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Lecturer: Georgia Mckie

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Professional Practices

RESEARCH JOURNAL & PORTFOLIO

Contents

BRAND IDENTITY:

Introduction	[5]
Brand Board Template	[7]
Research & Analysis Of Brands/Makers	[9]
Bjarke Ingels Group	[10]
Zaha Hadid Architects	[12]
Heatherwick Studio	[16]
Studio Olafur Eliasson	[20]
Chris Wood Light	[23]
Jan Koen Lomans	[28]
Tord Boontje	[30]
Soo Sunny Park	[33]
Catrin Jones Architectural Glass	[36]
Akane Yamamoto Glass	[38]
Simon Periton	[39]
Lisa Cahill Glass	[42]
Connecting Research To Practice	[46]
20 Key Images	[48]
Exploring My Brand Character	[56]
Brand Character Key Words	[58]

Brand Colour Palette Research	[59]
Brand Colour Palette Development	[60]
Final Brand Colour Palette	[61]
Logo Font Development	[62]
Brand Font Choices	[67]
Completed Brand Style Board	[68]

‘A ROBUST ONLINE PROFILE’

Website Development	[69]
Home Page	[70]
Projects Pages	[73]
About Page	[78]
Other Pages	[80]
Social Media Presence	[84]
Instagram	[85]
Arts Thread	[91]
LinkedIn	[92]

Contents

P R E S S P A C K S :

Recipient Research	[93]
Olafur Eliason	[94]
Jan Koen Lomans	[94]
Tord Boontje	[95]
Chris Wood Light	[95]
Caroline Rees	[96]
Catrin Jones	[96]
Beate Gengenwart	[97]
C. G. Toft Ltd	[97]
Dragon Laser Ltd	[98]
Mission Gallery	[98]
Letter of Introduction	[99]
CV	[102]
Digital Press Kit	[108]

Brand Identity

INTRODUCTION

Where To Start?

Two things I've always found difficult; identifying where my work sits in the market and who my customer/audience is. Going to Race To Market 2018 really helped me work on this by giving me the skills to perform market research and the confidence to pitch my work at the premium end of the market. Something I identified in myself during the external brief was my lack of confidence and familiarity with the high-end market due to my background and upbringing. The live brief and exhibition with St. Fagans, followed by my experience with the pop-up shop in Creative Bubble, helped build my confidence further and gave me the opportunity to directly engage with my audience.

Now, as I start to consider my brand identity and how I want to present myself, I know I need to be looking at the higher end of the market. Until the St Fagans brief, I really thought I would be undertaking a fashion object project for my graduate collection, so I'd spent a lot of time between 2nd and 3rd year researching that market and updating my website accordingly. After that I fell in love with glass and have tried to learn as much as possible about it for the remainder of my degree.

During research trips to see Olafur Eliasson, Collect and Cerith Wyn Evans I was focussed on how the work was presented in a gallery and the technicalities of setting up the work for display. It was a bit of an oversight on my part not to have considered how they were presenting themselves and their work through branding, presentation and promotional material. Despite coming home with dozens of flyers and business cards to save me writing down the names of everyone I see, I rarely spent time critically evaluating them. I got back full of ideas and went straight into workshops to start experimenting. Going forward I think I would benefit from structuring these visits with a set time to evaluate the promotional material to see how I can improve this in my own practice.

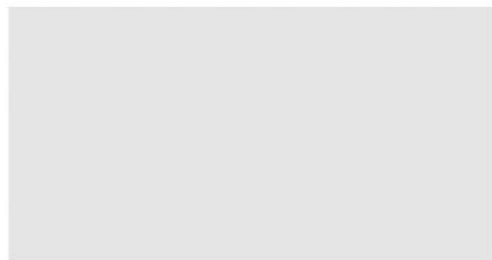
Despite studying hard and learning a lot about glass in a short time, I'm still a novice and there is still so much I don't know. During tutorials with Cath B, I've been challenged to consider the context and application of my glass work; where does it fit in the wider world? The answer to this is the foundation of any branding, presentation and promotional work I do so I need to dig deep and look wide.

The confidence issues I faced when looking at the high end of the fashion market resurfaced when I considered where my glass work 'fit' in the market. Erring on the side of caution I test-traded small glass coasters at a pop-up shop at Creative Bubble and was overwhelmed by the response. After 5 days I sold 90% of my stock (including a display piece) and was commissioned to make a new set of 4 coasters. Clearly smaller functional glass objects were commercially viable even in Swansea but making and marketing them felt like I was underselling my skills and my ambitions. Although I can see this as a realistic way to financially support myself, I really want to do more than make coasters in my career. I want to think BIG – installations, public art and architectural scales.

This was at least a starting point. After years of researching fashion and makers that work with the body, I wasn't sure where to start looking to get a deeper understanding of where my glass work sits in the market. Through conversations and tutorials with the SPD and Glass teams, I've been able to see the different applications of glass work and how they might be branded/marketed differently. As I'm at the beginning of my journey with glass and still experimenting and producing work that could fit a range of applications, I want to look at makers with a broad practice as well as specialists to identify how they present their work.

I've identified a range of architectural firms, interdisciplinary studios and a range of makers that relate to my practice and ambitions for the future. I've front loaded this module with research that examines their branding and online presentation that will underpin my promotional work now and after graduation.

GETTING STARTED



LOGO VARIATIONS



COLOUR PALETTE

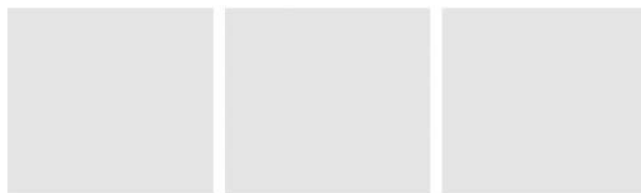


FONTS

Title font
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Body Font
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

GRAPHICS



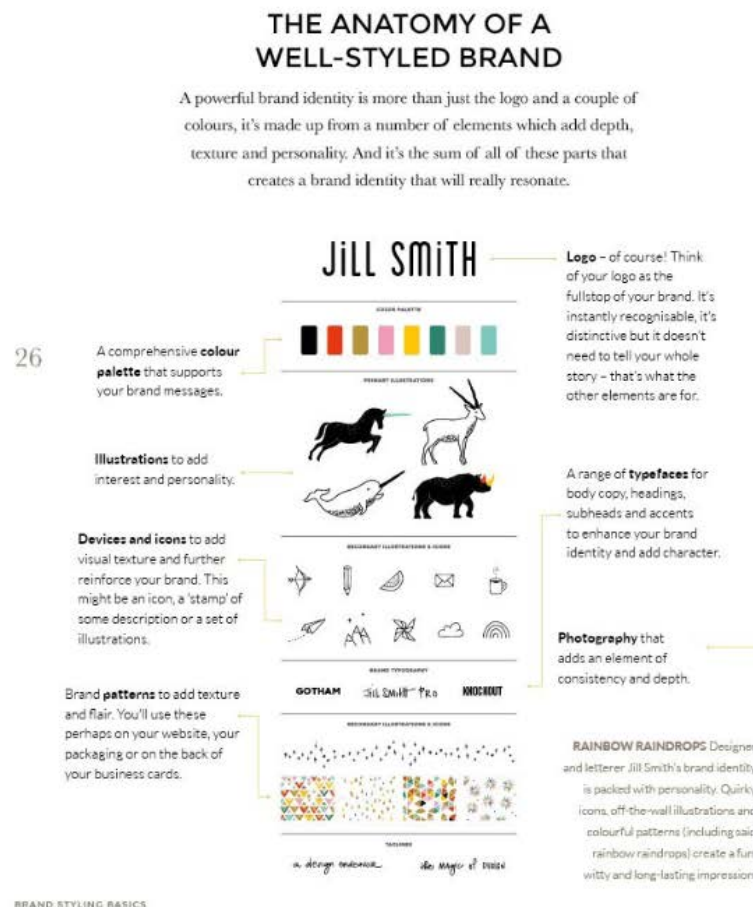
When I first saw this brand board template, I felt intimidated. Seeing the populated example helped, but I couldn't work out where to start or what direction to go in. I've always found this part of our work the hardest, so I want to dig deep and get my head around this. I missed some taught sessions so wanted to make sure I caught up with all the session notes and resources on Moodle, as well as engage with tutorials remotely with Teams. All the elements of this module, as well as my digital submission for major studies, needed to visually work together with my branding choices. To give myself a firm foundation for both modules and myself after graduation, I wanted to make sure I wasn't skipping over the research into my intended market and the brands that operate within it.

FOCUSED ENQUIRY

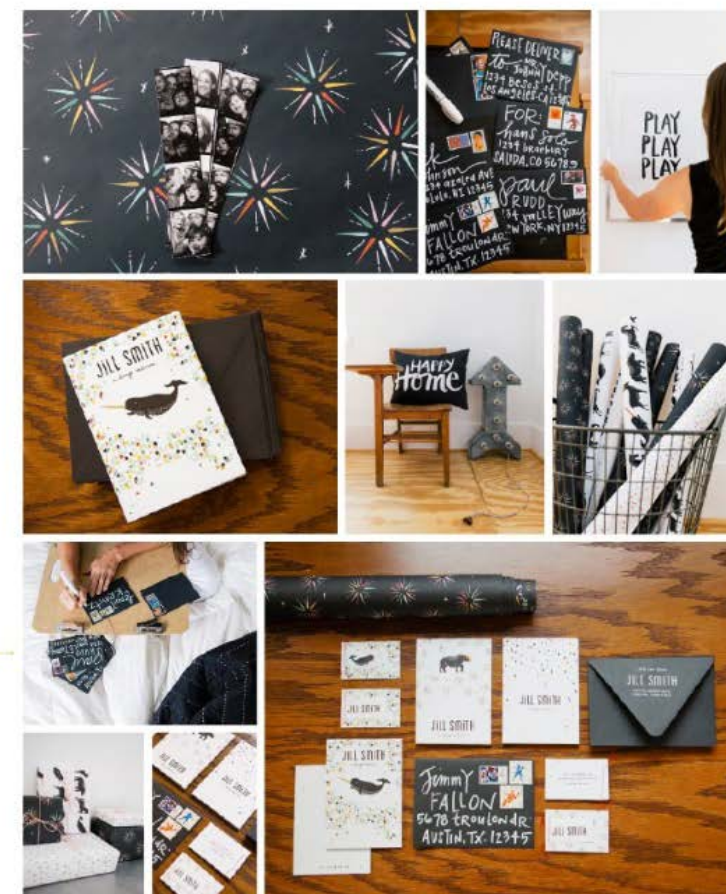
I've included this example from Moodle so I can reference it while working on this part of the module. I can get a bit carried away and go off on tangents – this is especially unhelpful when working on branding which requires clear, concise and effective communication. If I start going away from the essential elements of designing my brand-style I can quickly refer to this and make sure I'm not over doing or forgetting anything.

Although this example is quite far removed from my practice, all the information and key elements are clear and easy to understand and relate to. I really like the clean photographic visualisations of the brand style elements in context. The photographs emphasise the materiality of the work – this is definitely a device that I will need to use to present my own work, not just for the sake of the digital submission/lack of degree show – after the world gets back to a sort of 'normal', photography will still be the best way for me to present my work outside of an exhibition, which will be the majority of the time. Better to get used to it and get good at it now.

The other element I was drawn to, was the use of brand patterns. I'm used to thinking of patterns within a series of collections, I hadn't thought of having a signature or brand pattern for templates and centralised documents, except to use one from a current/recent body of work.



Brand Board Template



Is it better to just use a recent pattern and keep updating it as a way of marketing new work, or would this risk diluting brand style, or could it be the brand style? Would it be better to have a separate, continuous brand pattern that remains the same, sitting alongside new work? As I'm moving into glass and away from traditional surface pattern and textile work, would it even benefit me to have brand patterns? Would it dilute my glass work or set me apart with a broader skill-set? I'll need to consider these questions while researching and analysing other brands. I want to see how they market their work, if they specialise and home in on one thing or have multiple applications. How does that impact their brand style, identity and presence? First things first, I need to identify a group of brands/makers/designers/studios whose work has similar applications to my own.

Brand Identity

RESEARCH & ANALYSIS OF OTHER BRANDS/MAKERS

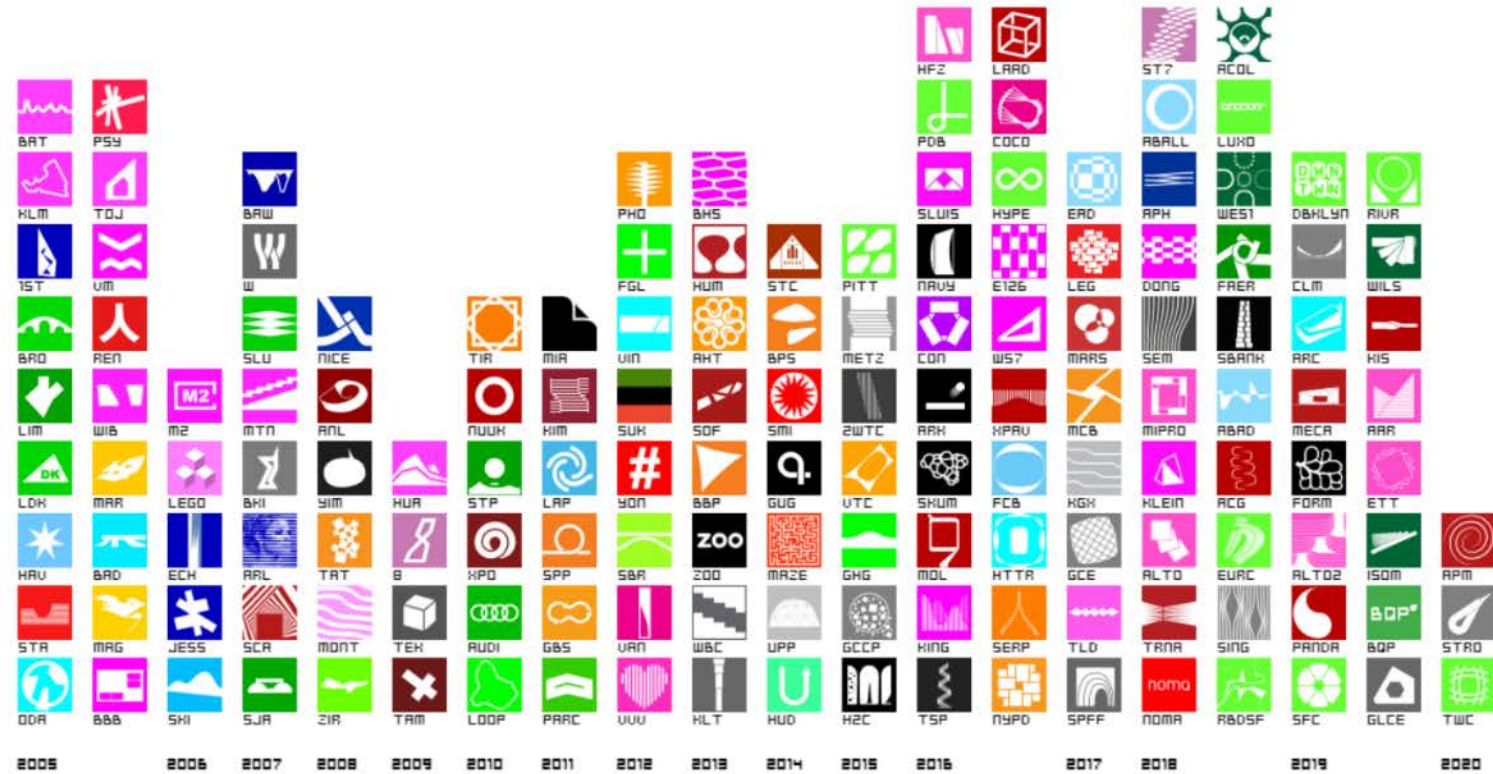
Architectural Brand: BJARKE INGELS GROUP (BIG)

BIG

SEARCH

*Note about research format

On the first page of each new brand/maker I've included their social media and website details so I can find and refer to them easier and also for you to see where I've been looking. The image on each initial page is a screen shot of the home page of their websites so I can locate and reference the digital 'face' they show to the world. The subsequent pages include other parts of their digital presentation and branding material that I felt was helpful to consider in relation to my own practice.



INFO

CHRONOLOGICAL

ALPHABETICAL

PROGRAMMATIC

SCALE

STATUS

LOCATION

ALL PROJECTS

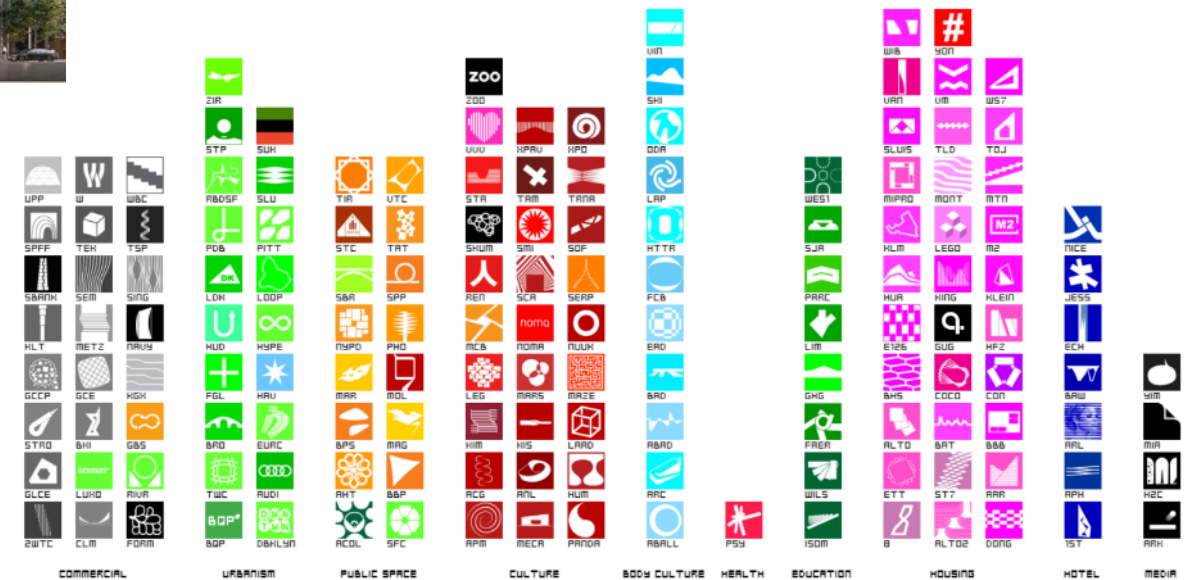
Website: big.dk
Instagram: [big_builds](https://www.instagram.com/big_builds)

Facebook: [@bjarke.ingels.group](https://www.facebook.com/bjarke.ingels.group)
LinkedIn: [big---bjarke-ingels-group](https://www.linkedin.com/company/big---bjarke-ingels-group)

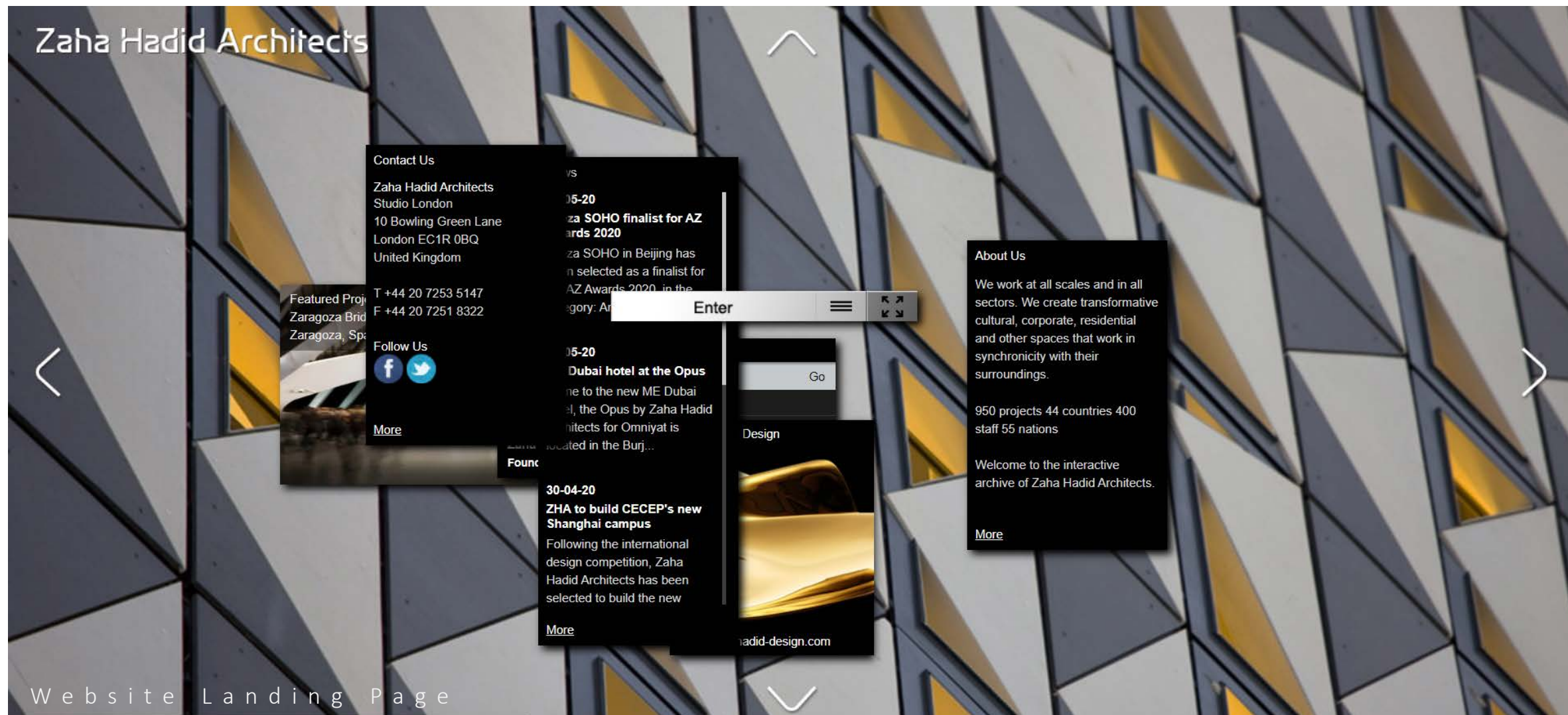
Thinking BIG...

One of my favourite architects, I find his design process as well as his commitment to community and environment inspiring. The geometric forms, modular design and use of folds in his visual language resonates with my way of working, although on a much larger scale. I don't know what I was expecting from his website, but it was certainly bolder, more graphic and more modern than I was expecting. I like his use of youthful colours and infographics as well as the way he's translated his geometric style into web design, conveying the same sense of playfulness and interactivity as his buildings.

Here I've collected images of his buildings, logo variations, web pages and publications to get a broader picture of his brand identity and better understanding of how he communicates through his presentation. This is an excellent example of visual communication; seeing his work side by side with his branding you can see the same visual elements in completely different formats. This will be really helpful to refer back to during this module.



Architectural Brand: ZAHA HADID ARCHITECTS

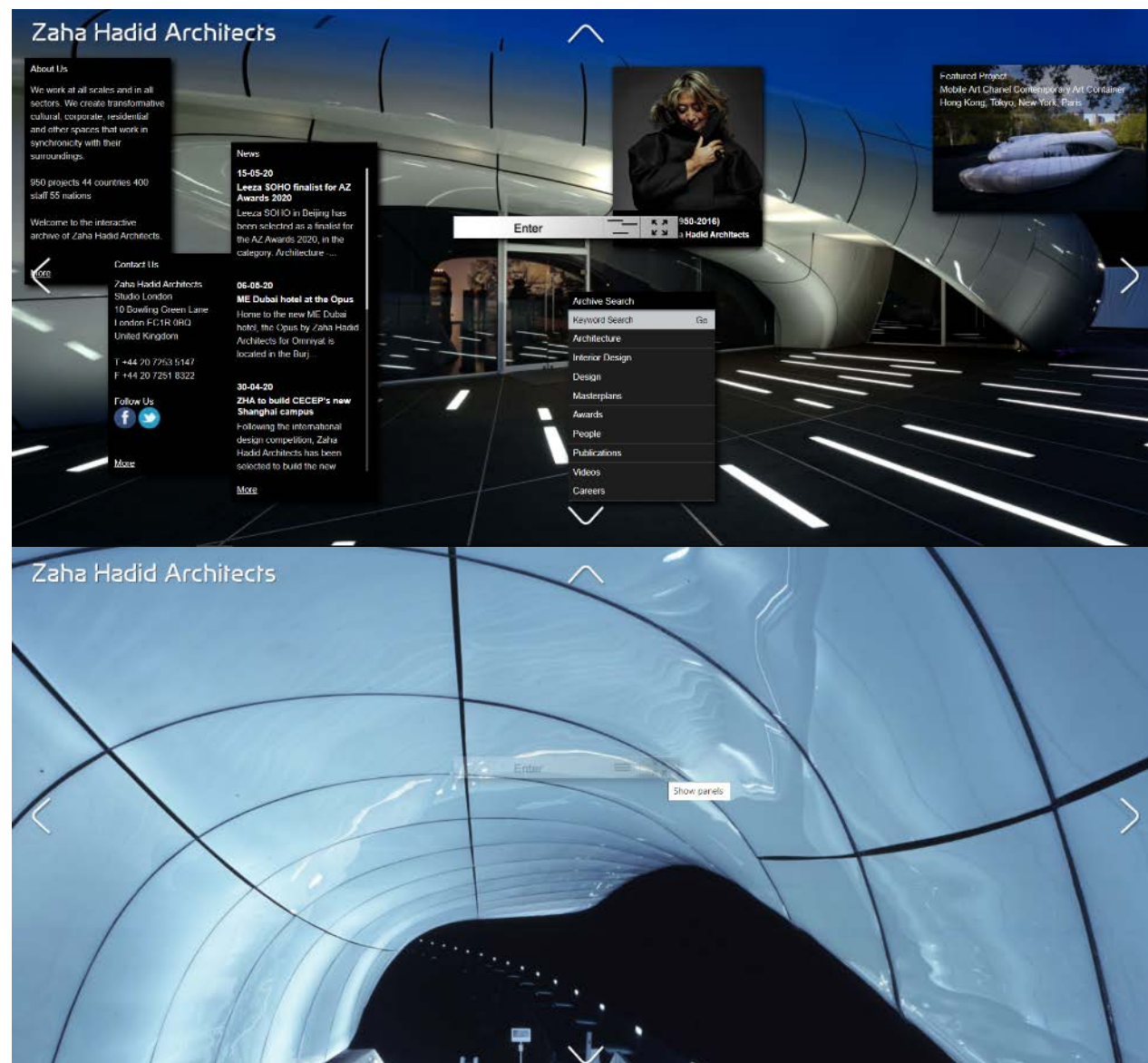


Ever since I was introduced to Zaha Hadid's work during the Architectonic brief in 1st year, I've been fascinated with her use of line and form as well as the fluid way she designs both buildings and jewellery. It was interesting to see her style of website, usually I just go straight to images of her work.

Like BIG, her website home page is customisable, inviting engagement from the user immediately. These are massive international firms that will have teams of specialist designers creating their branding and website. They'll have budgets I can't dream of yet, for building and maintaining their online presence. That doesn't mean I can't take elements of their thinking and translate it in Wix. I can't make an interactive landing page in the way they have but I could add a scrolling gallery so users can control which images they see at their own pace.

Unlike BIG she has taken a more photographic rather than infographic approach to her web design. This fits much better with my own skill set. Although I'm not a photographer, I'm definitely more qualified to take quality photo's rather than make quality graphics!

I also prefer her darker colour palette to the bright 'pop' colours used by BIG (although I can see how it is more appropriate for him). Her use of neutrals with a splash of colour creates a more mature and established feel to her online presence.



Zaha Hadid Architects

[Archive Search](#)
[Studio](#)

Archive:

 Media: [Photos](#) | [Information](#) | [Credits](#)


Design

Aqua at Dover Street Market

London, United Kingdom

Dover Street Market

Dover Street Market has commissioned a site-specific installation to be showcased in their London store during the 2012 Olympic Games. Entitled "Aqua", the concept references the formal language of Hadid's renowned London Aquatics Centre.



Zaha Hadid Architects

[Archive Search](#)
[Studio](#)

Archive:

 Media: [Photos](#) | [Information](#) | [Credits](#)

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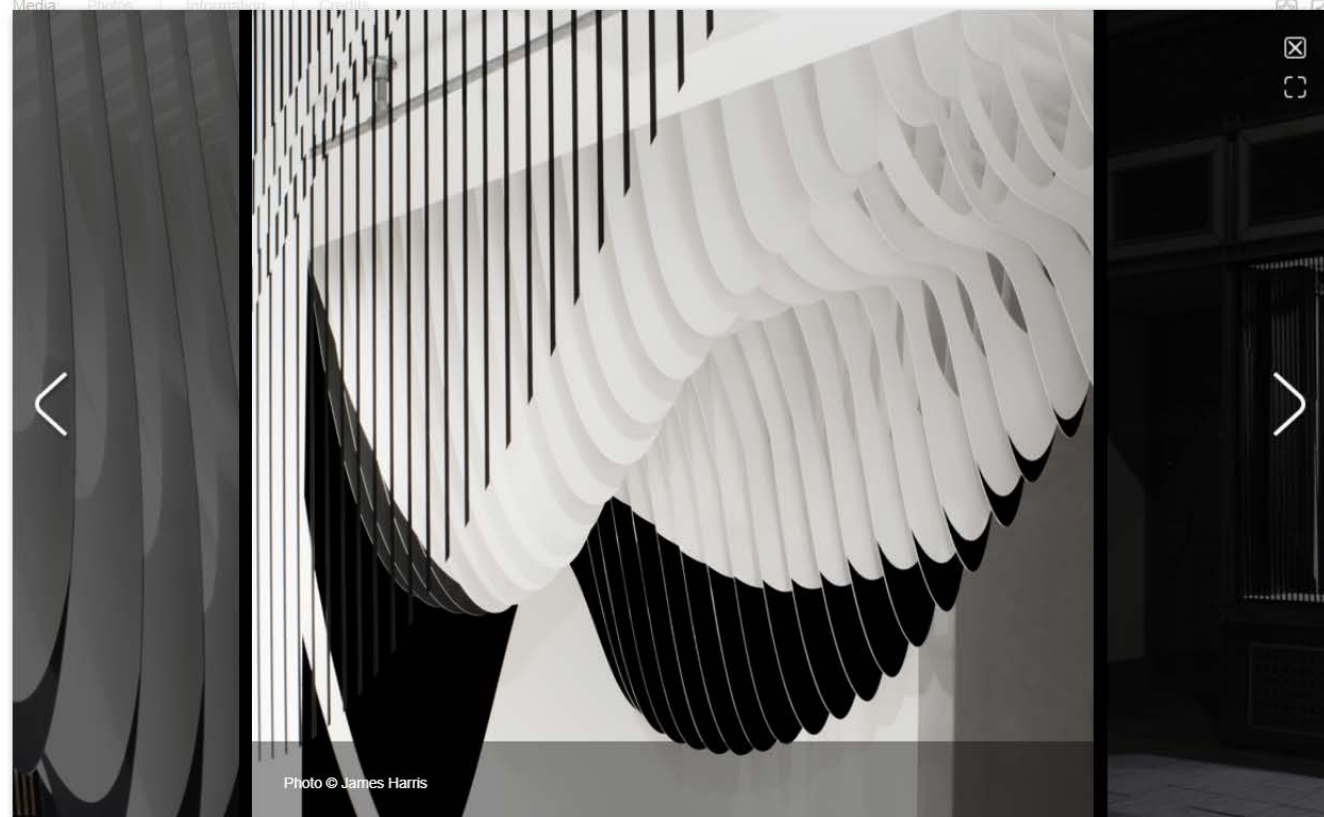


Photo © James Harris

I've included some screenshots from her website that shows her 'gallery' style presentation of her works. I really like the simplicity of the white background and layout of image and text. It feels more formal, like viewing work at a gallery.

Design & Architecture Brand: HEATHERWICK STUDIO



Website Landing Page

Website: heatherwick.com
Instagram: [officialheatherwickstudio](https://www.instagram.com/officialheatherwickstudio)

Facebook: [@heatherwick-studio](https://www.facebook.com/heatherwick-studio)
LinkedIn: [heatherwick-studio](https://www.linkedin.com/company/heatherwick-studio)

Segmented Branding: HEATHERWICK STUDIO



Heatherwick's architecture is so innovative and has a grand presence. I love the way he blends traditional and contemporary forms and materials in his buildings, and I can see that translates well on his website. He blends serif with sans-serif fonts to underline his traditional and trustworthy reputation with his modern aesthetic. Like Zaha Hadid, he displays his work in a formal way that feels like a white walled gallery. I'm interested in how he segments his work so that it feels organised and easy to navigate. By separating his work the smaller objects don't dilute his impressive buildings and nothing feels out of place.

ABOUT NEWS BOOKS & OBJECTS PEOPLE JOBS CONTACT

OBJECTS



Spun

Produced by Italian furniture manufacturer Magis and made from moulded polypropylene, the plastic Spun chair is suitable for both indoor and outdoor use.

Purchase Spun [here](#).



Limited Edition Spun

The studio produces a range of limited edition Spun chairs which are produced by master spinners in Italy and finished by specialist craftsmen in the UK. Finishes range from pure mirror-polished metal to a lacquered rust patina. UK-sourced leather is handfitted to the peripheral edge and base of each Spun chair. They are then signed and numbered by Thomas Heatherwick.

Price upon [request](#).

PROJECTS STUDIO

BUILDINGS SPACES INFRASTRUCTURE OBJECTS



EDEN – Singapore, Singapore



Coal Drops Yard – London, United Kingdom



I M P A C T O F T E X T

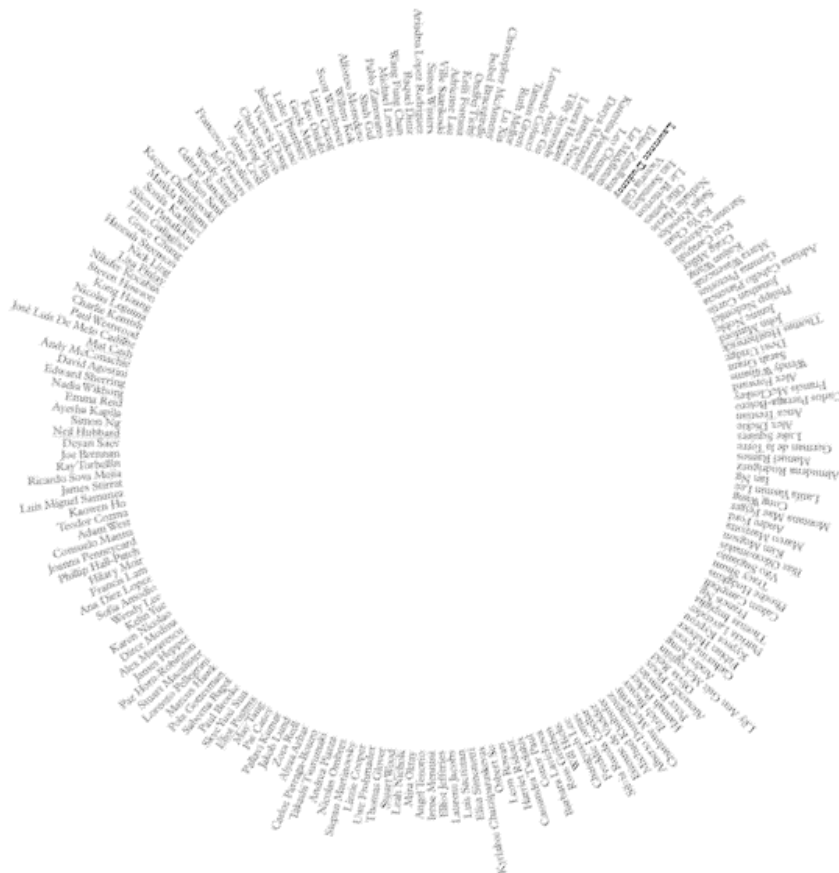
PROJECTS STUDIO

ABOUT NEWS BOOKS & OBJECTS PEOPLE JOBS CONTACT

SEARCH

Heatherwick Studio is a team of over 200 problem solvers dedicated to making the physical world around us better for everyone. Based out of our combined workshop and design studio in Central London, we create buildings, spaces, master-plans, objects and infrastructure. Focusing on large scale projects in cities all over the world, we prioritise those with the greatest positive social impact. Working as practical inventors with no signature style, our motivation is to design soulful and interesting places which embrace and celebrate the complexities of the real world. The approach driving everything is to lead from human experience rather than any fixed design dogma. The studio's founder Thomas Heatherwick comes from a background immersed in materials and making. His curiosity and passion for problem-solving matured into the studio's current design process where every architect, designer, landscape architect and maker is encouraged to challenge and contribute ideas. Positive and pragmatic, the studio's team are collaborators whose role is to listen, question, then lead the conception and construction of special and unusual places. Ingenuity and inspiration are used to make projects that are affordable, buildable and sustainable. And our client is vital, who comes on the journey and challenges our thinking; together we look for the opportunities that might traditionally be overlooked. Our best future projects are the ones that will teach us the most.

I was really drawn to the 'about' page of his website. I think after seeing so many fashion/surface pattern websites over the years, which are often rich in colour and imagery, this really stood out to me. The impact of the simple black on white text in a traditional serif font was striking. It seemed so at odds with my often-haphazard presentation, but I really connected with it. It said confidence in a way that didn't 'shout' or feel egotistical or arrogant. I felt it communicated a lot about the brand identity before reading a single word. An excellent example of good design and how form follows function.



Kadillari
 Ian Ng
 Kao Onishi
 Shah Gul
 Scott Winchester
 Isobel Bracegirdle
 Linus Cheng
 Laura Hoggan
 Kaowen Ho
 Thomas Glover
 Nathalie Harris
 Charlotte Bovis
 Irene Mennini
 Adriana Cabello Plasencia
 Tamsin Green
 Emma Reid
 Ross Gribben
 Teodor Cozma
 Thomas Heatherwick
 Leon Rowan
 Zora Redl
 Ruth Mellor
 Rueda Cuellar
 Kocabas

I've included these screenshots from the 'people' page of his website. When you open this page a wheel of names appears, spins and zooms in. This simple feature really appealed to me. I know I wouldn't be able to do the things I love and make the work I have without a team of people supporting me, from lecturers to technicians, student colleagues and friends. I wouldn't have made it this far through my degree without them and certainly wouldn't be in a good shape if I tried to go it 'alone'. I feel it's important to be aware of the system of people that surround us in our practice and life and to acknowledge their impact and role. Collaboration and community are really important to me and I can see how a visual device like the one Heatherwick's used here could be a simple way to communicate this on my website.

Interdisciplinary Art: STUDIO OLAFUR ELIASSON

Olafur Eliasson

Menu

Z.A. NOAKES PROFESSIONAL PRACTICES

Website Landing Page

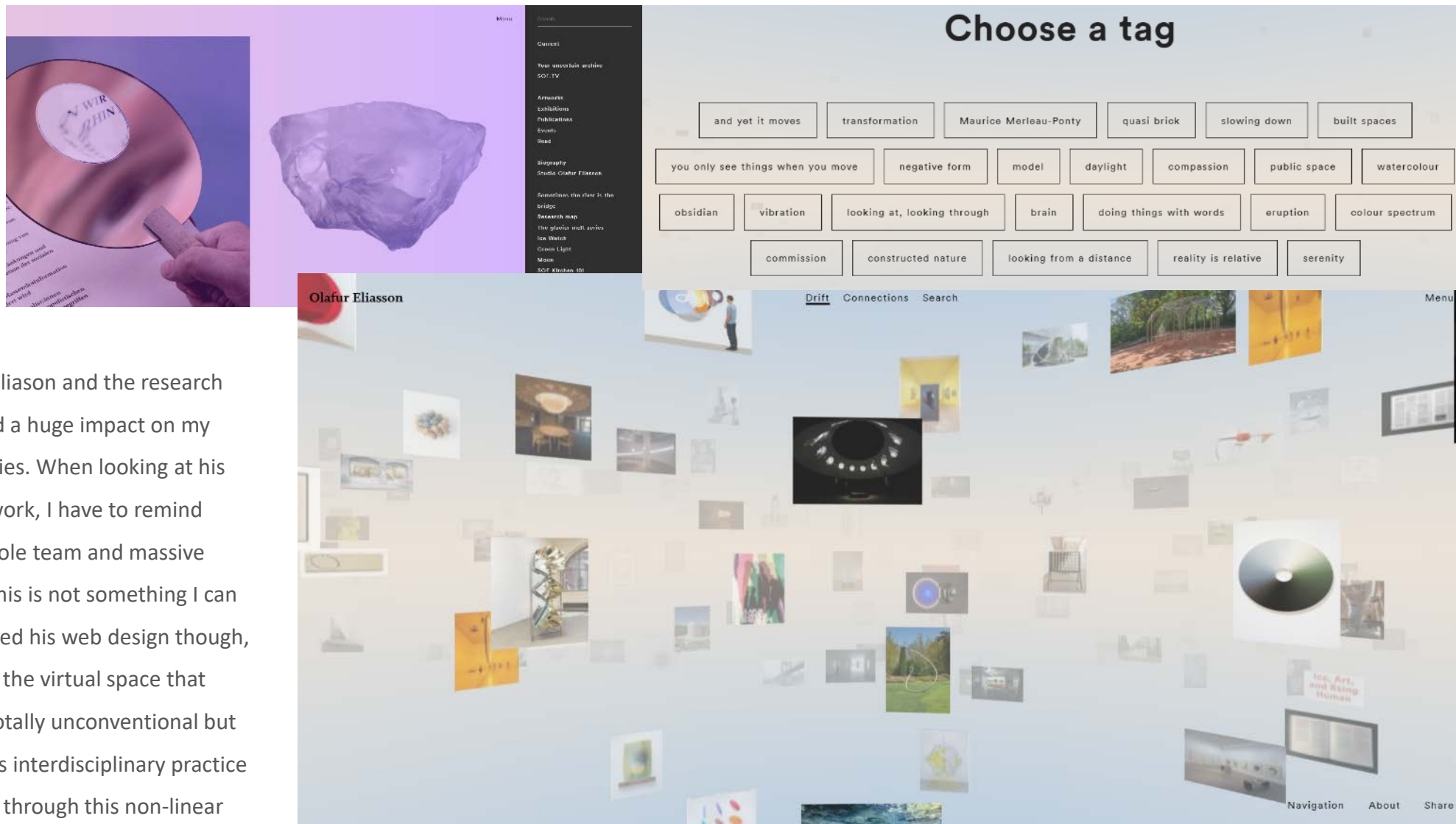


Share

Website: olafureliasson.net
Instagram: [studioolafureliasson](https://www.instagram.com/studioolafureliasson)

Twitter: [@olafureliasson](https://twitter.com/olafureliasson)
LinkedIn: [studio-olafur-eliasson](https://www.linkedin.com/company/studio-olafur-eliasson)

I'm a big fan of Olafur Eliasson and the research trip to his exhibition had a huge impact on my direction for major studies. When looking at his website, much like his work, I have to remind myself that he has a whole team and massive studio at his disposal! This is not something I can achieve solo! I really loved his web design though, it's so interactive! I love the virtual space that presents his work in a totally unconventional but very intuitive format. His interdisciplinary practice is perfectly represented through this non-linear approach, highlighting the interconnectedness and systemic relationships within his portfolio.

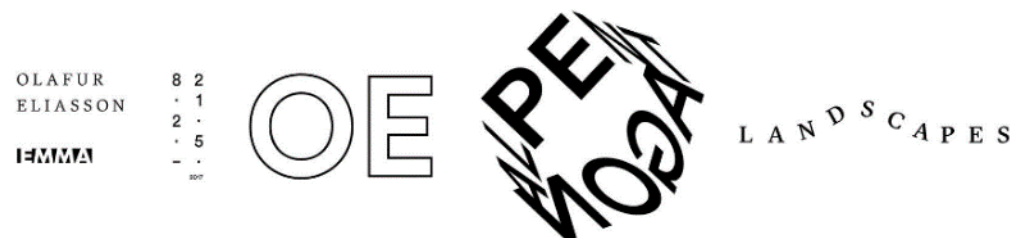
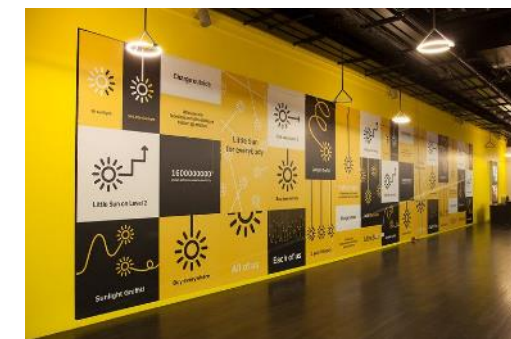
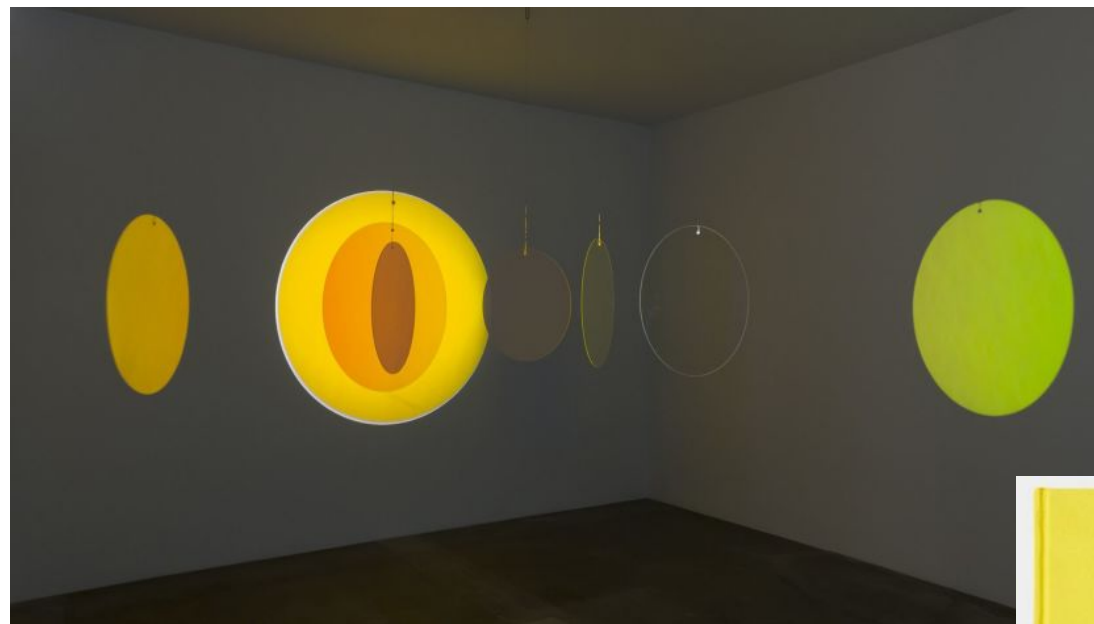
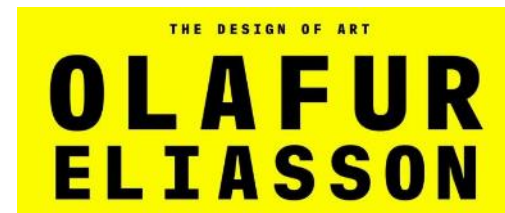


Olafur Eliasson's art is driven by his interests in perception, movement, embodied experience, and feelings of self. He strives to make the concerns of art relevant to society at large. Art, for him, is a crucial means for turning thinking into doing in the world. Eliasson's works span sculpture, painting, photography, film, and installation. Not limited to the confines of the museum and gallery, his practice engages the broader public sphere through architectural projects, interventions in civic space, arts education, policy-making, and issues of sustainability and climate change.

Olafur Eliasson

All of the brands I've looked at so far are eponymous, using their name as their logo often in a set font. Olafur Eliasson follows suit but varies his font choice frequently adapting it to the context. I found examples of serif, sans-serif and slab.

His palette is bold yet restrained, using black white and his signature yellow, only occasionally varying this with the introduction of complementary chromatic colours from his installations. I've often struggled with palette preferring to use materiality and light to bring my designs to life, so perhaps this is something I can experiment with for my brand colours?



Light & Glass Artist: CHRIS WOOD LIGHT

CHRIS WOOD LIGHT

About

Commissions

Panels

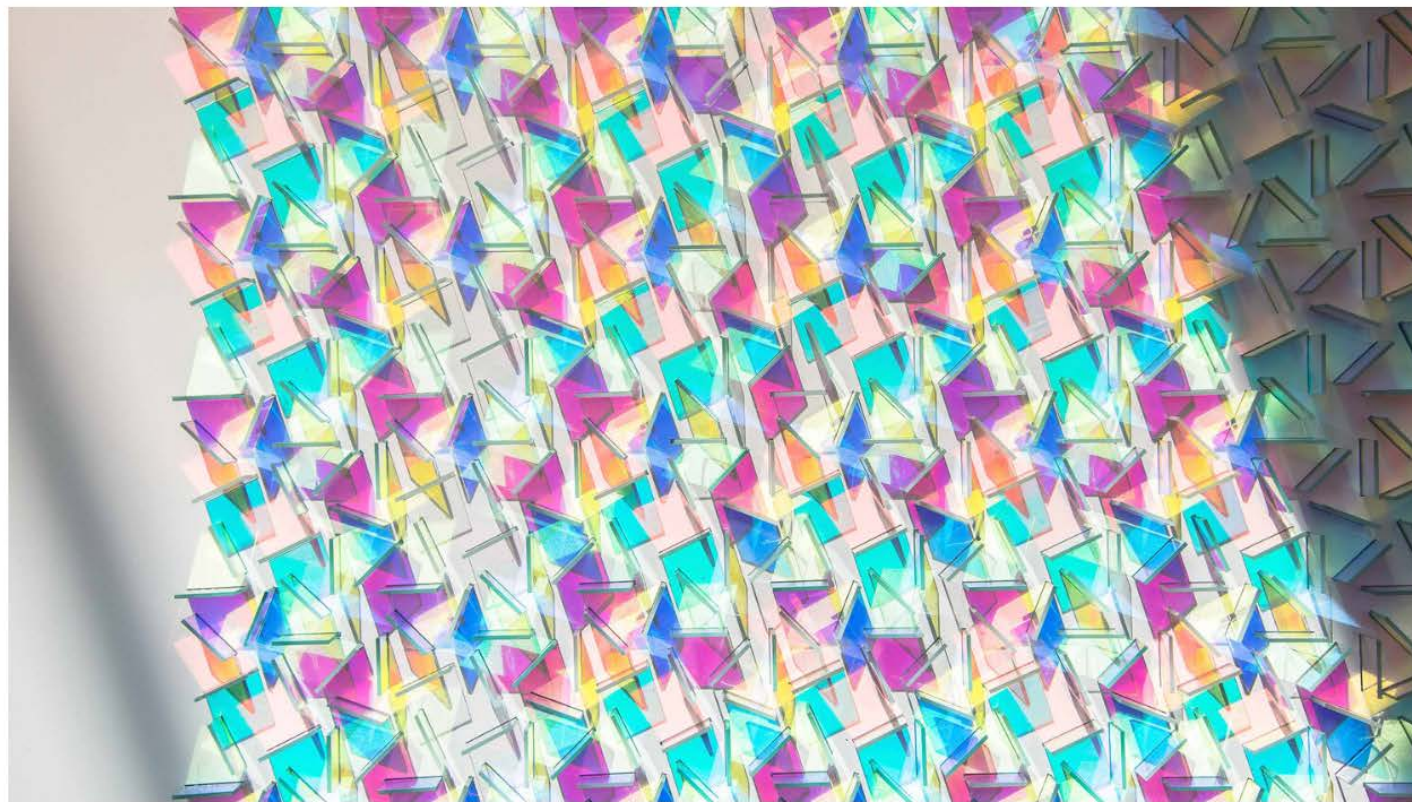
Interventions

Eclipse

News

Contact

Shop



Website Landing Page

Website: chriswoodlight.art

Instagram: [chriswoodlight](https://www.instagram.com/chriswoodlight)

Facebook: [@chriswoodlight](https://www.facebook.com/chriswoodlight)

Installations

A recent selection of works by Chris Wood including domestic interventions, landscape and gallery based installations

I like her simple branding. It's in line with the others I've researched; she uses her name as the logo, capitalised and sans serif to give a sleek and modern feel. The gorgeous chromatic colours of the dichroic glass she often uses are centre stage, highlighted by the clean white/grey/black palette. There is a 'gallery' style presentation to her work which seems to be a recurring trend.

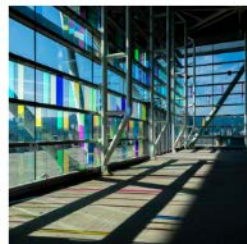


SEGMENTED BRANDING

[About](#) [Commissions](#) [Panels](#) [Interventions](#) [Eclipse](#) [News](#) [Contact](#) [Shop](#)

Commissions

Chris has worked on a number of large scale commissions and public art works. Recent projects include Fendi Fashion House, Great Ormond Street Hospital, Rosie Maternity Hospital, Premier Inn Hotel and a Scandinavian cruise ship. Chris has recently completed commissions for Great Ormond Street Hospital, an Exhibitions Hall in Taipei, Taiwan and Freedom Plaza, Washington DC.



Light Wall, Taipei



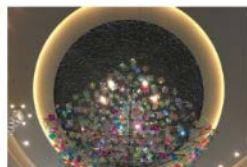
Light Flow, Washington DC



Oppløse I & II, Norway



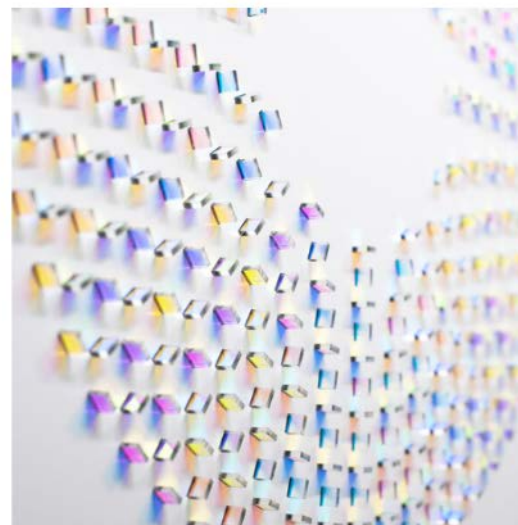
Future, GOSH



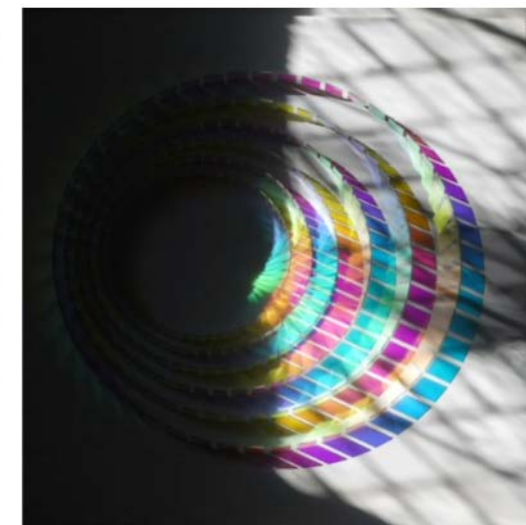
Wall Panels

Explore Wood's exquisite repertoire of artworks that transform environments with the magic of light.

For full folio of all current designs and more information [please get in touch](#).



Gallery

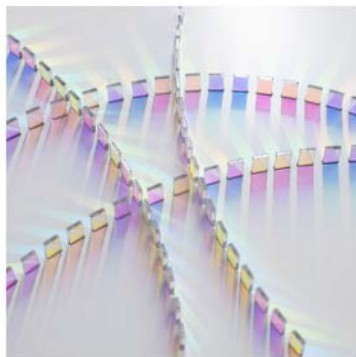


Videos

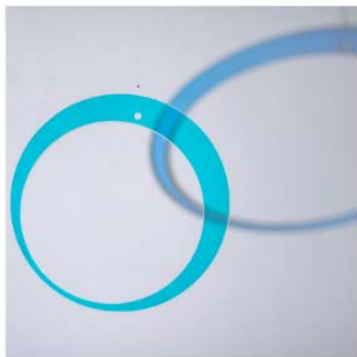
I hadn't seen her work before this module – I'm surprised I haven't come across it before! I love her material choices and the way she focusses using them as tools to sculpt light. She has a diverse portfolio that includes wall panels, commissions, gallery works, installations, architectural pieces and found object interventions. Her website could easily be a jumbled mess but it's organised in such a clear and user friendly way that nothing seems out of place and the range of her work doesn't undermine her specialism or water down her skills.

Shop

Our brand new and exclusive online shop offers a range of artworks to purchase which are not currently available in galleries.



Ceilidh
£450.00



Interior Eclipse Discs
from £35.00



Linear
from £360.00

"TASK: Photograph a glass of water. Try placing it in different locations around the home on a sunny day or add additional light to photograph from different angles. Have fun exploring the visual potential of this water filled vessel."

Blog Household Optics



I've included these screenshots from other parts of her website that evidence her direct engagement with her audience. I love the household optics tasks she includes in her blog!

News

Very occasionally we send out an email newsletter about exhibitions, events and public art commissions we are involved in. If you'd like to receive these, please fill out the form below to subscribe.



April 2020

We are so thrilled to be announcing our first EVER "Chris Wood Light" competition!

To be in with a chance of winning an Interior Eclipse Disc (as seen on our online art shop) **Create a piece of light art in your home.** Photograph or film your findings and post them to Instagram or send them direct to info@chriswoodlight.co.uk.

Deadline for submissions is 22nd May 2020

We will be announcing 3 winners on Friday 29th May.

For more information visit our latest [blog post](#)!

Good luck!

[The Artist](#)
[Dichroic](#)
[Meet the Team](#)

About

Chris Wood's medium is light. She uses a range of high and low-tech optical materials to harness patterns of light that suggest ephemeral glimpsed moments in the natural world. Her sculptures are simple arrangements creating kinetic patterns in response to the environments in which they are placed. Wood orders the accidental and makes us reflect on the experience of seeing.

Chris often uses a material called dichroic which was originally developed by NASA space agency. Dichroic is a colourless material that filters and reflects wavelengths of light producing a huge variety of rainbow coloured shadows and projections. [\(more about dichroic\)](#)

After studying Furniture Design at Middlesex University in the mid 80s she went on to study glass at the Royal College of Art, where she worked on architectural scale projects dealing with light and space. Wood produces innovative installations for gallery exhibition and has shown extensively throughout the UK and internationally. Her work is represented in a number of private collections as well as the Shanghai Museum of Glass.

She also produces work to **commission** and has created works for Fendi Fashion House, Great Ormond Street Hospital, the National Convention and Exhibition Centre in Taipei and many more. Wood is currently working on an exhibition in Japan alongside other commissioned projects.



Representation

Byard Art (Cambridge, UK)

Opera Gallery (London, Paris, Hong Kong)

Laura Rathe Fine Art (Texas, USA)

I really like the way she breaks down the 'about' section of her website to include information and acknowledgement to her material and her team as well as herself.



from left to right:

Caroline: Studio Manager

Lilli : Photography, Social Media/ Marketing

Chris: Artist

Kirsten : Personal Assistant/ Project Management

Pictured here at PV of Chris's Solo show 'Light Pattern' at 45 Park Lane, London.

Interdisciplinary Maker: JAN KOEN LOMANS

Jan Koen Lomans

[STUDIO JKL](#) [ENVIRONMENT](#) [WORK](#) [NEWS](#) [CONTACT](#) [PURCHASE](#)

Website Landing Page



Copyright Jan Koen Lomans

Website: jankoenlomans.com
Instagram: [studio_jkl](#)

Facebook: [@jan-koen-lomans](#)
LinkedIn: [jankoenlomans](#)

Jan Koen Lomans

STUDIO JKL · ENVIRONMENT · WORK · NEWS · CONTACT · PURCHASE



Copyright Jan Koen Lomans

I love Jan's work, it was so inspiring and informative to hear his lecture in the 2nd year. Hearing about his interdisciplinary practice at that stage of my education was invaluable and broadened my perception of what a maker could be. It seemed natural to look at his website and how he presents himself online. I really like his use of photography and video throughout and the subdued colour palettes that highlight his work in a completely different way to Chris Wood Light or Studio Olafur Eliasson. His website is simple and easy to navigate and his branding falls in line with those I've seen so far – neutral colour palette, eponymous brand name, mix of serif/sans-serif font and strong use of photography.

Interdisciplinary Design Brand: TORD BOONTJE

Tord Boontje

Menu



Website: tordboontje.com
Instagram: [tordboontje](https://www.instagram.com/tordboontje)

Facebook: [@tordboontje](https://www.facebook.com/tordboontje)
LinkedIn: [studio-tord-boontje](https://www.linkedin.com/company/studio-tord-boontje)

Tord Boontje

About



Biography

Tord Boontje is known for his expression of romanticism in contemporary design. Some of his designs are whimsical and light-hearted; at the same time they can be technically innovative and connect with strong emotions.

"I'm interested in creating elements for everyday life that are exciting and uplifting to live with" says Boontje. With a strong interest in storytelling, nature, decoration, materials and technology, his work has an experimental approach. The results can vary from ornate to minimal, from being handcrafted to being made-by-robots.

Tord Boontje is originally from the Netherlands and his education at the Eindhoven Design Academy and the Royal College of Art in London set the foundations for Studio Tord Boontje.

Established in 1996, the studio's early projects were already in the area of mass production as well as experimental one-off pieces.

The studio has since worked with international companies on a range of products that includes lighting, graphic identity, textiles, ceramics, site-specific installations, and furniture. Work can be found in major museum collections such as the Victoria and Albert Museum and MoMA in New York.

This extremely creative and prolific studio responds to and leads trends. An interest in social issues grew into working with artisans in developing countries and led to projects in Guatemala, Senegal, Rio de Janeiro and Columbia.

The studio has grown, evolved and travelled. They spent 5 years in rural France before Boontje decided to return to London in 2009 and engage with education, taking up the challenging appointment as Professor and Head of Design Products at the Royal College of Art, a position he held for 4 years.

Milestones

- 1991 Graduated Eindhoven Design Academy
- 1994 Graduated Royal College of Art
- 1996 Established Studio Tord Boontje in Peckham, South London
- 2002 Designed the Garland for Habitat
- 2004 Happy Ever After installation at Moroso's Milan showroom
- 2005 Moved to Bourg-Argental, France
- 2007 Monograph published by Rizzoli New York
- 2009 Returned to London to take up position at the Royal College of Art
- 2012 Moves studio to Shoreditch, East London and opens a retail space
- 2013 Steps down as Head of Design Products
- 2015 ORIGINALS selling exhibition at Sotheby's London with Emma Woffenden
- 2016 Initiated Electro Craft exhibition which was hosted at his Shoreditch space

Awards

- 2013 Red Dot Design Award
- 2011 Wallpaper* Design Awards
- 2008 Elle Décor Design Award
- 2007 Red Dot Design Award
- 2006 IF Product Design Award
- 2005 Dutch Designer of the Year
- 2005 Innovation Prize for Textile Collection, Cologne Fair
- 2004 Best Product, New York Gift Fair
- 2003 Designer of the Year, Elle Decoration
- 2003 Short-listed, Designer of the Year, Design Museum London

The sleek design throughout his website feels so fresh and is a pleasure to view. The formality of his 'about' page and the font choices for his branding are offset by the whimsical illustrations which perfectly communicates his design philosophy.

I think I want to format my CV in a similar way to his 'about' page – I like the professional and formal look balanced with small creative choices that don't distract from the information.

Absolutely LOVE the small animated drawings that appear on the screen as you scroll through his website.



SEGMENTED BRANDING

As another designer with a diverse portfolio, I was interested to see how he organised his work online. He segments his work in a clear way that makes it easy to read and navigate. Like most of the others, he employs the clean white gallery wall presentation aesthetic and leaves enough space to let the work 'breathe'. I like the super pale off grey he uses to gently separate the menu from the white background; it's quite similar to the colour Heatherwick used on his site.

Work

Installations Identity Lighting Furniture
Products Textiles Accessories Limited Edition

News

About

Catalogue

Contact

Tord Boontje



Winter Pavilion



Installations



Menu

Lighting



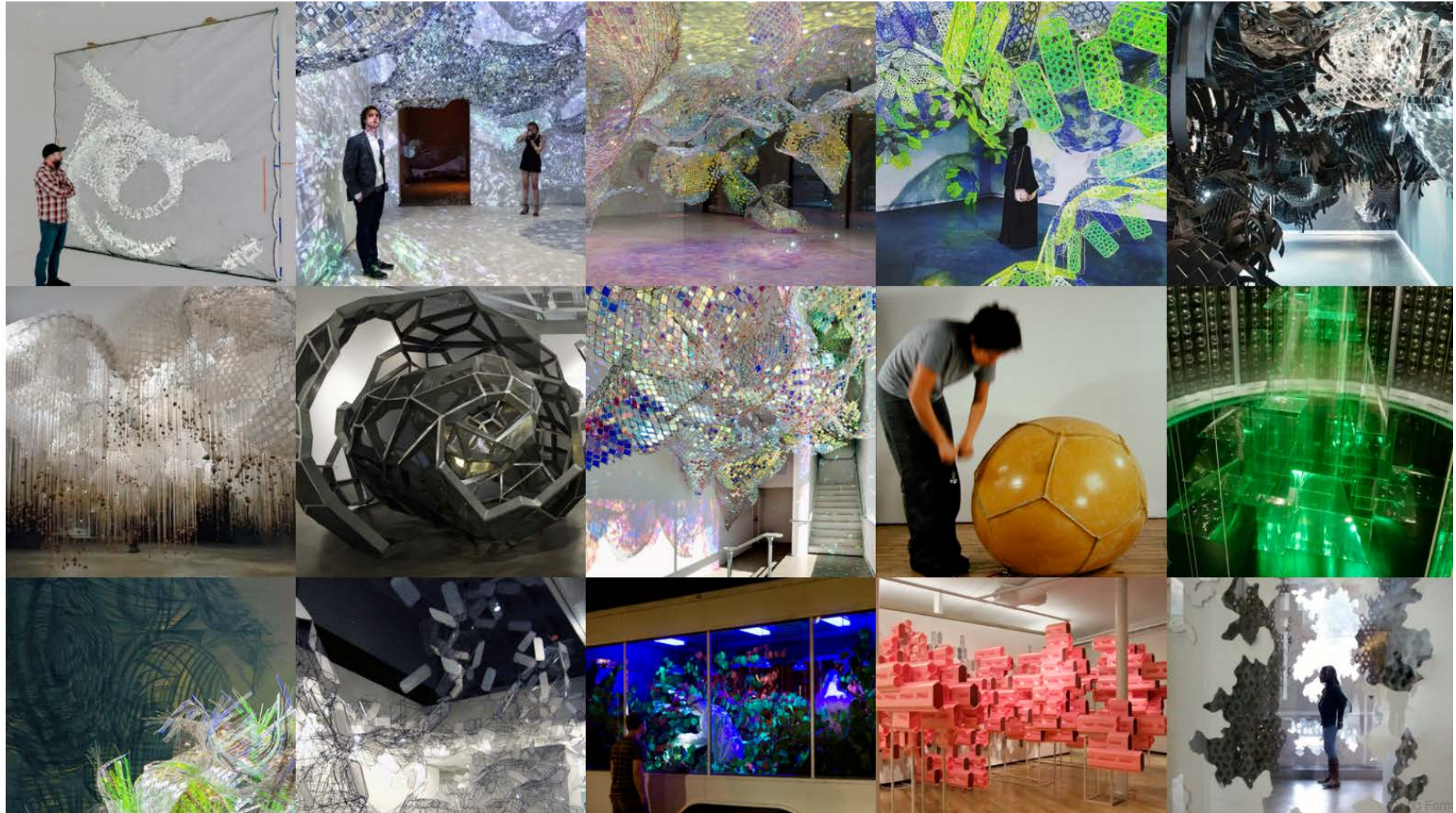
Blossom

Soo Sunny Park

Sculpture/
Installation

Hybrid Objects
Additional Work
Concept Sketches
About
Info
Publications
Press

Copyright & Copy All Rights Reserved



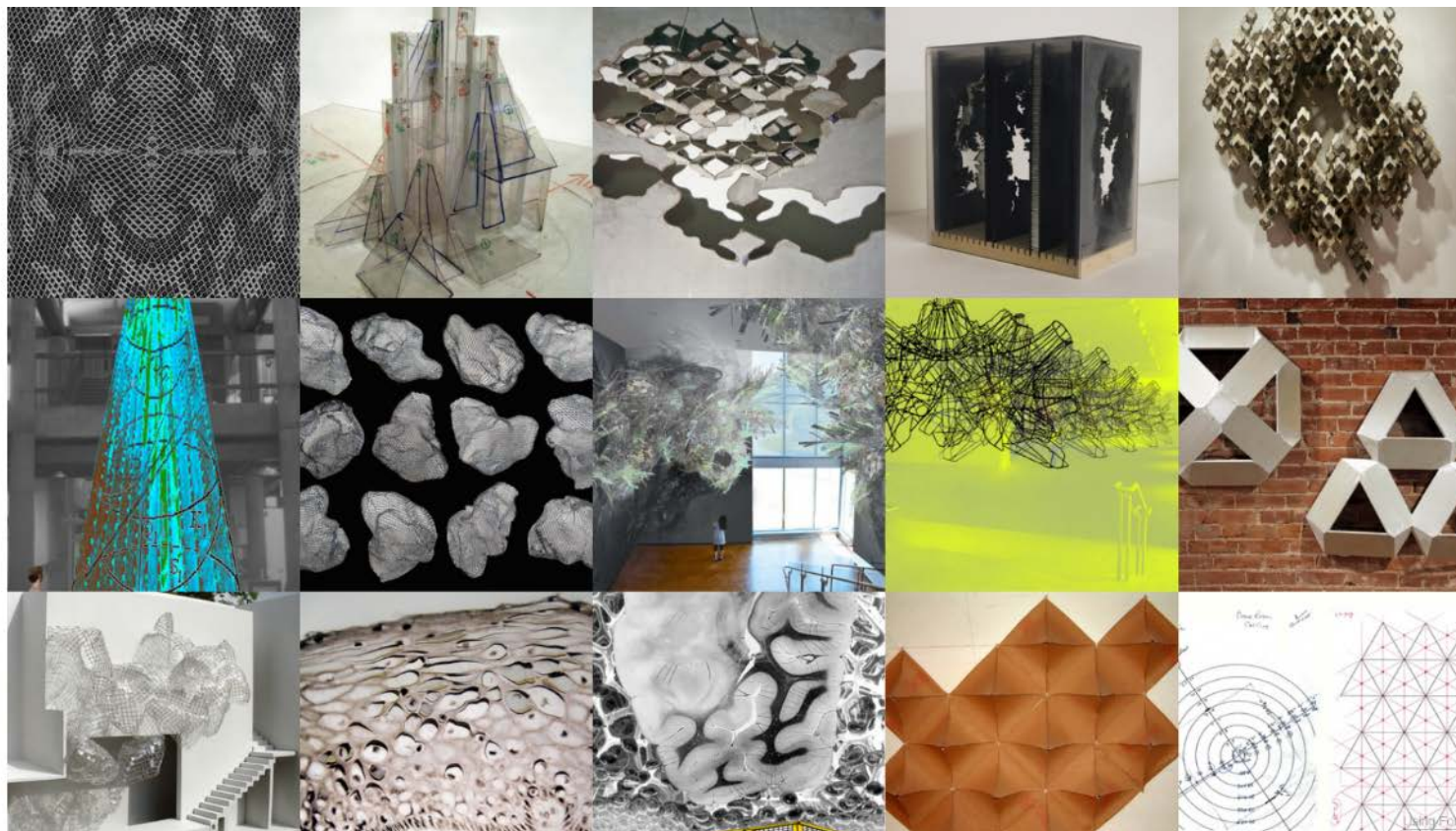
Soo Sunny Park

Sculpture/
Installation
Hybrid Objects
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Concept Sketches
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Installation
Hybrid Objects
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Concept Sketches
About
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Publications
Press



"Hybrid Objects... Sculptures are drawings, drawings are sculptures, and installations are sculptures and drawings at once."



“...my work has moved toward casting light as a sculptural material...”



Another of my favourites, I've researched Soo Sunny Park for the majority of university projects. Her work is so rich, ranging from drawings, hybrid objects, sculptures and installations, focussing on exploiting material properties to harness and draw with light. She's a bit of a hero of mine and I first encountered iridescent acrylic through research into her practice.

Her branding reminds me of Olafur Eliasson; they have similar palettes and diverse archives of innovative work. Unlike Eliasson, Park has gone for a simpler grid format layout that is uniform across pages. I really like the more cluttered arrangement that demands your attention as it's far more maximalist than some of the others I've looked at.

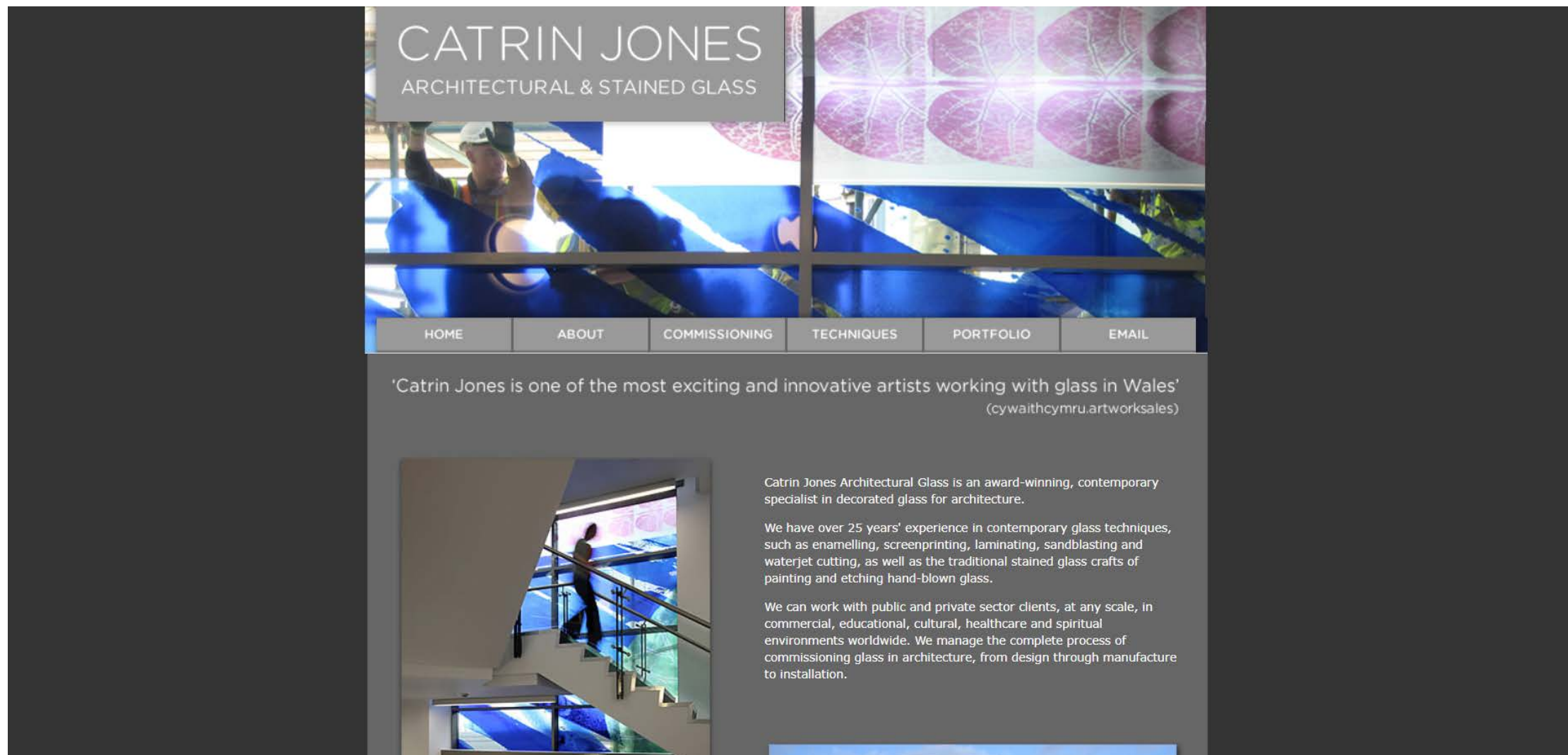
I found her artist statement on her 'about' page really interesting so I've saved it here so I can access and reference it easier. I also really liked the photos on this page where she is seen with her work, the second picture literally frames her through her work.

Over the last fifteen years, my work has moved toward casting light as a sculptural material. I reconfigure boundary materials—fencing, plastic, glass, sheetrock—to expand and explore a variety of liminal spaces between inside and outside, sculpture and drawing, vision and perception, objects and their shadows.

Light is usually treated as a liminal being: something that mediates our visual awareness of the world, but not something that we see in and of itself. In my work, light is not just a means by which the form is seen, but part of what constitutes the work of art. Light is a sculptural material, not because without it one cannot see the forms, but because without it there is no projection, reflection, translucency, or shadow, so the drawing/sculpture is not complete.

My work challenges the boundaries between sculpture, installation, and drawing. Individual pieces are hybrids, which fall in-between, rather than within, any of these categories. Sculptures are drawings, drawings are sculptures, and installations are sculptures and drawings at once. I label the totality of my work as sculpture to provide an overarching framework within the critical discourse of studio art, to identify work that Vladimir Tatlin called the "real object in real space." I use art to explore the spaces between the categories that structure our existence.

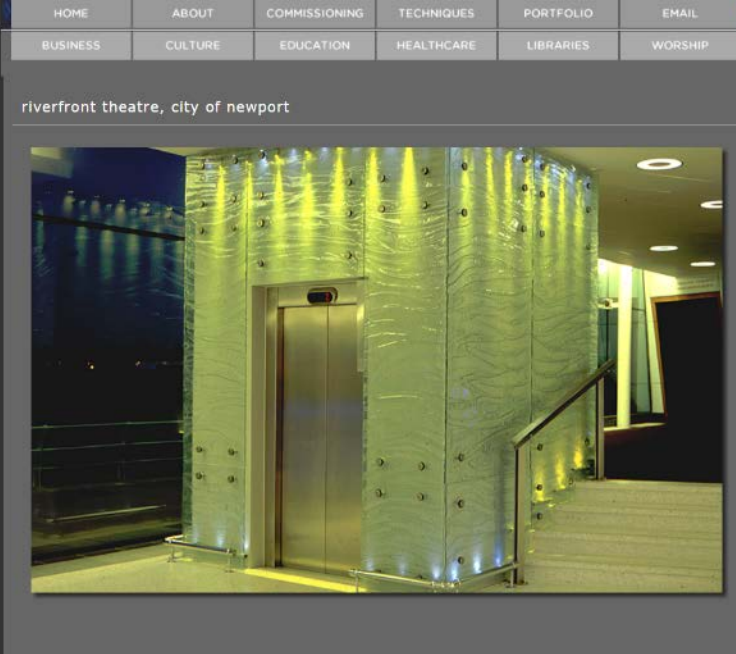
Architectural Glass Brand: CATRIN JONES



Website Landing Page

Website: catrinjones.co.uk
 Instagram: [jones_catrin](https://www.instagram.com/jones_catrin)

Facebook: [@CatrinJonesGlass](https://www.facebook.com/CatrinJonesGlass)
 LinkedIn: [catrin-jones-51404933](https://www.linkedin.com/company/catrin-jones-51404933)



CATRIN JONES

Architectural & Stained Glass

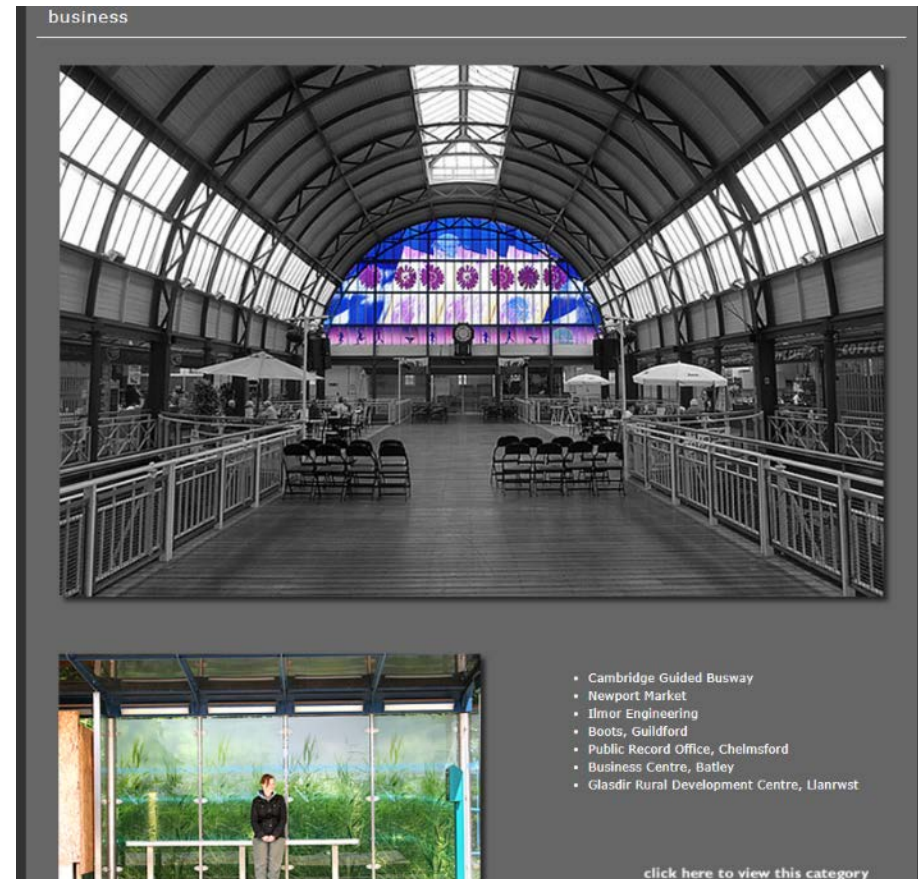
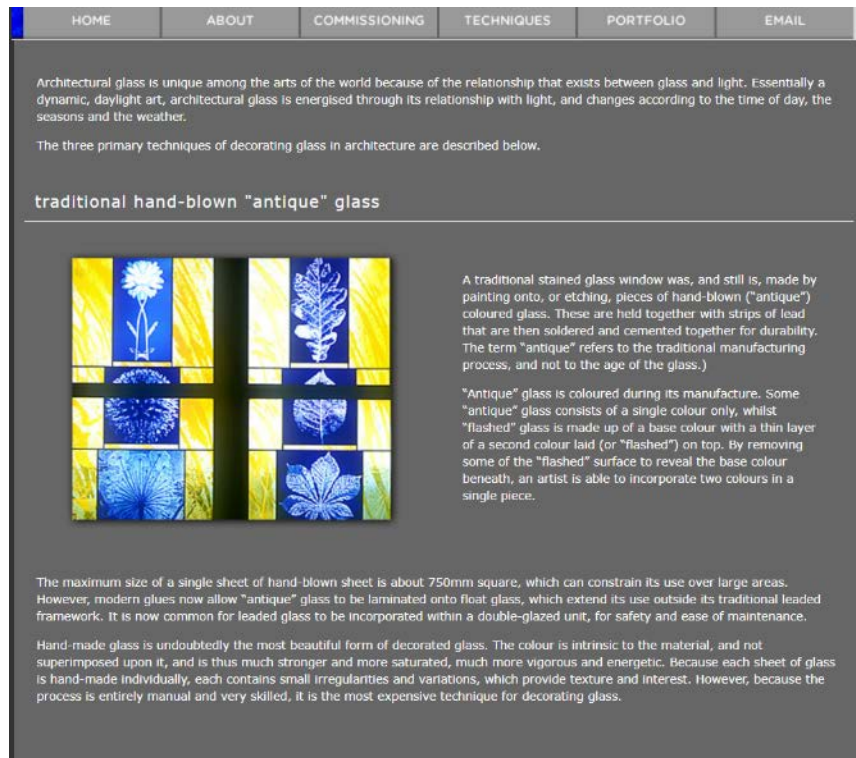
Gorgeous work, but after seeing all the others, I feel the grey background doesn't show the beautiful photography as much as the white backgrounds seem to.

She includes a 'techniques' section which could be interesting to experiment with on my website.

The projects are sectioned really clearly and work like case studies.

Almost too much information?

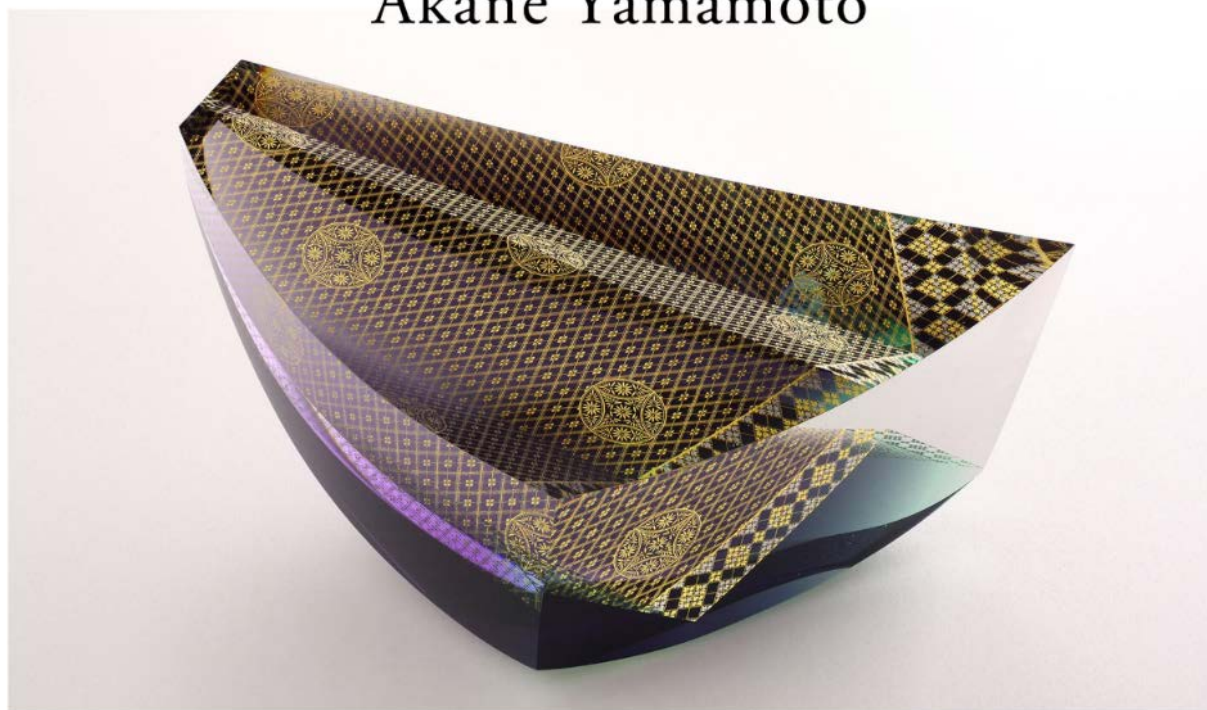
Can be a bit overwhelming and harder to read compared to the websites that use more space.



Glass Objects: SEGMENTED BRANDING

Kirikane Glass Artist

Akane Yamamoto

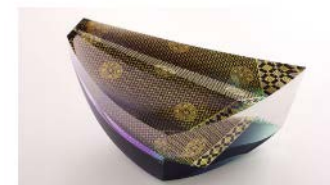
What's New | [Feb. 21, 2020 SITE RENEWAL!](#)Website: akane-glass.com

WORKS

TALE OF GENJI

ART WORKS

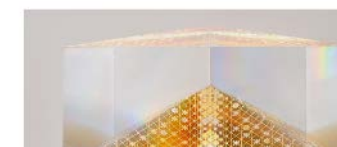
CRAFT WORKS



"Utsusemi", Chapter 3



"The 'farewell comb' from 'Sakaki (The Sacred Tree)', Chapter 10



PROFILE

Akane Yamamoto

- 1977 Born in Kanazawa City, Ishikawa Prefecture, Japan.
- 1999 Began self-studying of Kirikane.
- 2000 Studied Kirikane under Eri Sayoko, a holder of Important Intangible Cultural Property for her Kirikane work.
- 2001 Graduated from the Nihongo (Traditional Japanese Painting) Course at the Department of Fine Arts, Faculty of Fine Arts, Kyoto City University of Arts.
- 2002-08 Lecturer at Kyoto University of Arts and Design.
- 2011 Graduated from the Glass Certification Studies Program, Toyama City Institute of Glass Art.
- Opened an independent studio in Kyoto.

This glass artist doesn't work at an architectural scale like the others I've included in my research, but her practice does have distinct elements that she presents separately on her website for easy navigation. She organises her work into 3 sections; one very personal project based on a narrative and titled in chapters, one for her more formal gallery objects and another for her function glass products. In contrast to Catrin Jones, she uses white backgrounds for the webpages which doesn't distract from the artwork. I also really like the neutral backgrounds with subtle gradients for her photography, using soft warm tones to frame her colourful and intricately patterned glass objects. I love the simplicity of her branding and presentation – it's not a style that comes easy to me, but I've definitely improved my presentational skills through the external project so now I need to keep refining them and strive for something as sleek as this.

Simon Periton

[SCHQ Exhibitions](#)[Other Exhibitions](#)[Selected works](#)[Biography](#)[Shop](#)[Enquire about the artist](#)

Claire showed me this artist's work during a tutorial for major studies, highlighting his Farringdon station project and his use of digital visualisations. I hadn't come across him before, so I thought I'd look at his work in more depth for this module.

Simon Periton (b. 1964) is a British artist living and working in London whose work encompasses painting, sculpture and installation. Marked often by an elaborate and sensuous style, his work reflects influences as diverse as fin de siècle aestheticism, the visual language of punk, cinema, and the occult. Throughout his career, Periton has developed an idiosyncratic visual language imbued with personal mythology and executed with acute precision. In various publicly commissioned artworks and sculptures (for example, Farringdon Station for the Crossrail Commission, at the New Art Centre, Roche Court; ROQ Oxford; and the Brentford Connection, all London), Periton has created outdoor pieces that make special reference to their settings while also showing the artist transmuting aesthetics of his earlier works in an ongoing exploration of naturally occurring forms and experimentations with materiality. Simon Periton trained at St Martins School of Art, London.





simon periton artist


[www.sadiecoles.com › artists › 31-simon-periton](http://www.sadiecoles.com/artists/31-simon-periton)
[Simon Periton - Sadie Coles HQ](#)

Simon Periton (b. 1964) is a British artist living and working in London whose work encompasses painting, sculpture and installation. Marked often by an ...

[www.sadiecoles.com › artists › biography](http://www.sadiecoles.com/artists/biography)
[Simon Periton - Biography | Sadie Coles HQ](#)

Celestial Agriculture, New Art Centre, Roche Court, Salisbury, UK. 2013, The Rose ... **Simon Periton**, Statements Booth, Basel Art Fair, Basel, Switzerland.

[www.contemporaryartsociety.org › artist-members › si...](http://www.contemporaryartsociety.org/artist-members/si...)
[Simon Periton - Contemporary Art Society](#)

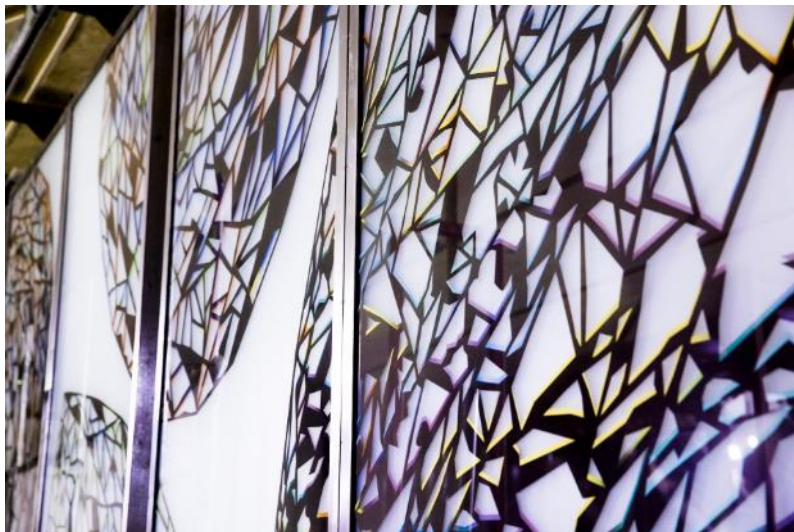
Simon Periton was born in England in 1964 and studied at Central St Martin's School of Art, London. He has exhibited widely in Britain and internationally. Solo shows include Mint Poisoner, Inverleith House, Royal Botanic Garden, Edinburgh, 2003.

[visualarts.britishcouncil.org › collection › periton-simo...](http://visualarts.britishcouncil.org/collection/periton-simo...)
[Simon Periton | Artists | Collection | British Council – Visual Arts](#)

Simon Periton was born in London and studied at St Martin's School of Art in London.

[www.themoderninstitute.com › artists › about](http://www.themoderninstitute.com/artists/about)
[About Simon Periton - The Modern Institute](#)

Simon Periton. Born 1964, Kent; Lives in London. Education. 1990, St. Martin's School of Art ...

[ocula.com › artists › simon-periton](http://ocula.com/artists/simon-periton)
[Simon Periton | Artist Profile, Exhibitions & Artworks | Ocula](#)


It took me ages to realise he didn't have his own website! He's only represented externally through galleries and on contemporary artist listings. This was very different to the others I've looked at so I wanted to make a note of it. His branding, presentation and promotional material will all be done through his gallery representative. This is probably more typical for visual artists and fine artists but less appropriate for applied arts and design. It does highlight the possibility of external branding and outsourcing this part of my practice in the future.

Sadie Coles HQ

Artists

Exhibitions

News

Shop

Video

Art Fairs

Contact

Q 𐀀

Simon Periton

SCHQ Exhibitions

2011

2009

2007

2004

2001

1997

Other Exhibitions

Selected works

Biography

Shop

Enquire about the artist

Spirits of Salt

25 February - 28 March 2009

35 Heddon Street W1

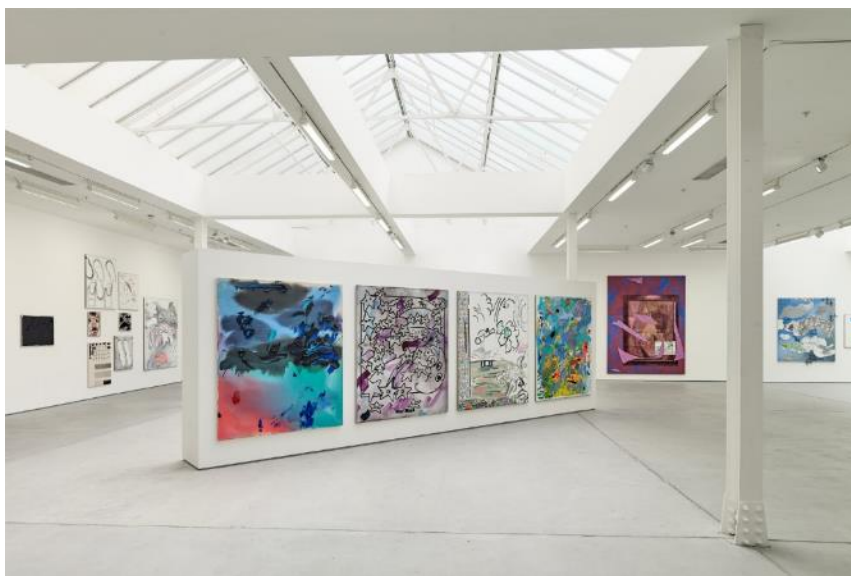
[More info](#)

Sadie Coles HQ



I've included these screenshots to analyse how the gallery is presenting itself and the artist's work online. They also go for the white background, simple easy to read fonts and neutral tones. Their logo and brand is also eponymous and uses a bold sans-serif font. The use of black denotes luxury and status and is a staple for the premium market.

Clean and professional photographs show the work in a space.



Sadie Coles HQ

Artists

Exhibitions

News

Shop

Video

Art Fairs

Contact

Q 𐀀

62 Kingly Street
London W1B 5QN
Tues - Sat 11 am - 6 pm

1 Davies Street
London W1K 3DB
Tues - Sat 11 am - 6 pm

The Kingly Street and Davies Street galleries remain temporarily closed due to COVID-19.

For all enquiries:
info@sadiecoles.com
press@sadiecoles.com

T +44 20 7493 8611

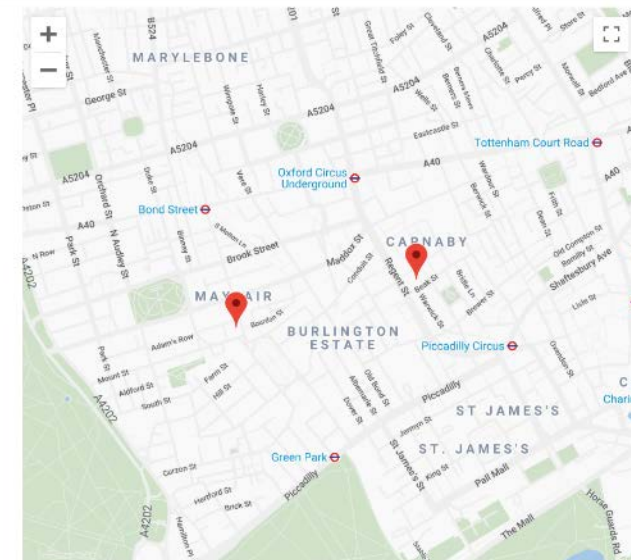
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In order to respond to your enquiry, we will process the personal data you have supplied in accordance with our privacy policy (available on request). You can unsubscribe [here](#).



Kiln-Formed Glass Artist: LISA CAHILL

Z.A. NOAKES PROFESSIONAL PRACTICES



WORK / FAIRMONT HOTEL

Website Landing Page

Website: lisacahill.com
Instagram: [lisacahillglass](https://www.instagram.com/lisacahillglass)

Facebook: [@Lisa-Cahill-1718490964917942s](https://www.facebook.com/Lisa-Cahill-1718490964917942s)
LinkedIn: [lisa-cahill-974b3b35](https://www.linkedin.com/company/lisa-cahill-974b3b35)

“Lisa Cahill treats the surface of glass as a canvas on which to paint and etch abstract landscapes ... the line between the built and natural environment is constantly suspended by the slightness of the figuration; as urban leitmotifs evaporate into ghostly vistas.”

— Blanche Craig, *Contemporary Glass*, pages 7, 96-99, Black Dog Publishing, London UK 2008.

Lisa Cahill is known internationally for her kiln formed glass sculptures and installations including numerous public art commissions. After graduating from Monash University, Victoria in 2000 she has been an independent studio artist for 19 years having established glass studios in Melbourne, Sydney and now Canberra. Cahill has been awarded numerous grants, international residencies and has been a regular finalist in the Ranamok, Tom Malone and Hindmarsh Glass Prizes. Exhibiting widely nationally and internationally, her work can be found in Public Collections in Australia, the USA, Denmark and the recently opened Sir John Monash Centre, Australian National Memorial, Villers-Bretonneux, France.

Cahill's glass installations create a discourse about the Australian landscape and her affinity with it, often entwined with her Danish heritage. Inspired by both the natural world and the transitory nature of the urban experience, Cahill's dreamlike images invite viewers to draw associations with their own remembered landscapes, resulting in a meditative and emotional response.

Working on a variety of scales and by breaking the works into a series of panels allows Cahill to make work for both internal and external domestic settings as well as large public artworks.

In her exhibition work Cahill uses a variety of techniques including enamelling, etching, engraving, lathe working and carving through both opaque and transparent layers of glass. She is able to manipulate and control light revealing an intensity of colour and evoking notions of an ephemeral landscape.

Having spent many years living and travelling the world, much of this time spent in Denmark, her mother's homeland, Cahill's kiln formed glass connects structures of urban architecture, the associations and memories they invoke, and her innate respect for the natural landscape. Rather than a direct reproduction they are more her own interpretation of light and landscape and become a place for quiet contemplation.



Lisa in her studio in Pialligo, Canberra. PHOTO Wendy Dawes

Another maker I hadn't come across prior to this module – I must have been living under a rock! Her glass work is absolutely gorgeous, I really connected to her use of multiples to create larger pieces for architectural scales.

Her strong use of photography, especially on the landing page, speaks volumes and tells you immediately what she does. During Race to Market, we were told the landing page of your website should be about what you can offer the client NOT be about you. I think she does this perfectly. The landing page shows potential clients what she can do for them without having to navigate to the 'about' page or galleries.

Projects

Lisa Cahill has worked on numerous architectural glass commissions for government, commercial and private residences in Australia, the USA and France. Click on the images below for more images and information.

I really like the clear way she separates her work into distinct areas that encompass architectural projects, gallery objects and panels and also functional products.



The Rising Sun, Image by Tim Williams

The Rising Sun

The Rising Sun Sculpture was commissioned for the Sir John Monash Centre which sits behind the Australian National Memorial in Villers- Bretonneux, Somme, France. Designed by Cox Architects with Williams, Abrahams and Lampros the Centre has been dug into the earth to resemble a war time bunker behind the existing memorial. The original memorial was designed by Sir Edwin Lutyens in 1935 to commemorate the 300,000 Australians that served and the 46,000 that lost their lives on the Western Front in World War I. The new Centre was built to commemorate the Centenary of the end of this war and was officially opened on the 24th of April 2018 by the Australian Prime Minister, Malcolm Turnbull.

Becloud series



About [Work](#) Projects

Fairmont Hotel
Tide series
Becloud series
Traces series
Road Trip series
Archive



This series is inspired by seascapes and cloud formations.

Growing up near the ocean I have always been drawn to the horizon line. I got inspiration for this body of work during a residency at Northlands Creative Glass in Lybster, Caithness which is in the very north east coast of Scotland. The clouds were constantly changing and the weather was very overcast so it really impressed on me this cloudy horizon.



Indigo Swish Bowls, Kiln formed and enamelled glass. Image by Greg Piper



Indigo Swish Bowls, Kiln formed and enamelled glass. Image by Greg Piper



Learning to photograph glass has been a sharp learning curve – it's such a difficult material to take good quality pictures of but for the same reason it's such a lovely material to work with; its transparency, reflectiveness and fragile surface. I've included these images from the product's section of her work as they are beautifully photographed and brilliant examples of the type of shots I can realistically try while working from home during lockdown. It's taken me ages to iron out the issues with taking photos of my glass work at home and a lot of my major studies has been devoted to lighting tests, learning how to use a DSLR and improving my Photoshop skills. I really like the variety of angles, compositions and styling of these shots, they look so professional and sleek!

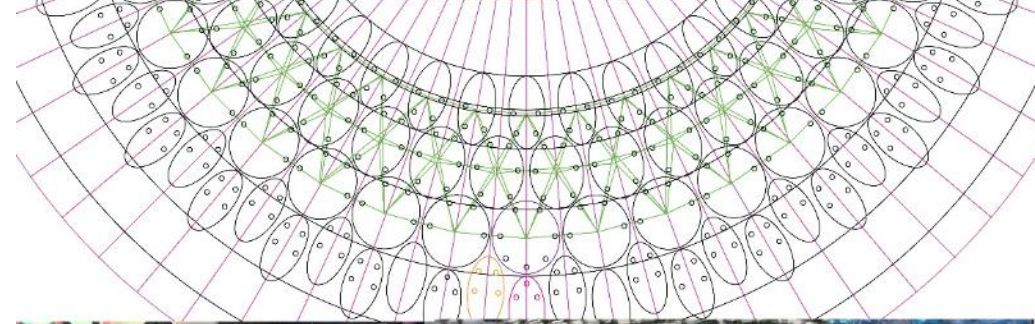
Brand Identity

CONNECTING RESEARCH TO PRACTICE

When writing my brief for the final major project, I found it really helpful to analyse and evaluate the outcomes for my previous projects. I was looking for a connecting thread, something I could push further and develop that would encompass my best skills and favourite processes. I was really happy with the proposal I wrote after looking critically back over my what I'd made so far.

During a tutorial with Cath B, she advised me to pull out 10-20 key images from my current project to examine and use as a platform to build my brand identity. As I had to take a break from university during my 3rd year and return to complete it the following year, it's felt like I've been working on my final project forever! Going through images from the start to the end will hopefully give me a better perspective of it as a whole and give me plenty to build a brand style from.

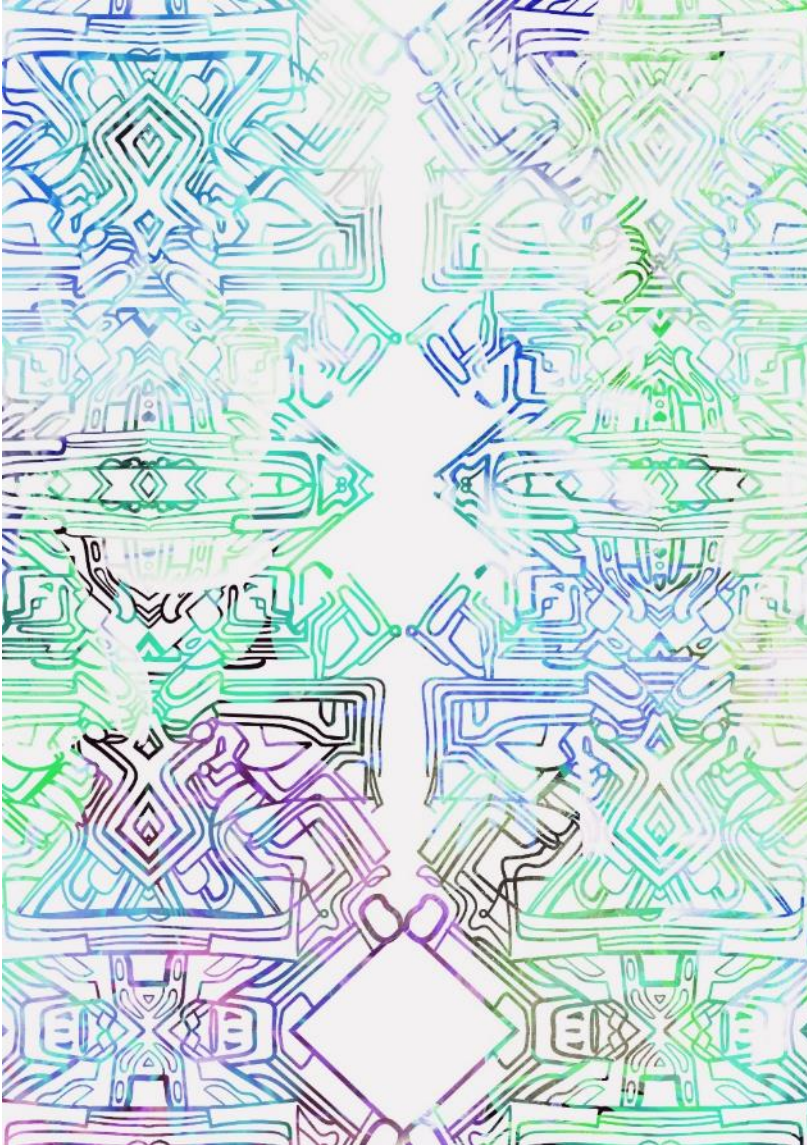
These are the images I pulled together to help me write my brief for major, showing work from 1st year to the start of my final project →



- Layered drawings of flowers and a fossil
- Water colour painting of a Bismuth mineral sample
- Gouache painting of an Astrophyllite mineral sample



- Digital repeat design using photographs of flowers for colour
- Digital placement design using layered illustrator drawings

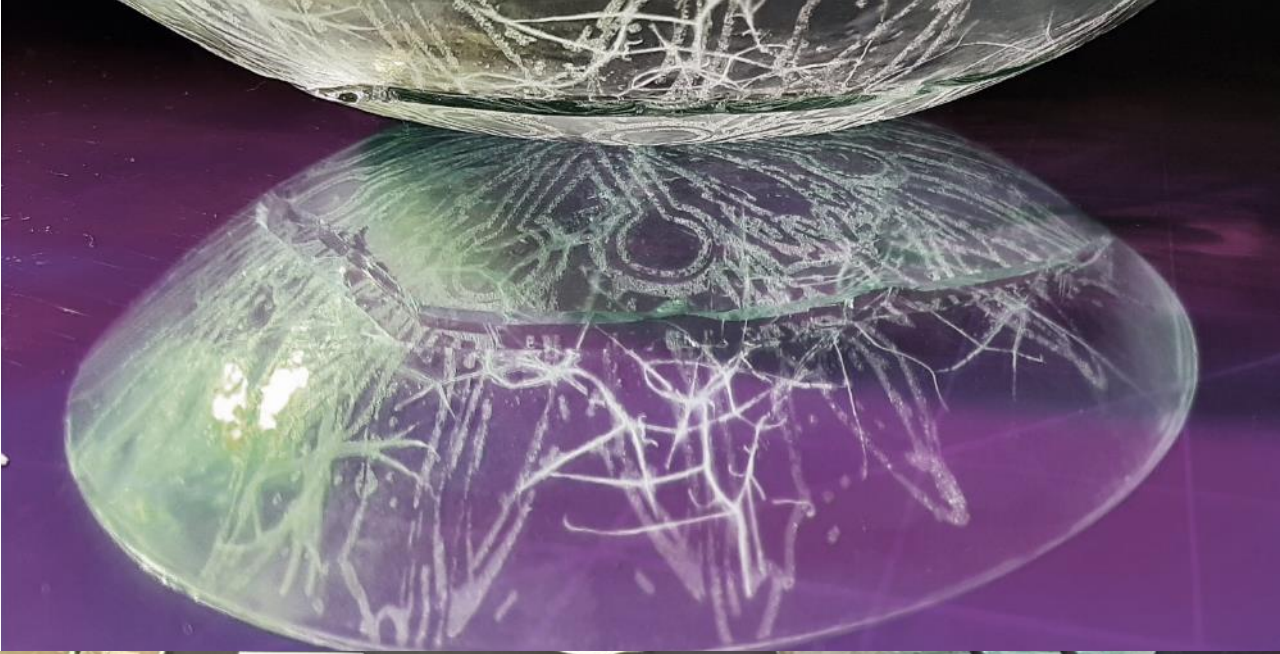
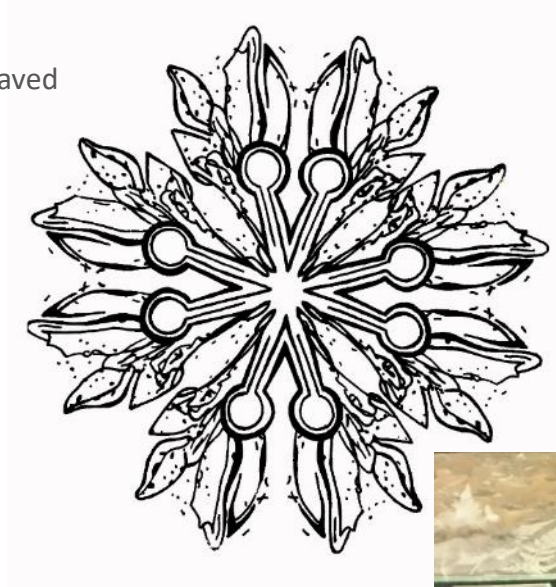




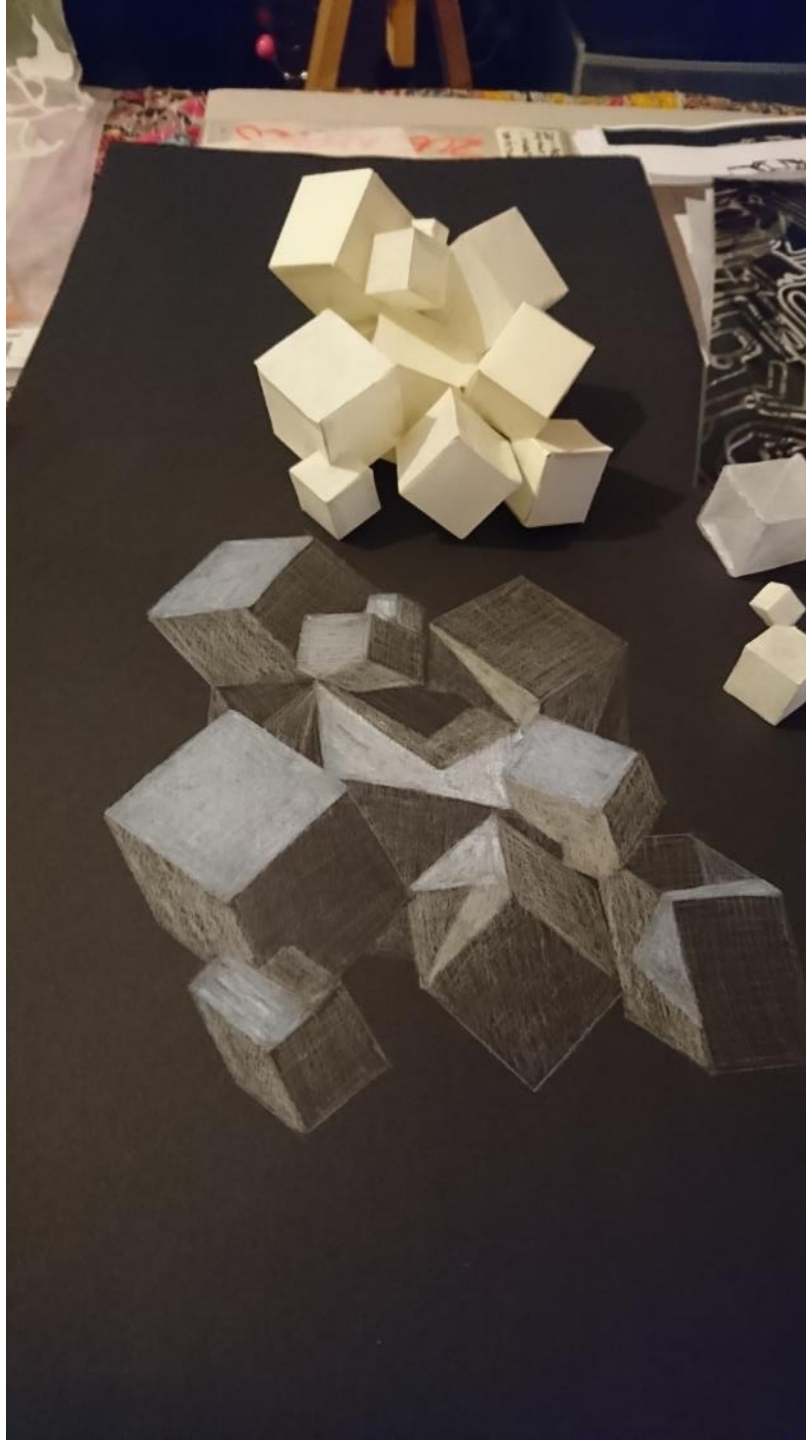
- Photogram using layered drawings, real tulip flower and hand painted developer fluid
- Fossil vitra sample from my first batch – real tulip flower (the same as used in the photogram) burnt out between layers of acid etched float glass on top of iridescent acrylic. An attempt at translating my photogram into glass.

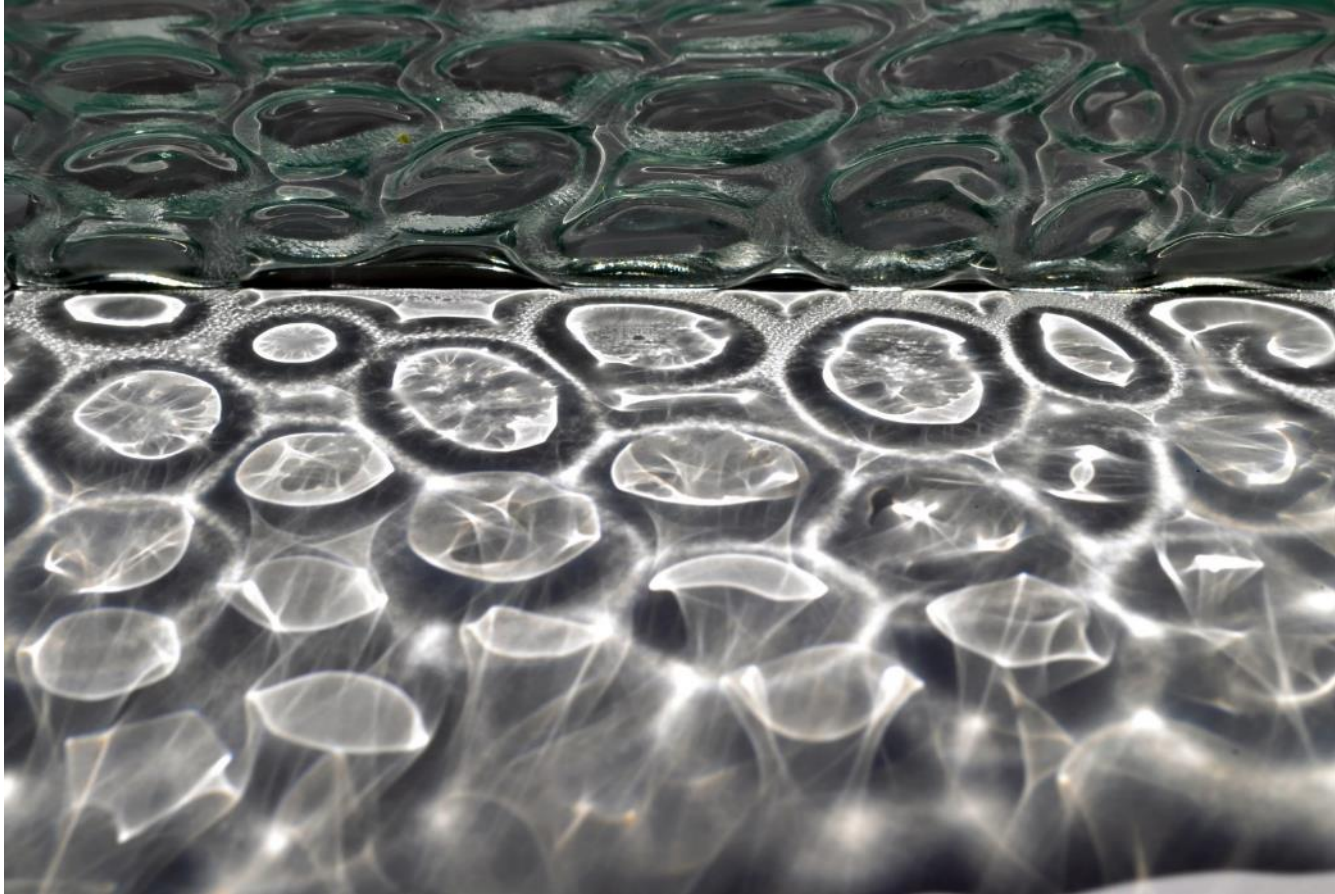
Clockwise:

- Hand rendered radial repeat, traced off digital drawings of Wisteria flowers
- Fossil vitra slumped glass with laser engraved Wisteria flower pattern
- Fossil vitra samples on table
- Fossil vitra samples on OHP

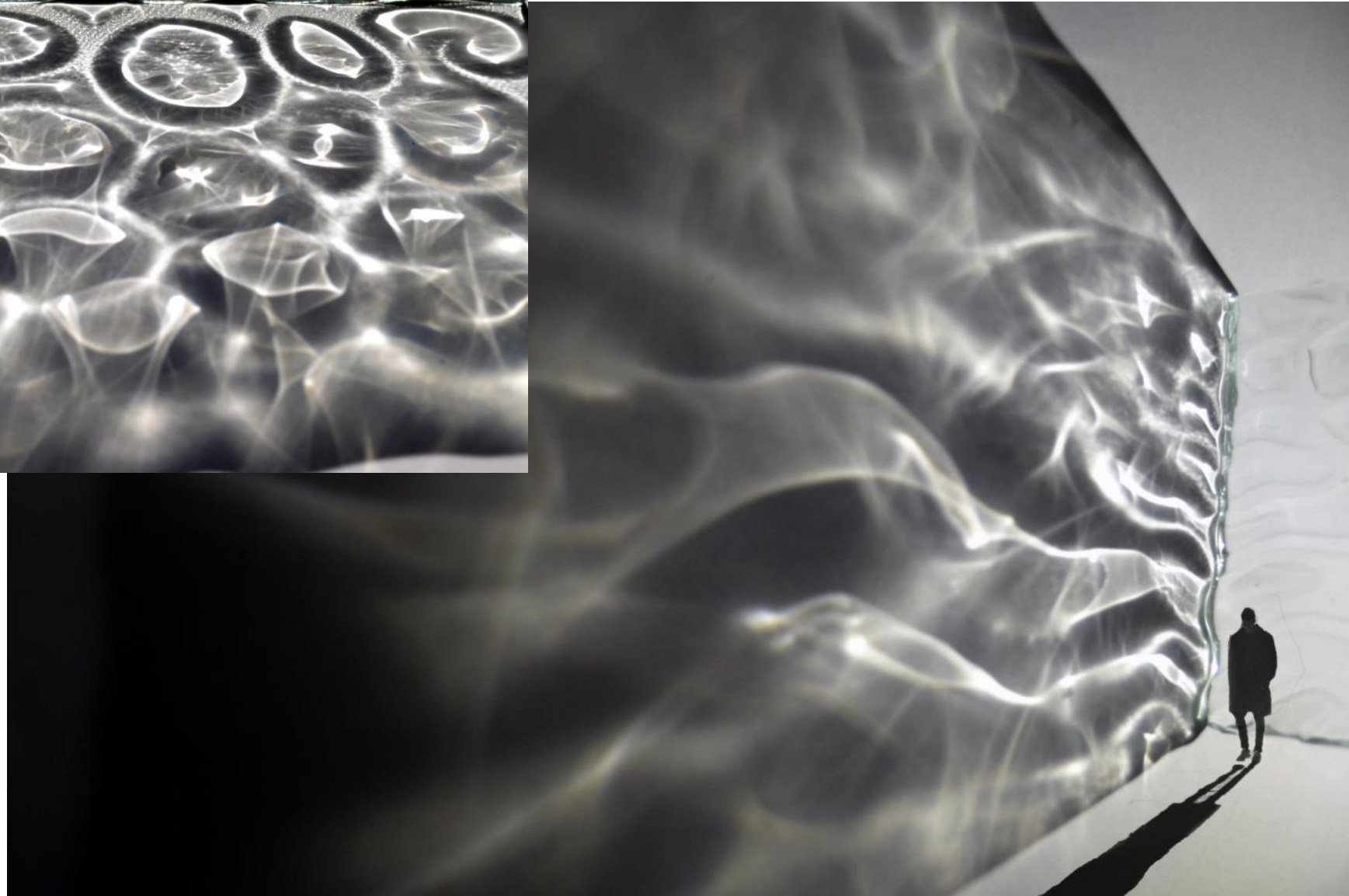


- Assembled paper cubes initial 3D drawing next to the pencil drawing of it (MAKE-DRAW-...)
- Hand-cut kiln paper former - on top of the distorted photocopy of my paper cut pattern (...-DRAW-REMAKE)



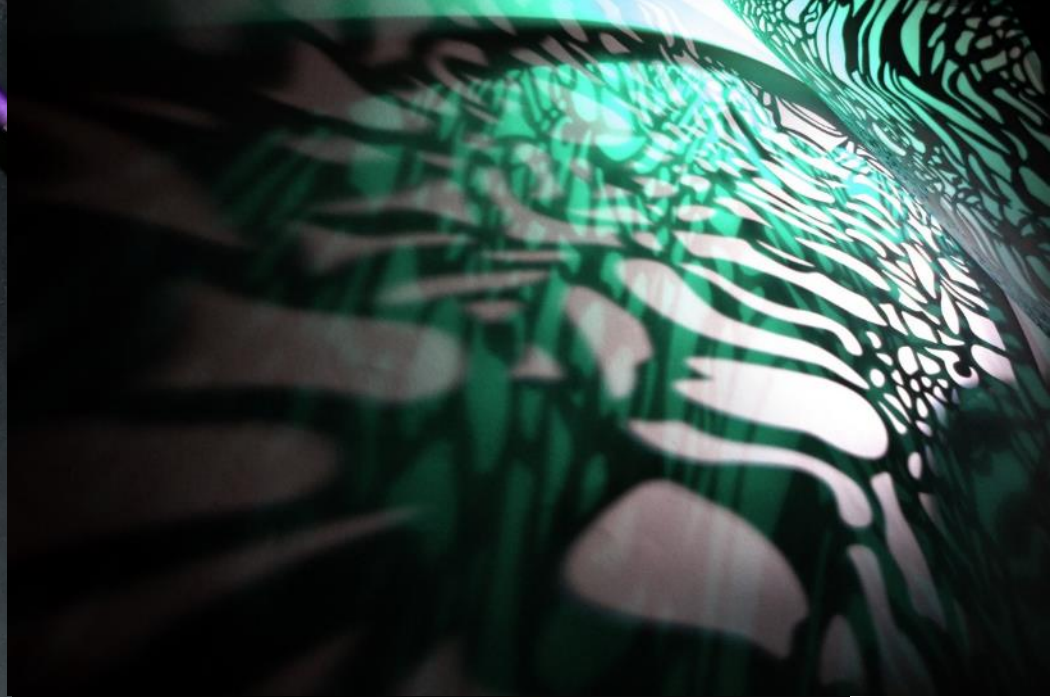


- Slumped glass sample and shadows
- Digital visualisation of a slumped glass sample and shadows, showing it an architectural scale





- Laser cut card, non-repeating pattern 48cm, test cut. Intended to be water jet cut in glass and laser cut in kiln paper to form glass
- Shadows from laser cut card
- Water jet cut float glass

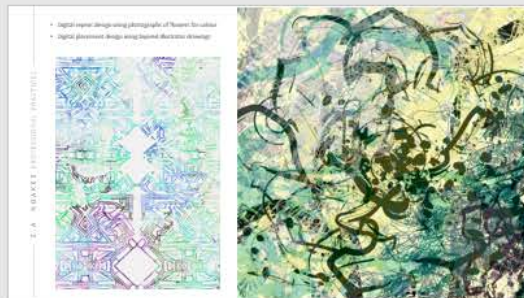


- Detail of my fused glass 'Spiralling' sculptural drawing
- 'Vortex' fused glass sculptural drawing with hands





49



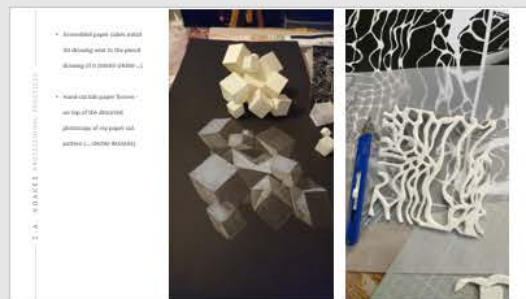
50



51



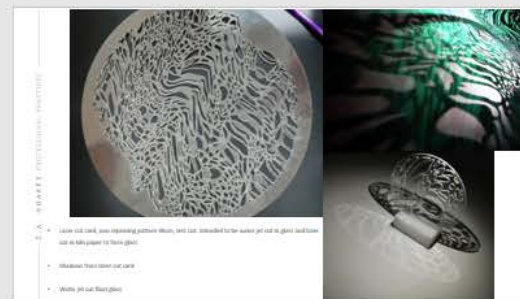
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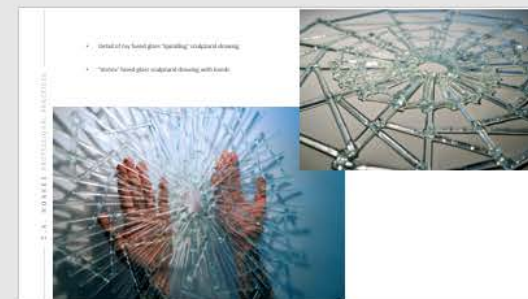
53



54

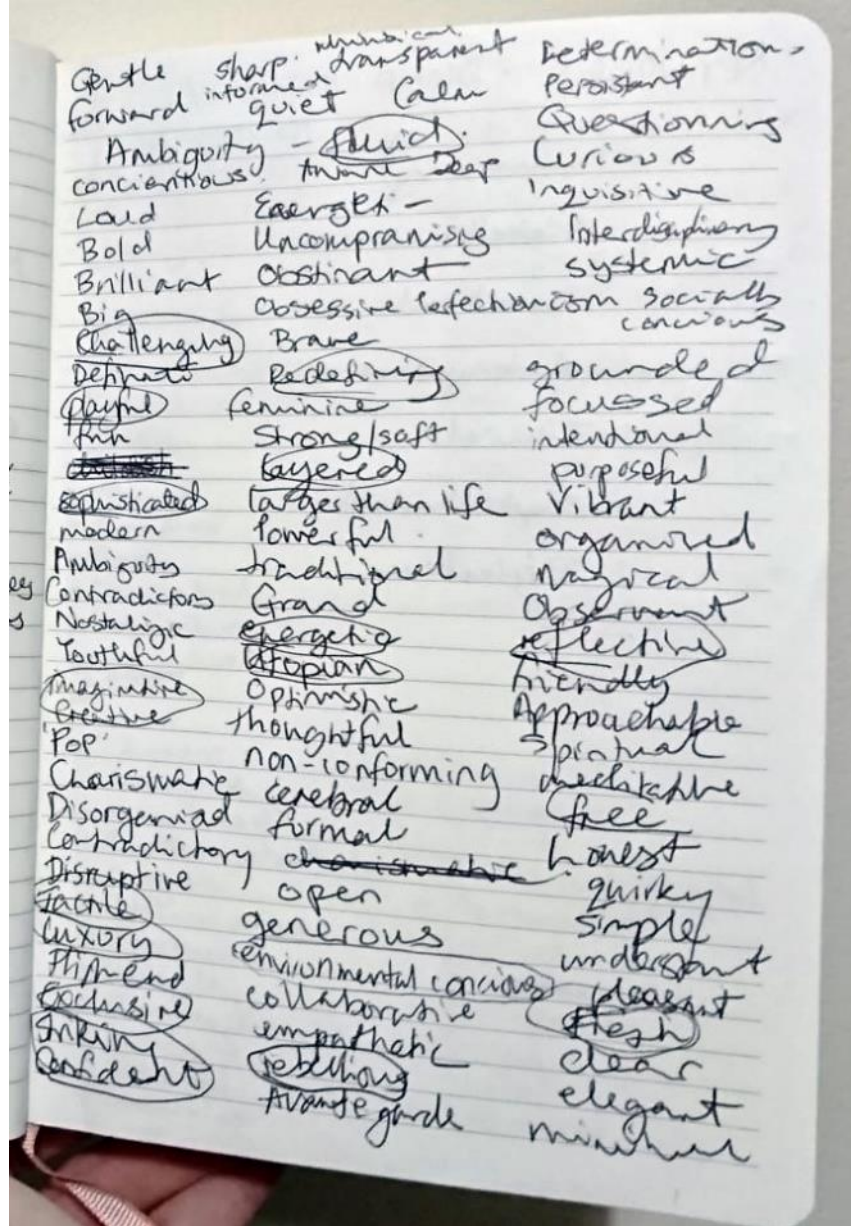


55



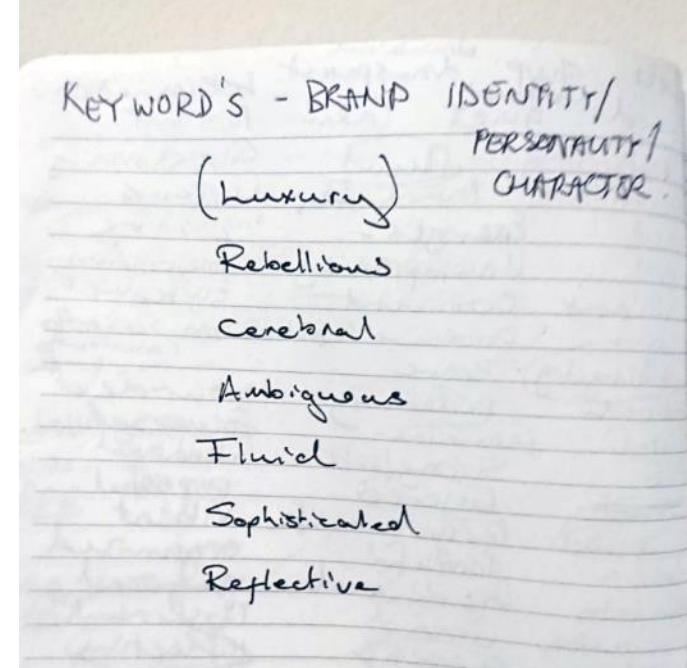
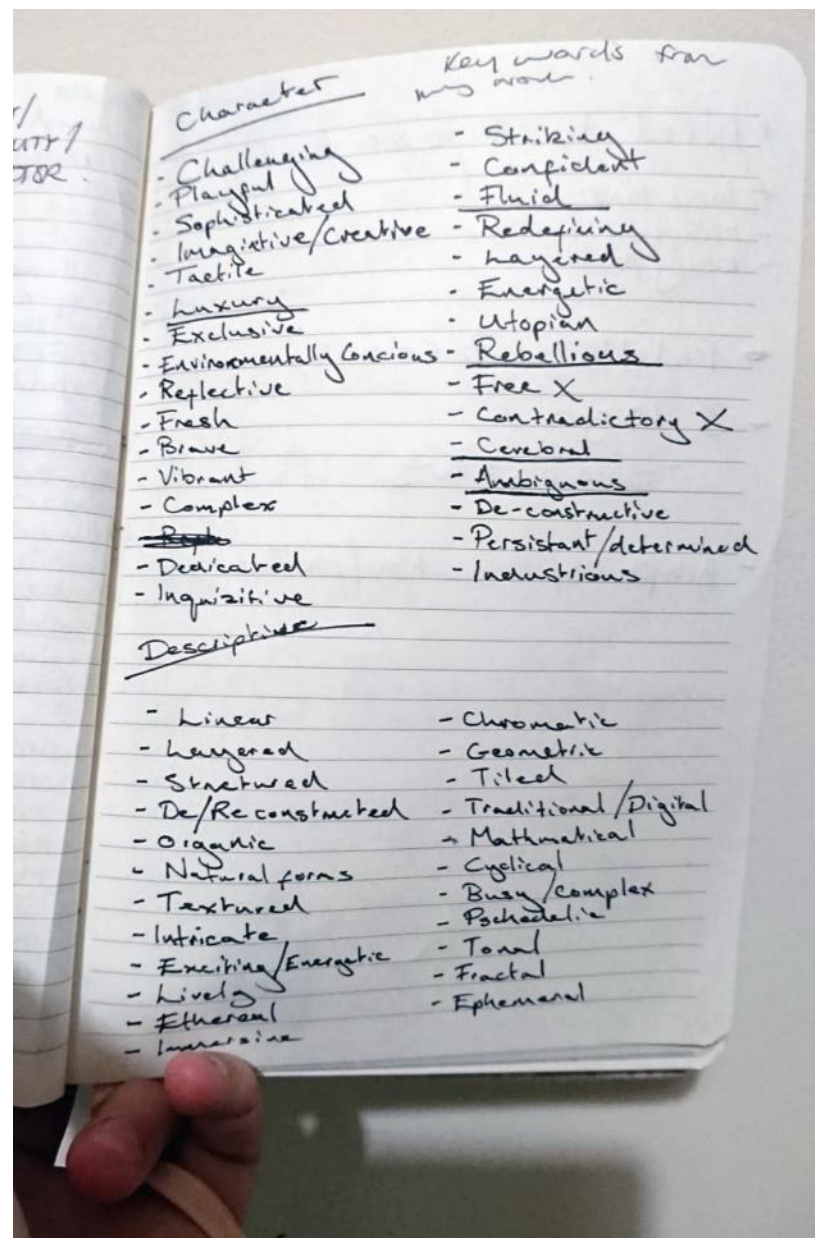
56

Wow, that was a lot harder to do than I expected. I knew I had a lot of stuff for major, but I still underestimated the sheer volume of digital files that needed wading through! Although it did give me some much needed time to reflect, analyse and evaluate while sorting through them and having them all in one place here made it much easier to navigate. After gathering them all I went through them with my notebook and started writing down two lists; one with visually descriptive words and one with words that could be used to describe the character of a person. This was an extension of what I'd done with the brand/maker research; while trying to define their brand identity, I used the bank of keywords I'd generated with that to help me analyse my own work.



Notebook extract, list of 'character' descriptive words – relating to the brands/makers I've researched for this module.

Notebook extract, lists of 'character' and visually descriptive words – relating the 20 key images of my major studies work.



Notebook extract, final list of key words for my brand identity.

Again, this task took longer than I anticipated, but I feel it was worth investing the time. I've taken 'ambiguous' off the final list as I think it's too similar to fluid. I want to avoid being repetitive and need to be as concise as possible.

My Brand Character Key Words:

- REBELLIOUS
- CEREBRAL
- FLUID
- SOPHISTICATED
- REFLECTIVE

I'm really happy with my brand character key words. Although it was a lot of effort, I feel much clearer about my brand identity and a lot more confident about approaching the rest of the task. This is a great start and gives me a solid foundation to build on but it's just one element of what I need to do. I still need to work out my brand colours, font, logo and graphics.

I'm going to try and get my colours sorted first. I'm a bit unsure of how to build an appropriate colour palette for my brand so I'm going to have a look online for some general advice. From my brand/maker research, I'm already pretty sure I'll be building on a base of white/grey/black but have no idea beyond that.

THE PSYCHOLOGY OF COLOR

From the natural world to the artifice of technology, our lives are painted in a kaleidoscope of colors, each with the ability to affect our psyche in predictable ways. The psychology of color is a powerful tool in design and branding alike. We've compiled a list of the 12 most commonly used colors along with emotive guidelines for each. Remember, none of these emotional responses are objectively fixed to any given color. When it comes to the psychology of color, context and culture matter.

RED

POSITIVE

Power
Passion
Energy
Fearlessness
Strength
Excitement

NEGATIVE

Anger
Danger
Warning
Defiance
Aggression
Pain

ORANGE

POSITIVE

Courage
Confidence
Warmth
Innovation
Friendliness
Energy

NEGATIVE

Deprivation
Frustration
Frivolity
Immaturity
Ignorance
Sluggishness

YELLOW

POSITIVE

Optimism
Warmth
Happiness
Creativity
Intellect
Extraversion

NEGATIVE

Irrationality
Fear
Caution
Anxiety
Frustration
Cowardice

GREEN

POSITIVE

Health
Hope
Freshness
Nature
Growth
Prosperity

NEGATIVE

Boredom
Stagnation
Envy
Blandness
Enervation
Sickness

TURQUOISE

POSITIVE

Communication
Clarity
Calmness
Inspiration
Self-expression
Healing

NEGATIVE

Boastfulness
Secrecy
Unreliability
Reticence
Fence-sitting
Aloofness

BLUE

POSITIVE

Trust
Loyalty
Dependability
Logic
Serenity
Security

NEGATIVE

Coldness
Aloofness
Emotionless
Unfriendliness
Uncaring
Unappetizing

PURPLE

POSITIVE

Wisdom
Luxury
Wealth
Spirituality
Imaginative
Sophistication

NEGATIVE

Introversion
Decadence
Suppression
Inferiority
Extravagance
Moodiness

MAGENTA

POSITIVE

Imaginative
Passion
Transformation
Creative
Innovation
Balance

NEGATIVE

Outrageousness
Nonconformity
Flippancy
Impulsiveness
Eccentricity
Ephemerality

BROWN

POSITIVE

Seriousness
Warmth
Earthiness
Reliability
Support
Authenticity

NEGATIVE

Humorlessness
Heaviness
Unsophisticated
Sadness
Dirtiness
Conservativeness

BLACK

POSITIVE

Sophistication
Security
Power
Elegance
Authority
Substance

NEGATIVE

Oppression
Coldness
Menace
Heaviness
Evil
Mourning

GRAY

POSITIVE

Timelessness
Neutrality
Reliability
Balance
Intelligence
Strength

NEGATIVE

Unconfident
Dampness
Depression
Hibernation
Lack of energy
Blandness

WHITE

POSITIVE

Cleanliness
Clarity
Purity
Simplicity
Sophistication
Freshness

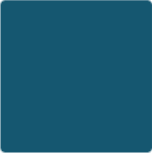
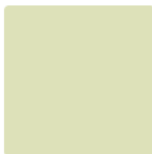
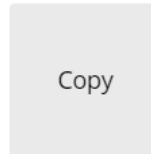
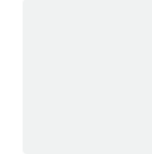
NEGATIVE

Sterility
Coldness
Unfriendliness
Elitism
Isolation
Emptiness

I spent a fair bit of time reading articles and looking at infographics online, trying to get a broader picture of the relationship between colour and a well-designed brand. This breakdown of colour by mood key words has been the most helpful for me to identify which colour will help me visually communicate my brand's character.

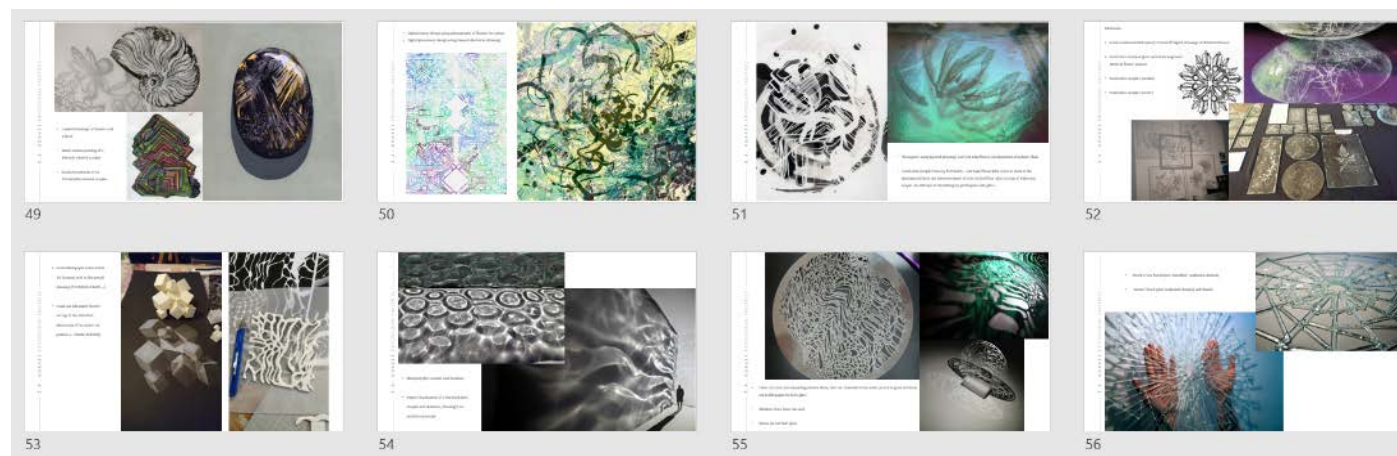
As expected, brown, black, grey and white all fit well, but the other colours which suit my keywords aren't the ones I would have guessed. For example, magenta seems to be the best fit for 'rebellious' and green/turquoise/blue/purple all have aspects which fit with the other key words. None immediately connect with 'fluid' but maybe that can be expressed through gradient/texture/pattern or another branding element?

BRAND COLOUR PALETTE DEVELOPMENT

									
Midnight Blue #155770	Light Blue #A0C3DF	Light Steel Blue #CBD1DF	Dark Slate Gray #496875	Medium Aquamarine #73A3C9	Dark Slate Gray #183130	Dark Olive Green #403A20	Light Grey #D2D2CB	Dark Slate Gray #505851	Light Steel Blue #9DBFC3
									
Medium Sea Green #40AA7A	Beige #DDE1B9	Dark Slate Gray #234433	Dark Olive Green #544A26	Cadet Blue #678E80	Medium Aquamarine #62BB9C	Rosy Brown #B8B69D	Dark Slate Gray #3D4343	White Smoke #E9EAE9	Light Slate Gray #8F9893
									
Medium Sea Green #4CBC7C	Medium Aquamarine #7ACABB	Dark Slate Gray #414641	Cadet Blue #80AAB9	Cadet Blue #65A18E	Dark Violet #8611B7	Blue Violet #A444E4	Dark Sea Green #9DB59A	Black #2A1220	Light Grey #D6CEC4
									
Light Green #99DF9E	Powder Blue #9FDCD8	Medium Aquamarine #53BDBB	Dark Slate Blue #6659AC	Light Steel Blue #F0F2F2	Indian Red #C86B7A	Dark Olive Green #45212D	Gainsboro #E9E8E8	Dim Gray #68575A	Black #161713

Here I've used an online tool to pick out palettes from photos of my work and research trips. My aim was to generate a selection of colours from my key images, then narrow it down to my final palette. By doing it this way I hope to build a palette that reflects my work as well as my brand character.

FINAL BRAND COLOUR PALETTE



I'm really happy with my final colour palette. It took a fair bit of stress and hard work, but I got there in the end! It's nice to see how its developed from the key 20 images through to this selection. I feel it reflects my work and brand character well.



Onto the logo development next!

LOGO FONT: To Serif Or To Sans-serif?

Through my research into other brands and makers, I realised that they were all eponymous and used their name as their logo too. When I looked online to get a bit of background on font selection, I found out that serif fonts are often used by luxury brands to communicate a degree of tradition and trustworthiness – all necessary to charge a hefty price tag. The formality of the serif fonts were often balanced with modern easy to read sans-serif fonts for headings and text body.

Using 'Da Fonts' online I downloaded a group of serif font packs to play around with and see which worked best.

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoe Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Zoë Alice Noakes

Ahellya

Anko SemiBold

Anko Med

Aunofa serif demo

Cameron demo

Duality

Gar-A-Mond Tall

Magazine

Maharalika

Mories

Mories display

Natura Play

From the group of fronts I downloaded, I picked my top 5 (highlighted in grey) to test further. Of these 'Mories Display' is my favourite – I love the backward letters in the lowercase! It would communicate the 'rebellious' key word for sure but is it too fussy? 'Cameron Demo' is a lot more conventional and I will need to test it out to see what fits best with all my brand identity key words.

Top 5 Logo Fonts:

Z o ë A l i c e N o a k e s

Q a r d o o s

Z o e A l i c e N o a k e s

S a l v a l y n

Z o ë A l i c e N o a k e s

T h y r o m a n e s

Z o ë A l i c e N o a k e s

T i m e l e s s

Z o ë A l i c e N o a k e s

v o g u e

Z o ë A l i c e N o a k e s

W e s

Z o ë A l i c e N o a k e s

W o n d e r l a n d

Z o ë A l i c e N o a k e s

C a m e r o n d e m o

Z o ë A l i c e N o a k e s

M o r i e s

Z o ë A l i c e N o a k e s

M o r i e s d i s p l a y

Z o e A l i c e N o a k e s

S a l v a l y n

Z o ë A l i c e N o a k e s

W e s

LOGO FONT DEVELOPMENT

MORIES DISPLAY

AABBCCDDEEFFGGHHIIJJKKLLMMNNOOPPQQRR
SSTTUUVVWWXXYYZZ

ZOË ALICE NOAKES
 ZOË ALICE NOAKES

ZOË ALICE NOAKES
zoë alice noakes

ZOË ALICE NOAKES
 Zoë Alice Noakes

ZOË ALICE NOAKES
 Zoë alice noAKes

Here I've started to play around with the 'Mories Display' font.

Despite appearing to be in uppercase, the alphabet above is in the AaBbCc... format. Some of the lowercase letters are mirrored or have other minor variations (k, m, r and w for example). This gives me a lot to work with. There are so many combinations of cases I can use within my name to give subtly different looks. I'm going to muck around and see what I can produce.

When I set out to play around the combination of letter cases, I didn't think I'd end up with so many! It's really interesting to see them side by side. Despite being so similar the small differences make a huge impact on how easy it is to read and the tone it sets.

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LOGO FONT DEVELOPMENT

After picking my favourite letter case combo I began testing out the impact of the letter spacing and different 'tag-lines'.

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INTERDISCIPLINARY MAKER

INTERDISCIPLINARY DESIGN

INTERDISCIPLINARY ATTITUDE

SURFACE PATTERN & GLASS

AN INTERDISCIPLINARY APPROACH

FINAL BRAND FONTS

MORIES DISPLAY (VERY LOOSE SPACING) LOGO FRONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Calibri Light (Very Loose Spacing)

Heading Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz

Calibri (Normal Spacing)

Body Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz

After taking quite a long time choosing and formatting my logo font, I wanted to go fuss-free for the heading and body fonts. My main concern is legibility and ease of access. Downloading font packs can be a pain and I haven't found a way of uploading them to Wix so it means saving all my text as a jpeg in the correct sizes etc... then uploading them to use on my website. None of which sounds very appealing and is likely to put me off updating my website. To avoid this I've chosen two variations of Calibri at two different letter spacing's. As Calibri is a standard font on Microsoft, it should make it a lot simpler for me.

COMPLETED BRAND BOARD

I can't believe how much time, research and work went into that!! Hopefully it will serve me well throughout the remainder of this module and beyond graduation.

I'm really happy with how it's turned out considering how nervous I was at the start.

Beyond what you can see on this board, I've also done a lot of market research, critical reflection and brand character development to get to this point. My experiences during the external project have really served me well so far during this module, it's been great to see those skills translate into tangible results in my practice.

Instead of graphics I've referenced my use of photography and a brand pattern as I feel this better represents my work than an illustration or graphic.

Now I need to apply my brand style to my website/social media/promotional material.

ZOË ALICE NOAKES

AN INTERDISCIPLINARY APPROACH

LOGO VARIATIONS

ZOË ALICE NOAKES Z. A. NOAKES

COLOUR PALETTE



FONTS

Calibri Light (Loose Spacing)
Heading Font
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Calibri (Normal Spacing)
Body Font
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

GRAPHICS



‘A Robust Online Profile’

WEBSITE DEVELOPMENT

www.zoealicensnoakes.co.uk



HOME PAGE

The image at the top is how my home page looked at the end of second year. I did like it, but it was very busy and hard to see the menus and text with a very sloppy logo.

The bottom image is what it looks like after adding some brand styling. I still need to add the updated logo but I am pretty happy so far; it looks a lot cleaner and easier to navigate.



INFO@ZOEALICENOAKES.CO.UK

Z.A. NOAKES



HOME

PROJECTS

COMMUNITY

COLLABORATIONS & COMMISSIONS

ABOUT

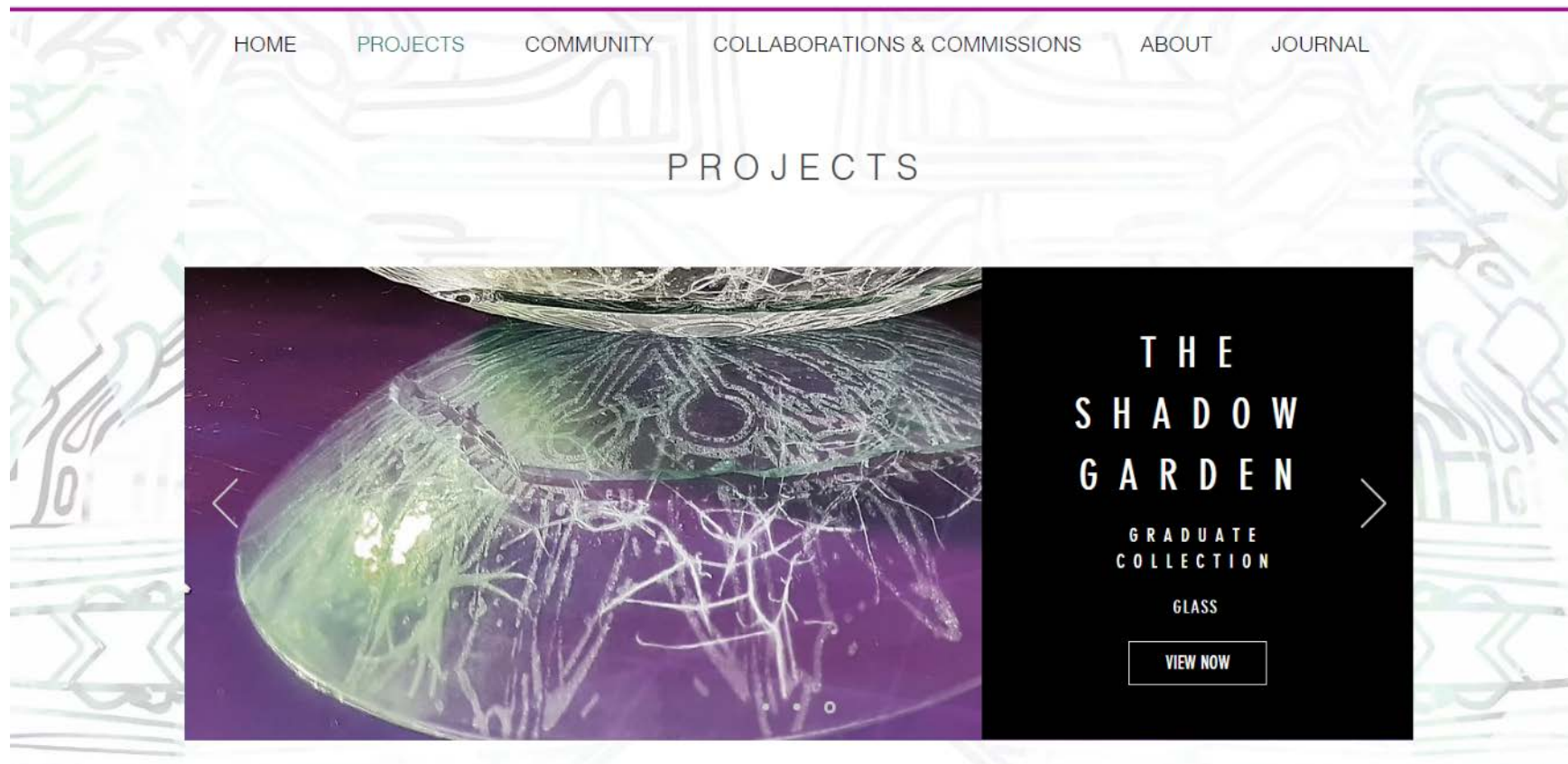
JOURNAL

After adding the branding, I'm happy with how the home page looks and will use this as a base to style the other pages.

Z.A. NOAKES

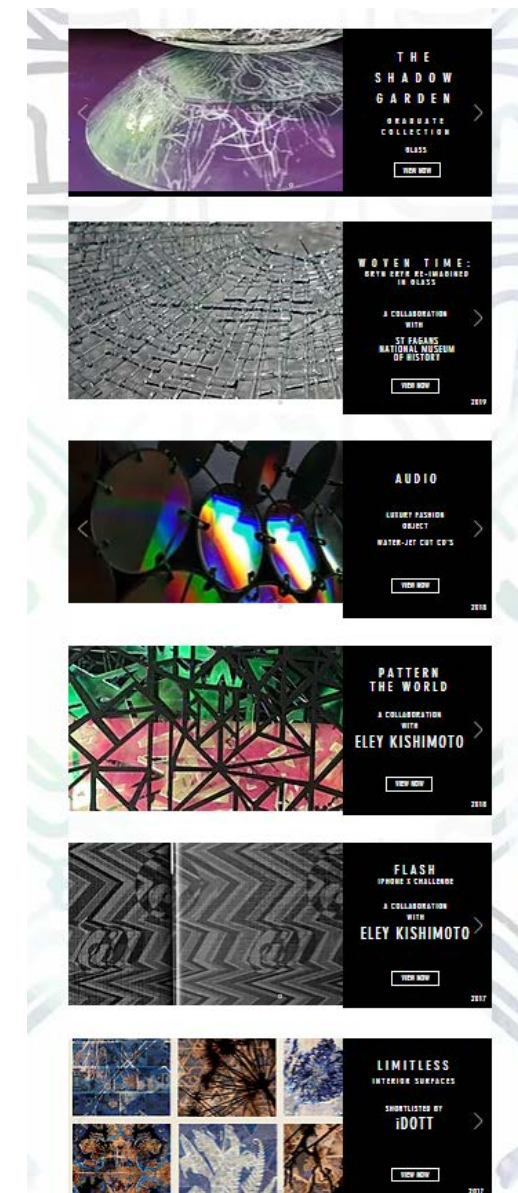
[HOME](#)[PROJECTS](#)[COMMUNITY](#)[COLLABORATIONS & COMMISSIONS](#)[ABOUT](#)[NEWS](#)

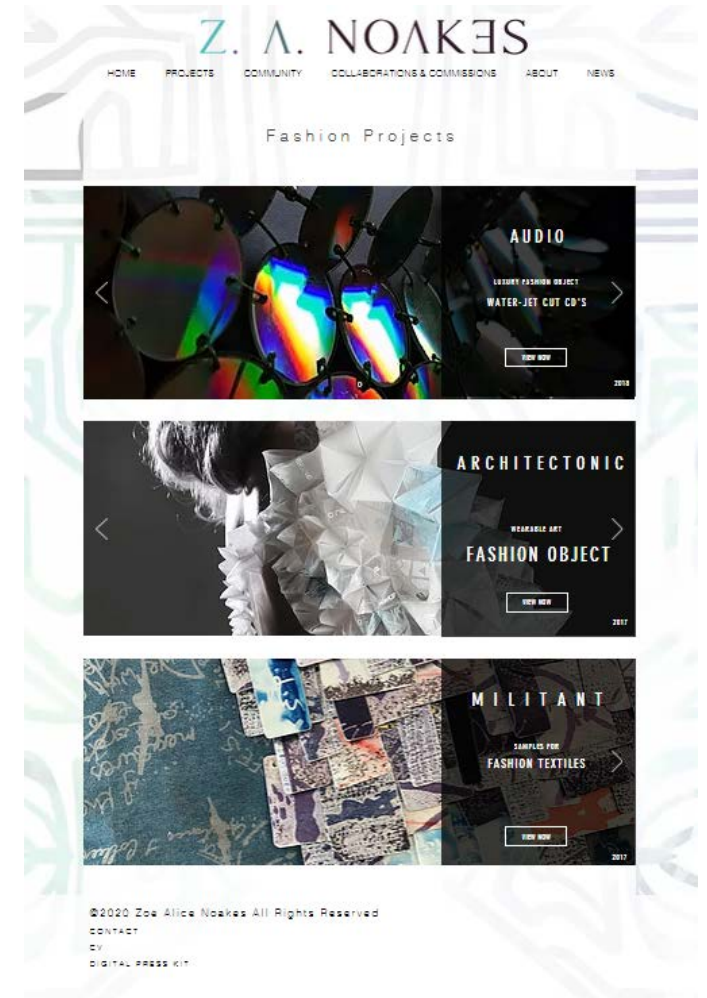
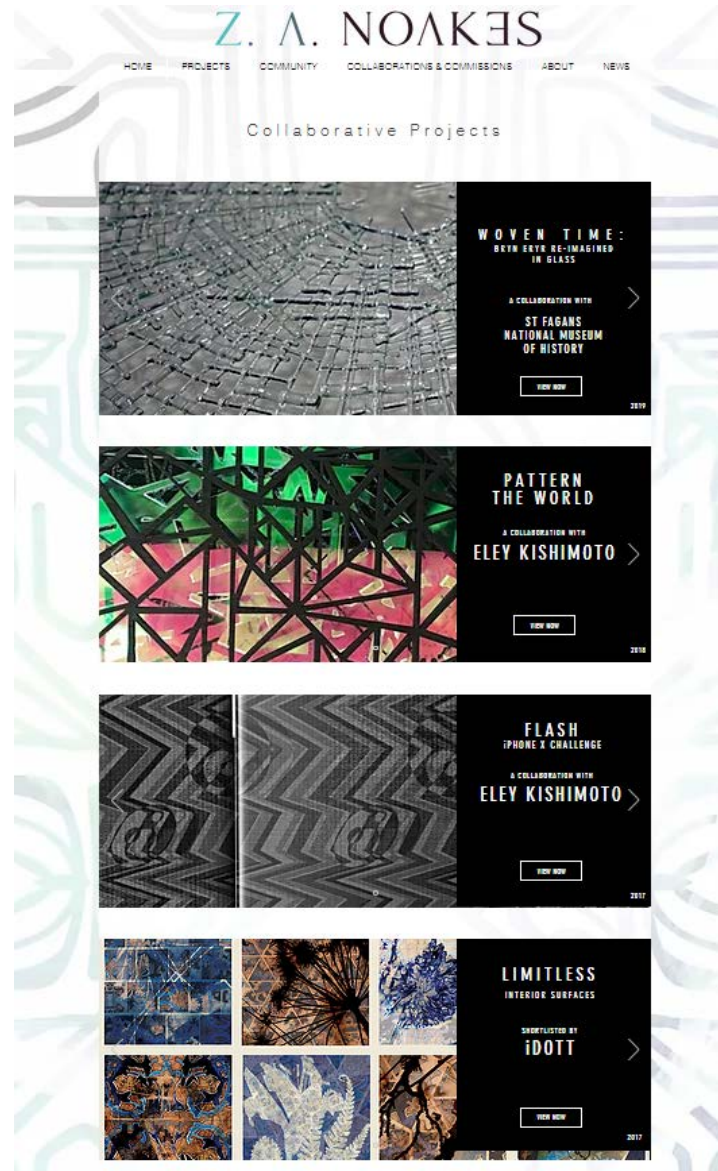
I'm leaving the home page with the patterned background for now so I can move on with the rest of my work, but over the summer I want to experiment further with using photographic backgrounds again. Maybe something like this with a water mark behind the rest of the site pages? I keep thinking of Lisa Cahill Glass's landing page – the strong photo really stood out and told you immediately what she did so that's what I want to aim for beyond this module.



As the list of projects was getting longer, it made designing and navigating the drop down menus much harder. The brands I've looked at had organised their projects to make this easier for the viewer and used interactive elements.

I started by making interactive mini slideshows with project titles and links to project pages embedded as buttons, adding them to a central 'projects' page. From there I started to organise my work into groups. I made new pages for each category and separated them accordingly.





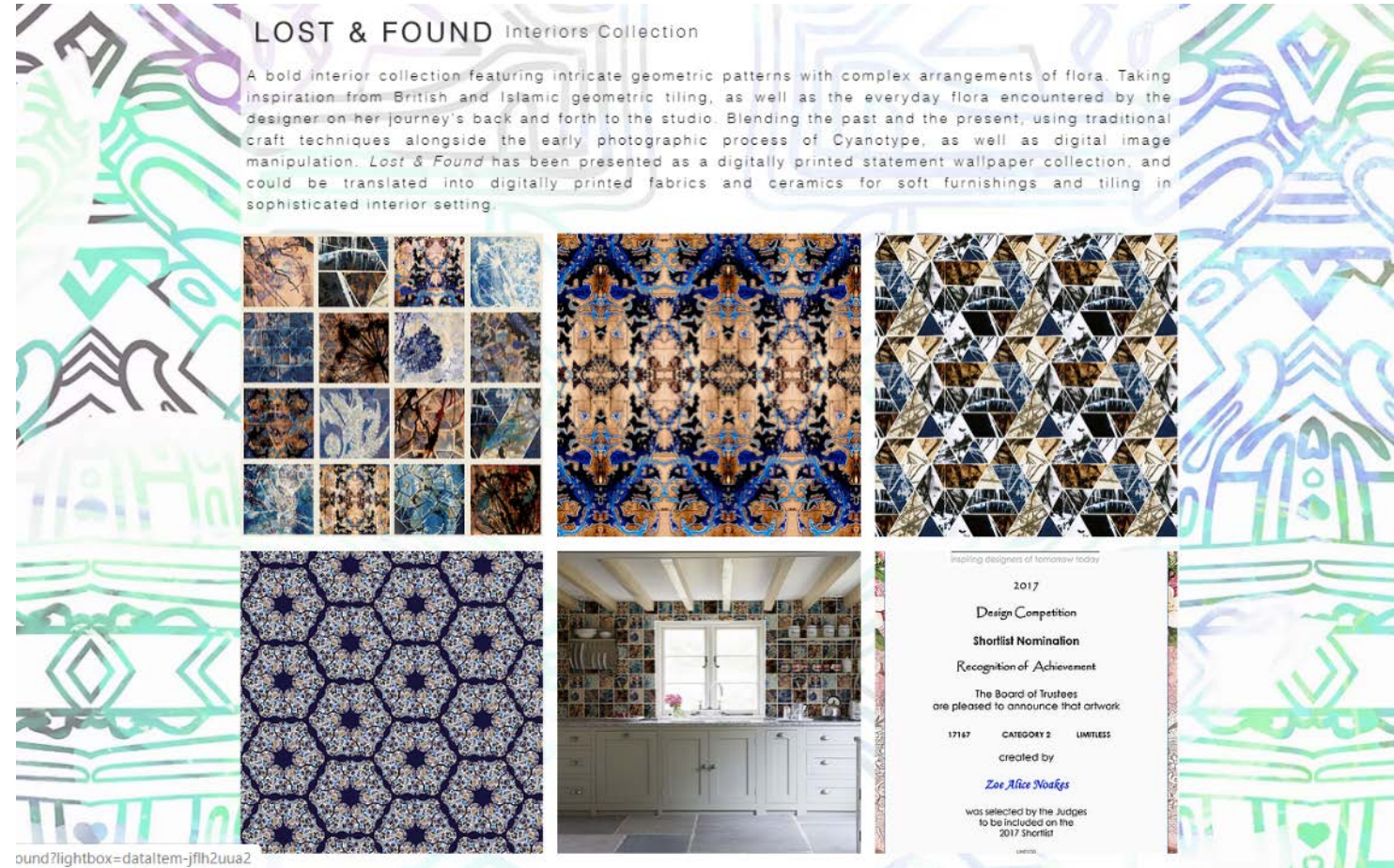
These are the 3 categories I've separated my work into and how I've laid them out online.

(graduate collection, collaborative projects and fashion projects)



Each project has its own page with images and text. I tested out different gallery styles to see what worked best and fit my sector.

I really wanted the circular frames to work but they were visually clunky and hard to navigate on a computer and phone. The simple grid format works best and fits with my research.





While updating the site I decided to remove the 'fusion' page – although I was happy with the work itself the photographs really aren't up to scratch and don't feel so relevant to my practice now. In contrast I've kept the 'militant' page, the use of cyanotype printing and blend of hard/soft materials is still relevant to my practice and while the photos could be improved, they still show the work well on screen.

ARCHITECTONIC
Fashion Object

A lovingly handcrafted body sculpture, exploring my relationship with my body as a disabled maker. The sling is both a protective and frustrating object, reflecting and expressing the challenges of hand and upper limb disabilities. This object was made from laser cut & engraved crinoline, screen-printed with layers of pigment and foil and embellished with stitched extracts from my pain journal. These components were individually heat formed into 3D modular shapes before being hand stitched together. The addition of a spot welded wrist brace adds to the restricted movements of the wearer mimicking my limited wrist-function. The components are fully functional fabric versions of the school yard 'fortune teller', they can be opened and to find hidden and distorted communications.

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CONTACT
CV
DIGITAL PRESS KIT

I updated all my old project pages in line with my brand style research and made new pages to add my 3rd year work. I'm still trying to get to grips with the gallery wall aesthetic where less is more. Here, I've desaturated the background pattern and changed the layout of the gallery images and text. It still seems a bit off, I think it might be the formatting and font of the body text – something to look into further after this module.

WOVEN TIME
Bryn-Eryr Re-Imagined In Glass

'Woven Time: Bryn Eryr Re-imagined in Glass' contemplates the nature of the unique archives at St. Fagans as a living crystallised web; connecting the myriad fragments of Welsh hearts, minds and hands within a timeless whole, it reflects knowledge from the past to pierce the shadowy unknowns of the future, illuminating and uniting all of us who have walked these lands and made Wales our home.

This exploration was fuelled by my fascination with the cultural heritage of craft in Wales and the relationship between maker, material and environment. The reconstruction of the Celtic iron-age roundhouse 'Bryn Eryr' provided a portal into the lives of ancient Welsh makers; their incredible skills are embodied within the heavily decorative, yet functional objects and architecture which testify to a people who not only survived in their landscape but also thrived.

Materiality: Kiln fused, hand cut float glass.

Exhibited at 'Re-imagining The Archive: Designing The Future' weekend intervention at St Fagans National Museum of history 23-24th Feb 2019.

Publications: <https://issuu.com/trinitysaintdavid/docs/catalogue> Pages 204-209

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CONTACT
CV
DIGITAL PRESS KIT

ABOUT ME



I'm a mixed media maker currently studying in my 2nd year of Surface Pattern Design at UWTSO where I am able to develop my interdisciplinary practice focused on Craft and Making with an emphasis on stitch, cut-work and hard materials. I have chronic disabilities that affect my upper limbs from hand to shoulder - an extra challenge to face when striving to refine and master handmade craft and textile techniques! But I love a challenge - they enable me to grow. Despite my physical health I have striven to manifest the future I want for myself. 'What ever doesn't kill you...' has been very true in my case - if anything it has made me work harder to achieve my dreams and given me a determination to succeed on my terms. The pain I feel forces me to approach Making more creatively, this combined with my determination and outright refusal to lower my Making standards because my body isn't 100% leads me to craft complex surfaces and objects with extreme attention to detail.

MY DESIGN PRINCIPLES AND RESPONSIBILITIES

- To be aware of the privileged/underprivileged position my practice occupies with society, e.g. being aware of my position of privilege when designing a fashion collection based on the refugee crisis lead to more sensitive design choices like avoiding expensive materials and aesthetic decisions not to glorify conflict. Or equally, awareness of my position of under-privilege as a disabled female when working to a 'girly graphic' trend may lead to designs that subvert gender norms through colour palette to avoid regurgitating harmful stereotypes.
- To consider how my practice can benefit my community and remember my social responsibilities e.g. donating left over materials to schools, in hiring practices and how I deal with my partners, clients and collaborators.
- To make work that embodies and ignites in myself as well as the audience/user a curiosity and drive to engage in the content/subject

matter e.g. combining my interests in geometry with an understanding of consumer psychology and knowledge of context when designing to create personally fulfilling work that considers the users experience to avoid self-indulgent designs. To minimise material and economic waste e.g. using waste material in side projects/workshops. Also to extend the life-cycle of existing materials in innovative ways to reduce landfill waste e.g. using textiles and leather bound for waste also reducing production costs and creating more economically accessible products.

- To consider the life-cycle of planned products throughout the design process, particularly when working with new materials, e.g. by creating products with longer lifespans or creating products that educate the consumer about the results of 'fast fashion' trends.
- To have the creative freedom to see the world as a surface and develop the manual and digital skills to work consistently across a variety of scales, materials and contexts.
- To allow room within my design process to 'think through making' recognising the necessity of physical contact with materials during research and personal practice.
- To value collaboration and partnership with my practice as tool for self-care and innovation, I will see my disabilities as an opportunity to collaborate or a chance to work in partnerships to execute my designs in a medium or process that are physically challenging, giving me the good fortune to meet new people and work in new environments where I can learn from both.

NEW PROJECT #RE-IMAGININGTHEARCHIVE COMING SOON



ABOUT ME

I'm a multi media maker currently studying in my 3rd year of Surface Pattern Design at UWTSO, Swansea College of Art. I have an interdisciplinary studio practice which is centered on a passion for pattern as a bridge between the realms of Art & Science.

My studies focus on Craft and Making exploring geometry, structure, form and light, in both soft and hard materials, fusing my love of traditional work with digital and industrial technology. I love to experiment and exploit the unique properties of different materials such as paper, cloth, plastic, metal and glass to communicate my fascination with archetypal patterns in nature, mathematics and the mind-body system.

ABOUT

An interdisciplinary designer and maker, Noakes is currently undertaking her BA(Hons) in Surface Pattern Design at the innovative Welsh Institute for Science & Art, UWTSO.

Her studio practice is founded on her broad theoretical and philosophical research into the trans-disciplinary nature of Pattern, as itself. Her lifelong fascination with repeating natural forms and cycles motivated her previous studies in physics and maths and later dive down the rabbit hole of applied arts and design. This pivot in education allowed her to explore Pattern through spatial design in 2 and 3 dimensions, with her science background allowing her to playfully experiment with her ideas across diverse materials and process. Hands-on material exploration of spatial pattern is the bed-rock of her practice as a maker which both inspires and informs her research and writing on archetypal patterns in mind and matter. She strives to uncover the potential of Pattern as a tool to re-integrate our knowledge and understanding of the sciences, arts and natural systems.

Throughout her studies these interests and passions have developed into a distinct visual and material signature present throughout her personal projects as well her collaborations with fashion brands, national museums and local schools. She inventively fuses traditional craft techniques with digital and industrial processes by applying and constructing patterns on a range of materials including paper, cloth, plastics, metals and glass, creating surfaces and objects that embody her love of the dynamic nature of light and geometry.

- Too much info at first
- Then not enough
- 3rd person was awkward and felt insincere
- Need better images



About Zoë

I'm an interdisciplinary designer-maker specialising cutting technologies and decorative glass about to complete my BA(Hons) in Surface Pattern Design at the Innovative Welsh Institute for Science & Art, UWTSO.

Fusing traditional craft techniques with digital and industrial processes, I apply and construct patterns with a range of materials to create surfaces and objects that embody my enchantment with the dynamic nature of light and geometry. These interests and passions have developed into a distinct visual and material signature, present throughout my personal projects and collaborations with fashion brands, national museums and local schools.

My studio practice is founded on broad theoretical and philosophical research into the trans-disciplinary nature of Pattern, as itself. A lifelong fascination with repeating natural forms and cycles motivated my previous studies in physics and maths before I took the plunge down the rabbit hole of applied arts and design. This pivot in education created room for me to explore Pattern through spatial design in 2 and 3 dimensions, my science background allows me to playfully experiment with ideas across diverse materials and process.

Hands-on material exploration of spatial pattern is the bed-rock of my practice as a maker which inspires and informs my research and writing on archetypal patterns in mind and matter. Next, I plan to continue my studies at UWTSO within the MA Glass postgraduate programme (and hopefully PhD) to further my research into Pattern as an epistemological design tool to re-integrate our knowledge and understanding of the sciences, arts and natural systems.

To explore my work in more detail click [here](#).

For regular updates on what I'm up to in the studio, or to direct message me, visit my [Instagram](#) page.

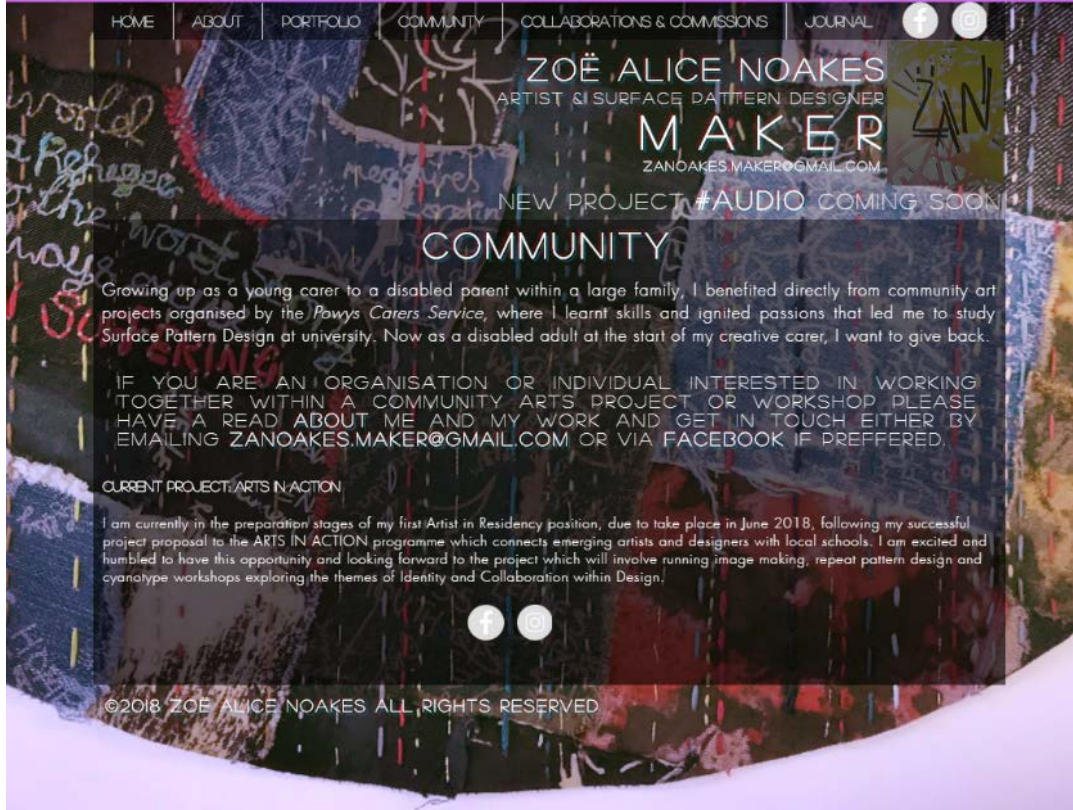
More information on my skills and experience is available on my CV and Digital Press Kit.

If you have any enquiries about my research or studio practice, please get in touch

via info@zoelalenoakes.co.uk

I'm much happier with the update, I've used a strong image from major studies with my hands engaging with the work. From Instagram insights I could see this was one of the most popular posts so used it to represent myself here on the website. I like how the line from the glass in the picture almost match the lines in the background pattern – happy accident!

I've added links at the bottom of the page; internally to my work, externally to my Instagram profile and to an email. I will also add links to my CV and digital press kit once they're done too.



I was really happy with the initial design of this page – but I wanted the whole website to formatted the same for a sleeker look.

This looks OK but I don't like the lowercase title or the images at the bottom of the page so I'll update those before publishing.

Community

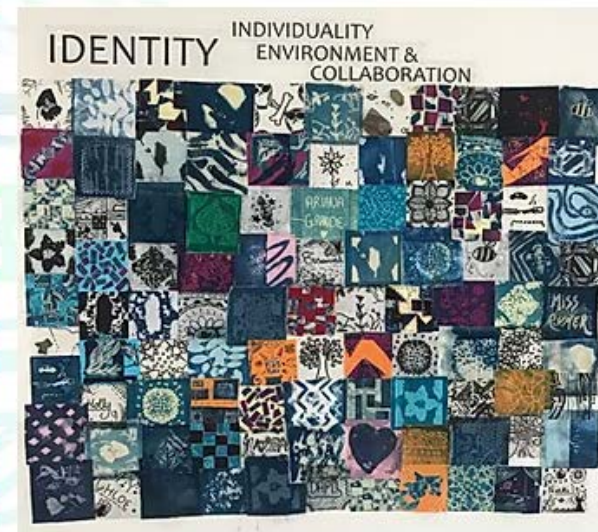
Growing up as a young carer in disadvantaged areas in the UK, I directly benefited from community art projects and charitable organisations where I learnt skills and ignited passions that empowered me to gain a University education despite early adversity and disability. I firmly believe that through community we can make a kinder more sustainable world for everyone to enjoy.

Organisations and/or individuals interested in working together please email info@zoealicenoakes.co.uk to discuss your ideas for a community or public art project, workshops or event.

Past Projects:

Arts in Action Residency 2020, Bishop Gore School: 'Process' an intensive series of drawing, surface manipulation, repeat design and printmaking workshops over 2 days for a mixture of KS3 & 4 pupils undertaking their GCSEs and A levels. Unfortunately this residency had to be cancelled within days of the start date due to Covid-19 lockdown. The workshops will be rescheduled at an appropriate time in the future, the number one priority for everyone in the community is to stay safe.

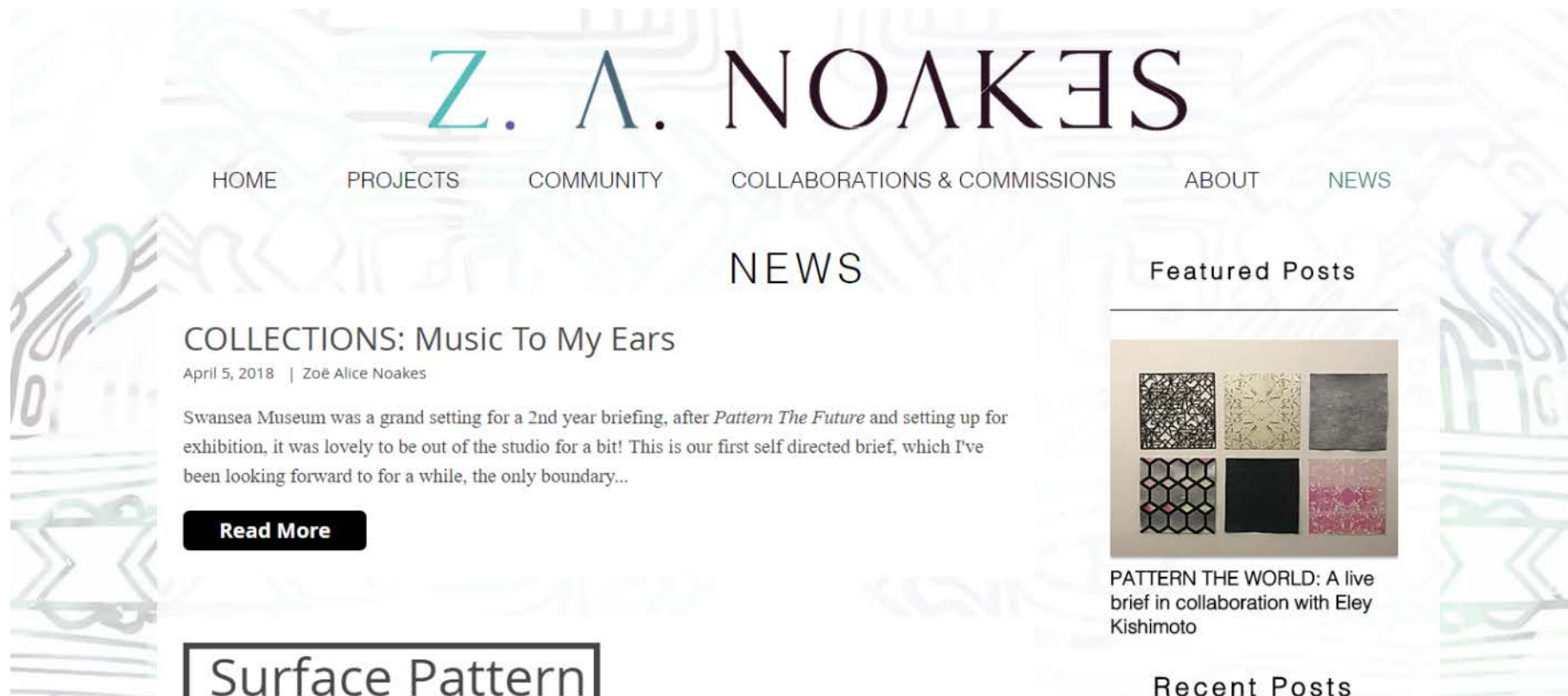
Arts in Action Residency 2018, Pentrehafod Comprehensive School: 'Identity; Individuality, Environment & Collaboration' 5 day project and exhibition with year 9 pupils, exploring semiotics through repeat design, cyanotype and material manipulation. Here's their group composition on display at Dynevor, SCA.





Again, I was really happy with the design of this page, I really liked the photographic backgrounds and this one makes me hesitate and question whether that would be a better direction for my brand styling online. Due to time, I want to get this update finished but this is something I will consider further after graduation.





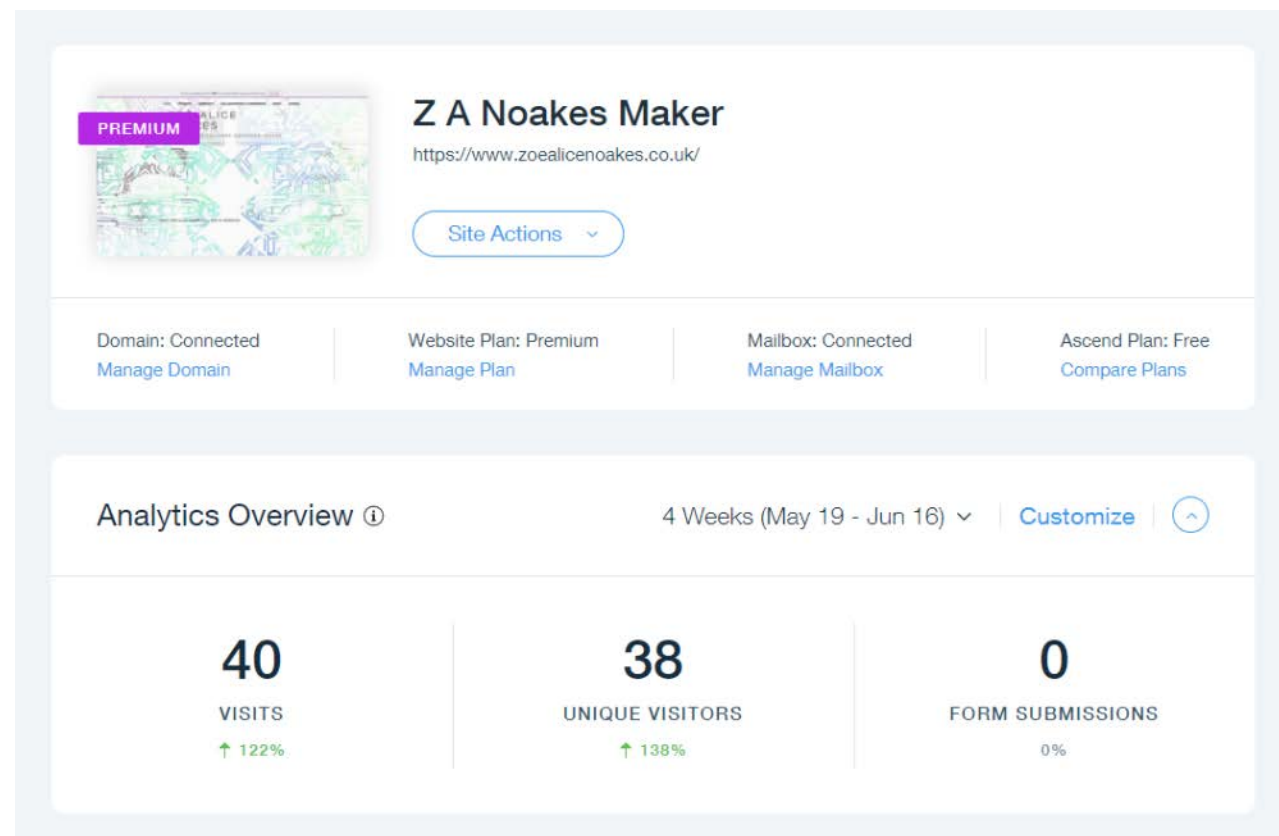
I've dropped the ball with my blog since second year (although I hadn't done much then either) and I haven't kept it updated. This is something I really need to improve on beyond the end of this module. For now I've just updated the brand styling and title, changing it from JOURNAL to NEWS.

I've been really focussed on improving my social media presence to drive traffic to my website that way. My Instagram posts have become micro blogs keeping track of my work but I need to be doing I here too.

Just before the St Fagans exhibition I bought a domain name for my website, gave it an update and started to establish my eponymous band identity. Later, when I restarted my major project this January I switched my Instagram profile to a business account and started to apply myself to posting on and engaging with my online platforms. Six months and a lot of hard work down later; it was really nice to see that it was starting to work.

After a couple of really successful Instagram posts leading up to my submissions, I saw that I'd been getting traffic to my website!

I feel more optimistic that I'm on the right track and keen to be working at my online promotion rather than being afraid of it. My website's been updated again, I've researched and developed a brand identity and I've started to build an online audience.



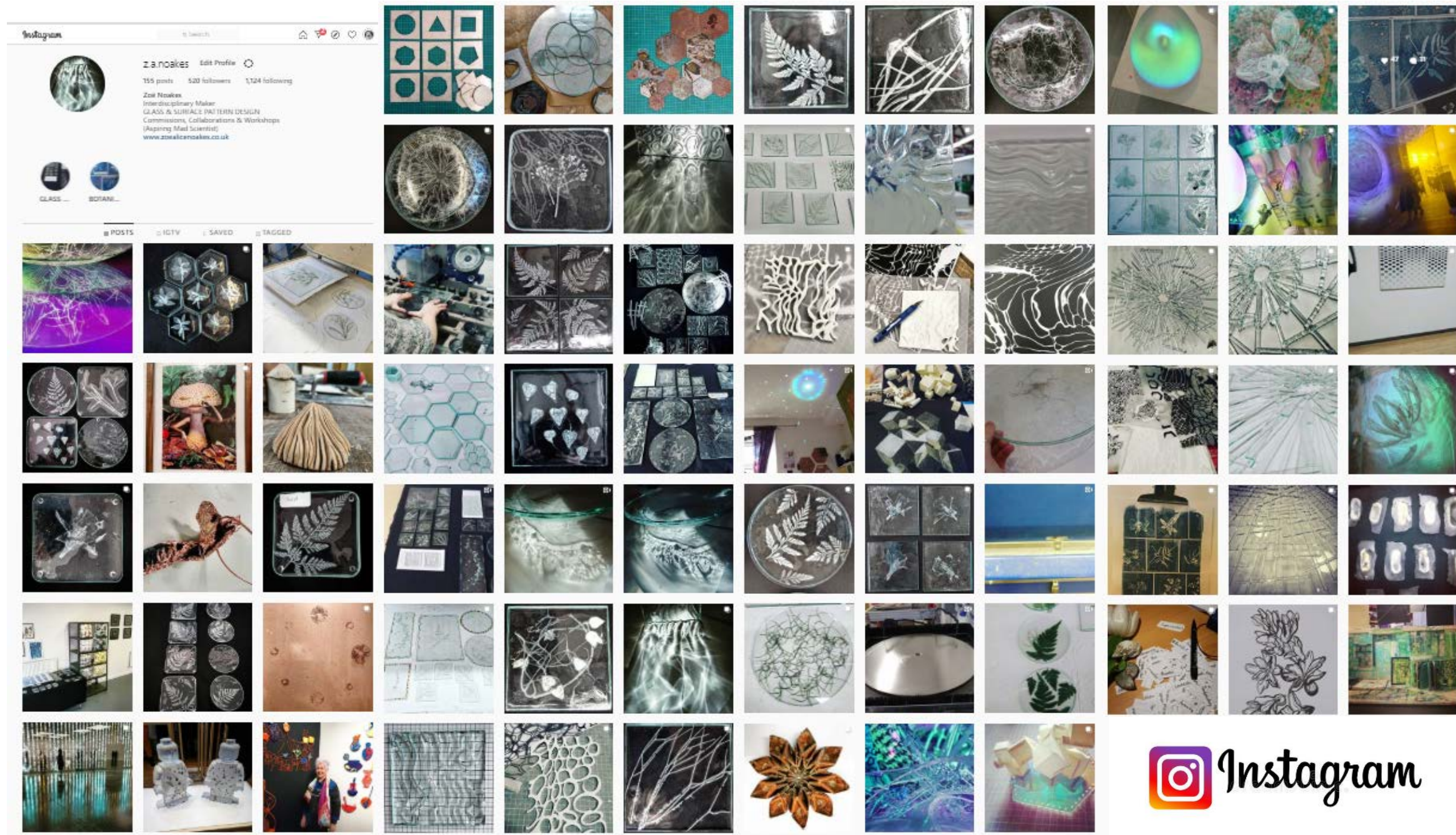
‘A Robust Online Profile’

SOCIAL MEDIA PLATFORMS

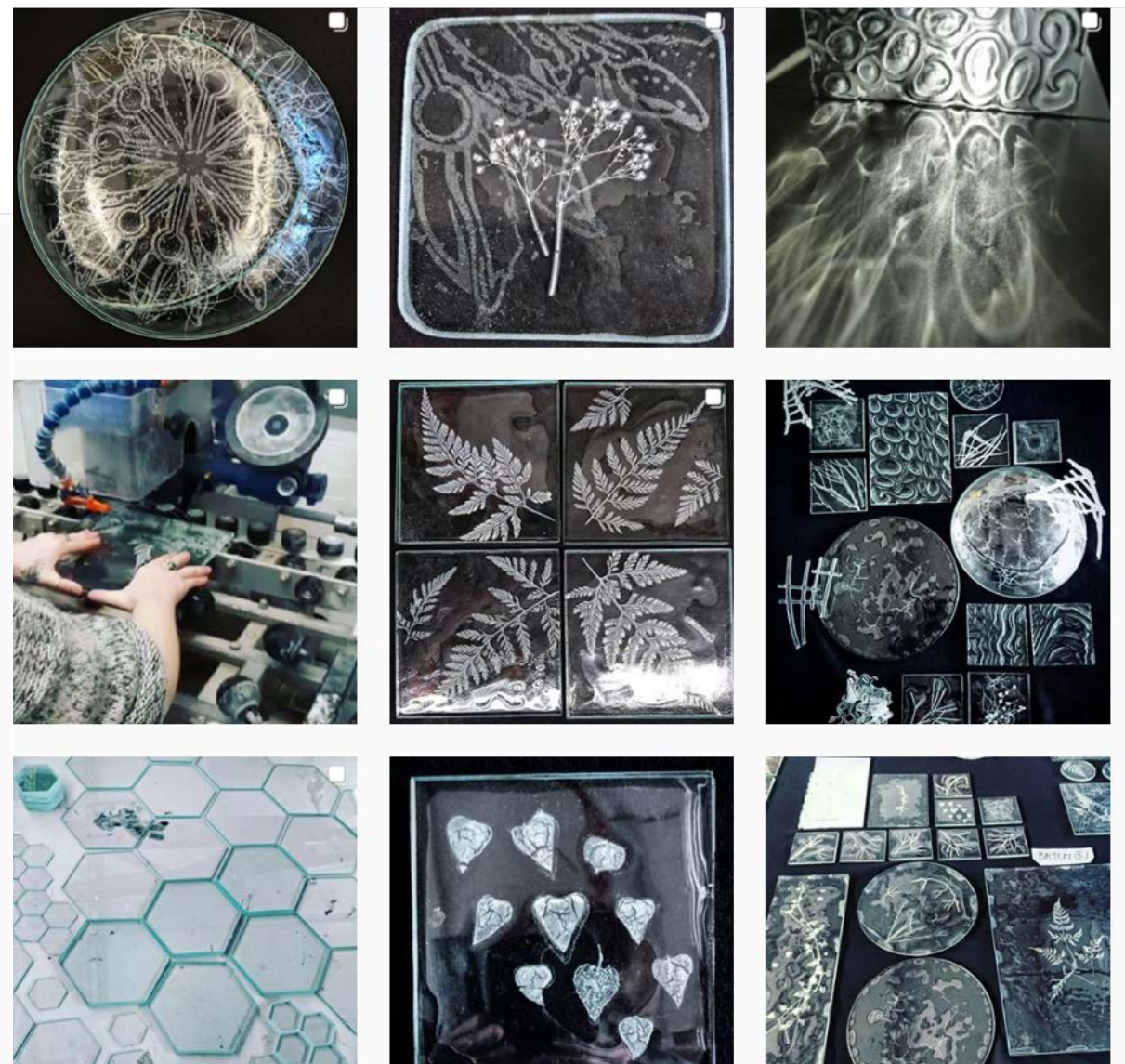
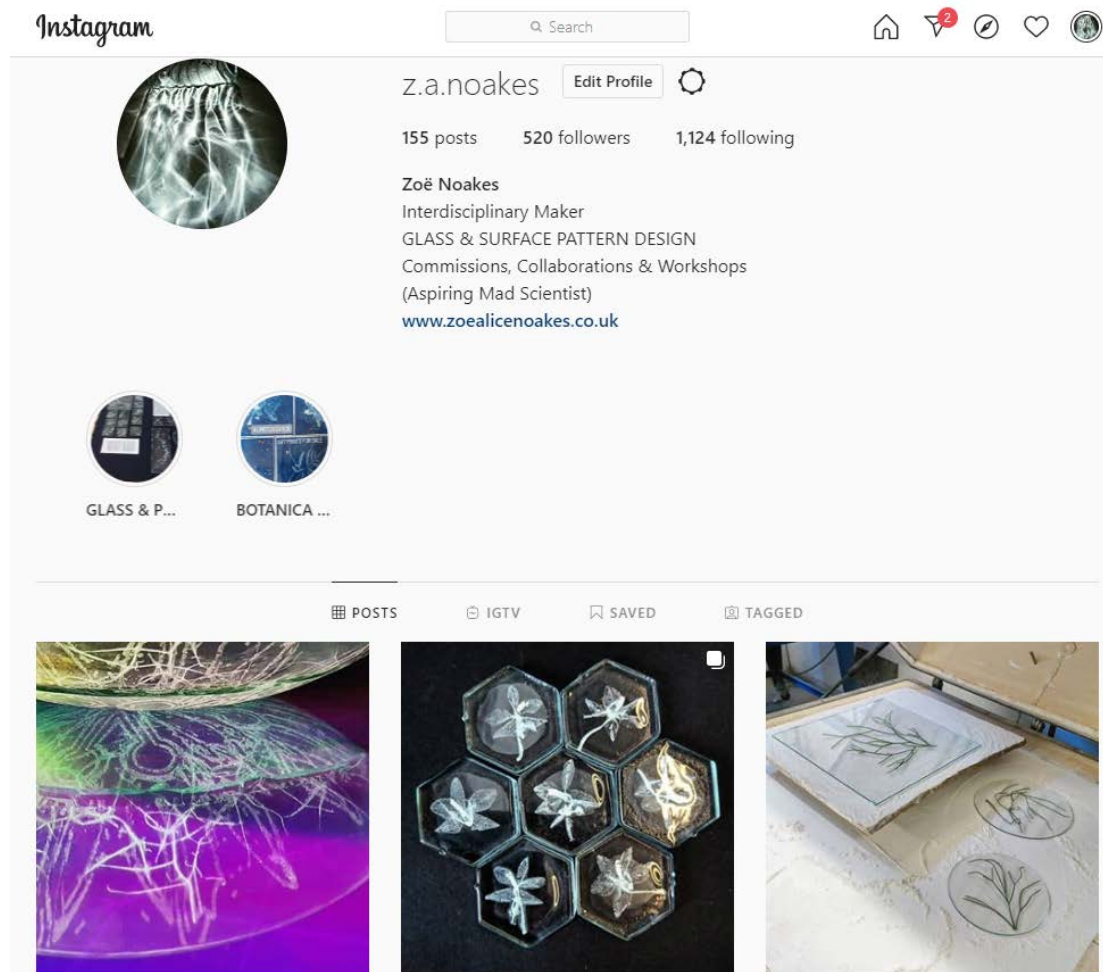
I N S T A G R A M : @ z . a . n o a k e s

A R T S T H R E A D : <https://www.artsthread.com/portfolios/woven-time-bryn-eryr-re-imagined-in-glass/>

L I N K E D I N : <https://uk.linkedin.com/in/zo%C3%AB-alice-noakes-b53849164>



I was really bad with all things digital at the start of my degree and particularly allergic to social media. Seeing my Instagram profile here in my research journal feels like a milestone. I've been working so hard the last year to improve the weaker aspects of my practice, it's good to see it paying off.



I've started to play around with logo variations, introducing subtle colours and imagery. I put it into Instagram so I could see how it worked in 'the circle'. Above are 3 variations made using Instagram's built-in editing tools. The 3rd one feels more 3D and gives a suggestion of glass. In context, I don't think the tag line works, it gets lost at that scale. Need to readjust.



Instagram

 Search

[Log In](#)
[Sign Up](#)


z.a.noakes

[Follow](#)

165 posts

564 followers

1,271 following

Zoë Alice Noakes

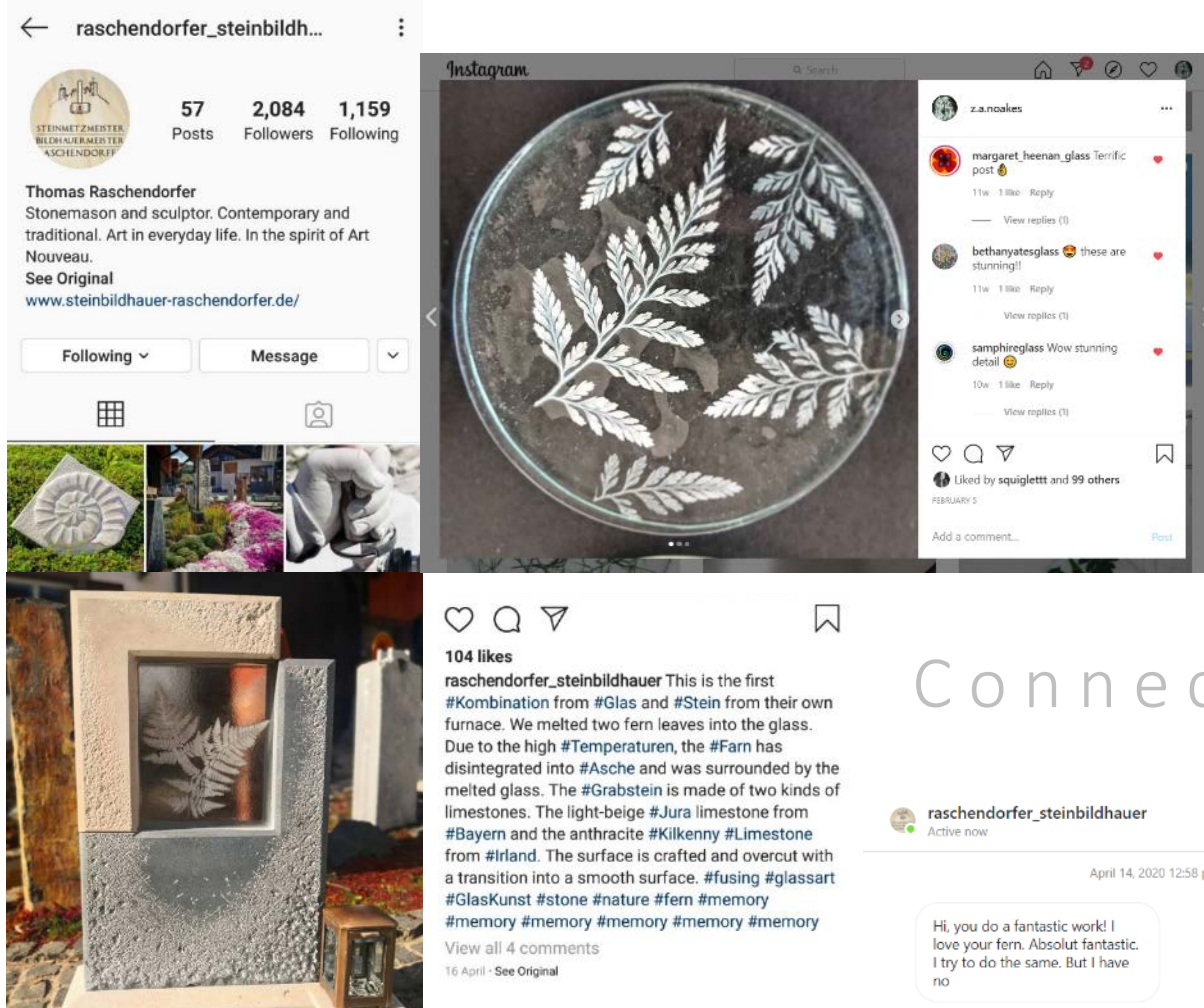
Interdisciplinary Maker

GLASS & SURFACE PATTERN DESIGN

Commissions, Collaborations & Workshops

(Aspiring Mad Scientist)

www.zoelicensnoakes.co.uk

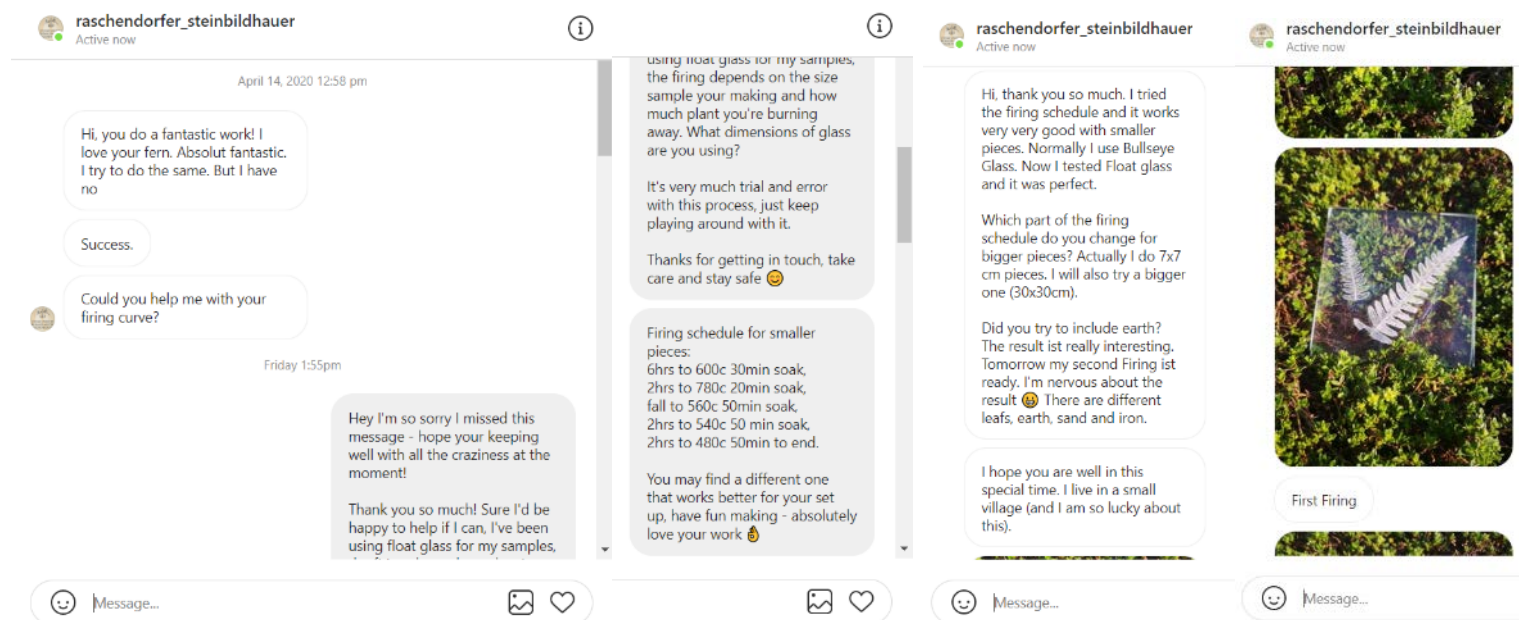


Although it's a compliment to be asked and I'm inclined to skill-share, it's been pointed out to me by a few people that it's good to practice caution. You don't want to give away too much, but where's the line? Here I've only given him the firing for the small size samples, which Colin gave to me when I started my tests. I've developed my firing schedules for larger sizes through experimentation and I've encouraged this maker to do the same.

On Instagram, I've tried to connect with other makers, my sector in general as well as my audience.

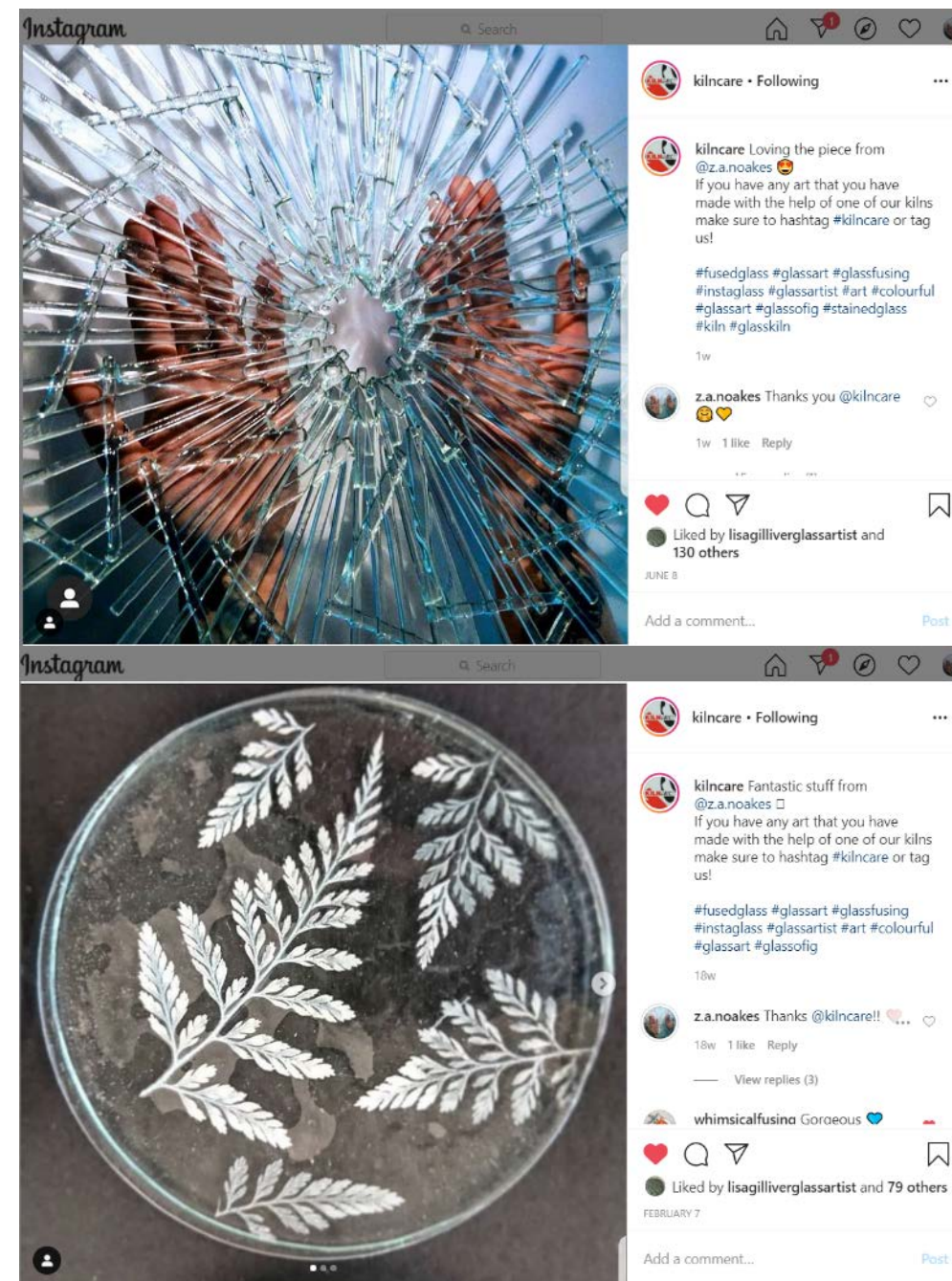
I've been contacted by makers from around the world since I started to share my glass work. Some offering answers to the questions I've been asking, other times it's been congratulations/commiserations depending on what I've shared that day and others have sought out my advice. Here's an example where a German stone mason has asked for help with his fossil vitra tests after seeing my successful samples and what he achieved afterwards.

Connecting With Makers



I was over the moon when Kiln Care featured my work on their page and story a few months ago. I was ecstatic when they featured my work again last week! I've had over 100 new follows since and other glass artists share my work in their stories too. I couldn't have expected the ripple effect these two posts would have when I first shared them and this encourages me to keep going even if I'm feeling a bit unsure.

I've been shocked by some of the people who have responded to my posts, followed or engaged with my work since sharing it regularly on instagram. One maker from Collect, Hannah Gibson, whose work is regularly featured in magazines and big galleries, has been following me, liking all my posts and regularly commenting on it. This has been such a massive confidence boost as I'm a huge fan of her work and inspired by her practice. I love her cast glass lego people, made from recycled glass.



By actively engaging with others and posting regular content, I've gained over 500 new followers throughout this module!

I haven't written a formal posting plan during, but have stuck to a structure that works for me. Balancing work and health is difficult at the best of times so a simple approach has its own merits. Except for the first month of lockdown, I tried to stick to 1-2 posts most days, 3 when I can and a day off posting each week when I need it.

Going forward I want to make a more in depth plan that will give me more structure and keep me focussed after graduation.

Instagram

Search

Log In

Sign Up



z.a.noakes

Follow

192 posts

744 followers

1,432 following

Zoë Alice Noakes

Interdisciplinary Maker

GLASS & SURFACE PATTERN DESIGN

Commissions, Collaborations & Workshops

(Aspiring Mad Scientist)

www.zoealicenoakes.co.uk

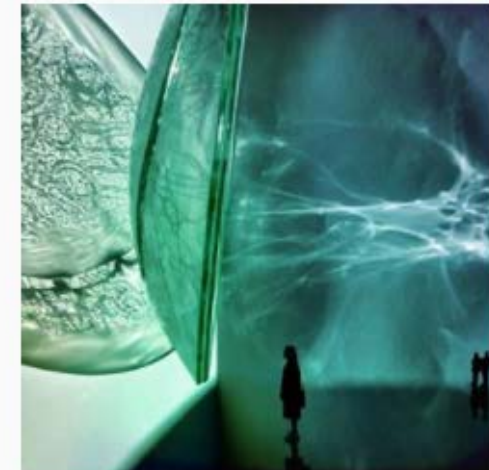
GLASS & P...



BOTANICA ...

POSTS

TAGGED





WOVEN TIME: BRYN ERYR RE-IMAGINED IN GLASS

SHARE PROJECT

APPRECIATE PROJECT



VIEWS 8



APPRECIATIONS 0



COMMENTS 0

Specialisms: [Glass](#) [Craft Design](#)

I've started looking at how other makers present themselves and their work on Artstthread and I've set up my account. I didn't do it in second year which I regret, and this year I've been focussed on getting to grips with Instagram, leaving artstthread till last minute again. At least I'm going in the right direction slowly and the disruption from lockdown cant be understated.

Now my account is set up it will be a lot easier for me to spend some time after my submission to get the rest of my work uploaded. For now, this is all I've uploaded to my portfolio.

'Woven Time: Bryn Eryr Re-imagined in Glass'?contemplates the nature of the unique archives at St. Fagans as a living crystallised web; connecting the myriad fragments of Welsh hearts, minds and hands within a timeless whole, it reflects knowledge from the past to pierce the shadowy unknowns of the future, illuminating and uniting all of us who have walked these lands and made Wales our home.

This exploration was fuelled by my fascination with the cultural heritage of craft in Wales and the relationship between maker, material and environment. The reconstruction of the Celtic iron-age roundhouse 'Bryn Eryr' provided a portal into the lives of ancient Welsh makers; their incredible skills are embodied within the heavily decorative, yet functional objects and architecture which testify to a people who not only survived in their landscape but also thrived.

Materiality:

Kiln fused, hand cut float glass.

Exhibited at 'Re-imagining The Archive: Designing The Future' weekend intervention at St Fagans National Museum of history 23-24th Feb 2019.

External links:

<https://issuu.com/trinitysaintdavid/docs/catalogue> Pages 204-209



Zoë Alice Noakes

Interdisciplinary Maker, Student at University of Wales Trinity Saint David

Swansea, United Kingdom · 38 connections

Join to Connect



Driver and Vehicle Licensing Agency (DVLA)



University of Wales Trinity Saint David



Portfolio

People also viewed



Grace Exley

Student at University of Wales Trinity Saint David



Maximilian (Max) Hart

Third year engineering student at University of Wales Trinity Saint David.



Leila Evelyn Roworth

Student at University of Wales Trinity Saint David



Cerys Davies

Student at University of Wales Trinity Saint David



Sophie Jones

Design Assistant at Peacocks

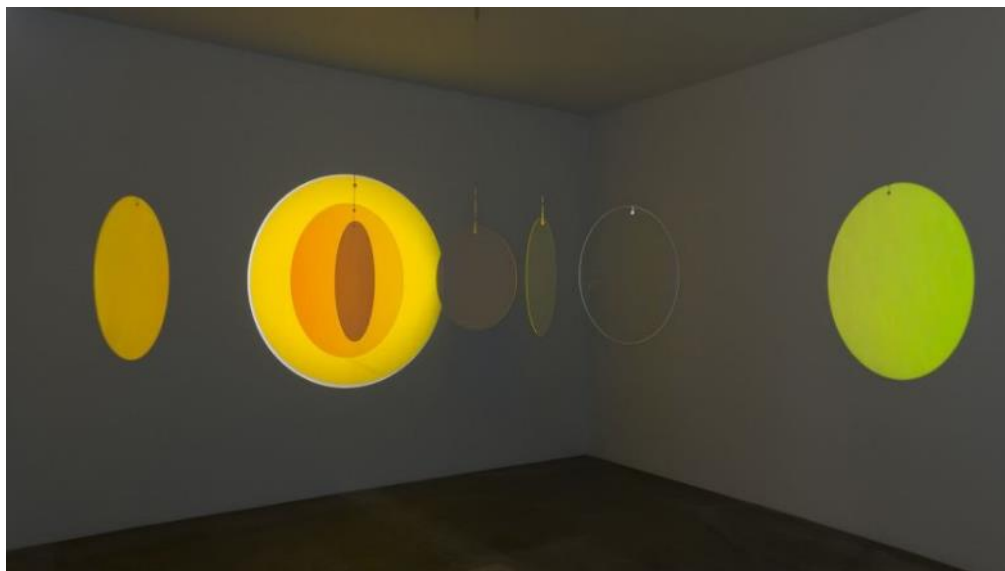
I set up a LinkedIn account during Race To Market as part of my external project – I feel really embarrassed writing this – but I can't remember what email address I used to make it, I've tried every email address I'm aware of having so I'm a bit confused. I set it up about 2 years ago and had 3 surgeries since so my memory is a bit unclear, that said I'm not usually this bad with logins! I'm not sure how to access my account now so I'll contact their tech support when I have some spare time after deadlines are done. In the meantime I've included the link to my page for submission and feedback while I'm trying to sort out access and I'll update it over the summer.

Press Packs

RECIPIENTS, LETTER OF INTRODUCTION, CV, PROFILE
& DIGITAL PRESS KIT

RECIPIENT 1: Studio Olafur Eliasson

ABOUT: "The team at Studio Olafur Eliasson consists of craftsmen and specialized technicians, architects, archivists and art historians, web and graphic designers, film-makers, cooks, and administrators. They work with Eliasson to develop, produce, and install artworks, projects, and exhibitions, as well as on experimentation, archiving, research, publishing, and communications. In addition to realizing artworks in-house, Eliasson and the studio work with structural engineers and other specialists and collaborate worldwide with cultural practitioners, policymakers, and scientists. The studio hosts workshops and events in order to further artistic and intellectual exchanges with people and institutions outside the art world." olafureliasson.net/studio



WHY: I would love to apply for an internship or work experience with Studio Olafur Eliasson, I feel like this is a bit ambitious at my stage but it's good to aim high and work towards your goals now rather than waiting for it to just 'happen'. I'm drawn to his multidisciplinary studio practice and would love an opportunity to work in an environment where all my interests, skills and research areas are represented.

RECIPIENT 2: Jan Koen Lomans

ABOUT: "Jan Koen Lomans is an interdisciplinary visual artist working with nature as a contemplative motive for his research and collaboration projects. He depicts this theme in a range of ways, by making it tangible in installations. To Lomans collaboration is key and a necessity to transform his innovative ideas into artwork and installations. Work that contains his fascination with the cosmos, consciousness and quantum physics and how we look at natural phenomena." jankoenlomans.com/jkl-studio



WHY: His interdisciplinary approach to making has inspired my practice since I attended his guest lecture during our 2nd year. His process of fusing textiles in glass informed my 3rd year glass experiments with organic inclusions. With his links to UWTSO and the SPD dept. I think I would be a good fit for his studio and would like to apply for work experience with him during my Masters.

RECIPIENT 3: Tord Boontje

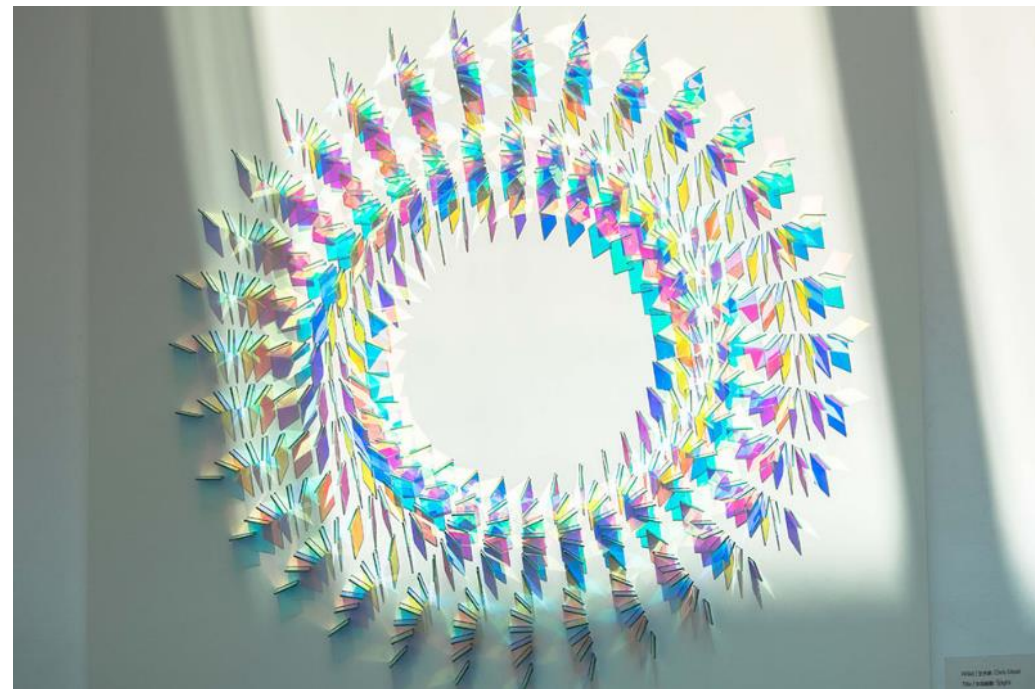
ABOUT: “The studio has since worked with international companies on a range of products that includes lighting, graphic identity, textiles, ceramics, site-specific installations, and furniture. Work can be found in major museum collections such as the Victoria and Albert Museum and MoMA in New York. This extremely creative and prolific studio responds to and leads trends. An interest in social issues grew into working with artisans in developing countries and led to projects in Guatemala, Senegal, Rio de Janeiro and Columbia.” tordboontje.com/about



WHY: I think I would be a good fit for his studio – the way he explores drawing through cutwork and material is similar to my own although more floral and less geometric in style. I would like to apply for an internship or work experience with his studio to expand my knowledge and skills in applying my cutwork designs to more functional objects.

RECIPIENT 4: Chris Wood Light

ABOUT: “Chris Wood’s medium is light. She uses a range of high and low-tech optical materials to harness patterns of light that suggest ephemeral glimpsed moments in the natural world. Her sculptures are simple arrangements creating kinetic patterns in response to the environments in which they are placed. Wood orders the accidental and makes us reflect on the experience of seeing.” chriswoodlight.art/about



WHY: Her specific use of dichroic glass and found objects to create architectural pieces as well as installations and wall panels. It would be amazing to get work experience with a light art expert based in the UK.

RECIPIENT 5: Caroline Rees

ABOUT: "I am a surface designer and have been designing and cutting stencils for almost 30 years - first for printed textiles, then for architectural sandblasted glass and currently for papercuts. I love simple, bold and graphic imagery and am inspired by primitive art, Scandinavian textiles, my Welsh heritage and the beautiful Gower landscape where I live, all mixed up with a love of illustration and design. Although I gained recognition for my distinctive architectural glass, undertaking large scale commissions for public and private spaces and meeting the Queen with my work, it is the hands on, simple and traditional technique of paper cutting which I currently find most gratifying. With just a scalpel, paper and cutting mat I create contemporary and humorous images which are designed to make you smile." www.carolinerees.co.uk/pages/about-us

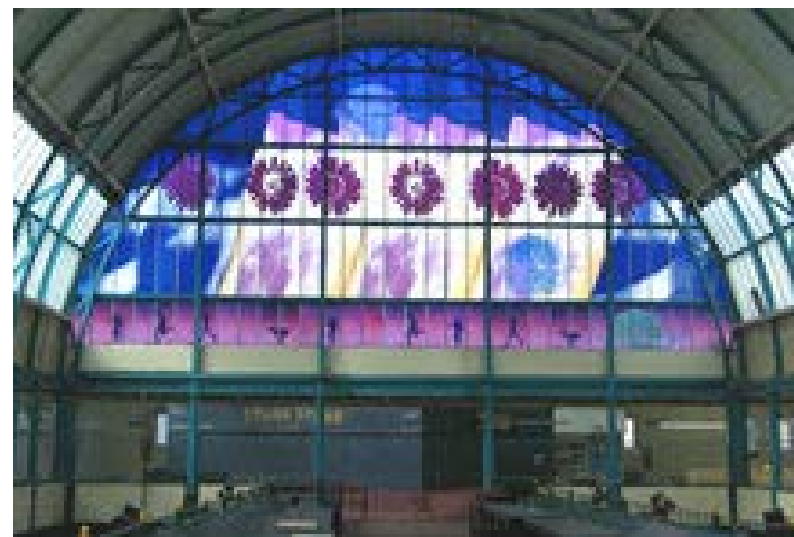


"As the commissions became larger the scale of some of my projects and manufacturing issues compelled me to learn how to create digital stencils for sandblasting. This resulted in me spending a considerable amount of time on the computer plotting the stencils from my drawings. I began to miss the satisfying feeling of cutting a stencil with a really scarp scalpel and this is why I am now mainly concentrating on paper cutting as it enables me to work in my studio, on my own and be in complete control of the whole process and the end product."

WHY: I know exactly what she means when she talks about the satisfaction of traditional cutwork. I think it would be a missed opportunity not to apply for work experience with a surface pattern designer so close to home who specialises in cutwork and applies these skills to glass. I can see from her website that she has moved away from larger scale work because of the digital design work necessary – perhaps this could be something I could assist with so it would be beneficial for her too?

RECIPIENT 6: Catrin Jones Architectural Glass

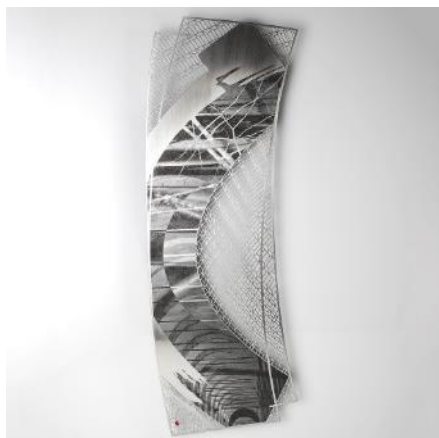
ABOUT: "Unlike many glass designers, Catrin is essentially an artist who uses glass as her preferred medium. Glass differs significantly from canvas in that it imparts transmitted (as opposed to reflected) light, which has an extraordinary capacity to affect the human spirit. The traditions of drawing and painting remain applicable, and can be combined with techniques of sandblasting and acid-etching for dramatic effect. Most of her work is made to commission for architectural environments but, besides working to commission, Catrin also produces occasional works for exhibition. Here, the relative lack of prescription allows a more inventive and spontaneous approach to the medium and provides an opportunity to experiment with new processes, techniques and materials, including found objects. Glass can be treated as a collage material, and can be combined with other media to create three-dimensional, freestyle pieces. Catrin has exhibited work in Europe, Japan and North America and her works are in public collections in Britain and Japan." catrinjones.co.uk/aboutus.html



WHY: Another Welsh designer maker, she specialises in architectural glass and has links with UWTSD – I think it would be a good idea to make contact and see if there's any opportunities for work experience with her during my MA.

RECIPIENT 7: Beate Gengenwart

ABOUT: “Each piece is built layer upon layer of drawn imagery, beginning on paper: drawings of lines, net structures with empty spaces, holes; the lines becoming the space itself, conveying a sense of dynamic movement. Often these drawings are then water jet or laser cut in stainless or mild steel. Cutting, incising and piercing have been part of my vocabulary of drawing for a very long time. In the early days as a practicing ceramist I intricately incised and pierced very thin and fragile bone china forms. These incisions, lines and holes created energetic movements around and across the forms. The act of cutting through stainless steel with a laser however is much more extreme – the high heat required to cut the steel slightly deforms the metal creating physical tensions in strong contrast to the original intricate mark making. I am aiming for an ever-increasing level of intricacy and complexity, which means many unexpected results and having to very much accept the ‘non perfect’, every piece is different. At the same time the lasers are able to cut lines and marks finer and smaller than I would ever be able to accomplish in steel by hand.”
<http://beategegenwart.co.uk/about/statement>



WHY: I’ve been inspired by Beate’s work throughout my time in university but especially when I’m with the water jet and I see her cutwork ‘left-overs’ scattered around. I’ve spent a lot of time waiting for Dan or the machine studying the intricate lines and forms. I love her use of line, photography, limited palette and materiality. I work in a very similar way to her, translating drawings into cutworks onto hard materials. As she is local it I will apply for work experience with her while undertaking my MA.

RECIPIENT 8: C.G. Toft Ltd

ABOUT: Based in Swansea, C.G. Toft Ltd provides specialist glass services and repairs across South Wales. We've worked on a variety of projects in the past, from churches and listed buildings to homes and industrial sites. Established in 1968, we are specialists in designing and installing decorative glass panels, mirrors and windows, including leaded lights, stained glass and etched effect glass. In addition to decorative glass products, we also supply and fit standard glazing, such as double glazed units.”
cgtoftswansea.co.uk

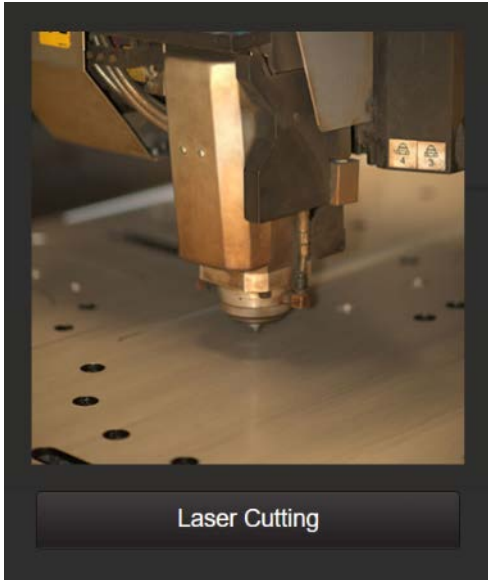


WHY: This company came out to fix my window in my rented home. After talking to them about my glass work in university and showing them a sample I had at home they asked me to come down to the workshop for work experience once I’d finished for the summer. It’s close to home and I’ve already made contact so this should be a good one to send a CV and digital press pack to. I’d really like to get a deeper understanding of how architectural glass is fitted into buildings so I can better design and make work for this application.

RECIPIENT 9: Dragon Laser Ltd, Bridgend

ABOUT: "Dragon Laser Limited is an established Laser Shop and, with more than 20 years experience in laser profiling and cutting of sheet metal, provides an independent service to the metal fabrication and general engineering industries. As a business, we focus on the contract and sub-contract requirements of equipment manufacturers, sheet metal fabricators and general engineers located in Wales and the South West.

The company was established in 1997 as the first independent laser profiling and cutting centre to be located in the Bridgend area. The Directors' belief that this service would become an invaluable and cost effective service to local industry was soon realised and the move to a bigger, purpose built factory was inevitable. The business was transferred to its own new factory unit located at Heol Ffaldau, Brackla Industrial Estate, Bridgend in April 2004" dragonlaser.co.uk/about-us



WHY: This could be a good opportunity for work experience that would help me develop a working relationship with local fabricators during my MA, that would benefit me further along the road when I don't have access to university facilities.

RECIPIENT 10: Mission Gallery, Swansea

ABOUT: "Founded by artists in 1977 as 'Swansea Arts Workshop Gallery', Mission Gallery has since developed a national and international reputation for presenting dynamic and distinctive programming. Boasting a proud forty year history of delivery and a strong reputation for supporting and nurturing artists, Mission Gallery has taken artistic risks; showing ambitious, diverse work by established and emerging artists across all disciplines, from Wales and beyond. Mission Gallery has a thriving Learning and Participation Programme aimed at all ages and abilities, building strong and meaningful cultural partnerships within artistic and education institutions. Mission Gallery is proud of the important collaborations, projects and exchanges developed with cultural organisations in New York and Venice, building our international work through programming, partnerships and residencies" missiongallery.co.uk/about

Mission Gallery Workshop (18+)

We're always keeping an eye out for great teachers and talented practitioners to join our education programme. We run a varied programme, from one day classes, to two day workshops, to masterclasses that run over weeks or months. If you're interested in leading a session on our education programme, please send us:

- A proposal for your workshop
- An up-to-date CV.

Apply to Exhibit

Mission Gallery is committed to showcasing the very best of the visual and applied arts from national and international talent. We welcome applications directly from artists. We have four exhibition spaces artists can apply to:

The Gallery

This is our main exhibition space, dedicated to showing and pushing boundaries of the visual and applied arts.

The Maker

An unique exhibition space, located in a prominent position in our shop, dedicated to showing the work of talented makers and designers.

The Screen

A platform to showcase the moving image work. Ideal for film, photography, animations and games.

The Wall

A flexible showcase of prints and paintings by talented designers and illustrators.

Sell In The Shop

If you are interested in selling in our shop, please send us the following:

A short paragraph about you and your practice.

Around 5 good photographs of your work.

Price List (with RRP)

Optional: Link to your website, instagram or Facebook page.

WHY: This should probably have been the 1st one on my list of recipients! It's the closest to home with the widest range of opportunities from exhibiting, selling in the shop, volunteering, careers and workshops. I would like to apply to exhibit my glass work in their space once I've returned for my MA and the facilities are reopened, as well as enquire about selling my smaller glass products in the shop.

XXth June 2020

Rhian Wyn Stone

Mission Gallery

Gloucester Place

Maritime Quarter

Swansea, SA1 1TY

01792 652016

rhian@missiongallery.co.uk

After researching the recipients for my press packs, I decided that Mission Gallery was the most realistic so chose to address my cover letter to them.

Dear Rhian Wyn Stone,

I am a Maker specialising in glass and cutwork, graduating from University of Wales Trinity St David in Surface Pattern Design this year, and would like to enquire about holding a glass graduate exhibition in The Mission Gallery.

I have successfully collaborated with international fashion brands, national museums and local secondary schools resulting in four group exhibitions in the last three years. Alongside these, I have designed and lead creative workshops for Key Stage 3 and 4 pupils as well as selling my art-prints and glass works online, at shows, in shops and by commission. As graduates from the class of 2020, we were unable to physically exhibit our final collections to the public and would like to work with you to organise a graduate showcase. This would provide a much needed boost to our cohort and the local community following lockdown.

The Mission Gallery's distinctive architectural space is an iconic part of the Swansea Art-Scene with a well-deserved international reputation for supporting Artists and bold programming choices. This makes it uniquely qualified to hold a small post-lockdown show for local glass and maker graduates. Working together, I believe we could curate an uplifting demonstration of how Applied Arts can be safely and publically enjoyed in Wales during the social distancing era.

I have attached my Exhibition Proposal, CV, links to my portfolio, and digital press kit for your consideration and my website is detailed above where you will find a larger catalogue of my up to date design work. Thank you for considering my application in this turbulent time, I look forward to discussing it with you at your convenience.

Yours sincerely,

Zoë Alice Noakes

Z. A. NOAKES

www.zoealicensnoakes.co.uk
 z.a.noakes
 XXXXXXXXXXXX
 info@zoealicensnoakes.co.uk
 07746881023

XXth June 2020

Rhian Wyn Stone
 Mission Gallery
 Gloucester Place
 Maritime Quarter
 Swansea, SA1 1TY
 01792 652016
 rhian@missiongallery.co.uk

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Yours sincerely,

Zoë Alice Noakes

I've just spotted a spelling error as I've put the image in here, typical! Just goes to show how important proof reading is before sending anything off!

I wanted to design a sleek and professional looking letter head. I chose the same pattern I used for the website to make my branding cohesive and recognisable. As it's such a busy pattern, I've applied a gentle gradient to wash it out from the bottom which draws the eye to the letter head/logo/contact into. To aid readability I also cut sections out of the pattern to create more white areas for the text to sit on so the imagery doesn't distract from the content. I think I'll do the same for styling my CV.

Letter of Introduction
MISSION GALLERY



Z. A. NOAKES

www.zoelalicensnoakes.co.uk
z.a.noakes
info@zoelalicensnoakes.co.uk
07746881023

XXth June 2020

Rhian Wyn Stone
Mission Gallery
Gloucester Place
Maritime Quarter
Swansea, SA1 1TY
01792 652016
rhian@missiongallery.co.uk

Dear Rhian Wyn Stone,

I am a Maker specialising in glass and cutwork, graduating from University of Wales Trinity St David in Surface Pattern Design this year, and would like to enquire about holding a glass graduate exhibition in The Mission Gallery.

I have successfully collaborated with international fashion brands, national museums and local secondary schools resulting in four group exhibitions in the last three years. Alongside these, I have designed and lead creative workshops for Key Stage 3 and 4 pupils as well as selling my art-prints and glass works online, at shows, in shops and by commission. As graduates from the class of 2020, we were unable to physically exhibit our final collections to the public and would like to work with you to organise a graduate showcase. This would provide a much needed boost to our cohort and the local community following lockdown.

The Mission Gallery's distinctive architectural space is an iconic part of the Swansea Art-Scene with a well-deserved international reputation for supporting Artists and bold programming choices. This makes it uniquely qualified to hold a small post-lockdown show for local glass and maker graduates. Working together, I believe we could curate an uplifting demonstration of how Applied Arts can be safely and publically enjoyed in Wales during the social distancing era.

I have attached my Exhibition Proposal, CV, links to my portfolio, and digital press kit for your consideration and my website is detailed above where you will find a larger catalogue of my up to date design work. Thank you for considering my application in this turbulent time, I look forward to discussing it with you at your convenience.

Yours sincerely,

Zoë Alice Noakes

I'm really proud of how this came out.

I'm really happy with the branding and

aesthetic and it looks great digitally

visualised in print.

I've had a block when trying to write my creative CV. I never had an issue writing one before university, but those were a different format for a different audience. The content of my CV will need editing to suit specific recipients and roles. To start, I've gathered all the basic info I need in one place, so hopefully it will just need editing down and formatting.

Welshpool High School (2002-2009)

GCSEs

Art & Design	A*	
Mathematics		A*
Chemistry	A*	
Biology		A*
Physics		A
English (Language)		A
English (Literature)		A
Geography	A	
Spanish		A
Ethics (Short Course)	A	
Welsh (Short Course)	A	

3 A Levels with a B in Art & Design and 2 additional AS levels.

Welsh Institute for Science & Art, UWTSD (2016-2020)

BA (Hons) Surface Pattern Design – Maker
(Grade Pending)

Employment

Arts in Action Residencies (2018 and 2020)

Civil service DVLA – Administrative Officer
Providing clear and accurate information while adhering to strict DPA. Assisting member of the public with vehicle enquiries and taking tax payments

quality control manager – creating scripts and other centralised documents, training and coaching, monitoring, analysis and reporting of trends

Sales/customer service – regularly meeting and exceeding targets in high intensity environments. Excellent communication, problem solving and decision making skills

Experience

Alacrity Challenge 2020

Race To Market 2018

2 years as course rep in uni 2016-18

The Sutton Trust Summer School programme 2008 - The University of Cambridge, 'Mechanics & Special Relativity' 5 day Physics Course.

Powys Youth Forum & Youth Welsh Assembly Government (during school & sixth form)

Awards, Exhibitions & Publications/Press Releases

Best Product Award at Race To Market
2018

*Old Dy'vorians Association Annual
President's Award*
2017

Shortlisted for *iDott Wallpaper
Competition – LIMITLESS Category*
2017

I've tried to include as much as possible on these pages so I can select the best from them to make as strong a strong CV. I'm not sure what's the most appropriate to mention or if there's any I should definitely leave out. It will depend on who I'm sending to and what I'm applying for.

FLASH Collaboration with Eley Kishimoto
2018

Pattern The World, Collaboration with
Eley Kishimoto 2018

Re-Imagining The Archive: Designing The
Future. Weekend Intervention at St
Fagan's National Museum of History Feb
2019

Picture This 2020, Print exhibition &
Sale, Nov 2019

SPD Pop-Up Show & Sale, March 2020

SCA Online Summer Showcase, July 2020

2 features on Kilncare's Instagram

<https://www.instagram.com/p/CBKpFkJna9G/>

<https://www.instagram.com/p/B8Qvh5lHEB7/>

St fagans Zine

https://issuu.com/trinitysaintdavid/docs/catalogue_pages_204-209

St. Fagans Collaboration Press Release:

www.uwtsd.ac.uk/news/press-releases/press-2019/uwtsd-surface-pattern-design-students-bring-st-fagans-archive-to-life-in-stunning-new-exhibition

Race To Market Press Release:

www.uwtsd.ac.uk/news/press-releases/press-2018/student-success-at-race-to-market

Eley Kishimoto Collaboration, Zine Article:

https://issuu.com/trinitysaintdavid/docs/patternzine_-_surface_pattern_desig Page 7

Flash Pop Up Exhibition Press Release:

www.pcydds.ac.uk/news/press-releases/press-2017/professor-of-practice-flash-project-and-pop-up-exhibition

Hard-skills

Adobe Photoshop & Illustrator
 AVA
 Microsoft Office
 Drawing & Painting
 Digital Illustration & design
 Hand, Tambour & digital embroidery
 Crochet & needlepunching
 Hand & digital rendered repeat patterns and designs
 Block & relief printing
 Dysperse heat transfer printing
 Cyanotype printing & photograms
 Screen printing
 Hand rendered cutwork
 Laser cutting & engraving
 Plotter cutting
 Water Jet Cutting & Engraving
 Sandblasting
 Enammelling
 Kiln formed glass processes (slumping, fusing, fossil vitra)
 Cold working processes (grinding, polishing, drilling & cutting)
 Acid etching glass
 Electroforming

Soft-skills

Independent & team work
 Time management
 Verbal, written & visual communication
 Research & reports
 Design & delivery of training, coaching and workshops
 Creative Problem solving
 Adaptability & resilience
 Assiduous and diligent
 Attention to detail
 Presentation
 Working to deadlines
 Idea generation & exchange
 Collaborative and empathetic
 Negotiating & Co-ordination
 Pitch development, sales & customer liaison
 Curious & analytical
 Experimental, questioning & innovative
 Divergent & convergent design thinking

This is too much to include on one CV so careful editing and appropriate selection will be key.
 For the purposes of this submission I'm going to focus on writing it to the Mission Gallery with
 a proposal for an exhibition. They also have opportunities to sell work in their gallery shop and
 to run workshops there so it would be good to include anything that highlights my skills and
 experience in these areas.

From the about page of website (1st person after edit):

I'm an interdisciplinary designer-maker specialising in cutting technologies and decorative glass about to complete my BA(Hons) in Surface Pattern Design at the innovative Welsh Institute for Science & Art, UWTSO.

Fusing traditional craft techniques with digital and industrial processes, I apply and construct patterns with a range of materials to create surfaces and objects that embody my enchantment with the dynamic nature of light and geometry. These interests and passions have developed into a distinct visual and material signature, present throughout my personal projects and collaborations with fashion brands, national museums and local schools.

My studio practice is founded on broad theoretical and philosophical research into the trans-disciplinary nature of Pattern, as itself. A lifelong fascination with repeating natural forms and cycles motivated my previous studies in physics and maths before I took the plunge down the rabbit hole of applied arts and design. This pivot in education created room for me to explore Pattern through spatial design in 2 and 3 dimensions, my science background allows me to playfully experiment with ideas across diverse materials and process.

Hands-on material exploration of spatial pattern is the bed-rock of my practice as a maker which inspires and informs my research and writing on archetypal patterns in mind and matter. Next, I plan to continue my studies at UWTSO within the MA Glass postgraduate programme (and hopefully PhD) to further my research into Pattern as an epistemological design tool to re-integrate our knowledge and understanding of the sciences, arts and natural systems.

Bio/Artist statement for online summer shows:

My studio practice is founded on broad theoretical and philosophical research into the trans-disciplinary nature of Pattern, as itself. This body of work is an exploration, distortion & re-imagining of patterns and structures connected to growth and formation.

No pattern or structure in nature is static; they ebb and flow, eternally dancing around us and within us. Shifting forms choreographed by internal and external forces and fields of energy, moving like shadows. Everything is in flux, moving between states of being made, unmade and remade, forever spiralling...

#The Shadow Garden.

My final collection was designed as an immersive glass installation that would bring people together, inspire them to ask questions and cultivate a curiosity about the magic of nature and its patterns. During lockdown, I've been challenged to present my work digitally, resulting in a series of photographic lighting experiments; a glimpse of how the glass and shadows would be experienced within a space. Next, I aim to physically exhibit this collection and plan to study MA Glass (and hopefully PhD) to further research and explore the potential of Pattern as a tool to reintegrate our knowledge and understanding of the sciences, arts and natural systems.

www.zoealicensnoakes.co.uk

info@zoealicensnoakes.co.uk

Instagram: z.a.noakes

I've gathered the bios/profiles/artist statement style pieces of writing I've done recently from my website and online summer show. I will use these to edit a profile for my CV

From another page on website:

My interdisciplinary practice explores the unknowns, the overlaps and the in-betweens.

The traditional handcrafted nature of my work combined with a fluency in industrial cutting and engraving technologies sets me apart from other designer-makers. Research-driven yet kinaesthetic, my approach lends itself to specialised projects that require an assiduous attention to detail, innovative design thinking and a systemically creative approach to problem solving.

My current studio work is a biomimetic enquiry focused on the dynamic relationship between pattern recognition and pattern formation. Through visual and material experimentation with archetypal geometries, I explore, distort & recreate patterns and structures connected to growth and formation. My graduate collection was designed as an immersive glass installation that would bring people together to inspire questions and cultivate a deeper curiosity about the magic of nature and its patterns. Completing my degree during the Covid-19 Lockdown has challenged to me deliver my work in a radically different way, this experience has fostered a deep resilience to adversity and stoked an unquenchable hunger to learn, make and share at every opportunity.

My passion for learning and community has manifested as several successful collaborations during the last three years. Ranging from Local Schools to National Museums and International Fashion Brands, working with others has always fortified my practice and pushed me in new and unexpected directions. I thrive on new challenges and want to continue to build relationships with practitioners across disciplines, sectors, cultures and backgrounds: Artists, Designers, Makers, Galleries, Administrators, Teachers, Scientists, Researchers, Coders, Nurses, Volunteers, the Public... As we re-emerge from this global crisis, it will be more important than ever before to nurture new modes of thinking, making and collaborating. Now is the time to listen, learn and build together.

Z. A. NOAKES

AN INTERDISCIPLINARY APPROACH

www.zoelicensnoakes.co.uk 
 z.a.noakes 
 info@zoelicensnoakes.co.uk 
 07746881023 
 1 Bryn Syfi Tr, Swansea, SA1 6XN 

EDUCATION

2016 - 2020 *WISA, UWTSO:*
 BA(Hons) Surface Pattern Design - Maker
 (Final Grade Pending)
 2002 - 2009 *Welshpool High School:*
 3 A Levels (B Art & Design)
 2 AS Levels
 11 GCSE's (4 A*'s & 7 A's)

EXHIBITIONS & SHOWS

Jul 2020 *Online Summer Showcase* Digital Graduate Show
 Mar 2020 *SPD Pop-Up Show & Sale*
 Nov 2019 *Picture This 202020*, Print exhibition & Sale
 Feb 2019 *Re-Imagining The Archive: Designing The Future*. Weekend Intervention at St Fagan's National Museum of History
 Jul 2018 *Arts In Action* Exhibition
 Jan 2018 *Pattern The World* Exhibition in Collaboration with Eley Kishimoto
 Nov 2017 *FLASH iPhone X Challenge Exhibition* in Collaboration with Eley Kishimoto

AWARDS

Jul 2018 *Best Product Award* at Race To Market
 Oct 2017 *Old Dy'varians Association Annual President's Award* for Excellence in Adversity
 Jun 2017 *Shortlist Nomination* for the iDott Wallpaper Competition – LIMITLESS Category

ARTIST STATEMENT

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CREATIVE & TECHNICAL SKILLS

Water-Jet, Laser and Plotter Cutting & Engraving
 Cold & Warm Decorative Glass Processes
 Traditional & Digital Rendered Repeat Designs
 Traditional/Digital Embroidery & Printmaking
 Hand Rendered Cutwork, Drawing & Painting
 Electroforming, Enamelling & Spot Welding
 Adobe Photoshop, Illustrator & Microsoft Office

PERSONAL & PROFESSIONAL SKILLS

Independent & Collaborative Work
 Project Management & Working To Deadlines
 Research & Analysis
 Negotiation & Co-ordination
 Idea Generation & Exchange
 Verbal, Written & Visual Communication
 Pitch Development & Delivery
 Sales & Customer Liaison
 Training, Coaching and Workshop Delivery
 Adaptable & Resilient

EXPERIENCE

Alacrity Foundation Challenge 2020
 Arts In Action Residency 2020
 Race To Market 2018
 Arts in Action Residency 2018
 Course Representative 2016-2018

REFERENCES AVAILABLE ON REQUEST

I've finally got a completed draft! It's not perfect but
 it fits well with my cover letter, website and branding!
 At least I've got a good frame-work to edit and adapt
 when needed.

Branded Cover Letter & CV



Z. A. NOAKES

www.zoelicennoakes.co.uk
z.a.noakes
XXXXXXXXXX
info@zoelicennoakes.co.uk
07746881023

XXth June 2020

Rhian Wyn Stone
Mission Gallery
Gloucester Place
Maritime Quarter
Swansea, SA1 1TY
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rhian@missiongallery.co.uk

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AN INTERDISCIPLINARY APPROACH

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1 Bryn Sych Tŷ, Swansea, SA1 6XN

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EXPERIENCE

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Arts In Action Residency 2020
Race To Market 2018
Arts In Action Residency 2018
Course Representative 2016-2018

REFERENCES AVAILABLE ON REQUEST

Press Packs

I wanted to design and make material/physical press packs for a high-end audience, but with the facilities shut and limited equipment at home, I've decided to make a fully digital press pack instead. I'll design and make a physical one going forward but won't be developing those ideas for this submission.

Initial research into digital press packs involved a fair bit of reading to get a better understanding of what to include (and not), how to adapt it to your sector and how to present it in a professional way. I'm far more comfortable creating physical work so the digital presentation and formatting tips were really helpful!

<https://www.shopify.co.uk/blog/44447941-how-to-create-a-press-kit-that-gets-publicity-for-your-business>

"Digital press kits are a common and convenient format to create and distribute content for press, especially in the ecommerce space. Simply create an easily accessible press kit page on your website so reporters can find it. You might not want to put a link to it in your main navigation, but it's a good idea to include a "Press", "Press Kit" or "Media Kit" link in the footer of your website. Most reporters and publishers will know to look for it there."

This article recommends including:

1. Your story
2. Company facts
3. High resolution images/logos/photos
4. Press releases & samples of press
5. Awards & recognitions
6. Non-profit & volunteer work
7. Social media presence & reviews

<https://www.lightspacetime.art/what-successful-artists-have-in-their-press-kits/>

This article has more tailored advice for artists with the following recommended content:

1. Biography
2. Artist's statement
3. Exhibitions
4. Awards
5. Publicity
6. Current/Future shows/current press releases
7. Contact info and website



thebalancecareers.com/how-to-create-impactful-press-kits-39191

I haven't produced a press kit in time for this submission and I'm feeling pretty disappointed in myself. After hand-ins I will continue to develop my promotional material and strive to maintain the standards I've reached through this module. I'm really happy with the effort I've applied so far to developing my brand identity, online presence and CV and I feel much more confident about this aspect of my practice than I was at the start of this project.

I've identified 5 key areas to improve on going forward:

Blogging/news on website

Social media posting plan

Artsthread & LinkedIn Updates

Digital Press Kit

Physical Press Kit

I'm sure this will give me plenty to keep busy with over the summer after a rest and a chance to reflect. I'm really proud of what I've achieved throughout this module and I'm excited to see how much further I can push myself going forward.