GRAPHIC DESIGN | Tom Abbiss Smith

Aim: To study the artist's style and technique to help you explore the use of patterns & mark making, typography and CAD. To create a series of designs and put the designs into context

3G1 Deadline: Homework set on WEDNESDAY 12/12/18. Due WEDNESDAY 9/1/19

3A1 Deadline: Homework set on THURSDAY 13/12/18. Due THURSDAY 10/1/19

Task: Produce designs covering the work of Tom Abbiss Smith. Present Henri Matisse & Tom Abbiss Smith projects across double A3 page

Tom Abbiss Smith

Tom is an Image Maker currently living in Norwich, UK. Through both contemporary and traditional techniques such as digital collage, print making and painting, Tom explores shape and form to produce abstract works and illustrative outcomes. Have a look at the links below. Please visit Godalming Online to view the selection of Tom's artworks, which you are to choose from to do your copies/draw from detail.

[Instagram @tomabbisssmithart](#) | [Tom's website tomabbisssmithart.com](#) | [Creative Review - creativereview.co.uk/gradwatch-tom-abbiss-smith](#)

I recommend reading his interview on Creative Review -

"I always take an experimental and intuitive approach to my image making. Mark making, texture and colour are prominently manipulated within my compositions that can be taken into digital software and further played with to achieve my outcomes".

1. Research.

• You are to create a tracing paper research flap (attach to side of page with paper clip/glue stick). Include: title/name of designer + images of designer's artwork + research about designer approx 250 words + write analysis of one of the artworks by designer (see page 19 for information about analysing designs).

2. Create copies of Tom Abbiss Smith artworks (see examples to the right).

• Portrait rectangle
Copy no.1 - dimensions 7.7cm width x 11cm height – on cartridge paper
Choose an artwork by Tom Abbiss Smith, from the selection of artworks available via Godalming Online (GOL). You are to create a colour copy using range of mixed media - collage with a combination of coloured card, pre-prepared painted papers.

• Small squares
Copies no.2, 3, 4 & 5 - dimensions, 3.6cm x 3.6cm – on cartridge or racing paper
Choose 4 different artworks by Tom, from the selection of artworks available via GOL.
Create 4x black fine liner drawings/tracings of the chosen artworks - you are to select a square section of each of the chosen artworks, drawing detail from each artwork. Your black fine liner drawings should include confident bold graphic lines; use mark making, patterns and colour blocking (with black) where necessary to interpret the detail of the artworks e.g. dots, cross-hatching, fill with block areas of black etc.

Your copies of Tom Abbiss Smith artworks are to be presented on <u>template A</u> as a side flap – attach to HW with a paper clip.
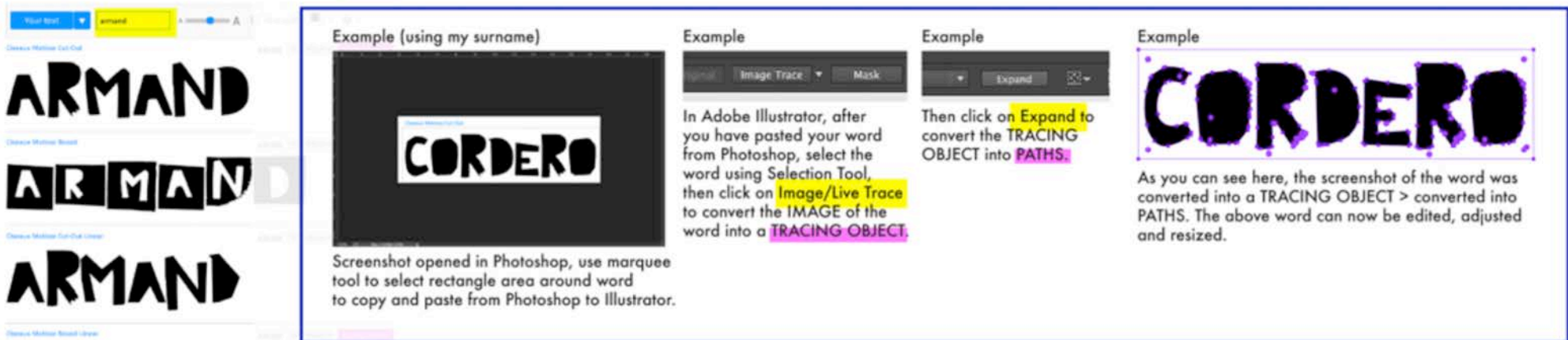

Copy no.1

Copies no.2, 3, 4 & 5

7.7cm

11cm

3.6cm

3.6cm
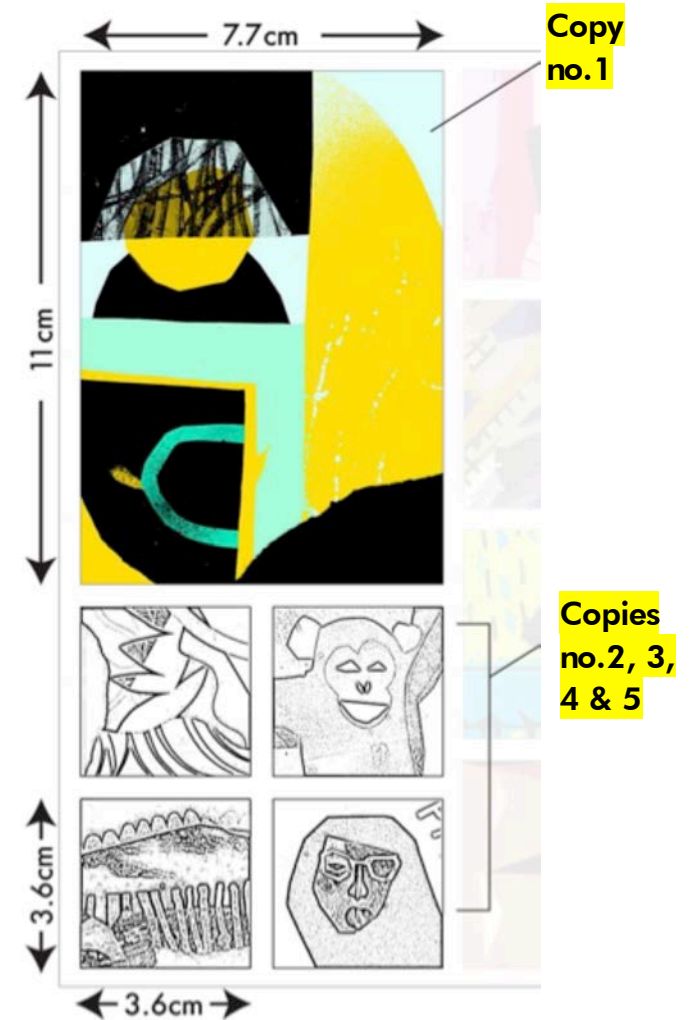
TOM ABBISS SMITH flap for side 2

Create a word using 'collage cut-out' inspired typeface (minimum 6 letters - maximum 8 letters). Visit this website www.myfonts.com/fonts/harald-geisler/ciseaux-matisse/

STEP 1

Type your word into the space after 'Your text' to preview your 6-8 letter word in this typeface (see example below), save & open screenshot into Photoshop. Next, use 'marquee tool' to select rectangle area around your word. Copy selection & paste into a new A4 landscape document in Adobe Illustrator > select your word using Selection Tool (V) > click on 'Image Trace'/'Live Trace', (at the top, below the menu bar, next to 'Mask') (both Image/Live Trace work, it just depends on which version of Adobe Illustrator you are using) - your word has not been converted into a TRACING OBJECT > after you have clicked on Image/Live Trace, click on 'Expand', which is at the top (below the menu bar). Your word/tracing object has now been converted into PATHS - you can resize (bigger) your word without it getting pixelated or losing quality.

Example (using my surname)

In Adobe Illustrator, after you have pasted your word from Photoshop, select the word using Selection Tool, then click on Image/Live Trace to convert the IMAGE of the word into a TRACING OBJECT.

Screenshot opened in Photoshop, use marquee tool to select rectangle area around word to copy and paste from Photoshop to Illustrator.

Example

Then click on Expand to convert the TRACING OBJECT into PATHS.

Example

As you can see here, the screenshot of the word was converted into a TRACING OBJECT > converted into PATHS. The above word can now be edited, adjusted and resized.

STEP 2 - Next:

Resize your word/make it bigger > Copy and paste your word from Adobe Illustrator into the Photoshop file 'COLLAGE CUT-OUT TYPEFACE TEMPLATE' (available on Godalming Online). Present your word on word side of the flap. On the other side of the flap, you will present an 'Inverted' version of your word.
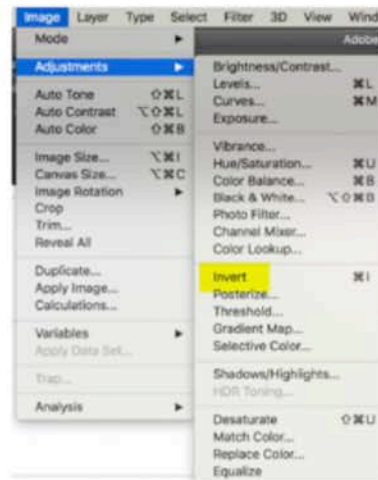
STEP 3

Present your word onto the 'COLLAGE CUT-OUT TYPEFACE TEMPLATE', print onto cartridge paper. Use craft cutting knife or guillotine to cut around this area, then fold in half, use glue stick to stick together and attach as flap to the top of Side 2.

27.7cm

11.4cm
5.7cm
5.7cm

Fold here

Fold and stick together, and then attach to top of Side 2 as a flap.
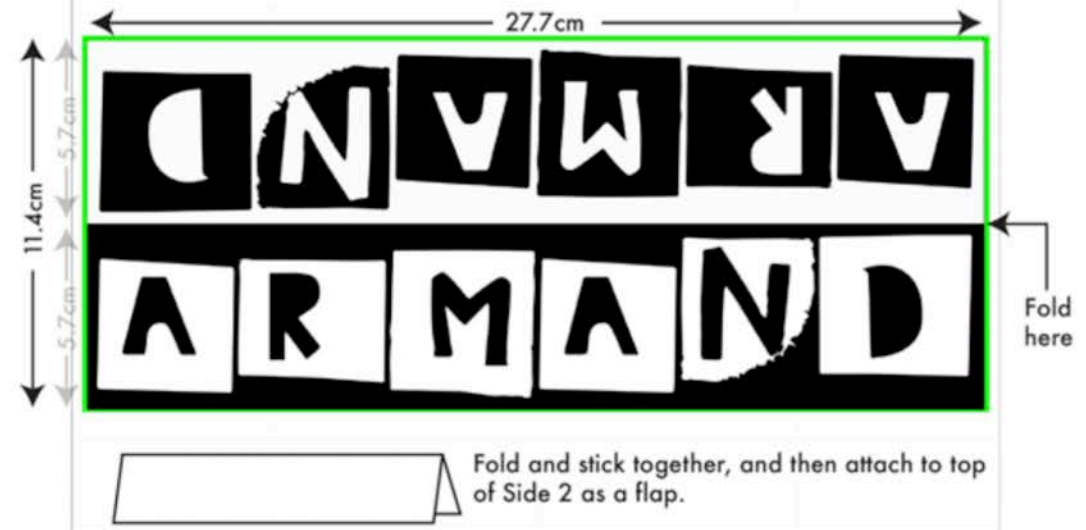
a) Scan your designs

For this task, you will need to scan your Henri Matisse collage designs (high quality scan, at least 300dpi - ask technician to help and learn how to use scanner by yourself); scan and send to your email; download and save to your user space; open file in Adobe Photoshop (not Adobe Acrobat).

b) Copy and paste your Matisse collage designs into a new A3 landscape document

Guide - Use the Rectangular Marquee Tool (M) to make a selection around your design; one at a time, copy and paste each design into one new A3 landscape Photoshop document. Use Free Transform (CTRL+T or CMD+T) to resize each design so that it fills the A3 page. After you have copied and pasted your 4 collage designs into the A3 landscape Photoshop document (see right image), save your file.
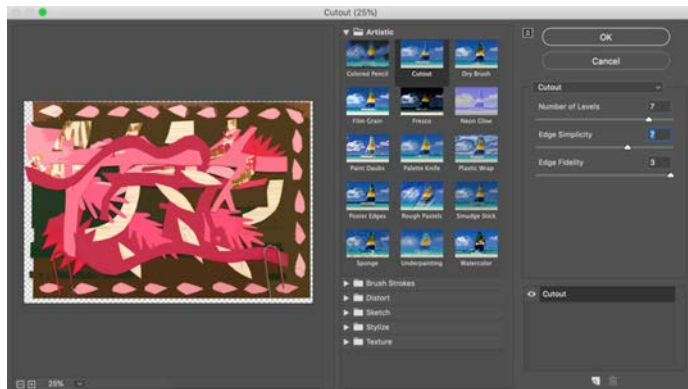
c) Next – Apply 'cutout filer' to your designs

You are to use Photoshop *cutout filter* on all 4 of your collage designs –
Top menu bar > Filter Gallery > Artistic > Cutout (see middle left image).
Adjust the filter settings using the sliders for each of your designs. You need to create a total of 9 *different designs using the cutout filter.*
For my examples, I created 3 different cutout filter versions of each of my 4 collage designs (3x4=12); I then selected the 9 best designs. Save your work.

d) Next – Make selections of interesting detail

Use the Rectangular Marquee Tool (M) to make a rectangular selection of each design - aim to select sections, which feature interesting patterns, mark making, shapes and colours. Copy & paste your rectangular selections into template B so that you have a total of 9 'detail' selections (dimensions approx 9cm width x 6cm height). Use *Free Transform (CTRL+T for Windows or CMD+T for Mac)* to adjust size of your 'detail' selections to fit inside the 9 individual frames on template B. Save your work (example: see left image of 9 'detail' selections of cutout filter designs).
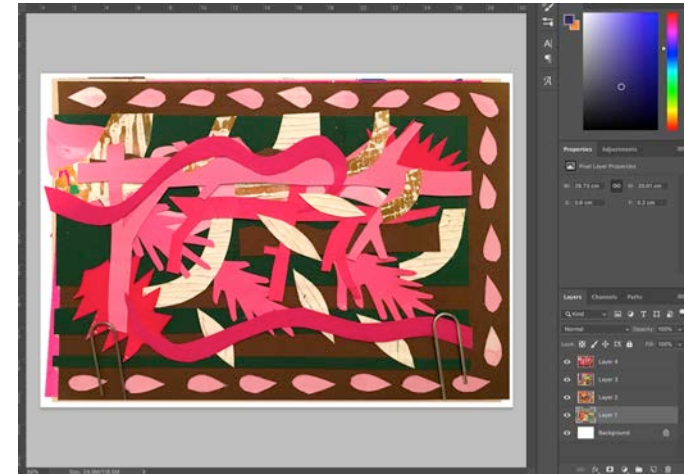
Tips to help you with Task 3.

• **Rulers and Snap** - To help you use Photoshop, ensure that 'Rulers' and 'Snap' are both ON - go to top menu bar in Photoshop > View > make sure 'Rulers' and 'Snap' functions are both ticked. If there is no 'tick' next to them, simply select it to turn it ON (a tick will appear).

• **Rulers can help to create guidelines.** - 'Snap' can help when moving things around or trying to align things - whatever it is that you are moving will literally 'snap' to points, grids, guidelines, other layers etc.

• **History and Layers** – Photoshop top menu bar > Window > make sure 'History' and 'Layers' are both ticked. Use History to go back/undo if necessary. Use Layers to keep files organised e.g. after you copy & paste each 'detail' selection into template B, double click on the 'layer' name in layers panel and rename e.g. Detail no.1

• **Adjustments** – Photoshop top menu > Image > Adjustments > explore & try using them to edit your 9 'detail' selections e.g. Brightness/Contrast; Levels; Vibrance; Hue/Saturation (to change colour of your 'detail' selections) etc.
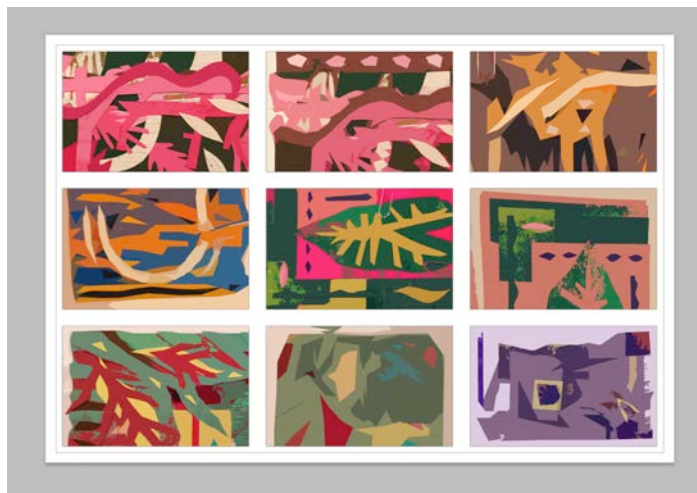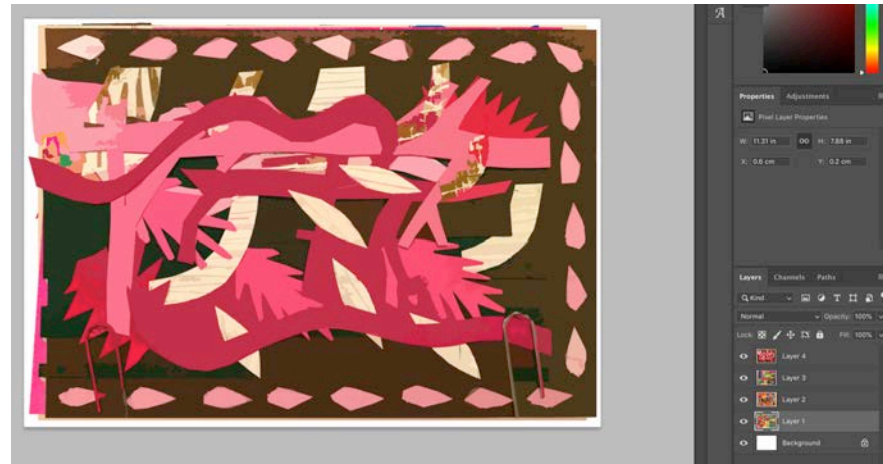
3a) Scan your 4 Henri Matisse Collage designs and open in Photoshop.

3b) Copy and paste into new A3 landscape Photoshop doc. Free transform to enlarge to fill page.

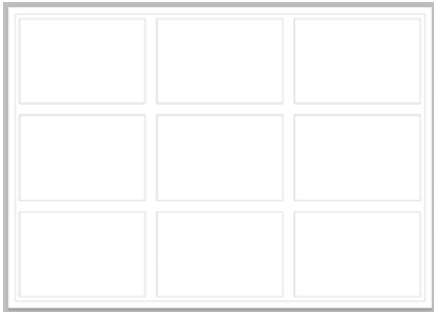**3c) Apply cutout filter to each layer of your individual collage designs.**

3d) Use Rectangular Marquee Tool (M) to make interesting 'detail' selections of your designs. Copy and paste your 'detail' selections into template B.
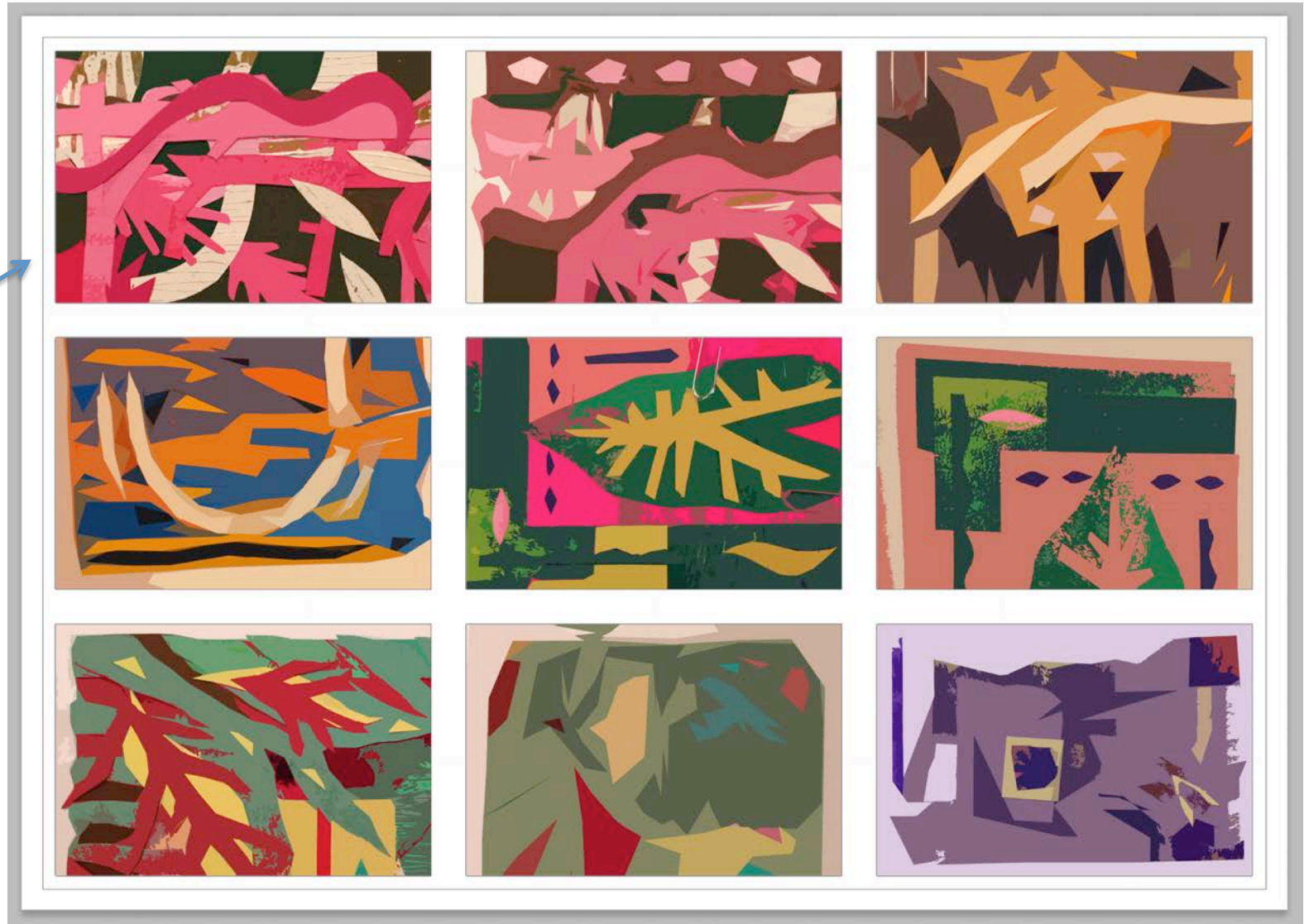
Example of a blank template B below

Example of 9 different 'detail' selections that have been copied and pasted into template B

I will use this 'detail' design as an example in Task 4.

In this task, you will need your patterned strips from earlier in your A3 sketchbook. Scan and save. Open scanned file in Adobe Photoshop.

Example of patterned strips below
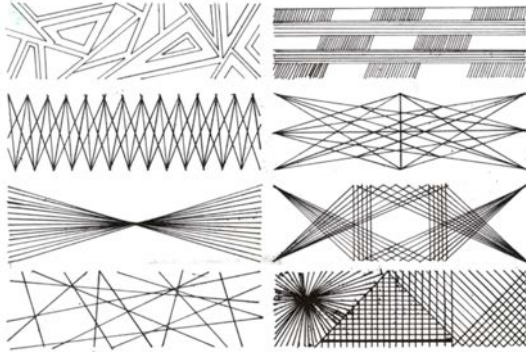
You could create new patterns/mark making using black pens/fine liner, inks, paints etc. using brushes, pencils, nibs, etc. You could make rubbings of surfaces using a pencil, graphite, charcoal etc. to create textures of surfaces e.g. from wood, brick etc. (see examples below). If you create more patterns/mark making/textures – scan, save and open files in Photoshop.
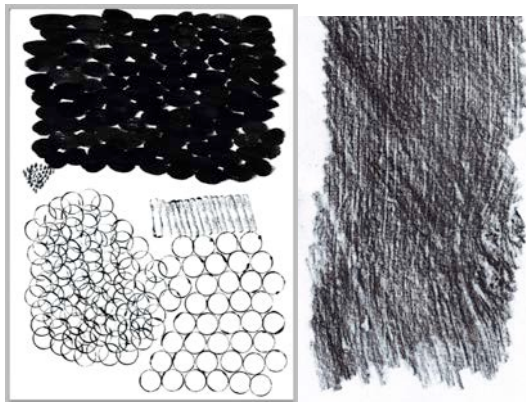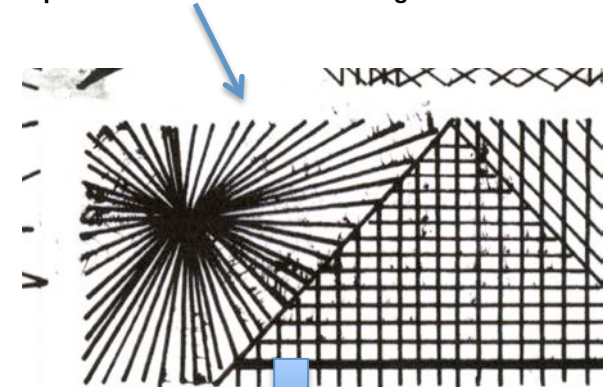

You will also need your 9 'detail' selections from task 3. Open your Photoshop file.

Example of 9 'detail' selections below

One at a time, you are to add patterns/mark making to each of your 9 designs.

The following steps will act as a guide to show you how to add a pattern like this to 1 'detail' design:
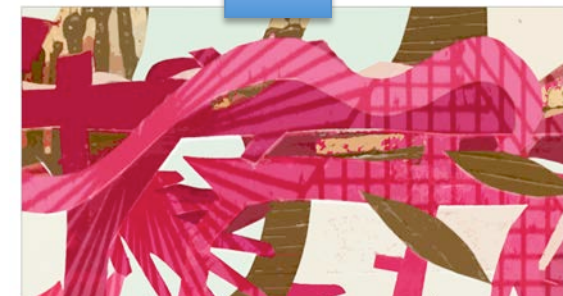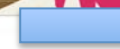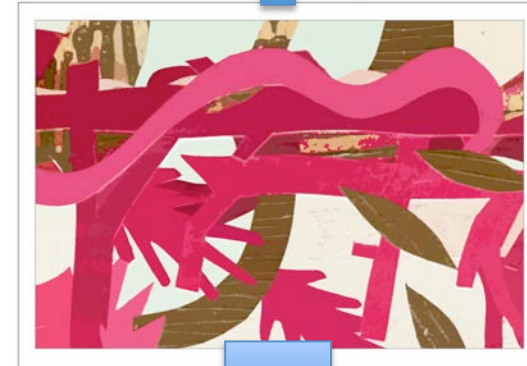
4a) For this example, I will use this 'detail' design (see below) from my selection of 9 'detail' designs created in task 3. I will rename the layer of this design as **_'detail' example_**.

4b) From your scanned file of your patterned strips (or other patterns you've created), choose a pattern/mark making that you want to apply to your 'detail' design. Use Rectangular Marquee Tool (M) to make a selection of chosen pattern (see example of selection made below).
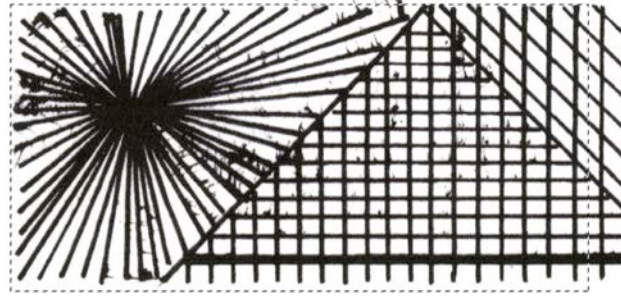

4c) Copy and paste on top of the 'detail' design (see below). I will rename the layer of the fine liner pattern as **_'pattern example'._**
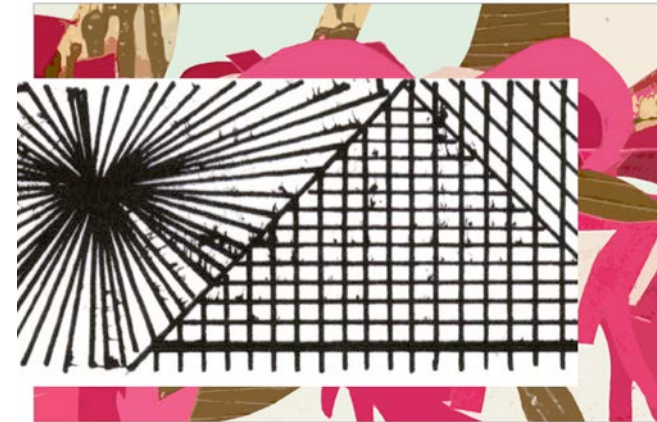
4d) Next, set the blending mode of the _fine liner pattern_ layer (pattern example). Explore the different blending modes and select one e.g. I have used _Soft Light blending mode_ below, notice how the pattern layer blends with the 'detail' design layer. Suggestion – try adjusting the opacity of the pattern layer and see what happens.

4e) Next, I am going to use Free Transform (CTRL+T for Windows or CMD+T for Mac) to resize and enlarge the fine liner pattern layer (pattern example).
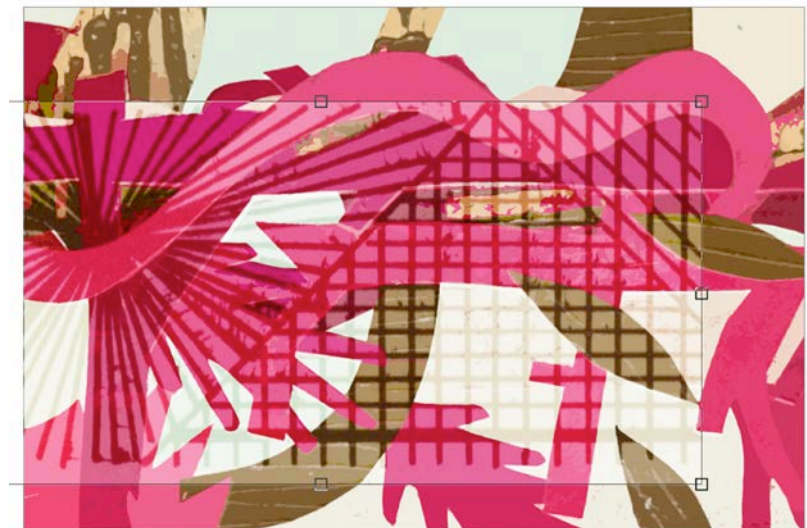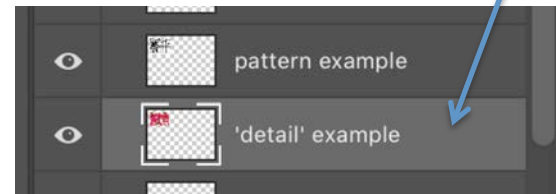
4f) The image below shows how I have used Free Transform to resize and enlarge the pattern so that it covers the 'detail' design.
Reminder – save your work regularly!

4g) Next, I select the layer in the layers panel, which contains the 'detail' design (image from step 4a), simply by clicking on the layer.

The image below shows the **'detail' example layer** has been selected.

4h) Next, choose the 'Magic Wand Tool' from the Photoshop Tools panel.
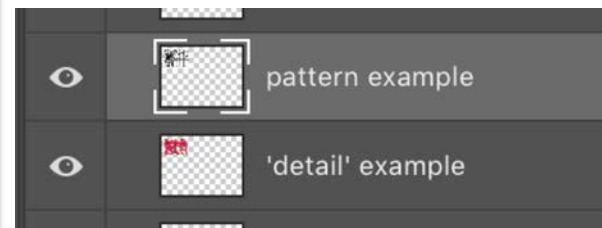
4i) Use the magic wand tool to select a section of the 'detail' design – simply click on a section of your design (example of selection shown below).

4j) Next, I select the fine liner pattern layer (which we renamed as 'pattern example' in step 4c) in the layers panel.

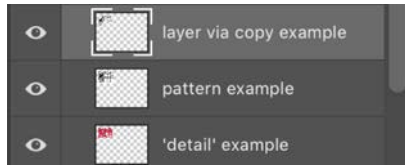The image below shows the **'pattern example'** has been selected.

4k) Next, you are to create a new 'Layer Via Copy'. Do this by going to: Top menu bar > Layer > New > Layer Via Copy (shortcut CTRL+J for Windows or CMD+J for Mac)

'Layer Via Copy' will create a new layer from any selection you have made.
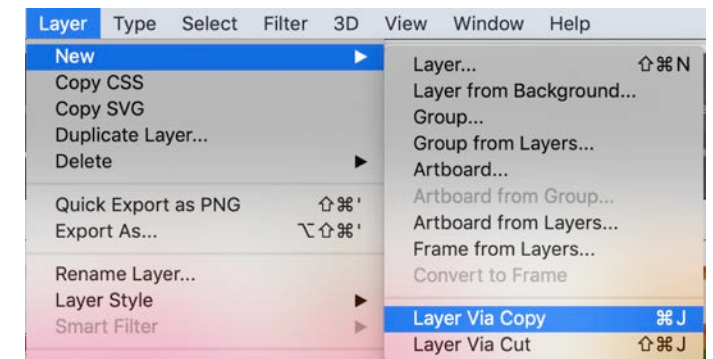
4l) In the layers panel, you should now see a new layer appear above the layer that you previously had selected in step 4j.
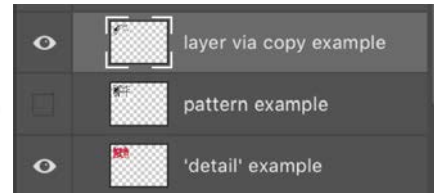

For my example, I have renamed the new layer – *layer via copy example.*

The image below shows three layers:
- layer via copy example
- pattern example
- 'detail' example

4m) In the layers panel, click on the 'eye' symbol next to the _pattern example_ layer, which will hide the layer (turn off visibility).
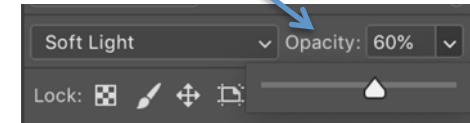

The image below shows two visible layers:
- layer via copy example
- ~~pattern example~~ this layer is not visible
- 'detail' example

Here you can clearly see the fine liner pattern has been applied to a section of a 'detail' design.

4n) In the top right of the layers panel, I decided to drop the opacity of the layer '*layer via copy example'* to 60%


The image below shows the fine liner pattern has been applied to a section of a 'detail' design, using Soft Light blending mode, with 60% opacity.
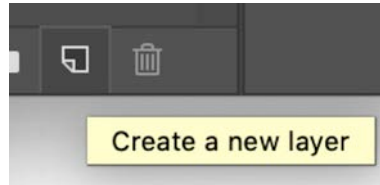
Here I will show you how to change the colour of your pattern/mark making/texture from black (monochrome) to a different colour.

4o) Open your scanned file of your patterned strips (or other patterns you've created). Example of patterned strips below
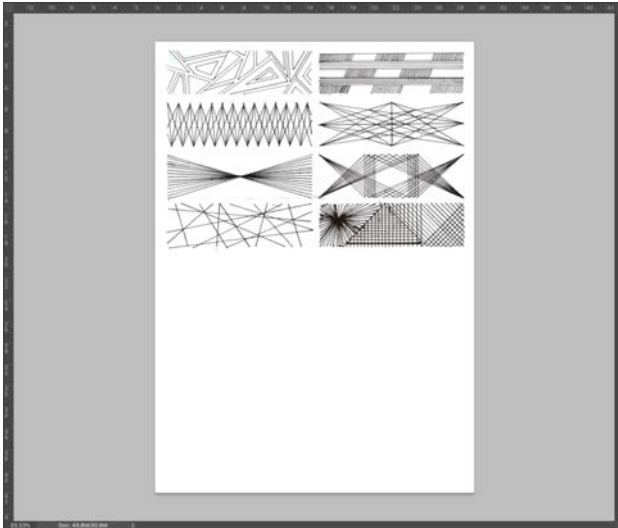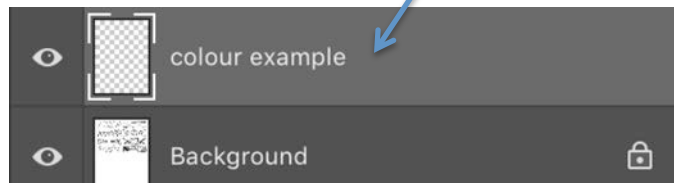

4p) Create a new layer above the layer which contains your patterns/mark making. Create a new layer by clicking on the 'post it note' symbol on the bottom right of the layers panel.
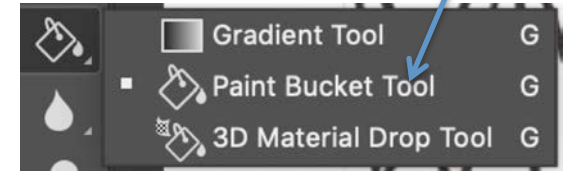

A new layer will appear above the layer, which contains your patterns/mark making.
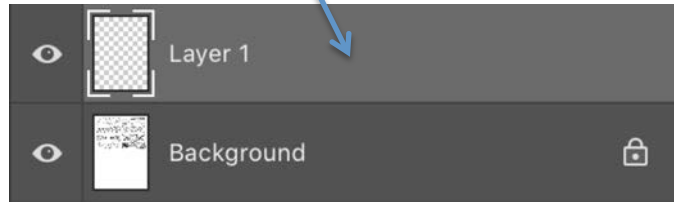
I will rename the new layer – colour example.

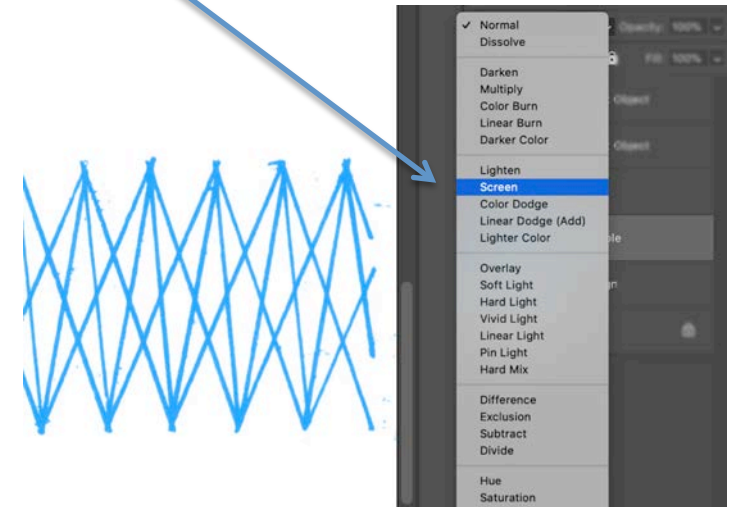**4q) Choose the Paint Bucket Tool in the Tools panel.**

4r) Choose the foreground colour that you want to change the monochrome pattern to. Here I have chosen a shade of blue.

4s) Use the Paint Bucket Tool - click on the document and it will fill the _colour example_ layer with blue.

4t) Next, set the Blending Mode of the _colour example_ layer - select the 'Screen' Blending Mode.

4u) Select both the _colour example layer_ and the layer that contains your pattern/mark making in the layers panel.

Simply click on one layer, hold down CTRL for Windows or CMD for Mac and then click on the other layer to select both layers.

The image below shows both layers have been selected.
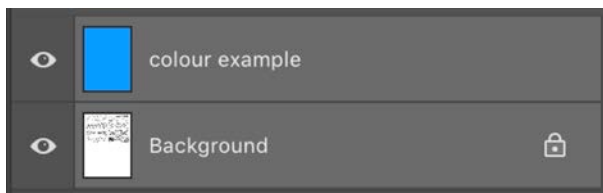
4v) Next, merge the two layers together, by going to: Top menu bar > Layers > Merge Layers
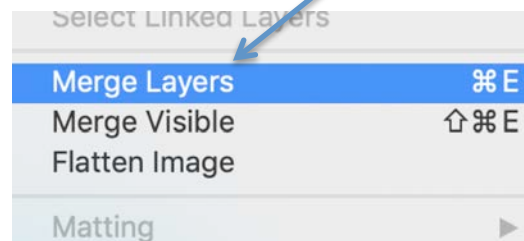
The image below shows the two layers merged together. The colour of the monochrome patterned strips has been changed to a colour (shade of blue).

4w) You can change the colour of your pattern/mark making, by going to: Top menu bar > Adjustments > Hue/Saturation (Shortcut CTRL+U for Windows or CMD+U for Mac).

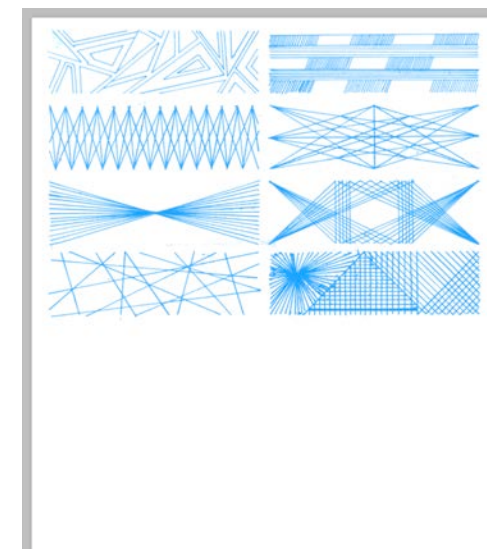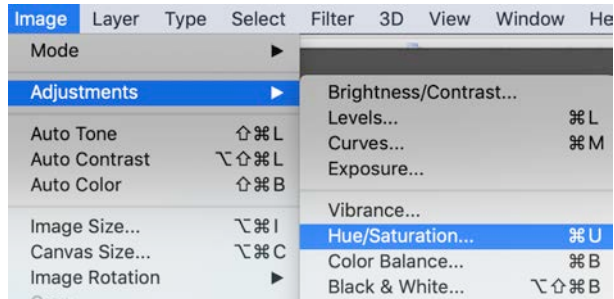**4x) Hue/Saturation window will appear, use the sliders to adjust the Hue/Saturation to change colour. The image below shows how I have adjusted the sliders to change the colour from blue to green.**
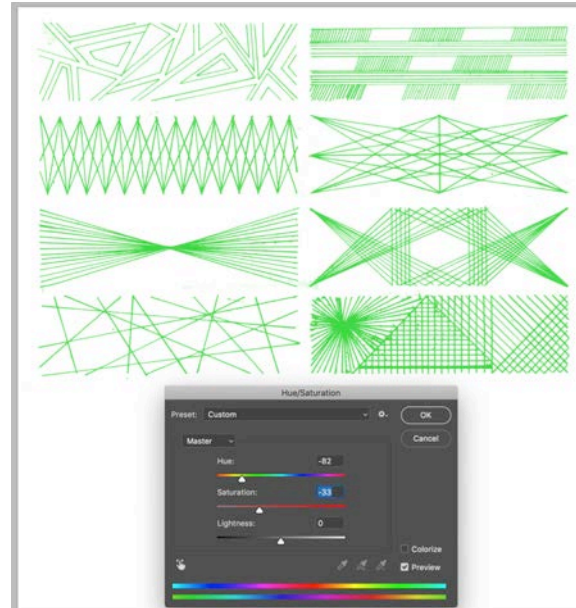
4y) Now you can repeat the steps shown in 4b – 4n, to select one pattern/mark making to add to one 'detail' design.
e.g. Here is a selection of a green coloured pattern
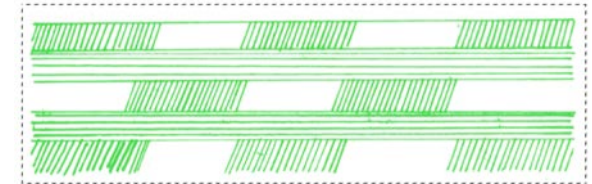
By repeating the steps 4b - 4n, the above pattern can be applied to a different 'detail' design (as shown below).

4z) You could apply more than one pattern/mark making to each design. The choice is yours. Some of your designs can be simple yet effective with one layer of pattern/mark making, whilst other designs can be complex, eye catching, with lots of layering of patterns/mark making. Examples below of 3 'detail' designs combined with patterns/mark making/texture.

You are to repeat the steps shown in 4a - 4n (plus 4o - 4z) from the guide, where you will apply different patterns/mark making to each of your 9 'detail' selections from task 3.

Use what you have learned from the guide to add layer(s) of patterns/mark making/textures to all of your 9 'detail' designs. This is a great opportunity for you to practice and develop your Photoshop skills, exploring layering, colour and blending modes. Some of your designs can be simple yet effective and others can be complex and eye catching, with lots of layering.

To complete Task 4, follow these steps:

- Once you have finished adding patterns/mark making/texture to your 9 'detail' designs, save your Photoshop file.
- Flatten your file, by going to: Top menu bar > Layer > Flatten Image.
- Rotate the document, by going to: Top menu bar > Image > Image Rotation > 90 degrees clockwise.
- Next, go to: Top menu bar > File > Save As – save your file as a JPEG or PNG and name the file '9 Tom Abbiss Smith inspired designs'
- Keep the file open for the next task. Print document onto A3 luster photo paper or white cartridge paper.

Example of Task 4 (see right image) A3 portrait document of 9 'detail' designs combined with patterns, mark making and texture. Remember to use template B to help you with the layout
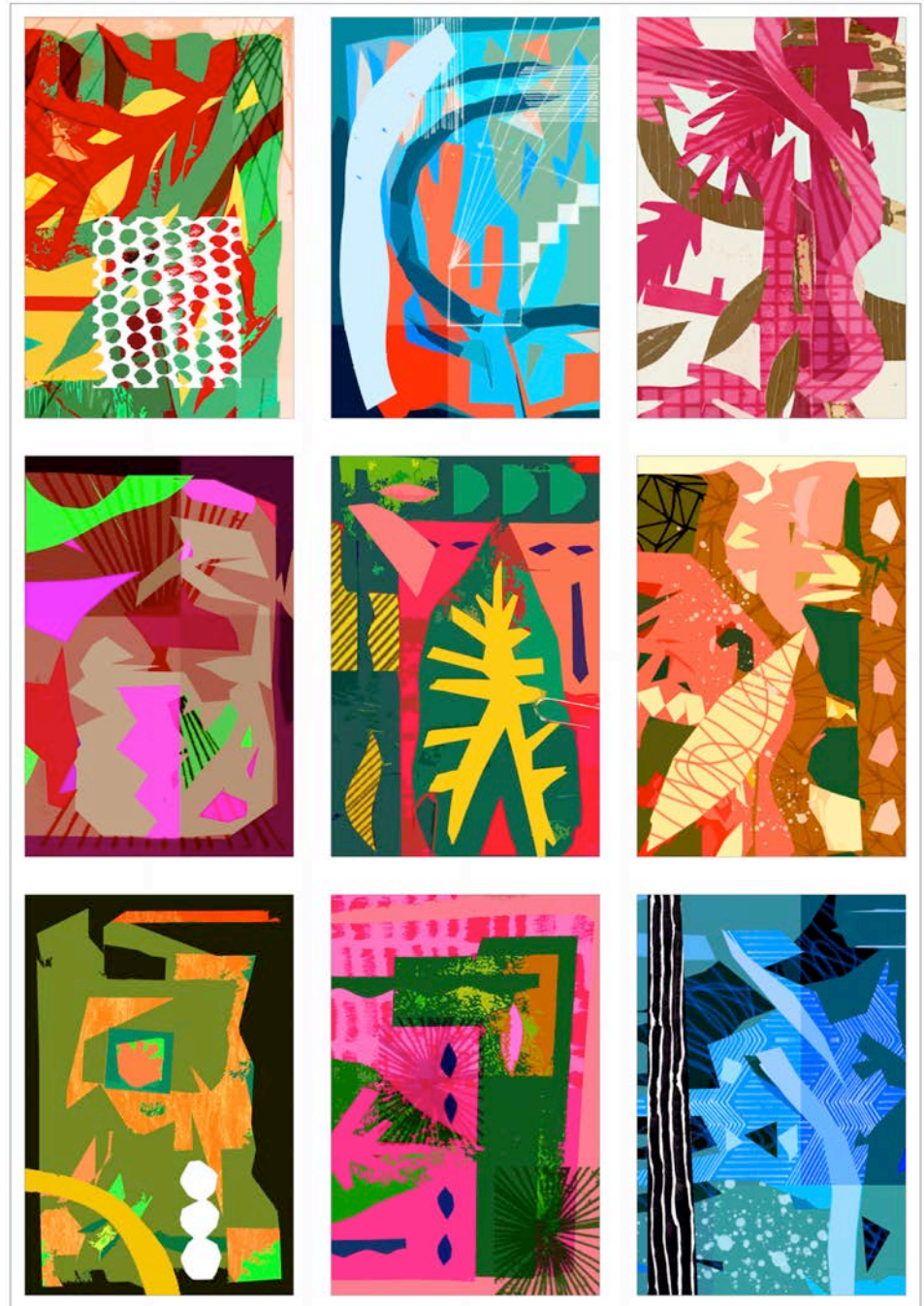
A3 portrait document of 9 'detail' designs combined with patterns/mark making/textures

Download the 'iPhone Glossy Snap Case MockUp' zip folder from Godalming Online (available in the Tom Abbiss Smith homework folder). Unzip the folder and open:


You are to create 3 different iPhone case mockup designs using your Tom Abbiss Smith inspired designs.

i7 FRONT.psd

5a) Open the mockup file 'i7 FRONT.psd' mockup document in Photoshop.

A mockup file allows you to preview and visualise what your designs look like when put into context. You are to select one of your favourite Tom Abbiss Smith inspired designs and create a mockup of an iPhone case.
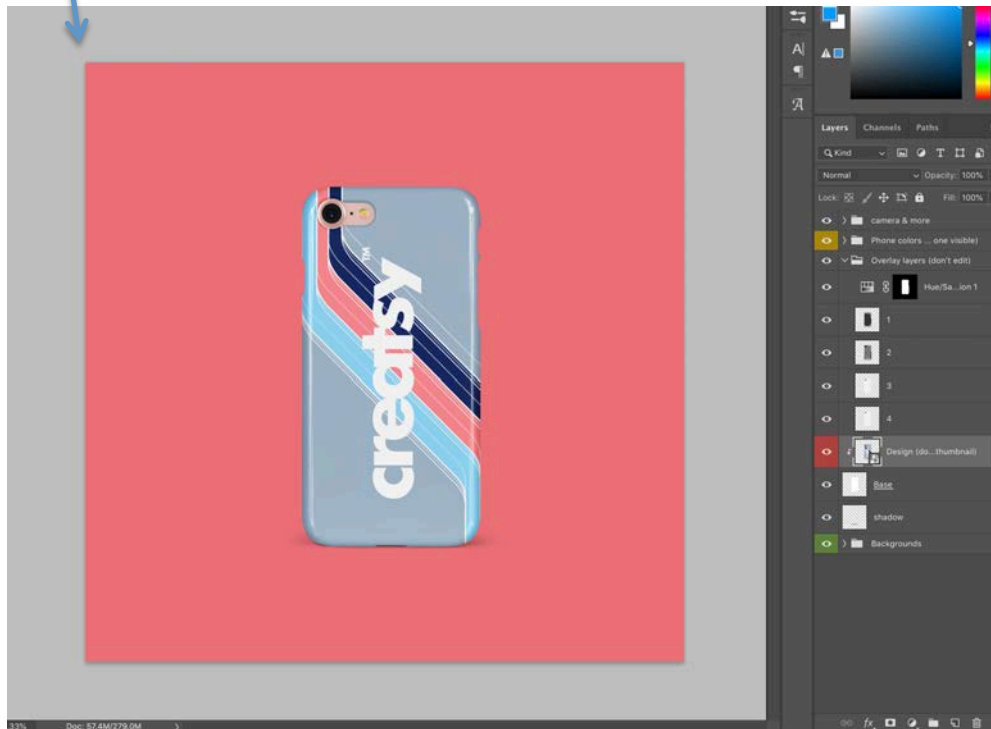
5b) Open your '9 Tom Abbiss Smith inspired designs' document in Photoshop. Use the Rectangular Marquee Tool to make a selection around one of your favourite Tom Abbiss Smith inspired designs and copy the design (CTRL+C for Windows or CMD+C for Mac).

5c) Now go to the 'i7 FRONT.psd' mockup file, which you opened in step 5a. On the layers panel, locate the smart layer named 'Design (double click on the layer thumbnail)'.
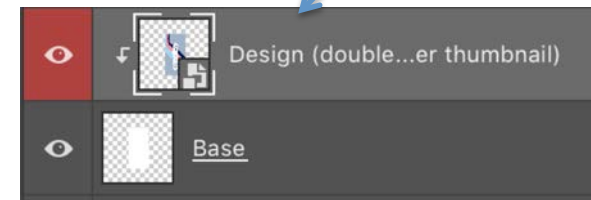
5d) Next, double click on the layer thumbnail of layer 'Design (double click on the layer thumbnail)'
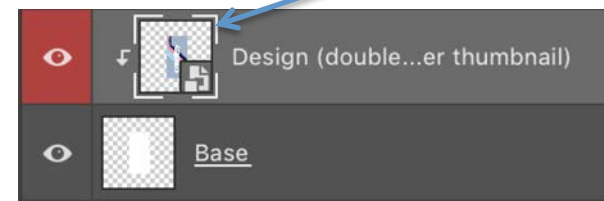
5e) After you have double clicked on the layer thumbnail, a document will open that should look like this (see below image).

5f) Next, you are to paste your Tom Abbiss Smith inspired design here. In the layers panel you will see your design in the layer - 'Layer 1' (as shown below)

Rename 'Layer 1'. I have renamed the new layer in this example as final design 1 (see image below). **Delete the 'Placeholder' layer.**
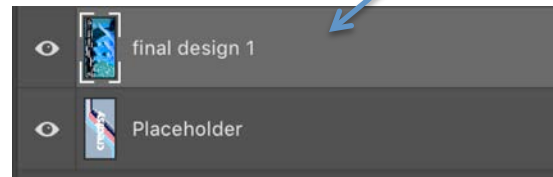
5g) Use Free Transform to resize, enlarge and position your design to fill the document.
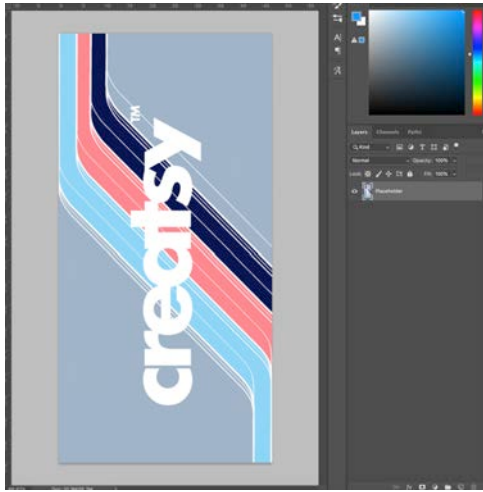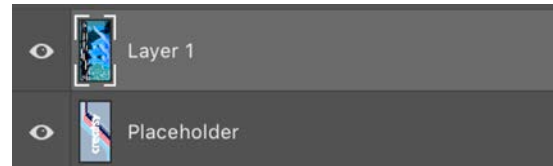
Save this document (CTRL+S for Windows or CMD+S for Mac) and then close the document. Return to the 'i7 FRONT.psd' mockup document.
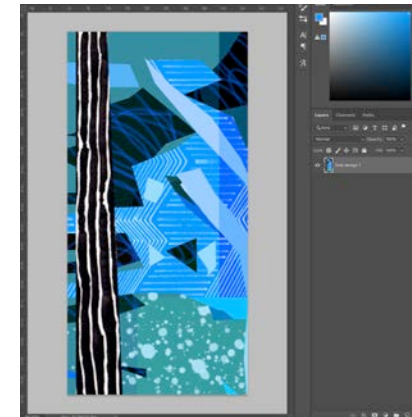
5h) In the 'i7 FRONT.psd' mockup document, you should now see your Tom Abbiss Smith design as an iPhone case mockup.
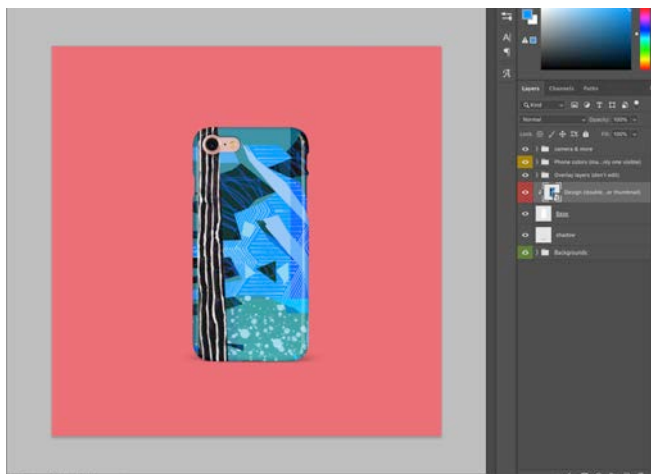
5i) In the layers panel, you have the option to choose the colour of the iPhone: red, silver, gold, pink or black. For my example I will choose silver.
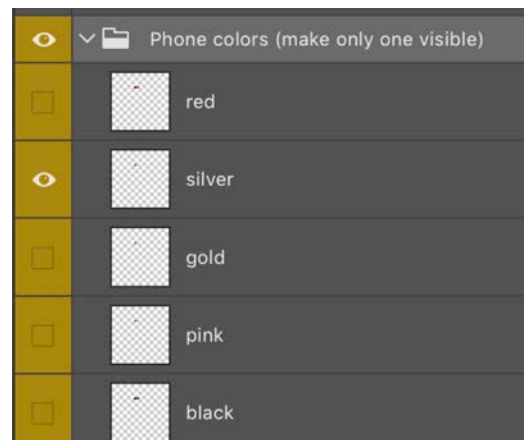
5j) In the layers panel, you can change the colour of the background.
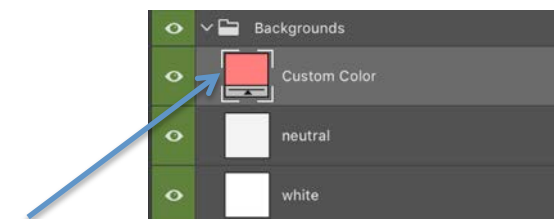
Double click on the thumbnail of the 'custom color' layer and select a colour from the 'color picker'; choose a colour that will compliment your design.

For my example, I have chosen a grey coloured background.

5k) Save As… by going to:

Top menu bar > File > Save as > name the document as 'iPhone final design 1 (edit).psd' – save the document as a Photoshop file (.psd).

File	Edit	Image	Layer	Type	Sele
New...					⌘N
Open...					⌘O
Browse in Bridge...					⌥⌘O
Open as Smart Object...					
Open Recent					▶
Close					⌘W
Close All					⌥⌘W
Close and Go to Bridge...					⇧⌘W
Save					⌘S
Save As...					⇧⌘S
Revert					F12
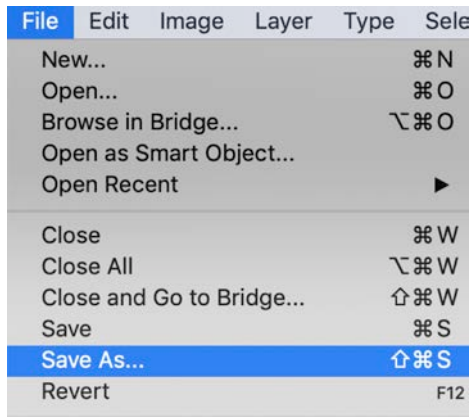
5l) Flatten Image, by going to: Top menu bar > Layer > Flatten Image and discard hidden layers.

Next - Save As…, by going to: Top menu bar > File > Save As > 'Tom Abbiss Smith final design 1' – save the document as a JPEG or PNG file. Close file.
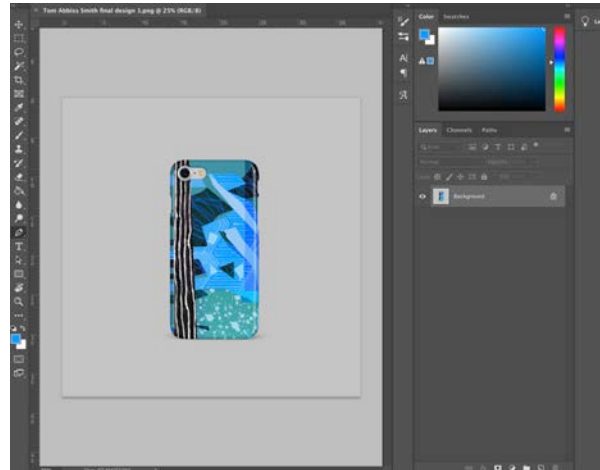
5m) Next, you are to repeat steps 5a - 5l for 2 of your other Tom Abbiss Smith inspired designs. This will give you a total of 3 iPhone mockup cover designs (examples shown below).

5n) You are to present your 3 iPhone mockup cover designs on a folded concertina – use white cartridge paper to make your concertina (14cm x 42cm).
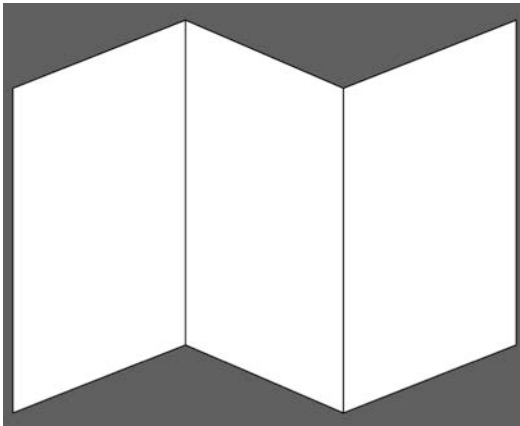
Use Free Transform to resize your 3 iPhone mockup cover designs, crop and print each of your designs: dimensions 14cm x 23cm. Mount your designs onto a folded concertina 14cm x 42cm (image below shows dimensions).
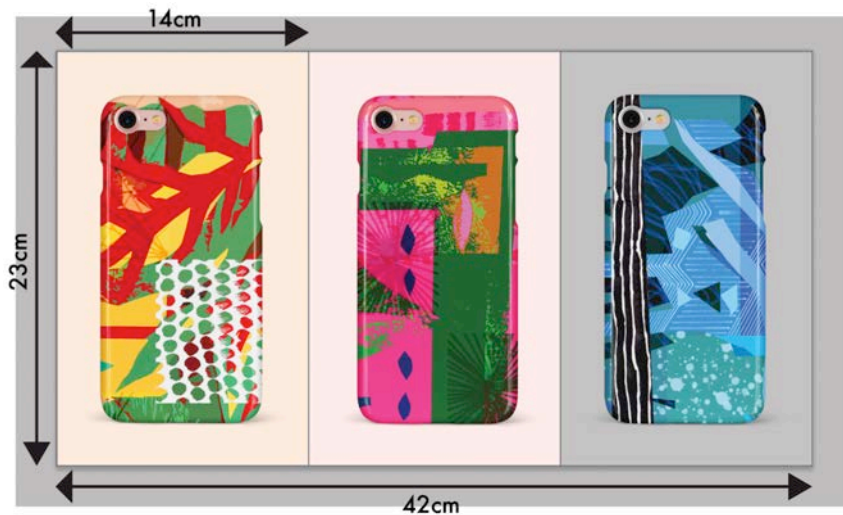
5o) Write Evaluation
You are to select one of your iPhone mockup cover designs as your favourite final design.

Write an analysis/evaluation about your favourite final design (approx 400 words) – word process, print (dimensions 14cm width x 23cm heigh) and attach to the reverse of your folded concertina (see below). See next two pages for information about analysing designs and writing evaluation.

Present your 3 iPhone case mockup designs on a folded concertina:

Present your favourite final design on the front of the folded concertina.

Evaluation
Word process, print and attach your evaluation on the reverse of the folded concertina.

Basics	Source	What is it?	What is it called?	When was it produced?	Who created it?	Why was it produced?
	Web address & date viewed. Book title, author and date published. Magazine title, page and date published. Newspaper title, page and date published. Gallery name and date visited. etc.	Type of product, e.g editorial article, billboard poster, point-of-sale item, packaging for souvenir, etc.	Title of piece/name of product.	Date. Era and context if interesting, e.g post WW2	Designer/illustrator/artist. Design agency/company. Brand publishing the design. etc.	Function of product e.g to promote something, to inform a particular target audience, to raise awareness and campaign for/against…

Aspects to consider	Think about…	Example Sentences (use the glossary to widen your use of subject vocabulary)
Materials/Mediums	Card, paper, acetate, polypropylene, woods, metals, digital, hand rendered, etch, print, collage, montage, paint, watercolour, ink, mixed media, photographic…	"This design has been created using the low-tech method of collage. The use of ripped paper gives a hasty and rough quality to the piece… The use of collage helps illustrate the 'truth to materials' debate because…" "The brand logo has been printed onto corrugated card sleeves for use with takeaway hot drink cups. The sleeves are made from recycled materials and the recycle logo is included to…"
Techniques	Application of media, printing/manufacture methods…	"The paint dominates the space and looks as though it has been spread across the page using a wide brush. The artist has… in order to…" "This is a lino print with narrow lines of white space scattered throughout the blocks of colour. This is where the ink has not been absorbed by the paper. The primitive and simplistic quality of this method creates…"
Spatial qualities	2-dimensional designs or within 3-dimensional objects. Placement of typography, composition, use of negative space, scale…	"The juxtaposition of 70pt and 18pt creates a forceful impact and places emphasis on the word 'Hi'." "A large amount of negative space is created on the left of the page which…" "The title is places at the bottom of the page to symbolise… and leads the viewer's eye to…"
Colour schemes	Harmonising/contrasting, limited palette…	"The use of passive colour blue in the background and active yellow in the foreground…" "I imagine that the use of a limited colour palette is deliberate to keep costs down as this design will be printed onto disposable paper products. A blue outline is used to enable white to act as a third colour in the design." "The palette is harmonising and…"
Personal response/reflections	How do you feel about the piece? What did you find out? How will this inform your designing?	"This billboard advertisement caught my eye because of its brightly coloured typography. At first glance I thought it was promoting a surf-style clothing brand because of the flowing text. The use of wave shapes and wood texture added to this beachy feel. I had to read the smaller text to understand it was a Thompsons Holiday advertisement…." "By analysing this design I have learnt about several methods of composition, therefore, I will incorporate leading lines into my poster design to lead the viewer's eye to the post important information."

What is Evaluation?
Evaluation is the skill of being able to look at a piece of work and know what is right or wrong with it. It is an instinctive skill but one that you can develop by increasing your knowledge and understanding of design through studying the work of other artists and designers.

Why do you evaluate your work?
You evaluate your work to find out what works and what doesn't. It is also important to understand what you have learned from doing the work. What are the new skills, techniques, and concepts that have you grasped through your involvement with the creative process? Each piece of work that you undertake should build upon your knowledge and understanding of art and design leaving you better equipped for your next challenge.

How do you evaluate your work? When you are evaluating your designs you should consider the following:

- Images

- Fonts

- Layout/composition

- Target Audience

- Technique

Your Images: Consider their suitability for the subject, their style, proportion, arrangement and colour. Could any of these be improved upon by making any adjustments?

Your Fonts: Consider their suitability for the subject, their legibility, style, proportion, arrangement and colour. Could these be improved upon by making any adjustments?

Your Layout: Consider the proportions, arrangement, alignment, and colour relationships of the various elements in your design.

Your Target Audience: (your client, buyers, users, readers) Does your design speak in a language, colour and style that appeals to your target audience?

Your Technique: does your use of media, software, quality of finish and presentation need to be improved upon?

Task 1. Research
Task 2. Copies of Tom Abbiss Smith artworks
+ your name in 'collage cutout' inspired typeface

Task 3 & 4
9 'detail' designs in the
style of Tom Abbiss Smith

+

ARMAND

Side 1 of
Henri Matisse
project will go
here. It should
include:
Research
+ 1 off screen
copy + 2
digital copies
of Matisse
artworks.

ARMAND

Side 2 of
Henri Matisse
project will go
here. It should
include:
4 collage
designs in the
style of Henri
Matisse
+ 1 design
featuring a
Henri Matisse
quote, using
'Blackout Midnight'
typeface.

WHAT I
DREAM OF
IS AN
ART OF
BALANCE.

Task 5
Concertina of 3 iPhone case
mockup designs (attach with paperclip)
+ Written analysis/evaluation on reverse

Page 16
Henri Matisse project

Page 17
Tom Abbiss Smith project
Outcome - iPhone case mockup designs