

# Hi, I'm Ellie.

I'm a graduate Graphic Designer from Sheffield Hallam University, but originally from grim old Huddersfield. I'm interested in publication design and branding, but I love learning and experimenting in new areas such as exhibition or campaign design.

I've always enjoyed making organised mess and so I love to experiment with analogue processes as well as digital, especially figuring out how the two could interact and make something unique. I'm passionate about learning new things and ways of doing things which is something I look for most in the projects I do.

In the past, I've worked with live clients that have taught me important skills, such as pitching and presentating, collaboration and teamwork and taking on constructive criticism. For example, I've done branding for a business that runs art classes for new parents and a charity that teaches English to Immigrants as well as designing a publication based on the writings of a detained refugee in Indonesia.

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## CONVO

For this project, I worked as part of a team to come up with a concept to rebrand 'SAVTE', a charity that teaches English to Immigrants, to 'Convo'. Our goal was to create a brand that would further establish the charity in the Sheffield community and attract both new learners and volunteers, whilst maintaining a connection to the original organisation.

To begin the process, we researched the charity's mission and values, the needs and desires of their target audience, and took a look at their 'competitors'. Based on this research, we developed a new name, logo, illustrative style and visual identity for Convo that would communicate the charity's friendly and approachable nature, and the transformative power of learning English through conversation.

Our final concept steered away from clichéd iconography such as speech bubbles and punctuation marks, and aimed to spotlight what makes Convo such a unique charity; the use of conversation to bring tailored learning. The typography is simple and fun, leaning away from the corporate feel that may dissuade their potential students, and the colour palette we settled on gave a '70s feel, which the client liked as it linked to when the charity was first established. Overall, we felt our concept stood out and conveyed the energy and enthusiasm of the charity's mission- that language should never be a barrier.

Although our concept wasn't ultimately chosen by the charity, we are proud of the work we produced as a team and the thought process that went into every stage. Through this project, we gained valuable experience in branding and working with a live client, and developed skills in research, communication, collaboration and presentation.



convo



convo





As part of the Convo rebrand, we aimed to create a cohesive visual identity that could be applied across various different media and channels, helping the charity to establish a more prominent presence in Sheffield, and attract new learners and volunteers.

One of our key areas of focus was the idea of including street art designs that could be used to promote the charity in public spaces around the city, as street art culture in Sheffield is heavily recognised. We created an eye catching mural design that incorporated elements of the new Convo branding, particularly the illustrations of faces connected by lines which show the connection of people through conversation. These murals would help to create a sense of recognition amongst people- taking Convo from Sheffield's best kept secret to Sheffield's best known charity- by literally putting it at the centre of the city.

Another deliverable we developed was a recognisable tote bag that could be used by the charity's learners and volunteers as another aspect of moving advertisement.

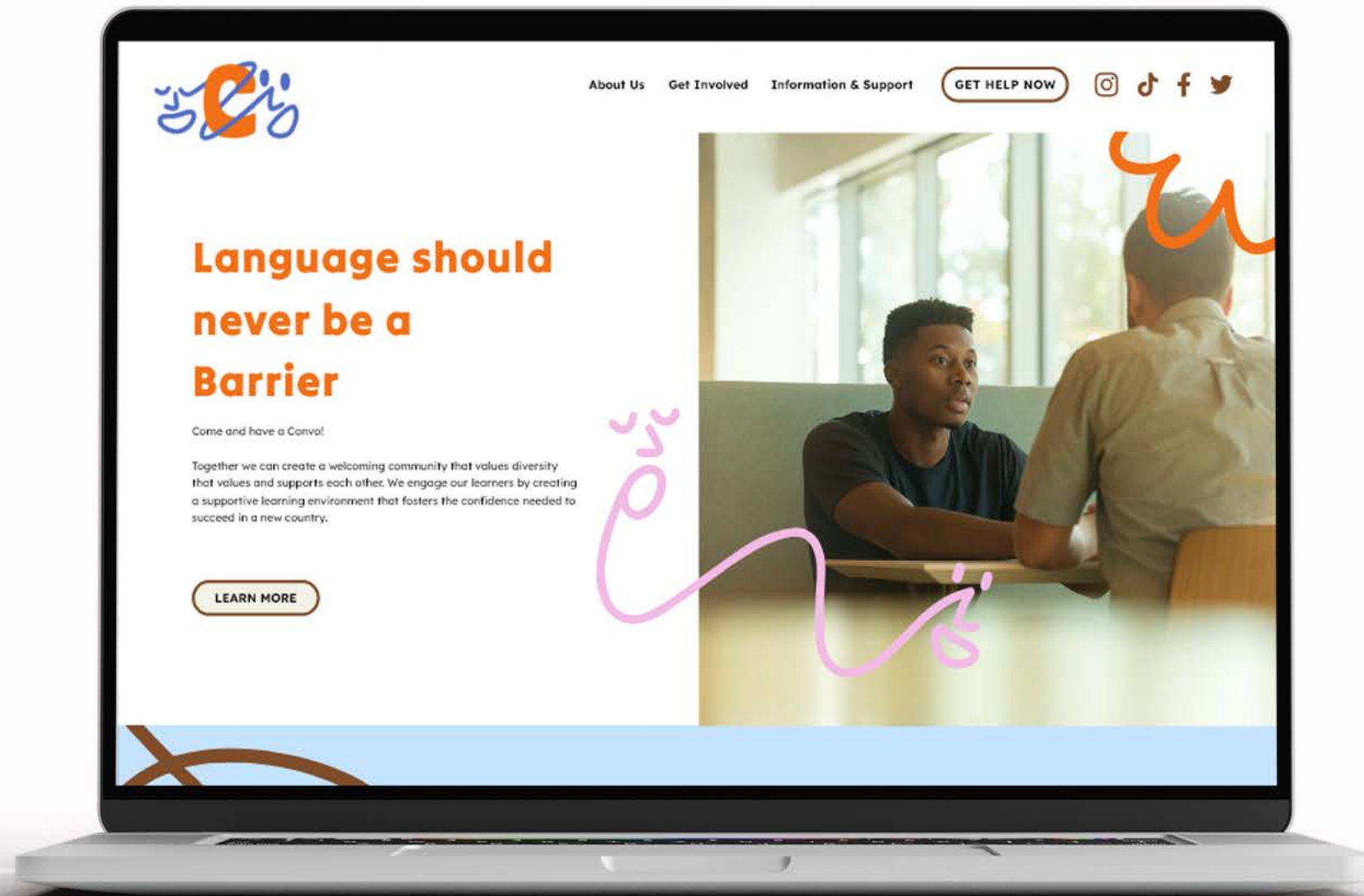
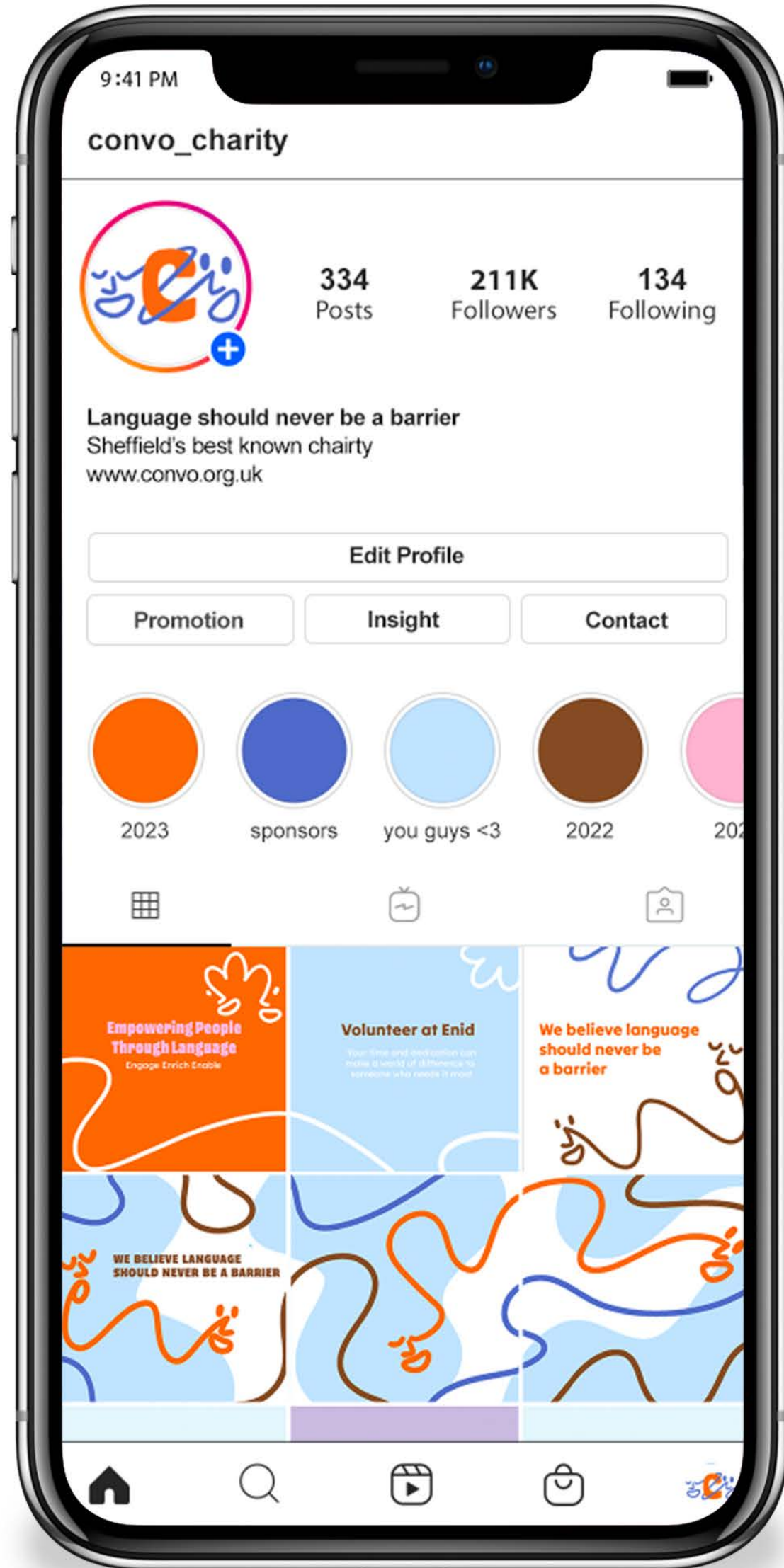
In addition, we developed a fresher and more engaging social media presence, with a focus on targeting a younger demographic of volunteers. We encouraged them to consider starting an Instagram account, and proposed new ways of managing and creating content for both Instagram and Facebook to advertise their mission and events. We believe that the work we produced demonstrates our creativity, attention to detail and commitment to delivering design solutions that worked for our client as well as building a relationship with them.



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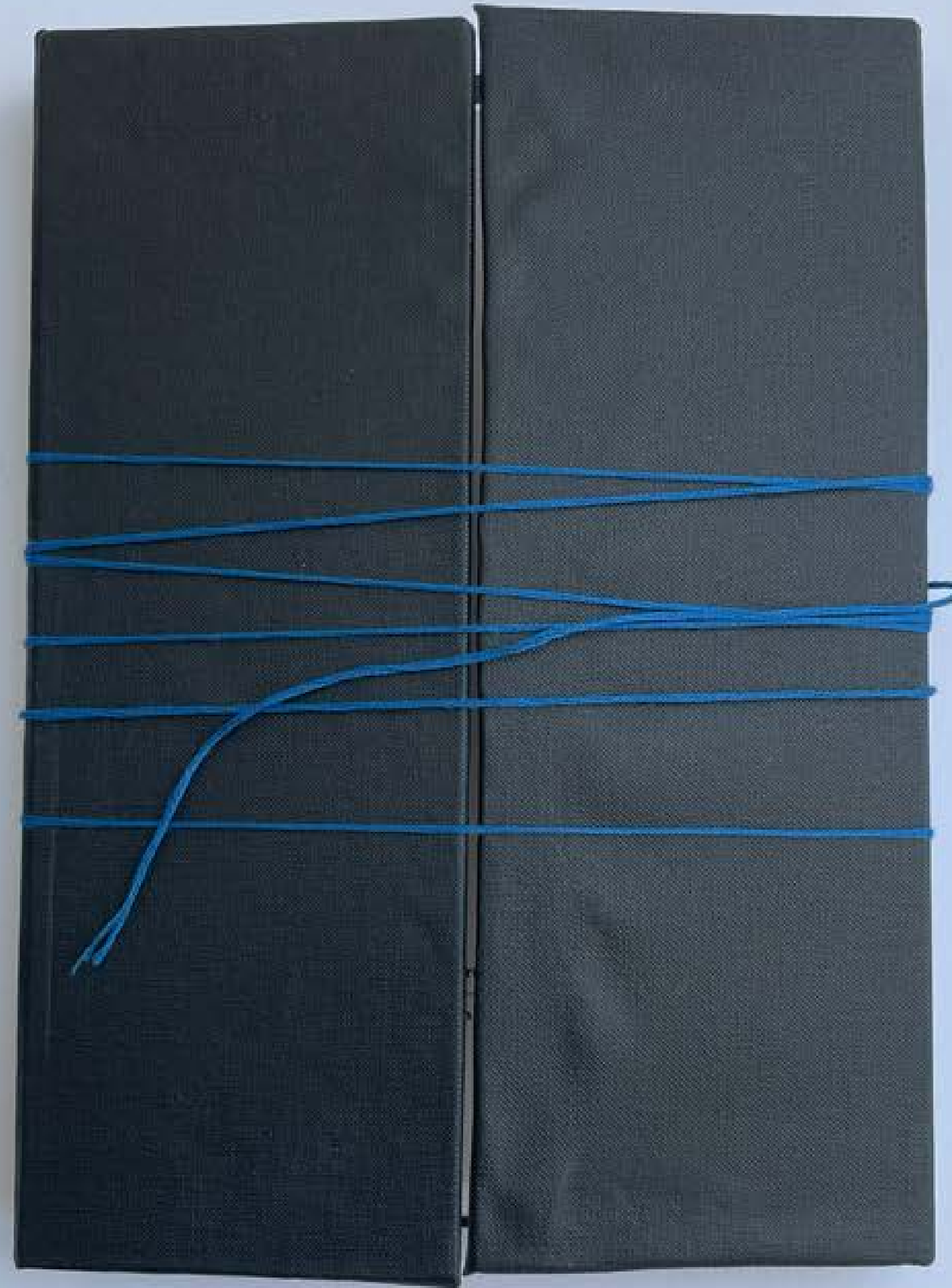
## **The Future I Cannot See**

'The hardest thing about refugees isn't the past we lost but its the future we cannot see.'

The Future I Cannot See is a collection of essays and short stories by Hussain Shah Rezaie. Hussain is a first time author currently living in a detention centre in Indonesia. Hussain documents the experiences of a refugee awaiting asylum. He's been detained for nearly 9 years.

The aims of this project were to format and design Hussain's writing into a publication. My concept for this project came from talking with Hussain. He mentioned how he feels it is difficult as a man to open up about his situation, and his writing felt like a way to do this. He also repeatedly said how he views writing as a refuge from his every day life and uses it as a way to escape. I therefore wanted the physical format and design to reflect that.

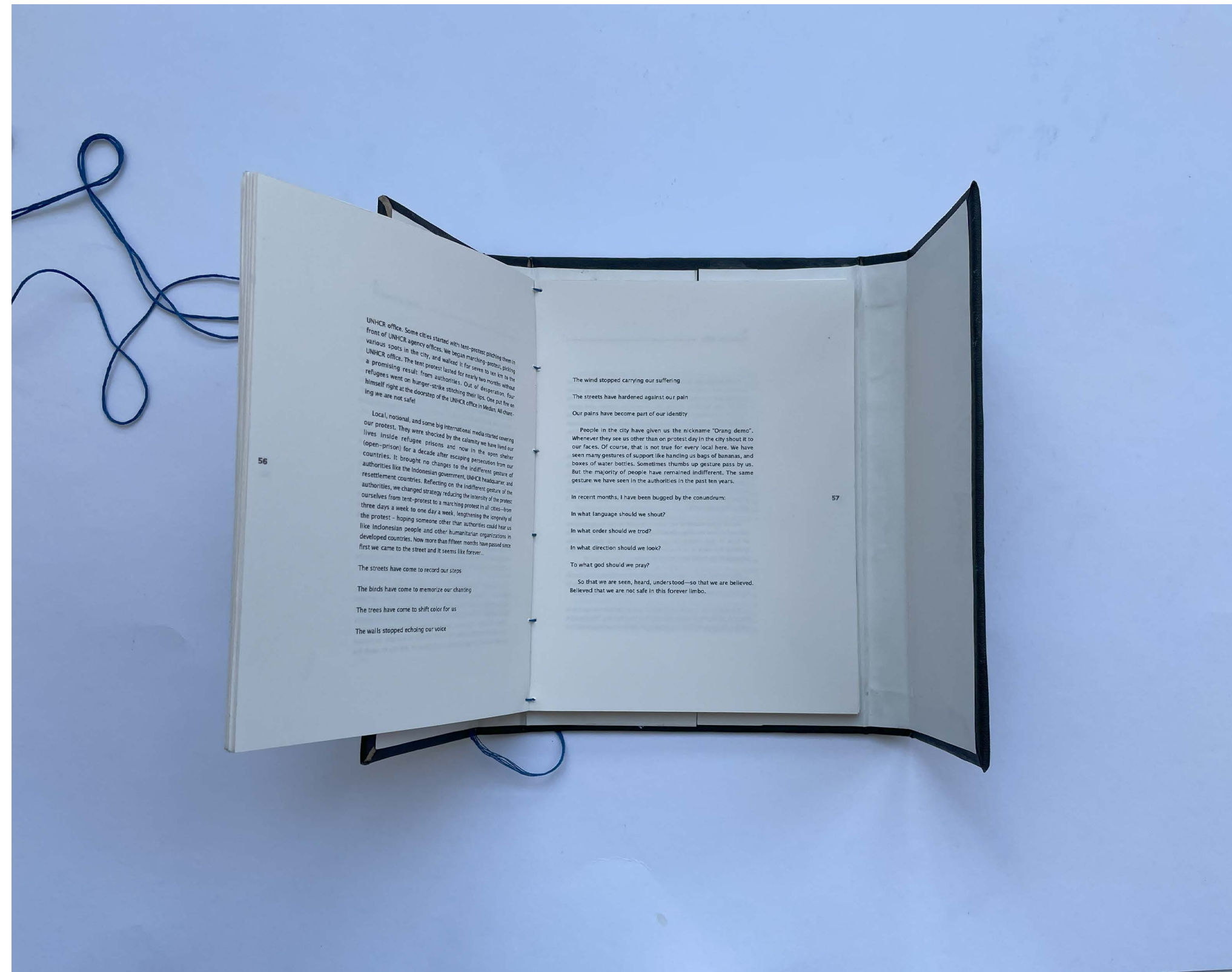
This was one of my first projects designing a publication and so I learned a lot from it, both in layout design and in physical format design and production. This project also gave me a new appreciation and interest in publication design that I would love to explore further in the future.





The publication opens from the centre to reflect how Hussain is opening up through his writing. To continue on this theme, the outside is black and of a rougher hard back material, and then it opens up with the inside being softer, lighter and warm to give the reader a sense of relief as they open the publication.

The type inside is laid out very simply, with the margins keeping close to the centre, because I wanted the writing to speak for itself and I didn't want the design to take away from that. To keep the publication closed, I wrapped blue thread around it as a more abstract way of representing bars. Hussain mentioned how he felt blue was a symbol for hope. I wanted to incorporate that somehow and the same thread has been used to bind the pages together.







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The Future I  
 Cannot See



Publication



## A Sense of Self

For this project, I had to choose, explore and discover a cycle and tell its story in some way. I chose to focus on the topic of body dysmorphia and the cyclical nature of someone who struggles with it when it comes to how they perceive themselves and others.

During this project, I explored different methods but in the end came to using collage techniques in order to play with appearance and the idea that body dysmorphia warps a person's view of how they look. For the collage material I used magazines and newspapers in order to draw from the real world and to be able to use imagery of actual people. I pulled key words from headlines and titles to reflect how the same words could either be seen as positive or negative. This is reflected in the format of the publication. If you read it one way the words follow a negative narrative, but when you reach the end you can rotate it and the words will follow a positive narrative to show both the cyclical nature of body dysmorphia but also how it comes down to a matter of perspective.



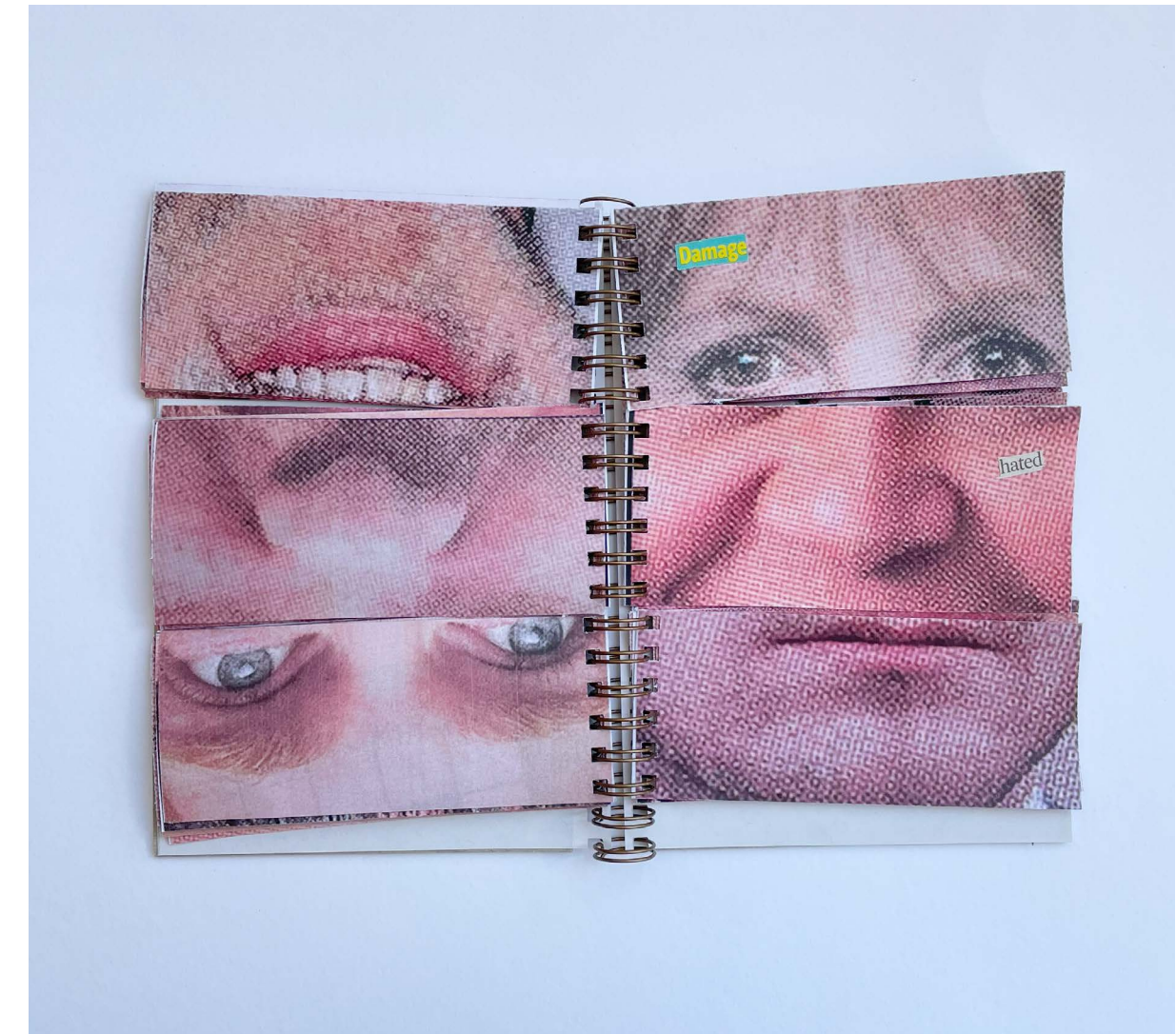
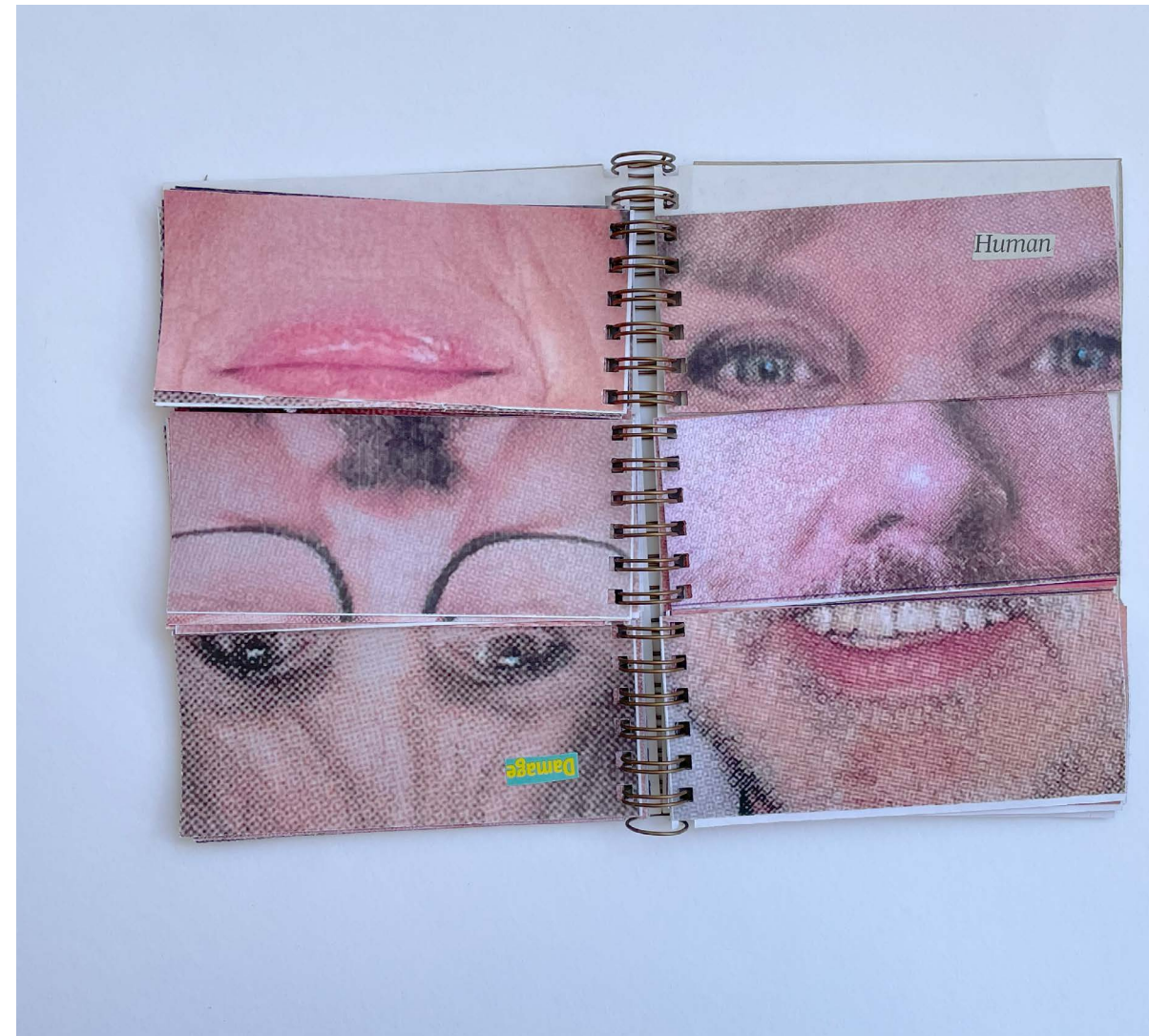
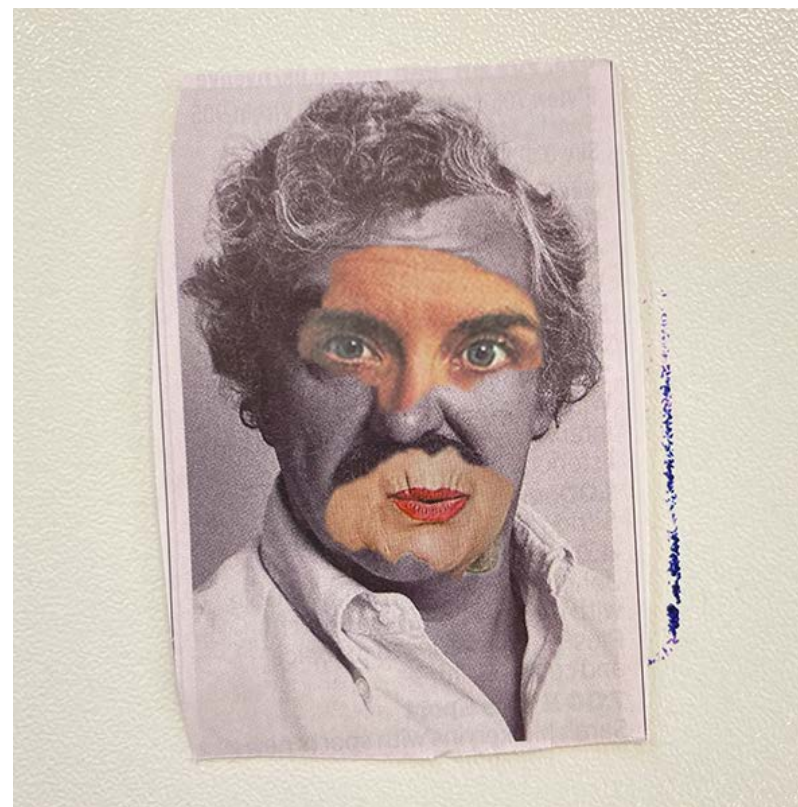
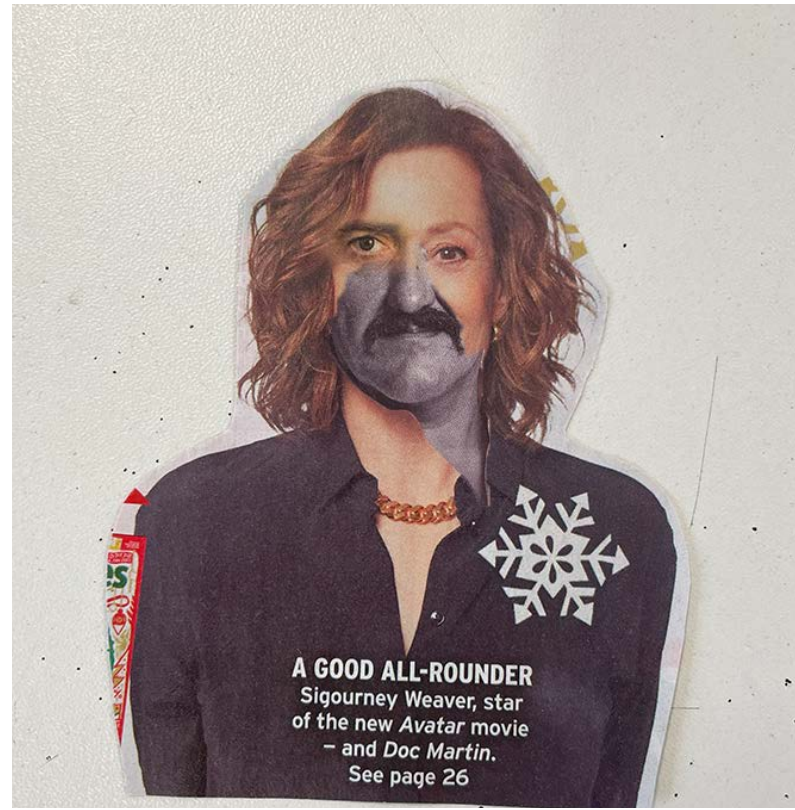
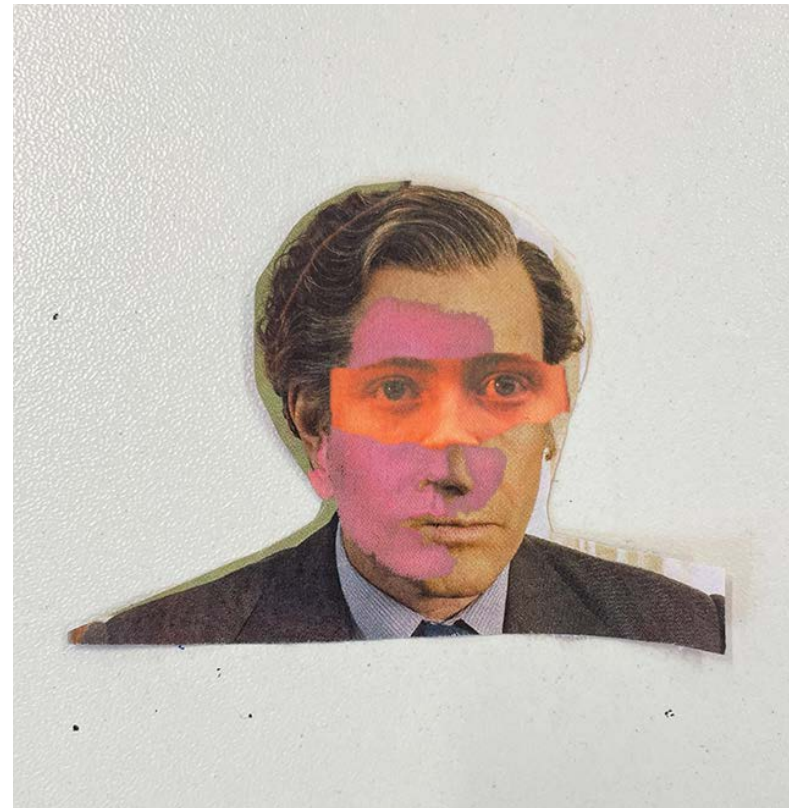


The publication itself is ring bound to allow for flexibility and to keep all the individual panels together. Both the layout and the publication are very simple to allow the user to draw their own conclusions, making this a more speculative and discursive piece.

Along with the publication, I experimented with moving image. I took short video clips of people's faces and arranged them together so that they move individually but still compose one face. It's almost disturbing or uncomfortable which reflects the feeling of having body dysmorphia. If I had the chance to develop this project further, I would make more pieces of moving image like this and turn it into an exhibition or experience.









## Odersfelt

Odersfelt is hypothetical exhibition designed to document the changing shape of a place through the lens of lost heritage, that place being Huddersfield (Odersfelt being it's original name). This exhibition celebrates the rich textile history of the town as well as its vibrant present-day community. The exhibition would feature a collection of textile pieces, ranging in methods, eg weaving, sewing, knitting etc, which would be created by the people of Huddersfield to reflect what the town means to them. This makes the exhibition a collaborative community project that aims to involve as many people as possible from the local community.

It also aims to showcase the connection between the town's past and present by having information about mills as they were in the past but also how they are now. Throughout the town, there are numerous textile mills that once played a key role in the textile industry and these historic buildings are an essential part of the town's cultural heritage and so deserve to have their stories remembered and learned by people today.

O D E  
R S F  
E L T

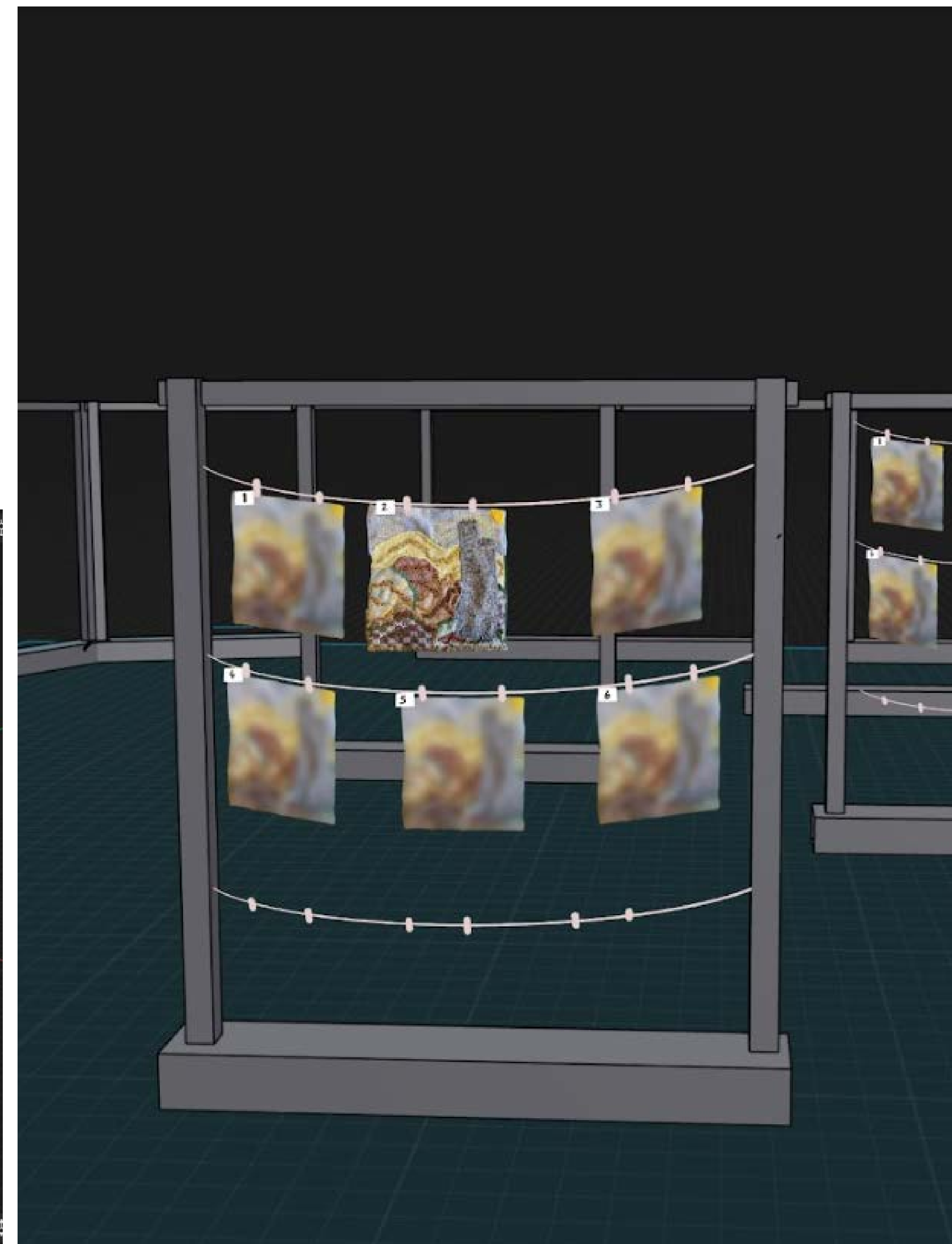
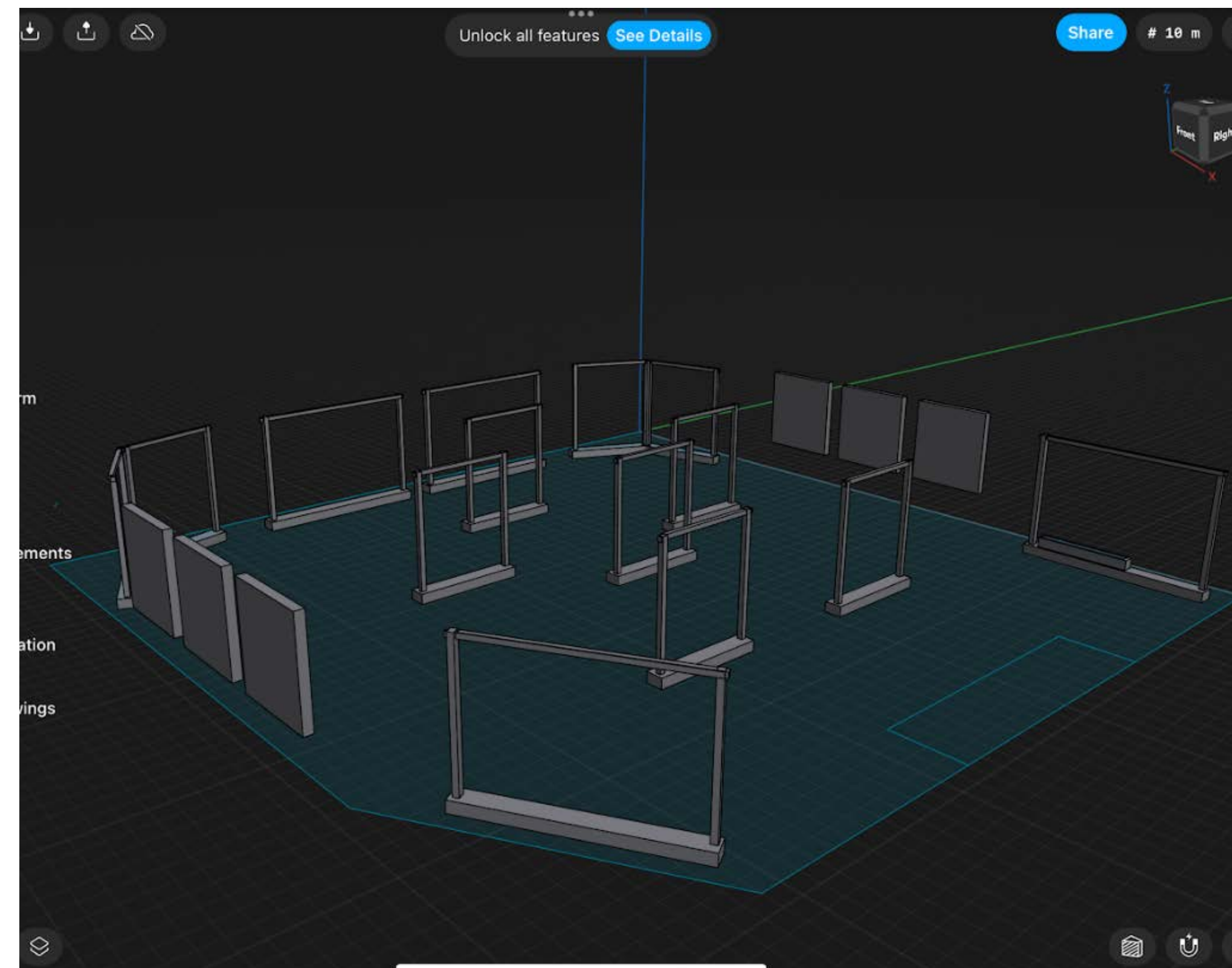


The exhibition layout is designed to provide a more immersive experience for visitors. The textile pieces created by members of the Huddersfield community are hung on string stretched between wooden frames, resembling a washing line. Visitors can walk through the exhibition, viewing the pieces up close. This layout creates a sense of community and collaboration, as visitors can see the wide range of styles, techniques and themes that people have contributed to the exhibition.

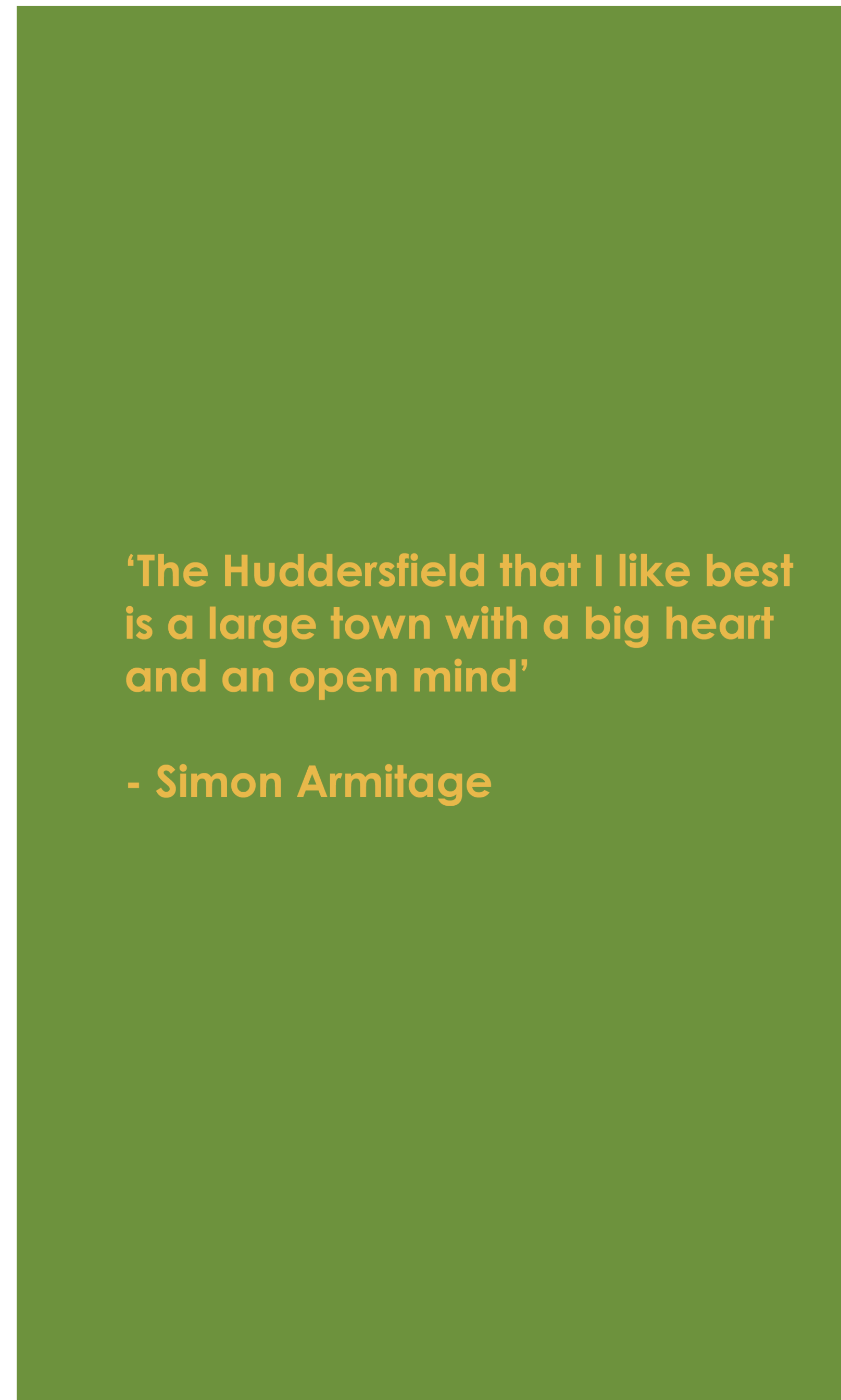
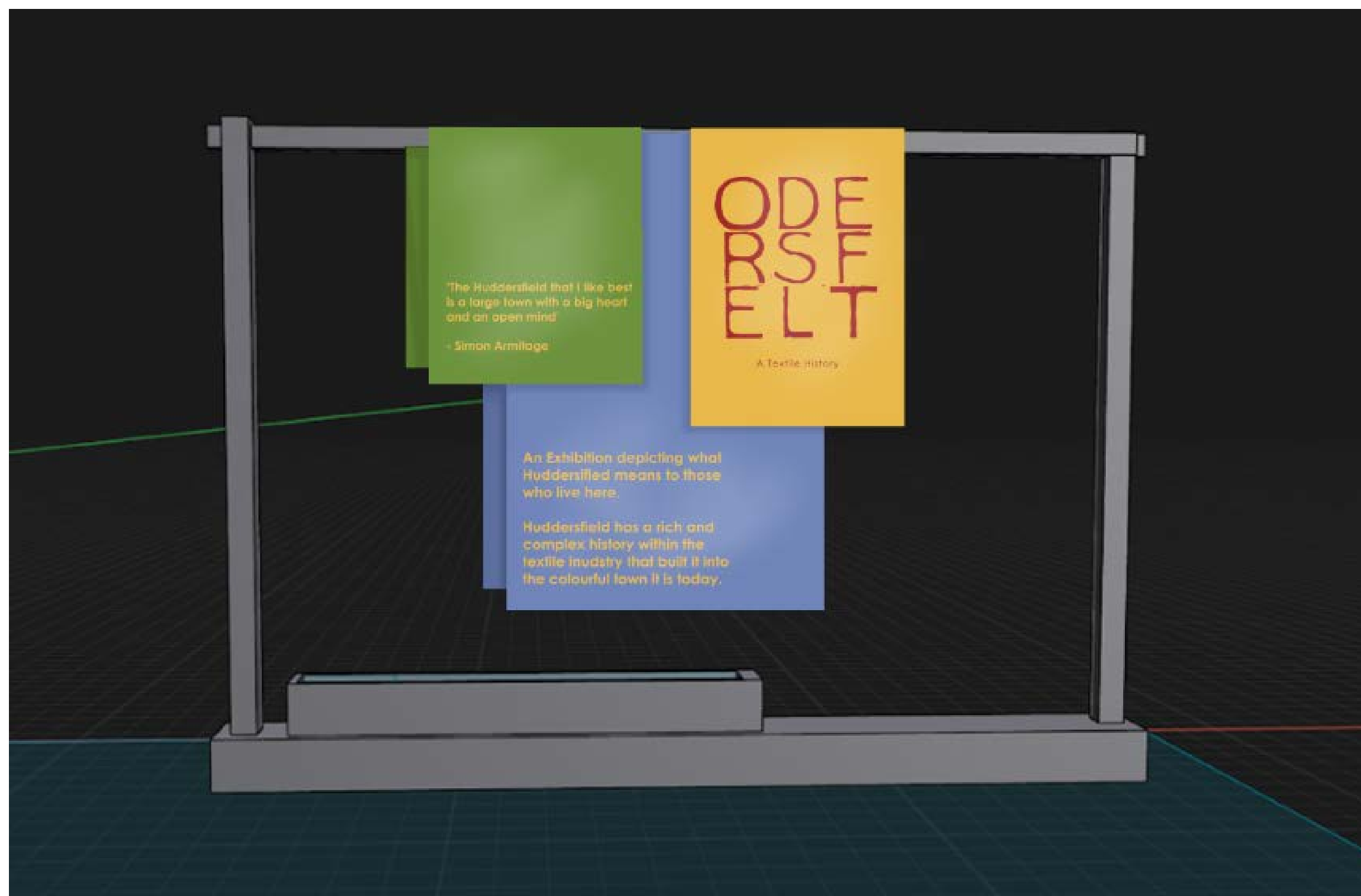
To enhance the exhibition's theme of Huddersfield's lost heritage, the textile pieces aren't the only elements on display. Sheets of either paper or fabric printed with information, pieces of history and stories of Huddersfield are hung over similar

wooden frames, giving the exhibition another layer and linking it overall to the theme of the textile industry. These sheets replicate the look of fabrics or rugs hanging over railings, adding to the exhibition's immersive and multi-sensory experience. This layout also encourages visitors to interact with the exhibition by reading the informative sheets, which give context and meaning to the textile pieces and exhibition as a whole.

Overall, Odersfelt is an exhibition to creatively showcase textile pieces contributed by the community, and engage them in the town's textile industry history.









## Aardvark Art

Aardvark Art is a company based in the heart of Sheffield that runs art classes for parents and their young children, to foster creativity and strengthen the bond between parent and child. For this, I helped to develop a recognisable identity that captured the playful, messy and family-oriented nature of their business.

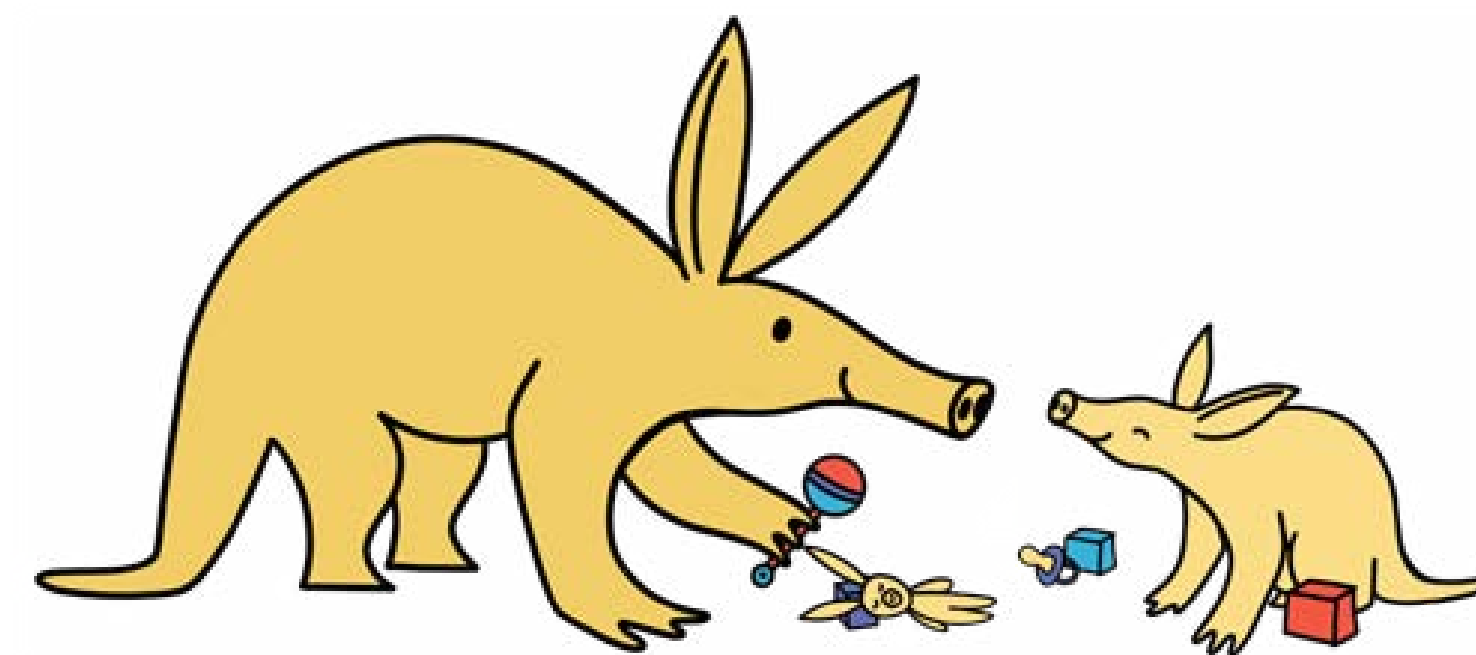
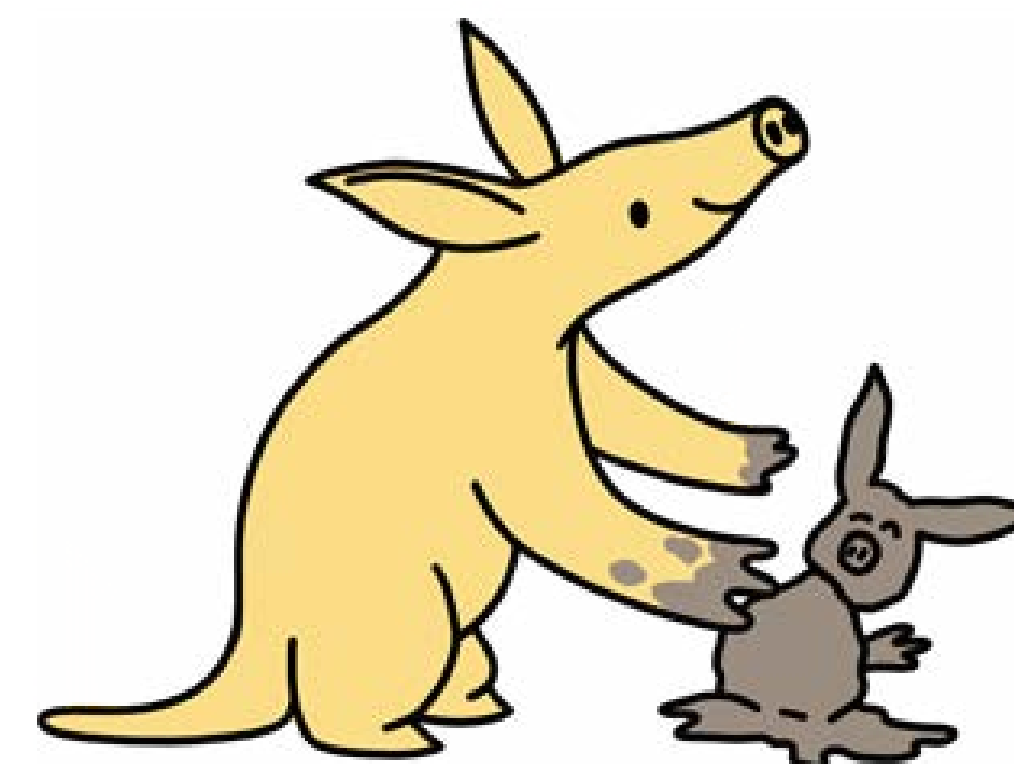
The Aardvark Art brand identity features a family of aardvarks engaged in a wide range of artistic activities, from painting and drawing to collage and sculpting. The aardvarks are depicted in a playful and friendly style, with bright colours and simple lines. The collection includes parents, children of different ages and grandparents reflecting the range of people who attend the Aardvark Art classes.



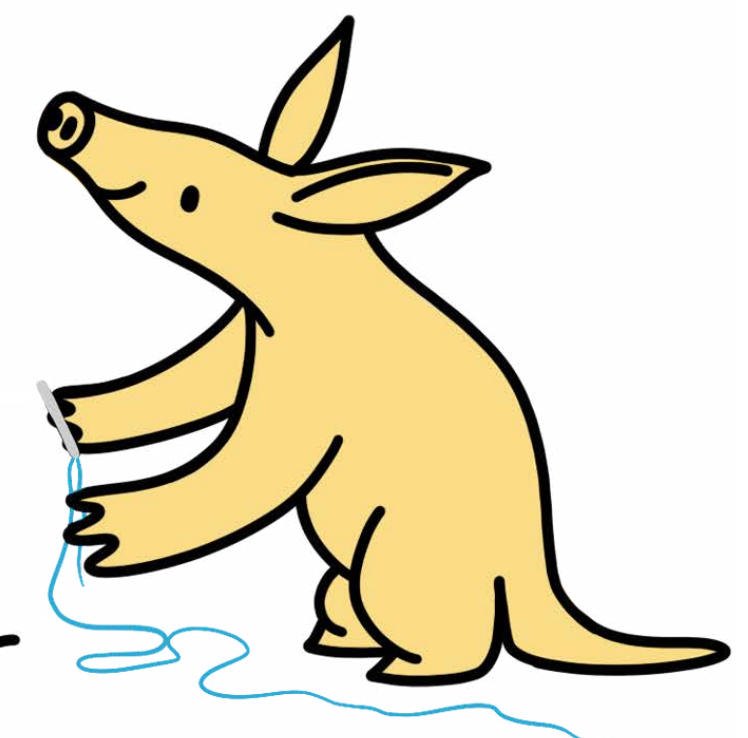
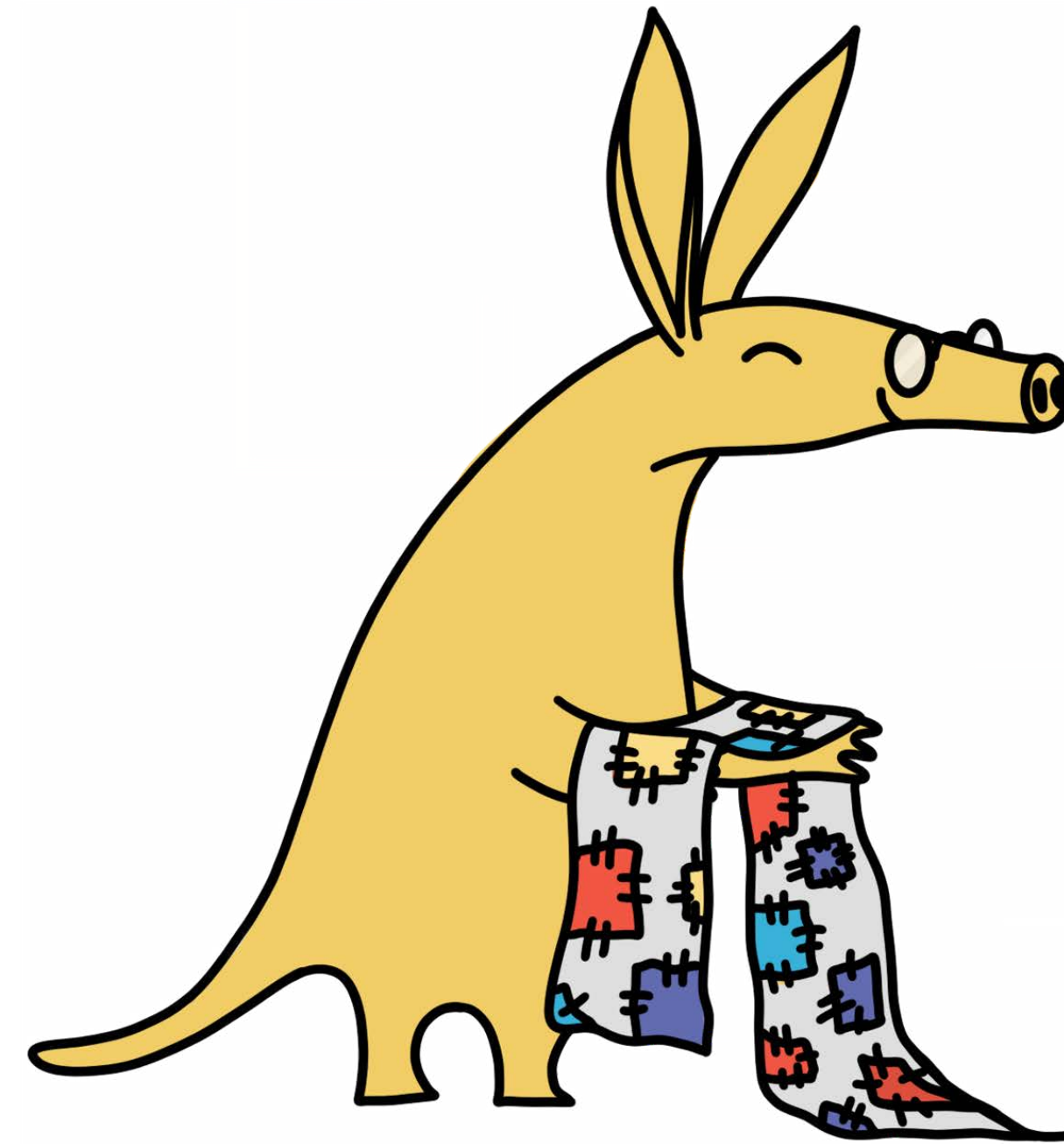
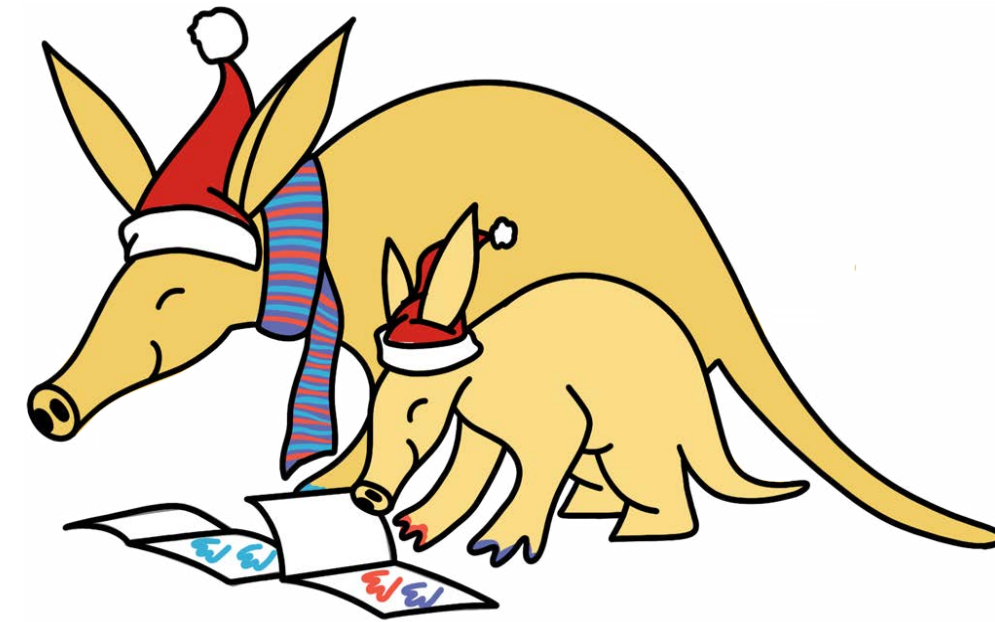
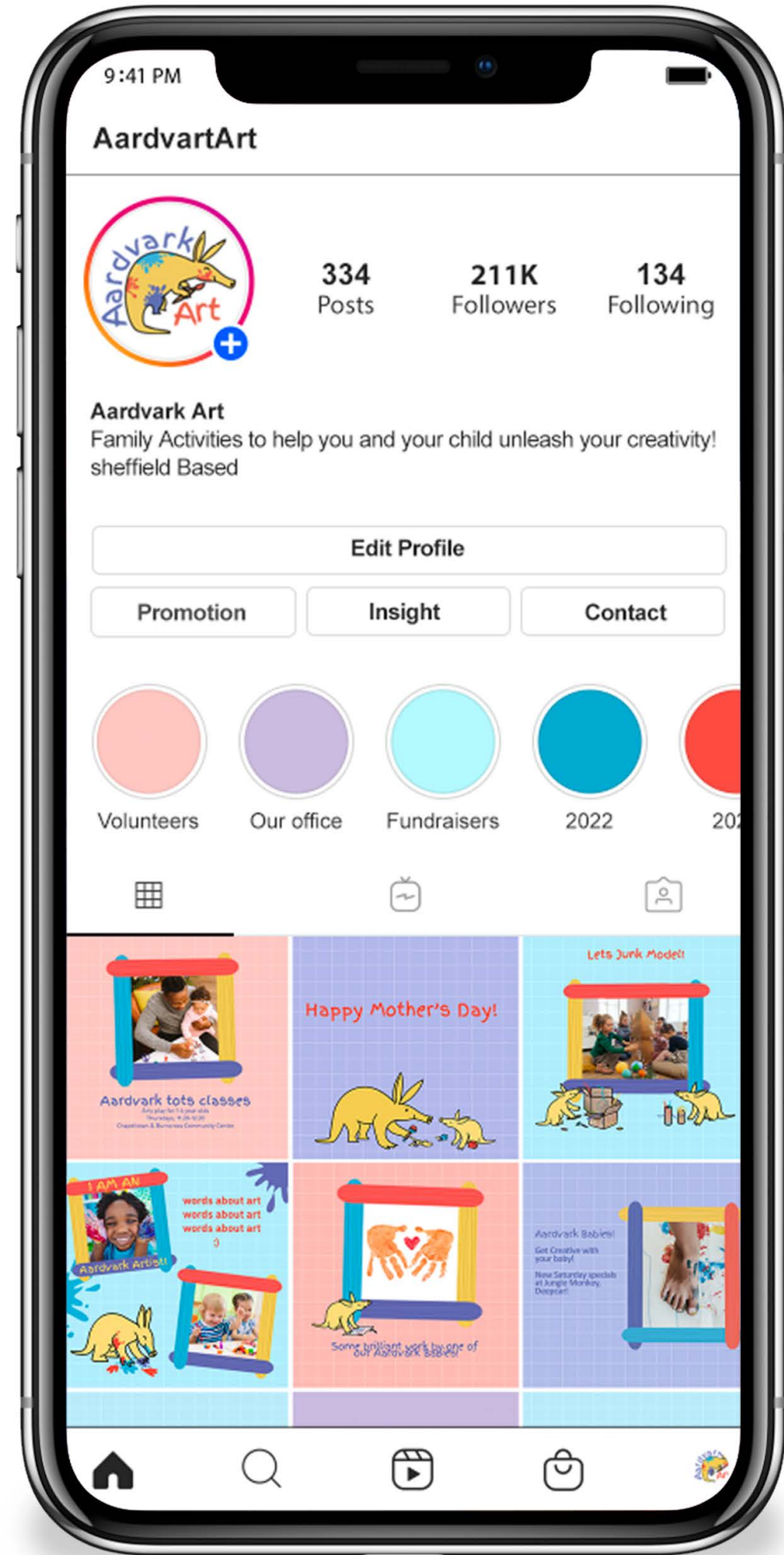


In addition to the main brand identity, there are a series of seasonal illustrations featuring aardvarks doing holiday based crafts, such as for Christmas and Easter. These illustrations are used to promote the various classes and workshops, and also feature on the Aardvark Art social media pages. For these, provided them with other simple assets to use as needed, such as picture frames and paint splats to suit their needs, but the aardvark illustrations remain the main focus.

Overall, the brand identity captures the essence of Aardvark Art- creativity, individuality and family bonds. The use of the aardvark as the brand mascot, coupled with vibrant colours and the messy imagery of art, create a cohesive and memorable identity that appeals to both parents and children looking to explore their









## Left Out of The Conversation

This project involved designing a type-led activist campaign for the D&AD New Blood competition, and it focused on raising awareness about the importance of British Sign Language (BSL). There are 12 million people in the UK who are deaf or hard of hearing and only 0.18% of people know BSL. The Campaign aimed to highlight the challenges faced by those who are deaf or hard of hearing in situations where there are crowds or group conversations that are hard to follow or lip read, which can lead to social isolation.





I focused on the legibility of the type to reflect the idea of missing out on aspects of conversation. The type was originally printed out but then scanned back in, but moved as the printer scanned to get a more organic warped effect that relied less on digital methods. The distorted type, of which some parts are difficult to read, symbolises the difficulty in understanding speech in situations where there is a lot of noise or multiple people talking at once, such as work or social situations.

Accompanying the distorted type, there is imagery of hands signing out 'BSL', which have also been scanned in. The use of real hands help

the campaign feel more authentic and give it a more human aspect which grounds it in reality.

Alongside the poster campaign, I experimented with the idea of moving image as a non-traditional touchpoint. The projected type would distort depending on how loud the audience were being. The louder the audience, the more distorted the type which gives the audience a chance to experience what its like to be deaf or hard of hearing in crowded or noisy situations. This campaign was based on extensive research into the experience of people who rely on lip reading or BSL, alongside research of how BSL can benefit others as well.

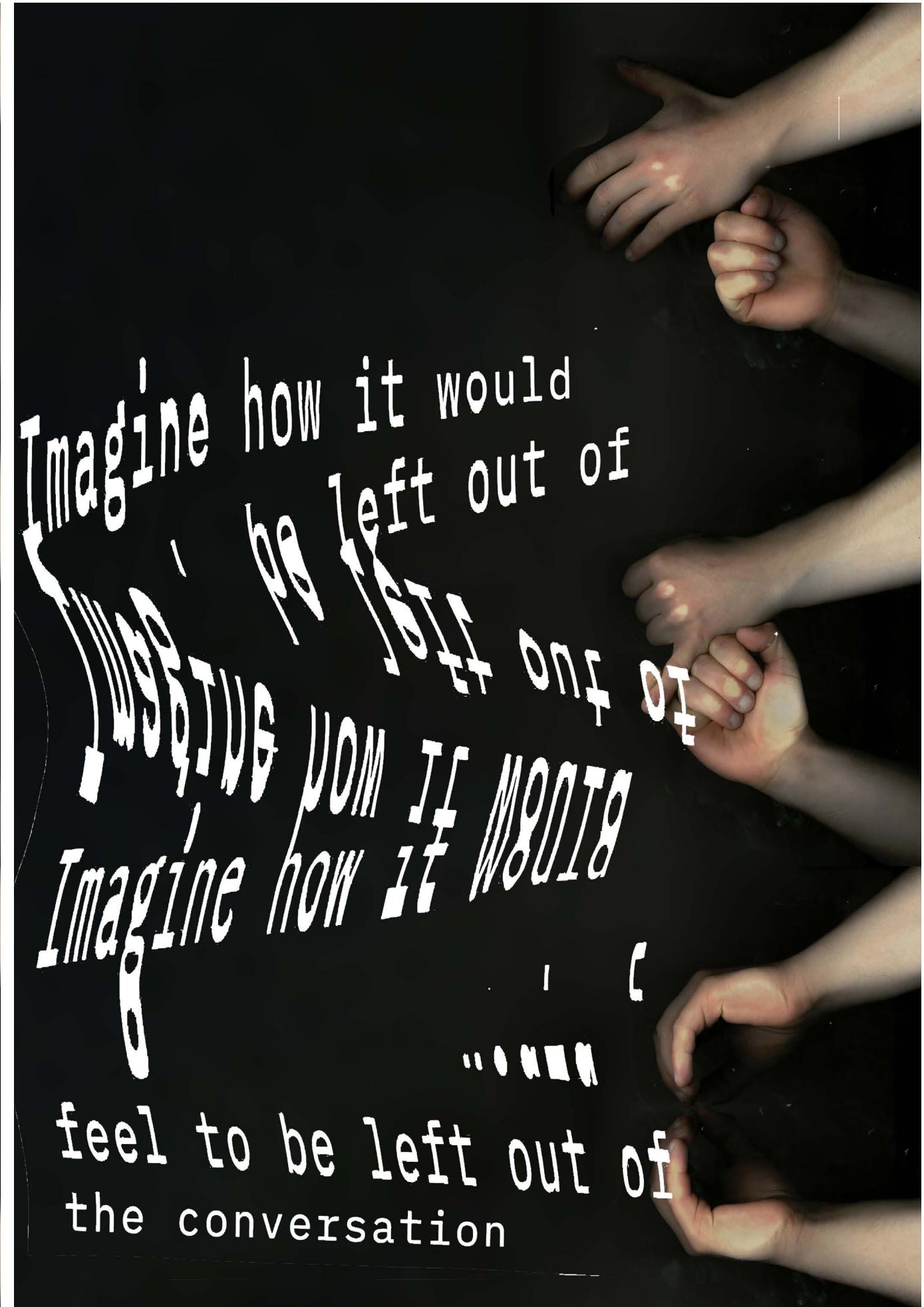
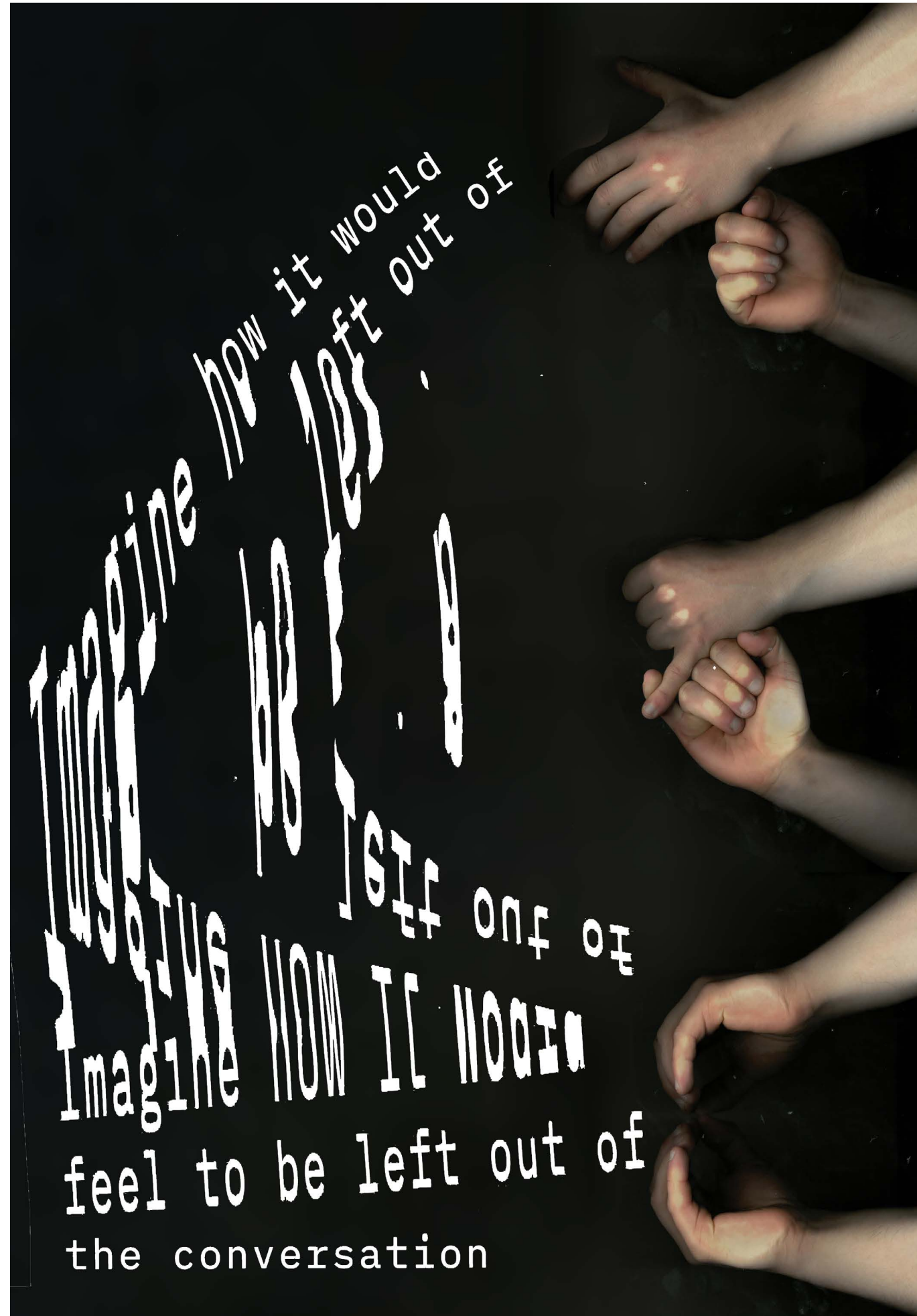


Imagine how it would  
 feel to be left out of  
 the conversation

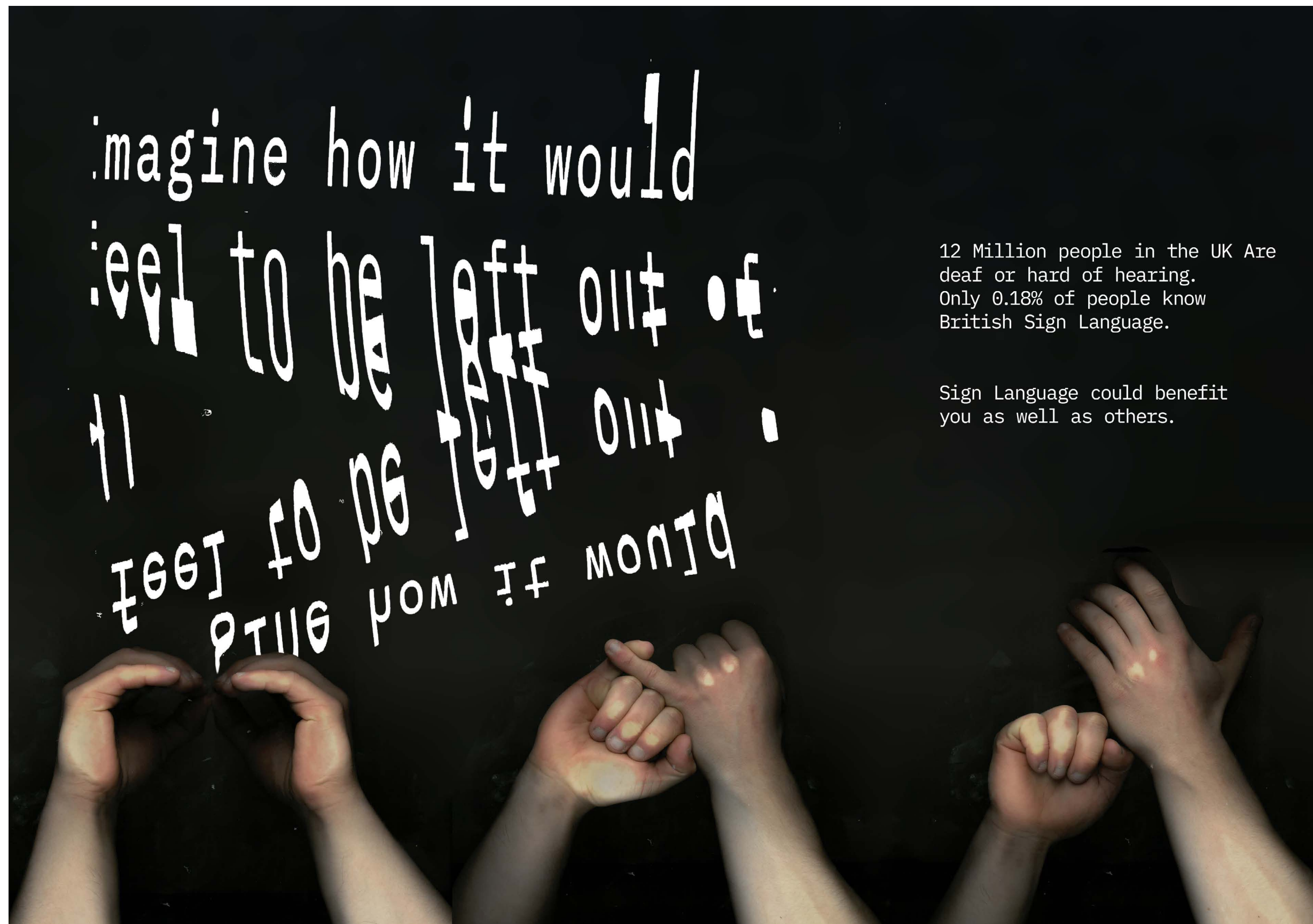
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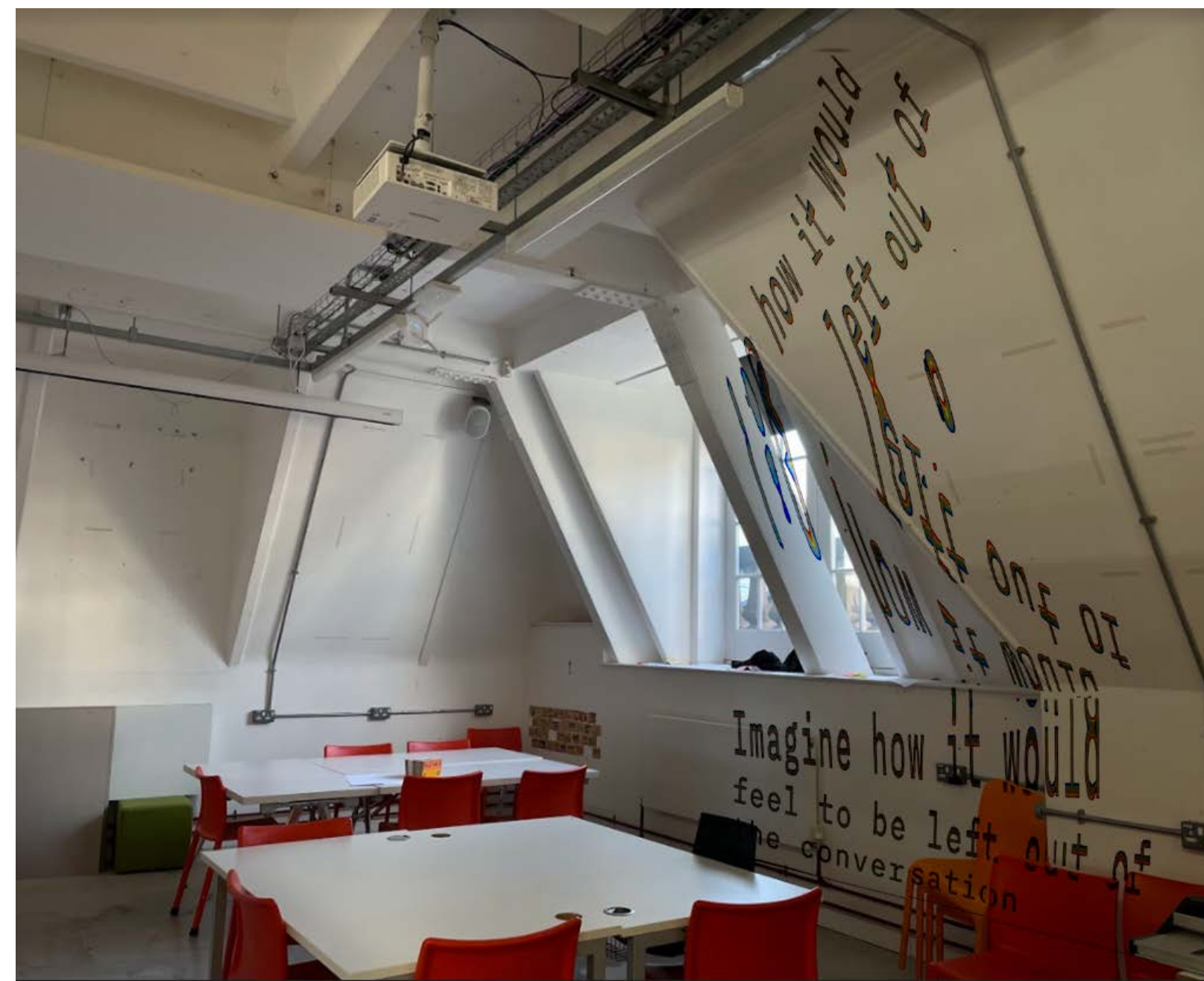
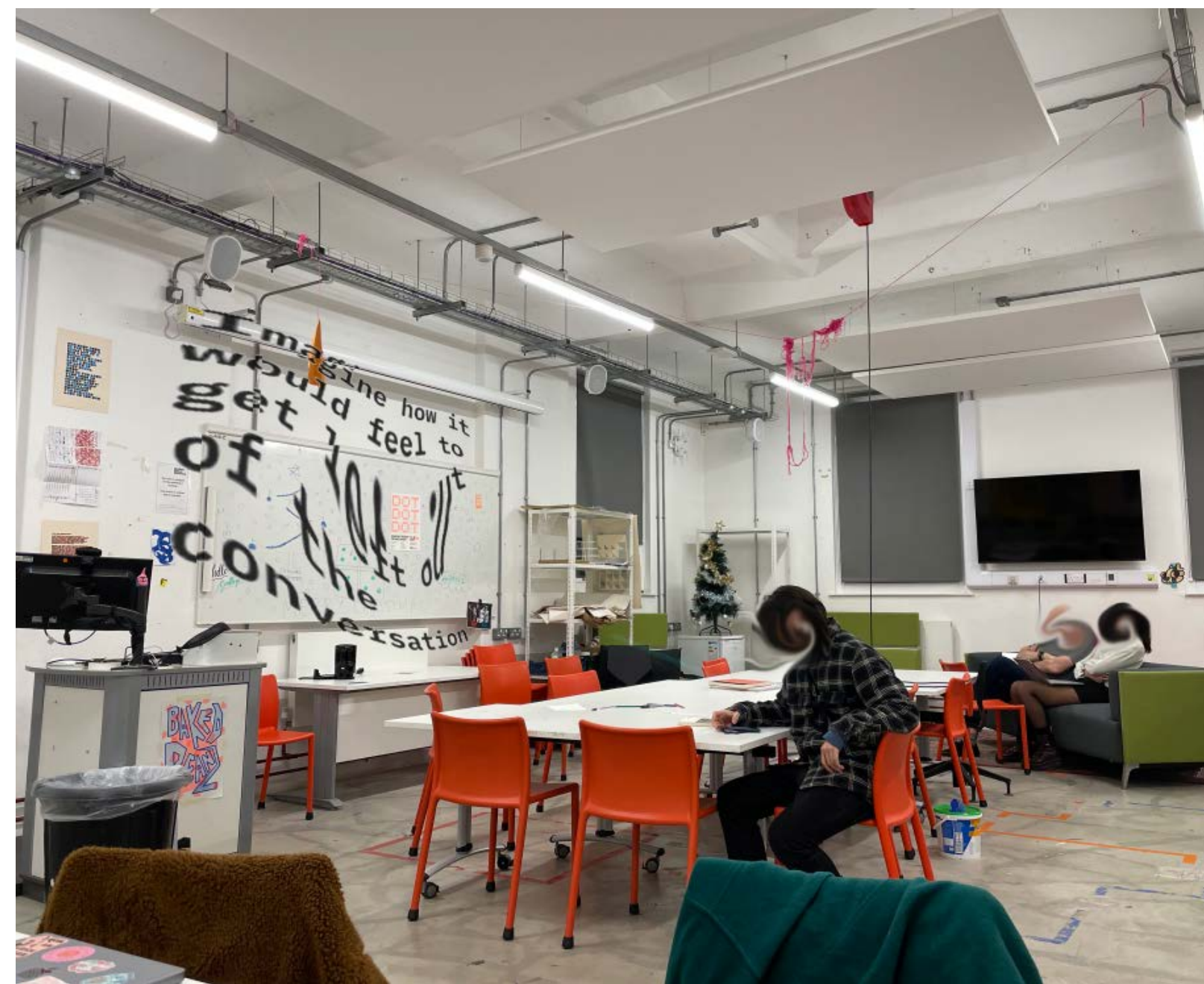






12 Million people in the UK Are deaf or hard of hearing. Only 0.18% of people know British Sign Language.

Sign Language could benefit you as well as others.





**Ta!**

Thanks for having a look through my work, hopefully you really really liked it and now can't wait to hire me :)

Here are my contact details again so you can do that

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