

# DESIGN NEWS

DECEMBER  
Issue 04  
2021

WE CELEBRATE 2021



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EDITOR / WRITER / DESIGNER / CAVELL ORD-SHRIMPTON  
WORK / ARDEN BA (HONS) GRAPHIC DESIGN STUDENTS  
COVER/ BY Al Dente



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Produced as a course journal for Arden University students and staff,  
by Cavell Ord-Shrimpton



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It's cold outside...



By erika8213

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# Editorial Note

*“It’s Xmas time!”*



By markusgann

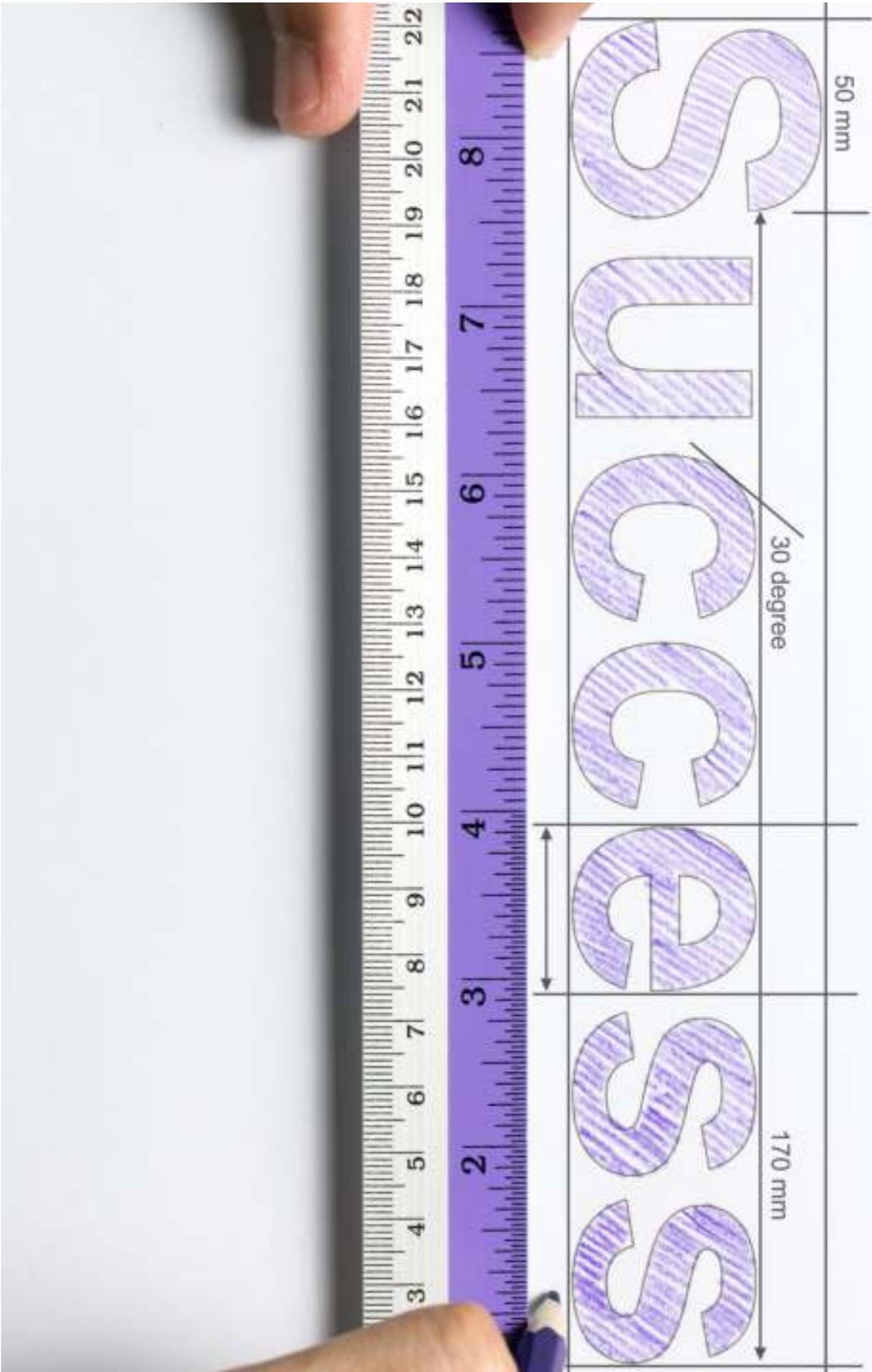
**W**elcome to the 4th edition of our Design News Journal! As we come to the end of 2021, we reflect on the year that has passed, we count ourselves lucky to be alive and well, and we congratulate all of you for your resilience, patience, kindness and care.

**I**t hasn't been easy, it's been tough on us all. No matter what level of stress we have incurred, we have found strength

in our ourselves, families, friends and communities.

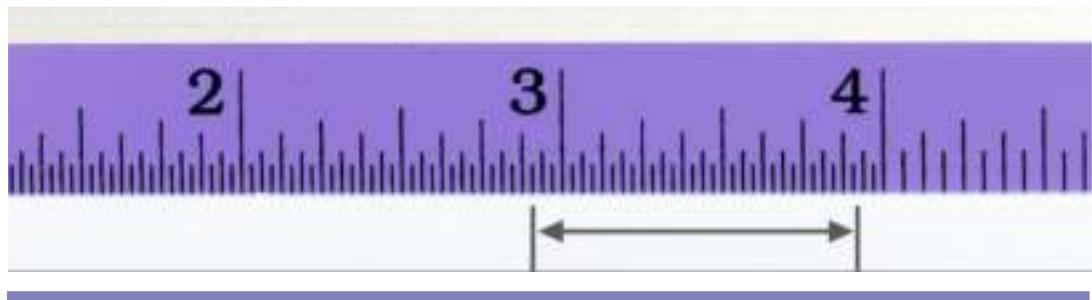
**P**lease join me in thanking the team for putting their trust in me as a leader and pioneer. Thank you. I had a tight turnaround time to produce this journal, so I hope you like this edition!

*Your Course Leader, Designer,  
Editor, Cavell Ord-Shrimpton*



# Year In Review

## 01



By Cavell Ord-Shrimpton

**S**uccess comes in many forms and many ways. We are all looking for success in one way or another, a goal, an event, a meeting, etc. It is a good thing to want to be successful, it helps us keep a progressive and well-balanced momentum in life, even if it is as simple as taking a successful break.

**T**his year the academic Graphic Design team, led by Cavell Ord-Shrimpton, have been working hard to adapt, develop, make changes, and add to the future development of the Graphic Design department. We have made some great achievements in 2021.

**T**he most significant change was a successful pitch and the development of a new course, our MA Visual Communication Design Management + CMI, set for release in 2022. The course has a novel approach to design thinking and design management skills, using visual communication mediums and methods. The course is built to prepare students for a fast and ever-changing market

and unstable climate. A key initiative was to integrate the CMI (Chartered Management Institute) dual award, which enables those who complete the Masters to leave with a Level 7 certificate in Strategic Management and Leadership, alongside the MA Visual Communication Design Management degree.

**I**t is a really interesting, productive and useful course and will help you to hone your skills to a senior level. For more information pop over to Twitter and check out the video.



**I** also worked tirelessly with Psychology and Social Sciences to create the Virtual Careers &

Employability Event to curate a host of great speakers from Graphic Design, Psychology, Law and Criminology. Graphic Design led the event on day one and hosted 11 Design Speakers, who spoke about key aspects of working in the industry, what to do and what not to do when applying for a job and a host of insightful and useful points for graduate leavers. All of the content will be available on your homepage. Below is a flyer from the event.

We initiated first steps into our Internships Programme this year starting with Itziar Rodriguez Aroca, below, who began working with our internal Marketing department this study block. We are currently looking for other internships for other students from the BA (Hons) Graphic Design course working across University departments and social media, please be sure to get in touch with the team to know more.



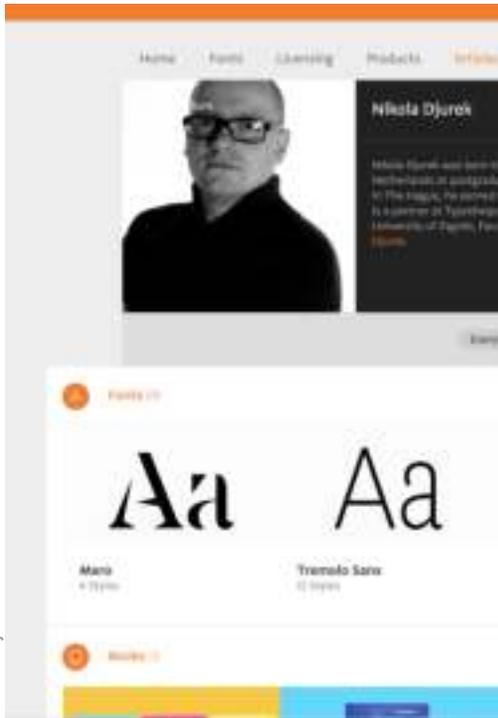
In November we set up the new pilot studio project called the External Design Projects group, which currently consists of level 4, 5 and 6 students alongside a graduate alumnus. The current project under way is with Rift, a social enterprise group, a not-for-profit Community Interest Company that enables the most marginalised members of society to establish and sustain self-employment. The students are currently working on the redesign of the website, developing the print collateral and brand identity, along with the social media strategy, watch this space for updates.

And some of our brilliant students even posed as models to promote the event! Please see Vitalija Silvestruck and Kieran Edwards on excerpts of our banners produced for the event.



Along with this Graphic Design ran competitions throughout the year from logo designs to posters, cards to live briefs. Some of our students logos won the competition for the Students Association and Brain Awareness projects and are included in the News section at the back of this journal. We also have lots more projects, live briefs, competitions and opportunities in the pipeline, we are super excited for 2022.

The department hosted a series of bi-monthly talks from Guest Speakers from unique areas of the design world, from specialists in typography from Typotheque, working with Pixel Art for TV, 3D modelling and special FX, designing apps for games to working in different roles at independent design companies. All of which have been recorded and added to the Arden YouTube channel.



Nikola Djurek

We have been working to identify new pathways and possibilities for you from Level 5 onwards and your Programme Leader carried out a successful periodic review of the current BA (Hons) Graphic Design course with positive commendations from external examiners in particular our RCA external commented on the great use of formative feedback, this very design journals existence and design, and the structure and commitment of the team.

To conclude your Programme Leader (me), works tirelessly to find opportunities and new possibilities for you. Our team is growing, moving from 3 this year to 7 staff members, just imagine what great things lie in store for 2022.

In this current study period we have added new members to the team, we welcomed Becky Ford - currently living in New Zealand, Bill Pantos - from Greece, John Hitchings - from Wales and Devon McFarlane and Lisa Karra from the UK, who will work with Cavell Ord-Shrimpton, Pernille Holm and Darko Kopic to grow the BA course and make new developments possible on top of what has already been achieved.



By Kenishirotie

# ILLUMINATED

02



By Cavell Ord-Shrimpton

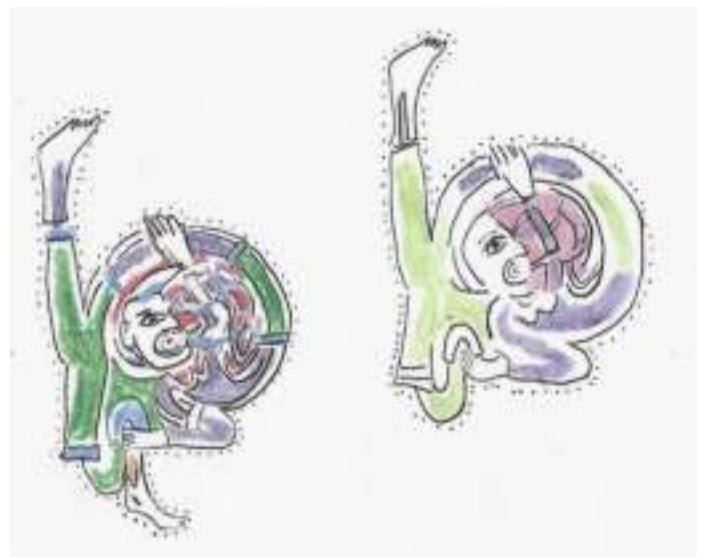
In the first year of a degree course the emphasis is on skills development, exploring new areas of design and experimental testing in those areas. We love both digital and analogue practice and have endeavoured to weave the use of both into various aspects of the course. So just what is an illuminated letter?

To quote one of the lessons ***'an illuminated manuscript is a document that has been handwritten, where each page contains content supplemented with decoration in the form of initials, borders and various illustrations of patterns and figures. They are often embellished with gold or silver leaf, which was used to pick out details and were more broadly used to depict divine elements.'***

The level of detail and creativity is extremely intricate and drawing each of the letterforms is a difficult task, made more complex with the addition of colour from natural pigments. My own love of illuminated letters began when I was a child, when my parents took me to see a whole range of works in Ireland, and in order to truly understand the full potential of

letterforms it is important that this form of typography is practised and tested, and the use of natural pigments brings a whole new set of modern possibilities.

On the next few pages, you can see a selection of student work, created by students during my time delivering this module on illuminated letters. The key aim of the task was to reproduce a chosen illuminated letter and try to apply colour as close to the original as possible and I think you will join me in applauding their work.

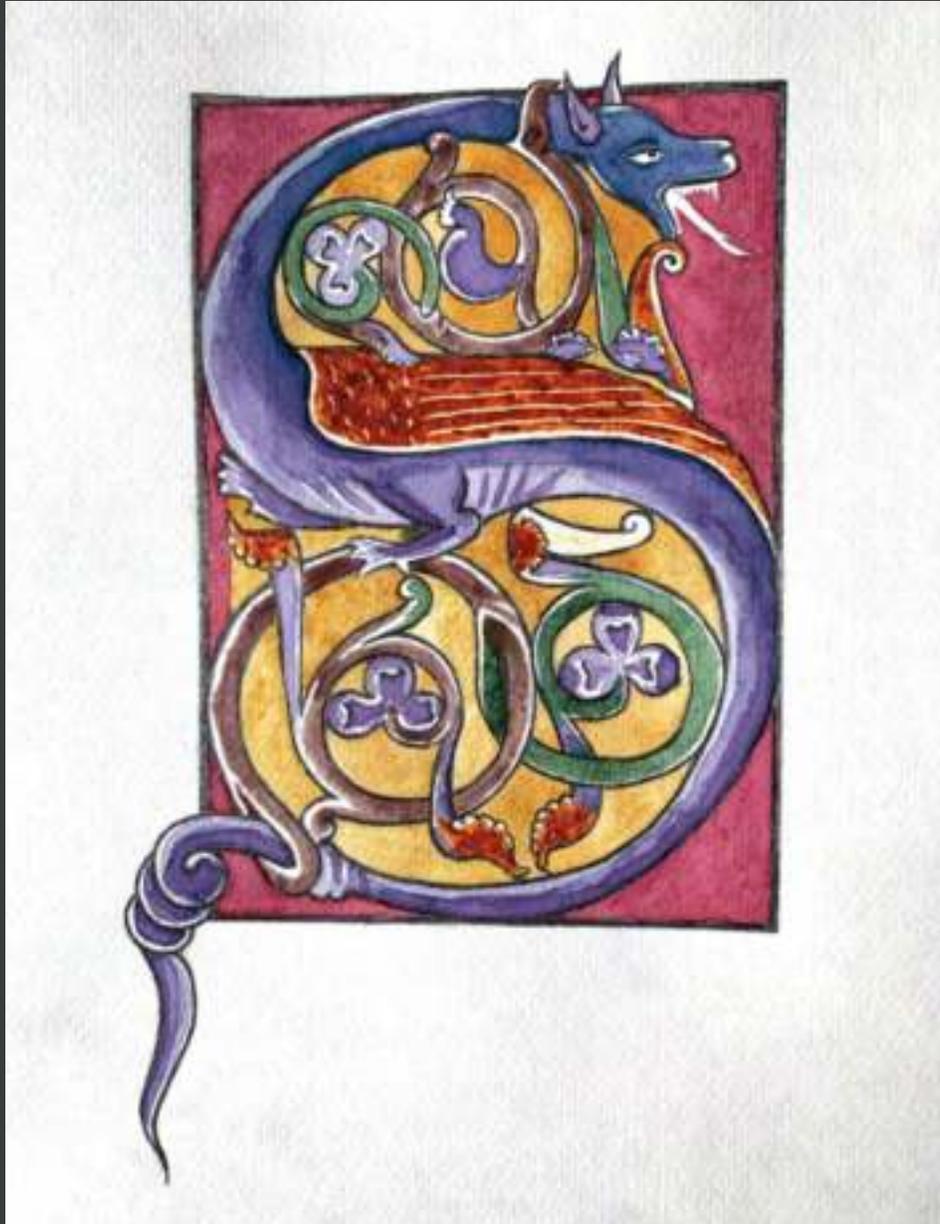


Top left: John Patterson, Rim Bajour, Ashley Livett, Sapphire Everson

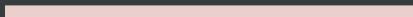


Top left: 1. Vanessa Macleod 2. Abia Sofrata 3. Eleanor Wade. 4. Daniel Mandzharova, 5. Andra Lupuian 6. Marie Bucin 7. Yehudah Davis 8. Lauren Scarlett, 9. Sara Dawes 10. Anastasia Poliakova





John Patterson





Francesca Haynes

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# Nature Posters

## 03

# WAITING FOR YOU TO HELP

By Jemma-lee Ippnow

By Cavell Ord-Shrimpton

**O**ver the years I have delivered and worked on each of the modules on the Graphic Design degree, all of which I have thoroughly enjoyed. A key focus in this issue is the first module on the course, Typography and Image Creation, which I have run for many years and have now passed over to a new Lecturer.

**T**he focus of this first module is the understanding of the initial and important design skills, to plan, draw and create work that culminates in the generation of a poster. The subject of the logo and poster is animal preservation. In 2021 climate change, man-made products and constant acquisition and destruction of land has wreaked havoc on the world and a number of species of animals. Many of our much loved species are now at risk of extinction, from the South China Tiger, Atlantic Grouper, Chinese Tiger, Sea Turtle, Sumatran Elephant, Black Rhinoceros, Northern bald Ibis, Pygmy three-toed Sloth, to name just a few, all of which are in very real danger of extinction.

**S**preading the positive message to protect,

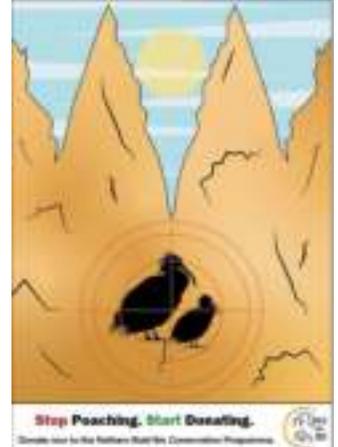
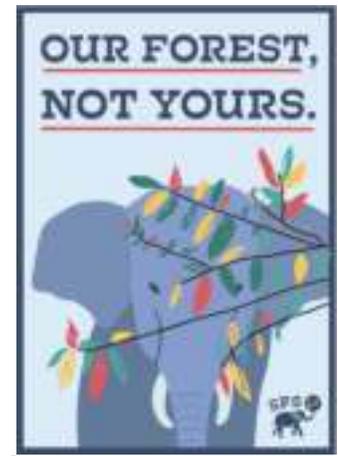
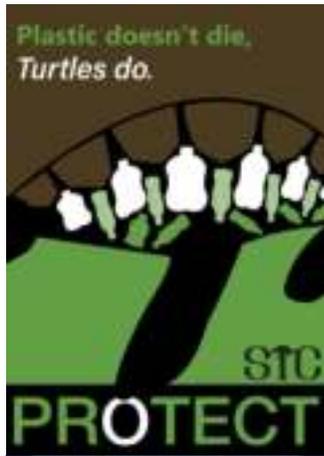
preserve and take care of animals, in particular those very animals that are nearing extinction, is vital in this century of mass production and consumption.

**G**enerating ideas and solutions to solve problems is at the core of Graphic Design and using those skills to spread positive messages is an area that our BA students excel at, and they do it in a meaningful and playful way. There are many composite parts to each of our modules, but in this part of the project, we focus on the use of good typography, balanced colour, the use of the logo, the drawing of the endangered animal in question in a unique and creative way and the key message projected as a slogan through a nature reserve or organisation, also generated by the students.

**O**ver the next few pages you will see a range of student work from the last cycles of the module since the Arden degree began and you can see that each work is not only unique, but also focused, displaying the beginning of strong driven work that promotes the plight of each selected animal.

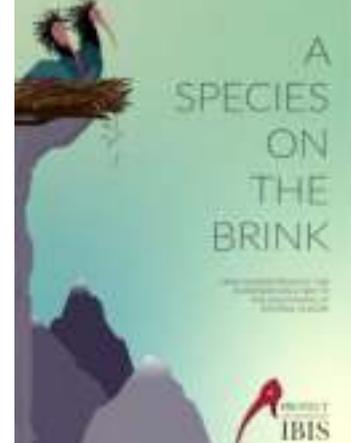
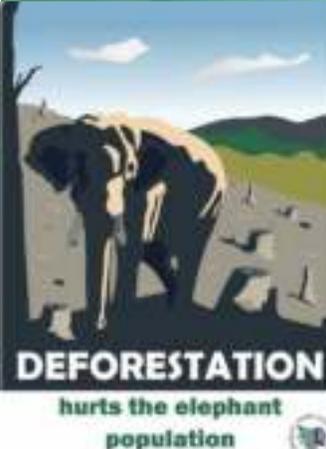
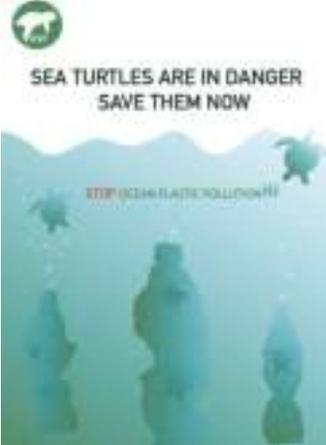
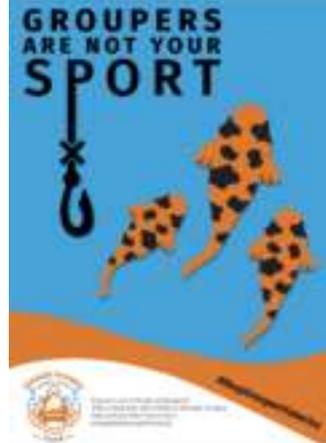
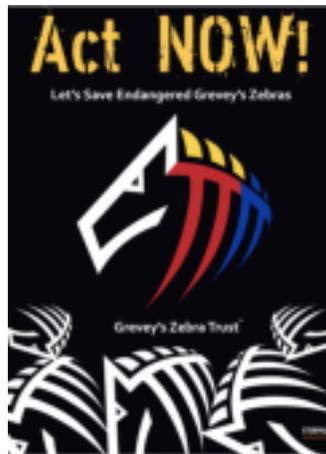


Rory Parata



Top left: 1.Yehudah Davies 2. Megan Grigor 3. Sean Emmerson 4. Thalia Powell 5. Shawna Lee Lewin 6. Natasha Taylor 7. Dorrotoya Kitchingman 8. Olga Vakula 9. Nadine Kelly 10. Daniel Cooper 11. Chloe Duchart





Top left: 1. Dean Turnbull 2. David Pimental 3. Jaimee Snoden 4. Stuart Cunningham 5. Bojana Drangova 6. John Patterson 7. Itziar Rodriguez 8. Megi Tavdumadze 9. Takesi Poley 10. Daniel Kirby 11. Kelly Claxton

# Graphic Novel

# 04



By Cavell Ord-Shrimpton

*Graphic novels are unique fun spaces, where you can create what you want, as we see in this work for the Adobe project.*

**T**here was a time when Graphic Novels were very popular, they existed in many places, as with many things they drifted out of popularity for some time, and so the cycle goes in and out of fashion and became immensely popular again in 2021. A popular misconception about this type of visual communication work is that it is a genre, but it is in fact a format.

**G**raphic Novels are highly creative, visually stimulating and sequentially tell a story through a combination of images and key phrases. The interplay between the images and text, a combination of speech balloons, sound effects, motion lines, narration and much more allow the viewer to create the story being told with greater clarity and that is why they are so fascinating.

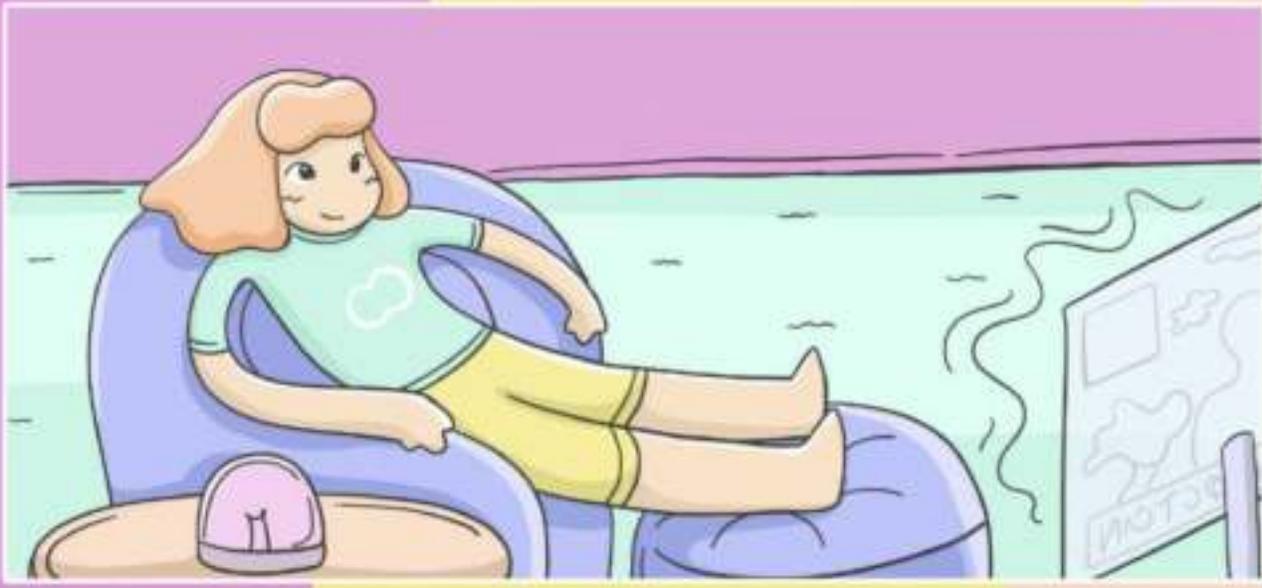
**B**ig blockbusters such as Marvel and DC creators have helped to promote the format,

but there are many different types of graphic novel, superhero, non-personal, Manga, non-fiction. In this section we look at non-fiction combined with the superhero context in the work of Nicole Walsh, who worked on a project for Adobe.

**T**he focus of Nicole's work here is to bring humanity to the user through a female in the form of a Superhero character. The response generated for the task, was in the graphic novel format, which works in a fun way in relation to the problem set by the Adobe Creative Cloud call for future creators. The combination of the short story, a global call for creativity, a strong stylised illustration style and a muted palette, all come together to tell the story through narration, speech bubbles and motion blur, in this fun creative work that spans many pages.

Well done Nicole for an excellent little book!

*somewhere far, far away...*





# 05 Design Me



By Cavell Ord-Shrimpton

**“Be yourself, everyone else is taken.”**  
- Oscar Wilde

In the field of design we are always reflecting on the details of both ourselves, the world around us and the things we use and interact with. We are curious by nature and this curiosity enables us to make interesting design choices that inspire and drive others in many ways.

Alex Lee is a playful designer, her self

-promotional work is bold and very playful. Over the last year she has been developing a strong personal style and identity that is driven by core design concepts.

The keys are the use of cartoon-like illustrations, a blend of bright colourful shades, creative and experimental ideas that take the viewer on a journey into her world.

Alex does not see self-promotion as

a standard and boring process, instead she invites us into her design world with an admission ticket and a box of popcorn. Offering us items to wear with her logo stamp.

The pins are a creative expansion of the logo design, a physical set of symbols that enable Alex to wear her self-promotional work off screen.

All of this work adds extra dimensions to the concept of identity

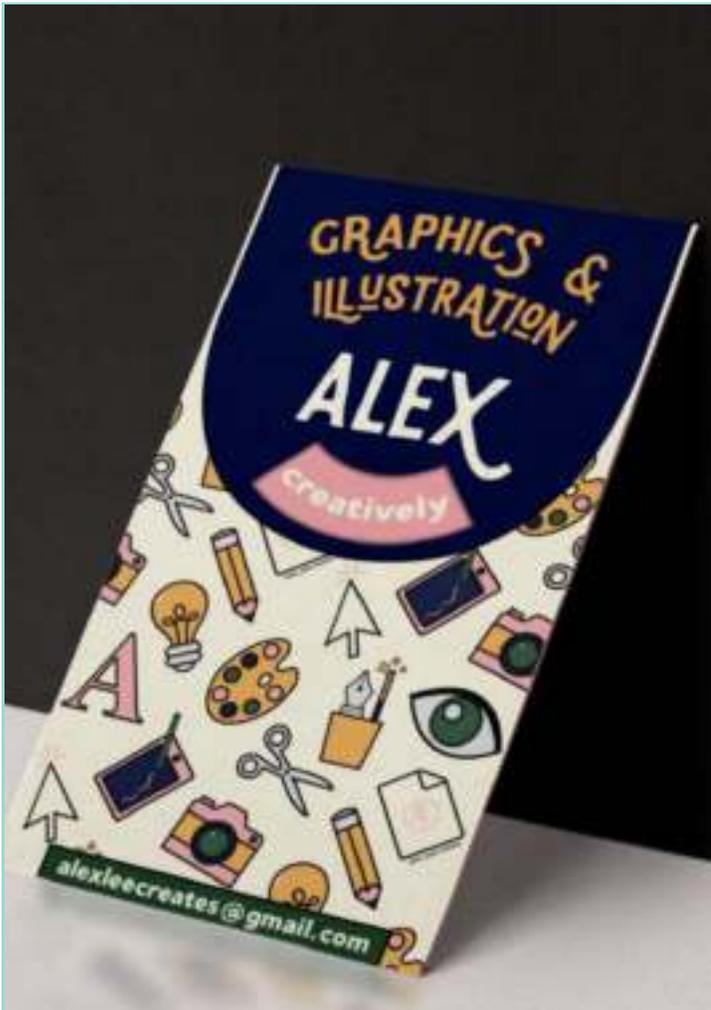
in a digital world. The consistency of each of the developing design styles and formats are just the beginning.





Alex Lee





## Personal Identity



**ALEX LEE** 



**Hi There!** My name is Alex, a designer and creative based in Gloucestershire. I love to create colourful illustrated icons and fun quirky graphics with a focus on the stories they tell.

**Abilities**

- Icons & Graphics
- Typography
- Illustration
- Patterns
- Stop Motion

**Software**

- AI
- Id
- Ps

**Education**

- Laken School GSCE Art
- Gloucestershire College Level 3 Diploma Photography
- Arden University BA (Hons) Graphic Design

**Interests**

- Travel
- Reading
- Music
- Art
- Architecture

**Social and Contact**

- @graphexbyalex
- graphexbyalex@gmail.com
- www.graphexbyalex.co.uk

# Toms Shoes

# 06



By Cavell Ord-Shrimpton

Creating designs that promote positive actions is a strong strategy for success in this century. Many brands have developed strategies to work with organic producers, fair trade workers, farms and ethically well-balanced co-creation with other companies to produce innovative concepts that really make people stop and think. These concepts also enable someone, somewhere, who is less well-off to benefit from the process, or promotes a cause that needs our attention.

Toms shoes have always been a force for good, Toms is a for-profit company based in Los Angeles, California, and for many years it has offered a program called “One for One.” The scheme offers a donated pair of Tom’s for every pair of shoes purchased. This was successful for many years, and they developed the scheme to include one-for-one sunglasses and backpacks.

Adri Le Roux, designed a new campaign for Toms that revolved around the theme of painting. The purchase with a purpose scheme requires customers to paint on their feet and

then upload photos to social media. Based on this the incentive would produce a donation from Toms to a cause in the same way the one-for-one scheme did before.

It is a clever, clear and simple, well-designed scheme that maintains the brand guidelines and ethos, whilst revamping the original theme in a more socially oriented and playful way.



ONLINE BANNER

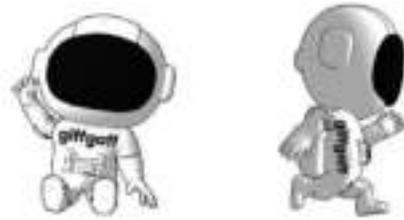
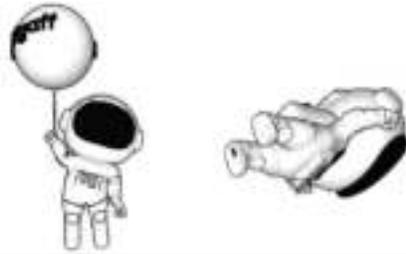


Adri Le Roux



# Giff Gaff

# 07



By Cavell Ord-Shrimpton

**G**iffGaff are known for their dynamic use of advertising and have developed a really broad range of creative work that combines numerous design styles, themes and design methods together to capture the attention of their audience.

**T**he word GiffGaff actually means 'mutual giving' and is an old Scottish word that was not often used until it was heard as a brand name. Their aim is to involve, reward, exchange and be run by their customers needs and wants. They believe in a utopian place called Cheaper Fairer Smarter Communicating, (Giff

Gaff 2021). And let's face it that is what we all want!

**T**he brief asked for creatives to harness the power of creativity via interactive means and Zoen Lau responded to the challenge with an excellent set of ideas.

**I**n Zoen's words, with an open-ended theme, I had to think outside the box. This encouraged extensive testing and idea resolution and not following a step-by-step design process. Improved my current design comfort zone by thinking outside the box. And we agree, well done Zoen!

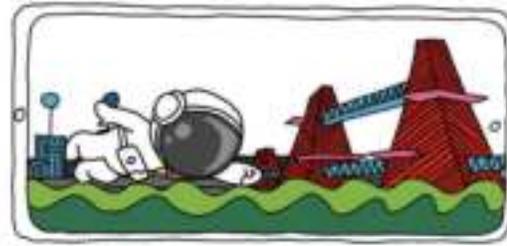
**T**he working process is an elaborate array of testing and retesting and the outcome is a GiffGaff space man who travels through virtual GiffGaff worlds.

**T**he final interactive concepts are inspiring and draw the audience

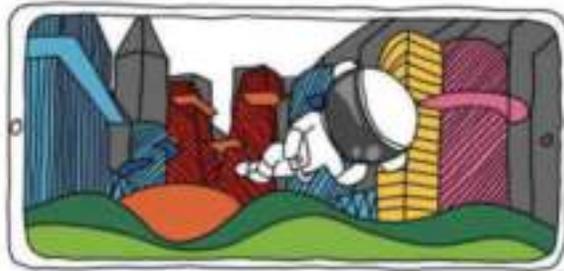
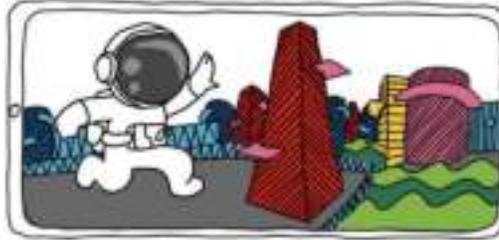
into augmented reality cityscapes.

**T**he full range of drawn textures and colours applied to the cityscapes are beautiful and bold and encourage user interaction and participation on a global scale. Zoen exceeded the requests of the brief.

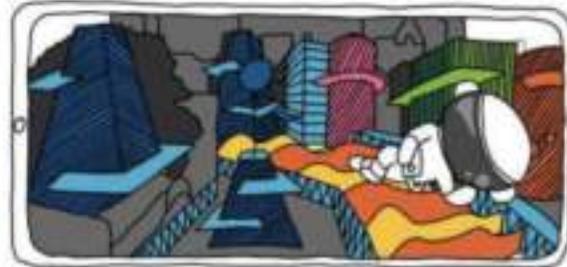




Augmented reality London Bridge site



Refined augmented reality day theme



Refined augmented reality night theme

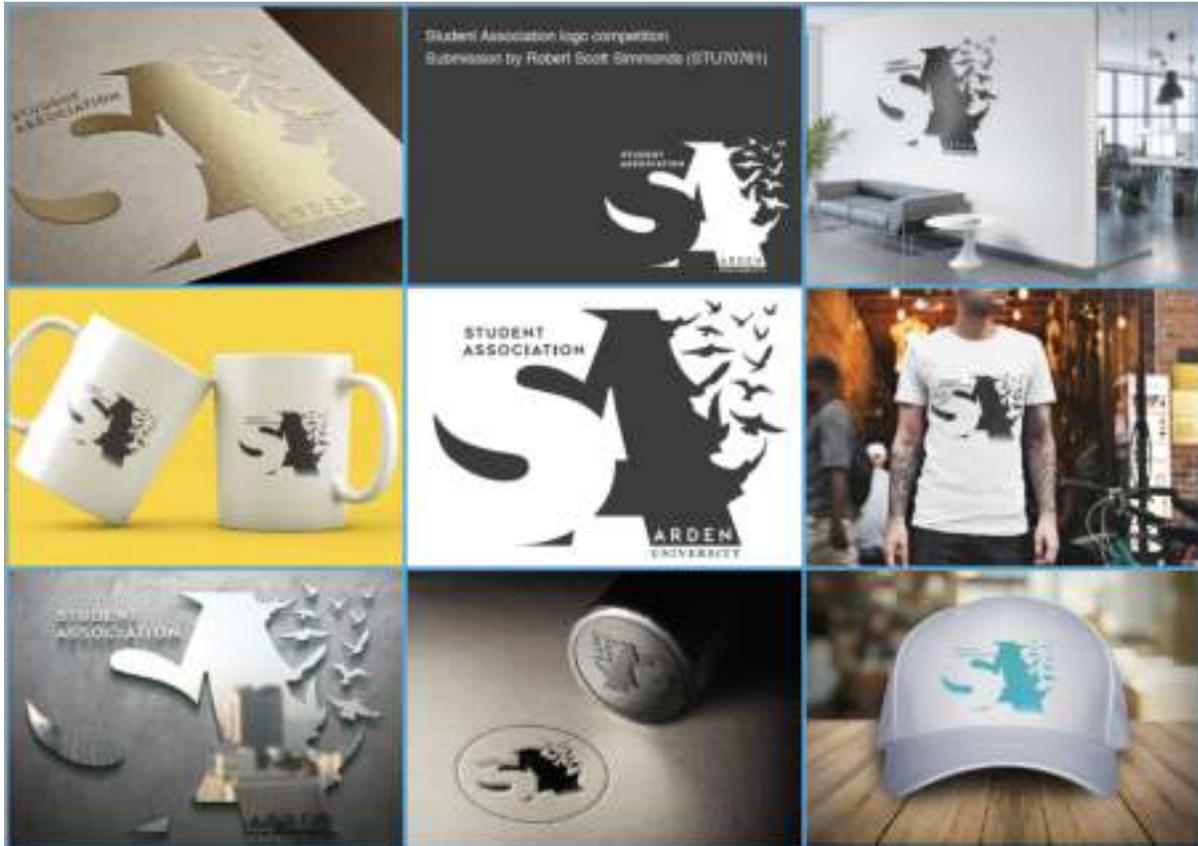


***“A broad design brief lets me explore and address the weaknesses of too narrow-minded thinking. Designs are creative and experiential.”***

**Zoen Lau**



# 08 NEWS



**C**ongratulations Robert Scott Simmonds who won the logo competition to design the new Student Association logo.

**T**he design proposal positioned the logo *in situ*, quietly suggesting the completeness of the logo in diverse settings, on brochures, walls, mugs, T-shirts, stamps and baseball caps. This allowed the panel to see how it could be presented in multi-format, and ultimately become a marketing brand in its own right.

**T**he time spent creating the environment of the logo, displaying texture, identity standards and formats paid off. As the logo looks instantly appealing across all settings.

**T**aking the decision to work with Arden's original institutional logo, incorporating it into the SA formation, with positive and negative elements subtly defining the S of student next to the A creates a pleasing outline, and the positioning of text top left and bottom right creates a further mirrored unity that brings completeness to the finished item.

**C**onsidering that the typography is in part present by omission, this logo asks the viewer to use a deeper level of enquiry. With a contemporary feel and a strong sense of artistic and creative input this logo filled the competition brief as well as the best standards of logo design.

## Competition Opportunities



**T**he department put out a call for work for entry into the Aesthetika prize and had a number of great entries. Above is a sample of work submitted from Lisa Karra, Vivien Palmer and Orit Simcha Corech. The work is creative design, photography, photo montage and documentary. It is a highly competitive prize and we found our students submissions to be on the same level, winners will be announced in 2022, so fingers crossed!

**I** also put out a call for entry into the D&AD New Bloods Award in March 2022. The fees will be paid and we still have some places left. Please contact me, [coshrimpton@arden.ac.uk](mailto:coshrimpton@arden.ac.uk) in order to be added to the list for entry in 2022. Winning the D&AD is internationally recognised and a great string to your bow.

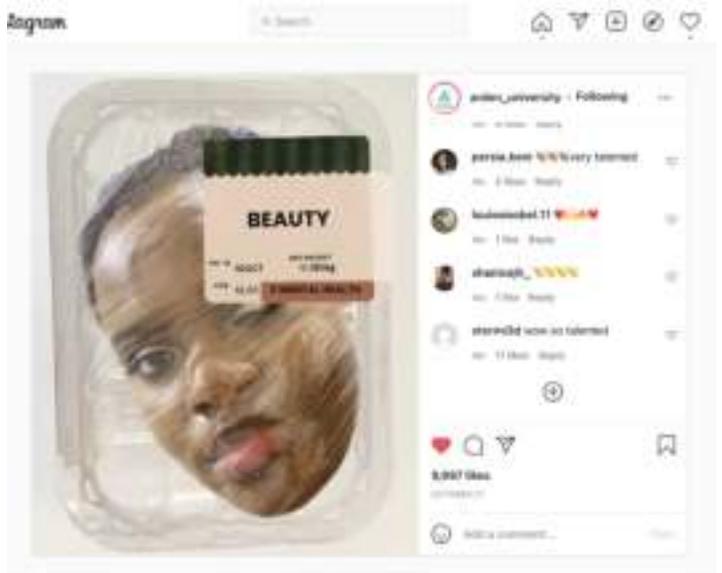


Finally, keep an eye on your inboxes, I am always sending out projects and job possibilities. In January I will be setting up a competition to win Amazon vouchers and I have set up some other schemes - watch this space!

## Black History Month

**B**lack history month is an important celebration and recognition of black culture and artforms. In celebration of this event we hosted a series of works on the core Arden Instagram and Facebook pages.

**T**he piece of work you can see to the left reached almost 10k hits during that time and join me in thanking Shawna Lee Rosa Lee Aniate Lewin for her contribution to the month with this work and another work entitled, 'Don't touch my hair'.



## BAME REP

Shawna



Momna



**I**n design we are not keen on labels as we believe in Universal concepts, however, socially there is a BAME definition and there is also a BAME group which has been set up by The Business Management team and we have added two reps to see what is going on in this area and how we can contribute meaningfully, meet Shawna as introduced above and Monma Sajid

## COURSE REP



**W**e also have a new Course Rep, Vanessa McLeod. She is great and we hope that you can reach out to Vanessa if you want to join external Graphic Design groups.

# BAW Logo Design Winner



The Brain Awareness week project was a task given to students over 3 days, for a quick turnaround as previous work submitted from other areas did not fit the brief. Our Graphic Design students left into action and produced a range of different designs for the brief and it was great to have our students work on this as the event was open to other universities.

The specifications were to use the name or letters, a brain and the Arden colours. The people giving talks would be delivering public-friendly talks about the brain during Brain Awareness week. A broad range of ideas were sent in, some entries below from Declan Chambers, Rikki Johnson, Elliot Hodge, Annita Rux and Stephen Kullick, but the winner was of the smiling brain by Jan Adamowski, above.



**“Xmas  
“Xmas”  
Wishes”  
Wishes”**  
from the team!



**“F**rom all of us here in the *Graphic Design degree team*, we wish you a heartfelt and warm Christmas & a *Happy New Year full of Happiness & Prosperity.*”



**Merry Christmas**  
— and a —  
**Happy New Year**

Card by Holly Matwiejczyk



HAVE A MERRY XMAS & A HAPPY NEW YEAR!

# DESIGN

Produced as a course journal for Arden University students and staff, by Cavell Ord-Shrimpton

