

# Art Style Development

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<https://www.itsnicethat.com/articles/vanessa-lim-98-cents-plus-dreams-illustration-060320>

Vanessa Lim's illustrations here are very inspiring, I really like the vintage animation style she has gone for. The simplified colour pallet makes the visuals more striking. There is a lot of white space which only amplifies the colour choices. Very inspiring.

Vanessa's work reminds me of Ejectos. This graffiti artist creates fake advertisements for products in a similar style. The colours are simple but the work is more detailed.

<https://www.instagram.com/eject1/?hl=en>

Both of these artist remind me of Yeye Weller, A personal favourite artist of mine. I was surprised to discover that Yeye had actually branded a beer line.

<https://www.behance.net/gallery/69875833/Bureau-Beer>



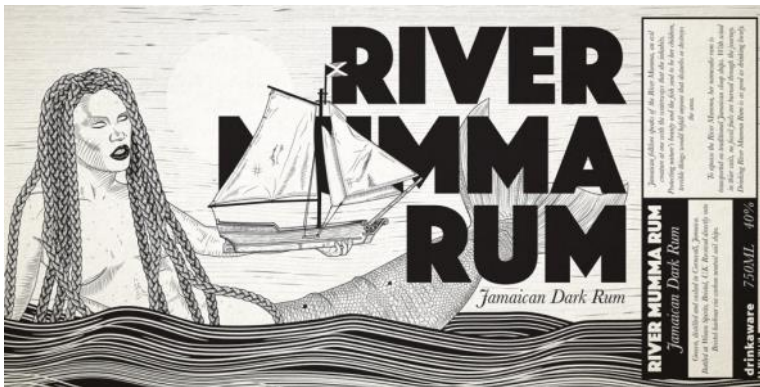
Here is a shot of the final product. Set amongst an eclectic series of objects of a matching colour scheme. This is a quirky, eye catching way of displaying the bottle. It's definitely something I can consider when taking my final product shots, perhaps with more relevant objects, such as tents, walking poles, backpacks and hiking boots.



This layout features all the individual elements that make up each bottle of beer. The front sticker, the neck sticker and the cap seal strip. This is an interesting approach and really plays with the medium. Most bottles of beer will feature a single sticker than surrounds the entire bottle, or one on the back and one on the front. Yeye's multiple stickers definitely give the branding a more Belgian brewery feel, I feel this gives the brand a sense of authenticity.



I knew that I wanted to play to my strengths with the art style. I decided to stick to utilising the simple line illustration that I have developed through this course. However I developed it further.



(River Mumma Rum Label created for module 5001, wood cut style illustration)



I took some simpler illustrations that I had done of family members earlier in the year and altered the colours. Taking heavy influence from Luisa Uribe's print for the 'Blisters on my fingers' exhibition. The duality of the characters overlapped and multiple images coming together really speaks to the mission statement of 'Of Nowhere'.



I rather shamelessly copied Luisa's style and overlaid two of my illustrations in similar styles.

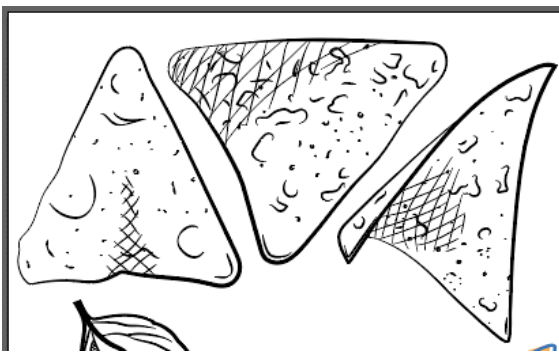


I fell in love with the effect immediately. I really like the abstract effect of not being able to focus on one face. Certain elements of each illustration interact with each other in very interesting ways. The glasses being set underneath a pair of eyes is rather (excuse the pun) eye catching.



This process really helped solidify my logo choice as the transparency over the overlapping image really speaks to the busy nature of the brand.

I began to draw more specific elements that would likely appear on the beer cans. One of the beers is named "Stockholm Salsa" and contains Basil, Habanero Chill's and Flaked Maize. I began drawing these elements in the established style.

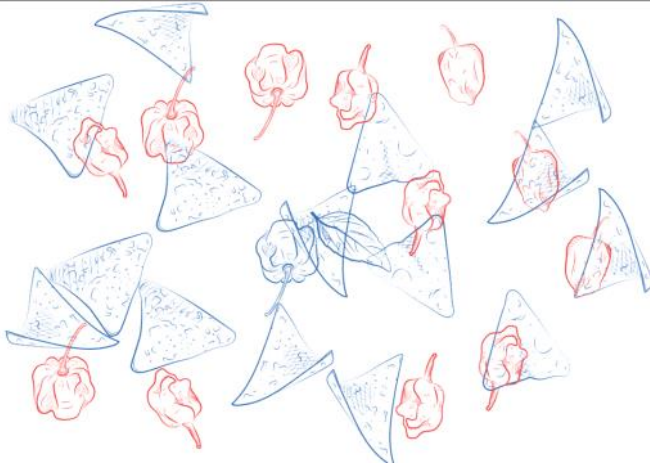


Instead of drawing Maize I drew a tortilla chip, It's comprised of corn/maize and also a common companion the salsa. I made sure to make these illustrations rather raw, messy and rather sketch like. I don't want the drawings to be too clean. One to play to my strengths as I'm not the greatest illustrator and also as aesthetically I think that is inviting.

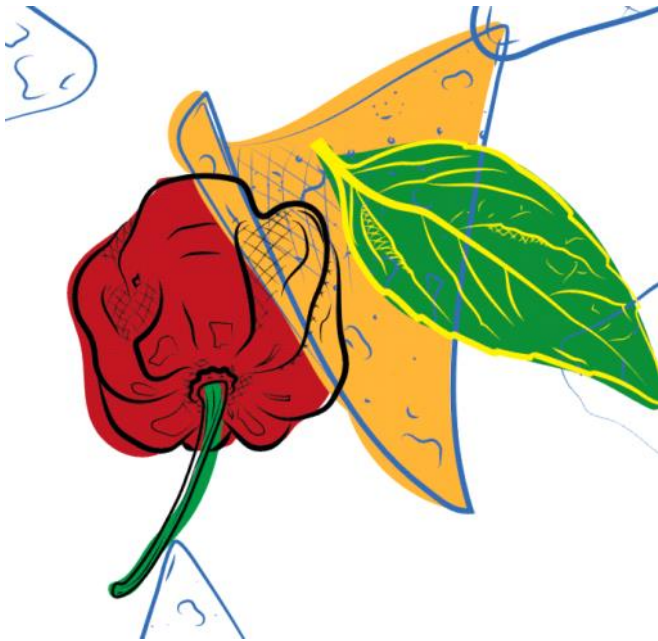




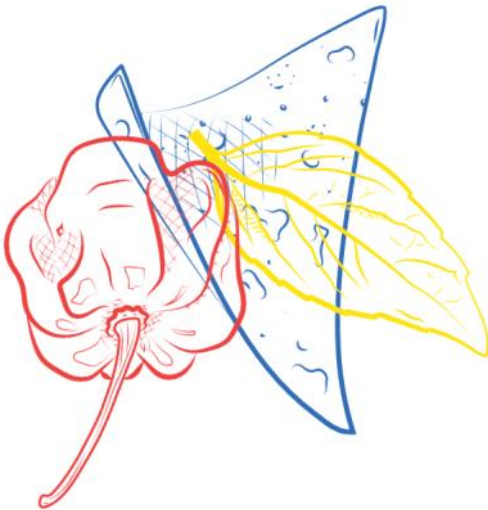
At this point I wasn't working with any colour. Red and blue kept popping up in the influence research I was doing as well as in the artist influence. I tried incorporating those colours. All my research had driven me to wanting the artwork to be somewhat surreal. While habaneros are red, Tortilla chips are not blue. This mismatching of the colours was very exciting. It drew the art away from looking like technical drawings and made them far more artistic. However this pattern approach was not working. To me it looks like a tea towel. While it is random it appears a little too formulaic. It's a cheap and easy way to fill the page/label and isn't inspiring. The art should speak for its self without this gimmick of repetition. I abandoned the pattern approach pretty quickly soon after.



I explored under painting the lines. I wasn't too careful about it, I thought the overlap might be a nice effect however it drove the drawings to look more like oil paintings and drove away from the digital aesthetic that I found so appealing in my research.



I had lost the simplicity of the two colours and the surrealism of things being the wrong colour.



I pushed forward with the shapes simply as outlines. I needed to add another colour to the mix as I had three elements, the pepper, the chip and the basil leaf.

I had chose quite muted colours, almost pastel colours. This decision was made purely on the fly as I began coloring the graphics.



I began creating my [can labels](#) and introduced the art slye into them. I added more coloured noise and placed the graphics quite large on the label. I grew to dislike this label over the course of the development. I still like the art style but the colors were too much and the pure outlines were too simple for what wanted to be a much bolder brand.

I wanted surreal elements and found that in the mismatching of colours to the objects but I felt this surreal element could have been taken further. I could illustrate metaphor rather than simply the ingredients in the beer. I rolled the design process back a little and began quite literally back at the drawing board.

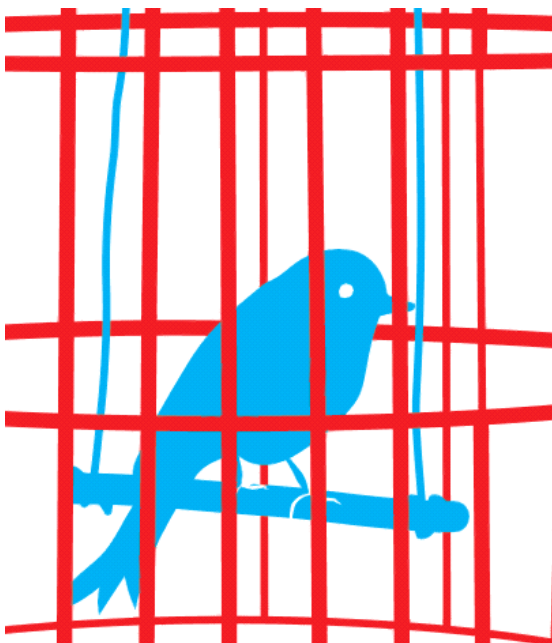
I thought about Of Nowhere as a brand, what it was about. Of Nowhere is about telling travel stories, spending time with people. Meeting in the real world in communal spaces. Adventure.

I thought of how I could represent this and an idea came to mind. A Bird stuck inside in a birdcage however the door is open. The Bird can leave if it chooses to but it isn't. I thought there could be second bird enticing him out of the cage. I pictured the bird in one colour, the cage in a another. The elements would overlap as they have in the sketches above.

I looked at a vast amount of bird cage images, keeping in mind the vintage nature the brand is going for I focused on more traditional ones, wire cages that bend at the top.



I sketched out the basics of the cage. I wasn't too clean about it. Lines vary in thickness and aren't straight. I like this style. The mess and sketchy nature makes the cage endearing. I played with having white lines on top of solid red for the base of the cage rather than being completely full of crosshatching like with the Stockholm Salsa graphics. It's slightly more simple and I really like it. This was shaping up to look more like a screen print than a sketch as the other had.



I outlined the bird on a little perch. Very simple so far.



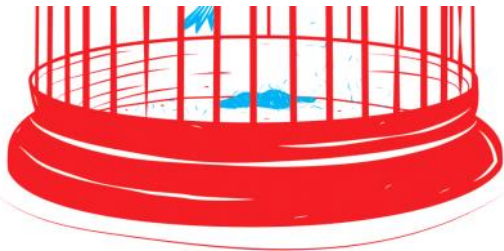


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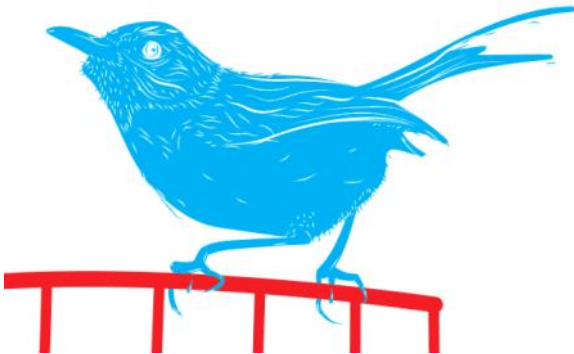


I added some white lines to give definition and detail to the bird. This allowed me to give the bird some character and convey the tone a little. This bird is supposed to be afraid to leave. I managed to give the bird a raised eyebrow by shaping the head feathers. I even drew some more blue lines around the bird to give the impression of feathers coming off, like nervous shedding.

There was now more detail in the bird than the cage which was a little jarring so I added a few more lines of definition at the base



I drew the second bird but made him a little more confident. His shape is less rounded than the inside bird, a touch less cartoonish like he's more mature.



I took a step back from what I was considering a final piece. I walked away and came back to it a few times. I printed it out and looked at it in different areas.

I was very happy with it. It reminded me of screen prints that I had seen in art shops. I even became quite excited about screen printing it myself, imagining the screens not quite lining up adding to the overlap.

I felt it needed the Of Nowhere name on it but the logo would have made it a touch too corporate. I looked back to the stickers that were an influence on the brand and seemingly an unconscious influence on this art style and how they sign the work. Usually a little monacre worked into the graphic.







I added a hand written 'Of Nowhere' to the piece beside the cage.



This approach to the art style ticks a lot more boxes than the Stockholm Salsa ones did. The colour scheme is very simple and I had more time to consider which blue and red I was going to use. I went through a couple variations but I think it is the duality of the colours that works the best. Being opposite on the colour spectrum. I chose CMYK blue and CMYK red from within Illustrator. They are vibrant versions of the colours and are really striking especially when used in unison.

The art style is very abstract and surreal which was a must. There is a lot of empty space to amplify the colour and the image speaks to both the art scene, stickers and the message of the brand.



I tested the image in a few different colours to see how it would work on a black background. With the removal of one of the colours and as a complete white image. There may be cases in which I use this graphic in scenarios where no colour is an option (t-shirts, laser etching, stamps) while not as striking it does work.

I now had a pretty solid art style and decided to create some more graphics for use within the brand. I kept a lesson in mind from the Logo design Workbook which use the Nick JR logo as an example



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37 (opposite)

The color palette complemented, but did not replicate, the mark. The typeface, Info Display, designed by MetaDesign, was chosen as a counterpoint to the Nick Jr. letterforms. A freeform shape library was created for use as enclosing or background shapes with typography or television characters. These were deliberately different from the “caregiver” mark. A palette of gradations was created

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The Nick Jr. logo’s relationship to the visual system is critical. The logo is a changeable set of icons. The letterforms and colors are always consistent. The “caregiver” shape changes on each application. The attitude of play and levity is built into the logo, and the visual system reinforces these ideas. AdamsMorioka, Inc.

By establishing rules you can make a contiguous logo even when the icons and art changes. Perhaps not all the graphics I create will be sued for label designs. Some could be used for merchandise, signage or social media. I continued to create graphics that were representative of the brand rather than based on beer names.

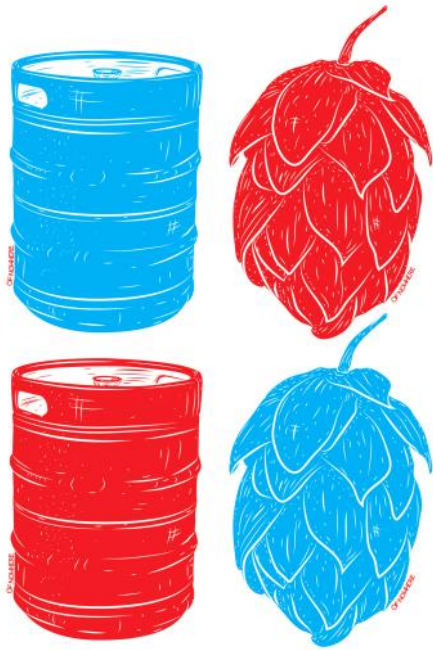


I drew this suitcase. I made sure that it was a vintage style case in keeping with the brand. I added a band as if it needs it to be strapped shut, trying to add a sense of history and give the case a past, a life. For the same reasons I added scuffs and scrapes all over the case. I included the actual Of Nowhere log in this sketch as if painted across the case.

I made sure to cover the case in stickers. Stickers are in influence on the brand and so it was great to include them a little more literally.



I made sure that these stickers fit the same colour scheme however I didn't need to be as detailed with them as they would only appear small on the case.



I thought it important to generate some more assets that could be used across the brand. While a keg and a hop aren't abstract, placing them in the incorrect colours will help keep them surreal and could be useful for social media purposes.



I then combined the hop graphic and the keg graphic to make what looks like a rocket with the hop as the flames. This helped bring the abstract nature back into the image and is a visually appealing graphic.





Galactic endeavors continues to be one of the only Of Nowhere graphics that uses black, even in its label.

One of the beers in the Of Nowhere range is called Galactic Endeavors, It's a pale ale that uses a hop called Galaxy. I decided to focus on the name of the hop rather than drawing a hop itself. I decided I would draw a galaxy. To remain in keeping with the other graphics I decided to enclose the galaxy in a snow globe. It's extremely abstract and is representative of the brand capturing travel and occupying spaces.



This was my first attempt at a beer named Lemonude. Lemonude is a Lemon Gose sour beer that uses lemon peel, it is named Lemonude because you end up with a nude lemon in the process. I began by drawing a pair of underpants, this alludes to the Nude section of the name. I then drew a lemon slice as it was more visually interesting than a whole lemon. I decided that the lemon would be most interesting in blue as red would make it look like a grapefruit.

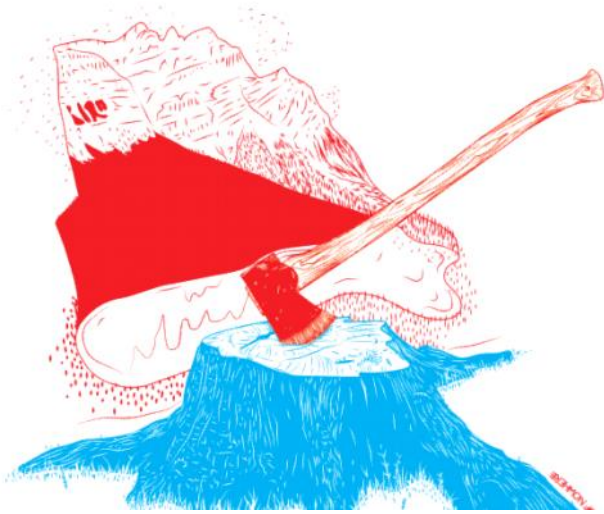
I showed the Lemonude graphic to a few people who stated that it may be a touch raunchy or even perverse. I didn't feel this was the case but the art's reception is far more important than its intention, ultimately the decision to publish the graphic would come down to the brand and not the designer. I decided to create a variant that was less risque.



I kept the graphic of the lemon as that was solid and caused no issues (Other than a lack of being surreal) I re-imagined the notion of 'Nude' as sending a nude image, which is topical these days. I drew a telephone taking an up close image of the lemon and featured that on the phone screen. I like the way the red and blue interacts within the same object on the phone but I still prefer the original art. It's far more simple and attention grabbing. If the choice laid with me (which it does but purposes of this exercise it would be the client) I'd go with the former.



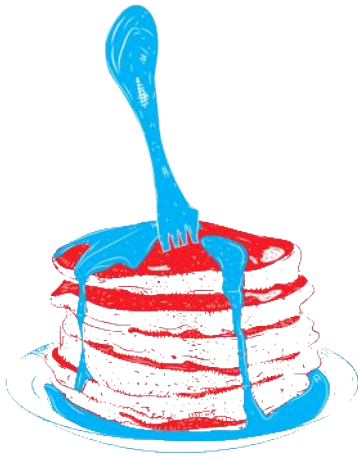
For Black Forge Gateau I went rather simple. I kept with the colour scheme and made sure the elements were coloured incorrectly. I went with red for the cake and blue for the berry as otherwise the berry looked like a raspberry whereas this beer uses blackberries. While not as surreal as others in the series It is



'Circadian Logger' is a Canadian lager. I pictured a log stuck in a tree stump, perhaps even with logs being split either side. The logs either side made the image too busy and too in motion which didn't fit within the series so I left it as a static image. I began drawing mountains behind the log however this became too distracting and again too complicated for the series.



The final graphic is a lot simpler and in keeping with the series and developed style for Of Nowhere

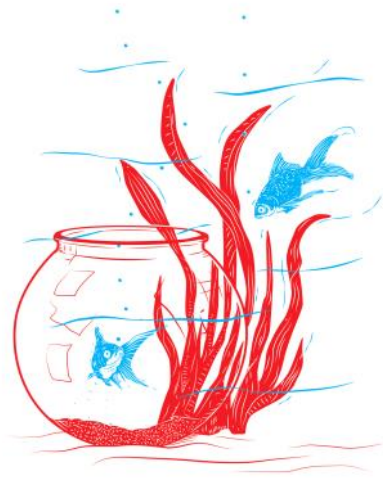


I approached 'Camp Pancakes' much like I did Black Forge Gateau, not too surreal and rather simple. As these were very flavour forward beers I wanted to make sure that flavour was represented. For IPAs and pale beers where the flavours are less dominant I can be more surreal with the artwork.

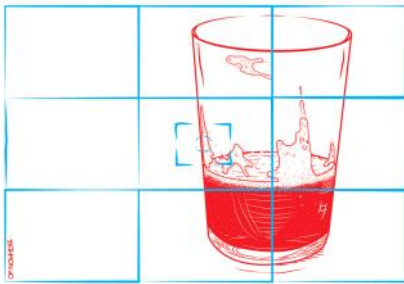


Skateboarding was an important influence on the brand and so I wanted to use the art style to depict this, bringing the art and the influence full circle. This was one of the graphics I drew that wasn't specifically linked to a beer. Trying to build a catalogue of assets that I could use for social media, merchandise, pop up bar decoration. It did end up being used on a label for 'Boardwalk pale'. I have learned from Uiltje, Siren and my talks with James Yeo from LHG that the role of the designer and the brewers have a symbiosis. Sometimes the art comes first and generates the name for the beer and the style and sometimes the beer and style comes first dictating the art. While not outlined in the role of a designer, when working in house I have learned it is smart to build a catalogue of extra images and graphics, this can ease the work load when other projects like social media posts, websites and adverts arise.





After talking with Hugo from Siren on how the 'Lost in' series releases a new beer, with new artwork every couple of weeks. I thought it might be nice to create a similar series within Of Nowhere. While it may not be my role as a designer to develop concepts for the products like this, As I was creating a catalogue of images anyway, it couldn't hurt to pitch the series. In this case for sake of this project we can say that I pitched the idea of a series and the brewery loved it. This series became the 'Adventure Series' with a new batch of the same recipe with slight tweaks brewed every year, this beer would be called 'Adventure – 2019, Adventure 2020, Adventure 2021'.

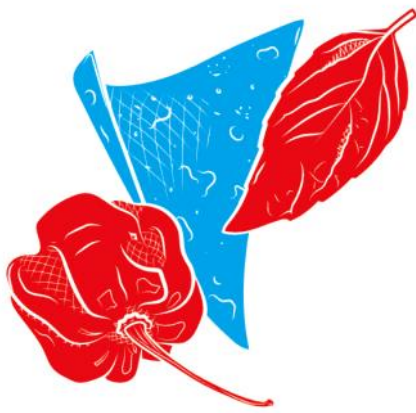


Looking into beers and breweries I found that a third (One third of a pint) was a common measurement to have especially with higher ABV beers. This tickled me as the rule of thirds is photographic principle of framing a composition. I thought I could combine these two uses of thirds and drew "The rule of thirds" which is now at Of Nowhere's disposal if they decide to brew an imperial or high abv beer. It is also a good image to have on hand for social media as it accurately represents that that Of Nowhere is a brewery and somewhere you can get a beer.

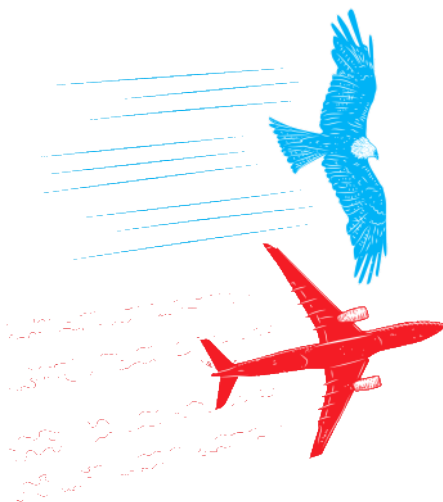
I took the first image I produced, that of the birdcage and used that to represent 'Adventure 2019' as it wasn't yet linked to a beer and was representative of the message of the company. I then approached the same image again but instead of being birds in a cage that you can escape from freely it became fish in a fishbowl, however the fishbowl had sank underwater and the fish could escape easily. I would in theory approach this concept of being free and yet not leaving again next year, with different animals or signifiers to this message.



The art style for Of Nowhere developed greatly since my initial sketches for Stockholm Salsa. The original sketches did not fit with the style anymore, however the line work was still very similar and actually informed a lot of the decisions taken with later sketches. I went back in to the illustrator files and recolored the elements of the graphics to make them fit within the new style for Of Nowhere

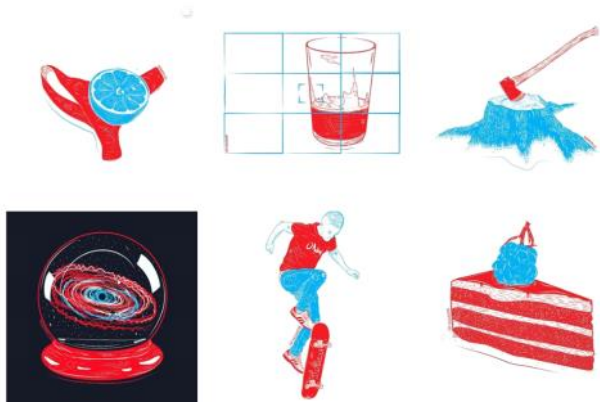


I overlaid the individual ingredients to make the image a little more exciting and added it to the roster of completed Of Nowhere graphics.



What eventually became 'Flight Beer' was initially called 'Aspiration'. A simple concept quite reminiscent of the bird and fish images. I looked up to the sky one day and saw a plane and a bird flying along, due to perspective of one being much further in the sky they looked to be the same size. I decided to capture

this in an illustration. Not my favorite image but the two elements work very well as assets within the company.



I began posting the images on my Instagram and the response was very positive. The Rule of thirds graphic (Top middle) got James Yeo's seal of approval as his favourite in the series