

Sarah Schemmerling

2021 Spring

Capstone - Graphic Design

Department of Art and Art History

Artist Statement:

I've made art for as long as I can remember. As I've grown I have experimented with many different medias of art including, painting, photography, drawing, and many more. However, I find myself particularly drawn to graphic design because of its ability to incorporate multiple medias. For me, graphic design is the perfect medium that allowed me to practice many different forms of art. I enjoy being able to draw out an idea on paper or even take photographs and bring them into a digital format and continue to work on them.

I always find myself particularly inspired by nature. As someone who was born and raised in Colorado, I have a deep love for nature. This often results in a lot of organic shapes and other earthly elements in my work. At the same time, I love color and try to find the best ways to effectively incorporate it into my work. My work often involves a combination of these two passions.

When it comes to working with clients, I strive to find the best possible solution. This starts with a conversation and some rough sketches as I try to get a sense for the client's style and taste. It is extremely important to me that my client is involved in the process every step of the way because, even though I love making art, when I am working with a client, what I design is for them, not for me. I want to make sure what I design aligns with their hopes and visions for the design and is not just something that I like.

Title

Original Format

Figure	1: The Secret Lives of Color Book Review - Cover	InDesign, 9.1875 in x 11.125 in
Figure	2: The Secret Lives of Color Book Review - Inside Spread	InDesign, 18.375 in x 11.125 in
Figure	3: Pandemic Wall Mural Mockup	Photoshop, 1000 px x 667 px
Figure	4: Pandemic Wall Mural 2	Photoshop, 1358 px x 500 px
Figure	5: The Starvation Doctor - Podcast Cover Page	Photoshop, 810 px x 1080 px
Figure	6: Illustrated Recipe - Front Panels	InDesign, 17 in x 11 in
Figure	7: Illustrated Recipe - Inside Panels	InDesign, 25.5 in x 11 in

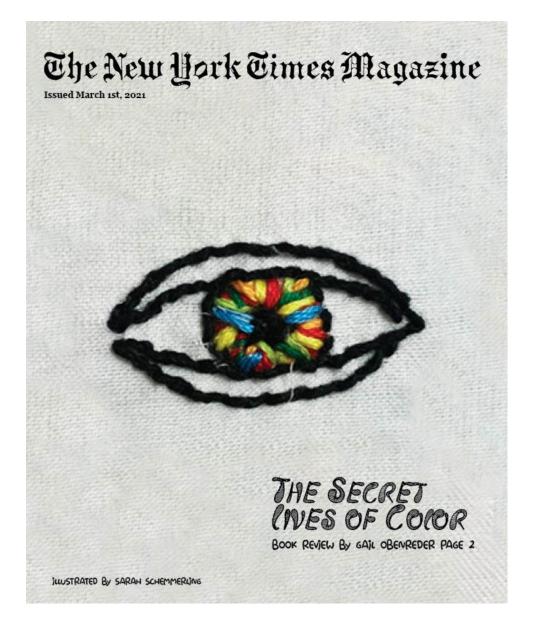
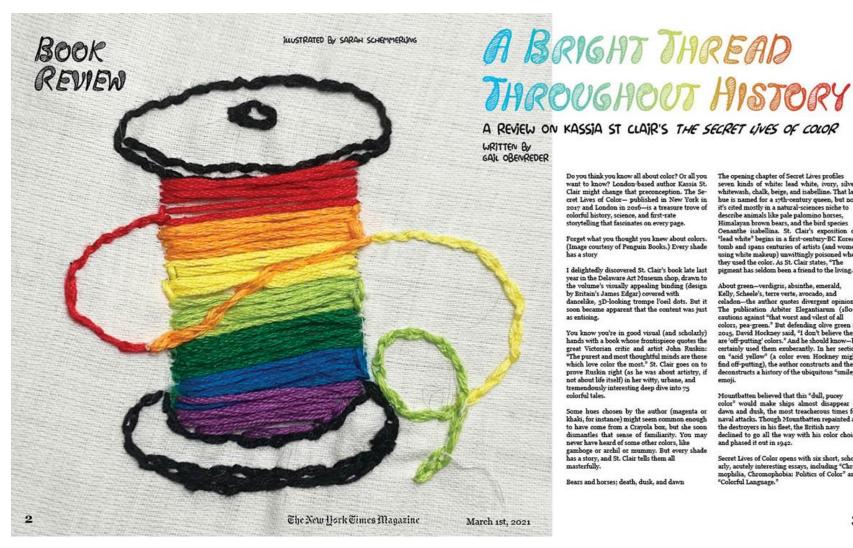


Figure 1: The Secret Lives of Color Book Review - Cover Design



Do you think you know all about color? Or all you want to know? London-based author Kassia St. Clair might change that preconception. The Secret Lives of Color- published in New York in 2017 and London in 2016—is a treasure trove of colorful history, science, and first-rate storytelling that fascinates on every page.

Forget what you thought you knew about colors. (Image courtesy of Penguin Books.) Every shade

I delightedly discovered St. Clair's book late last year in the Delaware Art Museum shop, drawn to the volume's visually appealing binding (design by Britain's James Edgar) covered with dancelike, 3D-looking trompe l'oeil dots. But it soon became apparent that the content was just

You know you're in good visual (and scholarly) hands with a book whose frontispiece quotes the great Victorian critic and artist John Ruskin: The purest and most thoughtful minds are those which love color the most." St. Clair goes on to prove Ruskin right (as he was about artistry, if not about life itself) in her witty, urbane, and tremendously interesting deep dive into 75 colorful tales.

Some hues chosen by the author (magenta or khaki, for instance) might seem common enough to have come from a Crayola box, but she soon dismantles that sense of familiarity. You may never have heard of some other colors, like gamboge or archil or mummy. But every shade has a story, and St. Clair tells them all masterfully.

Bears and horses; death, dusk, and dawn

The opening chapter of Secret Lives profiles seven kinds of white: lead white, ivory, silver, whitewash, chalk, beige, and isabelline. That last hue is named for a 17th-century queen, but now it's cited mostly in a natural-sciences niche to describe animals like pale palomino horses, Himalayan brown bears, and the bird species Oenanthe isabellina. St. Clair's exposition on "lead white" begins in a first-century-BC Korean tomb and spans centuries of artists (and women using white makeup) unwittingly poisoned when they used the color. As St. Clair states, "The pigment has seldom been a friend to the living."

About green-verdigris, absinthe, emerald, Kelly, Scheele's, terre verte, avocado, and celadon-the author quotes divergent opinions The publication Arbiter Elegantiarum (1809) cautions against "that worst and vilest of all colors, pea-green." But defending olive green in 2015, David Hockney said, "I don't believe there are 'off-putting' colors." And he should know-he certainly used them exuberantly. In her section on "acid yellow" (a color even Hockney might find off-putting), the author constructs and then deconstructs a history of the ubiquitous "smiley

Mountbatten believed that this "dull, pucey color" would make ships almost disappear at dawn and dusk, the most treacherous times for naval attacks. Though Mountbatten repainted all the destroyers in his fleet, the British navy declined to go all the way with his color choice and phased it out in 1942.

Secret Lives of Color opens with six short, scholarly, acutely interesting essays, including "Chro-mophilia, Chromophobia: Politics of Color" and "Colorful Language."

Figure 2: The Secret Lives of Color Book Review - Inside Spread

3

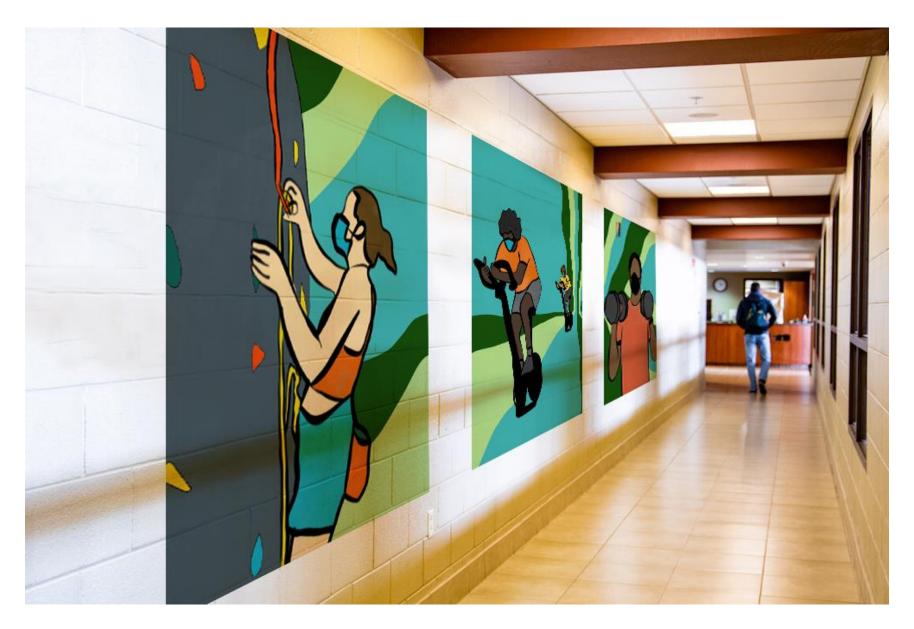


Figure 3: Pandemic Wall Mural Mockup



Figure 4: Pandemic Wall Mural 2

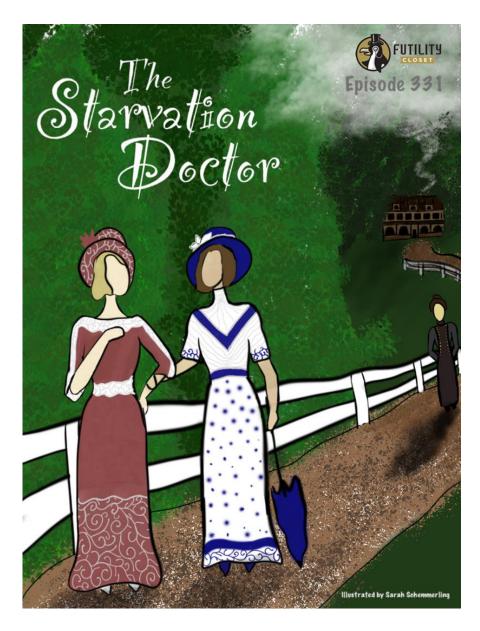


Figure 5: The Starvation Doctor - Podcast Cover Page



Figure 6: Illustrated Recipe – Front Panels



Figure 7: Illustrated Recipe – Inside Panels