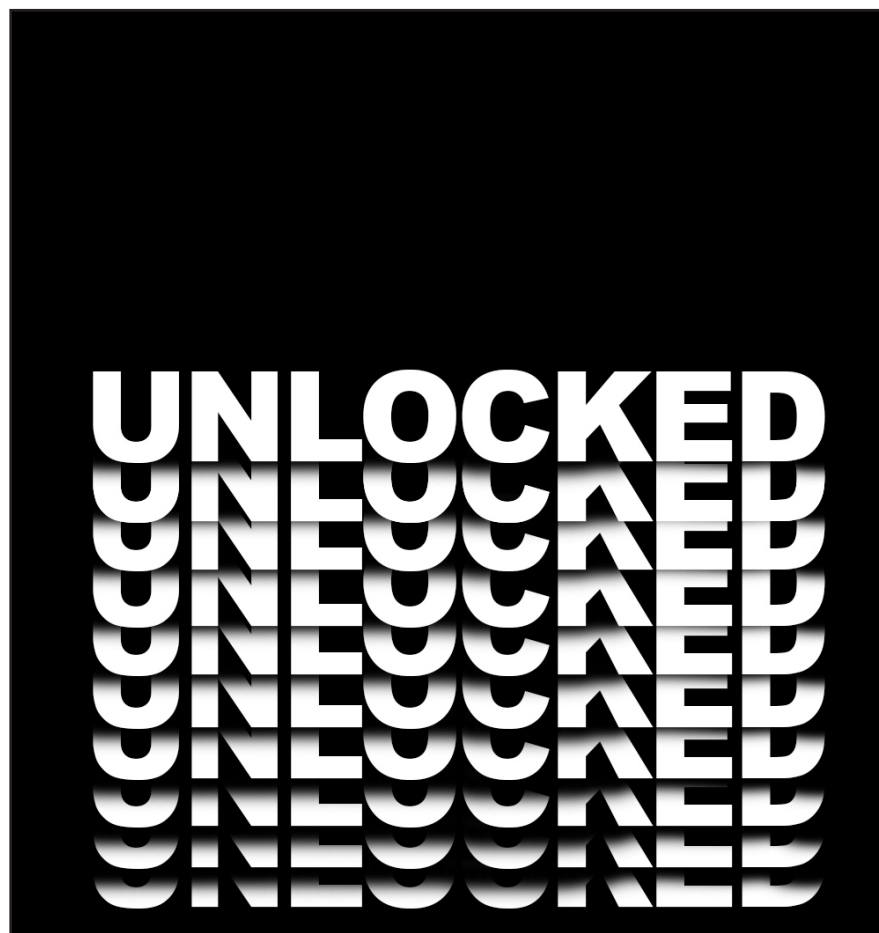


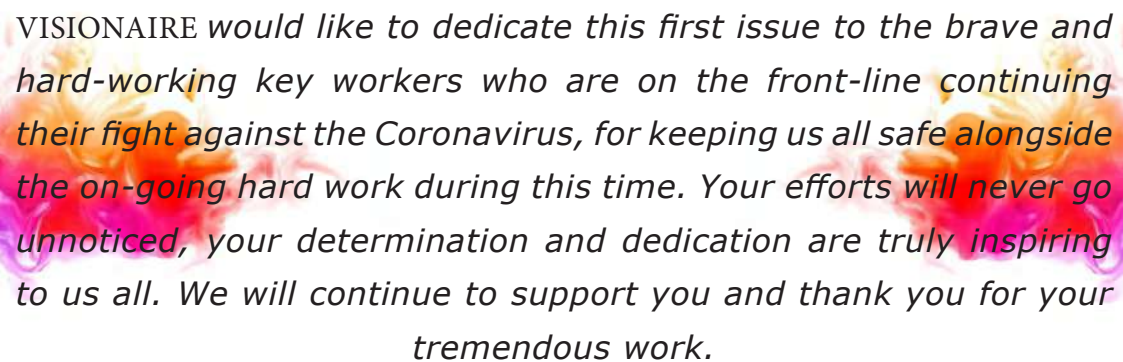
VISIONAIRE



UNLOCKED

ISSUE 1 SEPTEMBER 2020





VISIONAIRE would like to dedicate this first issue to the brave and hard-working key workers who are on the front-line continuing their fight against the Coronavirus, for keeping us all safe alongside the on-going hard work during this time. Your efforts will never go unnoticed, your determination and dedication are truly inspiring to us all. We will continue to support you and thank you for your tremendous work.

CONTENTS

PHOTOGRAPHY

21. THE CONNECTION OF
ART AND PHOTOGRAPHY

27. DISPERSION THROUGH
DIGITAL ART

37. CAPTURING THE
MOMENT

EXCLUSIVE INTERVIEW
WITH ANNE ZIEGAN

ART

7. THE TRANSITORY
BEAUTY OF LIFE AND
ART

13. THE PHENOMENON
OF MOTION THROUGH
COLOUR

BUSINESS

45. THE ART OF
BUSINESS

47. THE ART OF
BUSINESS EXCLUSIVE
INTERVIEW WITH
RACHEL COLLINS, CEO
OF MAKE-UP AND MANE

ISSUE 1

5. EDITOR'S LETTER

121. FINAL WORDS

123. VISIONAIRE

125. THE NEW ISSUE



PUBLIC RELATIONS

55. COMMUNICATE YOUR
STORY THROUGH PUBLIC
RELATIONS

57. THE STORY OF PUBLIC
RELATIONS EXCLUSIVE
INTERVIEW WITH LUCY RYAN

MAKE-UP ARTISTRY

63. UNLEASH THE ARTIST
WITHIN

65. THE APPROACH OF
AUTUMN

67. STIMULATING THE
SENSES WITH TEXTURE

73. THE ART OF MAKE-UP
EXCLUSIVE INTERVIEW WITH
GEORGIA PAPA

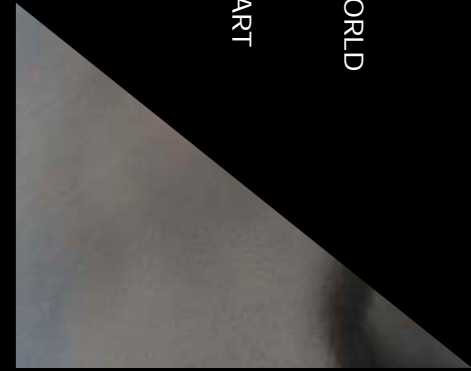


GRAPHIC DESIGN

81. ENTERING THE CREATIVE WORLD
OF GRAPHIC DESIGN

82. THE VISUAL ART OF TYPOGRAPHY

91. THE VISION OF TOMORROW
EXCLUSIVE INTERVIEW WITH ELISE
GUMAER



ILLUSTRATION

99. A SERIES INTO THE WORLD
OF DIGITAL ART

100. THE VIEW OF VEXEL ART

111. THE INNOVATION OF
VECTOR ART



*'It is time to unlock the industry
together'*

A key factor we have all experienced this year is change, change in our culture and environment. Whilst the negative factors can overpower our thoughts, it is time to focus on the positives of adapting to our new normal and how we can transform this change and continue to unleash our inner creativity in a new light. Our environment can impact our creative thoughts and process which results in our energy and motivation, but you are not alone. The creative mind is fascinating as it is one that sees information from the world around it and relates this to their own experiences and existing knowledge in order to create. But create what exactly? Solutions to problems, expressions for feelings and situations, forms which inspire and motivate, innovations additionally, nearly anything else which utilises knowledge – the possibilities are endless! The most extraordinary feature for the creative mind is how we see various aspects of reality as fuel for creation and problem solving.

So, how can the creative mind transform and work through the new changes existing in our environments? The creative mind is naturally innovative, inventive, bold and capable to start ideas and make changes. In many aspects, the creative mind is a mastermind, taking knowledge and experience, this has many advantage points such as problem solving and understanding why – why this has occurred and how it can be developed. In order to fulfill your maximum potential with your creative mind, it is important to note that being creative is not always based on your environment, these qualities are built within your mind, a unique quality that lives inside you and will always remain no matter the change surrounding you. Your motivation has the most impact to your creative mind, throughout this change, many can relate to feeling overwhelmed by the sudden standstill point witnessed in the creative world. Our creative environments have suddenly changed which can impact our mindset and focus.

‘When the industry stood still’

Many of us creatives have never witnessed the industry stood still, and the repercussions we are left with to place back together. Just know you are not alone. We have all experienced this change, but it is what we do with the change that makes a difference, we cannot change what has happened, but we can change what will happen in the future for ourselves and future creatives. Now, it is time we unlock the industry together, no matter how our environment has developed and where we stand together, we must keep our creative vision flowing throughout this new change and begin to create a new chapter. This is the first issue released for VISIONAIRE, this is available for support and guidance through resurfacing your creativity, joining together creatives and celebrating industry talent across a variety of professions, joining together a community of talent which stretches far and wide for creatives.

As always,

stay safe, stay creative, stay together.

THE TRANSITORY BEAUTY OF LIFE AND ART

A luxury craft bringing handmade elements to the form of expression. The world of art comes in many shapes and forms, but that is the beauty of it – the creativity is unlimited. We take inspiration from the world which surrounds us, from cultural backgrounds, the serene landscapes, unique colour stories to the integrate of features whether natural or man-made. The vision of art is all around us but, it is how one envisions art which makes this so unique. Art is the expression of human creativity and imagination; the visual form is transformed from each creative's perception producing works to be appreciated for their beauty or emotional power. Art is not related to how good you are, it can be expressed as capturing a moment, one which conveys that power impacting those emotional qualities we are all connected to. The diversity witnessed across many creative platforms is what makes these professions so innovative, each creative conveys their personal outlook through passion and emotion performing new ideas or developing previous in a new light.

'Aspire , Create, Believe, Achieve.'

The creativity in art is not a skill which can be forced to perform new ideas, creativity can be connected like a wave, a natural phenomenon which rises, crashes and restarts, one idea may not work, but the wave always continues and never stops the process. However, the sense of calmness that the wave prevails is witnessed through the captured moment of art. The high and low factors are what makes a better artist. The continued flow of energy like the northern lights is what unleashes the beauty of art. From the colour palette to the beautiful creation. Art is a passion which should be celebrated and appreciated, artists are what bring and aspire the creativity which surrounds us, the passion and dedication is admirable and can be witnessed throughout VISIONAIRE. This appears in many forms and professions however; the beauty of art is within us all. Open our minds, visualise the world around us and create the most imaginative works possible to your advantage. Utilise your emotions and continue to learn new skills to make you the best artist you can be. There is no competition in art, work together, get inspired by others and continue your creativity for the world to see.



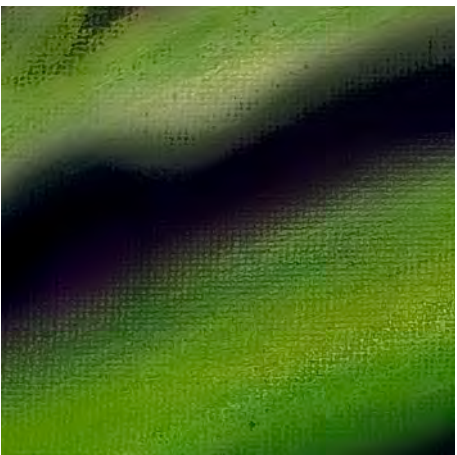
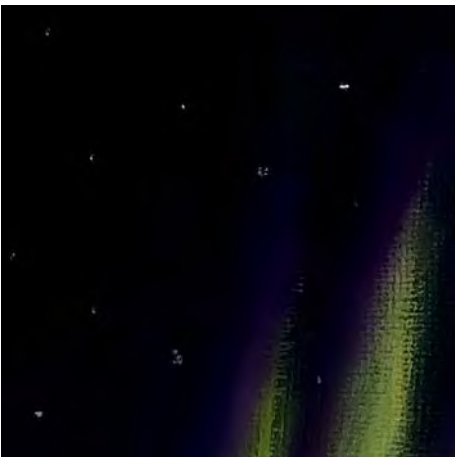
'Creativity can be connected like a wave, a natural phenomenon which rises, crashes and restarts, one idea may not work, but the wave always continues and never stops the process.'

Artistry by Georgia Papa









'The continued flow of energy like the northern lights is what unleashes the beauty of art. From the colour palette to the beautiful creation. Art is a passion which should be celebrated and appreciated.'

Artistry by Georgia Papa



'Allow the colour to form the motion and movement of your art.'

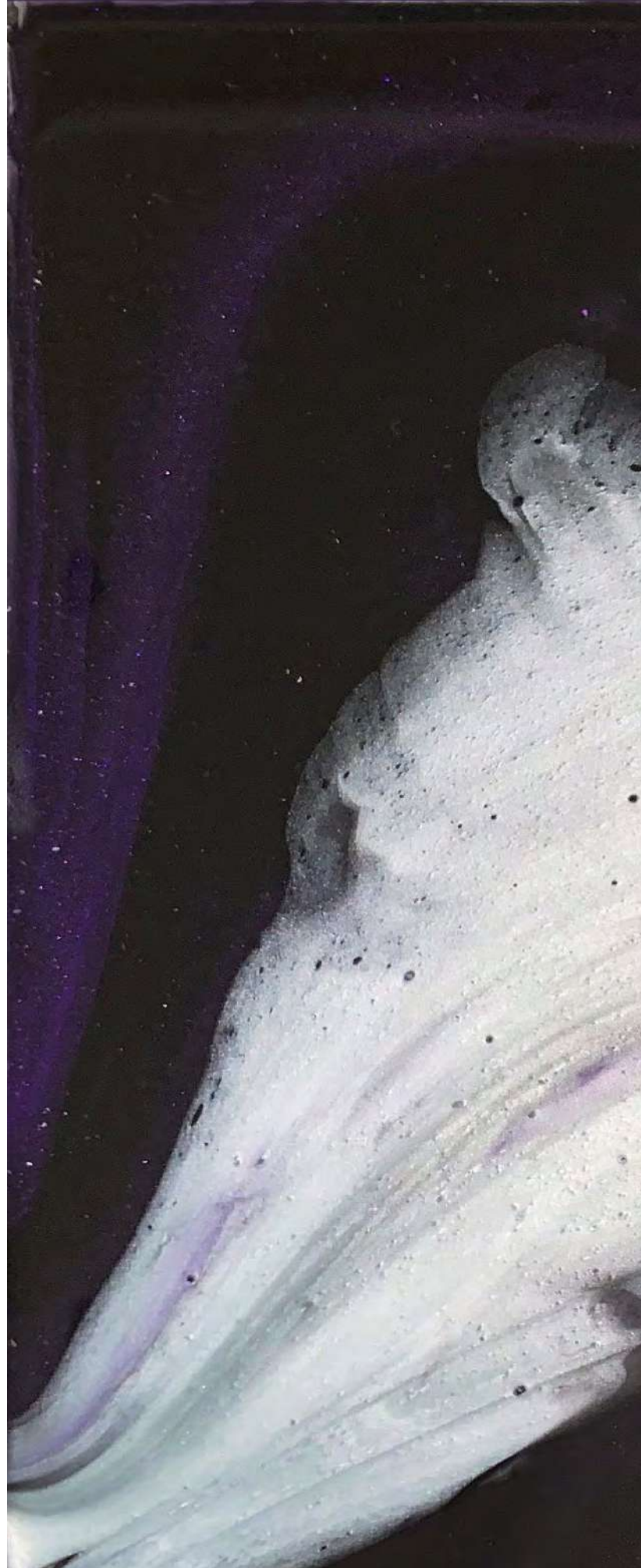
Every artist understands the emotion of taking control of our artistic creations, from selecting the colour palette to directing the movement of the brush. However, it is time to take a step back and allow the colour to free flow our canvas and produce its own creation. Resin art is the motion of pouring epoxy resin on a blank canvas allowing the colours to intertwine revealing an array of pigments and texture. A simple motion of pouring the palette and viewing how the colour story unites to produce one creative outcome.

Epoxy resins are a two-component system consisting of resin and hardener.

By combining the two components, a chemical reaction is formed which allows the liquid resin to gradually harden to a solid plastic surface. The temperature will determine the time scale of the curation period.

The beauty of resin art validates how no two pieces will ever be identical, you can use the same colour palette but, it is determined by the motion of the liquid form allowing gravity to take control.

The pouring method reveals how *'less is more'*, allowing gravity to control the outcome of your practice producing a detailed comprehensive colour story.





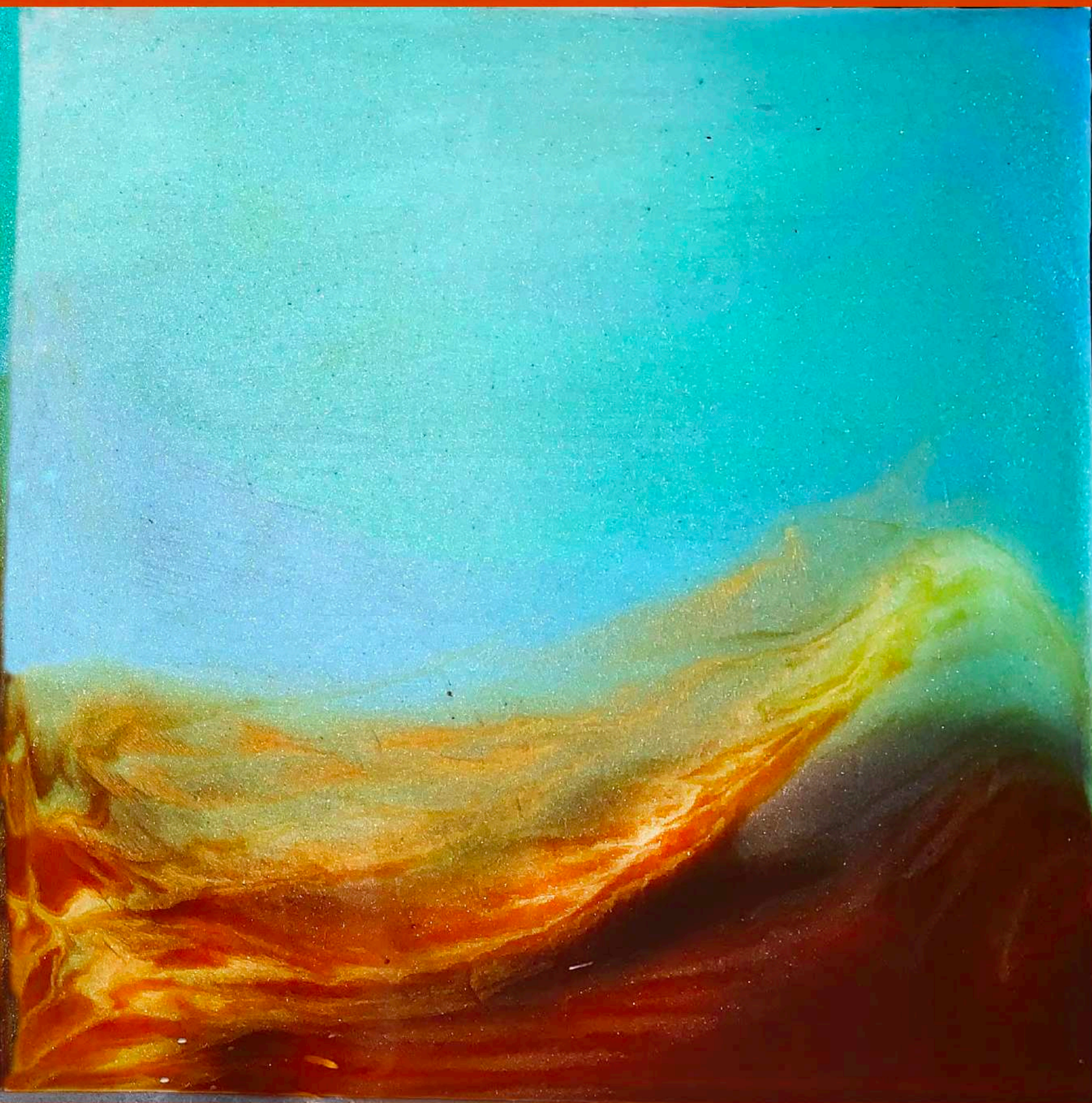
THE
PHENOMENON
OF MOTION
THROUGH
COLOUR

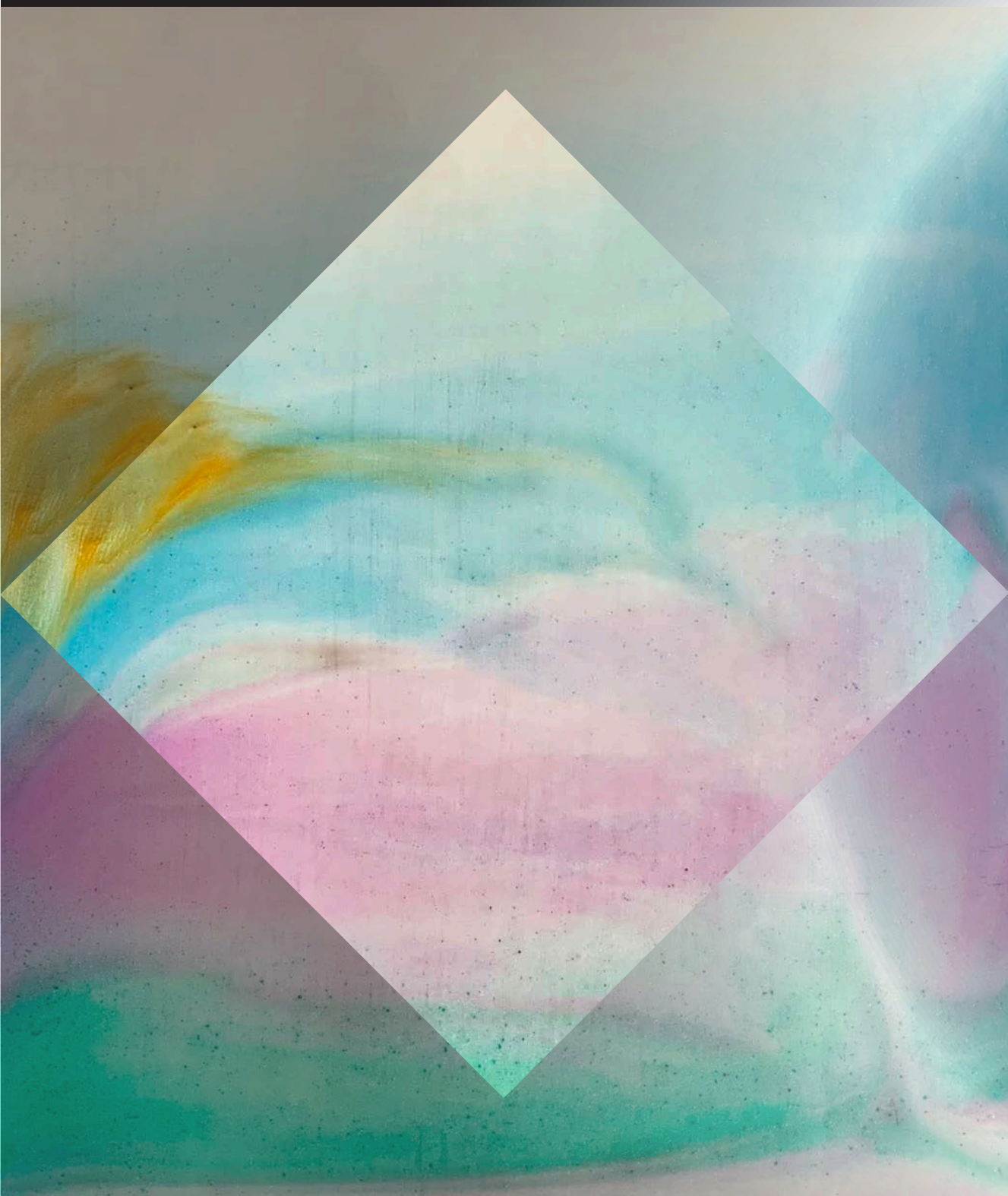
Artistry by Georgia Papa













THE CONNECTION OF ART AND PHOTOGRAPHY

An image is known for capturing a still moment in time, a moment which creates an unforgettable memory. A reminder of our past, how times have changed to the present and what the future will hold for us. As many photographers have stated,

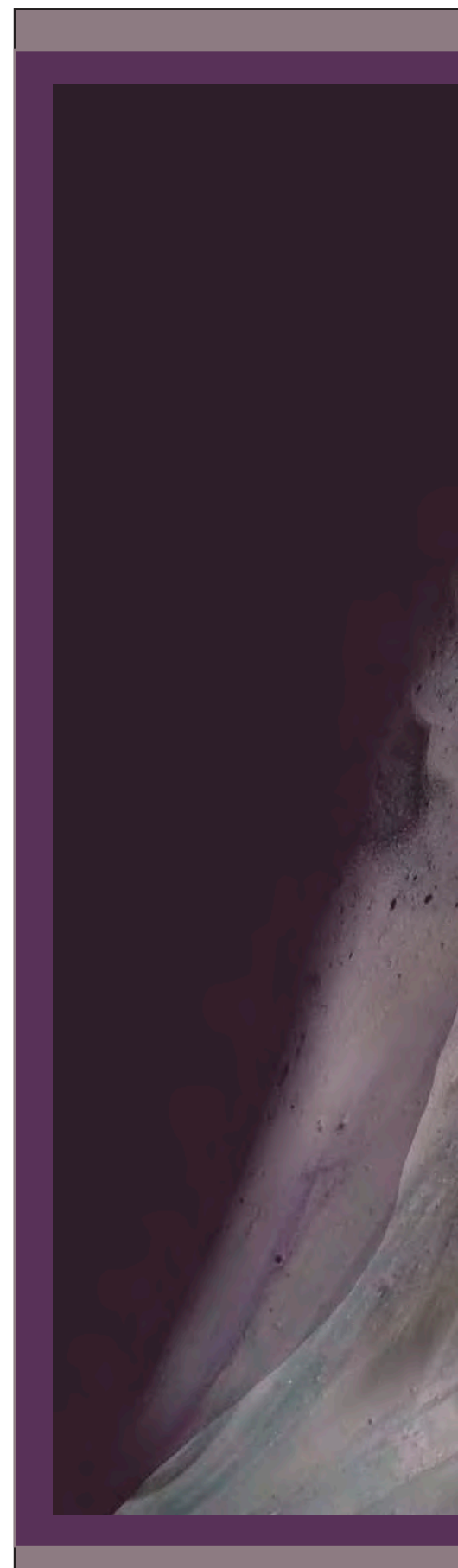
‘A single still frame can speak a thousand words.’

From the setting, to the emotion conveyed to an audience, but there is one element the photograph must contain, the humanity of the moment. Freezing a moment reveals how rich reality truly is. We do not just take photographs, we make them. They may become a distant memory, but they remain a reminder to our emotions, thoughts and expression of our past. Photography is not just a way to convey our creative skills, it is a form which reveals our personality, characteristics and one’s passion for the art of capturing that moment that will last a lifetime.

A question that always remains when exploring the art of photography,

‘What makes a good photograph?’

When individuals view an image, many judge the lighting, contrast, colour palette and focus. However, the most important element of a good photo is the ability to effectively communicate with the viewer. All the key elements of lighting and composition should be united to convey a story, one that speaks louder than words. VISIONAIRE Photography explores how the technique of editing and design can transform your images, revealing the art of photography by communicating emotion through imagery. Let’s celebrate the beauty of this artistic practice together.





UNITING TWO FORMS AS ONE

Expanding your creative skill set increases the opportunity to further develop your artistic imagery leading to an innovative outcome. The combination of two forms both proven to embrace artistic qualities will guide your imagination and thought process transcending to ground-breaking ideas. The characteristics and persona from each piece are established by a display of technique and application of colour, arrangement, opacity and movement.

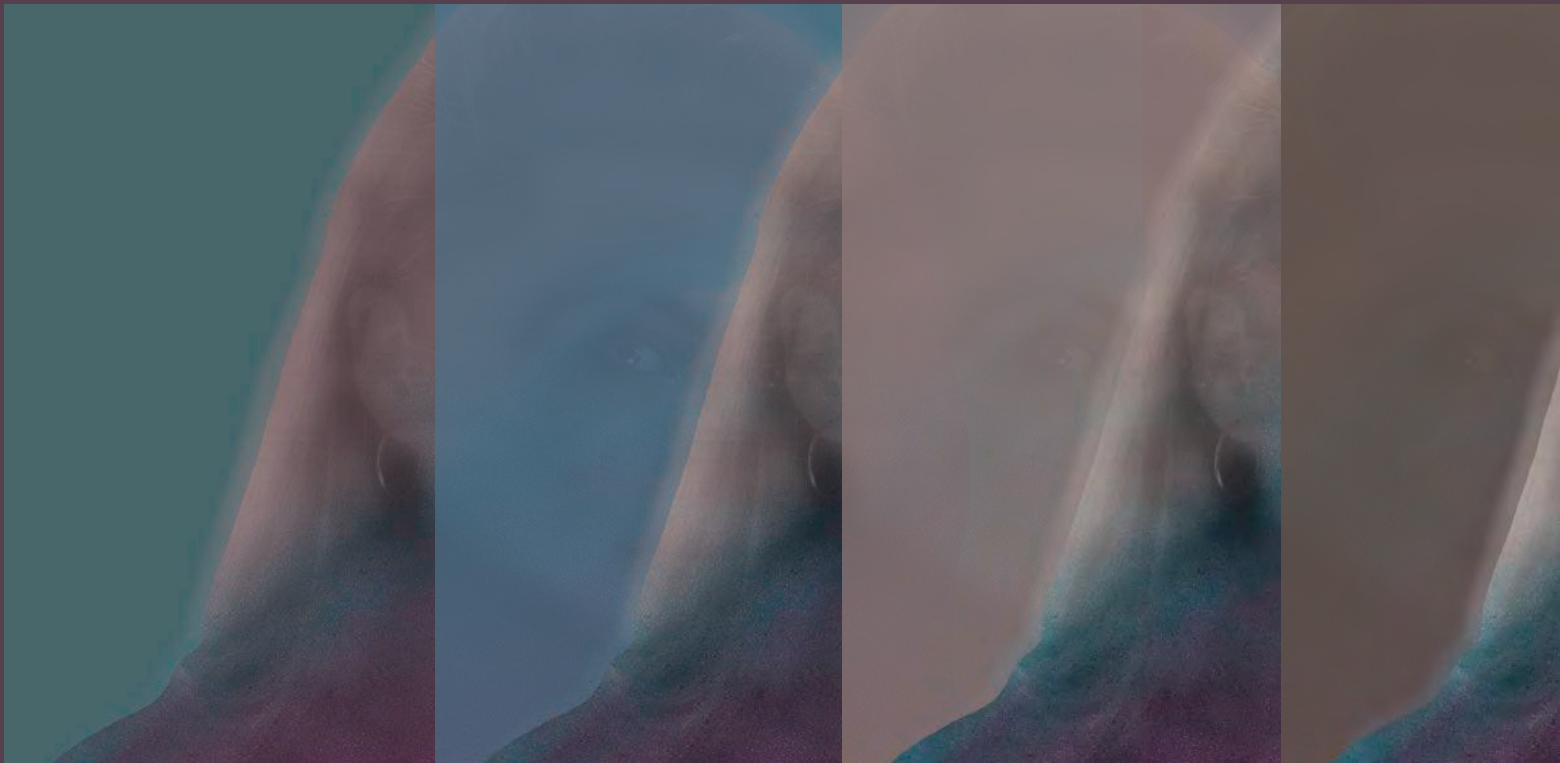
Combining two formats of practical creativity and technological skills in double exposure photography can elevate your art to unbelievable creative heights. The possibilities are limitless for double exposure, the technique of merging imagery sets a certain tone to the mood of the image or the possibility of achieving an unexpected effect that can transform the emotional aspects.

Double exposure involves overlaying or superimposing two exposures in one frame. The format of combining two different creative skill sets of art and photography transforms the image in terms of the colour palette and emotions displayed. Double exposure will change the aesthetic value to tell an inventive story. The method demonstrated in VISIONAIRE Photography explores double exposure combined with the artistic medium of resin art, demonstrating the effects of this technique and how this can develop your creative approach to art and photography.


Photography and Editing by Georgia Papa











The dispersion effect involves the format of transforming the subject from capturing the still moment, to disintegrating from the image, revealing an impressive effect unnatural in still imagery. The dispersion of the image effectively communicates the notion of an image deteriorating from reality, a sign of the past slowly obviating capturing the movement which is both still yet dynamic. The effect can be developed a stage further through incorporating textures utilising double exposure and the opacity levels, further exaggerating the emotional tone set for each image. Digitally enhancing the imagery leads the subject to convey futuristic qualities further explored through the application of make-up and hair artistry to the models features. The collaboration of professional artists in the creative industry will expand the communication of your image through the subject's features, exposure and composition, the detail exposed to the viewer will be visible from all aspects. The result can appear complex yet establish the incredible dynamics as the effect will continuously appear diverse for each image. Dispersion is commonly found in advertising and marketing promotions but can transform the emotion and personality from your imagery. The effect is built for a variation of themes such as portraits, action shots, landscapes and more – the possibilities are endless!

DISPERSION THROUGH DIGITAL ART



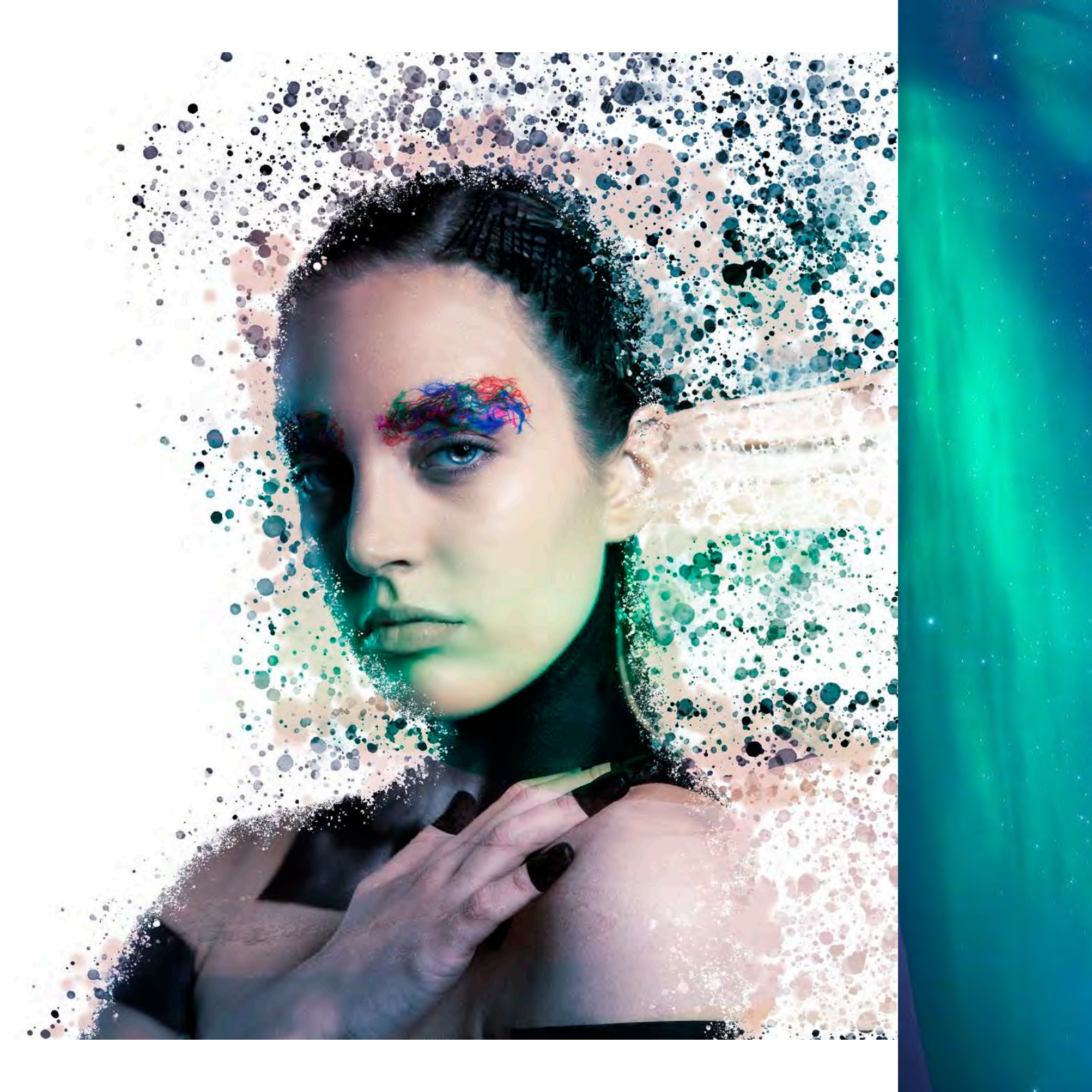
Photography and Editing by Georgia Papa















Make-up Artistry by Olivia Golton,
Designed and Photographed by
Georgia Papa





CAPTURING THE MOMENT EXCLUSIVE INTERVIEW WITH ANNE ZIEGAN

VISIONAIRE Photography is proud to unveil the exclusive interview with professional photographer and entrepreneur Anne Ziegan. With eleven years' experience in the creative industry, Anne will exclusively reveal how her career has advanced throughout her practice, how others can begin their path in the world of photography and the direction her career has transformed from the beginning of her profession.

How would you define photography and what does this chosen profession mean to you?

Photography is displaying an individual's moment in life or telling a story throughout in just one image. For me, photography is a means to express myself and show my personality through my photos including my views on certain subjects to bring a community closer together.

How did you start your career in the photography industry?

After I finished school at the age of 18, I chose to explore the design field and achieved my first apprenticeship in graphic design, I then switched to photography a year later and finished an apprenticeship in photography 3 years after. I learned the basic skills in advertising photography, portraits, weddings, architecture, sport and continued as a freelancer later. Overall, I finished two apprenticeships one in the field of photography and one in graphic design which was easy to combine for my future career with all the design jobs I obtained.





What genre of the creative industries has your photography career focused on?

In more than 10 years of me being in the design industry I tried many different fields as listed previously but this has now developed to the genres of fashion and beauty. It is important to try many different fields to explore which is most suitable for yourself, this is how I ended up in the fashion and beauty industry which is now my biggest passion.

One of your most recent freelancing roles was photographing the shows at London Fashion Week A/W 20, what show was the most memorable to photograph?

In terms of fashion, Antonia Nae had the most stunning garments, beautiful black dresses which were amazing to photograph. Seeing them backstage for the first time I could not take my eyes off them, they looked very elegant on the models as they walked down the runway. The hair and make-up also complimented the garments well, altogether it looked like a finished piece ready to photograph.

How would you describe the atmosphere of working at London Fashion Week?

Normally you would imagine that working in the fashion industry is a stressful and tense atmosphere in terms of working alongside other professionals, however my first experience of working in fashion week was the complete opposite. I met so many talented and friendly models, designers, artists, hairstylists and photographers who worked hand-in-hand to support one another and get the job done.

When freelancing on location shoots, what equipment do you use and how do you prepare for your freelancing work?

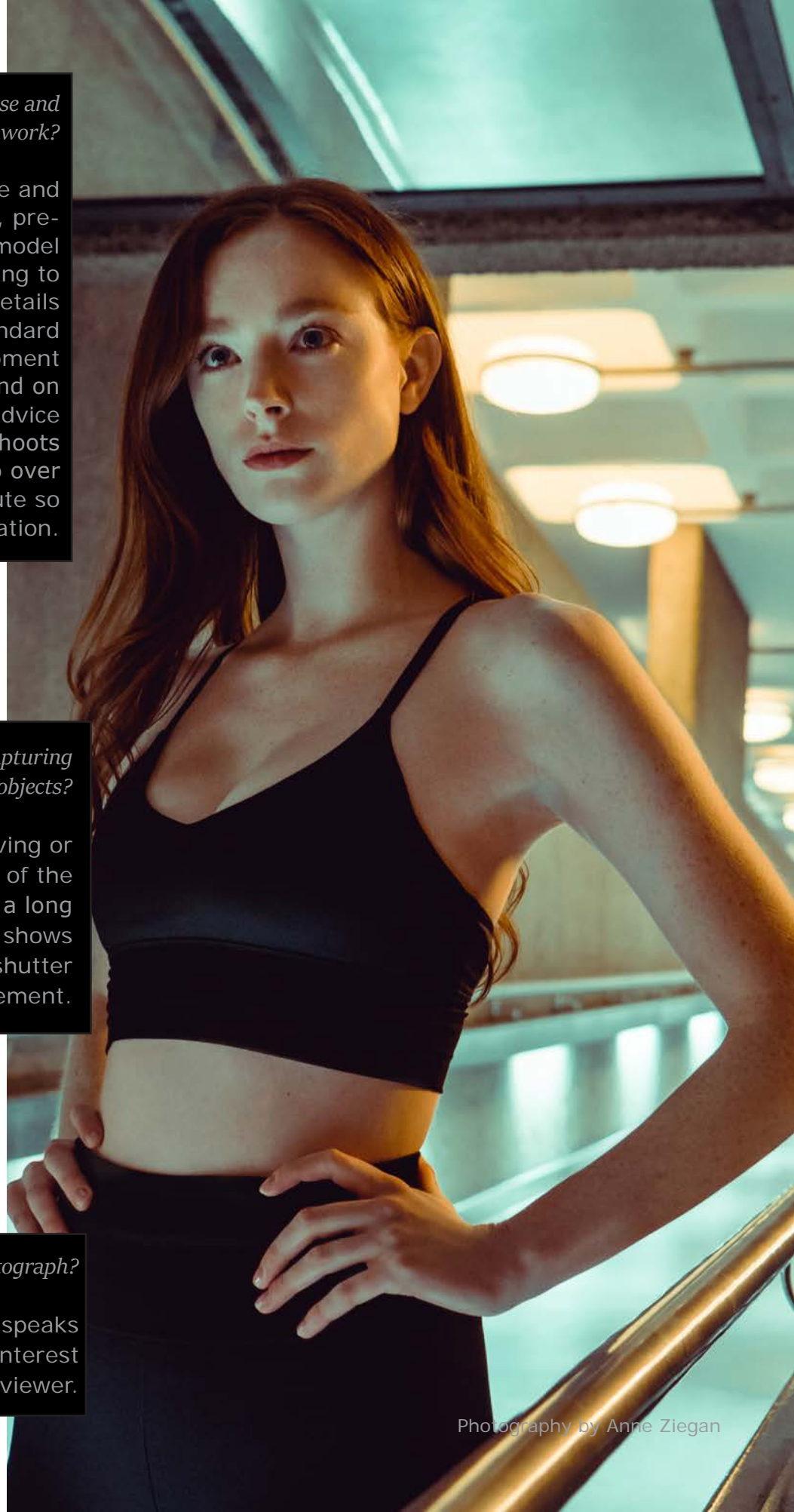
This would depend on the photo-shoot theme and location if it is outside or inside, check the weather, pre-scout the location, discuss further details with the model and client in terms of clothing and the look wanting to be achieved. After I have the knowledge of the details and schedule, I pack the equipment, which is standard in terms of a camera, lenses, then additional equipment such as lighting and reflectors which would depend on how the client would want the image. My best advice would be to find as much detail first about the shoots in order to prepare sufficiently. Its always best to over prepare in case a certain detail changes last minute so you can adapt to the situation.

Are there any specific techniques you could share when capturing moving objects?

This depends if you want to show the object moving or freezing in the photograph, with the shutter speed of the camera you can create different effects so with a long shutter speed you can create a motion blur which shows the movement of the object, whereas with a fast shutter speed you freeze the movement.

In your opinion, what makes a good photograph?

The story behind the photo and if the photograph speaks more than a thousand words. You can attain the interest of the viewer.



What influences or inspires your style/images?

I get influenced by the environment I see daily which I think is important to appreciate and learn from what you have around you. I am also influenced by other photographers and their personalities which show in the images however, I want to improve my style and show more personality in my images.

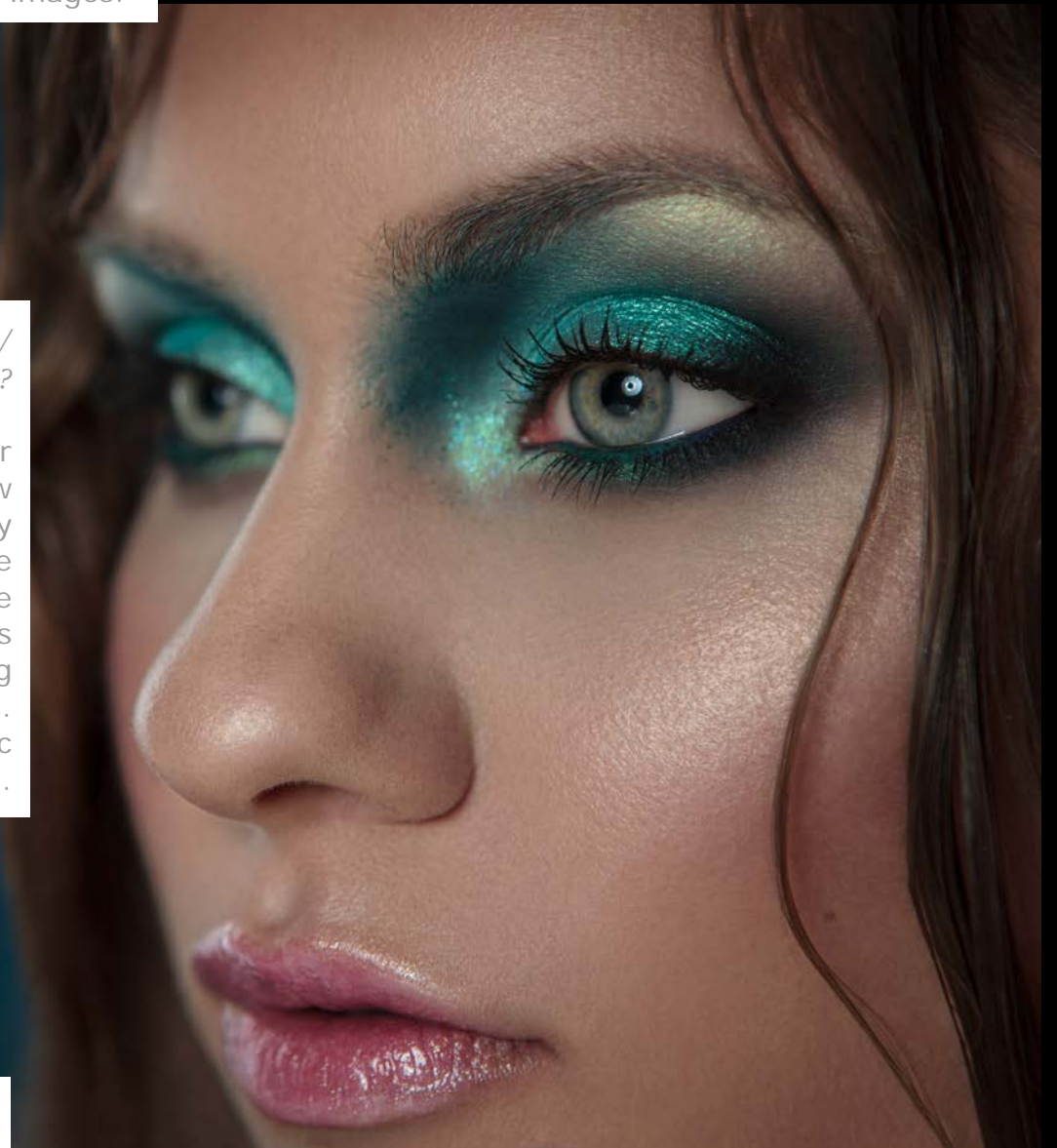
If you could have a dream collaboration with an artist/ photographer/painter etc, who would it be and why?

A German photographer called Phelix Rachor who is a fashion and beauty photographer now traveling around the world who is currently in Australia. You can see how passionate he is about his job; he is also a perfectionist like myself but in comparison to other photographers he is very innovative and constantly improving and developing to source new business ideas. In addition, he is a makeup artist and graphic designer who follows more than one profession.

How do you stay creative?

If you are surrounded by other creative people, then it motivates you to feel more passionate and inspired. I always advise others to do the same and surround themselves with people who make them feel more creative and passionate about their professions.

Photography by Anne Ziegan





Make-up Artistry by Gracie Cox

Any photographer/artist that you follow religiously?

Felix Rachor is the photographer I have followed the longest who I recommend other photographers, or anyone interested to follow him.


Tina Eisen is another German photographer I follow, she also does beauty photography, she has a unique style which demonstrates continuity throughout her work.

How would you describe your style in 5 words?

Colourful, clean, sharp, precise, exact.

For you, what is the most challenging thing about being a photographer in this day and age?

Currently, anyone can name themselves as a photographer because anyone can have a camera whether its on their phone or tablet, the industry has become over-saturated which means you now need to explain and clarify why you are a professional and should be paid the money you present to your clients.



If you could have one camera to shoot with, what would it be?


There are many amazing cameras to shoot with as a professional photographer for example Hasselblad a medium format camera, Sonny, Cannon, it depends on what object or field you shoot in but as my personal all-rounder I use a Sonny camera.

I understand you have a secondary business; how did you get your idea or concept for the business?

As this business is still under construction and not released to the public yet, I will discuss the basics for the business. Due to the fact I finished my bachelor's degree at Solent University, I had my project based on a photo-book which includes special features. Upon the completion of this project, the feedback was positive so I chose to move forward with the concept and develop this for new occasions which would fit in other industries such as weddings.

When do you plan on releasing the business to the public?

This is part of my master's project which will be finished next summer, the main focus presently is to plan the business strategies which will then be used for producing the first prototype the following year.



What services or products do you offer/manufacture?

This business will combine two services which are connected well in the industry of photography and album manufacturing.

Do you have any advice you could offer our audience who are interested in beginning a career in photography or starting their own business venture?

In terms of photography, people interested in that field do not need to do an apprenticeship or get a degree if they are passionate enough about it and can teach themselves. A degree would be helpful to gain better detail of photography and techniques however, if someone is passionate enough about it you can work your way up with a great portfolio if undertaking a degree is not the right path for you. Me coming up with the idea for my business start up was mainly by accident as I completed one project which developed to a unique product that does not exist on the market. By trying different things, exploring more and being open minded to gather ideas which would be beneficial and help people is the best way forward.

Lastly, what are your future career goals and where do you see yourself in 5 years?

The two paths already mentioned previously as a beauty and fashion photographer and my business venture would like to move forward, gain more industry recognition and see which of the two paths I would like to move forward with in the future. My goal for the future is to have my own photo studio but my own creative department/space where creative people can come together to influence and inspire each other and work together for collaborations.

Photography by Anne Ziegah

THE ART OF BUSINESS

Creativity stems from an idea, an idea which can lead to greater opportunities; however, it is what you do with that idea which establishes the creative vision. The process of building a business is a lengthy timeline but despite this, the result is proven to be worthwhile. The more time focused on your project, the more likely you will achieve a rewarding outcome. Building a business requires a skill-set which excels past the expertise of your chosen industry, this includes the knowledge of identifying how to communicate with your target audience. Sourcing a suitable gap in the market for your business venture is the perfect opportunity to develop your idea and how it can be released on the market for the world to see.

But with most business concepts, there needs to be a starting point, an action plan for designing your business ready to surpass through each stage of development, leading to a published outcome on a global platform. Like most business start-ups, many seek guidance and advice from professionals who hold knowledge and expertise in this area of starting a creative business from a single idea. Like many would say, the story of starting a business is different for each entrepreneur, their concepts and ideas are versatile, all entrepreneurs have their own story and how they built their business empire.

'Unleash your inner entrepreneur.'



Photography by Erin Knowles, Creative Direction by Georgia Papa



THE ART OF BUSINESS EXCLUSIVE INTERVIEW WITH RACHEL COLLINS

VISIONAIRE Business provides an exclusive interview with CEO of Make-up and Mane Rachel Collins, the interview will explore how Rachel started her business, the current stage of developing Make-up and Mane and where this will lead in the future. Not only does Rachel have a high level of expertise in this area of the industry, she demonstrates initiative to continue developing her business to keep up with the latest trends and represents highly qualified industry professionals producing exceptional artistry under Make-up and Mane.

*Before you became a full time CEO you were a university lecturer,
what make you want to be a teacher?*

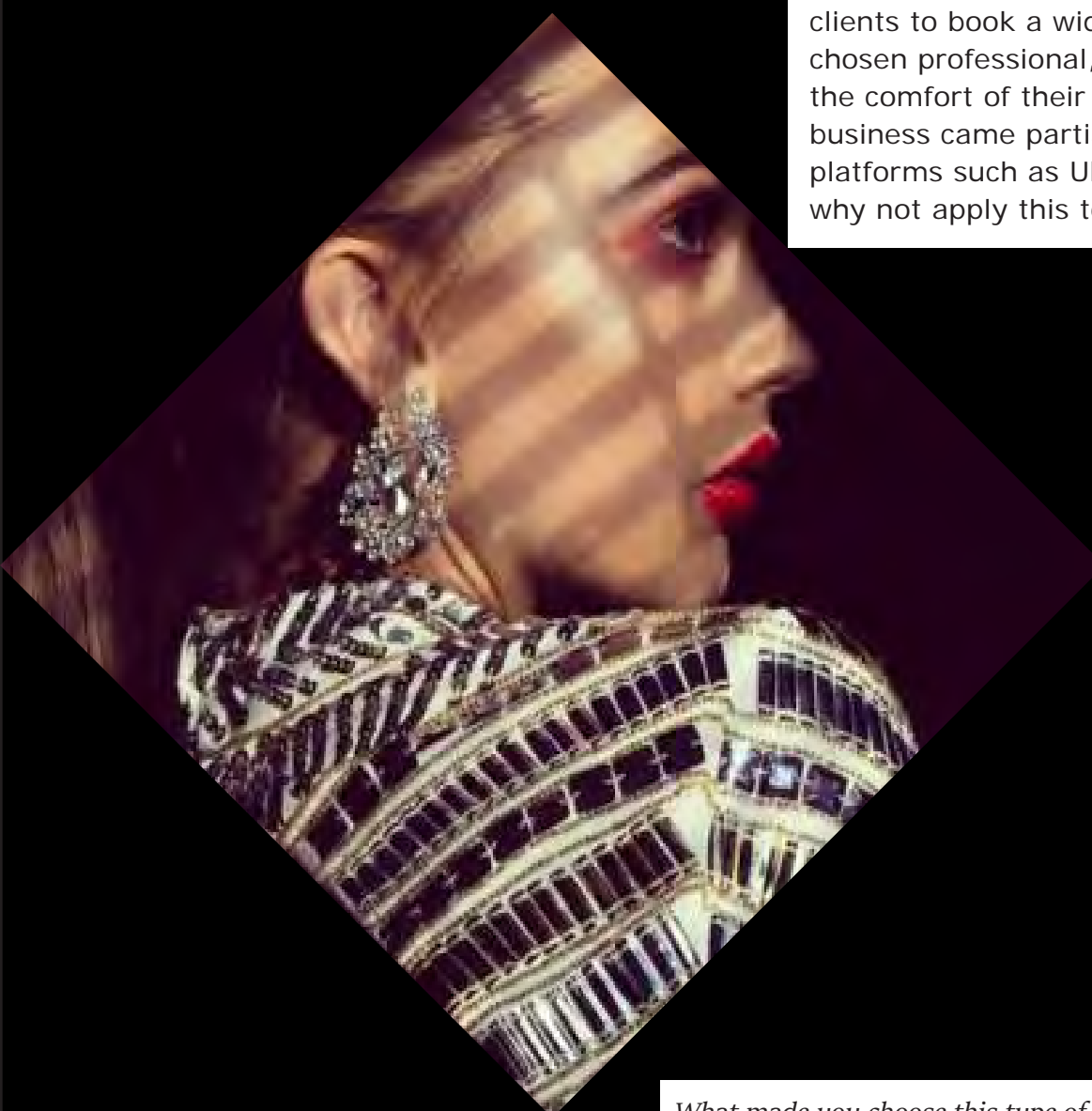
In all honesty I fell into teaching entirely accidentally.

In fact, when I was young, teaching was the one profession I was sure wasn't for me. In 2013 I was recommended for a role teaching special effects makeup to children at a university Saturday school, and excited (and terrified) at the prospect of trying something new, I applied and was given the job. It was during this first year that I came to realise I was actually quite good at it, and more importantly that I enjoyed it. I loved writing the course structure and planning lessons, organising the equipment and teaching space, and I loved seeing young people learn new skills. What made me want to pursue teaching was ultimately a passion for nurturing and mentoring others to achieve their goals, incidentally this also drives me in my business too.

What was the most challenging aspect about being a lecturer?

As a lecturer your role often extends beyond solely teaching and curriculum frameworks, into mentorship and pastoral support. Courses in makeup and hair have become highly popular over the last 10 years, and often courses recruit large numbers per year group – sometimes over 100. The most challenging aspect was finding time to offer the depth of individual support that I wanted to give to each and every student. In reality, there weren't enough hours in the day to make this possible. Working in education poses a whole host of complex challenges and realising the impact you have on students' lives certainly adds to the pressure.





What inspired you to create Make-up and Mane? Could you tell us a little more about the business?

In a nutshell, makeup and Mane is the luxury beauty concierge, connecting clients with the best mobile makeup artists and hair stylists in Dorset and Hampshire at the touch of a button. Our bespoke digital booking platform enables clients to book a wide range of services online with their chosen professional, who will carry out their treatment in the comfort of their home or hotel. The inspiration for the business came partially from using highly convenient booking platforms such as Uber, JustEat and hotels.com. I thought, why not apply this to the beauty industry!

How did you get your idea or concept for the business?

I'm a makeup artist, hairstylist and wig maker by trade, and the idea for the business was born out of frustration booking in clients via email, and a desire to create a more streamlined experience for clients and artists alike. In 2016 I had branched out into bridal makeup and hair, realising the opportunity to build a team of artists who could service larger bridal parties that were impossible to complete as one individual. Combining the two ideas eventually morphed Makeup and Mane into what it is today.

What made you choose this type of business?

The beauty industry is where my experience, expertise and interest lie, and technology is a close second. By utilising technology to reimagine the beauty industry, I created a company that I knew would pique my interest and encourage me to constantly learn and develop. I have rather a short attention span, so this was an important factor!

What are the unique selling points for Make-up and Mane?

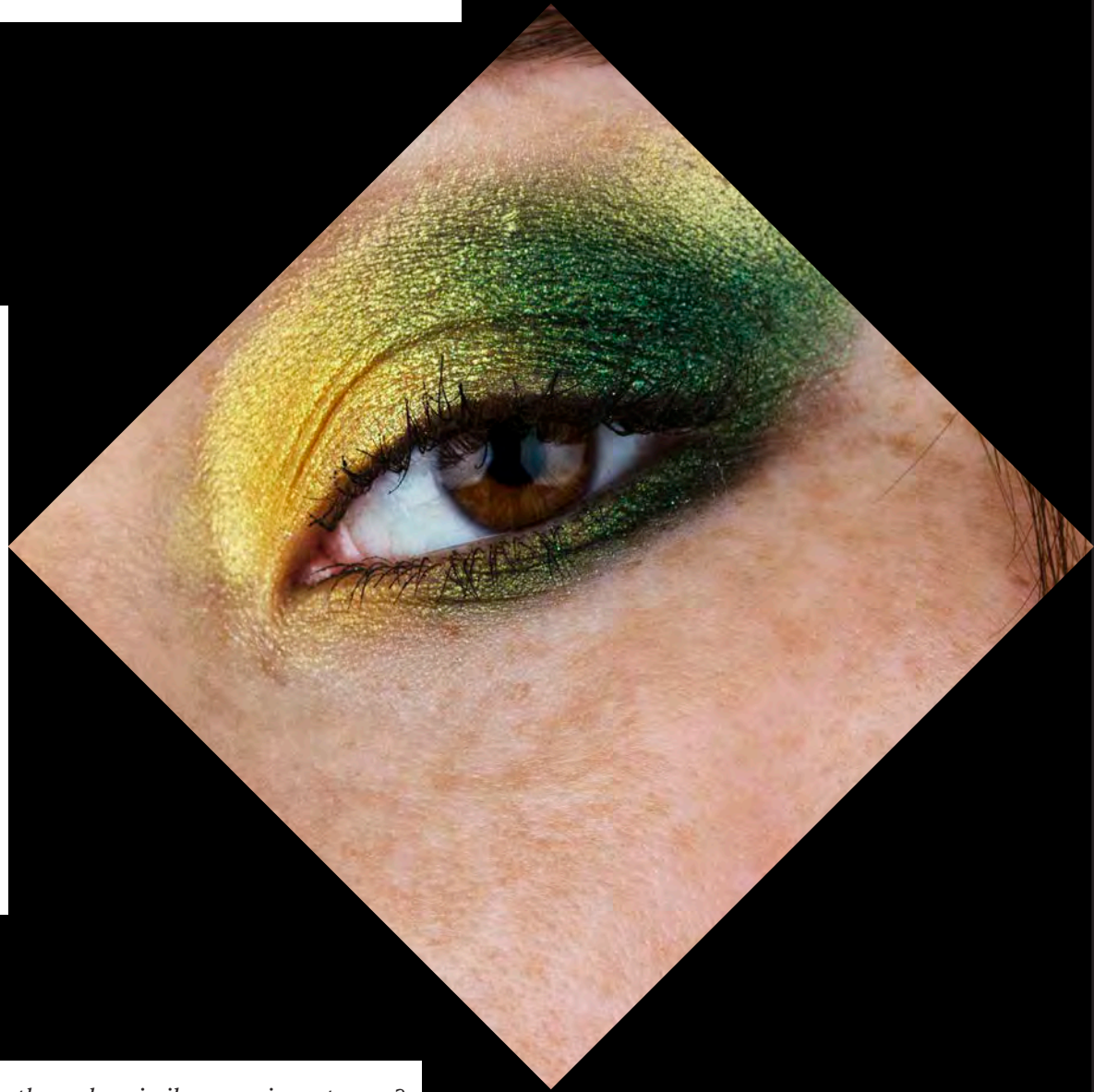
Our bespoke booking platform sets us apart from our competitors, as well as our handpicked team of fully qualified & insured makeup artists and hair stylists. There's currently no service like ours in Dorset and Hampshire, and we have some exciting developments in the pipeline that will set us apart from our national competitors in the coming months!

How was the transition from being a full-time lecturer to a full-time CEO?

With the onset of the Covid-19 lockdown back in March, the transition to working on the business full time has been much smoother than it otherwise would have been. I now have a fantastic home office set up where I've been working for the last 2 months, it's really just the nature of the work that's changed! That said, work doesn't feel as much like work when it's for your own business, which has been a very welcome change of pace.

What advice would you offer for someone going through a similar experience to you?

The most important thing is to back yourself 100%. I've left a stable career in the midst of a pandemic to run a business that can't currently take on clients due to public health concerns – it doesn't get much scarier than that! You have to believe in yourself and your idea, and work harder than you ever have before to make it a success.



What education or experience did you have that prepared you for starting your business and making this your full-time job?

Relevant qualifications that have helped to prepare me include A-levels in Art, Business Studies and Psychology, a BA Hons Degree in Make-up and Hair for Media and Performance, and as of October this year I'll have a Masters degree in Marketing. My years working as a freelancer have also helped to shape the experience from the freelancer's perspective and working in a university setting has taught me a lot about managing time and people.

What are now your responsibilities as a full-time business owner?

As a small business owner my role involves a very diverse range of tasks, including budget management, marketing and advertising, PR, website management, content management, social media management, brand development, freelancer training, campaign project management, product development and customer service. Phew! It really is a full-time job.



What services do you offer for Make-up and Mane?

Currently, our service offering includes occasion hair and makeup, bridal hair and makeup, and commercial services such as makeup and hair for photographic shoots, short films and advertisements. In the near future we plan to offer more beauty services, including nails and massage.

How did you build such a large network and clientele?

Consistency is key to building a client base. You may not always be perfect, but it's so important to show up and connect with people on a human level. Identify their problems or pain points and provide them with the best solution. I am fortunate enough to have taught and worked with some of the best and most talented artists over the years, and so selecting my team was a relatively straightforward task. I'm so lucky to have met such wonderful people to bring into my business over the years.



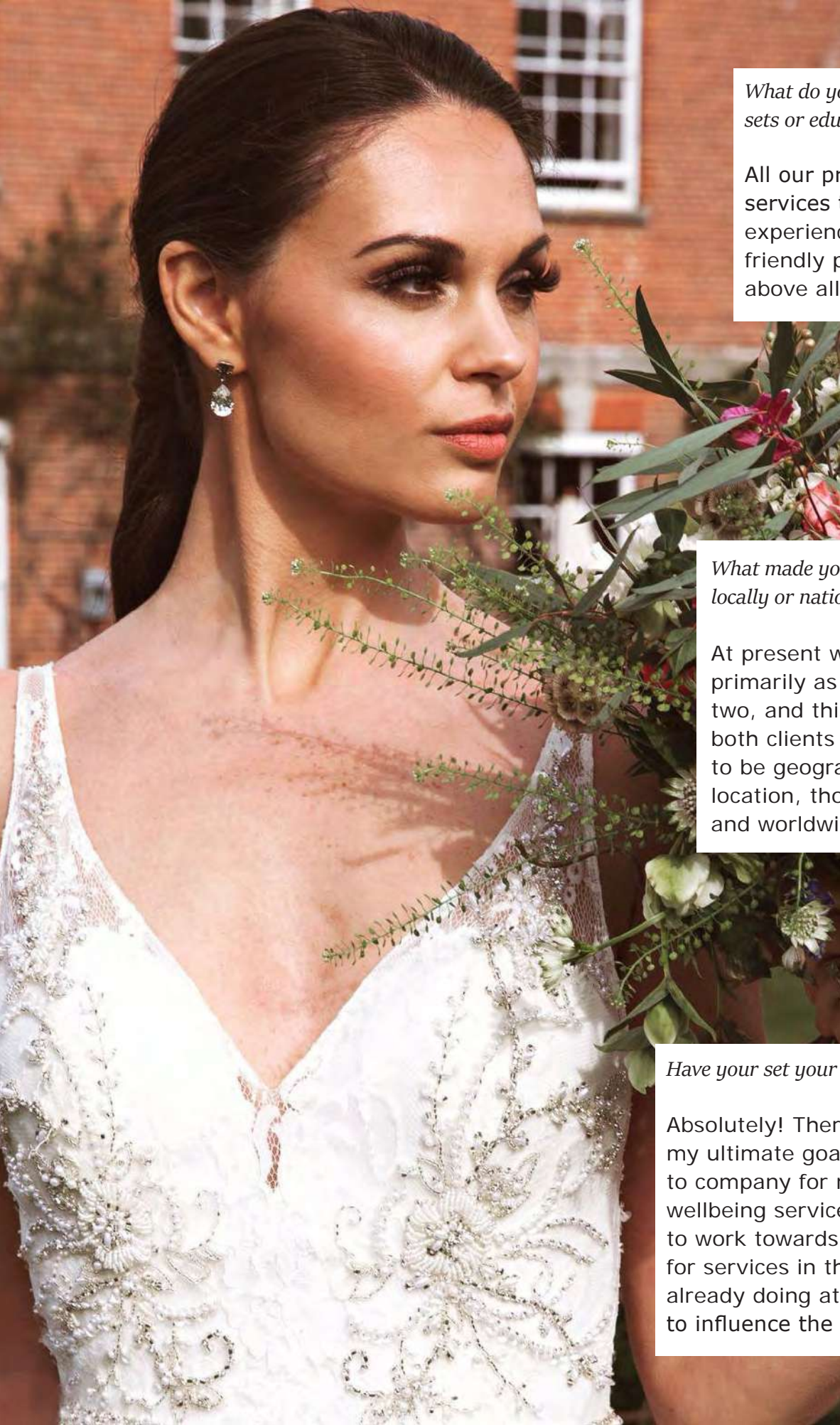
How do you market your business?

Right now, we primarily use social media, and our blog and website to market the business, though I am in the process of putting together a new strategy ready for our re-launch that will include more exciting new ways to reach potential clients. My favourite platform for creating engaging content is Instagram – their story features and location tags help us to really engage with our local audience.

What do you attribute to your success?

In addition to my career in academia, qualifications, and general life experience, I would say my biggest source of inspiration comes from the people around me. I have a wonderful network of support who keep me on the straight and narrow. Being a naturally highly motivated person also helps!

Imagery by Rachel Collins, Make-up and Mane



What do you look for in a freelancer? Is there a specific skill-sets or education required?

All our professionals hold a qualification for the services they offer, or equivalent 10+ years of experience in industry. I also look for a warm and friendly personality, strong communication skills and above all, exceptional talent.

What made you choose your current location? Do you operate locally or nationally?

At present we operate across Dorset and Hampshire, primarily as my location is on the border between the two, and this is where the majority of my network, both clients and artists reside. I think it's important to be geographically close to the company's starting location, though I do plan to expand across the UK, and worldwide in future years.

Have your set your company any goals that you would like to achieve?

Absolutely! There are far too many to name them all, but my ultimate goal is for Makeup and Mane to be the go-to company for mobile makeup, hair, beauty, health and wellbeing services globally. Another really important goal is to work towards establishing a sustainable monetary baseline for services in the beauty industry – this is something we're already doing at Makeup and Mane, and as we grow, I hope to influence the sector on a wider scale.

How do you personally define business success?

Turning a profit is always a good start! But really the important thing is to stay true to the 'why'. There are levels of success a business can achieve, but ultimately, it's the people it impacts that define true success in my eyes. Personally, I will define the business as being a success when it affords myself and my team time to spend with loved ones and live a healthy and fulfilled life.

What advice would you offer for someone interested in starting their own business?

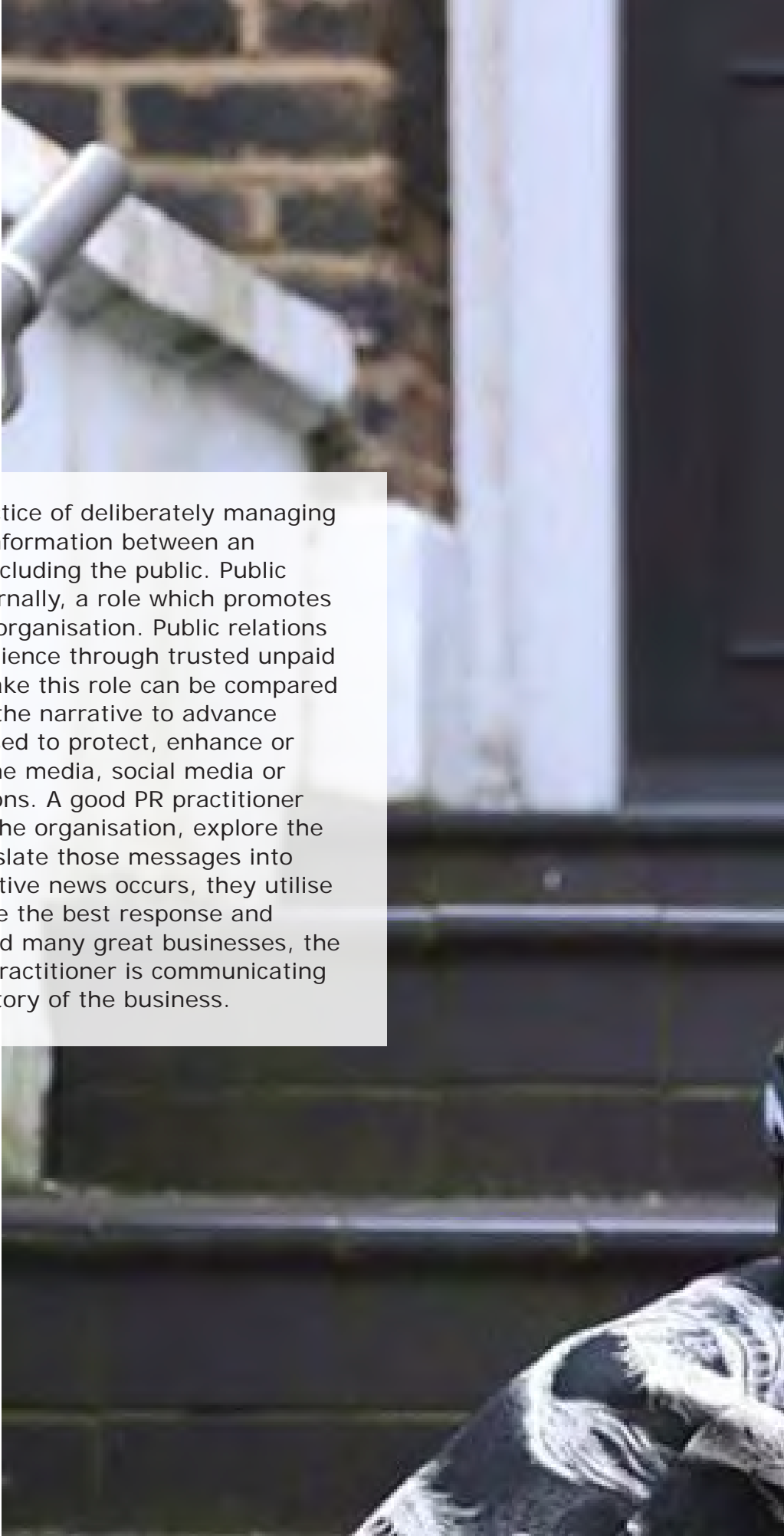
Think it over, do your research, identify your USP and what resources you have at your disposal, then do it! I think it's wise not to throw all your eggs into one basket from the very beginning – start the business alongside your day job if you're self-funded and test the water before you throw yourself in the deep end.

Where do you see your company in the next 5 years?

In 5 years' time I would like Makeup and Mane to be providing hair, makeup and beauty services to every postcode in the UK via an app.



Imagery by Rachel Collins, Make-up and Mane



Public relations are the practice of deliberately managing the release and spread of information between an individual or organisation including the public. Public relations are controlled internally, a role which promotes clientele, products and the organisation. Public relations communicate with their audience through trusted unpaid sources. Those who undertake this role can be compared to storytellers, they create the narrative to advance their agenda, this can be used to protect, enhance or build reputations through the media, social media or self-produced communications. A good PR practitioner will conduct an analysis of the organisation, explore the positive messages and translate those messages into positive stories. When negative news occurs, they utilise their initiative and formulate the best response and mitigate the damage. Behind many great businesses, the behind the scenes of a PR practitioner is communicating their ideas to develop the story of the business.



'Communicate your story through public relations.'

Photography by
Vogue Taiwan,
Leading Make-up
Artist Georgia Papa

THE STORY OF PUBLIC RELATIONS EXCLUSIVE INTERVIEW WITH LUCY RYAN

VISIONAIRE Public Relations covers an exclusive short interview with Junior Account Executive of Kendrick's PR Lucy Ryan. The exclusive interview will discuss Lucy's career through the world of Public Relations offering advice and guidance to those who seek the same career opportunity.



Imagery by Lucy Ryan

From studying your degree in BA (Hons) Make-up and Hair Design, what inspired you to start a career in public relations?

My degree course (Makeup and Hair Design) was so diverse, although it was primarily hair and makeup, we studied so many areas of the industry from photography and post-production to graphic design and film making. I loved getting an insight into these areas of the industry, that I had never even thought of exploring before, and found that I was drawn to a lot of the digital areas such as graphic design. When it came to my FMP I wanted to create a project that really showcased all of the skills that I had learnt throughout the three years so in the end I created a PR agency that focused on branding and content creation. I loved how all the areas of the industry that I enjoyed all came together in this project and after my studies decided to pursue a career in PR.

What is your job role for Kendrick's PR? Why did you choose to work for this specific company?

I am involved with social media, content creation and graphic design as well as supporting with various account activities such as influencer outreach and event coordination. I loved that Kendrick specialise in beauty and skincare with a real focus on science-led brands, I believe it's important to work with brands that you really believe in and would use yourself.

What skills have you acquired that would help you communicate a client's message?

Creating powerful imagery is a great storytelling, profiling and PR tool. Strong imagery is worth a thousand words and reaches your audience far quicker. Working with fantastic photography and creative marketing partners help encapsulate the essence of our clients.



What brands does Kendrick's PR represent? Is there a specific area in the industry the company specialises in?

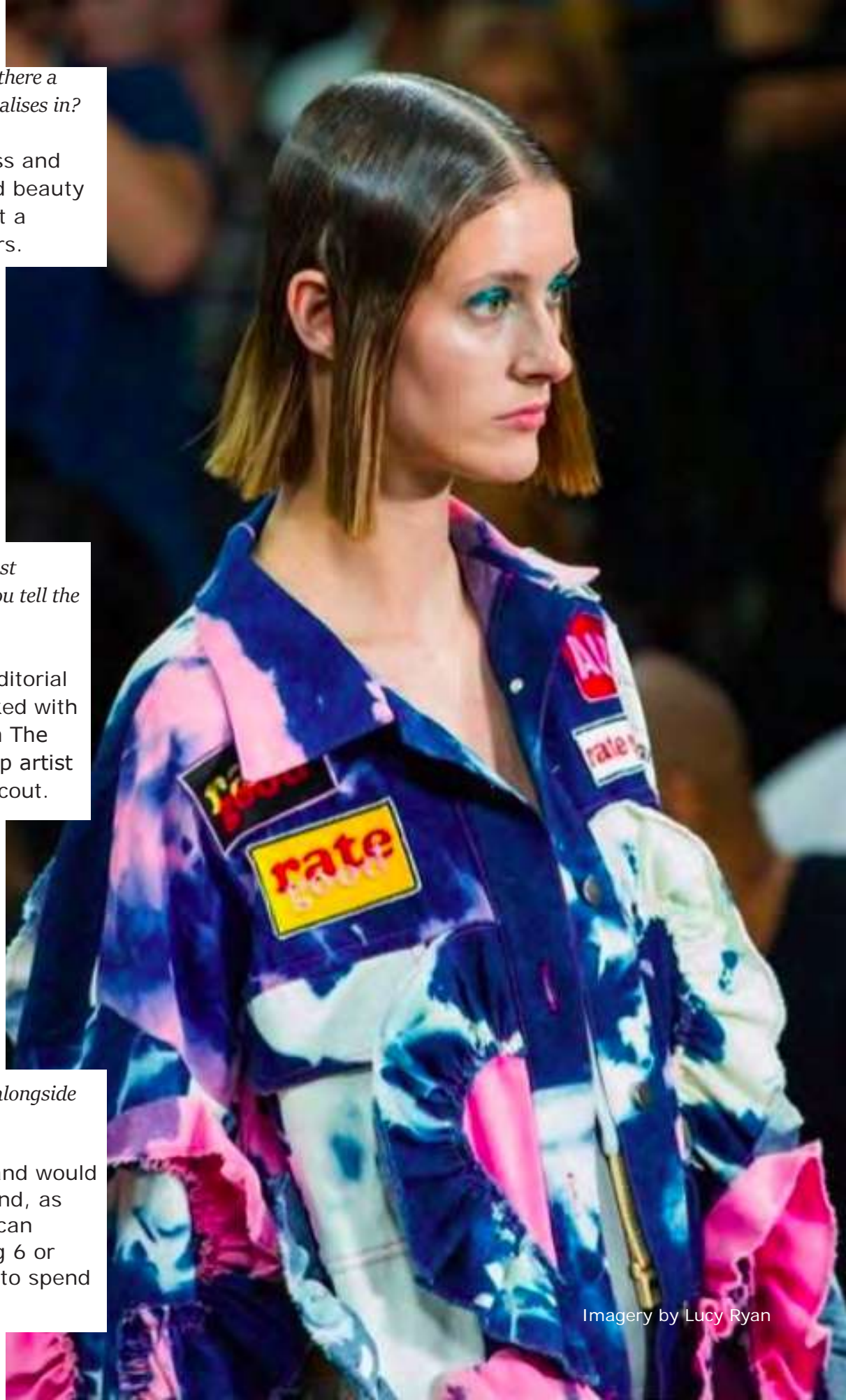
We mainly specialise in beauty, wellness and aesthetics with a handful of science-led beauty and skincare brands. We also represent a variety of leading Aesthetic practitioners.

It is also noted that you work as a makeup artist alongside your public relations career, could you tell the audience some of your notable work?


I've been involved in various fashion/ editorial shoots and music videos and have worked with influencers such as Victoria McGrath (In The Fro). Last year I was also a lead makeup artist at London Fashion Week with Fashion Scout.

How do you balance your role in Kendrick PR alongside your makeup career?

I treat makeup more as a hobby now and would generally work on shoots at the weekend, as I work full-time during the week. This can sometimes mean that I end up working 6 or seven days in a week, but I am happy to spend my spare time doing this.



Imagery by Lucy Ryan


A woman with short dark hair and light green eye makeup is posing against a wall with a cracked, peeling plaster texture. She is wearing a vibrant, multi-colored top with a blue and yellow geometric pattern and a wide, textured blue skirt. Her right arm is raised, and her left hand is resting on her hip. The lighting is warm and soft, highlighting the textures of her clothing and the wall.

Aside from your makeup career, you also developed your own PR company for your degree project, could you tell the audience more about the development of your project and how you produced the PR company?

As mentioned, for my final major project I created a PR agency focusing on branding and content creation. I treated this like a full-time business rather than just a university project and reached out to small, start-up brands within the fashion and beauty industry to work with. Thankfully a few small clothing and makeup brands came back and were willing to work with me, after sending out my portfolio and proposal to various companies. These brands then acted as my clients for the next four months of my project. I attended initial meetings and held calls with the brand owners to agree a proposal and timeline of the content that they would like created for their brand, and to help myself understand the style of branding they wanted to achieve. I then went away to plan and coordinate the final outcomes they were hoping for. This was generally a mix of lifestyle and product shoots, as well as logo design and social media brand kits. Besides from the 'clients' that I was working with I also had to work on my own branding for the company, this included designing the website and logo and doing my own brand photography for the website and social media channels.

Does the company target certain areas of the industry?

It was mainly targeted towards the beauty and fashion industries.

A woman with dark hair pulled back, wearing a white, translucent, flowing garment that drapes over her shoulders and arms. She is looking upwards and to the left with a contemplative expression. The background is a textured, olive-green wall.

Is the company still active? Has this proven beneficial alongside your current job role?

The skills I picked up during this project have been transferable in my current job role and having this experience working with live brands prepared me well for going into the industry. The company I created is not active and acts more as a showcase of the work I can produce.

What advice would you offer someone also wanting to start other opportunities such as a business venture and freelancing alongside their job role?

From my experience a portfolio is key. No matter what area of the industry you are looking to go into, it definitely helps to be able to show potential clients or employers' examples of what you can offer them. I also think it is useful to not be too focused on a particular career path, keeping your options open and being diverse in what you learn will give you a greater skill set and more opportunities in your career.

Where do you see yourself in 5 years' time? Have you set goals for yourself in terms of your business?

At the moment I'm taking things as they come, I am aware that as a recent graduate my options are varied and I'm happy to take opportunities as they arise. I'm really happy with what I have achieved in the past few years and at the moment I am focused on enjoying where I am, rather than thinking of the next five years.

UNLEASH THE ARTIST WITHIN

Art is considered an expression of our thoughts, emotions, intuitions, and desires, but it can extend to a more personal level, it is about sharing the way we experience the world, which for many is an extension of our personalities. It is the communication of intimate concepts that cannot be portrayed by words alone. Make-up artistry is not simply about the craft but the imagination, concepts and creative ambitions that extends beyond the practice itself, delving into an artistry that is unlike any other discipline.

Make-up is an art form but there are many technical aspects that must be deployed in order to achieve the desired style. An artist can continuously produce the same design, yet, it is the face of the model that makes the make-up look new. Understanding how the highlights and textures are placed including the use of colour tones is a unique concept to every artist. Artists have their own individual methods and techniques which results in all artists learning differently, there is no specific system to producing a creation, if the desired outcome is achieved then the artist has succeeded.

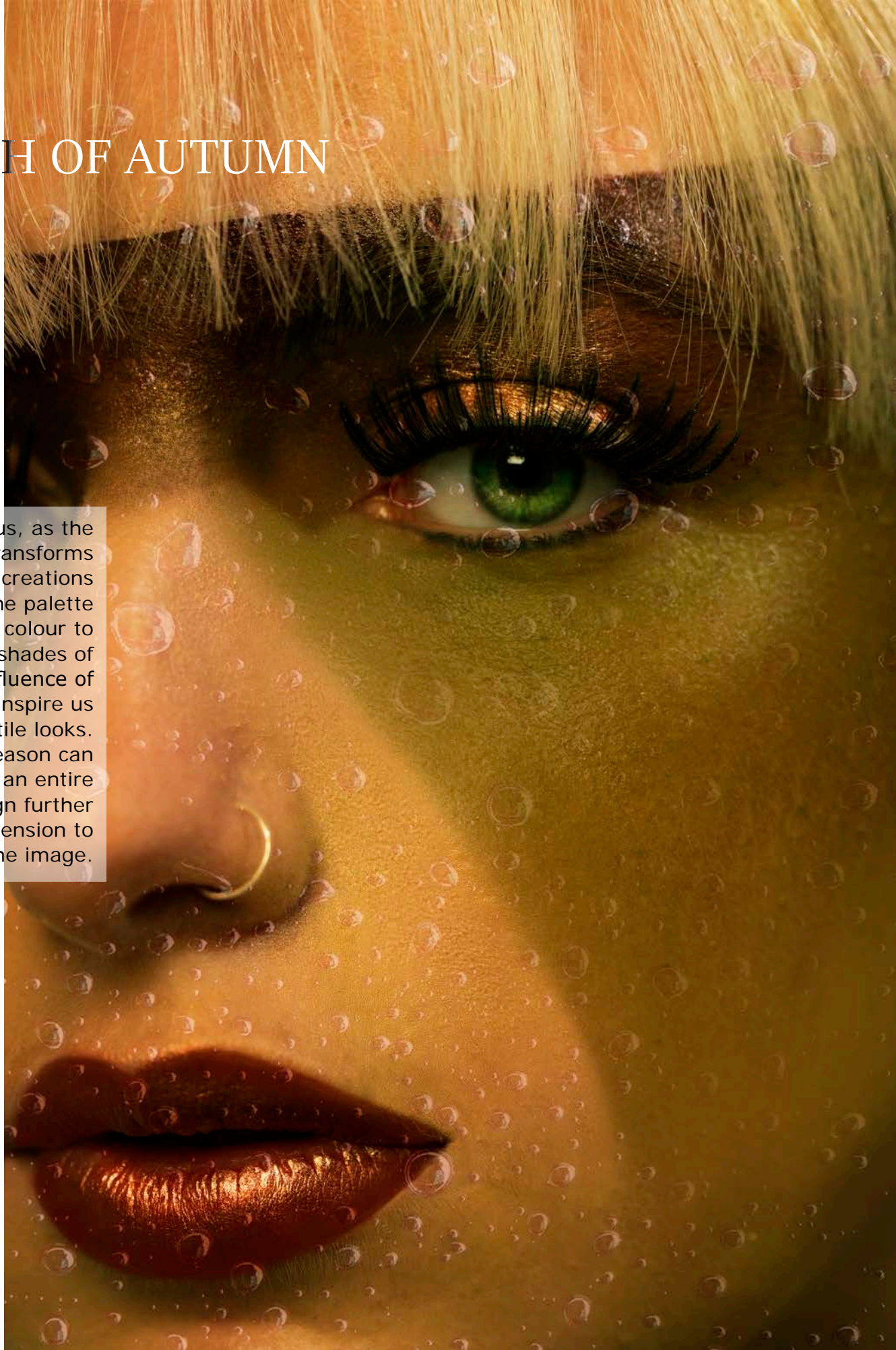
Knowledge on product formulas is also an advantage to artists, understanding which products will work with different skin types, textures and undertones. This will also determine the longevity of the make-up especially when working in settings which require a lasting application under heavy lighting and high definition cameras. Make-up artists work closely with other practitioners in collaboration to produce the highest quality outcome. This involves a level of networking and marketing yourself as a freelancer requiring a strong portfolio with industry experience. This includes roles in theatre, TV, film, studio photo-shoots, runway and editorial design. Make-up artistry is an art form which can be overlooked; however, it is vital in order to complete the finished product.



Photography by Vogue Taiwan,
Leading Make-up Artist Georgia Papa

THE APPROACH OF AUTUMN

Autumn has gradually approached us, as the seasons change the colour palette transforms inspiring us to produce artistic creations enthused by the world around us. The palette changes from the bright array of colour to a muted tone highlighted with shades of jade greens and deep reds, the influence of colour inspired by the seasons can inspire us to produce such unique and versatile looks. Selecting a concept as simple as a season can expand your ideas to developing an entire collection. Expanding the design further incorporating texture will add dimension to the tone of the image.









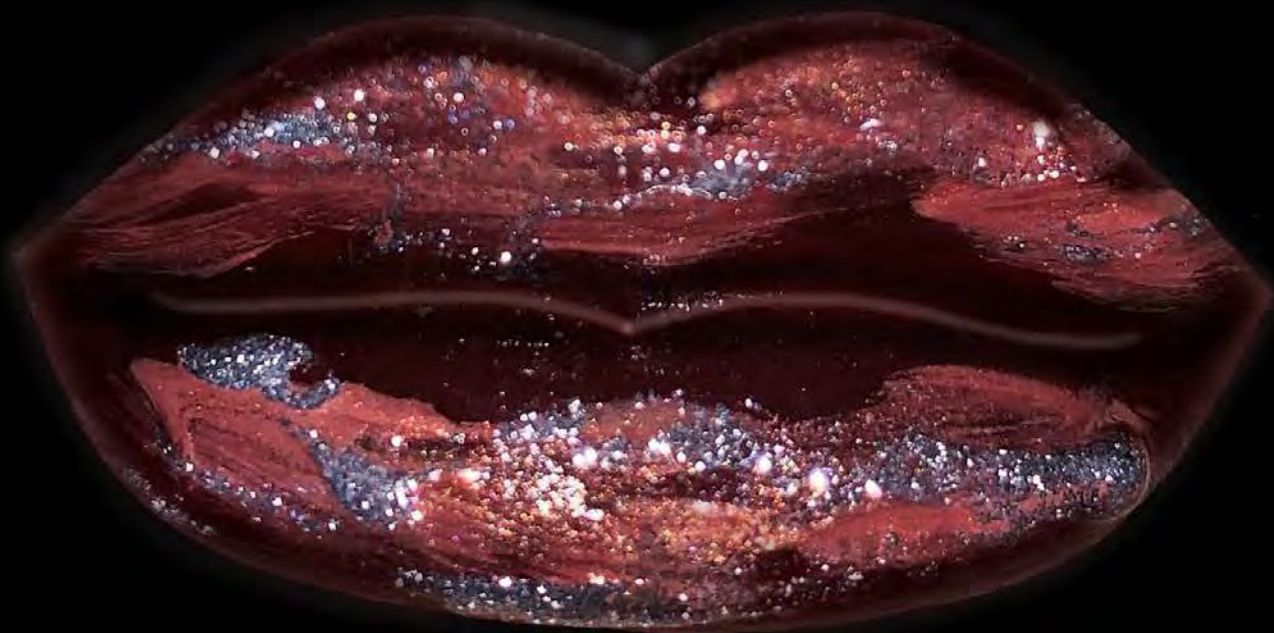
STIMULATE THE SENSES WITH TEXTURE

Texture can affect the overall finish of a look. This can reveal a glossy, matte, velvet or mineral surface. The formulations developed today contain ingredients and technologies that have been scientifically proven to protect the skin. Texture is vital to define a look and produce an ambiance, whether applied to the lips, eyes or skin. Textures can highlight and draw attention to certain facial features. Layering textures is a key skill which applies extra dimension. The development of technology in cosmetic products has transformed from cream bases, powders to velvet finishes.






Photography, Make-up Artistry and Editing by Georgia Papa





Photography, Make-up Artistry
and Editing by Georgia Papa



VISIONAIRE has conducted an interview with make-up artist and designer Georgia Papa, Georgia recently completed London Fashion Week A/W 20 as a leading make-up artist for designers Jenn Lee, IA London and YPLUS. Georgia holds a Bachelor of Arts Degree in Make-up and Hair Design, received an honouree award from Solent University for her contribution to the creative industry and soon to achieve her master's degree specialising in Visual Communication.



THE ART OF MAKE-UP
EXCLUSIVE INTERVIEW WITH
GEORGIA PAPA

Photography by Chris Overend, Leading Make-up Artist Georgia Papa

*How did you first discover the creative industries?
Specifically, the field in design?*

I first discovered make-up artistry when I was 16, I was finishing school and was unsure of what I wanted to do for my career in the future. I was advised to start a course in level 3 media make-up which gradually progressed to furthering my education in a degree in Make-up and Hair Design. I was at the bottom when I started and knew nothing about the practice, now my skills are stronger and more advanced through the years of practice, educating and experiencing the industry.

Why did you choose to undertake an MA in Visual Communication and change your studies compared to your previous degree?

Completing my final year within my degree, I realised how much I had developed knowledge and skill wise, I was leaning towards the artistic and design side of my final major project and decided I wanted to specialise in this area of the industry, it was the best decision I made so far in my education.

How has the experience of attending university proven beneficial for your career?

As I have grown in many new ways since the beginning of my degree, my way of thinking has transformed which I owe to attending university. University has allowed me to make many new connections in and out of the creative industry, I feel more confident each day when I am on a freelancing job. I made many mistakes at university and each time obtained feedback from staff and peers, instead of this knocking my confidence I utilised this to my advantage to make myself and my work better.



A fashion show runway with models and an audience. The runway is white, and the audience is seated on the left. A model in a black hooded jacket is walking towards the camera. Another model in a striped shirt is walking away from the camera. The background is a blue wall with a white pillar that has the text 'FASHION SCOUT' written vertically on it. There are stage lights and equipment visible on the ceiling.

How has your skill-set expanded since completing the degree?

The degree has taught me to be more independent within my studies, I can now learn and teach myself new techniques whether this is make-up artistry related, software or writing.

How did you start your career in the creative industries as a freelancer?

I started by taking small job roles, any opportunity that was available I would always put my name forward and always get the job done. Even if I did not like one particular experience it would not matter, I always learnt something new from that role which would develop me as a person. Each role allowed me to narrow what I enjoyed and did not, but I cannot say I have ever really had a negative experience that has impacted my choice in the industry.

How would you encourage others interested in freelancing in the industry to connect and network with others?

I started by attending networking events to meet other creatives in the industry, I sourced opportunities online and repeated the process until something new was available.

What genre of the creative industries has your career focussed on?

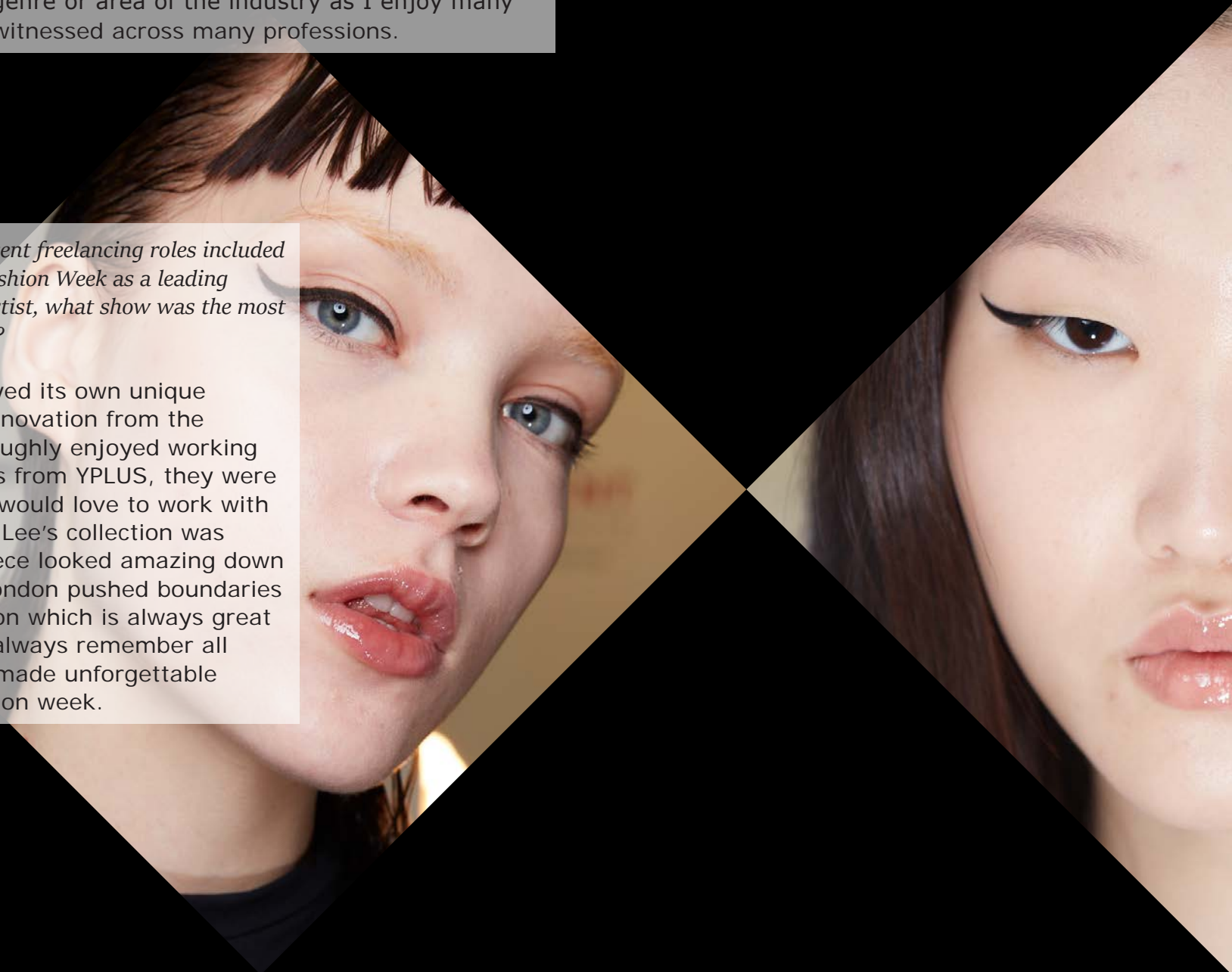
I enjoy editorial design but also enjoy experimenting with other techniques such as editing, illustration and graphic design. I enjoy learning new about different genres in the industry especially special effects. I do not primarily focus myself to just one specific genre or area of the industry as I enjoy many creative aspects witnessed across many professions.


One of your most recent freelancing roles included attending London Fashion Week as a leading make-up designer/artist, what show was the most memorable to create?

Each show conveyed its own unique personality and innovation from the designers, I thoroughly enjoyed working with the designers from YPLUS, they were very friendly and would love to work with them again. Jenn Lee's collection was versatile, each piece looked amazing down the catwalk, IA London pushed boundaries with their collection which is always great to witness. I will always remember all three shows as I made unforgettable memories at fashion week.

How would you describe the atmosphere from a leading make-up artists perspective of working at London Fashion Week?

It is most definitely a face-paced environment however, I enjoyed the buzz backstage. Working alongside so many talented creatives made the atmosphere so exciting and full of energy.





When freelancing on location shoots, what tools and equipment do you use and how do you prepare for freelancing work?


I firstly ask for a mood board or reference images so that I gain an idea of what the client or collaborator wants to achieve, I then analyse from the image what products tools and equipment I would need. I always over-pack on products in case there is a last-minute change or alteration in the look required. If you do not feel confident I would advise on practicing the look before completing this on the day of job, I used to do this during my early days of freelancing.

Are there any techniques you could share when working with photography and lighting?

It is important to remember that every artist has their own techniques and application method when applying products. When working with HD camera's and crisp clear lighting, I always remember that less is more, do not over-layer products as this will be noticeable on the skin. Always use the products based on their formulas, if you work with the products then they will work with you. Do not apply hydrating products over areas that would naturally be picked up through the lighting and camera, apply a primer which will act as a barrier.

What influences or inspires your style/design work?

I look towards many artists and their unique ways of thinking such as Kazimir Malevich, Piet Mondrian, Banksy and Bauhaus (I wish I could have attended their design school).



If you could have a dream collaboration with an artist/designer etc, who would it be and why?

If it were a product collaboration then Pat McGrath, I have loved her products for years now. In terms of an art collaboration I really enjoy the design style from Bauhaus, their creativity is unprecedented.

How has your career developed since undertaking such different roles in the creative industry?

I have discovered what I am passionate about and what I would like to move forward with in the future. I have become more aware of what is available in the creative industry and the career paths I could follow.

For you, what is the most challenging thing about being an artist/designer in this day and age?

For me I feel the industry is quite over-saturated with pretty much anyone now being able to call themselves a make-up artist or a designer without the appropriate experience or training, however, I believe a strong skill-set and good knowledge of the industry will always highlight a creative's talent.

Have you set any personal goals for yourself now and in the future?

My personal goal is to be more independent, create a stronger profile of myself in the industry and gain more freelance opportunities, I would love to one day be able to work on a film set.

Where do you see yourself in 5 years?

In 5 years', time I hope to be working a steady job role in publication, freelancing on the side either for creative roles, editing or writing.

If you could speak to your younger self, what advice would you offer?

Do not follow others, only follow yourself. Only do what is right for you and stay away from those who do not motivate you to be a better person or a better creative. Always follow your instincts and continue to work hard because it will pay off one day.



Make-up and Hair Artistry by Georgia Papa

ENTERING THE CREATIVE WORLD OF GRAPHIC DESIGN

Graphic design is considered a subset of visual communication and communication design, this includes, typography, photography, iconography and illustration. When producing a graphic design piece, this starts with a visual concept, to communicate ideas that inspire, inform, and captivate viewers. Designers think about the overall composition which features careful organisation of text, graphics and other structural elements. Like all artistic processes, each start with one unique idea which transcends to a stem of concepts continuing to develop the outcome which communicates innovation and originality. As witnessed though business and public relations, most businesses require the skills of a great graphic designer, as you gain the skills and experience, you will become more marketable as a designer discovering more niche opportunities such as front-end development or user experience (UX) design.

Representing your skill-set and marketing yourself as a creative in the industry is one key factor however, it is how you represent yourself as a designer conveying your personality through your portfolio which will bring your imagery to life. Keeping a positive and open-mindset about the path ahead is what will make you enhance as a graphic designer, problem-solving plays a huge role in this field as a designer, patience and understanding of developing the outcome is what will elevate your platform and performance. There comes a time in many designer's career where they feel at a stand-still point, it is important to push through, stay creative and continue to develop yourself as a designer and focus on the journey that lies ahead.

[illegible]

VISIONAIRE Graphic Design explores how typography can be utilised to transform your imagery, distinguishing two distinct styles to explore how your artistic imagery can evolve to produce a completed product. This will demonstrate the effects of typography projected onto a subject including design layouts to create unique artistic arrangements.

20

1. Introduction

THE REFLECTION REFLEX

ON REFLECTION REFLECTION

NP ACTION REFLECTION REFLECT

NA REFLECTION REFLECTION REFLECTION

VRELECTION REFLECTION REFLECTION

VRELECTION REFLECTION REFLECTION

ON REFLECTION

REFLECTION REFLECT

REFLECTIONS ON ELECTION REFLECTION

REFLECTION REFLECTION REFLECTION

FLAT REFLECTION REFLECT

THE ACTION REFLECTION REFLECT

ECI REFLECTION REFLECTION REEL

SECTION REFLECTION R

REFLECTION REFLECTION ON P N REFLECTION REFL

ON REFLECTION REFLECTION

REFLECTION REFLECT

REFLECTION REFLECT

N REFLECTION REFLECTIVE

REFLECTION, REFLECTION, REFLECTION.

ON REFLECTION REFL

REFLECTION REFLECTION REFLECTION

ON REFLECTION RATES

REFERENCES

ON REFLECTION

IN REFLECTION

UN REFLECTIC

[illegible]

F

DE

GENER

NECES

FAMILY TREE

DESIGN

ITSEL

HOW

INTER

WITH Y

REACTION

ICE TR

CE TR

CE TR

CE TH

CE TH

CE TH

CE TR

CETH

O BE A

DESI

GENERAL

NECES

FAMILY TREE

DESIGN

TTSEL

I HOW

INTER

IIH

AC 110

EIR
11 11

ROLE 1F

THE KEY TO BE A GREAT DESIGNER IS NOT NECESSARILY THE DESIGN WORK ITSELF, BUT HOW YOU INTERACT WITH YOUR PRACTICE.

‘The key to be a great designer is not necessarily the design work itself, but how you interact with your practice.’



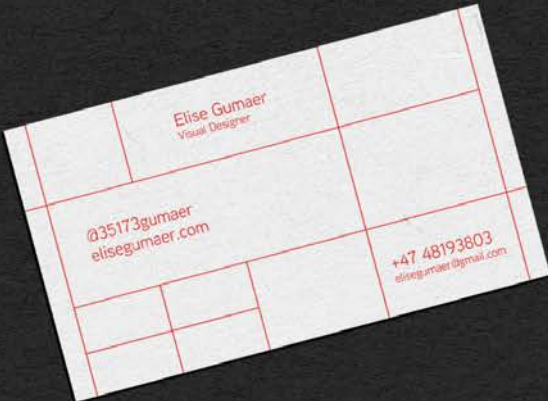
JENN LEE
JENN LEE
JENN LEE
JENN LEE
JENN LEE
JENN LEE



THE NEW COLLECTION
THE NEW COLLECTION
THE NEW COLLECTION
THE NEW COLLECTION
THE NEW COLLECTION



THE VISION OF TOMORROW
EXCLSUIVE INTERVIEW
WITH ELISE GUMAER





VISIONAIRE provides a platform to display and celebrate talent across many industry professions, VISIONAIRE Graphic design has obtained an interview with new industry talent Elise Gumaer. A professional graphic designer who excels in her chosen profession, Elise captivates viewers with her innovation and ability to define the smallest details which transforms imagery developing a new level of professionalism and artistic creativity. Elise holds a Bachelor of Arts Degree and soon to achieve a Master of Arts Degree specialising in Visual Communication.

When did you realize you wanted to be a graphic designer?

My mom was a Graphic Designer in the early 2000s. I remember seeing her work and being fascinated by her process. One time she helped my sister and I create a magazine that we sent out to our family and friends and since then I have always been attracted to the idea of turning my creativity into a job.

From your viewpoint, what does graphic design mean to you?

Communication. It is art with a purpose, involving a creative and systematic plan to solve a problem or achieve certain objectives, with the use of images, symbols, or even words. It is visual communication and the artistic expression of concepts and ideas using various graphic elements and tools.

What software do you use for your graphic design work? Would you recommend this for others who wish to learn in this particular area of the industry?

Most of my projects start off with a physical sketch that then evolves into something digital, although I'm a big fan of using mixed media such as screen printing, letterpress, collage, and laser cutting for final outcomes as well. For digital projects, I use the Adobe creative suite because this is what I was taught in school. However, I think it depends on what you are aiming to achieve for your project. I know there are a lot of other programs that are cheaper and get the job done just as well, but I prefer to stick to what I am familiar with!

How did you make connections with others in the industry to promote yourself as a freelancer?


At first, it was just close friends and family, but that expanded once I got into it! It has been really important for me throughout my education to say yes to every project outside of school, even though it sometimes felt like I was in over my head. I think this has helped me develop my skills on a professional level, and it has helped me gain more connections throughout uni.

What projects and creative work have you currently completed so far?

I've just finished developing a brand identity for a friend of mine that sells hand-made pottery. I really enjoyed working on this project because she had a clear creative direction for her brand. I take a lot of pride in creating logos because it is a single visual icon that will represent the brand, and will be what others associate the brand with. There is a lot of responsibility in this, but I enjoy developing concepts and working closely with my clients in order to achieve the best outcome.

How do you get the concepts and ideas for your projects?

Research. I always start off with keywords that describe the client or project. I tend to overanalyze this and then cut down on what is irrelevant. From there I collect imagery, colors, and typography that I associate these keywords too. As I mentioned before, graphic design is solving a problem by using symbols, images, or words, finding these are easier if you have established the associations you have to the theme of the project.



How do you prepare for your freelancing job roles in the industry?

I have learned that providing top communication is one of the most important aspects of freelancing. Keeping in touch with your clients lets them know that you are on top of things and establishes trust. The dialog between us also helps me understand their vision for the project.

What influences or inspires your style of graphic design?

I would say my personal style is inspired by modern and contemporary designers. I really appreciate experimental compositions and mediums, powerful statements, and clearly conceptualized ideas.

If you could have a dream collaboration with an artist/ photographer/painter etc, who would it be and why?

I've always dreamed of creating an exhibition, everything from the experience to the tickets, posters, and brochures. Working with the queen of exhibitions herself: Yayoi Kusama would be an unreal experience. (So unreal that I almost don't dare to dream it).



How do you stay creative?


This is something I'm still practicing, but I find it helps me to stay inspired. I try to keep up to date on new artists and designers on social media, and their work often sparks something in me that wishes to be creative. Although this might seem like annoying advice, when I'm feeling stuck I try to force myself to do something - anything. Whether it is scribbling on a piece of paper, or cutting into a magazine. I find that a lot of the times that I don't feel creative, is because I have too high expectations on myself and what I create. This activity tends to loosen me up and helps me come up with new ideas.

Any graphic designers/artists you follow religiously?

There have been many designers and artists that have formed my personal style and inspired me throughout my four years of studying graphic design. Starting off with some of the pioneers of graphic design, such as Saul Bass, Yusaka Kamekura, Ikko Tanaka, Joseph Muller Brockmann, and Paul Rand have provided the building blocks for me to develop my own style. Nowadays, I'm really inspired by a newer generation of designers such as Ryan Carl, Braulio Amado, Patrick Savile, Camilo Medina, Kelli Anderson, and Tim Rodenbroker to name a few. I find that this newer generation of designers is rebelling against the unwritten rules of graphic design, by challenging the norm and using contemporary techniques to create art.

How would you describe your style in 5 words?

Contemporary, unexpected, philosophical, conceptual, and colorful.

The background of the entire page is a close-up, slightly blurred photograph of a person's hand holding a silver pen, writing on a white notepad. The notepad has several hand-drawn sketches, including a large, stylized letter 'V' and a circle. The pen is positioned diagonally across the frame, with the tip pointing towards the bottom right. The lighting is soft, creating a professional and creative atmosphere.

For you, what is the most challenging thing about being a graphic designer in this day and age?


Personally, I find that there is a lot of expectations put on junior designers. Since creative technology has evolved and changed, sometimes I feel overwhelmed by the skills I think I am expected to know and have developed throughout my years at university. I think the bottom line is that this field requires you to be confident in yourself, your skills and your decisions, which can be really daunting at times, but really rewarding if you manage to push through.

How would you compare the UK industry for graphic design to the Norwegian industry?

Visually, Norwegian design is categorized as Scandinavian design. I would say this style is very minimalistic, visually pleasing, and well known internationally. Although I used to lean more towards this type of design, after moving to England I was exposed to a new wave of creativity that I had never experienced before. I think because of the diversity in the UK, the same goes for the design that is created. I am really inspired by this, and it has given me a new outlook on the possibilities of design.

Is there a specific location you would like to work in the future?

One thing I like about this field of work is that you can really pick and choose where you would like to live. For me it is most important that I live somewhere I am surrounded by creative people that challenge and encourage me to push my boundaries and work hard.



From completing your degree and undertaking the MA in Visual Communication, how has this developed your knowledge and skillset?

The MA in Visual Communication helped me learn how to take an idea, and develop it into something that is visually beautiful and conceptually strong. This year has consisted of continuously developing concepts and visual strategies into final outcomes that I never knew I was capable of creating.

Where do you see yourself in 5 years' time?

I hope to have worked for a design agency and developed the skills needed to work as a freelancer fulltime. I would love to be in charge of my own hours and to be able to choose the projects that I am passionate about.

A SERIES INTO THE WORLD OF DIGITAL ART

Illustration is a decoration, interpretation or visual explanation of a text, concept or process designed for integration in published media such as posters, flyers, magazines, books, teaching materials, animations, video games and film. Illustration plays a key role and involvement in the creative industry with many different routes to undertake in this profession. Illustrations come in many forms such as character design, sketchbooks, murals, cartoon design and many more, the art form can be used to create new imagery or transform your previous work to produce new effects.

Similar to photography, a continued question asked,

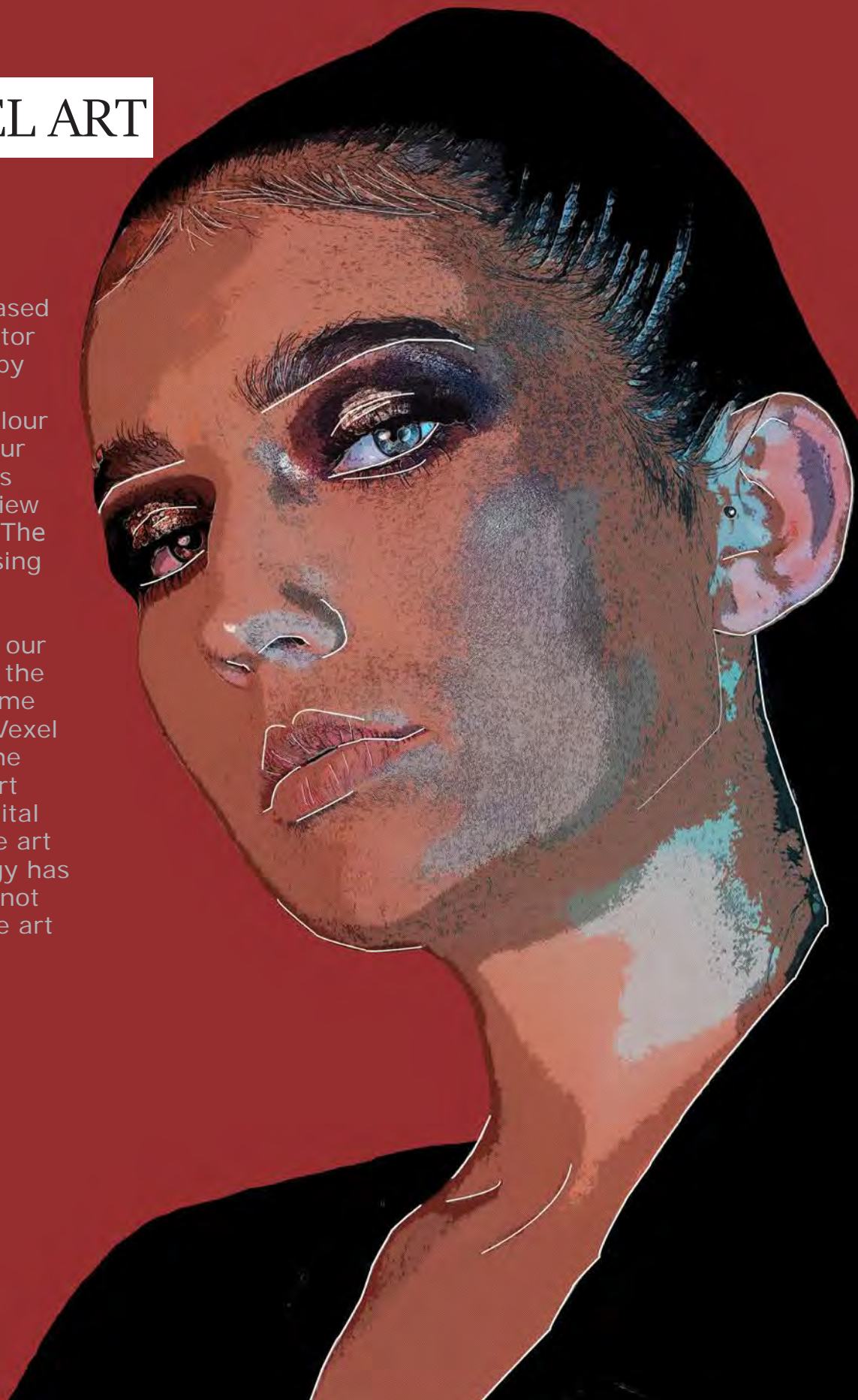
'What makes a good illustration design?'

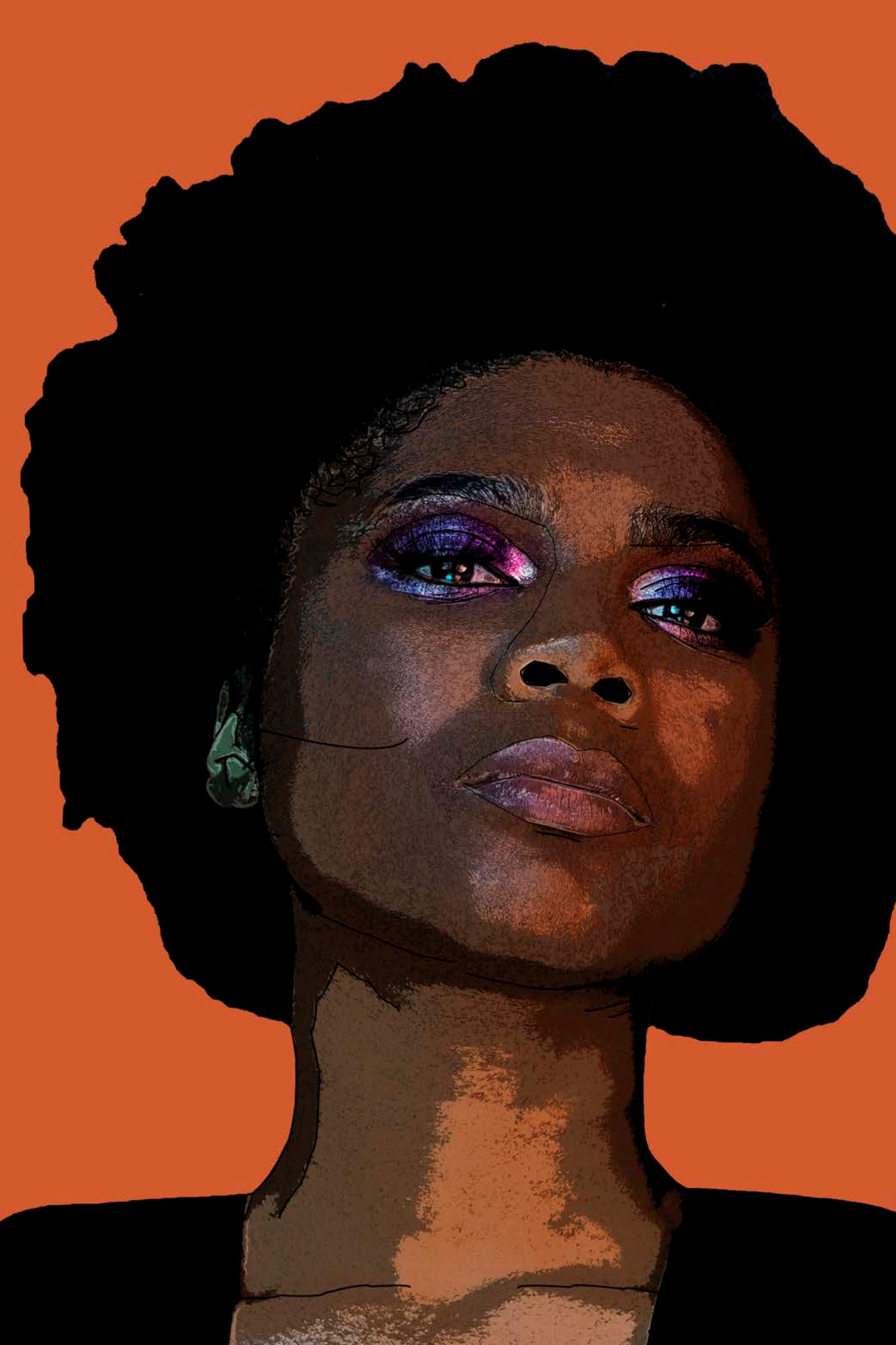
For this profession, a good illustration design is memorable and pleasing to view, however, this question is open to a differentiation of answers and opinions since it is very subjective. What is most important is that it fits your needs and captures the visual essence the artist hopes to achieve. Of course, many who search for an illustrator would require for a skilled artist, the key factor demonstrated in this art form is that all illustrators undertake different techniques conveying their personality through their designs which explores the versatility of each artist. An important factor to remember when producing a design and developing your artistic practice is that there are no rules, no two artists are the same in terms of technique and composition. Every artist has their own method of communicating through visual design and adapting to the process. This clarifies artists are not comparable in terms of skill and practice.

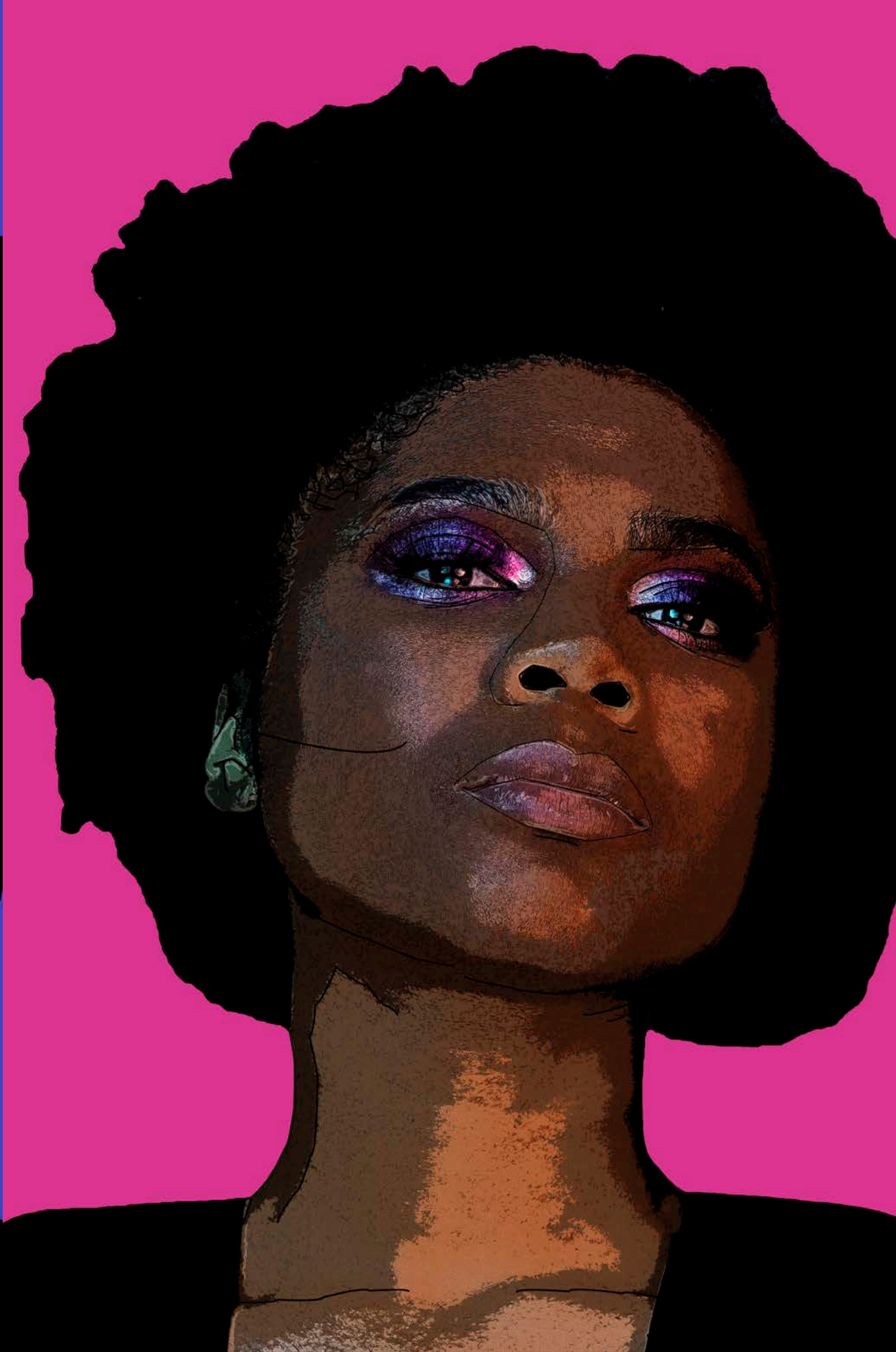
THE VIEW OF VEXEL ART

Vexel art is an entirely pixel-based process which imitates the vector graphics technique composed by multiple layered shapes, often characterised by crisp clean colour and lines with a variety of colour levels, the result can decline its value of a three-dimensional view producing an animated effect. The market for digital art is increasing in a multidimensional way, life is becoming more digital and screens have transformed into our everyday life, devices are now the form where viewers can consume news, entertainment and art. Vexel art has transformed through the fundamentals of hand drawn art now taking its place on the digital screen, the development of the art form has adapted as technology has expanded. However, this does not decrease its value as a creative art piece.

Illustrations by Georgia Papa

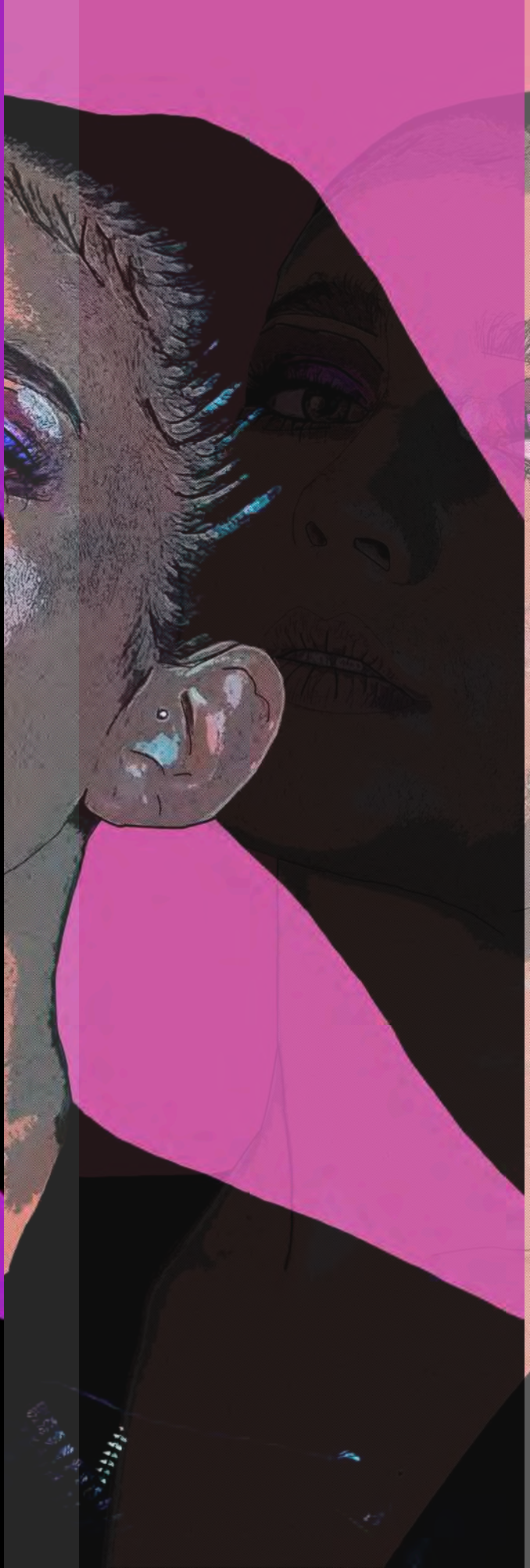














*‘Digital art has not only extended
the defining of art but amplified the
accessibility of art to the world.’*





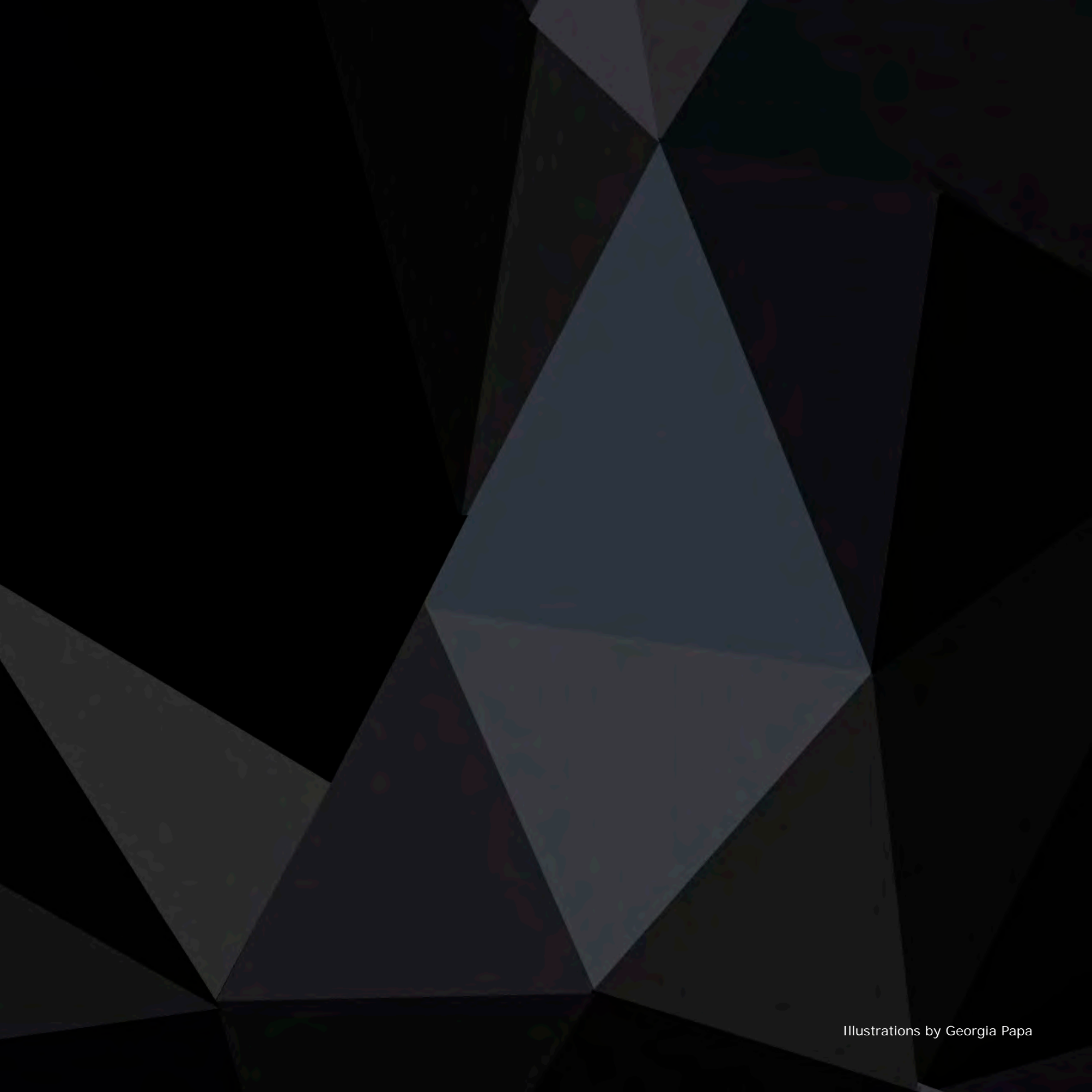




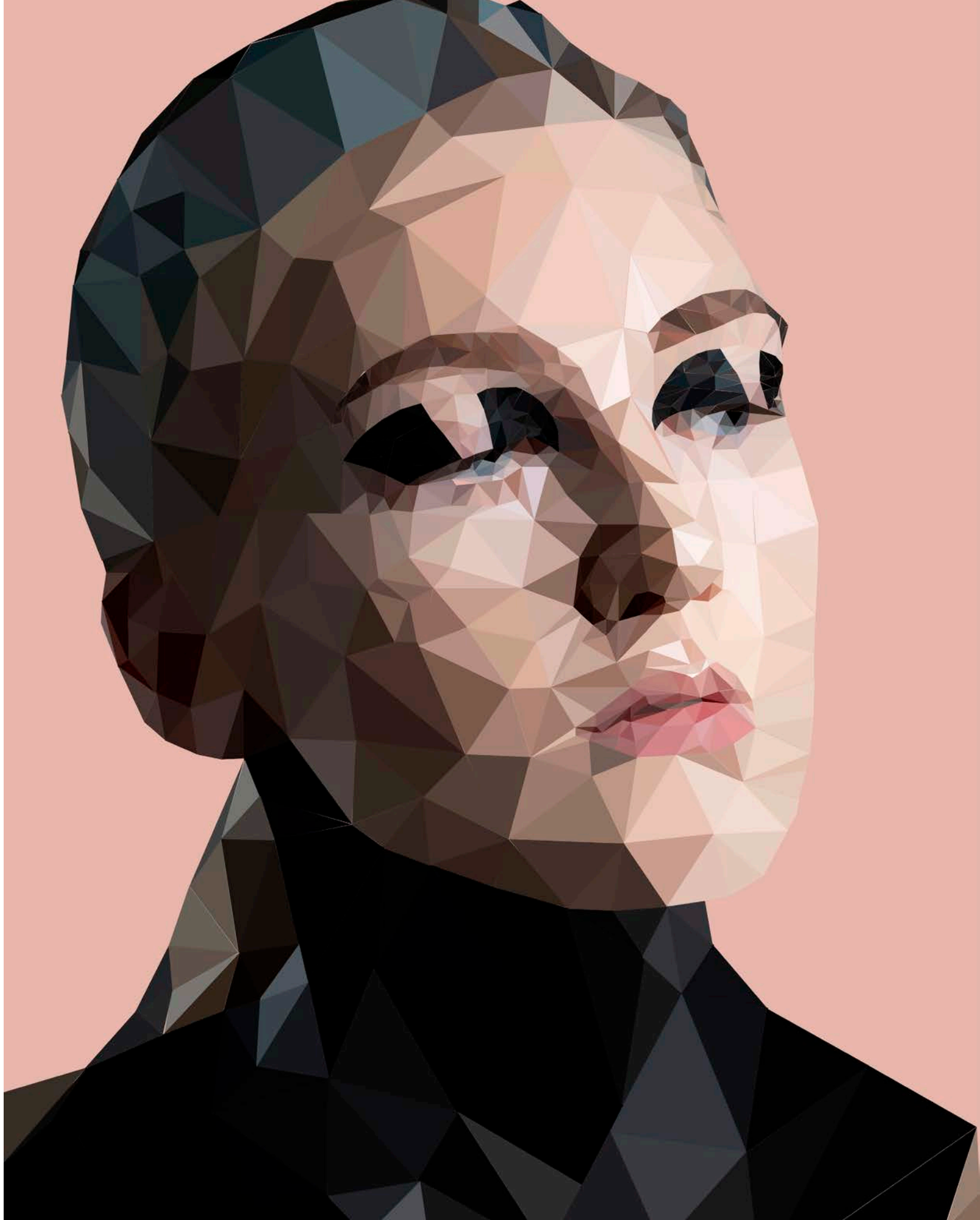
THE INNOVATION OF VECTOR ART

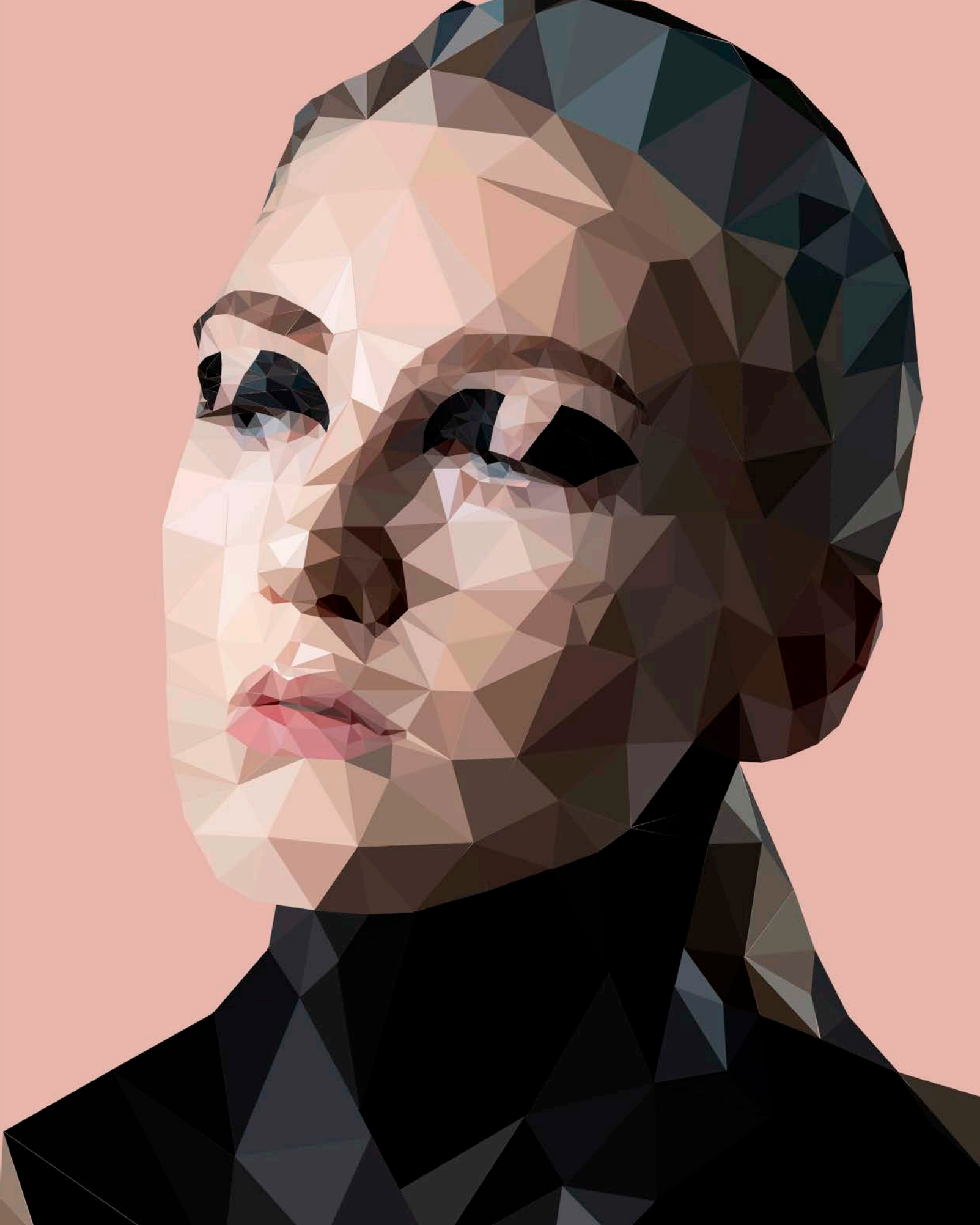
Vector art is an increasingly popular form of digital illustration. A technique rather than a style, vector art is based on geometric shapes and created using vector image software such as Adobe Illustrator. Illustration is art-focussed, creating individual images, not an entire design. Illustrators may produce individual pieces of vector art that can stand alone or be added to another piece by a graphic designer.

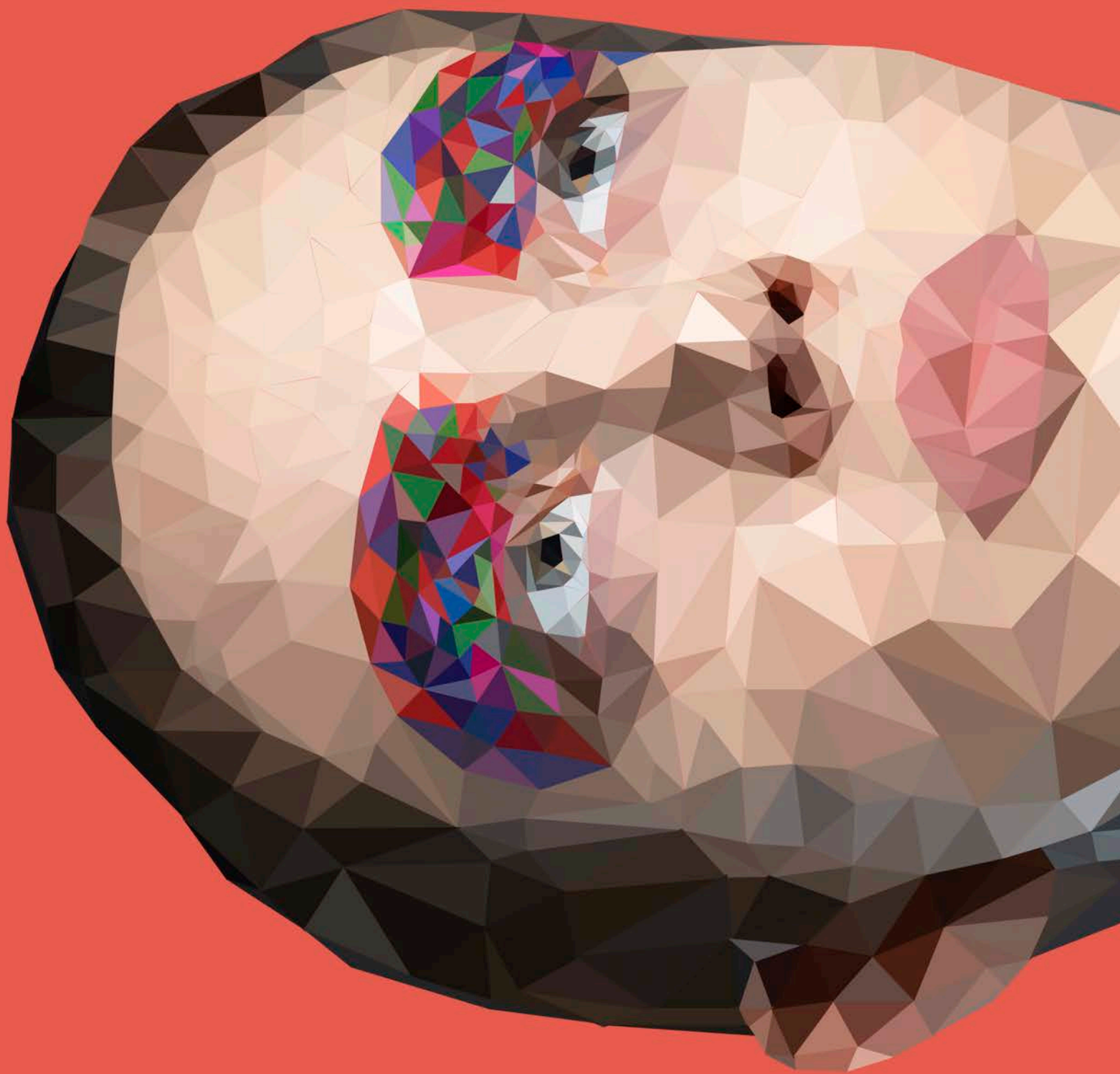
Low Polly effect portraits have progressively increased in popularity due to their minimalistic, edgy, three-dimensional view. The geometric portraits have become popular amongst advertising campaigns, illustrations and decorative artwork. The Low Polly effect for VISIONAIRE Illustration provides an insight into the use of triangles to produce the shape of a subject, the triangle is known to be the strongest shape as it holds its structure with a base for good support. The triangle is the only two-dimensional polygon that if constructed of rigid outlines with hinged corners is fundamentally fixed in shape. A square for example, can easily be mis-shaped into a parallelogram. Nevertheless, before you can start producing the Low Polly effect, it is important to have a good base of the fundamentals.



Illustrations by Georgia Papa



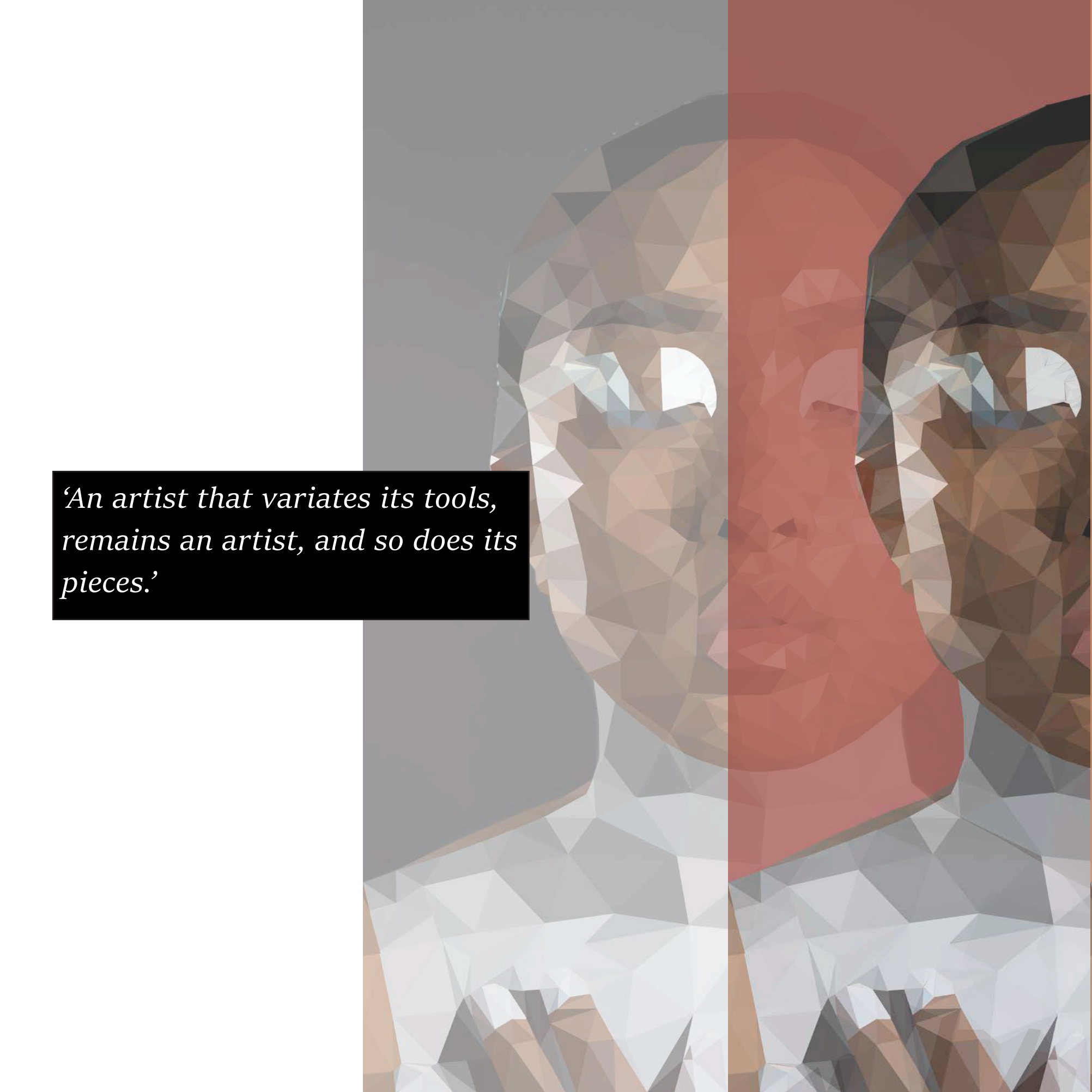




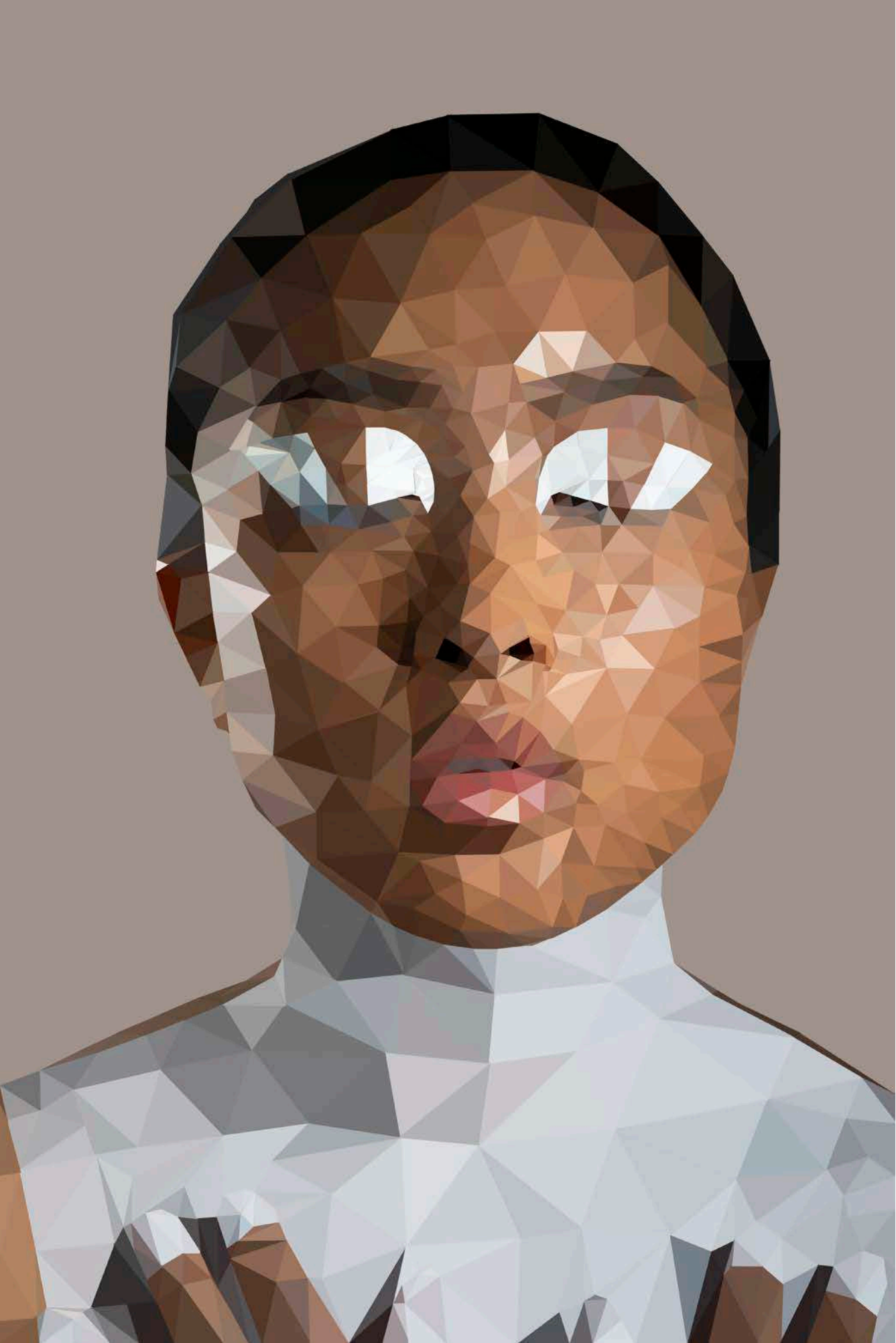
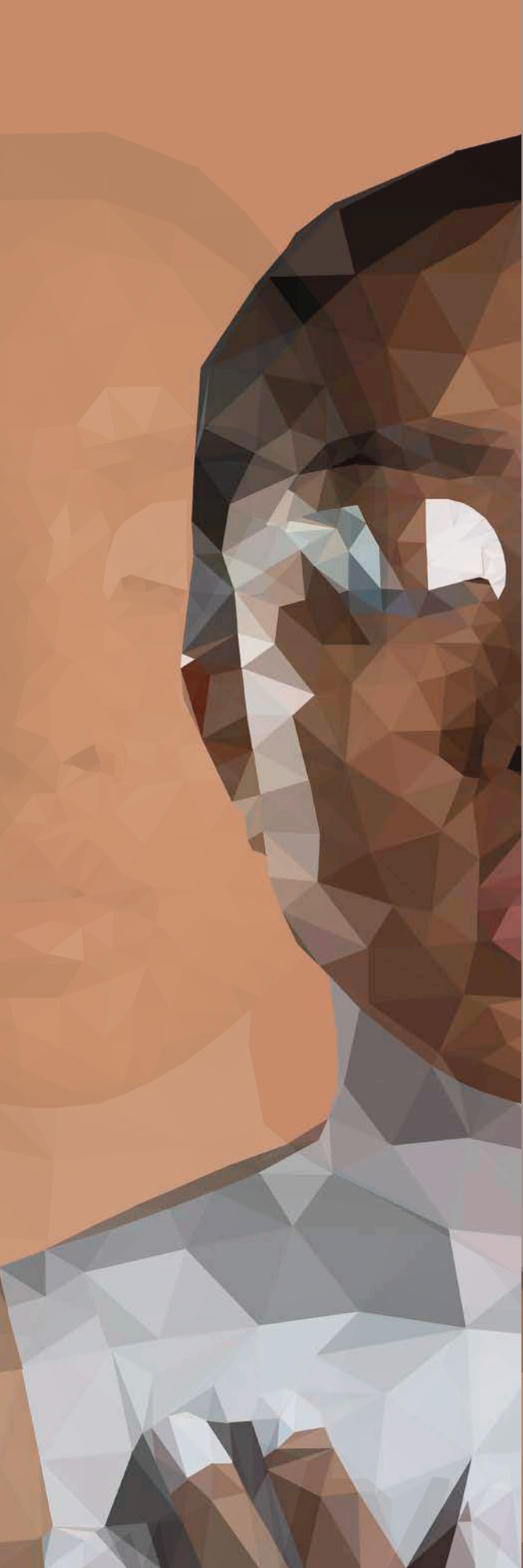









*‘An artist that variates its tools,
remains an artist, and so does its
pieces.’*



The industry is slowly yet steadily reopening to us creatives, it is time to take advantage and focus on our creative abilities by pushing forward with the future of the creative industry. It is a time of uncertainty, nobody can predict what will happen in the months to come however, it is what we make of each moment that will lead to a greater path ahead. No matter what your current circumstances are with your career or the industry, you will always be a creative, you will always be accepted with many opportunities to showcase your talent. Even if it is not now, your time will come, keep looking at the journey ahead and never give up on your vision. When one door closes, another will always open, it is important to remain patient and trust that the opportunity will arrive for you.



The time to unleash your creative visions and develop your knowledge of your chosen profession is now, although the industry has formed a sudden halt, this does not mean you also have to. Prepare for the day you will be back, continue to make improvements to your skill-set and technique, convey your innovation and talent utilising new platforms, connect with other creatives like yourself. Focus on how you can transform your creative abilities to a new level. This is not the end, this is just the beginning, it may have changed from previously, but embrace those changes. It may be challenging, your environment could be adapted, but this will never stop your capability of achieving greatness in your practice. Remain positive throughout the process, know that this feeling will never be forever, you will learn to adapt to your new surroundings, you will achieve the results you worked hard for and you will succeed in your goals.

Now is the time to look forward, how can we change our ways of thinking? How can we demonstrate the motivation to achieve a positive outcome? It will always start with you; you have the control to transform your creative mind and elevate your abilities to produce the positive outcome. As always, VISIONAIRE will remain as your source of creativity, forming a positive community in which we can always learn from each other.

VISIONAIRE will always continue to inspire, create, believe and achieve.

VISIONAIRE

UNLOCKED

Designed and Produced by Georgia Papa

Associate Editor and Proof-reader: Jennifer Potts @jennie.louisee

Exclusive Interview respondents:

VISIONAIRE Photography: Anne Ziegan @akazie.photography

VISIONAIRE Business: Rachel Collins @makeupandmane

VISIONAIRE Public Relations: Lucy Ryan @lucyryancreative

VISIONAIRE Make-up Artistry Georgia Papa @hermajestysmaterials

VISIONAIRE Graphic Design: Elise Gumaer @35173gumaer



VISSIONAIRE ISSUE 2 RESURGENCE takes the next step into the creative industry focussing on new beginnings and how we as creatives can develop our practice further exploring new techniques to transform our designs into ground-breaking artistic creations impossible to overlook. Issue 2 Resurgence will guide your practice with step-by-step tutorials, exclusive interviews from industry professionals with additional innovative imagery to inspire, create, believe and achieve. The creative practices will include art, photography, business development, graphic design, illustration and animation. Sneak peaks and previews of the issue will be available @visionairemag

VISIONAIRE



RESURGENCE

ISSUE 2 JANURARY 2021

Subscription Offers

Platinum: £40

Includes limited edition prints, additional exclusive imagery including interviews, content, news and events for the creative industry. Be the first to gain access to limited edition issues. Includes the option for a hardback print included in a case or a digital copy.

12 months subscription

Silver: £30

Access to additional exclusive content including interviews and behind the scenes work from our incredible artists and designers. Includes the option for a digital or paper copy included in a secure case.

12 months subscription

Bronze: £20

Purchase of the biannual release of VISIONAIRE magazine, the option for a digital or paper copy.

12 months subscription

