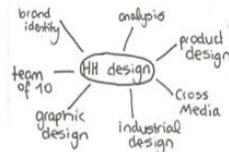


World of Work - HH design



① - Reduced copy of original (A3).
The original drawing of the coffee cup was in 2B pencil.

Who are HH design?



Their work process*

- Analyse
- define
- design
- manage
- follow-up

My task (Days 1+2): come up with a logo and name for a fictitious new coffee brand.

As soon as I had arrived, I was given a coffee cup and a couple of coffee grains to then draw. I was expected to create an attractive composition, and draw it as precisely as possible.
This still-life drawing was then going to be carried through several stages to make it look like a logo.
I enjoyed the observation drawing, as I felt quite comfortable doing it. (I have hardly any experience with graphic design tools)

HH design's graphic department:

Objective for Day 1, with observational drawing
→ Understand shapes and volumes, and respect proportions and page set up/composition.

Objective for Day 1, with sketch of logo based on observational drawing
→ Capture the essential aspects of an object to then simplify the object and stylise.



② - Reduced copy of previous reduced copy. Simplified. Black pen.

I was told I had to start off by start off "manually" and then progress to "graphically".

Process portfolio Student B (HL)

Engaging with the world of work

HH Design, Switzerland

My task for 2 days was to come up with a logo and name for a fictitious new coffee brand.

As soon as I arrived I was given a coffee cup and a couple of coffee grains to then draw. I was expected to create an attractive composition and draw it as precisely as possible.

This still-life drawing was then going to be carried through several stages to make it look like a logo. I enjoyed the observation drawing, as I felt quite comfortable doing it (I have hardly any experience with graphic design tools).

HH design's graphic department:

Objective for Day 1, with observational drawing:

Understand shapes and volumes, and respect proportions and page set up/composition.

Objective for Day 1, with sketch of logo based on observational drawing:

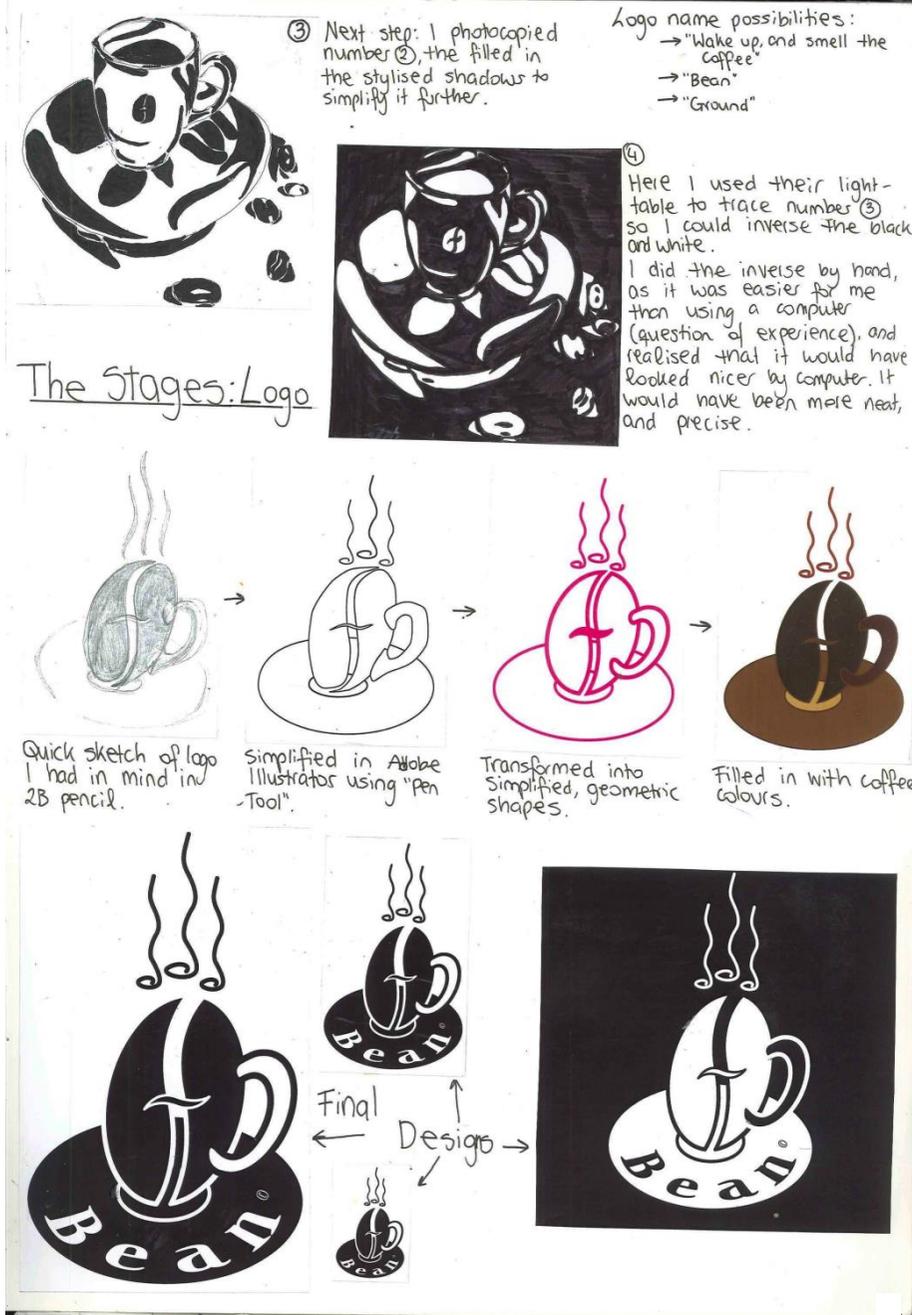
Capture the essential aspects of an object to then simplify the object and stylise.

Sources

www.hhdesign.ch (Oct. 2013)

Sketch 1: (reduced copy of the original, A3). The original was in 2B pencil.

Sketch 2: Reduced copy of sketch 1. Simplified with black pen. I was told I had to start off "manually" and then process to "graphic"



Developing the logo

Sketch 3: I photocopied the previous sketch (sketch 2), then filled in the shadows to simplify it. I began experimenting with logo names possibilities:

- "Wake up and smell the coffee"
- "Bean"
- "Ground"

Sketch 4: I used a light-table to trace drawing number 3 to enable me to inverse the black and white of my image. I did this by hand at first before realising it would be more neat and precise with a computer.

- The stages of the logo
1. First I drew a quick sketch of the logo I had in mind in 2B pencil.
 2. I simplified it using the 'pen tool' in 'Adobe Illustrator'
 3. I then transformed it into simplified geometric shapes.
 4. Finally, I coloured it using coffee-like colours.

My final designs

Sources
 All images are my own.

Product Ideas with Logo



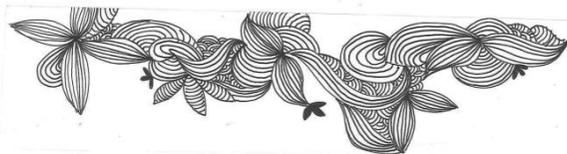
So far, working with technology for art has been a big success for me. On pg. 6, I found the artists that used mixed media/digital techniques intriguing. So this project was perfect for me. I'm hoping to continue with it throughout the week, expanding to coffee packs, design of a coffee shop etc. to follow this project till the end.

Adaptation #1



Adaptation #2

For the packaging of this coffee, I wanted to expand on the original logo I designed to liven it up a bit. floral spider-web



I want this product to be as visually attractive, as that is how most people decide on the brand of whatever they're buying if they've never bought it before. I continued with the floral design, but made it more fluid here to put on the side of the packet.

Product ideas with logo

Working with technology has been a big success for me. I'm happy to continue with it throughout the week, expanding to coffee packs, design of a coffee shop etc. to follow this project until the end.

For the packaging of this coffee I wanted to develop the original logo I designed to liven it up a little bit.

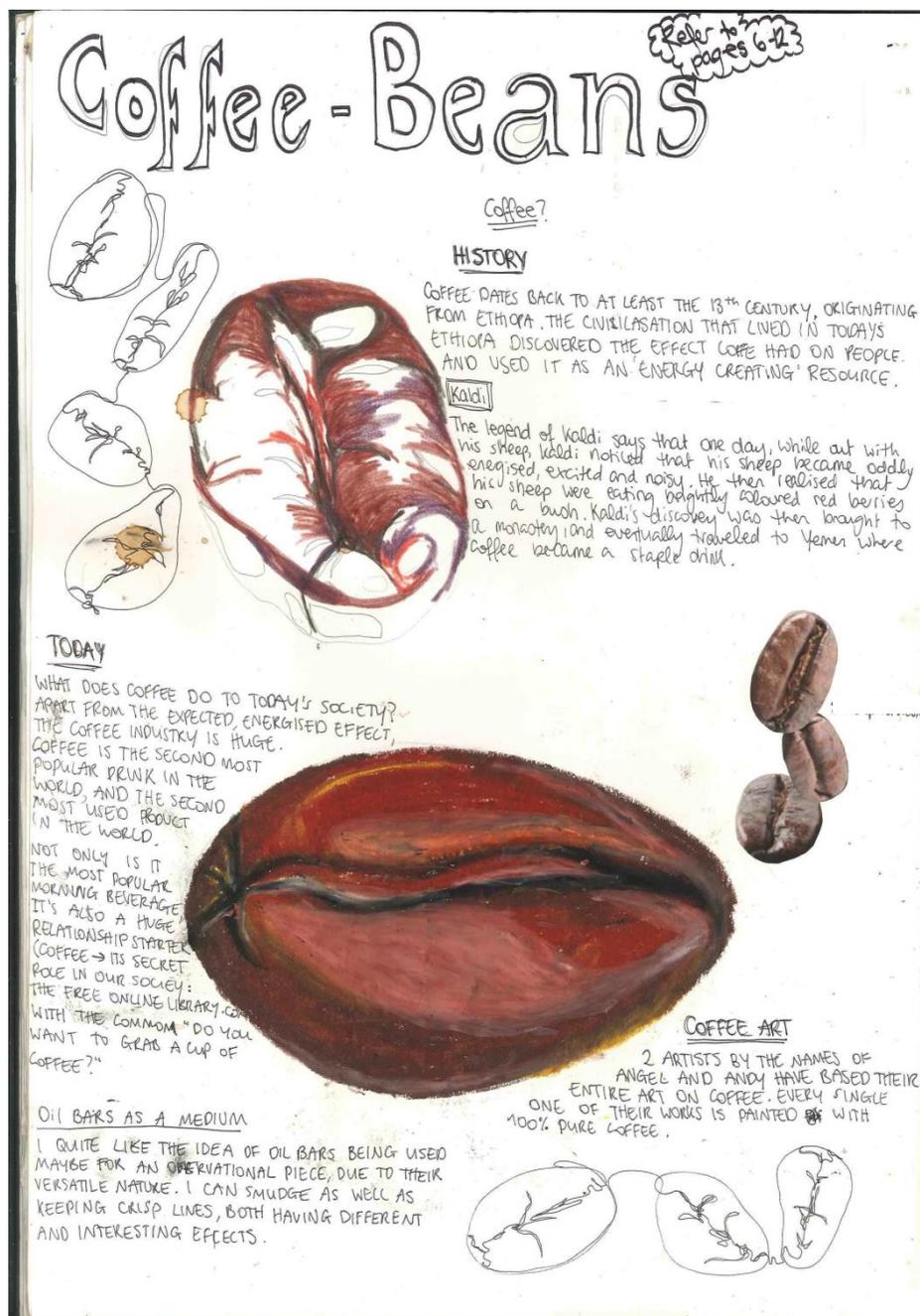
In adaptation #1 I used a spider-web pattern.
In adaptation #2 I used a floral design.

I want this product to be as visually attractive as it can, as that is how most people decide on the brand of whatever they are buying if they've never thought of it before.

I continued with the floral design but made it more fluid here (lower picture) to put on the side of the packet.

Sources

All images are my own.



The story of coffee beans

History

Coffee dates back to at least the 13th century, originally from Ethiopia. The civilisation that lived in that region discovered the effect coffee had on people and used it as an 'energy creating' resource.

Legend of Kaldi

The legend of Kaldi (which I was told in my childhood) says that one day, while out with his sheep, Kaldi notices that his sheep became oddly energised, excited and noisy. He then realised that his sheep were eating brightly coloured red berries on a bush. He brought these red berries to a monastery, and eventually travelled to Yemen where coffee became a staple drink.

Today

What does coffee do to today's society? Apart from the expected energising effect, the coffee industry is huge. Coffee is the second most popular drink in the world, and the second most used product worldwide. Not only is it the most popular morning beverage, it is also a huge relationship starter, with the common: "Do you want to grab a cup of coffee?"

Oil bars as a medium

I quite like the idea of oil bars being used maybe for an observational piece, due to their versatile nature, I can smudge as well as keeping crisp lines, both having different and interesting effects.

Coffee art

Two artists by the names of Angel and Andy have based their entire art on coffee. Every single one of their works is painted with 100% pure coffee.

Sources

- <http://www.justcoffeeart.com> (accessed October 2013)
- Image of coffee beans by me in photo studio.

Composition

Oil Pastels

Oil pastels were created with the aim of improving the Japanese education system in 1921 by Kanae Yamamoto. They were introduced to students to replace the use of black Indian ink which Yamamoto considered too restraining. The creation of this innovative media was inspired by a crayon but with a higher viscosity to allow a greater freedom of expression due to the variety of colours available, as well as the lower price.

Pablo Picasso

Yamamoto inspired two teachers: Satake and his brother-in-law Sasaki to found the Sakura Cray-Pas Company to mass-produce the oil pastels. In doing so, Sakura persuaded Pablo Picasso, amongst other artists of that time to learn and use the technique of oil pastels. However, oil pastels were not available in Europe due to war conditions, so Picasso convinced Henri Sennelier, a French manufacturer to produce them.

Coffee beans

What intrigued me at first about oil pastels, which then inspired me to use them on the right for coffee beans, was essentially the texture obtainable. Depending on how hard one presses the oil pastel the texture would either be rough-looking or waxy, thus creating depth, and exaggerating the cracked aspect of the coffee beans.

Sources

- Leslie Kenneth, "Oil Pastel: Materials and Techniques for Today's Artist" (1990)

COMPOSITION

Oil Pastels

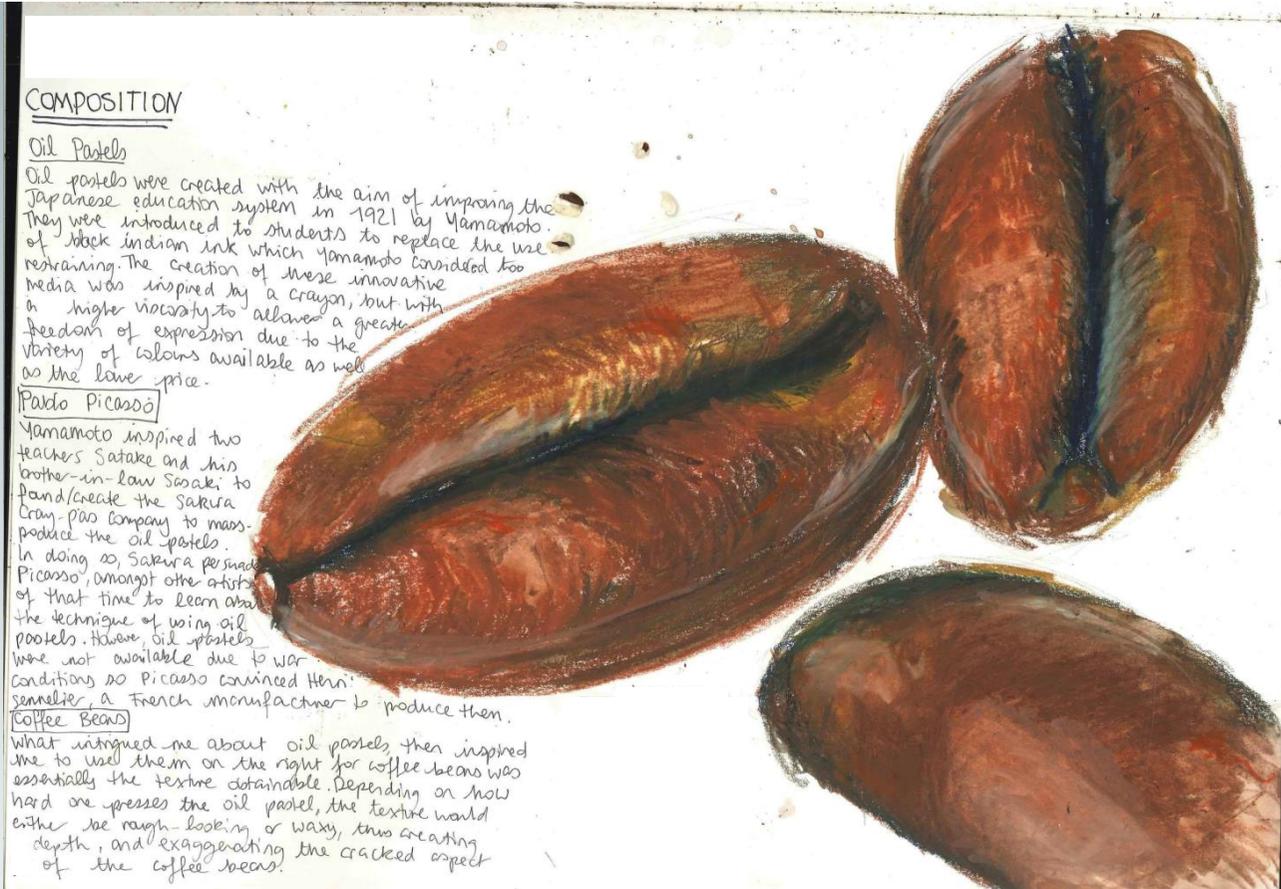
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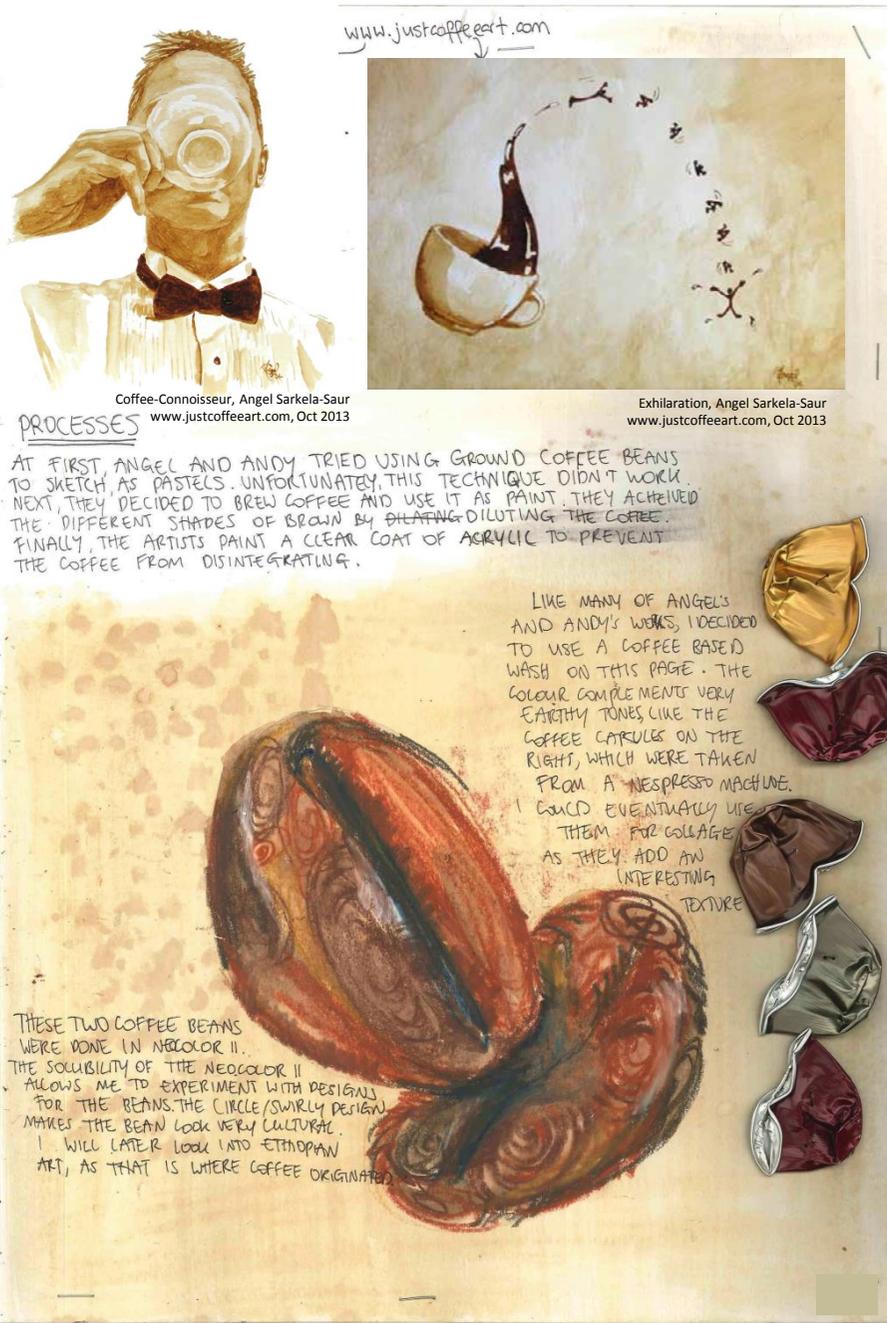
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Processes

At first, Angel and Andy tried using ground coffee beans to sketch, as pastels. Unfortunately, this technique didn't work. Next, they decided to brew coffee and use it as paint. They achieved the different shades of brown by diluting the coffee. Finally, the artists paint a clear coat of acrylic to prevent the coffee from disintegrating.

Like many of Angel and Andy's works, I decided to use a coffee based wash on this page. The colour complements very earthy tones, like the coffee capsules on the right, which were taken from a Nespresso™ machine. I could eventually use them for collage, as they add an interesting texture.

These two coffee beans were done in Neocolor® II. The solubility of the Neocolor® II allows me to experiment with designs for the beans. The circle/swirly design makes the bean look very cultural. I will later look into Ethiopian art, as that is where coffee originated.

Sources

- www.justcoffeeart.com (accessed site October 2013)



"One man's trash is another man's treasure"

Bernard Pras

Pras pays tribute to celebrities by creating works of art through a process called anamorphosis ("a distorted projection or perspective is requiring the viewer to use special devices or occupy a specific vantage point to reconstitute the image"). Pras collects and stacks everyday objects such as plates, cassette tapes, etc. to create new roles for these objects (for example: toilet roles as a coat).

Nespresso™ colours and their meaning

- Decaffeinato Intenso
According to HP® burgundy or maroon represents vigor, elegance, richness, refinement, leadership, maturity, expensive. In religion, maroon is seen to be the ability to own one's self power, which is interesting due to the fact that decaffeinated coffee won't have the same inebriating (in some way) effect as normal coffee.
- Finezzo Lungo
HP®: cheeriness, joy, action, optimism, happiness, idealism, summer, hope, imagination, sunshine, philosophy, youth, sacred, imperial.
Nespresso™ strength: 3
- Arpeggio
HP®: spirituality, royalty, mystery, wisdom, transformation, independence, enlightenment, respect, wealth.
Nespresso™ strength: 9
- Volluto
HP®: praise, commendation, best, quality, excellence, favour, positive, worth.
Nespresso™ strength: 4
- Indriya from India
HP®: traditional colour of peace, camouflage, classic, adventure, military.
Nespresso™ strength: 10
- Decaffeinato Lungo
HP: hot, sensual, exciting, bright, fun, energetic, feminine.
Nespresso™ strength: 3

Sources:

- <http://www.webdesignerdepot.com>
- <http://nespresso.com>
- <http://www.hp.com/productivity/colors>

(all sites visited December 2013)

Chuck Close-Style Photography

my own photograph



Almost all of Chuck Close's inspiration for his hyper realistic huge paintings, and wood block prints come from the photographs he's taken of the subject in the prints and paintings. While initially using polaroids, Close soon began to work with daguerrotypes with the expert Jerry Spagnoli. However, he didn't keep the same quality/resolution of the photographs. Instead he converted the old photos into high res. digital scans.

my own photograph



What intrigues me about Close's photography is the extremely high resolution and raw feeling. The fact that the images haven't been photoshopped to remove wrinkles combined with the contrast makes his images extremely recognisable. I've tried to recreate the feeling of texture in Close's subjects skin/hair/etc in the coffee beans.

The photo above and the photo at the top of the page were intended to show a feeling of progression. I feel this was achieved through photographer by using focus and contrast between the black and white present. Some beans were highlighted through the white and fine focus, while others were darker and more blurry.



www.ie

my own photo

!!ALL MY PHOTOS!! unless specified.

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The two photos on the left of the page were supposed to show a feeling of progression. I feel this was achieved by using focus and contrast between the black and white present. Some beans were highlighted through the white and fine focus, while others were darker and more blurry.

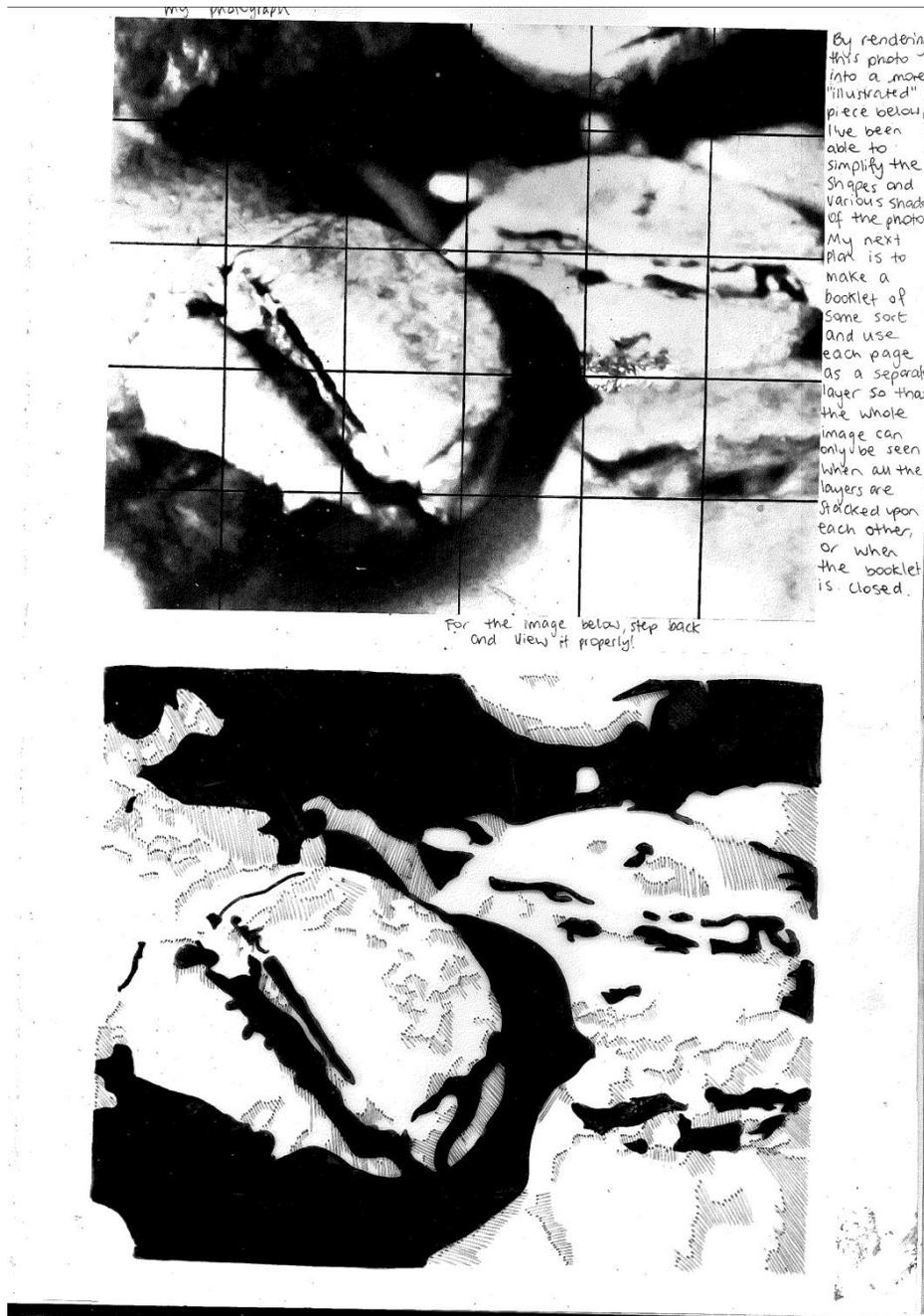
To see these image please search online for:



Chuck Close, 2006
"A couple of ways of doing something"

Sources

- The three images on the left of the page are my own
- Chuck Close, "A couple of ways of doing something" (2006)



By rendering this photograph into a more "illustrated" piece (picture below), I have been able to simplify the shapes and various shades of the photo.

My next plan is to make a booklet of some sort and use each page as a separate layer so that the whole image can only be seen when all the layers are stacked upon each other, or when the booklet is closed.

For the image below, step back and view it properly!

- Sources**
- The two images are my own.

MANCALA AND OTHER GAMES INVOLVING PIECES



en.wikipedia.org/wiki/mancala

Mancala, originally called "naqala" in Arabic, is not one game but rather a general name for all "count-and-capture" games. These types of games include 'Bao la Kiswahili', 'Congkak', 'Kalah', and over 200 more variants. The word "naqala" literally means "moved", referring to the individual parts used to count in these games. In terms of size, each Mancala game varies. Some are truly large: 'Tchaiba' boards are made up of 160 holes and require 320 seeds. On the other hand, 'Nano-wan' boards have only 2 holes and require just 8 seeds.

The general way to play a Mancala game involves each player removing all the seeds from one hole, placing one in each following hole and capturing based on the state of the board.

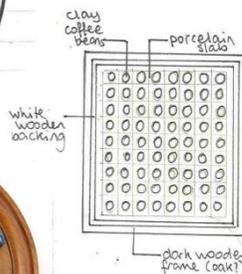
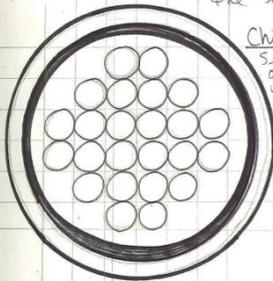


Bao
Bao is one of the most well-known examples of Mancala games. It is played primarily in countries of East Africa: Tanzania, Kenya as well as DR Congo and Burundi. It's needed in other disciplines as well, such as game theory and psychology. There are two main variants of the Bao game: 'Bao la Kiswahili' (Bao of the Swahili people) and a more simplified version: 'Bao la Khijifunza' (Bao for beginners).

The reason I decided to look at Bao in particular is due to the fact that it is so prominent in East Africa as a social game as it is an educational piece. Also, the seeds used are very similar to coffee beans which inspired the piece in progress at the bottom right of this page. I will be putting the beans on a piece of porcelain to provide contrast to the beans. As yet I'm not sure whether I will be gluing the beans onto the porcelain, or just placing them in the indents I made by the beans.

Chinese Marbles game

Similar to the Mancala games, the Chinese marble (solitaire) game involves removing the opponent's pieces by "sowing" them. Placing each marble in an empty hole, removing the marble it had to jump over to get there. Despite its name, the game does not originate from China. It was allegedly created in Germany, and it was in the shape of a star: "Stern-Halma".



own photograph - piece in progress

Mancala and other games involving pieces

Mancala, originally called "naqala" in Arabic is not one game but rather a general name for all "count-and-capture" games. These types of games include 'Bao la Kiswahili', 'Congkak', 'Kalah', and over 200 more variants. The word 'Naqala' literally means moved, referring to the individual parts used to count in these games.

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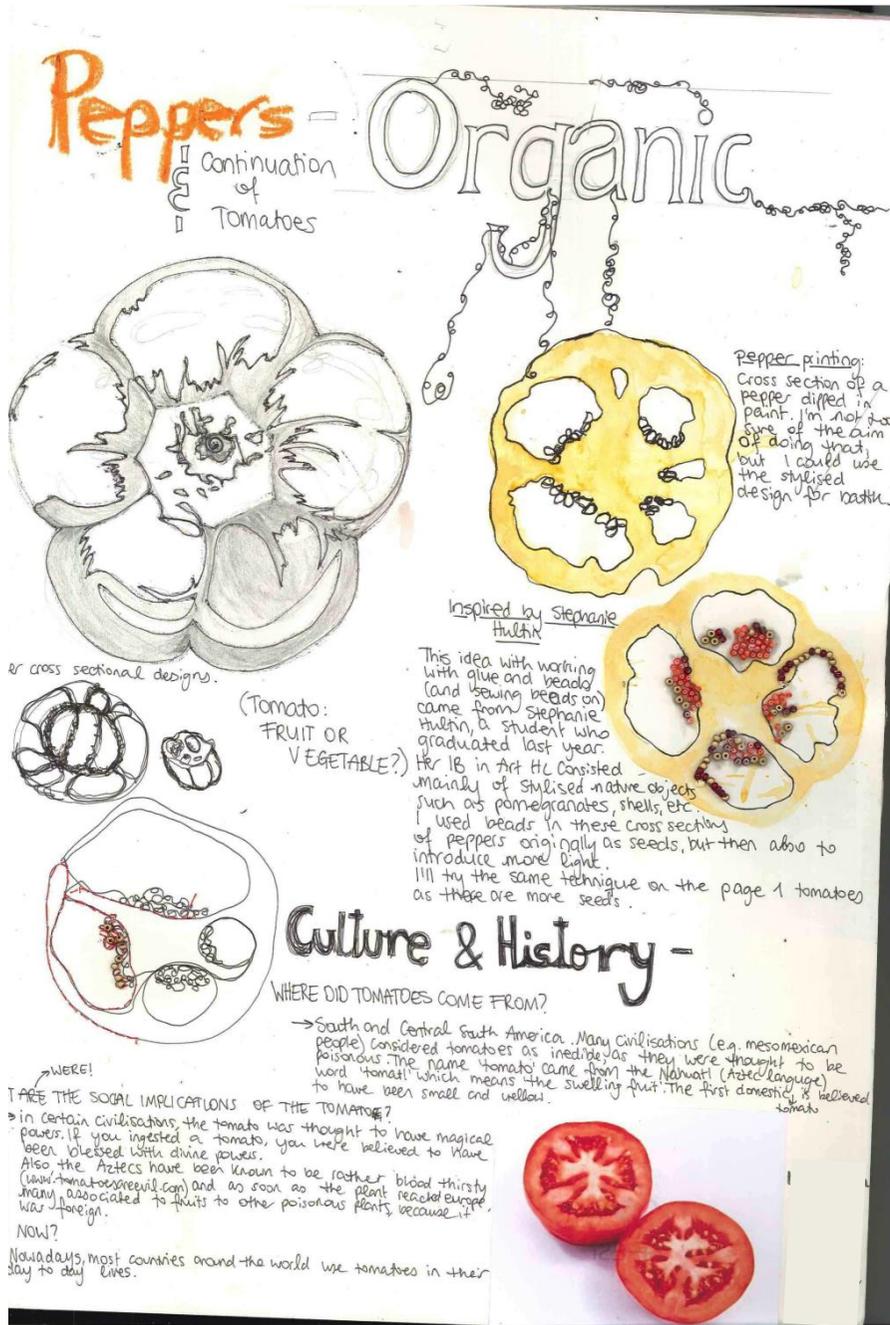
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Sources:

- <http://en.wikipedia.org/wiki/Mancala>
- http://en.wikipedia.org/wiki/File:French_solitaire.jpg



Peppers and continuation of tomatoes – Organic

Pepper printing

Cross section of a pepper dipped in paint. I'm not too sure of the aim of doing that, but I could use the stylish design for batik.

Inspired by previous student

This idea with working with glue and beads (and sewing beads on) came from a student who graduated last year. Her IB in Art (HL) consisted mainly of stylised nature objects such as pomegranates, shells, etc. I used beads in these cross sections of peppers, originally as seeds, but then also to introduce more light. I'll try the same technique on tomatoes, as there are more seeds.

Tomatoes: culture and history

Where did tomatoes come from?

South and central south America. Many civilisations (for example mesoamerican people) considered tomatoes as inedible, as they were thought to be poisonous. The name 'tomato' came from the Nahuatl (Aztec language) word 'tomatl' which means the swelling fruit. The first domestic tomato is believed to have been small and yellow.

What were the social implications of the tomato?

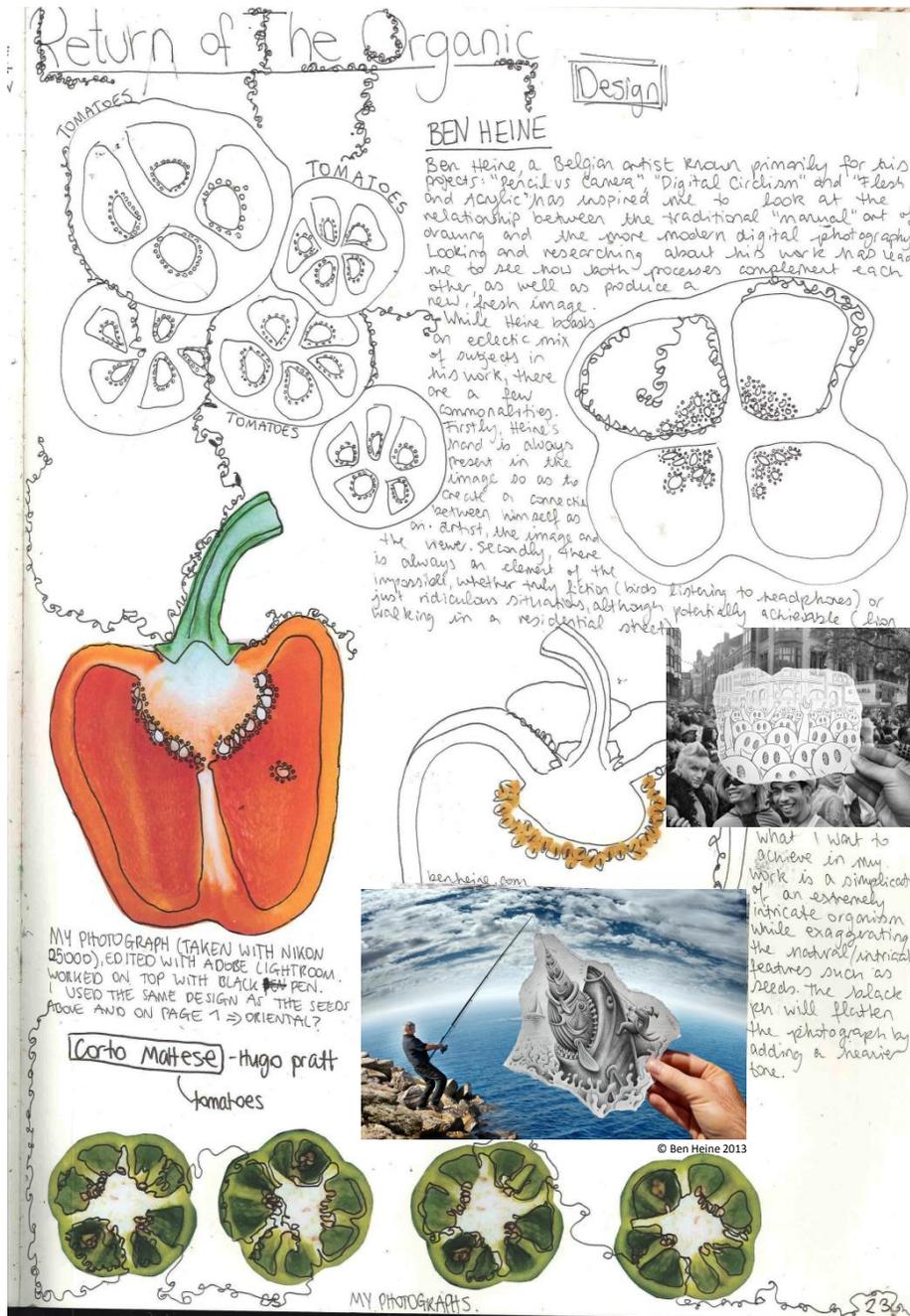
In certain civilisations the tomato was thought to have magical powers. If you ingested a tomato you were believed to have been blessed with divine powers.

Also the aztecs have been known to be rather blood thirsty and as soon as the plant reached Europe, many associated this fruit with other poisonous plants because it was foreign.

Nowadays most countries use tomatoes in their day to day lives.

Sources:

- <http://www.tomatoesareevil.com/tomato%20history.html> (visited November 2013)



Return of the Organic

Ben Heine

Ben Heine is a Belgian artist known primarily for this projects: "Pencil vs Camera", "Digital circlism" and "Flesh and acrylic". He has inspired me to look at the relationship between the traditional "manual" art of drawing and the more modern digital photography. Looking and researching about his work has lead me to see how both processes complement each other as well as produce a new fresh image. While Heine boasts an eclectic mix of subjects in his work, there are a few commonalities. Firstly, Heine's hand is always present in the image so as to create a connection between himself as an artist, the image and the viewer. Secondly, there is always an element of the impossible, whether truly fiction (for example birds listening to headphones) or just ridiculous situations – although potentially achievable- (for example a lion walking in a residential street).

What I want to achieve in my work is a simplification of an extremely intricate organism while exaggerating the natural/intricate features such as seeds. The black pen will flatten the photography by adding a heavier tone.

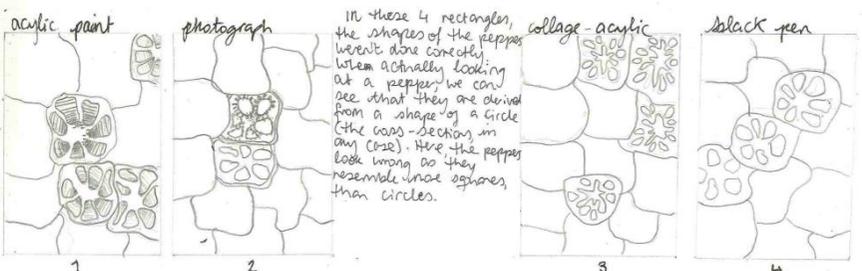
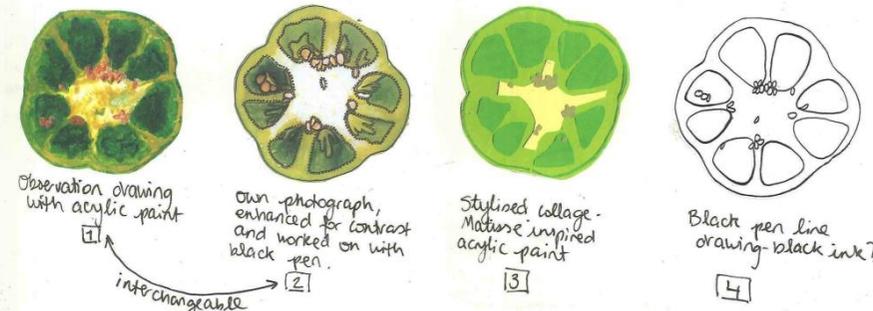
My photograph (taken with Nikon D5000), edited with Adobe Lightroom and worked on the top with black pen. I used the same design as the seeds above.

Sources

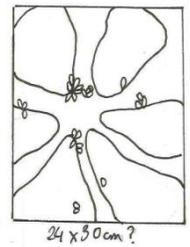
- <http://www.benheine.com> (visited November 2013)

Continuation of peppers

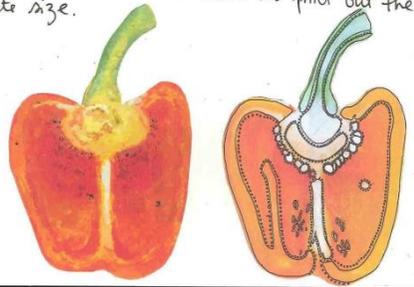
At first, my idea was to show the deconstruction/simplification of peppers as well as tomatoes, but not as the final simplified version being the studio piece; having the process as a final piece. I was inspired by my process for the creation of the logo for the fictitious coffee brand (p. ...). Then I decided I wasn't too keen on the idea as one final piece: I could do a series of pieces, showing each step, instead.



I'm ~~not~~ not sure as to whether I want to make each individual pepper "bit" for each step, except if I were to photocopy each step several times, the first step would look extremely dodgy. I want to keep the texture in the first and third steps. What I might do instead is then make each individual pepper bigger, so that each piece wouldn't look as busy. Another possibility is cover an entire canvas with one pepper, see below.



Another option is covering an entire canvas, which could work with all the steps except the second, as I'd have to print out the photograph to an appropriate size.



Continuation of peppers

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1. Observation drawing with acrylic paint.
2. Own photograph enhanced for contrast and worked on with black pen.
3. Stylized collage. Matisse-inspired acrylic paint.
4. Black pen line drawing – black ink?

In these four rectangles (Acrylic paint/photograph/collage-acrylic/black pen), the shapes of the peppers weren't done correctly. When actually looking at a pepper we can see that they are derived from a shape of a circle (the cross sections in any case). Here the peppers look wrong, as the resemble more squares than circles.

I'm not sure as to whether I want to make each individual pepper "bit" for each step, except if I were to photocopy each step several times, the first step would look extremely dodgy. I want to keep the texture in the first and third steps. What I might do instead is then make each individual pepper bigger, so that each piece wouldn't look as busy. Another possibility is cover an entire canvas with one pepper (as in the example in the bottom left corner)

Another option is covering an entire canvas, which could work with all the steps except the second, as I'd have to print out the photograph to an appropriate size.

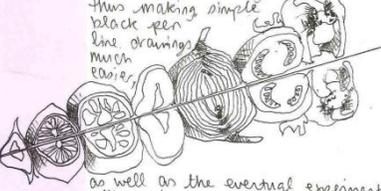
Organised Fruits & Veg

"A Colourful Winter"

© Florent Tanet 2013



The linear aspect of the photograph to the left has lead me to explore the detail in the design of the fruits and vegetables thus making simple black pen line drawings much easier.



as well as the eventual experimentation with reflection, to exaggerate the design/simplified/deconstructed side of the fruits and vegetables.

All images from thisiscolossal.com, unless specified otherwise



© Florent Tanet 2013



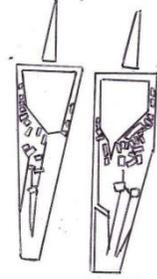
© Florent Tanet 2013

Photographer Florent Tanet's series "A Colourful Winter" is currently on display in Paris, at the Bon Marche department store. The clever and meticulous arrangement of the fruits and vegetables defy the natural and organic aspect of the organisms, presenting the audience with a fascinating contrast that can be enjoyed and appreciated by all. The simple yet harmonising pastel backgrounds of the photographs allow the subjects of the photographs to stand out yet fit in well. The compositions play with scale, and break all previously held/conceived perceptions of banalities such as pears, and bananas. This phenomenon relates to Andy Ellison's work (p.12) on the MRI images of fruits and vegetables.

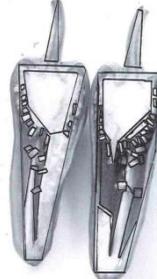
As with the deconstruction exploration on page in book I, I tried to combine a similar composition with as Florent Tanet in photography, with a deconstruction into simple shapes: mainly rectangles.

Organic → Mechanic

I'm not entirely sure I like this, as it doesn't really work with my other pieces. So I will work mainly with the initial photograph.



1.



2.



3.

my own photographs

Organised fruits and vegetables "A Colourful Winter" by Florent Tanet (photographer)

The linear aspect of the photograph to the left has led me to explore the detail in the design of the fruits and vegetables thus making simple black pen line drawings much easier. As well as the eventual experimentation with reflection to exaggerate the design simplified/deconstructed side of the fruits and vegetables.

Photographer Florent Tanet's series of "A Colourful Winter" is currently on display in Paris at the Bon Marché department store. The clever and meticulous arrangements of the fruits and vegetables defy the natural and organic aspect of the organisms, presenting the audience with a fascinating contrast that can be enjoyed and appreciated by all. The simple yet harmonising pastel background of the photographs allow the subjects of the photographs to stand out yet fit in well. The compositions play with scale, and break all the previously held/conceived perceptions of banalities such as pears and bananas. This phenomenon relates to Andy Ellison's work on the MRI images of fruits and vegetables.

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- Sources
- <http://thisiscolossal.com/?s=a+colourful+winter> (visited November 2013)

MATISSE

- Known for colour and fluid and individual/unique artwork.
- Along with Picasso and Marcel Duchamp, defined revolutionary developments in plastic arts.

his discovery of his love for art was when he was given a set of paints from his mother after falling ill. This idea of creating works while ill is quite common with/in Matisse's life.

John Peter Russell
Introduced Matisse to Impressionism and Van Gogh and explained the colour theory.

pre-20th century → pure → ideal

Colour theory

- hue
- saturation
- lightness
- darkness

Additive

- *Y+M=red
- *Y+C=green
- *M+C=blue
- all 3=black

Subtractive

- *R+G=yellow
- *R+B=magenta
- *G+B=turquoise
- all 3=white

In one of my studio pieces, I am combining Picasso's idea of deconstruction with Matisse's 'gouaches découpés' with bell peppers such as the one on which I'm writing. Like what Matisse did on 'La Gerbe' (simplified leaves) I've simplified an element of nature → food to make it more stylised and geometrical by combining it next to the acrylic painting → deconstruction.

Although a very talented painter, Matisse was most famous for his 'cut-outs'. In 1941, Matisse was diagnosed with cancer, and therefore bed-ridden. He called this style transition his 'second life'. Not unfamiliar with scissors, Matisse called his papers (which were really papers painted with gouache) 'Gouaches découpés'. He said that he felt more liberated after discovering his passion for 'découpage'.



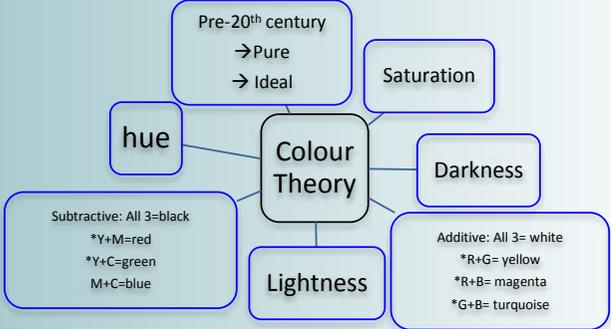
Henri Matisse

- Known for colour and fluid and individual/unique artwork.
- Along with Picasso and Marcel Duchamp, defined revolutionary developments in plastic arts.

His discovery of his love for art was when he was given a set of paints from his mother after falling ill. This idea of creating works while ill is quite common with/in Matisse's life.

John Peter Russell

Russell introduced Matisse and Van Gogh to impressionism, and explained the colour theory.

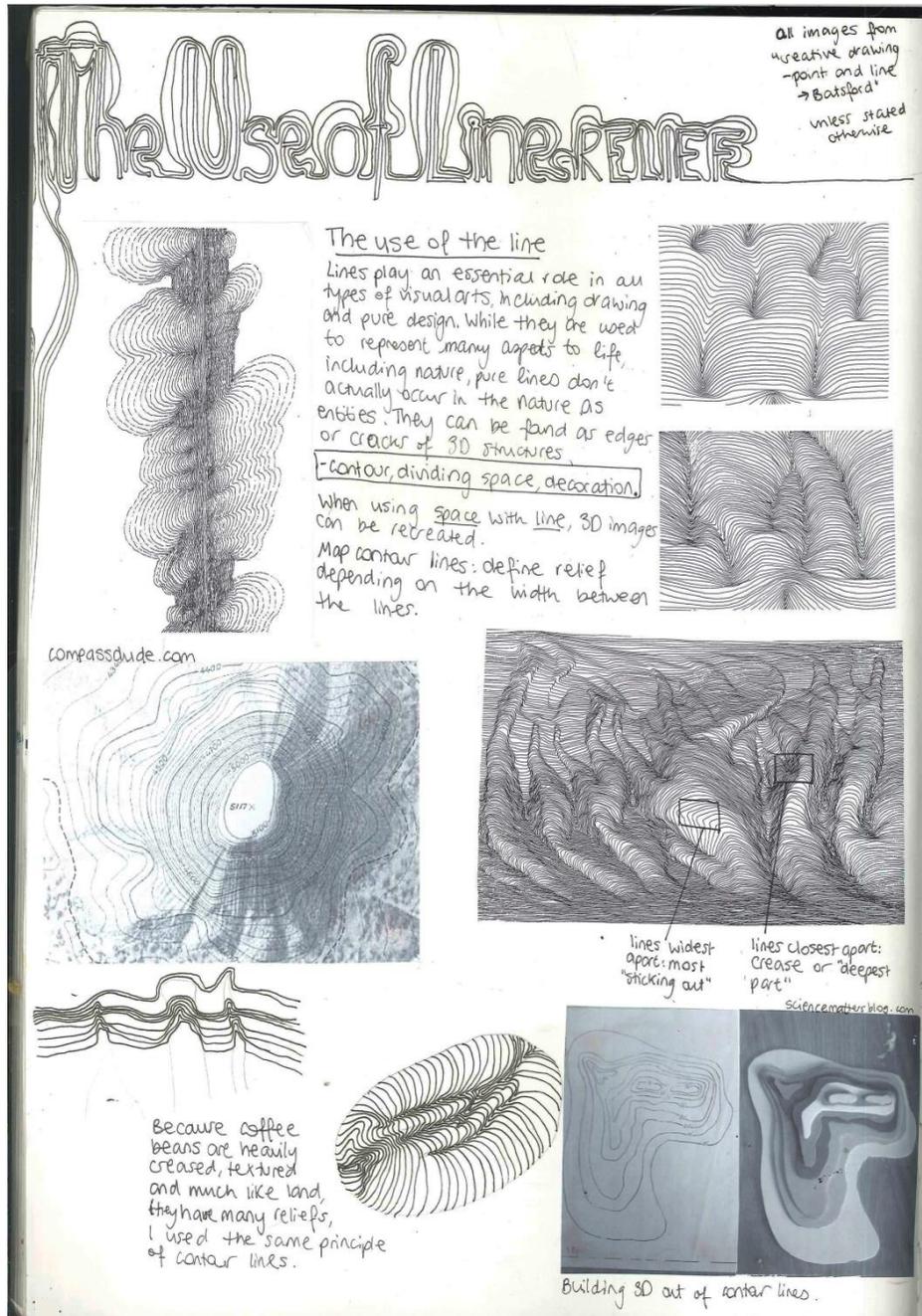


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Sources

- http://www.henri-matisse.net/cut_outs.html (Visited October 2013)



The use of Line Relief

The use of the line

Lines play an essential role in all types of visual arts, including drawing and pure design. While they are used to represent many aspects of life, including nature, pure lines don't actually occur in nature as entities. They can be found as edges or cracks of 3D structures.

Contour, dividing space, decoration

When using space with line, 3D images can be recreated. Map contour lines: define relief depending on the width between the lines.

- Lines widest apart: "sticking out"
- Lines closest apart: crease or "deepest part"

Because coffee beans are heavily creased, textured and much like land, they have many reliefs; I used the same principle of contour lines

Sources

- "Creative drawing: point and line", Ernst Rottger, Dieter Klante (1976)
- <http://www.compassdude.com/contour-quiz.shtml>
- <http://science-mattersblog.blogspot.nl/search/label/Mapping>

Points

Pointillism

Technique of painting in which small points of "pure colour" red, blue, yellow and black, are applied in patterns to form an image. The white shown is a result of leaving the canvas blank. Pointillism is related to Divisionism, which is more theoretical than practical.

Famous examples of pointillism pieces include the following:

- "Circus Sideshow", Georges Seurat (1887-88)
- "Portrait of Félix Fénéon", Paul Signac (1890)
- "Cypresses at Cagnes", Henri Edmond Cross (1908)

Aboriginal Art

With the earthy tones I've been using with my coffee bean pieces, there was a clear relation to aboriginal art. I will be exploring it further.

Using this idea of dots, I want to see how I'd be able to get the same sort of effect achieved as in the piece above with my "projection" piece.

to carry a 3D effect across. I would use the tones/shades of brown to the left.

own photo of own work.

<http://www.creativebloq.com/colour/colour-theory-11121290>

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Sources

- <http://www.creativebloq.com/colour/colour-theory-11121290> (visited December 2013)
- <http://redtreetimes.com/2010/01/25/seurat-at-the-circus/> (Visited November 2013)

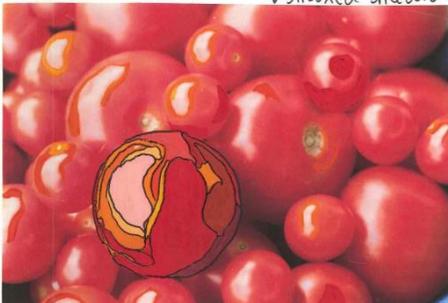
all photographs are my own.



Re

mixed media

An idea for a triptych!




When attempting at painting these tomatoes in acrylic, I realised that the most "enjoyable" ways for me to paint them were, again, in a few solid colours, simplifying the tomato. I did the same with the coffee beans on page #1. Although I had originally wanted to keep the fruit as "real" looking as possible, I like the fact that these tomatoes (above) are more open to interpretation. By introducing the black pen on only one of the tomatoes, I've managed to enter a new dimension, in some ways.

Paintography - Bec Wonders

Bec Wonders is a young female artist who deals with painting, photography and a combination of both: paintography. Like Ben Heine by combining two very different media, she has achieved creating a fantastic/fictitious scene.

My aim would be to make one tomato stand out in a cartoon fashion. Also, the acrylic would result in an interesting texture.




© Bec Wonders 2011

- Mixed media
- An idea for a triptych?

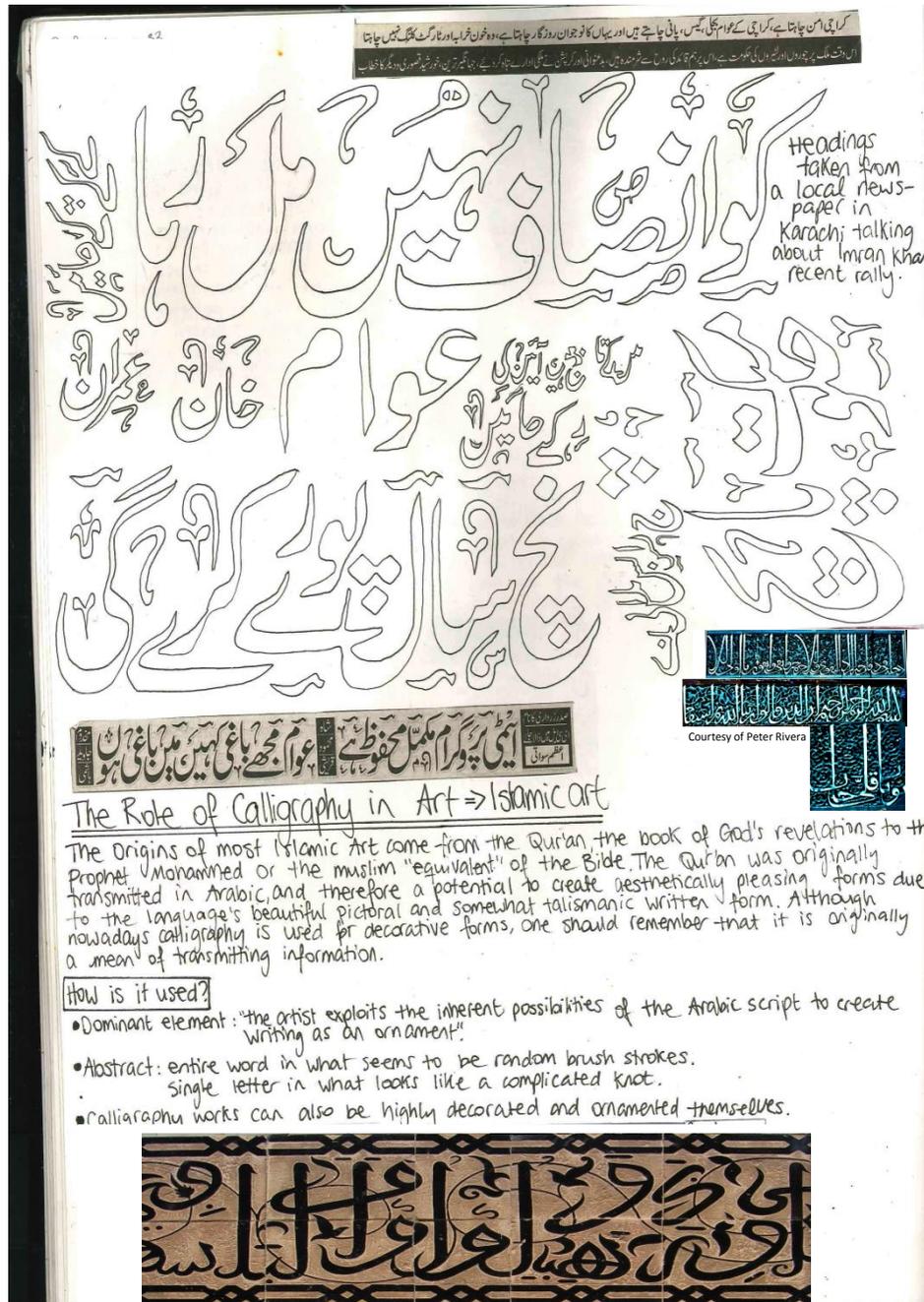
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Sources

- <http://www.becwonders.com> (visited October 2013)



Headings taken from a local newspaper in Karachi talking about Imran Khan's recent rally.

The role of Calligraphy in Art > Islamic art

The origins of most Islamic Art come from the Qur'an, the book of God's revelations to the prophet Mohammed or the Muslim "equivalent" of the Bible. The Qur'an was originally transmitted in Arabic, and therefore a potential to create aesthetically pleasing forms due to the language's beautiful pictorial and somewhat talismanic written form. Although nowadays calligraphy is used for decorative forms, one should remember that it is originally a mean of transmitting information.

How is it used?

- Dominant element: "The artist exploits the inherent possibilities of the Arabic script to create writing as an ornament"
- Abstract: Entire word in what seems to be random brush strokes. Single letter in what looks like complicated knot.
- Calligraphy works can also be highly decorated and ornamented themselves.

Sources

- <http://www.metmuseum.org> (October 2013)
- <http://www.everystockphoto.com> (October 2013)

typography

Anatomy

THE ART
 Typography by Liz Collini
 "Whole narratives can be compressed into a single word or familiar phrase" - L. Collini
 Liz Collini builds works mainly based on typography using a form of physics/math: blueprints. She creates mathematically flawless pieces, symmetric in every way. Amongst all the blueprint lines, a message can be decoded. The final result is a barely visible phrase or word, surrounded by a sort of halo of measurements which invites the viewer to move closer.
 Although I'd like to make my work/typography as precise as Liz Collini's but I feel I'd lose the "organic" theme that has been a common factor in all my work. I have to figure out whether typography can actually work as free-hand as well as perfectly measured. Compared to tomatoes, seeds, peppers, etc. "free-hand" typography still looks sharp. However, on its own, precise might be more technically well-constructed.

TIPOGRAFI WITH BATIK

One of the reasons why I've decided to make another batik along with the tomato theme is the fact that I want to see how the use of typography could be demonstrated in the form of a batik. Batiks are traditionally more organic rather than mathematically measured, which would be the case if I use typography. I believe this is due to the aspect of "uncontrol" one has with a batik, especially with the cracking effect the wax leaves. Hopefully, the writing will be legible after the wax is taken out. I don't think this will be a problem though, as the typography is still legible in Collini's work, even with all the "blue-print" aspects of it.

Typography Anatomy

Typography is an essential part of graphic design as it is irrefutably efficient at carrying the message intended across. Those who read will be more likely to be affected if the designs' typography is well executed. That is why I want to learn about the theory of typography. I have come to realise that symmetry plays a very big part in typography. Also straight lines are extremely important. Although typography looks relatively "easy" and simple to draw/carry out, the sheer fact that precision is required shows that it is, in fact, an art.

Serif

A serif is a semi-structural detail found at the "ends" of some letters and symbols. Rather than having a block finish, serifs allow the letter to look finished more elegantly but softening the end of the letter or symbol. Serif fonts are often found in books and newspaper print, as shown in the picture to the left.

Typography by Liz Collini

"Whole narratives can be compressed into a single word or familiar phrase"

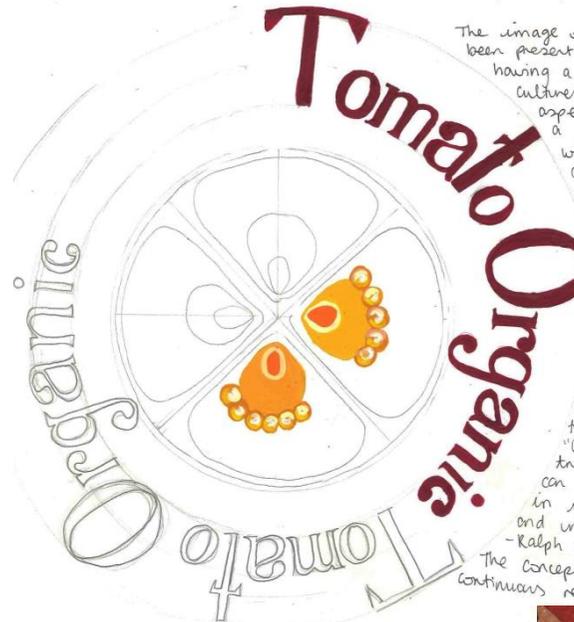
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Sources

- <http://www.poggive.com/2012/06/impressive-chalk-typography.html> (visited December 2013)

The symbolism of circles



The image of the circle is one that has been present for many, many, years now, having a variety of meanings in all different cultures. However, due to its infinite aspect, it is seen universally as a representation of unity or even wholeness. Personally, what I like about circles is the fact that they can be used as "containers" to make anything not-uniform, chaotic, such as writing (look left) look symmetric and tidy. By being infinite, closed and whole the circle can also be seen as protection: either protecting the inside from the outside, or protecting the outside from what's inside.

In nature, circles can be seen everywhere, from planets, to fruits, to eyes, to Earth itself. "Our life is an apprenticeship to the truth that around every circle another can be drawn; that there is no end in nature, but every end is a beginning and under every deep a lower deep opens" - Ralph Waldo Emerson

The concept of circular unity allows continuous repetition to occur.

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The concept of circular unity allows continuous repetition to occur.

Mandalas – introduction

Originating from Sanskrit in India, mandalas are important features in nearly all, if not all cultures. They have various meanings, depending on their interpretations. Although sometimes over-dominated by squares or triangles, the designs are mostly concentric circles, representing unity. The use of mandalas rely on balance achieved through the placement of the different elements in a mandala. Some use mandalas as an aid for meditation, making them personal, and individuals can draw whatever they need from them. Due to this mandalas could be considered more as conceptual than physical. As well as being considered spiritual, mandalas are used in religions: Hinduism and Buddhism in general. The basic form of a Buddhist or Hindu mandala is a square each side representing a gate with a centre point. It has become a sacred art.

Today, psychologists and psychoanalysts believe mandalas to pathways to reach the inner depths of the subconscious, and therefore ultimately lead to solutions/identifying emotional disorders to achieve wholeness in personality.

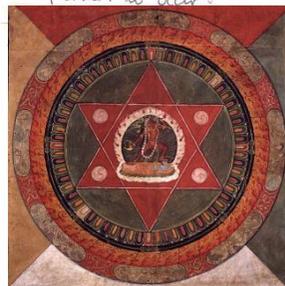
Sources:

- http://en.wikipedia.org/wiki/File:Painted_19th_century_Tibetan_mandala_of_the_Naropa_tradition,_Vajrayogini_stands_in_the_center_of_two_crossed_red_triangles,_Rubin_Museum_of_Art.jpg

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Batik

→ Fabric, wax, dye

Fabric designs are drawn directly onto the fabric, usually cotton, with molten wax. The wax acts like a colour preservative, keeping whatever was under the dye in its natural colour. Originating in Indonesia, this technique has been used for many years, stretching far back into history. Javanese batik has become extremely difficult to reproduce, due to its history. The delicacy and precision used packs intricate animals, birds and flower designs into standard geometric frames. Batik uses the concept of negative space: the empty space around an object or form, also called white space." → dictionary.com.

NOEL DYRENFORTH
 → Craftsman with a world-wide reputation for contemporary batik work. Using traditional methods of doing batik, Dyrenforth has created a new style of batik, a more modern twist to the craft. The tainting, a metallic cup and spout used to distribute the wax, is Dyrenforth's favourite instrument when making batik, as it is so versatile. It allows the user to control speed, and therefore, flow. Another essential/inevitable part of the batik process is the crackle, which look like hairline fractures in the fabric, created by where the wax has cracked and the dye has seeped through.

Process:
 - since many fabrics are chemically treated, one must wash the fabric, and then iron it. The cotton will then be "pure".
 - next, once the fabric is prepared, the design must be drawn on the fabric in 2B pencil. Alternatively, one can start drawing the design directly with the molten wax. This first layer of wax will preserve the white of the cotton when it first gets dyed.
 - First layer of dye: lightest shade of tones so that various other shades can be dyed on top.
 - After the fabric has been dyed, and the fabric is dry, the second layer of wax must be put onto the fabric to preserve the colour of the first dye. This step is repeated for each dye step.

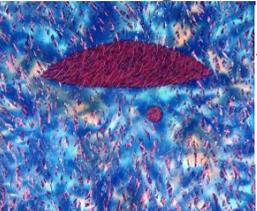
①  Wax tainting - own photo

②  Heat dye - own photo

③  drying - own photo

④  after second wax and dye - own photo

 © Noel Dyrenforth 1967

 © Noel Dyrenforth 2013

Batik: fabric, wax, dye

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- First layer of dye: lightest shade of tones so that various other shades can be dyed on top. (Photograph 2)
- After the fabric has been dyed and it is dry (photograph 3) the second layer of wax must be put onto the fabric to preserve the colour of the first dye. This step is repeated for each dye step. (Photograph 4)

Sources

- <http://www.noeldyrenforth.com> (Dec. 2013)