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PROJECT TWO BRIEF
Monograph

TOPIC
Tattoos! The exact topic is yet to be nailed down. It could be tattoos & public perceptions, or tattoos & the health consequences of different colors of ink, or tattoo trends in history, or tattoos in relation to the graphic design world.

SOURCES
I have sourced a couple of articles for the monograph but am still undecided. They are attached.

AUDIENCE
People aged 16-28
Considering getting tattoos
College students

GOALS
To inform people (who are interested in getting tattoos) on a specific aspect or consequence of getting a tattoo.

VISUAL DIRECTION
Detailed illustrations of tattoos, these will be tattoos traced in illustrator.
IDEATION

Ideation gives me the freedom to play with all sorts of visual styles.

Narrowed down to:

- Ironic Fad: The Commodificatation & Consumption of Tattoos
- Discusses tattoos in relation to mass culture, popularity, becoming more accepted.
- Not a very strong conclusion.
- Would the images have to be more carefully to reflect story?

Prison Tatts
- But then we are discussing specific aesthetics.
- Conclusion: semi-depressing.
- The first couple of paragraphs are very interesting.

- Other articles had bad conclusions or were 'studies.'

Should read the full articles instead of just browsing.
- Also consider looking for alternate articles or stories.
- Start collecting imagery.
- Title: Ideation
- Format: why?

Talk Caitrin & Heather about what they are including in the presentation.

Print Pub presentation
- Book on tattoos
- Article I've chosen and why (still open to suggestion)
- Visual language
- Form (size, shape)
- Typefaces
what is the size & portions — why?

like a sleeve of tattoos
neck tattoos.

 Chest plate
Not completely sure about these articles but I want my content all in one place like an article or story.
Don't want to collect or write content.

Visual language — Illustrator outlines, simplifying these tattoos — evaluating them all on the same level.
Gives me a chance to gain more experience in Illustrator.

typeface choices
Some sort of condensed sans-serif for the headers
borrowing from already established aesthetic.
Point is — the article will now define what the visuals are — types of tattoos I choose to illustrate when.

Not sure what the point of,
this book is at the moment.

Target audience 18-26
People considering tattoos.
Male & Female
It’s but not super “masculine,”
Maybe not for hardcore cult/workout/junkie dudes + dudettes.

Let's move for us outside that, considering implications of tattoos.

Using velum & texture to overlay tattoo illustrations simplified.

— to show connotations of tattoos in a non-judgemental, but more observational way.

Consider tall format.

Superhero illustrated sleeve of tattoos

Let's look at different styles.
TOPIC
Tattoos! Between two articles right now.
1. “An Ironic Fad: The Commodification and Consumption of Tattoos”
   - how tattoos are becoming more & more popular
2. “Skin and Self-Indictment: Prison Tattoos, Race, and Heroin Addiction”
   - tattoos are unnatural, death & rebellion

AUDIENCE
Target audience 18-26
People considering getting tattoos
Male & female
But not like super masculine - biker type, but more kids on the outside looking into the potential implications of having a tattoo

TYPEFACE
I like the condensed sans-serif for the headers (like in this presentation)
- NeutraFace Header
- Franchise Header
- League Gothic Header
- Scala Sans Header
But needs more consideration for body copy.

AESTHETIC
Borrowing from previously established aesthetic.
From adrenaline vancouver's website.

Vector outline illustrations of tattoos - allows me to evaluate them all on the same level. Then I can include different styles of tattoos (comic, native, natural) but they can still relate to each other.
Moodboard: What's next.
Would help
- Collecting and starting to illustrate these tattoos.
- Analyze text
  - Find flow of the book.
  - Where am I adding things in.
* Peer reviewed journal

Nice
  - Tattoo age
More visual exploration
  - Don't just settle on that one visual

Vellum + real tattoos
Cut out stage in Photoshop
  - Shading, texture, color

Sidebar:
- How tattoos work
  - Process of getting one
  - Aftercare
- Connotations
  - Certain symbols locations on your body
- Covering them up
  - Uncovering them
  - Layers of skin & ink
  - Clothing
  - Personal & public

Where would I get this text — or can I just allude to these messages visually.

Learn something, if not
Think about it
A refresher.
Actors, models, musicians, and idolized athletes proudly herald the mainstreaming of a previously marginalized and historically underground practice.

AMERICA HAS BECOME A TATTOOED NATION. IF YOU TURN ON YOUR television, open a magazine, or go see a movie, you will likely encounter a tattooed body. Actors, models, musicians, and idolized athletes proudly herald the mainstreaming of a previously marginalized and historically underground practice. By the end of the 1990s, tattoos became visible in the public sphere, finding a home in the comfortable cultural landscape of suburban America where there is an abundance of consumers with discretionary income. The popularization and commodification of tattoo is confirmed by a plethora of books and toys marketed to the youngest consumers such as Tattoo Barbie, The Sesame Street Talent Show: Tattoo Tales, Around the World in Tweety Time: Tattoo Storybook, and the Power Puff girls’ Ruff n’ Stuff Tattoo Book, that include tattooed figures, color-in tattoo kits, and temporary tattoos for kids to apply to their own bodies. New generations of American children are growing up in a cultural landscape that is more tattoo-friendly and tattoo-flourished than at any other time in history.

AN IRRICAN FAD
The Commodification & Consumption of Tattoos
The popularization and fad among members of the European and American social groups can be observed in the prevalence of tattoos in mediated popular culture. Simmel observes, the nature of fashion is inherently "transitory character" (Levine 1981). With the ubiquity of tattoo in the late 1980s and the early 1990s, it was no longer just a method of personal expression but also a form of identity. The tattoo, as a form of body adornment, has become a commodity, reflecting the cultural values and norms of the society.

The tattoo industry has evolved from a small, underground practice to a mainstream business. Tattoo shops and studios are now found in almost every city, and tattooing is no longer viewed as a criminal or deviant activity. In fact, many athletes and entertainers now have tattoos, adding to the popularization of the practice. By the end of the 1990s, tattoos were no longer just a form of rebellion but also a form of self-expression, with people choosing to get tattoos for a variety of reasons, including: to纪念, to honor loved ones, to celebrate life events, or simply as an artistic form of self-expression.

In the late 1990s, tattooing became a more affordable and accessible practice, with the rise of tattoo parlor culture. This shift allowed for a greater number of people to participate in the practice, as the cost of tattooing decreased and more artists were willing to work on clients. In addition, the rise of tattoo conventions and festivals allowed for a greater exchange of ideas and techniques, furthering the growth of the tattoo industry.

In the early 2000s, tattooing became a more mainstream practice, with many people choosing to use it as a form of self-expression. This has led to a greater acceptance of tattooing in society, with many people choosing to use it as a form of self-expression. This has led to a greater acceptance of tattooing in society, with many people choosing to use it as a form of personal expression.

In conclusion, tattooing has evolved from a small, underground practice to a mainstream business. The rise of tattoo parlor culture and the growth of tattoo conventions and festivals have allowed for a greater exchange of ideas and techniques, furthering the growth of the tattoo industry. In the early 2000s, tattooing became a more mainstream practice, with many people choosing to use it as a form of self-expression. This has led to a greater acceptance of tattooing in society, with many people choosing to use it as a form of personal expression.
NEW DIRECTION

RECONSIDER

TOPIC

Still surrounding tattoos
Just different content

- Rick Genest -

Hot topic, very current
Discovered in 2010/2011
Interesting story of discovery
perspectives (his POV)
life story
What is he doing now?
His fame is mostly based on
his looks (just like any other
model)
Documenting his image as of
now
Could it be something to look
back on in a few years to
come? (he will surely be
getting more tattoos)
Even if this is just a trend.

How is he affecting pop
culture?
Or is this just a fad?
Would you call him an icon?

Point of book:
- to document his current
  image & rise to fame
  include some interviews
  he’s done.

Who will read it/look at it?
- Lady Gaga followers
- People interested in
tattoos
  esp. tattoos in pop culture
  interested in Rick Genest
  interested in fashion.

Color images as well as

Btw:
Insight from Wikipedia source:
Two Interviews w/Rico
One Interview w/Nicola
Source: told on his website.
Text on toothy B+W matte paper (mohawk opt)
But (color) images on glossy (magazine-esque) paper
Cover—thicker stock toothy matte paper
Is there vellum anywhere anymore? $\Rightarrow$ Vellum jacket?
# of pages undetermined
flow of content partially determined based on paper (signatures)
$\Rightarrow$ Also choose order of articles
Can I get spot varnish anywhere?

3 holes
Stitch w/ black thread
Vellum jacket

Consider other ways to frame images
Center B+W?

* Separate files for both covers

Pull quotes from Articles on vellum?
He has more than 10 images.

Rest of book one file then save separate pdfs (booklet post ps)
Keeping tall format because his story is unconventional.

Glossy for photos.

Matte for text.

Echo the texture that tattoos give the skin layers to his personality (behind the tattoos).

Consider perfect binding.

Potential bellyband.
Page numbers are in association with the final Monograph unless marked ‘PB’ for Process Book Page.

All images are of Rick Genest unless otherwise stated. All images accessed via Google Large Images (Search for Rick Genest, Zombie Boy, Rico etc).

All articles & images were last accessed December 2011.

ARTICLES

[Page 5]
My Story by (assuming) Rick Genest

[Page 11]
Zombie Boy by Jack Murray

[Page 33]
Finding Rico by Lee Carter

[Page 41]
Born This Way by Thomas LeBlanc

IMAGES

[Jacket & Page 45]
Raphael Oullet for Nightlife.ca
http://thefashionisto.com/rick-genest-by-raphael-ouellet-for-nightlife-ca/

[Page 3]
Nicola Formichetti

[Page 4, 13, 23, 46 & PB 2–3 & PB Front Cover]
Jacqueline Tappia for GQ Italia
http://clothesbeforehoes.com/rick-genest-zombie-boy-for-gq-italia-editorial

[Page 9, 14, 21–22, 26–27]
Mateusz Stankiewicz for Fashion Magazine

[Page 10, 35]
Karim Sadli for GQ UK
(Pictured is Nicola Formichetti)

[Page 19, 30]
Mariano Vivanco for Vogue Japan
http://www.whosthatboy.me/2011/03/hard-to-be-passive.html

[Page 24–25]
Maria Eriksson for Viva Magazine
http://thefashionisto.com/rick-genest-by-maria-eriksson-for-viva-magazine/#more-117133

[Page 36, 39–40]
Mariano Vivanco for Mugler Fall/Winter 2011 Collection
http://www.whosthatboy.me/2011/03/mugler-campaign-fall-winter-2011.html

[Page 28–29]
Dermablend Commercial Screencaps
http://ricothezombie.blog.cz/1110/go-beyond-the-cover-screencaps

TIME SHEET

Sheet1

Date: 12/07/2011
Client: Advanced Print Pub
Project: PRINO2-Monograph
Project Manager: n/a
Group By: Task
Type: Detail

Task Personnel Description Date Rate Hours Fees

Id eatio n Blunden, Tia 10/26/2011 $100.00 2.29 $229.00
Id eatio n Blunden, Tia 11/28/2011 $100.00 5 $500.00

Subtotal for Ideation 7.29 $729.00

Prepping the presentation, attem pting to choose article Blunden, Tia 11/02/2011 $100.00 1.5 $150.00

P resentatio n Blunden, Tia Final Presentation 12/07/2011 $100.00 1.5 $150.00

Subtotal for Presentation 3 $300.00

Producti on Blunden, Tia 11/23/2011 $100.00 3.5 $350.00
Producti on Blunden, Tia 11/29/2011 $100.00 8 $800.00
Producti on Blunden, Tia 12/01/2011 $100.00 6 $600.00

Pick up, so rt, fo ld, p o k e, stitch. B uch er. Blunden, Tia 12/05/2011 $100.00 2.5 $250.00

Fin ishin g p erfect b in d in g Blunden, Tia 12/06/2011 $100.00 1 $100.00

Process Book Blunden, Tia Process Book 12/07/2011 $100.00 2 $200.00

Production Blunden, Tia Printing & Stitching to geth er Pro cess B o o k 12/07/2011 $100.00

Subtotal for Production 27 $2,700.00

Research Blunden, Tia Looking for art 11/26/2011 $100.00

Total 37.79 $3,779.00