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DDX170.1 Principles of Design: Motif Example 2

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DDX170.1

Process Documentation



Project Objective

For this project you will be creating a motif as a single image and as a pattern, in a style from a historical design movement. You will first draw your motif by hand and then refine your chosen design digitally using Illustrator. Before starting your design work, you will investigate some design movements and create a moodboard.

Deliverables include:

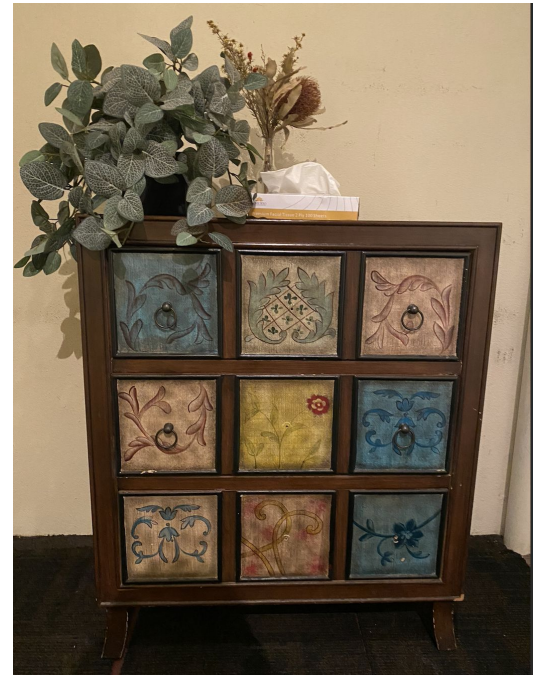
1. Motif Design (3 versions – black/white, white/black, colour)
2. Motif Pattern (3 versions – black/white, white/black, colour)
3. Rationale
4. 2 x Project Reflections (mid-project and project-completion)



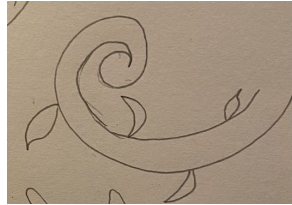
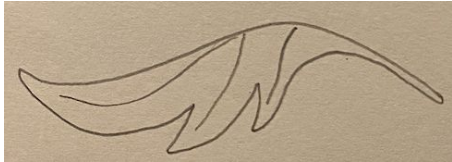
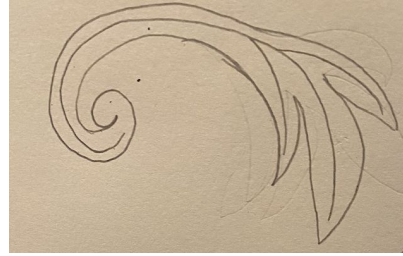
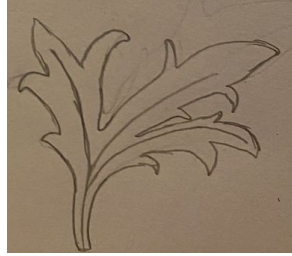
Organic Object for Motif



Moodboard of your designer and art movement



Thumbnail Sketches of your motif



Rough Sketch of Motif Design



Mid-Project Reflection (week 2)

How are you improving your workflows and processes?

Process:

I am struggling to time-manage and complete all tasks within my overall study workload. I am allocating time slots dedicated to DDX170 weekly and completing post-class tasks by each individual deadline to consistently lead me into the next stage of the project and ensure I am not falling behind. Keeping up with so many elements of the project amongst the pre and post-class activities have been a big challenge for me and has forced me to constantly evaluate how I can manage my time to ensure everything is completed without affecting Project 1 and having it completed by the due date.

I had to make major changes to my digital draft, as the colour would not fill correctly, due to some shapes not being closed off correctly. My design was far too simple for the arts and crafts movement, therefore I have had to make some major changes by adding elements and rearranging my entire design. I took inspiration from William Morris' work when deciding on my colour palette to identify the correct hues and capture the lighter values. As I know that colours also inherently contain subjective meanings that communicate immediately without words or images (Poulin, 2011, p. 64), I did not want to use bold colours such as red, that may communicate too aggressively and be too saturated for Arts and Crafts movement.

Mid-Project Reflection (week 2)

How are you developing your communication and collaboration skills?

This project has not been hugely centred around communication. There has been more focus on independent learning and research, with feedback being the communicative aspect.

I have recognised where my peers have used elements of their chosen art movement in their motif and given feedback on this. I have received feedback from Amy on my sketches and how I can incorporate my organic object into my motif. This has been a big help in giving me a bit more direction on where to go with my motif design and knowing where I need to bring in elements of my chosen movement more. I have used Amy's feedback to ensure my motif is meeting the project requirements.

Mid-Project Reflection (week 2)

How are you developing your technical skills and knowledge?

- **Proficiency:**

I am using Adobe Illustrator to complete a digital copy of my motif. I have noticed my lack of knowledge and experience is making the project very difficult with Illustrator being an essential element in Project 1. I have my elements drawn with pen and paper and I'm happy with how they look, but I go to recreate this on Illustrator and I cannot achieve the exact shapes and small curves that I can by traditional methods. Following design principles, a straight line is mechanical and cold; a curvilinear line is natural and approachable (Poulin, 2011, p. 28). There are aspects of my motif where I would like to incorporate more curvilinear lines to incorporate the arts and crafts movement through its focus on nature and raw materials, however I am struggling to achieve some of these lines, due to the tools picking up on other anchors in small spaces.

However, my quick thinking and problem solving allow me to make constant adjustments and changes to make my motif work digitally.

My Illustrator skills are improving week to week and naturally, will improve with practice and time.

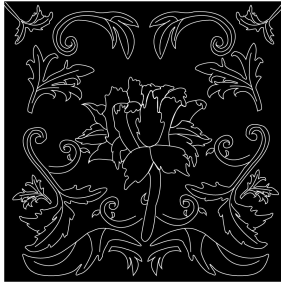
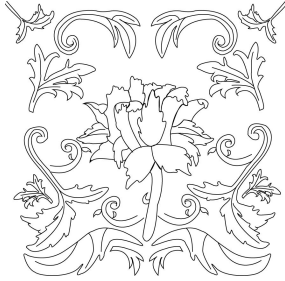
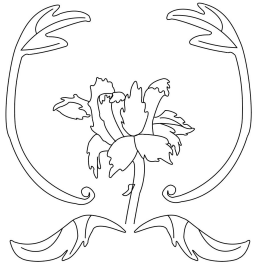
Gaining knowledge around the design principles, such as line, shape, colour, hue, saturation, etc have helped me understand how to approach my colour draft of my motif and how I can try to meet the design brief.

List of References:

Poulin, R. (2011). *The Language of Graphic Design: An Illustrated Handbook for Understanding Fundamental Design Principles*. Quarto Publishing Group USA.

<https://ebookcentral.proquest.com/lib/sae/reader.action?docID=3399591&ppg=180>

Digital drafts of Motifs:



Feedback:

“Beautiful start with your organic object. Your next steps are now to bring it into the style of your chosen art movement. Arts and Crafts have a lot of patterns and flourishes, and I feel like the flower you’ve chosen lends itself well to this idea. I think it would be great to see a couple of thumbnails where you have this as a repeating pattern in a similar style to William Morris, adding in some flourishes around the pattern. It would also be great to see you incorporate some of the swirling filigree design of the leaves of the flower into the work with next steps again thinking of the way William Morris brings the organic object into his work.”

Changes made after feedback:

I added in more flourishes and patterns around my organic object, based on observations of William Morris’ work. I have completed the white on black; black on white; and coloured drafts of my motif.

Final Motif



Feedback:

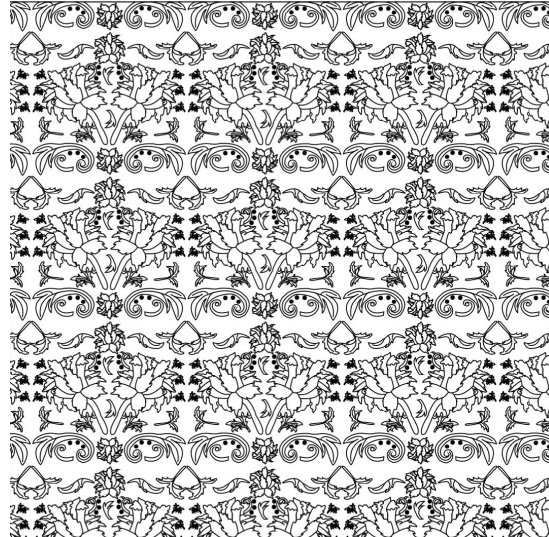
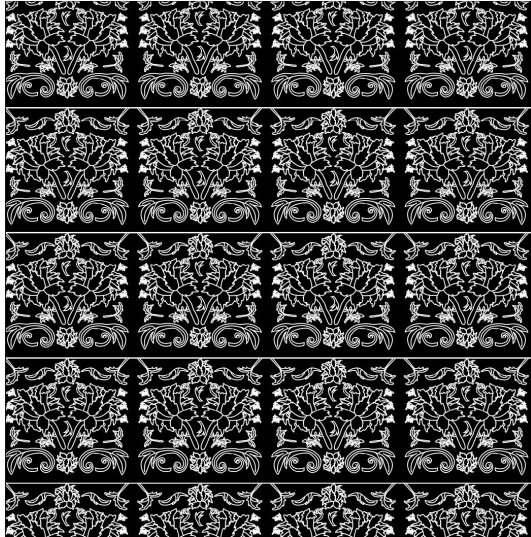
Hi Arnia,

This is great! The colour palette used lends itself nicely to your chosen design period, the motif is detailed and balanced well, and your B&W and W&B iterations bring some lovely detail through the work

Changes made after feedback:

I am happy with my final motif and will now use the activities in class to create my patterns.

Final Patterns



Rationale

The Arts and Crafts movement dares upon nature and raw materials and focuses on the beauty of these. I have used my chosen organic object, a flower, and incorporated variations of leaves to highlight nature. Being mindful of the characteristics of the art movement, I have used thin curvilinear lines, as these are more gentle and natural. Line has also been used to show detail. I have chosen the flower to be a main focal point and have created my repeating pattern around this using leaves and flourishes. Shapes vary in size to allow the viewer's eyes to focus on one object at a time and represent the reality we see in nature, such as the flower heads being large and the stems and leaves being proportionate as they are in real life.

The motifs consist of these characteristics, with focus on the beauty of each natural object.

In the Arts and Crafts movement, desaturated colours with a lighter value are commonly used. I have taken inspiration from William Morris' colour palettes and incorporated colours into my motif and pattern which are more desaturated and of lighter value. I have also stuck to blue and yellow hues in line with many of William Morris' patterns. Negative space is minimal within the art of this movement, most space is filled with various natural objects and patterns. I kept this in mind when creating my motifs, filling space with intention and ensuring there is not excessive negative space.

Within the Arts and Crafts movement, pattern is...derived from a defined and repeated compositional structure always appearing in an organised and regimented graphic manner (Poulin, 2011, p.245-246). Based on this observation, I have chosen to set my patterns quite 'regular'. Repeating patterns are used by Morris and other artists prevalent during this movement. There is not a lot of variation in terms of motifs facing various directions throughout a pattern, as they are organised and intentional.

I have drawn upon all the elements I have learnt about my chosen movement to ensure my motifs and patterns adhere to the characteristics and design principles that the Arts and Crafts movement is known for.



Project-completion reflection (week 4)

• Appraisal:

I feel my project was successful and meets the criteria/brief outlined. Though it wasn't without challenges and learning curves, it had turned out well. I started off too simply and had to reference art from the movement again to identify how I could make my motif more aligned with Arts and Crafts. As I learnt design principles and received feedback from Amy, I noticed that I needed to include more natural objects in a repeating pattern. I recognised that there needed to be less negative space and intention for adding elements. I don't feel completely satisfied with my patterns, as I struggled with creating them and feel more defined edges/borders would work better to reflect the movement.

My final motifs and patterns do not match the expectations I had nor my standards. I have never used Adobe Illustrator prior to this project, so I am used to open and paper only. I found it difficult to translate my ideas and vision for what I wanted to achieve onto Illustrator with my lack of knowledge and experience. I also did not pick up the techniques and tools quickly, which has led to many challenges and changes in my project.

• Challenges:

I struggled to find my feet with Adobe Illustrator and the pen tool. After trial and error, I gained a basic understanding of how the software works and what types of lines and shapes are easily achieved. I did have to alter and simplify my motif in minor ways, such as how often I incorporated little curves and curvilinear lines in order to match my current skill level and still achieve an outcome which matched the Arts and Crafts movement.

I learnt that I need to close my shapes off, even if I think it may be linked to another shape. I thought all lines were linked within my flower to close off all the petals, but found this to be wrong when I began my coloured version of my motif. I then identified the 'open shapes' and closed them off before finalising my colour motif successfully. This was a big learning curve and will benefit me going forward, as I now know to ensure every shape is closed off.

I also realised that it is normal to face challenges and make mistakes when using a new software/application, which made me more resilient throughout the project.

• Future Goals:

How will you improve your skills for future projects? What will you do differently in your next project? What will you repeat?

I will continue to make mistakes and then find solutions, as I believe this is an integral part of learning, building resilience and becoming better at using anything new. In saying that, I will always close off my shapes going forward in my work and ask for help when I am struggling. Next project, I will incorporate more frequent practice using new software to build my skills faster and make it easier for myself to stay on track with the project deadline.

Research

Arts and Crafts Movement

The Arts and Crafts Movement is an English movement, beginning in approximately 1860, as a retaliation against industrialism. The movement is centred around artwork heavily inspired by nature and a new appreciation of the decorative arts [The Editors of Encyclopaedia Britannica, 2023]. Raw, truthful materials are heavily used, with a focus on their natural qualities. This movement celebrated a resurgence of hand-crafted, artisan-made goods, such as; wood, tapestries, furniture, pottery, wallpaper and stained glass.

Key Characteristics

- Organic objects, nature, raw materials
- Simple forms (which highlight the construction of the object)
- Not a lot of gaps/negative space in the backgrounds of artwork
- Leaves with a lot of movement (unfurling, twisting)
- Designs focused on traditional techniques

The movement was criticised for being impractical in an industrialised society. In the 1890s, a wider approval of the movement was apparent, spreading to other countries and lending inspiration to the birth of new movements, such as Art Nouveau.

Research

William Morris

- Born in Walthamstow, east London (1834)
- Father was a successful financial broker, leading to a privileged upbringing
- Large inheritance
- Explored forests, parklands and churches a lot as a child; developed an appreciation for landscapes and buildings young.
- Had strong opinions on design
- Refused to enter the Great Exhibition in 1851 (at 16 years young), due to his loyalty to craft principles and ethics
- Met Edward Burne-Jones at Oxford Uni when he went to study for the church
- Most celebrated designer, 19th Century
- Produced wallpapers, textiles, tapestries, tiles, carpets, embroideries, book designs, etc.
- Burne-Jones introduced Morris to a group of students, who together formed 'The Set' or 'The Brotherhood'. They enjoyed romantic stories about medieval chivalry and self-sacrifice. Belonging to this group gave Morris an awareness of the deep divisions in contemporary society. This then sparked his interest in trying to create an alternative to the industrial systems that produced poor-quality, 'unnatural' objects and which he found dehumanising.

“Have nothing in your houses that you do not know to be useful or believe to be beautiful.”

- William Morris

Reference List

Poulin, R. (2011). *The Language of Graphic Design: An Illustrated Handbook for Understanding Fundamental Design Principles*. Quarto Publishing Group USA. [_____](#)

The Editors of Encyclopaedia Britannica. (2023, Aug 4). *Arts and Crafts movement British and international movement*. Britannica. <https://www.britannica.com/art/Arts-and-Crafts-movement>

Victoria and Albert Museum, (2023). *Introducing William Morris*. V&A. <https://www.vam.ac.uk/articles/introducing-william-morris>

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Thank you.