

# ***Isobel Roope***

AD323

BA (Hons) 3D Design and Craft

University of Brighton

2019-2020





## Isobel Roope

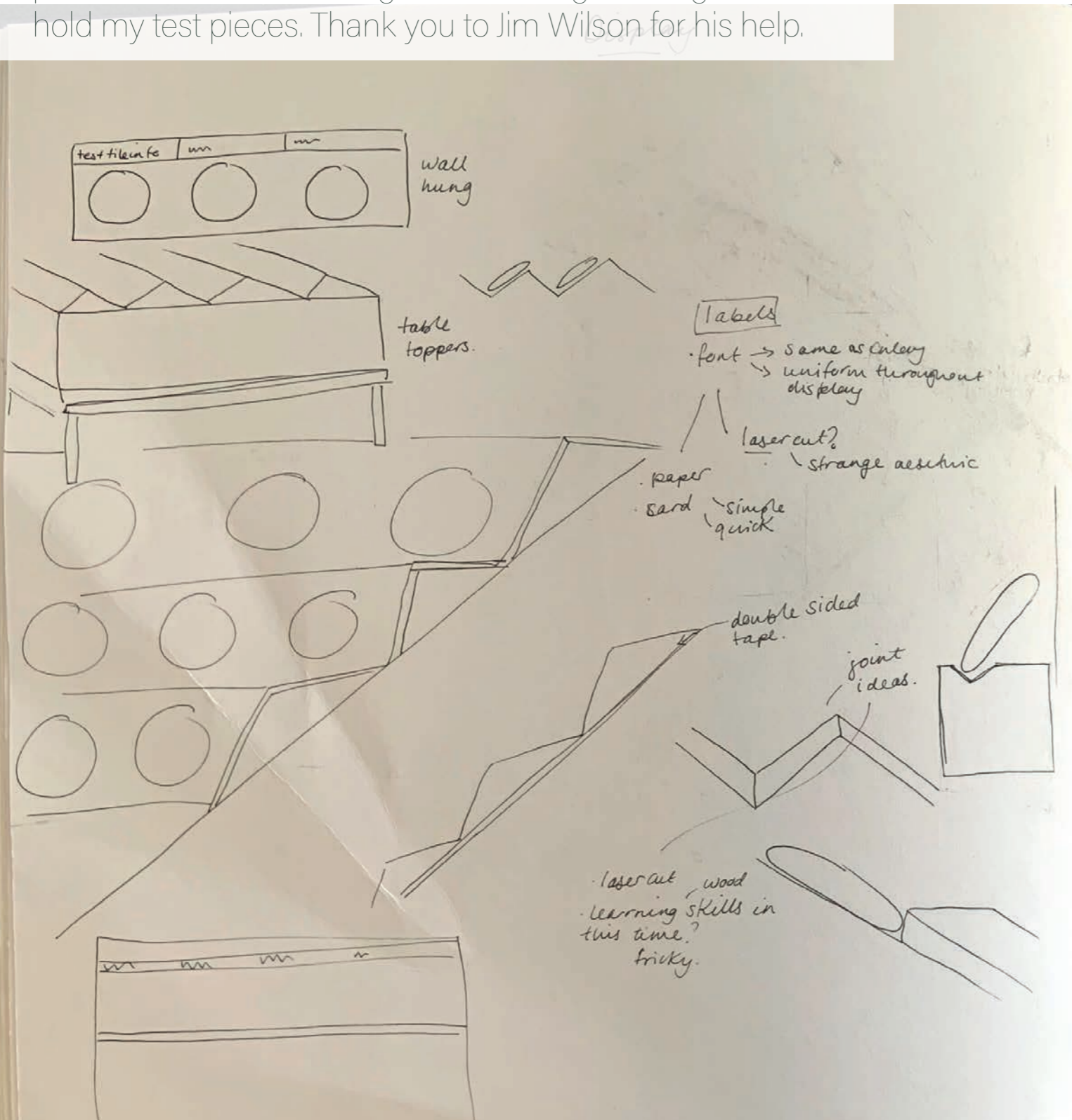
### L6 BA Hons 3D Design and Craft

This project investigates East Sussex and the naturally occurring heritage and visual identity from within. It researches the surrounding area in terms of materiality, identity and manufacturing. Highlighting the aesthetic, landscape and architecture of the area which is derived from the close proximity of the material source. To celebrate the underlying elements which make up the richness of the area; to find close parallels between material resources and final objects.

**Dissertation Title:** Is it possible, considering the global climate crisis, to make ceramic production in the UK more sustainable?

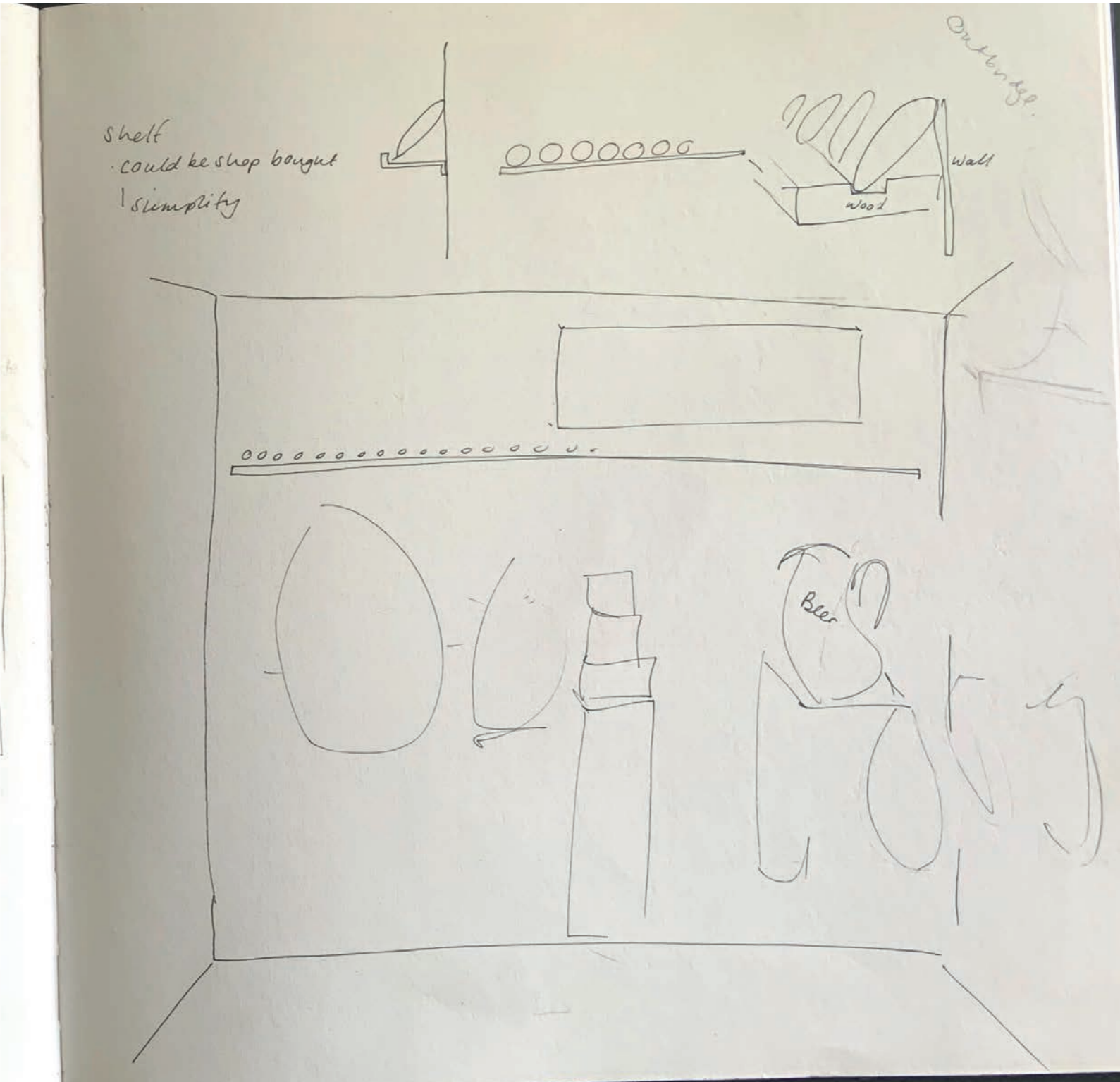
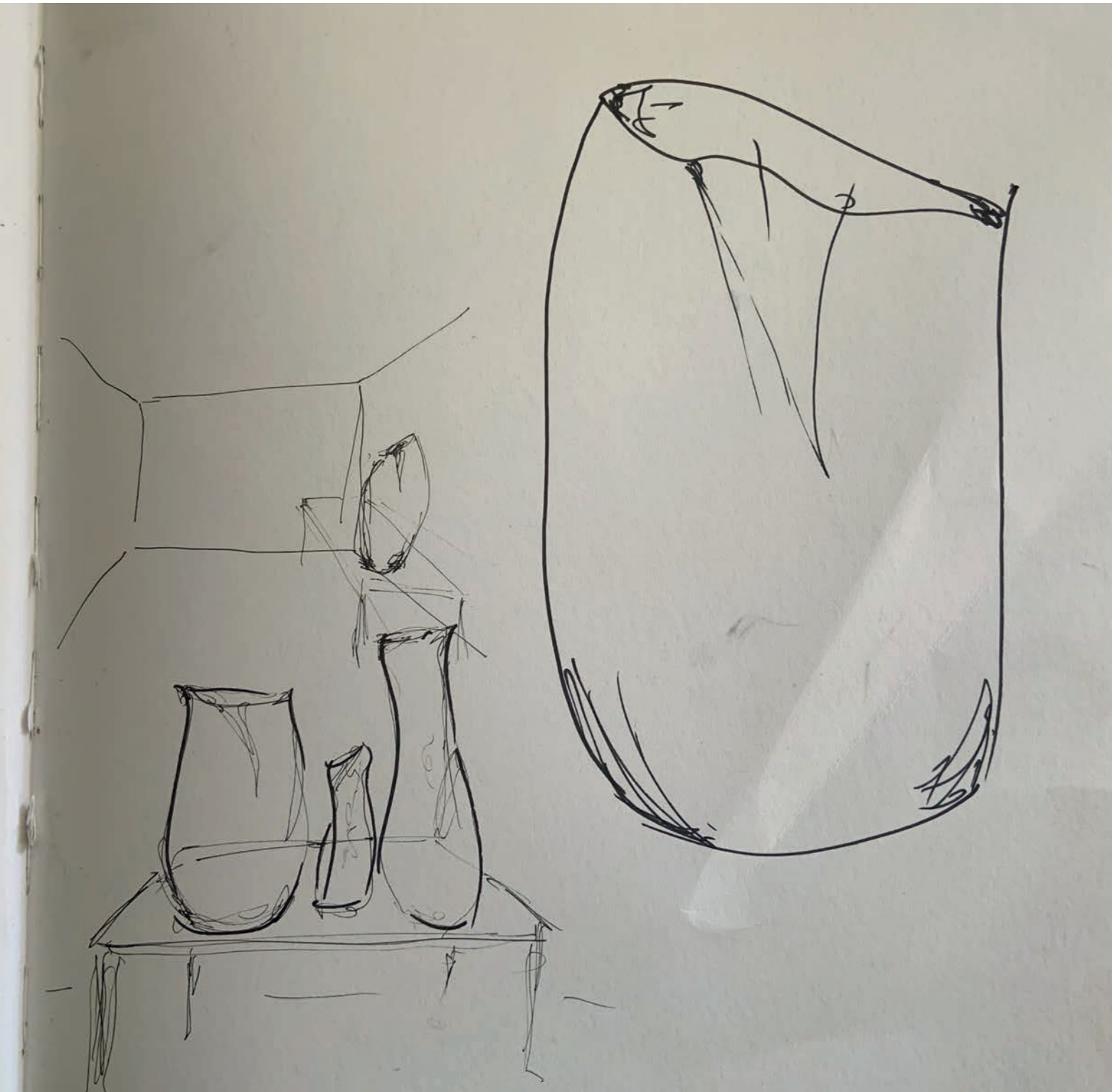
# Test tile design shelving

I began designing test tile shelving before lockdown. I had a piece of wood cut with a groove running the length of it to hold my test pieces. Thank you to Jim Wilson for his help.



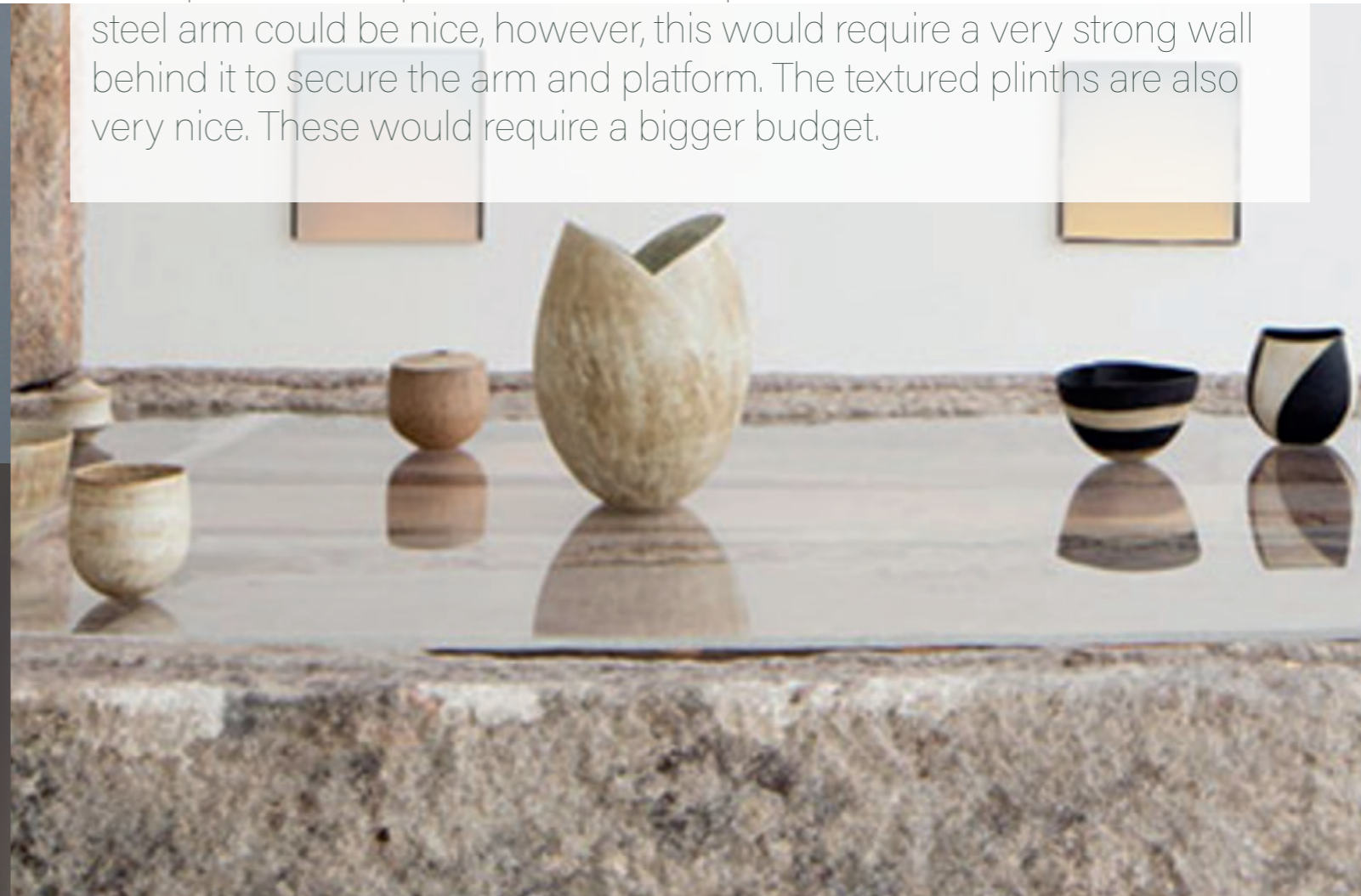
# Imagining my space

This drawing shows the piece of shelving I had made in preparation for the degree show.



## *Shelving and plinth research*

Researching throughout the year different types of plinths has been really interesting to see different options used. My favourite is the one at the top left of this spread. I love the drop shadow. I feel the ones with the steel arm could be nice, however, this would require a very strong wall behind it to secure the arm and platform. The textured plinths are also very nice. These would require a bigger budget.



I really like the light sheen on these plinths, it gives very nice sheen to the pieces



These plinths add a real richness to the work. The rusted steel add an interesting textual element and is a great contrasting colour to the black and white sculptures.



## ***Experimenting with steel plinth***

I think this works well. However, it could be expensive to create so perhaps I could use a sheet of steel onto of a normal plinth. This could create the aesthetic I am looking for with minimal cost and minimal post-show waste.



# Set up in room 318





# Degree show notes

## Display

- Clear
- Considered
- Good quality
- Strong display, adds credibility

## Start planning

- Helps with making schedule

## Questions

- How is my work intended to be viewed?*
- Do I need any special supporting structures? (frames etc)*
- Does my work need to be shown separately on plinths or can it be displayed as a group ?*
- Do you want people to interact with your work?*
- How many pieces do you want to show – do you have, too many/not enough?*
- Do you need any tech (e.g... ipad) to support your show?*
- How big is your allocated space?*

## Tips

- Odd numbers look better*
- Skyline – work to a pyramid formation. The intention is to draw the viewer's eye in rather than out*
- One off/high value pieces benefit from space to breath ( space adds value)*
- Consider lighting. Make sure you have enough to light your work and allow time to adjust the spots*
- Use props sparingly – ok if they are required for a demonstration or indicate a function (erg... small flower in vase)*
- Plinths can look quite heavy especially when displaying small items – explore other options such as a trestle table*
- You don't always need to display work against white. Be brave and use colour or pattern if appropriate. (paint plinths / tables / - use Farrow and Ball) off white / pavilion grey – can get sponsorship )*
- Information/accompanying text should be presented in a professional manner (photo books)*
- Keep font uniform*
- Some students use furniture pieces / portfolios / display pieces /*
- Print postcards, comment book, website, business frame – take photos*
- Look at old display formats*
- Plan time effectively*
- Print and frame everything in advance, white and black, frameexpress – they calculate it*

## Less is more

*Tests organised, make box?*

*Mailing list*

*Website (online portfolio; enhance, issue) (website: wix, squarespace, wordpress)*

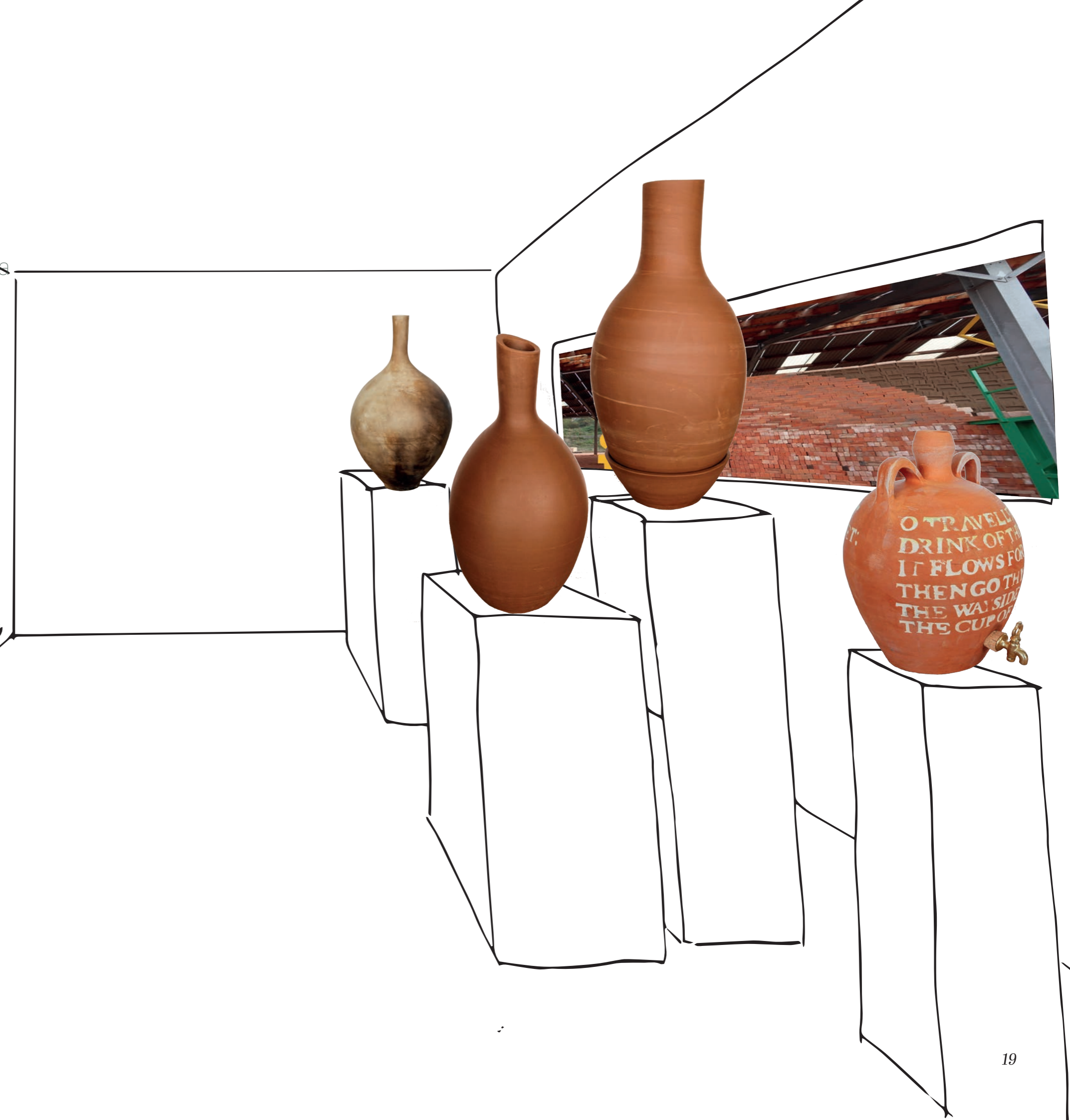
*Promotional materials, taking, geotagging, collabs, press release (in 3rd person)*

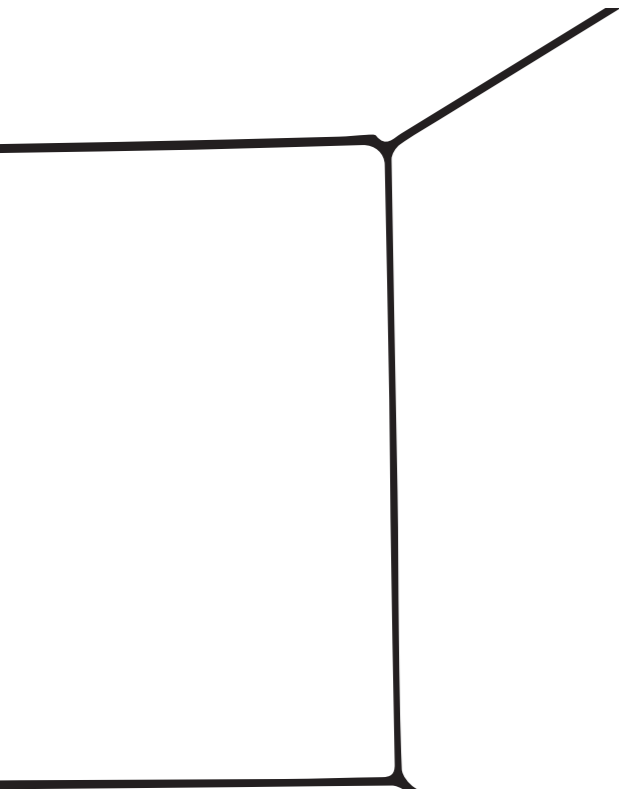
*Social media, call to actions (included question to promote interaction)*

*Dealing with the public / potential clients / sales. Take and give details / prices. Don't commit to something you can't deliver*

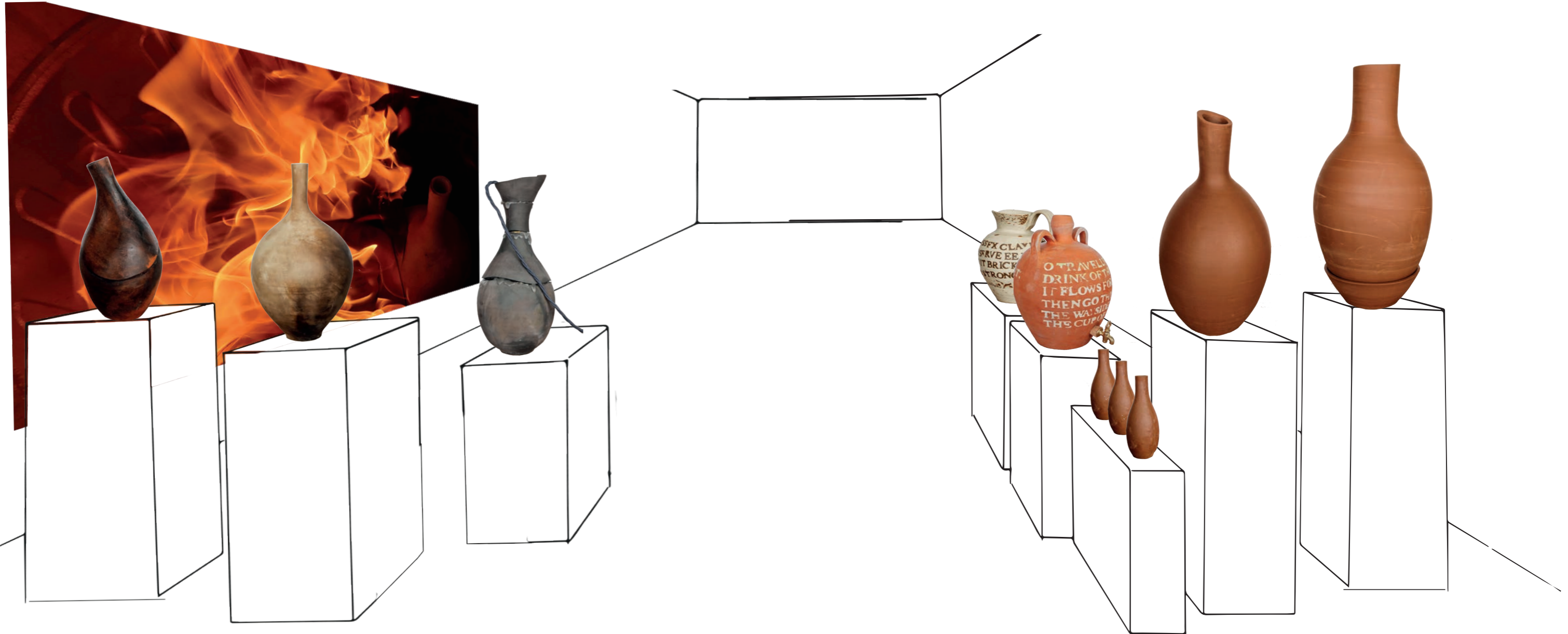
# Display development

I learnt how to do perspective drawing and the basics of Illustrator and Photoshop to create these exhibition proposals. I have really enjoyed doing this as it has broadened my knowledge and allowed me to fully consider the options in a calm way.

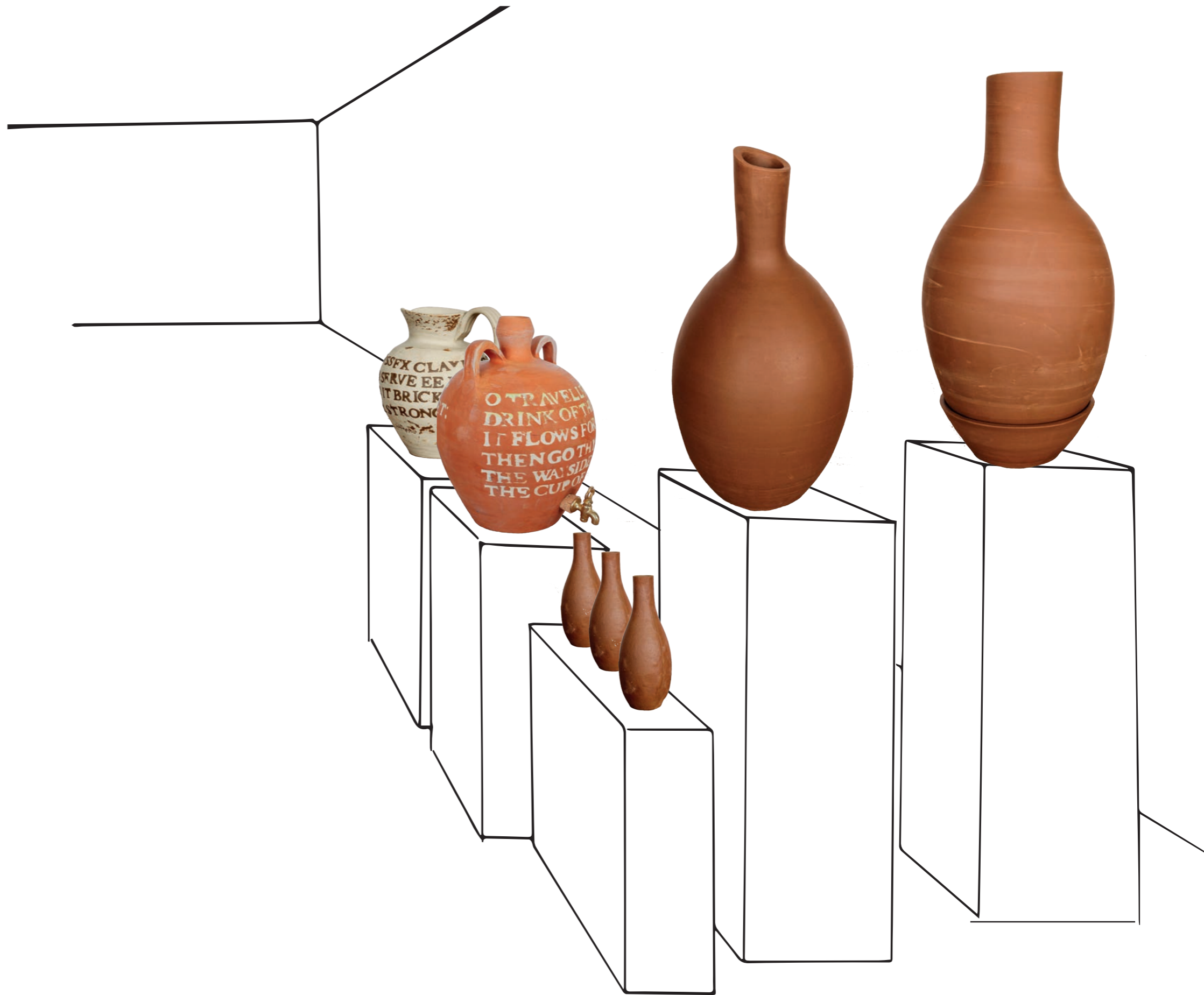


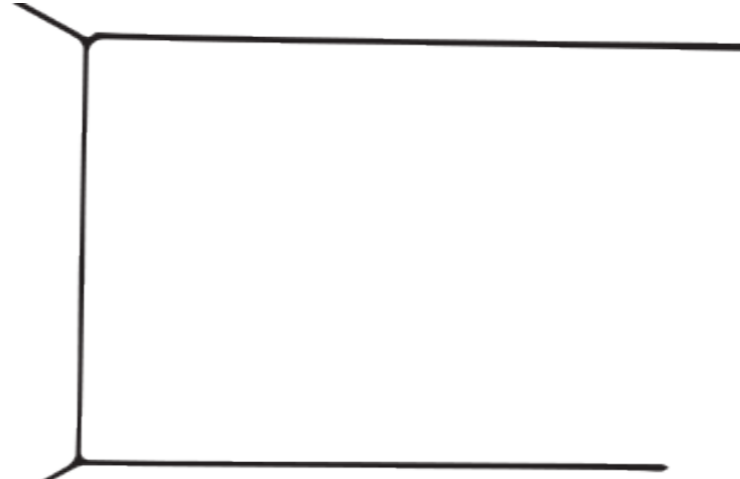
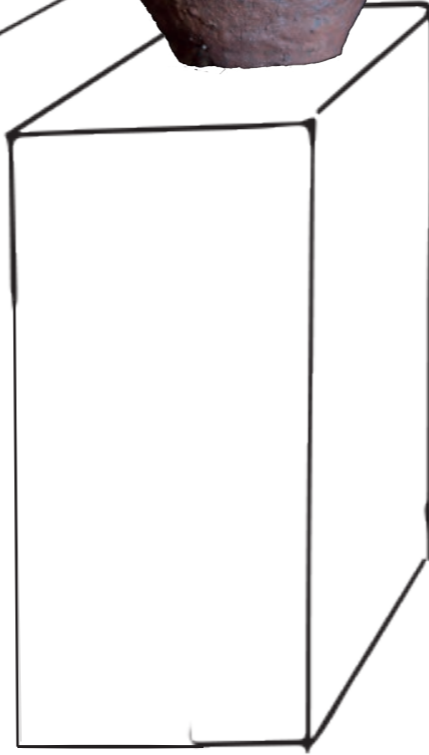
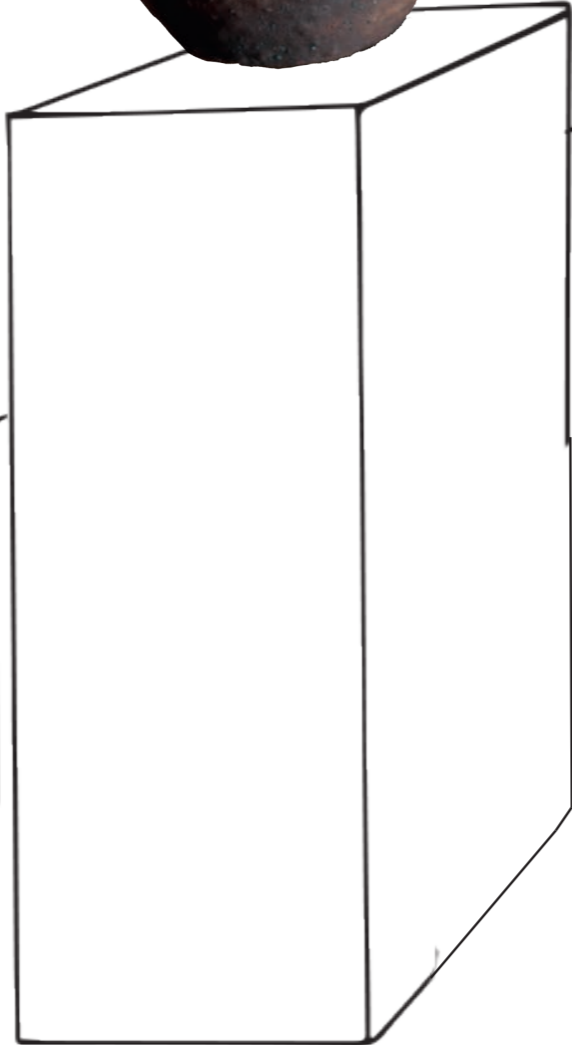
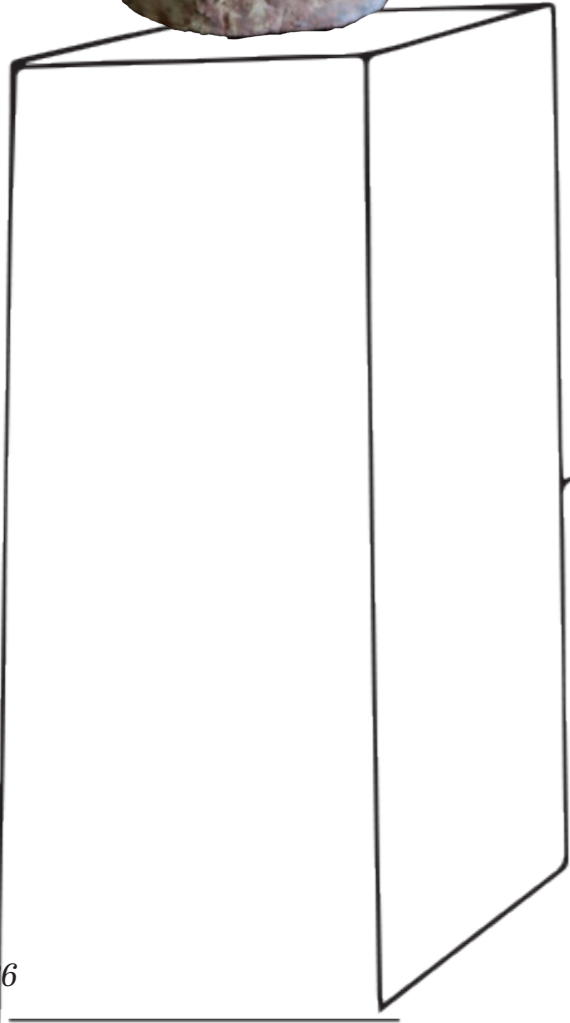
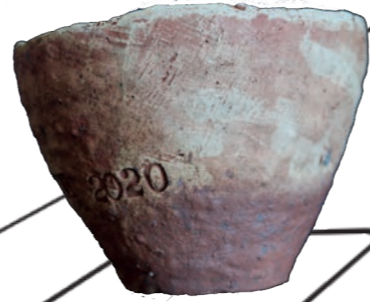


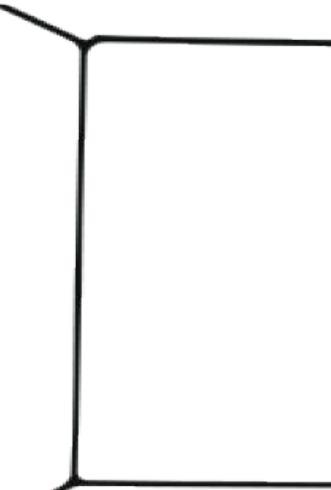
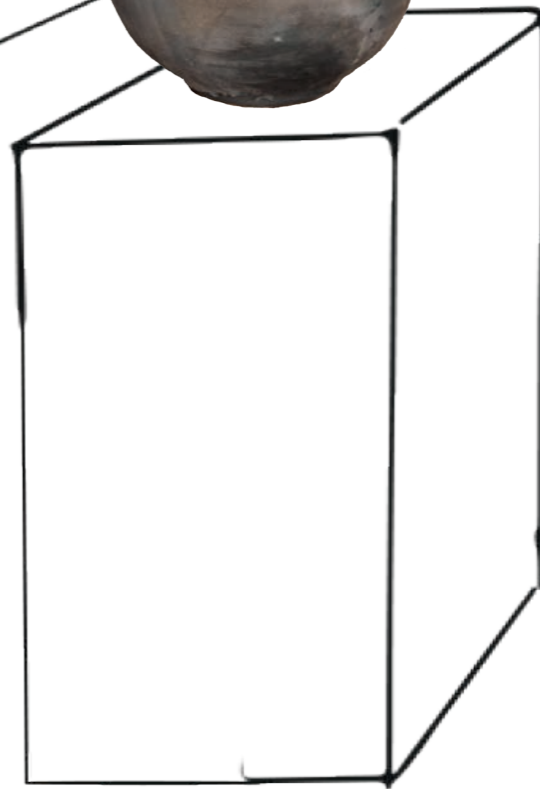
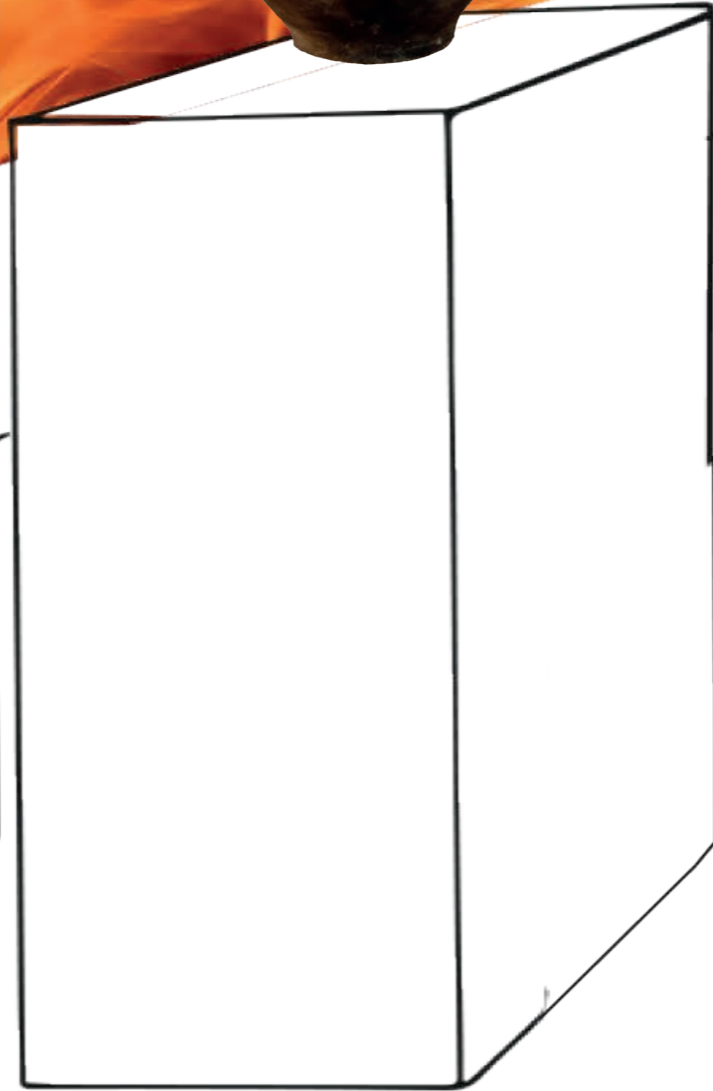
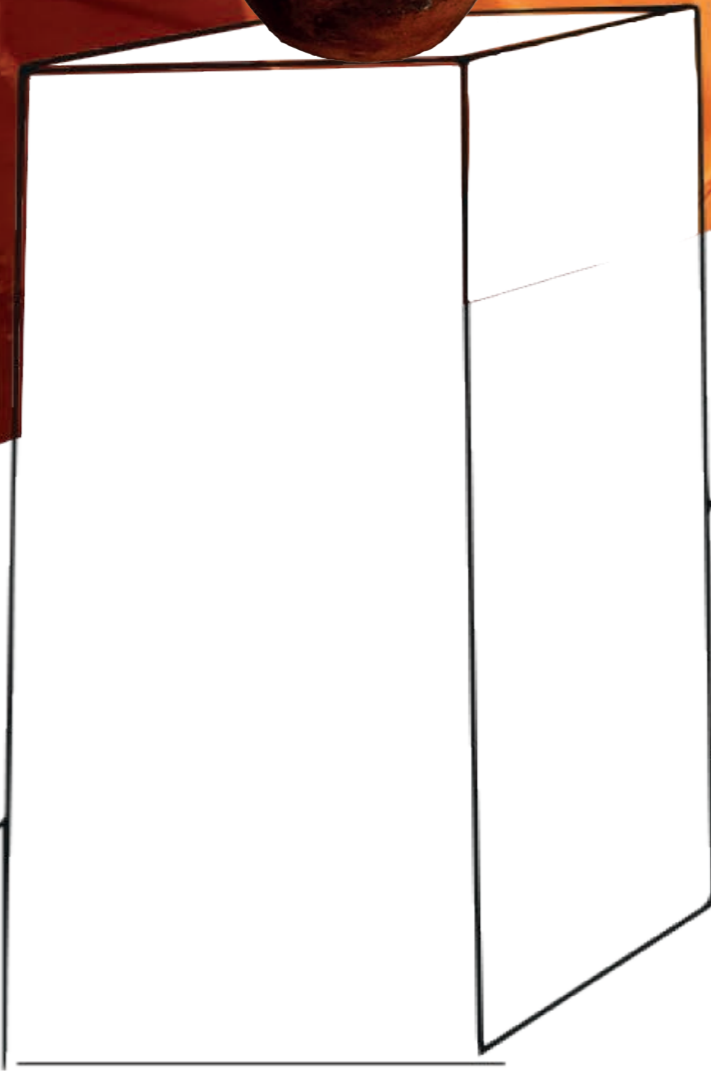
I like the pieces facing each other. The flamed photo was intended to give the pieces a feeling of aliveness and context, however, it seems to look slightly aggressive.



# Trestle table designs





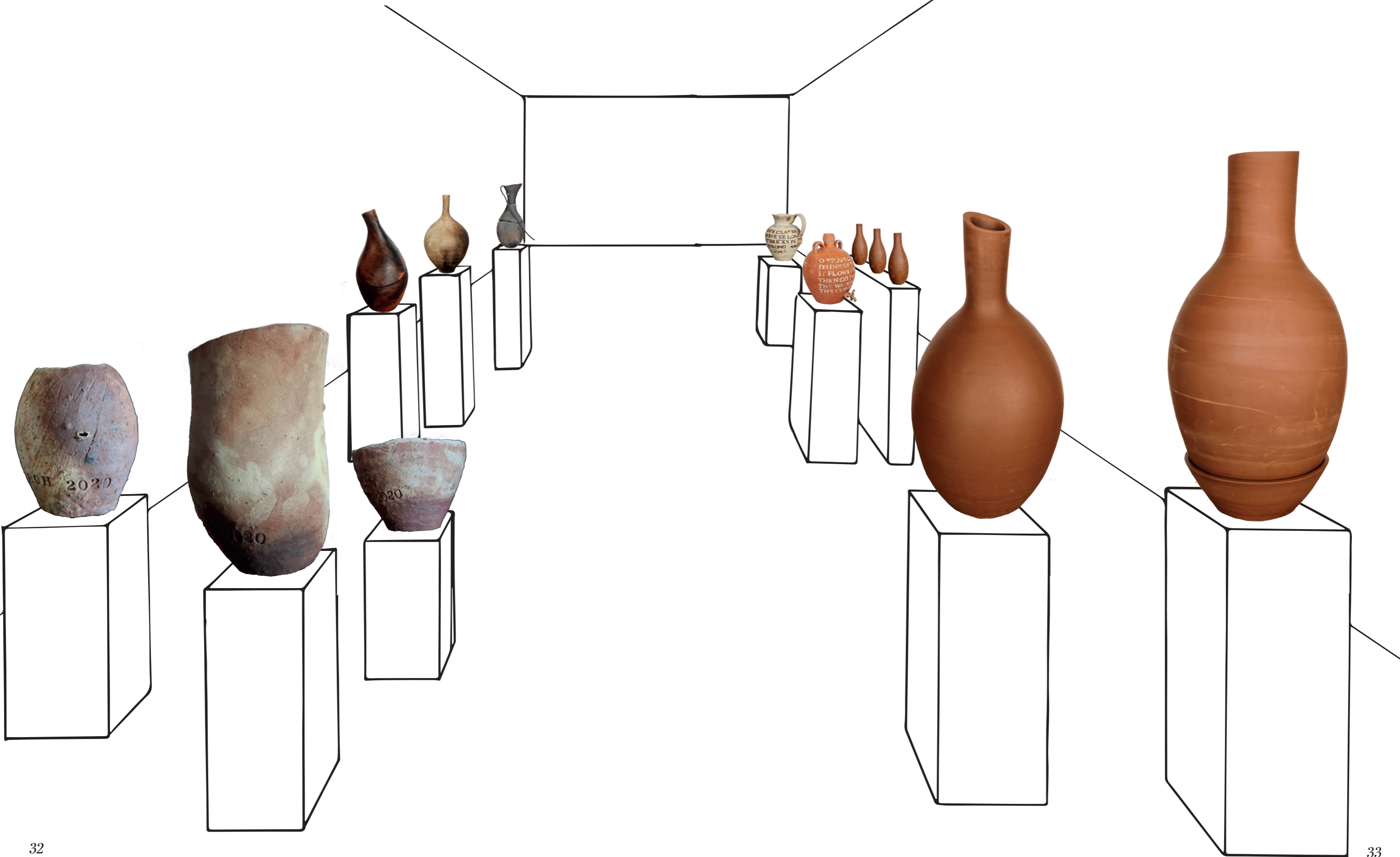


*A more grand display idea*

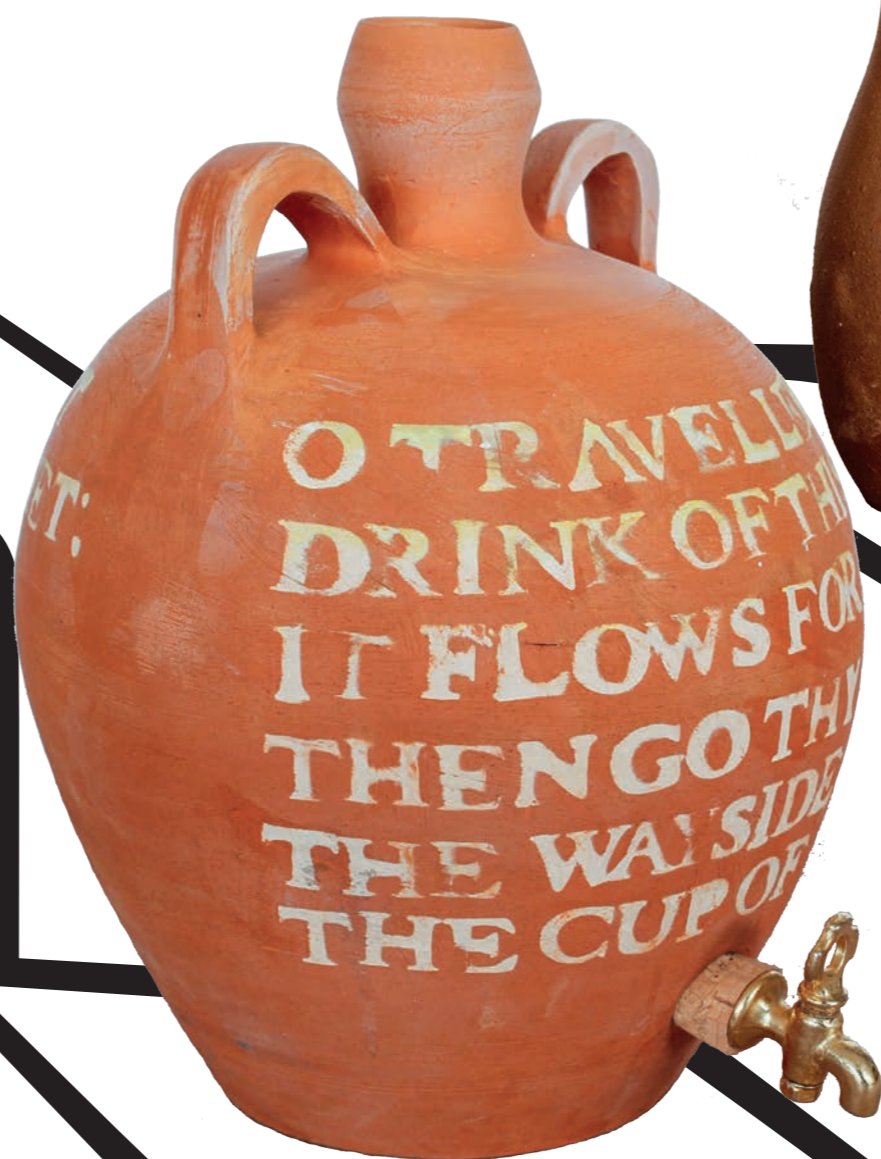
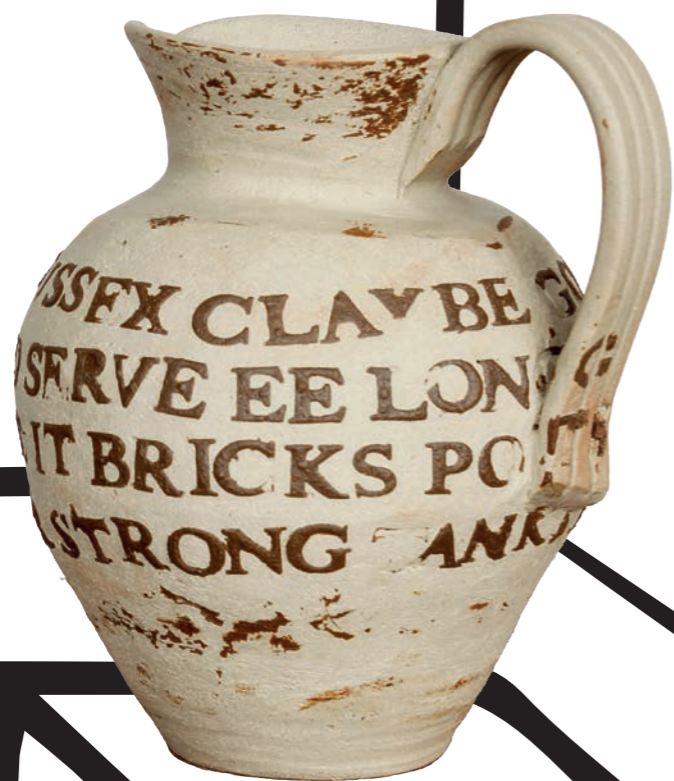




*Final exhibition display without photos*



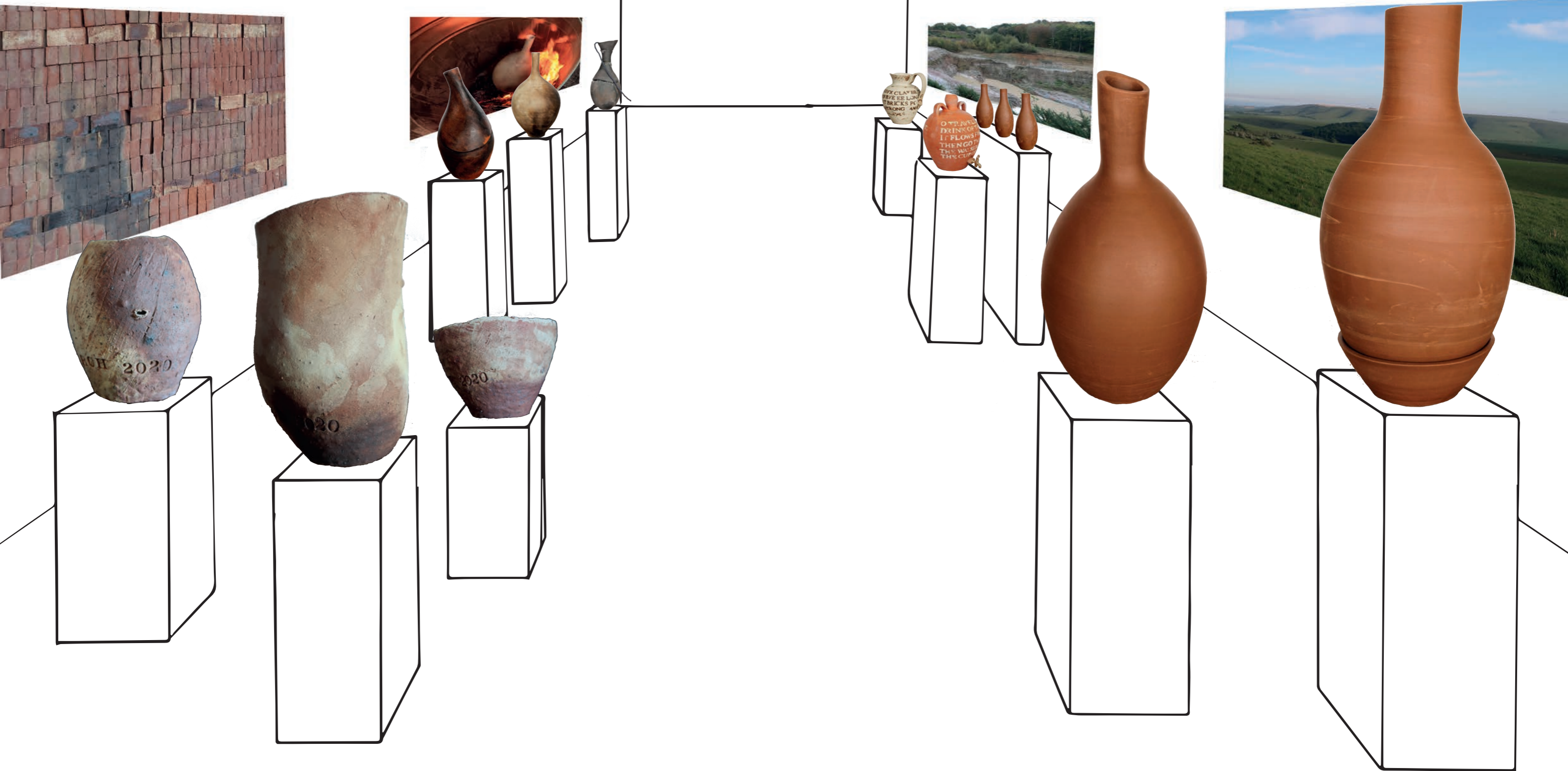








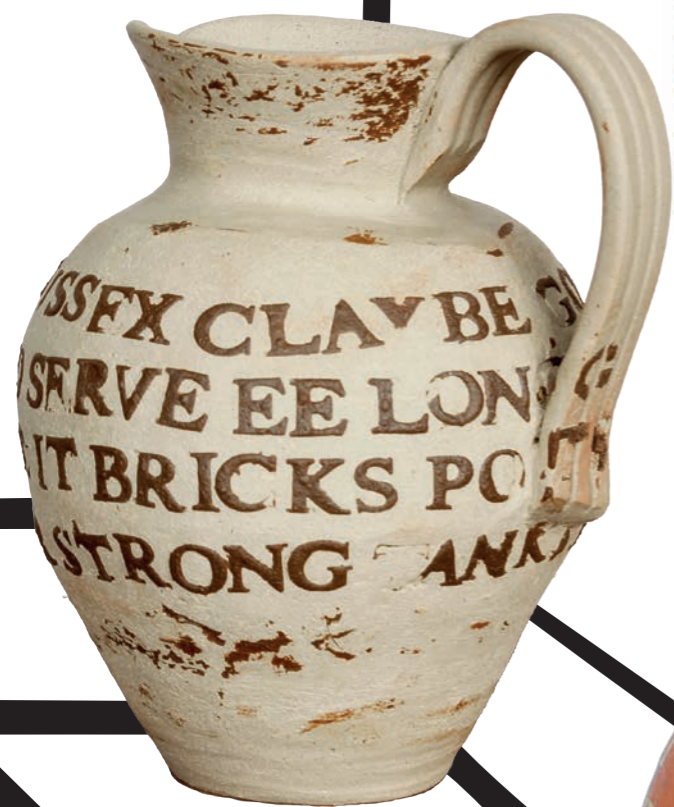
# *Final exhibition display with photographs*





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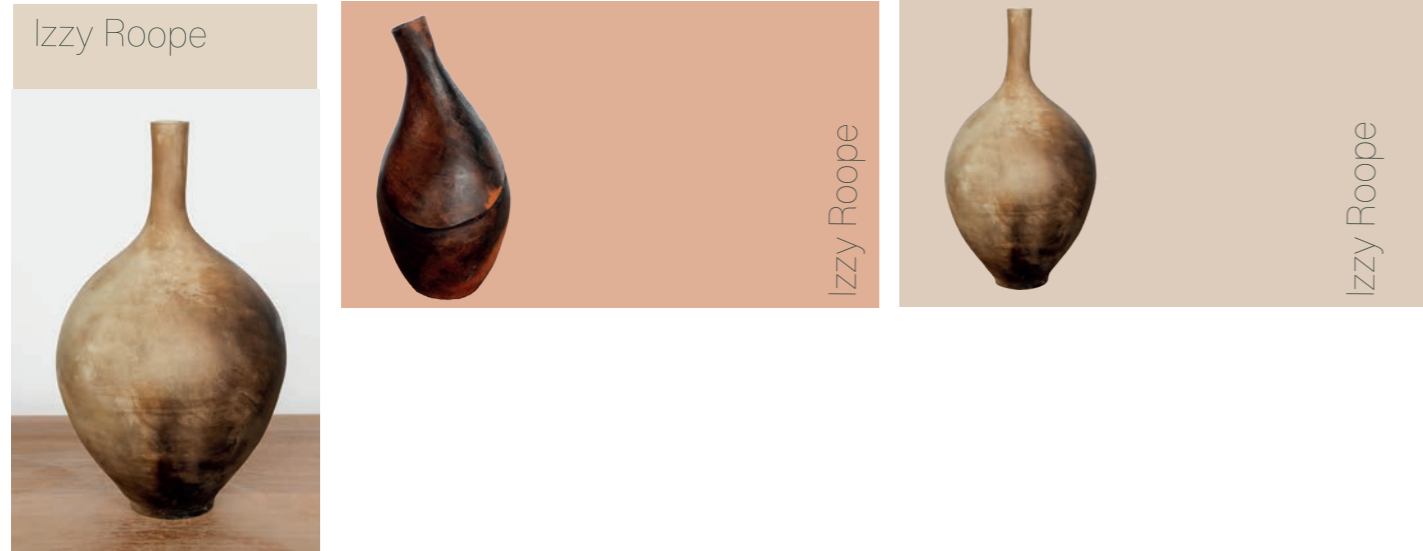






# Business and postcard designs

## Business card development ideas



## Previous postcard designs



Extractor from my professional promotional plan.

## Post cards

The postcards were designed and created by me for an exhibition in September 2019 costing £35.54. These were created on InDesign, the colours for both the background and text were taken from the images themselves, this gives a subtle style to the postcards and keeps a uniform aesthetic. The business cards were printed using a UK based printing service, I chose to print on uncoated paper; this allows for full recycling. I choose to use postcards as they are a practical commodity and can be used as advertising if put on someone's fridge after postage. As the postcards are larger than a business card, it gives a larger canvas for an image.

## New Range of promotional material

A new range of promotional material will be designed and created for the degree show, New Designers and the exhibition in Hastings. This will be in the form of business cards and postcards.

The design of these will be in a similar style to the previous postcards created. In aid of reducing my personal emission, these will be designed myself at home. They will be printed on uncoated recyclable paper using the university printing facilities and cut to size in the book binding workshops.

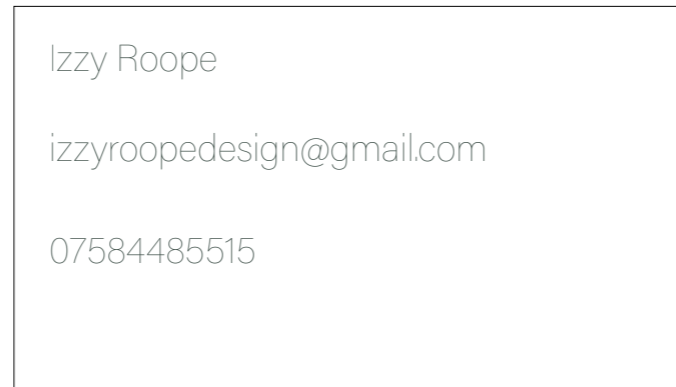
I have created a business card stand using Chailey brick and an inlaying technique. This echoes my degree show work so will keep a uniform aesthetic.

# Final Designs

These are the final designs for the business cards and postcards. I can print these at either scale so I can offer both. I picked up a colour from inside the photograph to keep with the aesthetic of the exhibition. I have made an inlaid business card holder for these cards. If I had more time I would have made a new one with my name inlaid onto the holder. I choose to keep the background white to keep ink usage to a minimum.



inlaid card holder

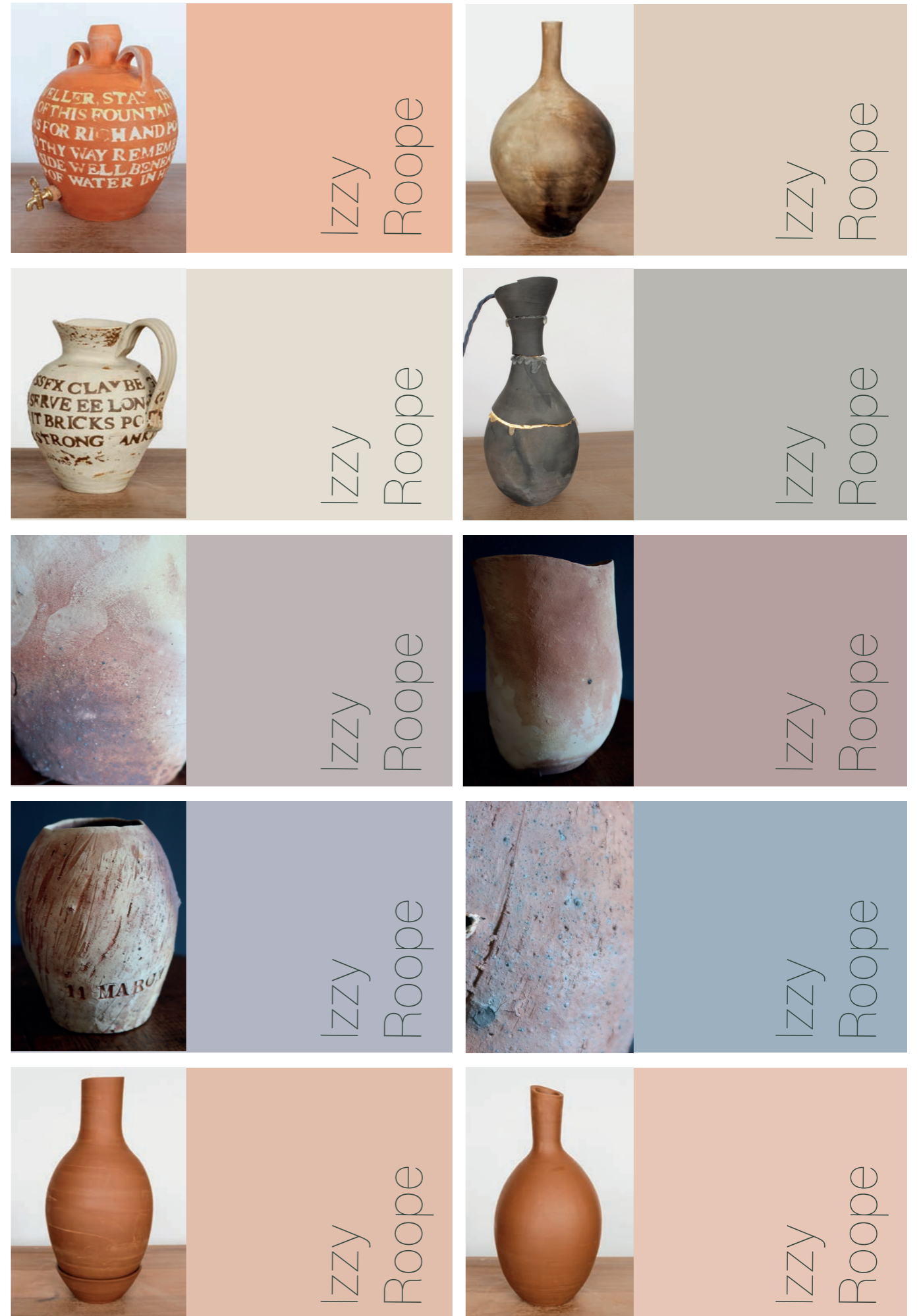


reverse of business card

Izzy Roope

izzyroopedesign@gmail.com

07584485515



# Promotion

Invite list:

Here is a screenshot of an invite list for the degree show. I have blurred the address to withhold privacy. I would send out a 'save the date' four weeks prior to exhibition and a formal invite between one and two weeks prior to the private view.

Online promotion:

I will advertise the exhibition online on various social media platforms. I could create an event on eventbrite to send out via email for viewers who may not use social media.

Invite List:

<u>Gallery and Artists:</u>	
Kate Malone's studio assistant	Saki
Kate Malone	kate
London Glassblowing Studio	galle
Ibstock Brick factory	info
The New Craftsmen, London	info
Cynthia Corbett	info
Nathan, Brick Factory	Via
Vine Street Antiques	Via
Adrian Sassoon	em
The New Craftsmen	info
Joanna Bird	info
<u>Previous Teachers and technicians:</u>	
Terry Budden	t.bi
Celia Allen	Via
Jim Fuggles	Via
Tim Reese	Tre
Yolanda McFadyen	Via

# Considerations

Water:

I will have the water coolers filled with water. I will have a spill kit on hand in case of spillages. I will have a larger container of water to refill these bottles

Lighting and power supply:

For the lighting piece I will locate the plinth over a floor plug pocket. A small hole will drilled through the plinth to allow the cable to be concealed inside. Once concealed I will re wire the plug. I will keep spare light bulbs within the exhibition space and the electrical components will have the correct health and safety checks

Picture:

Hanging

I have two options for picturing hanging. These two options will depend on budget; I could press photograph between two sheets of acrylic (making it light to hang) and drill a small hole; securing with a wooden dowel. This would minimise waste as the acrylic could be reused afterwards. The other and cheaper option would be to use a small wooden tack to secure each corner. I would make a pilot hole to avoid damaging the print. I would pull the photo out, to create a drop shadow, just before the private view to avoid damaging the print

Pictures:

If the exhibition were to happen within the university I would print at the reprographics services. I would have them printed on uncoated paper as this is more environmentally friendly.



picture hanging example. This photo was taken at the Royal Academy

## ***Explanation:***

Through these various drawing and digital experimentations I have considered how I want to convey my work to the public.

I have chosen to have all my pieces on plinths as I feel this shows them off the best. I chose to have them in sections depending on firing techniques or surface decoration. Each section of plinths should be able to be walked around, allowing the viewers to see each piece from every angle. I will allow at least 1m between the clusters of plinths to allow wheelchair access.

I will have large scale prints on the wall behind the pieces to contextualise the pieces, adding a deeper story to the pieces. I believe this will give the viewer a strong understanding of where the pieces have come from. These will be printed on uncoated paper. I tested out via drawing and Photoshop, having a white wall behind, I think this could look really nice - this is something I would have liked to see in real life. Using digital technology and learning perceptive drawing has allowed me to see how this could look.

I considered adding the test tiles into my display but I decided I liked the idea of the piece by themselves and the pictures behind to contextualise.

I considered displaying raw clay, and also bricks into the exhibition. I have not totally pushed the idea to one side and, if I were to create the exhibition in real life I may still do this. I feel it is something I would need to see in reality to see if the aesthetic works. I think it could help the viewer gain a deeper understanding into the craftsmanship that

went into processing the clay. As dry clay is harmful to breathe in, I would have to enclose the clay somehow to avoid the clay particles becoming air-born.

For the lighting of the pieces I would like it be a warm white to keep a natural feel to the exhibition. I would like to display my research file and process books that highlight the making and detailed research that went in creating the work. I have learnt book binding skills over my time at university and I had hand-dyed linen (flax) fabric (dyes from university dye garden) in preparation to cover the books with the fabric.

Having created these plans it has made me very excited to display this work in future times. Having the flexibility to create a exhibition. playing with scale restrictions has been great.