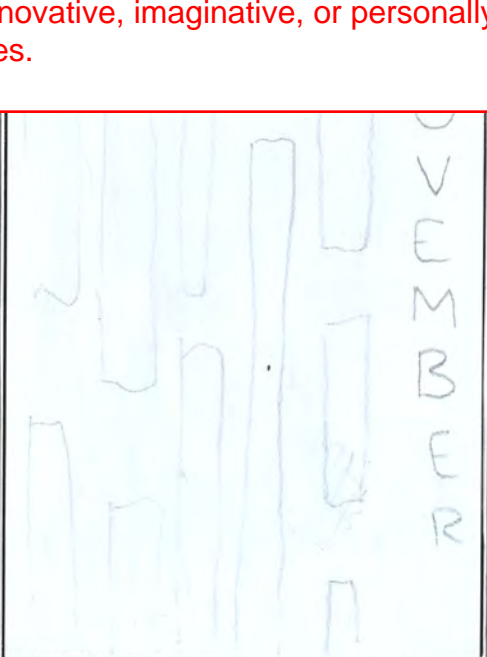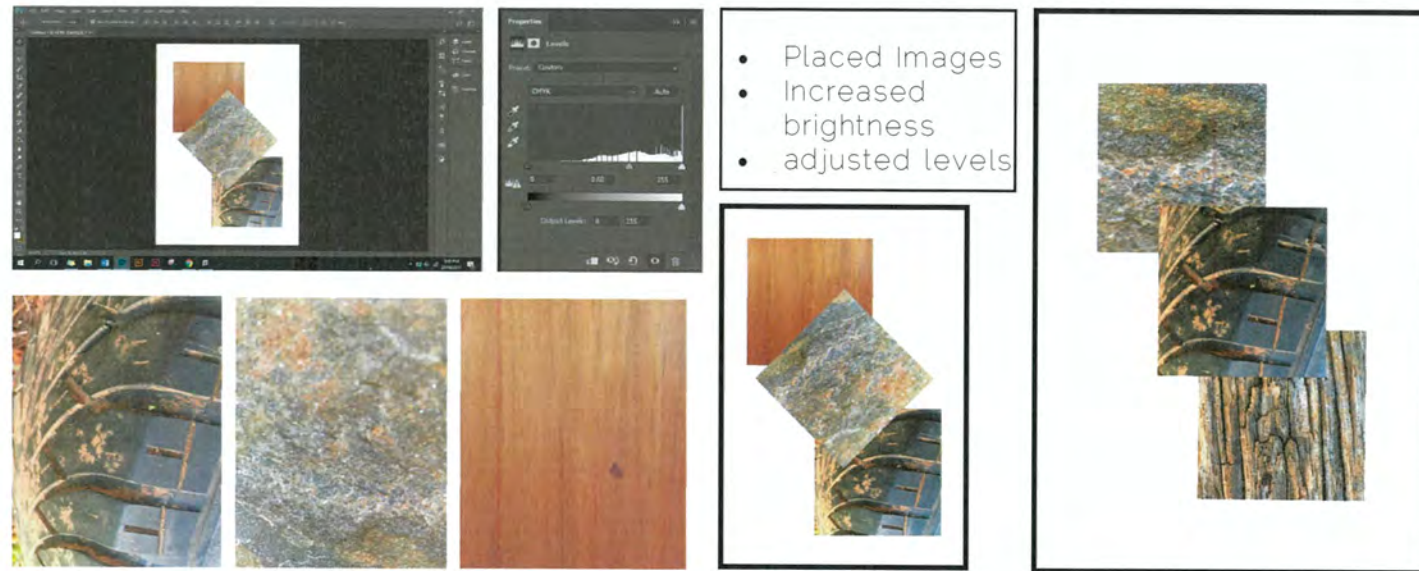
→ vertical lines look as if they are descending, symbolising the end of a year drawing to a close with new things ahead to look forward to.
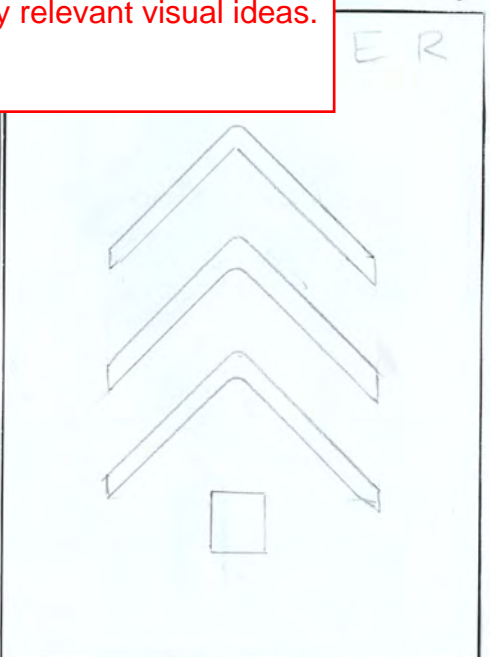
→ This design features a christmas tree made out of shapes as december is the festive month.

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# creating my own designs

- Placed Images
- Increased brightness
- adjusted levels

- Created mask layer
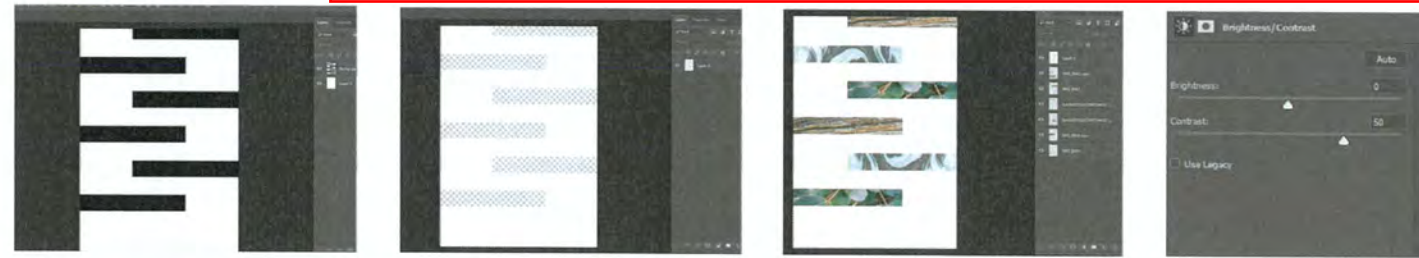- Added images
- Added darkness
- Reduced saturation

For this design I used more browns and oranges as my plan was for this design to represent the season of Autumn. In the end I bought in some blue tones to create flow from each shape to the next. After creating the first idea for a design I decided to straighten the centre square to allow for more structure.
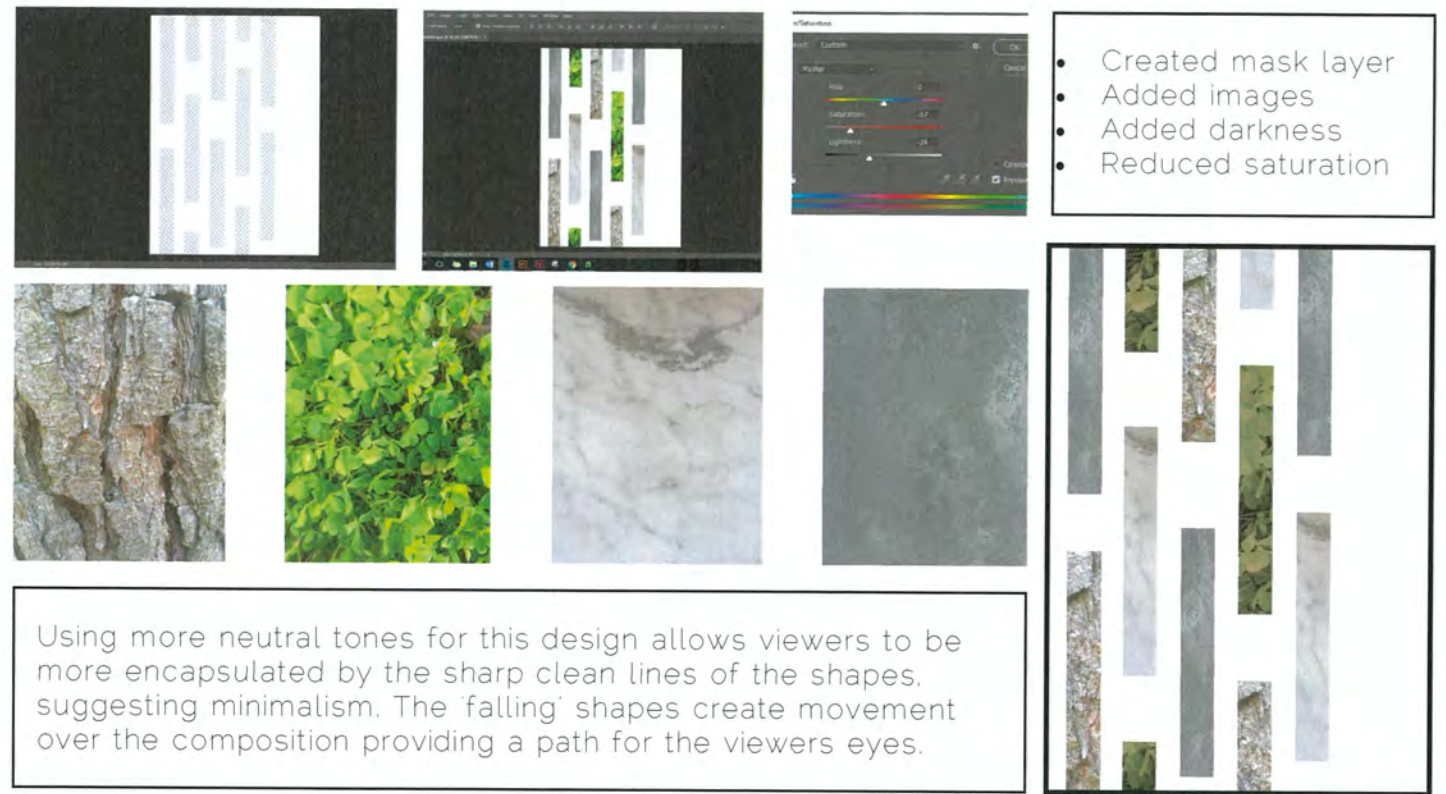
Using more neutral tones for this design allows viewers to be more encapsulated by the sharp clean lines of the shapes, suggesting minimalism. The 'falling' shapes create movement over the composition providing a path for the viewers eyes.

- Created a mask layer
- Added images
- Added contrast

- Merged layers & rasterised
- Deleted from layer 0 (background layer)
- Delete original layer
- Place images

This composition focus on repetition of textures with blue tones creating unity. The sharp, crisp lines of the shape add minimalism whilst the darker elements of colour show contrast from the lighter sections and white background.
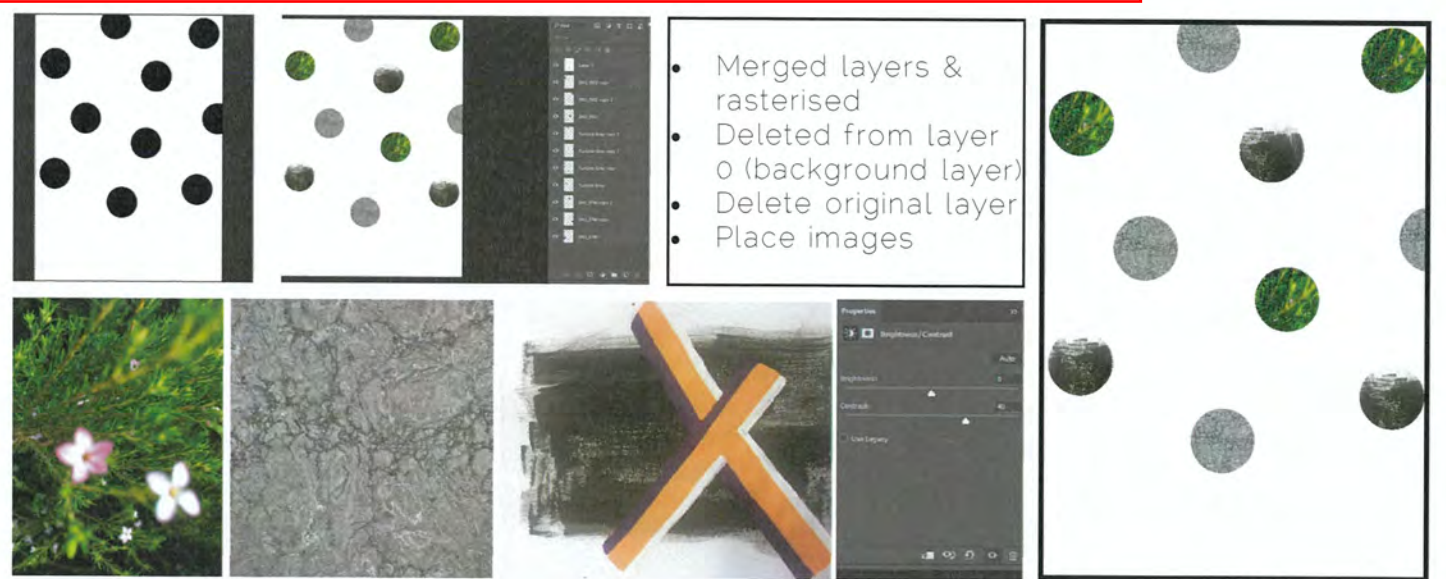
Creating this design, I focused on using a variety of different types of texture however each have a darker colour, uniting them. The circular shapes have clean lines, whilst symbolising rain and suggesting movement. The combination of negative and positive space creates depth over the composition, helping add feelings of wholeness.
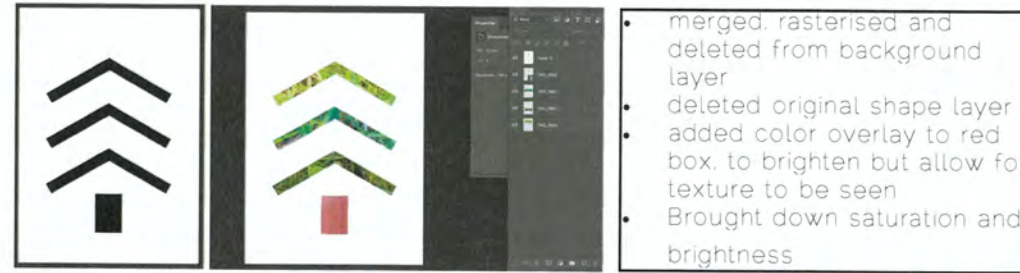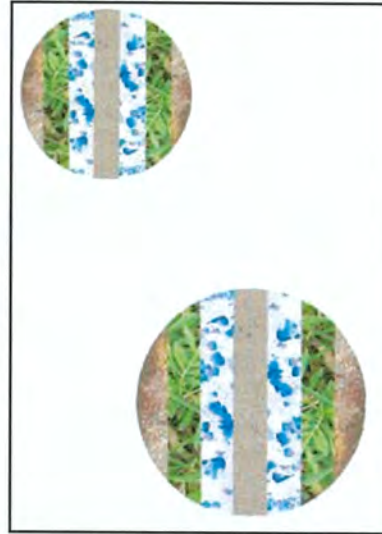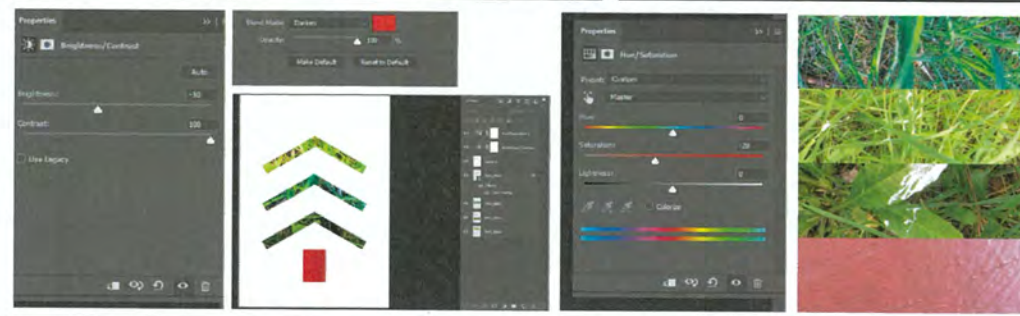
# creating my own designs

Incorporating the use of rectangles within the circles for this design added interest to the clean lines. Repetition of the same textures provided unity. however the final design felt too busy with each element distracting from the rest.
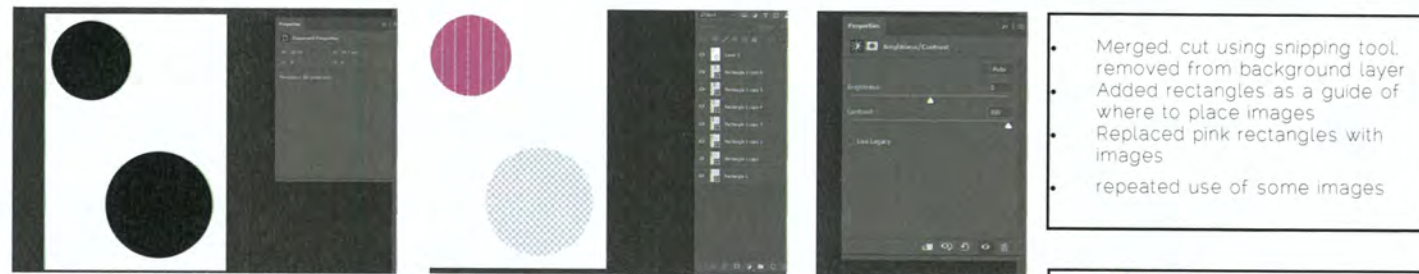
- Merged. cut using snipping tool.
- removed from background layer
- Added rectangles as a guide of where to place images
- Replaced pink rectangles with images
- repeated use of some images

From the start this composition was going to represent the month of december for the calendar. symbolised with a christmas tree as it is the festive month. I chose to incorporate greens for the tree and a red box at the base. The dark green of the tree contrasts with the white background whilst the red box makes a bold statement. detracting from the overall design.

- merged. rasterised and deleted from background layer
- deleted original shape layer
- added color overlay to red box. to brighten but allow for texture to be seen
- Brought down saturation and brightness

PA1 initiation of complex or challenging and well-planned conceptualisation, development, and resolution of innovative, imaginative, or personally relevant visual ideas.
PA2 Comprehensive exploration to refine technical skills and use of different media, materials, and technologies.
PA3 Insightful and thorough documentation of creative visual thinking and problem-solving processes.
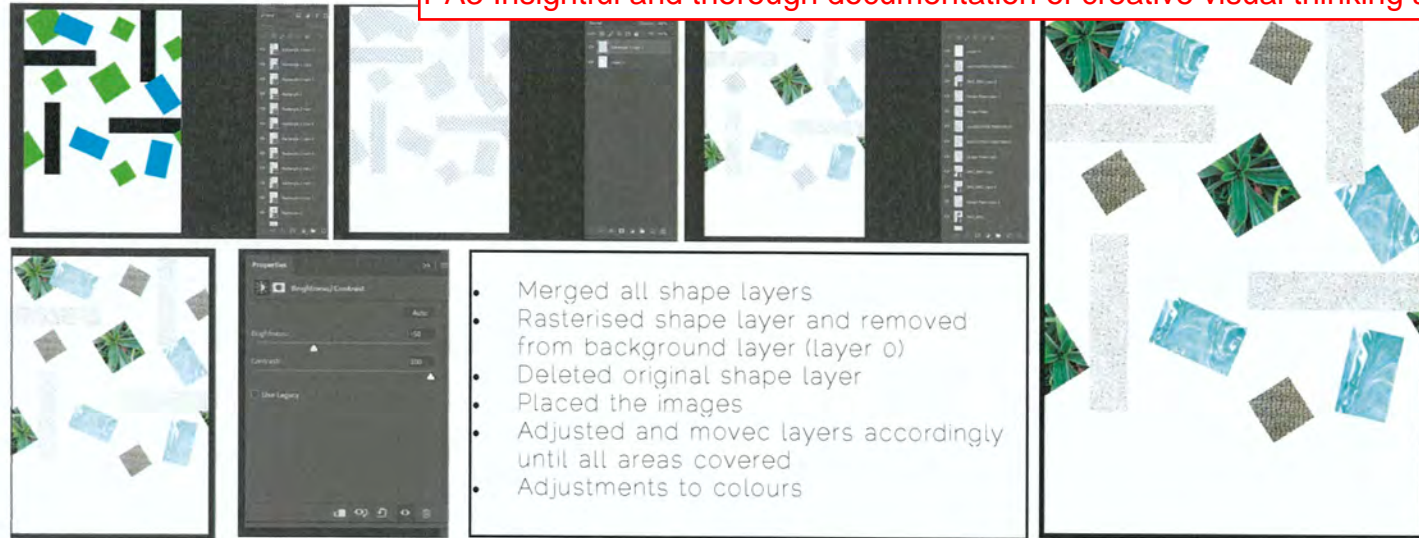
- Merged all shape layers
- Rasterised shape layer and removed from background layer (layer 0)
- Deleted original shape layer
- Placed the images
- Adjusted and moved layers accordingly until all areas covered
- Adjustments to colours

My intentions for this composition was to have some structured images and some randomly placed representing finding balance in life. The texture choices all worked well together whilst the use of positive and negative space allowed the focal point to be on the images themselves allowing the viewer to appreciate the close up textures often missed.
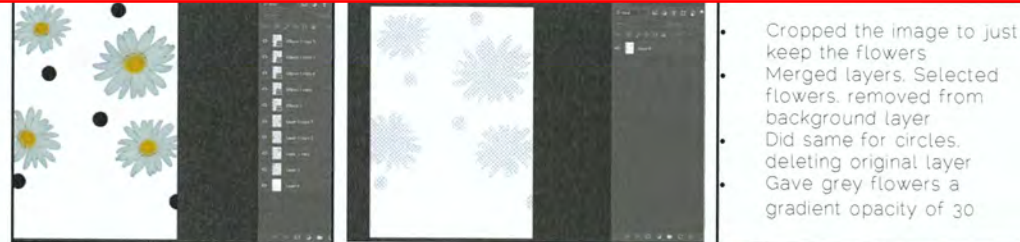
- Cropped the image to just keep the flowers
- Merged layers. Selected flowers. removed from background layer
- Did same for circles. deleting original layer
- Gave grey flowers a gradient opacity of 30
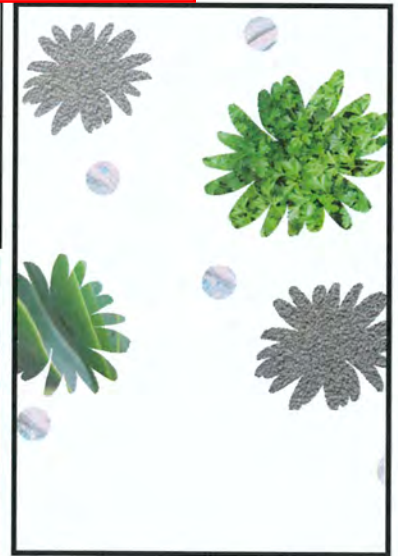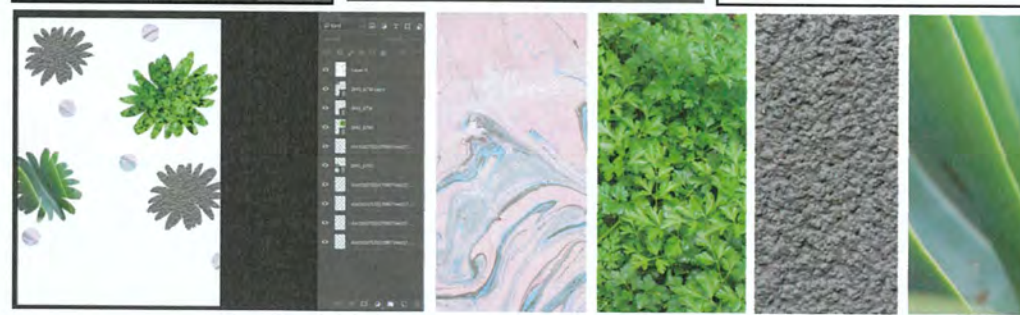
This design was created to suggest the blooming flowers at the start of spring adding a symbolic meaning. Incorporating the use of greys. greens, pinks and blues added brightness and happiness to the composition. The final design doesn't display minimalism with the choice of flower not having sharp. clean edges. Aside from that. the organic shapes define the space and evoke feelings of excitement.

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# creating my own designs

movement across composition from left to right

Flow shown between plant + wood texture

natural colour tones representing nature

colour suitable for a warmer month (spring or summer)

Black + white breaks up colour

Flow shown between textures linking the design

warm, orange colour tones show unity!

break of between shapes adds interest

Appropriate colour scheme for Autumn (calendar)

White breaks up strong colour and texture adding contrast.

warm orange and grey colour scheme suits an autumn month (calendar)

repetition shown through same textures used.

unity and links shown through similar colour choices.

Black line is thick and harsh, remove?

Rasterised and removed background square from background layer
• Deleted original layer and placed image
• Repeated for rest of the shapes

Incoporating neutral colours into this design help to aid in the feeling of minimalism combined with the sharp, crisp edges of the squares and the organic feeling of the circle. This design shows versatility and could easily be applied to different size products, for different purposes. Initially having the bright orange, contrasted significantly with the rest of the composition, however the neutral colours now provide unity

## VISUAL ARTS LEARNING AND CONCLUSIONS

As seen above, I have attempted to create some designs based on my initial design plans, based around the work of Lucy Shires and Kristina Krogh.

The designs I have created represent minimalism, even though some need small adjustments to fit into this movement. These compositions also reflect the design elements of space, shape, texture and colour and are filled with rhythm, movement and unity.

The compositions reflect my initial design plans and show links to the natural outdoor world and textures whilst incorporating a variety of natural and organic forms. They also show my own personal aethetic and learning that I have drawn from experimenting with this type of design work.
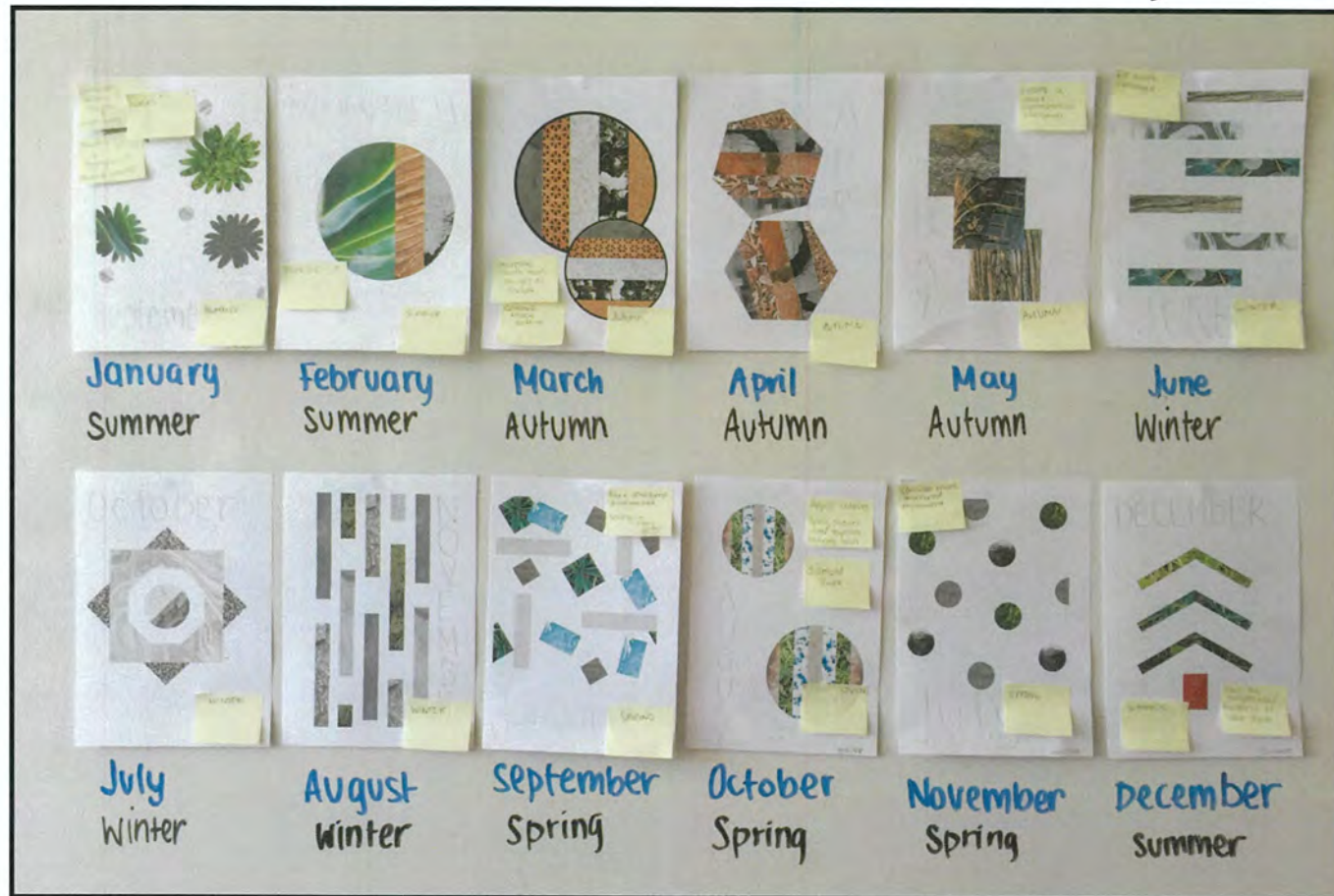
These compositions are versatile and could easily be applied to a variety of products and will allow me to experiment with applying these designs and textures to a variety of products.

# adjustments



January — Summer
February — Summer
March — Autumn
April — Autumn
May — Autumn
June — Winter
July — Winter
August — Winter
September — Spring
October — Spring
November — Spring
December — Summer

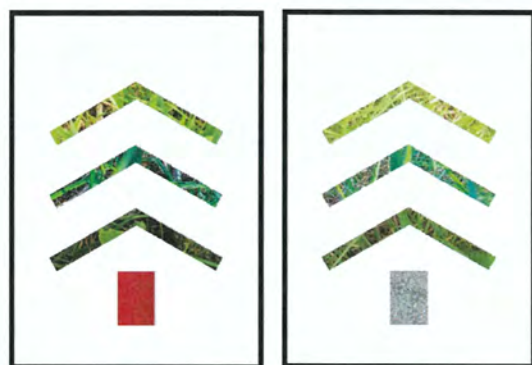- Removed black outline from edge of circle

- Recreate with my own images
- Remove the thick black outline

- Instead of flowers and circles, waves, suggesting the beach in summer
- Using Illustrator to create the waves, dragging into Photoshop and then creating a mask layer and placing images

- Take the brightness of the colour down
- Change the base of tree (red square)

- Add a full width rectangle up the top, rather than half to make the design feel complete
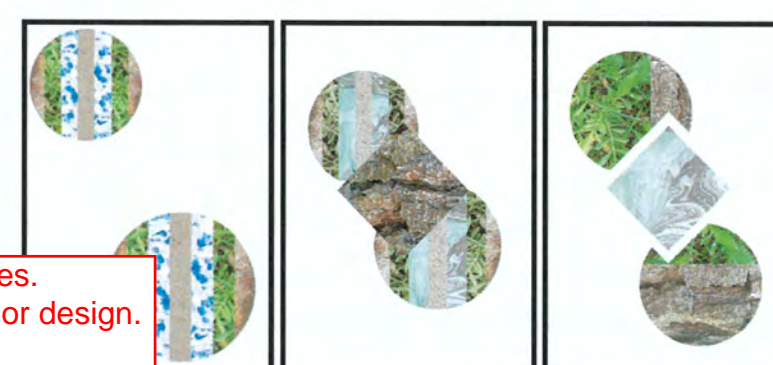
- Create a more structured placement of shapes to show simplicity
- Experimented with flipping one section of the design (centre image) however created less minimalism, balance and more unorganised pattern
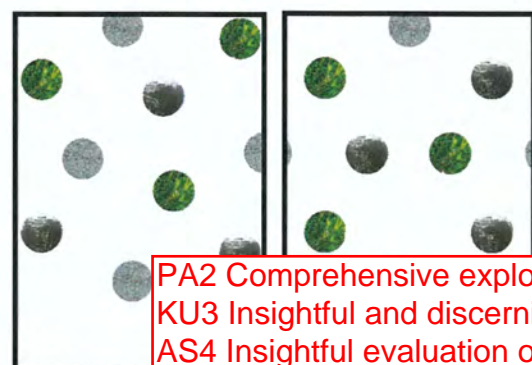
- Consider a more structured placement rather than random
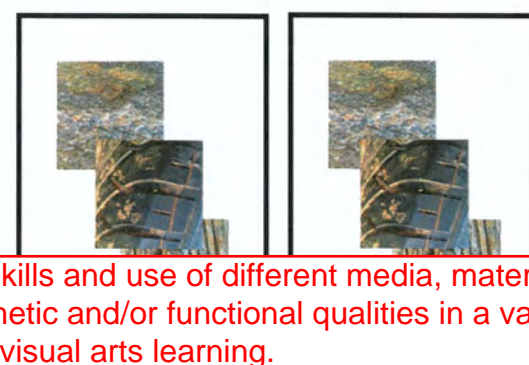
- Create a more symmetrical design by adjusting the placement of squares

- Adjust the colours (especially blue strip)
- Bring the shapes closer together, reducing the space between
- Add a diamond shape between the two circles

## VISUAL ARTS LEARNING AND CONCLUSIONS

After printing out all my designs and placing them next to each other for the calendar, the compositions looked randomly placed. After analysing a different way they could be placed, considering colour schemes, seasons of the year and their shapes, a better layout was formed. I then made small adjustments to some designs that didnt work or look as effective as they could be. This also involved removing some of the brighter colours to allow more neutral, minimalistic colours to be seen. The final designs are now ready to apply to other products.
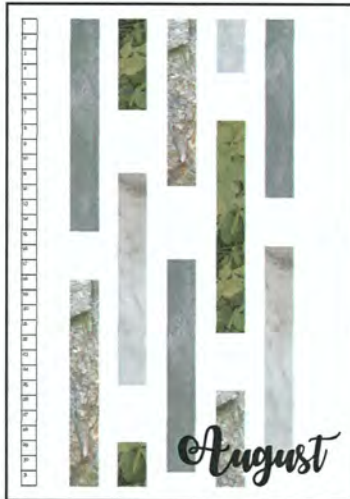
# applying calendar grids and alternatives

This design has strong emphasis on the design and typography. When printed, this alternative will be a binded book of A4 landscape prints, one side the design, the other, the calendar grid. It incoporates enough space to include public holidays and record any plans for each day of the month.

A layout like the following could appeal to some buyers. It allows users to record friends and family's birthdays and write small plans on each day.
Focus is drawn to the texture composition and script font of the text allowing for the design to be appreciated.

This alternative has less of a focus on the texture design itself with typography being more of a focal point. This layout would suit a desk calendar pad, that sits flat, printed at A3. The lines give space for notes, while the boxes give adequate room to write plans.

This option would be set out like a pad of paper, starting from January allowing users to rip off each month when finished. The downfall of this alternative is that there is no where to write plans, just a list of the dates. This design might not be as effective and would cause some people to question whether it is even considered a calendar.

These options would be comprised of two A4 pages, binded together. One shows text fitted within the design itself whilst the other without. I prefer the text applied to the design itself as the text adds contrast and flow to the composition.

VISUAL ARTS LEARNING AND CONCLUSIONS
Experimenting in potential typefaces to use allowed for a combination to be found that suited simplicity for the products and didn't take the focal point away from the composition itself.

Using a calendar wizard for InDesign aided in the creation of these templates as shown above allowing for a quick and easy way to produce calendars effectively and efficently.
Looking at different alternatives allowed me to find the grid layout I thought best suited my designs and would allow me to create a successful calendar for the company.

I chose to use the top left design that allows my portrait designs to be manipulated into landscape, showing adaptability, whilst providing a suitable amount of grid room and a clean, easy calendar design displaying minimalism.

POSSIBLE TYPEFACES

simple
January
more detail

Thin script →
February
readible

Thicker script →
March
simple

April

Letters too spaced out
May

Playful
June

Playful
July

→ Hard to read
↓ messy

August
organic letter forms

September
looks handwritten

October
simple

November
Bold
rounded

December
Too cartoon

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# applying my designs & typography to calendar

Sharp angle of type appears odd

White space allows design to feel complete and gives text a sense of belonging

Type at the top of the design detracts the viewer from appreciating design.

Text to be moved upwards to feel as if it sits within the design.

January

February

March

April

May

June

Type at the top means viewers eyes disregards the design but focuses on the type. The type could be replaced underneath the design

Text could overlap design to connect design and type however could create too much contrast

"November" overlaps the shape too much, should be replaced. Spots could be moved to the side or enlargened.

"December" moved to the bottom for viewers eyes to flow down and end up reading type

Placement of design and text could be changed to fill the space and for whole design to feel linked.

July

July?

August

September

October

November

December

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# applying designs to products

Using the October Twilight font due to its thickness, I placed images of texture behind a masked layer and applied it to a mug template. I chose the word 'breathe' as a reminder when you drink to keep calm, breathe and enjoy the drink you're consuming.

**Preview Your Wraparound Mug**

The first design I created for a diary contrasted too much and the text looked too childish rather that minimal. Swapping the design and the typeface allowed the final product to appear more simple, neutral and display minimalism. I chose to keep the script font to unite all my design products and add flow to my designed compositions.

I knew that I wanted to apply this design to a journal as I thought it showed flow down the front cover to the text. I experimented with placement of text and in the end removed some of the rectangles to allow for more white space, enabling the design to show movement and feel unified.

## VISUAL ARTS LEARNING AND CONCLUSIONS

Using designs that fitted each product I was able to show that my designs have flexibility and can easily be adapted to show unity and reptition. I incorporated white space to allow focus to be drawn to the compostition as well as creating designs with a combination of organic and geometric shapes.

My final choices for all products meet the design brief displaying texture, rhythm, space, colour and shape whilst showing the style of minimalism. They show flexibility and adaptability which is important for product designers needing to mass produce.

## FRAMED ART

When choosing the compositions to be framed, I chose 3 designs I thought were simple and throughout all of them, showed a combination of organic and geometric shapes drawing attention to the design.

I adjusted these three designs by placing the same texture of bark in each and ensuring the colour schemes were similar to show links between the three.

The final 3 framed compositions show repetition and prove that my designs can be easily adjusted to fit requirements, showing versatility and flexibility.

I restrained from the use of typography to keep the designs visual, allowing focus to be drawn to the design and the intricate textures displayed within, rather than typography.

For the pens, I decided to just use texture images rather than applying my designs. This allowed for the pens to still link in with everything else but have their own difference. This shows that the style of design I have chosen allows versatility and is able to be applied in different ways to many products.

# final designs

## Framed Prints

## Mug

## Pens

## Calendar

2018 Calendar

2018 Calendar

June

March

## Diary

Diary 2018

## Journal

Journal

*final designs were modified slightly for type and visual hierarchy (see appendix)*