



(FMP: IMAGES LEFT AND RIGHT: ILLUSTRATION & STORYBOARDS FOR BOOK DESIGN, PHOTOSHOP & INDESIGN)

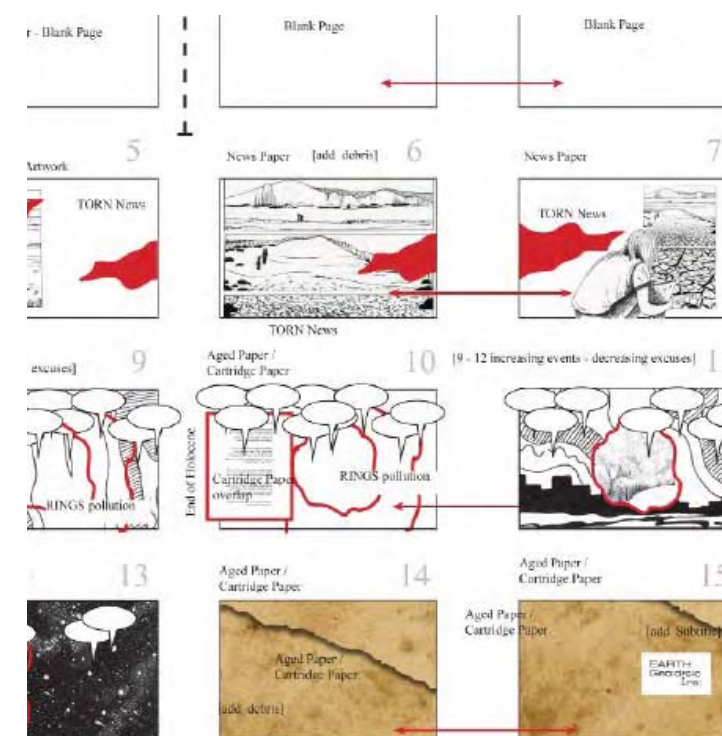
**FINAL MAJOR PROJECT:  
EARTH GEODESIC ERA**

Space is as equally important to Graphic novels as time is to the sequence in films. There are two separate elements to the graphic novel one being the act of moving the story along - its pace, and the other being how the story is housed.

I examined the importance of space in graphic novel layout and how it impacts on the pace within the page, story, and complete graphic novel.



2009-2010 MA COMMUNICATION DESIGN: FMP



Inspired by recent events within the 3D film industry I combined the use of book design, illustrations, laminated pouches and page layout to create an innovative graphic novel, at the same time allowing the reader to see the story unfolding and changing before their eyes.

Narrative and illustration dealt with issues surrounding global warming and the consequences ignoring it.

Research for this project included deconstruction and creating a facebook discussion group for my audience (teens to young adults - 14 to 22).

Software: Photoshop and InDesign.



## ANN DADD

2006-2009 DEGREE YR3: FMP

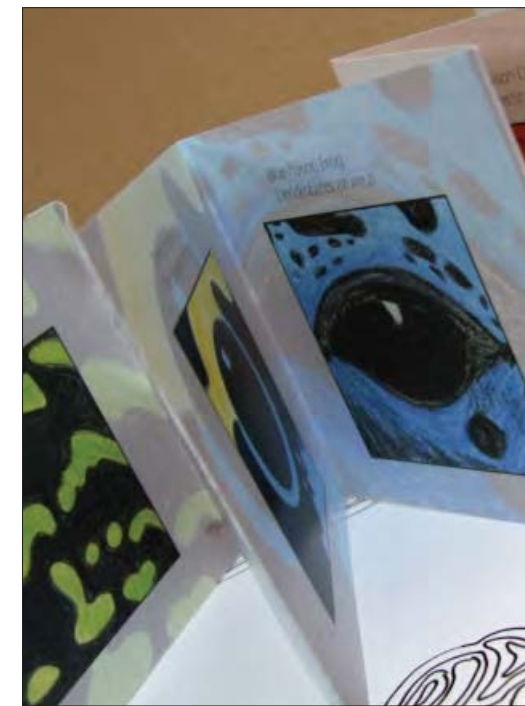
FINAL MAJOR PROJECT (FMP):  
*FROGTASTIC*

The self initiated brief for this Poster (opposite) stated - it had to be bold, colourful and in your face. An important aspect was that it should have no text, as to provoke questions, to make the viewer query the reason behind the poster.

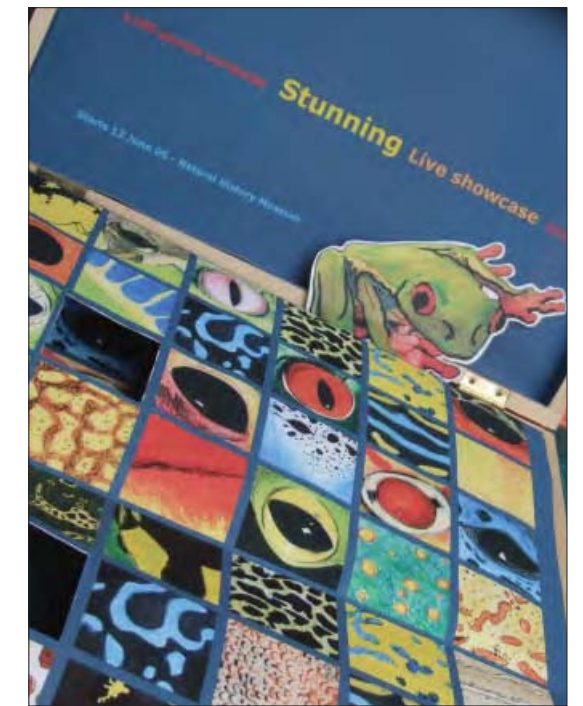
The project was initially inspired by Darwin's travels and specimens at the Darwin200 exhibition (Natural History Museum). Where I discovered an amazing worldwide family of Anura (Frogs), and within that family fascinating varieties of colour and pattern.

My frog inspired mission then was to create communication for a temporary exhibition that could be set within the Natural History Museum's galleries. It was also to communicate the diversity and outstanding colours of frogs to a future audience. The illustration needed to be flexible, and allow for future additions to the communication range: for example, mammals, reptiles.

Software: InDesign and Photoshop.



(FMP: IMAGES ABOVE & LEFT: ILLUSTRATION FOR GRAPHIC DESIGN, PHOTOSHOP & INDESIGN)



(FMP: IMAGE ABOVE: TRIALS INCLUDED BOX "BOOK" LAYOUT)





(SUPPLEMENT: IMAGES ABOVE & BELOW: INFOGRAPHICS FOR BOOK DESIGN. ILLUSTRATOR & INDESIGN)



SUPPLEMENT PROJECT:  
GLOBAL WARNING

Initial research concentrated around monocle magazine, and constrained the size of the resulting supplement design.

Illustrations were designed around 3 researched pre-existing pieces of global warming narrative. I felt it was important that the information be presented in a clear style allowing for easy understanding.

Colour theory played an important part with this design, red suggests danger, black and grey a newsworthy feel.

Software: Illustrator and InDesign.

2009-2010 MA COMMUNICATION DESIGN: SUPPLEMENT



(DANFOSS: IMAGES ABOVE & BELOW: ILLUSTRATION & PAPER SCULPTURE FOR BOOK DESIGN. SILVER AWARD HOLDER)

DANFOSS COMPETITION:  
CULTURAL ATLAS

A self initiated entry into the Danfoss Art Award. Only entrant from UK to be short listed and go on to gain a Silver Award.

I created an atlas that showed one person's culture from another person's viewpoint. We only see a partial glimpse of our neighbour's culture and this is reflected when looking through the pages of my cultural Atlas.

This book is illustrated with black fine liner and paper cuts.

Further information:  
<http://wsa.soton.ac.uk/news-single/0/31/>



SUMMER 2008: DANFOSS ART AWARD





(BRITISH ECCENTRICITIES: IMAGES ABOVE & BELOW: ILLUSTRATION & DIGITAL PHOTOGRAPHY FOR BOOK DESIGN. PHOTOSHOP & INDESIGN)

**BOOK PROJECT:  
LITTLE MUSEUM OF TEA**

This book, encapsulates all there is to know about the British eccentricities of drinking tea.

Initially I created coloured 'Tea' watercolour illustrations but later decided they would be more eye-catching if kept to black and white.

The book was then divided into four sections with paper cuts marking the boundaries of each section, similar to doors in a museum.

Depth within the book created by the paper cuts, was backed up by photographs of tea making equipment set up to produce still life studies with high quality depth of field.

Software: Photoshop and InDesign.

Photography: digital and film.



(DIGIPAK: IMAGES ABOVE & BELOW: ILLUSTRATION FOR CD PACKAGING DESIGN. PHOTOSHOP & INDESIGN)

**DIGIPAK PROJECT:  
DEBUSSY**

Initially this brief involved listening to and analysing Debussy's Water Music, then to visualize the music and create illustrations.

I was inspired to create artwork and text that had a flowing nature. Watercolour illustrations with added texture were layered on top of each other to form a backdrop for the CD, CD case, and Leporello.

The text was set onto a curved path so that it would sit in harmony with the background illustrations.





## 2006-2009 DEGREE YR1: D&amp;AD

D&AD DK PROJECT:  
*AMAZING ANIMALS: SPIDERS*

This artwork illustrated across six pages was created for a D&AD Dorling Kindersley project. Inspired by the title, 'Amazing Animals' I chose to illustrate the food chain/food web of spiders. I decided to keep the illustrations simple and stick to black and white imagery, however cutting into the paper I achieved an amazing amount of depth and shadows.

In doing this I was able to show the spider's food chain/food web in an unusual way. Rather than turn the pages the viewer could literally look through to discover unknown facts.

The final size - A3 folded to A4. Black fine liner on watercolour paper.



(D&AD: IMAGES ABOVE & RIGHT: PAPER SCULPTURE & ILLUSTRATION FOR BOOK DESIGN)

