Maura Kelly

Communications Design, Illustration

Process and
Production,
ComD 242-05
Fall 2018

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Personal Statement

From a young age Maura has had a great appreciation for the arts, specifically fine arts. However, in primary and secondary school Maura spent majority of her time focusing more on math and science, rather than art. She used drawing and painting as relaxation. Senior year of high school is when Maura started exploring the idea of art as a career. She created a lot more abstract, personal work and started finding her style as an artist.

Maura is currently a sophomore at Pratt Institute in New York City, majoring in Communications Design and minoring in Photography and Art History. Her background in math and science give her a new perspective on design. She uses math to help rationalize her decisions and ground her compositions.

Much of her inspiration comes from her family in PIttsburgh, PA and her daily experiences. The work she is creating while at Pratt, shows a transitional period in her life from childhood to adulthood, from moving away from home to New York City, from living alone to living with three other people. Passing each milestone, as large or miniscule as it may seem, Maura uses art to help find clarity and peace with change.

Project 1

Give Me a Menu

For the first assignment, Maura conceptualized her own resturant called *Grandma Beatty's Garden (GBG)* and created a menu to accompany such idea. Maura's inspiration for the restaurant design was her 92-year-old grandma, Kathleen Beatty, who loved nature and flowers. Growing up Maura was very close with her grandma. She spent hours at her grandma's potting flowers and sipping lemonade. A classic of Kathleen's was banana bread. With the restaurant Maura wants to capture the essence of her grandma and grandma's food.

The restaurant is a breakfast and lunch cafe that puts a healthy twist on grandma's comfort food, offering vegan and paleo options. When creating the menu, Maura experimented with form and pagination. Many of the rough compositions explore user experience, by emphasizing the folding and typography. For the final, Maura created a tab envelop that was inspired by a seed packet. All menus (breakfast, lunch, dessert, tea) are enclosed in the envelop and are identifiable by the tabs at the top. The packet composition allows for easy menu changes, since each menu is a separate entity. Maura's main goal for the menu design was to enhance and simplify user experience.

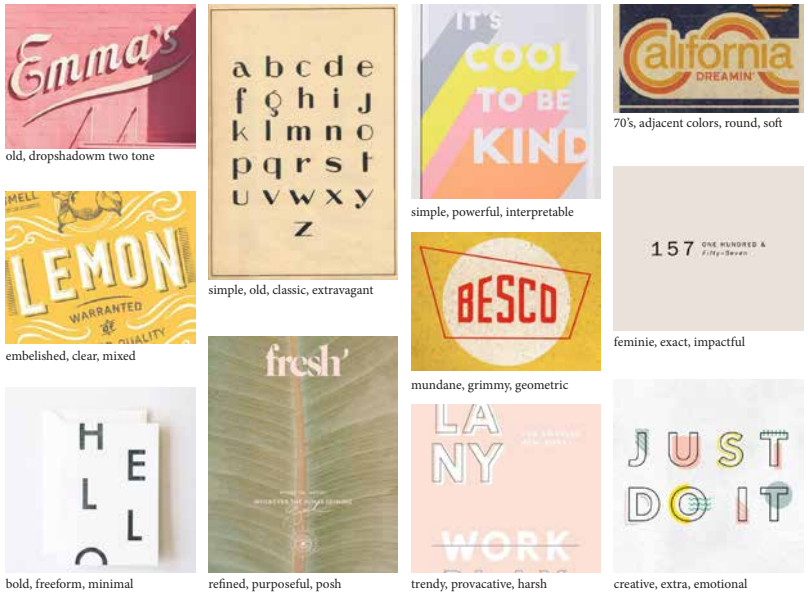
In doing this project, Maura was introduced to InDesign and learned the basic tools need to create books and bound content.

Give Me a Menu

Process: Mood Board

These are the mood boards Maura created prior to doing her first menu iterations. The moodboards helped Maura explore different types of typography and elements she wanted to incorporate in her final menu design. She wanted the mood boards to feel light and airy, clean and fresh.

Mood Board



old, dropshadowm two tone

simple, old, classic, extravagant

simple, powerful, interpretable

70's, adjacent colors, round, soft

embelished, clear, mixed

mundane, grimmy, geometric

feminie, exact, impactful

bold, freeform, minimal

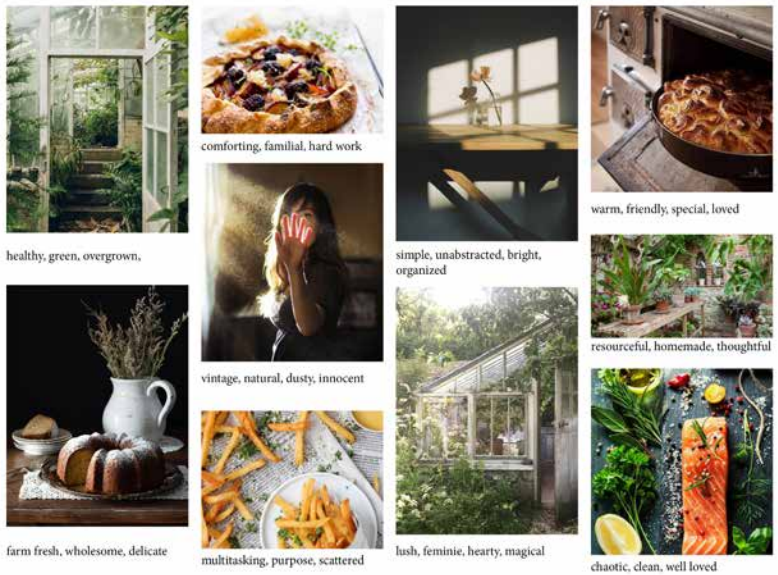
refined, purposeful, posh

trendy, provacative, harsh

creative, extra, emotional

2

Mood Board



healthy, green, overgrown,

comforting, familial, hard work

simple, unabstracted, bright, organized

warm, friendly, special, loved

vintage, natural, dusty, innocent

resourceful, homemade, thoughtful

farm fresh, wholesome, delicate

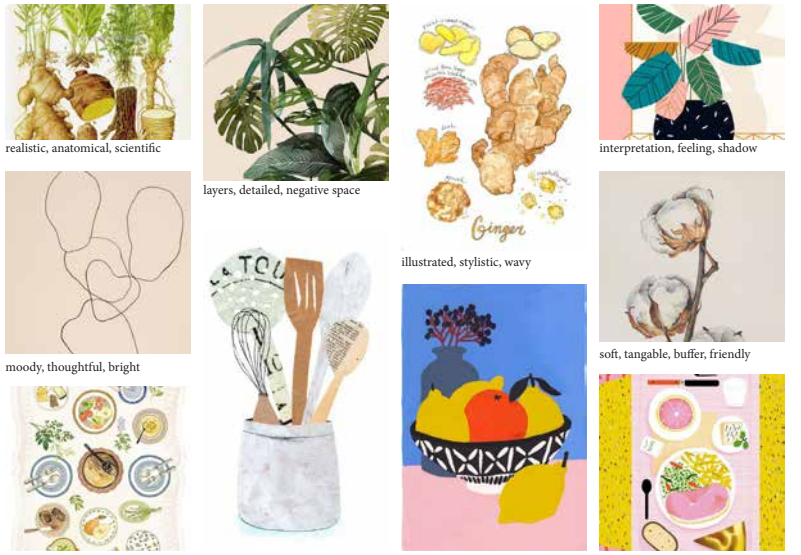
multitasking, purpose, scattered

lush, feminie, hearty, magical

chaotic, clean, well loved

1

Mood Board



realistic, anatomical, scientific

layers, detailed, negative space

illustrated, stylistic, wavy

interpretation, feeling, shadow

moody, thoughtful, bright

soft, tangable, buffer, friendly

comforting, traditional, orderly

collage, unrealistic, texture

colorblock, simplified, implied

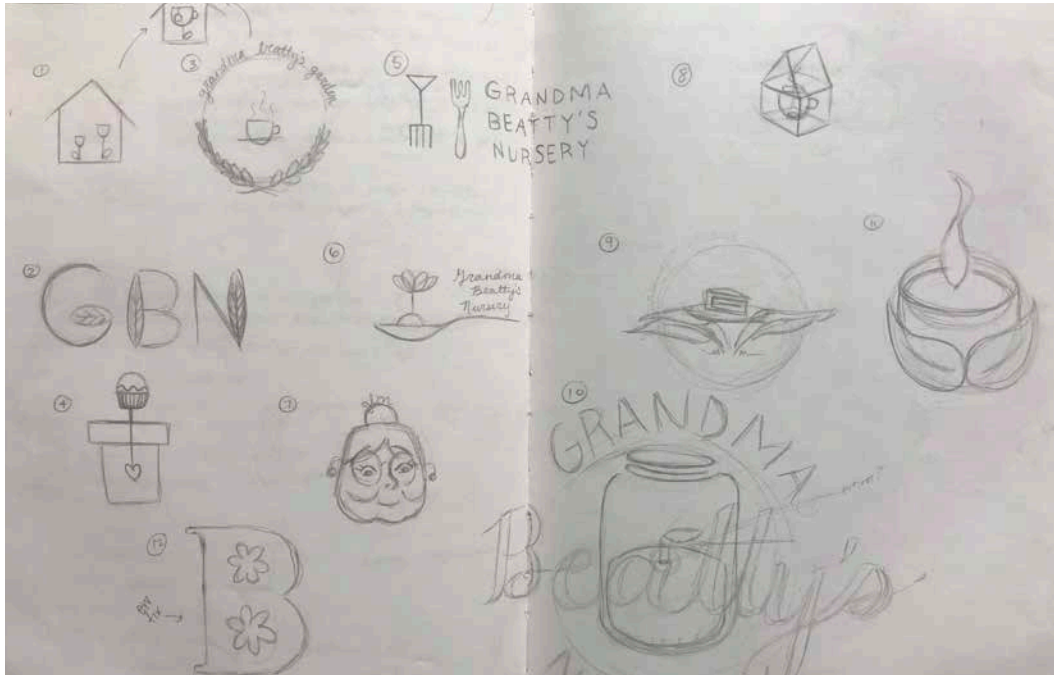
patterning, fun, childish, collective

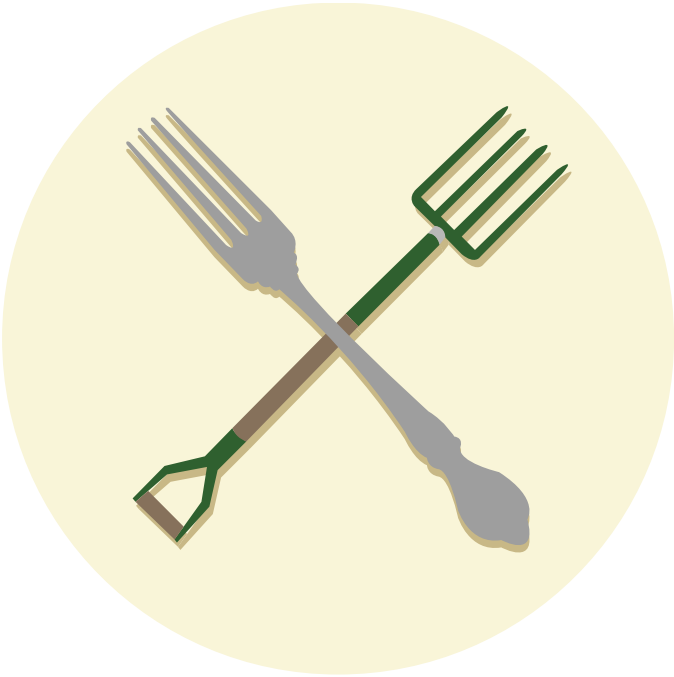
3

Give Me a Menu

Process: Logo

For sketches, Maura wanted to create a uniform, easily readable logo that had both text and imagery. She started by experimenting with a three letter abbrevation logo, logos that only had images, and logos that only had text. By meshing the two (typography and imagery), it allows for a lot of different branding logo variations and purposes. Shown below left are the sketches, below right is the final logo Maura settled on for "Grandma Beatty's Menu".





Give Me a Menu

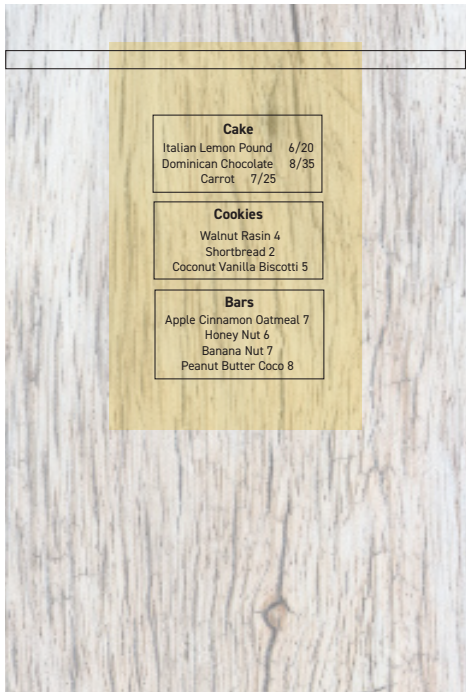
Process: Composition 1

In the first composition Maura is planing with pagination and materiality. Each menu would be printed directly on hand-made, textured paper that had pressed flowers embedded in the paper. The menu pages are bound together with a leather bookmark-like tab (which would occupy the space as shown by the arrow). The leather binds the pages together by weaving in and out as shown by the horizontal lines above and below the menu title.

Give Me a Menu

Process: Composition 2

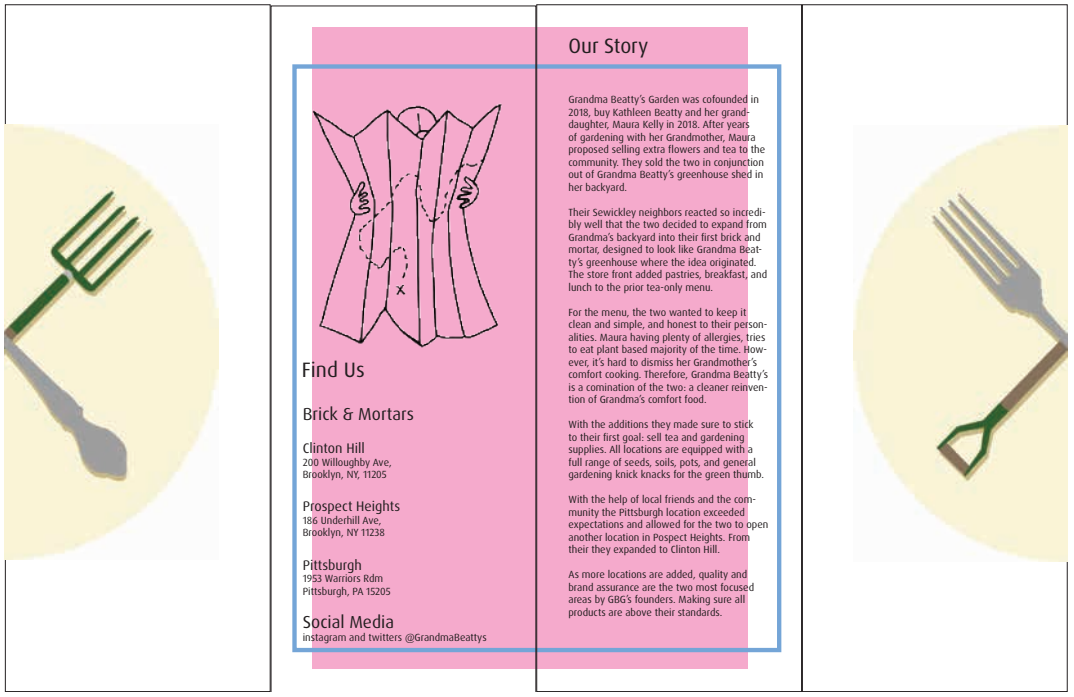
In the second iteration, Maura is experimenting with layering. The menu pages are to be printed on colored acetate paper that will be bound to a wooden board via rubber band (as indicated by the box at the top of each image. The menu pages are shown as they would appear by the viewer (wooden yellow pages overlayed wood pattern).



Give Me a Menu

Process: Composition 3

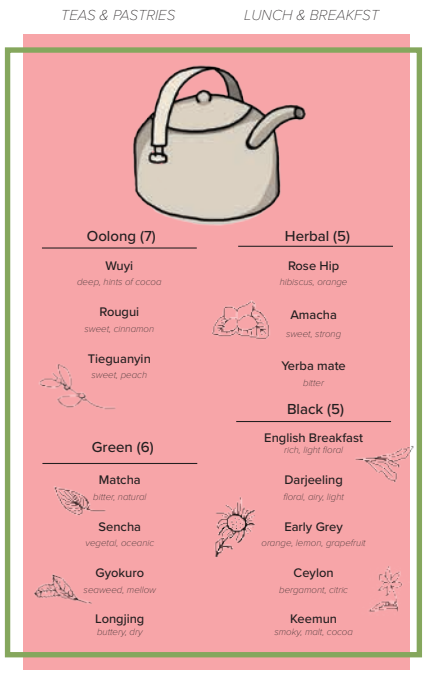
The third iteration is a folding pamphlet. The first print side is shown top and the reverse side of the print page is bottom. The pamphlet will fold open (as doors do) to reveal the inside spread (shown bottom). The front cover of the pamphlet is simply the logo and back side gives customers more information about the restaurant's goals and contact. In the third composition, Maura relies much more on graphics to inform the reader.

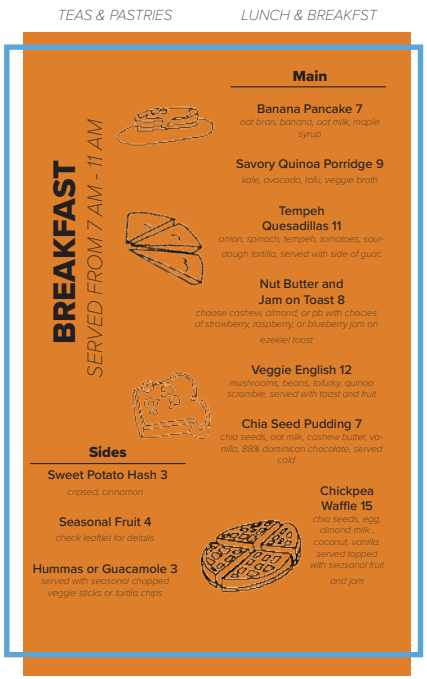


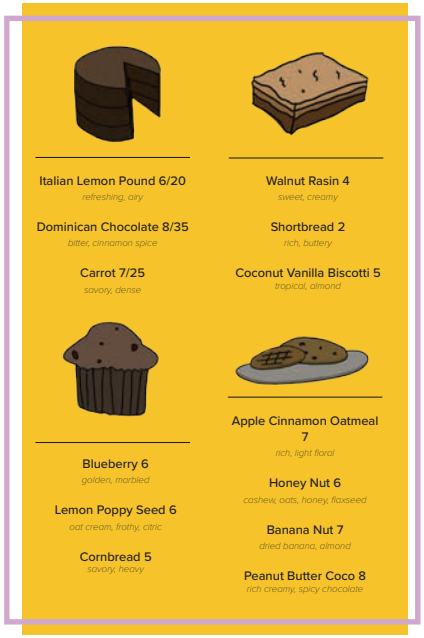
Give Me a Menu

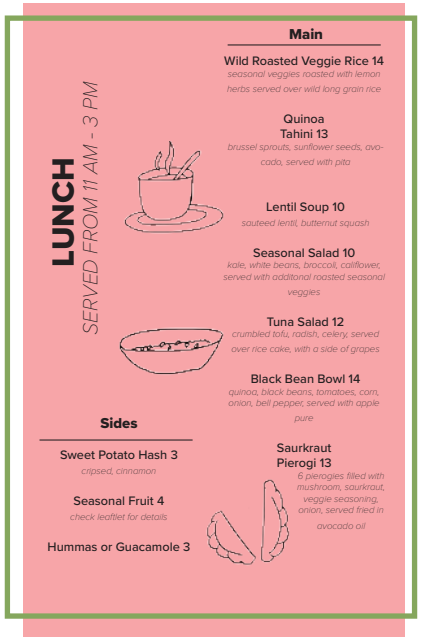
Final: Insert Pages

Shown are the final inside spreads for the pocket-like menu. In the final composition, Maura incorporated both typography and graphic elements. She uses framing elements to order hierarchy and better incorporate the hand-drawn aspects. She also uses color to explore hierarchy between what's drawn on each spread.





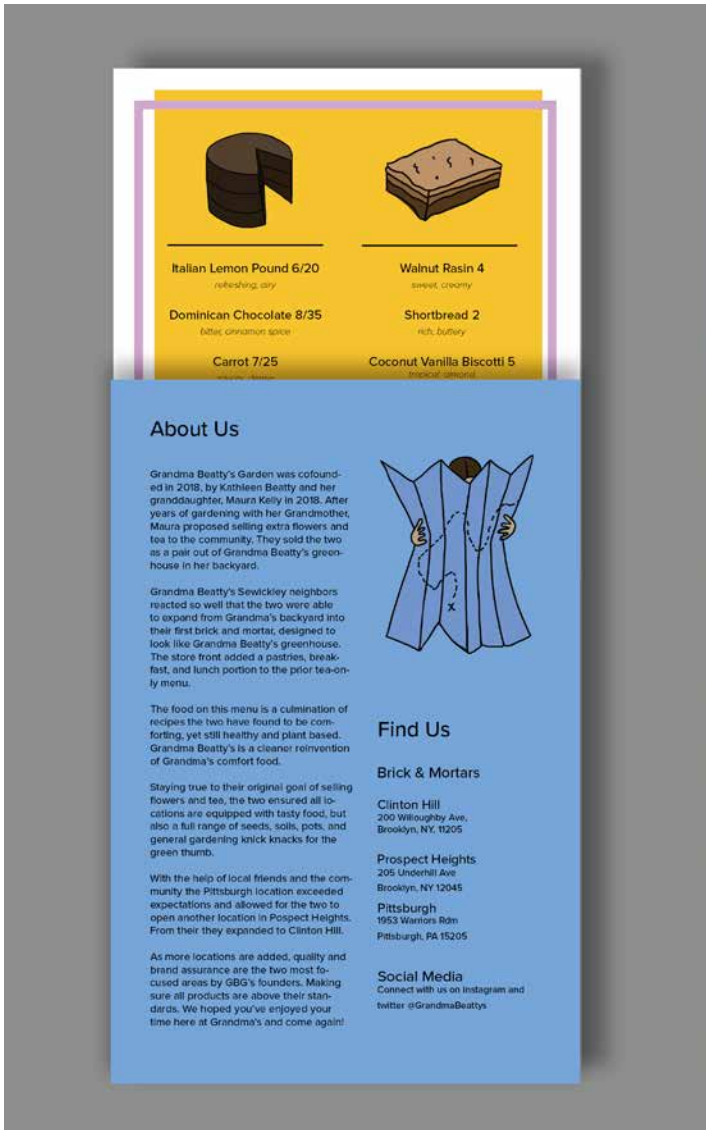




Give Me a Menu

Final

The final menu composition is composed of the pocket like structure that holds the inside spreads as shown on the previous page. Each spread is double sided (tea and pestries on one, and breakfast and lunch on another). The menus are indicated by tabs at the top which can be pulled to reveal the entire menu page. The logo and text on the front of the menu are stamped into the front cover.



Project 2

Give Me an Emoji Metropolis

Emojis are something that everyone has come to use even grandparents. Used universally across all cultures, they help connect those who don't share the same language. Maura uses emojis in her daily life. They're applicable in most all situations to lighten the mood, show affection, disdain, or even sorrow. With a wide variety of possible messages, some find emojis intrusive and impersonal.

To show appreciation for emojis and current technology, Maura created a radially symmetric digital collage of hand drawn emojis. To start Maura observed symmetry in her daily life. While collecting research, she came to the realization that majority of the food she ate was symmetrical. Thus, when it was time to draft her collection of hand drawn emojis she studied a lot of food, learning contours and patterns associated with typical foods.

From this project, Maura expanded her knowledge of illustrator, specifically the pen tool. WIth this project she explored simple forms. Her goal with many of the pieces was to challenge herself to use only one emoji. In much of her personal work, Maura has been exploring abstraction and finding new ways to look at what's currently in front of her. In Maura's final banana composition she decontructes the banana and configures it to fit into a spinning bouquet. Not shown in the portfolio, the final piece was further broken down and animated to create a hypnotizing, rotating scene. The piece was meant to disorient and de-contextualize the banana so that people could examine the piece based on its formal qualities rather than subject.

Give Me an Emoji Metropolis

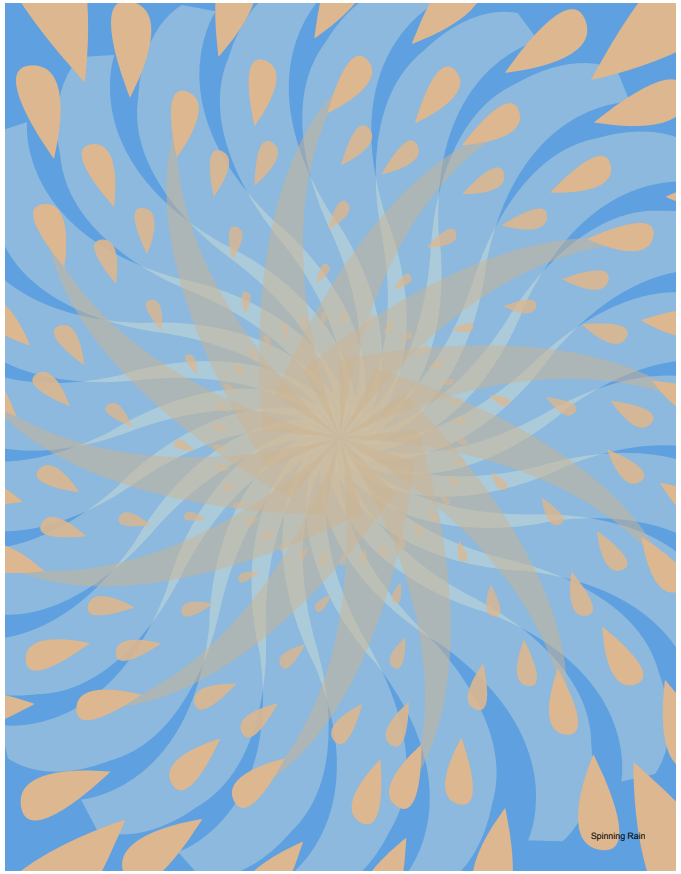
Process

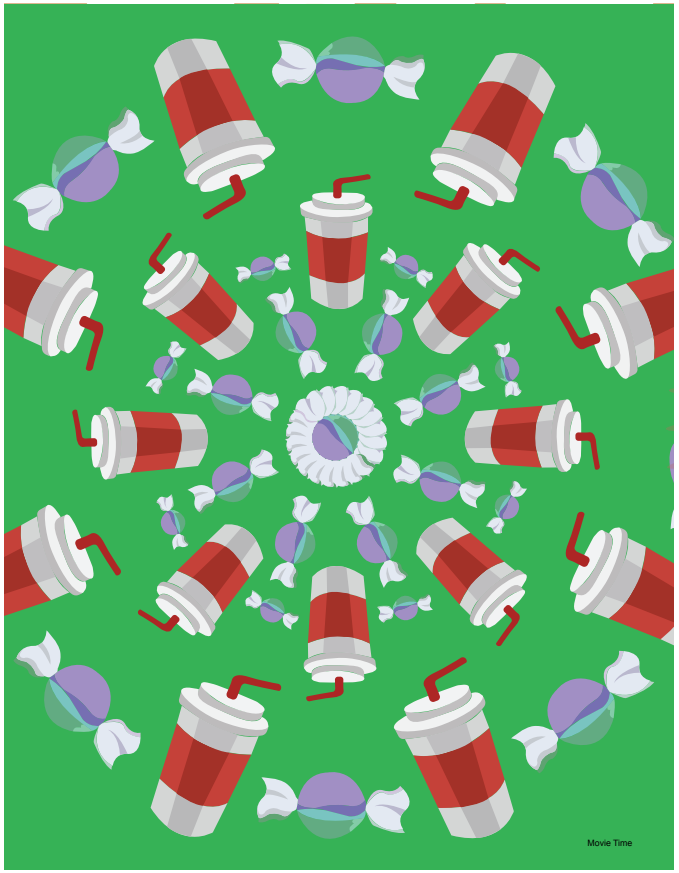
For practice Maura recreated current emojis using the pen tool. By breaking the emojis into individual pieces, each component is able to be used as a separate drawing tool.

Give Me an Emoji Metropolis

Process

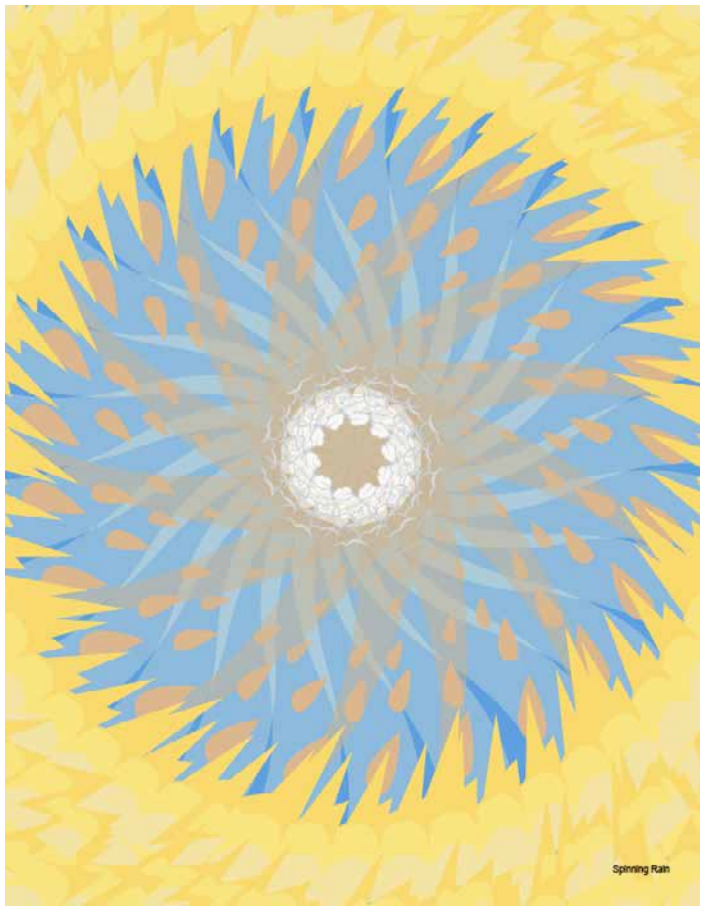
After collecting emojis to use in her pieces, Maura created 10 compositions each using a different emoji for its emphasis. The three below are the three of ten that Maura chose to continue with.

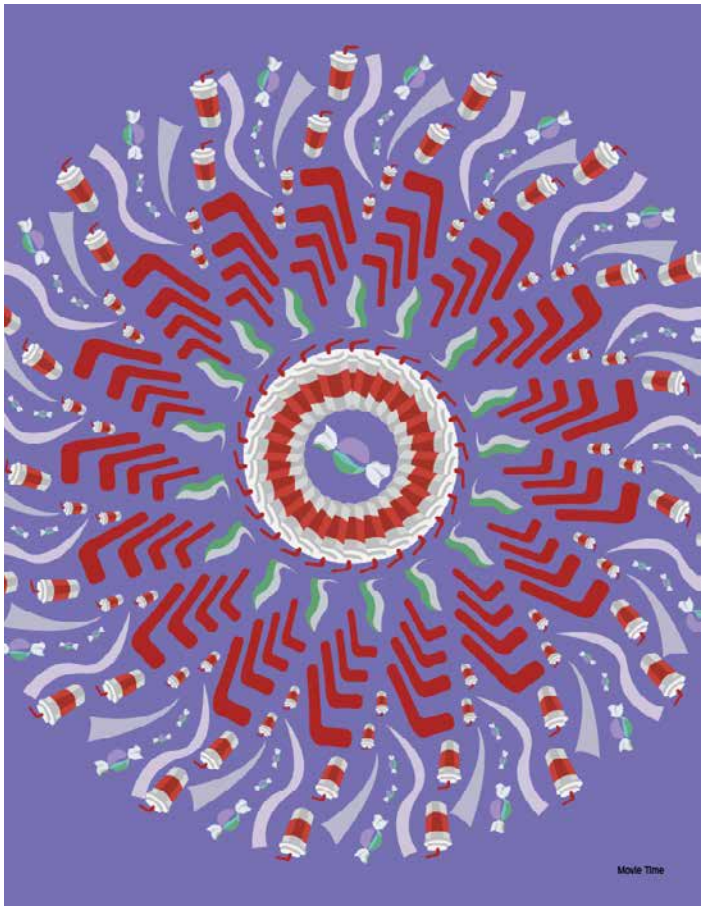




Give Me an Emoji Metropolis

Final





Give Me an Emoji Metropolis

Final

This was the final emoji piece that Maura created. The two on the previous page were explored further, but ultimately the piece to left, *New Banana Split,* was chosen to be turned into a ten frame animated GIF.

With the final Bananana piece, Maura wanted to stay true to the first iterations composition. She realized that only using one component of the banana iteration caused the first composition to lack a sense of depth and harmony. Thus, she added more parts, such as the peel and the inside of the banana, to the composition. By adding in more colors and more bananana parts, it allowed Maura to play more with layering and movement when turned to a GIF.

Project 3

Give Me Money

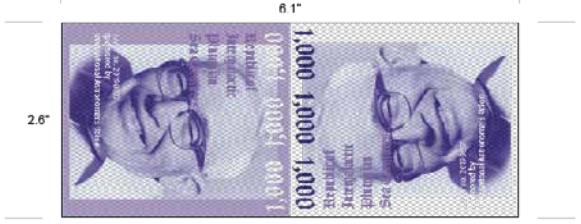
Maura has always been interested in science, especially space. Some of her most vivid childhood memories, are the weekly discussions her father and her would have over pie, dreaming about living on Mars. Recently, Maura has taken an innate fascination with extraterrestriallife. She believes there are other beings out there, maybe even exact replicas of humans. The universe is too fast to only be humans on earth. Exploring such idea, Maura created a fictional currency for Plutonian extraterrestrial creatures.

Maura imagined a world that is taken over by aquatic life. However, given Pluto's fast changing temperatures, the sea creatures that live on Pluto are also able to roam land so that when temperatures rise again the animals are able to adapt to the new climate. The world is set after human's denounced pluto as a planet. Ever since, Pluto has been growing and expanding at a large rate on it's own. The currency Maura designed so the sea creatures could use it both on land and in water.

The currency was designed using one spot pantone color and black, with variations in opacity. Maura's goal was to create a currency that looked believable, and was very user friendly. Doing research for the project, Maura realized that the US Dollar is hard to differentiate quickly when in a pile together because the design is very rigid and the color palette is static. With this project, Maura paid particular attention to functionality and believability. Maura struggled trying to cramp all the legitimate pieces into each bill, while still making it look balanced and uncluttered.

Give Me Money

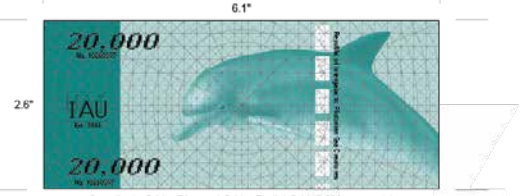
Process



30° Diagonal Grid (0.1" increments)

Color Swatch #1: Pantone 2745 C
Color Swatch #2: Black

Typeface #1: Amador Regular 15 pt
Typeface #2: Amador Regular 30 pt
Typeface #3:



Coordinate Grid + Diagonal Grid + Radial Grid (0.2" increments)

Color Swatch #1: Pantone 3282 C
Color Swatch #2: Black

Typeface #1: NARLY OT REGULAR 25 PT
Typeface #2:
Typeface #3: FreightSans Pro Book 12 pt

Coordinate Grid + Radial Grid (0.2" increments)

Color Swatch #1: Pantone 4695 C
Color Swatch #2: Black

Typeface #1: COPPERPLATE REGULAR 20 PT
Typeface #2: COPPERPLATE REGULAR 30 PT
Typeface #3:

Double-Radial Grid

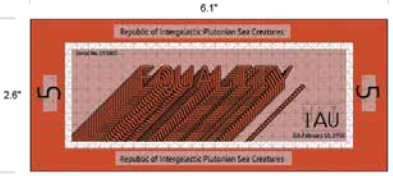
Color Swatch #1: Pantone 3155 C
Color Swatch #2: Black

Typeface #1:
Typeface #2: Georgia Regular 12 pt
Typeface #3: Futura Medium 30 pt

45° Diagonal Grid (0.1" increments)

Color Swatch #1: Pantone 711 C
Color Swatch #2: Black

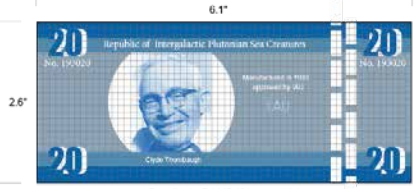
Typeface #1:
Typeface #2: Orbitron Light 30 pt
Typeface #3:



Coordinate Grid + Diagonal Grid (0.2" increments)

Color Swatch #1: Pantone 173 C
Color Swatch #2: Black

Typeface #1: PT Mono Regular 40 pt
Typeface #2: PT Sans Narrow 12 pt
Typeface #3: PT Sans Narrow Bold 12 pt

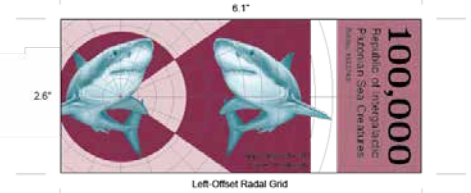


Coordinate Grid (0.1" increments)

Color Swatch #1: Pantone 300 C
Color Swatch #2: Black

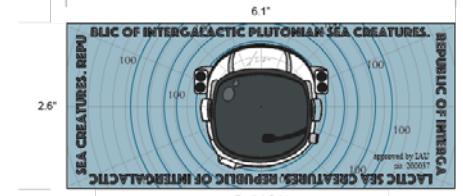
Typeface #1: Impact Regular 40 pt
Typeface #2:
Typeface #3: Minion Pro Regular 12 pt

Color Swatch #1: Pantone 216 C
Color Swatch #2: Black



Left-Offset Radial Grid

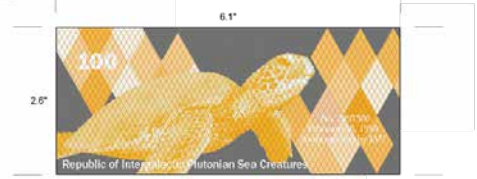
Typeface #1: Superclarendon Regular 40 pt
Typeface #2: Myanmar Sangam MN Reular 15pt
Typeface #3:



Radial Grid

Color Swatch #1: Pantone 7707 C
Color Swatch #2: Black

Typeface #1: Optima Regular 12 pt
Typeface #2: PHOSPHATE INLINE 17 PT
Typeface #3:



60° Diagonal Grid (0.1" increments)

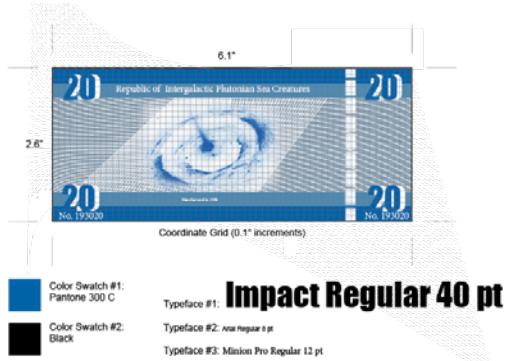
Color Swatch #1: Pantone 130 C
Color Swatch #2: Black

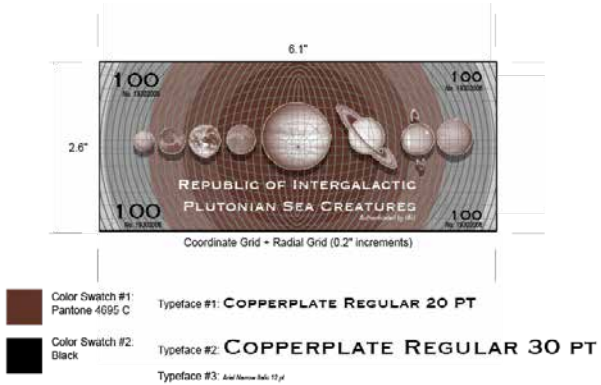
Typeface #1: Franklin Gothic URW Medium 15 pt
Typeface #2:
Typeface #3: Franklin Gothic URW Heavy 30 pt

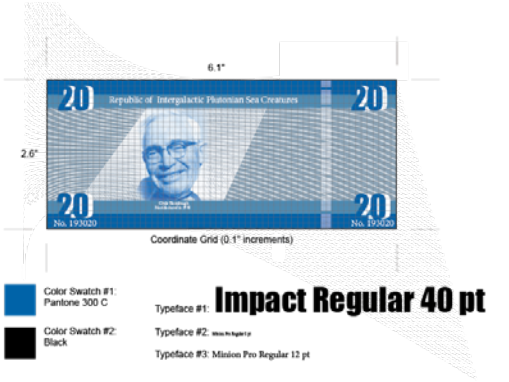
Give Me Money

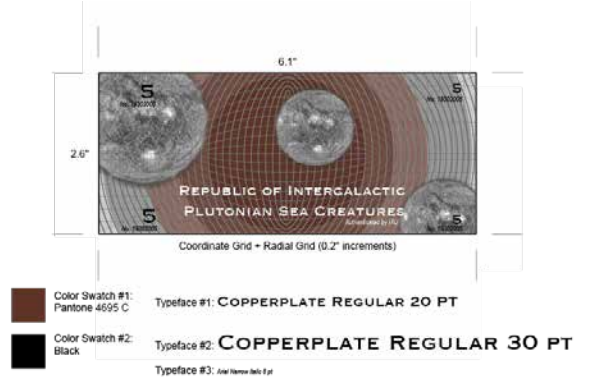
Process

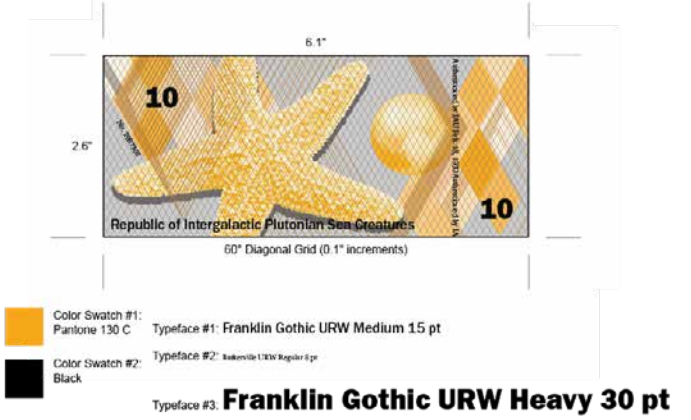
The previous page are the ten compositions Maura started with. Then after evaluation, she narrowed it down to the three compositions on this page.











Give Me Money

Final

Currency Comp Iteration #1
Proof Version

Color Swatch #1: Pantone 130 C
Color Swatch #2: Black

Typeface #1: Franklin Gothic URW Medium 15 pt
Typeface #2: Baskerville URW Regular 9 pt
Typeface #3: **Franklin Gothic URW Heavy 30 pt**

Currency Comp Iteration #2
Proof Version

Color Swatch #1: Pantone 130 C
Color Swatch #2: Black

Typeface #1: Franklin Gothic URW Medium 15 pt
Typeface #2: Baskerville URW Regular 9 pt
Typeface #3: **Franklin Gothic URW Heavy 30 pt**

Currency Comp Iteration #3
Proof Version

Color Swatch #1: Pantone 130 C
Color Swatch #2: Black

Typeface #1: Franklin Gothic URW Medium 15 pt
Typeface #2: Baskerville URW Regular 9 pt
Typeface #3: **Franklin Gothic URW Heavy 30 pt**

Currency Comp Iteration #1
Print Version

Currency Comp Iteration #2
Print Version

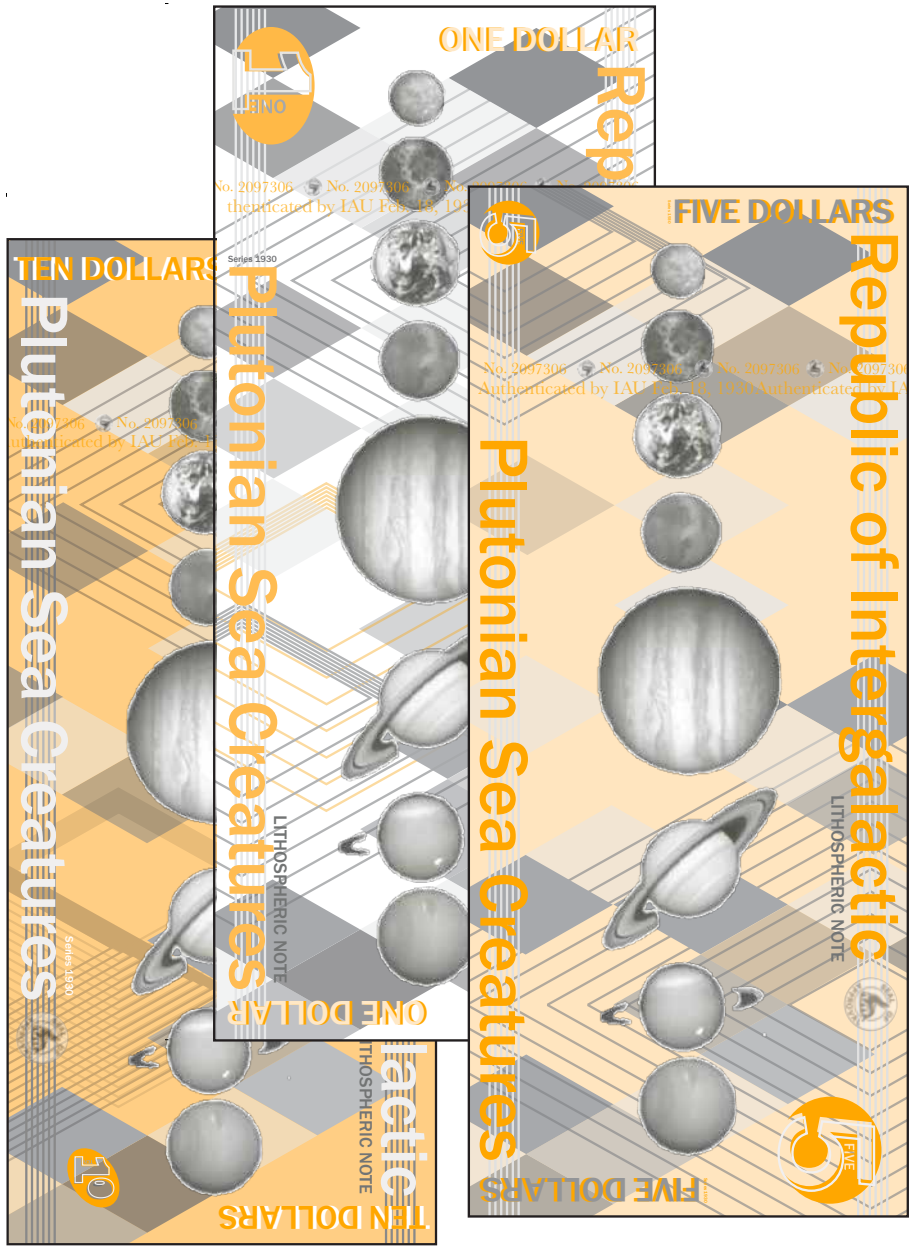
Currency Comp Iteration #3
Print Version

Give Me Money

Final

The previous page are the front faces of the final money compositions in three different denominations (1, 5, and 10). From the three designs on page 14, Maura chose to continue with the third composition on the page due to its diamond grid.

To legitimize the bills, Maura also created a backing. She wanted the backs of the bills to be universal for all denominations. The only variable aspect of the backs are the denomination number and the opacity at which the spot pantone background color is printed.



Project 4

Give Me Portraits

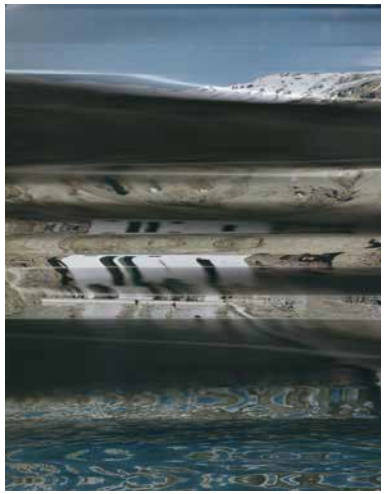
Portraiture is something that everyone is asked to explore in art school. Whether it be in a drawing class, a photography class, it is imperative to know how to render the human body and face. However, artists usually end up getting caught up on rendering the human in higher detail than anything. The contextual pieces of the portrait are just as important as the human in the portrait. With this project, Maura wanted to equalize the emphasis of this portrait.

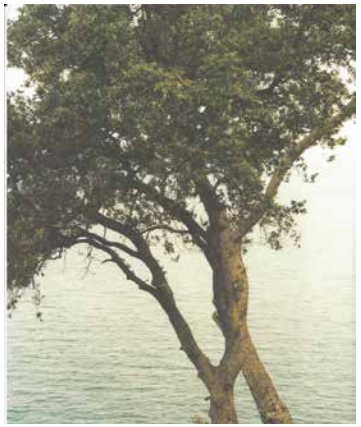
In Maura's portrait she combined three different elements. A setting image, a portrait of someone, and a piece of typography. She approached the project wanting to make all pieces equally as important. In making she added and subtracted pieces from all elements to confuse the viewers as to what is on top and what is below. Her goal for this project was to create a work of art that wasn't discernible as either a portrait, a poster with typography, or a landscape. Rather she wanted the body of work to stand alone, as its own undefinable entity.

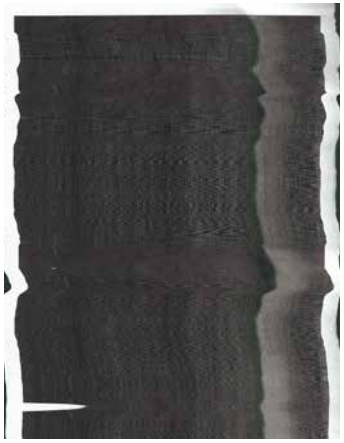
Before approaching the project, she experimented with distortion using a scanner as her tools for photo editing. She took the printed matter and then manipulated it while the scanning was in process to create very crazy images. These images gave her inspiration on how to treat her image as more than an image and more than a portrait. Making the distorted images, opened up her eyes to other mediums such as collage and repetition of form, vibrations, etc.

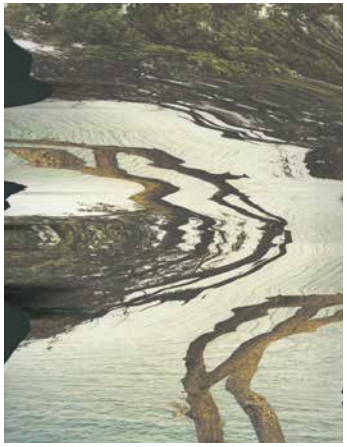
Give Me Portraits

Process: Setting Scans



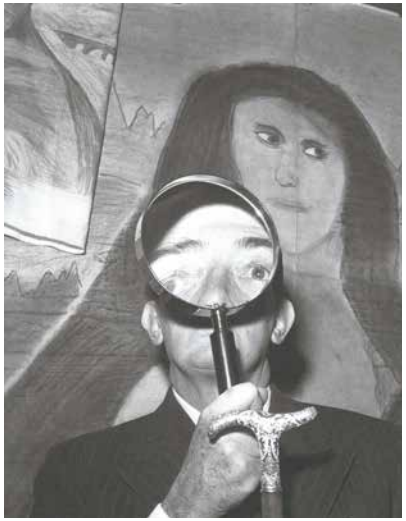


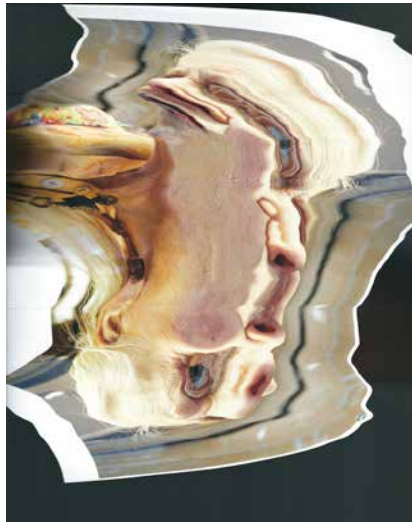




Give Me Portraits

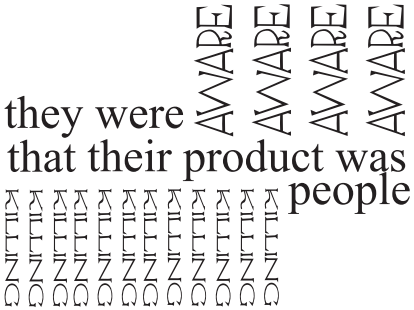
Process: Portrait Scans

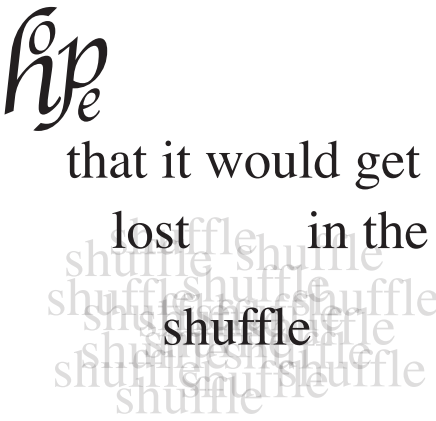


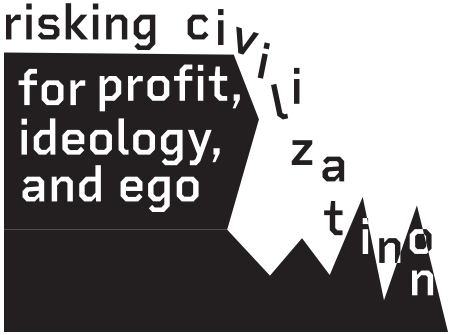


Give Me Portraits

Process: Typography Iteration 1







Give Me Portraits

Process: Setting Sketches

Maura pulled the original images from a few of her favorite print magazines (including Kinfolk, GUP, and more). Maura struggled with the settings a lot more than the portraits. She had a difficult time discerning how much is too much, and at what point does she start a shape. With portraits it was easy, Maura mentally sectioned the face by value. Whereas with the settings, Maura wasn't sure if she should section by objects, value, or size. Thus, the settings show a large variety of experimentation and large vs. small shapes.

Give Me Portraits

Process: Portrait Sketches

Maura enjoyed doing the portraits. Within the pieces she used a mix of shape sizes and color ranges. To portray the softness and delicacy of skin she tried to stick with only organic, rounded edges. However, for some parts, such as the people's props/accessories or hair, she found it very difficult to only used curved lines so she added a few jagged lines to build definition. For most of the portraits she only used fill. Although in the portrait in the middle on the bottom row, she experimented with using strokes layered with fills.

Give Me Portraits

Process: Typography Iteration 2

Maura took quotes from New York Times' articles and experimented with form to convey emotion and feeling. From the original 10 quotes shown in "Typography Iteration 1," Maura narrowed the selection to five quotes she found most appropriate to fit with one of the five portraits and five settings she chose. She tweaked the quotes only slightly, playing with inverses.

Give Me Portraits

Final

When examining the portfolio of research Maura had created for this project, she decided to pursue the one portrait and one setting that had the most shared features. She chose the setting of an iceberg, the portrait of a black and white woman, and the typography “let’s be clear”.

The setting and the portrait both had very similar color palettes: tones of grey with similar valued hues. The two also both had strong diagonal lines that dicated the compositions, which made them ideal to mesh together.

For the combination, Maura wanted the face to appear as if it were coming out of the icebergs and the hand was coming down to grace the face. The text was overlayed to follow a rounded path that imitated the diagonal created by the icebergs. Maua added drop shadows to some of the shapes to create more depth and layering. She also added more highlights and shapes/values to both the icebergs and the face to look more refined.

With the final, Maura then turned the piece into a mvoing gif where the text moves on and off the screen.

Thumbnail Links

Project 1: Give Me a Menu

Project 2: Give Me an Emoji Metropolis

Project 3: Give Me Money

Project 4: Give Me Portraits

Acknowledgements

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