



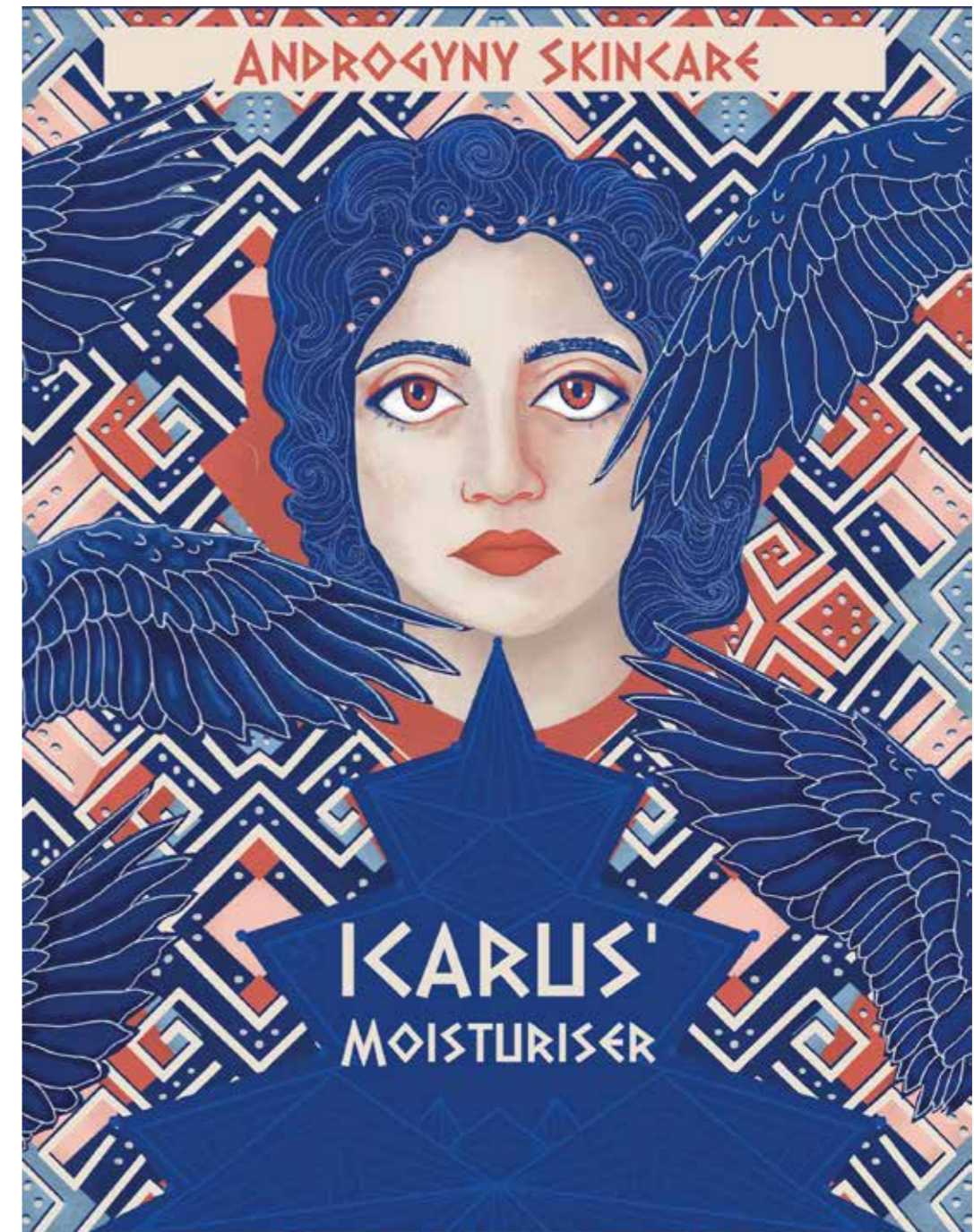
Grace Smith

Predominately a packaging and branding illustrator, who enjoys experimenting with pattern, colour and characters.



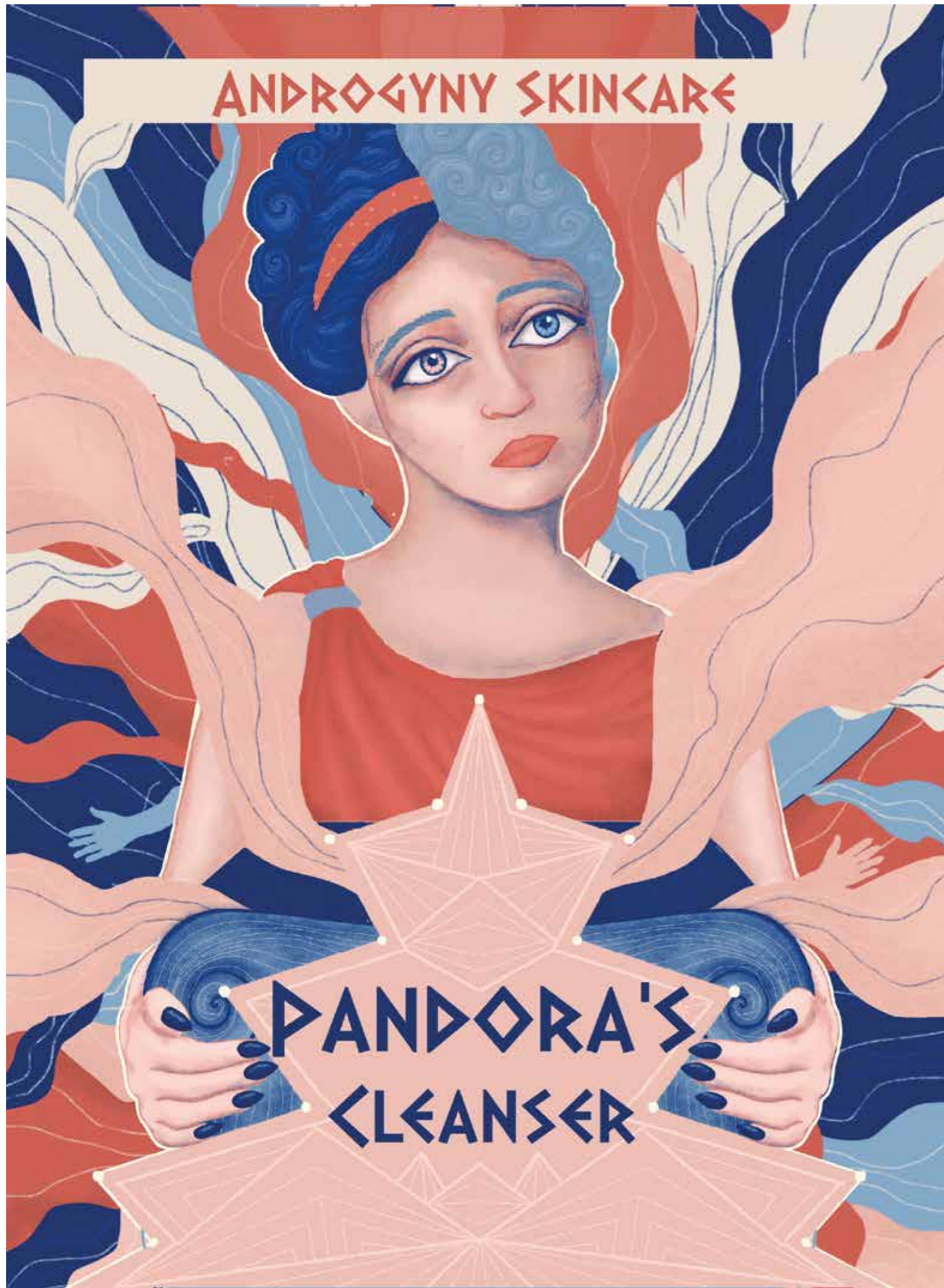
01: Androgyny Skincare Packaging

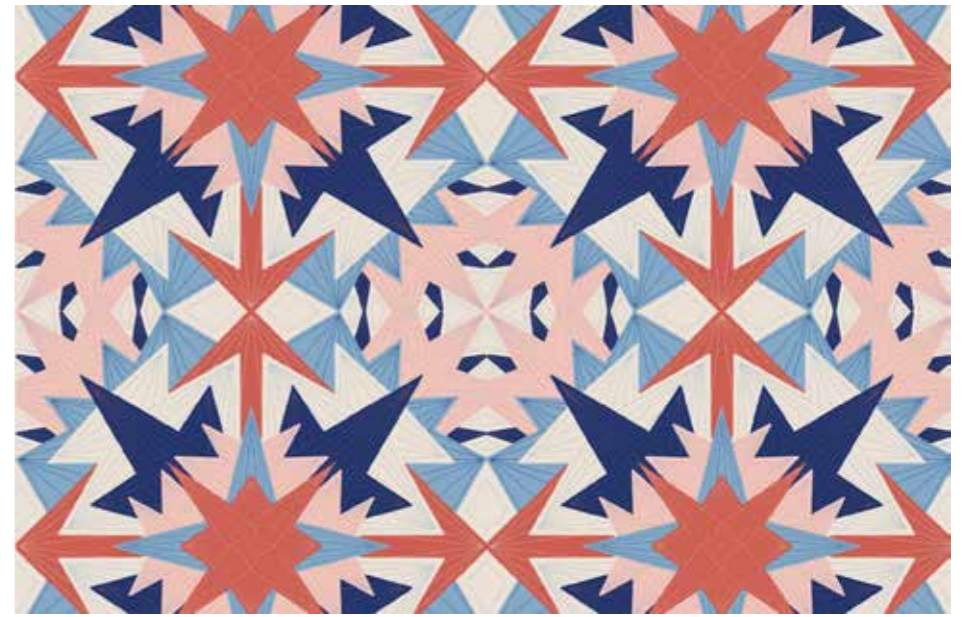
For this project, I illustrated skincare packaging. I aimed to create packaging that didn't rely on gendered stereotypes for its design. Instead, I was influenced by Greek Mythology to create androgenous packaging. For the final outcomes, I created Androgyny Skincare where each product's packaging is based around a different myth. I created serum based on The Myth of Soulmates, Cleanser based on Pandora's Box, Suncream based on Helios The Sun God and Moisturiser based on Dejarus and Icarus.



This is packaging that would be used for a moisturiser based around the myth of Icarus and Declarus. The pattern used for the background of the label and on the box represents a labyrinth, which I made into a repeat pattern to create a sense of depth. Due to the bottle being a small area to work on I represented this story through symbols, with Icarus in the centre and the wings he used to escape around the edges. In terms of the box I used an angular shape to mimic the geometric pattern of the labyrinth.





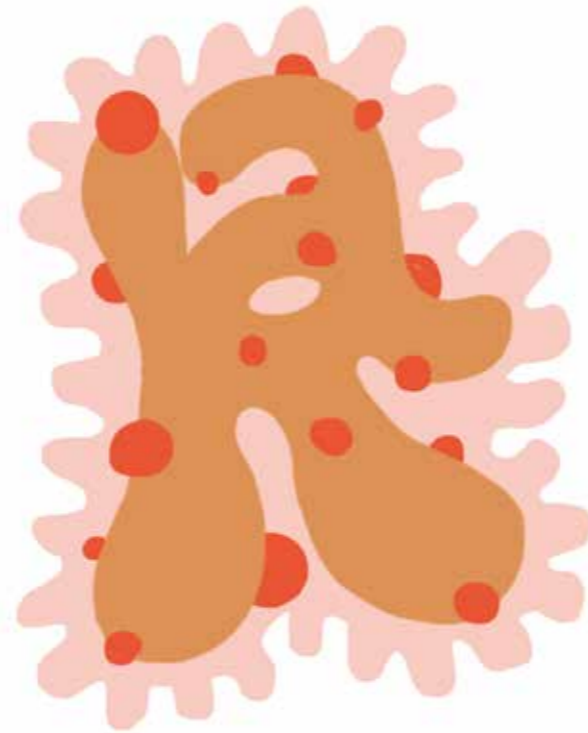




02: Bridging The Divide Campaign

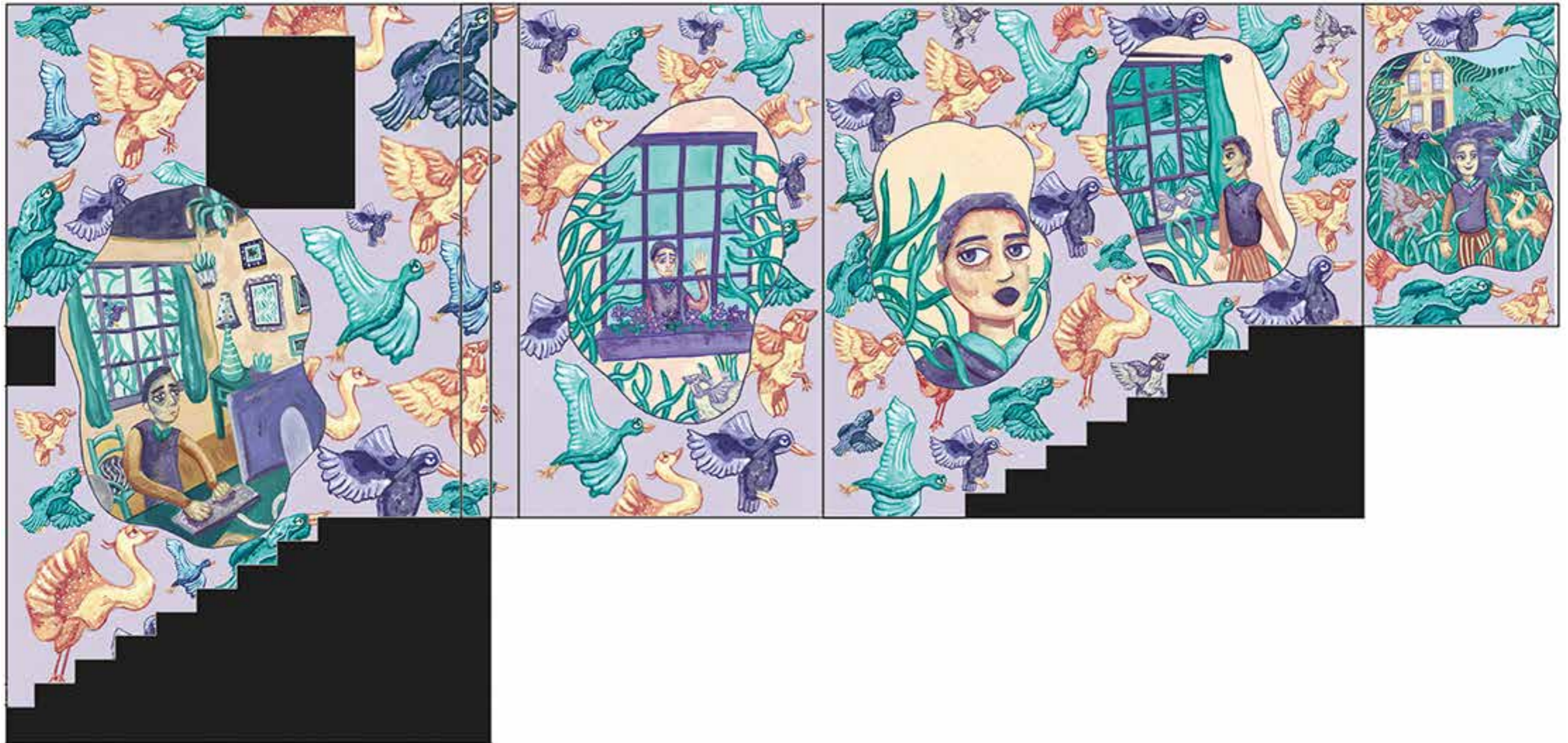
For this project, which was the 2020 RSA Competition, I was set the brief of harnessing social media to bridge societal divides. I created a social media campaign called Reality Check, which aimed to address the issue with the way social media has led to a heightening of unattainable beauty standards. The first posters would appear as adverts on social media platforms encouraging users to engage with them to see how to achieve a certain look. Once clicked they will receive a message of how the images on social media are not real.





03: Branding

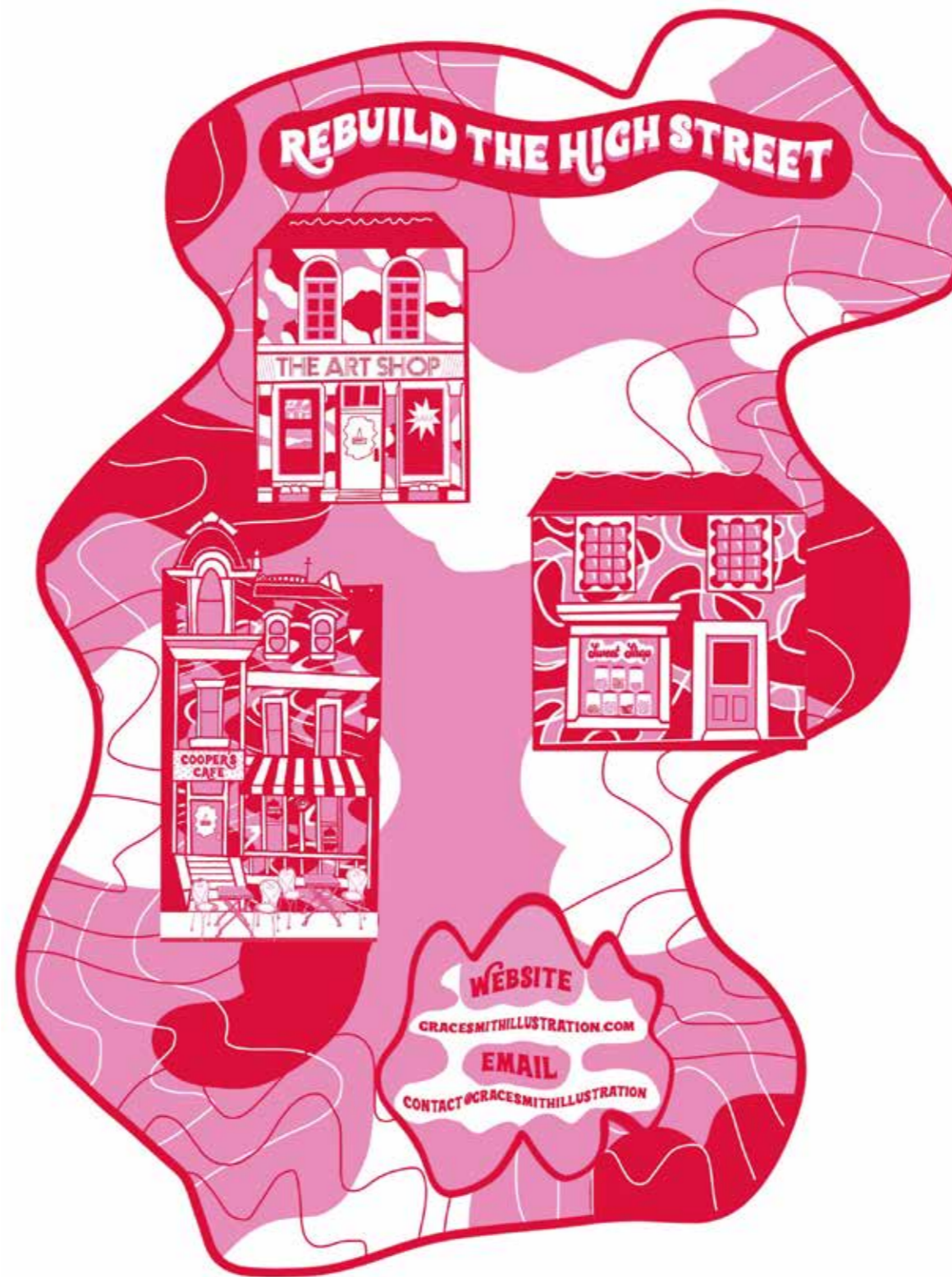
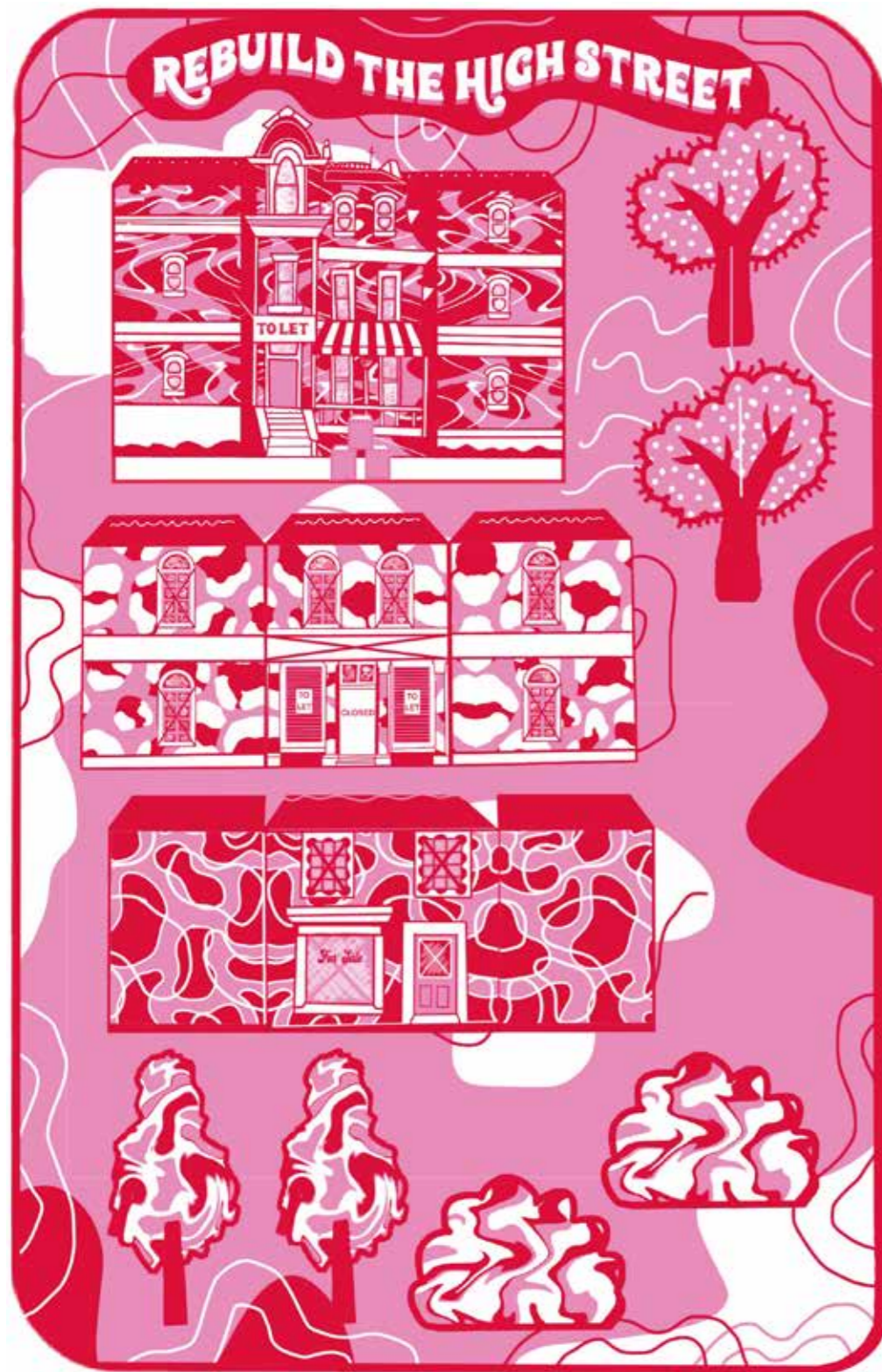
For this project I was set the brief to rebrand Kim Arnold's website, who is a business and marketing consultant. I created a new logo, website banners and spot illustrations. Overall through the colour scheme and use of illustration I wanted to reflect Arnold's brighter and less serious approach to marketing. The imagery of hands coming together in the website banner and logo represents the way she connects to her clients in a personal way.



04: Wildlife Centre Stairwell

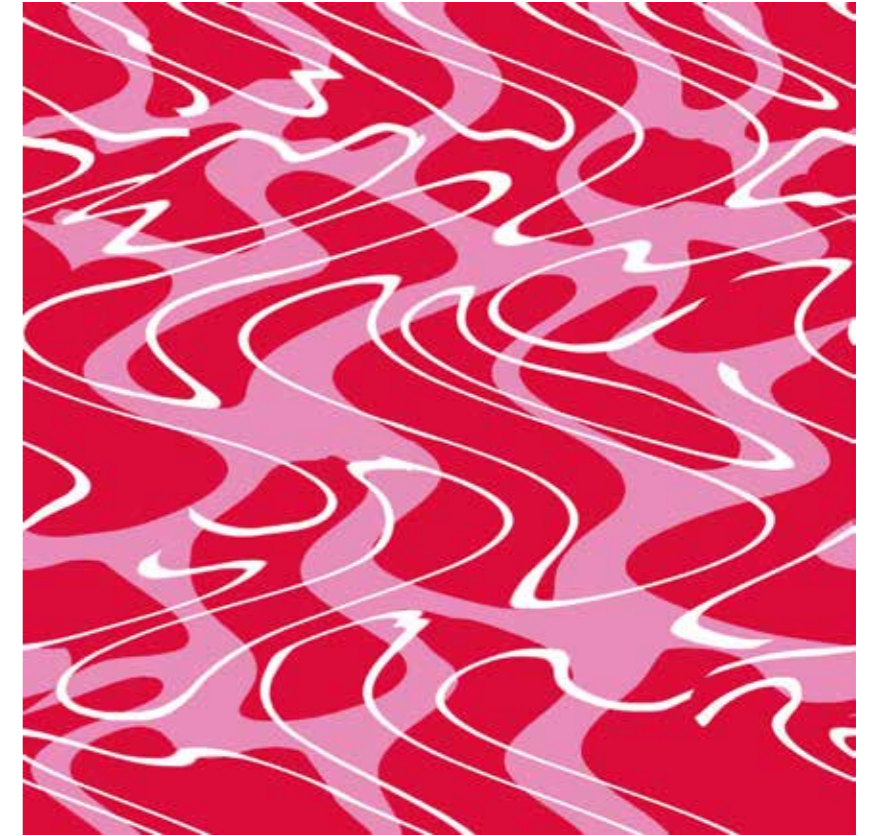
For this brief, I was set the challenge of creating a wall mural that would be used at Far Ings National Park's information centre. I based my design around how the discovery of nature can be so beneficial to improving people's moods and mental health. As the visitor makes their way up the stairwell they see the progression of a man reconnecting with nature led by a reeds and bird characters bringing him outside. As described in the brief I made sure to use wildlife and nature featured a Far Ings Park.

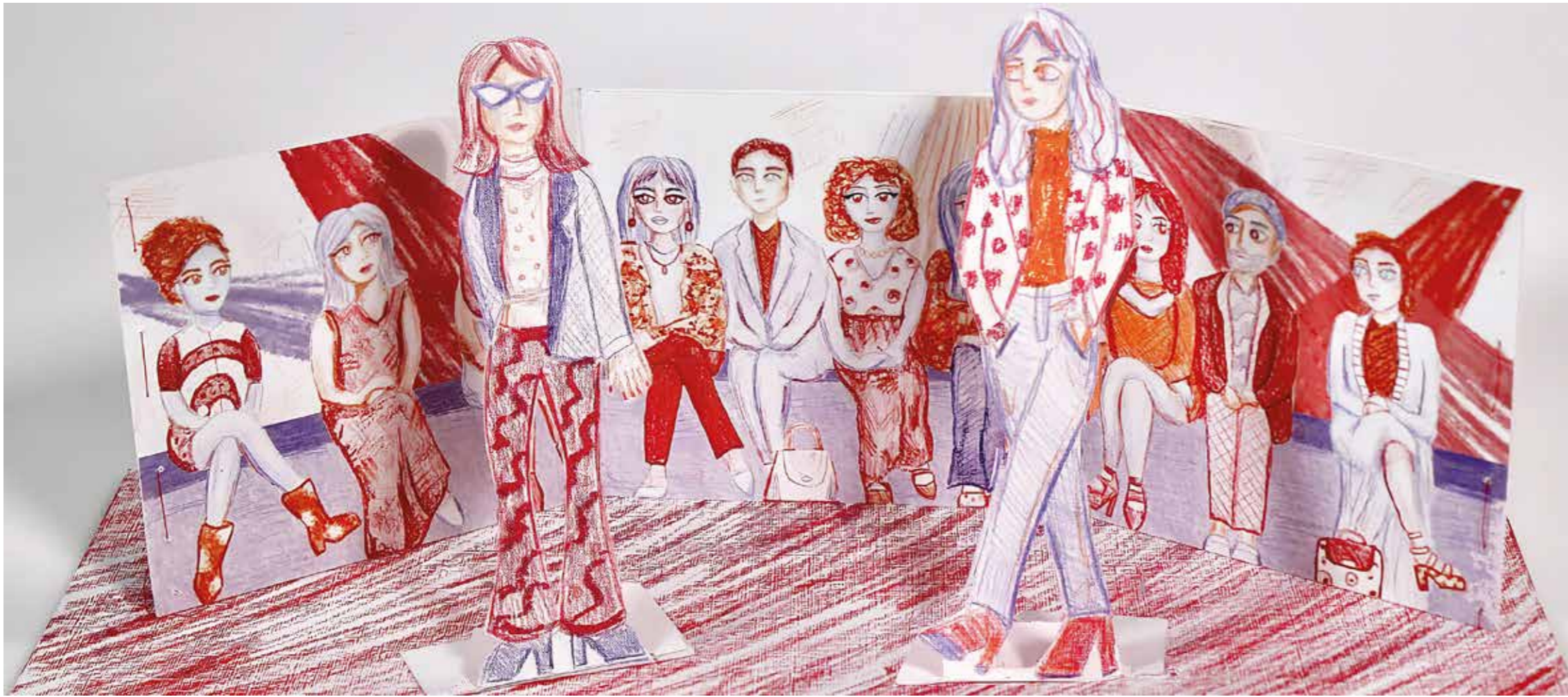




05: Self Promotional Branding

Inspired by retro pattern combined with contemporary colour schemes, these are pieces of work I produced to be used for self-promotion. The business card is in the shape of a flip phone and will fold together from the centre in the same way. For a self-promotion item, I created a construction set based around the decline of the high street. The reciver of the item will build a run-down high street and then use the stickers of shops and cafes to revive the street. I also illustrated website banners, logos and patterns to be used across my branding, to create sense of cohesion.





06: Our Planet

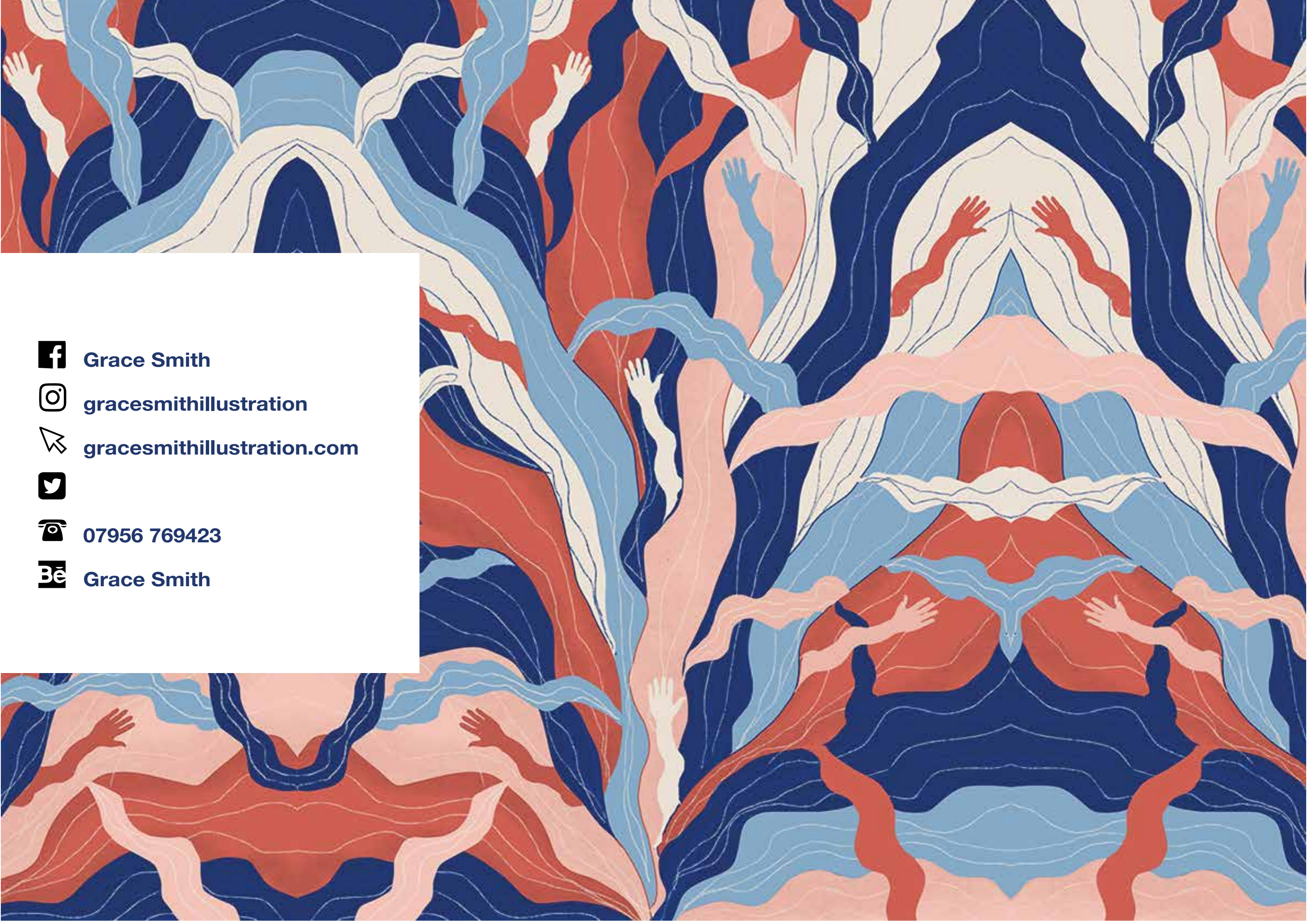
These 3D illustrations were created for the 2021 Batsford Prize, which revolved around the theme of Our Planet. I decided to create an illustration based on the environmental damage the fashion industry is causing particularly with the rise of fast fashion. Using a concertina book and 3D elements the first scene of this illustration depicts a fashion show. The book lifts up to reveal the truth behind the fashion industry with the piles of clothes left in landfill each year falling onto the crowd.





07: Editorial Illustration

This is an editorial illustration that would be used for the cover of 'The Guardian'. It is a response to an article discussing which country is the happiest in the world. The characters in the illustration represent countries, with the flags of the specific places incorporated into their clothing. On the helter skelter we see the happiest countries in the world enjoying themselves while the least happy countries watch on in a long queue, in order of happiest to least happy.



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