

## *Public Art of Port Lincoln 2023 Calendar*

### **Mitchell Paterson**

With a passion for photography, I decided to develop my existing skills in my first practical project to create a 2023 calendar featuring photographs of public artworks in Port Lincoln. I commenced my research on a broad scale by viewing and understanding the six basic principles of graphic design:

• Alignment • Repetition • Contrast • Hierarchy • Balance – Symmetry • Balance – Tension

I utilised a number of these throughout my project to compose and create stunning images and graphics for my calendar.

I critically analysed the typography, composition, and colour combinations of several existing calendars, focussing on photographic layouts. From here, I established and tested three distinctly themed concepts: *Port Lincoln At Night*, *Then versus Now: Port Lincoln*, and my chosen theme of *Public Art of Port Lincoln*.

I investigated the work of *Saul Bass*, the American graphic designer and Oscar-winning filmmaker, best known for his creation of motion-picture title sequences, film posters and corporate logos. Upon analysis of *Bass*' work, I noticed vibrant colours feature within his designs, specifically reds, oranges, yellows and light blues. Throughout my calendar design, I focussed on using bright tones to highlight the month names, weekends and public holidays. I employed the *Eyedropper* tool in *Adobe Illustrator* to select the brightest colour value within each photograph.

My preferred artistic style of *selective colour theory* was inspired by the work of photographer Michael Hill, who was in turn influenced by one of the all-time greatest landscape photographers in Ansel Adams.

My photographic layouts consistently feature a black & white background with the public artwork remaining in colour. I first experimented with *selective colour theory* during Year 11 Photography. I executed this by selecting the pixels that make up the artwork before pasting them onto a separate layer. I changed the background layer to grayscale before selecting the artwork layer and adjusting the brightness, colour and contrast, before making any final re-touches using the *Clone Stamp* tool.

I utilised two complimentary fonts throughout my design, *Bell MT* for the months and *Santral Light* for the dates and image descriptions. I experimented with a variety of layouts, with the final design featuring the photograph at the top and spanning the width of the page, whilst the month and dates are spread horizontally below. The image description and a live QR code feature on each page in opposite and adjacent corners to balance the composition. My calendar does not feature the days of the week, allowing the consumer to utilise the calendar each year.

As I undertook this project during the winter months, a restriction I faced was that there were limited windows of opportunity to capture photographs in fine (calm) conditions. I followed both the design brief that I devised upon commencement and the conventions of a photographic calendar. I strongly believe that my final designs are original, creative and distinctive and represent a stylish and modern solution to a photographic calendar.