

stephan
VAN ANDEL

PORTFOLIO

FOOD SHARE BROCHURE

For this assignment we were asked to create a brochure and a logo for a food distribution program. Since the subject of hunger and lack of food can be a very challenging subject, I tried to take the brochure and logo design in a more friendly direction. I utilized oranges and green to tie into a healthy, vegetable theme, and playful typography to draw the viewer in.



ADDRESSING HUNGER

FOUNDED 26 YEARS AGO TO ADDRESS hunger in our communities, **FoodShare** takes a unique multifaceted and long-term approach to hunger and food security issues. We work to empower individuals, families and communities through food-based initiatives while advocating for the broader public policies that ensure everyone has adequate access to sustainably produce, good healthy food.

Working from field to table we focus on the entire system that puts food on our tables: from the growing, processing and distribution of food to its purchasing, cooking and consumption.

OUR PROGRAMS REACH OVER 160,000 children and adults per month in Toronto. Our programs include:

- Student Nutrition, Field to Table Schools, Baby & Toddler Nutrition, Fresh Produce for Schools and Community Groups, and Focus on Food youth internships.
- The Good Food Café
- The Good Food Box
- Good Food Markets
- Field to Table Catering, the FoodLink Hotline, and Power Soups.
- Community Kitchens, Community Gardening, Composting, Beekeeping and Urban Agriculture.

FoodShare Toronto is Canada's largest community food security organization, recognized as an important innovator of effective programs that have been reproduced all across Canada. FoodShare's community development partnership model means that our work is leveraged exponentially, garnering effects that grow within communities, and reach far beyond Toronto.

OUR FOOD PROGRAMS

OUR DISTRIBUTION OF FRESH produce such as **The Good Food Box** started 15 years ago as a way to create linkages between field and table. The goal was to increase the income of farmers, at the same time making affordable produce more accessible to Toronto communities and, particularly prioritizing low-income people.

FoodShare's Good Food Programs distribute about 2 million dollars worth of fresh produce annually, purchasing this produce directly from at least 25 family farmers, and supporting many more farms through purchases made through wholesalers at the **Ontario Food Terminal**.

Good fresh healthy food for you.
416.363.6441
ext. 275

Come see the Good Food Team!
All are welcome to visit us to see us at work.

FoodShare Toronto
90 Croatia Street
Toronto, Ontario
M6H 1K9

Call:
416.363.6441
ext. 282
to arrange your tour.

www.foodshare.net
416.363.6441
info@foodshare.net

Supported by the United Way Toronto

GOOD FRESH HEALTHY FOOD FOR YOU

THE GOOD FOOD BOX

food share

ABOUT THE GOOD FOOD BOX PROGRAM

THE GOOD FOOD BOX IS A PROJECT of **FoodShare Toronto**, a Toronto non-profit organization whose mission is to work with communities to improve access to affordable and healthy food. Working from field to table, FoodShare runs many programs that focus on the entire system that puts food on our tables: from the growing, processing and distribution of food to its purchasing, cooking and consumption.

FoodShare purchases only the **highest quality produce** for our **Good Food Boxes** - prioritizing purchasing from local farmers - and delivers the produce to a stop in your neighbourhood. The boxes are brimming with fresh produce, carefully selected by **FoodShare** to ensure freshness, affordability, and variety.

We consider everything from what's in season, what's at its peak and what's available at a fair price, to keeping the boxes full and nutritious and appealing to our diverse customers. We always include a recipe or two to help you use what you get. Sometimes we have trouble fitting all that beautiful produce in there.

FOOD BOX CHOICES

The Good Food Box
Fresh fruits and vegetables that emphasizes seasonal produce. Our most popular box by far.
LARGE: \$18 or small: \$13

The Wellness Box
A mixture of nutritional fruits and vegetables that emphasizes green and leafy produce.
small size: \$13

The Organic Food Box
Sustainably grown organic produce with an emphasis on local farmers.
LARGE: \$34 or small: \$24

The Fruit Box
Fresh fruit that focuses on seasonal produce. Ideal for juicing.

PLEASE NOTE:
The content of our boxes are always changing with the seasons. If you would like a better idea of what a box may contain please visit us at **www.foodshare.net**

What if I'm not satisfied?
If you have a concern about the quality of an item in your box, call us and we are happy to credit your next order.

Can anyone participate?

FoodShare's vision is **Good Healthy Food for All**. Although **FoodShare's** priority is to reach communities with barriers to accessing fresh and affordable produce, we welcome customers from all over Toronto to join in. Participation in our programs has been shown to increase the consumption of fruits and vegetables while supporting local farmers and building community.

HOW DO I ORDER A BOX?

CALL US!

We will put you in touch with the person who coordinates a drop-off that is closest to your neighbourhood. You decide which box you would like and pay for it in advance. On delivery day you pick it up and enjoy.

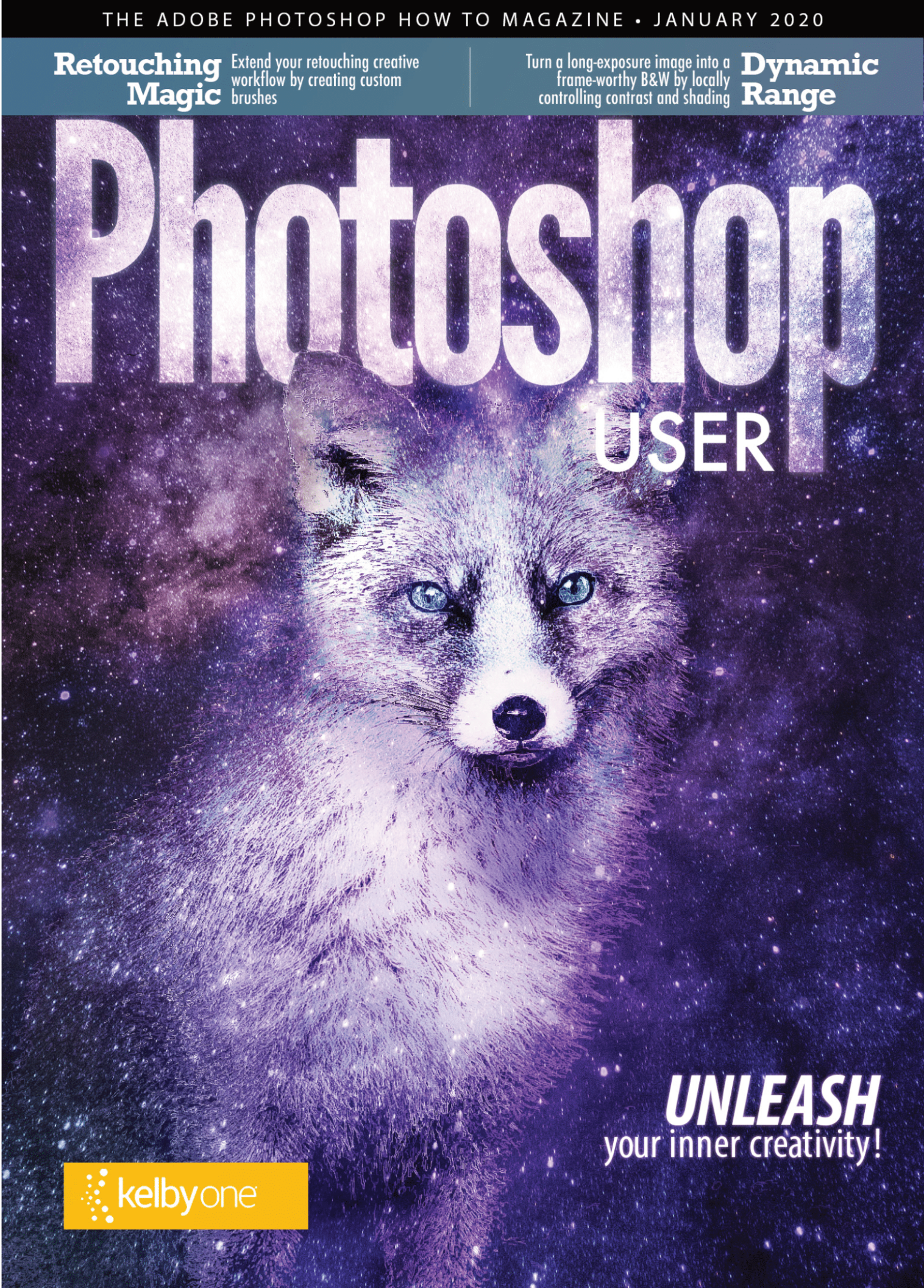
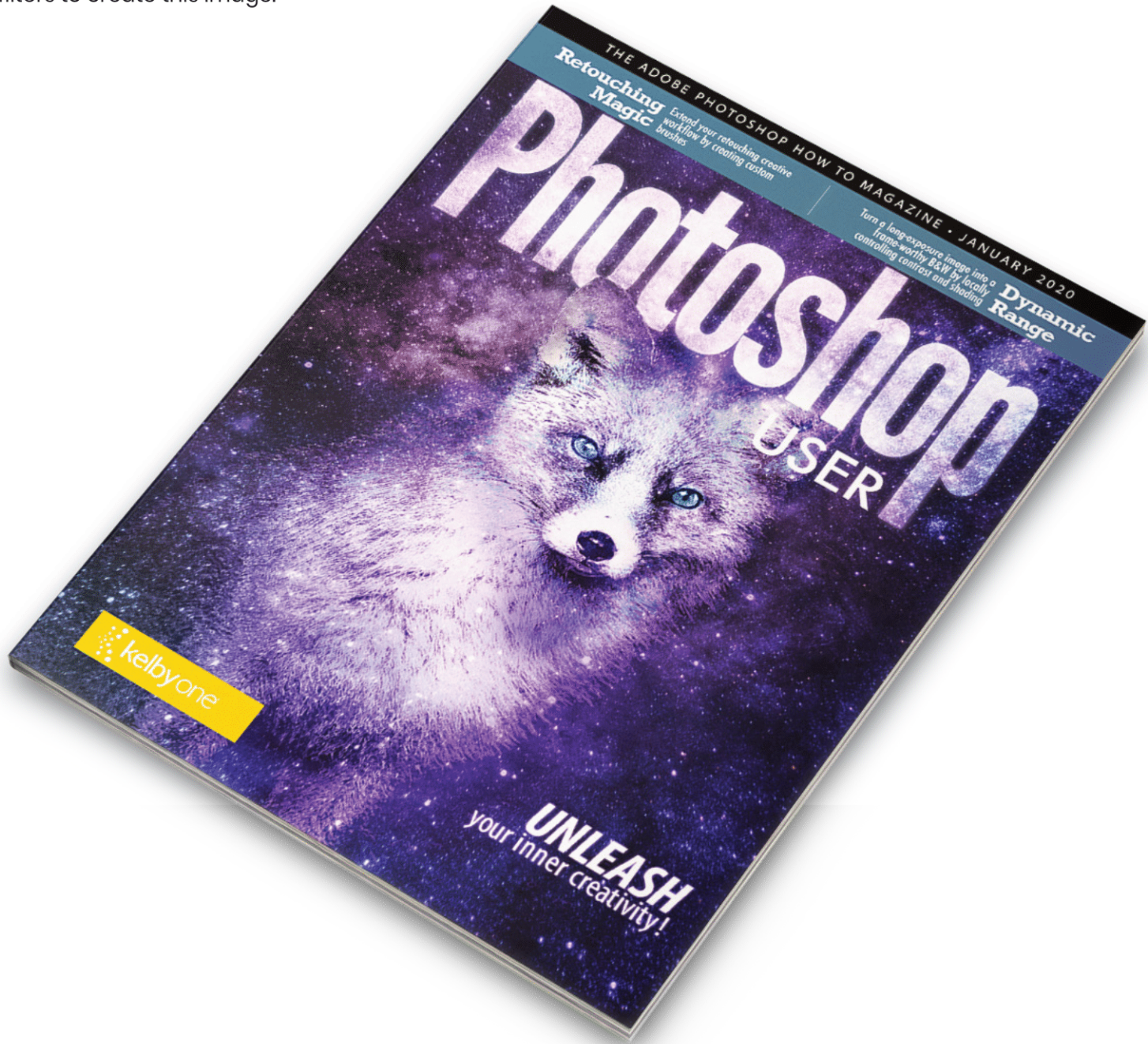
Why order a Good Food Box?
You save money on fresh produce. **The Good Food Program** acts like a large buying club so we can purchase large quantities of produce from farmers and the Ontario Food Terminal at affordable rates. We are able to do this because all of our boxes are pre-ordered and each type of box contains the same contents.

Supporting local family farms
We believe that to create a sustainable and affordable food system we need to invest in our local farmers. A healthy farm economy helps to boost the urban economy and helps ensure we have access to affordable, local produce. By building relationships with local farmers we keep box prices low while paying hardworking farmers a fair price.

Good fresh healthy food for you.
416.363.6441 ext. 275

PHOTOSHOP MAGAZINE COLLAGE

This project asked us to exhibit our skills in Photoshop by creating a mock cover for the Photoshop official magazine. I combined several different photos and utilized a variety of blending modes, masking and filters to create this image.



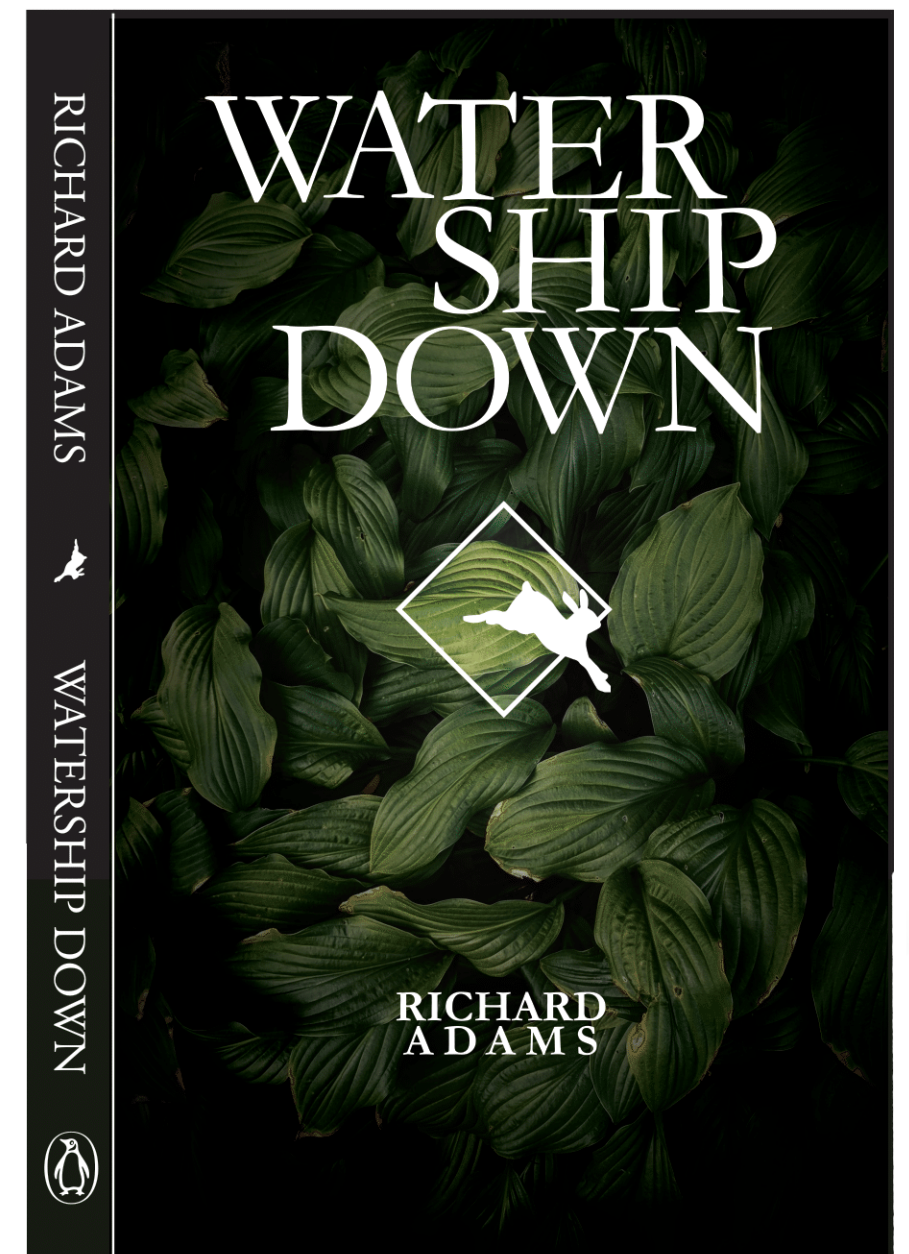
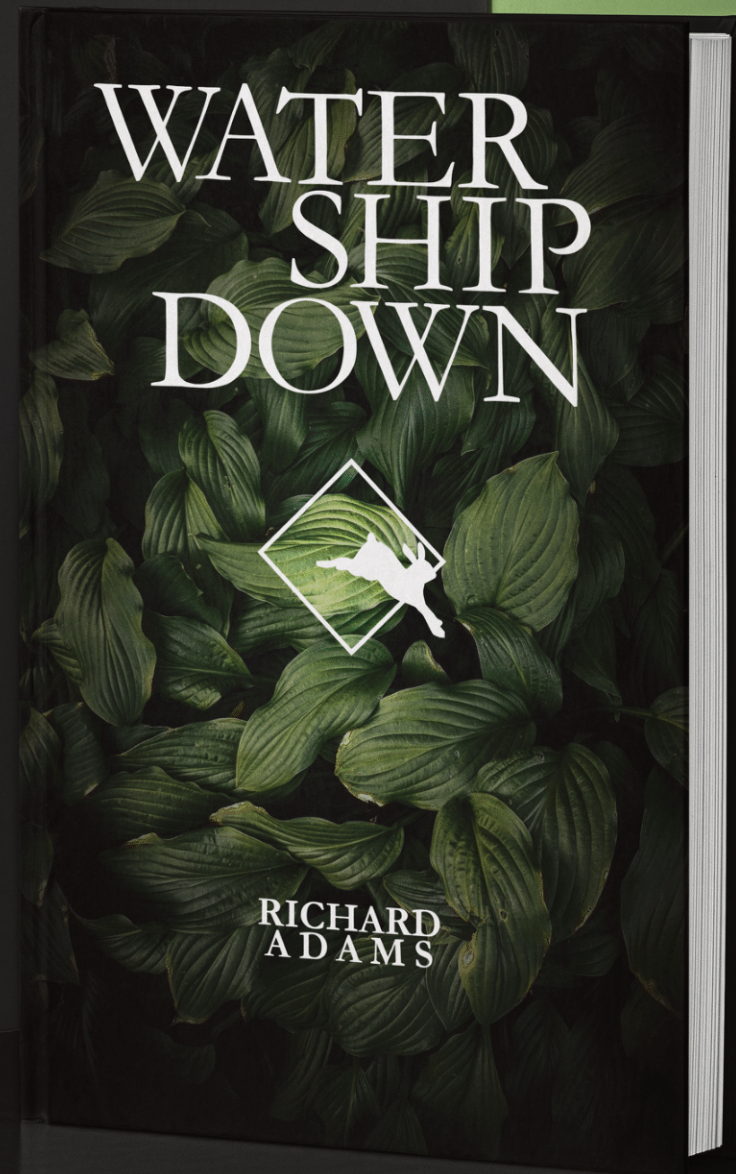


TYPEFACE POSTER

For this project we were asked to take an existing typeface and represent it as a poster. I chose the typeface Rockwell and, taking notice of the typeface’s geometric design, utilized this aspect by dividing the poster up into sections. The bold red triangle holding the negative space “a” letterform creates a striking contrast when compared to the white space above it and below it.

BOOK COVER

In this project, we designed the cover for a book of our choosing; I chose the book Watership Down. I aimed to create an atmosphere of uncertainty and the possibility of lurking danger with the vignette along the edges, as I felt that it accurately represented the atmosphere of the book. I also aimed to reflect the naturalistic themes of the book with the photography of plants as a background element.



Watership Down

25. The Raid

He went consenting, or else he was no king.... It was no one's place to say to him, "It is time to make the offering."

Mary Renault, *The King Must Die*

As things turned out, Hazel and Pipkin did not come back to the Honeycomb until the evening. They were still feeding in the field when it came on to rain, with a cold wind, and they took shelter first in the nearby ditch and then — since the ditch was on a slope and had a fair flow of rainwater in about ten minutes — among some sheds halfway down the lane. They burrowed into a thick pile of straw and for some time remained listening for rats. But all was quiet and they grew drowsy and fell asleep, while outside the rain settled in for the morning. When they woke it was mid-afternoon and still drizzling. It seemed to Hazel that there was no particular hurry. The going would be troublesome in the wet, and anyway no self-respecting rabbit could leave without a forage round the sheds. A pile of mangels and swedes occupied them for some time and they set out only when the light was beginning to fade. They took their time and reached the hanger a little before dark, with nothing worse to trouble them than the discomfort of soaking-wet fur. Only two or three of the rabbits were out to a rather subdued silflay in the wet.

Richard Adams

No one remarked on their absence and Hazel went underground at once, telling Pipkin to say nothing about their adventure for the time being. He found his burrow empty, lay down and fell asleep. Waking, he found Fiver beside him as usual. It was some time before dawn. The earth floor felt pleasantly dry and snug and he was about to go back to sleep when Fiver spoke.

“You’ve been wet through, Hazel.”

“Well, what about it? The grass is wet, you know.”

“You didn’t get so wet on silflay. You were soaked. You weren’t here at all yesterday, were you?”

“Oh, I went foraging down the hill.”

“Eating swedes: and your feet smell of farmyard — hens’ droppings and bran. But there’s some other funny thing besides — something I can’t smell. What happened?”

“Well, I had a bit of a brush with a cat, but why worry?”

“Because you’re concealing something, Hazel. Something dangerous.”

“It’s Holly that’s in danger, not I. Why bother about me?”

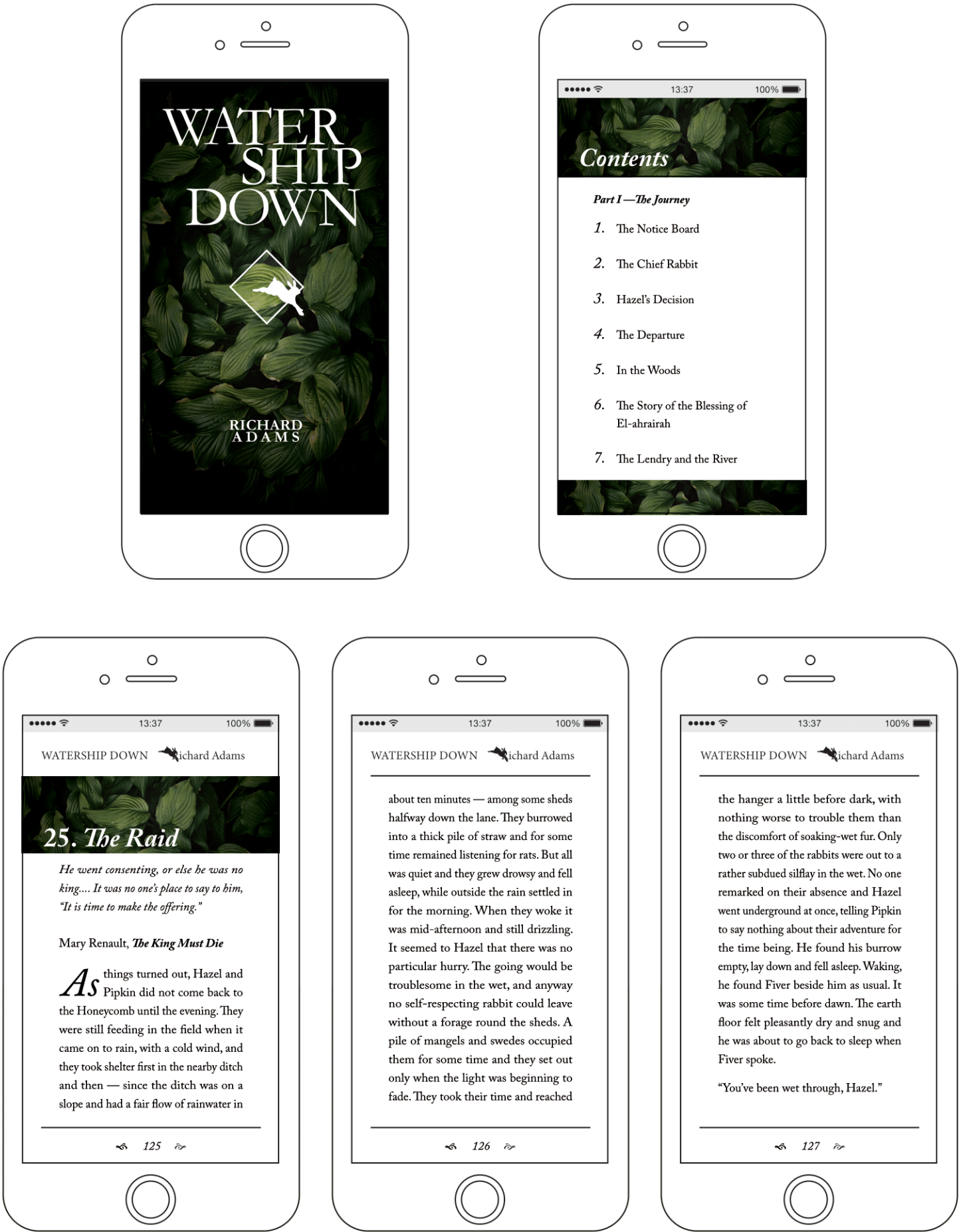
“Holly?” replied Fiver in surprise. “But Holly and the others reached the big warren early yesterday evening. Kehaar told us. Do you mean to say you didn’t know?”

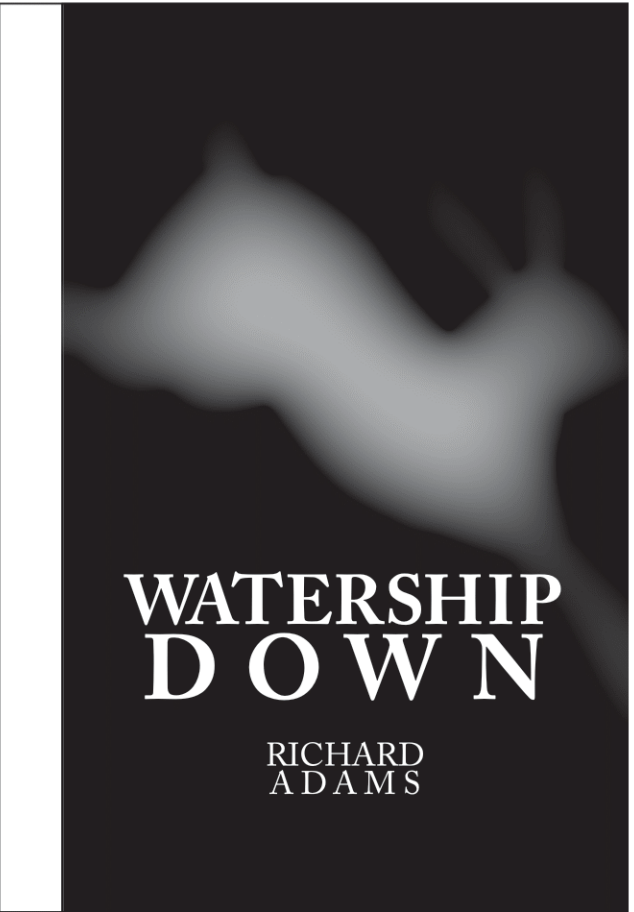
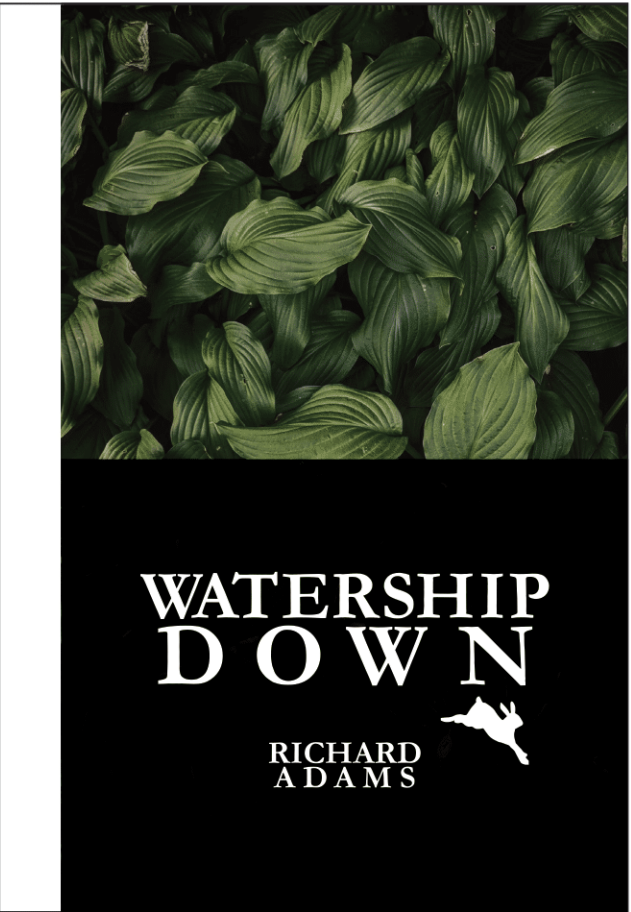
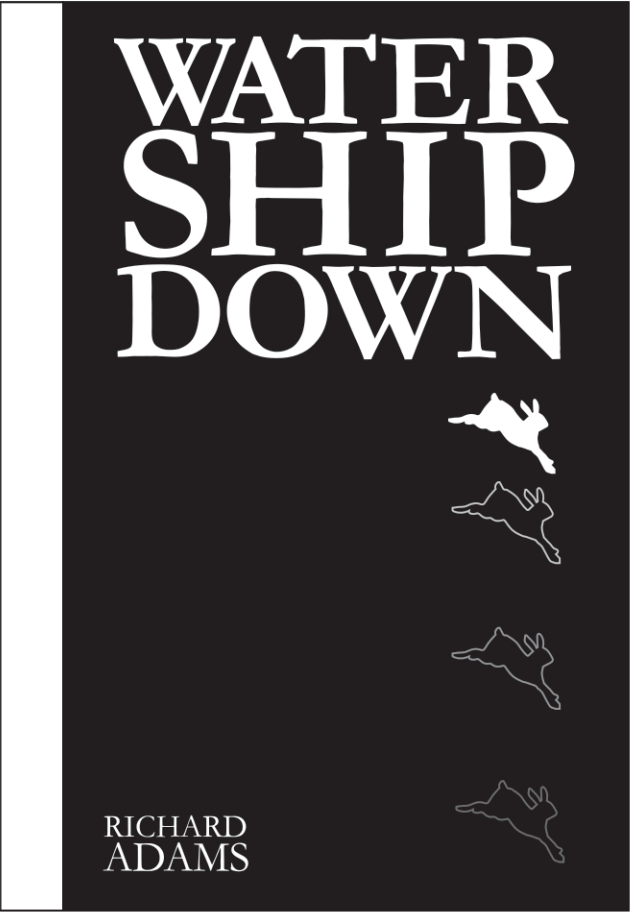
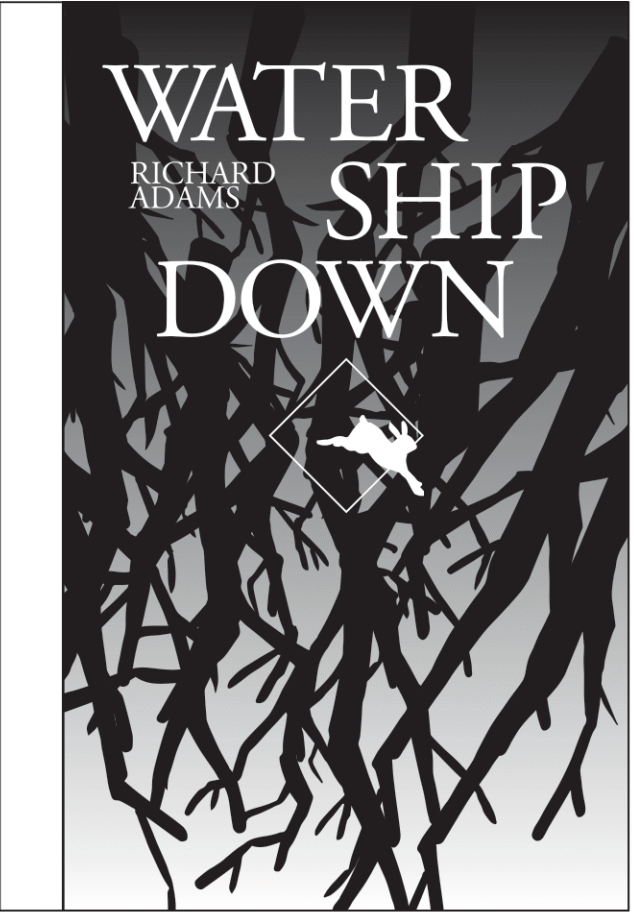
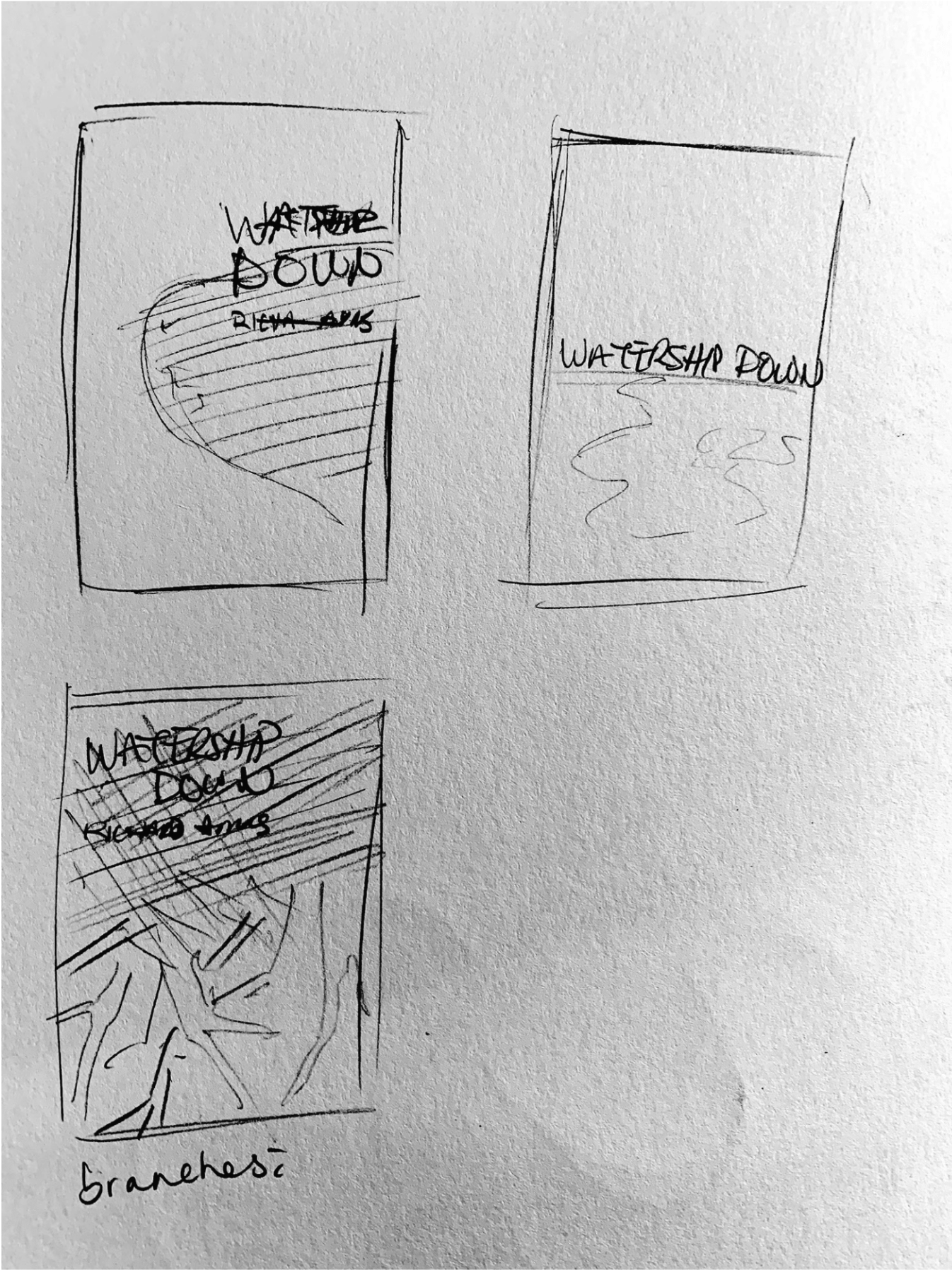
Hazel felt fairly caught out. “Well, I know now,” he replied. “I’m glad to hear it.”

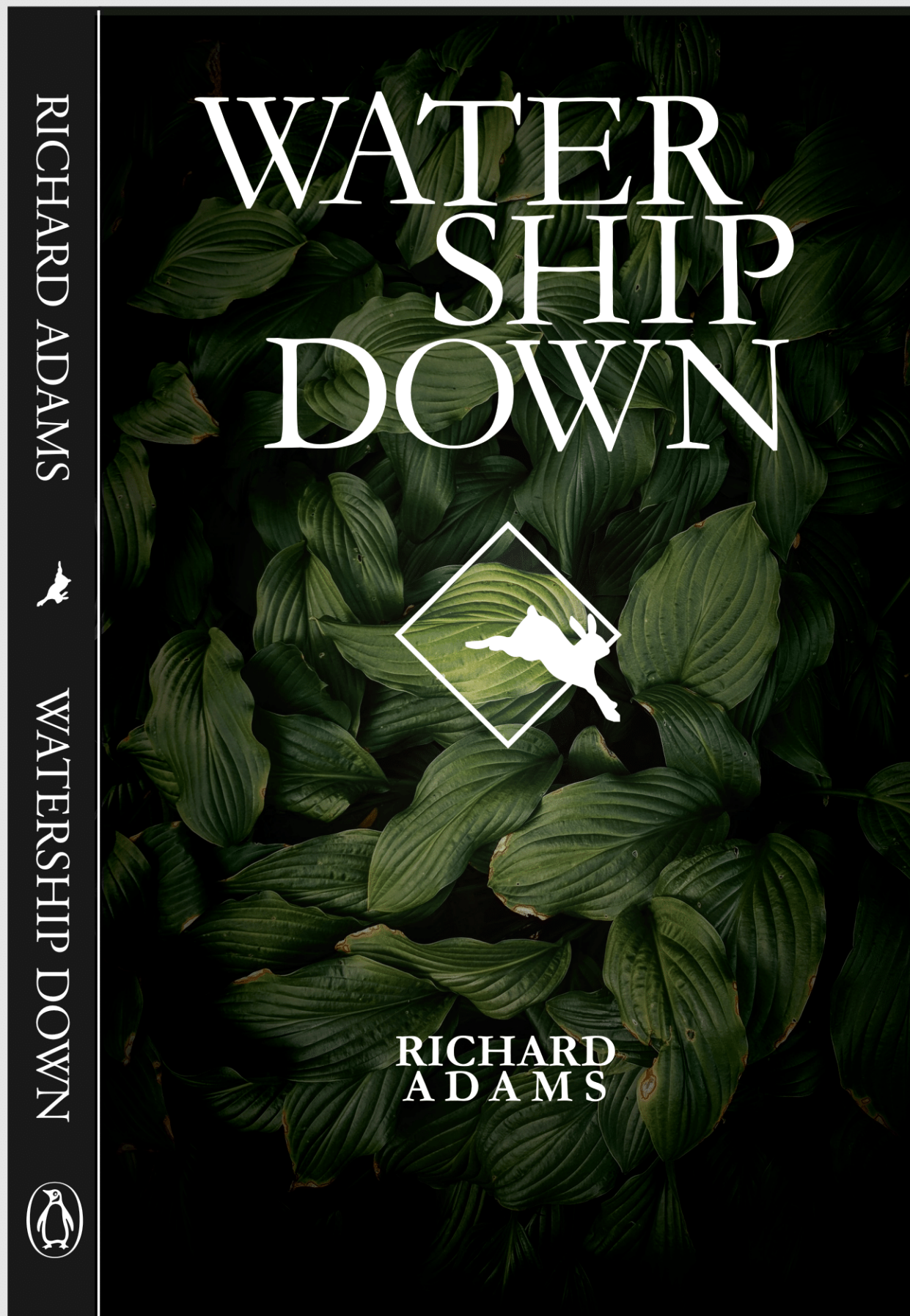
“So it comes to this,” said Fiver. “You went to a farm yesterday

124

125







PROCESS



RCAD INITIATIVE

Eco-ZINE



AFIFA
BARI

ARTIST STATEMENT

My work is based on deconstructing larger concepts around capitalism, consumerism and materialism with my focus currently being on the fast fashion industry and its impact on the environment, covering socio-political and environmental factors.

The **Conscious** series is an ongoing series that is based on uncovering "greenwashing" and marketing techniques used by large fast fashion brands and fashion houses to manipulate the consumer into thinking they're purchasing products that are ethically or sustainable when in fact they're not. It aims to show that the environment continues to be affected despite the "Conscious" and "Sustainable" collections created.

(B.1997) **Afifa Bari** is a contemporary realist oil painter and textile artist based in Toronto. Through representational art, she examines the contemporary world through the lens of capitalism, uncovering consumerist values in her work. Her work focuses on material possessions and the desire for materialism in the newly advancing society. She discusses fast fashion trends and the constant desire to purchase more in modern society from a socio-political and environmental outlook.

@_fffs

<https://affabari.myportfolio.com/>



Conscious by Afifa Bari



Conscious II by Afifa Bari



Lake Simcoe by Bailike (Edward) Ma

BAILIKE
EDWARD
MA

ARTIST STATEMENT

The photo was shot at Lake Simcoe. Climate Change has a huge impact on Lake Simcoe's natural processes. As the climate gets warmer and warmer, the ice season duration has dramatically decreased. From around 130 days in 1850 to 80 days currently. It not only impacts ice fishing lovers but also has a huge inference on biological processes since the temperature change could alter the prey and predator relationship and even mating season. If climate change does not stop, the photo of iced Lake Simcoe could never be seen again in the future.



Bailike (Edward) is an environmental science graduate from U of T. He participated in many sustainability-related projects at university and organized a youth climate conference with a size of 600 participants in China. He can speak 3 languages (Mandarin, English, German) and travelled a bit around the world by himself. He likes nature, art and education.



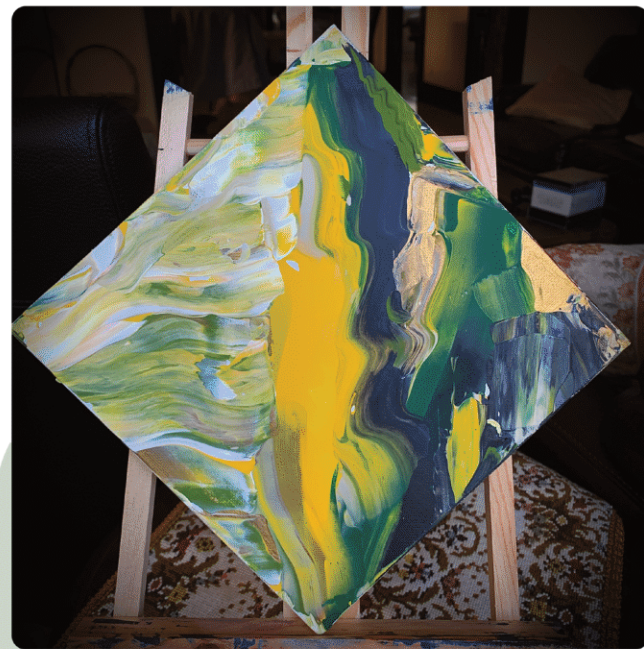
Muzz THE MOO

I am a high schooler who loves drawing and being outdoors. I wanted to participate in this Digital Eco Zine as I got to combine two of my interests.

ARTIST STATEMENT

I have always loved hiking ever since I was younger. Because of this, the theme 'Invest in Our Planet' made me think about all the times I have gone hiking. My piece expresses the joy I feel every time I stop to appreciate the view.

 @muzzthemoo



People Power by Sabrina Guzman Skotnitsky

SABRINA GUZMAN SKOTNITSKY

ARTIST STATEMENT

To me, the Earth Day theme of Investing in our Planet means ensuring communities who hold the knowledge and relations needed to tackle the climate crisis are given the resources and decision-making power to implement their solutions. This can look like supporting the many Indigenous nations who are pursuing energy sovereignty, such as through owning and operating their own renewable energy projects, as this can help them to take care of their community as well as the planet. This painting is inspired by Indigenous peoples across Turtle Island who are harnessing their power on a mass scale, as water and land protectors and/or as energy-producers, to build climate resilience and push for better futures.

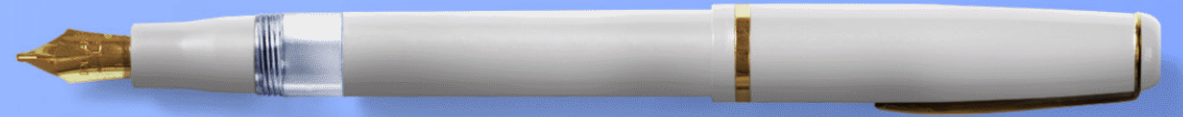


Sabrina Guzman Skotnitsky (she/her) is a climate justice advocate, artist, researcher and youth consultant living in so-called Vancouver on the unceded territory of the Musqueam, Squamish and Tsleil-Waututh peoples. She is an abstract painter passionate about the power of art and storytelling to raise awareness of environmental justice issues and to help individuals cope with climate anxiety and ecological grief. Sabrina currently works as the International Policy Specialist at Youth Climate Lab, where she develops resources and supports programs empowering youth to take leadership in climate spaces.

 @sabinaskotman  @creatingwithsabrina
<https://linktr.ee/SabrinaGuzmanSkotnitsky>

RCAD INITIATIVE ECO-ZINE 2022

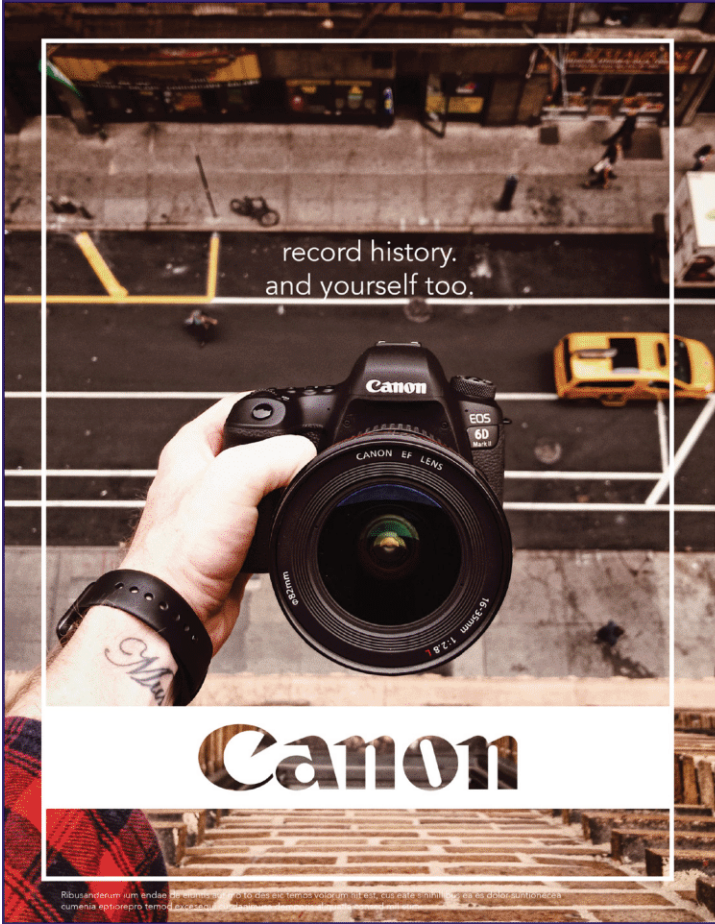
This project is an eco-zine organized by Emel Tabaku and designed by me for RCAD Initiative, a non-profit organization built around underrepresented youth communities to address social issues through art and design. The zine collects the work of various artists and is based around the concept of environmentalism. It was released on Earth Day.





ATELIER MAGAZINE

With this project we were tasked with creating a fictional magazine based around a specific theme. I partnered with fellow student Shani Kalev and together we made the magazine Atelier, an art-based magazine made with fellow artists in mind. We chose to give the magazine a scrapbook-like aesthetic. Each issue of the magazine was to have a theme, and for the issue that we created, the theme was mythology. Shani and I collaborated on the cover illustration.



Letter from the Editor

Let me introduce myself: I am Atelier's new Editor in Chief. And beginning with the September issue—redesigned and reimaged—we will learn from one another what a magazine is, and what it can be, in our always changing new world.

To start, let me say that I am a magazine enthusiast, a junkie who from my earliest school days has been obsessed with flipping through the pages of magazines, first absorbed in their images and stories, later assigning and editing my own. I really believe that no matter whether a magazine is delivered to your doorstep or to your computer, printed on glossy stock or on cheap tabloid paper, appearing on your iPad or your cell-phone screen, it is still and foremost the work of an editorial team for a discerning audience, a beautiful and meaningful—we hope—package of ideas, words and images that a group of experts prepares for its readers.

While technology efficiently delivers news stories to our desktops, laptops and mobile devices, magazines are all about context—how ideas and images are presented in relation to one another and within a larger point of view. Magazines are about trust and partnership. We, the editors, will strive always to keep you engaged; you, the readers, are free to engage with us or to reject us.



Rebecca Chambers

Rebecca Chambers

Since Ancient Greece, the snake-haired Gorgon has been a sexualized symbol of women's rage.

HANGING on the esteemed walls of the Uffizi Gallery in Florence, there is a painting by Caravaggio depicting a feminine creature with slithering locks. Its subject is so majestic and terrifying that the 16th century poet Caspary Murillo once wrote of it: "Then, for if your eyes are petrified in amazement, she will turn you to stone." With bared teeth, a mane of writhing serpents, and a severed head still pouring with blood, the creature is captured in the moment she realizes her disembodied condition. She is, of course, Medusa.

Since the days of early Western civilization, when myths were forged in fire and stone, society has been fascinated with the ancient Greek imagination. Tales of gods, Titans, and giants fill children's fairy tales, while a variety of mythological monsters have captivated viewers on the big screen. No female character, however, is perhaps as popular as Medusa, the monster who could turn men to stone with a single glance.

From a tight-suited villain in *The Powerpuff Girls* to a scathing metaphor for UK Prime Minister Margaret Thatcher in UB40's hit song "Madam Medusa," the myth of Medusa endures in contemporary pop culture. For the past two decades, the character has continually resurfaced in cinema mostly in an alluring form: Nialla Voudoun lent serious supermodel power to the 2010 remake of *Clash of the Titans*, while Uma Thurman cut a particularly seductive figure in *Percy Jackson and the*

Olympians. The *Lightning Thief*. Even the House of Versace found inspiration in the Gorgon, placing the beautiful (pre-curse) version at the heart of its iconic logo. There she sits, long-locked, encircled by a ring of Greek keys.

Unlike other figures of Greek mythology, most of us know Medusa—even if we can't recall the details of her myth. A quick character sketch might well include snakes, deadly eyes, and a taste for destruction. In her book *Literature and Fascination*, Sibylle Baumbach argues that the myth has endured thanks in part to our growing appetite for grand narratives of fascination, which often revolve around dangerous female seduction. Medusa is now a "multimodal image of intoxication, petrification, and luring attractiveness." A quick Google search wouldn't disagree, with most images ranging from a snake-tressed femme fatale (see Rihanna's GQ cover), and a hideous decapitated head, spewing blood and gore.

In the ancient world, Medusa was equally multidimensional. Early vases and carvings depict her as having been born a Gorgon, but that slowly changed. The first to properly explore her origin story in literature was the Roman poet Ovid, who detailed her transformation in the *Metamorphoses* circa 8 A.D. According to Ovid, Medusa was once a beautiful young maiden, the only mortal of three sisters known as the Gorgons. Her beauty caught the eye of the sea god Poseidon, who proceeded to rape her in the sacred temple of Athena. Furious

THE TIMELESS MYTH
OF MEDUSA,
A RAPE VICTIM TURNED INTO A
MONSTER

Timeless Myth Continued

character sketch might well include snakes, deadly eyes, and a taste for destruction. In her book Literature and Fascination, Sibylle Baumbach argues that the myth has endured thanks in part to our growing appetite for grand narratives of fascination, which often revolve around dangerous female seduction. Medusa is now a "multimodal image of intoxication, perfection, and luring attractiveness." A quick Google search wouldn't disagree, with most images ranging between a snake-tressed femme fatale (see Rihanna's GQ cover), and a hideous decapitated head, spewing blood and gore.

In the ancient world, Medusa was equally multidimensional. Early vases and carvings depict her as having been born a Gorgon, but that slowly changed. The first to properly explore her origin story in literature was the Roman poet Ovid, who detailed her transformation in the Metamorphoses circa 8 A.D. According to Ovid, Medusa was once a beautiful young maiden, the only mortal of three sisters known as the Gorgons. Her beauty caught the eye of the sea god Poseidon, who proceeded to rape her in the sacred temple of Athena. Furious at the desecration of her temple, Athena transformed Medusa into a monster with the deadly capacity to turn whoever looked upon her face to stone.

MULTIMODAL IMAGE OF

"INTOXICATION, PETRIFICATION, AND LURING ATTRACTIVENESS."

AGO

EARLY RUBENS

OCTOBER 12, 2019 - JANUARY 5, 2020

ADAM MILLER

TOWARDS A CONTEMPORARY MYTHOLOGY

JOHN SEED, Contributor

Adam Miller has taken on a very ambitious task for himself: the creation of mythological and allegorical scenes that pose human figures in invented settings. The first phase of his career after art school — painting large scale murals often inspired by Topsy — came to an end after he realized that most of his clients simply wanted decorative backdrops. In his current easel paintings Miller has demonstrated an ambitious desire to re-visit and re-examine mythological archetypes as they cope with challenging and contemporary situations. Miller has just turned 34 and his precocious transcendence of the norms of classical realism makes him an exciting and dynamic figure worth watching.

I recently interviewed Adam Miller and asked him about his work and his values.

WHEN DID YOU FIRST KNOW THAT YOU WERE AN ARTIST?

I always drew and was lucky to have plenty of art materials around. My parents were involved in theater and my mother also painted murals so it seemed very natural to spend time creating and drawing. At first I was convinced I would be a comic artist, illustrator and writer. I would practice perspective, anatomy, and write stories.

At around 14 I discovered Michelangelo, Titian, Raphael and later Diego Rivera and Jose Maria Sert. I saw that they were using all of the same pictorial tools and devices I was interested in from comics but in a large simple language. They did not speak about individuals as contemporary fine artists tended to do but about the classical idea of the individual in the context of society. They were more interested in elucidating character through action in relation to other people who would react. As someone interested in writing and narrative this made sense to me as a way to build a pictorial language capable of expressing more than just a mood. Which is what most modern figure painting seemed to be trying to do.

WHO ARE SOME ARTISTS — LIVING AND DEAD — THAT YOU ADMIRE?

I like artists who have mastered their craft. In that I include composition storytelling, technique. Odd Nordrum has had a big influence on me. His fearlessness to paint with all of his heart to push himself to his limits and to stay true to his vision wherever that led has led to the creation of a great body of work.

I also admire Vincent Desiderio, Julie Heffernan, Steven Assael and Nicola Verlati as well as my peers among younger painters who are carving out a vision and perfecting their craft and

#Art Inspo

Comics

BRING IT ON, I'M MY OWN WORST CRITIC

NEVER FORGET THIS

15+ YEARS LATER...

IT'S GONNA BE A COMIC ARTIST

WHAT YOUR COFFEE PREPARATION METHOD SAYS ABOUT YOU

NOT REALLY INTO ABSTRACT ART

WHO HURT YOU

HAS A NEW YORKER SUBSCRIPTION BUT HAS NEVER READ IT

YouTube

Bobby Duke Arts
3.06m subscribers
Sculpting

DrawingWithWaffles
1.82m subscribers
Traditional Art

Dollightful
1.41m subscribers
Doll Customization

Instagram

salavat.fidai
765k followers
Miniature Sculpting

ravncotino
21.1k followers
Silicone Mold Making

iamcookieland
21.1k followers
Food Decoration

Twitter

@humansofny
886k followers
Photography

@miraongchua
29.9k followers
Sequential Art

@PuppetCombo
23.3k followers
Video Game Development

a vision and perfecting their craft, and language by long hours in the studio. I think there is a great movement of representational painters coming into their full blossom right now that will surprise alot of people soon and will be hard to ignore.

YOUR WORK SEEMS TO HAVE RECENTLY CHANGED IN MOOD AND COLORATION. WHY IS THAT HAPPENING?

I am looking at every series I make right now as one in a series of concentric circles building towards a center. It is a late medieval structure like the one used in Chaucer's Canterbury tales or Boccaccio's Decameron. As I continue I will keep shifting each new series in the direction of a different palette and compositional style. I like the idea of astronomical forms because it reflects the idea that at the center is a source of life and creativity and different states of existence can be closer to that source. As an individual I think we are all searching for that source for ourselves.

The sun represents the energetic mover or what you could call love in the solar system, that thing that generates the order and life we see around us and of which we are both an individual part and a piece of the whole. Among the Ruins from 2011 was a very remote planet where only the smallest glimmer of the sun's radiance is felt. The hunters or the moon represent the place where love is present but the animal need to survive is very strong and overwhelms compassion. The creatures that are being hunted are ethereal mythic creatures of the imagination. They are the delicate thoughts and sentiments that can be so hard to hold on to in the face of everyday reality.

MYTHS about artists

MYTH TRUTH

Artists need to suffer to make art. Happiness is a great source of creative inspiration!

Artists are loners. Artists are loners. Art communities are common!

Staring artist or not, suffering is not the golden ticket to inspiration and producing perfection. Believing the

Artist or writer, some would agree it is best to work alone. But this myth has a sense of isolationism to it. It could eventually become physically and emotionally

MYTH TRUTH

Artists don't have to deal with business or money in order to succeed. Business sense is always useful!

Artists are discovered. Artists have to put themselves out there!

Artists are probably the most concerned group of people when it comes to money and trying to make it in life. Integrate a little business knowledge to stay successful in the art world.

Not all artists are going to be the next Picasso or Monet. First, they must create a plethora of art to form a recognizable style, and sometimes this could take up to a few years.

CHLOE JASMINE HARRIS

Your lovely studio is so energetic yet inviting and cozy. What went into styling the space?
Thank you! Not a whole lot really. I just love to be surrounded by other people's art. I find it super inspiring so I cram as much of it into my tiny little studio-bedroom setup as I can! This includes children's books of course, so I have a rapidly growing collection that's slowly overtaking every shelf I own. I also love autumnal colours, so I like to fill my studio with lots of oranges, reds and yellows to brighten up the space.

What does a 'typical' day in the studio look like?
I like to get to work by 9.00am at the latest. I spend my days either painting, drawing, packaging up Etsy orders, or doing the admin work that I'm very good at neglecting.

I try to take a couple of breaks a day- sometimes it doesn't happen but I'm really trying to make this an everyday thing. In the afternoon I'll go for a walk along the coast headlands and then start working again until the late afternoon, often into the night if I have fast approaching deadlines!

What are you most proud of to date?
Probably my first children's book, mainly because I'd never taken on such a big project. I knew creating a children's book wouldn't be a quick or simple job, but I really had no idea how much work goes into putting one together! The process was completely new to me and there was a lot of trial and error throughout, so finishing this book felt like a big achievement. It's also been such a huge dream of mine for the longest time, so I'm incredibly grateful for the team at Walker books who believed in my story and illustrations.

Could you tell us a little bit more about your upcoming children's book?
The book 'Maple the Brave' is set in the woodlands. It focuses on a young girl called 'Maple' who lives in a tree house, nestled high above ground. Maple is terrified of everything. Especially the scary beasts she thinks live on the forest floor. It's a story exploring the themes of courage, kindness and friendship. It's due to be released around March 2019.



Endless Possibilities.



ARTICLES

Strator Wolfgang
Griffin Van Door

ART

Art Director / Shani Kaley
Art Director / Stephanie Van Andel
Lead Designer / Shefan Kal Vandel

AUTHORS

John Seed
Christabel Hastings

EDITOR

Rebecca Chambers
Johanne Doult

PHOTO

Photo Editor / Stefan Kavel
Photo Researcher / Shawn Landel



COPIC
The markers created for creative people

Sed ut perspici, est, qua doluptati decitas rat.
Erravitam, occusiat eum et aturem quat et que as sus, sum sit officus endusi andigent, etus et commodis et magnis malorum quos dis doluptatit dolorro blandem

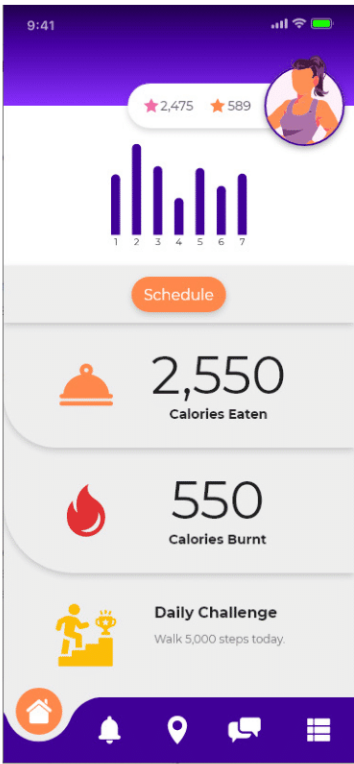




FITQUEST APP

For this project, I worked with Shani Kaleb and Dikran Toumas to make a mockup in Adobe XD for a fitness app. Shani designed the logo while I did the illustrative work and we all worked together to create the app concept and mockup itself.





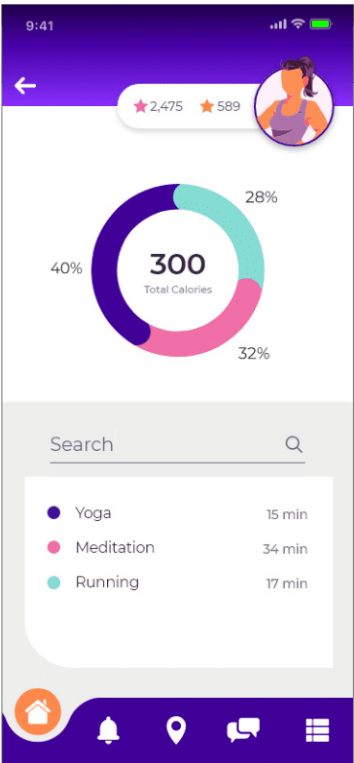
A mobile app screen showing a user's bio. At the top, there's a header with a star rating (2,475) and a heart icon (589). Below this is a user profile picture and a bio section. The bio includes the name 'Jane Doe', location 'San Francisco, CA', and a short description: 'From Toronto, Canada Graphic Design student. Looking to retire from couch potato-ing and get that summer bod.' Below the bio is a list of items with icons and star ratings. The items are: a blue shirt (25), a blue shirt (15), a blue shirt (19), a blue shirt (25), a blue shirt (70), and a blue shirt (25). The bottom navigation bar includes icons for home, notifications, location, chat, and a menu.

A mobile app screen showing a chat conversation. At the top, there's a header with a star rating (2,475) and a heart icon (589). Below this is a chat header with the name 'Dikran Toumas'. The chat messages include: 'I've missed you lately! When are you free next? Want to hit the gym?', 'sure! :-D let's meet wednesday.', 'I can't do Wednesday.', 'does tomorrow work? :-)', 'Sounds good!', and 'Ok! See you at gym'. At the bottom, there's a text input field with the placeholder 'Say something...' and a send button. The bottom navigation bar includes icons for home, notifications, location, chat, and a menu.

A mobile app screen showing a list of user profiles. At the top, there's a header with a star rating (2,475) and a heart icon (589). Below this is a list of user profiles, each with a profile picture, name, and a short bio. The profiles are: 'Sara Anderson' (I know what you mean. I think that routine is a little too intense right now. Let's find something else!), 'Dikran Toumas' (does tomorrow work? :-)), 'Gerald Nowak' (Ok.), 'Carla Croshaw' (Hey, what was the name of the trainer you were working with the), and 'John Brown' (what do you mean?). The bottom navigation bar includes icons for home, notifications, location, chat, and a menu.

A mobile app screen showing a user's profile. At the top, there's a header with a star rating (2,475) and a heart icon (589). Below this is a user profile picture and a bio section. The bio includes the name 'Dikran Toumas', location 'San Francisco, CA', and a short description: 'Still trying to find a new gym to go to. Message me if you have any suggestions!'. Below the bio is a 'Liked by' section with a list of users: 'Steph Van Andel', 'John Brown', and 'Edgar Stein'. At the bottom, there's a section for 'Carla Croshaw' with a bio: 'Had a couple of cheat days, lol. Time to pay better attention to what I'm eating!'. The bottom navigation bar includes icons for home, notifications, location, chat, and a menu.

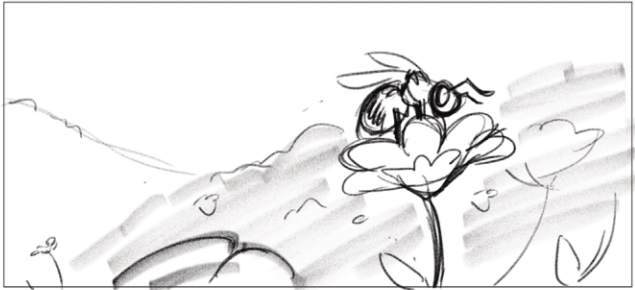
A mobile app screen showing a user's profile. At the top, there's a header with a star rating (2,475) and a heart icon (589). Below this is a user profile picture and a bio section. The bio includes the name 'Jane Doe', location 'San Francisco, CA', and a short description: 'From Toronto, Canada Graphic Design student. Looking to retire from couch potato-ing and get that summer bod.' Below the bio is a list of items with icons and star ratings. The items are: a blue shirt (25), a blue shirt (15), a blue shirt (19), a blue shirt (25), a blue shirt (70), and a blue shirt (25). The bottom navigation bar includes icons for home, notifications, location, chat, and a menu.



A mobile app screen showing a map of locations. At the top, there's a header with a star rating (2,475) and a heart icon (589). Below this is a map showing various locations. At the bottom, there's a 'Schedule' button. The bottom navigation bar includes icons for home, notifications, location, chat, and a menu.

EDUCATIONAL STORYBOARD

For this assignment we were asked to create the storyboard for a theoretical educational video on a subject of our choosing. I did mine on the importance of bees in our ecosystem. I drew this storyboard as well as wrote the narration myself.



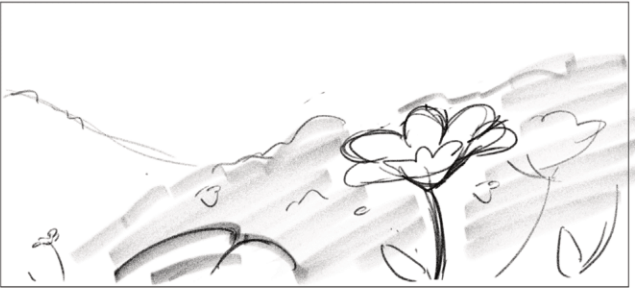
Description:
"What would the world look like ..."
Bee in a flower field, pollinating.



Description:
"To answer this question, we first have to ask ourselves another."
Screen fades to white.



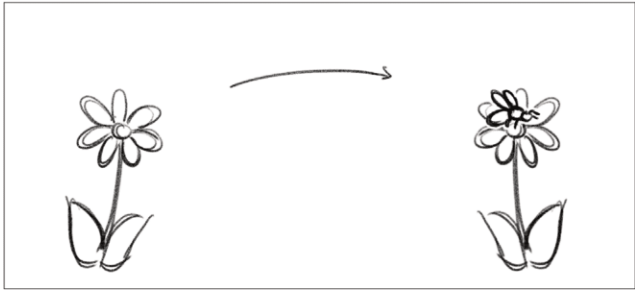
Description:
"A pollinator is any insect or animal that transfers pollen from one flower..."
Bee wiggles a little on the flower.



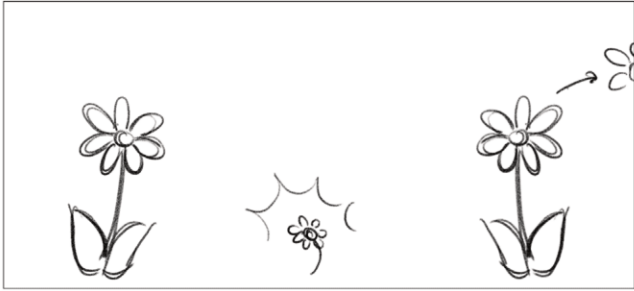
Description:
"... without bees?"
Bee fades out.



Description:
"What is a pollinator?"



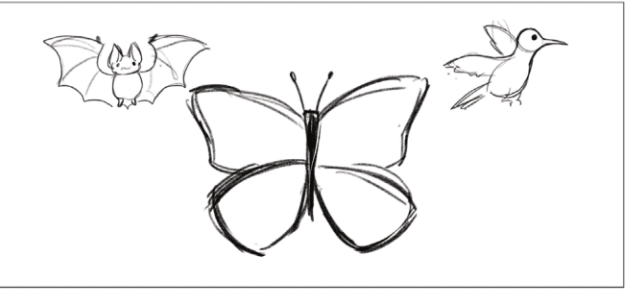
Description:
"... to another."
Bee flies over to next flower.



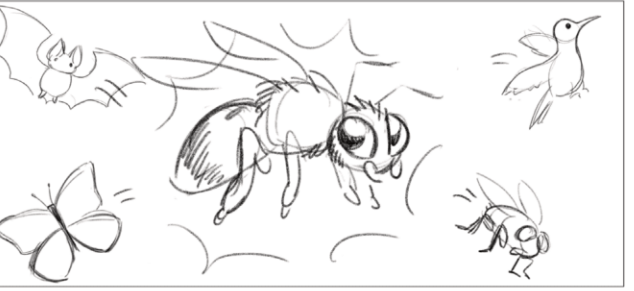
Description:
"The flowers then use that pollen to reproduce."
Baby flower springs up. Bee flies off.



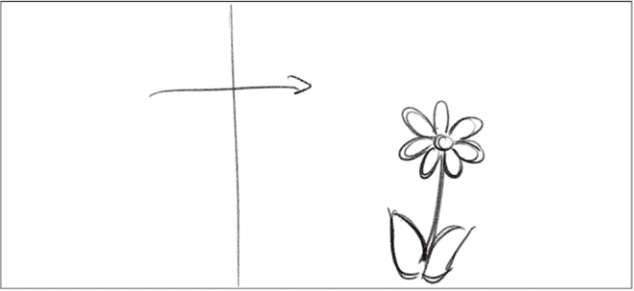
Description:
"Bats -"



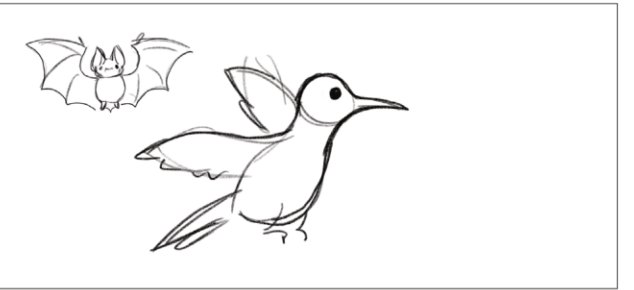
Description:
"Butterflies -"



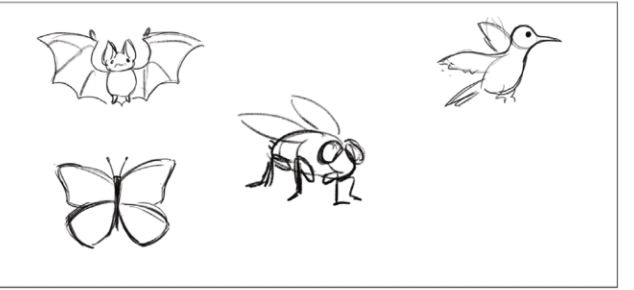
Description:
"But the creature best suited to pollination are bees."
Bee busts in and tosses all other pollinators aside.



Description:
"Examples of some common pollinators are -"
Transition to blank screen by sliding previous screen to right.



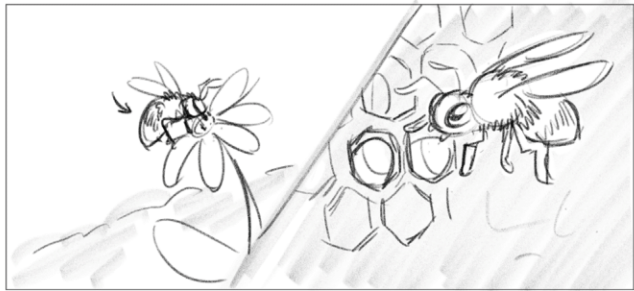
Description:
"Birds -"



Description:
"and some flies."



Description:
"This is because bees are biologically driven,"



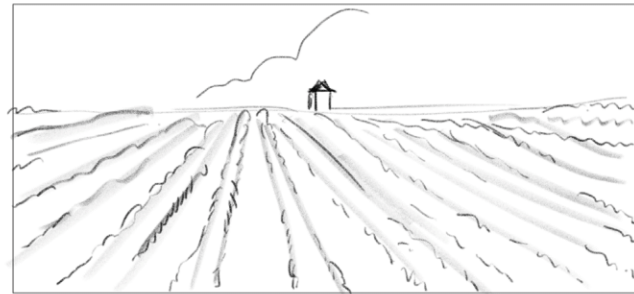
Description:

"...to gather pollen to feed their larva."



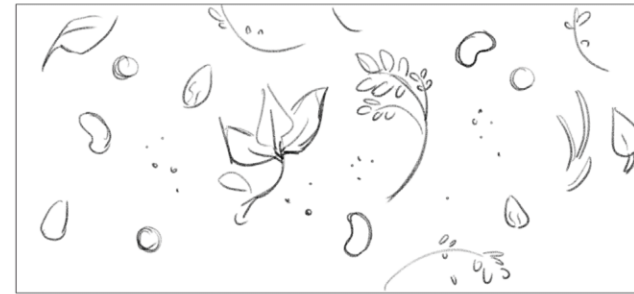
Description:

"And because bees are so fuzzy, lots of pollen gets stuck to them."



Description:

"More than 100 important crops are pollinated by honey bees. These include many fruits and vegetables..."



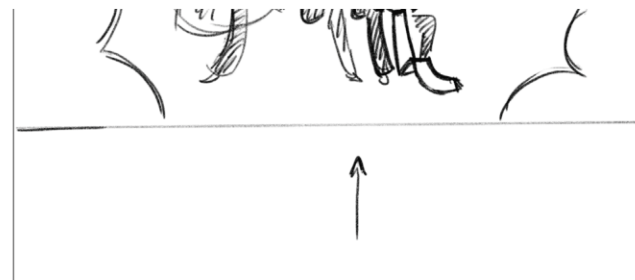
Description:

"...but also varieties of nuts, herbs, spices and more."



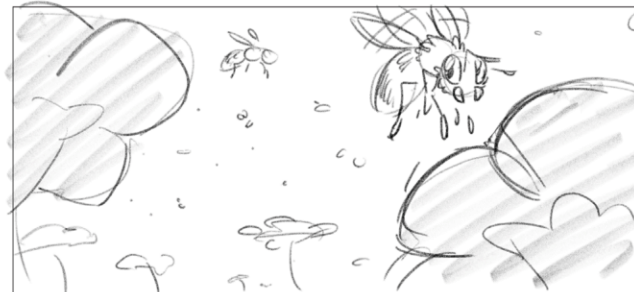
Description:

Bees are perfect for their job.



Description:

"That brings us back to our original question."
Transition to blank screen by sliding previous screen up.

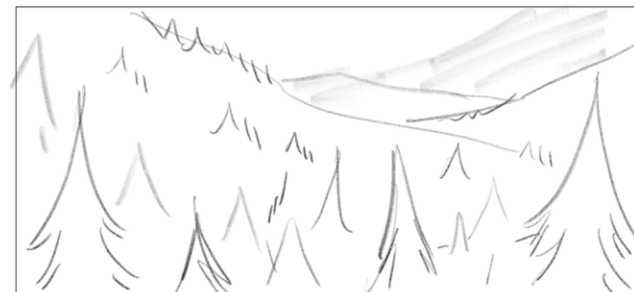


Panel No. 25

Scene Name: _____

Description:

"Many farmers rely on bees to pollinate their crops."

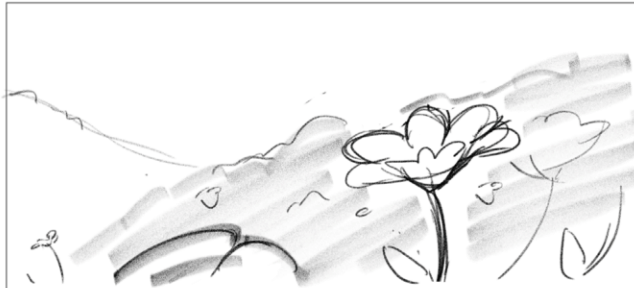


Panel No. 26

Scene Name: _____

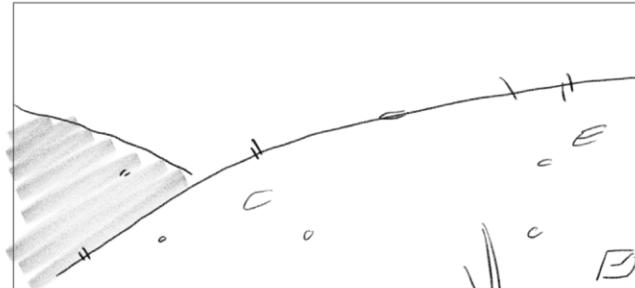
Description:

"Without bees, natural ecosystems around the world would also take a massive hit."



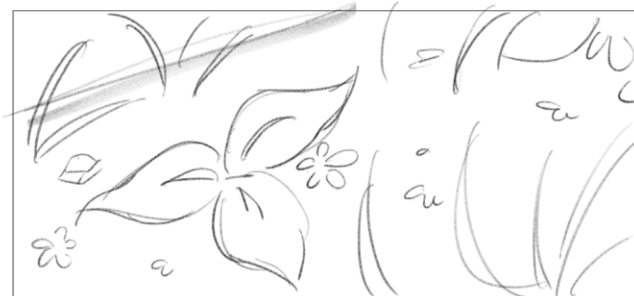
Description:

"What would a world look like without bees?"



Description:

"Well, it would look like this."

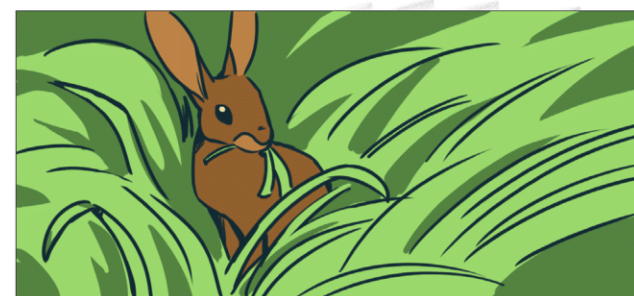


Panel No. 27

Scene Name: _____

Description:

"Plant species that relied on bee pollination would die out."

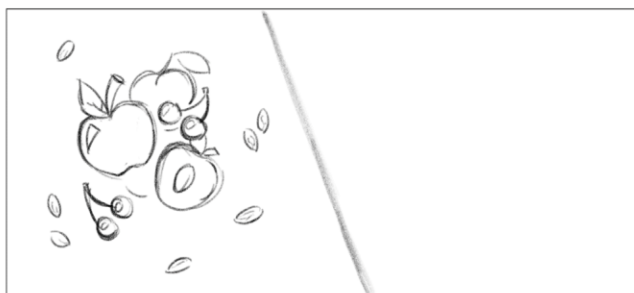


Panel No. 28

Scene Name: _____

Description:

"Many of those species act as food to wild animals."



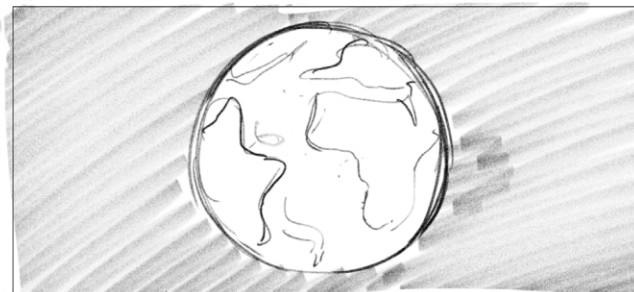
Description:

"At least 30% of the world's food crops..."



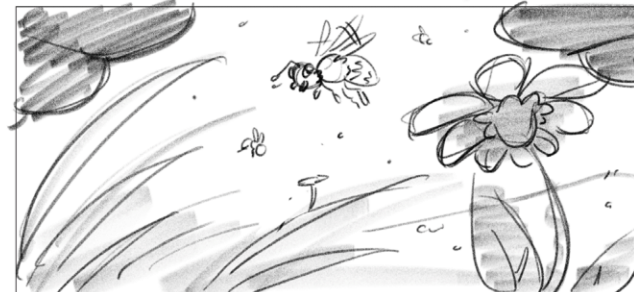
Description:

"...and 90% of wild plants require a pollinator to reproduce."



Description:

"Our world's ecosystem requires careful balance..."
-Planet rotating



Description:

"...This is why bees are so important."

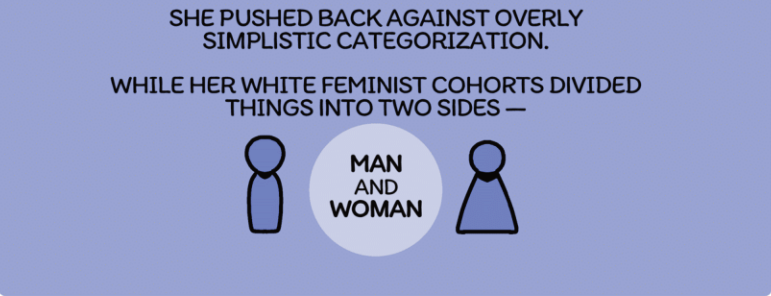
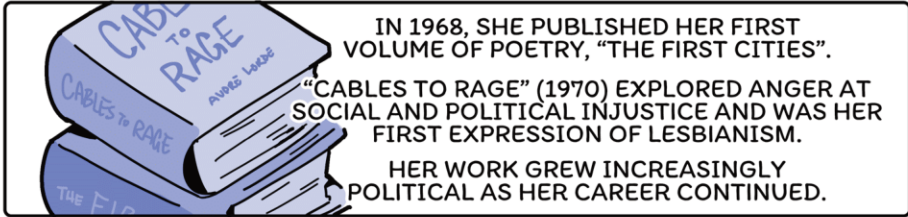
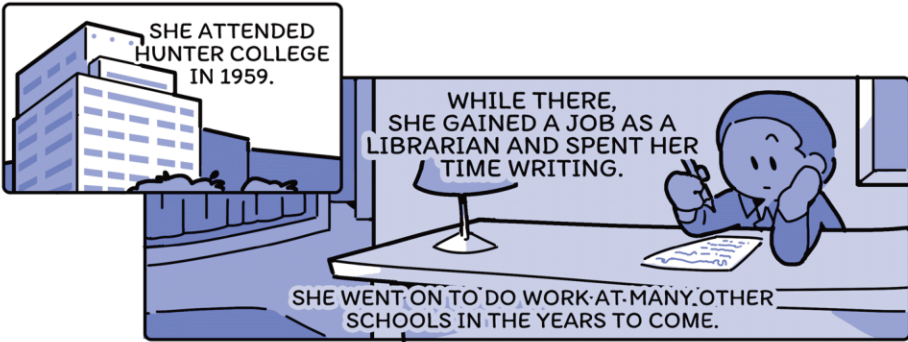
EDUCATIONAL COMICS

These comics were drawn as a part of RCAD Initiative, a non-profit organization built around underrepresented youth communities to address social issues through art and design. I drew these comics to be shared through social media and be displayed as a part of the organization’s website. Each one covers a particular topic with the intention to educate the viewer. I researched, wrote and designed these comics myself.

“Those of us who stand outside the circle of this society’s definition of acceptable women; those of us who have been forged in the crucibles of difference – those of us who are poor, who are lesbians, who are Black, who are older – know that survival is not an academic skill. It is learning how to take our differences and make them strengths. For the master’s tools will never dismantle the master’s house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change. And this fact is only threatening to those women who still define the master’s house as their only source of support.”

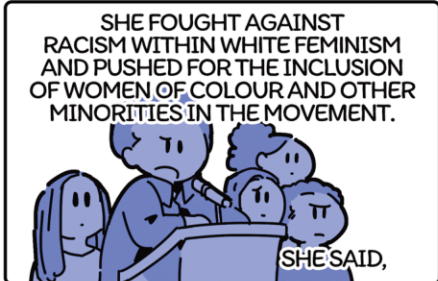
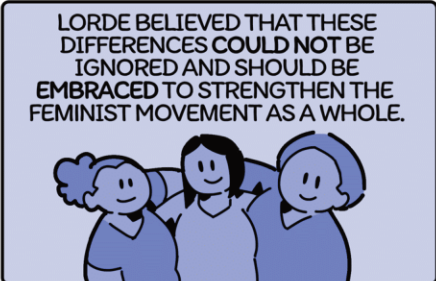
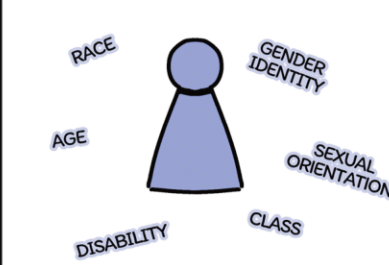
AUDRE LORDE

“The Master’s Tools Will Never Dismantle the Master’s House.”
1984

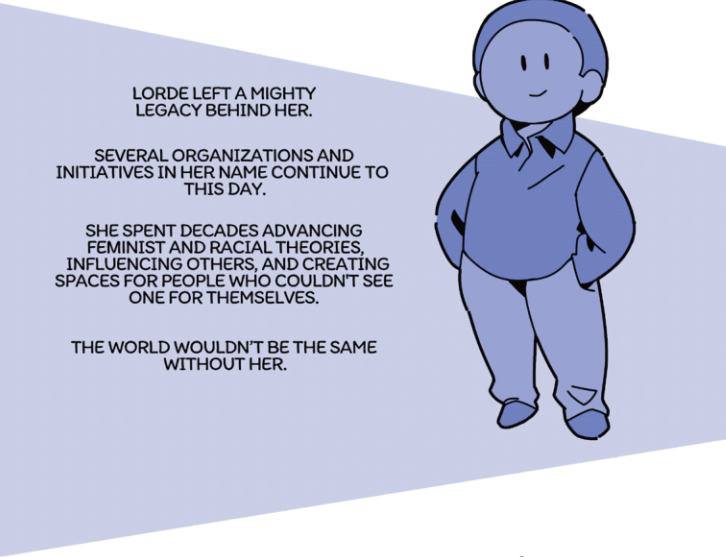
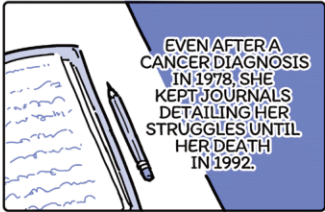


LORDE WAS AWARE THAT WITHIN THOSE TWO CATEGORIES WERE MANY MORE.

SHE ARGUED THAT FEMINISM COULD NOT BE SEPARATED FROM THE STRUGGLES UNDERGONE BY THESE GROUPS.



THIS IS A DIVERSION OF ENERGIES AND A TRAGIC REPETITION OF RACIST PATRIARCHAL THOUGHT.”



comic researched,
written and drawn by
stephan
VAN ANDEL

as a part of

RCAD INITIATIVE
<https://rcadinitiative.org/>

CITATIONS and FURTHER READING

The Editors of Encyclopaedia Britannica (2022, February 14). Audre Lorde, American poet and author. Britannica. Retrieved March 23, 2022 from <https://www.britannica.com/biography/Audre-Lorde>

Weekes, P. (2018, February 23). New York State Poet Laureate, Audre Lorde, the Mother of Intersectional Feminism. The Mary Sue. <https://www.themarysue.com/audre-lorde-the-mother-of-intersectional-feminism/>

Lieberman, C. (n.d.). The Essential Audre Lorde. Writing on Glass. <https://www.writingonglass.com/audre-lorde>

Lorde, Audre. (1984) The Master's Tools Will Never Dismantle the Master's House. Penguin Classics. https://collectiveliberation.org/wp-content/uploads/2013/01/Lorde_The_Masters_Tools.pdf

DO VACCINES CAUSE AUTISM?

SHORT ANSWER...

NO!

THERE IS **NO LINK** BETWEEN VACCINATION AND AUTISM!

BUT IF IT WAS THAT SIMPLE, WHY WOULD THERE BE A DEBATE?

TO UNDERSTAND, YOU HAVE TO LOOK AT THE **HISTORY** OF THE CLAIM.

IN 1998, A MAN NAMED **ANDREW WAKEFIELD** PUBLISHED A RESEARCH PAPER IN A MEDICAL JOURNAL CALLED **THE LANCET**.

THIS PAPER CLAIMED THERE WAS A LINK BETWEEN THE MMR VACCINE —

THE ONE THAT PROTECTS US FROM MEASLES, MUMPS AND RUBELLA —

— AND GI TRACT DISORDERS AND AUTISM IN CHILDREN.

YEAH, NO ONE REMEMBERS THAT PART OF THE CLAIM ORIGINALLY WAS THAT VACCINES CAUSED IBS.

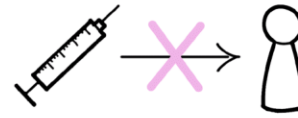
GO FIGURE.

THIS STUDY WAS A **BIG DEAL** AT THE TIME

IT GOT A LOT OF MEDIA COVERAGE.

HOWEVER...

FURTHER STUDIES WERE UNABLE TO FIND A **SINGLE LINK** BETWEEN THE TWO.



PLUS... EVEN THE ORIGINAL STUDY POINTED OUT NO LINK WAS ACTUALLY PROVEN.

NOT TO MENTION...

IN 2004, IT WAS UNCOVERED THAT WAKEFIELD HAD BEEN CONTACTED BY A LAWYER PRIOR TO CONDUCTING HIS STUDY. THIS LAWYER PAID WAKEFIELD TO ACT AS A PROFESSIONAL WITNESS IN A CLASS ACTION LAWSUIT FOR "VACCINE DAMAGES".



THE STUDY HAD BEEN SET UP TO MAKE THE CONNECTION LOOK AS SUSPICIOUS AS POSSIBLE — WHILE STILL PRODUCING ZERO EVIDENCE.

IT WAS ENOUGH THAT PEOPLE **THOUGHT** VACCINES CAUSED AUTISM.

THE STUDY WAS A FRAUD. IN 2010, ANDREW WAKEFIELD HAD HIS LICENSE REVOKED.

SO, IF THE STUDY WAS PROVEN FALSE, WHY DOES THE IDEA STILL PERSIST?

THERE'S A FEW REASONS...

FIRST OF ALL —

AFTER AN AUTISM DIAGNOSIS, PARENTS ARE OFTEN LEFT STRESSED, UPSET, AND DESPERATE FOR AN EXPLANATION —



—SOMETHING TO **BLAME**.

VACCINES ARE A PERFECT SCAPEGOAT. AND ONCE A PARENT'S TRUST IN THE MEDICAL SYSTEM HAS BEEN UNDERMINED, THEY'RE VULNERABLE TO ALL KINDS OF SCAMS BY PREDATORY "ALTERNATIVE MEDICINE" BUSINESSES.



BUSINESSES THAT ARE ALL TOO HAPPY TO HELP PERPETUATE THESE MYTHS AS LONG AS THEY HELP BOLSTER THEIR REVENUE.

BUT THIS ENTIRE SCHEME WOULD NOT FUNCTION IF PEOPLE WERE NOT ALREADY SET UP TO FEAR AND HATE AUTISM AND AUTISTIC PEOPLE.

THAT'S THE **REAL REASON**.

SOME PEOPLE ARE SO AFRAID OF HAVING AN AUTISTIC CHILD THAT THEY'LL BELIEVE ANYTHING.

I HEARD EATING ORANGES CAUSES **AUTISM!**

NO MATTER HOW RIDICULOUS IT IS.

BUT SOMEONE WITH AUTISM DOESN'T GET IT FROM A VACCINE OR ANY OTHER EXTERNAL REASON.

THEY'RE BORN WITH IT AND CAN'T BE SEPARATED FROM IT.

IT'S A PART OF WHO THEY ARE.

AND THEY DESERVE TO BE RESPECTED, NOT TURNED INTO A WORST-CASE-SCENARIO BOOGEYMAN

OR TORTURED WITH SNAKE-OIL "CURES" GIVEN TO THEM BY THE PEOPLE THEY'RE SUPPOSED TO BE ABLE TO TRUST.

IT'S MUCH MORE WORTHWHILE TO TRY AND UNDERSTAND AUTISTIC PEOPLE AND SHOW THEM **KINDNESS**.



RATHER THAN WASTE TIME **FEARING VACCINES**.

comic researched,
written and drawn by

stephan
VAN ANDEL

as a part of



RCAD INITIATIVE

<https://rcadinitiative.org/>

CITATIONS and FURTHER READING

GI Society. (2011). Andrew Wakefield's Harmful Myth of Vaccine-induced "Autistic Enterocolitis". GI Society. <https://badgut.org/information-centre/a-z-digestive-topics/andrew-wakefield-vaccine-myth/>

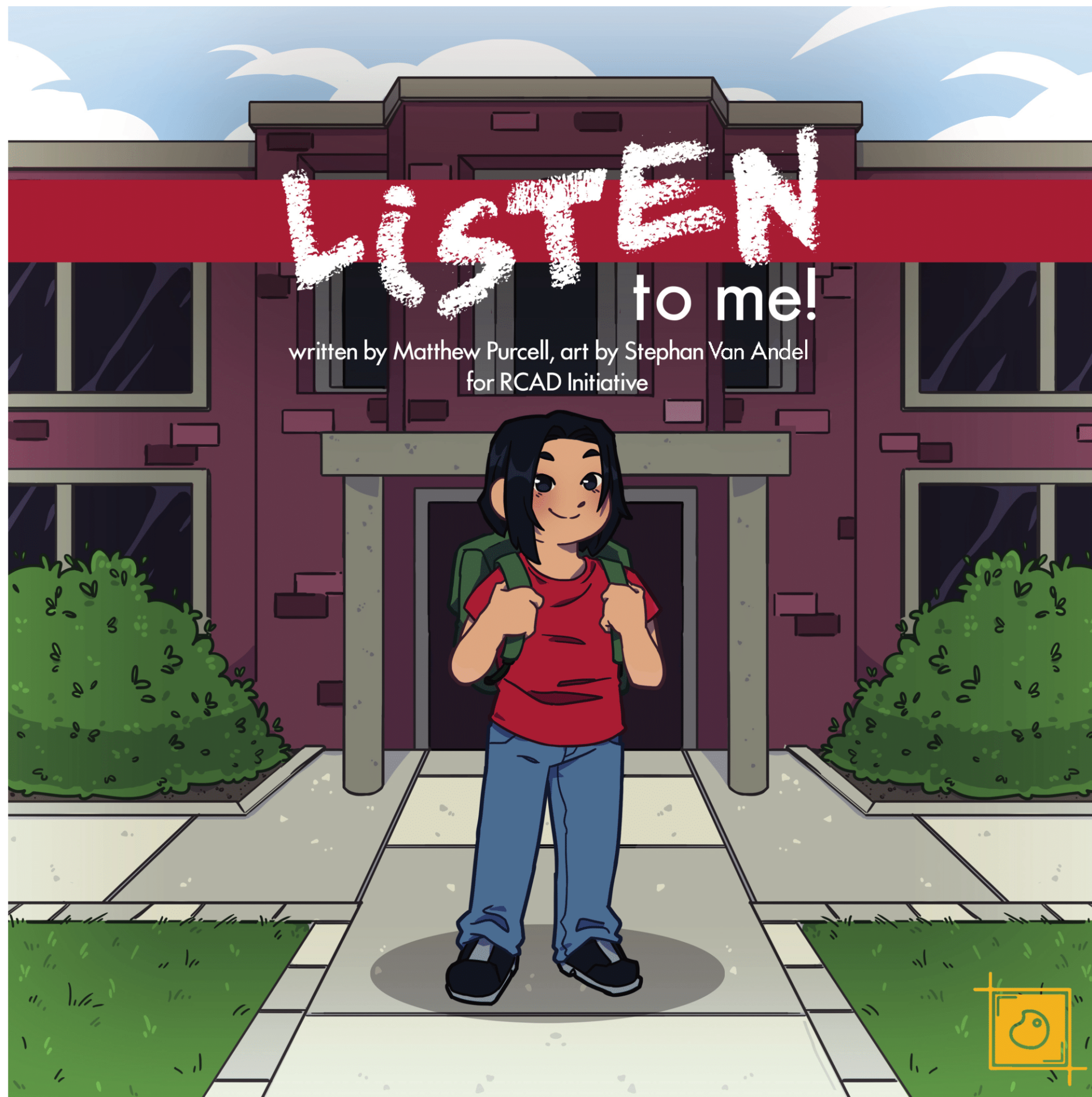
Vaccine Myths Debunked. Public Health. (n.d.). <https://www.publichealth.org/public-awareness/understanding-vaccines/vaccine-myths-debunked/>

Opar, A. (2016, September 21). The seekers: Why parents try fringe therapies of autism. Spectrum. <https://www.spectrumnews.org/features/deep-dive/the-seekers-parents-who-find-fringe-therapies-for-autism/>

Title page ►
Kira stands in front of
her new school.

“LISTEN TO ME” ILLUSTRATIONS

These illustrations were drawn as companion pieces to a short story written by Matthew Purcell to be published by RCAD Initiative over social media and as a part of their website. The story follows the experience of Kira, who has recently immigrated to Canada along with her family, and her first few days at her new school. I did both the illustrations as well as designed the typography for the title page. I utilized a chalk-like typeface to bring to mind a school-like atmosphere, along with a simpler, sans-serif typeface to contrast the stylized chalk typeface.





▲ **Chapter 1**

Kira's first day at school. To her surprise, her status as a "stranger" in the eyes of her classmates makes her feel uneasy and self-conscious; as if she has a spotlight shining on her.



▲ **Chapter 2**

After returning home, Kira is prompted by her mother and father to make mooncakes to help express herself among her classmates. She and her father make mooncakes together.



▲ **Chapter 3**

Kira brings in the moon cakes and continues to have some trouble connecting with some of the kids; however she manages to make a new friend by the end of the day.



▲ **Chapter 4**

Kira is prompted by her new friend to take part in the school's talent show. Wanting to share her culture, she plays the zither, winning the respect of her peers.



MINIMALIST ILLUSTRATIONS

The illustrations on this page were done for various magazines published by Owkids as part of an internship.



▲ Spot illustrations for an excerpt of the Camp Average book "Away Games" by Craig Battle





ILLUSTRATIONS

The illustrations on this page are a mix of both personal illustrations as well as drawings done both as gifts for others and independant paid illustration work.



RIPPLE FOODS ADVERTISING CAMPAIGN

During this assignment we were assigned an existing brand and asked to create a new advertising campaign for it. My brand, Ripple Foods, is a dairy-replacement drink made with yellow peas. The environmental impact of the drink is drastically smaller than that of dairy milk and other dairy supplements. Playing off of this, I decided to focus on the environmental aspect of the drink, and supplemented it with illustrations I created.



For this project I created both a bus stop ad as well as developed the concept for a pop-up shop called **Cafe Ripple** where customers could order drinks made with the Ripple drink as well as a variety of merchandise. The pop-up shop is partnered with the David Suzuki Foundation through a donation of a percentage of its profits. It also utilizes recycled PET plastic in all of its merchandise.



CAFE MOCK-UP AND SIGNAGE

Café
ripple

Stop in for a drink.
Help save the world!

25% of all proceeds from this store will go to the


DAVID SUZUKI FOUNDATION
One nature.

ripple
Dairy-Free. As It Should Be.™

Our bottles are recycled...
and the merchandise is too!

All of our products are made with
100%
recycled P.E.T. plastic.

Ripple Foods strives to create dairy-alternative products while keeping our planet healthy. But we can't do it alone. That's why we're partnering with

DAVID SUZUKI FOUNDATION
One nature.

in our goal to help sustain and maintain the natural environment.

25%
of all proceeds from this store will go to the
David Suzuki Foundation.

Help us give back.





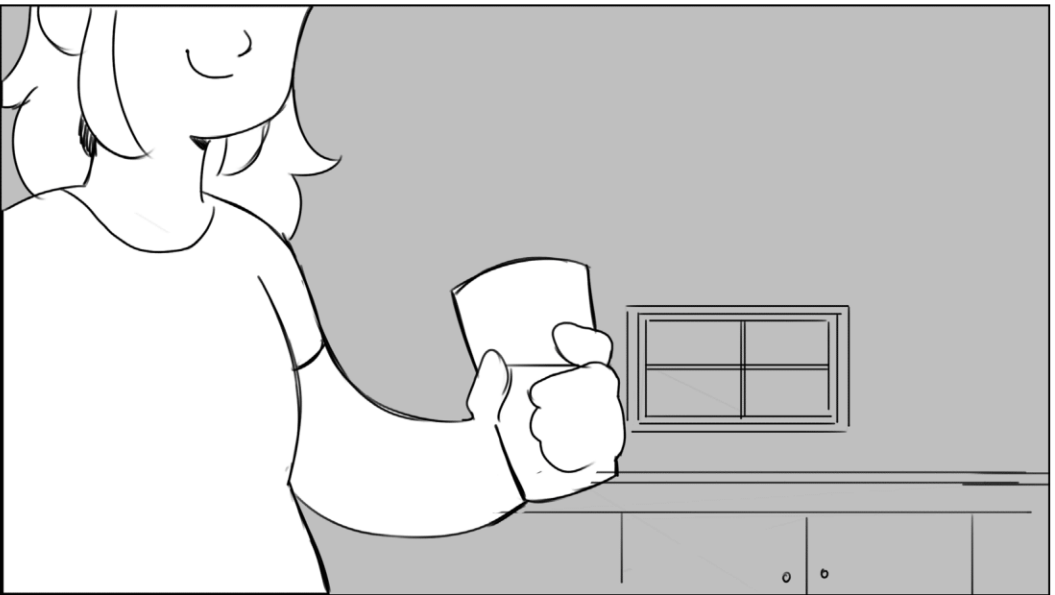
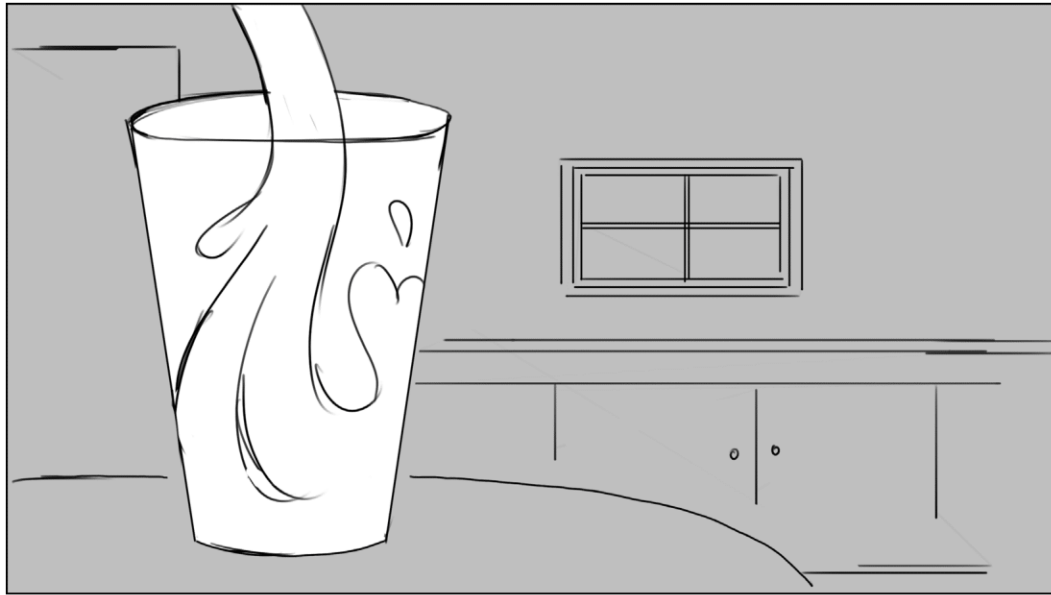
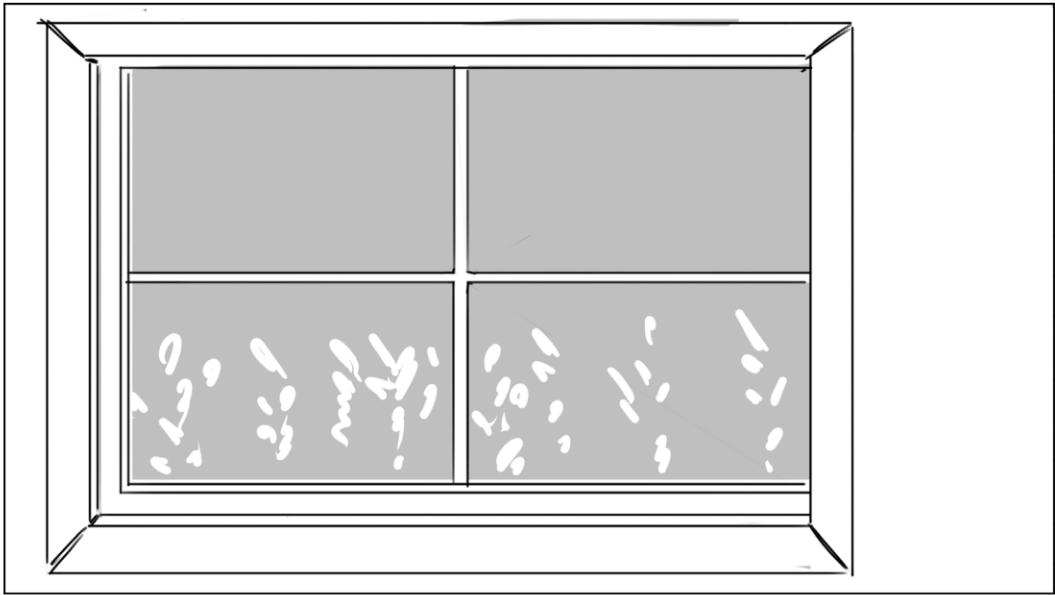
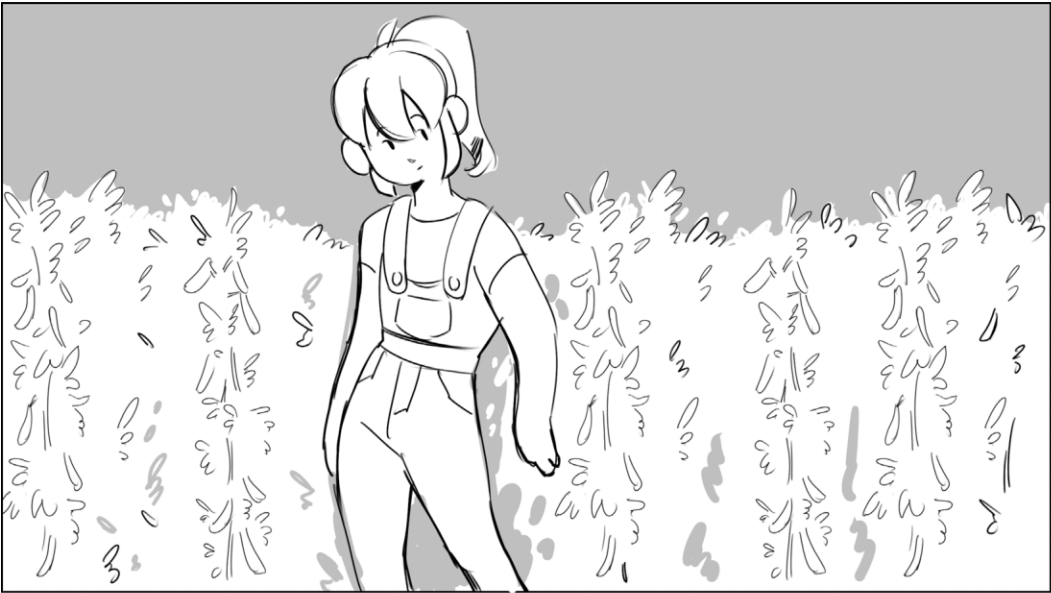
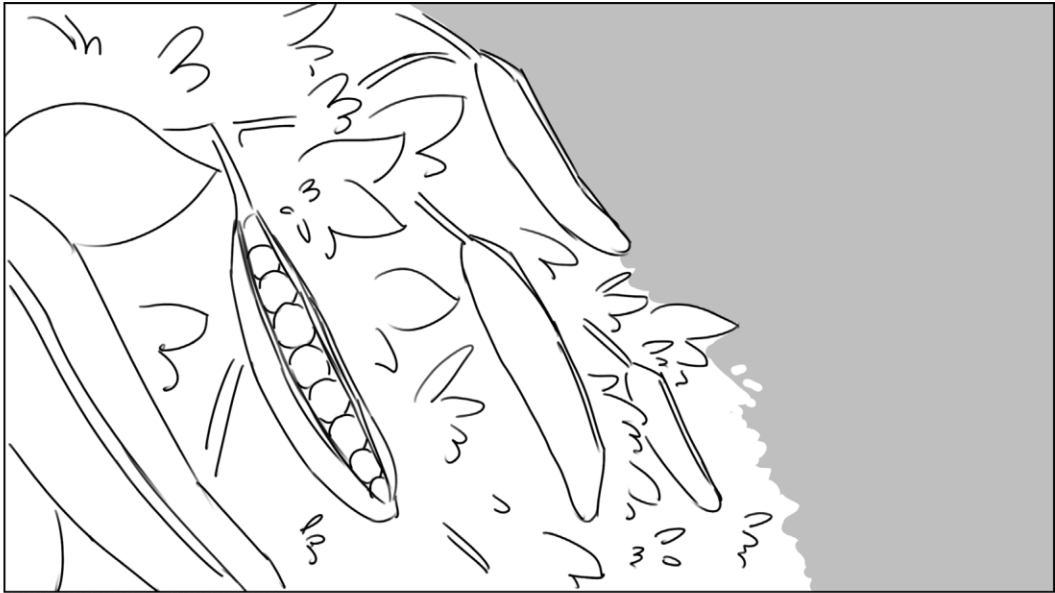
For this assignment I created a character to act as a mascot for the brand. Since this dairy replacement is made from peas grown on farms, I made this character a farmer to tie her into the brand. Her colour scheme utilizes a lot of green to relate her to the environmental aspect of the marketing.

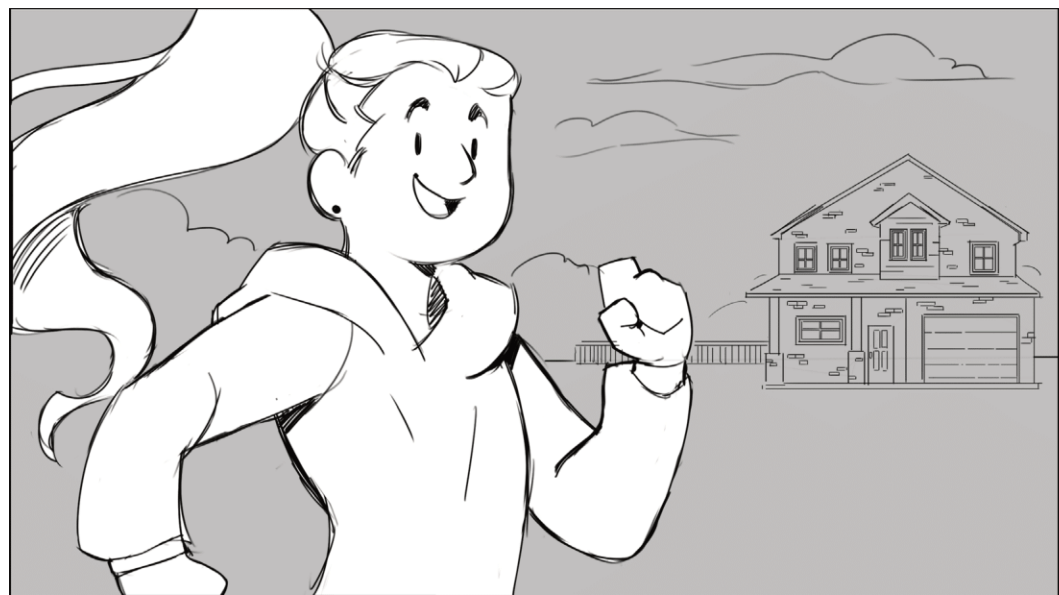
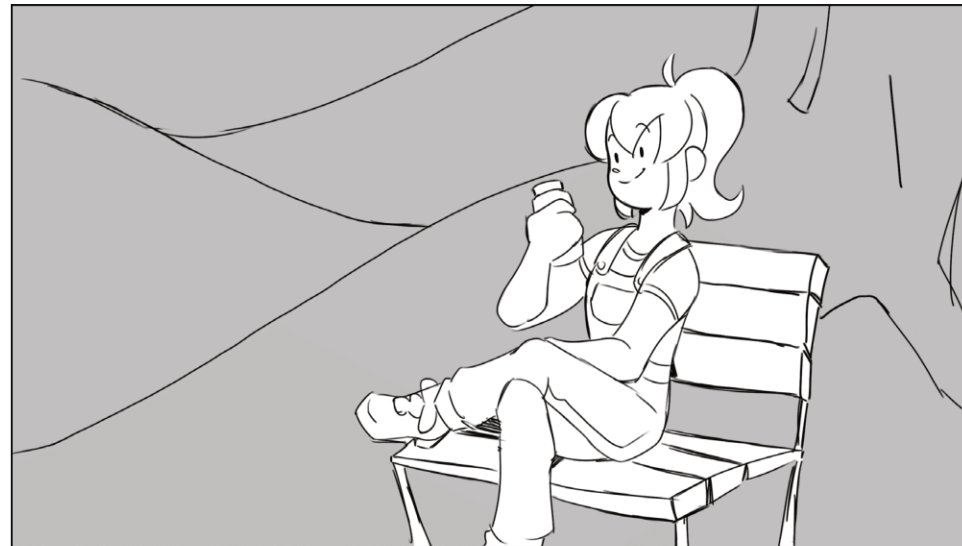
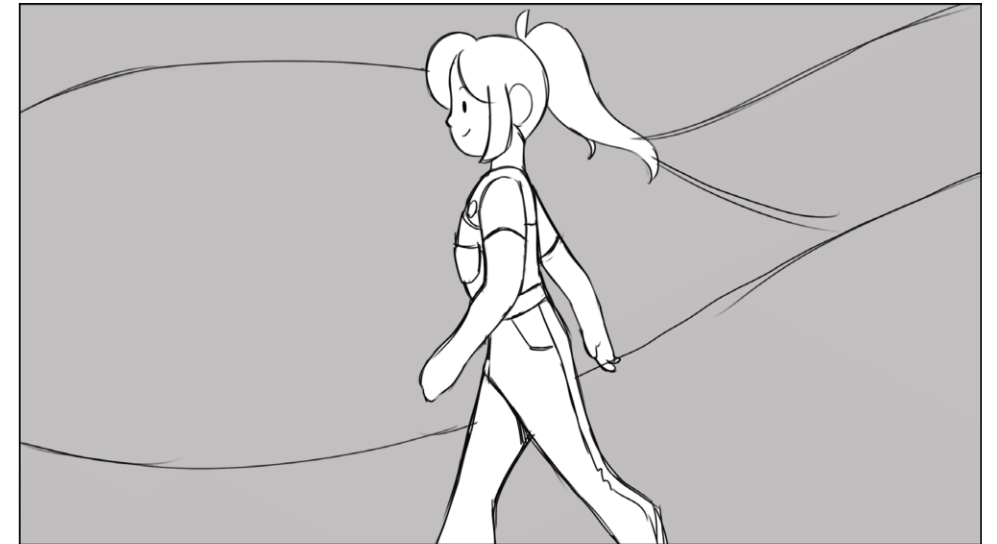
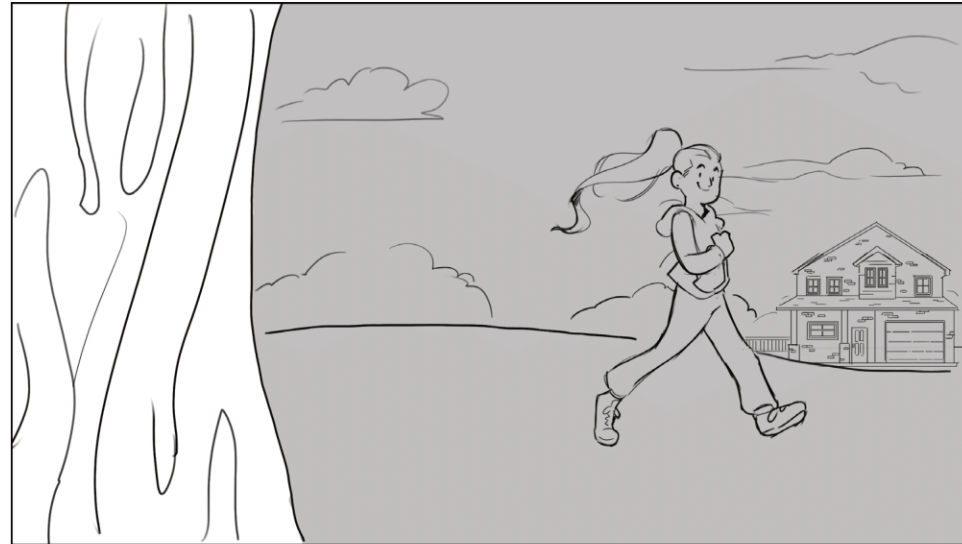
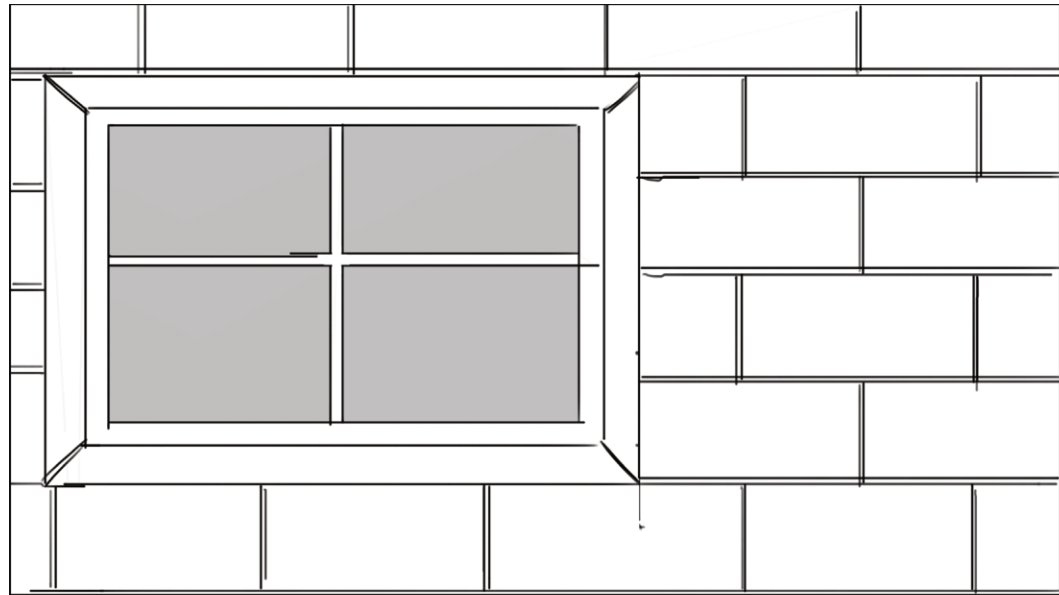


Good for you...
and the planet too.

Don't just consider your health; help our planet as well. Ripple pea-protein dairy alternative requires **93% less water** than dairy milk and **85% less** than almond milk. With Ripple Foods, you can be confident that you're not just making the sustainable choice -- you're making an ethical one.

ripple
Dairy-Free. As It Should Be.™





As an additional element for the assignment, I created storyboards for a television advertisement for the brand. The advertisement shows the drink as it goes through its life-cycle; starting first as peas, and then becoming milk, and then showing the ways that consumers enjoy the product.

WHAT IS RIPPLE FOODS?

- California-based brand of pea protein dairy alternative products.
- consists of protein from powdered yellow peas - separate from taste & colour molecules (don't need to address pea aspect?)
- Not only more nutritious, but better for the environment.
- growing peas requires 93% less water than dairy milk + 85% less than almonds.
- 60 gallons of water = 1 glass of dairy milk VS $\frac{1}{2}$ gallon = 1 glass of pea-derived milk (based on crop footprints)
- emissions impact is also better
 - less nitrogen fertilizer than what's used for almonds.
- packaging made entirely out of post-consumer recycled plastic.
- currently almond milk is the most popular dairy-free milk alternative. then soy milk.

MARKET

- plant based category worth \$1.56 bil.
- plant based milk = almost half of the total plant based food market in total.
- 37% of US households purchase plant-based milk
- PB milk category = 13% of all dollar sales of retail milk.
- almond milk = leader, but oat milk is quickly catching up.

CAMPAIN

- entice consumers to try the product!
- (environmental angle? health angle?) BOTH?
- farm grown...

AUDIENCE

- why buy plant-based dairy alternatives?
 - health reasons (lactose intolerant, allergies)
 - ethical reasons (more sustainable, better for overall health, animal rights)
 - weight loss (nah)
- Most alternatives don't have much of an advantage over regular milk

HOWEVER, pea-protein milk has MORE PROTEIN than almond milk. Making up for lost protein can be a struggle w/ plant based milk.

TAGLINE?

"Healthy not just for you, but the planet too."

HOW IS THIS USUALLY MARKETING?

- either very safe or counter-culture??

IDEAS

- hand-drawn/illustrative
- casual
- genuine
- desaturated pastels (cooler colours)



Fonts:
handwritten?
sans serif?
ooooo
folksy, cute serif.



sketchy?



or vector?

maybe not a focus on PPI tho. nature?

BUS SHELTER?



Sustainable.
Ethical.
Lactose free.

The Ripple Effect?
(literally)



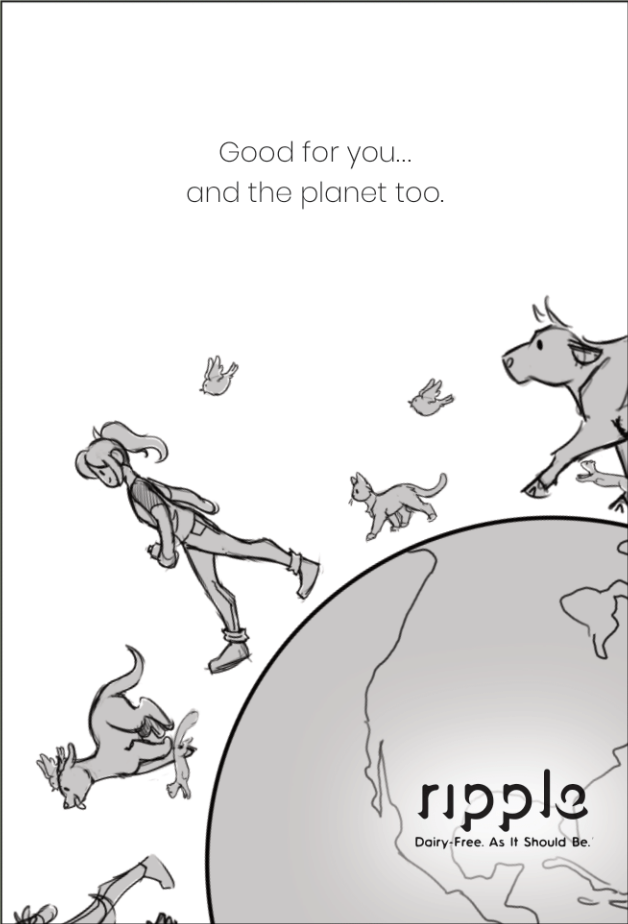
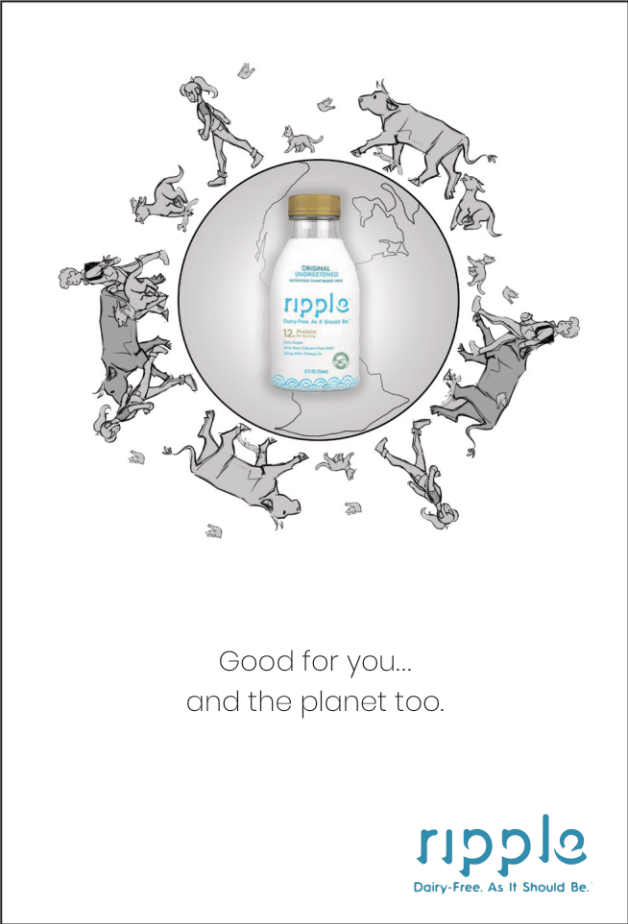
Protein-rich,
lactose-free.



Experience the
RIPPLE EFFECT.



POSTER CONCEPTS



PROCESS

