

PORT

FOLIO

DESIGNS BY
MELISSA SHERLEY



Digital painting by Melissa Sherley
NOW
FOR A NEW IDEA



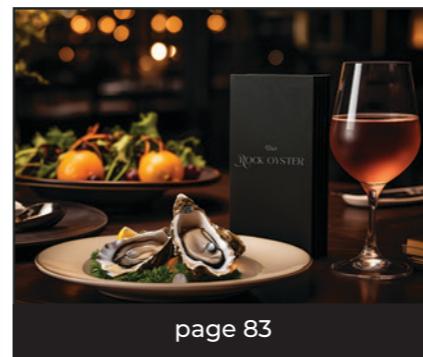
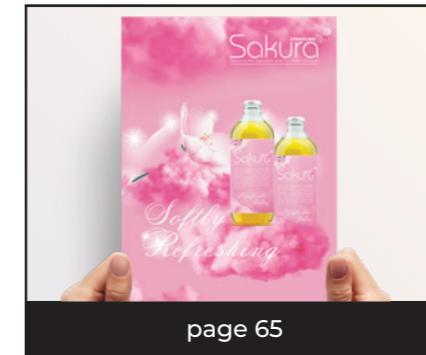
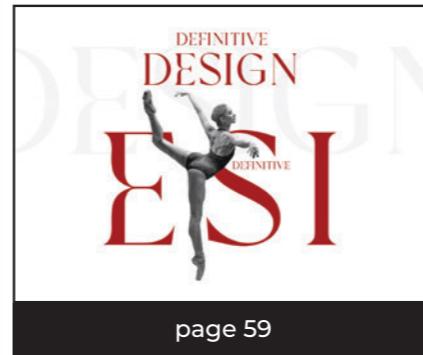
CONTACT

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Email: MelissaSherley@MyDesignSolution.com
Portfolio website: www.MyDesignSolution.com

CONTENTS



All of the enclosed designs are by Graphic Designer Melissa Sherley.
www.MyDesignSolution.com



Designs by Melissa Sherley
 My portfolio website: www.MyDesignSolution.com





**“As a designer I tell the visual stories
that demonstrate the uniqueness
of brands.” Melissa Sherley**

PROJECT

PROJECT OVERVIEW

“MASALA MUSE”

CLIENT

“BILLY’S BREW”
LOCATED IN BYRON BAY, AUSTRALIA

DELIVERABLES

2X LABELS FOR A NEW PRODUCT:
“MASALA MUSE” CHAI TEA
- 1X FRONT LABEL
- 1X BACK LABEL)

REQUIREMENTS

DESIGNER TO CREATE ORIGINAL ARTWORK.
BARCODE MUST BE 80% ITS ORIGINAL SIZE.

ASSETS PROVIDED (MANDATORY)

COPY, LOGO, BARCODE, RECYCLE SYMBOL, FAIRTRADE SYMBOL

The name of the beverage
Masala Muse

Description

Unwind and savour the moment with a chai tea cold brew that blends bold, spiced warmth with a smooth finish. Infused with cinnamon, ginger, and cardamom, each sip delivers a rich, aromatic flavour profile. Crafted for the modern muse, this refreshing twist on a classic chai will inspire and energise.

Ingredients: Brewed black tea, cinnamon, ginger, cardamom, clove, vanilla, filtered water, organic cane sugar.

330ml
Keep refrigerated below 4°C

Billy’s Brew
123 Bay Drive, Byron Bay
NSW 2481 Australia



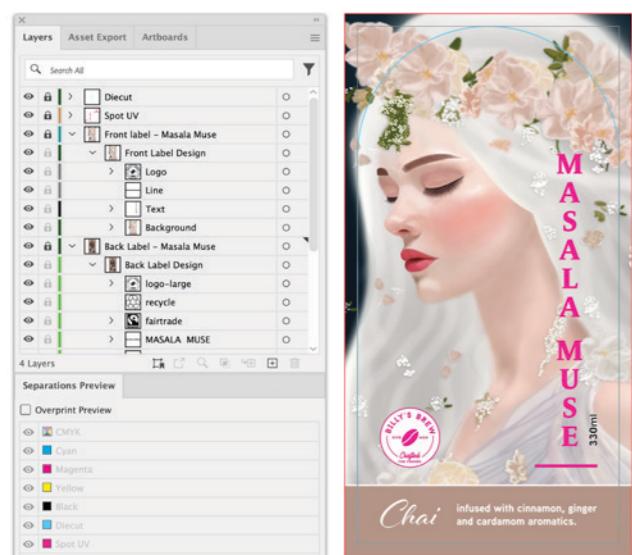
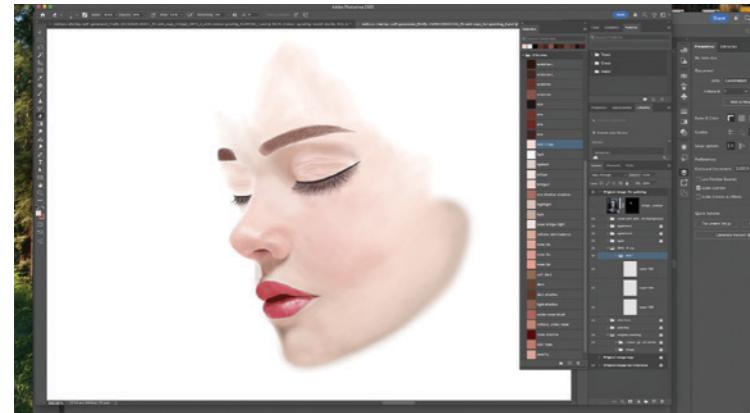
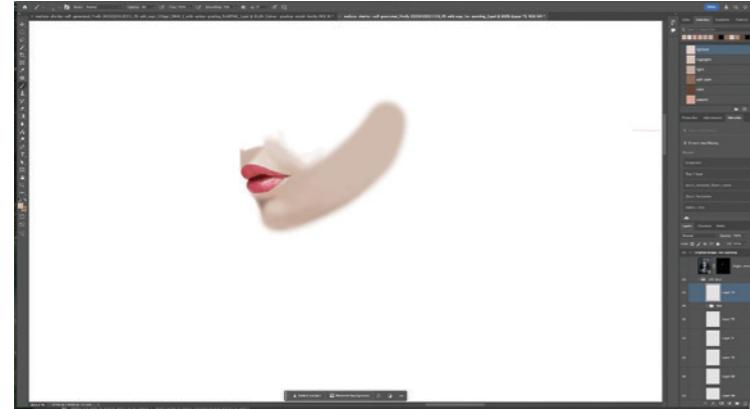
9 781565 924796



ARTWORK BY MELISSA SHERLEY
LABEL DESIGNS BY MELISSA SHERLEY

DESIGN PROJECT “MASALA MUSE”

For this project a company called Billy's Brew based in Byron Bay Australia requested a custom artwork to be included as part of a new drink label design. Pictured below are some development screenshots that were taken when I was digitally painting the labels' artwork in Adobe Photoshop.

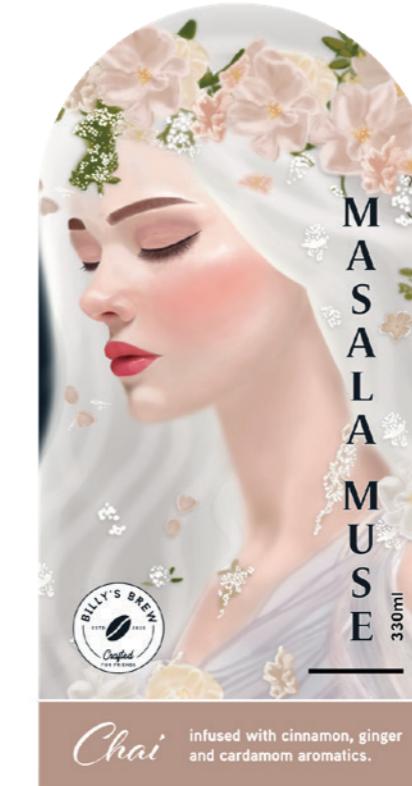


Once the artwork was created in Photoshop I created the label design in Adobe Illustrator.

Pictured on the left I am setting up the final print design with a custom die-cut, spot UV embellishment and bleed print specifications.

THE FINAL DESIGNS

Front label design



Back label design





Digital painting by Melissa Sherley painted in Adobe Photoshop.



ARTWORK BY MELISSA SHERLEY
LABEL DESIGNS BY MELISSA SHERLEY

Unwind and savour the moment with a chai tea cold brew that blends bold, spiced warmth with a smooth finish. Infused with cinnamon, ginger and cardamom, each sip delivers a rich, aromatic flavour profile. Crafted for the modern muse, this refreshing twist on a classic chai will inspire and energise.

 **FAIRTRADE**
Ingredients: Brewed black tea, cinnamon, ginger, cardamom, clove, vanilla, filtered water, organic cane sugar.

Billy's Brew
123 Bay Drive,
Byron Bay, NSW
2481 Australia

330ml
Keep refrigerated
below 4°C
USE BY:



9 781565 924796



**“As a designer I tell the visual stories
that demonstrate the uniqueness
of brands.” Melissa Sherley**

PROJECT

PROJECT OVERVIEW

“Paula Scher” article design

CLIENT

PAULA SCHER

DELIVERABLES

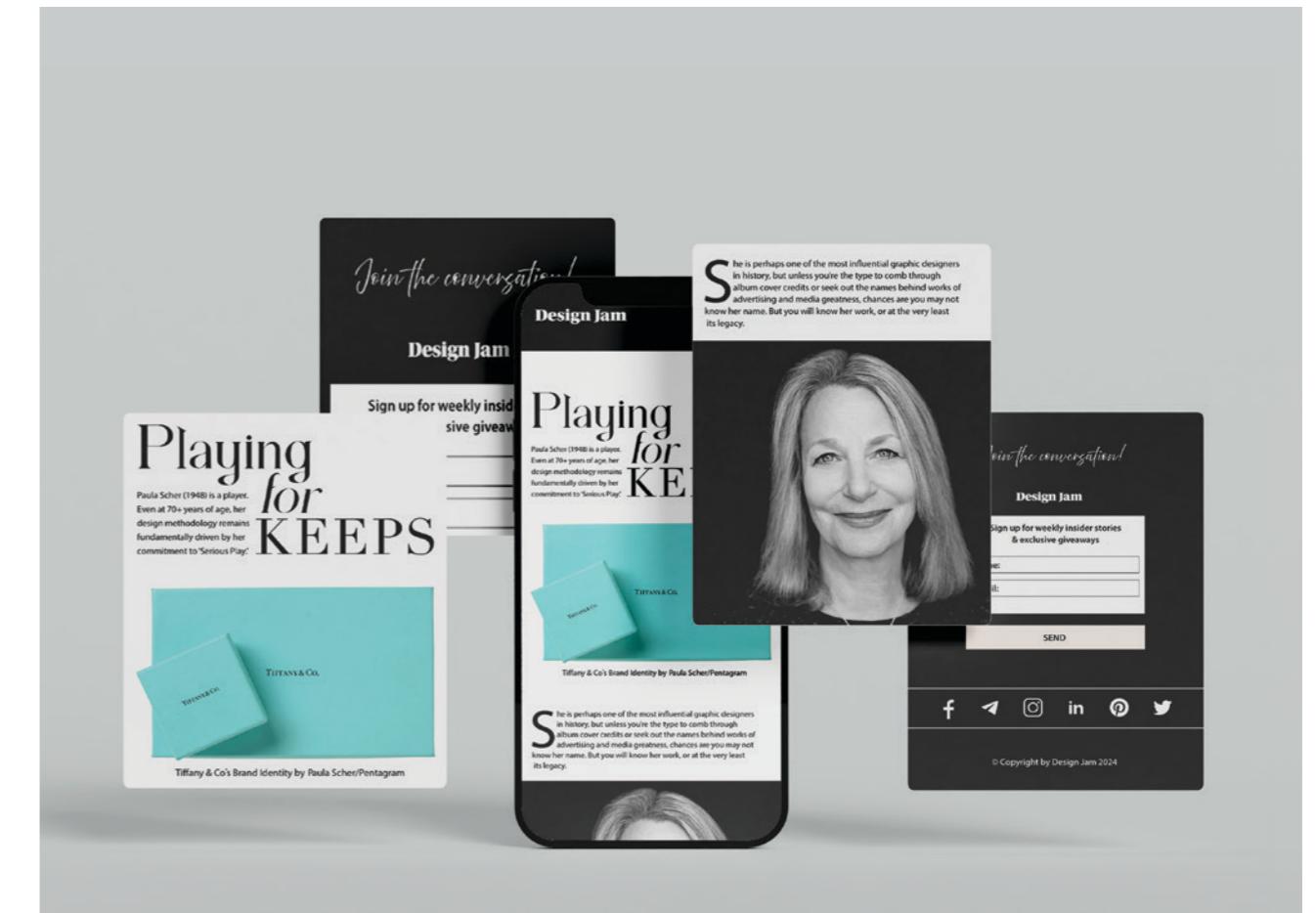
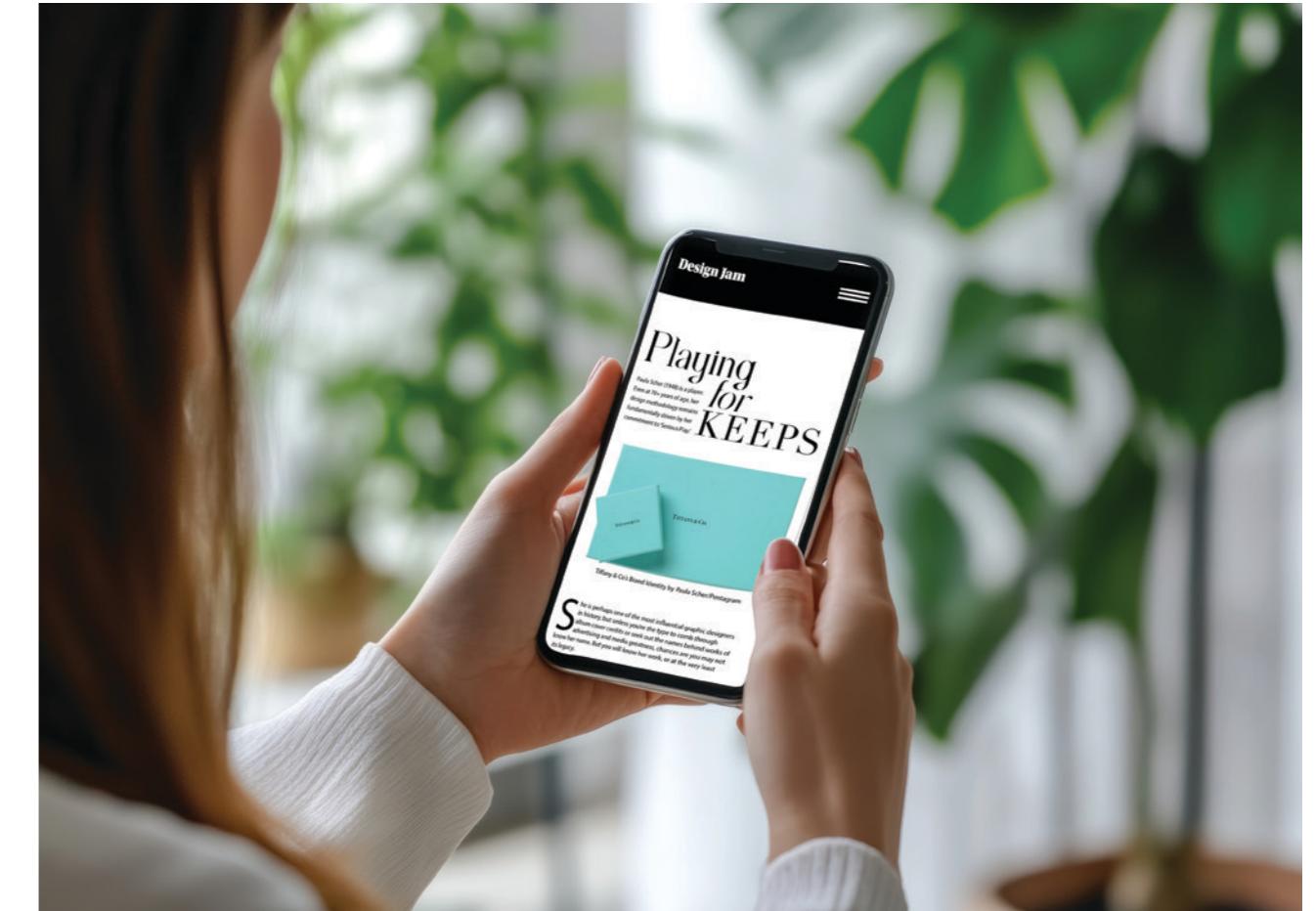
- 1 x Print article design - 4 page double spreads
- 1 x Desktop webpage article design
- 1 x Tablet webpage article design
- 1 x Mobile webpage article design

REQUIREMENTS

- Designer to credit images if sourcing and incorporating imagery.

ASSETS PROVIDED (MANDATORY)

- Article text must be incorporated with author name.
- Publication logo.
- Print article must cover 4 page double spreads.



PRINT & DIGITAL DESIGNS
BY MELISSA SHERLEY

Print Article Design

- 4 page article



4 page article design - Option 1

4 page article design - Option 2

4 page article design - Option 3

Print Article Design

- 4 page article



Print article design by Melissa Sherley



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Playing for Keeps

Paula Scher (1948) is a player. Even at 70+ years of age, her design methodology remains fundamentally driven by her commitment to 'Serious Play.'

Images courtesy of www.Pentagram.com

Tiffany&Co's Brand Identity by Paula Scher/Pentagram

She is perhaps one of the most influential graphic designers in history, but unless you've type to credit through album cover credits or seek out the names behind works of advertising and media greatness, chances are you may not know her name. But you will know her work, or at the very least its legacy.

Hailed today as the Goddess of Graphic Design, she began her foray into typography and media while studying illustration at the Tyler School of Art (Temple University, Philadelphia) in the 70s.

"The biggest challenge with doing pioneering work is that it becomes adopted and adapted by the masses." - Paula Scher

where she says she "fell in love with type in a way I didn't expect to." Towards the end of her studies, she secured her first design job working for CBS records designing album covers for bands and musicians.

In 1976, American rock band Boston released their 'More than a Feeling' record with CBS and Scher was commissioned with the cover design. The only brief given to her was the cover had to be "funny" and include a guitar. Both of these requirements were to be incredibly cliché. The album went on to sell six million copies in its first month and the cover has endured as one of the most iconic record covers of all time. Though Scher herself in fact hates the cover, citing it as a "...mediocre piece of work," there is something to be said for the importance of play in the process of its creation and therefore its indelible link to who Paula Scher is as a designer.

From here, Scher moved on to Atlantic Records where she worked until 1982 and in 1984 co-founded her first studio with Terry Koppel.

The partnership enjoyed a bevy of work across a range of applications including advertising, publishing, packaging and identity design, including ongoing challenges from the global recession, the studio closed and Scher went to work at creative Superstudio, Pentagram.

While working at Pentagram, Scher was commissioned by the New York Public Theatre, who was suffering an identity crisis of epic proportions, to redesign their branding. A disparate collection of narratives swept across their vast range of endeavours and in general, the company lacked the visual unity and singular voice that is often needed to foster iconic recognition within the community. It was here that she really began to settle into what would become her approach for her work for years to come.

Over the course of her career, Scher has continued to embrace and experiment with new methods and processes to extend her capacity

and creativity as a designer. In the early days she created everything by hand to create her works. Later as technology evolved, she transitioned into using computers to create her designs. In 2012 she exhibited a series of works at the Bryce Wolkowitz Gallery in New York entitled All over the Map: The series of works offer an interesting commentary on the political, social, economical and cultural experiences of life for various citizens of various states and countries. The designs are large, vibrant and more than just bold letters and numbers on the canvas. This simultaneously subtle yet iconic, albeit somewhat unintentional, style is what has made Scher a true leader of her time.

By Maria Tisdon.

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As requested I also designed a shortened version of the print article for digital platforms. I created a webpage design for each platform across desktop, tablet and mobile.

TABLET WEBSITE DESIGN

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Menu

Playing for KEEPS

Paula Scher (1948) is a player. Even at 70+ years of age, her design methodology remains fundamentally driven by her commitment to 'Serious Play.'

Images courtesy of Pentagram.com

Tiffany & Co.'s Brand Identity by Paula Scher/Pentagram

She is perhaps one of the most influential graphic designers in history, but unless you're the type to comb through album cover credits or seek out the names behind works of advertising and media greatness, chances are you may not know her name. But you will know her work, or at the very least its legacy.

Hailed today as the 'Goddess of Graphic Design' she began her foray into typography and media while studying illustration at the Tyler School of Art (Temple University, Philadelphia) in the 70s,

"The biggest challenge with doing pioneering work is that it becomes adopted and adapted by the masses." - Paula Scher

where she says she "fell in love with type in a way I didn't expect to. "Towards the end of her studies, she secured her first design job working for CBS records designing album covers for bands and musicians.

In 1976, American rock band 'Boston' released their 'More than a Feeling' record with CBS and Scher was credited with the graphic design. The only brief she had was that the cover had to be 'futuristic' and include a guitar. Both of those elements Scher found to be incredibly cliché. The album went on to sell six million copies in its first month and the cover has endured as one of the most iconic record covers of all time. Though Scher herself in fact hates the cover, citing it as a "mediocre piece of work" there is something to be said for the importance of play in the process of its creation and therefore its indelible link to who Paula Scher is as a designer.

From here, Scher moved on to Atlantic Records where she worked until 1982 and in 1984 co-founded her first studio with Terry Koppel. The partnership enjoyed a bevy of work across

a range of applications including advertising, publishing, packaging and identity design. In 1991, following ongoing challenges from the global recession, the studio closed and Scher went to work at creative Superstudio, Pentagram.

While working at Pentagram, Scher was commissioned by the New York Public Theatre, who was suffering an identity crisis of epic proportions, to redesign their branding. A disparate collection of narratives swept across their vast range of endeavours and in general, the company lacked the visual unity and singular voice that is often needed to foster iconic recognition within the community. It was here that she really began to settle into what would become her approach for her work for years to come.

Over the course of her career, Scher has continued to embrace and experiment with new methods and processes to extend her capacity and creativity as a designer. In the early days she created everything by hand to create her works. Later as technology evolved, she transitioned to working digitally but found over time

that this hindered the process of play. In 2012 she exhibited a series of works at the Bryce Wolkowitz Gallery in New York entitled 'All over the Map'. The series of works offer an interesting commentary on the political, social, economical and cultural experiences of life for various citizens of various states and indeed the country at large, with nothing more than coloured letters and numbers on the canvas. This simultaneously subtle yet iconic, albeit somewhat unintentional, style is what has made Scher a true leader of her time.

By Maria Tsudan.

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MOBILE WEBPAGE DESIGN

Design Jam

Playing for KEEPs

Paula Scher (1951) is a designer. Even at 70+ years of age, her design methodology remains fundamentally driven by her commitment to "Serious Play."

Tiffany & Co.'s Brand Identity by Paula Scher/Pentagram

She is perhaps one of the most influential graphic designers in history, but unless you're the type to comb through design年books, you may not have heard of her. Outside of advertising and media greatness, chances are you may not know her name. But you will know her work, or at the very least its legacy.

Hailed today as the "Godmother of Graphic Design," she began her foray into typography and media while studying illustration at the Tyler School of Art (Temple University, Philadelphia) in the 70s, where she says she "fell in love with it" in a way it didn't expect to! Towards the end of her studies, she secured her first design job working for CBS records designing album art for bands and artists.

In 1979, she joined the design firm Chermayeff & Geismar & Haviv. More than a decade later, in 1991, Scher was commissioned with the cover design. The brief offered was that the cover had to be "futuristic" and include a guitar. Both of these elements Scher found to be incredibly cliché. The album went on to sell six million copies in its first month. Scher's design was so successful that it became the first album cover of all time. Though Scher herself in fact hates the cover, citing it as a "mediocrene piece of work," there is something to be said for the impact it had on the success of the album and therefore its indelible link to who Paula Scher is as a designer.

From here, Scher moved on to Atlantic Records where she worked until 1993 and in 1994 co-founded her first studio with Terry Knepp. The partnership enjoyed a brief work across a range of applications including advertising, publishing, packaging and identity design. In the following ongoing challenges from the global recession, the studio closed and Scher went to work at creative Superstition, Perugia.

While working at Pentagram, Scher was commissioned by the New York Public Library, who was suffering an identity crisis of epic proportions, to redesign their branding. A disparate collection of names, logos, and fonts, the library's image was in need of a refresh. The company looked the visual unity and singular voice that it often needed to foster iconic recognition within the community. It was here that she really began to settle into what would become her approach for her work for years to come.

Over the course of her career, Scher has continued to embrace and experiment with new mediums, always seeking to merge copy and creativity as much as possible. She has created everything by hand to create her works. Later as technology evolved, she transitioned to working digitally but found over time that this hindered her ability to fully express her ideas. Her most recent works at the Bruce Willsowitz Gallery in New York entitled All over the Mag! The series of works offers an interesting commentary on the political, social, economic and cultural experience of life for various citizens of various countries. The works are not what you would expect more than colored letters and numbers on the canvas. This simultaneously subtle yet iconic, albeit somewhat unintentional, style is what has made Scher a true leader of her time.

By Maria Toulton

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PROJECT

PROJECT OVERVIEW

“Clearview” new product design

CLIENT
Clearview

DELIVERABLES

- 1 x new brand name
- 1 x new brand identity
- 1 x new logo design
- 1 x new product front label design
- 1 x new product back label design
- 1 x merchandise design
- 1 x P.O.S design

REQUIREMENTS

- Design a new grocery store product

ASSETS PROVIDED (MANDATORY)

- Designer to source assets according to their discretion.
- Designer to write the copy.



Point Of Sale (P.O.S) branded display design

CAN THE PLASTIC POLLUTION PROBLEM BE SOLVED?

MY RESEARCH FINDINGS FOR A NEW PRODUCT DESIGN & A NEW BRAND IDENTITY

"By 2050, there will be more plastic in the ocean by weight than fish" - Evo Energy.

Plastic is indestructible. It contains toxic chemicals and it takes hundreds of years to break down into small particles known as microplastics. Once broken down these small microplastics spread throughout the land, seas and air. 90 billion tonnes of plastic have been produced over the last 70 years and nearly 100% of those plastics still exist on the planet in some form today. About 20-30% of it is in use while the astounding majority of 60% exists as waste. Unlike metals and compostable materials that can degrade and break down back into natural particles; plastics are indestructible. And although many plastics display a recycling symbol, the majority of small items such as plastic straws, fall in-between the recycling sorting machines processes and are not able to be recycled. For larger plastics that are captured, there is still no guarantee that a market exists for that product to be purchased and recycled by after it is sorted. This leads to an extreme number of plastics being sorted and sold overseas. Exporting of plastic waste from Western countries to less wealthy Asian nations has caused a great disturbance globally. E.g. in March 2018, China ceased purchasing recyclable plastics under project "National Sword" as it refused to continue to be the world's dumping ground. Then Malaysia began to accept the shipments being diverted to them. This resulted in mountains of plastic waste being piled up along the edge of the jungle. As a result, the government officials in October, 2018 stepped in and banned the

plastic imports only a short 7 months after China announced their ban. With nowhere to turn, the global plastic waste problem saw an uprise in illegal plastic smugglers who illegally moved the ship loads deeper into the Malaysian jungles and burned them. However, burning the plastics lead to toxic chemicals poisoning the air where in some areas an air quality reading above 35.4 is considered unsafe, returned a harmful reading rate of 123.

Today we have a global movement whereby countries are enforcing new laws to ban the use of single-use plastics all over the globe. The problem can be seen and measured globally. It has become so widespread that 3 large garbage swirls have developed in our oceans. They've been named "The South Pacific Garbage Patch" measuring 1.5 times the size of Texas, and "The Great Pacific Patch"; which consists of two swirling masses measuring 3 times the size of France. This waste is washing up on the shorelines and being discovered on our natural beaches. In 2019 a whale washed up on the shore of the Philippines and was found to have 90 pounds of plastic in its stomach. And scientists now say that all sea-birds consume some plastic as part of the food-intake as it is commonly mistaken for fish. As such, every bit counts; nothing is too small. Each and every change can have tremendous returns such as the popularised voice of the banning of plastic straws movement. The small act of simply not using a plastic straw can save the life of a turtle. i.e. some turtles have been found injured after coming up for air and inhaling a floating straw which becomes lodged in their face causing extreme pain and sometime death. Coca Cola, as one of the world's largest plastic producers, stated in 2020 that their consumers demands

were impacting their future product considerations and investments. They noted that Millennials started the demand for eco-friendly products, and that Gen Z's purchasing power is dictating that they refuse "to purchase brands that do not leave a positive impact or legacy on society"....And that they are asking "help me understand what you're doing to solve these problems". And their voices are being heard. Coca Cola noted that it's "better to invest today to make sure we have a strong business".

To end the plastic pollution crisis we can demand recycled plastic. While all plastics are theoretically recyclable just because something can be recycled, does not mean that it will be recycled. We need to create the markets for recycled plastics. We can demand products made with recycled plastic by supporting them with each purchase consideration where they are available. These demands will create the profitable interests for businesses that will fund the recycling plants to be set-up and for the plastics that are recycled by people in their homes to have a place to go and actually be recycled. We have over 54 billion tonnes of indestructible plastic not in use causing Earth's plastic pollution crisis. To stop new plastic being made and to clean up the problem that exists we need to shift new production to recycled production. Let's clean up the planet. Let's get our plastics out of the landfill, out of the water and Back In Action by demanding recycled plastics. Change starts here with purchasing products made of recycled plastic to build a momentum to demand recycled plastic.

Every bit counts; nothing is too small. And each consideration has tremendous results such as saving a life.

A CLOSER LOOK AT WHY RECYCLED PLASTICS CAN SAVE OUR BEACHES

Plastic provides the world a wealth of material with a cost effective solution. As such it is now abundantly available in the world. This means that billions of people are purchasing plastic daily and

the profit margins per sale are large when compared to natural finite materials. Now, our excessive love of plastics have presented a rubbish/pollution problem and with the world as interconnected with

the internet as it is now, billions of people worldwide want to solve the plastic pollution crisis and are willing to pay for it. This means a portion of the profit margin each and every plastic sale has the potential to

be contributed towards fixing the plastic pollution crisis so long as the people are informed about it. This is true for individuals worldwide as well as for businesses.

And there's positive news on the horizon as solutions are being developed worldwide. Here's why the outlook looks positive:

#1 Centralise, monitor and legislate

- It is possible to centralise the plastics industry in order to monitor and legislate it. This is evident with America's forming of the Society of Plastics Industry (now the Plastics Industry Association). It is a centralised plastics industry spanning the U.S. It represents all companies involved in the lifecycle of plastics from manufacturing of the material to plastic product sales through to plastic recycling.

- Its interests lie in providing the material wealth that plastic provides to the world as well as its active interests in protecting the environment. This is evident with their creation of the Resin Identification Code. In 1988 the Plastics Industry Association introduced the Resin Identification Code. The code's purpose is to categorise plastics into types for manufacturing and recyclability consistency. The code makes recycling plastics possible for separating them into different types of plastic. They are numbered in order of the availability of recycling facilities set-up to recycle each type of plastic starting with number 1 being the most likely to have facilities and processes to recycle it (i.e. businesses that will buy the recycled plastic to make products from it); through to number 6-7 which have increasingly less facilities and businesses set up to recycle it.

#3 Eco-waste incineration facilities

Waste incineration is a process that when used appropriately, can be used to get rid of rubbish and produce electricity. While illegal burning of rubbish is often associated with crimes in third world countries, in modern developed legalised processes we have actually developed the capability of state-of-the-art facilities that are capable of burning rubbish to transform it into electricity and all whilst emitting less greenhouse gasses than storing rubbish in a landfill. While the most common forms of electricity is produced by power stations who burn coal, oil or natural gas; state-of-the-art Waste-to-energy plants burn rubbish (including plastic) to produce electricity. It does this by making a fire with rubbish; the fire is then used to heat large volumes

SOLUTIONS - AN IDEAL LIFECYCLE OF POLYESTER/PLASTICS/RUBBISH TO WORK TOWARDS

1. Polyester to be produced by manufacturing companies who take care of their part of the process

by treating their wastewater to capture the chemical, antimony. (This approach can be applied to each type of plastic production and its specific environmental and safety requirements).

2. The end-user disposes of it in the rubbish bin or recycling bin at the end of its use.

3. IF DISPOSED OF IN THE RUBBISH: The rubbish is incinerated and transformed into electricity in a state-of-the-art waste incinerator that have pollution controls in place to ensure

of water, and the pressure of the steam that evaporates from the water pushes and drives a turbine to generate electricity while the facilities pollution controls ensure the greenhouse gases it produces are minimised and lower than those generated by rubbish left out in the open exposed to sun and the natural elements.

The waste incinerators in Germany, Netherlands and Scandinavian countries have these state-of-the-art pollution control waste incinerators and promote that they help reduce the costs of landfills and prevent the need to export waste overseas where increased levels of illegal dumping, burying and burning of waste occurs.

#4 Wastewater treatment

Plastic is sanitary, flexible, durable and lightweight however some of the processes to make some types of plastics includes chemicals that are known to be toxic. However, these are only toxic when they are ingested into the body. They are otherwise safe. So it is therefore important to prevent ingesting plastic into the body. This has become a concern in some third-world countries where they are producing plastics such as polyester commonly used for clothing. "The problem with...polyester (PET).... is that it contains antimony which becomes a toxic chemical if it is ingested...and the wastewater treatment at the textile industry manufacturing companies in many countries, especially developing countries are not designed to treat or capture antimony (the toxin). The good news is we do have the ability for wastewater treatment which removes this toxic chemical antimony which is used in more developed manufacturing companies.

greenhouse gases are minimised to less than that produced by rubbish left out and exposed to the sun and natural elements.

4. IF DISPOSED OF IN THE RECYCLING: Legislation is enforced so that recycled plastics become the only available type of plastics in the market. This will ensure

recycling facilities will be funded in order to produce plastic. And that any new production of plastic will be utilised to reinforce the strength of recycled plastics to enable them to be re-used thereby decreasing their carbon footprint dramatically with each re-use/ each new life cycle. And most importantly keeping it in use and preventing the possibility of it becoming pollution. This prevents plastic from being ingested as it is when plastic is ingested that it has the potential to become toxic, otherwise plastic is an incredibly

strong, mouldable, light-weight and sanitary material that provides an incredible material wealth to man world-wide and eases the strain off of the environments limited natural resources such as wood, metal and stone to sustain man's increasing population needs and innovations of future developments.

SUMMARY

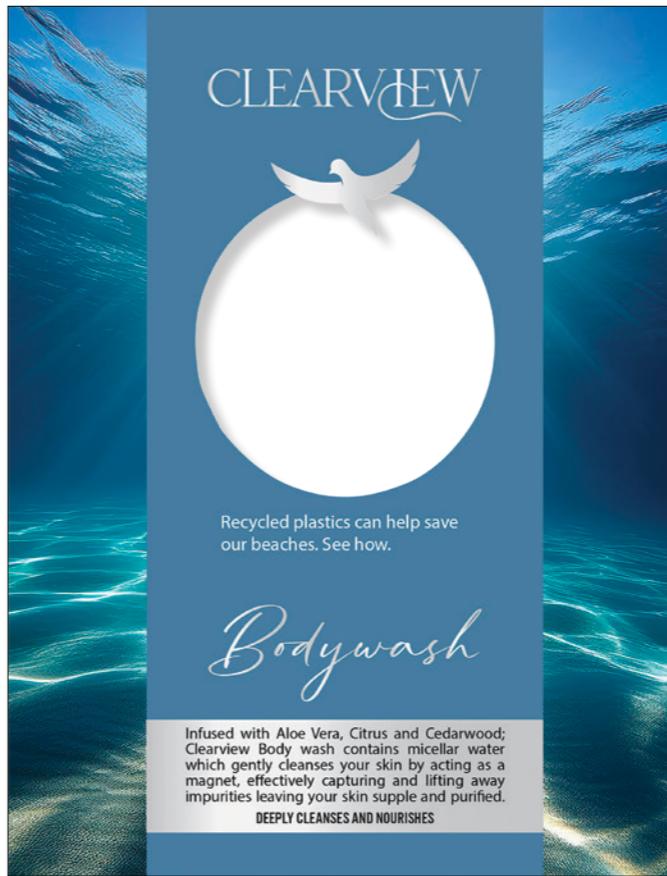
The people's power can build the momentum for the necessary changes to take place that can end the plastic pollution crisis. The power of the people can be

enforced with each purchase decision by favouring and choosing products that already have products available made from recycled plastic. Each time a recycled product is purchased we are a step closer to saving our beaches, saving our beautiful planet, and ensuring the future generations won't inherit the plastic pollution crisis. Change is in our hands. Change happens with each purchase. Choose 'made from recycled plastics' to end the plastic pollution crisis.

By Melissa Sherley

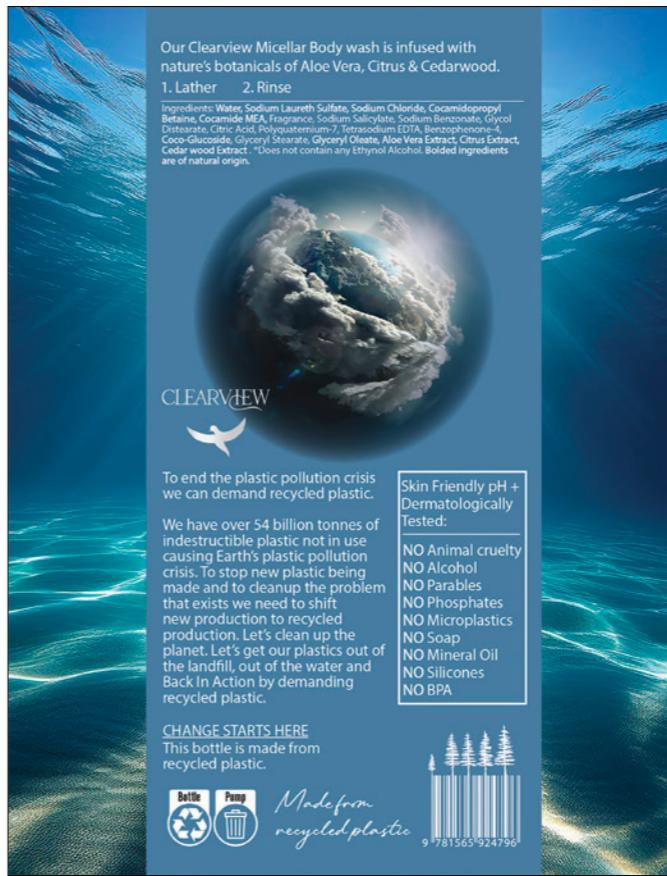


NEW BRAND NAME AND LOGO DESIGN



Front labels' brand message

Recycled plastics can help save our beaches. See how.

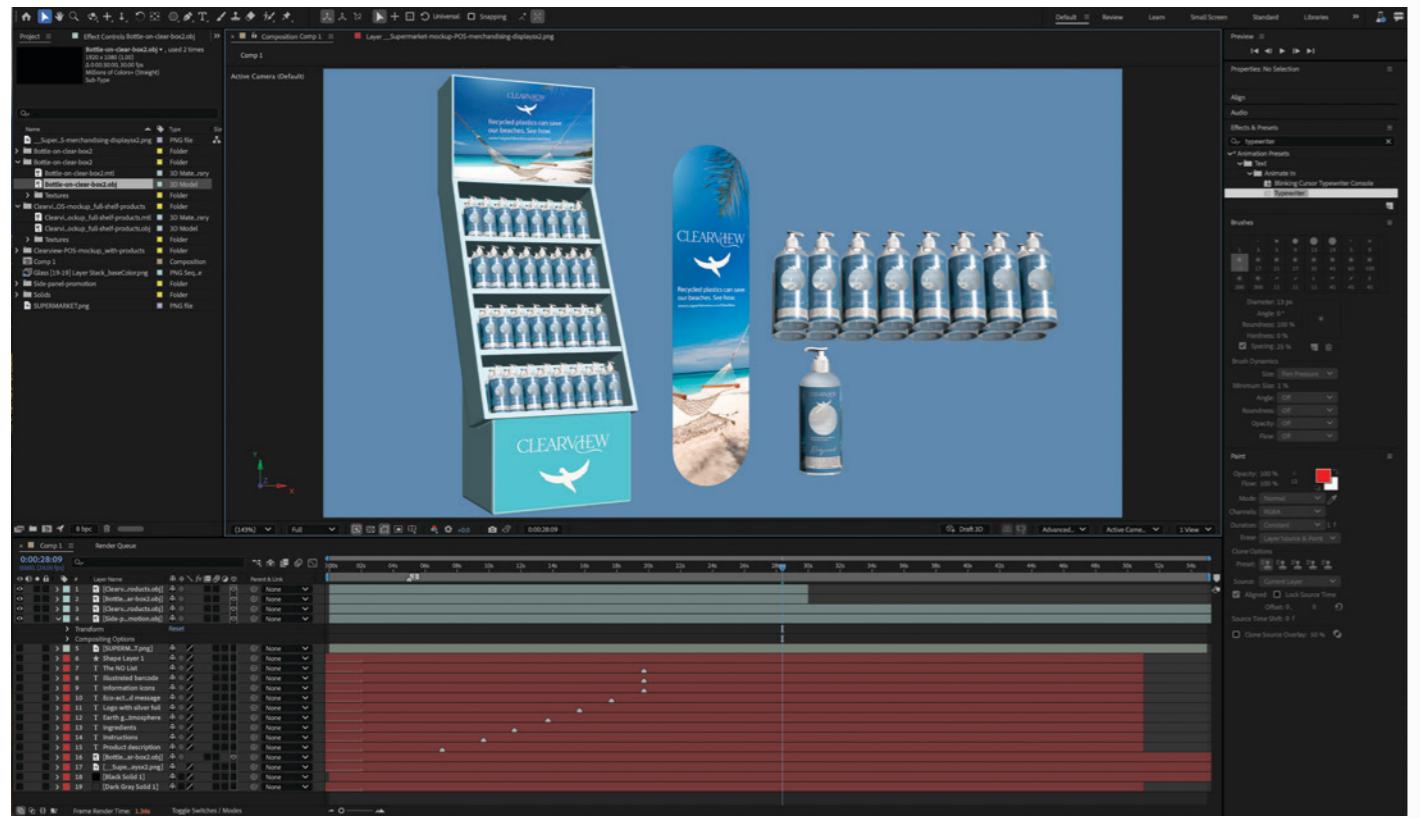


Back labels' brand message

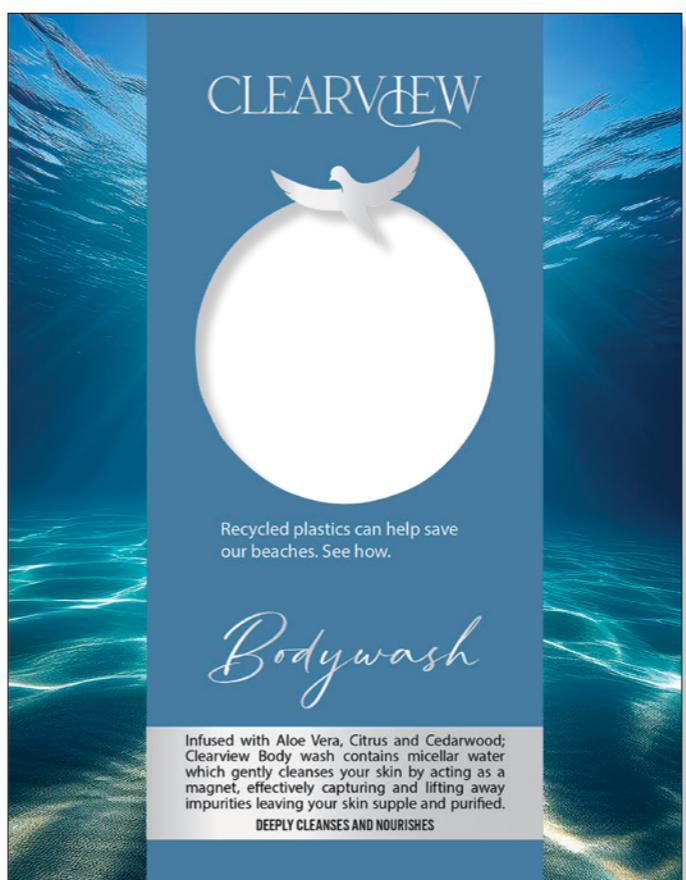
To end the plastic pollution crisis we can demand recycled plastic.

We have over 54 billion tonnes of indestructible plastic not in use causing Earth's plastic pollution crisis. To stop new plastic being made and to cleanup the problem that exists we need to shift new production to recycled production. Let's clean up the planet. Let's get our plastics out of the landfill, out of the water and Back In Action by demanding recycled plastic.

CHANGE STARTS HERE
This bottle is made from recycled plastic.



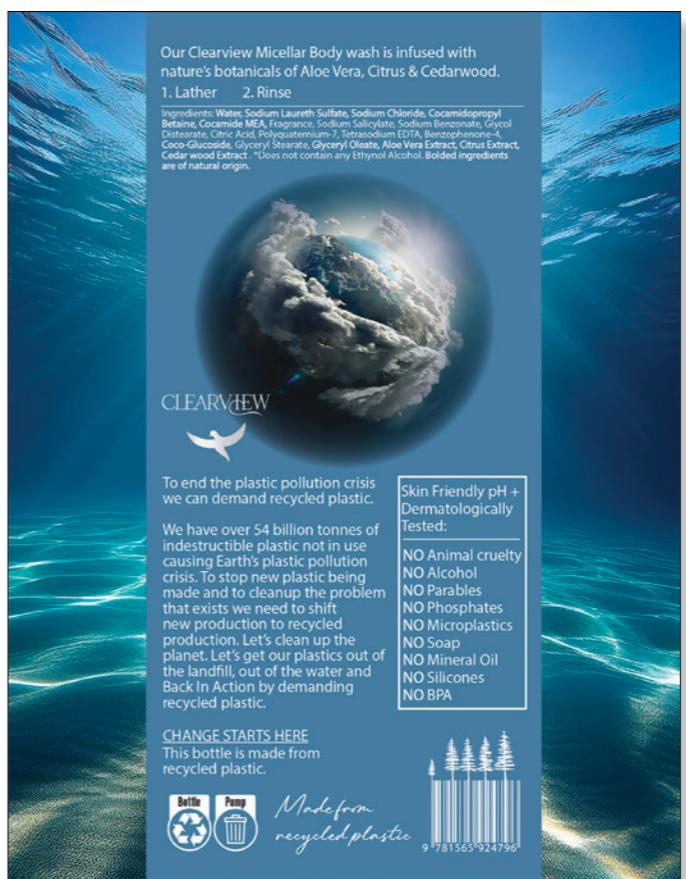
P.O.S DISPLAY DESIGN MOTION GRAPHIC - First I designed the labels in Illustrator and Photoshop. Then I created the mockups in Adobe Dimension. And pictured above I am re-creating the designed POS displays in After Effects and creating a motion graphic design of the display.



FRONT LABEL COPY & DESIGN



MERCHANDISE - HAT DESIGN



BACK LABEL COPY & DESIGN





**“As a designer I tell the visual stories
that demonstrate the uniqueness
of brands.” Melissa Sherley**

PROJECT

PROJECT OVERVIEW

“The Australian Ballet” brochure design

CLIENT

The Australian Ballet

DELIVERABLES

1x A4 double sided trifold brochure.

REQUIREMENTS

- A true monotone or duotone colour scheme must be applied for printing purposes i.e. a maximum of 2 colours for the design.
- Provided text must be included.
- Provided logos must be included.
- Images to be sourced by the designer.
- There are no restrictions regarding typographic design i.e. font selection and typesetting.

ASSETS PROVIDED (MANDATORY)

- The Australian Ballet logo must be included.
- Telstra logo must be included.
- Provided text must be included.



Front cover:

[insert Australian Ballet logo]
Presents

Title:
Alice's Adventures in Wonderland

Subtitle:
A madcap magical tale

Inside pages:

Pull quotes:

“It's truly a Broadway-style blockbuster, given the wildly imagined costumes and character roles, immersive projections and settings”
-Stage Whispers

“There is so much to look at in this magical story; from flamingo croquet to fantastical furniture ... it's a nonsensical masterpiece”
-Sydney Scoop

Main text:

Christopher Wheeldon's dazzling Alice's Adventures in Wonderland takes audiences on an unforgettable journey down the rabbit

hole. Masterfully adapted from Lewis Carroll's beloved tale, this vibrant production by The Australian Ballet is perfect for newcomers and seasoned ballet enthusiasts alike.

Bursting with humour and eccentricity, Wheeldon's choreography brings to life iconic characters: the Queen of Hearts commanding her court, the White Rabbit bounding with charm, and the sparkling Caterpillar dazzling in pointe shoes adorned with crystals.

Tony Award-winning designer Bob Crowley conjures a magical Wonderland with a blend of traditional stagecraft and high-tech wizardry, while Joby Talbot's evocative score shimmers with whimsy, echoing Cheshire purrs and ticking clocks. Winner of two Helpmann Awards, including Best Ballet, this whimsical, family-friendly ballet is a feast for the senses.

Don't be late for this very important date!

Credits:

Choreography Christopher Wheeldon
Music Joby Talbot
Costume and set design Bob Crowley
Original lighting design Natasha Katz
Puppet design Toby Olie

Back cover:

Tour dates:
Sydney
Sydney Opera House
January – March

Melbourne
Arts Centre Melbourne
April – June

Brisbane
Powerhouse Theatre
July – September

Adelaide
Adelaide Festival Centre
October – December

For more information:
www.australianballet.com.au

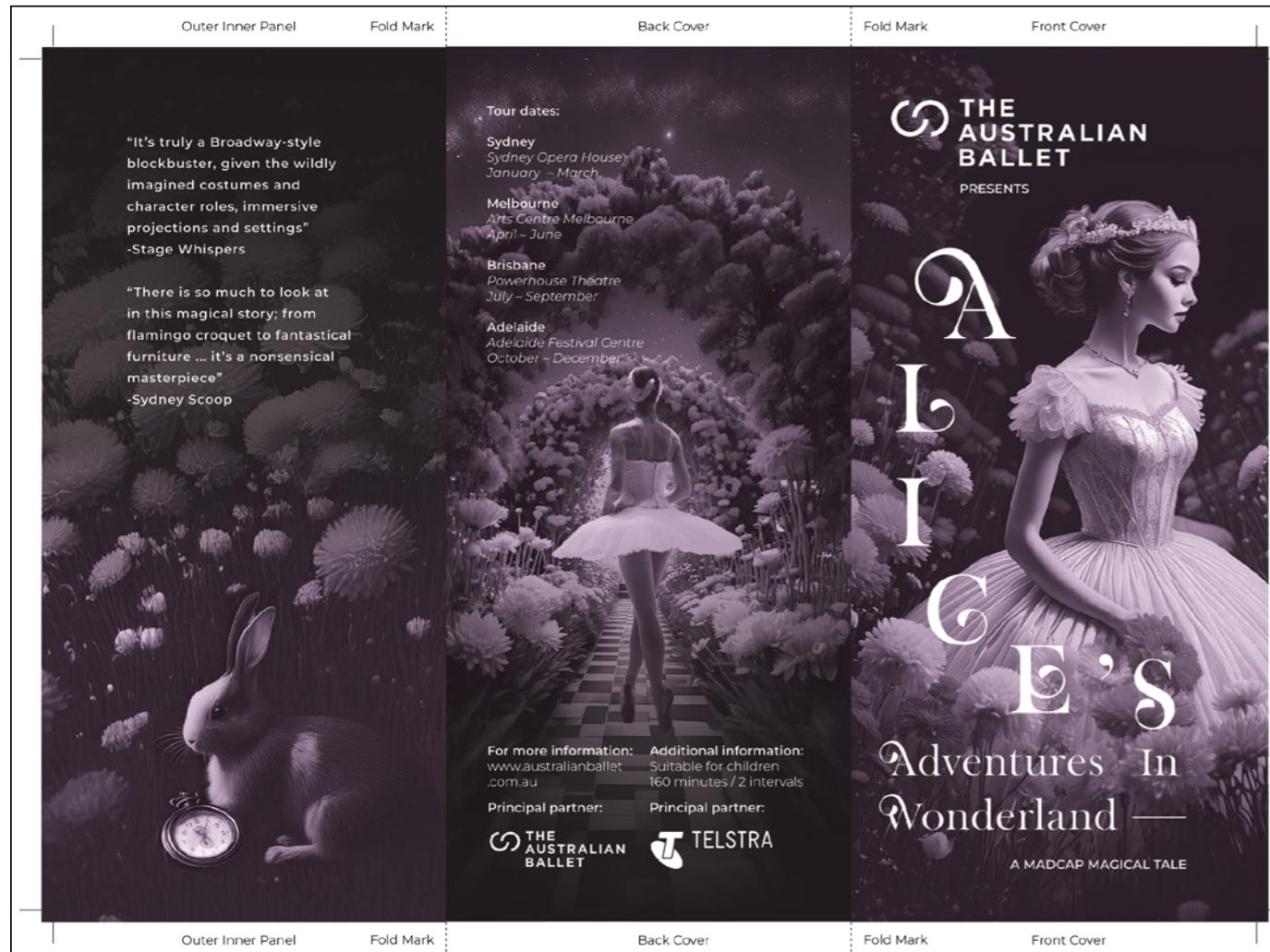
[insert Australian Ballet logo]

Principal partner
[insert Telstra logo]
Additional information:
Suitable for children
160 minutes / 2 intervals



PROJECT OVERVIEW

“The Australian Ballet” brochure design





**“As a designer I tell the visual stories
that demonstrate the uniqueness
of brands.” Melissa Sherley**

PROJECT

DIGITAL PAINTING RETOUCH



Before Retouch

DIGITAL PAINTING RETOUCH



After Retouch



**“As a designer I tell the visual stories
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PROJECT

PROJECT OVERVIEW:

A new “Study Australia” Government initiative

- soft advocacy design pack



CLIENT

“STUDY AUSTRALIA”
AUSTRALIAN GOVERNMENT

In 2025 “Study Australia” as part of the Australian Government are seeking a soft advocacy design solution to a catastrophic negative public opinion regarding international education in Australia based on the current belief that it takes Australian jobs and houses. As part of the initiative a design pack will be released which includes a physical badge that will be worn by government employees as well as corporate and industry partners. The goal is for the badge design to be a conversation starter regarding the topic of international education and to demonstrate support for our international students.

DELIVERABLES

- 1 x enamel badge (70,000 to be distributed - the target audience are Government Ministers and CEO's)
- 1 x digital badge
- 1 x A6 card
- 3 x social media tiles
- 1 x promotion pack (additional items up to the designer's discretion)

REQUIREMENTS

- Designer to write the copy.
- Do not use existing logos or branding.

ASSETS PROVIDED (MANDATORY)

- Designer to create &/or source all assets



AUSTRALIAN EDUCATION
INTERNATIONAL



DESIGNS BY MELISSA SHERLEY.
ILLUSTRATIONS BY MELISSA SHERLEY.

AUSTRALIA'S INTERNATIONAL EDUCATION

by Melissa Sherley

The international education industry was worth \$51 billion to the Australian economy in 2024 making it one of our top 5 largest exports for the country for that year. (Department of Education, 2024) International Education Association CEO, Phil Honeywood was quoted in 2024 saying that "International students were responsible for half the GDP Growth in Australia last year (2023). (ABC News, 2024).

Minister for Education at Parliament of Australia, Jason Clare shares his overview perspective in regards to international education as "It makes us money and it makes us friends." (ABC News, 2024).

The problem: Social License to Operate

The highest level of SLO is "psychological identification." This would look like a community who identify with international education as part of their collective identity. The outcome produces advocates. However, Australia's international educations' Social License to Operate (SLO) is currently at a catastrophic RED. This means that international education is seen as "other" from the collective with negative legislative ideas to remove/reduce it from the collective identity. This is largely based on the view that the current immigration problem i.e. that it takes Australian jobs & houses can be significantly impacted by reducing international education.

The international student caps

2024 was a time of uncertainty for the international education sector in Australia with the wide spread news and talks surrounding new proposed international student caps which would see a very significant cut to the current number of international students in the country by more than half from the beginning of 2025 onwards. The affects of a new student cap could potentially be far reaching so much so that all of our major higher education providers could suffer a very significant financial loss with some even facing potential closure as a result. This controversial proposal has many fearing a loss of their jobs in the education sector as a result of forecasted expected

losses. Minister for Education clarifies the objectives for the proposed student caps in 2025 as "this is just about setting up the system in a better and a fairer way." (ABC News, 2024)

As a side note, it is a well known fact that in order to reduce the levels of crime within a country one can increase the country's education. The statistics revealed throughout this research exploration for the design project have been astounding. Recent news have highlighted an increase in violent crimes for school age people in Australia, and this actually might correlate with the findings that education is not at the heights we were perhaps expecting it was as a nation. According to profile.id.com the 2021 ABS report revealed that "In Australia, 56.8% of people aged over 15 years had completed Year 12 schooling (or equivalent) as of 2021."

An article written by Education Editor Julie Hare published by the Financial Review Feb 5, 2024 writes "School dropout rates before the end of year 12 have reached a 10-year high, with one in every five students nationally not completing their full 13 years of basic education." I also looked at domestic undergraduate student numbers from the Department of Education. Since 2017 tertiary student uptake has been on a declining trend reaching a 10 year low in 2023. Australian education at a domestic level may not be reaching the standard in order to gain entry into higher education institutions such as The University of Sydney who operate on a merit based entry requirement system. In fact, The University of Sydney (established in 1850 and Australia's oldest university) has a student body who are now 1/3 international students and some classes with a cohort of 100% international students. (ABC News, 2024). I cannot help but wonder if education and crime levels are showing a strong correlation currently in our country.

Proposed promotional strategies

Based on my research so far, it appears that two overarching promotional strategies would be beneficial for creating positive change in what is currently a catastrophic category red for

negative views surrounding international education in Australia. This is where the visual conversation starter initiative with the new 'support international education Australia' badge designs can be integrated. The most affective promotional strategy for the badges and their accompanying promotional pack information/ designs should be aimed towards reminding us of the following.

The first is to address domestic education in Australia ie with strategies to increase attendance and completion of Yr 10 to Yr 12 studies and then also to encourage higher education uptake. An increase in Australian domestic students especially in the higher education category will naturally curtail the availability of seats which are then offered to international students to fill. By reducing the availability of seats offered to international students, the high numbers of international students present in the community will also return to a more sustainable level within the communities surrounding the education institutions where they both attend classes and take up residence for the duration of their studies after which 80% of them return to their home country immediately.

The second recommended overarching promotional strategies are in regards to reinstating the understanding surrounding international students in our community. International students identify as people who love travel and education. International students travel to Australia to enrich their life with the experience of living in a beautiful country for the duration of their studies and to broaden their future prospects with a qualification from a world-class Australian education provider. And according to all of the data so far, the international education sector should feel an immense sense of pride for the astounding income they are generating for the country. Despite the difficulties we are inevitably facing with such a relatively new industry (born in the mid 1980's) that has become one of the top 5 major exports for the country, this should be regarded as necessary growing pains that show unwavering appreciation for Australian education for the world-class standard it is today by the world at large.

The design request:

Study Australia as part of the Australian Government requested a soft advocacy design pack to improve Australia's international educations' Social License to Operate (SLO). The designs are to be displayed by government employees as well as corporate & industry partners and will serve as a conversation starter to begin to improve its Social License to Operate (SLO).

Requested designs to include copy:

	An enamel badge design (to be worn by staff - 70,000 will be made and distributed)
	A digital badge design (for communications i.e. email, websites and social media)
	1 x A6 information card
	3 x social media tiles
	Promotional pack (items according to the designers discretion)



My design direction: "A patriotic Australia"

A design that defines what international education in Australia is as it unites Australia with Australian education and our international students.

All messaging to prioritise Australia first - as patriotic Australians we unite.



The design evolution:
Original pencil sketch



1

Digital Development



Final designs



DEVELOPMENT STAGE 8 OF 8
BLACK & WHITE OUTLINES



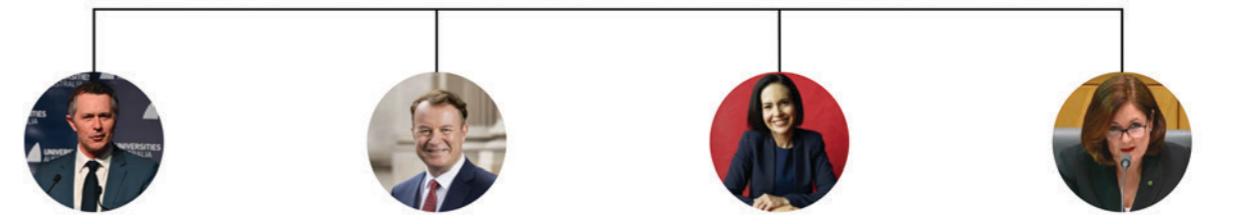
THE PATRIOTIC COLOURS OF THE FLAG
WERE CHOSEN OF RED, WHITE & BLUE
WITH SILVER FEATURES



3D SILVER BADGE WITH
ENAMEL COLOUR-FILL DESIGN



TARGET AUDIENCE:
TOP LEVEL GOVERNMENT MINISTERS & CEO'S



**STUDY
AUSTRALIA**

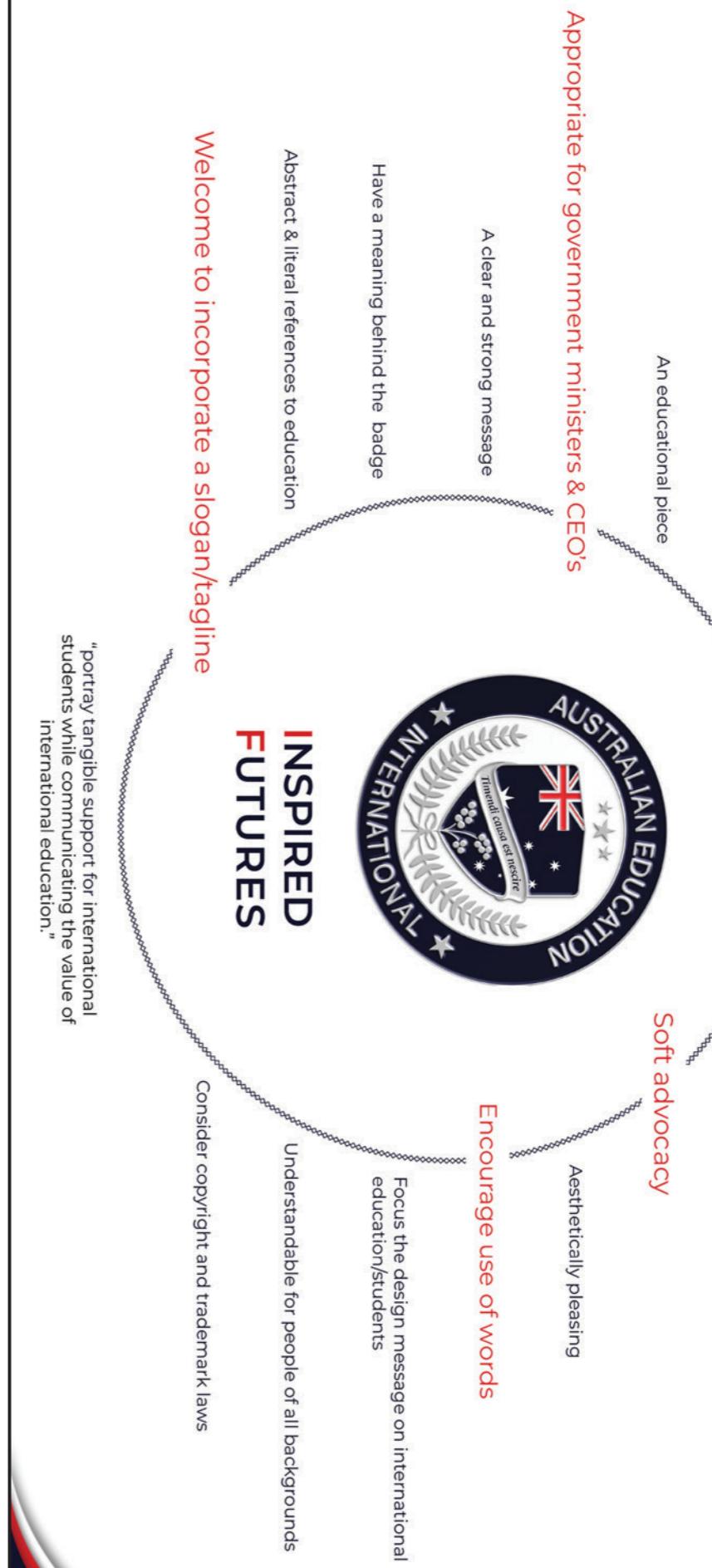


Design by Melissa Shelley

The design is to be displayed by government employees
as well as corporate & industry partners.

Single: Patriotic Australia

At each stage of the design I am checking the feedback from members of government to ensure the design is meeting each of their requests. Below is a sample of the requests received:



This project included live video briefings from government members at 3 key stages;

1. Initial briefing
2. Research & concept sketches feedback
3. Final stage review

In between these 3 client briefings they conducted their own government department meetings i.e. Study NSW, Western Australia Government and Study Australia Partnership and I was provided a collated list of feedback from those meetings where they discussed the designs and the outcomes they were requesting.

To the right is a design I created which highlights the key points I was reviewing throughout the creation of the research and design for this project.

THE SYMBOLS & THEIR MEANINGS



The Australian Shield

A shield baring the Australian national flag symbolises the great country of Australia safeguarding our knowledge & wisdom i.e. our education; recognised globally.



Motto

The Latin motto draped across the shield reads "Timendi causa est nescire" which translates as "Ignorance is the cause of fear" i.e. The light of Knowledge & Wisdom keeps man out of the darkness of fear.



Australian wattle

Wattle flowers form a trinity of golden wattle, the Australian national floral emblem. They are held together by a delicate bow and form the centrepiece in a wreath of wattle branches.



The 3 stars

The 3 stars form a trinity and represent guiding lights toward inspired futures.



Australian Education title

The title hierarchy now elevates Australian Education and explains it is recognised and provided at an international level as a world leader.

DESIGN GUIDE



SECONDARY



TAGLINE

**INSPIRED
FUTURES**

TAGLINE EXAMPLES



1 PRIMARY

The official and only physical badge design. And optional for digital use.

2 SECONDARY

Digital &/or print design. It is optional for legibility & proportion considerations.

3 TAGLINE

Only to be used when the primary or secondary design is visible in the same space.



The 'AEI award' design reads:
"A patriotic Australia"

The individuals and institutions that display the "Australian Education - International" badge show their commitment to protect and develop the Australian education that provides

better future prospects for all its recipients. Congratulations for being among the prestigious representatives to be awarded the badge. May you bare the symbol with pride and with the acknowledgement for being a guardian of knowledge and wisdom for the patriotic nation of Australia.



The enamel badge in a protective display case design.

The badge serves as a public display of our Australian Education's international status awarded to its recipients.



Social media message:
A patriotic historical context for the new release:

1901 - Australia begins its independence.

1986 - Australia finalises its independence as a country.

1986 - Australian universities welcome its first international students.

2025 - Australia officially elevates its Education status to International with the release of its "Australian Education - International" badges.



AEI keyring & protective pouch design

A leather backed keyring with metal enamel badge front and a protective leather pouch - a quality daily reinforcement of the international status and values bestowed upon the recipient.



**"As a designer I tell the visual stories
that demonstrate the uniqueness
of brands." Melissa Sherley**

PASSION PROJECT

PROJECT OVERVIEW “DEFINITIVE DESIGN”

PASSION PROJECT “DEFINITIVE DESIGN”

My Passion Projects are designs I've created entirely from concept to final delivery.

Definitive Design is inspired by the precision, strength of skill and effortless grace portrayed when an artform is designed in its highest form.

DELIVERABLES

1x typographic design
1x hoodie design
1x poster design

REQUIREMENTS

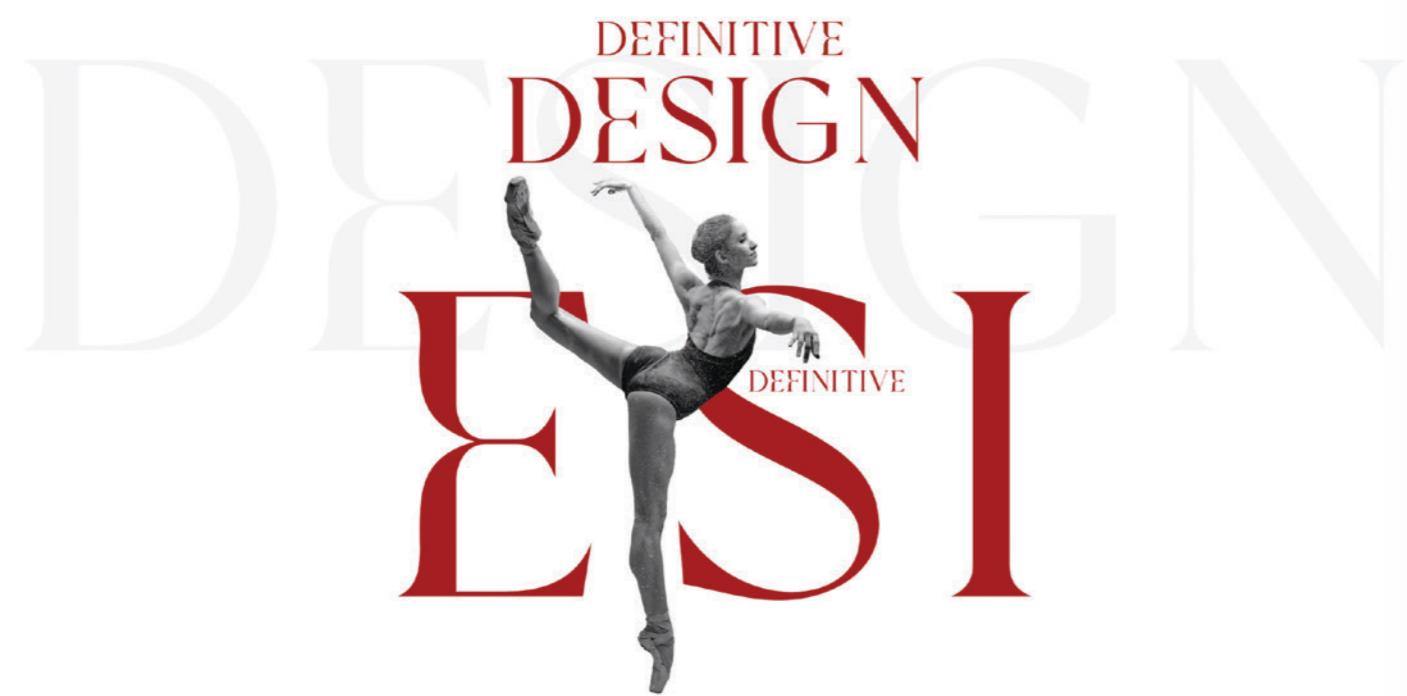
- Express “definitive design”.

ASSETS PROVIDED (MANDATORY)

- Designer to create &/or source all assets



Designs by Melissa Sherley



p. 58



Typographic design
& hoodie design

p. 59



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PASSION PROJECT

PROJECT OVERVIEW

“SAKURA SPARKLING”

- new product design

PASSION PROJECT “SAKURA SPARKLING”

My Passion Projects are designs I've created entirely from concept to final delivery.

Sakura Sparkling (a carbonated non-alcoholic drink) is inspired by the cherry blossom season in Japan which is a major tourist attraction for the country. “Sakura” is the Japanese word for cherry blossom.

DELIVERABLES

1 x brand identity
1 x brand book
1 x logo design
3 x label designs (3 flavours with a unique label each)
2 x print advertisements
1 x billboard advertisements

REQUIREMENTS

- Designer to write the copy.

ASSETS PROVIDED (MANDATORY)

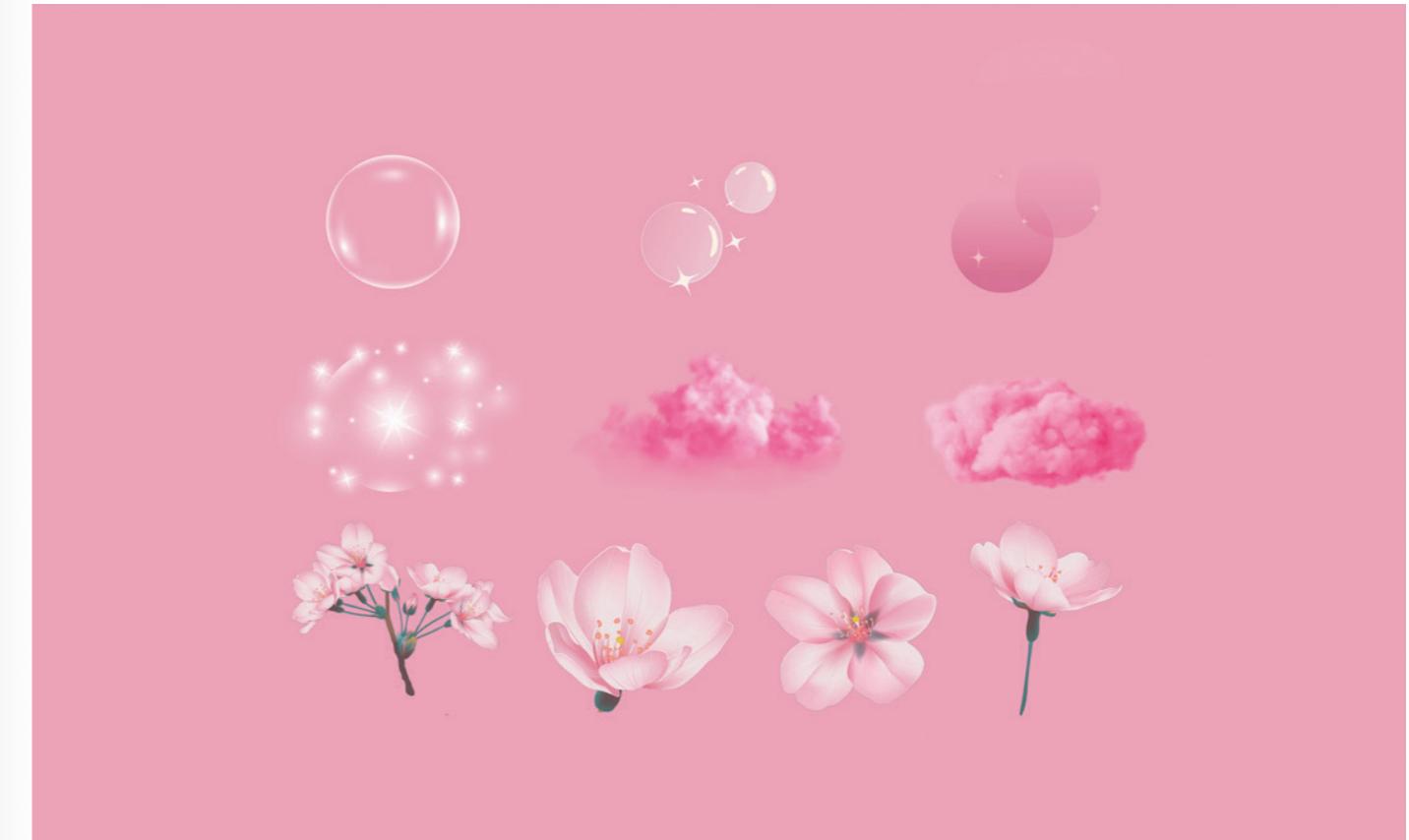
- Designer to create &/or source all assets



SAKURA SPARKLING BILLBOARD DESIGN
BY MELISSA SHERLEY



Brand name, tagline & logo design



Assets I sourced for the Sakura Sparkling designs



Sakura Sparkling Brand book



Copywriting & label design

The Sakura Sparkling label reads:

"At the start of spring Japan's landscape magically transforms with cascades of flowers and becomes a main tourist attraction for travellers all over the world when it is in full bloom. The Sakura is so cherished that the season has been popularly named after it. The Sakura season is host to a festival of events celebrating its beauty and even has a dedicated meteorological team tracking the blooms with daily updates of where to view them at their most beautiful."

Flavour: "Marshmallow Pillows"

New product design:

3 new flavours - each with a unique label design

**Label design 1**

Flavour: Blueberry Clouds

**Label design 2**

Flavour: Apricot Hearts

**Label design 3**

Flavour: Marshmallow Pillows

**Flavour profiles**

The three flavours have been named to capture the essence of the product; an experience of being immersed in a landscape that "magically transforms with cascades of flowers and becomes a main tourist attraction for travellers all over the world when it is in full bloom." It is feminine, playful and delicate with a touch of fantasy.



Advertisement
- design 1



Advertisement
- design 2

Three Flavours



marshmallow
pillows

blueberry
clouds

apricot
hearts

Sakura
SPARKLING
Sakura is the Japanese word for cherry blossom

Advertisement
- design 1

Sakura
SPARKLING
Sakura is the Japanese word for cherry blossom



Advertisement
- design 2



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PASSION PROJECT

PROJECT OVERVIEW

“QUANTIFY”

PASSION PROJECT

“QUANTIFY”

My Passion Projects are designs I've created entirely from concept to final delivery.

DELIVERABLES

- 1x new brand name
- 1x new logo design
- 1x packaging design
- 1x mobile webpage design

REQUIREMENTS

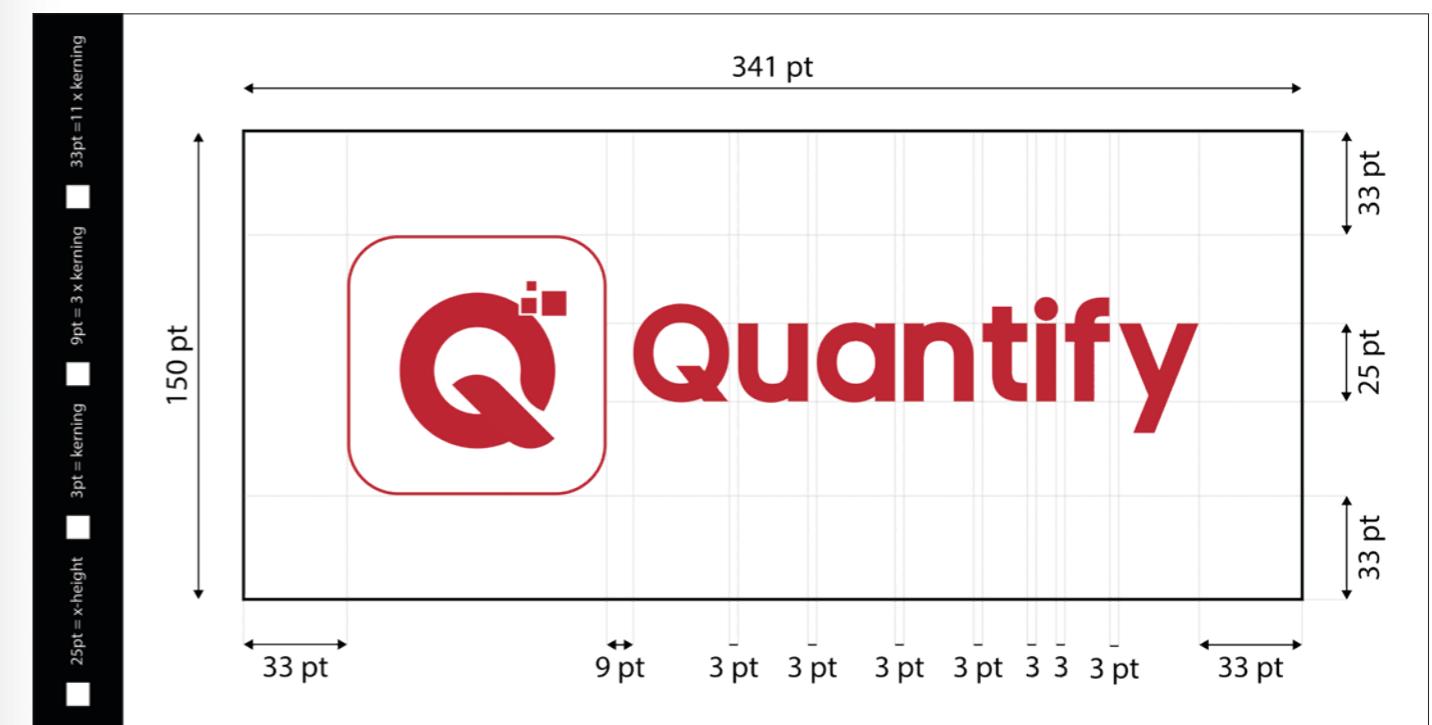
- A commercial medical logo intended for retail medicines.

ASSETS PROVIDED (MANDATORY)

- Designer to create &/or source all assets



Designs by Melissa Sherley



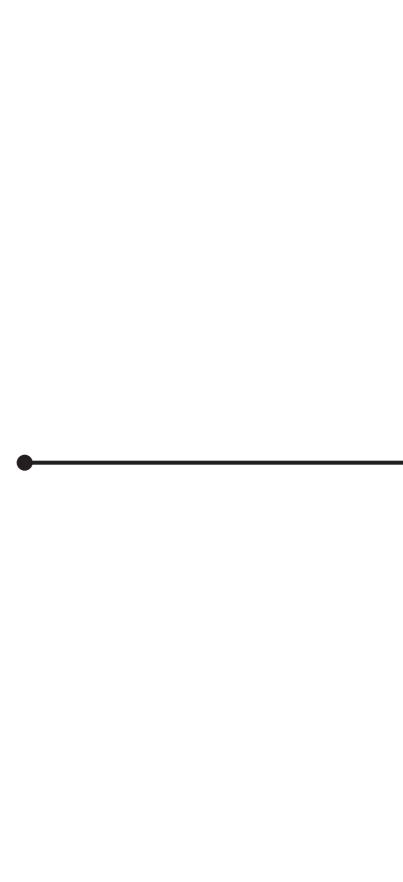


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PASSION PROJECT

PROJECT OVERVIEW

“The Rock Oyster”



PASSION PROJECT

“The Rock Oyster”

My Passion Projects are designs I've created entirely from concept to final delivery.

DELIVERABLES

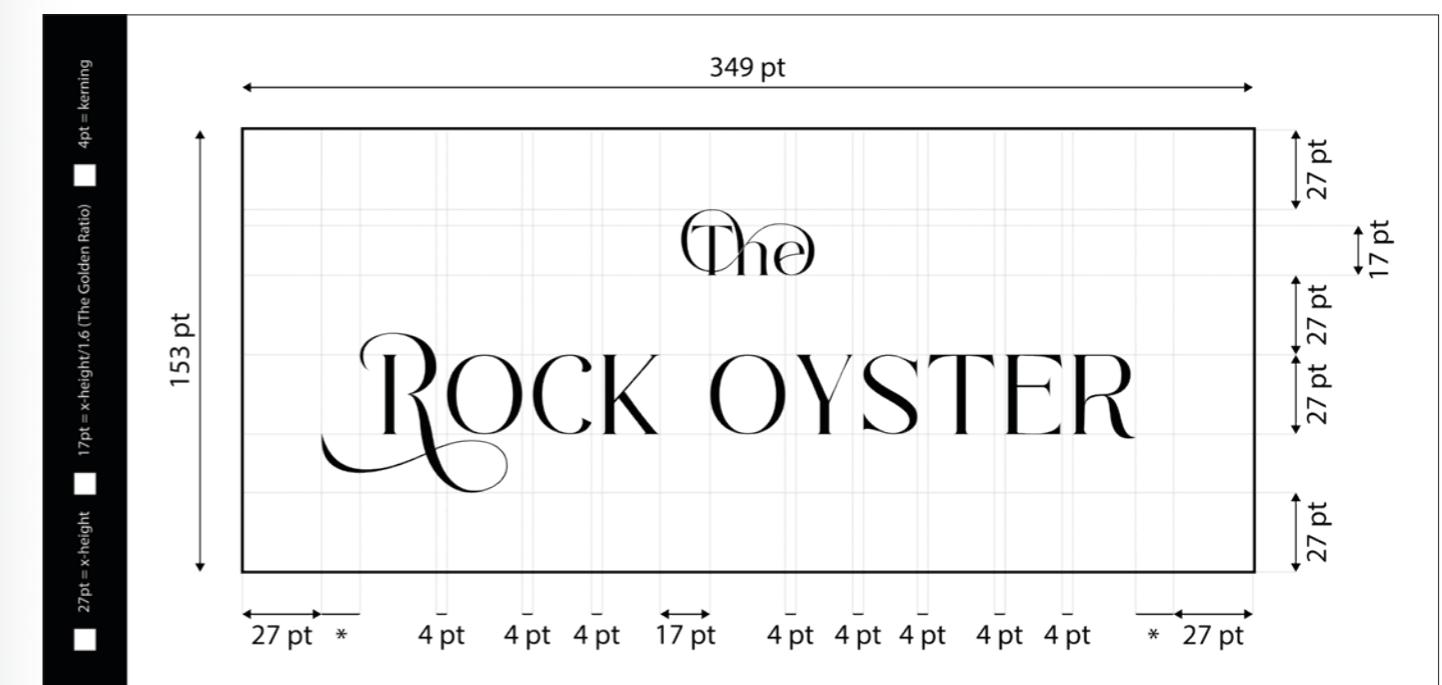
1x new brand name
1x new logo design
1x window decal
1x menu design

REQUIREMENTS

- A new brand for a new high end seafood restaurant.

ASSETS PROVIDED (MANDATORY)

- Designer to create &/or source all assets



The
ROCK OYSTER



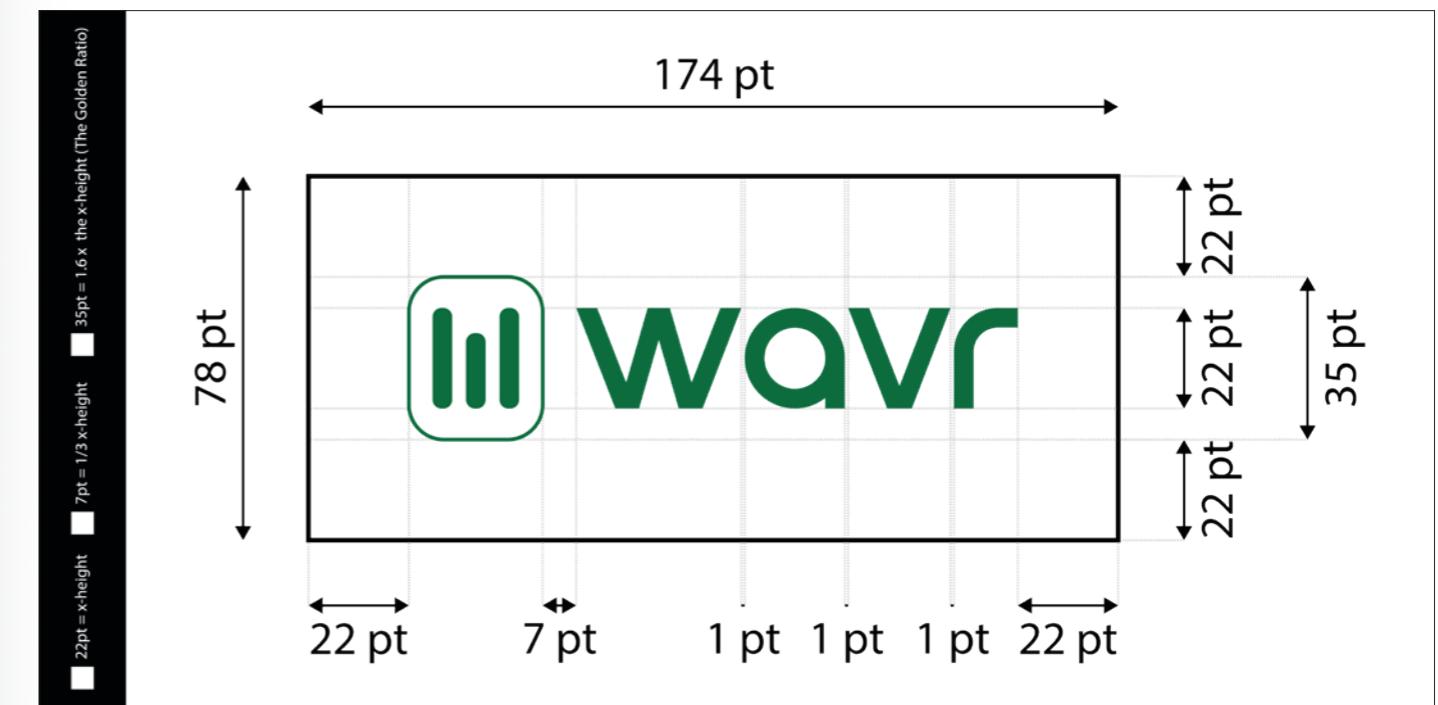
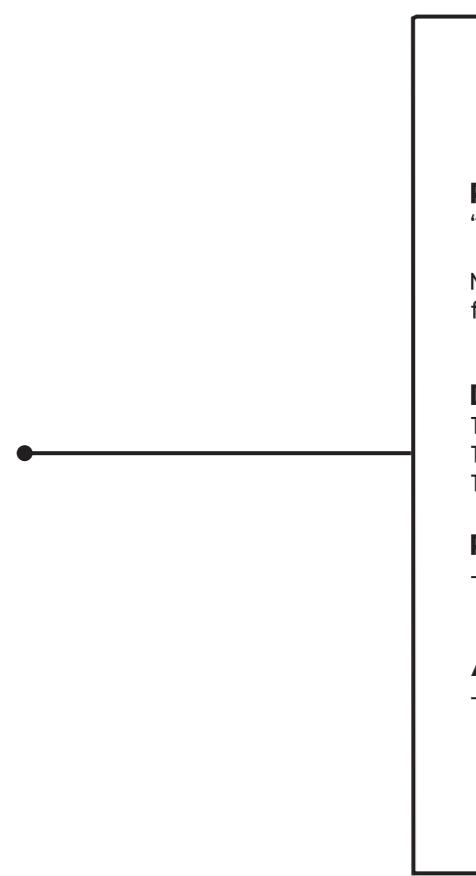


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PASSION PROJECT

PROJECT OVERVIEW

“wavr”







**"As a designer I tell the visual stories
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PASSION PROJECT

PROJECT OVERVIEW

“My portfolio cover”

PASSION PROJECT

“My portfolio cover”

My Passion Projects are designs I've created entirely from concept to final delivery.

DELIVERABLES

- 1x A4 print cover design
- 1x motion graphic video
- 1x website development of motion graphic “hero” video

REQUIREMENTS

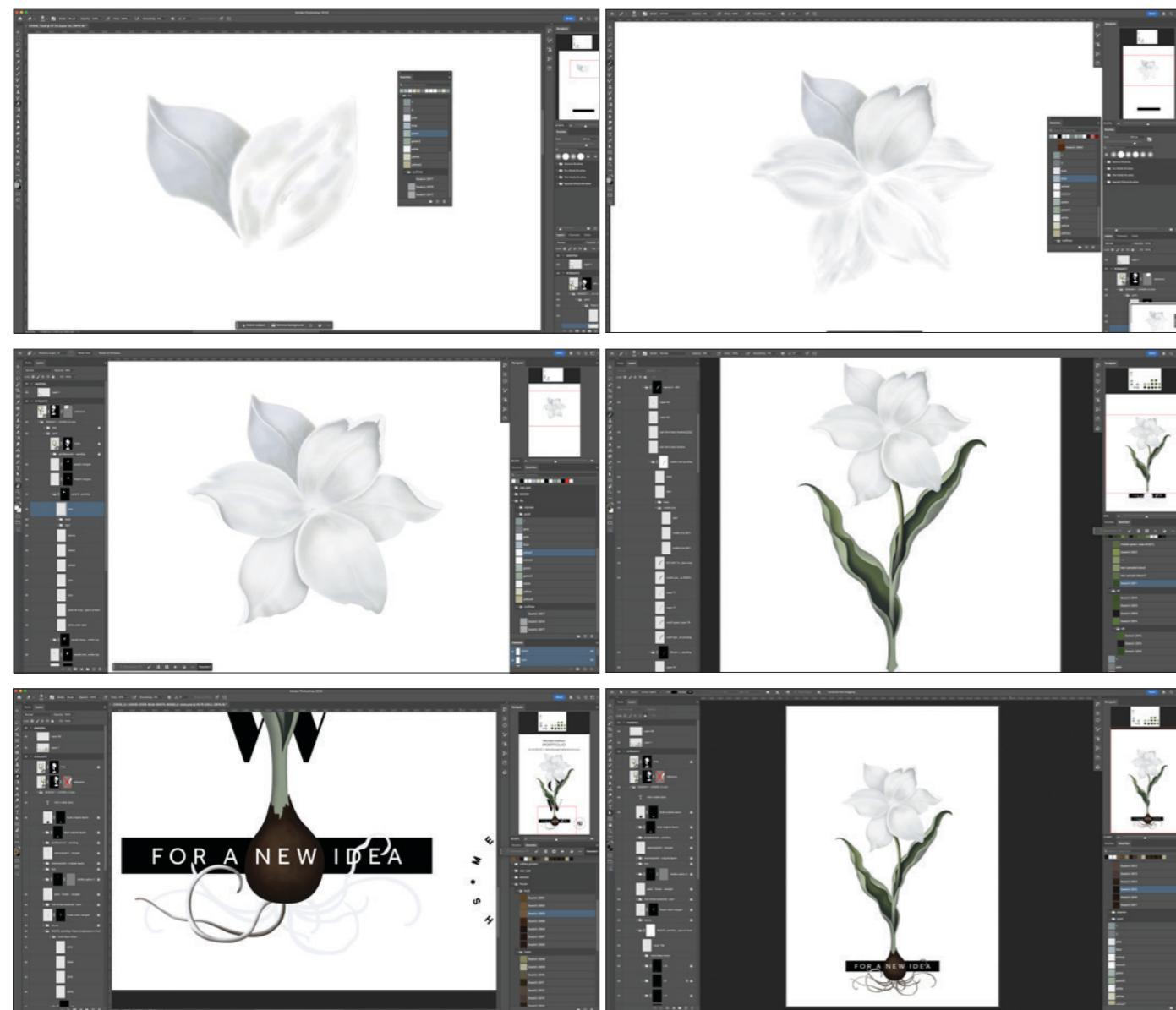
- A custom digitally painted artwork design for print cover design and motion graphic.

ASSETS PROVIDED (MANDATORY)

- Designer to create &/or source all assets



DESIGN PROJECT “MY PORTFOLIO COVER”



Creating my portfolio cover began with digitally painting a picture of a lily in Photoshop. The concept of the artwork is to portray the blossoming of a new idea. Each idea blooms into a design and inside the portfolio is a collection of designs I created from concept to delivery.

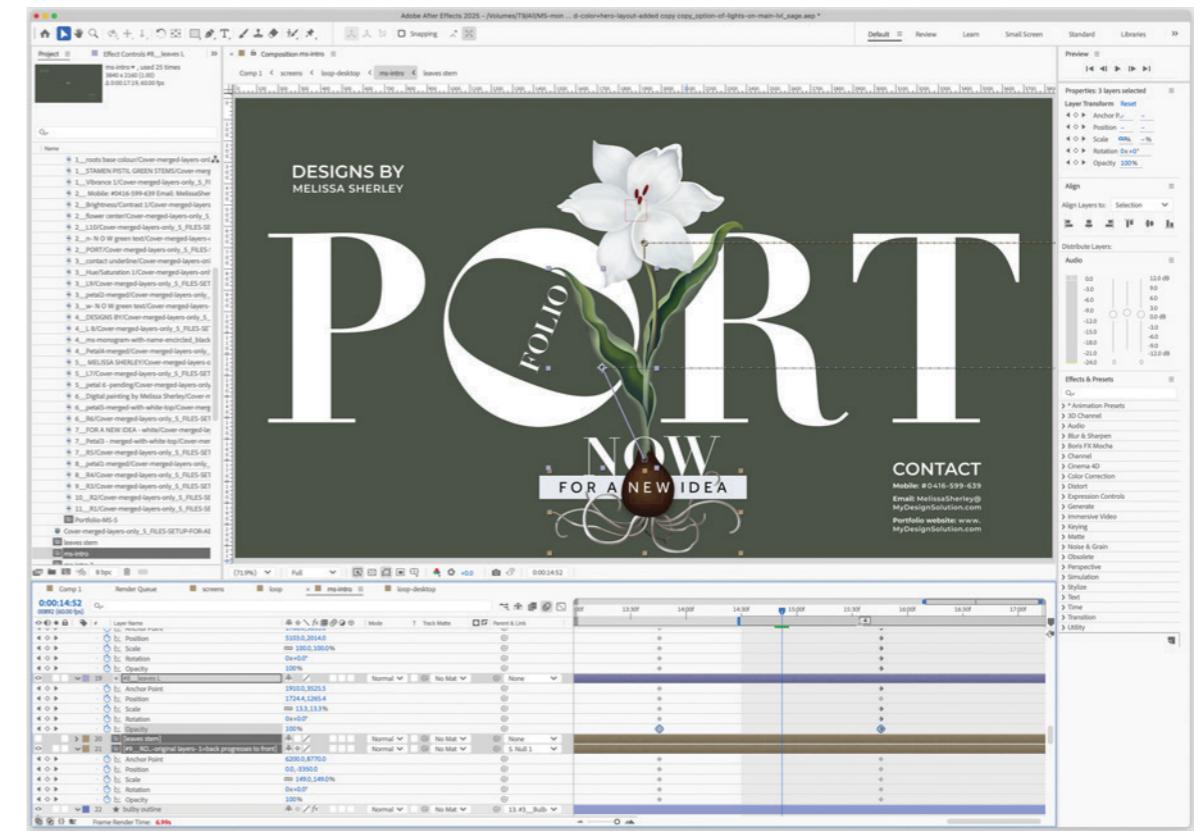
Displayed on this page are screenshots that display the development timeline of painting the petals through to the final typographic cover design.

This first design is an A4 portrait print format finalised in Adobe InDesign.



DESIGN PROJECT “MY PORTFOLIO COVER motion graphic 1”

Next I created a motion graphic in Adobe After Effects with my Photoshop layers. I wanted the motion graphic to be a new iteration of the typographic design interplaying with the digital painting. Below is the second design layout being created in a landscape mode for video.

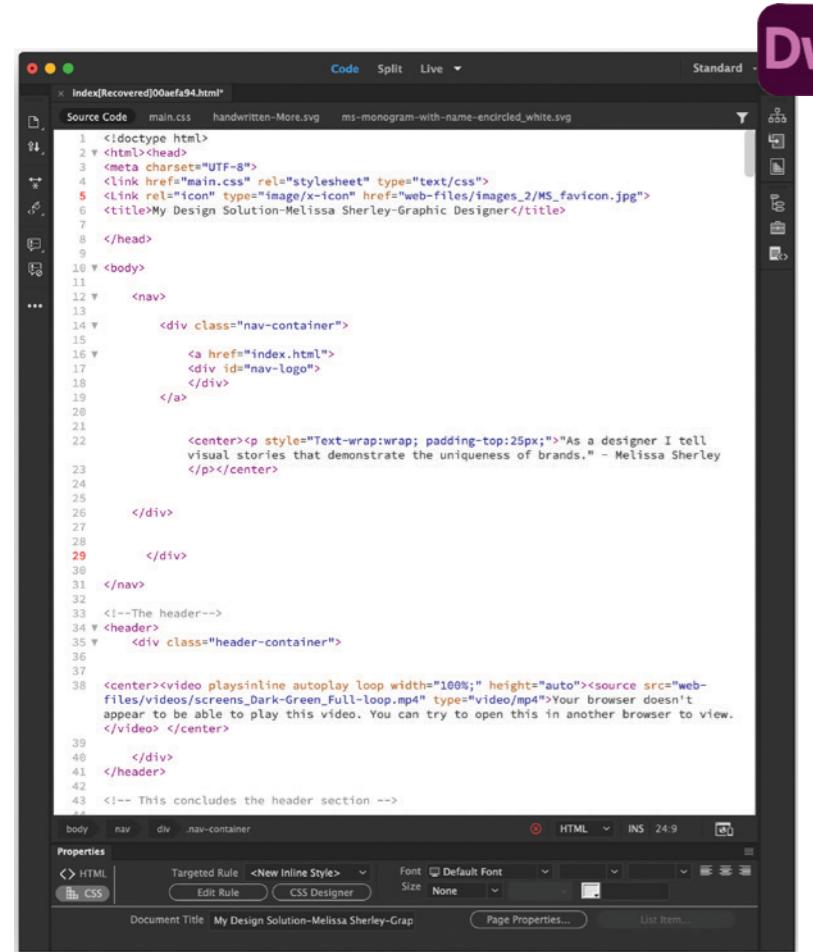


Below is the final layout of the motion graphic design. The video can be viewed on my portfolio website: www.MyDesignSolution.com.

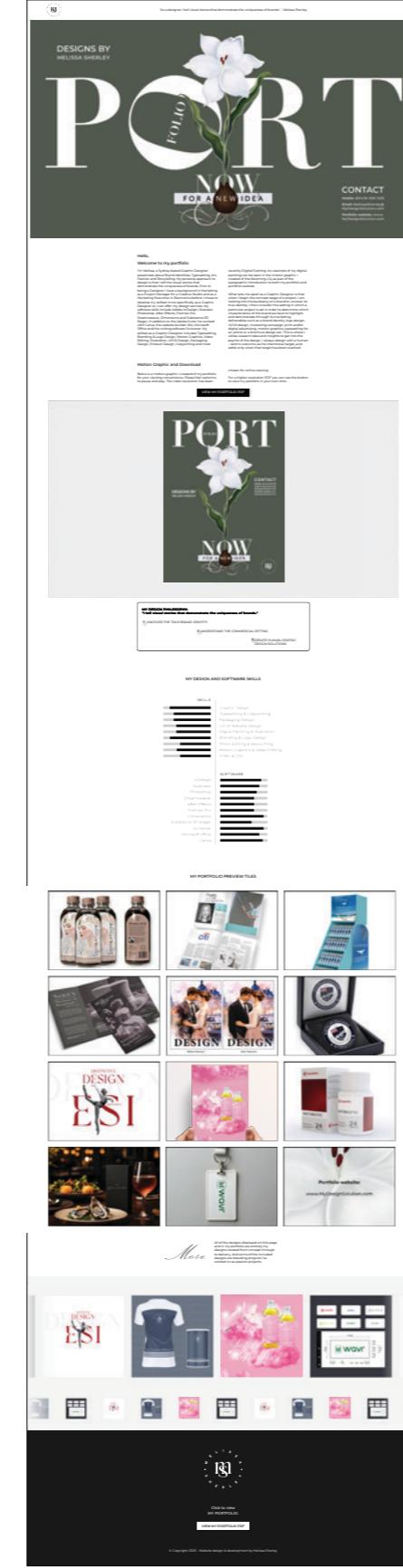


DESIGN PROJECT

“MY PORTFOLIO WEBSITE *motion graphic*”

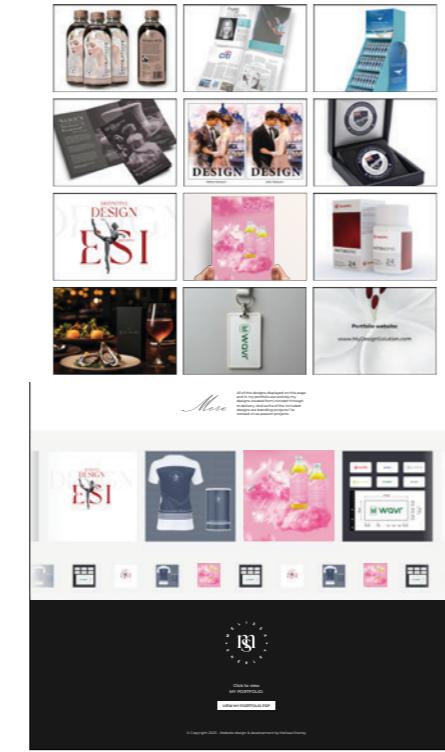


The screenshot shows the Adobe Dreamweaver interface with the code editor open. The code is for a portfolio website, featuring a header with a video, a navigation bar, and a main content area with a large image of a white lily. The code is written in HTML and CSS, with some JavaScript for the video player.



The final stage of the portfolio cover design project was to make the motion graphic video live on my portfolio website. To achieve this I wrote my website code in HTML & CSS inside of Adobe Dreamweaver. And I designed the elements with a live preview using the Firefox browser. I chose a domain name to suit the theme of a portfolio showcase. And lastly to finalise the website development I purchased a web hosting package and made the website files live using cPanel.

It is now available to be viewed here:
www.MyDesignSolution.com

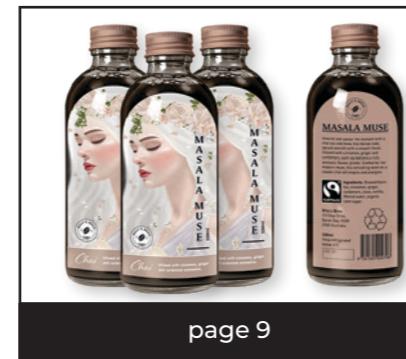


www.MyDesignSolution.com





GRAPHIC DESIGN



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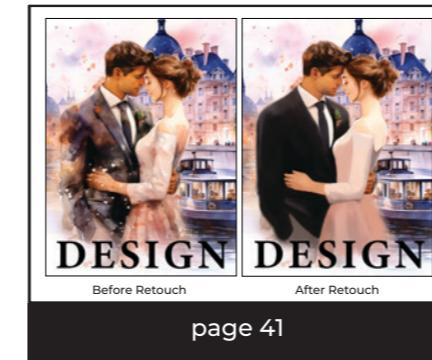
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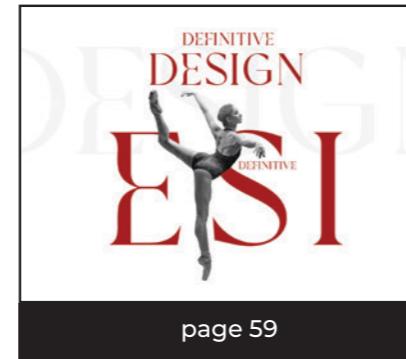
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