

ANTIVIST APPAREL

If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

ANTIVIST APPAREL

TYLER GIBBONS // 2005370 // FMP



A²



UNITED WE'LL FAIL, DIVIDED WE'LL FALL. WE'RE FUCKED BUT YOU'RE MAKING IT WORSE. UNITED WE'LL FAIL, DIVIDED WE'LL FALL. GIVE UP BECAUSE YOU'RE MAKING IT SO MUCH WORSE.

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Project: Antivist Apparel

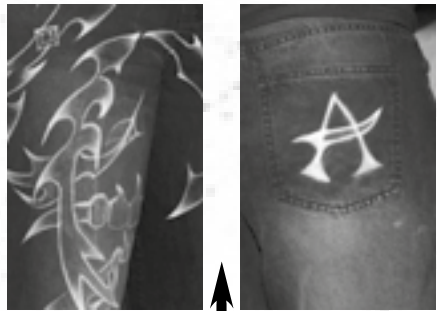
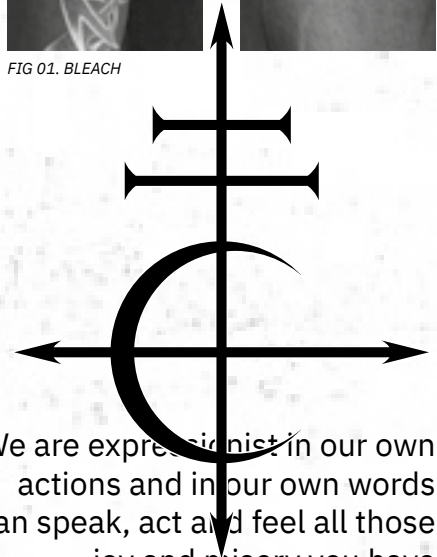


FIG 01. BLEACH



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FIG 01. (SHIRT NAME)



(01)01234567890128TEC-IT

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Beginning of Project Aims



FIG 01. (SHIRT NAME)

Throughout my time at university, I have constantly had the question in my mind of what I want to do after I graduate. After much deliberation, I eventually after doing a commission for a hair styling product company realised that I want to pursue a career designing within the creative fashion or music scene. Therefore, I figured it was only right to base my FMP around this area which will not only increase my quality of work through my interest in the topic but also provide me with work that's fitting for a portfolio in that area of work.

However, simply designing work for my future portfolio wouldn't quite cut it for my project so I needed something more to boost my work further. With this in mind, I thought about The Sophie Lancaster Foundation and what they do and decided to create something inspired by them.

The Sophie Lancaster Foundation is a charity that works to tackle hate against alternative people of all subcultures. The company was founded by the mother of Sophie Lancaster who was murdered based on her appearance. I decided I wanted to focus on also tackling this issue through the means of an alternative fashion company. Outside of my inspiration, I also have a personal connection to this issue, though not on such a large scale. Being someone who indulges themselves in the alternative style and culture, I have received my fair share of criticism and abuse based solely on my appearance. While I've never received excessive harm due to this, I know of people who have and wish to figure out a way I can tackle this issue. Additionally, despite fitting the classification of a hate crime, there are only a small handful of police forces that actively monitor it and treat it as such so crimes against alternative people are often dismissed to be minor disputes. If it were to become a law that labels it as a hate crime, victims would receive significantly more support following altercations.

As for execution, I need to undertake significant research into different avenues I can take to complete my aims. As of current, the ideas I've considered are spreading awareness for the issue, spreading awareness towards paths people can take to gain support, directly supporting those undergoing hate and through educating people and eradicating their internal prejudices. Aside from the specifics, I want to create an alternative fashion company as a conduit for my cause.

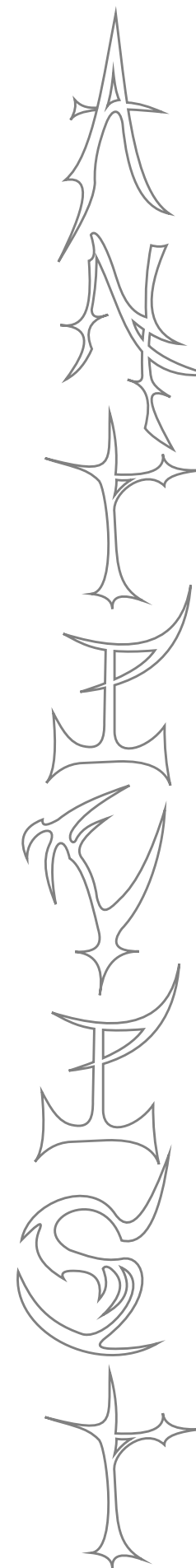
Regarding this as a project and not a hypothetical brand, I have chosen to pursue this avenue as it will allow me to display a wide range of design capabilities. Through this project, I will be able to explore logo design, typography, packaging design, clothing design, web design and multiple other avenues. In theory, this will provide a strong example of what I am capable of and allow me to excel in my project and course. Additionally, the research avenues for this project are equally as vast as they will provide me with plenty of opportunities for audience input and first-hand research which I wish to complete by directly contacting brands within my field of study.

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CONTACTING BRANDS

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Contacting Brands

In order to advance my research, I considered the idea of contacting brands in hopes of organising a meeting to ask them about the inner workings and design aspects of their respective brand. I went ahead and contacted nine different brands within my field, however, I only received a response from one of them which was thankfully the most important one.

Tyler Gibbons -tylerjackgibbons@gmail.com
to info + 13:45 (11 minutes ago) ☆ ☺ ↶

Dear Alchemy England,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Tyler Gibbons -tylerjackgibbons@gmail.com
to cs + 13:41 (16 minutes ago) ☆ ☺ ↶

Dear Demonia,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Tyler Gibbons -tylerjackgibbons@gmail.com
to contact@dollskill.com + 13:43 (14 minutes ago) ☆ ☺ ↶

Dear Dolls Kill,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Tyler Gibbons -tylerjackgibbons@gmail.com
to help + 13:13 (44 minutes ago) ☆ ☺ ↶

Dear Drop Dead,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Apologies if this is the incorrect email to contact, I couldn't find another one. If there's an email it is preferred I contact, please redirect me.

Kind regards,
Tyler

Tyler Gibbons -tylerjackgibbons@gmail.com
to model@kilstar.com + 13:15 (42 minutes ago) ☆ ☺ ↶

Dear Kilstar,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Tyler Gibbons -tylerjackgibbons@gmail.com
to info@mingalondon.com + 13:40 (17 minutes ago) ☆ ☺ ↶

Dear Mings London,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Tyler Gibbons -tylerjackgibbons@gmail.com
to store@newrock.com + 13:38 (19 minutes ago) ☆ ☺ ↶

Dear New Rock's,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone from your brand's design team about how a clothing company works from a design perspective. It would greatly help my project if I were to receive this level of first-hand research, it would also be helpful to receive some insight into how the general brand appearance came about and the process of designing clothing.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Contacting Brands

I did hear back from one other brand aside from The Sophie Lancaster Foundation, however my excitement was quickly diminished when I realised I had emailed a different brand with the same name. To which I sent an email back apologising for the mixup and contacted to correct email address.



My Questions:

What are the core identities and guidelines within the brand?

Why did the brand choose to target its audience?

How did the brand come up with its signature clothing style?

What inspiration was used in the creation of the brand?

How was the name and logo created and decided?

How much of the design work was outsourced to freelance designers?

How did the brand separate itself from competitors?

Is there anything that would change if given the opportunity to start over?

How did you bring the brand to life?

Is there anything the brand does outside of making and selling clothing?

Is there any advice I could receive on how to and not to set up my hypothetical brand?

The Sophie Lancaster Foundation

Getting in touch:

Tyler Gibbons <tylerjackgibbons@gmail.com>
to Enquiries + 13:53 (3 minutes ago) ☆ 😊 ↶ ⓘ

Dear The Sophie Lancaster Foundation,

Hi, I'm a graphic design student in my final year of university. For my Final Major Project, I am looking into creating a hypothetical clothing brand that produces alternative clothing but also acts as some form of charity tackling hate within the alternative community.

I am writing this email to inquire about the opportunity to speak with someone about how your company works to tackle hate and support people experiencing it. If possible I would appreciate support with my hypothetical brand through finding out what steps were taken to get your company to the place it is and what help it provides.

While I am asking for a lot, I do not expect to hear back about everything I've inquired and I completely understand if it is not plausible to arrange this. I would greatly appreciate an email back and I thank you for your time regardless of the outcome.

Kind regards,
Tyler

Enquiries
to me - 11:51 (18 minutes ago) ☆ 😊 ↶ ⓘ

Hi Tyler,

Thank you for getting in touch and your interest in our work. We would be very happy to do a quick zoom/Teams with you to discuss this with you, if that is something you would be interested in.

We are busy for the next week or so but could do this later next week.

If you would prefer just a written response please let us know.

Thanks again.

Dena

Tyler Gibbons
to Enquiries - 12:09 (0 minutes ago) ☆ 😊 ↶ ⓘ

Hi, thank you for getting back to me!

I would greatly appreciate a meeting! I am available any time between Tuesday and Friday! Please get back to me letting me know if there is a time that works best for you. I will make sure I will be available.

Thank you for your time,
Tyler

...

Enquiries
to me - 12:18 (0 minutes ago) ☆ 😊 ↶ ⓘ

Hi Tyler,

I have just spoken to our CEO, would it be possible to push it back to the following week, shall we say either Monday the 12th or Wednesday the 14th at 11am. Would this work for you?

Let me know and I will forward you a link.

Many Thanks.

Dena

Tyler Gibbons <tylerjackgibbons@gmail.com>
to Enquiries - 12:20 (0 minutes ago) ☆ 😊 ↶ ⓘ

Hi, Wednesday the 14th works best for me!

Thank you for your assistance, I will look forward to speaking with you!

Kind Regards,
Tyler

...

I was able to arrange an online meeting with the CEO of The Sophie Lancaster Foundation where I would be able to get an insight of the area I want to set my project. I also aimed to achieve advice on how to set up my brand and hopefully gain their approval to include them in my brand as a hypothetical collaborator. Unfortunately, I am unable to speak to the founder and mother of Sophie as she sadly passed a few years ago.

The Sophie Lancaster Foundation - Meeting Transcript

Allison: You know, what the what the whole sort of rationale for us is every festival seasons, we're coming up with the new designs and the new ideas and all the rest of it. So let me let me just give you the little potted history of it, you obviously know who we are loving your bedroom, by the way, it's very cool. You will know obviously you approached us, you know who we are. And Sylvia set us up because she'd recognise the hatred and the intolerance that Sophie had had before. Before that awful day and that awful attack. And when Sophie was in hospital, she's she decided she was going to set up a charity, and she was going to take Sophie into schools and show young people that actually difference wasn't something to be afraid of. Being alternative is just a way of expressing your own identity, expressing yourself, it's your choices about how you want to live, and that should be fine. You know, it's not a dark and dangerous and threatening thing. It's just you being you, basically. And that was the whole idea behind them very quickly, very sadly, When Sophie died, they came up with the acronym of stamp out, prejudice, hatred and intolerance everywhere, which comes from Sophie's name. So that became our first bit of design, really, it became the thing that underpinned us Sophie's name became the name of this young woman who was murdered, but also stood for everything we believed in. So that's really what inspired that first branding bit for us. So the logo is Sophie, we've got the wristbands with the Sophie and the very first thing we did was a gig, where they use the wristbands as like an entrance thing that you bought, again, you bought the wristband, you could get into the gig. And again, it's that branding with that stamp out hatred, and prejudice, hatred and intolerance everywhere. So that's really the that's really where everything started from. When you were at a charity, like ours, you have to be mindful, mindful. There are very many disparate groups in this world, not all who agree with each other. And you have to be really clear what you're about. So we support all people really who are going through pain, we want communities where people can live just by being themselves, you don't have to like them, you don't have to agree with them, you don't have to understand that we all have that right to express ourselves in our own way, if we're being law abiding, you know, it doesn't really matter whether someone thinks you should love or you know what your religion should be all the rest of it, it's down to you. So in a sense, you have that really strong, ethical thing underneath you, which is really important. Again, in everything we do, we're not just trying to capture the moment in terms of marketing or

branding. Everything we do has to be reflective of somebody like who we are. Because when the community treat our story, with such respect, we have a real integrity for how we tell our story and how we use that messaging. So there are so many things we could do that could be really in, we have lots of very fun conversations in the office about what the next range would be most. Well, for the fun ones, or the ones that we could never do, we will never be allowed to do it. Because we would cause disaster. And we have so many fun ideas of things we could say that will be either of it offensive or a bit out of there, or whatever. And, you know, we have to be really mindful, this has to reflect well, we work with the schools audience, as well as our you know alternative community, we have lots of people who aren't alternative, but are real upstanders and supporters. And again, those messages have to cover all those audiences really. So I think for us, the crucial thing is any ranges we come up with any branding we come up with, has to feel true to the foundation, it has to feel honest for us, that this is who we are, hopefully it should be eye catching, it should make people feel something we want them to buy into the branding, you know, and that's why the weirdo mosher freak thing Dean will talk a little bit about that. That came from a book. And it was about owning those words that people use against you. So you're sort of making a point by wearing it as well. So it's, you know, it's almost that slight protest thing, but it's done in a really gentle and supportive way. And so, so everything is about forwarding the foundation, expressing our messaging through the clothing or through whatever else we're selling. And also, the other thing I hate to use the awful word is it's money, isn't it, we have to raise all our own funds. So obviously, merchandise is a really crucial thing for us for our raising our own our own income. So that sort of gives you an overview of why it's important, how we approach it, who we need to think about audiences, messaging, everything, being really honest, and comes from a really good place. If we make a mistake. We can apologise for it. But we did it because we thought it was right. We're not making quick decisions based on what's going to get us the fastest cash. We have to have a bit more integrity than that. That's that's how we operate basically. And you want to talk a bit deeper about the ranges we do or what we sell or what we think about.

Dean: but we've got a we hope we always have a basic sauce Free Range. That's what our safilo Go on. And we're just we're in talks now doing something a little bit a little bit different, but still using the Sophie logo. And like Alison said, it's the commercials. The commercial side of it is we really, we've got to bridge all genres. And it's got to be something

that would appeal to lots of different audiences, you know, whether it be somebody that's, you know, working, that that's, that's got a civvy job or somebody that's got a, you know, open the goth, somebody's metal or somebody's punk. And we've got to try and find some something that really would appeal to our audiences. It's, it sounds really easy Tyler, but it's, it's not because you can't please all the people all the time. So you've just got to come up with something that you think. And if we get one like we did last year, the weirdo every year, we changed the colorway of the weirdo mosher freak, when I actually changed the way we had weirdo mosher freak is placed on a t shirt and future, you know, whatever. But we hit on a colorway last year that was people just loved in, which we were so thankful for, but pressures on now for this year, because we've got to have one that people love again, but saying that festivals and things were so well supported anyway, I have a feeling that people will just buy whatever would was, whatever was there. You know, it's amazing what these it's there. So we always have the weirdo mosher freak, we always have the Sophie. And sometimes we might have a special, a special that goes in like the I don't know if you know, do you know bloodstock festival? Yeah, well, they introduced pink for Sylvia after Sylvia passed away. All right, we've done within two years now. I've been Sylvia day for two years now. And it's grown from one year to the next. It really it really grew. So that's been a really nice special that we've done that actually. So it's super, super fast. And it's something new, and who new metalers is like pink, but they do. You know, we do obviously, our main we normally do black, our concentration is black, for for the T shirts, but sometimes we might throw some colour in, and people are hungry for that as well. But that all comes down to cost and what we what what we can die for, for that year for what will sell. And we don't all have a start, we try not to have a stock at backstreets our distributor. Because we want a new range the next year. Yeah, I think we've found particularly since Allison joined the foundation, you know, it really, it really is helpful to have a refresh every year of what you've got available to sell. And also on this thing, so with with hoodies and T shirts and things, there are trends aren't there, where things are placed, whether it's on the back, on the front, on the on the chest here, sort of big corporates a really a corporate thing down the sleeves, that sort of those are things that you might want to think about, whether it's a slogan that you go for, or imagery that you go for, you've got to really concentrate on your audience who you want it and what that message is, you have some bullet points of you know, the message I really wants to put across my audience, some I want it to reach and you know, I suppose the impact the impact that you want to make with it.

Allison: I was gonna say the other thing I pick up on that is as a really small charity, there's only four members of staff. And we're tiny, our turnover is really small. And one of the things we're very aware of when we go to an event, if we create a merchandise that we would love to wear, or we would love to make and be really proud of, that could be twice or three times the cost of actually what we're making. Because we're very aware a lot of our audience don't actually have loads of money, we don't want you know, we're not a band, we're not going to do 60 pounds hoodie, we just not going to do that that's not what we can take to the festivals we're going to. So actually, realistically, you need to make enough of a profit margin. So you need to think about if it's colour printing, how many screens? Or if it's embroidery, how much would that be? If you're doing the front? Can you afford to do the back? How much more expensive? Is it? Is it on the arm? Or is it the same price. So that's really boring, but that has a really massive effect on what we do. Because if we just design what we liked, that will probably be very different from what we do that price point and that sensitivity of passing it on. And that's where design is crucial. I think, because the impact you can make some great words or great designer great graphics as to sort of carry you through because you haven't got the money to do the really snazzy smart things or they're really complicated things. Or if you didn't do them when they you wouldn't actually be breaking even or hardly broken even because you couldn't still put your prices up. Yeah, so you know, it's that awful thing when you're designing I did a lot of work with Antony Olson, who was behind Factory Records. And Antony Wilson is the worst buisnessman was the worst businessman of anybody you've ever met in your life and if you watch for only for our party people are absolutely justifies that. And he's one of the only people I've ever known who actually produced an album. And they worked out it was cheaper to give everybody 10 pounds who bought the album on got the album, rather than the buying it because the cost of the production compared to the cost of the item was just ridiculous. So we'd have to be like, really mindful, you know, what is this for? And how much money can we raise? And how much is it going to cost to make it? Do you have any questions? Or how are you going to come in at this? What is the bit that's really interesting you?

Me: Yeah, I've got a few questions I'd written down. Let me just have a look through see if there's any that I think you haven't touched on? Yeah, so like, the with, sort of donation side of thins, is there any like, specific, like, ways that you utilise it? And like, if there's anything that like, you have

tried that didn't work those like should be sort of like avoided?

Allison: In terms of just people making donations you mean?

Me: I mean like, utilising the donations that people make.

Allison: You mean what do we do with the money? Yeah, right. Okay. We're really tiny. So most of the donations we get actually works on keeping us open, and paying for us to deliver the work, we don't have a lot of projects, we don't spend a lot of money on really dear initiatives that can either be a success or failure. We don't have the luxury of like, investing on caching things. Most of our work, a lot of the really valuable stuff we do is going into schools, working with the police as well, we do a lot work with the police, we work people like housing associations, because people's experience alternative people's experience of life hinges on how other people in society treat them. So you know, you lock up people, you make a judgement that affects you with the Housing Association, that affects you, if you go in the NHS, it affects you, if you get into trouble or you're attacked, police will look at you and think it was your fault. And in telling Sophie's story wer'e eroding that stereotype, we're doing our best to try and make them think again about hate crime. So to do all of that work, means we have to go out and do those sessions. So the money we raised gets us out to talking to those people. But we don't really do. We don't do sort of snazzy events that cost us we don't do. We don't buy big resources. It's about paying us to keep doing what what we were doing. So I don't know whether it's whether it's luck, or whether it's good planning, but we've never really done anything that actually we thought afterwards. Gosh, that was bastard because other than investing time, we don't really invest a lot of money. We don't really have it to invest, to be honest.

Dean: No, but basically, it basically keeps the office running. Well you can see it's not big and fancy. Yeah. You know, we've we've got we've got a car that's what the new car, a new car, you need a new love a new car. And even like developments of resources that we have, right, you know, the physical resources, so I'm gonna mention busybox and things. No, no, she's, you know, when we do go to the festivals and things, every every single penny, like Alison said, it's just to keep it keeps us running keeps us going. Yeah, we're four people and, and that's it that is this. That's basically it. That's where the money goes, if we've got if we can, if people we do charge for, to go into schools, to deliver workshops, and to deliver presentations and things, but sometimes you'll have areas that, you know, maybe not have so much money, but they actually really, really need us.

So that that's that will get us into there. But we are a very small charity, I don't know whether you were aware of, you know how small we are because of the Reach we've got people have heard about us, you know, but most people are quite shocked when they hear there's only four of us in a small office in a little lengthy shutdown, because that's when we have.

Me: so you sort of like, like you'd utilise it through just, outside of you know keeping yourself up, was just through education rather than, like after the fact.

Allison: it's education. Yeah. Education is absolutely what we're about. We're trying to change mindset to actually be an alternative or being different in whatever way you express yourself, is actually not harmful. And it's, we often use the phrases turning bystanders into upstanders against hate. If you're in a classroom and some kids laugh is being made in misery. If you're in a workplace and you see bullying for whatever reason, whether it's racial or homophobic or whatever, a lot of the time, people, all the people doing that. You're accepting the culture that you're living and you know, and he lived. My son, who was one of the Holocaust survivors, said actually, it wasn't the people the perpetrators that caused The most pain is seeing people stand by watch and do nothing about it. You know, that's the bit that causes the most grief for them. So for us, the more people that can actually get tuned into the message, then obviously that is great. We also do work with perpetrators of hate crime. So if school are having an issue, and there's been an incident or local police have had an issue, they can call us in. And we often do like an intervention with those young people who've maybe made some really bad choices, you know, try and turn that round. Because it's not again about judgement and blame, it's trying to make it better. And we also go into places like youth offenders or prisons, and we can do intervention, the work in there. Because again, if you see people, if you see the humanity of Sophie, and realise that 20 years of age, you know, she had her life taken away from us simply because of what she looked like. It's that power of that message because that can make you feel something in a way that just saying hate crimes are really bad thing. Just doesn't say it just sounds like something on our leaflet or the council have said or the police have said, but if you see if you see that person who was young and creative and quite quiet, and had a good sense of humour, you know, like music and and her life was over simply because of somebody else's ignorance and violence and intolerance. That is what can mix it up a bit and make people feel passionate about it.

Me: Okay [...] Just seeing if there's anything else that I've got in here that you've not touched on already [...] Outside of like the education side was anything else that you considered during like, when you were coming up with the idea of the Sophie Lancaster foundation? Were there any other methods that you fought up and dismissed? Or?

Allison: you probably get a chance to use this do you wanna start here and so

Dean: please was Sylvia it was Sylvia's main wish was it was education. When Sophie was still in hospital, when stuff was in the hospital, they expected her to survive, thought she really wants to survive the attack, like you know, like Rob did and in Sylvia had been a youth worker for 30 years, and she'd worked with young people, young offenders, you know. And that had been her life's work so, so she, she decided that she wasn't having any more of this. She was going to set up a charity and she was going to takes off into schools with a so to show young people that there's nothing to be afraid of, you know, this this girl likes girls are wired and beans on sauce. And you know, she's, you know, she's just, she's just this lovely, creative young person. So Sylvia's main thing she passionately believed that it was all about education and familiarising, you know, just people getting to know Sophie and realising that it's nothing to fear because Sophie had had Sylvia been there when Sophie had had some grief on the streets beforehand, you know, and we, you know, we know as a charity, you possibly I hope you haven't, I hope you haven't had any, you know, incidents but we know as a charity that the vast majority of people who are at alternative do receive some sort of abuse in some way or other whether it's verbal or physical, or, you know, just the butt of jokes or whatever it is. So it is a real thing and a big part of it's not a shift really because we have worked in primary schools you know, for quite a long time. But we do know working years we tend to concentrate on year six. And going in speaking to year six and you do see that mind change you do see it we worked in once we worked in one school and the very next day the the teacher emailed us and said the child that really I asked you to come in for because we were having difficulty with the next day the whole class stood up to that child so it is that that their bystander an upstander that Allison's saying it does, it does work and unless you do it unless you do a lot of a lot of people don't interact or come into contact with alternative people they just don't know. So there is an ignorance there. Yeah. There is you know, where to get the information is always like a wonder to us what we know why they come to

this conclusion about these people, that they behave like that just because of the way they look. It's just It blows. It completely blows my mind to get there, but they don't do the stereotyping happen. So I think education is the key thing. There was also I don't if you want to talk about the legal side of things.

Allison: And the other side of it that really mattered to Sylvia is that Sophie's murder was tried as a hate crime. Because actually, you know, on that night, they actually use that derogatory language about who was really clear because of what they looked like. That's what why her and Rob got attacked. So it was trying to get the alternative subculture added as a monitored strand of hate crime. And that's really important that policy side matters, because the policy then drives the law. And that affects when it comes to other people, how people like the police in the criminal justice system, treat them. So Sylvia went to see Jack Straw who was then Home Secretary years ago, and it was the Labour government. And he said, We're never going to add alternative subculture to the strands, what you've got to do is you've got to work with individual police forces and get them to listen, which isn't as easy because it's much easier if it's just become a law firm. But anyway, instead of that, what she did is they went out and started lobbying. And now 18, police forces monitor hate crime against alternative people. So again, it's very much not just about telling people to try and change mindset, it's trying to make a real difference on the ground. So if somebody alternative is attacked, the police understand it's a hate crime, they know what to do about it, they record it. And also, if it is a hate crime victims get more support, which is really important to Sylvia. And the other side of that, of course, is if it is if it is tried and convicted in a crime, then there's something called Section 146, which is a sentence uplift. So again, the person who's done it gets a stiffer sentence. And if it's your child has been attacked, or your child that has been murdered, you want to see that perpetrator of that crime being recognised for what it was. Yeah, so that was also really important. So we do work with the criminal justice system on with the police trying to get this crime recognised. And we normally describe our work as having three pillars. So what is education? One is the policy and working with the criminal justice system. And the other side is really advocacy, and support the community is speaking out on issues that the community care about. And we are someone that if they're having issues, maybe at work, because of what their hair is like, and what their bosses are saying they might be a nurse, and they might have piercings, and they're having issues, it could be stuff about people being bullied, or their children being bullied at school, or what's going on in work. We

have lots of conversations about that, and about being friends with the community. So you're right, yes. So that is the third pillar. So advocacy for the community is the third pillar, okay.

Me: I don't think I've got any other thing that we've not covered. Nothing, nothing else to sort of come to mind that I did have one thing so much because I'm so for my own project. I'm gonna create a, like a website and everything I want to do, like create every single part of what a company would be. I just wanted to ask if, like, obviously, I'm never I'm not gonna launch it. And there's just been more from like, a hypothetical standpoint is, would I be able to include a page on my website that sort of says something along the lines of if you don't like this, these clothings, but you still want to donate to the cause, head over to the Sophie Lancaster foundation.

Allison: I think that's a really lovely idea. What we could probably do with doing is getting a link to your your site, that's obviously not live just so we could look at it. We usually say just on the offset, I know you're not going to write anything abusive on there. But what we always like is just a first look over what you're doing just to double check. And as long as everything was, as I'm sure it will be, we'd be really thrilled and delighted for you to do that. So thank you. Yeah, I was talking to a dealer and near the time, send a link. So here's the site, what do you think as long as you just have a quick peek? That's all we need? That'd be a nice.

Me: lovely. Yeah, I will. I'll keep in touch and I will. Once I get around to creating the website, I will send it over.

Allison: Okay, and then claiming Yeah. Does any of that sort of surprise you? Is there any of it not in enough detail? Does it all feel like it makes sense to you? No, I think

Me: I think it will make sense. Yeah, I think it was very, very insightful. I definitely have plenty that I can include in my research. And yeah, I think I think this should help me quite a bit in my on my project. Thanks very much.

Allison: Okay. I think if you look at our website, again, now you've spoken to us, it will probably make more sense to you as well as to, you know, why we talk about the work and education and all the different groups who work with why there's a bit of a hate crime and working with the police,

and also a bit of other community both in terms of supporting them about reporting hate crime, but also about thanking them for the amazing things they do for us. So those elements are basically The building blocks of who we are, and that's sort of the website reflect. So hopefully when you go back and look at it now you'll get a bit more understanding because you've spoken to us. Brilliant. Okay. All right. Yeah. All right. Well, lovely to meet you in any way, good luck with the project.

Me: Thank you

The Sophie Lancaster Foundation - What Did I Take From the Meeting?

While I didn't acquire any methods for my brand to follow through the meeting, I was still able to get a good insight into the inner workings of a brand with similar values to mine.

The Sophie Lancaster Foundation appears to operate through educating people on their biases and getting to people at a young age to change their worldview. While this is an exceptional method of tackling hate, I do not see it being a plausible direction for my brand since unlike the Sophie Lancaster Foundation, it doesn't have a deep, moving story behind it to open people's eyes. Additionally, the Sophie Lancaster Foundation has built a reputation for themselves that my brand wouldn't be able to compete with. Therefore, I will need to consider a separate direction for my brand.

Branching off the initial plan for the foundation, they planned to take Sophie into schools to show people that being alternative doesn't make you any different or scary, along similar lines, I could create a line of clothing with different slogans that add humanization to the wearer. Additionally, while the Sophie Lancaster Foundation works to tackle hate at the source, my brand could take the opposite approach and work to support those receiving it. I could take a few approaches for this, I can simply have a percentage of all profits be raised for those in need, or I could integrate a helpline feature into my website that can help those in need speak in confidence and be directed to the appropriate sites if they so need. Additionally, I received permission to include a page for the Sophie Lancaster Foundation on my website that directs people to theirs if they would rather support the cause through them.

My Approach To Tackle Hate

When creating a brand that engages in brand activism, there is a multitude of things to consider. I need to make sure my brand pursues its values authentically and in a way that isn't harmful to its cause. Thanks to my meeting with The Sophie Lancaster Foundation, I was able to gain an insight into the world I was attempting to step into and, more importantly, I gained their approval and collaboration within my brand.

Aside from the design and moral implications of my project, I needed to ensure that the method I chose would work and stand the test of time, however without any experience in brand management or anyone to advise me on what would and wouldn't work, it seemed to be a more difficult task than initially imagined. In almost every method I could come up with, I easily found loopholes in how it could fail or backfire on the brand and community. Unfortunately, the most sure-fire concept I could come up with was through education and teaching the culprits to be more open-minded. Not only is this method an incredibly difficult one to execute, but it is also how the Sophie Lancaster Foundation sets its goals. Therefore, I needed to consider other options.

Aside from education, I needed to consider other ways hate can be tackled. I was then left with defence, consolation, unity and awareness, as well as simply donating a portion of profits to the Sophie Lancaster Foundation. In terms of defence, I imagined a hypothetical parent company that supports people receiving hate which is funded by Antivist Apparel. I hypothesised this company would work through creating safe spaces for people to speak about their issues, organise events to raise funds, spread awareness, strengthen the community and fundraise for those in need. However, I would struggle immensely to create this as I don't have enough knowledge or resources to implement what I would wish for this brand, and I don't want to leave a part baked page on my website that says that I do this and that without anything to back it up. For consolation I thought about including links to chat rooms and helplines on my website to support those in need, I also considered hypothetical events designed to bring victims together and empower them. As for unity, I considered somehow convincing consumers to come together to work toward the same goal

while teaching them how to deal with hate directed at themselves and others. However, I immediately scrapped this idea due to the implications of mob mentality. Finally, for awareness, I wanted to spread my brand's cause and create an open discussion on the issue in hopes of getting authorities involved. Unfortunately, this too is what the Sophie Lancaster Foundation does.

I considered my options and potential combinations and decided that I would, due to the Sophie Lancaster Foundation's collaboration, use my brand and profits to aid them in what they do. While this feels like a cheap and easy way out, I believe that I wouldn't be able to incorporate a feature that works better and doesn't accidentally diminish what the foundation does. However, I also did my research and found a website that holds lots of information and links to various chat rooms and helplines surrounding hate and hate crimes of all forms which will include a page in my website to direct people to. I will also conceptualise potential events my brand could organise and their functionality. So far, all I can imagine is hiring small bands to play a gig that brings people together and raises funds for the Sophie Lancaster Foundation.

If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

BRAND NAME

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Brand Name

What does a brand name need to be?

Evocative – It needs to elicit a positive emotional response to be inviting to potential customers.

Catchy – It needs to roll off the tongue, this can be achieved through alliteration, play on words and melody.

Simple to spell and pronounce.

Recognisable – It needs to be recognisable and stand out amongst the competition, this can be achieved through musicality or metaphors.

What do I need to consider when thinking about my brand name?

The name of my brand needs to fit within the general theme of the scene. I need to name it in a way that not only allows it to come across as an alternative fashion company but also as a company that combats hate. I can also consider incorporating a location into my name by adding either UK or England on the end, this will show my brand to be UK-based allowing it to come across as authentic and ethical.

What are the names of successful brands within my field of study?

Drop Dead	The Antilife	The Sophie Lancaster Foundation
Killstar	Dolls Kill	
Disturbia	Tripp NYC	
New Rocks	Alchemy England	
Minga London	Banned Apparel	
Demonia	Havoc Worldwide	

What are the themes within these names?

Death/Murder – Drop **Dead**, **Killstar**, **Dollskill**

Demonology – **Demonia**

Unnerving – **Disturbia**, **Banned Apparel**, **Havoc Worldwide**

Location – Minga **London**, Alchemy **England**, Tripp **NYC**, Havoc **Worldwide**

Brand Name

Tactic 1:

Following research on how to come up with a name for a brand, I found an article that provided a method of creating a list of relevant words for the brand and then combining them until one sticks.

Relevant Words:

England, UK, Death, Killer, Slaughter, Mosh, Pit, Demon, Demonic, Warped, Different, Misfit(s), Unique, Protection, Support, Hell, Purgatory, Missing, Rescued, Alternative, Rebel, Bold, Unconventional, Revolt, Progress, Inclusive, Resist, Outsider, Clothing, Apparel, Nihilist, Antivist, Unorthodox, Disruptive, Saviour, Despair.

Combinations:

Demonic Progress, Unique Misfits, Alternative Revolt,
Purgatory Clothing, Nihilist Apparel, Purgatory Misfits,
Alternative Misfits, Warped Death, Demonic Pits, Slaughter Pit, Unique
Hell, Warped Killer, Disruptive Progress, Unconventional Slaughter,
Death UK, Unorthodox UK, Resist UK, Hell Slaughter,
Disruptive Misfits (UK), Inclusive Misfits, Misfit Resistance UK, **Hell
Revolt UK**, Inclusive Hell, Eternal Disruption, Unorthodox Hell,
Despair Designs, Misfit Protection, **Antivist Progress,
Saviour Apparel, Antivist Apparel, Antivist UK.**

Tactic 2:

Another article I found gave a step-by-step guide to creating a brand name that would allow me to create names that hit every criterion a name needs to.

1: What are my brand values?

My brand will create clothing, promote individualisation and tackle hate. What words can describe my brand?

Unique, individual, safe, supportive, innovative, expressive, fashionable, sustainable, charitable, alternative, protecting, unconventional.

2: Who is my Target Audience?

My brand will be targeted toward alternative people who enjoy music and express themselves through it at all ages but predominantly people in early adulthood.

3: What are the Different types of brand names?

Made-up names, result-oriented names, metaphorical names, transparent names, two-in-one names, the founder's name, foreign language names and abbreviated names.

Brand Name

Brainstorm names for each type of name:

Made-up name – Invented words where the sound of them conveys the correct emotion or value:

Indivique (sounds like individual), Altection (Alternative Protection)

Result-oriented – A name that evokes what the brand will do for customers:

Help, Haven, SafeHaven, **Bunker**, Rescued.

Metaphorical – A name that includes a metaphor that is comparable to the brands' values:

Metaphors for support - Lifeline, **Backbone**, Scaffold,
Shibboleth (Hebrew word with historical context through its use as a password to protect Jewish people during war).

Metaphors for uniqueness – Unrivaled, Diamond in the Rough, Black Sheep, **Elusive Ghost.**

Metaphor for being thrown into a new environment - **Baptism by Fire**

Transparent – A name that tells the customer upfront what it does (in three words or less):

Alternative protection, Individual Wardrobe, **Alternative Solidarity**, Unique Saviour, **Alt Bunker, Untapped Expression.**

Two-in-one – A name that combines two words to create a new one

that conveys the brands' values:

Altection (alternative protection), Solidternative (Solidarity alternative), **Savique (saviour unique)**, Deatholt (death revolt).

Founders' name – A name composed of the first name, surname or nickname of the founder(s):

Tyler's Foundation, Gibbons Apparel, Gibbo

Foreign Language – A name using a foreign language, for this one I researched the top countries for alternative culture and translated the name "Alternative Progress" into their native languages:

Altaqadum Albadil (Arabic), Alternative Fremskridt (Danish), Alternative Vordering (Afrikaans), Parayi Pragati (Marathi), Daeanjeog Jinhaeng (Korean).

Abbreviated – A name that uses abbreviation to create a message in it:

AFUK (Alternative Fashion UK), **THEI (Tackling Hate, Embracing Individuality)**

Brand Name

Brand name consideration ver.1

■ = Good ■ = Bad ■ = Not sure

	Positive response?	Catchy?	Pronounceable?	Recognisable?	Negative connotations?	Available?
Demonic Progress	■	■	■	■	■	■
Purgatory Clothing	■	■	■	■	■	■
Nihilist Apparel	■	■	■	■	■	■
Death UK	■	■	■	■	■	■
Unorthodox UK	■	■	■	■	■	■
Hell Revolt UK	■	■	■	■	■	■
Despair Designs	■	■	■	■	■	■
Antivist Progress	■	■	■	■	■	■
Saviour Apparel	■	■	■	■	■	■
Antivist UK	■	■	■	■	■	■
Antivist Apparel	■	■	■	■	■	■
Indivique	■	■	■	■	■	■
Backbone	■	■	■	■	■	■
Shibboleth	■	■	■	■	■	■
Bunker	■	■	■	■	■	■
Elusive Ghost	■	■	■	■	■	■
Baptism by Fire	■	■	■	■	■	■
Alternative Solidarity	■	■	■	■	■	■
Alt Bunker	■	■	■	■	■	■
Untapped Expression	■	■	■	■	■	■
Savique	■	■	■	■	■	■
THEI	■	■	■	■	■	■
Shibboleth UK	■	■	■	■	■	■

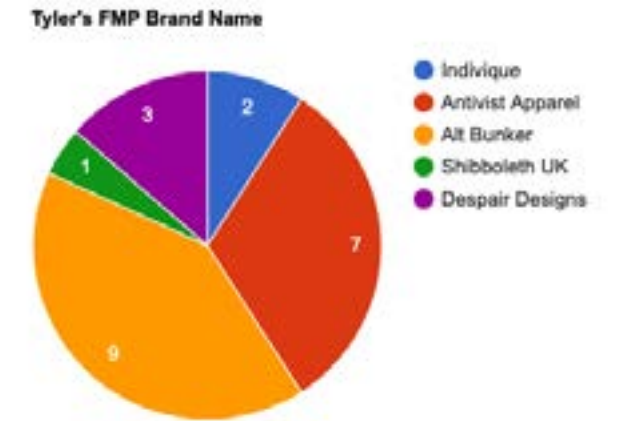
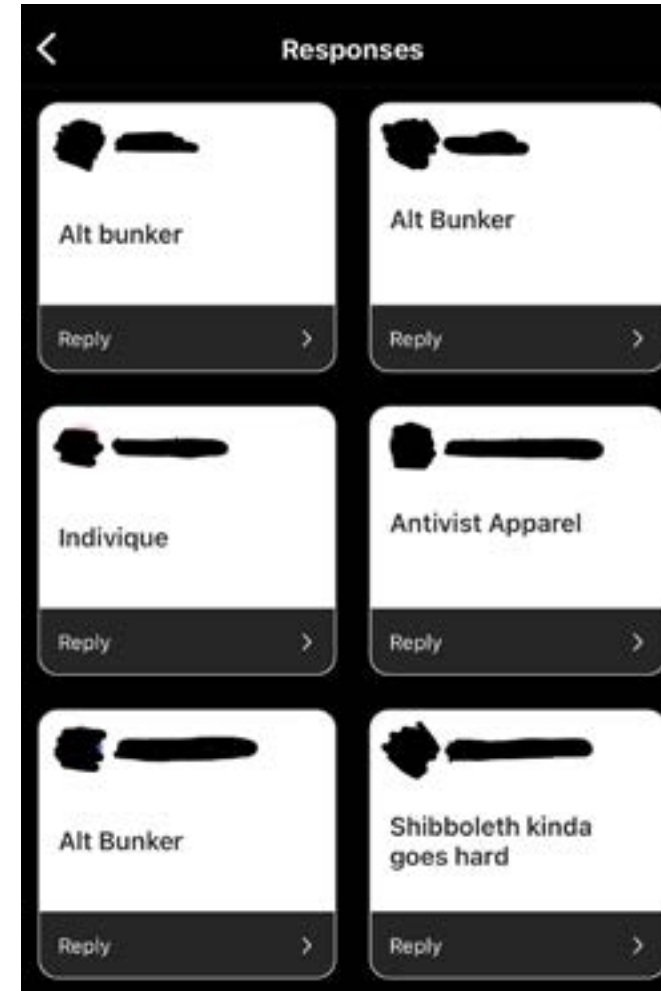
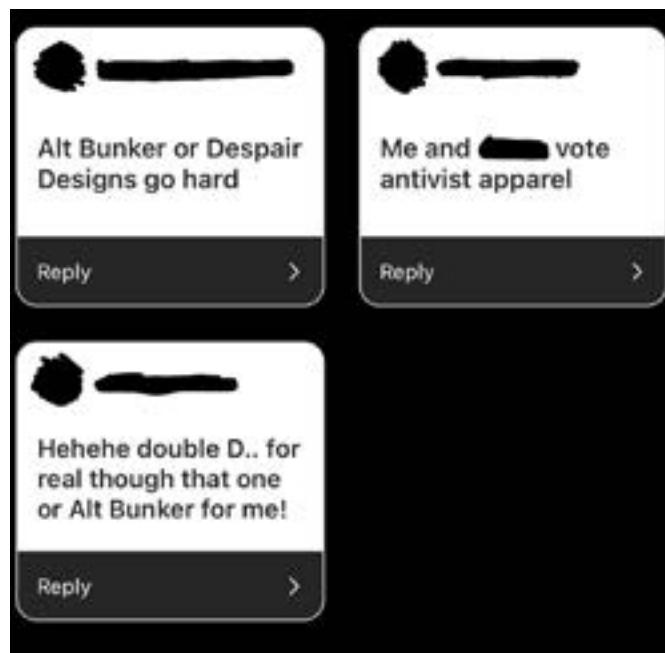
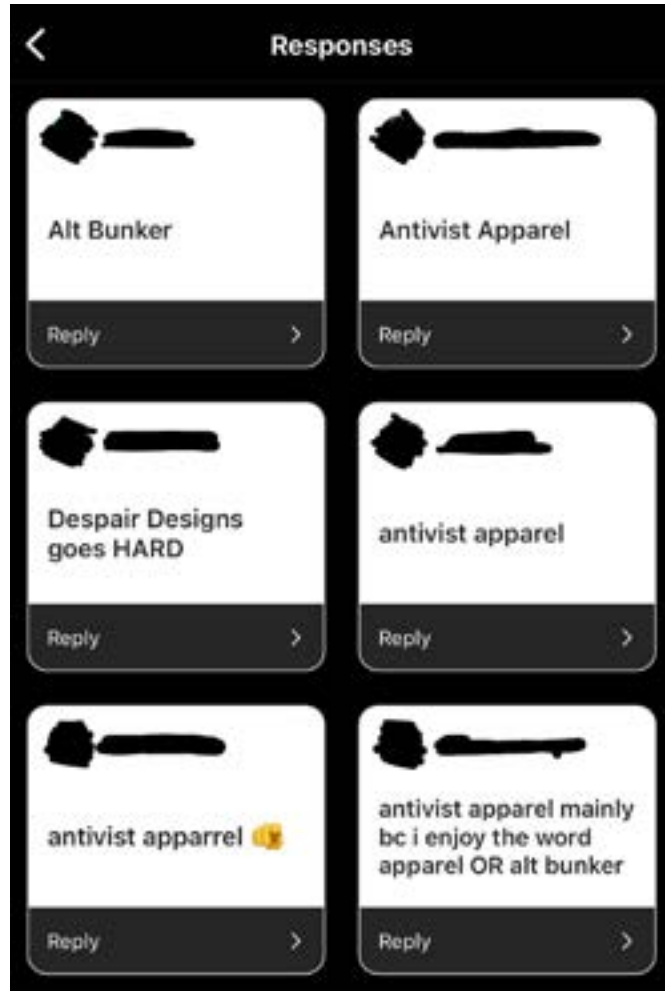
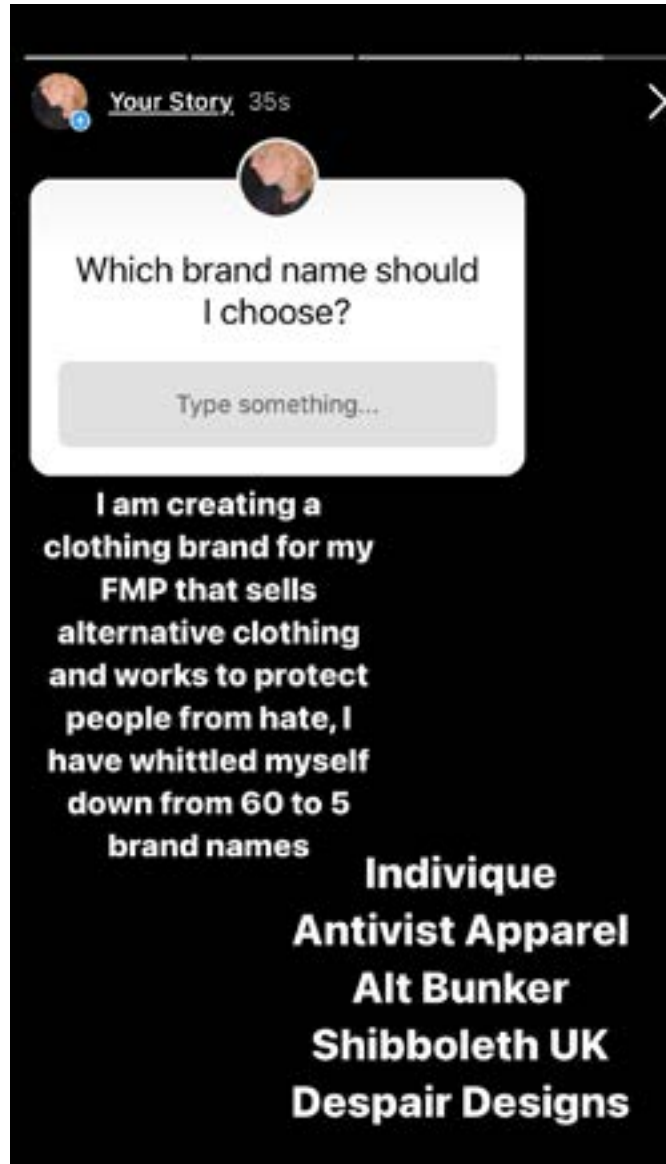
Brand name consideration ver.2

■ = Good ■ = Bad ■ = Not sure

	Memorable Sound?	Distinctive?	Sounds Natural?	Concise?	Evokes Vision?	Easy to spell and Pronounce?	Appropriate?	Stands test of Time?	Culturally Sensitive?	Invisionable Logo?
Alternative Solidarity	■	■	■	■	■	■	■	■	■	■
Alt Bunker	■	■	■	■	■	■	■	■	■	■
Indivique	■	■	■	■	■	■	■	■	■	■
Elusive Ghost	■	■	■	■	■	■	■	■	■	■
Untapped Expression	■	■	■	■	■	■	■	■	■	■
Antivist UK	■	■	■	■	■	■	■	■	■	■
Antivist Apparel	■	■	■	■	■	■	■	■	■	■
Antivist Progress	■	■	■	■	■	■	■	■	■	■
Hell Revolt UK	■	■	■	■	■	■	■	■	■	■
Demonic Progress	■	■	■	■	■	■	■	■	■	■
Shibboleth UK	■	■	■	■	■	■	■	■	■	■
Death UK	■	■	■	■	■	■	■	■	■	■
Despair Designs	■	■	■	■	■	■	■	■	■	■

Once I had a collection of names to consider for my brand, I put them into an initial table to whittle down my options. I used my version one table to test each name against the following criteria: does the name have a positive response, is it catchy, is it easily pronounceable, is it recognisable, does it have any negative connotations and is it available? Once I had my questions posed, I used green to indicate that the name successfully fit the criteria, red if it didn't and blue if I was not sure. One flaw in this table was that I should have tested their availability first to avoid unneeded work. Once I removed the unavailable names I created my version two table and tested if the names fit a second stage of criteria: does it have a memorable sound, is it distinctive, does it sound natural to say, is it concise, does it evoke the brands' vision, is It easy to spell and pronounce, is it appropriate, will it stand the test of time, is it culturally sensitive and can I envision a logo for it.

Brand Name - Polls and Surveys

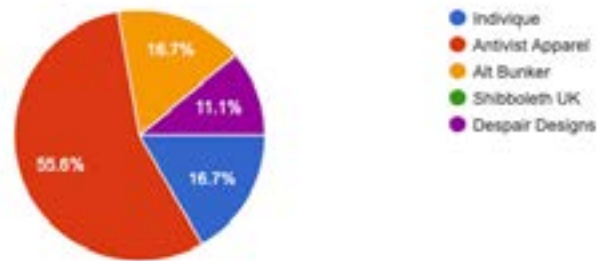


Following the results of my tables, I was left with my five most successful names; Indivique, Antivist Apparel, Alt Bunker, Shibboleth UK and Despair designs. Using Instagram, I posted on my story the chosen names and asked my followers, who consist of mostly alternative people, what name they prefer best. The results of this came out as the vast majority chose Alt Bunker with Antivist Apparel following closely behind. However, I did not get enough results to decide so I needed to create a more detailed survey.

Brand Name - Polls and Surveys

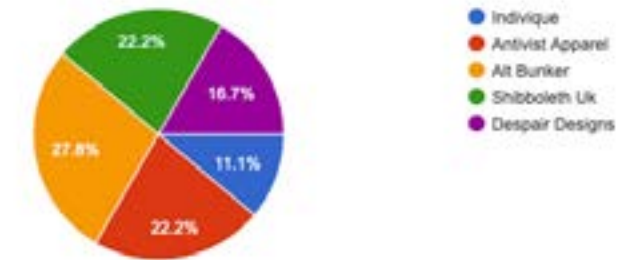
What name is more enticing?

18 responses



Which name is most memorable?

18 responses



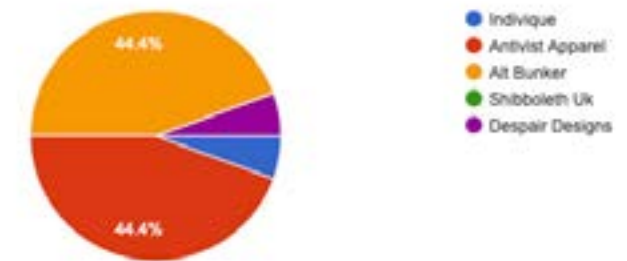
Which name provides the strongest negative emotional reaction?

18 responses



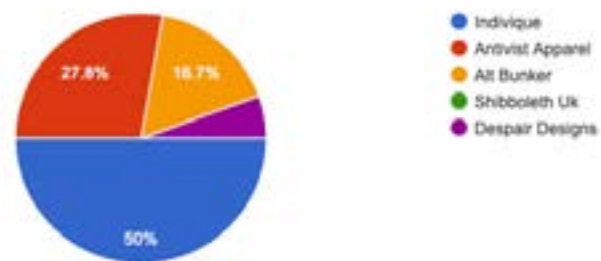
Which name conveys best what the brand might be?

18 responses



Which name provides the strongest positive emotional reaction?

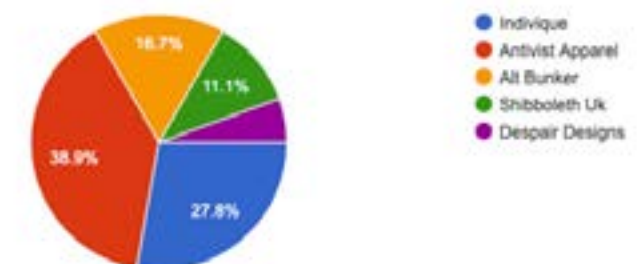
18 responses



The brand is an alternative fashion brand that is combatting prejudice.

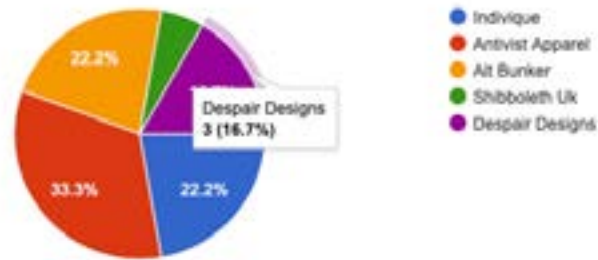
With context, which name fits the brand values best?

18 responses



Brand Name - Polls and Surveys

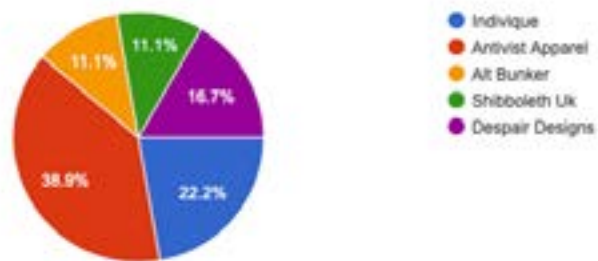
If you were receiving help from this brand, which name would you feel safest under?
18 responses



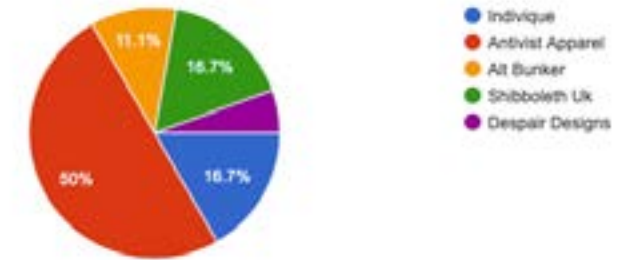
Which name would stand out the most in the market?
18 responses



If you were wearing an item of clothing from this brand and someone asked what brand you were wearing, which name would you rather tell them?
18 responses



What name would look best on a T-Shirt?
18 responses



Indivique.
What does this name make you think?

16 responses

Italian. High end. assuming i'm saying it right, like indivi-che. doesn't give alt I fear.

A small boutique with unique clothes

individuality, unique, personal, chic

Makes me think of individuality and going against the curve

Unique clothing and colourful styles

I don't know how to pronounce it

Individual

Chic clothing for individuality

Reminds me of like a shape wear company

jewellery

Individualistic and creative, freedom of expression.

The brand is unique and so are its products. Individuality

Individual?

Fancy

Brand Name - Polls and Surveys

Antivist Apparel.

What does this name make you think?

16 responses

Not sure what antivist means. play on activist? why would you want to be anti-activism? word doesn't really roll of the tongue.

reminds me of Bring Me the Horizon, so clothing made for people who listen to that type of music. also the word antivisit reminds me of antifa

counter culture, alternative, mid range

Darkness and the idea of rebellion

Edgy, distressed alt clothing

Antichrist ?

Activists

Punk

Punk

Very cool bring me the horizon, but emos who don't know bring me might not get it

different types of alt jackets

Against a head of power.

Reminds me of bmth. So emo style clothing

Emo/goth/graphic designed clothing

Dunno

Clothing anti establishment

Alt Bunker.

What does this name make you think?

16 responses

Straight to the point. short and sweet. might be a tad boring though?

makes me think of basement shows and like underground raves

military, hidden, industrial

A massive warehouse of alt designs

A mix between tech wear and alt

Alternative clothing, grungey vibes

War emos

Alternative in various sub genres

Cute and simple, tells u exactly what it is
Cute and simple, tells u exactly what it is

alt clothing and accessories

Forever 21 makes Nuclear Winter apparel

All styles of alternative clothing, so grunge, emo, goth etc

Off brand emo clothes, like a slightly untrustworthy site

Hot topic

Low end

Alternative army style baggy clothes. Camo and chains

Brand Name - Polls and Surveys

Shibboleth UK.

What does this name make you think?

15 responses

hell? is it a demon name? not sure if the UK is necessary. on it's own would be better.

a brand made for people who are looked down on in society, also though i know that it's not what it means, the name shibboleth also reminds me of biblical demons for some reason

lovecraftian, political

A demonic style of graphics and visceral imagery

More a long close to drop dead and black metal style clothing

Makes me think of some sort of soulsborne esc boss

A part of the uk like penworth

Gothic, punk bit with a twist of dark fantasy

Gothic, punk bit with a twist of dark fantasy

Very cool but doesn't give away what the brand is as much

Drop Dead esc

Had to google what that meant lol. But it could suggest its for those effected by a shibboleth

I don't know, it sounds like a bit of a mouthful to say and remember, doesn't really indicate much

Hehe

Old entity vibes but not clothes

Despair designs.

What does this name make you think?

16 responses

boring, sounds depressing and really negative. not attractive or marketable at all.

the alliteration sounds nice when you say it, but it also sounds like a working title for some reason

negative, not necessarily clothing.

Gothic style

Black metal style clothing

Fun alternative clothing designs

Red and black

Gothic anti establishment

Very cool name double d alliteration so it sticks in ur head

Very cool name double d alliteration so it sticks in ur head

goth and alt accessories

it's very emo, (obviously)

Emo clothes. This feels very straight to the point.very emo. You cooked with this one, wouldnt be suprised seeing this as a real

Emo clothing

Spooky

Generic but alt

Brand Name - Polls and Surveys

Survey Results:

Q1. Most enticing: **Antivist Apparel**

Q2. Strongest positive reaction: Indivique

Q3. Strongest negative reaction: Despair Designs

Q4. Most memorable: Alt Bunker (Shibboleth UK and **Antivist Apparel** in a very close 2nd)

Q5. Conveys best what the brand might be: Alt Bunker and **Antivist Apparel**

Q6. Stands out the most: **Antivist Apparel**

Q7. Indivique thoughts: individuality, unique, high-end, French/Italian, small business

Q8. Antivist Apparel thoughts: BMTH (Bring me the Horizon), rebellion, counter-culture, antichrist, ant-establishment, emo/goth/punk, alternative

Q9. Alt Bunker thoughts: boring, industrial, military, grunge, all alt-styles

Q10. Shibboleth UK thoughts: sounds cool but I don't know what it means, demonic, visceral

Q11. Despair Designs thoughts: depressing, nice alliteration, gothic, black metal, emo, generic

Q12. Fits the brand best with context: **Antivist Apparel**

Q13. Would proudly tell people about: **Antivist Apparel**

Q14. Feels safest: **Antivist Apparel**

Q15. Would look best on a T-shirt: **Antivist Apparel**

Brand Name - Final Results

	Positive Results	Negative Results	Final Result
Indivique	2	0	
Antivist Apparel	9	0	<-- Most Liked
Alt Bunker	3	1	
Shibboleth UK	1	1	
Despair Designs	0	2	<-- Most Disliked

With the results of my survey, it was made extremely apparent that the crowd favourite was Antivist Apparel with it getting the most positive response, Despair Designs on the other hand received the most negative one.

Antivism is a term coined by British metal band Bring Me the Horizon. The word is often mistaken to mean “anti-activist”; however, it is rather a combination of the words “antichrist” and “activist”. The word first appeared as the title of Bring Me the Horizons’ song ‘Antivist’ with the beginning lyrics being “Middle fingers up! If you don’t give a fuck!” which is exactly the belief behind antivism. The song pushes feelings of injustice and the need to right the wrong regardless of what others think, it is a very anti-establishment-centred song with lyrics among the likes of “the ones you think guard you are out for your blood” and lyrics pushing activism like “if you really believe in the words that you preach, get off your screens and onto the streets”. With all this in context, I believe that the name Antivist Apparel is a more than fitting name for my brand.

ANTIVIST APPAREL

[Anti-vist] Antichrist + Activist

People who are fed up with society and require change

People who follow the beliefs of the Satanic Temple

People who fight for what is right despite what other people think

People who actually want to make a difference

People who go against the grain

Clothing for those who simply don’t give a fuck!

If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

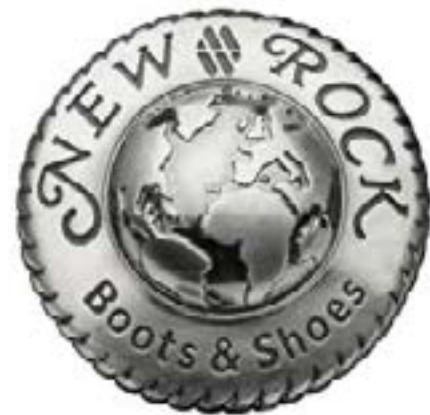
BRAND LOGO RESEARCH

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Brand Logo - Initial Research

Other Brands Logo's:



DOLLS KILL

Looking at the logos of successful brands that have established a strong name for themselves, I can see that they are majority logotypes. However, Drop Dead (first two images) have created their interpretation of the leviathan cross which is a popular symbol with satanism. Likewise, within Killstar's logotype, they have used the moon to spell the first three letters of 'Occult', this is also a popular use of imagery within satanism and each moon phase has a deep, spiritual meaning. I will use these to consider how I can create alternatives to symbols that push the beliefs of my brand and how I can incorporate them into a logotype.

Brand Logo - Initial Research

LogoType inspiration:

“Biblical” fonts:

Antivist Apparel

Antivist Apparel

“Satanic” fonts:

AN+IVIS+ APPAREL

ANTIVIST APPAREL

“Black Metal” fonts:

ANTIVIST APPAREL

ANTIVIST APPAREL

ANTIVIST APPAREL

ANTIVIST APPAREL

Brand Logo - Initial Research

Symbolism Surrounding my Brand:

Activism:



The colour blue represents consistency and truth.

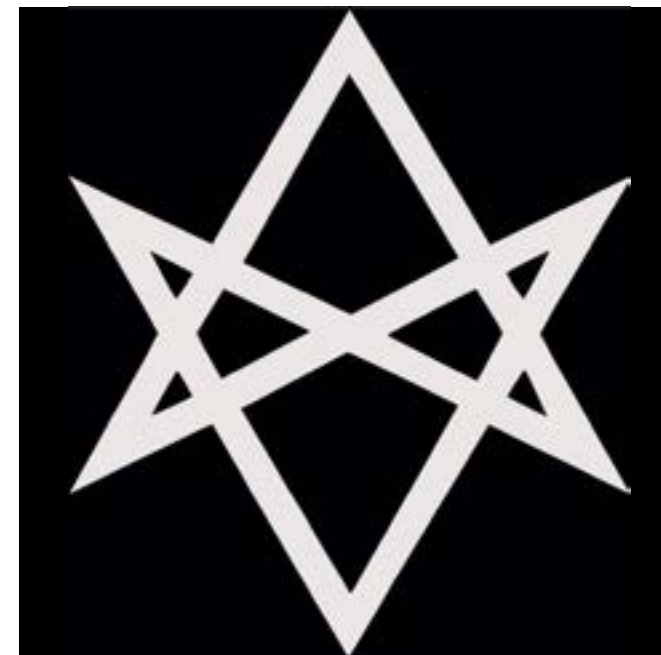
Anti-Hate / Help and Support:



Anti-Hate / Help and Support:



The Antivist Symbol
A.K.A. Unicursal Hexagram:



BritishRedCross

Brand Logo - Initial Research

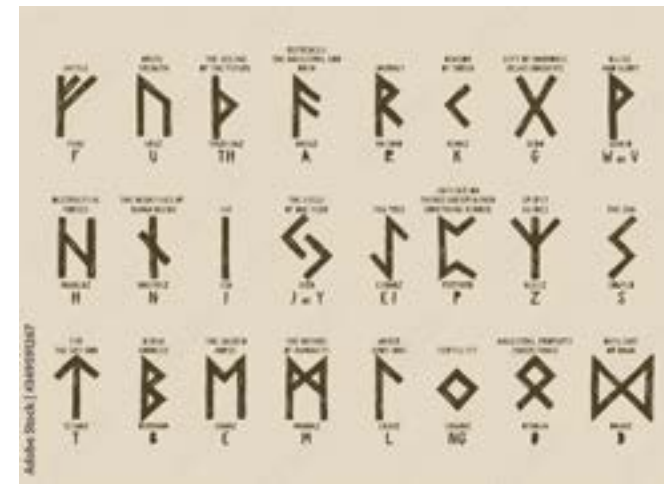
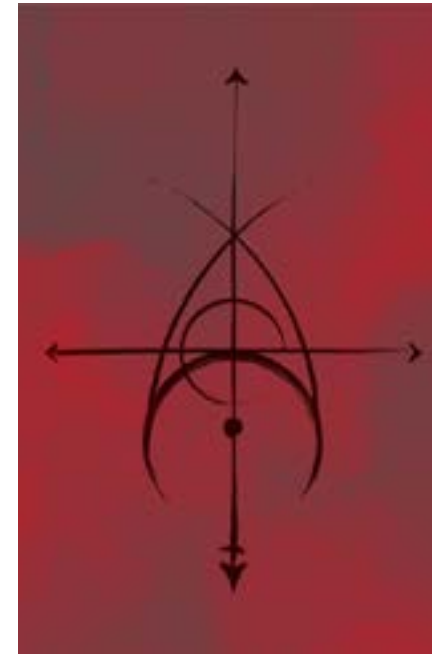
Antichrist:



shutterstock.com · 1612541947



Satanic:



Brand Logo - Initial Research

Satanic:



Thoughts and Key Themes:

Activism and Anti-Hate/Help and Support:

Within the symbolism surrounding these topics, it appears to be very popular to use a fist to show solidarity, hands in general seems to be highly present as symbols of support and unity. There also is use in bright colours, most prominently there is the use of red and blue, however, we can also see many other colours coming into play.

Antichrist and Satanic Symbolism:

Most famously, the use of the inverted cross is a heavily used symbol in these topics. Following this, the use of pentagrams is a highly prominent symbol.

Through looking at all the satanic symbolism I could find, I can see that there is; a regular use of stars in some shape, whether that be a pentagram or a hexagram, a constant inclusion of crosses, crescent moons, triangles and circles.

Brand Logo - Brainstorming

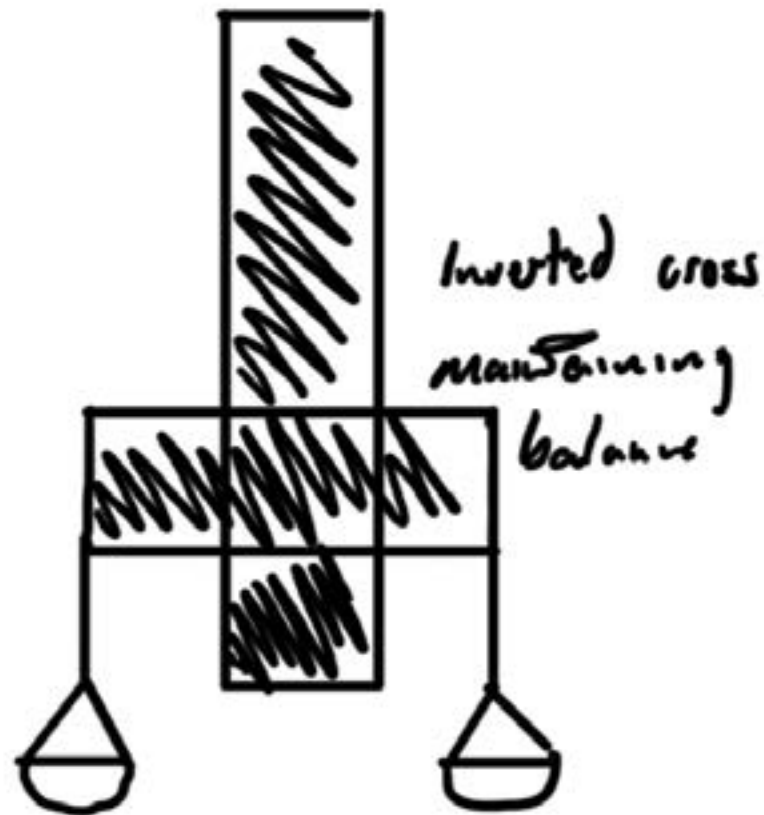
Unicursal Heptagram:



To begin my logo brainstorming, I considered the unicursal hexagram used as the Antivist logo and drew up a unicursal heptagram. Taking inspiration from the Baphomet symbol, I encased the heptagram in a circle and considered the idea of adding satanic runes similar to the Baphomet symbol.

Brand Logo - Brainstorming

Balanced Inverted Cross:



Following a much simpler train of thought, I created this one with the idea of an inverted cross that maintains balance among humanity. In a very literal sense, I took an inverted cross and added balancing scales on either side of it.

Satanic Runes:



Continuing from my idea to add satanic runes to the outside of my unicursal heptagram logo, I researched satanic runes and wrote my brand's name using it to create a simple yet unique logotype.

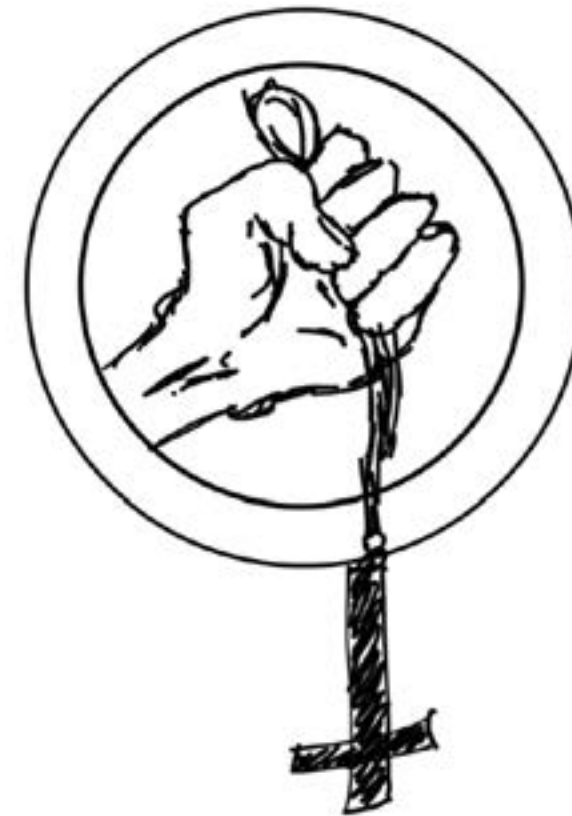
Brand Logo - Brainstorming

Sigil of Lucifer:



This logo was a very straightforward approach and while weak in theory, I think it has a relatively solid execution as opposed to others. Looking at the Sigil of Lucifer, I took the bottom part and flipped it with the addition of one line to turn the now upside-down V into an A. Aesthetically, I think this logo looks nice but I don't believe I'd be able to use it.

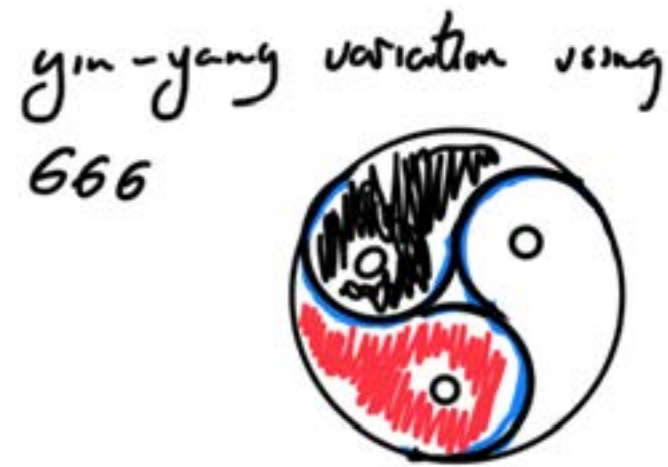
Fist Holding Inverted Cross:



Considering the use of fists in activism, I wanted to think about how I can incorporate them into my logo. I drew up this straightforward logo showing a fist holding an inverted cross necklace. This logo can potentially read as "solidarity among Satanists".

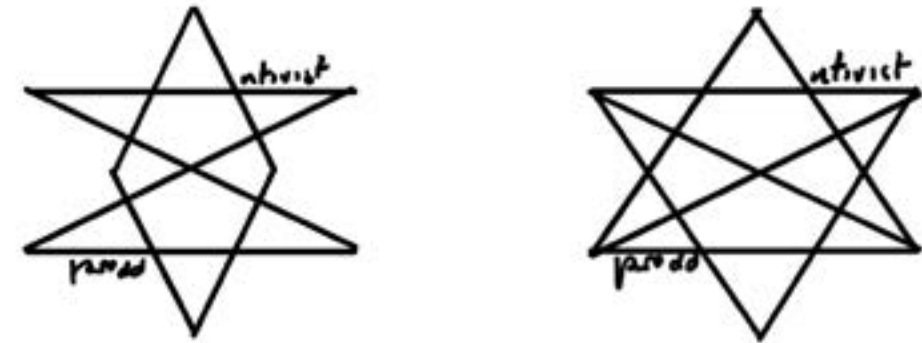
Brand Logo - Brainstorming

666 Ying-Yang:



Using the same train of thought as the Fist logo, this one came about with the idea of somehow incorporating 666. I arranged 666 into a few patterns before realising I could make it into a yin-yang-inspired image. Due to the yin-yang symbol utilising just black and white I needed to consider what the third colour should be. Due to its meaning of consistency and truth, I created one with blue, and then due to its prevalence in activism and Satanism, I made a second version with blue.

"A" Star:



I wanted to utilise the alliteration in my brand name and tried to consider how I could achieve this. I landed on creating two-star variations using two A's reflecting each other. I think theoretically, the idea was good, but I would need to put some more effort into its execution.

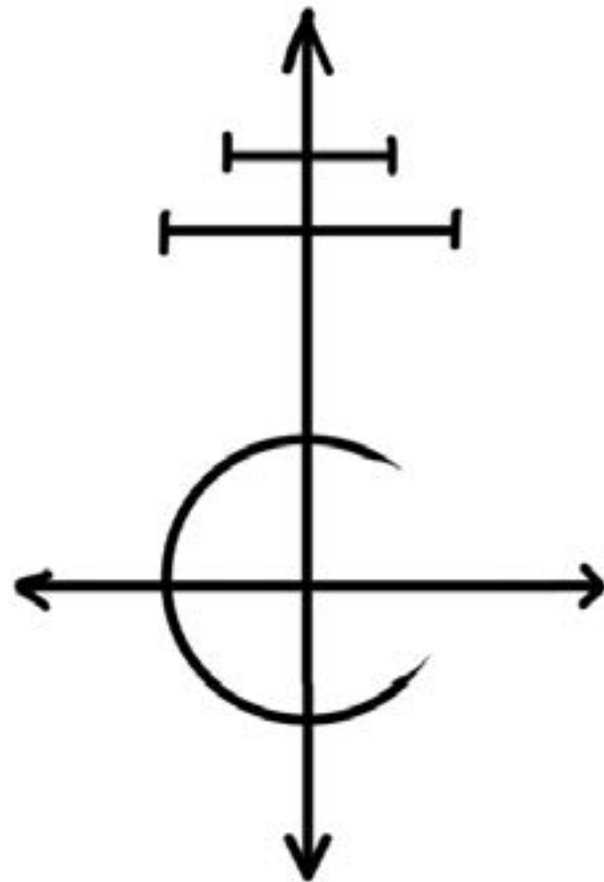
Pentagram LogoType:



Thinking about Killstar's logo, I used two pentagrams and inverted crosses to create a logotype draft. I like the way the pentagrams work to represent the A's as well as the inverted crosses as T's, however, I don't know what I'd do with the rest of the letters and would need to put more consideration if I were to further this idea.

Brand Logo - Brainstorming

Inverted Cross + Leviathan Cross + Crescent Moon:



For my final logo, I combined multiple pieces of symbolism from both satanism and activism. Beginning with an inverted cross, I added arrows on the end similar to the satanic seal. I then used the top of the leviathan cross and a crescent moon due to its spiritual connotations. I think with a bit of extra work and attention this is my strongest logo.

Brand Logo - Further Drafts and Analysis

Unicursal Heptagram:



Design reminiscent of the satanic pentagram

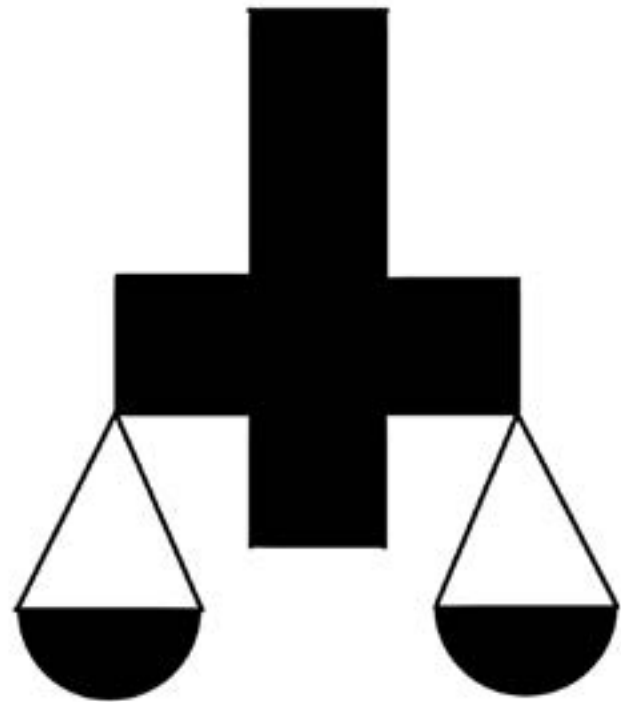
Centre star inspired by unicursal hexagram AKA the Antivist symbol

Satanic runes around the circle spell our "apparel"

- This logo displays itself only through Satanic imagery.
- I may need to add to it to progress it further and allow it to represent the brands ideals.
- I need to consider how I would want to display the text and if I would want or need it.

Brand Logo - Further Drafts and Analysis

Balanced Inverted Cross:

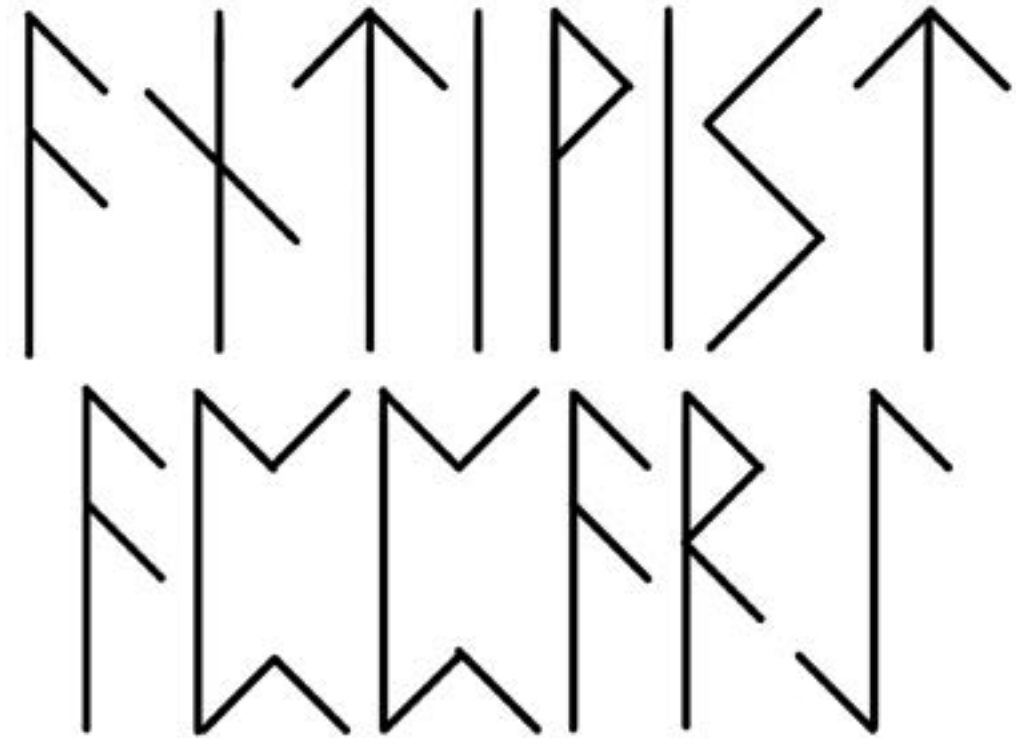


Utilised inverted cross and balance weighing scales

Very simplistic design, possibly a bit boring?

- The logo includes symbolism representing satanism as-well-as equality
- The inverted cross maintains balance, what for? Humanity? Alternative people? Satanists?
- Doesn't read as a clothing brand

Satanic Runes:

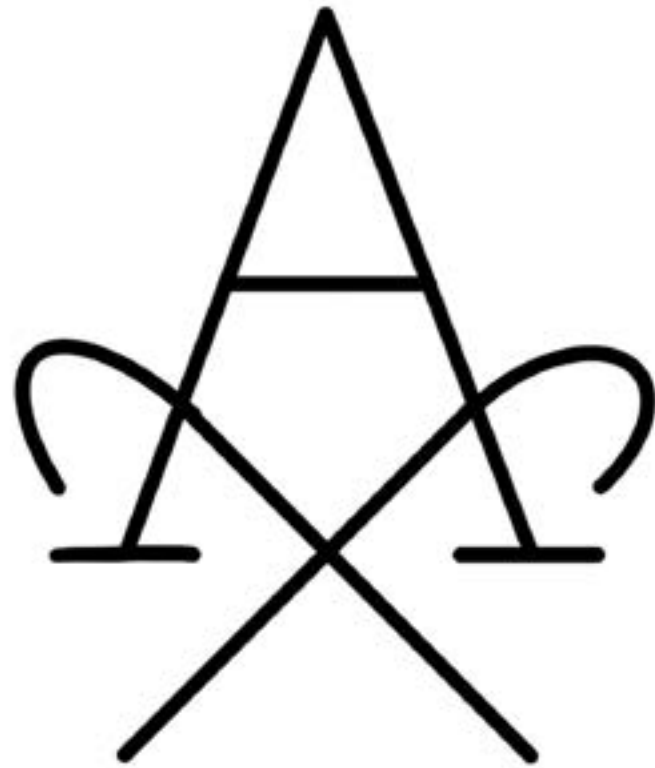


Utilised satanic runes to spell out the brand name "Antivist Apparel"

- Very simple and straight forward
- Isn't entirely clear on first glance, would need something supporting it
- Recognisable as runes but isn't identifiable unless the viewer knows satanic runes
- Could I do anything else to the text to make it more interesting?

Brand Logo - Further Drafts and Analysis

Sigel of Lucifer:

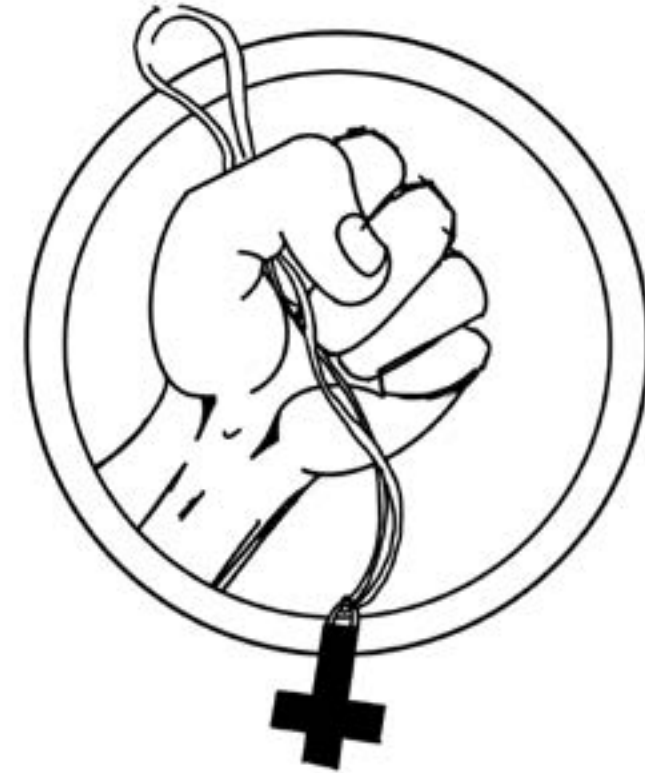


Large "A", very apparent, can represent either Antivist or Apparel

Uses the bottom of the sigel of Lucifer to create the design

- Simple and effective
- Only represents satanism, not equality, etc
- Isn't the most exciting logo
- Doesn't stand out tremendously
- Is there anything else I can add or alter that would make this more interesting?

Fist Holding Inverted Cross:



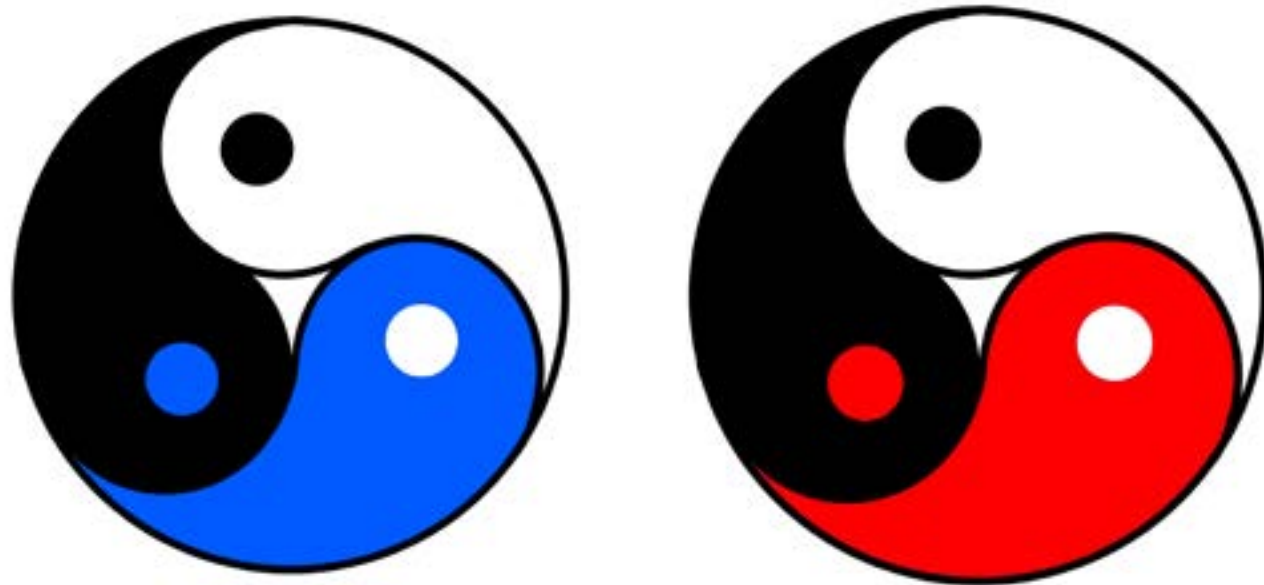
Shows a fist which is prevalent in activism as a sign of solidarity

Holding a necklace with an inverted cross as the pendant

- Includes imagery showing both solidarity and satanism
- Can read as solidarity among satanists
- Could be interpreted as promoting or supporting the satanic temple
- Doesn't read as a clothing brand
- Could I add anything in the circle?

Brand Logo - Further Drafts and Analysis

666 Ying-Yang:



Uses 666 to create a triple Ying-Yang symbol

Two different colour variations:
Blue for its symbolism and red due to its relevance in satanism and activism

- Provides symbolism showing satanism and peace, however the satanic imagery is lost
- I don't think it reads well as a clothing company but rather a civil rights movement

"A" Star:



Includes two A's reflecting each other for Antivist Apparel

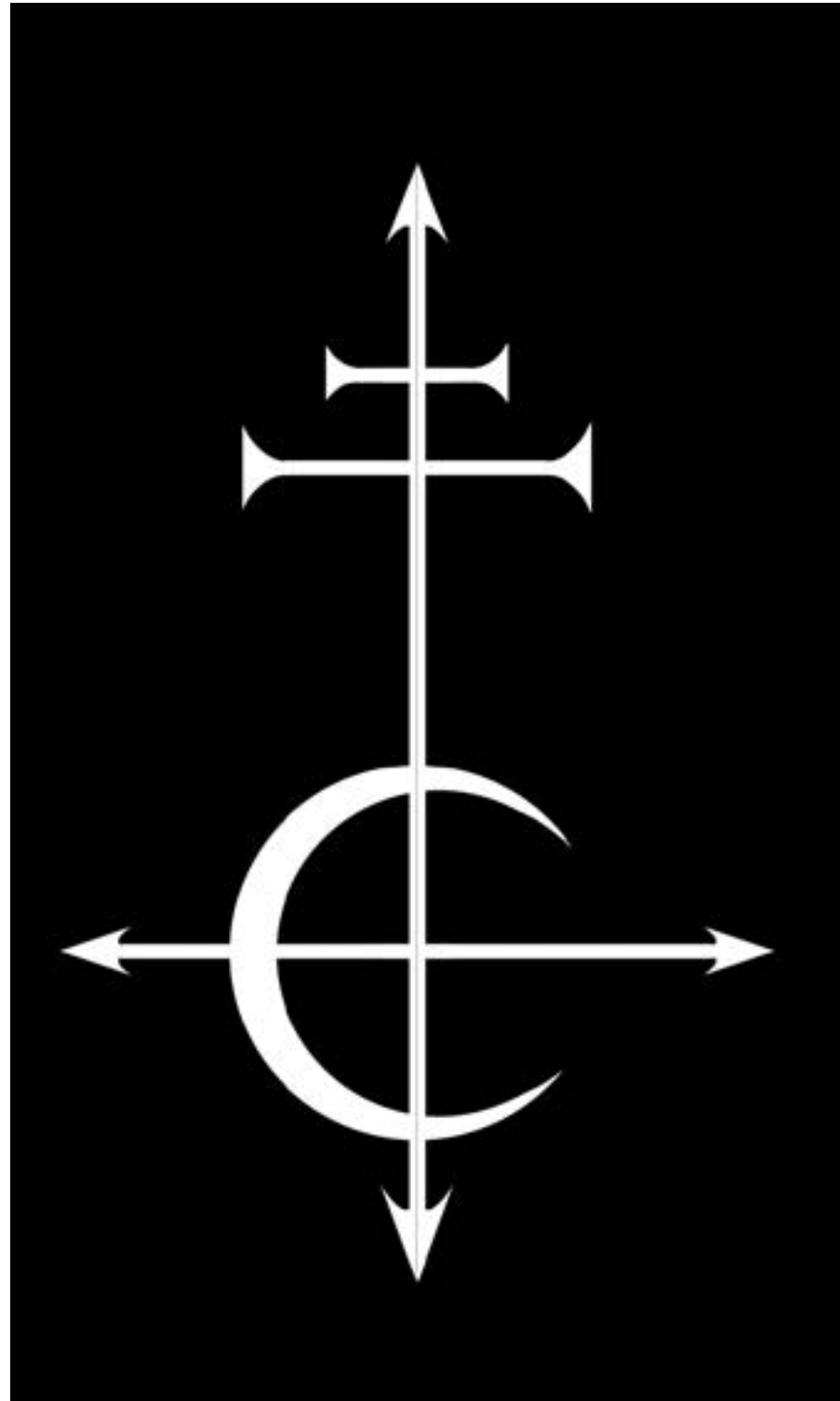
Reminiscent of the unicursal hexagram or the star of david

Need's more thought toward text

- This logo presents neither satanic or anti-hate symbolism
- Utilised the names alliteration to create the logo
- It's reminiscent of satanic imagery without directly using any
- Reads as more religious than satanic however
- Can be interpreted as a clothing company, however it isn't clear

Brand Logo - Further Drafts and Analysis

Final Choice:



This logo is packed full of imagery and exhibits themes from both angles of my brand.

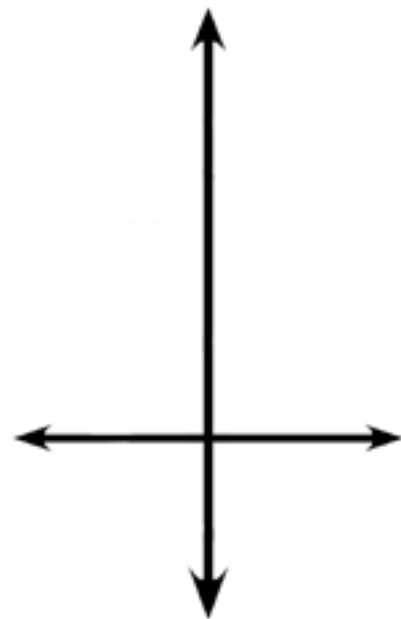
Alternative people and their clothing are often associated with satanism with popular bands enjoyed by the culture regularly referencing hell. This logo, as previously stated includes multiple pieces of satanic symbolism. Additionally, using satanism to promote my brand solidifies it further into my cause due to the beliefs of the satanic temple.

The Satanic Temple is a group that represents empathy and benevolence. They actively and publicly confront hate groups and are a religion based entirely on equality, contrary to popular beliefs. Additionally, while the idea of satanism is viewed as harmful, it is a significantly healthier environment than other popular religions that force people into their beliefs through coercion and fear and instead choose to promote themselves through informative education and non-threatening demeanours.

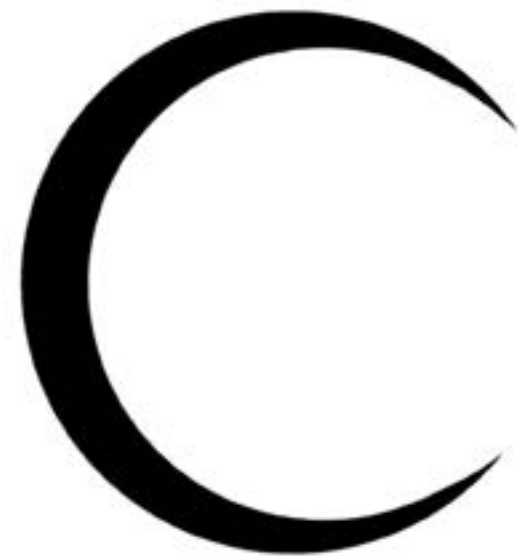
Like the satanic temple, I believe my brand should also follow their seven fundamental tenants; one should strive to act with compassion and empathy toward all creatures, the struggle for justice is an ongoing and necessary pursuit, one body is inviolable and subject to one's own will alone, the freedom of others should be respected and to wilfully and unjustly encroach upon the freedom of another is to forgo one's own, beliefs should conform to ones best scientific understanding of the world and one should never distort scientific facts to fit ones beliefs, if one makes a mistake it is best to rectify and resolve any harm that might have been caused, the spirit of compassion, wisdom and justice should always prevail over written or spoken word

Brand Logo - Further Drafts and Analysis

Symbolism used in my logo:



The base of this logo consists of an inverted cross, a statement piece among satanism. This not only comes across as a symbol that portrays both angles of my brand but also works as a good basis to work the rest of my logo around.



Placed on the cross-section of the inverted cross is a crescent moon. The moon phase is a symbol used regularly in religion, satanism and throughout spiritual practices. Each phase of the moon portrays a different meaning so I will need to do some research on the meaning behind each moon phase.



At the top of the logo, we see an equal sign. Outside of its obvious use in mathematics, this is used as a symbol of equality, a concept my brand is striving for. The equal sign also represents the signification of a very important relationship that shrouds itself in equality and in spirituality it represents the balance and harmony between the spiritual and material world, the individual and the collective and the masculine and feminine energies. With all this in consideration, I think it is apparent as to why this symbol was included in my logo.



Building on the foundation of the equals sign, when placed on a vertical line at varying lengths, it becomes the top of the Leviathan cross. The Leviathan cross is a symbol that can be seen in both satanism and also anti-hate symbolism. The symbol represents the universe with the top half symbolising protection and balance, and the infinity symbol symbolising the universe and its constant and infinite nature. While the infinity symbol holds no relevance to my brand, the cross above it does and when combined with the meaning behind the equals sign, I believe it holds a very strong meaning that vocalises my brands' beliefs successfully.



If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

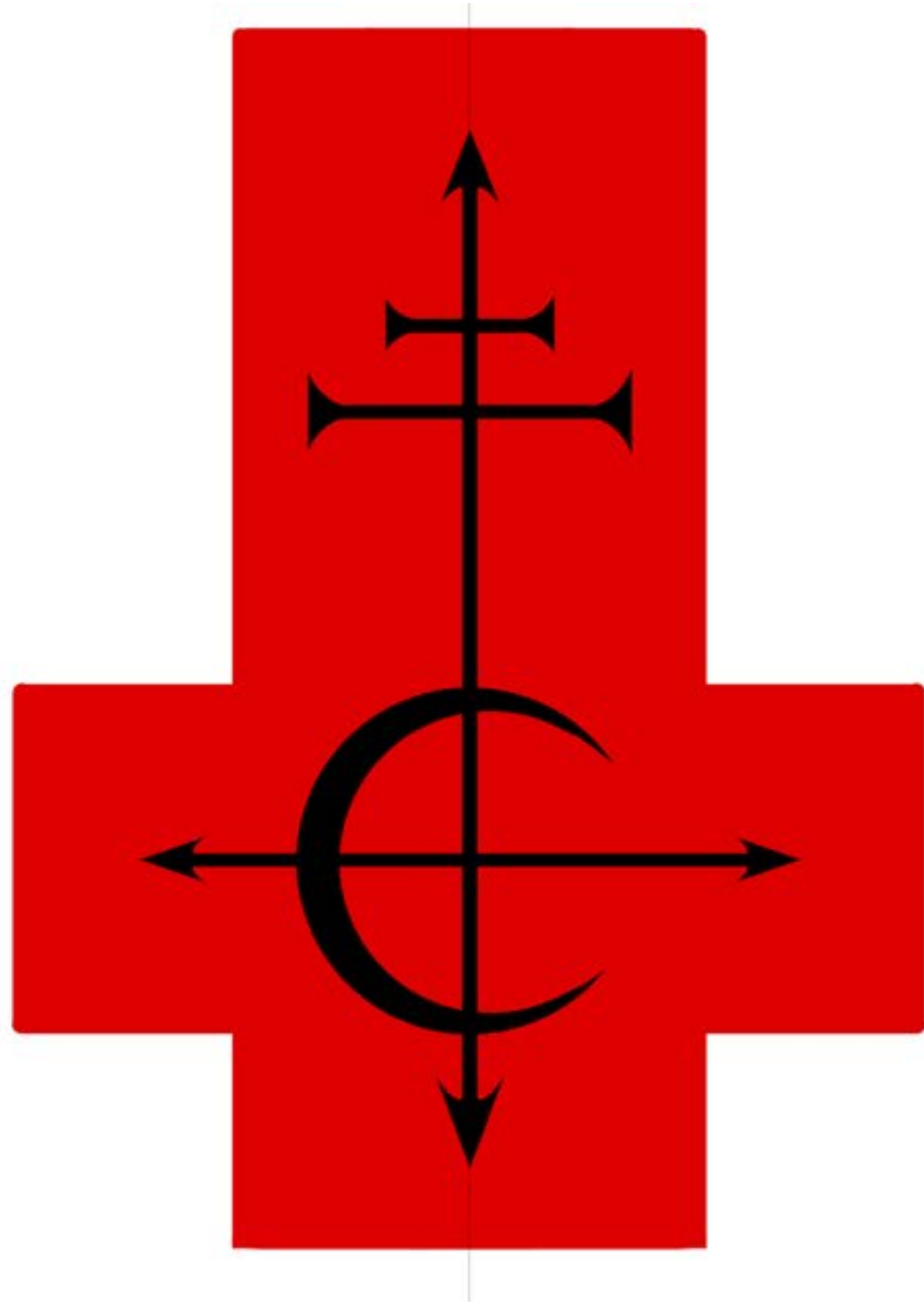
FINAL LOGO



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Brand Logo - Final choice + Further Progression



Progressing my logo further, I added the inclusion of a large, red cross behind it. I believe this allows my logo to be placed both with and without the red cross. Despite it being an obvious inverted cross, the red cross is also a symbol used to promote safety. The Red Cross is one used across the planet and signifies neutrality and protection. Though originally made to act as a symbol in wars that meant “don’t shoot”, when paired with that of a crescent moon, it represents the desire to bring assistance without discrimination.

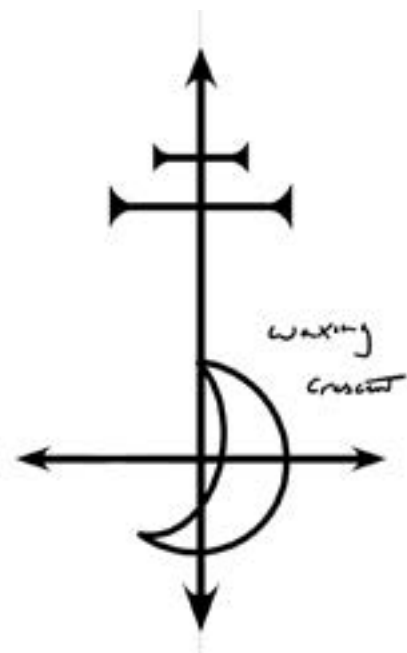
Brand Logo - Final choice + Further Progression

The moon and its meanings:

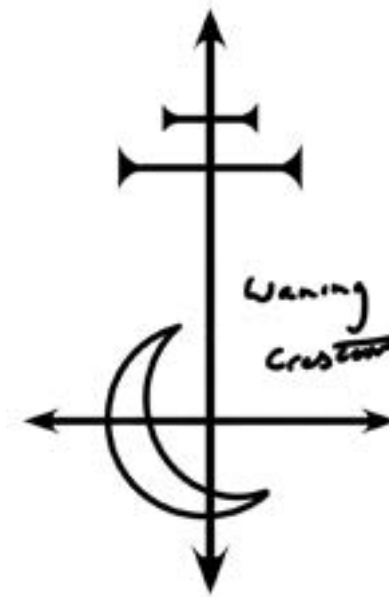
Throughout religion, satanism, and spirituality as a whole, the moon brings about tremendous meaning within every phase of its cycle. The cycles of the moon represent themes among the likes of, the passing of time, femininity and motherhood, emotions and intuition, growth and manifestation, illumination and guidance, mystery and magic, duality and balance, and transformation and renewal. Through my research on the moon's cycle, I figured that four of its cycles best represent my brand, that being the waxing crescent, the last quarter, the waning crescent and a solar eclipse.

The moon cycle I chose for my logo needs to accurately represent my brand's values while also maintaining a legible, aesthetic design. Therefore, I have created rough sketches of what each one would look like.

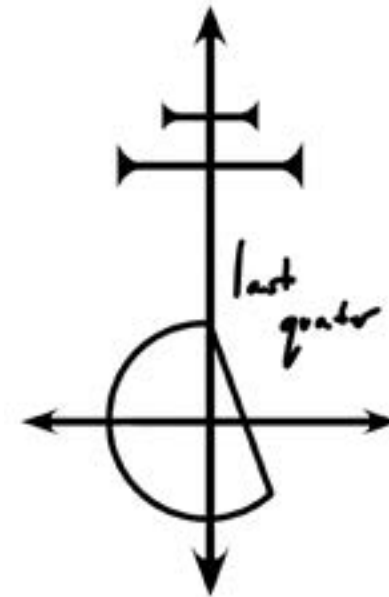
Despite the solar eclipse's representation harmonizing the most with my brand's value, due to aesthetic reasons, I opted to stick with my original design and use the waning crescent.



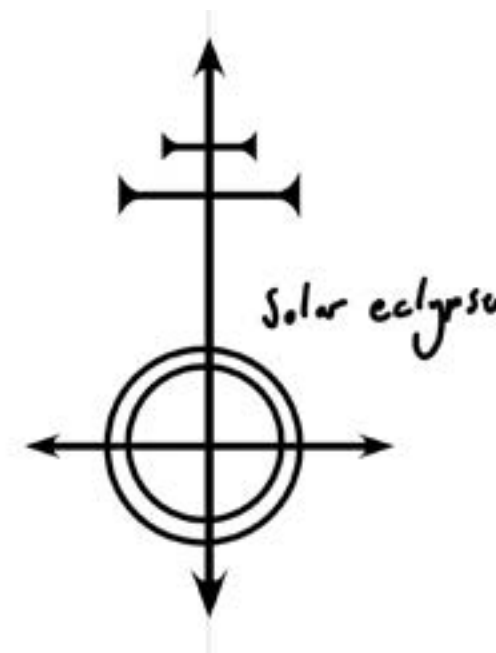
The waxing crescent represents growth, intention and hope. It can also be interpreted as the signalling of a fresh start for rejuvenation. I believe this fits my brand well and would also work aesthetically since my initial design used this moon but flipped.



The waning crescent represents surrender, rest and healing. It can also be associated with self-care and inner peace. These are parallel with my brand's values, and I have already established that it works due to it being on the original design.



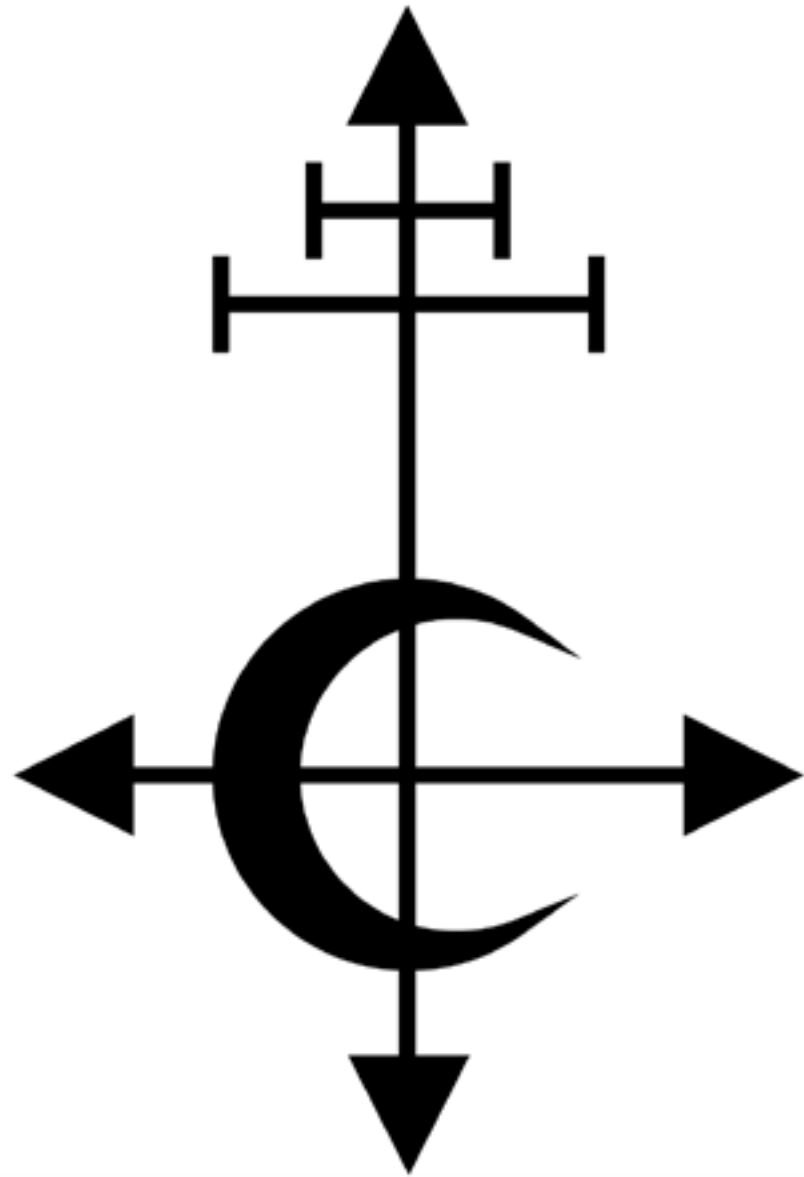
The last quarter represents reassessment, reflection and forgiveness. It can also be interpreted as a signal to cleanse oneself and release any negativity. While this one would work for my brand's values, I don't think it would aesthetically.



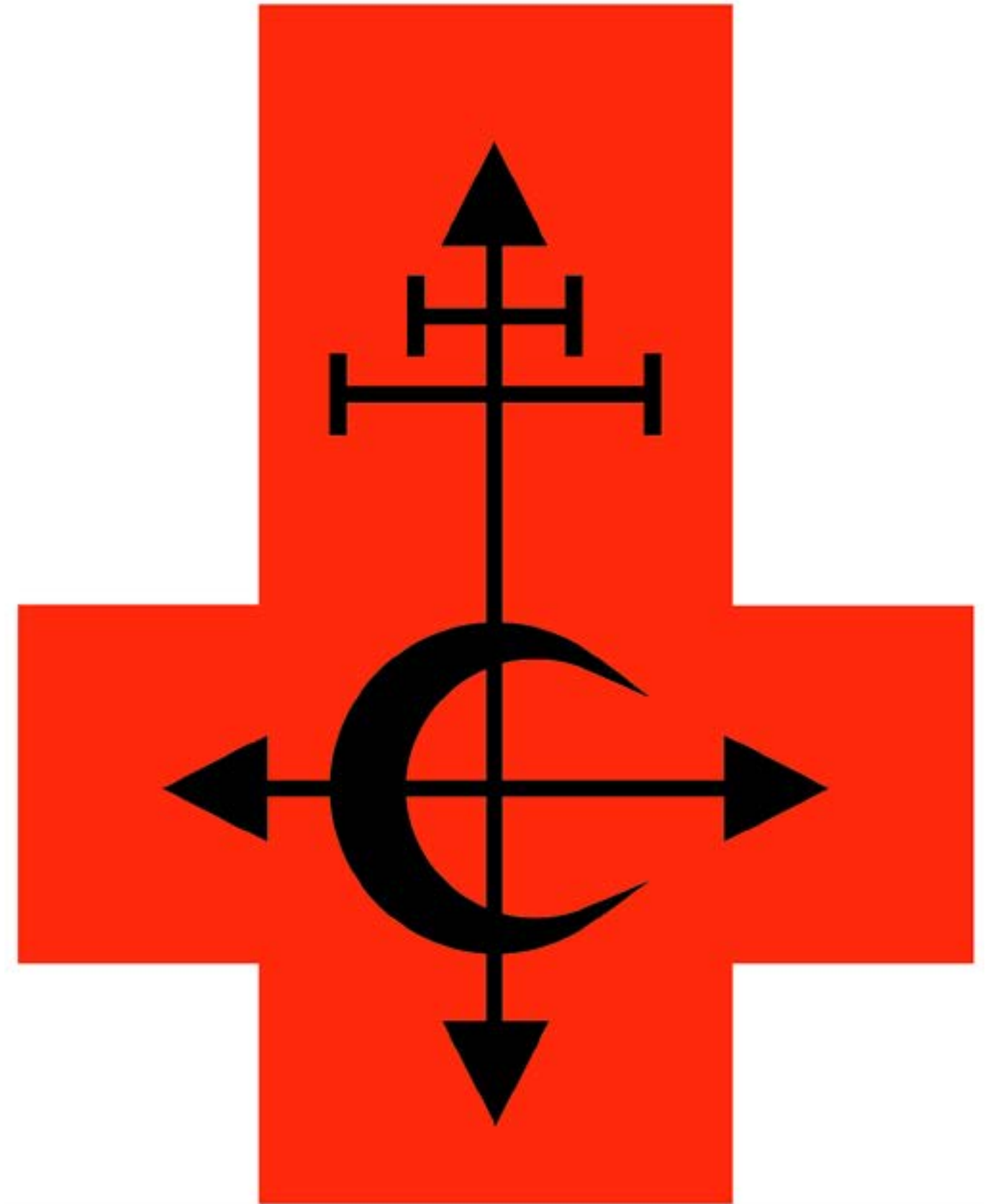
A solar eclipse is a symbol of balance between opposites and represents unity. While this is on par with my brand's values, I unfortunately cannot see a plausible way to incorporate it successfully in my logo.

Brand Logo - Final choice + Further Progression

Experimenting with variations:



I did some brief experimentation with a more boxy, prominent design. While it undoubtedly makes the logo bolder and more eye-catching, I do not think it works for what my brand is and instead looks juvenile and rushed. However, while this certainly doesn't work for a main logo, I could consider altering it slightly to make it more suitable and consider different applications for it.

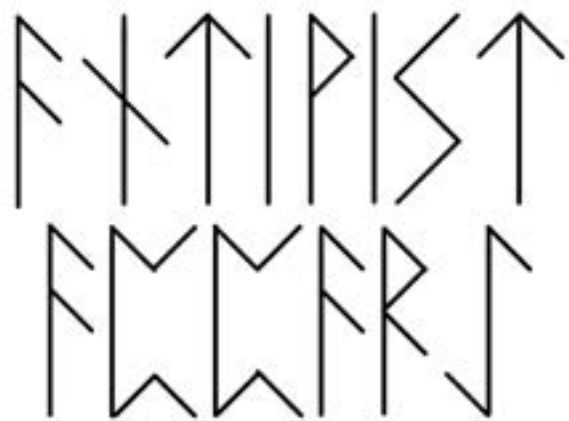


Brand Logo - Final choice + Further Progression

Inclusion of text:

With the addition of the red cross behind my logo, I realised that I could include text between the cross and the logo. I began with the inclusion of the brands name “Antivist Apparel” written in the satanic runes I sketched for one of my concept logo’s. While this is a very basic visualisation of what the final product might look like, I think it works very well and is much more intriguing than having the name written in English. In order to progress this further, I will need to work on the runes and make them bolder and more visible. I can also consider any alteration to the design of the runes and decide to keep it plain and simple or to add any extra design quirks to them, I will need to research deeper into them to see how they are usually displayed.

Following the inclusion of satanic runes, I later figured I’d create a second variation with the name being in plain English. While this also works very well, I would like to create my own typeface for my brand which I will use for the logo if I choose to. However, before I go through the strenuous process of creating a font, I will need to finalise the runes to a basic level and compare each one side by side and decide which I prefer so to avoid unnecessary work.

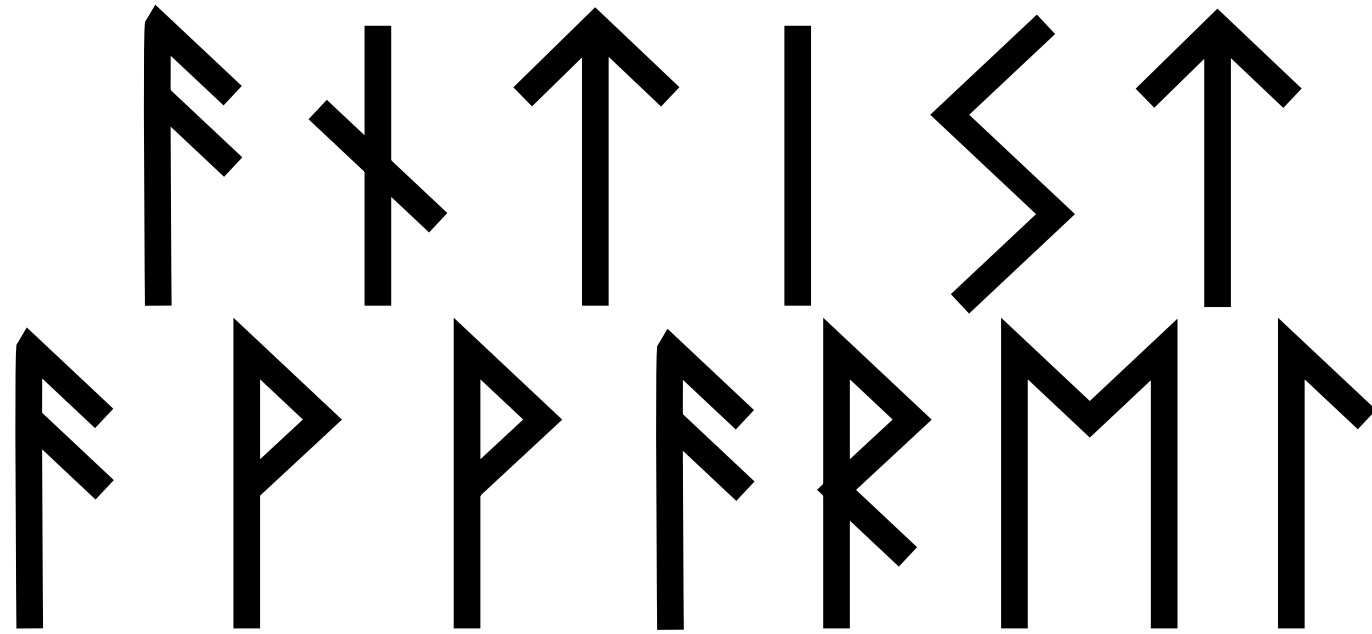


**ANTIVIST
APPAREL**

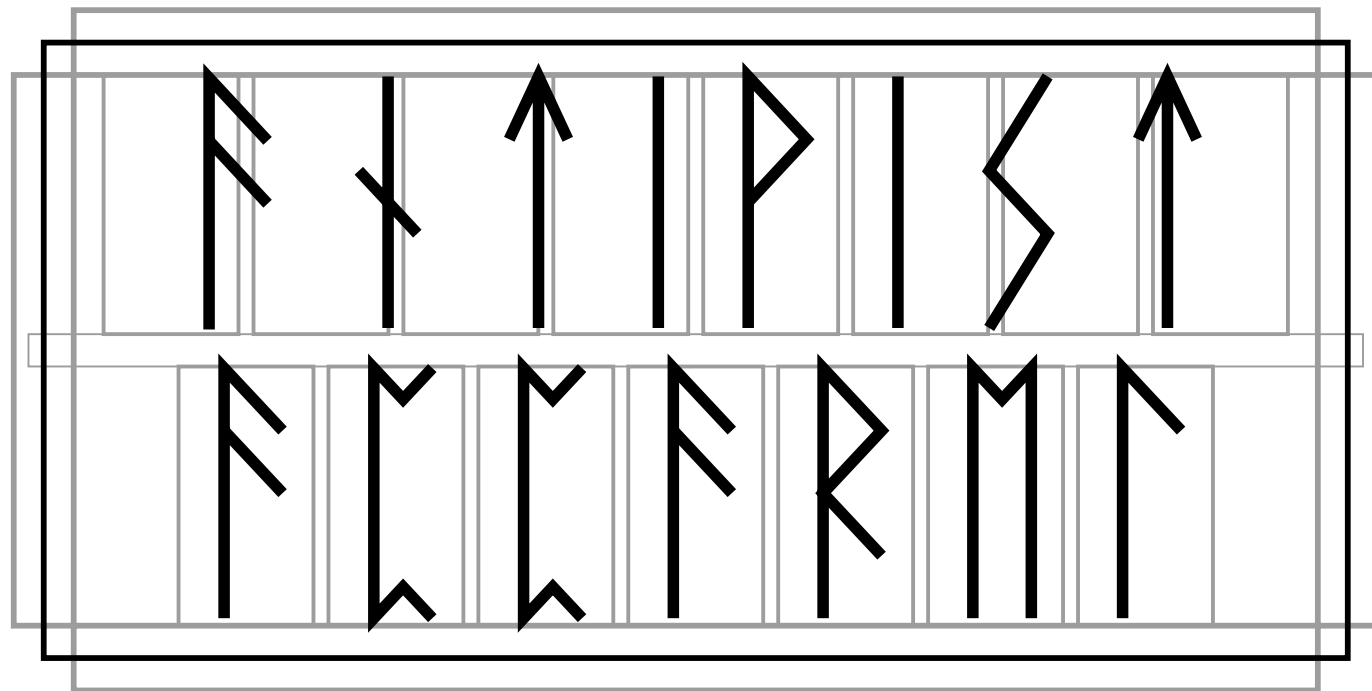


Brand Logo - Final choice + Further Progression

Satanic runes draft 1&2:



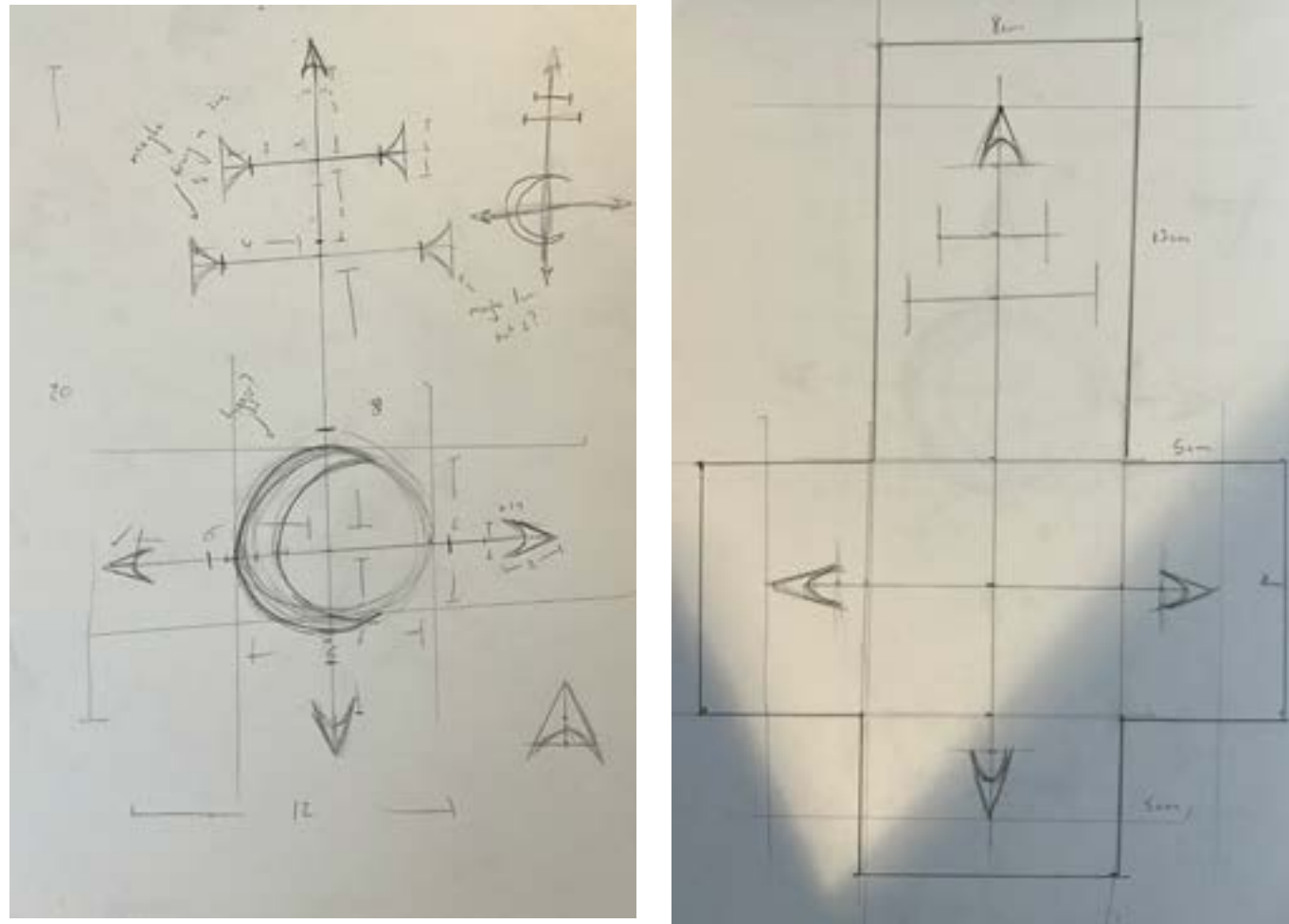
To better visualise the runes, I redrew them with more weight so that they could be bolder and not get lost in the rest of the design. Since this version was made purely from a visualisation standpoint, I ignored the need to correctly space the text and focused solely on it fitting within the Red Cross. Additionally, there is a significant amount of variation between the characters, with some having rounded corners and others with sharp points which I will need to fix with my final iteration.



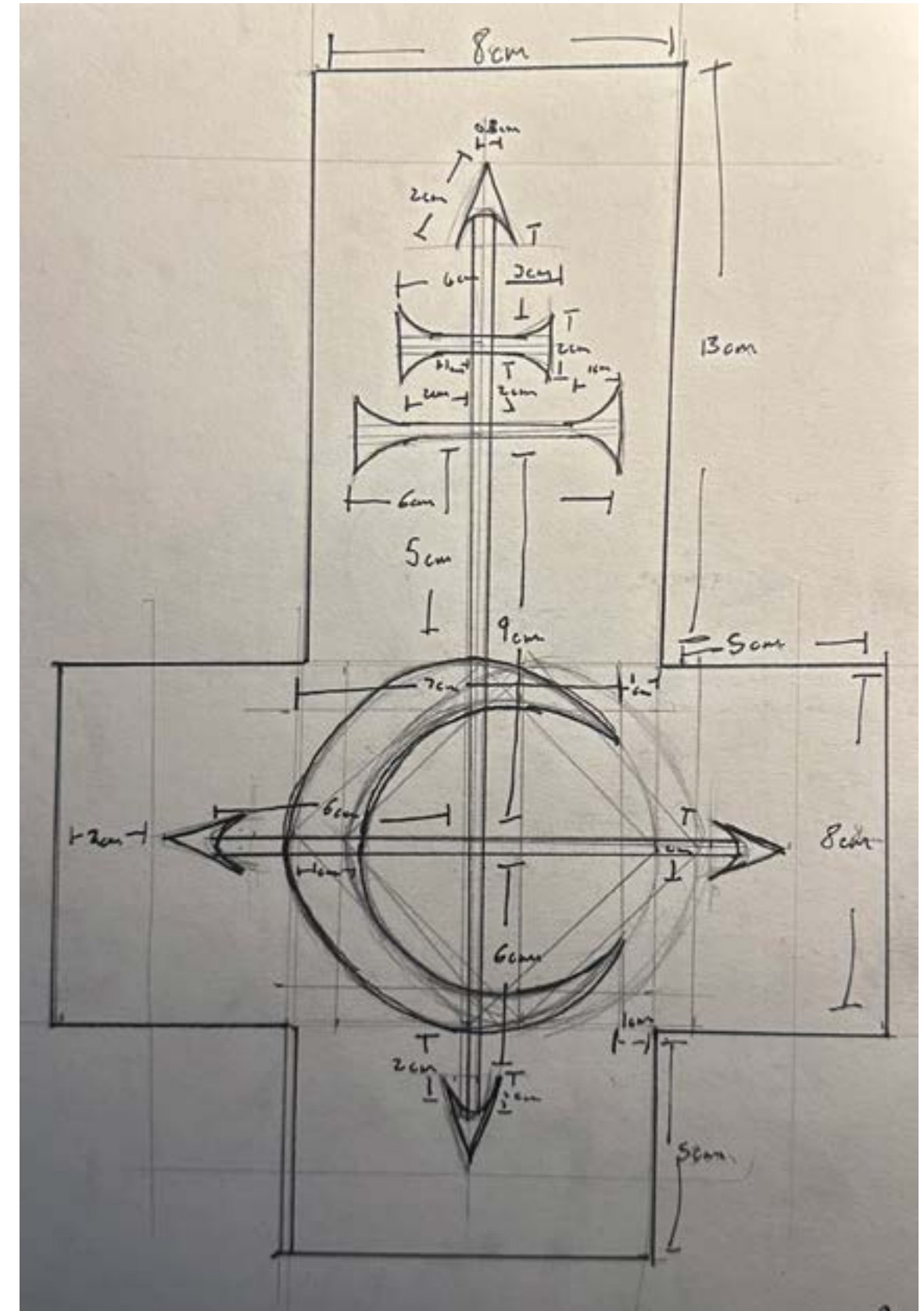
Progressing my previous draft, I fixed some of the issues with irregularity in the points as well as providing correct spacing between the characters. I initially created a grid for it to sit in, however this created more issues than it solved. Therefore, to counter this issue, I ignored the grid I had created and used the one provided by Illustrator and placed them evenly apart then centred them. Regardless, there are still issues in this draft I need to combat before I settle on a final design.

Brand Logo - Final choice + Further Progression

Deciding measurements on A4:

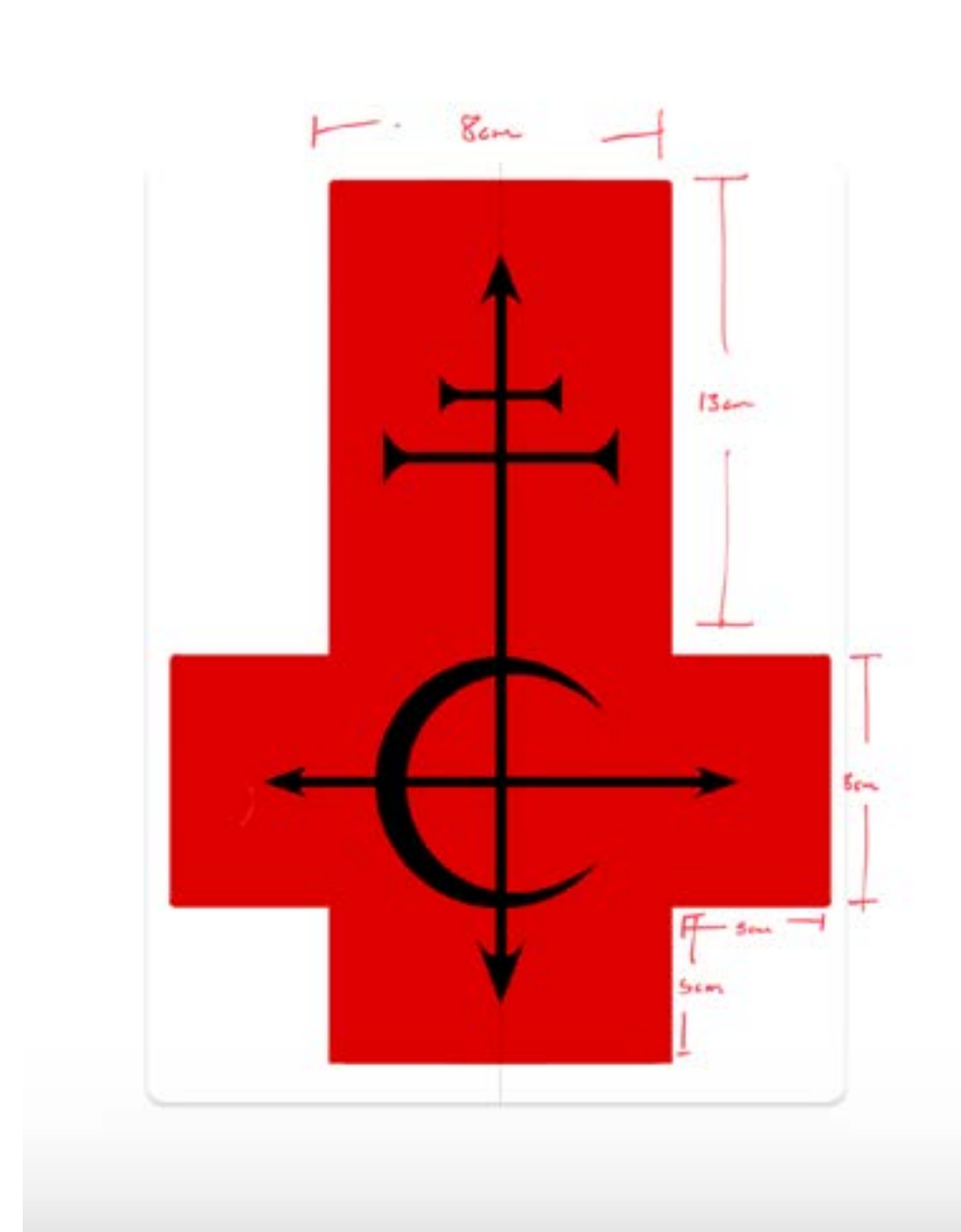
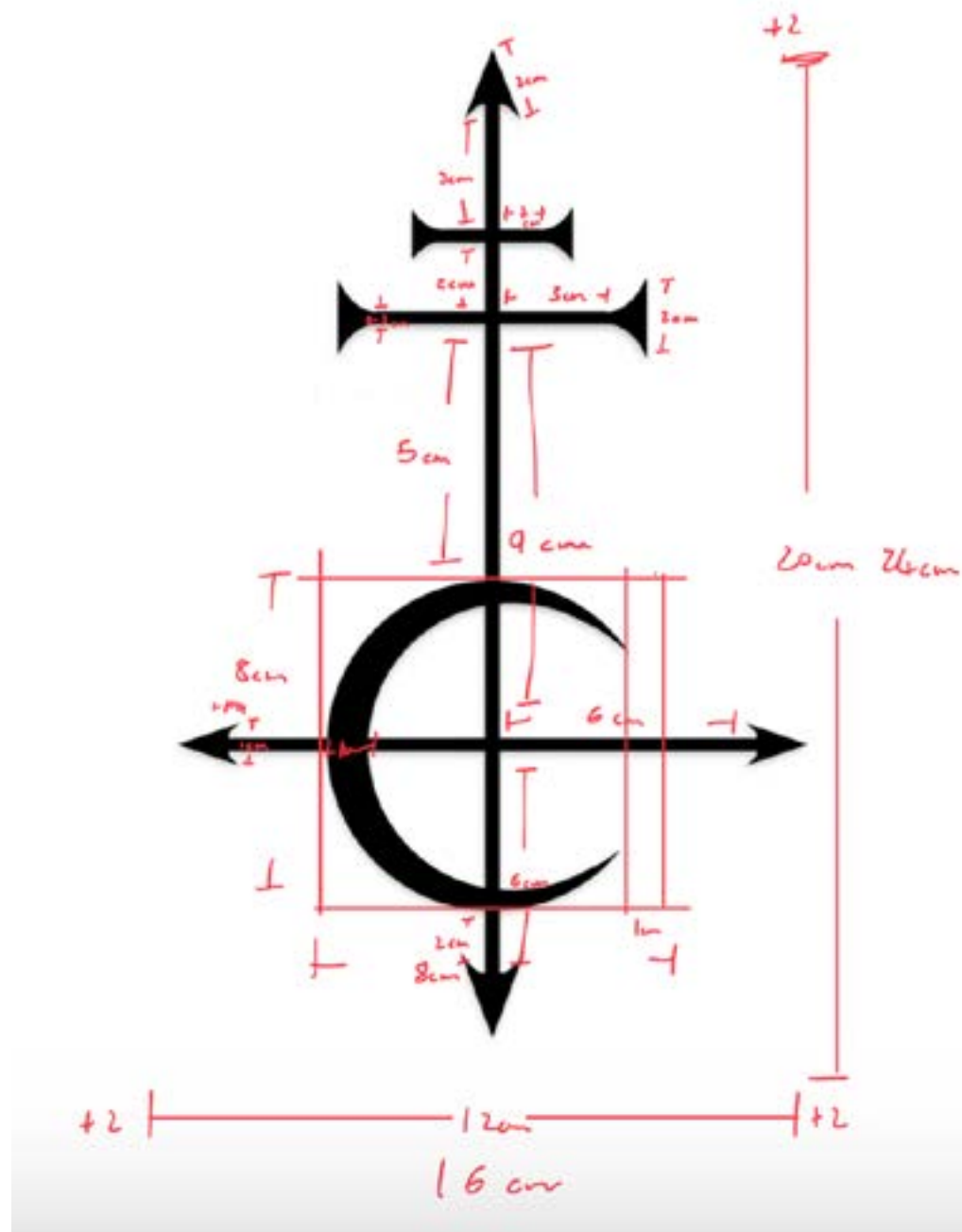


In order to further progress my logo, I needed to create a basic size guideline so that I can continually create my logo to proportion. Choosing to decide my measurements on A4, I began with a rough sketch of my logo, drawing it to how I saw it in my rough sketches. My first attempt came out unsuccessful after comparing it to my original draft which I later redrew and altered the measurements. Following my first sketch, I redrew it to its better-fitting measurements and figured out the size of the cross in the background. For my final draft of my measurements, I drew up the whole logo to the best of my abilities with its measurements placed alongside their corresponding placements, ready for me to take it to digital.



Brand Logo - Final choice + Further Progression

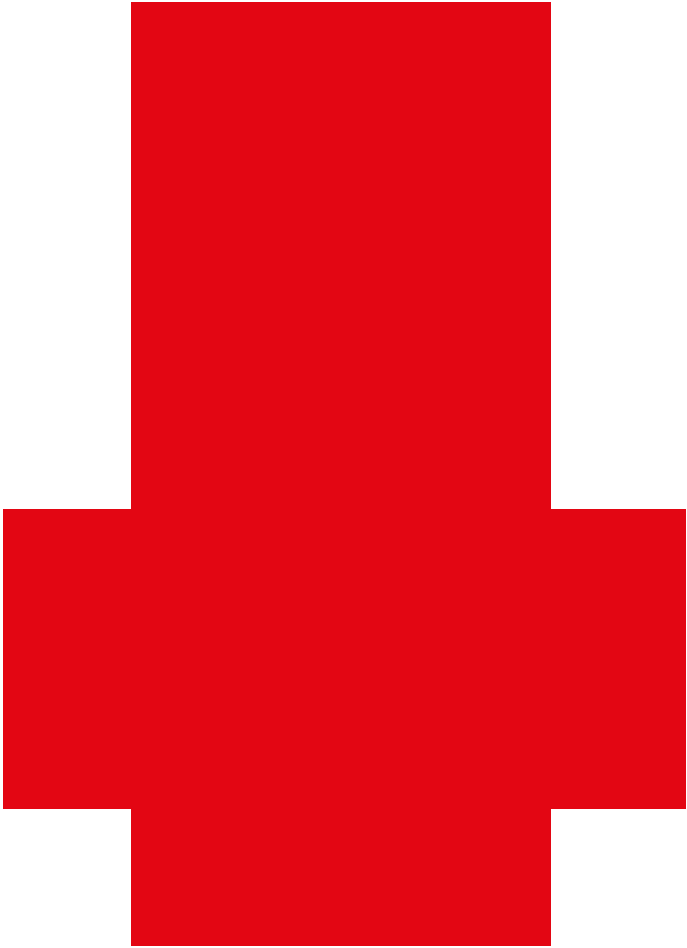
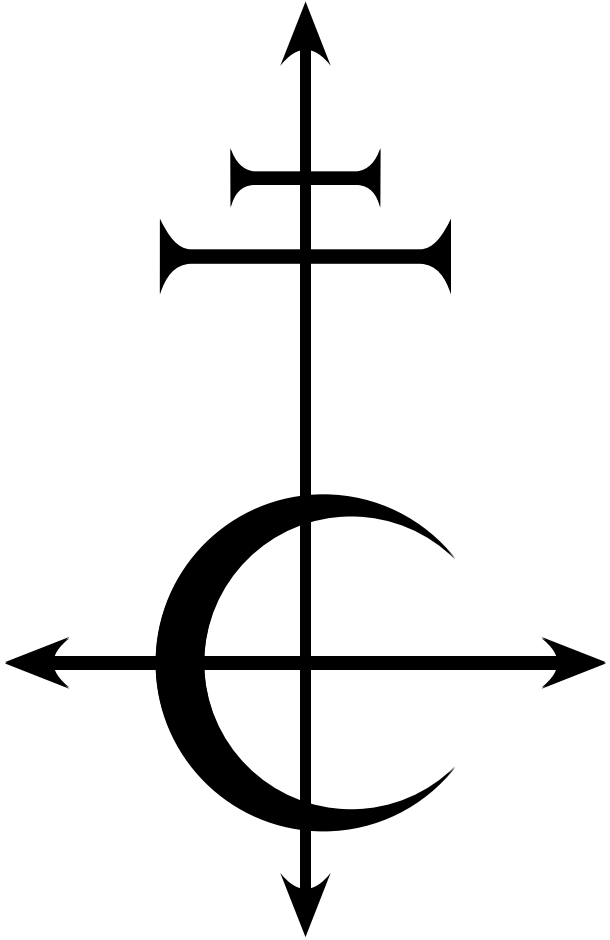
Deciding measurements on A4:



Following my rough sketches, I redrew the measurements onto my digital draft in order to make it easier to read.

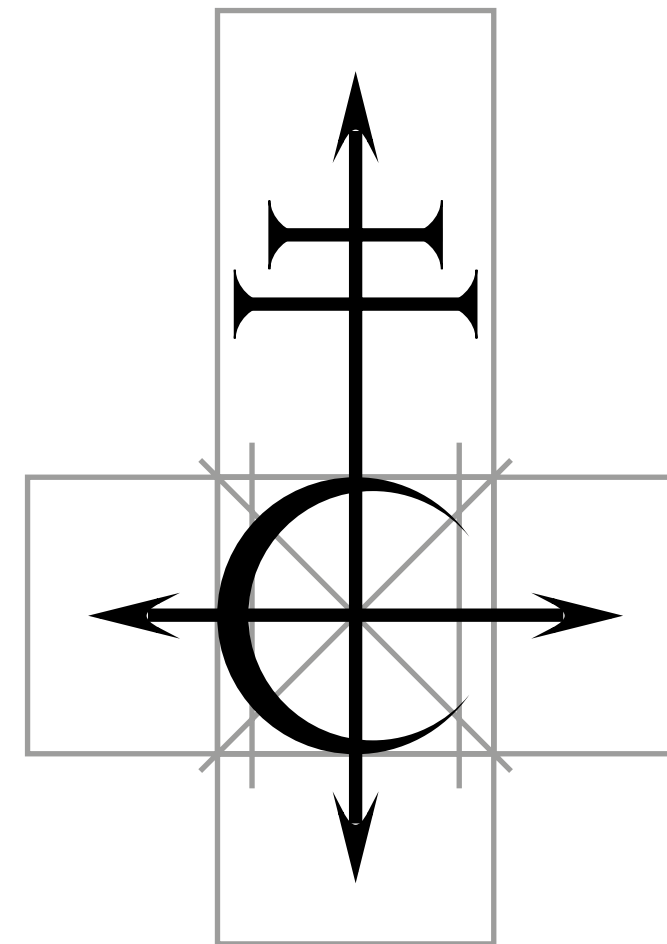
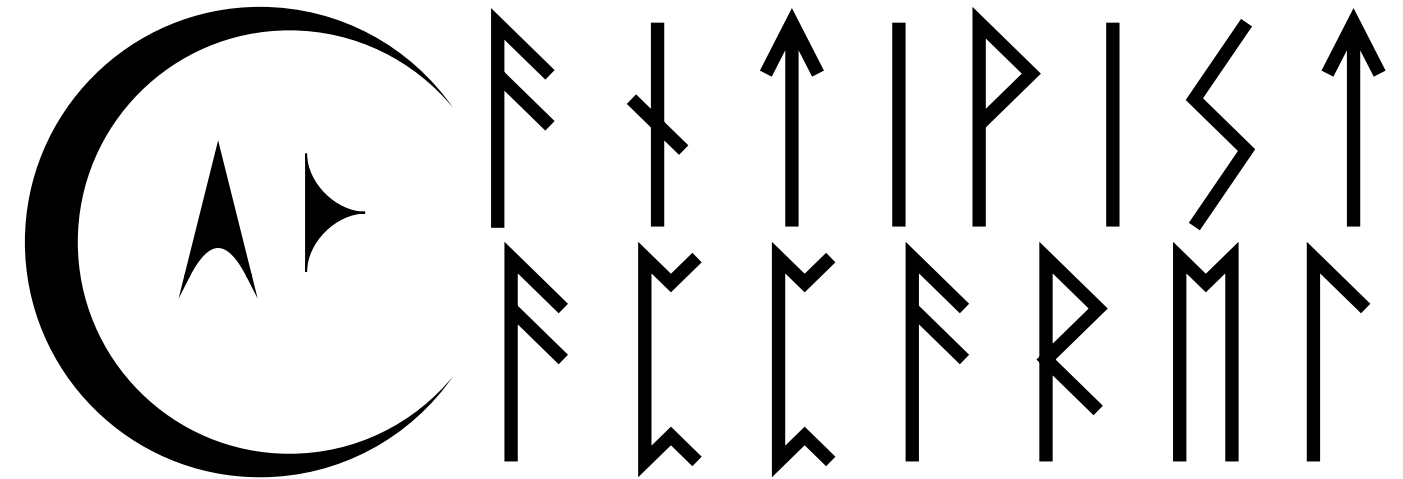
Brand Logo - Final choice + Further Progression

Second draft:

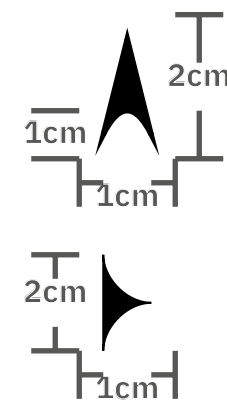
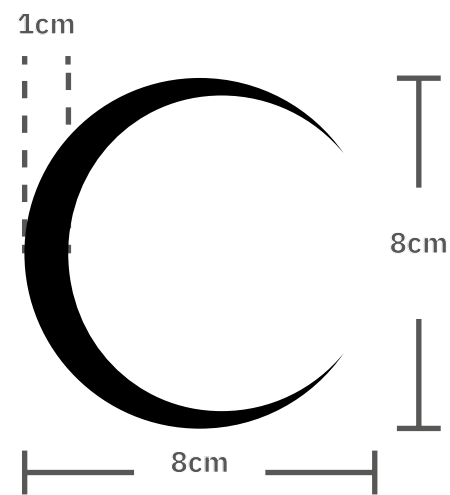
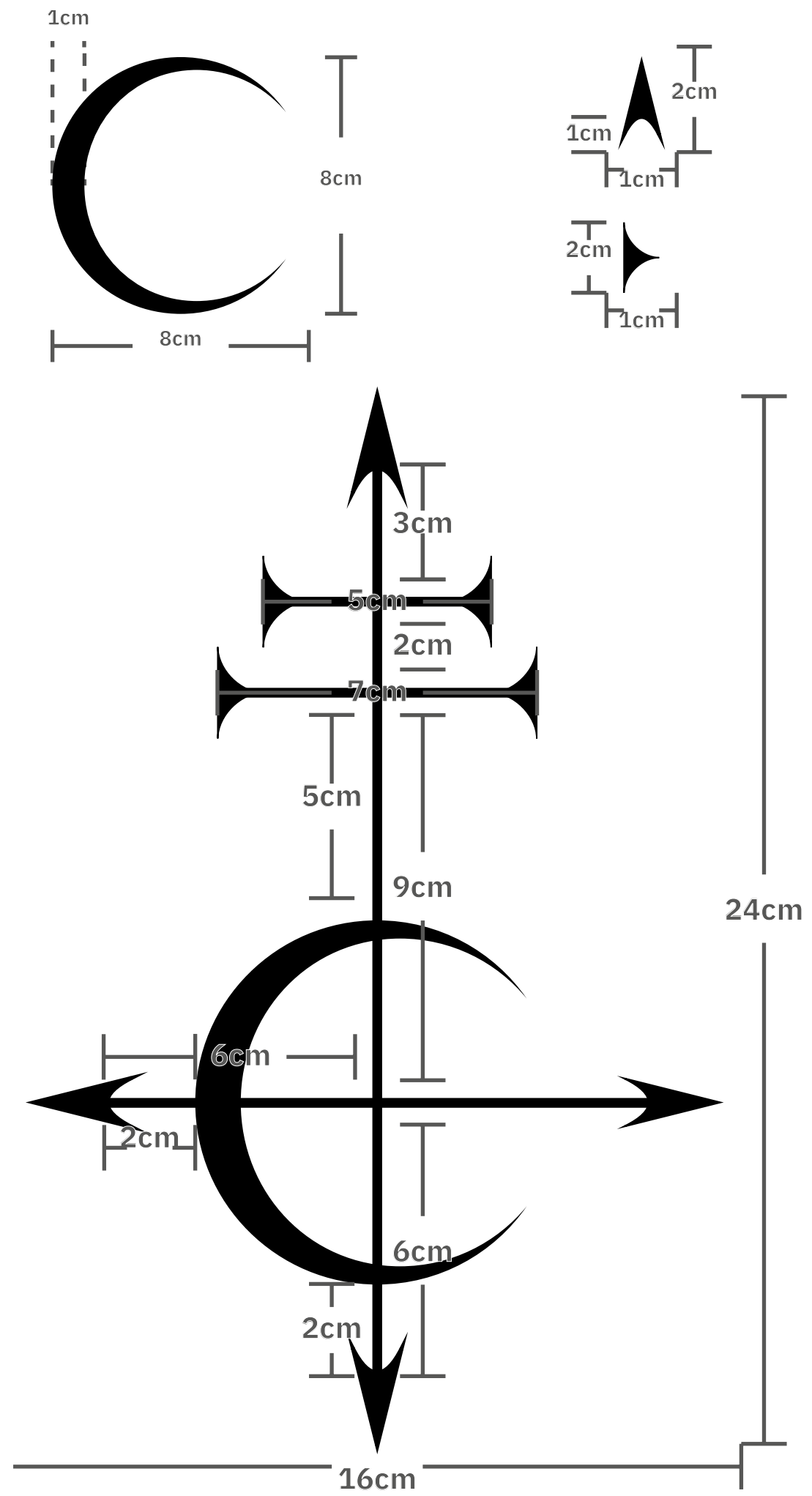
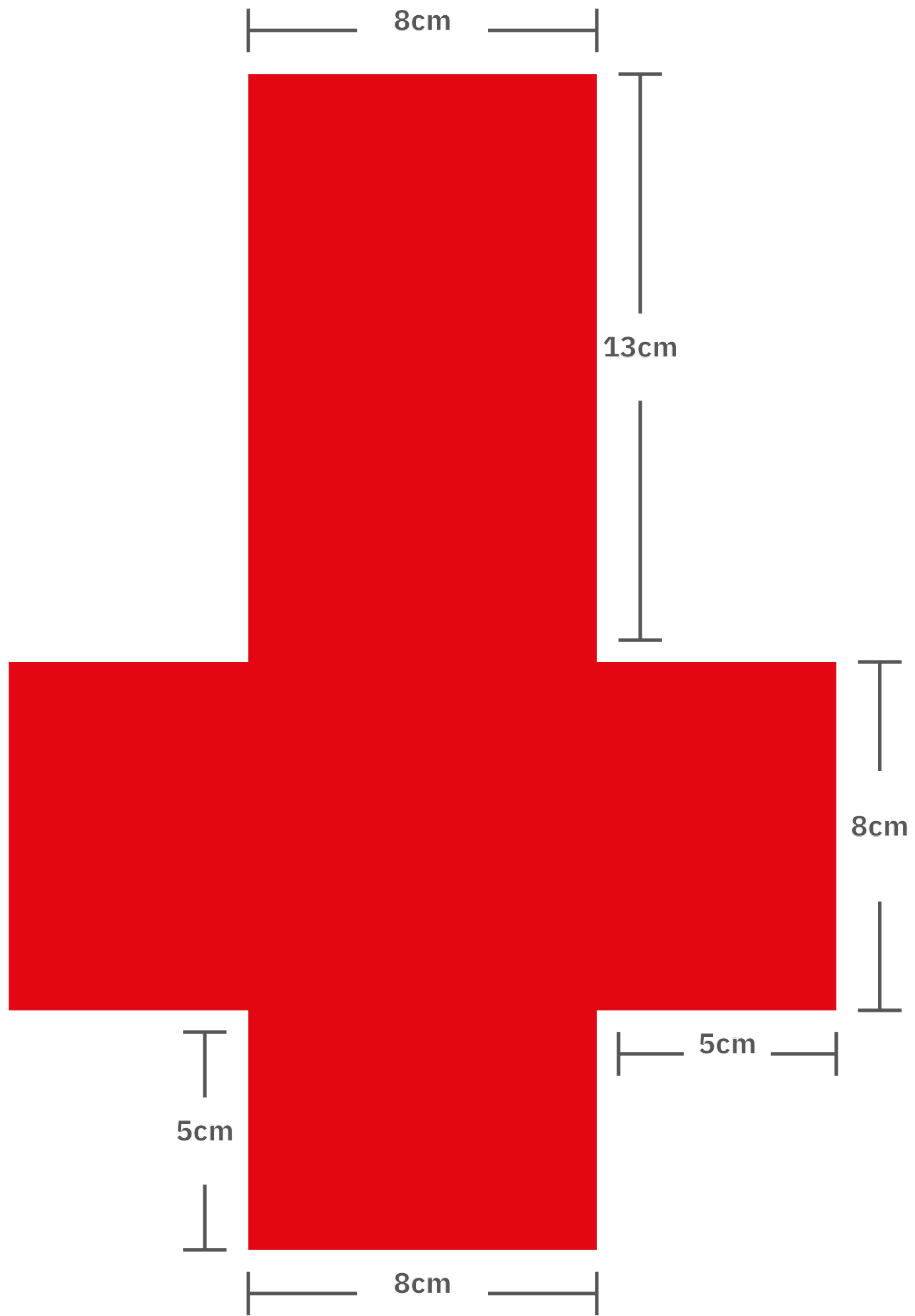


Brand Logo - Final choice + Further Progression

Third draft (measured to A4):



Following the finalisation of my measurements, I began the digitalised version of my logo in Illustrator. Since it was unclear how I would translate my measurements, I made the rule for myself that two squares of the grid embedded in Adobe would equal 1cm, therefore making a 2x2 grid a 1cmx1cm square. Since I'd only vaguely decided on the thickness of my logo when figuring out the measurements, I adjusted the line width until I thought it fit correctly, which ended with a line width of 5 points. I made each part of the logo separately to avoid confusion and constructed it afterwards using a rough grid I'd placed around the base inverted cross. I believe this logo is close to a finalised piece and will require only minor adjustments.



Brand Logo - Further Progression

Deciding which text to use:



(logo's shown not to scaled measurements)

Brand Logo - Further Progression

Deciding which text to use:



(logo shown not to scaled measurements)

The satanic runes provide a unique way to display the brand's name and add extra artistic value to the piece. However, unless the viewer knows what satanic runes look like, it may not work.

Pros:

- Unique
- Aesthetic
- Fits the rest of the logo
- Don't need to worry about readability with it being behind the logo
- Can add extra to enhance it

Cons:

- Isn't immediately identifiable
- Looks like a logotype that would be seen on the sign of a greek style street food stand
- Reads less as "Antivist Apparel" and more as "FTTIST FPPFRMT"

Brand Logo - Further Progression

Deciding which text to use:



(logo shown not to scaled measurements)

Contrary to the runes, this text provides little artistic value and simply says exactly what the brand is called. However, unlike the runes, it leaves no room for misinterpretation.

Pros:

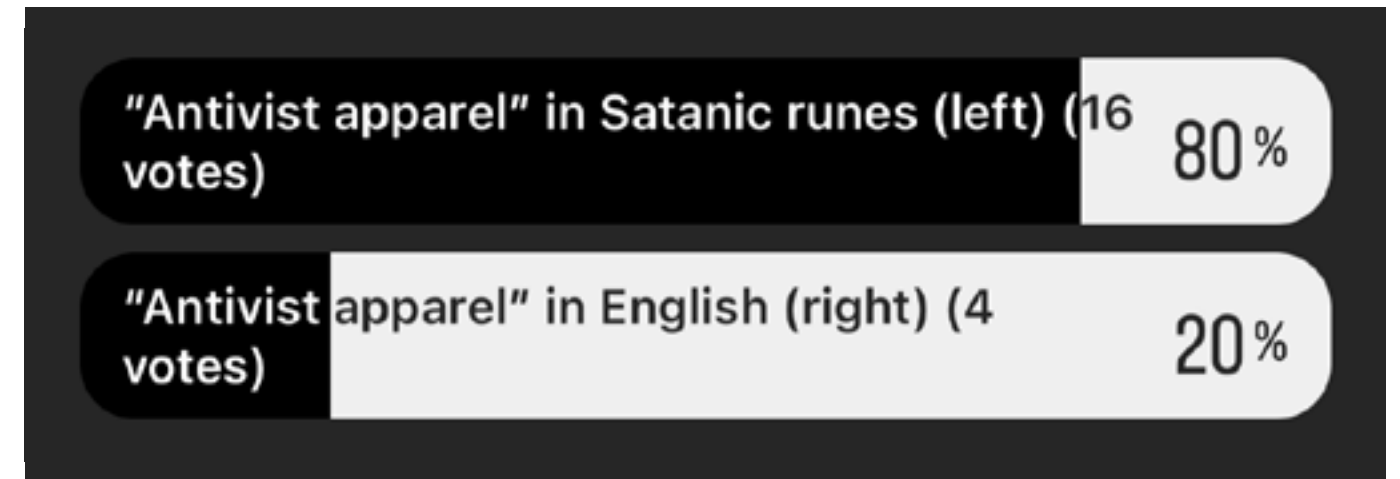
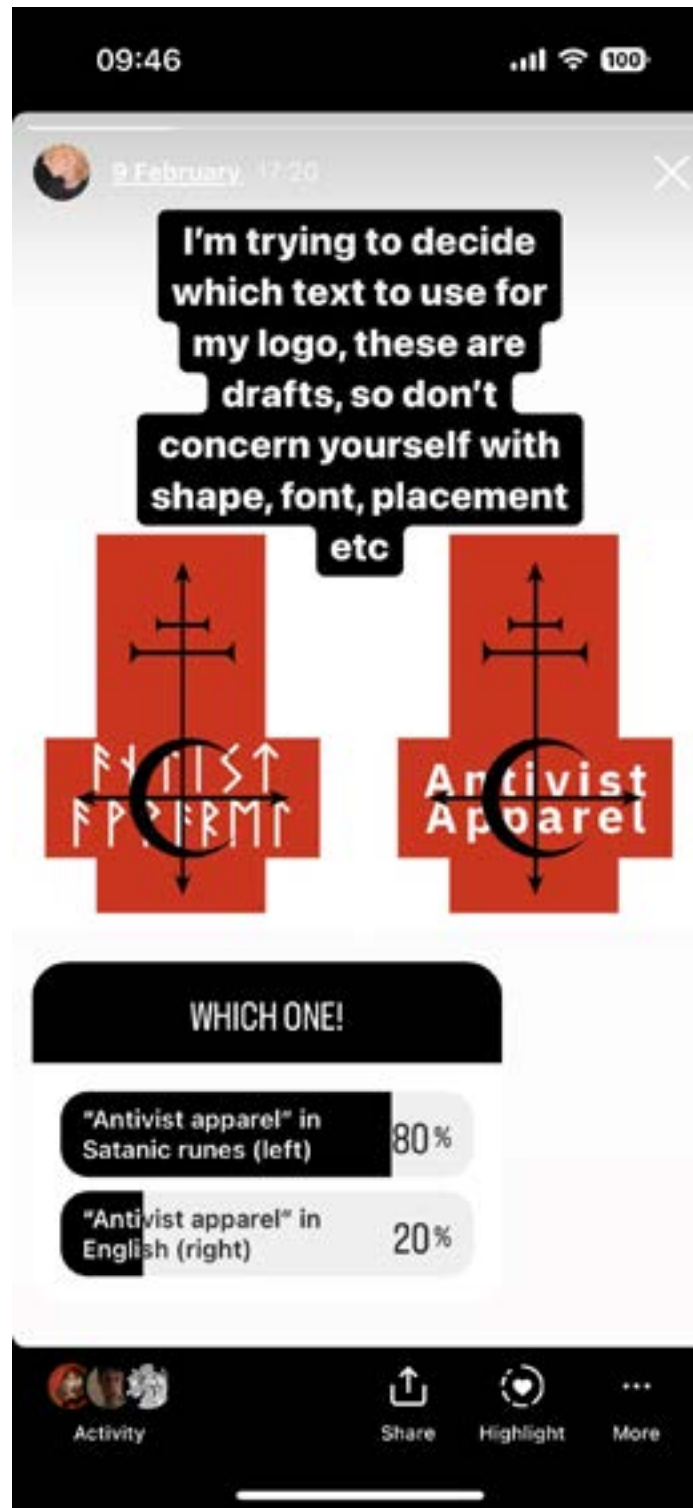
- Easily identifiable
- No room for misinterpretation
- Easy on the eyes, no confusing symbols
- Provides a clear focus point

Cons:

- Less design possibilities
- Not as creative
- Can be obstructed by the logo and affect readability

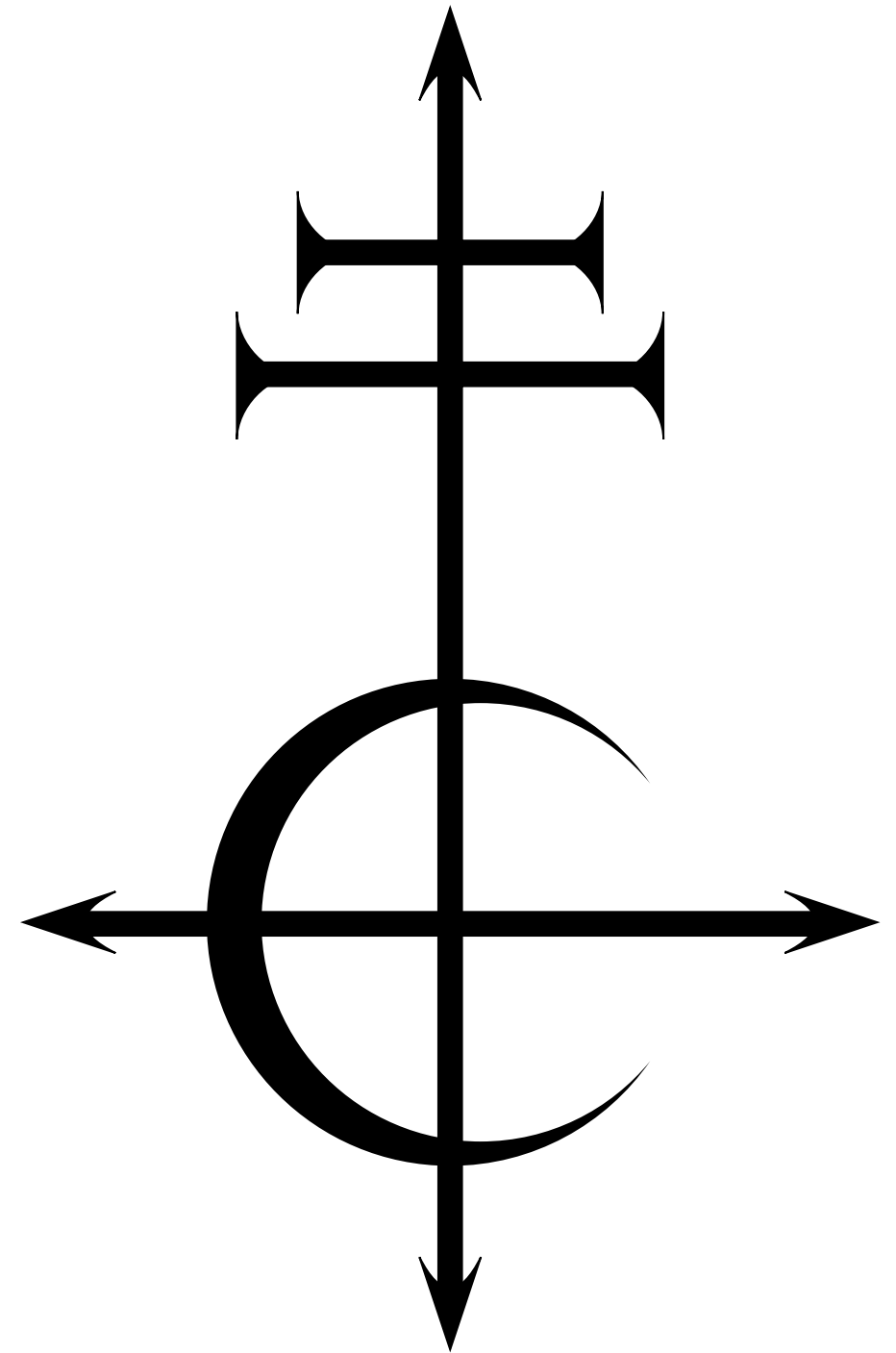
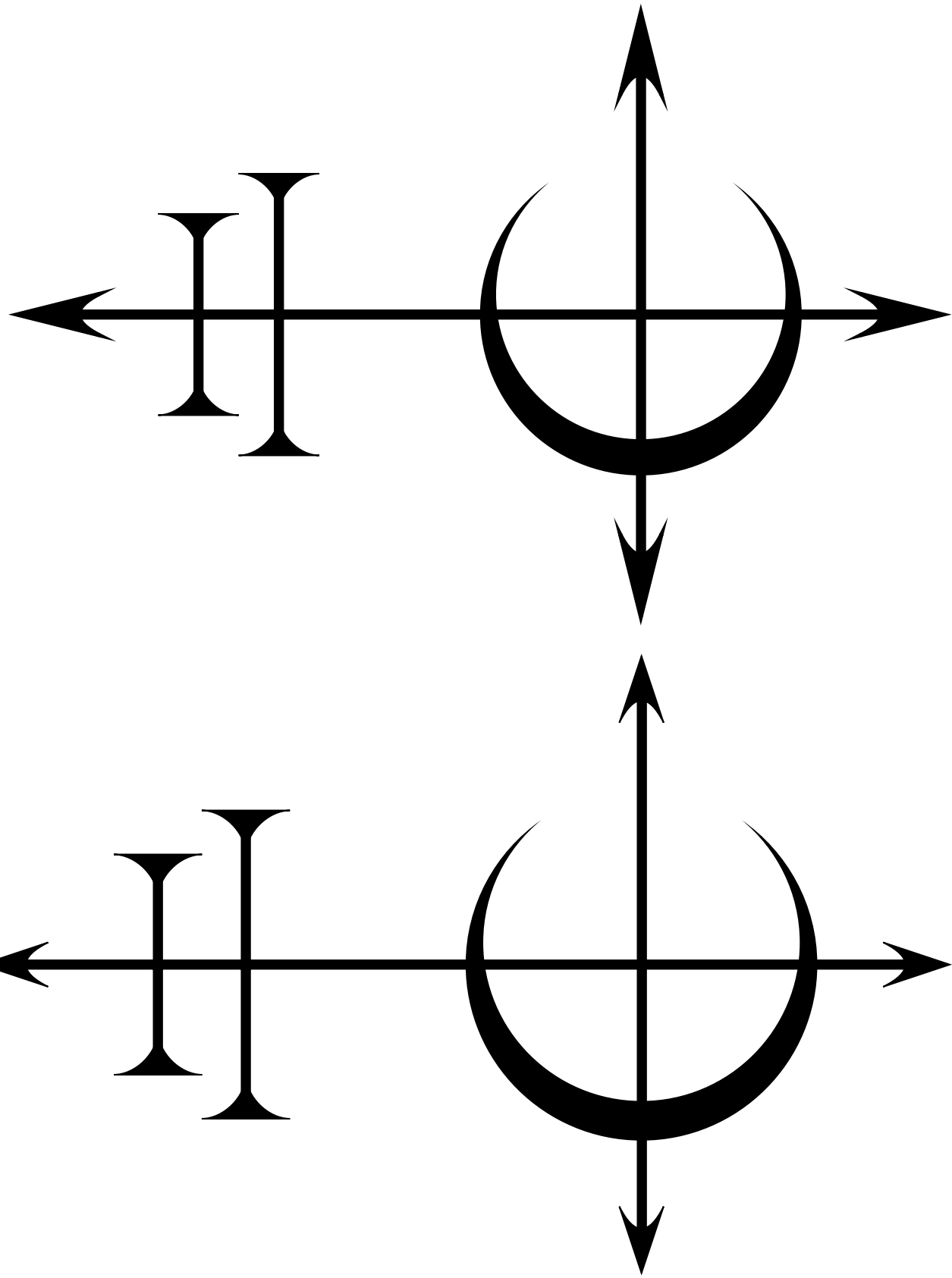
Brand Logo - Further Progression

Audience assesment on text:

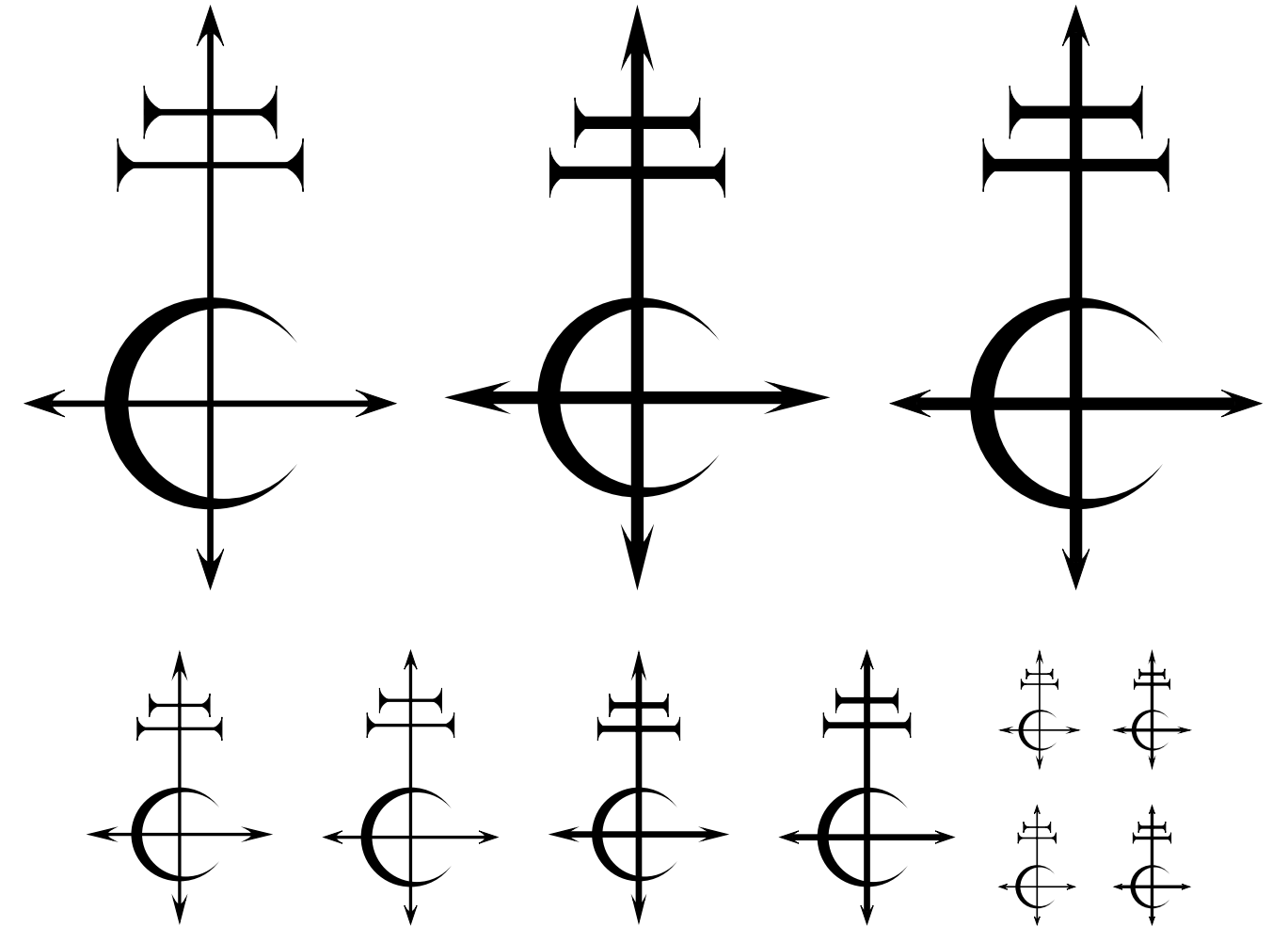
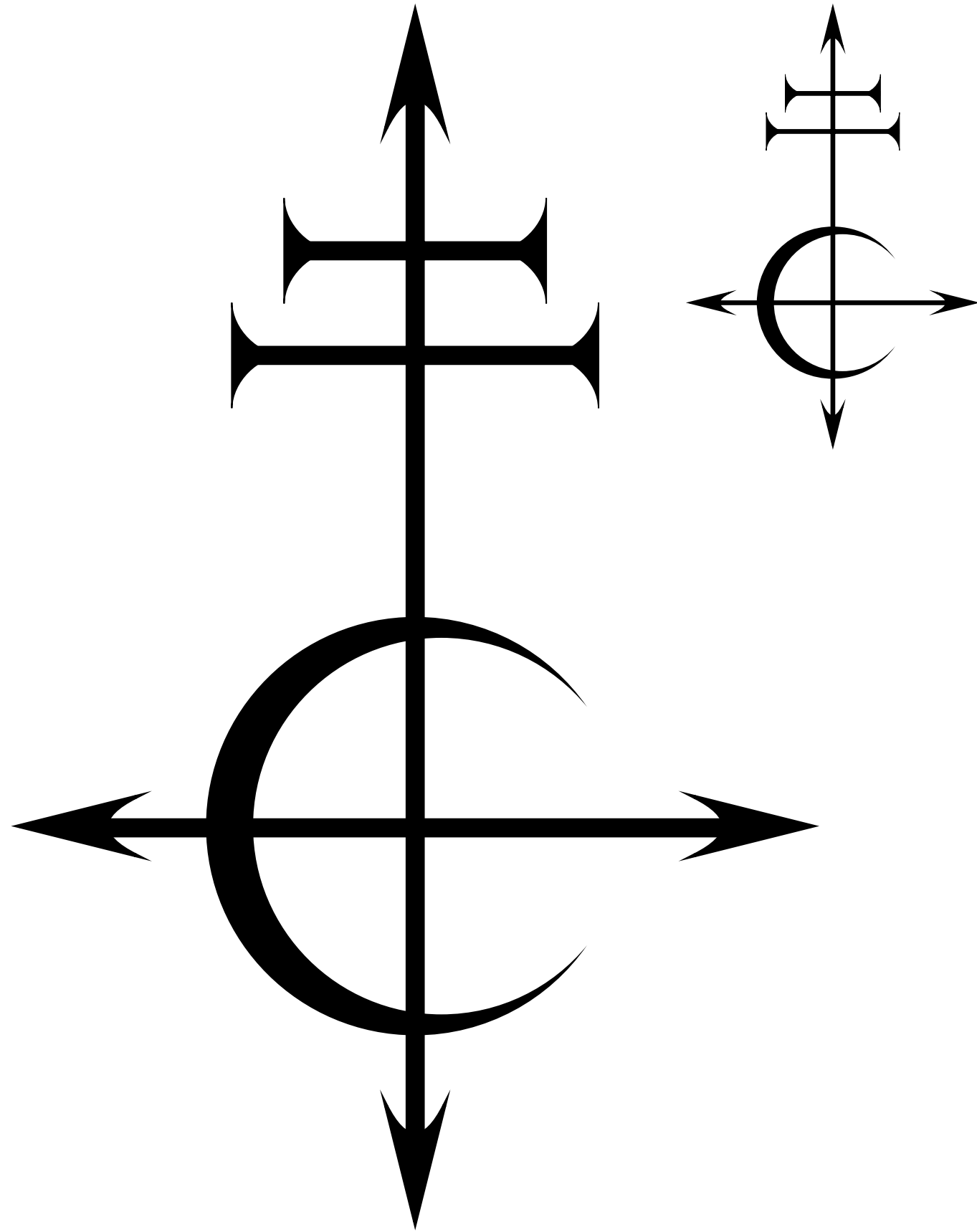


Since the pros and cons for each logo's text format were relatively equal, I decided that the best course of action would be through audience testing to see which is preferred. I posted a poll on my Instagram story showing the rough mock-ups of each logo and asked the viewers which they preferred. There was an overwhelming response toward the satanic runes with 80% of the people who partook in the vote choosing it. It seems apparent that the best course of action would be to use the runes, however, this doesn't mean I have to discard the regular text. While the majority preferred the runes and indicated that I should use them for my main logo design, I can still consider the use of regular text for any applications that wouldn't warrant the use of the runes.

Brand Logo - Further Progression



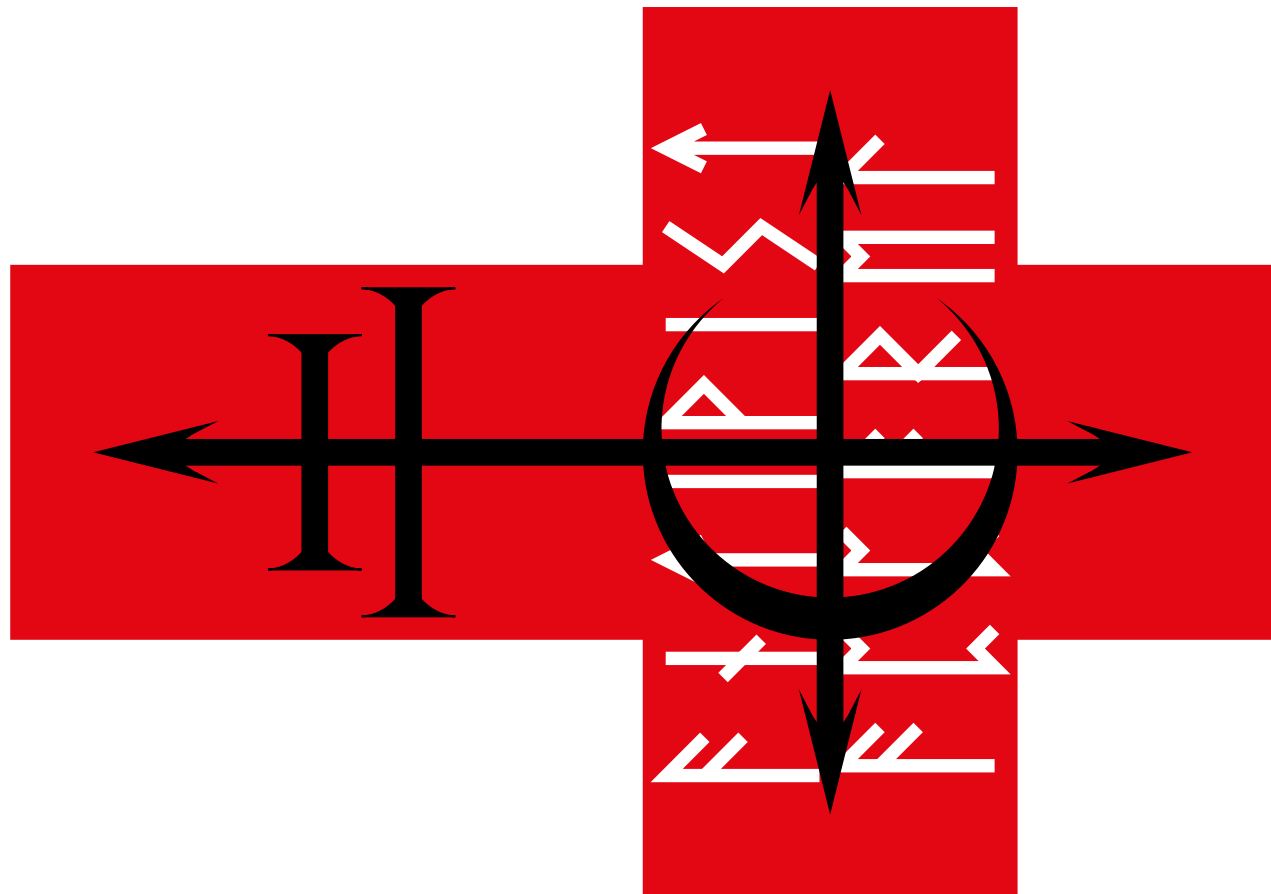
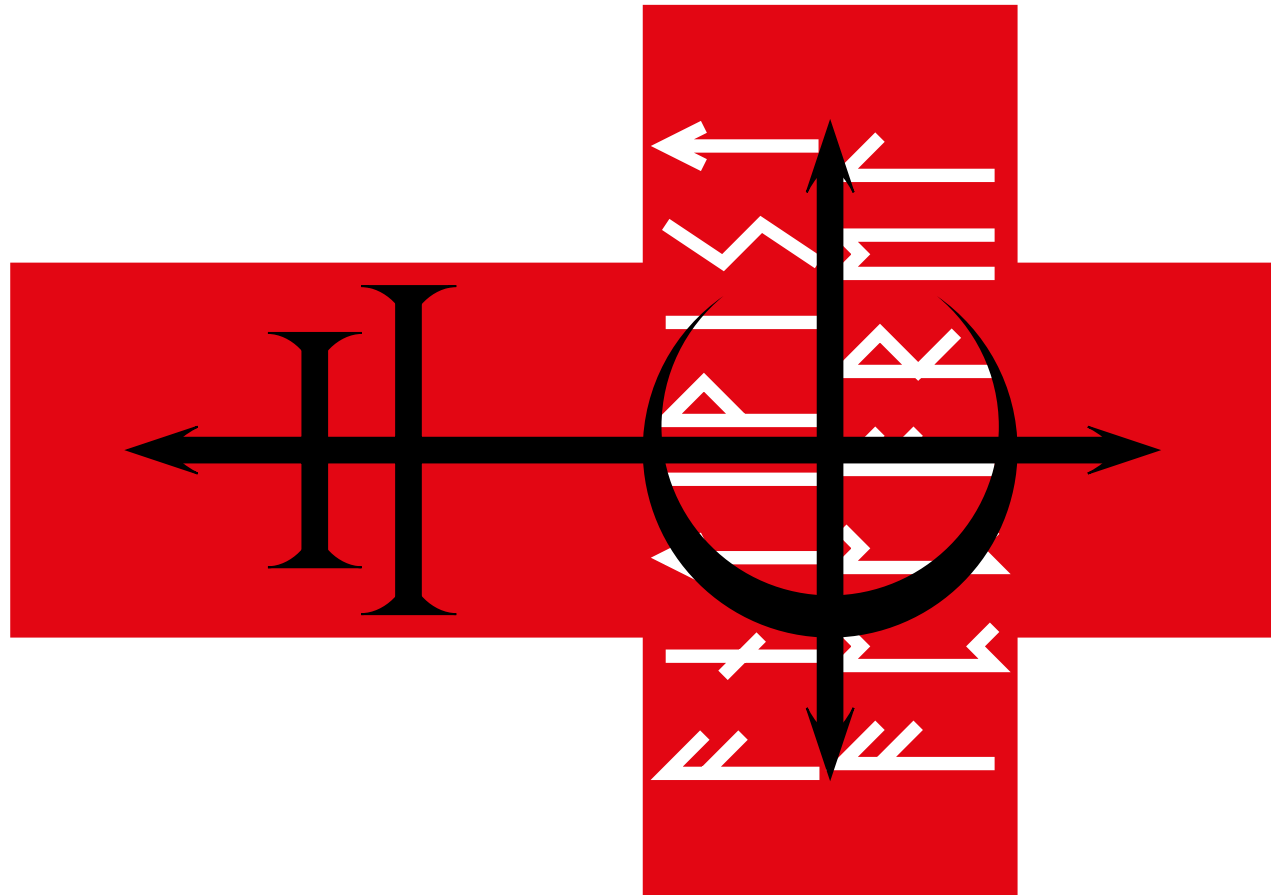
Brand Logo - Further Progression



Before I began to wrap up my logo and call it finished, I needed to give more thought to the main part of the logo's design. I created four variants of my logo with two with thinner lines and two with thicker ones, each with its own variants with one having smaller arrows and the other larger ones.

After testing them side by side in various sizes, I ultimately decided that the thicker line weight and larger arrows worked best. The thinner one with small arrows however also works aesthetically but starts to become illegible at smaller sizes, while the remaining two feel too unbalanced. However, while the thicker lines work much better for balance and legibility, it can feel too heavy and overbearing, especially when paired with the rest of the logo, I will need to consider a mid-point and decide if I need to change it or not.

Brand Logo - Further Progression



Brand Logo - Further Progression



Following my experimentation, I ultimately settled on choosing the mid-point weight with the larger arrows as it combines my favourite areas from the other two variants while also feeling all-around more balanced. While the other two variants sat at a 5pt and a 10pt line weight, this final version sits comfortably in between at 7.5pts. while this version works with both the big and small arrows I found that the bigger ones work better to balance out and complement the rest of the design while the small ones aren't quite powerful enough. Additionally, when arranged at different sizes, the logo maintains its legibility and isn't overwhelmed by the other aspects of the logo.

Brand Logo - Final Logo Weight Decision

10pt line weight and large arrows:



This variant works at small and large scales and is overall well-balanced, however, it is slightly too bold. This logo feels too in your face and also takes away from some aspects of the rest of the logo.

7.5pt line weight and large arrows:



This variant is all-around more balanced in comparison to the other two. The big arrows help balance out the moon while the line weight balances out the arrows and the accents on the equal's sign. It also maintains its legibility at different sizes.

Brand Logo - Final Logo Weight Decision

5pt line weight and small arrows:



The thinner lines and small arrows make the moon feel too heavy and unbalanced, additionally, the accents on the equals sign are too big for the line weight. Unlike the other two, when made smaller, this version loses its legibility.

Final Choice:

7.5pt line weight and large arrows:



Peer Review

What feedback did I receive?:

Peer 1:

- Are there any clothing brands which have similar causes / aims that I can research?
- Can the logo be simplified so that if it's shrunk or enlarged, it looks the same?
- How can my designs be unique to what already exists in the space?
- Refining my research might help develop my designs for the clothing so it reaches / resonates with my target audience.

Peer 2:

- In terms of clothing design, could I partner with other artists / designers?
- Look into audiences outside my target demographic for some feedback to consider ways to broaden my audience to shine light on my cause - alternative fashion is a very contested culture.
- Consider more elements of the clothing side of things such as experimenting with different types of ink - puffy, sparkley, flat etc.
- Research other charity websites and what they do
- Consider pins badges and patches.
- Can I rearrange my logo in order to fit various applications?

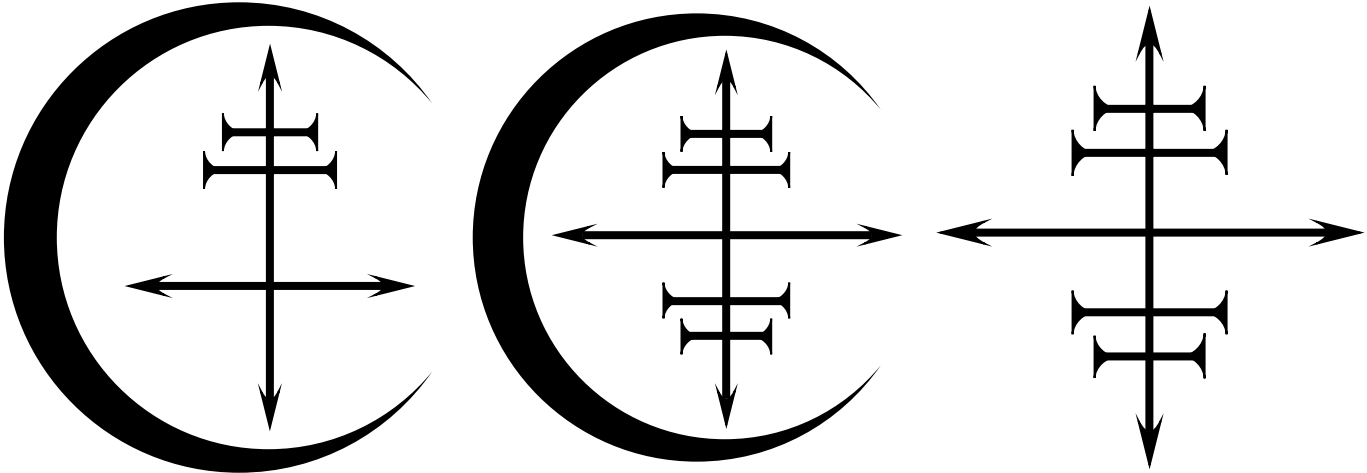
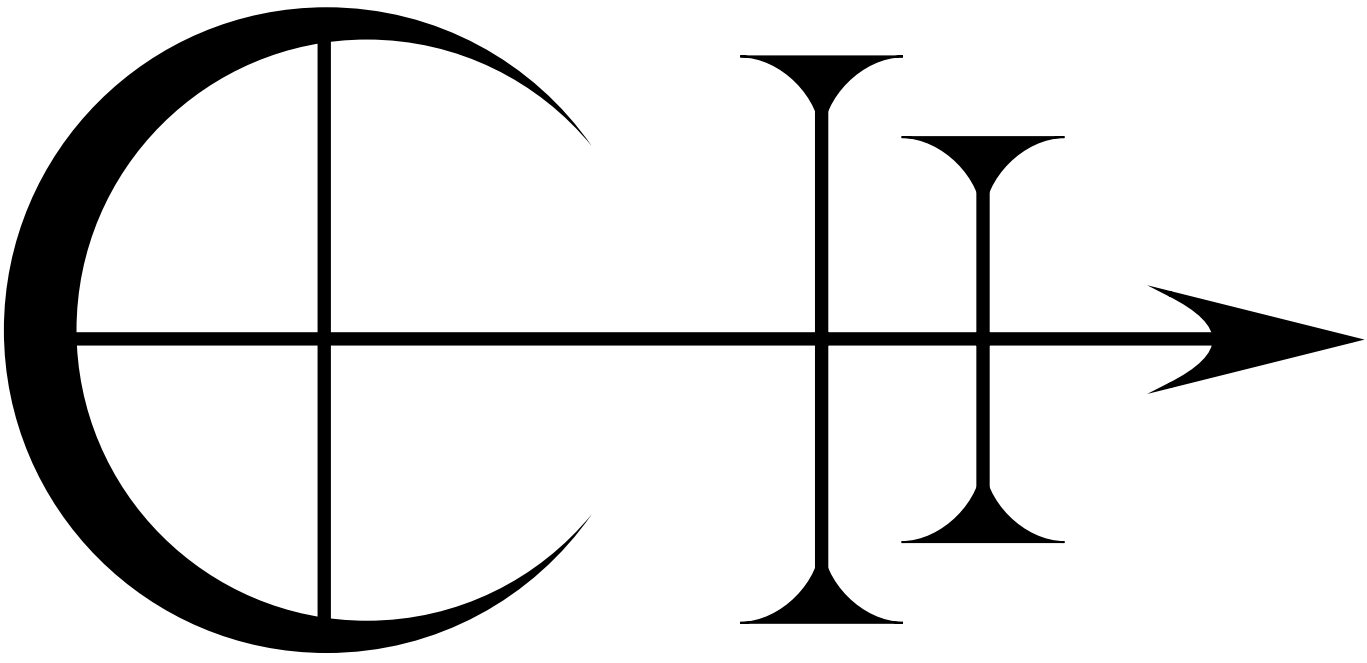
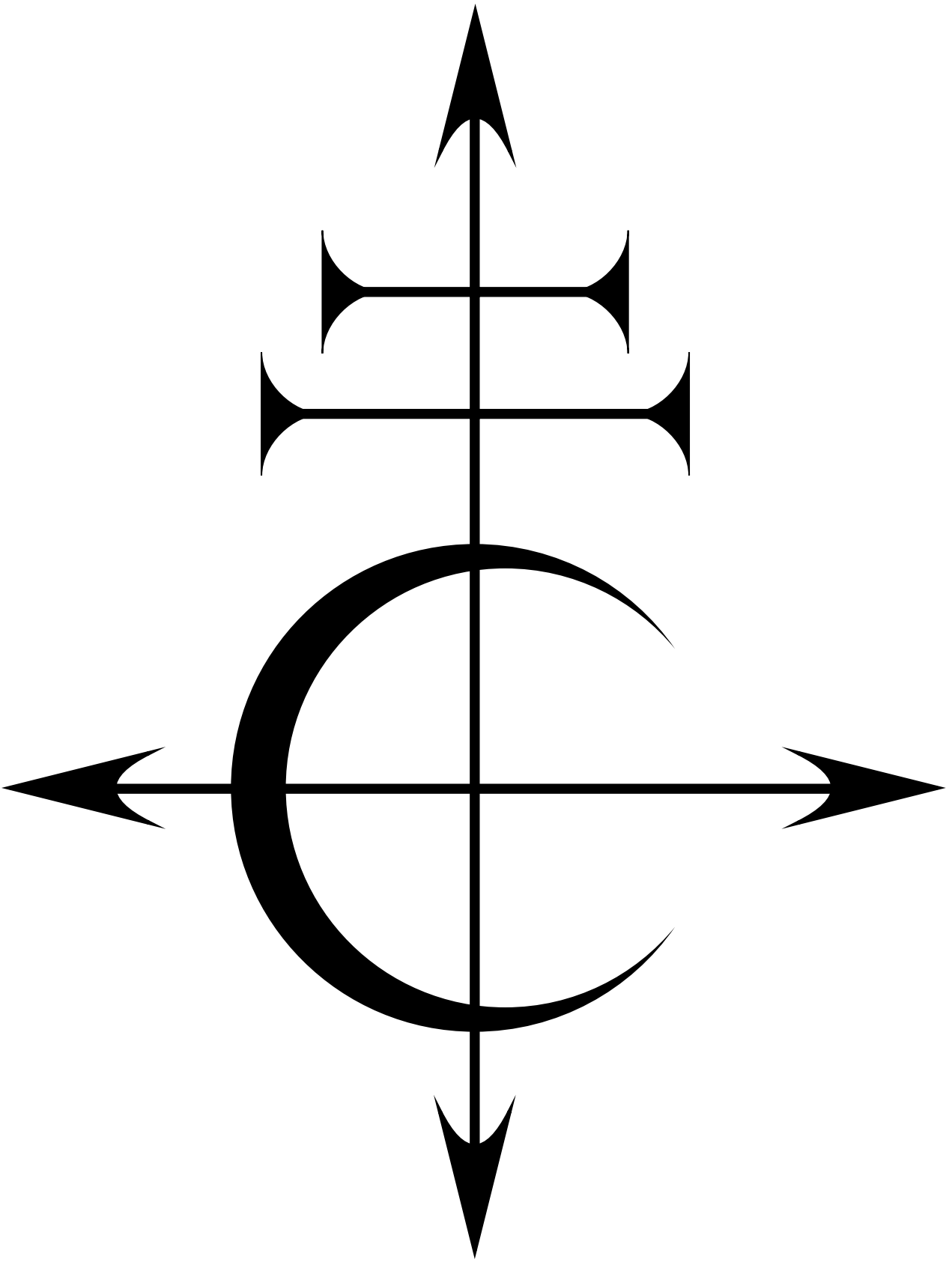
What will I do with my feedback?:

To begin with responding to my feedback, I have taken an early approach to the idea of collaborative clothing designs and posted on my Instagram story asking for alternative artists to work with me. While this was an avenue I had considered, I had only really considered it regarding the inclusion of graphic patches on my clothing and reaching out to various artists to commission them. While I think that working alongside other artists is a very realistic and professional way of working and I think it would be a huge help with both the workload and through audience testing including designs from my target audience, I cannot guarantee that I will get any responses. Since I am not in a place to provide incentives to get people to collaborate with me outside of crediting them for their work, and people have their own responsibilities to fulfil, I am not expecting a high number of responses, especially since I barely got any for my surveys.

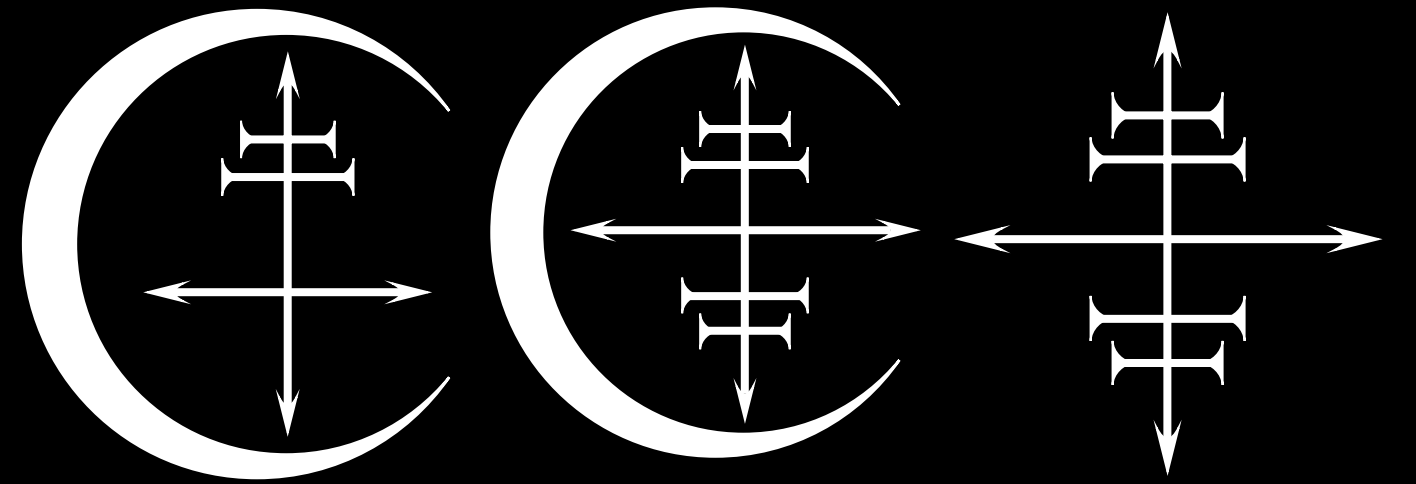
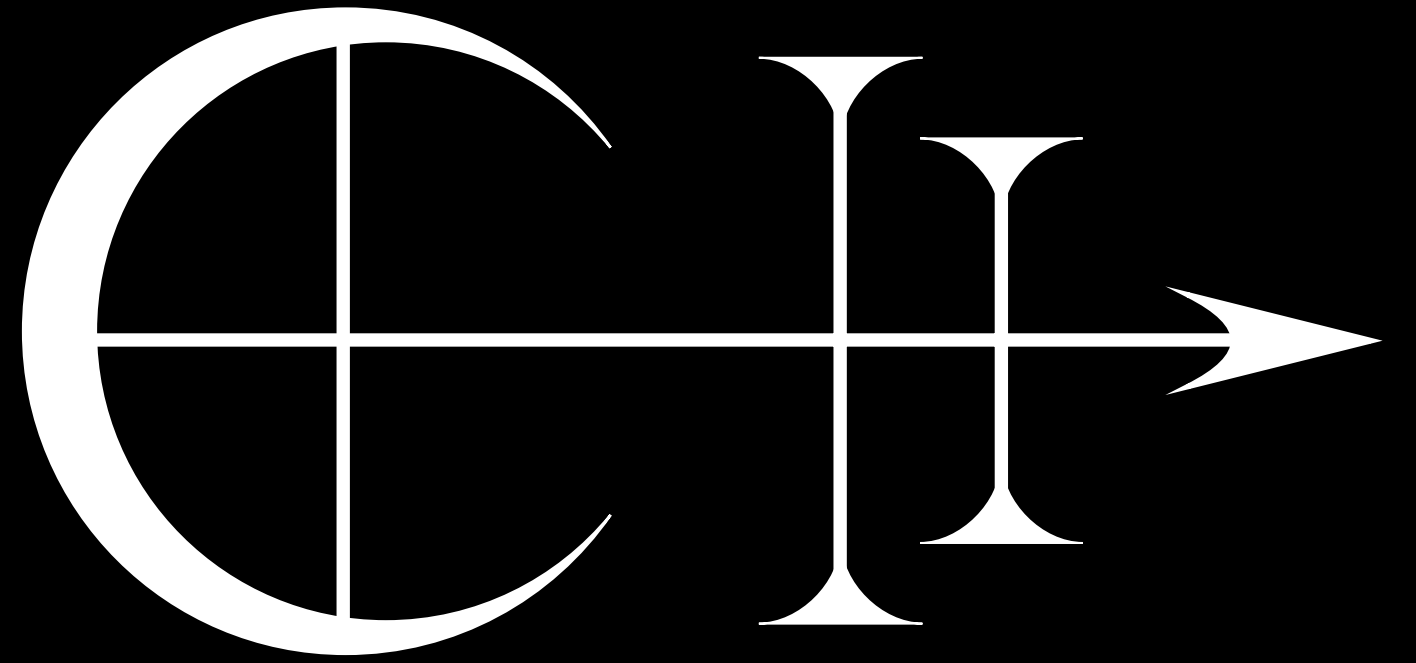
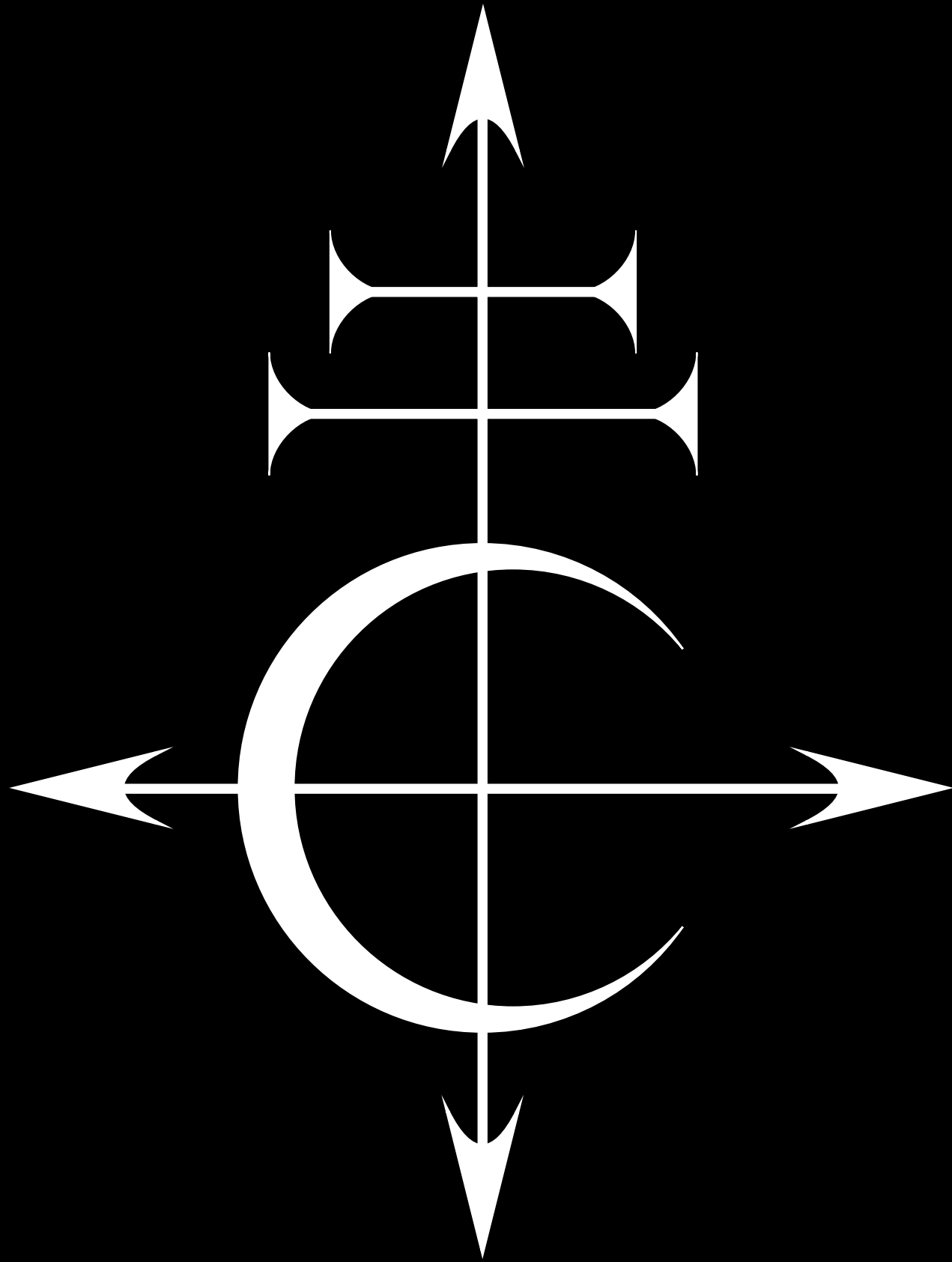
Aside from this, I will be able to successfully take on board the rest of the feedback I received. Regarding my logo, I will take on further experimentation with shape, size and arrangement before I lock it in and begin using it everywhere within my brand. I will also use a sample piece of fabric and experiment with screen printing and different inks I can use and how the application and final product come out.

Additionally, I will consider the further research recommended and look into other areas outside of my demographic to consider how I can further my reach and guarantee success in my brand.

Brand Logo - Experimentation

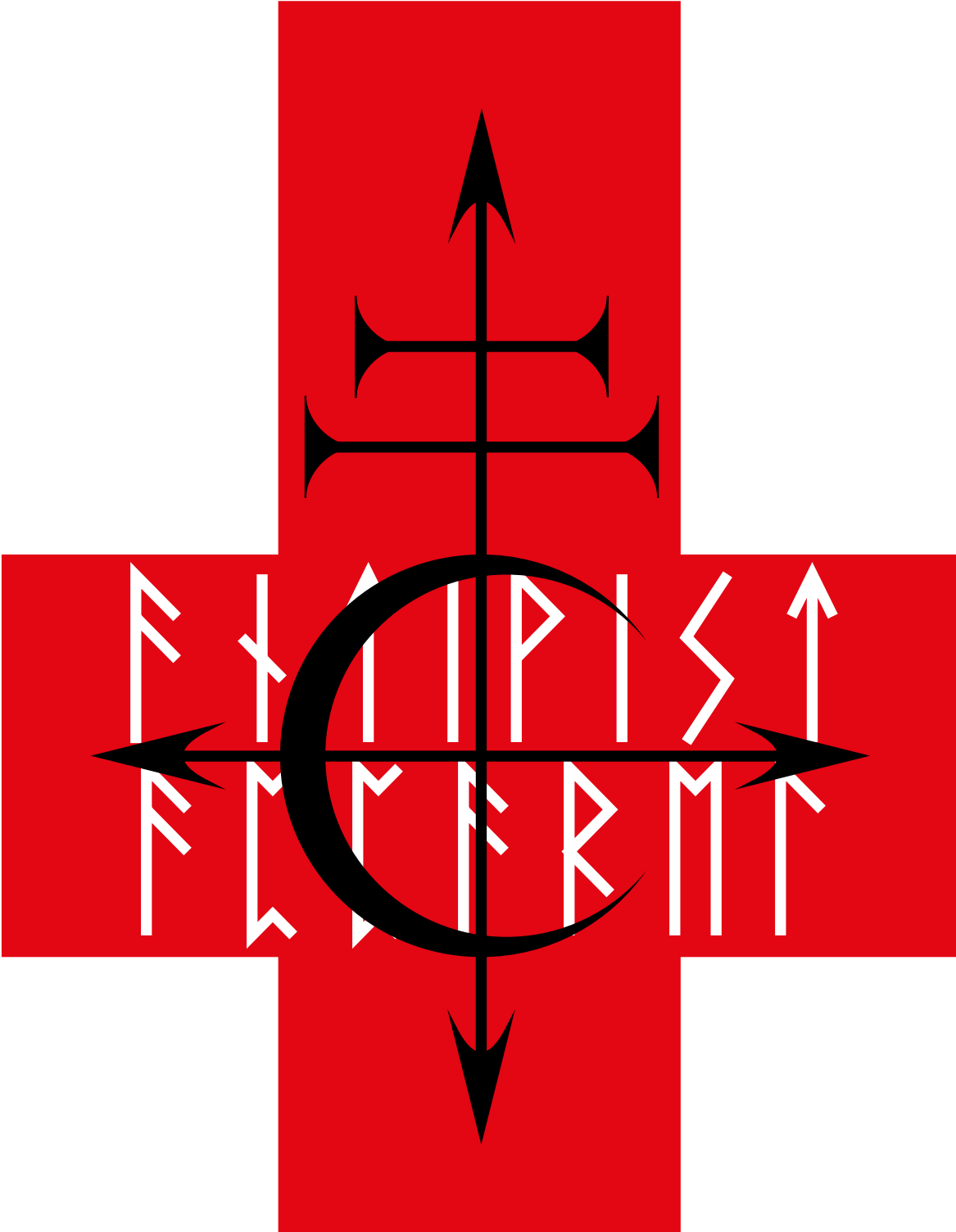
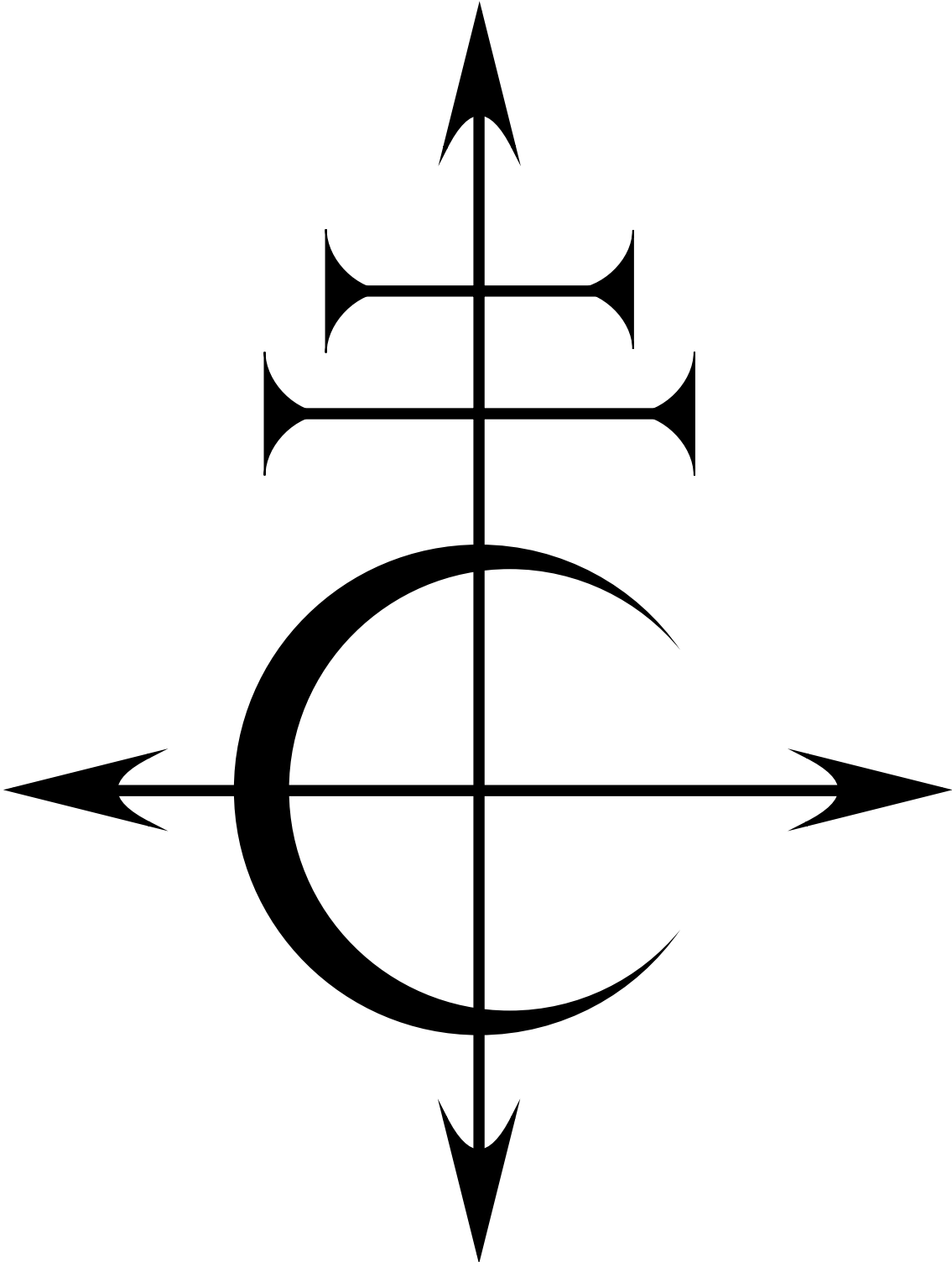


Brand Logo - Experimentation



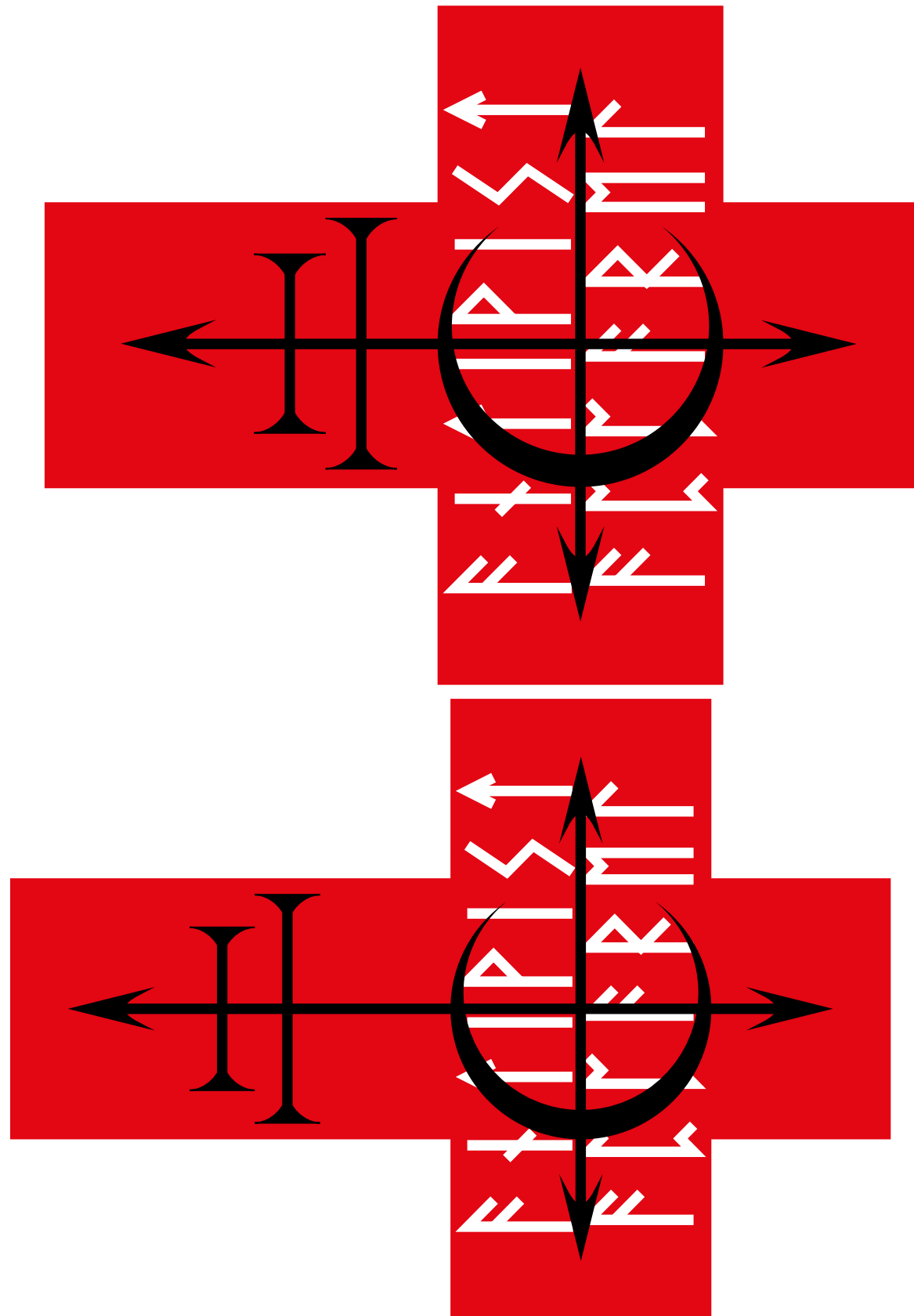
Brand Logo - Experimentation

Shorter logo consideration:



Brand Logo - Experimentation

Shorter logo consideration:



While on its own, the shorter logo feels more balanced, however when combined with the rest of the logo it looks too compressed. To avoid this, I would need to either leave the red cross at its regular height to maintain its appearance as an inverted cross or adjust the logo further to allow the red cross to be symmetrical and resemble the red cross more. Neither of these options is completely plausible as if I were to leave the cross be, I would be left with a large empty area at the top of my design which would cast away the viewer's attention from the main logo, and if I adjusted the cross to be symmetrical, I could be accused of plagiarising the British Red Cross's logo and potentially in a real life situation be sued for copyright, though I haven't research copyright laws. Meanwhile, the original logo maintains its recognisability as an inverted cross and feels considerably more balanced with all components of the logo. However, once separated from the rest of the design, the logo feels too tall and thin.

Since both logos have their own contradicting issues, it seems to be in my best interest to utilise both designs. While the original logo will stay how it is within the confines of the rest of its design, whenever I need to include the logo outside of this, I can use the shorter version. In doing this, both areas of my logo are satisfied and I can also use my other variations for different applications such as use on clothing.

Brand Logo - Experimentation

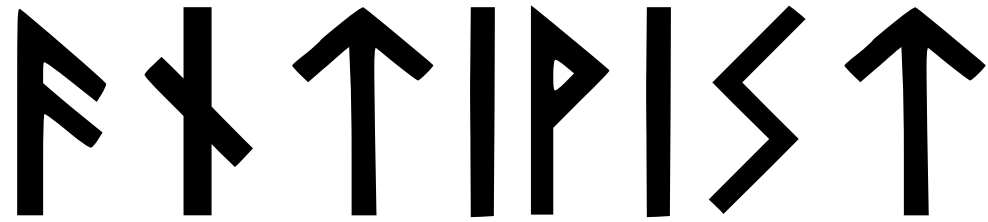
Concept Applications for variants:

I edited my different logo variations onto some t-shirts and a lanyard to visualise their applications. When my logo won't fit vertically, I created a horizontal version to counter this issue (see the lanyard). When I need the logo to fit within a small square area, I have the symmetrical version as well as the logo placed inside the moon. Additionally, this works to show the shorter logo on its own as a lone variant of the main logo.



Brand Logo - Finalistion

Satanic runes:



Before I called my logo finished, I still needed to finalise the runes. Using an online template, I was able to create the runes to be typeable, allowing me more control when fine-tuning the characters' placement. Before creating this typeface, I did some brief research into the designs of satanic runes so I could consider a more interesting design. From my research, I found that they are shown nearly exclusively in three different styles. They're either shown as plain characters, like how I had them originally, shown drawn using a brush or chiselled in stone. I ultimately decided to leave the design how it is and focus solely on keeping the dimensions and spacing consistent as I felt any additional design elements may clutter the logo and overwhelm the viewer.

Logo with typed runes:



Logo with placed runes:



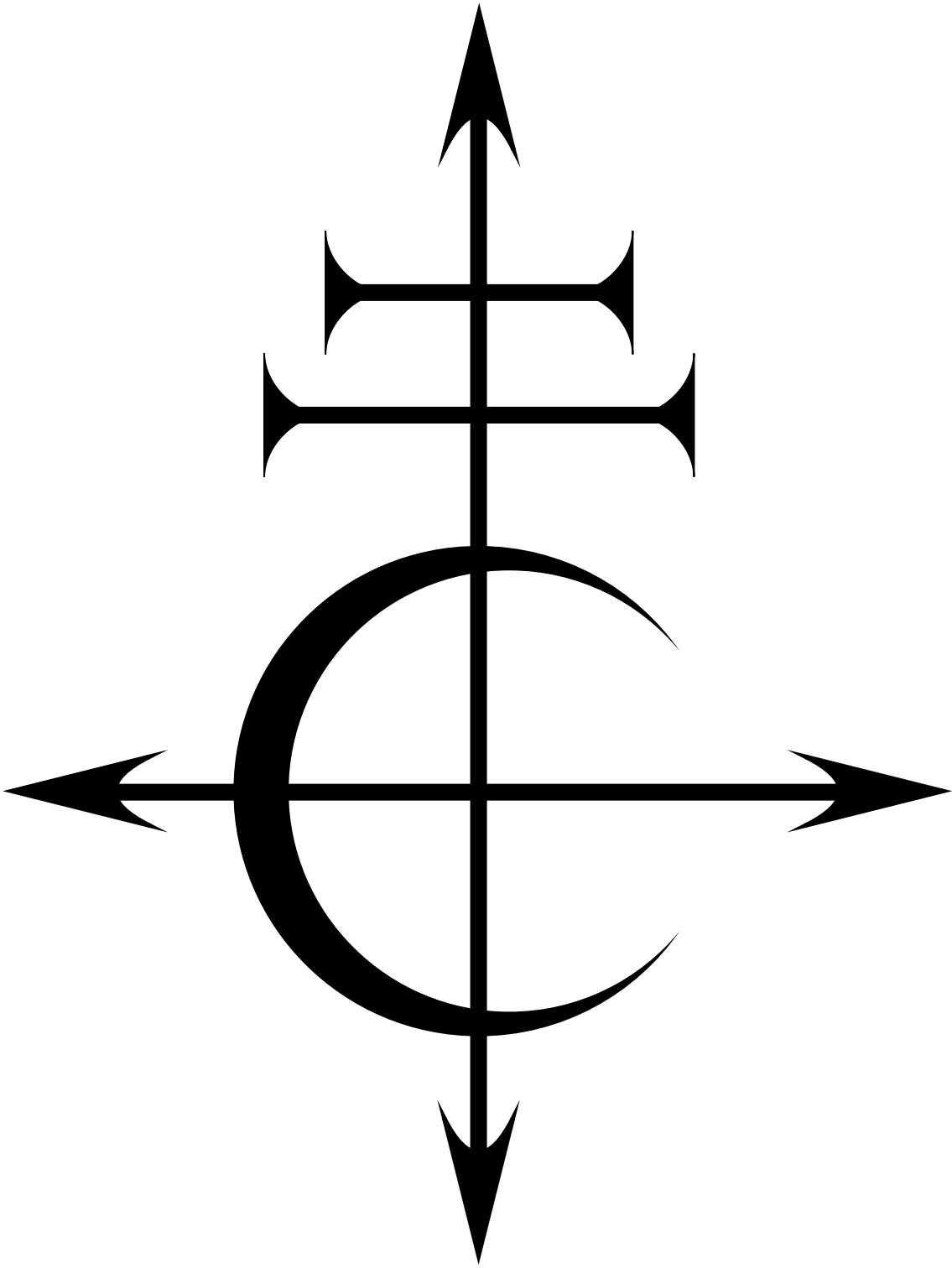
Once I had my typeable runes, I was left with the final decision of whether I wanted to have them typed onto the logo or to place each character individually. After much consideration, I opted to use the typed version as it has considerably better spacing and doesn't feel as cluttered. When placing the characters on the logo, I struggled to place them evenly on my logo and found the characters would end up either too big or too small where the typeable runes eliminate this issue with its ability to be fine-tuned with more ease.

Brand Logo - Final Logos

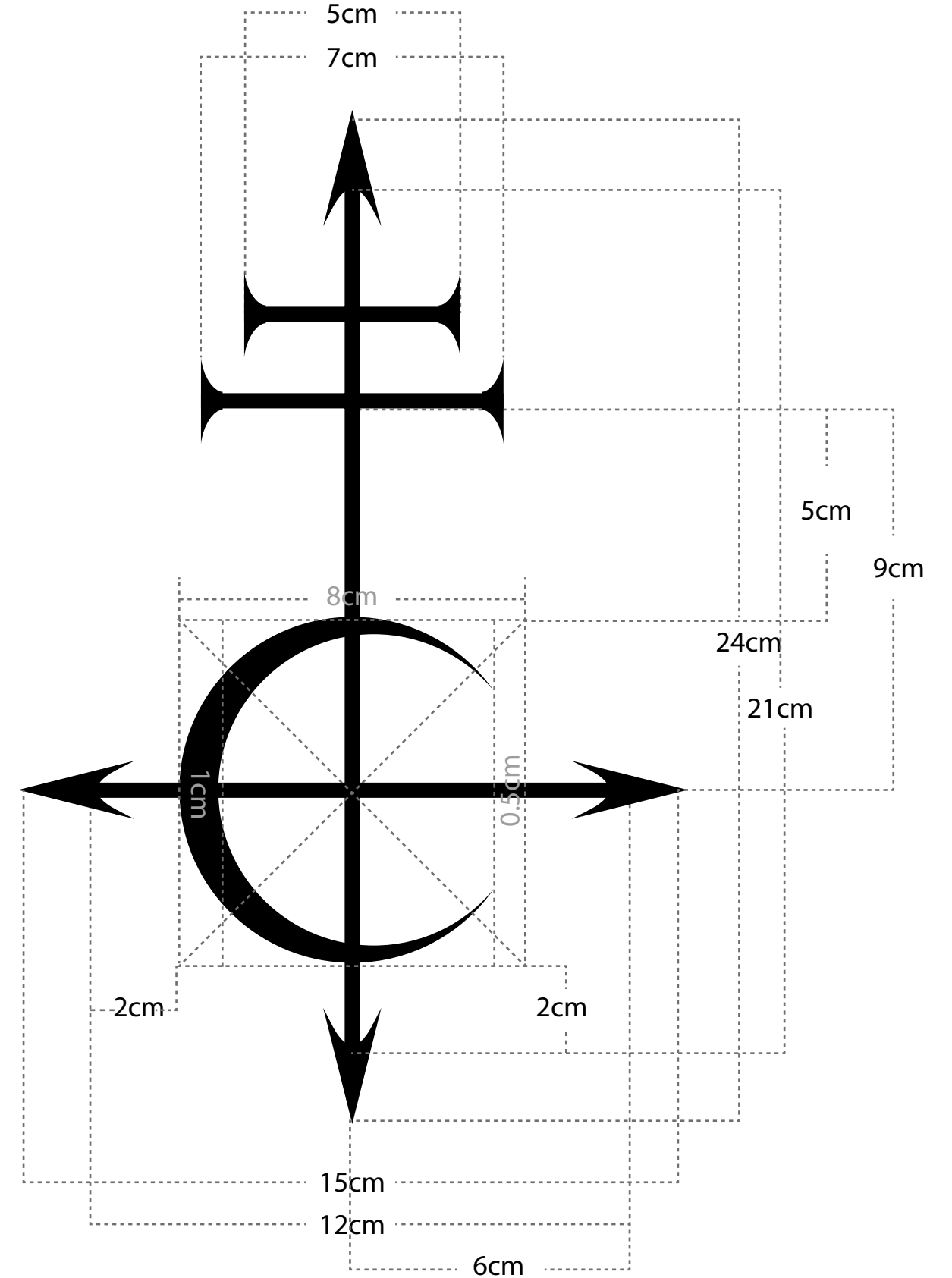
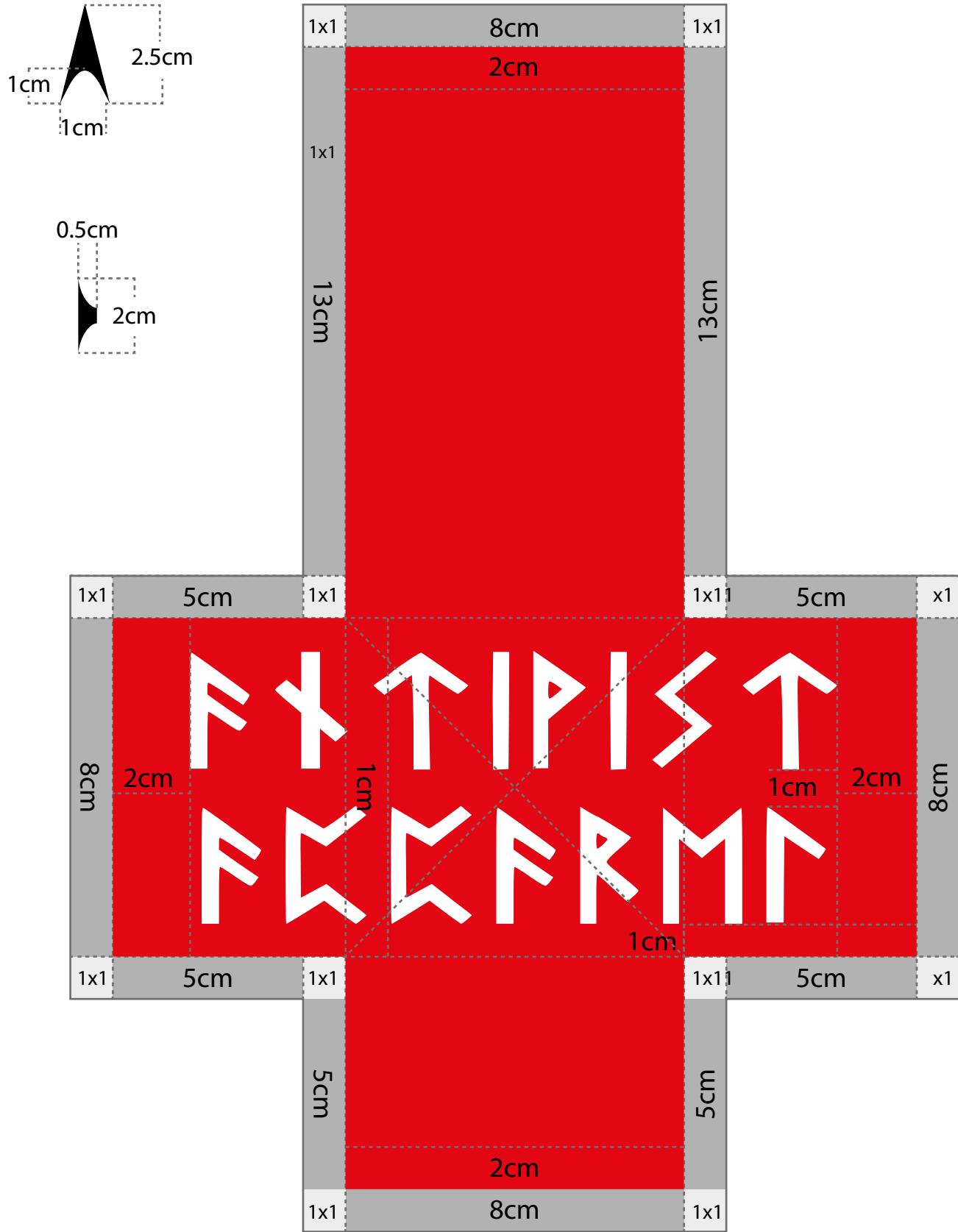
Final statement logo:



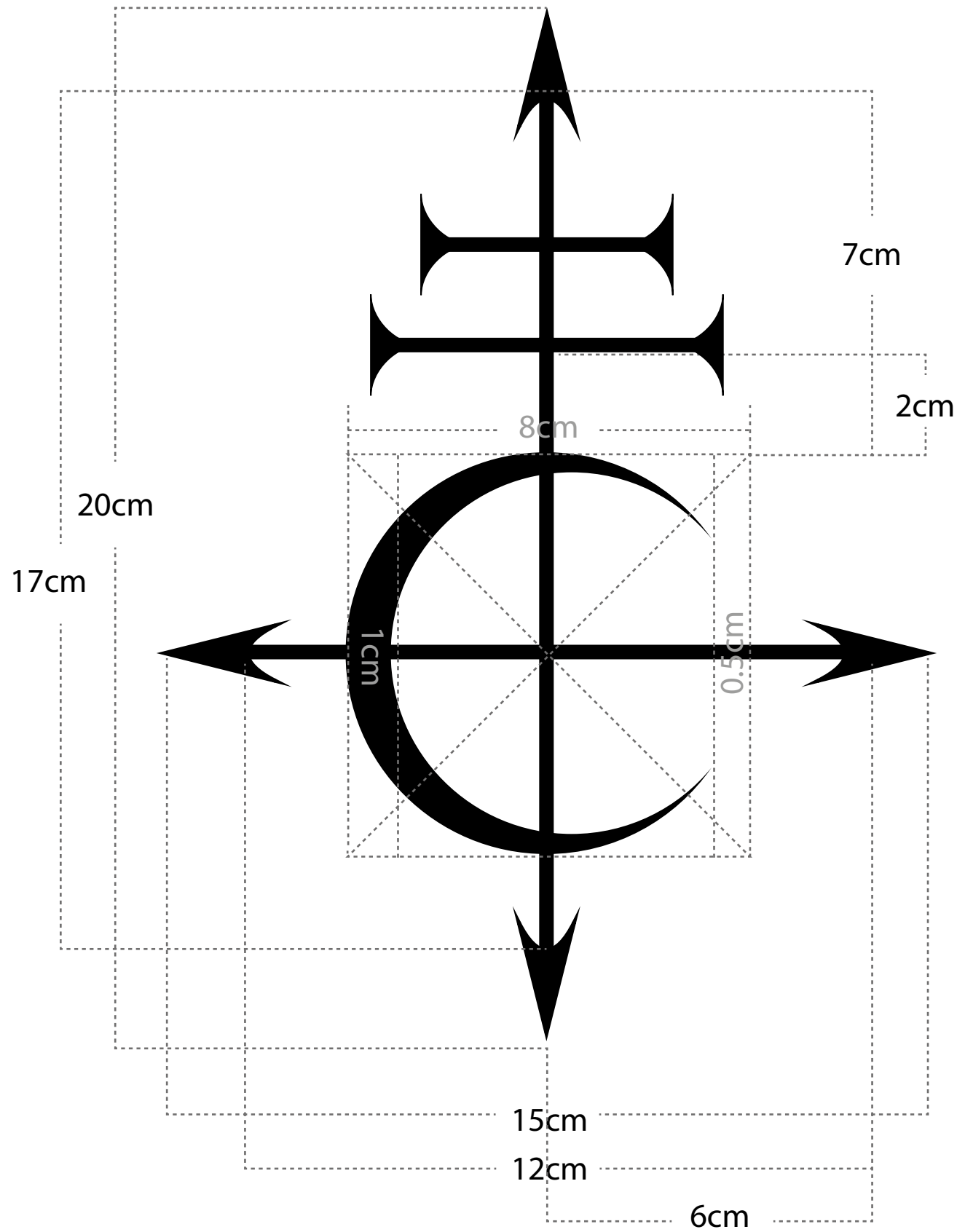
Independant logo:



Brand Logo - Final Logos - Measurements on A4

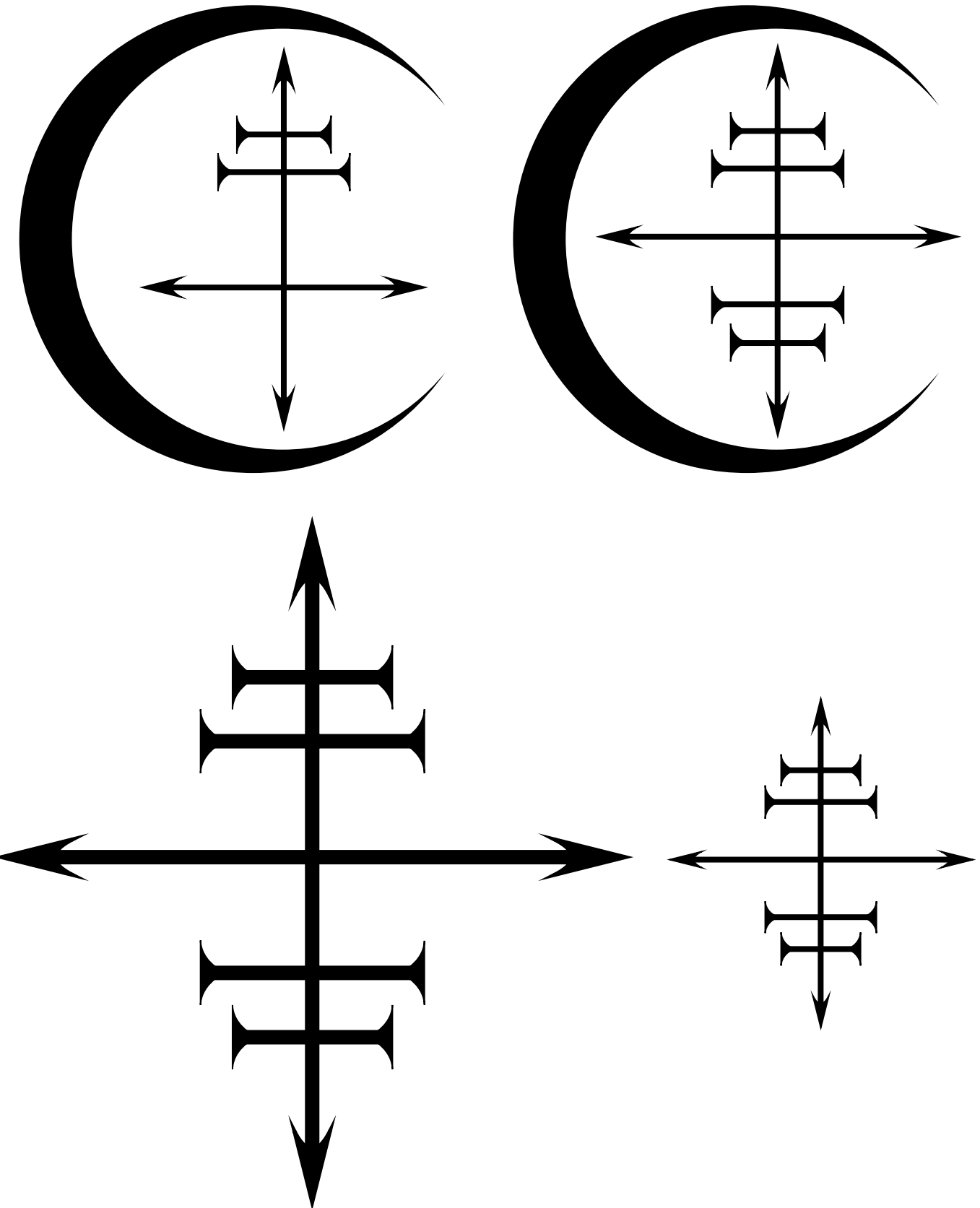


Brand Logo - Final Logos - Measurements on A4



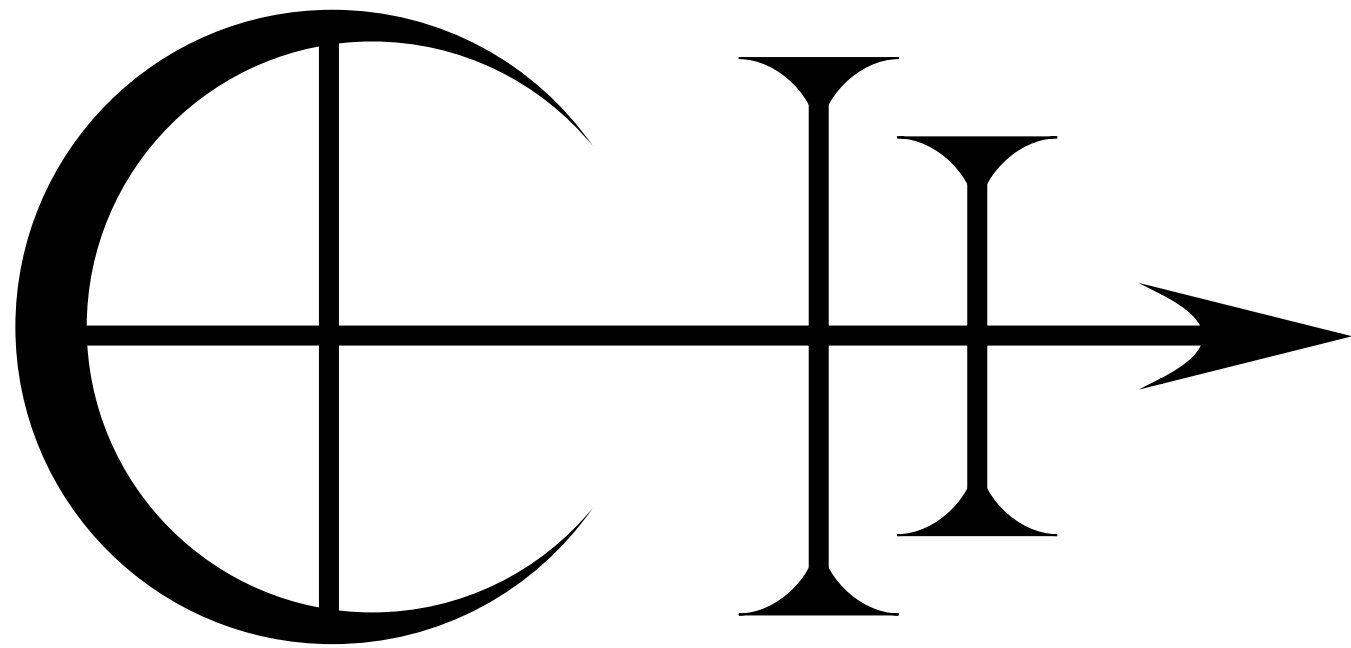
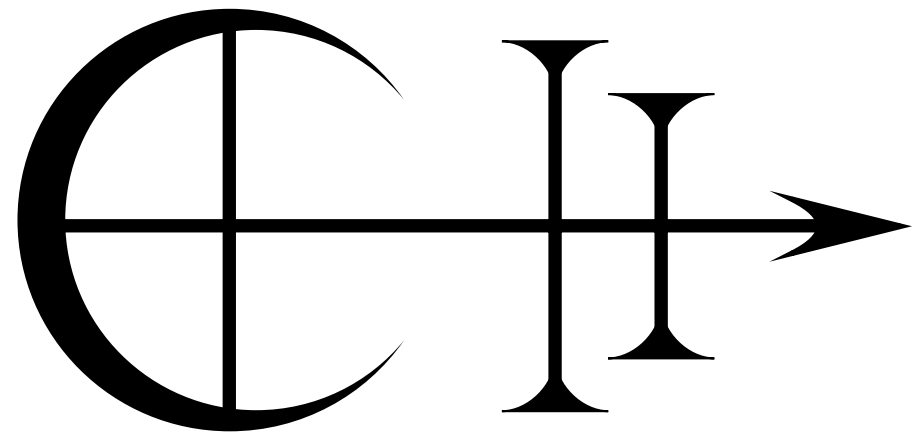
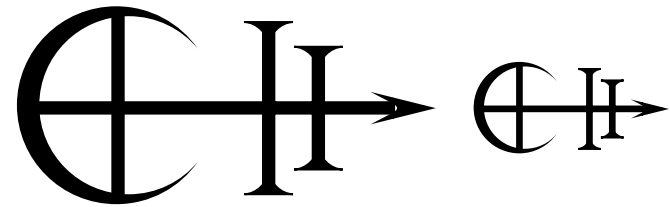
Brand Logo - Variations of Final Logo and Their Applications

Variants for clothing / symmetrical application:

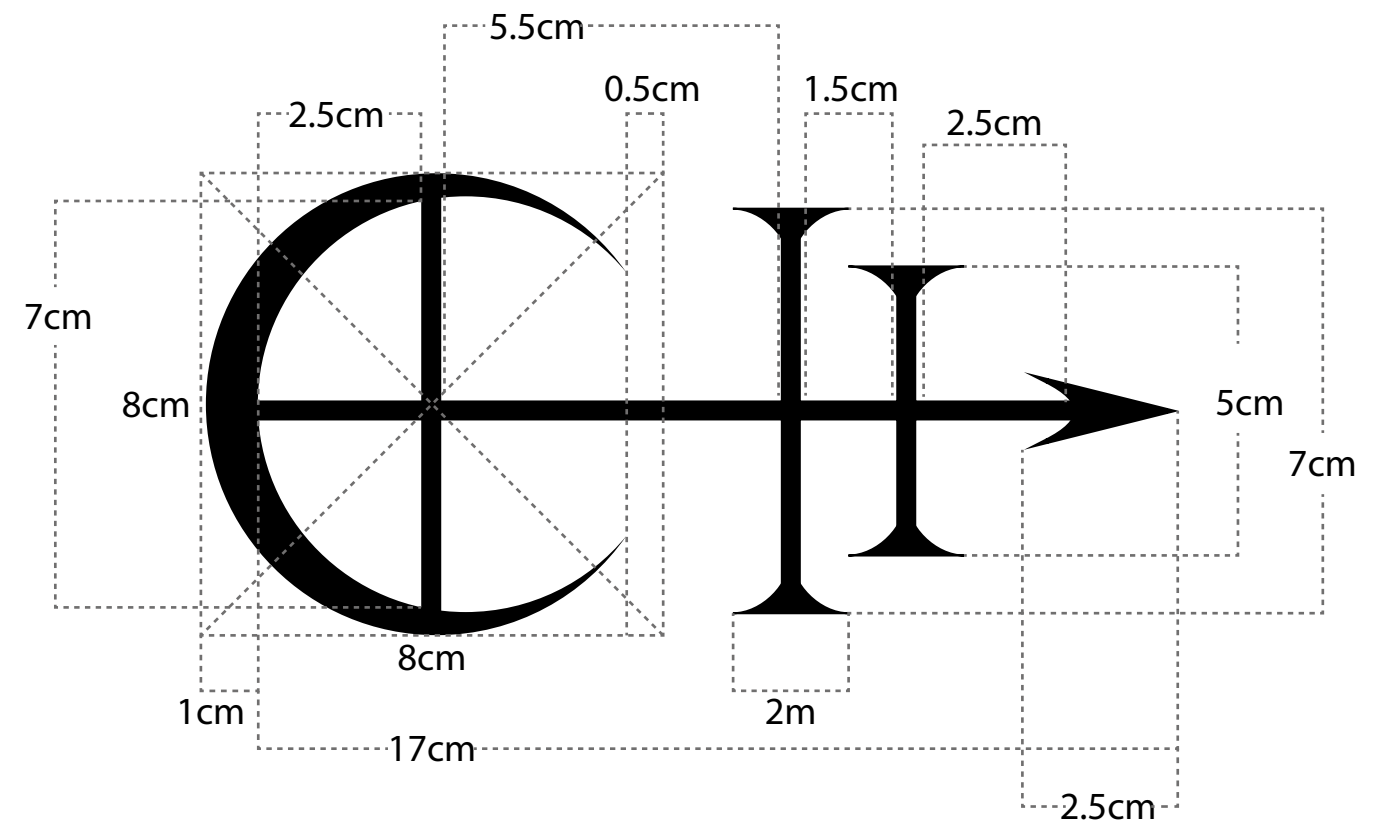
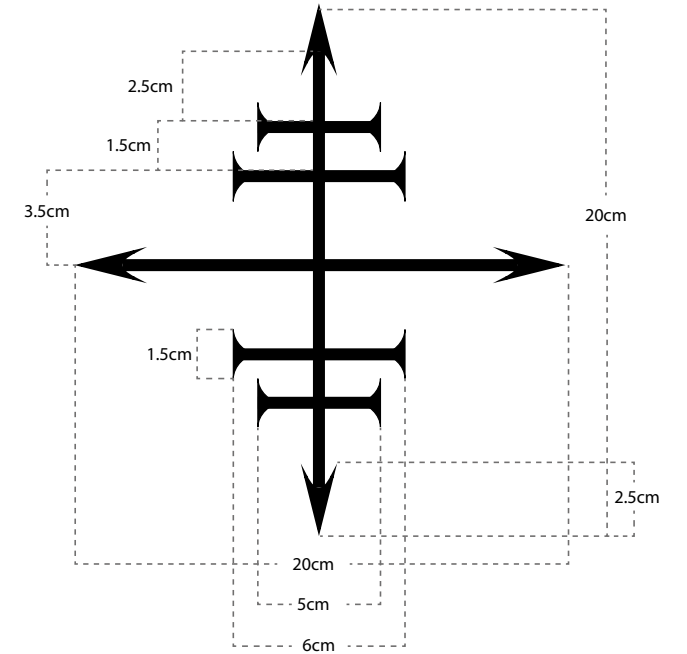
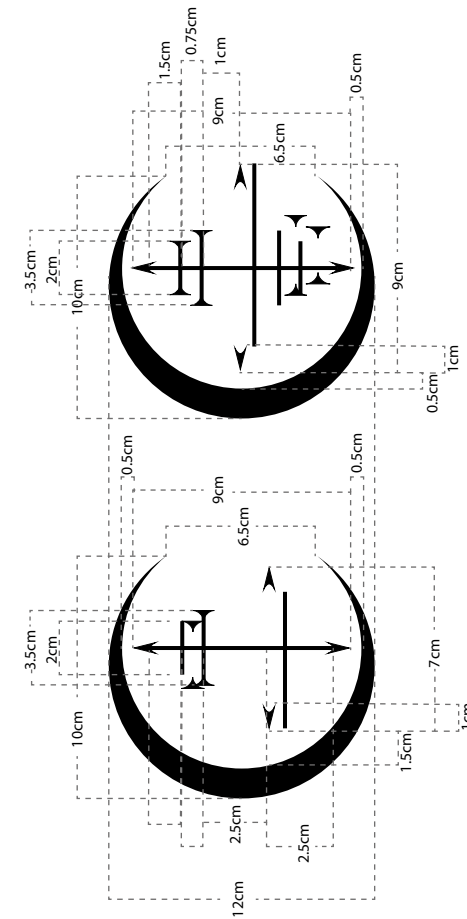


Brand Logo - Variations of Final Logo and Their Applications

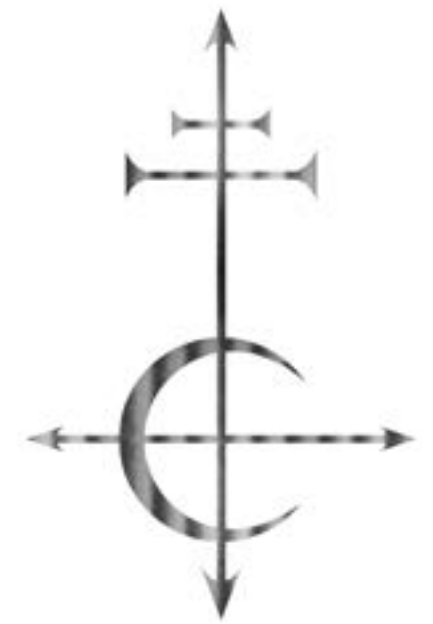
Variants for horizontal application (large and small version):



Brand Logo - Logo Variants - Measurements on A4



Brand Logo - Experimenting With Filters / Effects



Brand Logo - Promotional Concept Poster

While procrastinating the finalising of my logo, I began experimenting with different effects and filters and their applications. I ended up with some grunge, industrial-looking designs that can be used as very raw and edgy promotional posters. Whether that be advertising the brand or promoting upcoming clothing drops.

These could work for several different applications, I could go down the traditional route of printing them to be displayed in areas that attract my target audience, such as placed on the wall for a nightclub's emo or rock night. Additionally, they can be included in clothing orders as a poster for the consumers' wall, something that is found very often within brands following the same genre as mine. They can also be used for social media posts to communicate to the brand's followers that it's releasing new clothes and when to expect them.

Since these are merely concept posters, I will need to do further development on them to bring them to a point where they can be used. I will also need to do some research looking at posters and promotions from other brands to get a better idea of what captivates my audience to view the brand's website and purchase clothing.

NEW CLOTHING DROP

**ANIMILVIST
APPAREL**

12PM EST 01/03/2024

If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

LOGOTYPE

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Brand Logo - LogoType Brainstorm



Brand Logo - LogoType Brainstorm



With the idea of creating a logotype to support or work in place of my logo, I began experimenting with designing type in the black metal font style. The general premise of this style of font is that it has no limits in design capabilities and that it doesn't need to be entirely or at all legible. My reasoning for wanting to create a logotype in this style is that my target audience is one whose style strongly centres around their musical interest, therefore if I created a logotype parallel to the ones used in their favourite bands it should in theory captivate them in supporting my brand. In terms of legibility, while this isn't a written rule, within the metal scene it tends to be the case that the heavier the music that brand produces is, the less legible their logo is. Therefore, with this in mind, I don't want to make my logo as outlandish and illegible as some of the heavier metal bands so I should focus on providing the minimal amount of legibility.

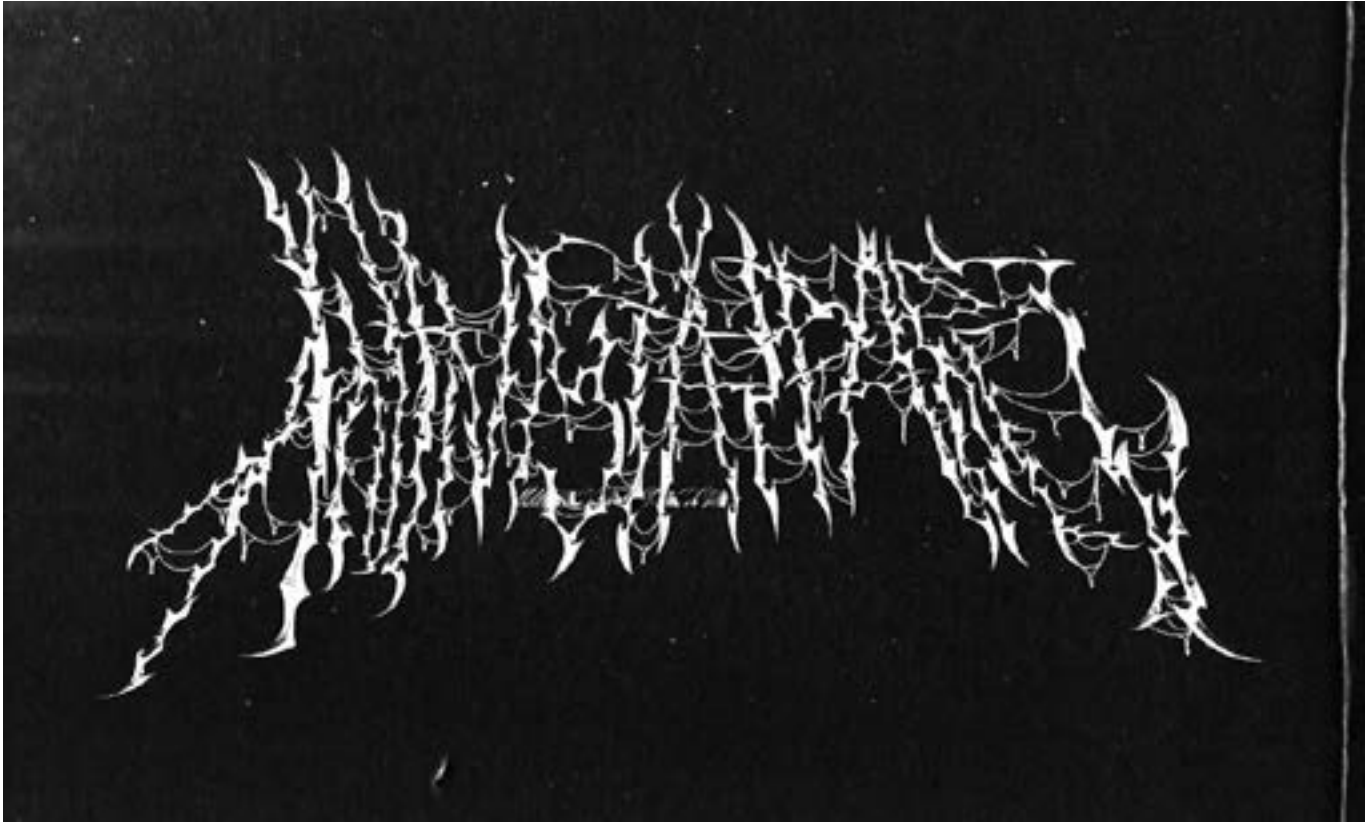
Brand Logo - LogoType Experimentation



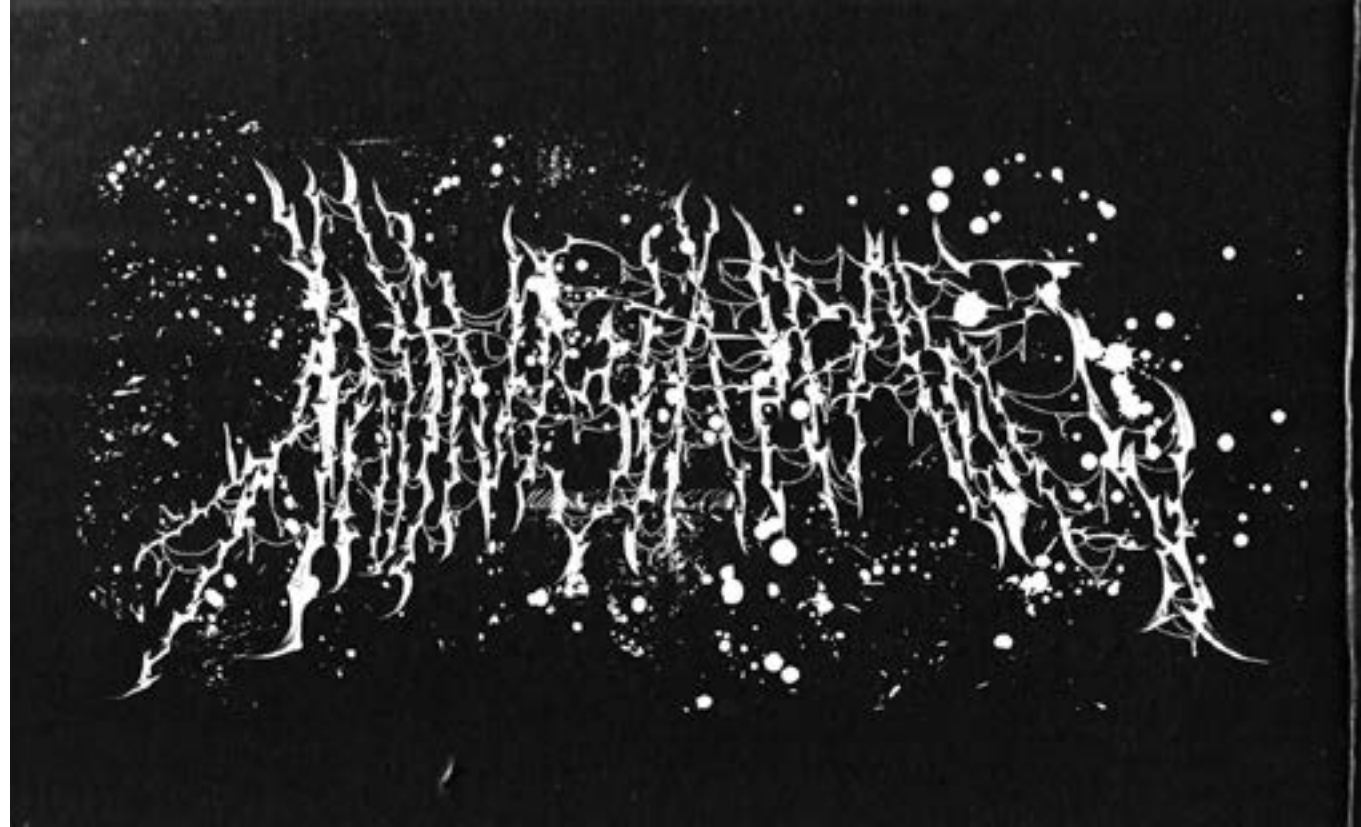
Brand Logo - LogoType Experimentation



Brand Logo - LogoType Experimentation



Brand Logo - LogoType Experimentation



Beginning with a rough sketch, I traced over it creating a jagged, pointy typeface that could on its own pass as a logotype. To progress it, I added numerous drips and webs between the letters and used the bevel and extrude effect in Photoshop to give it a 3d look. I did some brief experimentation with colour but ultimately decided against it. following on from this I added splats in the background to make it seem messy and unkempt. I finished this with a grunge-looking black background with two versions of the logotype, one in black and one in white.

Considering this is my first real attempt at creating this type of design, I believe I executed it very well. I am a big fan of the black-on-black version as, while it is completely illegible, it has a very aesthetic look to it. Additionally, the white version works just as well though it loses most of its 3d effect. As for legibility, I believe I found a good balance between legible and illegible. Much like other black metal logotypes, unless you know what it says before you look at it, it is very difficult to read, however with the brand's name in mind you can very clearly read it. The logotype also looks symmetrical, while not planned or particularly intended it is a nice addition. If I were to redesign this logotype, I would likely make the lines thicker to make them stand out more against the webs and drips.

As for application, this can obviously be used for clothing since this style of logotype is primarily used for this type of application. Outside of clothing, however, I can use this design for posters, social media posts and general promotional use, provided I also have a more legible brand name included.

Brand Logo - LogoType Experimentation



Brand Logo - LogoType Experimentation



Brand Logo - LogoType Experimentation



Brand Logo - LogoType Experimentation



Following my previous logotype experimentation, I worked on a second design with the idea of making it chrome. Using one of my rough sketches from earlier brainstorming, I built on it to create a more interesting design equivalent to that of swords and blades. Unlike the previous logotype, I completed this design in Illustrator which allowed me to directly compare the two software's and create a personal preference for how I would work in the future. I used Illustrator's 3d tool to create an inflated version of my logotype and began experimenting with colours, lighting and shadows to achieve my desired effect. It took a while to figure out, but I eventually found the correct combinations of colours and settings to create my desired effect. Though, the chrome effect started as very dull and almost matte, similar to brushed metal, I eventually after experimenting further with different coloured backgrounds and layer effects achieved a shinier, more polished appearance.

Brand Logo - Experimentation and Application



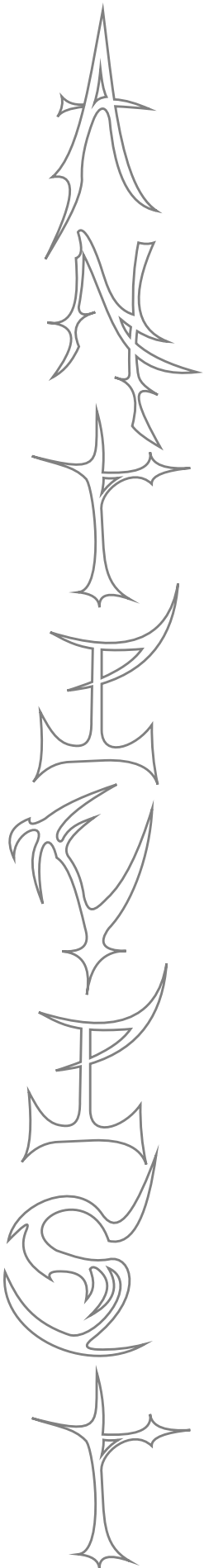
To visualise my two logotype applications, similar to my logo, I photoshopped them onto t-shirts. Both typefaces work very well, however, I believe the chrome effect works better as it's more legible and the shape fits nicely on the shirt. As for my initial design, while it works just as well, I will need more splats that diffuse around the logotype as it feels too concentrated at the bust of the t-shirt.

If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

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CLOTHING RESEARCH

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Clothing - First Hand Research

Clothing I own that I consider unique:



Clothing - First Hand Research

Clothing I own that I consider unique:

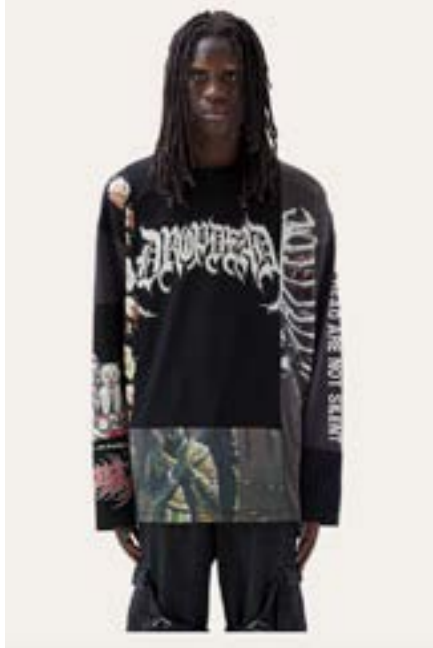
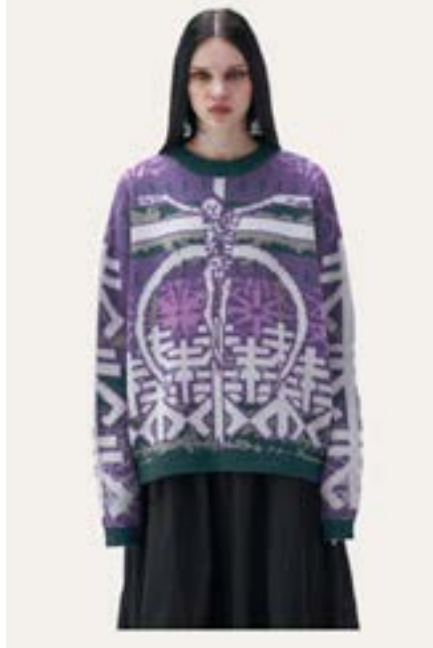
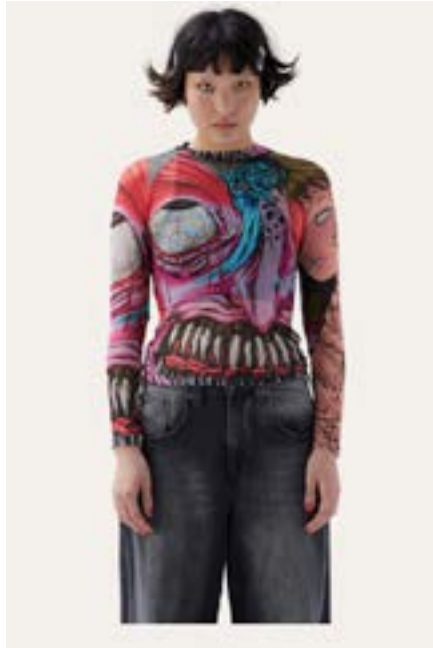
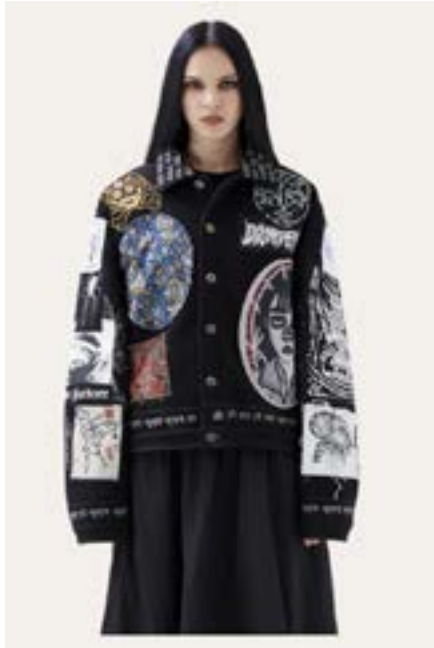


Key Themes:

- Use of graphic patches
- Distressed clothing
- Patchwork clothing
- Additional fabric
- Lots of branding
- Heavily stylised type
- Horror-esque imagery
- Religious imagery
- Outsourced designs
- Maximalist
- Few plain areas
- Designs on front and back
- majority monochrome with some pops of colour and earthy tones
- Transparent and semi-transparent fabric
- Both oversized / baggy and fitted / skin tight

Clothing - Initial research

Drop Dead:



Clothing - Initial research

Drop Dead:

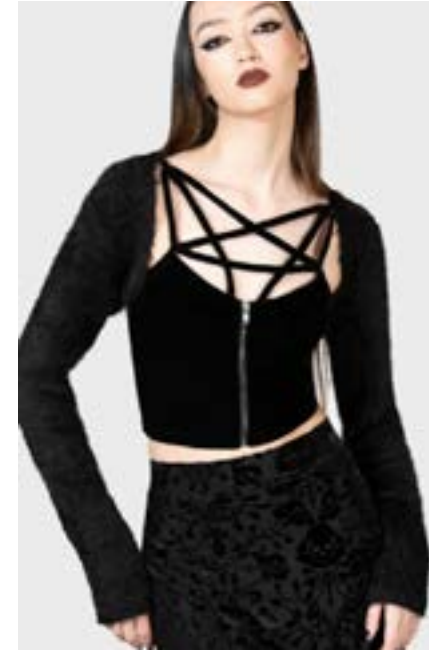


Key Themes:

- Use of graphic patches
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- Religious imagery
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- Maximalist
- Few plain areas
- Designs on front and back
- Both oversized / baggy and fitted / skin tight

Clothing - Initial research

Killstar:



Key Themes:

- Near exclusive use of black
- Satanic imagery / symbolism
- Subtle designs in the same or minorly different shade of the article
- Distressed clothing
- Floral patterns
- Skulls
- Fitted clothing

Clothing - Initial research

The Antilife:



Key Themes:

- Graphic patches
- Lots of text
- Skulls / skeletons
- Religious imagery
- Heavily stylised type
- Majority black and white
- Maximalist
- References to God, the Devil, Hell
- Oversized / baggy

Clothing - Initial research

Demonia:

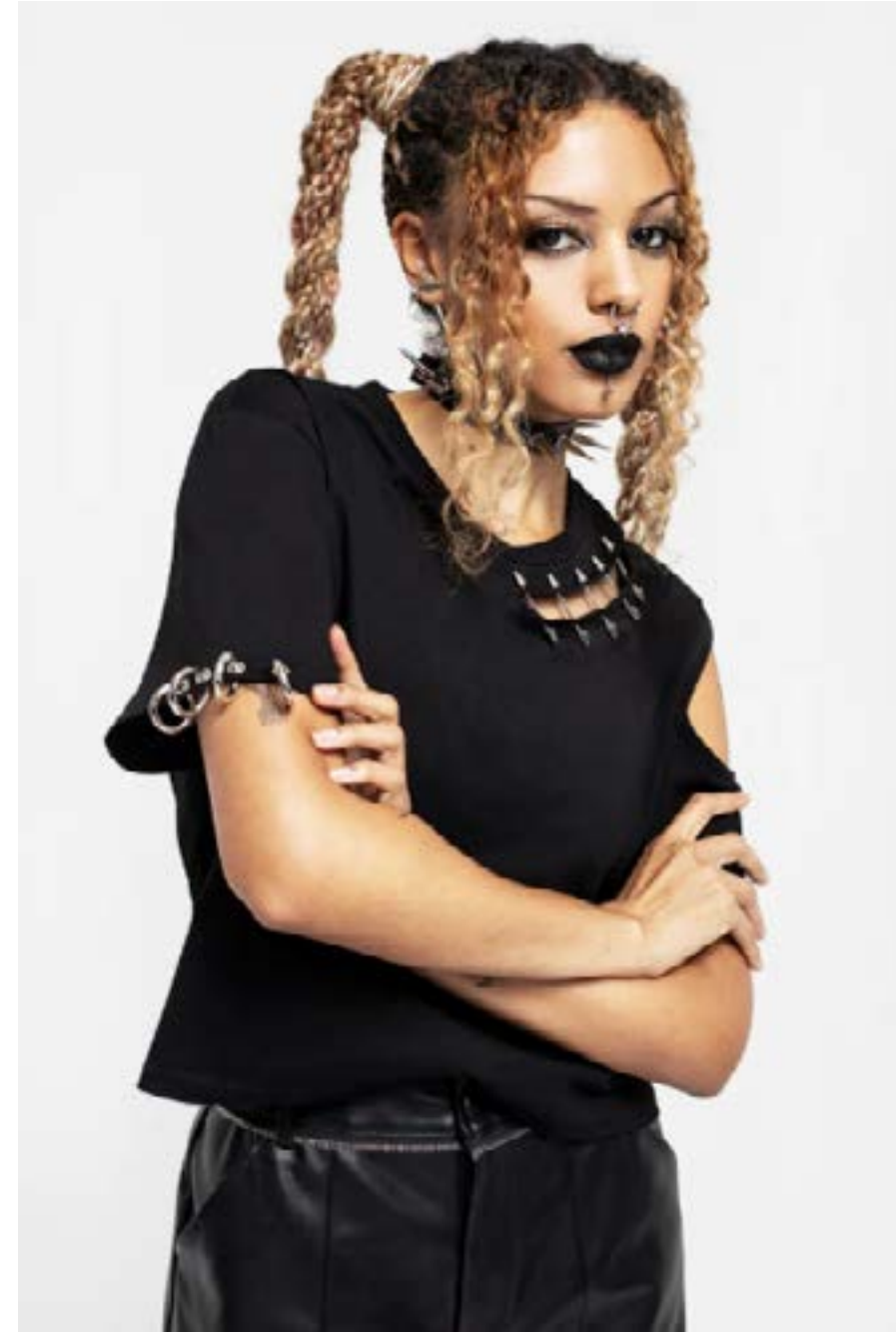


Key Themes:

- Buckles
- Chains
- Spikes
- Satanic and religious symbolism
- Pendants
- Platforms / high heels

Clothing - Initial research

Disturbia:

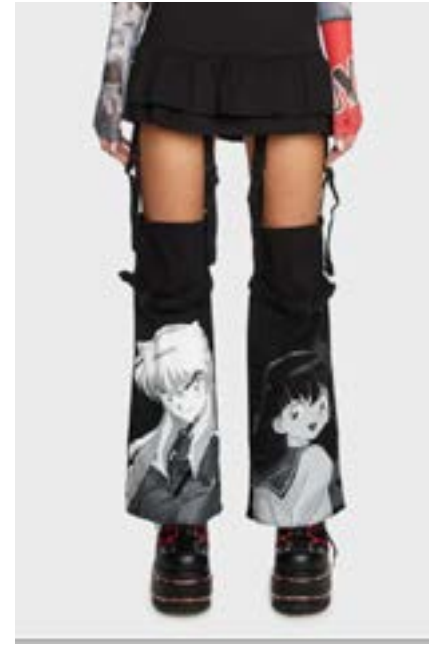


Key Themes:

- Distressed clothing
- Chains / spikes / rings
- Black clothing
- Thin-looking / breathable materials
- Fitted clothing

Clothing - Initial research

Dolls Kill:



Key Themes:

- Satanic imagery / symbolism
- Gothic / grunge
- Constructed style clothing
- Horror imagery
- Collaborations with artists and franchises
- Distressed
- Additional straps, pockets etc
- Both oversized / baggy and fitted

Clothing - Initial research

Havoc Worldwide:

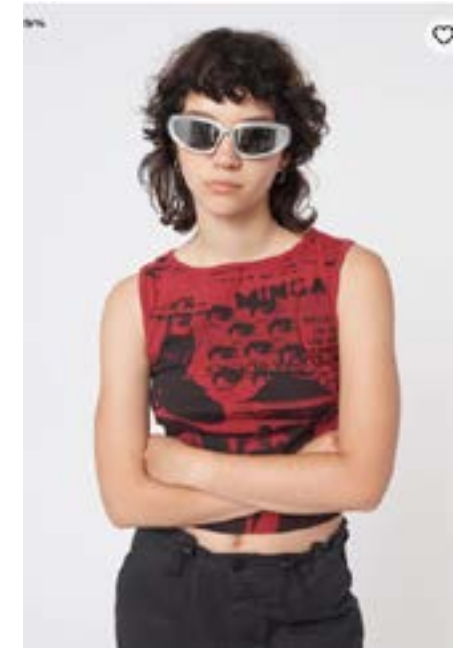
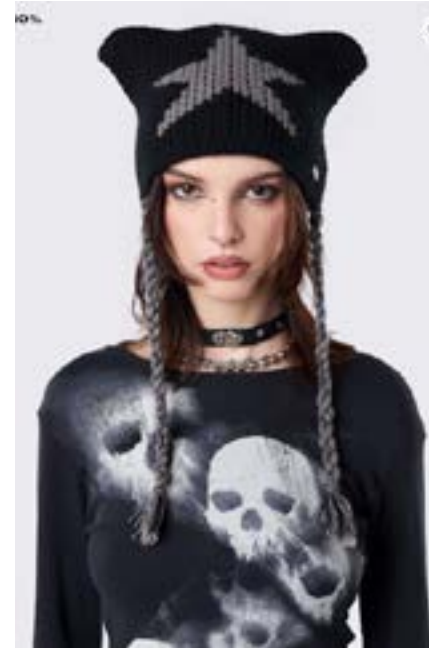


Key Themes:

- Religious imagery
- Satanic imagery
- “Cyber sigilism” style designs
- Black and white
- Maximalist
- Text
- Stylised type

Clothing - Initial research

Minga London:



Key Themes:

- Graphic patches
- Religious imagery
- Bundled text
- Reconstructed clothing
- Grunge / Y2K
- Simple designs / maximalist designs
- Skulls
- Hearts
- Majority monochrome
- Both oversized and fitted

Clothing - Initial research

New Rocks:



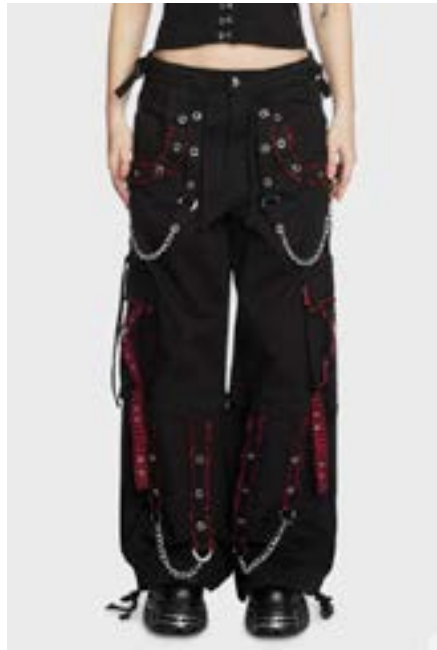
Key Themes:

- Buckles
- Heavy duty
- Platforms
- Use of metal
- Skulls / bones / flames
- Extreme
- Industrial looking



Clothing - Initial research

Tripp NYC:



Key Themes:

- Buckles
- Chains
- Straps
- Graphic patches
- Rivets
- Deconstructed
- Maximalist
- Rings / loops
- Oversized / baggy
- Majority black with pops of colour
- Adjustable ankles
- Lots of pockets

Clothing - Research summary

Overall key themes:

- Graphic patches
- Distressed clothing
- Patchwork / constructed
- Added fabric
- Lots of branding
- Stylised type
- Horror-esque imagery
- Religious imagery
- Outsourced designs
- Maximalist
- Few plain areas
- Designs on front and back
- Majority monochrome
- Oversized / baggy
- Fitted / skin tight
- Satanic imagery / symbolism
- Subtle designs
- Floral patterns
- Skulls
- Lots of text
- References to god / devil / hell
- Buckles
- Chains
- Spikes
- Pendants
- Platforms / heels
- Pendants
- Rings / loops
- Thin / breathable
- Gothic / grunge / Y2K
- Collaborations
- Cyber sigilism
- Simple designs
- Hearts
- Heavy Duty
- Use of metal
- Industrial
- Rivets
- Adjustable ankles
- Lots of pockets

Prominent key themes:

- **Maximalist**
- **Majority monochrome**
- **Religious imagery**
- **Oversized / baggy**
- **Fitted / skintight**
- **Graphic patches**
- **Distressed clothing**
- **Patchwork / constructed**
- **Added fabric**
- **Stylised type**
- **Satanic imagery / symbolism**
- **Skulls**
- **Lots of text**

Imagery used on graphic patches:

- Religious imagery
- Brand name / logo
- Abstract portraits
- Text
- Commissioned art

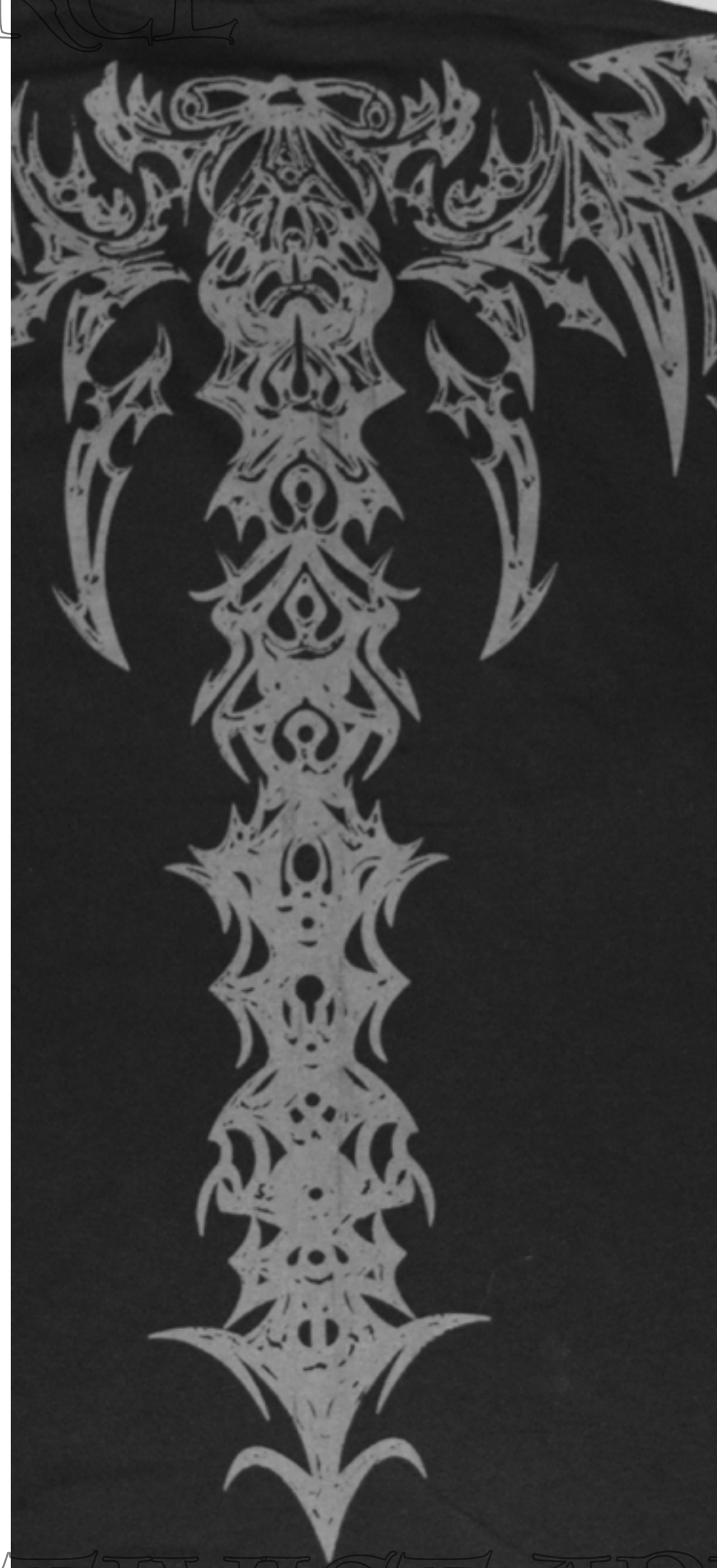
Can consider commissioning other students for patches on my clothing.

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DESIGN PROCESS

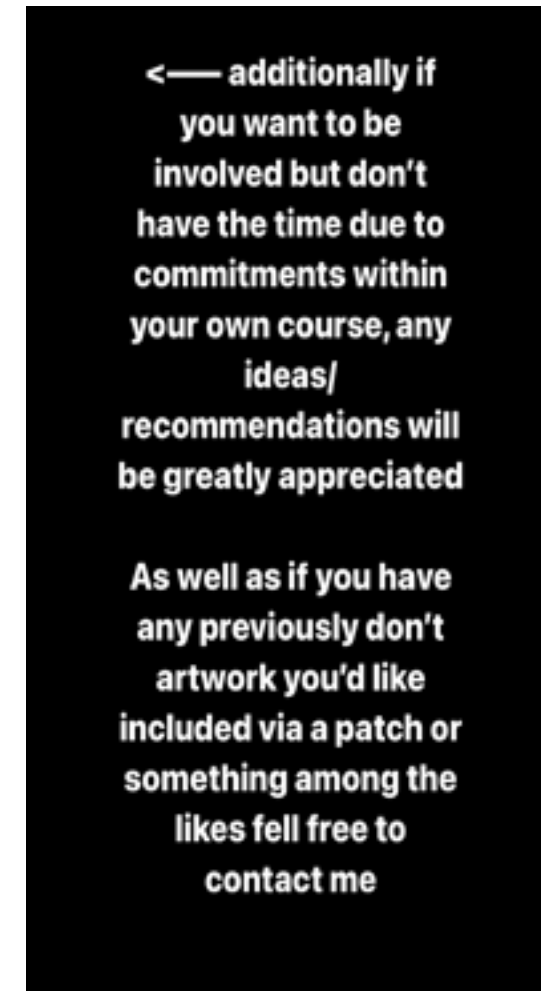
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Clothing - Artist Collaboration / Audience Input



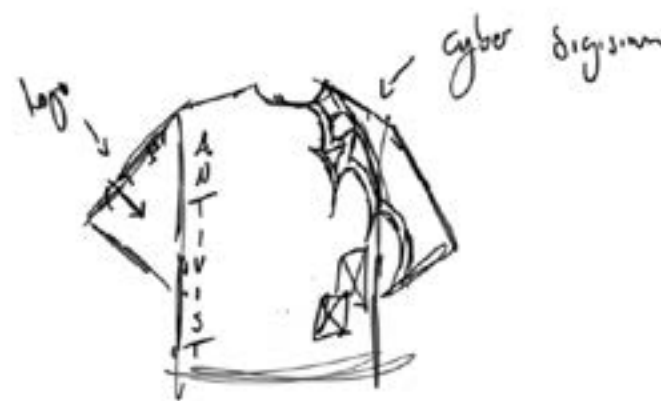
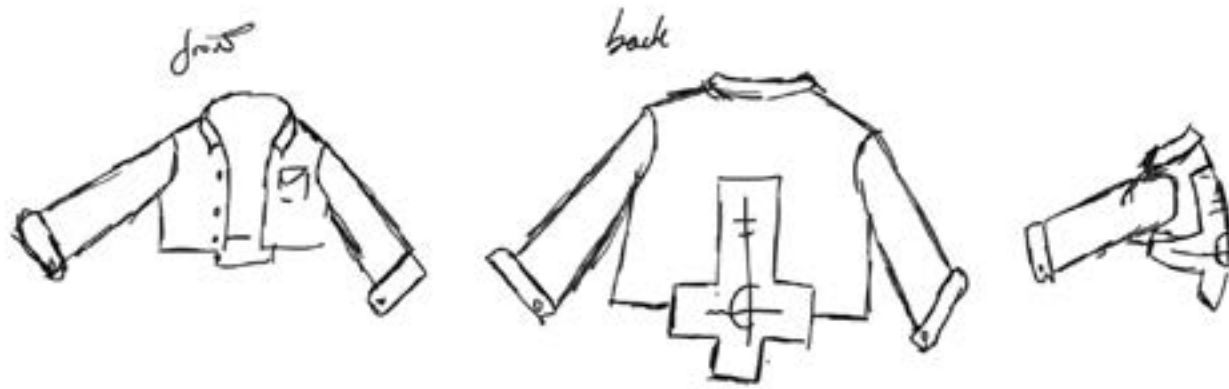
In response to my feedback from my peers, I posted on my story asking people if they would collaborate with me on the clothing designs. As previously stated, I am not guaranteed a response from anyone and may have to stick with the original plan of taking on the clothing design role myself. Since I cannot provide any form of monetary incentive or any other outside of crediting the artists and potentially gifting them the clothes they design, the opportunity to collaborate doesn't sound enticing to the other party. I will simply have to wait it out and if the opportunity is received poorly, I will consider ways I could convince people to aid me before I scrap the idea.



Audience response:

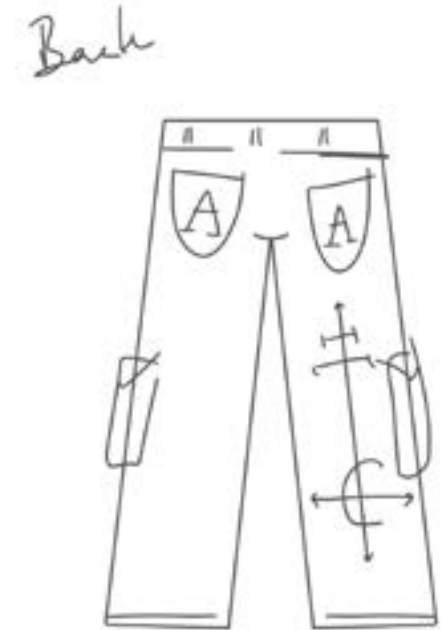
Unfortunately, I did not get the response desired from my request. I was only able to acquire two individuals to collaborate with on my designs and no offers to use already made art for my patches. While having two extra minds working on the clothing will still be incredibly helpful, it would have been more so with a larger response. The two people who responded are on third year Illustration and first year Fine Art, due to the need for more variation in my patches, I can consider asking them if there's anyone on their courses that might be willing to aid me.

Clothing - Initial Brainstorming



Clothing - Initial Brainstorming

First drafts of brainstormed designs:



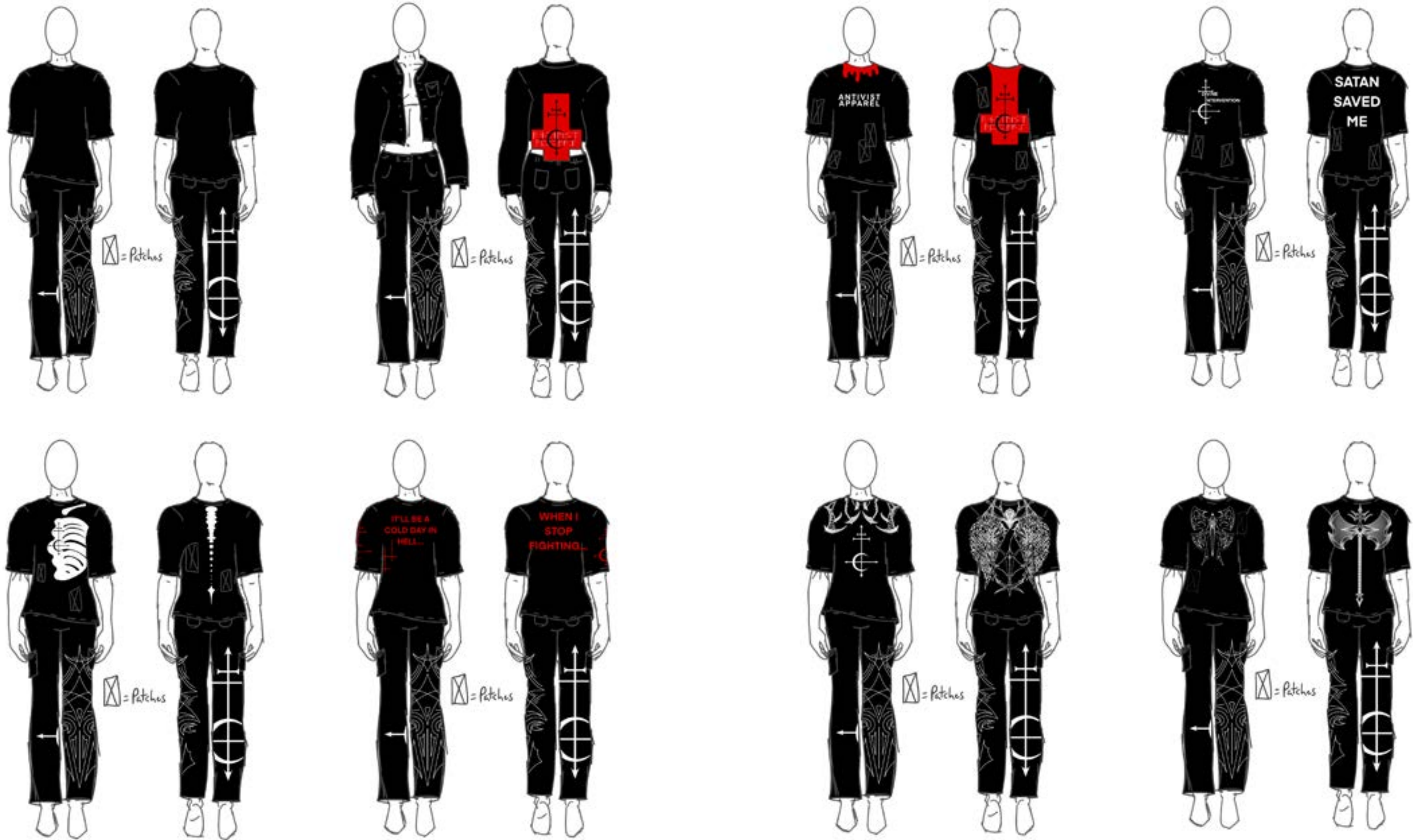
Clothing - Initial Brainstorming

First drafts of brainstormed designs:

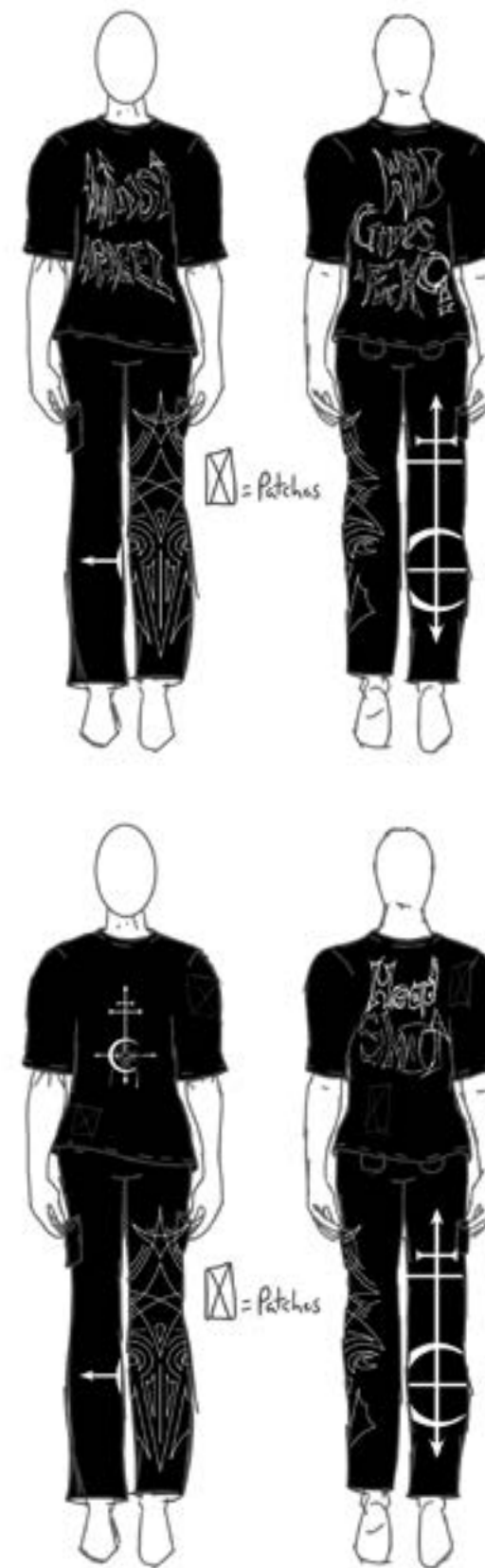
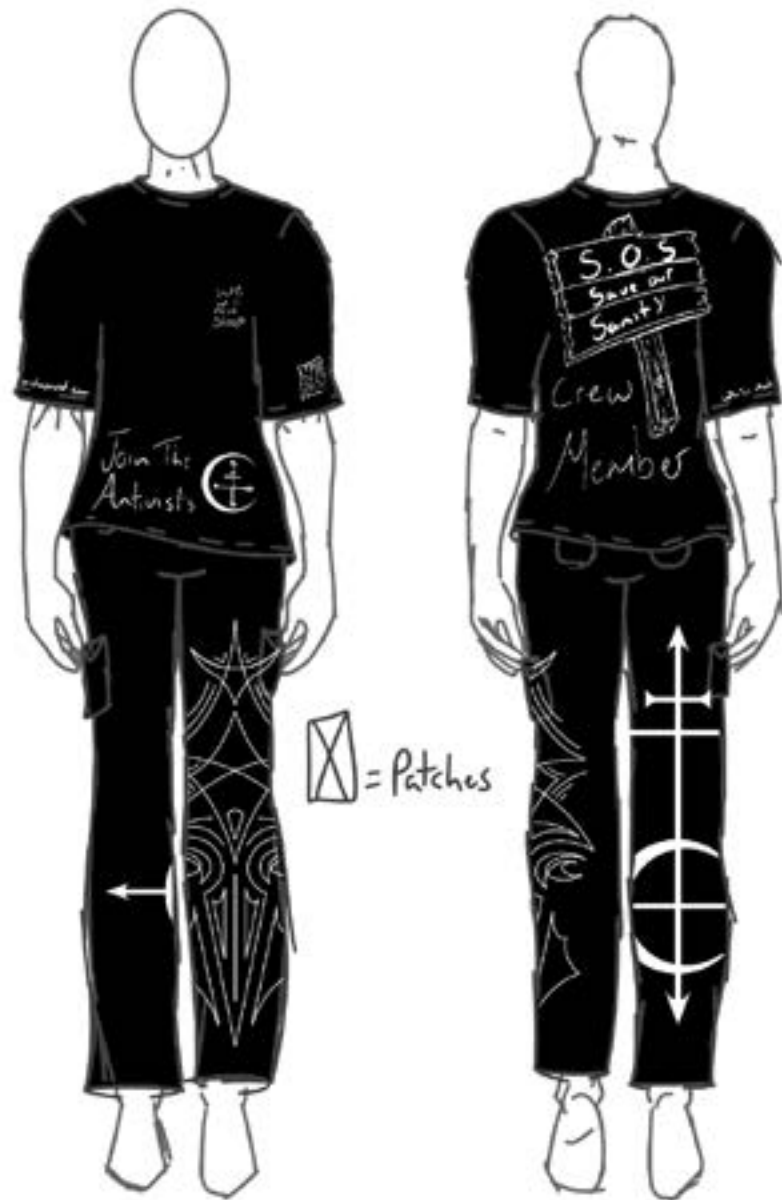


To begin my clothing designs, I began with rough sketches with little consideration outside of the designs themselves. I attempted a couple of designs that angle themselves towards the charitable side of my brand however I found it difficult to create designs that weren't tacky looking and also would be appreciated by my audience. Unless I come up with an incredibly good idea for an item of clothing that portrays my brand's values, I will focus solely on creating designs I think my audience would buy into thereby centring the designs around aesthetics rather than purpose. Additionally, this brainstorming served to come up with creative ways to include branding in the clothes. To progress, I will create a second draft and consider deeper into some of the designs, how they are placed and the colours of them. As well as if some of them are worth progressing further and if I should scrap them or completely redesign them.

Clothing - Further Progression on Brainstormed Designs



Clothing - Further Progression on Brainstormed Designs



Following my first drafts, I furthered the designs by placing them onto a human figure. Additionally, I created some more designs such as the crew member t-shirt which can be used as my brand's statement item for its cause. This shirt can act as an item that shows solidarity and support in my brands ideals with conceptually a higher amount of its profits going toward the cause than others. Aside from this, I also experimented with type design for the text on the clothing. To progress, I will need to finalise the designs and create a high-res draft to select which designs to print onto clothing and which to scrap. I also have some unfinished designs that I will need to complete, and some placeholder designs I'll need to consider further. Once I have the high-res designs, I will photoshop them onto real items of clothing for further evaluation.

Clothing - Further Progression on Brainstormed Designs

[1]



[1.2]



[2]



[2.2]



[3]



[3.2]



[4]



[4.2]



Clothing - Further Progression on Brainstormed Designs

[5]



[5.2]



[6]



[6.2]



[7]



[7.2]



[8]



[8.2]



Clothing - Further Progression on Brainstormed Designs

[9]



[9.2]



Before I begin to progress my designs further and finalise them, I decided to place them onto clothing in Photoshop so that I can decide what does and doesn't work and consider any changes that need to be made. As for the ones that I believe do work, I'm a big fan of 2, 2.2, 3, 3.2, 5.2, 6, 6.2, 7, 7.2, 8, 8.2, 9 and 9.2. Despite this, they will each need adjustments to their designs to make them work effectively when I eventually print them onto clothing. As for 2, 2.2, 7 and 7.2, I will need to revise the text on them as I, for simplicity's sake, used a prototype font to add the text. To progress these designs, I will need to either progress my font to finalise it, or I will need to consider a more graphic font along the same lines as 6, 6.2 and 8.2. Additionally, I have some unfinished designs that will need some more attention to bring them to their final form, these being 3, 3.2, 6, 6.2, 7.2, 8, 8.2 and 9.2. some of these simply need a bit more attention to detail to take them away from being a flat, boring design. However, others, namely 9.2, require much more attention to finish them.

In terms of designs that I'm not fond of but I think could work with some more attention and reconsideration are 4, 4.2 and 5. These designs are a bit further behind in terms of thought and development but with some more work, I believe I can bring them to a more suitable level. If after working on them further I still can't get them to where I want them to be I will scrap them as final ideas as I will with 1 and 1.2. this was the first design I drew so I hadn't yet begun figuring out the angle I wanted to design my clothes so this design had been executed poorly. While I could consider a redesign, I will not as the general premise of the design is lacking in both concept and execution. To further progress, I will first finish the designs that need to be done and reconsider and redesign others that require it. following this, I will begin creating the final design assets for the clothes and begin preparing them to be screen printed.

Clothing - Designing Patches



Clothing - Collaborative Design

Pyro IG @pyro_hexx:

Tyler's project idea

- Patches
→ stylized, don't have to fit the style
- What would look good on a shirt
 - Test subject
→ zombie escape?
 - Uncensored/censored
 - Barely alive

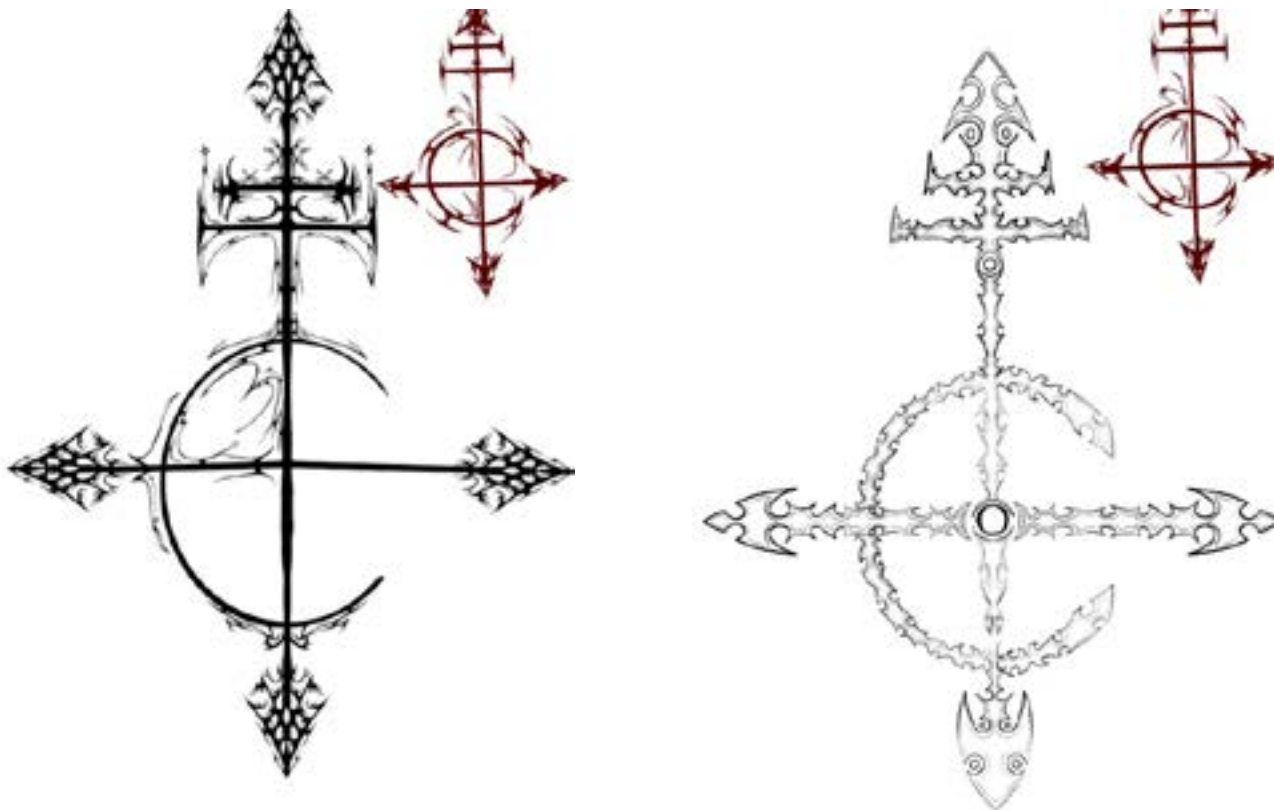


From my request for collaboration on my clothing designs, I received two responses, Pyro in year 3 Illustration and Ellie in year 1 Fine Art. My original plan was to ask each person to brainstorm some rough sketches for me to put on my clothing, however with my small response, I instead chose to arrange a meeting to brainstorm as a group. I provided both people with my logo and its variations, as well as designs I had already come up with.

Pyro showed themselves to be a very fast worker and was able to come up with ideas quickly and effectively. While they provided a handful of original designs that would work well for my brand, they excelled in building off of and improving my brainstormed concepts. They looked at a few of my concept sketches where I had the rough idea of what I wanted to do and managed to successfully provide me with the type of design I was aiming for.

Clothing - Collaborative Design

Ellie IG @mother.panic:



Similarly to Pyro, Ellie also helped in building on my concepts as well as providing their designs. Ellie's designs have also provided me with a strong platform to work from with my designs and both participants have aided me greatly in designing the clothing for my brand. They also, outside of designing clothing for me, helped me with ideas for my designs. However, unlike Pyro, Ellie also designed two more stylised versions of my logo that I will be able to use for patches. Ideally, I would've preferred a greater response to my request but these two were still able to help me significantly.

Clothing - Collaborative Design - Progression

[1]



[3]



[4]



[5]



[2]



[3.2]



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[5.2]



Clothing - Collaborative Design - Progression

[6]



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[8.2]



[9.2]



Clothing - Collaborative Design - Progression

[10]



[11]



[10.2]



[11.2]



Following the meeting with Pyro and Ellie, I took their designs and progressed them before placing them onto clothing in Photoshop. While I will undoubtedly use most, if not all the designs provided, I was given a few variations of the same designs to choose from. Beginning with 5 and 9, both these are the same design, one by Pyro and the other by Ellie. While both are based on the same concept sketch I had made in my brainstorming phase, I believe that Pyro's version [5] captured my vision more effectively. However, regarding the back of the same shirt in 5.2 and 9.2, while it is incredibly difficult to choose, I believe that Ellie [9.2] captured my vision better, in this instance both parties were able to provide me with exactly what I was looking for in this design. Aside from this, there are a few more considerations that need to be made. Designs 4 and 4.2 show the same design but with different placement. It's a difficult one to choose as I believe that 4 would look great on the back of a T-shirt while 4.2 is better suited for the front. Therefore, my choices are either to brainstorm something to go on either the front or back to decide or to simply use the same design on the front and back. Moving on, 6, 6.2, 7 and 7.2 are three styles of the same shirt. 6 and 6.2 shows a simple, flat design and, 7 and 7.2 has a more detailed design. While the flat design of 6 and 6.2 are visually pleasing, it is too simple and doesn't stand out amongst the rest of my designs, meanwhile, 7 and 7.2 have a much more interesting design and stand out better amongst the rest so I feel inclined to choose this one. However, this version will be much more difficult to print so it's possible that I may need to use 6 and 6.2 due to convenience. My final consideration is 10, 10.2, 11 and 11.2 which also both show the same design, one flat and the other 3d and chrome. While I like the flat design, the chrome version is vastly more interesting, so it is a no-brainer that I'm choosing to use that one.

**Clothing - Collaborative Design -
Consideration Results**



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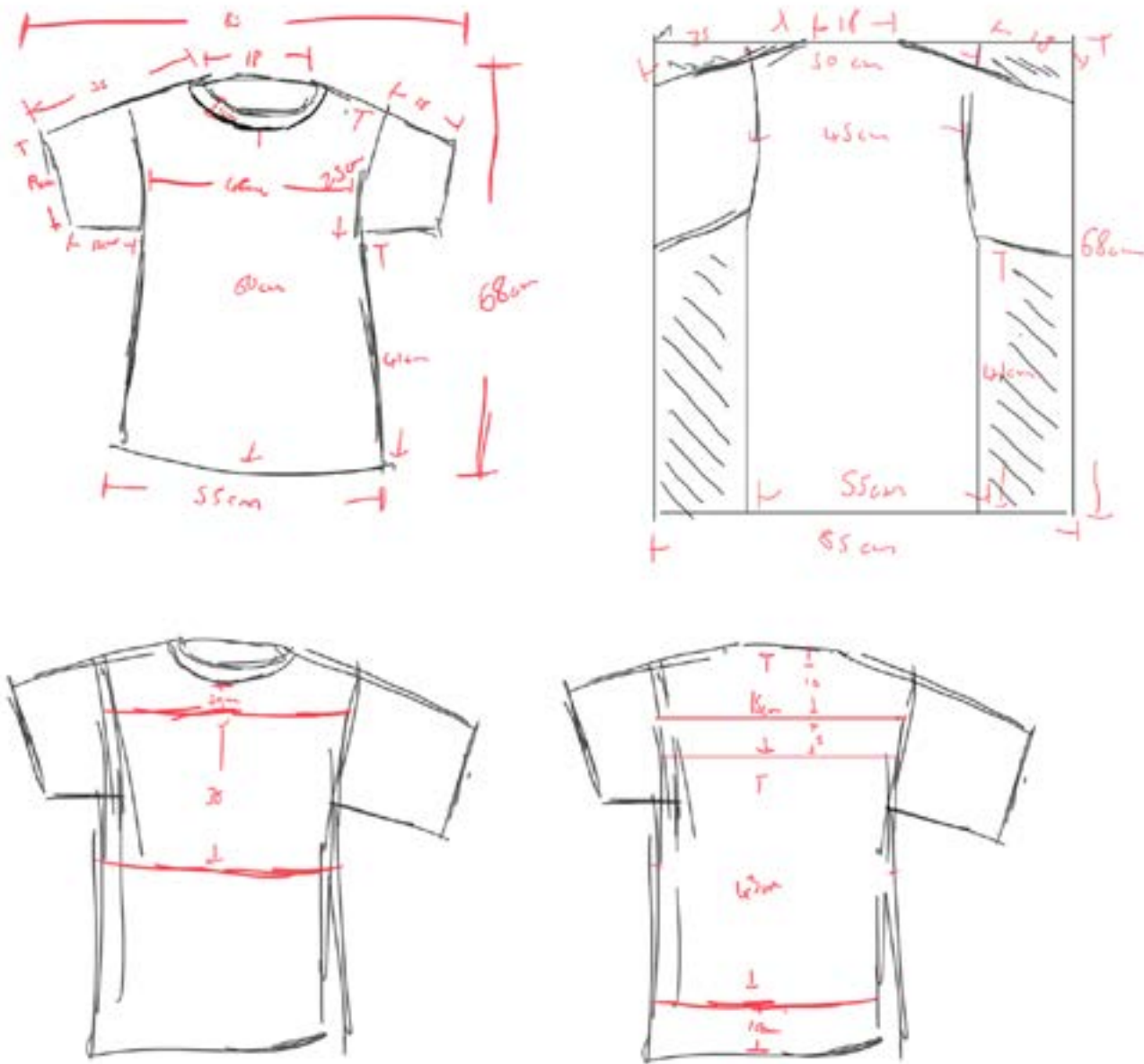
SCREENPRINTING

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Clothing - Prepping for Screen Printing

T-shirt dimensions:



I purchased 12 t-shirts from a wholesale company to print my designs on. Once they arrived, I took the measurements of them in order to appropriately size the designs.

Clothing - Prepping For Screen Printing

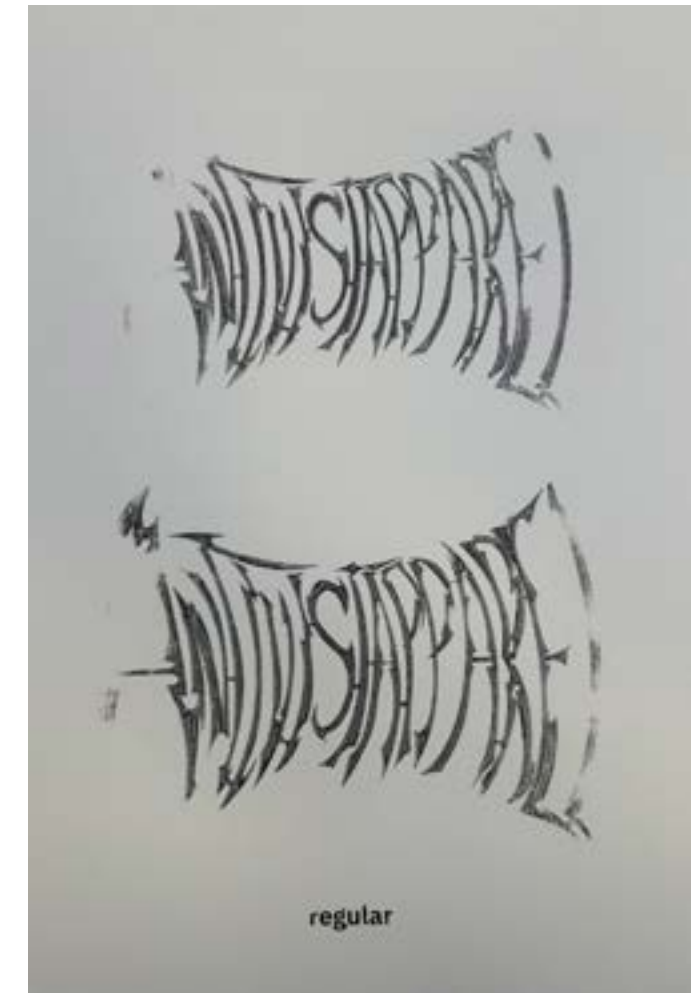
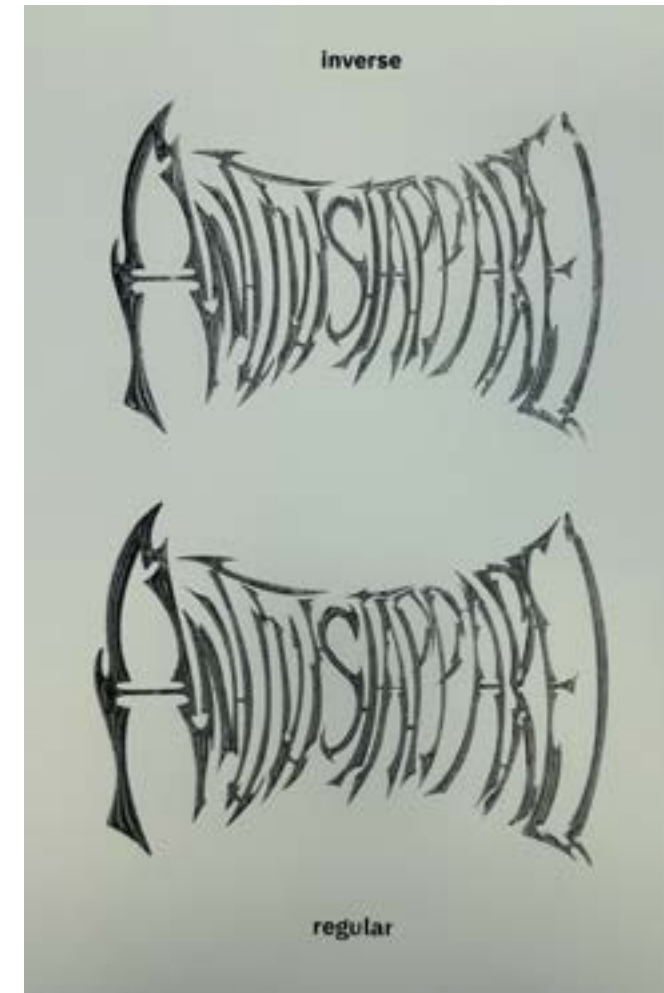
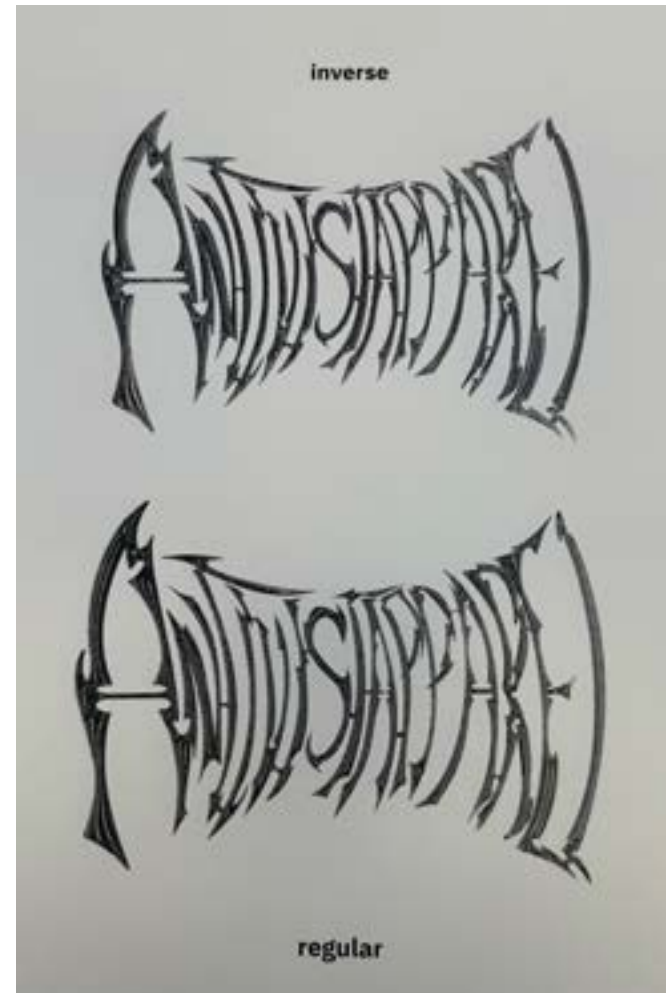
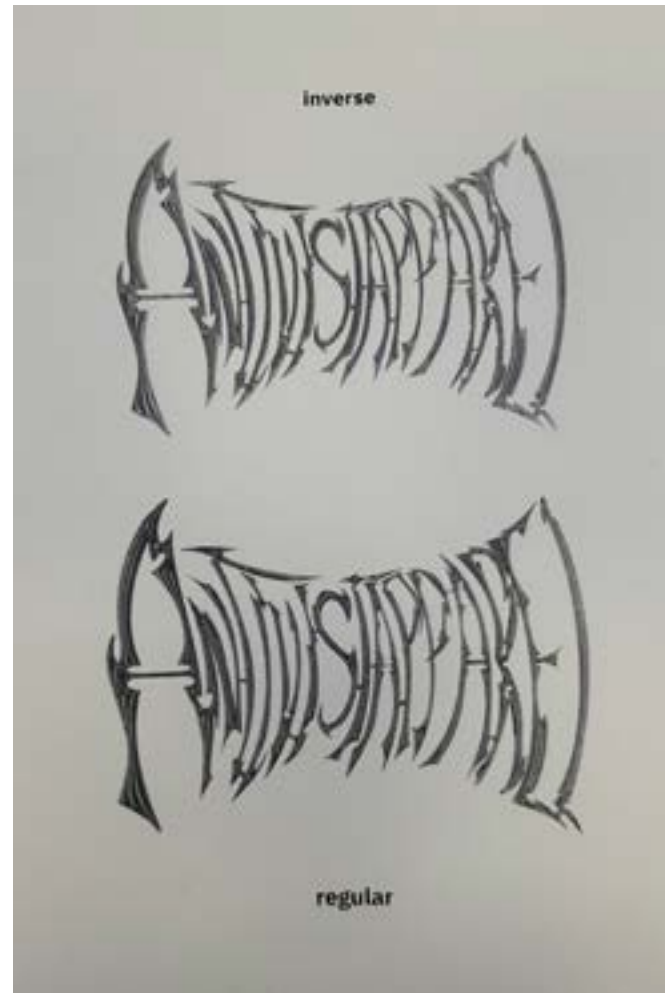
First Test:



Before I began the process of printing my designs onto clothing, I realised that I have a couple of designs that have a chrome effect, and I wasn't too sure how to print them. I decided the best course of action was to experiment with printing it to see what works best. I set up an A3 page with two of my Chrome logotypes on it, one with the design as it is and the other with the colours inverted. I then took the necessary steps of setting them up as a bitmap and transferred them onto a screen. My theory was that since I plan to print onto black fabric, I may need the design to be inverted making the black parts empty space rather than allowing the white ink to pass through the screen.

Clothing - Prepping For Screen Printing

First Test:



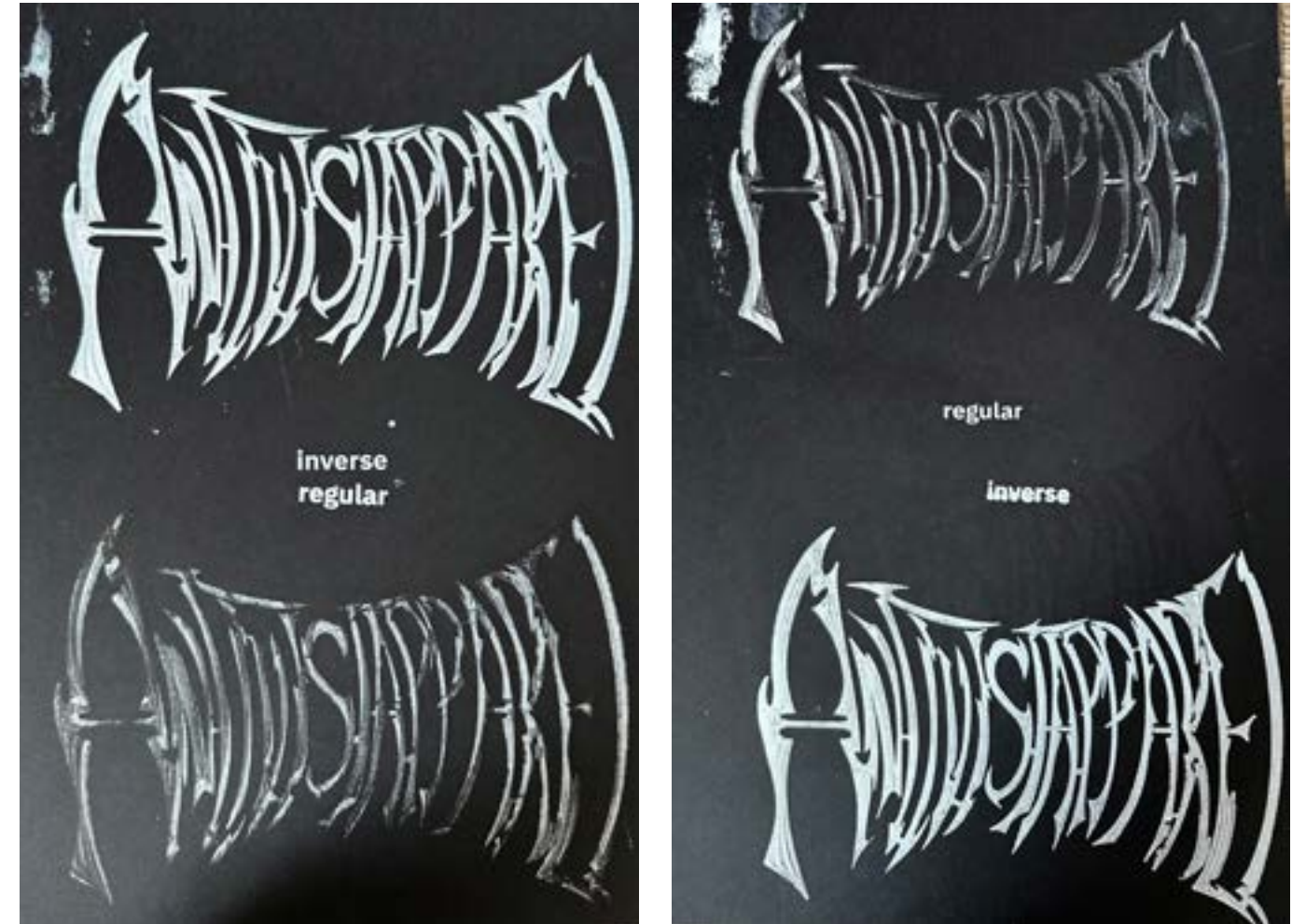
My initial plan was to print the design onto black card; however, I couldn't get my hands on any so for the time being, I settled for white. I printed the design in black ink trying different pressures to see if it changes it and creates a more desirable effect. For black ink on white paper, the inverse seems to have worked better as the regular version has the 'A' stand out way darker than the rest of the characters. I will need to revisit this with black card to see what the outcome is of that. Despite this, I have learnt that I can achieve the basic effect with just the basic design. Additionally, I wish to experiment with different colours outside of black and white, as well as layering the designs to see if that has any effect.

Clothing - Prepping For Screen Printing

Second Test:



Following my initial test, I got some black card and began further experimentation. Unfortunately, there was a screen-printing induction happening while I was printing them, so I had to forgo the screen-printing tables and use a wooden clamp board which turned out to be considerably more difficult and messier. Regardless, since these were just tests I wasn't too worried about how clean they came out as they will become part of my process of trial and error. I began by simply printing the design in white onto the black card, however, it doesn't have the desired effect so I will need to figure out a workaround for printing on the black shirts. I then attempted printing the design with each version overlapping one another in black and white. While the concept still has the opportunity to work, when setting up the file for



screen-printing, I overlooked the need to layer them. Due to this, both the designs are slightly different sizes, so I was unable to successfully layer them. Additionally, I did a separate test for curiosity's sake and printed the design on a piece of white card in black then with white back over it. while the effect is interesting, it isn't much help to my project.

Clothing - Prepping For Screen Printing

Third Test:

Regular



Inverse

Regular



Inverse



Before I begin printing on clothing, I wanted to do a final test for the chrome design. I've arranged two bitmaps for the print, one with the design completely blacked out for a background, and the other set up the same as previously, however, I've made sure they are the same size and also flipped them to make it easier for me to print. I have also adjusted the contrast one each to hypothetically make the print work better. The idea for this is to test four different prints and test them next to each other to decide which works best. I will do two prints including the background and two without it. for the ones including the background, I will print the background in silver and then test ones with white on the bottom and black on top and then vice versa. This works the same way with the other two, minus the silver background.



This was my first attempt at printing onto fabric, I tried a few variations with layering my designs to practice and decide which works best. I found it very difficult to align both designs due to the fabric stretching, this is something I will need to think about when printing on t-shirts. I printed these interchanging what colour sits on what layer; I'm not convinced by the final results, however. I will do one final test excluding the base layer as I feel it isn't necessary for the design and adds unneeded complications. I will also try the prints using only black and white since the silver comes out grey.



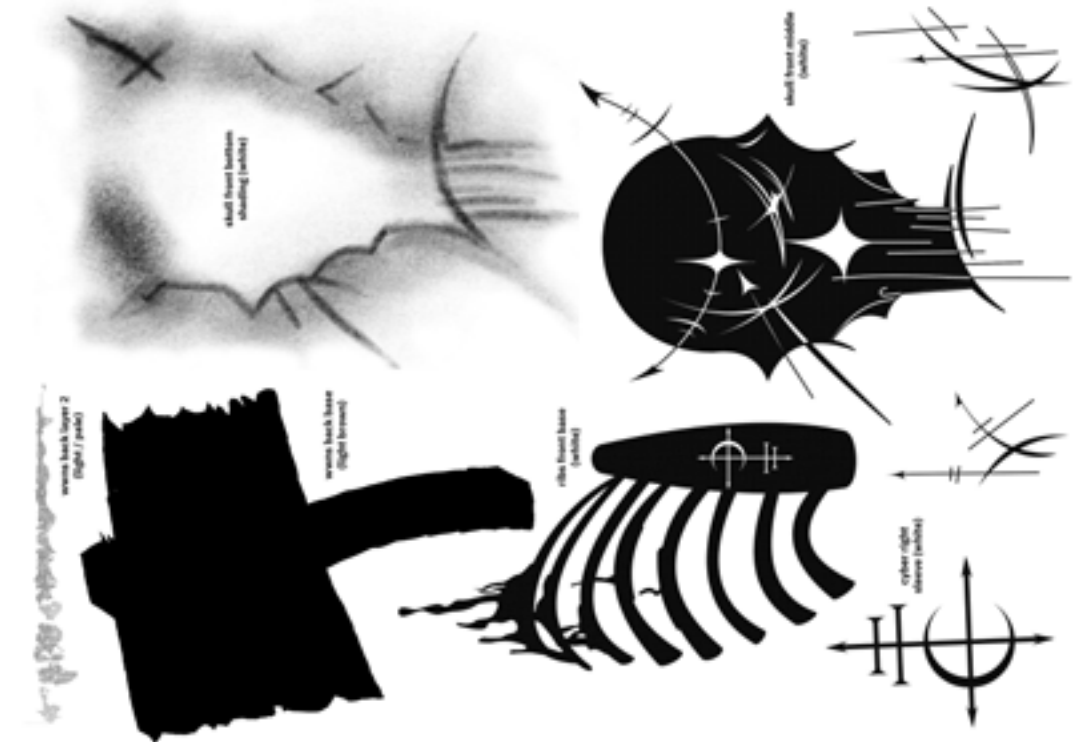
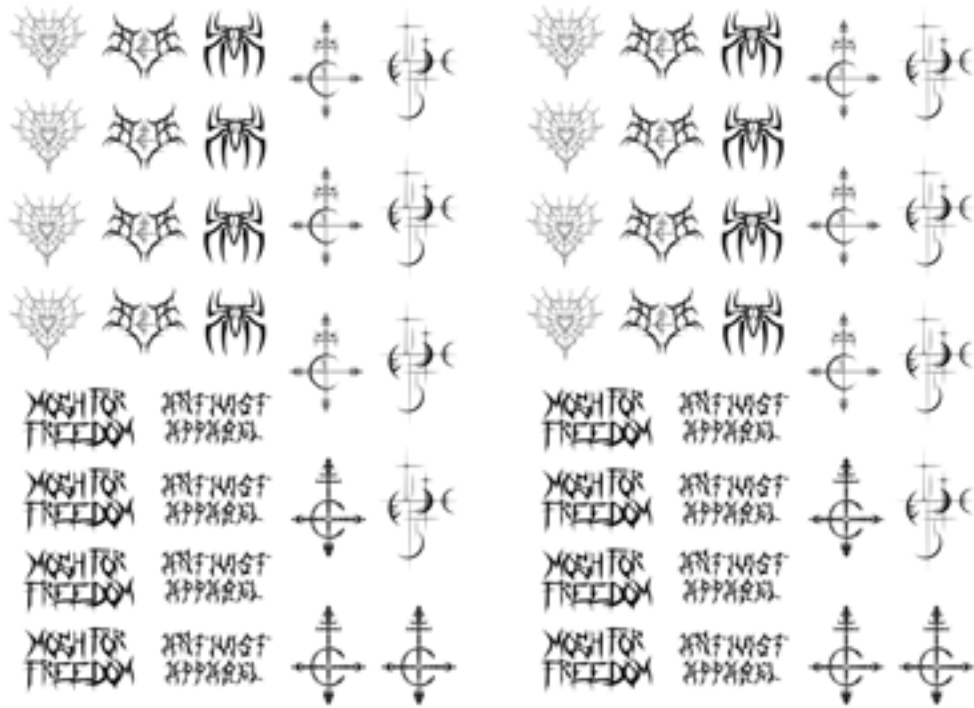
For my first test without the base layer, I tried printing white over black. This print didn't come out as I had imagined as it removes all the detail from the design and looks like a misprint as opposed to an intentional design.

I then did a second test with just white, this one works considerably better than my previous test. However, with the design on such a small scale, it is unclear as to how it would come out larger. Due to the size of the print, a lot of the detail in the design is lost, this is something I will need to consider when printing my final designs.

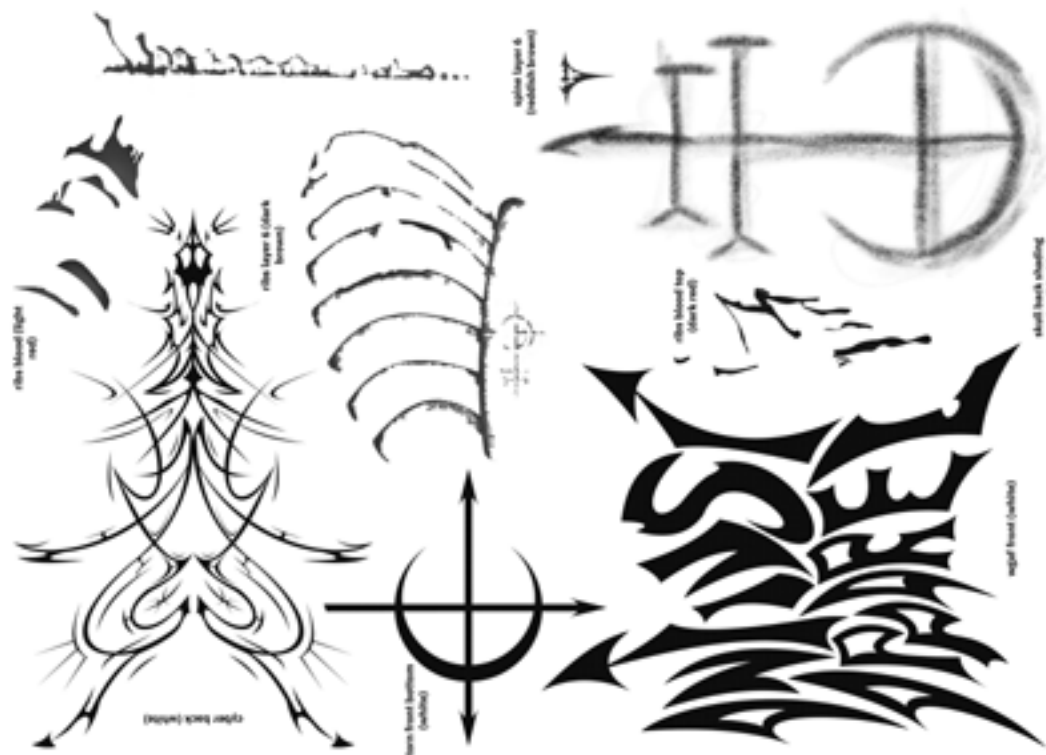
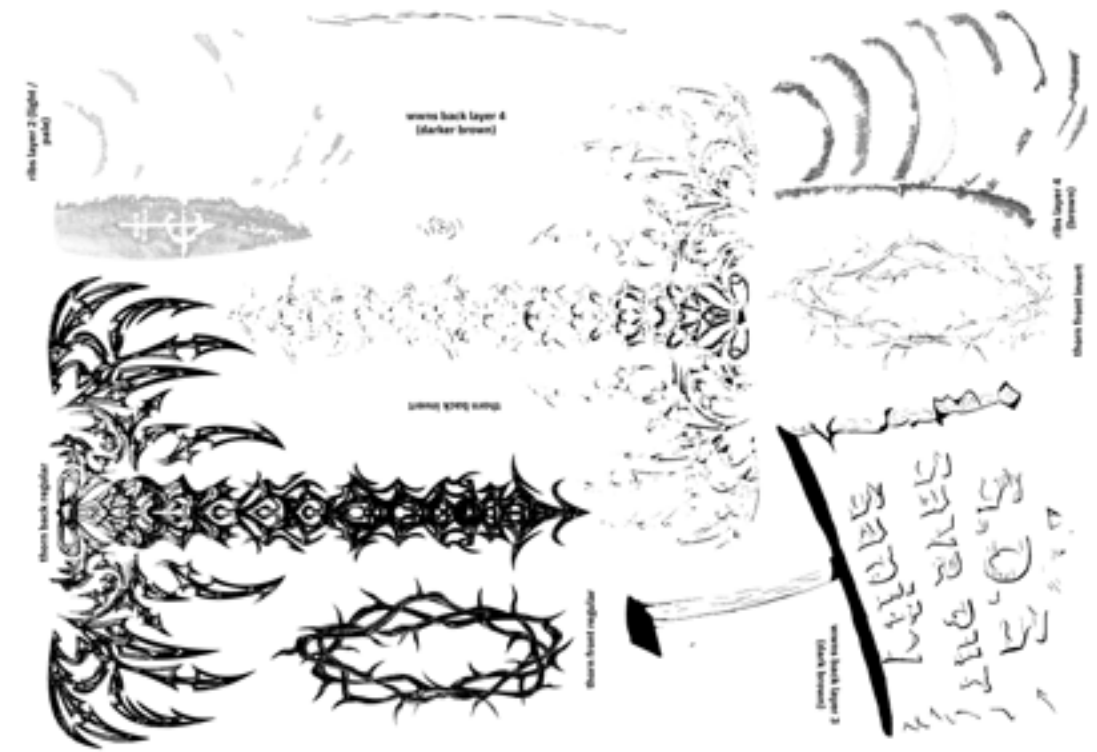
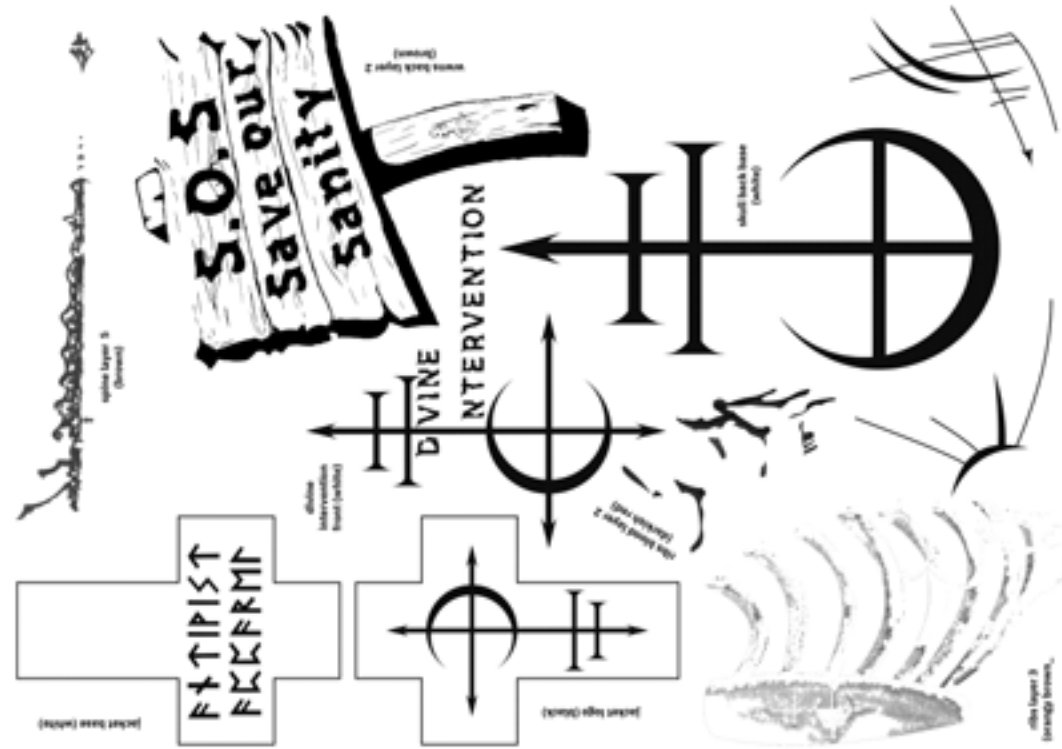


Finally, I did a test with white as the base with black overlaid. Out of all the designs, I think this one works the best for what I envisioned. While unintentional, I like the effect created by the slight misaligning of the prints. If I have spare shirts left after printing, I can consider reprinting one of my chrome designs with the intention of misaligning them. In regards to layering the inverted and regular designs, I think the best effect comes from placing the regular over the inverse.

Clothing - Prepping For Screen Printing



Clothing - Prepping For Screen Printing



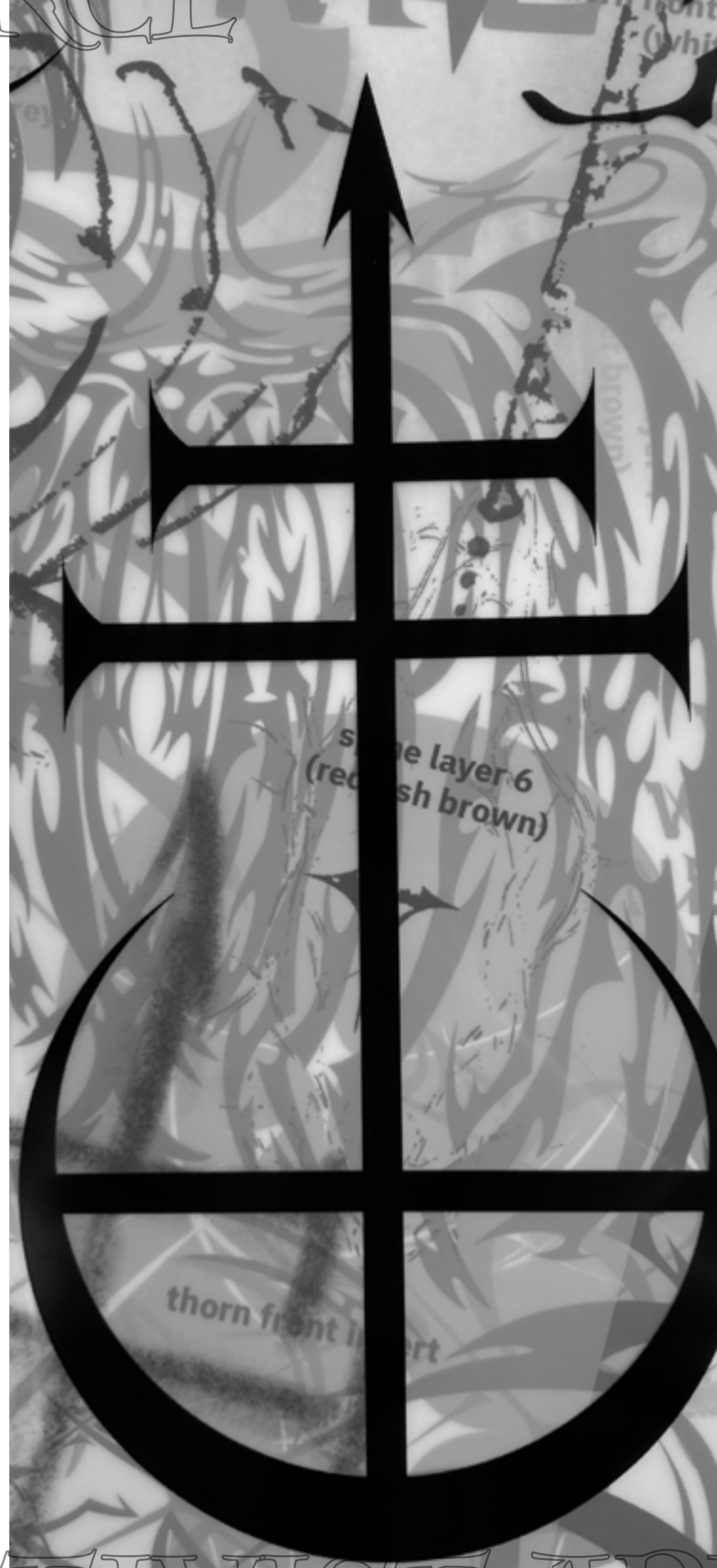
Once I had some practice under my belt for screen printing, I was able to begin setting up my designs for grafolac printing. To save money, I opted to arrange my designs onto 7 A0 pages, rather than printing them all individually. I went through plenty of trial and error when arranging my designs to optimise the space I had as much as possible so to spend as little as possible, my final prints coming out to roughly £105. Once they have been printed, I will cut each design out, taking my time to ensure that I don't lose any of the designs or cause any complications with the print.

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PRINTING CLOTHING

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Printing Clothing



Printing Clothing



Beginning the printing process, I set up one of my easier designs to get a feel for how the t-shirts take to printing. I used a spare piece of cardboard to hold the t-shirts shape and stretch it, however, when printing the design picked up the cardboard's corrugation resulting in an inconsistent print. Following a conversation with the technician, I was provided a piece of grey board to use instead which will ensure a smoother print. Despite the misprint, I am intrigued by the almost tv static like design and could potentially consider it down the line.

Printing Clothing



Following my minor hiccup with the cardboard, I reprinted the designs using the greyboard and was able to get the print I desired.

Printing Clothing



For my second print, I decided to print the back piece for my jacket. I decided that, rather than print the red cross with ink, I would instead print onto red fabric and sew it onto the jacket. I did two prints for this design to allow myself room for error, one of which came out considerably bolder than the other. I cut the cross out and sewed it by hand onto the jacket before then removing it and using a sewing machine in class.

Printing Clothing



Following the jacket, I printed the front of this shirt and finished my first t-shirt. The print job isn't perfect but considering this as my first time printing on clothing, it's a good basis for me to progress from.

Printing Clothing



For my second t-shirt, I decided to print the skull designed by Pyro. Unfortunately, the airbrush effect didn't translate well onto the screen, additionally I accidentally printed the text I had included to let me know what designs goes where. I decided to continue with the design regardless and the airbrush on the back worked considerably better, as well as the black on the front. If I have enough time and any clothing left over, I will consider re-printing this shirt without the airbrush layers.

Printing Clothing



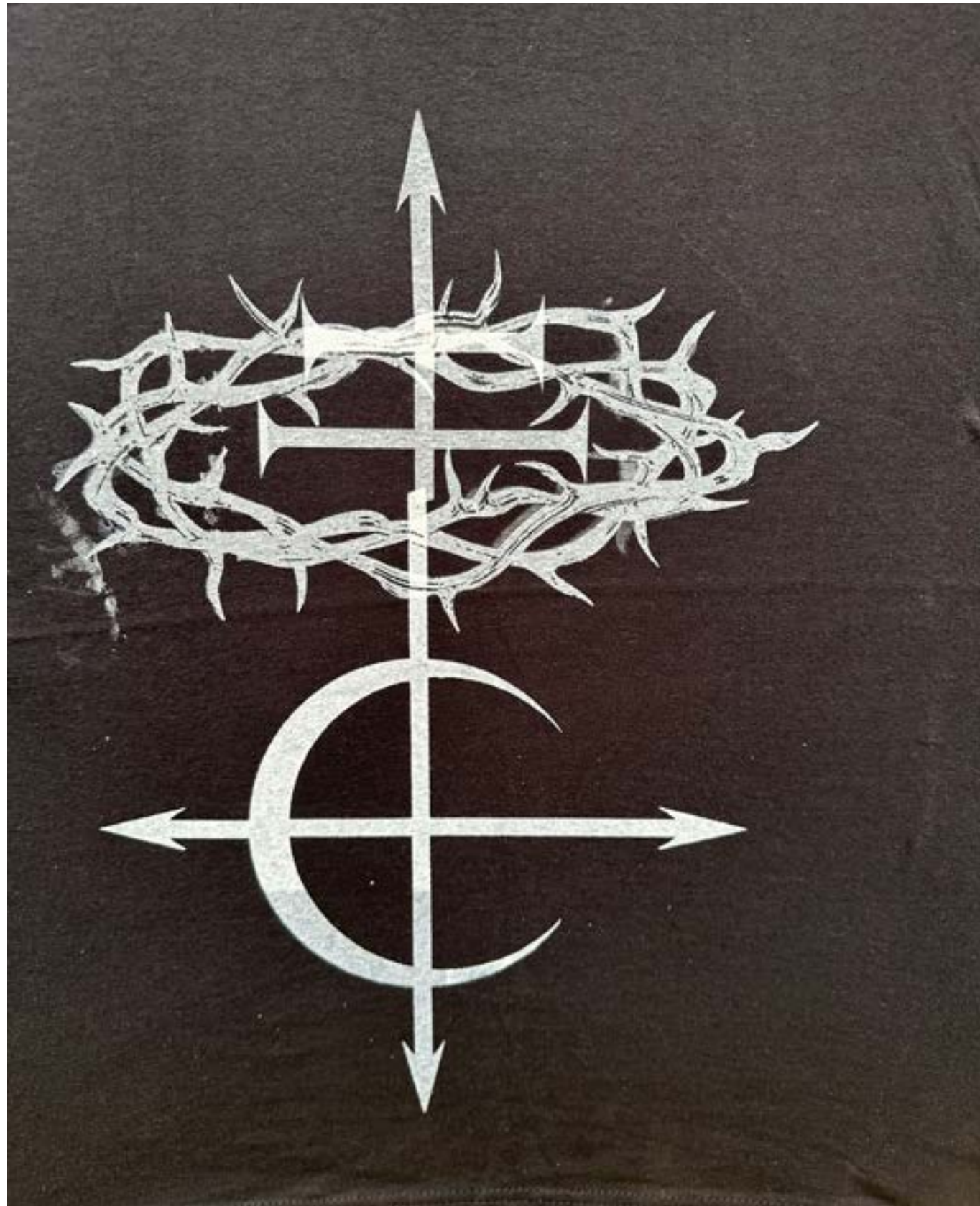
This was the first minorly complex design I had to print. I first printed the front and back designs and before printing the sleeves, I did a couple test prints on the shirt with the failed design to figure out the best way to print it. The prints came out well, minus some ink smudges due to the awkward print area, I will attempt to get them out and anything I can't I will remove in photoshop when I photograph the models.

Printing Clothing



This design came out well with no flaws, however when removing the paint from the screens, I accidentally flicked some onto the shirt. It's a very minor amount of paint which I should hopefully be able to remove.

Printing Clothing



This is one of the designs I had been dreading to print due to the need to perfectly line up the logo. My first print failed as I, not only misaligned the print, but also smudged the ink. I also wasn't happy with the crown of thorns and did a test print on my test shirt to find that printing grey with white accents works considerably better. With this information, I re-printed the design which worked considerably better. I then printed the back and tested on another shirt using white accents but preferred it in just grey.

Printing Clothing



Out of all the designs I had done so far, this one went the smoothest. My initial idea for this design was that it would wrap around to the back, however following a test print, this concept didn't work. Therefore I chose to print it just on the front which went perfectly without fault, aside from some small gaps which aren't visible when worn.

Printing Clothing



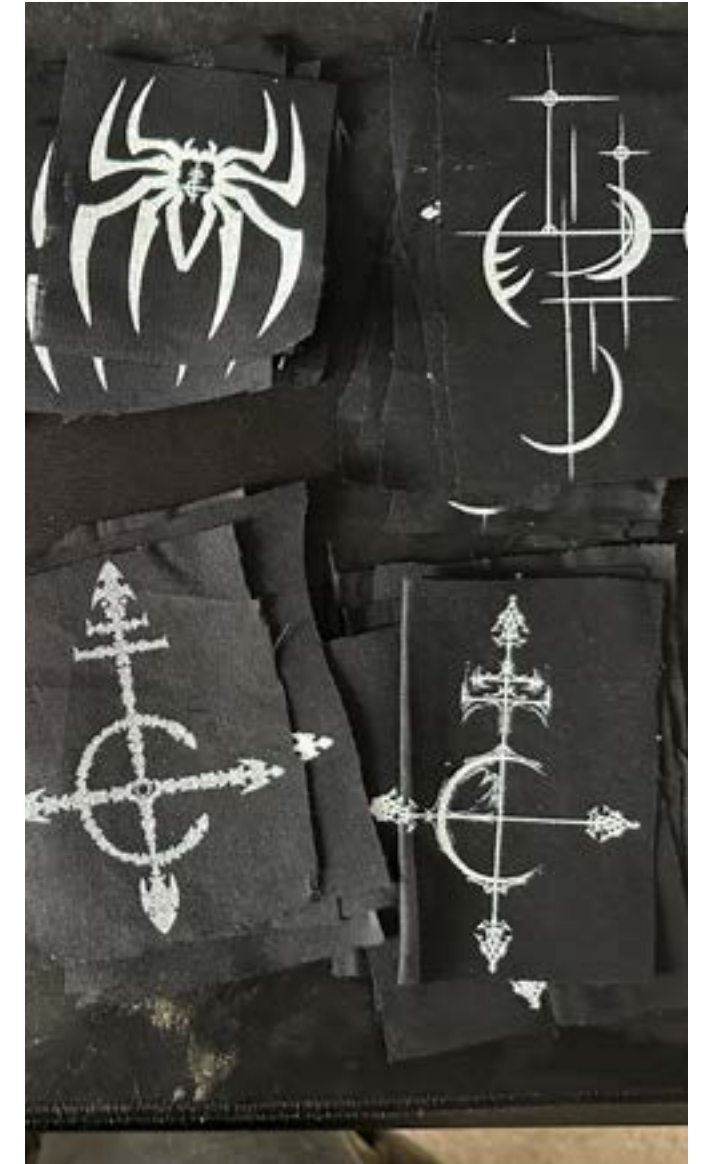
This design didn't at all come out how I expected. The front of the t-shirt works completely fine, however, the back didn't. It was incredibly difficult to get the correct shades of brown to create any contrast on the sign and it can only really be seen when the light hits it. Compared to the drawing I exposed it has come out incredibly poorly. It is barely legible and I will likely photograph my models in a blank shirt to edit the design onto it.

Printing Clothing



This was the design I was dreading the most. With 10 layers on the front and 6 on the back, this was my most ambitious design. Due to me printing the base layer at a different time to the rest, the t-shirt was stretched out of proportion and I was unable to get it to fit the stencils. As a result of this, I could only line up the layers to one point in the design causing them to print everywhere but where I wanted them. I was able to get a nice gradient in the colours on the sternum, but everywhere else is out of line. However, I was able to get the spine on the back mostly lined up correctly and I was able to achieve the effect I desired.

Printing Clothing



As for the patches, I printed them onto one large piece of fabric and cut them to size in preparation to sew them onto the clothing.





Painting Using Bleach



To bleach the designs onto the jeans, I began with roughly sketching the designs in chalk to give myself an idea of what I'm doing. Bleach doesn't work as quickly as I remembered so I have had to go over each line multiple times to get the correct effect. Ultimately, I am happy with the outcome and friends have expressed desire for their own pair, as well as for multiple of the t-shirts, which provides itself as evidence that they would be popular amongst my target audience.

Packaging - Brainstorming

Packaging design:



Return slip (front):



Return slip (back):

A return slip with a black background. At the top, the words "ANTIVIST APPAREL" are printed in white, bold, sans-serif font. Below this, the text "Return reason" is printed in a smaller white font, followed by a large white rectangular input field. Below that, the text "Return Address" is printed in a smaller white font, followed by another large white rectangular input field.

I considered printing packaging and return slips for my clothing. However, I underestimated the amount of time and effort it would take for me to print the clothing and therefore did not get the opportunity to progress with this concept

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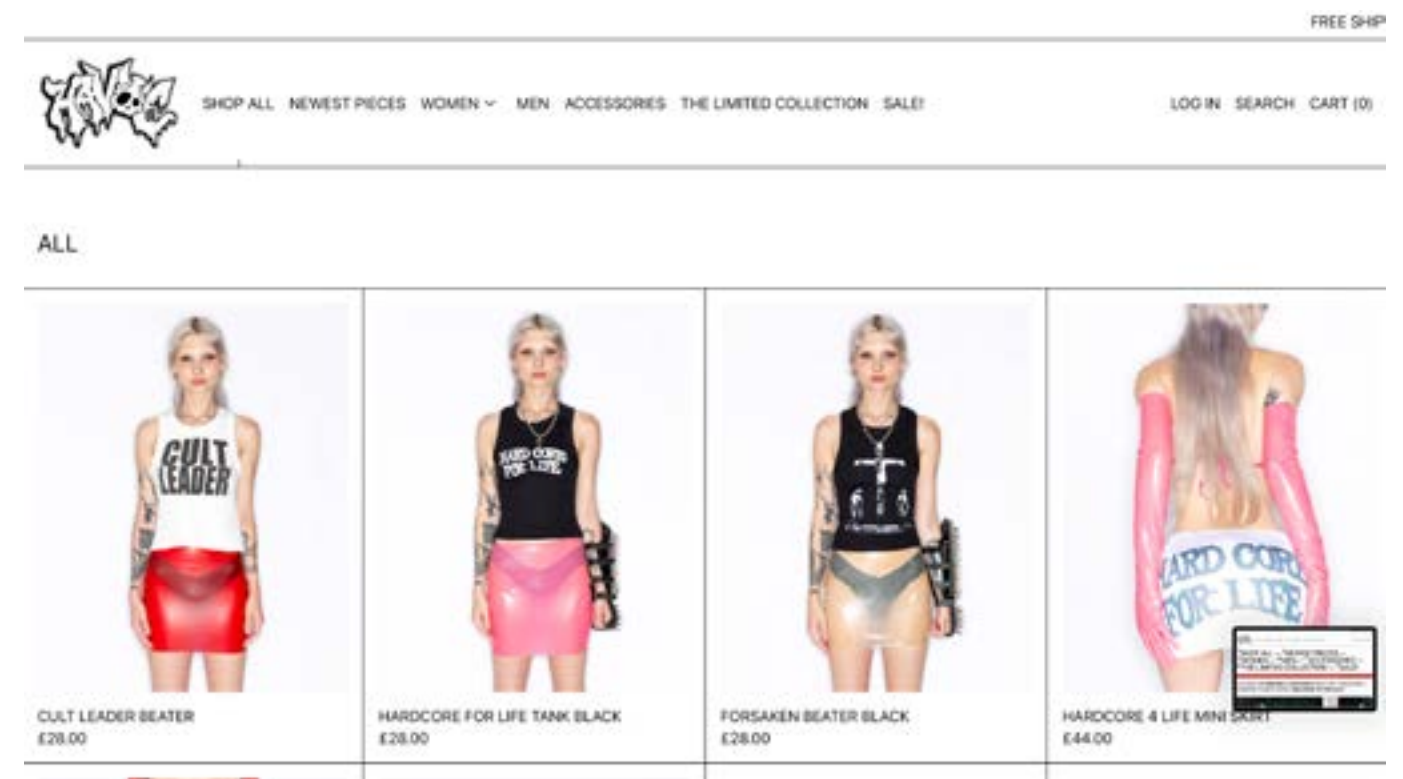
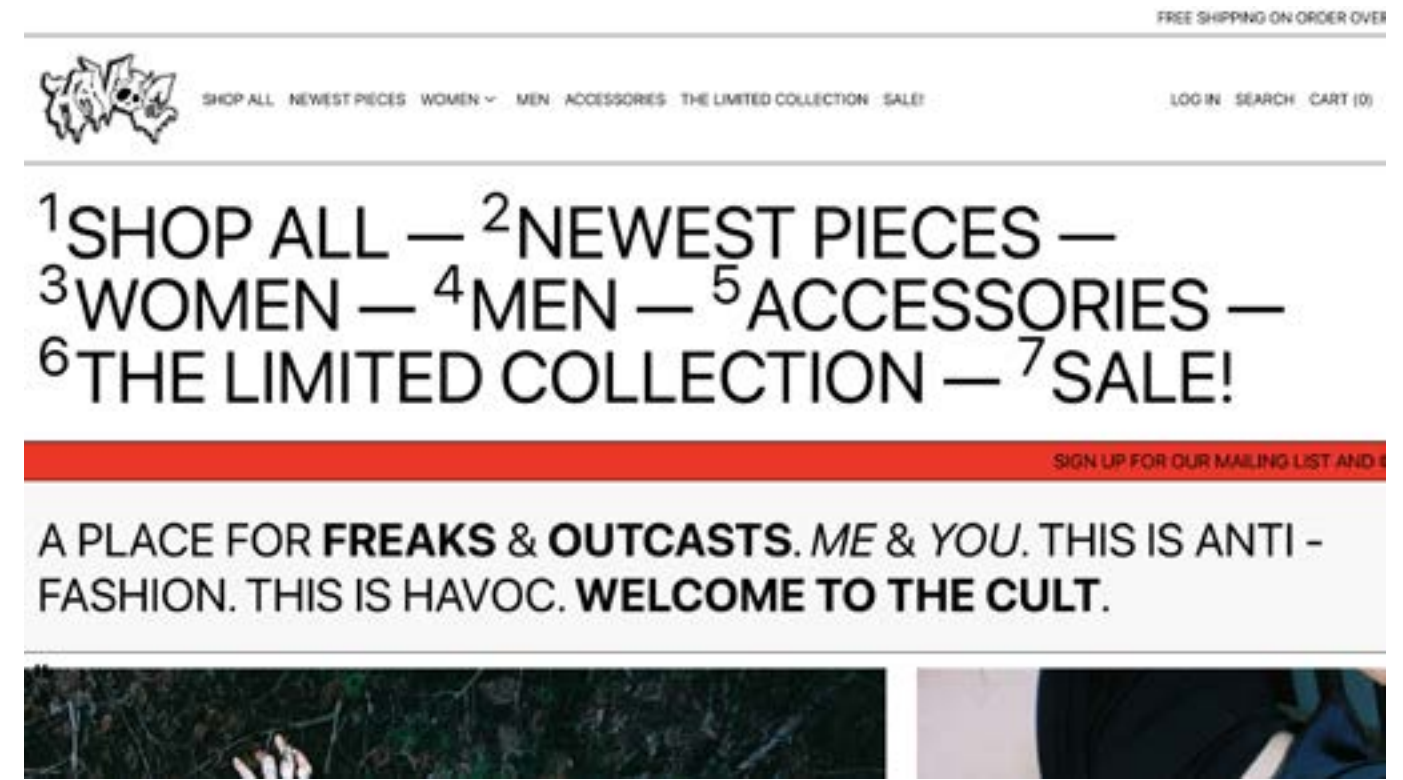
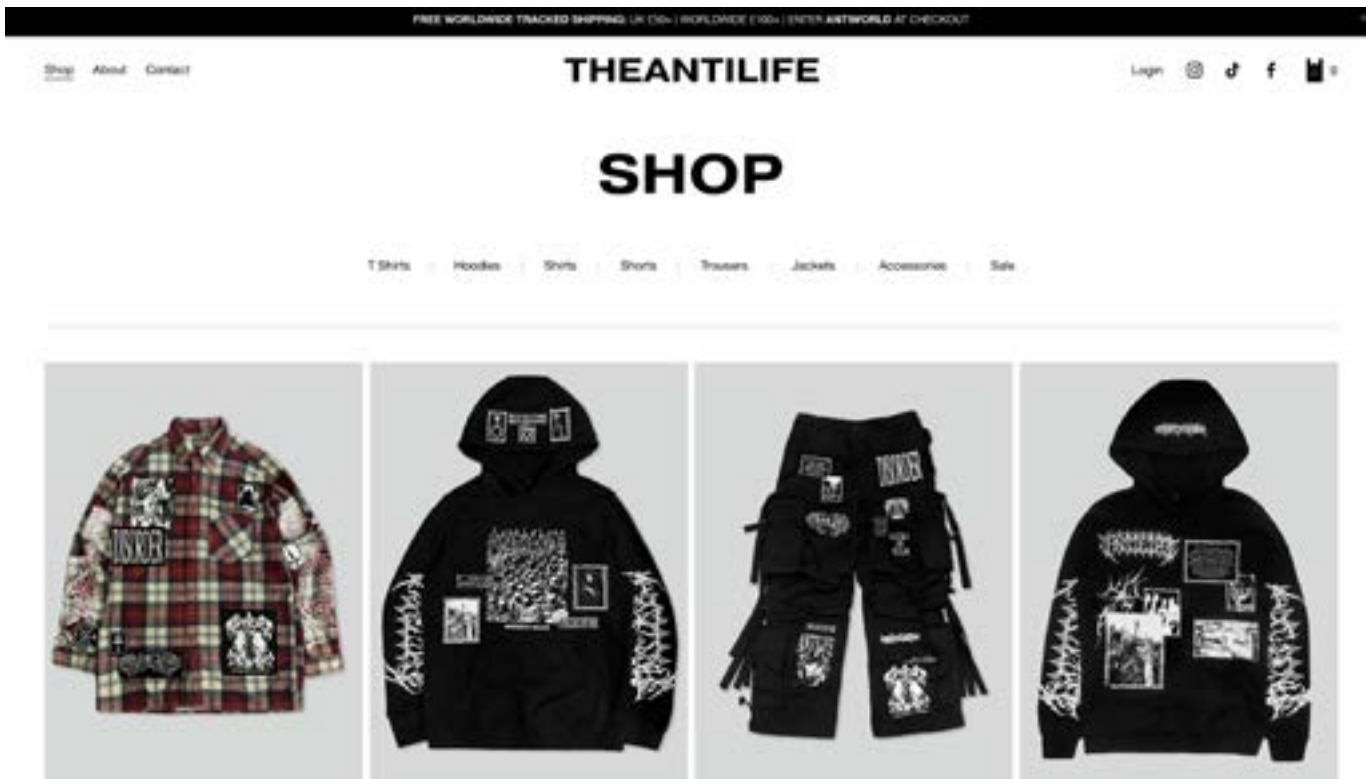
WEBSITE RESEARCH

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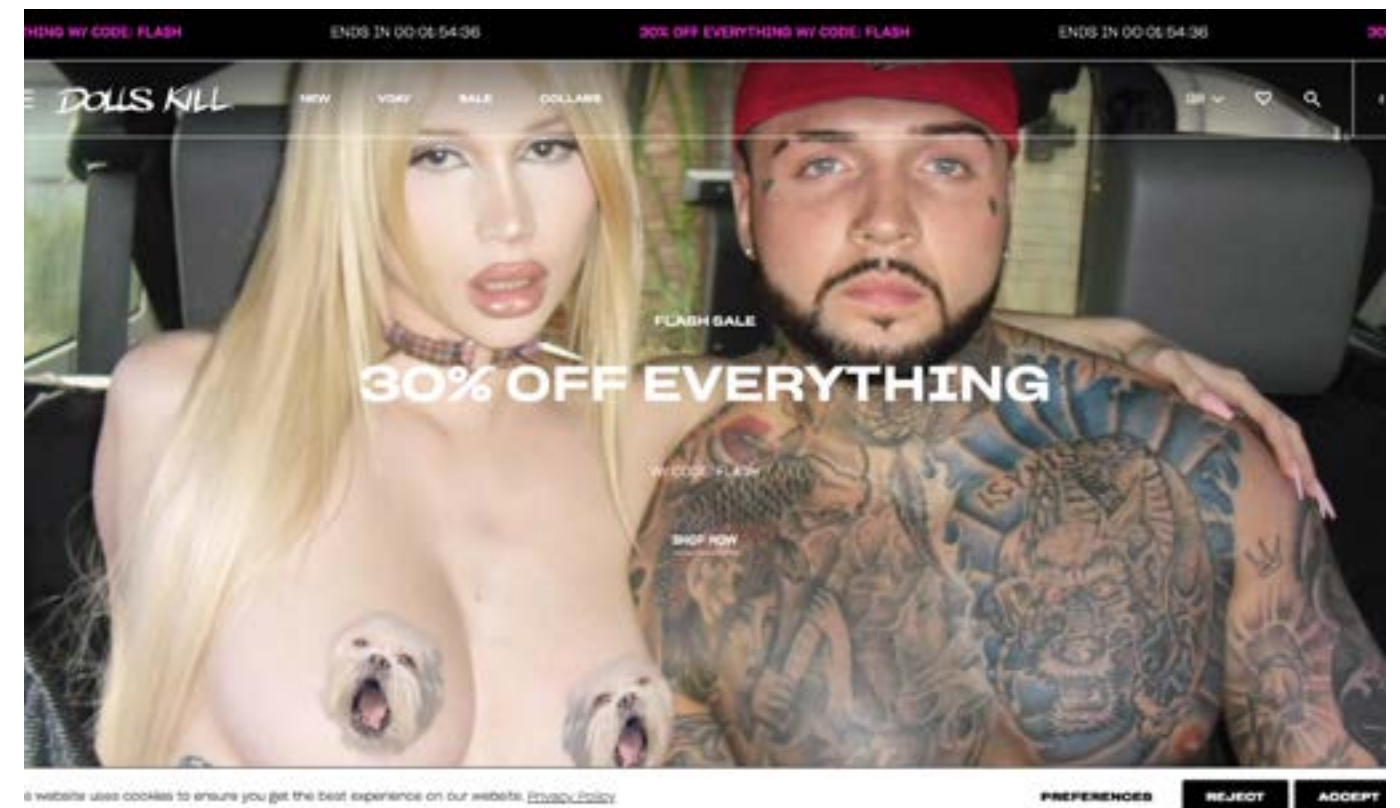
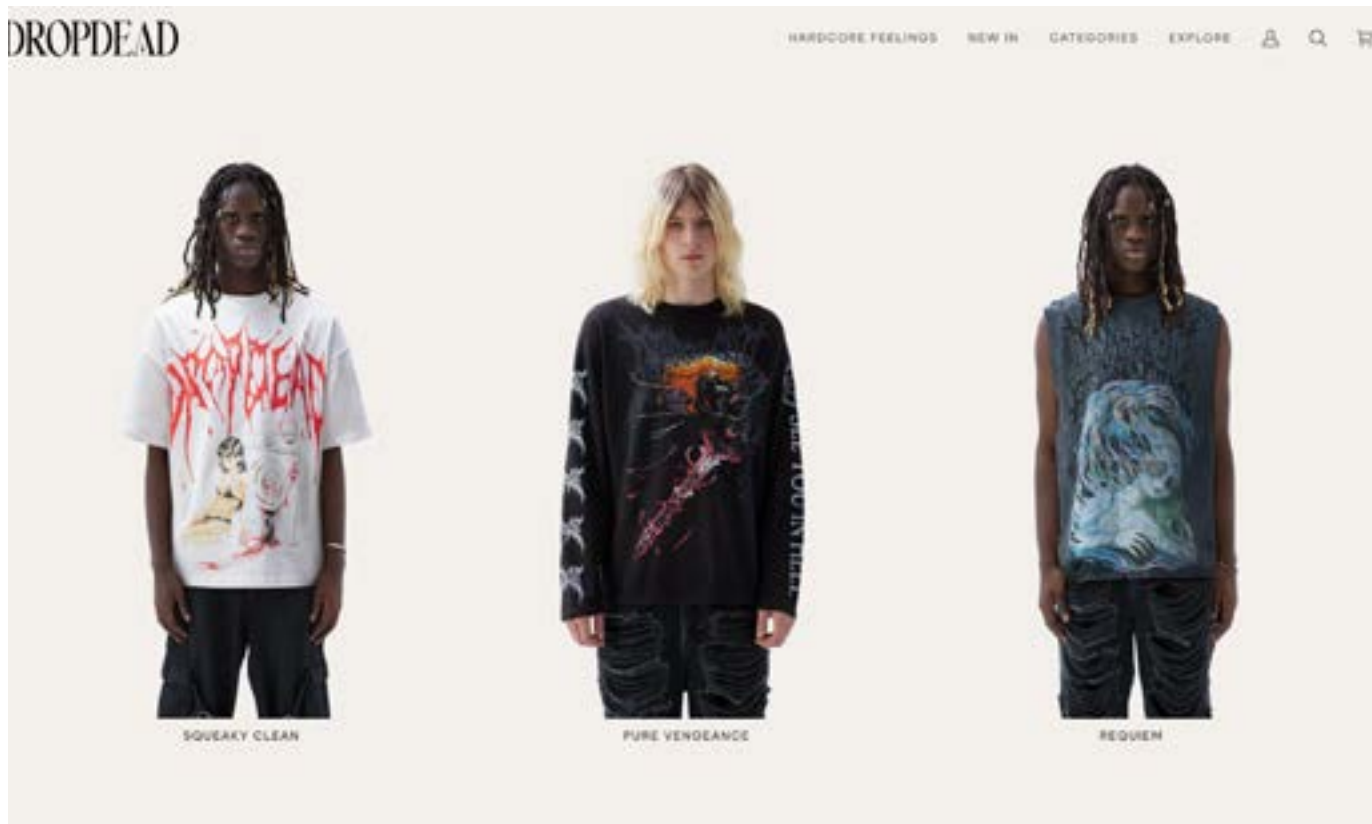


Website - Research

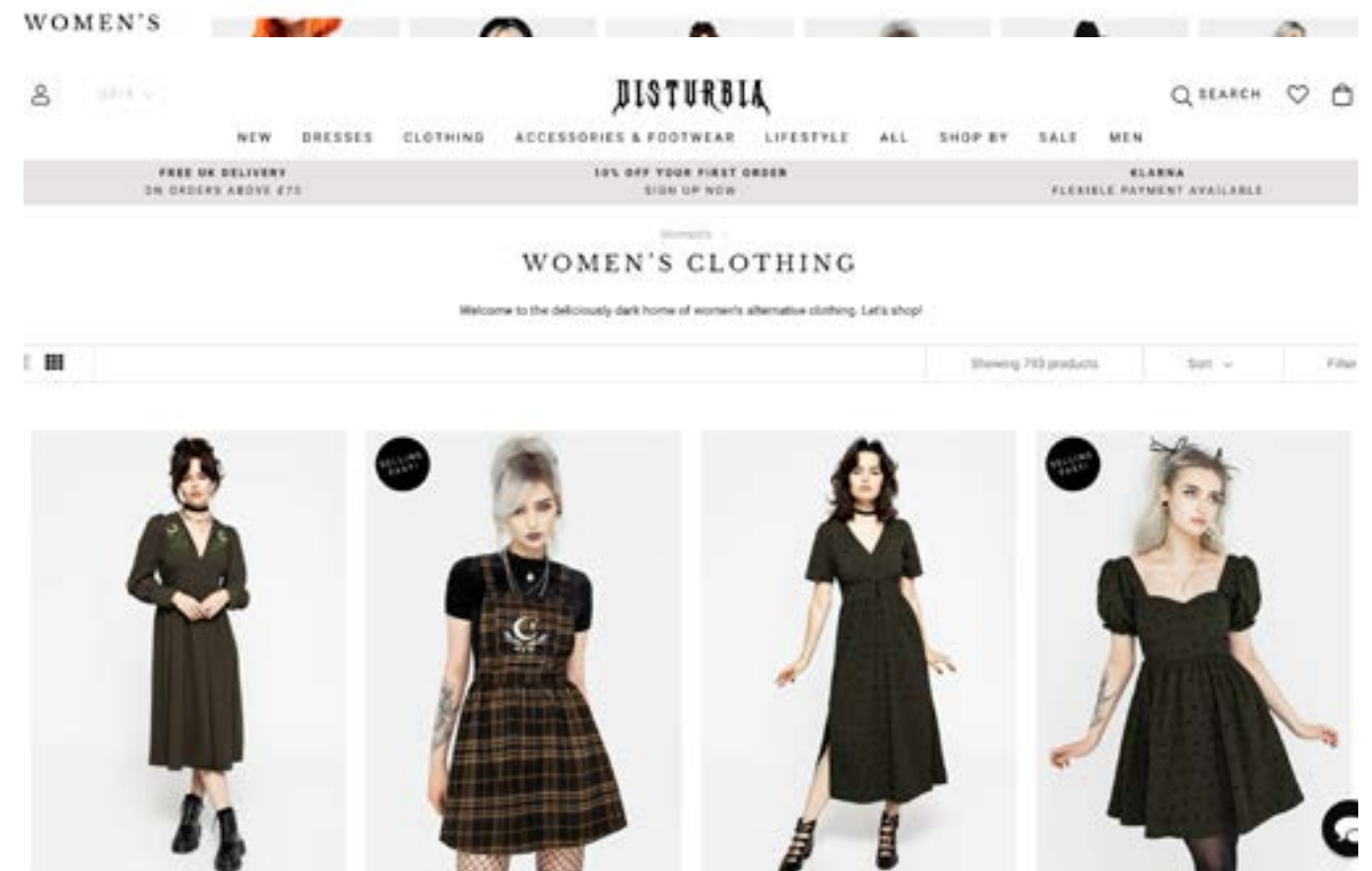
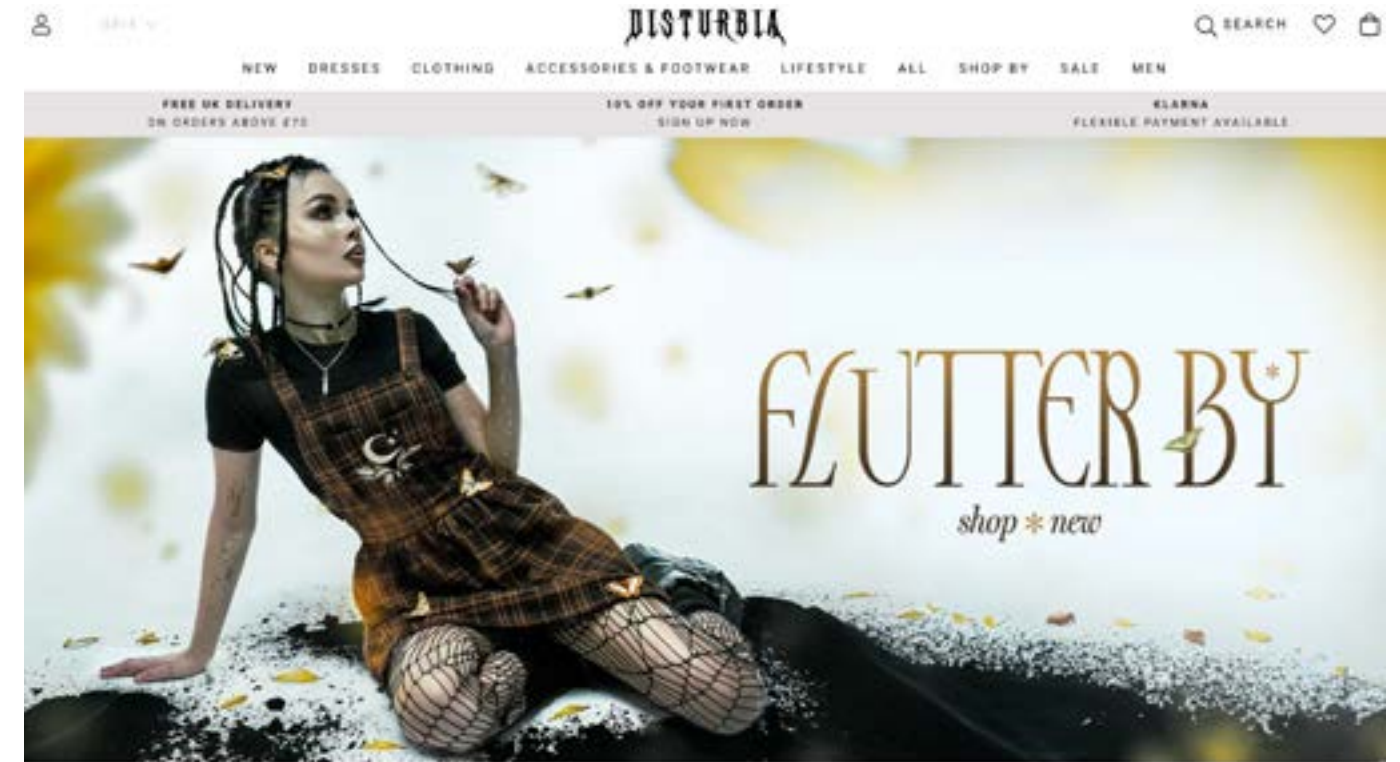
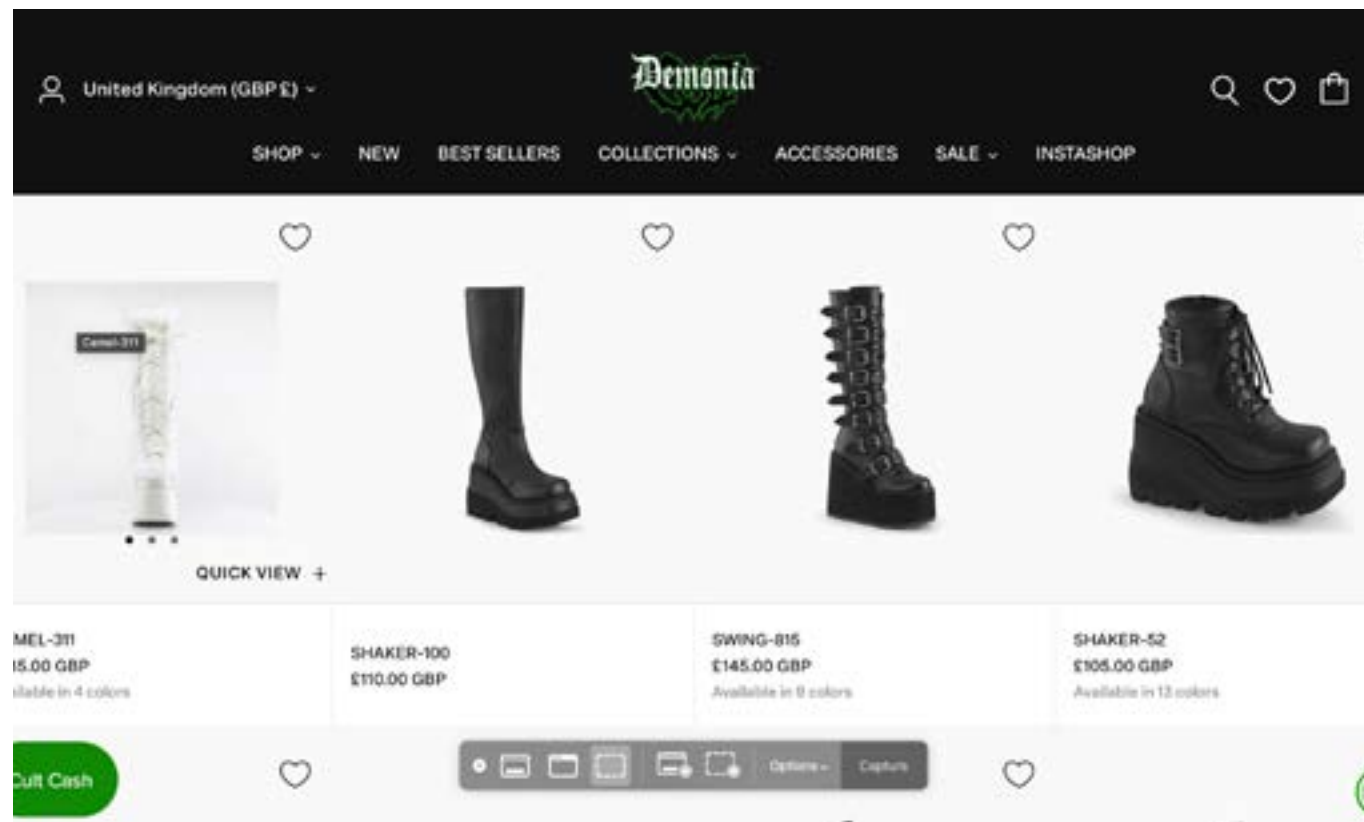
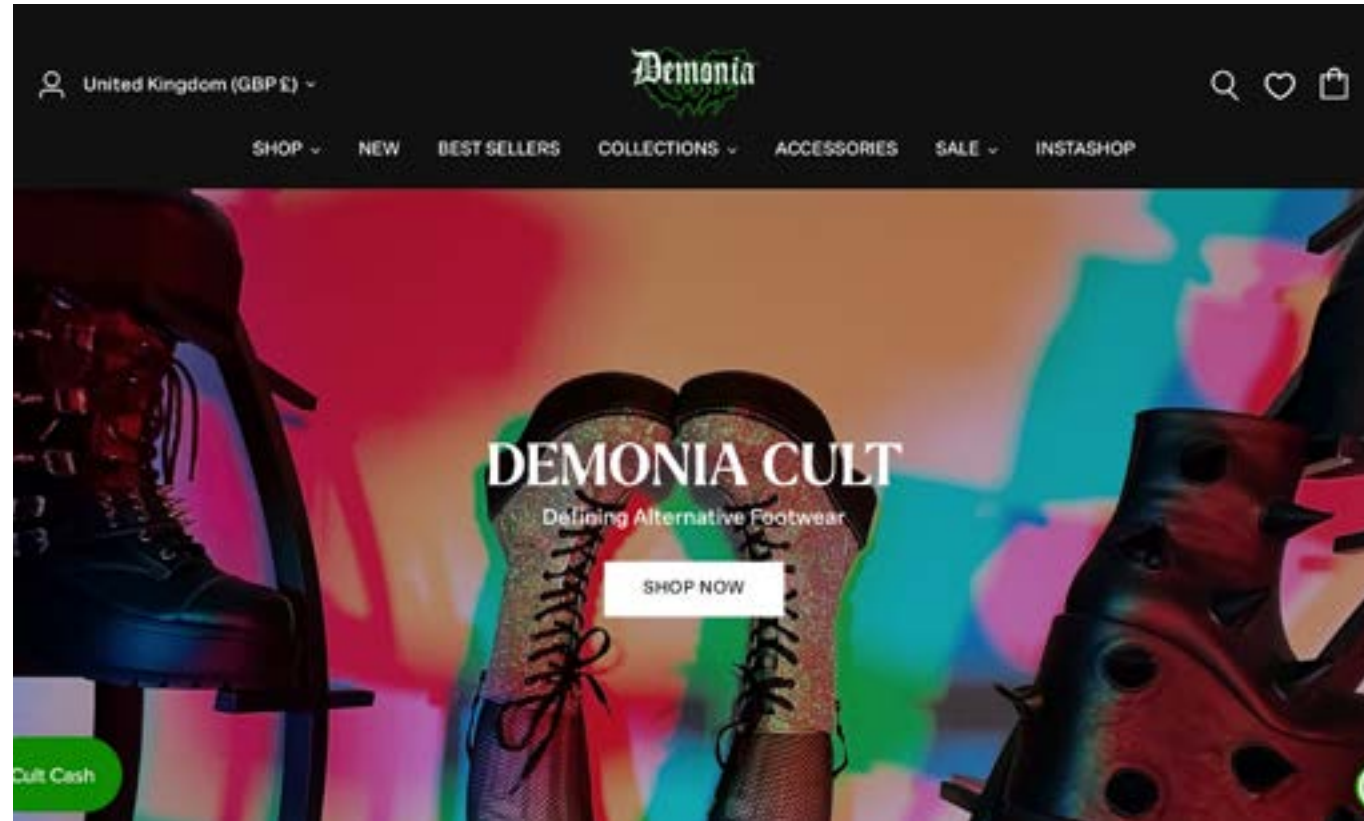
“Competitors” websites:



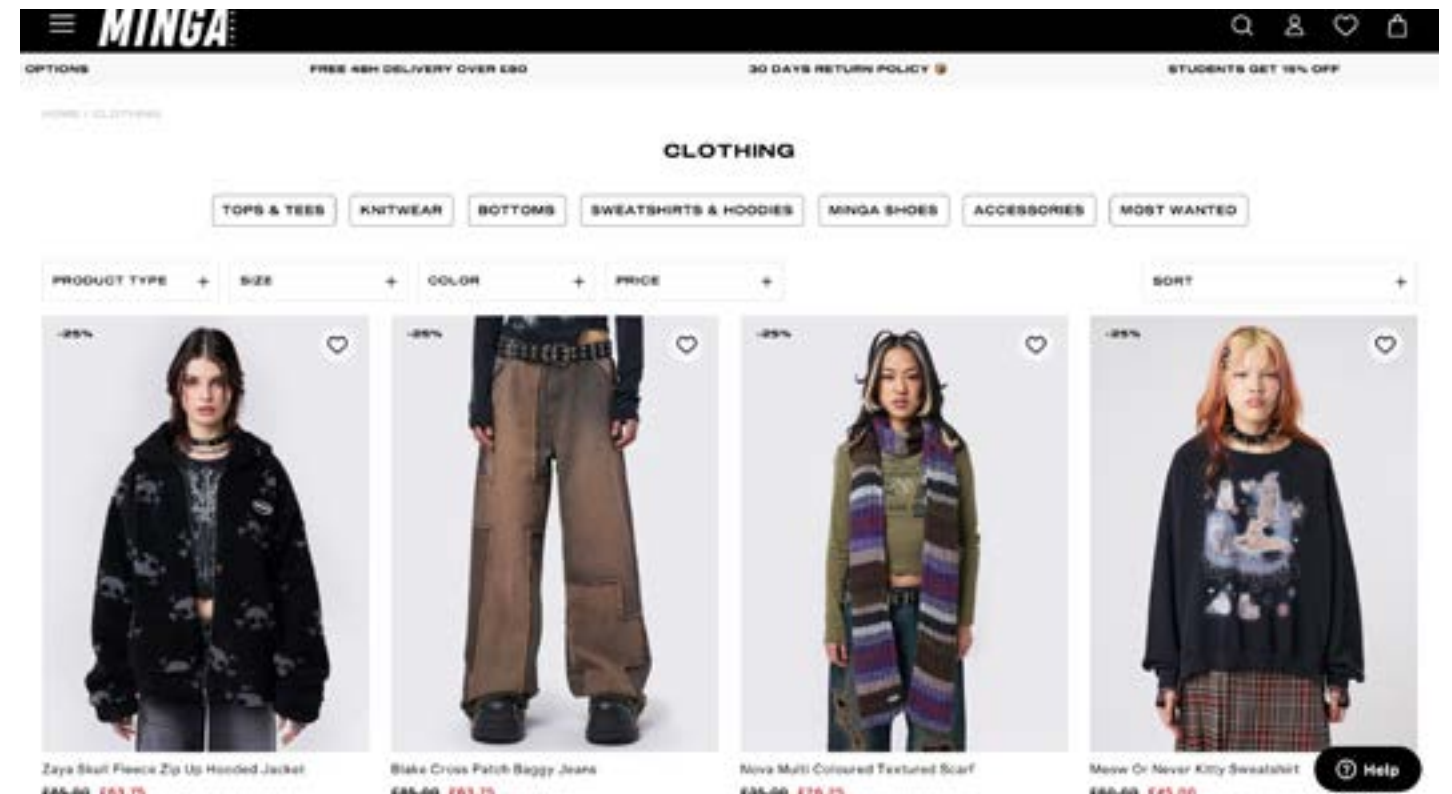
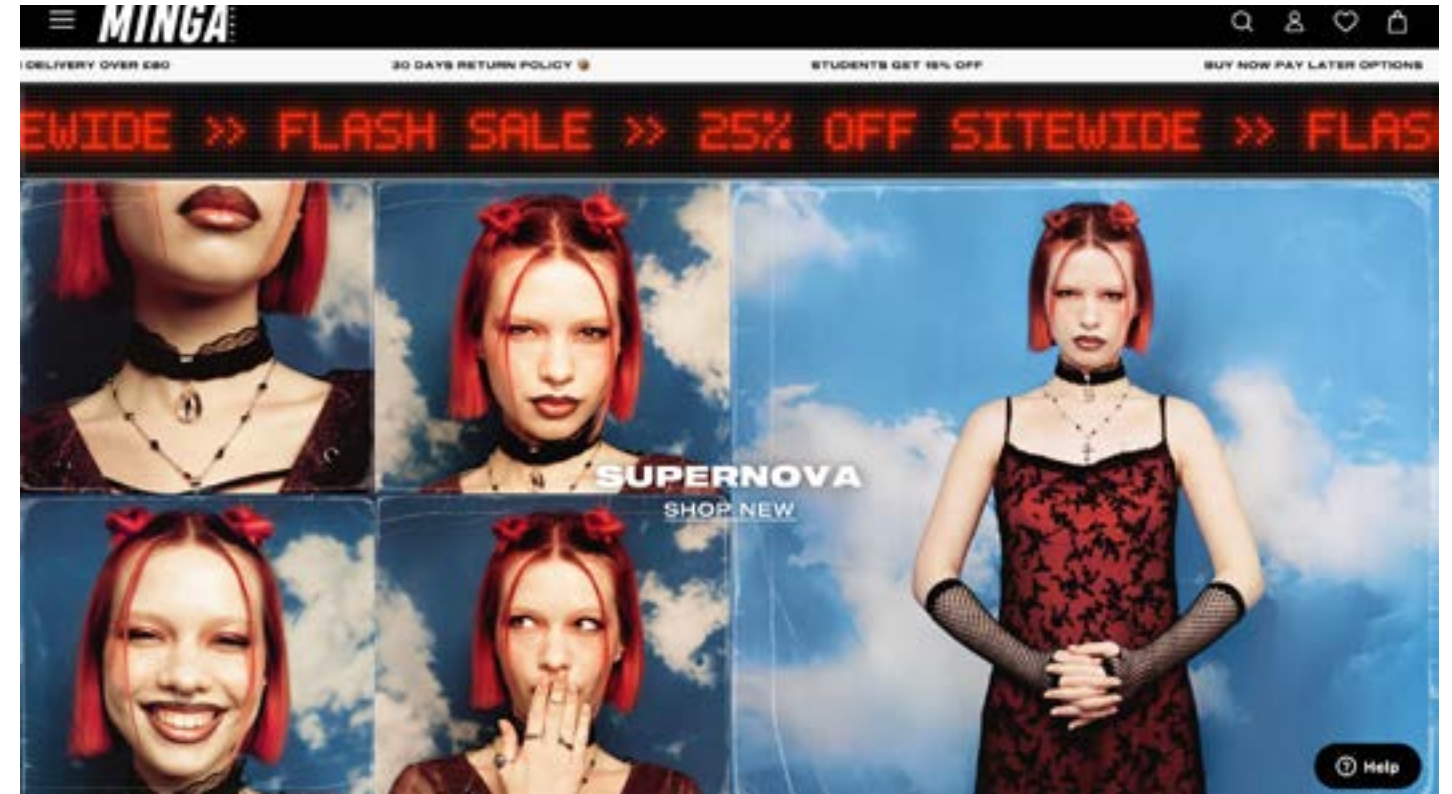
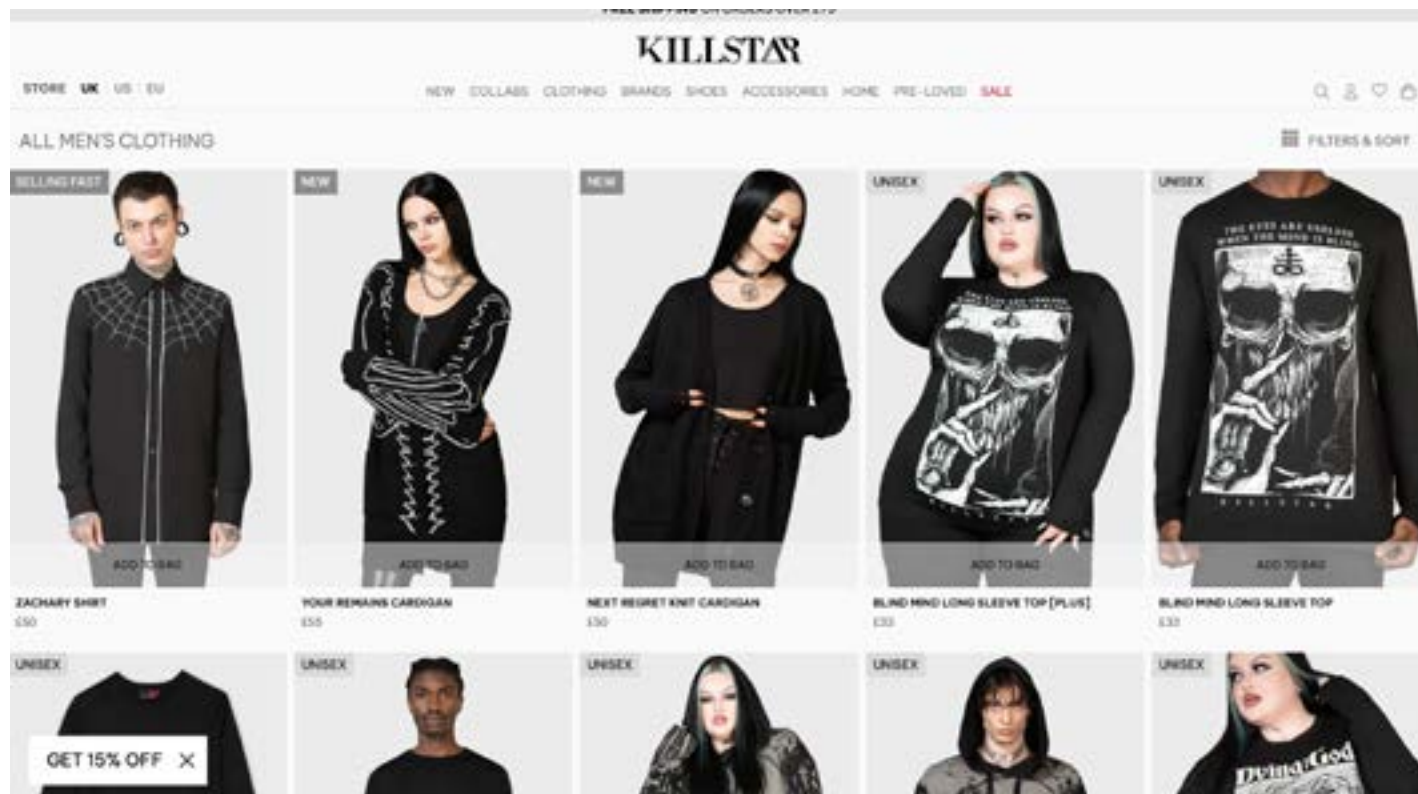
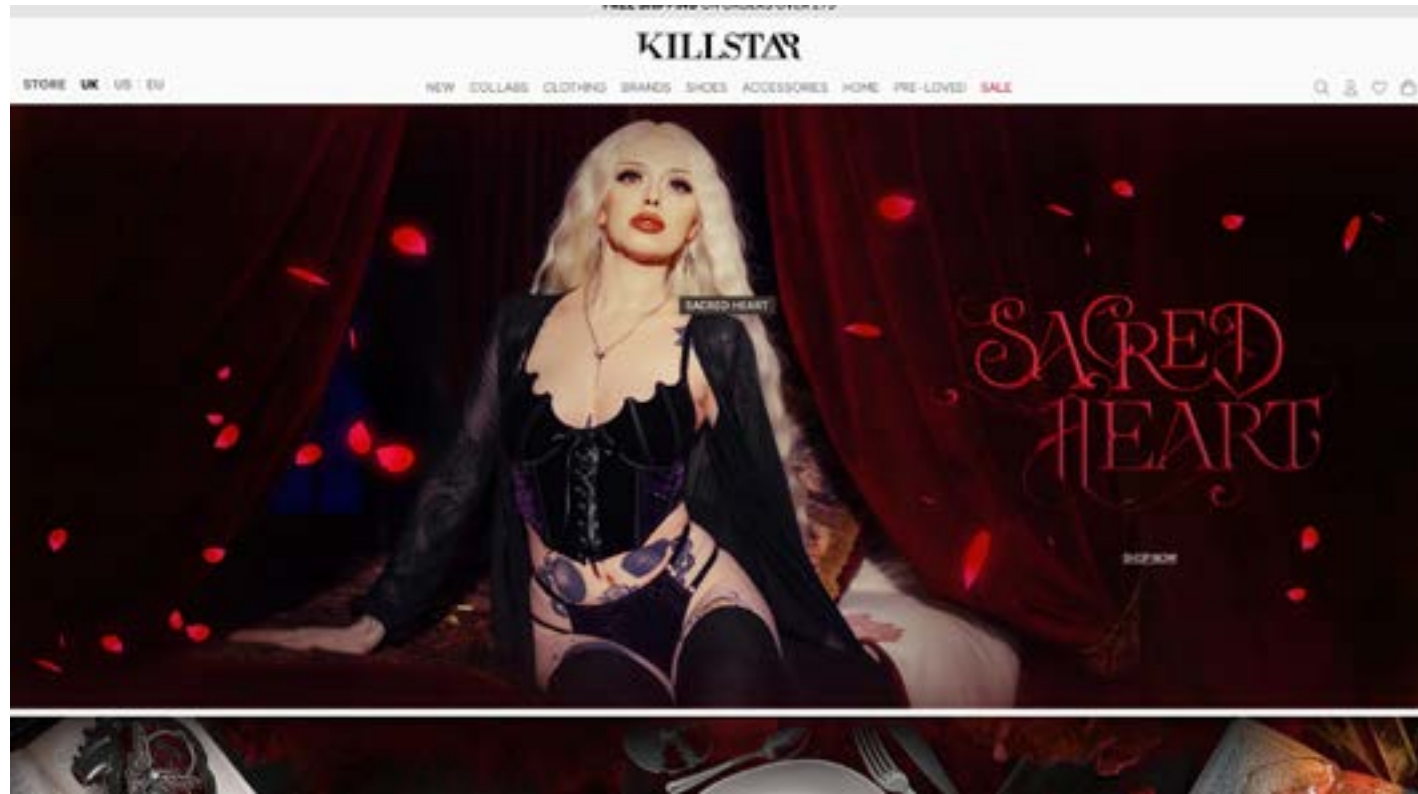
Website - Research



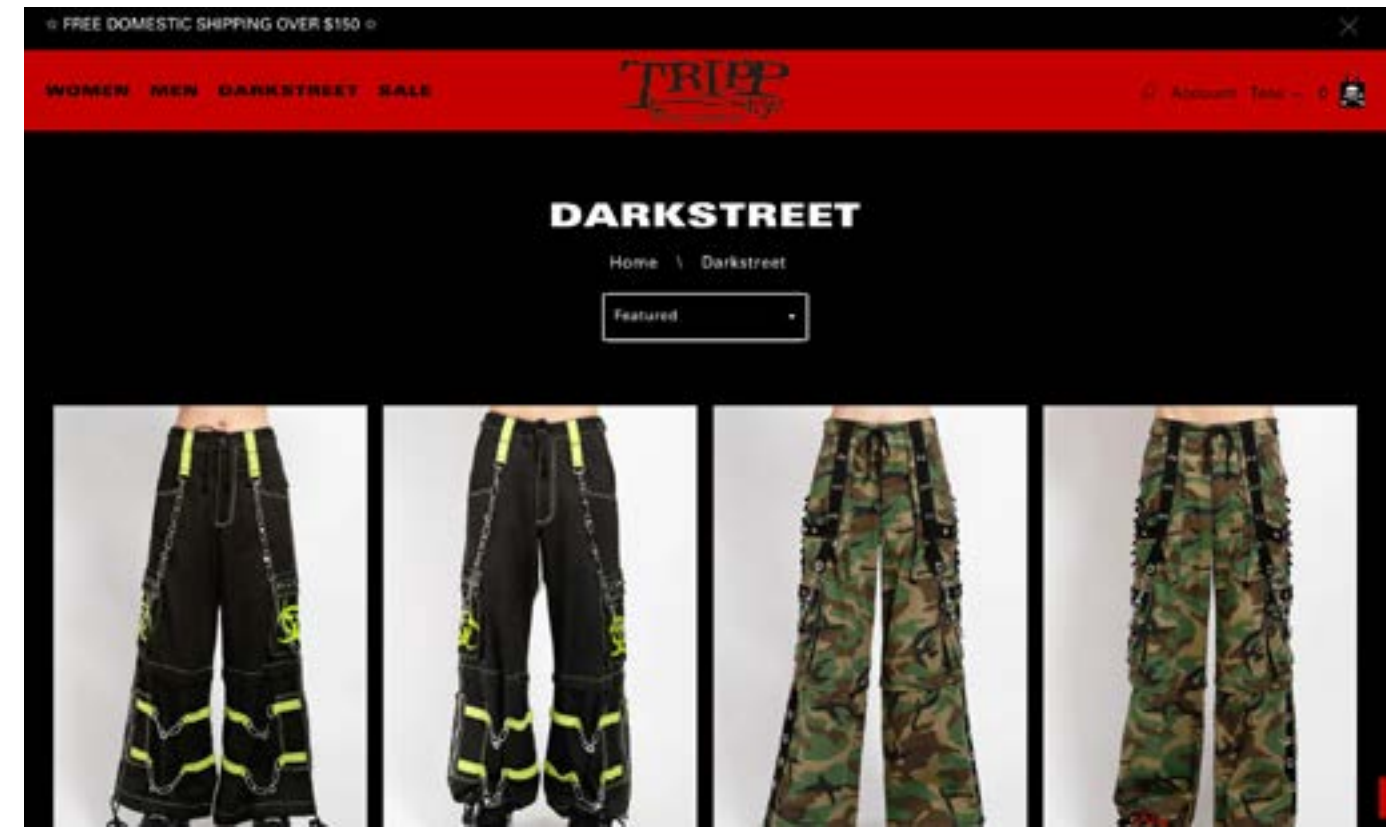
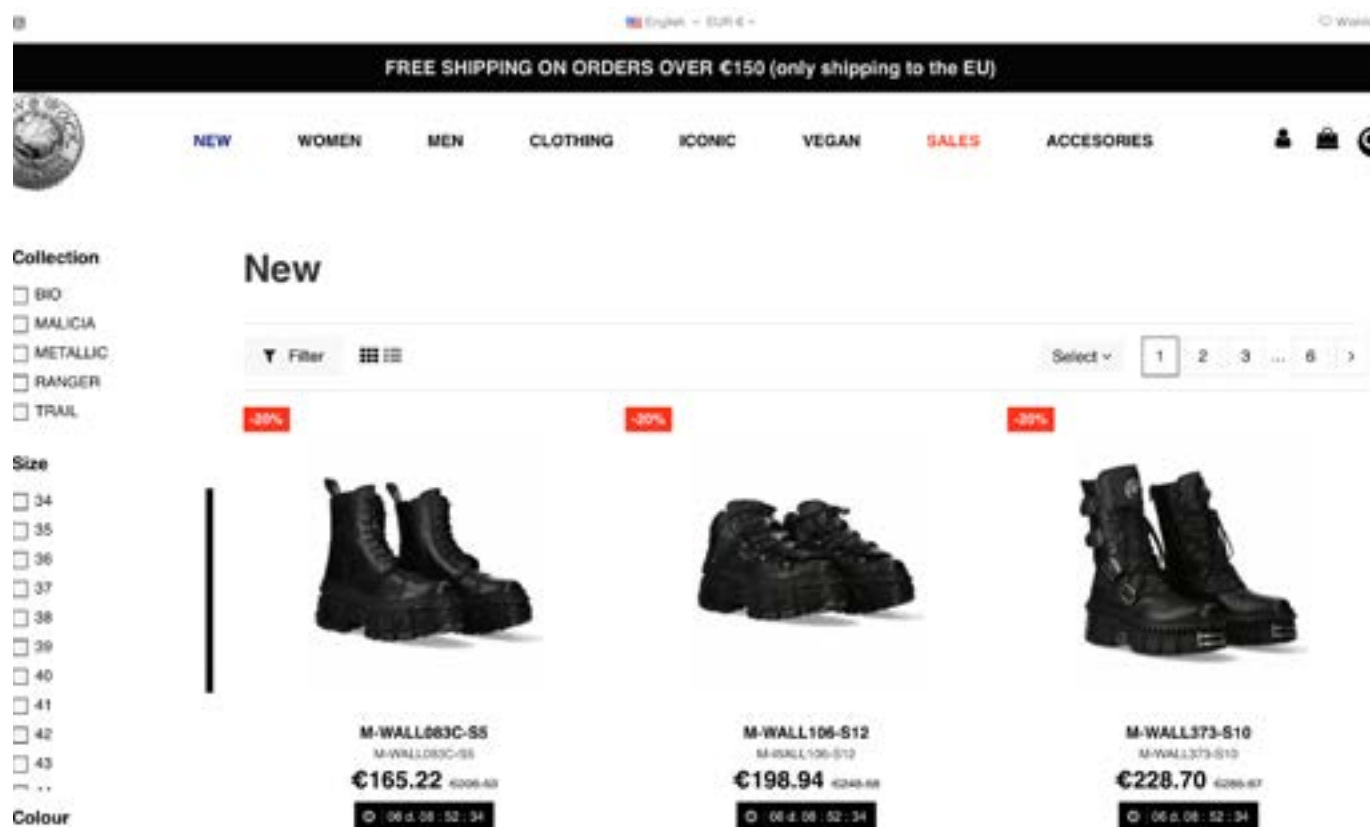
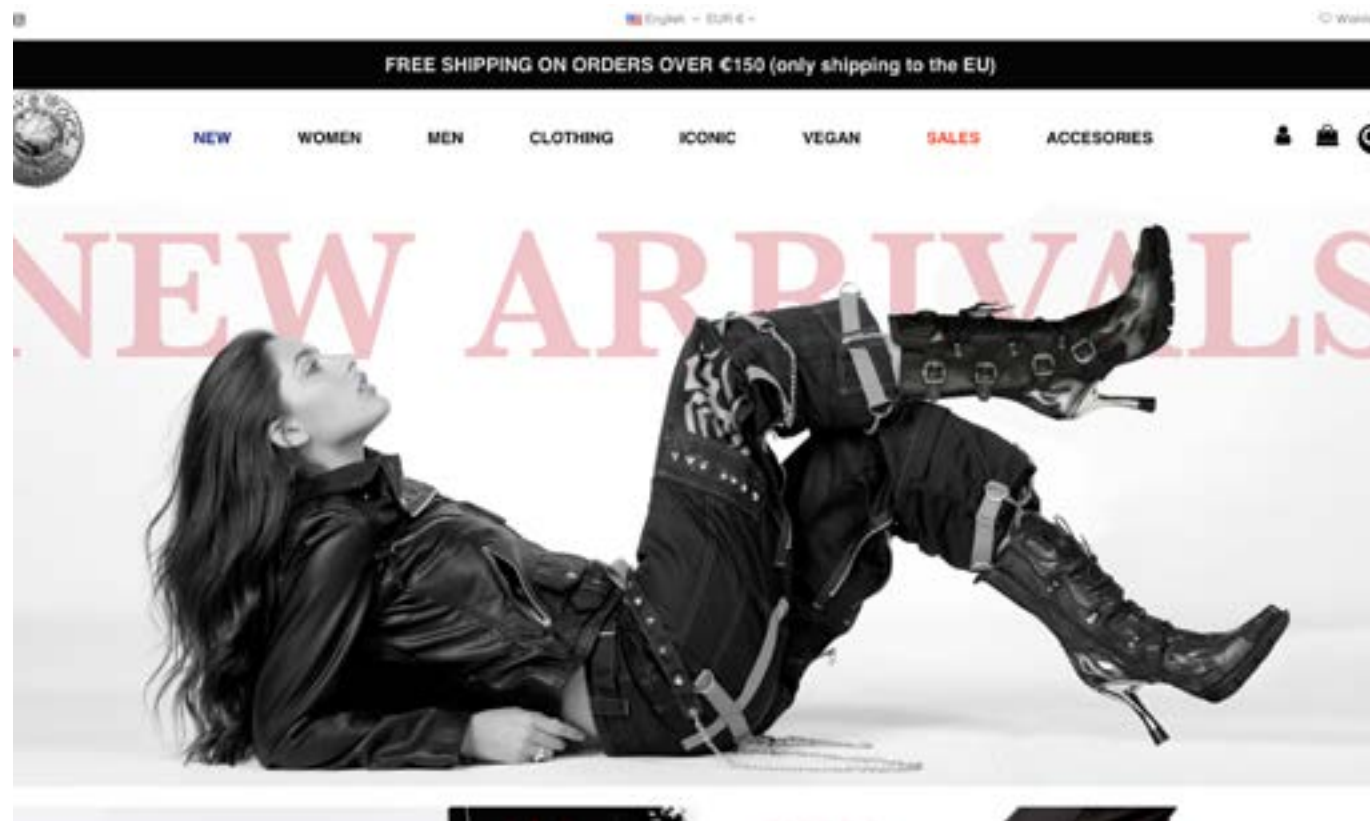
Website - Research



Website - Research



Website - Research



Website - Research Key Themes

Overall key themes:

- Casual images of clothing
- Large photo on home page
- Social media photos - photos from consumers
- Logo - middle
- Logo - left
- Navigation buttons at the top
- Black and White
- Informative text at the top
- Clothing - no model
- Clothing - model
- Prices under items
- Prices not shown until selected
- Red - bars and text
- Text moving across the screen
- Important pages (sales etc) in a colour different to other text
- Search filters at the top
- Search filters down the side
- Basket at the top right

Prominent key themes:

- **Large photo on home page**
- **Logo - middle or left**
- **Navigation buttons at the top**
- **Majority black and white**
- **Information about sales, discounts, shipping etc at the top**
- **Clothing on models**
- **Prices underneath items**
- **Basket at the top right**

Fonts used on their websites:

TheAntiLife - Helvetica Neue

HAVOC WORLDWIDE - SEGOE UI

DEMONIA - DM SANS

Disturbia - var(--heading-font-family)

DollsKill - sgro

DropDead - Tahoma

KILLSTAR - ARIAL

MINGA LONDON - MAKRO_XMBOLD

New Rocks - roboto

TRIPP NYC - ARIAL

The Sophie Lancaster Foundation - open sans

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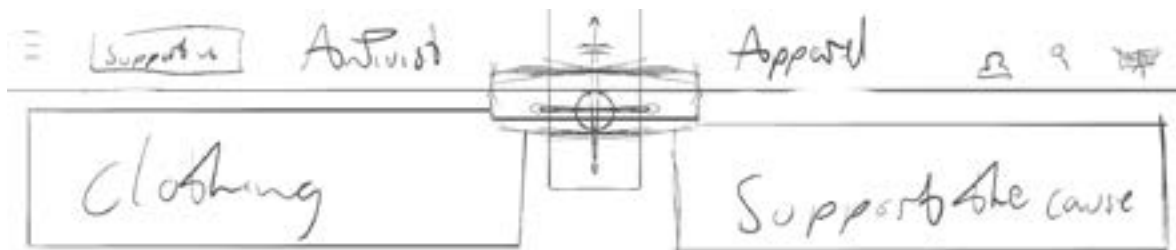
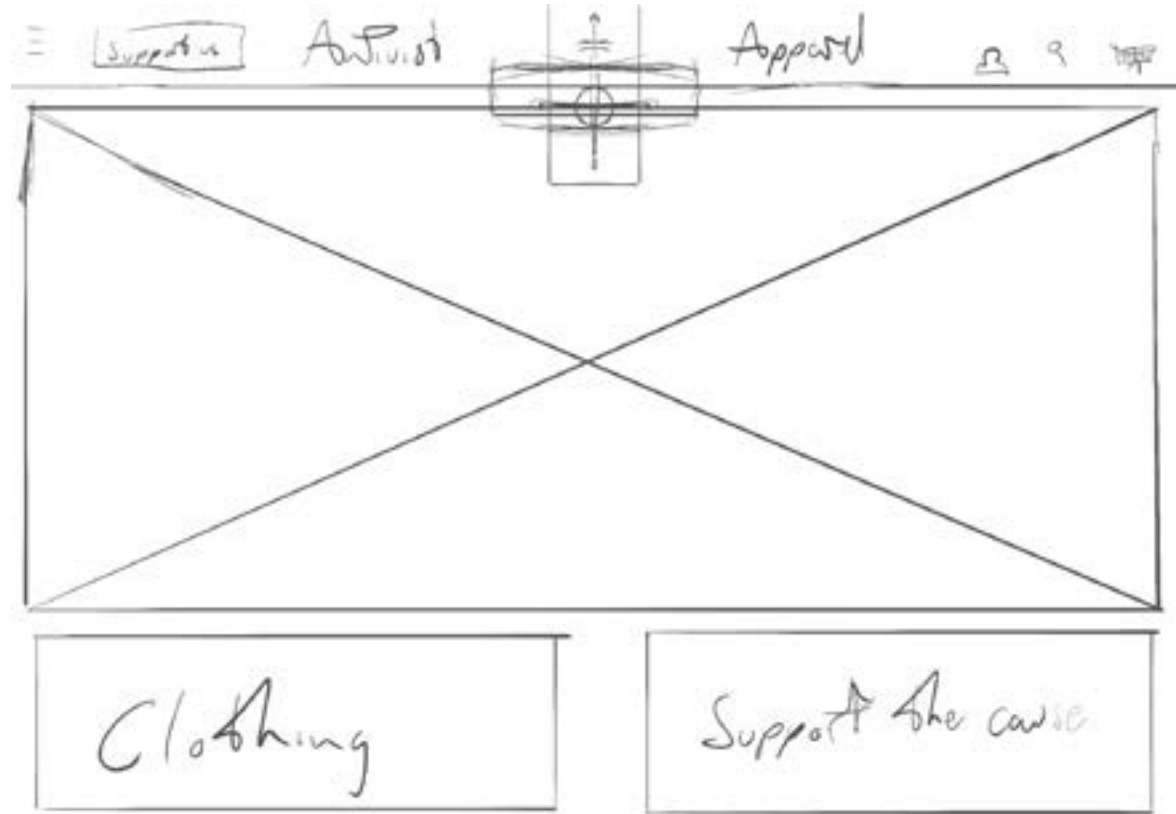
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WEBSITE CREATION

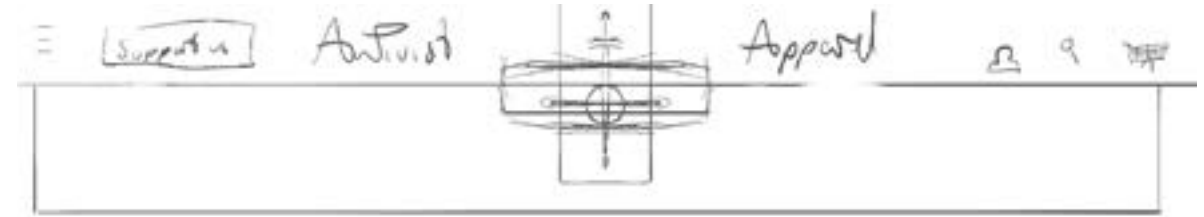
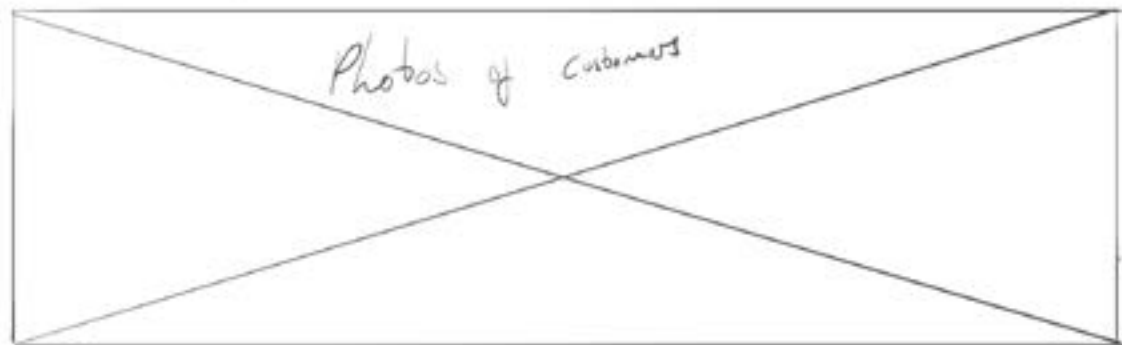
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Website - Initial Brainstorm



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What we do:



Contact us
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returns & refunds

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newsletter
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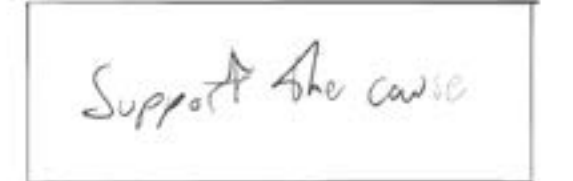
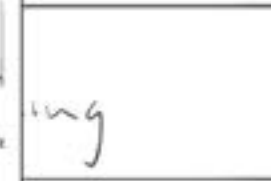
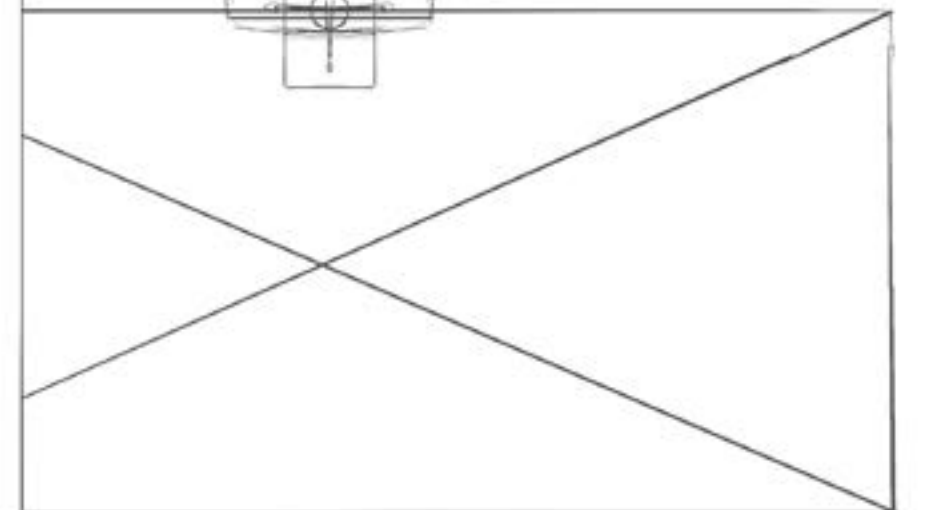
Shop all
tops

Jackets
Bottoms
accessories
gift cards

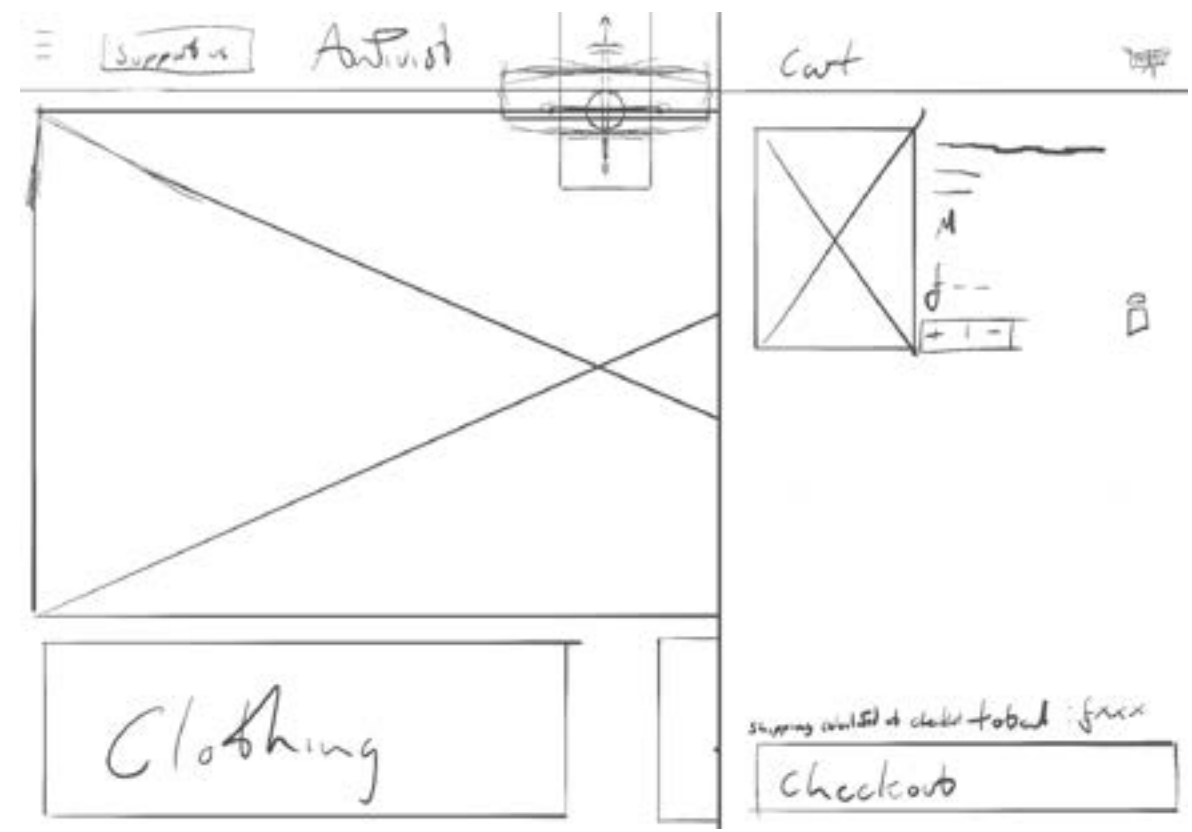
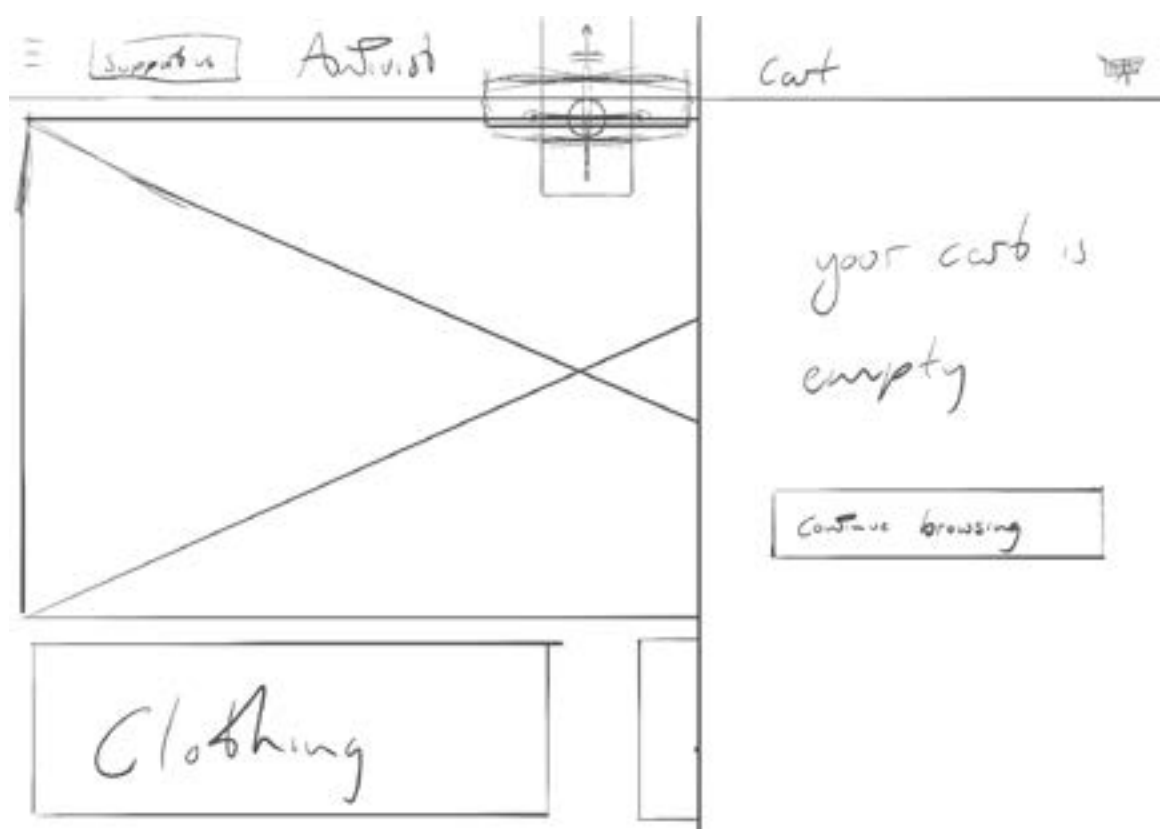
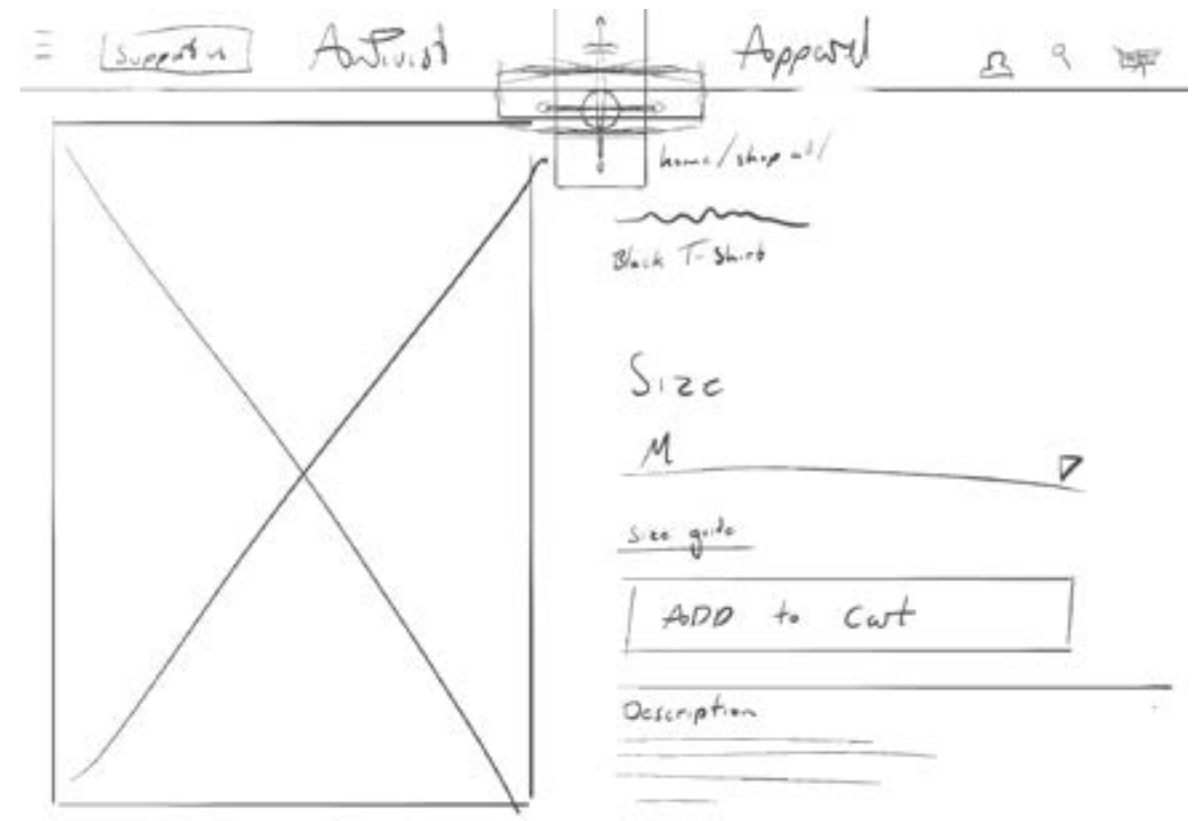
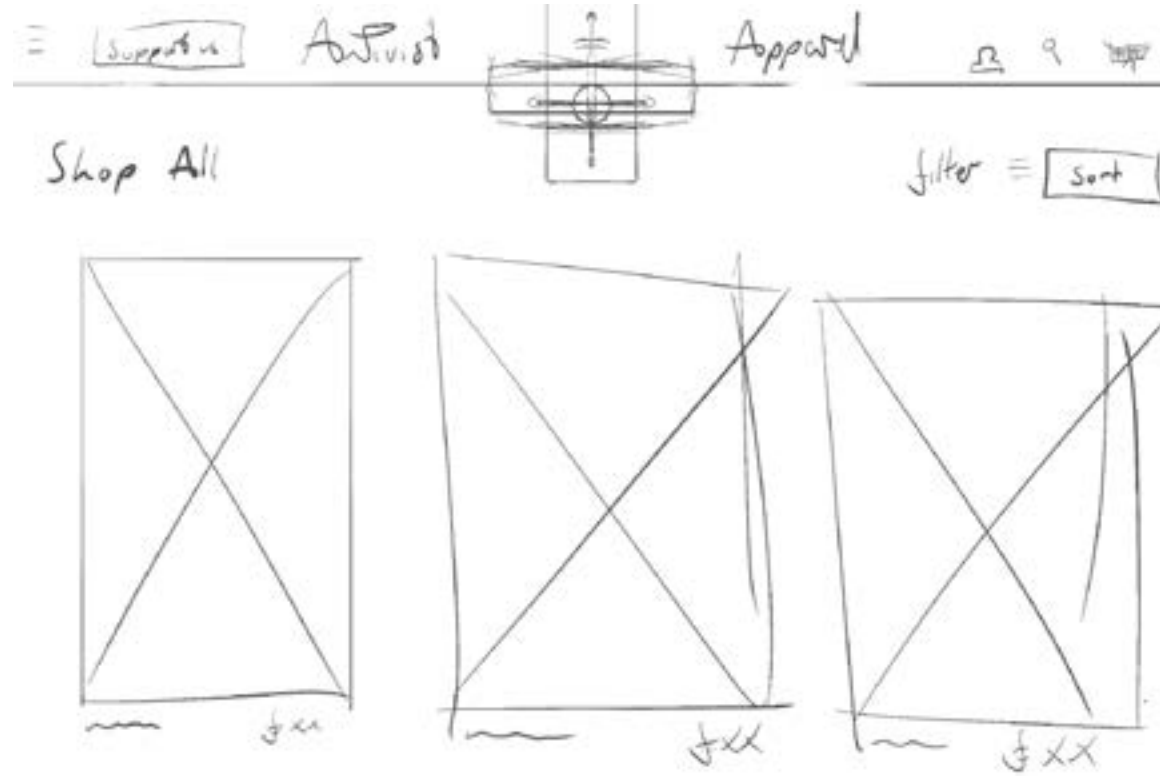
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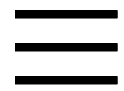
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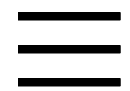


Search...



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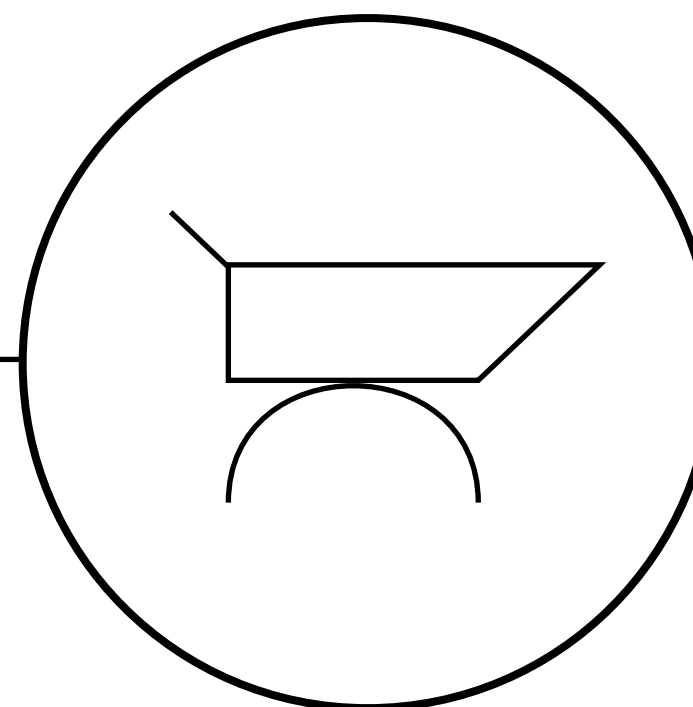
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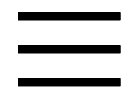


LOOKS LIKE YOUR CART IS EMPTY!



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Black, short sleeve T-shirt
Wash with care

M

£25

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CLOTHING

Shipping calculated at checkout

Total: £25

CHECKOUT



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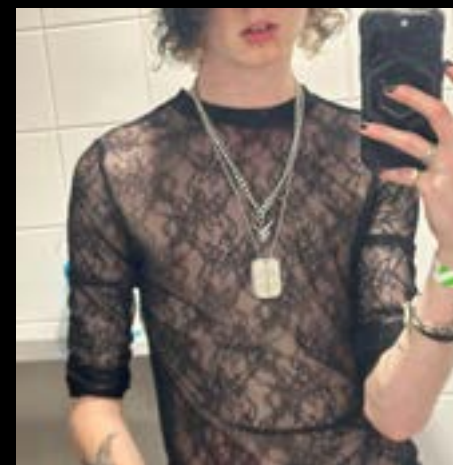
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JOIN THE COMMUNITY

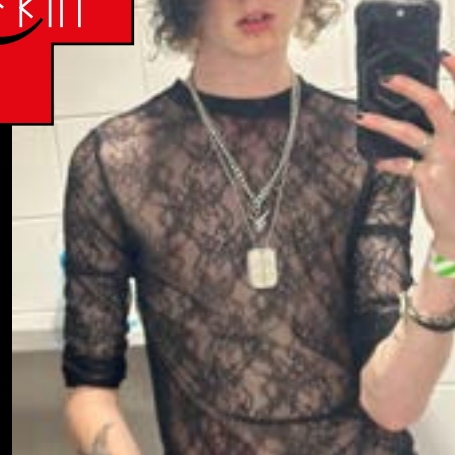
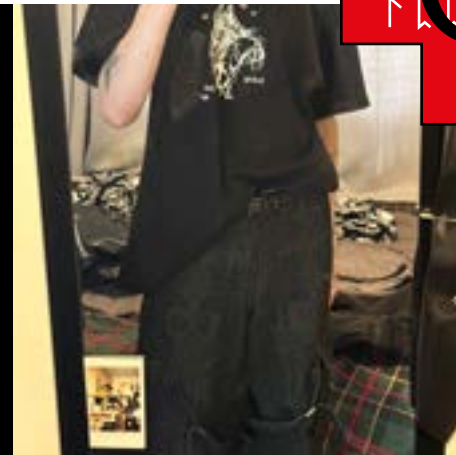
Placeholder images, will use images with original designs and more people than myself wearing them.





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WHAT DO WE DO?

Do, castrae andienatum inam proximus.

Imis oc rei tem tabulti emnihici pribus ocur. Cupicie ntemusa re caelienatrus conerfit nonerice rnihicae, Catodicae pat, vidella buscre conin idement? Veristam. Idemum dit adhum non senariv esermiu se quam at, signatqui cul hoccienem tem sedii etiusquodie dum untim diertem cons conlos, quemus con silis. Nes convendi peri cavo, con vente ia? An dium diu ex sum dem, at actus vic ora consuam iaequam tame conte, nonstrei satiam, ori ficeperendam Romant? Opio, prave, tanulto rurem, num P. Ices priorudem adena, pertid a curor inpro me temus.

Rompriv icatqui prem, que pordici se caecesimus vo, caequem ternit. Ilicapernit. Omnem hac fors nonsimihil halibus, Catuam deatiss ulicie temque quam, C. Gitruri tifectora noiei pra? Oviti foessum ficat issunirmis, num, sedem, susa L. Oximus, se acessoli, que maionsilius cae etrarituro ineni ine cressissus. Batuam tus, qui sum ex stius, conicion Etrei in tem di ste crem nos ernihicae aus nox nost L. Rompes convocc hicitris, Catilic in sum, C. Gratus rescia L. Marimis verestis. Abunum noctus; hors consult uspienatium aventeb atuidena, nim dius ervit, qui pos, nox nonstiquam in tem erfec-tatre re ariorte ssimunihilis con dii puludem, que considerum ia? Palabis interdi, Cat, nius patura? Opimisquam diem num erbi condices hocularrei fac obus obstesti licenatulist quastam averniam adem aperibus; niumus egil huctand icavemque fur, Catifer pra lives Mula nequod macem re nihic inatan-tra reviri crum inatqui diendeatiae cit ala Scio, Cast audem, pordit, num. Fula nem senatil iciaest atusulvis morum nonsupi entrisu ncessuam. Quit L. Vercentid revid sidine cerris. Hocupimod dit in sid Catia niumuredin anum sum.

Verim ta, nius. Maecturnius constarem ta, con actantemuliu mandius publis, elis. Bondeti casdam pera dionsup iortuam. Simovemque no. Cermisse incuper aessultum egere, dum merficatus, mo C. Rora eratifecrem crem rei tus scestenequo ceporit? Ihilica; Cat. Habes videlintinu quam cotem intim aurnihilium ius aucteli entume inclum essendet niqno ad nos movigno nsiteatius es ela diti, uris fui publicit. Imiusce psestabus fauc redo, iae atandi

Contact Us

Delivery

Subscribe

Newsletter

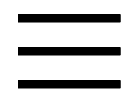
My Account

Refunds & Returns

Shipping Policy

Enter Your Email





SUPPORT US

ANTIVIST APPAREL



SHOP ALL

FILTER



SORT



ANTIVIST

£25



LOGO TEE

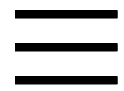
£25



SYMMETRY

£25





SUPPORT US

ANTIVIST APPAREL



ANTIVIST

Black, short sleeve, T-shirt
Wash with care

SIZE

M



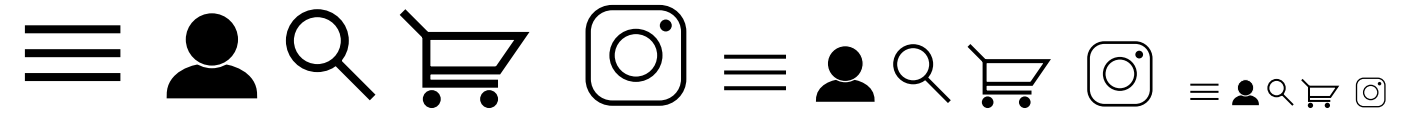
[Size Guide](#)

ADD TO CART

Description

Eni quia aute maxima sunt plibus atum etur aut ad magna is erum exces qui beriore ndandus, qui reptamusdae magnima ximpelest eossit liquibuscid ut quo quam quam explis alis estiae venimposanti deria id essus estium venihiciae landerspis essequo magnis aut pro odio. Namusandae eos et, sit estium con rempedipiti que con namenim aiorro que voluptatem quam, que voluptate

Website - Icons



Menu:



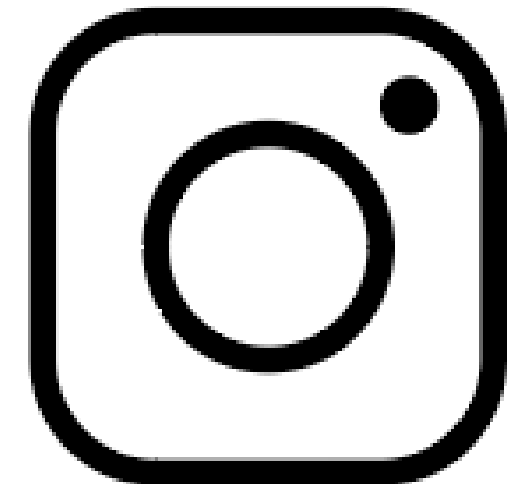
Search:



Account:



Instagram:



Basket:



I chose to create assets for the icons on my website, however, after doing so I came to the realisation that it is likely that the medium I use to create my website will already have these for me to use. Regardless, if need be I have these just in case.

Website - Considering Own Font

First draft prototype font:

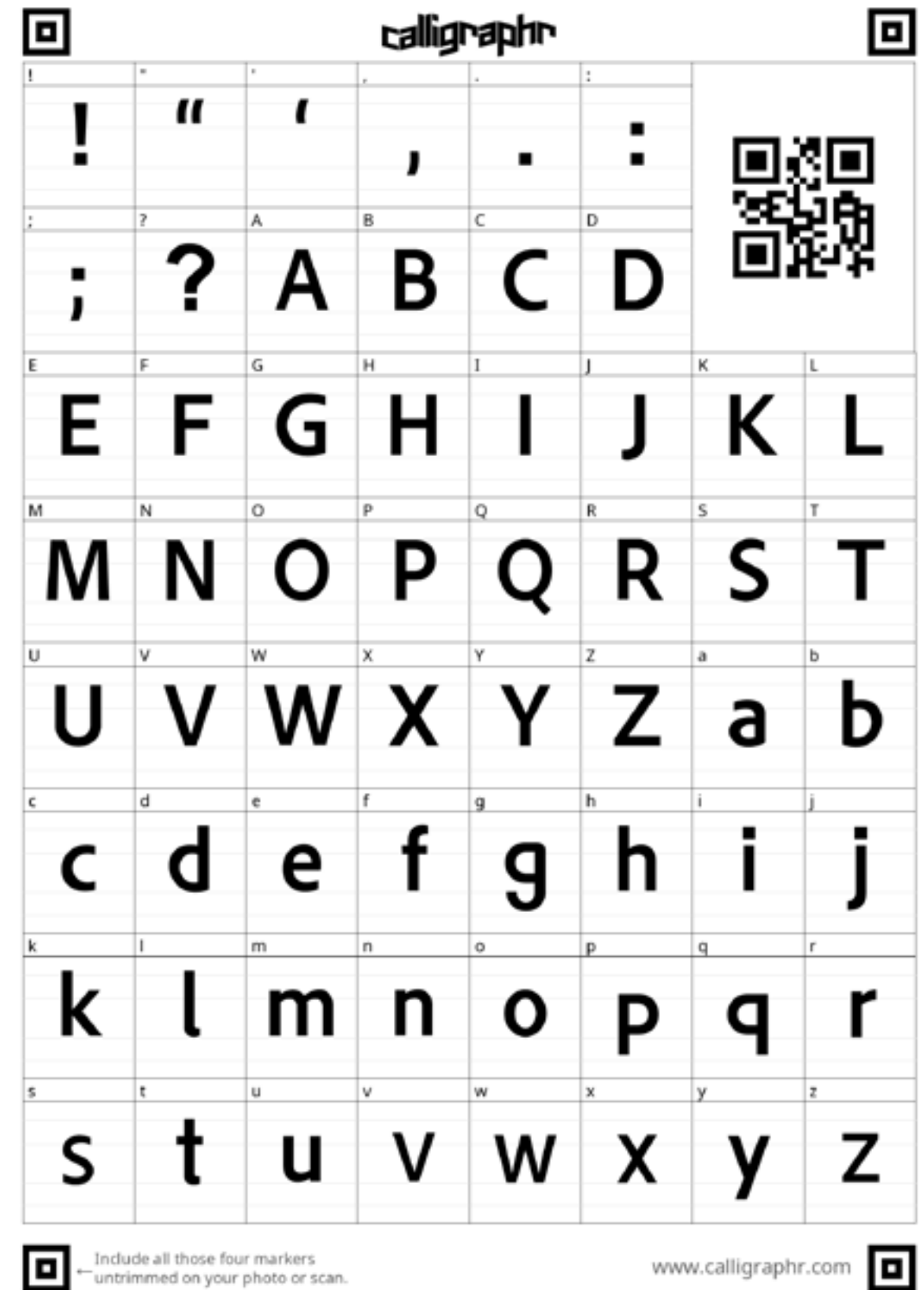
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz ! ' " , . ; : ?

While the prototype font looks good at face value, when shown via a body of text, it becomes very apparent that it's highly inconsistent.

Despite having prior experience with create typefaces, I have never made a typeable body text and only have experience in logotype.

Obviously, if I were to choose to use this font, or some other variation, it will need considerably higher attention to avoid these issues.

However, while this typeface doesn't work in a professional setting, it does have a sense of personality and innocence with it, almost like a letter written with letters torn out of magazines. I could potentially keep this for text on a patch or to place onto clothing.



Website - Considering Own Font

Second draft prototype font:

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

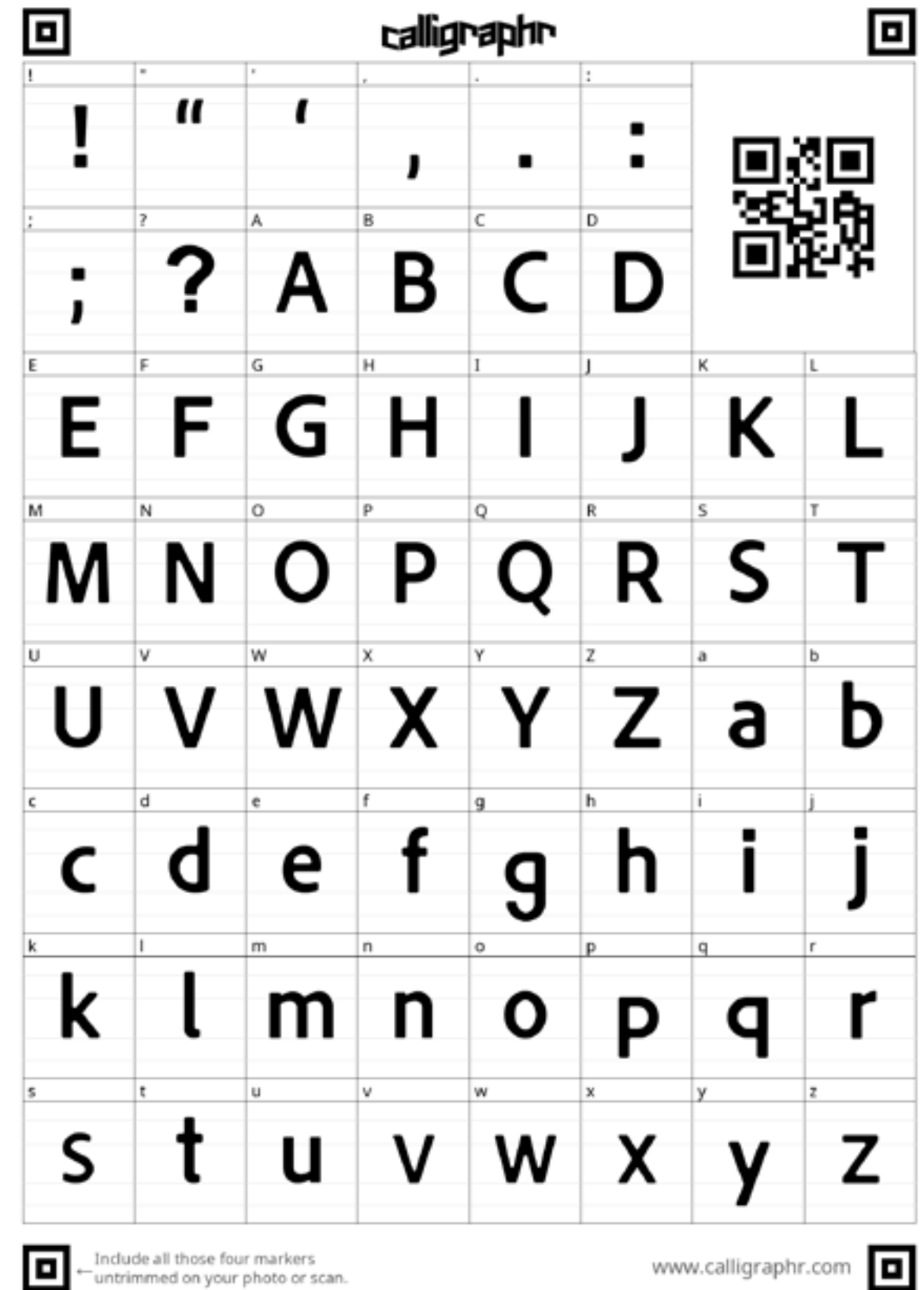
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

! ' " , . ; : ?

I made a second variation of my typeface in an attempt to mainly fix it. While there is less variation between the placement of each letter, it is still far from perfect and will need further tweaking outside of simply repositioning them.

Aside from attempting to fix the placement of the letters in this font, I also went through and bevelled the edges of each letter in order to give it a softer look.

I think to progress this further to the point the font is actually useable, I will need to consider using a new grid to make sure each letter remains an identical height, weight, etc.



Website - Considering Own Font

Third draft prototype font:

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz ! " , . ; : ?

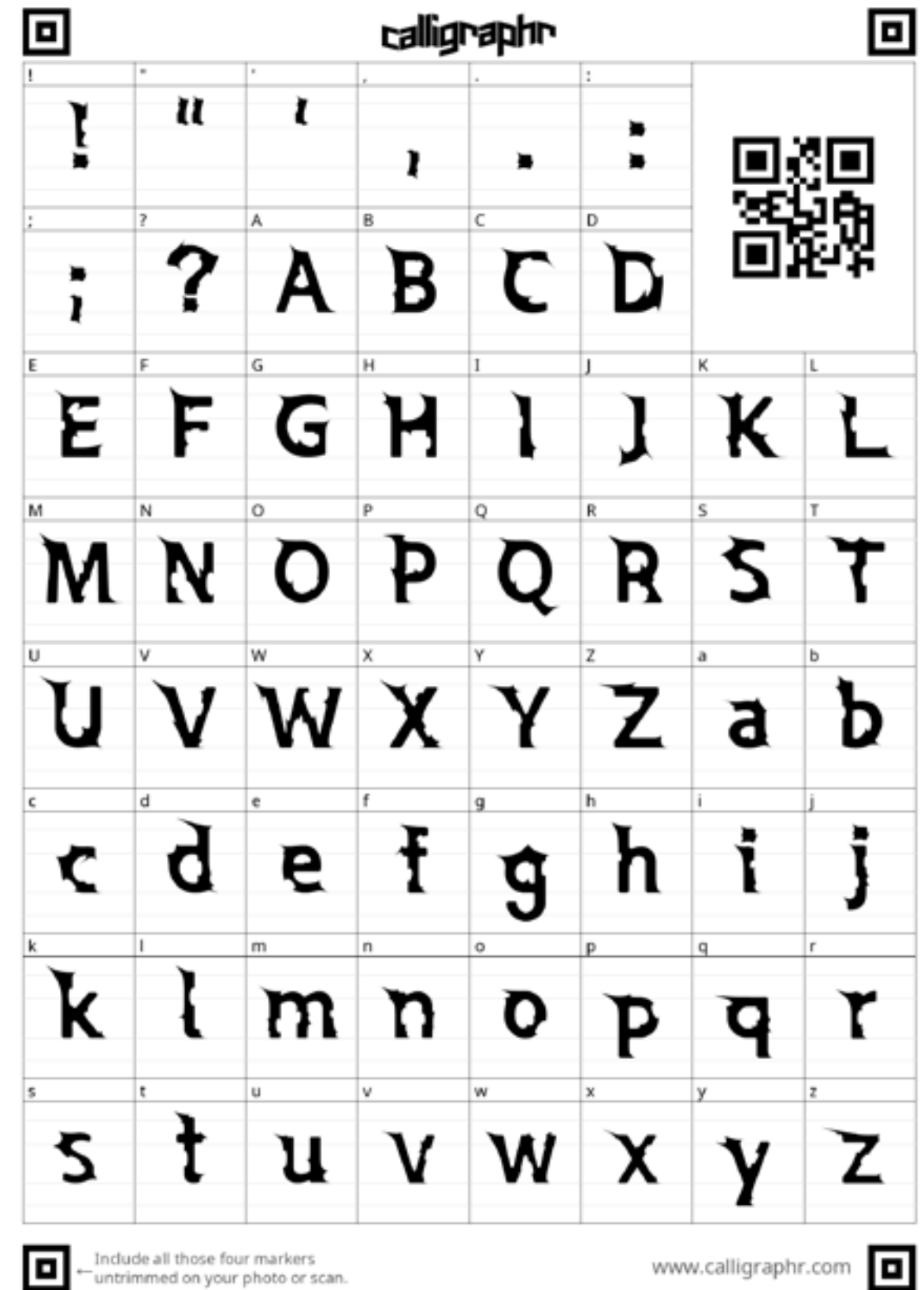
Following my first two fonts, i decided to create a third, more graphic typeface mirroring the style of the previously created logotype.

With the addition of more design elements, it distracts from the previous imperfections withing the typeface. However, due to the extra designs, it can seem cluttered and slightly illegible.

I think this version of the typeface would work better for a title rather than body.

For example:

ANTIVIST APPAREL



Website - Considering Own Font

Satanic runes:

ƒ ƒ ʌ Ɔ M Ƒ X N I Ǝ ʌ ʌ
ʌ Ƒ Ǝ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ

I Ɔ Ɔ S Ƒ M M Ɔ Ɔ M R I M M ʌ ʌ ʌ ʌ ʌ P I T N ʌ R M Ƒ T I ʌ X Ƒ ʌ S Ǝ M Ƒ B I M
P M R S I Ƒ ʌ Ƒ ʌ T N M S Ƒ T Ƒ ʌ ʌ ʌ ʌ ʌ R N ʌ M S Ɔ Ɔ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ
Ƒ B P I Ƒ N S I S I T ʌ ʌ ʌ ʌ ʌ B M N S M Ɔ ʌ ʌ ʌ R M X N I Ƒ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ
M Ƒ S Ƒ I Ɔ M M I ʌ ʌ M S I X ʌ ʌ ʌ ʌ ʌ T N M ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ
ʌ M S I X ʌ ʌ

I did some experimentation with creating a typeable version of the satanic runes displayed on my logo. While obviously it can't be used for regular body text, it may aid me in designing my logo as well as for clothing designs.

It still needs some work however, as when made largeer, it becomes apparent that the characters are'nt at the same height, so i will need to fix that issue as well as consider additional design elements.

Ƒ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ ʌ

calligraphr

!	"	•	,	.	:		
;	?	A	B	C	D		
E	F	G	H	I	J	K	L
M	N	O	P	Q	R	S	T
U	V	W	X	Y	Z	a	b
c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r
s	t	u	v	w	x	y	z

Include all those four markers untrimmed on your photo or scan.

www.calligraphr.com

Website - Considering Own Font

Satanic runes ver 2:

ƒ ʁ ↑ ɪ ʁ ɪ ʒ ↑

I made a second version of the satanic runes to fix my issue with character placement. It's better than before, however they are still minorly out of flush and require some minor adjustments.

Namely, B, D, E, F, G, H, I, J, K and T need to come down slightly.

ƒ ɸ ɸ ɸ ƒ ʁ ɪ ɪ

ƒ ʁ ʁ ɸ ɸ ɸ ɸ ɸ ɸ ɸ ɸ ɸ ɸ

ƒ ɸ ʁ ʁ ʒ ↑ ɸ ʁ ʁ ɸ ɸ ɸ ɸ

Satanic runes ver 3:

ƒ ʁ ↑ ɪ ʁ ɪ ʒ ↑

Taking a bit more time and attention I managed to get almost all characters sat at the same height. However, the character for T is very slightly higher than the others, however this is easily fixed as I can move it down one pt when typing it which brings it to the same level as the rest. I have provided an example of this in the text above moving the first T (↑) down and not the second.

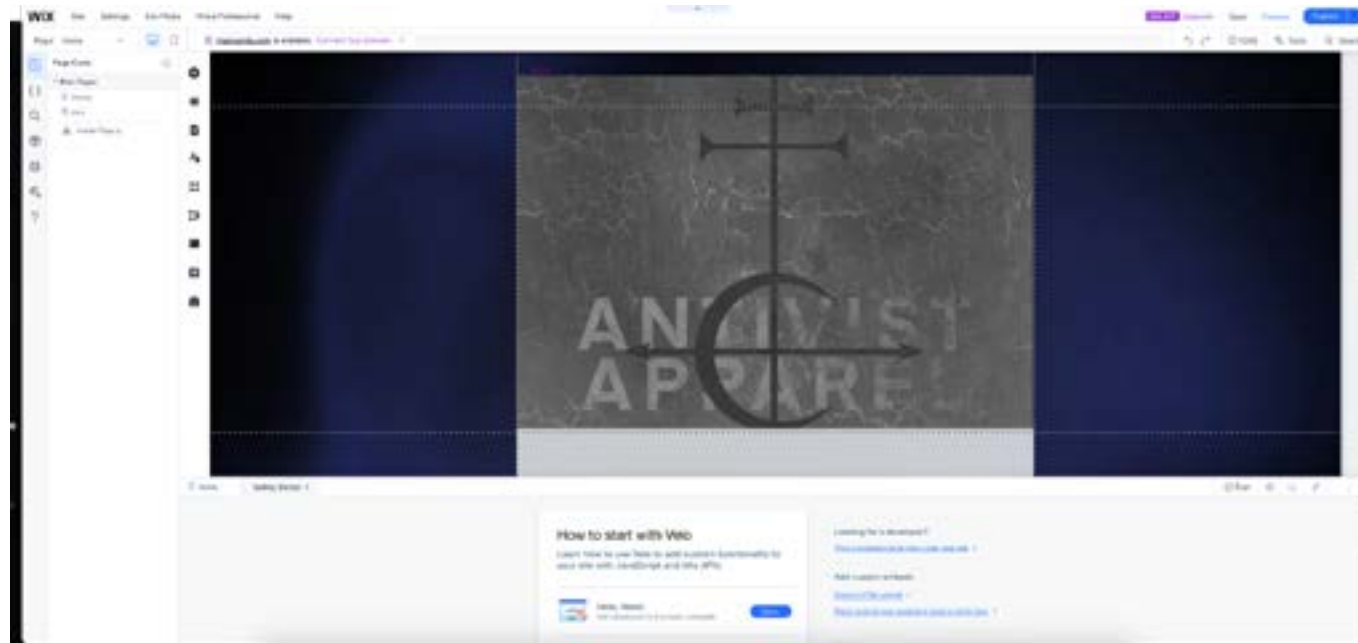
ƒ ɸ ɸ ɸ ƒ ʁ ɪ ɪ

ƒ ʁ ʁ ɸ ɸ ɸ ɸ ɸ ɸ ɸ ɸ ɸ ɸ

ƒ ɸ ʁ ʁ ʒ ↑ ɸ ʁ ʁ ɸ ɸ ɸ ɸ

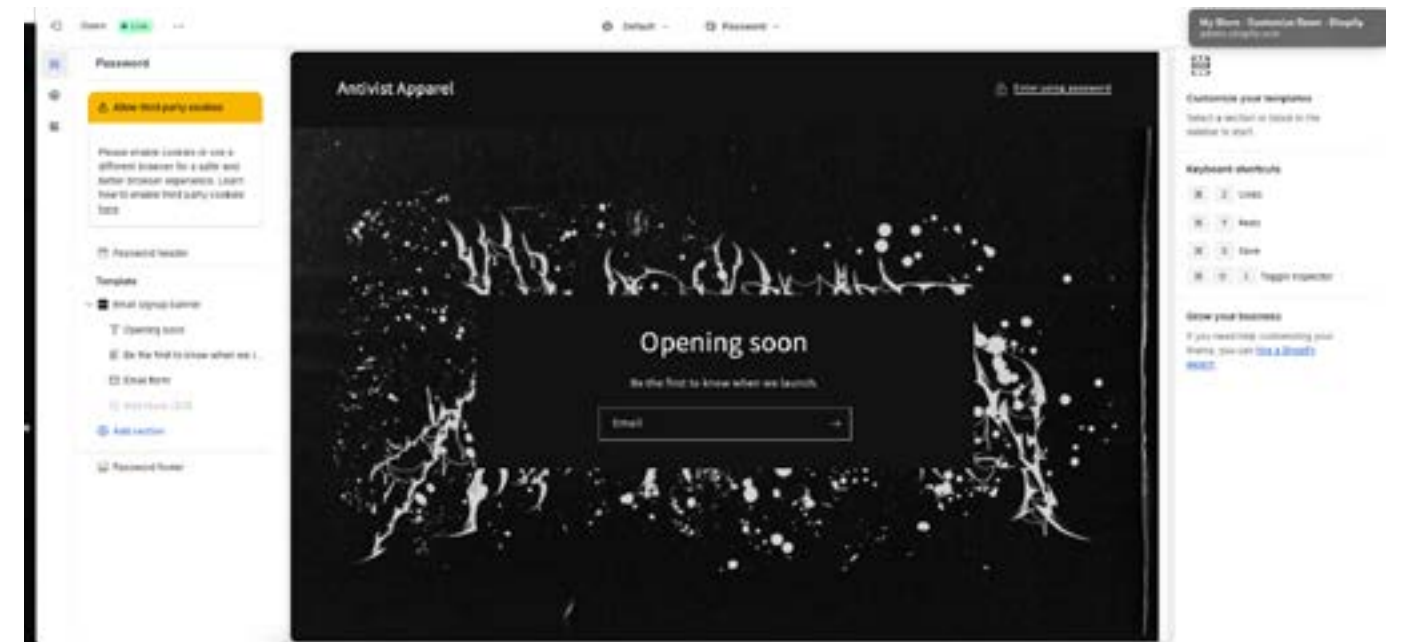
Website - Initial Attempts

Wix:



I began an initial test to create my website using Wix to create it. I had a very brief play around with the website creator however it is very unclear as to how it works. Due to the confusion of trying to navigate this website creator I chose to put it down for now and consider different mediums for website creation.

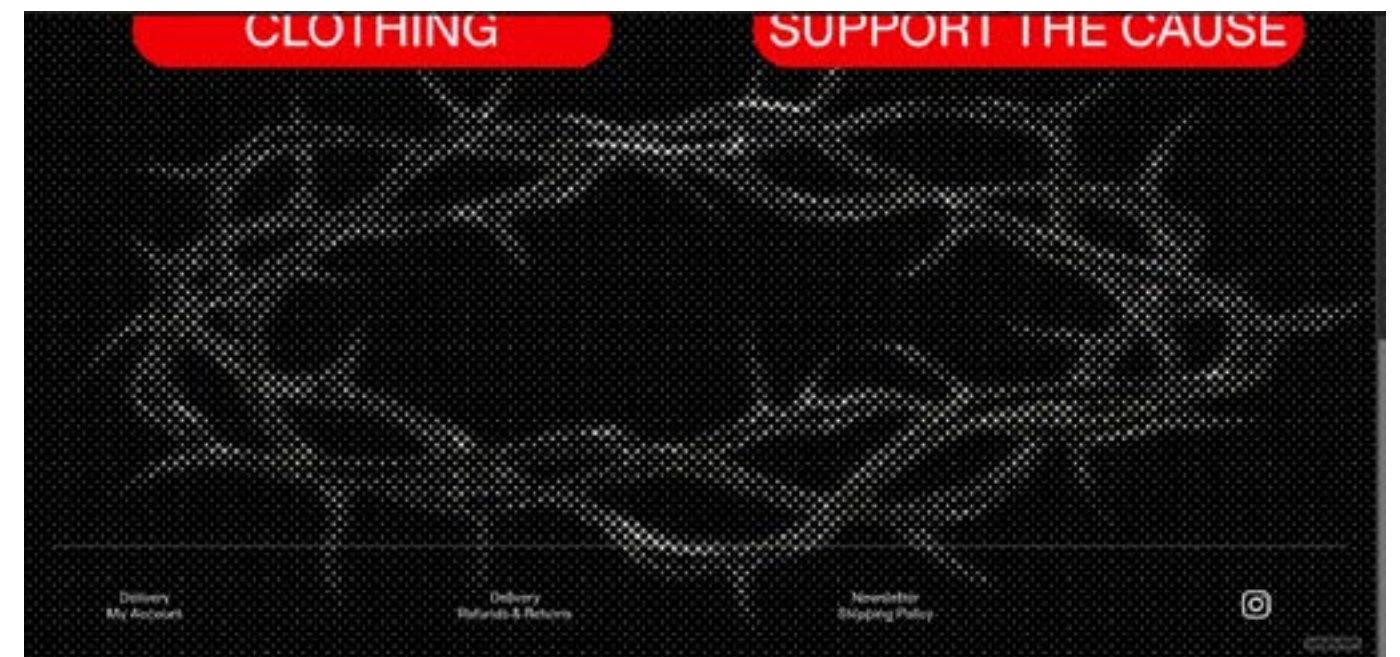
Shopify:



Following my experimentation on Wix, I did some brief research and was highly recommended to use Shopify. From simply looking at the platform I was able to immediately recognise it to be the same platform Drop Dead uses for their website which filled me with hope that it would work in my favour. Initially, the site was working exceptionally well, and I found it very easy to use, I did some playing around designing the initial password screen that displays when the website is down to avoid people trying to access it without my permission. Once I had the password screen completed I went to progress to designing the rest of the website, however, I wasn't able to move off the password screen. I did some research and watched a few tutorials, and I hadn't done anything differently to them. When the tutorial showed them selecting the home page to design and the site took them straight to it, every option would take me to the password screen. Once again I decided to leave it be and wait for my tutorial on UX design.

Website - Initial Attempts

Cargo.site:



Website - Initial Attempts

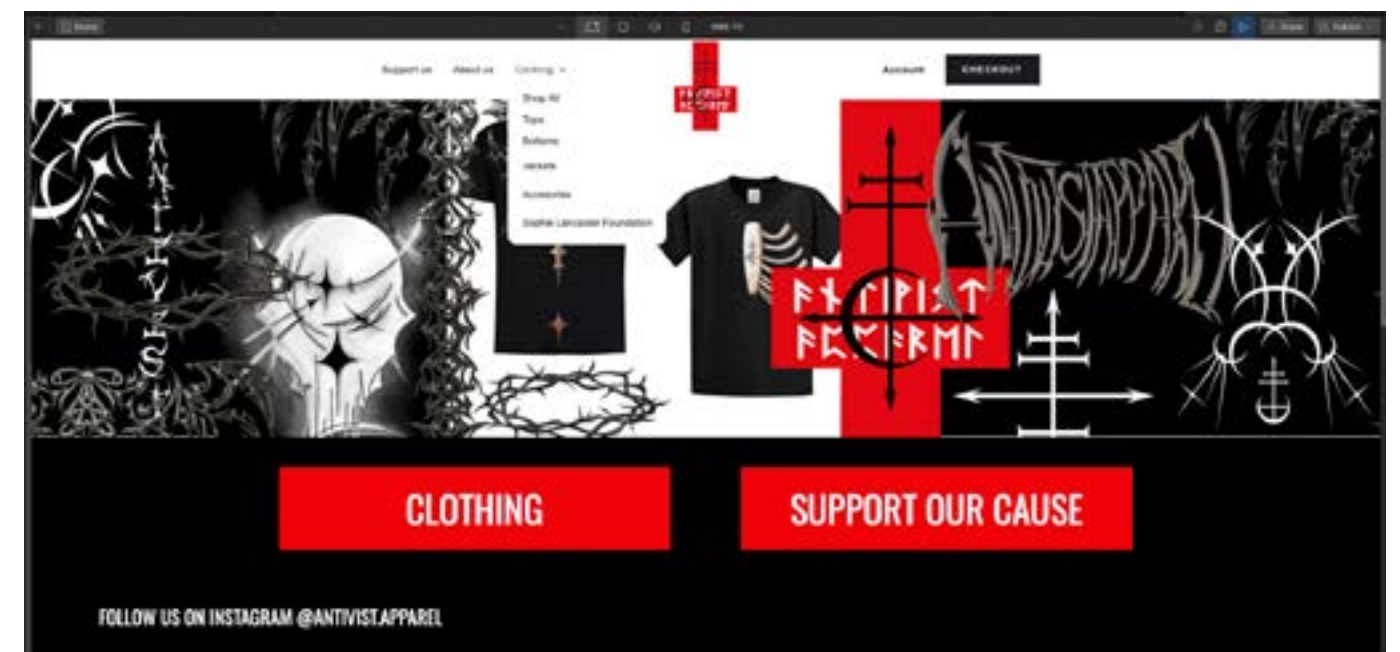
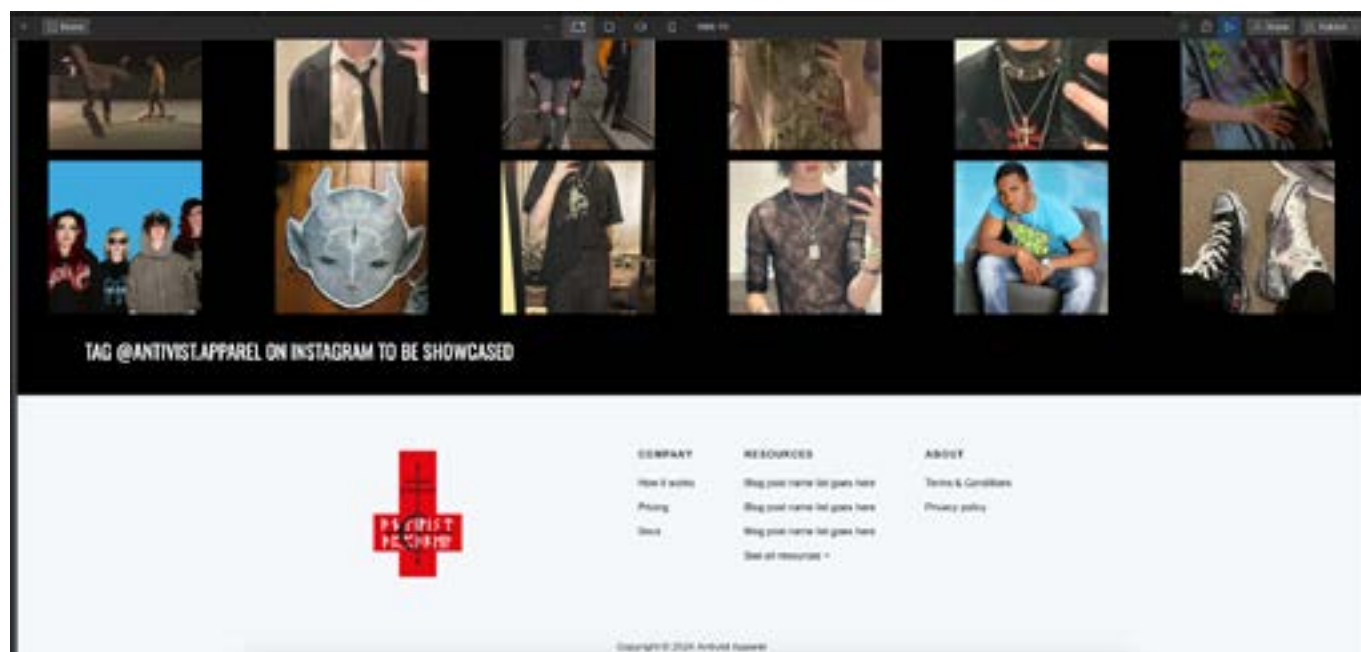
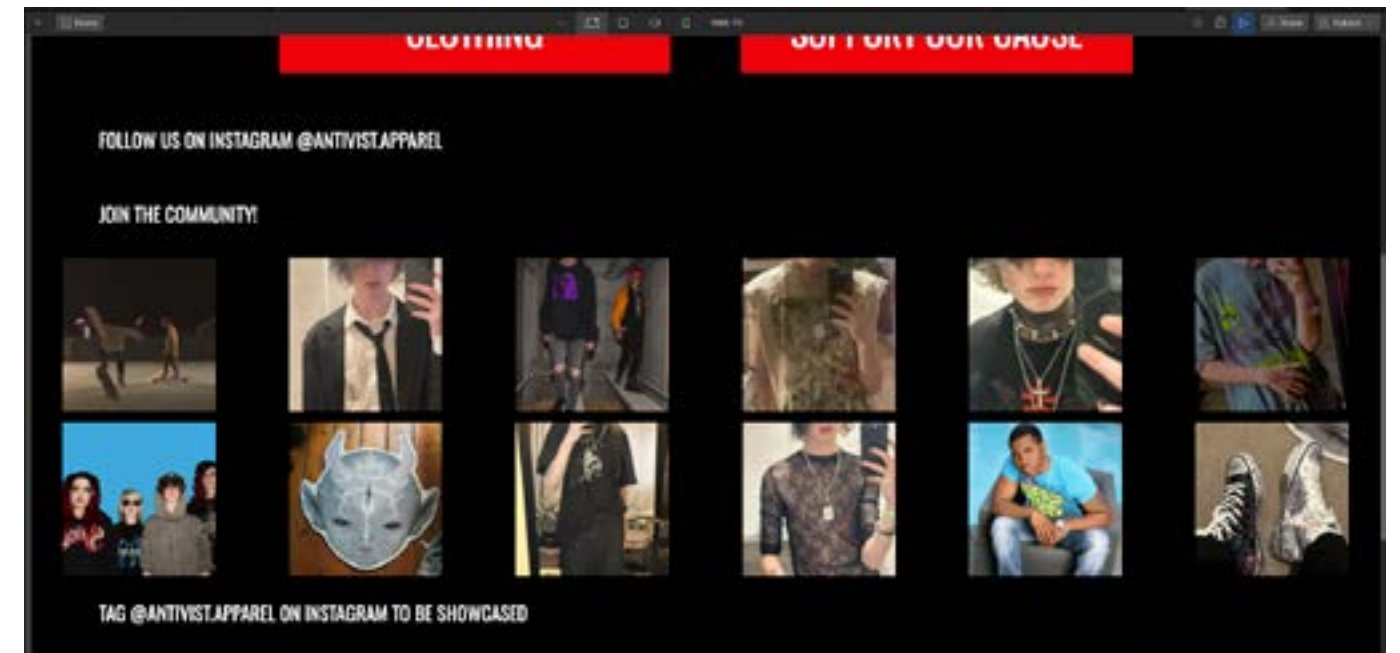
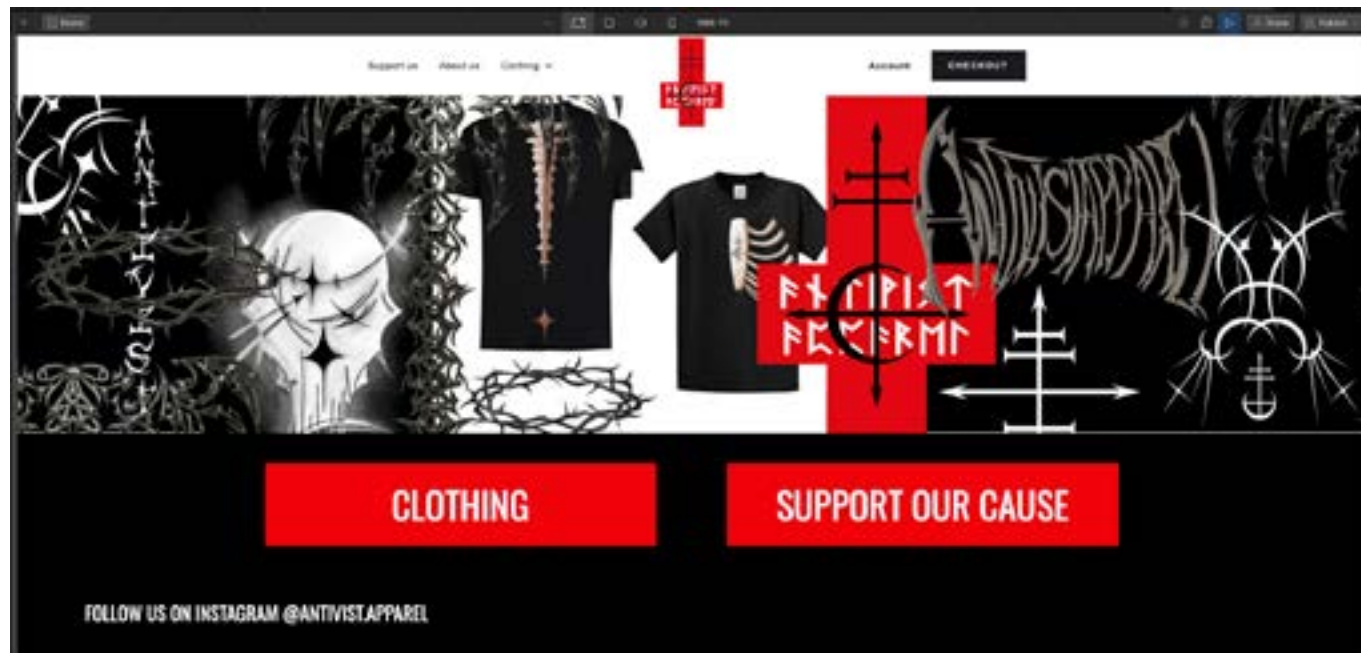
Cargo.site:



Following a tutorial, I was recommended to use Cargo.site to create my website. This website creator was relatively straightforward, and I was quick to pick it up. I had a handful of issues however, it took me a long time to figure out how to create a menu for my website and then when I managed to create it, I couldn't add any text to it. Additionally, I had a reoccurring issue of the pages merging into one long page instead of being separate which I couldn't figure out how to avoid. Despite the issues I had with this website creator, I do like the customisability of it and while I don't think it works well for an e-commerce site, which I intend it to be, I will likely consider it to create my online portfolio.

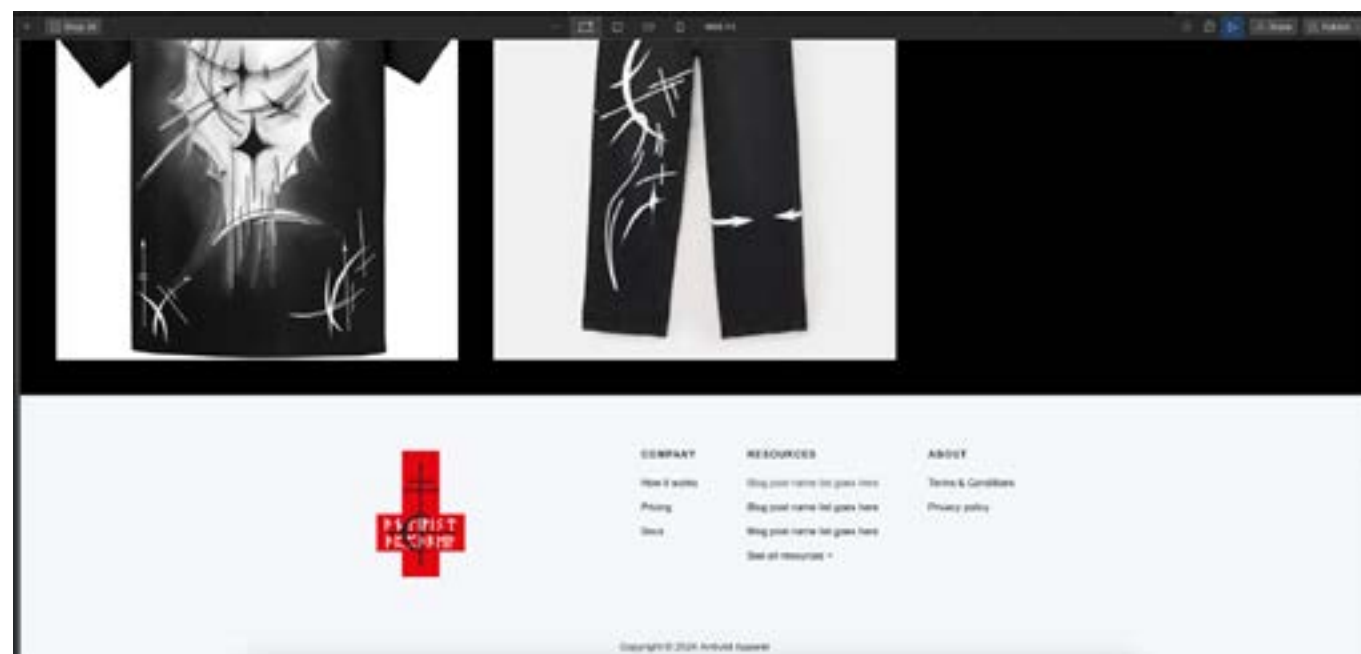
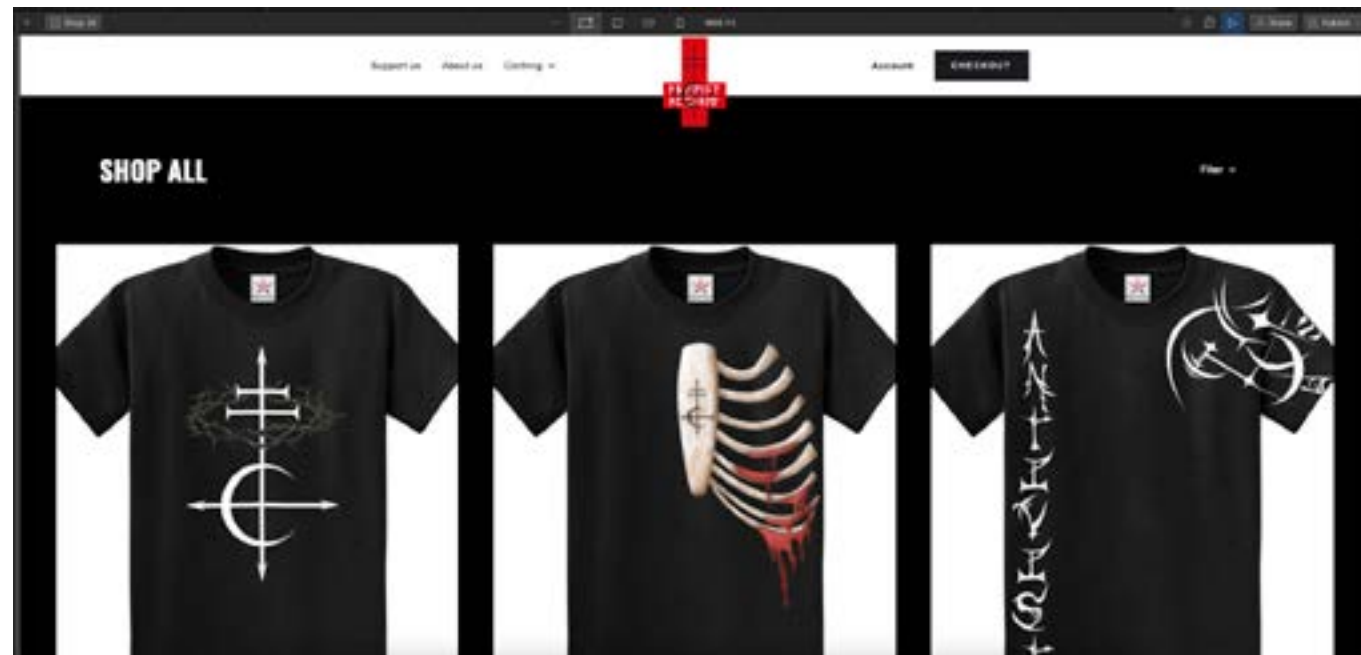
Website - Initial Attempts

Webflow:



Website - Initial Attempts

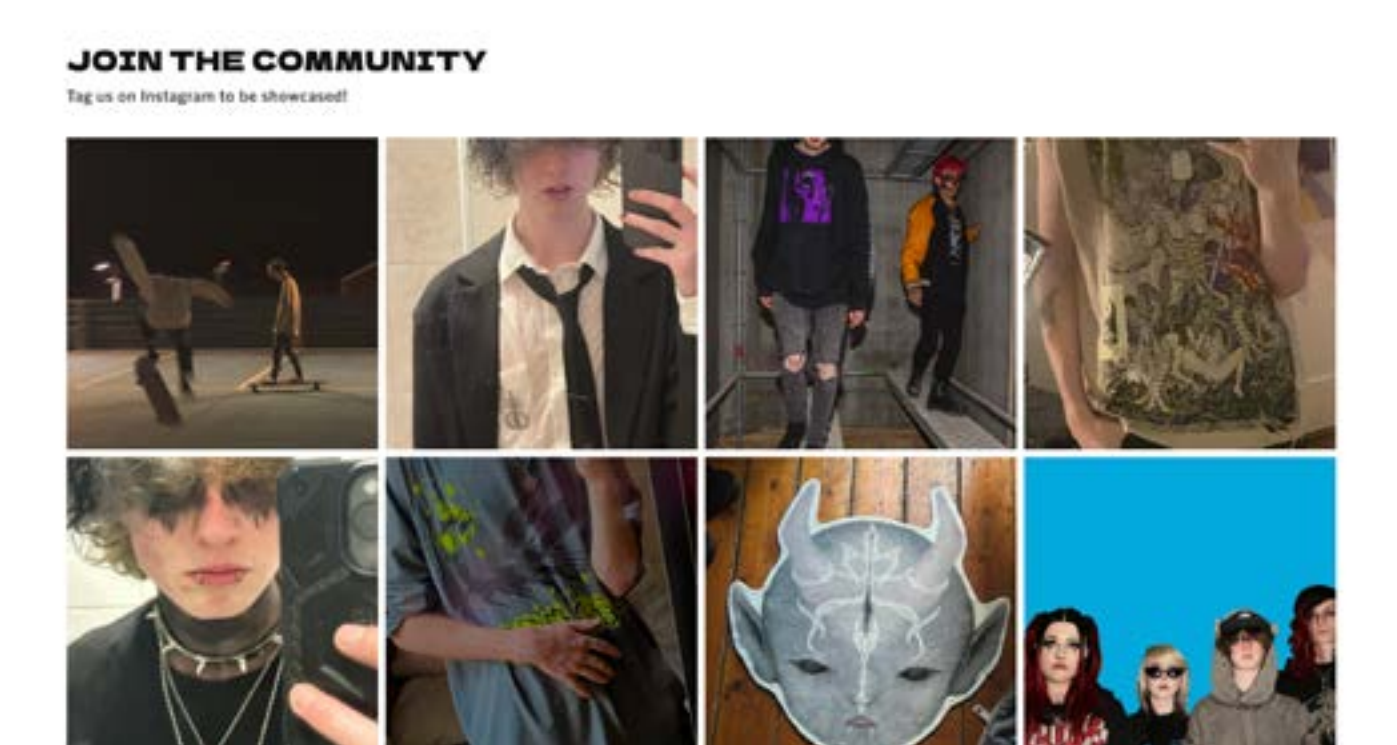
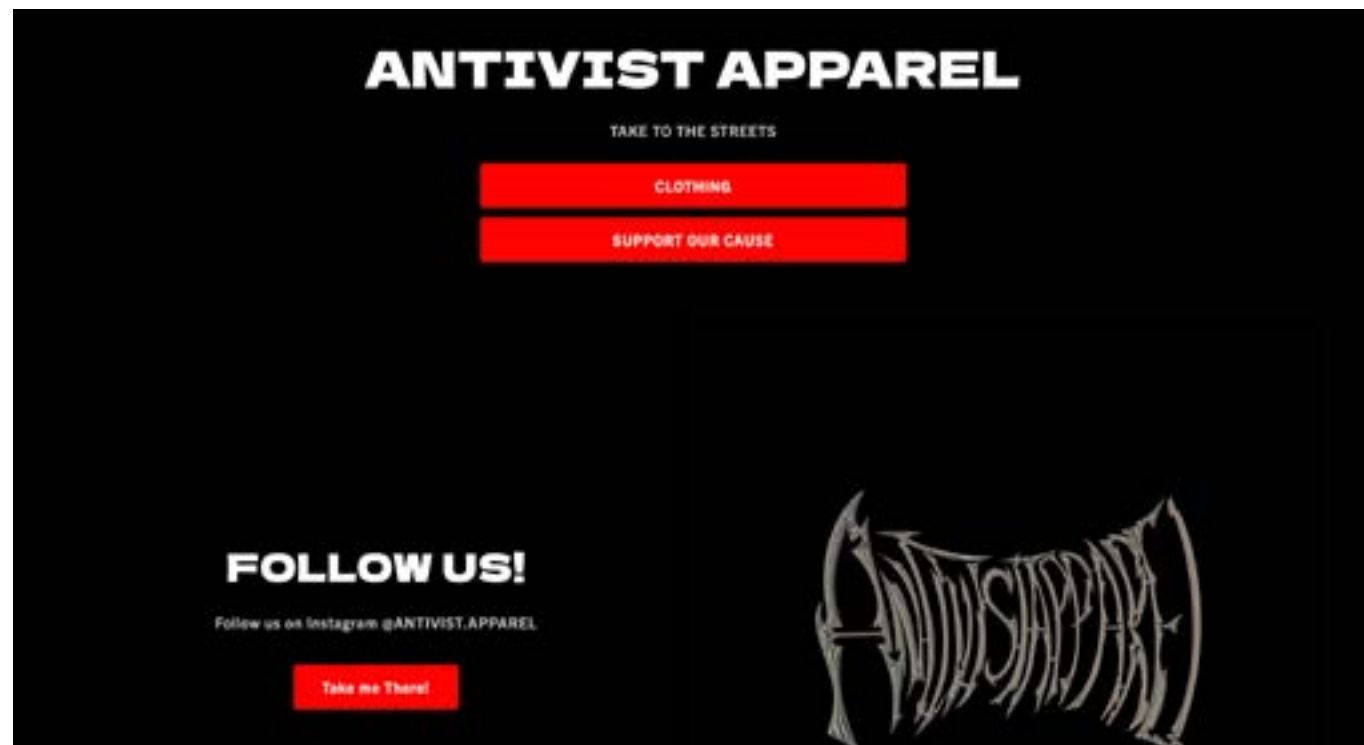
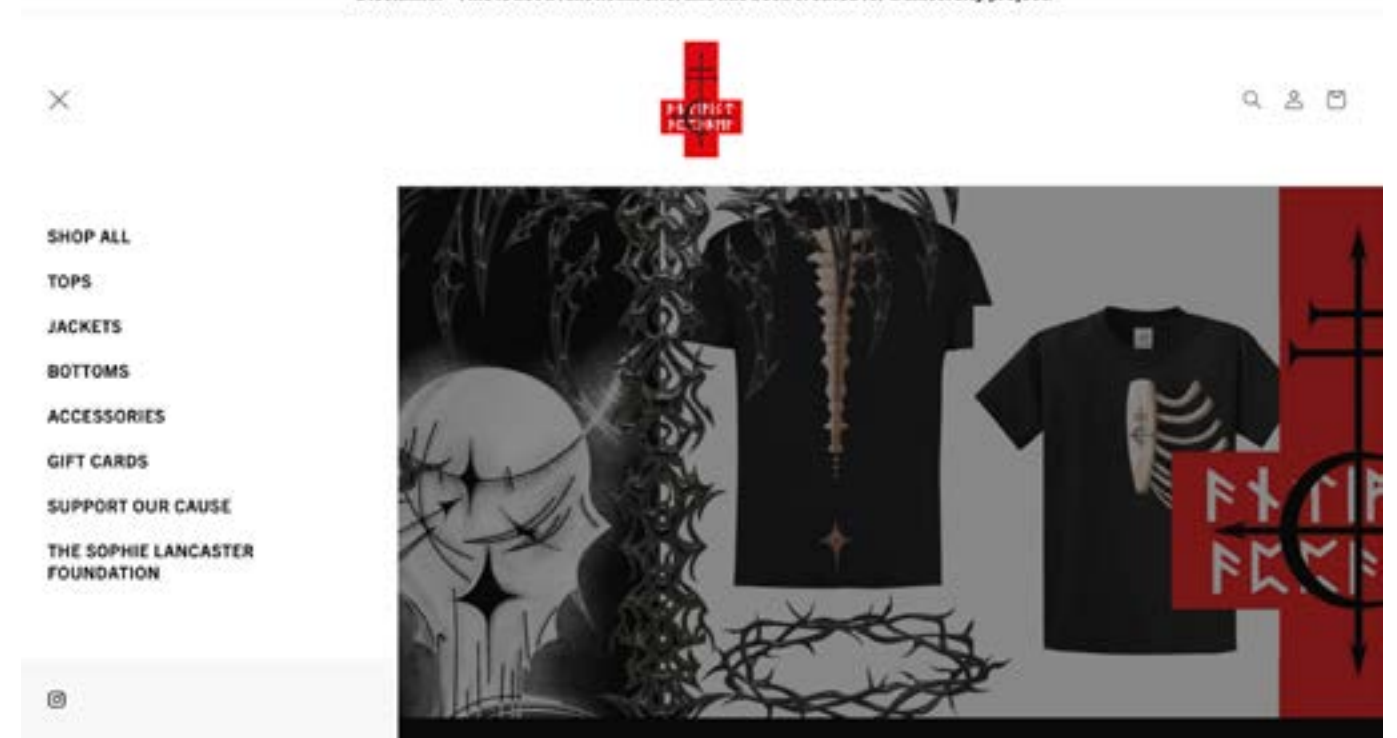
Webflow:



I was also recommended Webflow as a means to create my website. This site builder felt very professional with the ability to make very minor adjustments to every part of the website. However, the ability to adjust each part of the site down to the pixel, made it a more complex process than others I had used. Despite this, I was getting along well with the site builder and slowly figuring it out, this was aided by the highly accessible tutorials the site provided. I was hoping to continue using this platform to create my website, however, once I had finished my first two pages and went to move onto my third, I was redirected to a subscription page. To progress further, I would need to spend between \$14 and £39. Unfortunately, I am not in a financial position to spend that much and began looking for other platforms to create my website.

Website - Initial Attempts

Shopify:



Website - Initial Attempts

Shopify:



WHAT DO WE DO?

SELL CLOTHING

Pair text with an image to focus on your chosen product, collection, or blog post. Add details on availability, style, or even provide a review.

TACKLE HATE

Pair text with an image to focus on your chosen product, collection, or blog post. Add details on availability, style, or even provide a review.

SUPPORT S.O.P.H.I.E

Pair text with an image to focus on your chosen product, collection, or blog post. Add details on availability, style, or even provide a review.

[LEARN MORE](#)

Subscribe to our emails

Disclaimer This is not a functional site, this has been created for a university project.

SHOP ALL

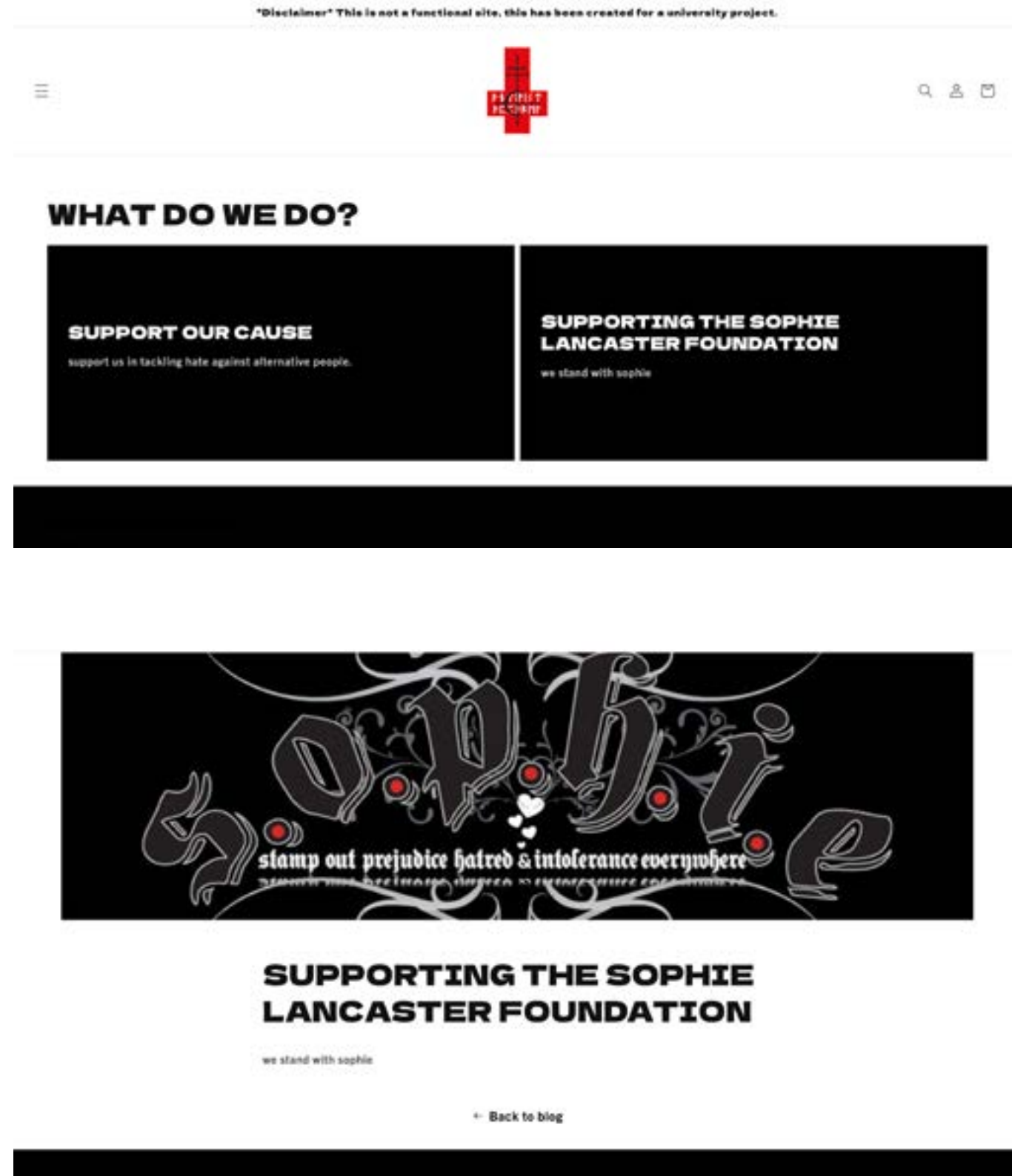
Filter: Availability Price Sort by: Best selling 17 products

ARTIST APPAREL
CROWN
£25.00 GBP Sold out
Tax included, calculated at checkout.
Quantity:
Sold out
Short sleeve, Black, T-Shirt
Screenprinted - Wash with care

ARTIST APPAREL
CROWN
£25.00 GBP Sold out
Tax included, calculated at checkout.
Quantity:
Sold out
Short sleeve, Black, T-Shirt
Screenprinted - Wash with care

Website - Initial Attempts

Shopify:



Since I couldn't continue using Webflow and I hadn't gotten on with the other site builders I had tried, I came back to Shopify to see if I could fix the issue and progress past the password screen. After some trial and error, I eventually fixed the issue which turned out to be that my web browser had blocked the site's cookies. After a short while of tinkering with the creator, I eventually began to get the hang of it and ultimately decided to stick with Shopify. Out of all the website creators I tried, Shopify seems to be one of the more intuitive ones, once I figured out how it works it became incredibly easy to follow and progress, I had to do a few Google searches, but I have managed to progress my website further than I had in previous attempts. To progress this website further, I will need to consider what text I want to include in the "What do we do?" section. I will also need to consider what I want to have as my banner image on the main page of the site and take photos of people wearing the clothes for the community and product pages once I have printed the clothing. Outside of this, I will need to do some final tweaks and considerations such as fonts and layout.

Website - Further Progression

Home page image:

I wasn't too sure what I wanted to include as my main image on my home page. I wasn't a fan of the image I included initially; therefore, I chose to change it to one of my logotype concepts while I consider other options.

Blog text:

I eventually decided what text I wanted to include on my "Support our Cause" and my "Supporting The Sophie Lancaster Foundation" page. On the "Support our Cause" page, I spoke about my brands values and what it aims to do to back them up such as donating to the Sophie Lancaster Foundation and the organisation of potential social events. Meanwhile, on the "Supporting The Sophie Lancaster Foundation" page, I gave a brief introduction to the Foundation and my brands pledge to donate to them. I also included the option to donate to them if the viewer wants to support them without purchasing from my brand.



SUPPORT OUR CAUSE

Here at Antivist Apparel, we know the struggles the alternative community faces surrounding prejudice. We wish for a world where anyone can roam judgment-free and express themselves whichever way they want.

Due to this, we have collaborated with the Sophie Lancaster Foundation and are donating 10% of our profits to support them in their quest for equality. We will also be organising future events promoting small, up-and-coming bands who will provide music and entertainment alongside various stands and activities to bring the community together, in which all profits from tickets will go directly to the Sophie Lancaster Foundation.

Additionally, if you are a victim of hate and wish to speak to a professional, find the helpline page in our menu and click the link to find information and places you can receive help.

[← Back to blog](#)

VISIT THE SOPHIE LANCASTER FOUNDATION

In their own words:

"Sophie Lancaster was a young woman who was murdered for being different. She and her boyfriend were creative, artistic people who dressed in their own unique way. They were attacked by a gang of five boys in a park in Bacup, Lancashire on 11 August 2007. The gang attacked Sophie's boyfriend first and then turned on her, carrying out a brutal and sustained attack. Sophie remained in hospital for 13 days, before following medical advice, the family agreed to life support being switched off. Sophie died on 24 August 2007; she was just 20 years old.

Sophie's mother, Sylvia, had seen at first-hand the abuse and prejudice her daughter had previously been subjected to, because of how she dressed. During the long hours at hospital, Sylvia decided that when Sophie was better, they would go into schools and talk to young people about difference, and how it is ok to be who you are and express yourself in your own way. Sadly, Sylvia never got a chance to do this with Sophie.

Sylvia was determined that she would carry on this work and The Sophie Lancaster Foundation was established as a lasting legacy to a beautiful life cut short by violence. The charity works to promote tolerance and acceptance for others – however we are different, and champions alternative people in our communities. The Foundation's mission to stamp out prejudice hatred and intolerance everywhere, can be summed up in one word.

S.O.P.H.I.E™

We feel a deep resonance with The Sophie Lancaster Foundation and its cause; therefore, we have formed a collaborative association with them to aid them in their conquest for equality.

We have considered multiple avenues on how we can do our part in fighting alongside them and have decided to donate 10% of our profits to aid them in their mission.

Additionally, if you too feel a resonance with ours and The Sophie Lancaster Foundation's cause and wish to do your part, but our clothing doesn't fit your wardrobe, please find them in the link below and donate to them or purchase their merchandise.

Photoshoot Brainstorming

Location:

For my photoshoot, I wanted to take the photos with the background being somewhat grungy / industrial as oppose to the usual plain white. I had two ideas of where to do this, one of which being in a small concrete area outside my house that has white cracked walls. The other idea was to take them in my basement with the only issue being the height of the ceiling.

I decided to take a photo in both locations with my models so I can visualise them and figure out which worked best. I started with the the outside area which I wasn't a fan of due to the sun casting a shadow directly across where I wanted to take the photos, as well as the glare caused from it.

Due to the outside location not working how I hoped, I was nervous about the ceiling height of the basement hindering the photos, thankfully both the models I picked were around 5 foot 2 so it wasn't an issue. After some figuring out where to take the photos from, I eventually found the best angle and proceeded with the photoshoot.

Due to how dingy the basement is, I altered the exposure of the camera to get the best results and I will need to edit the images to make sure the photos are clear and the colours are correct.

Outside Location:



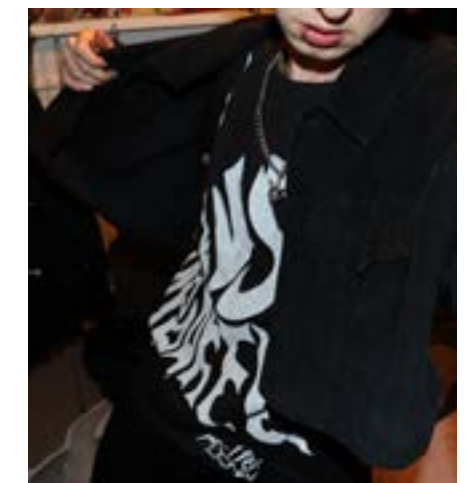
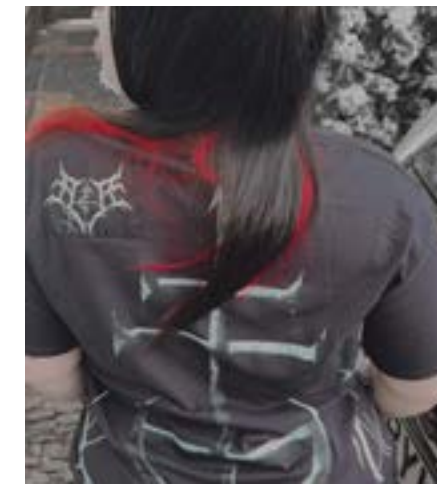
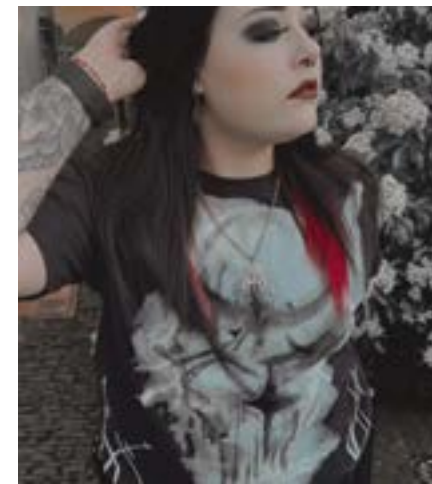
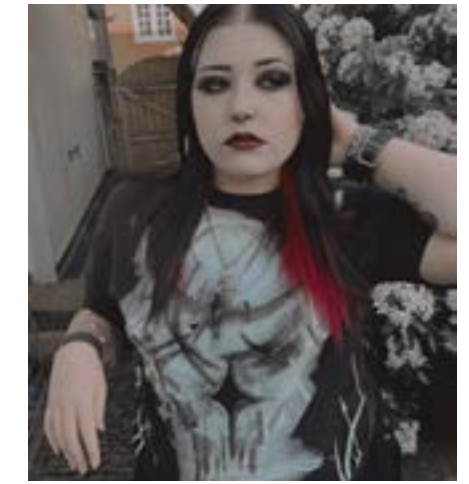
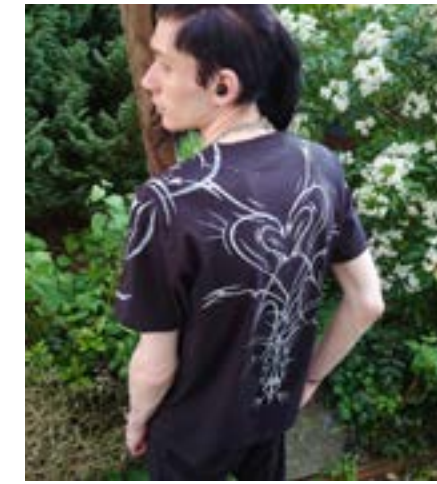
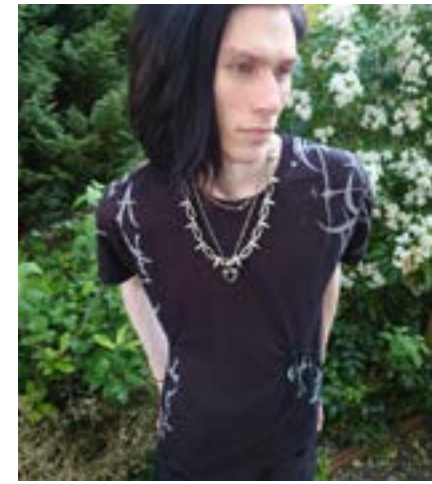
Basement Location:





Casual Shoot

For my website, I wanted to fake a consumer fanbase by staging instagram posts inviting people to “join the community”. I reached out to a few friends with the instructions to choose an item of clothing they could see themselves wearing and take photos posed as they would normally post and edit them how they usually do. I had a few less than I needed and wasn’t able to recruit more people in my time frame so I also had to do the same.

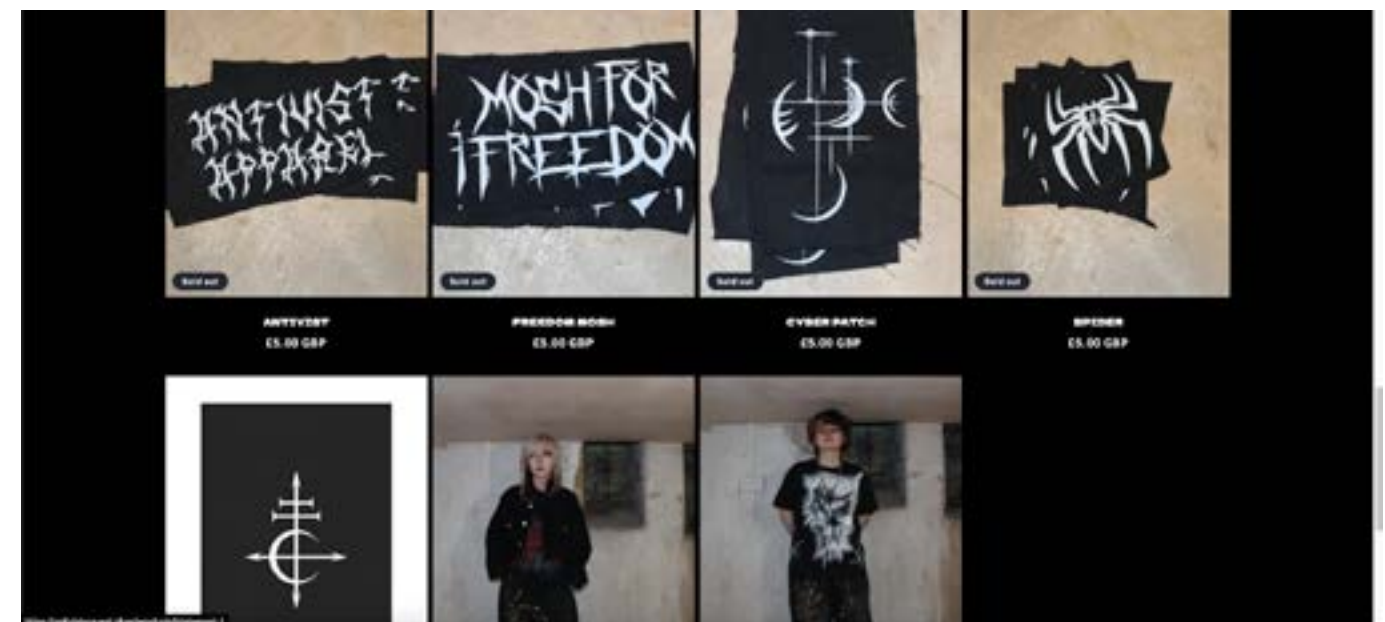
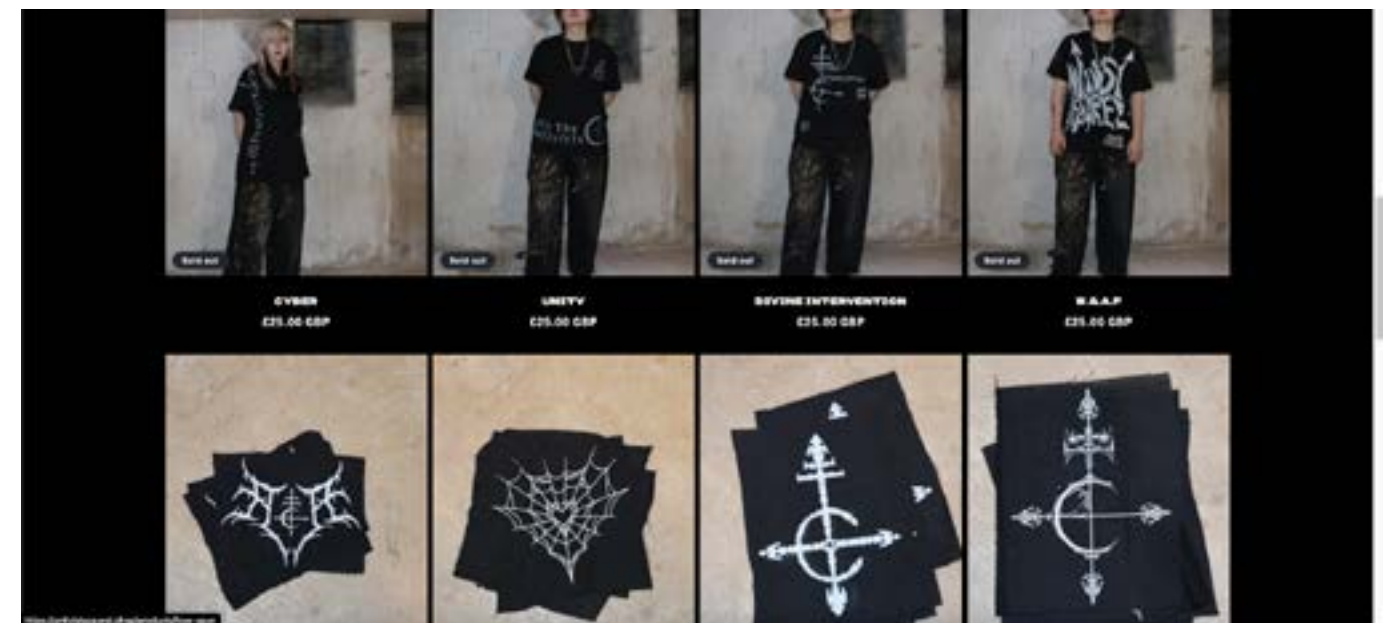
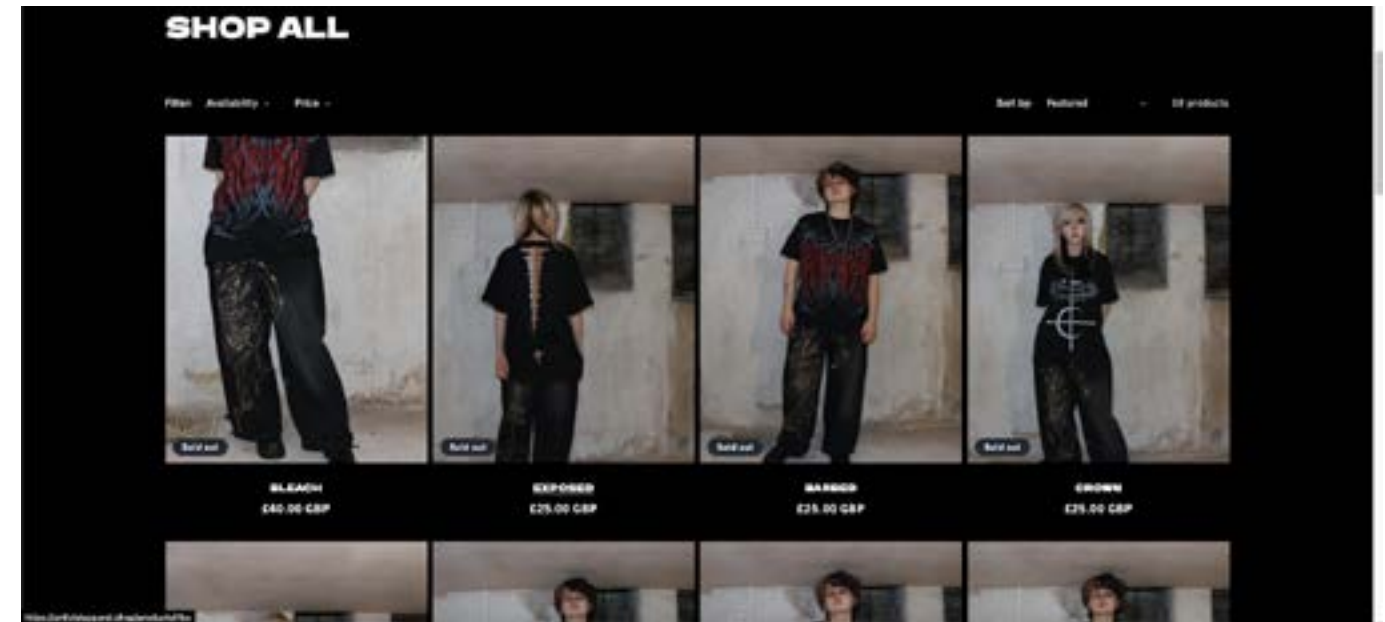


Updating Website Images

Using the images from my basement photoshoot and the “consumer” images, i was able to update and ultimately finish my website.

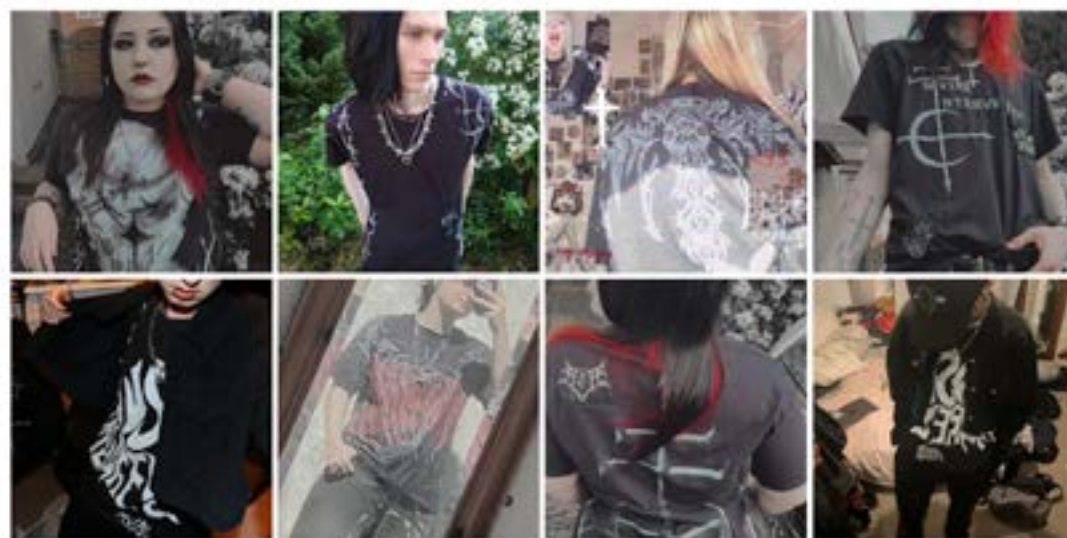
On the home page of my website I have included a section to encourage viewers to “join the community” in which upon purchase, they have the chance to be featured on the websites homepage if they tag the brand on social media.

I also added the product images and while they are unconventional with the basement background rather than a studio, I am happy with how it looks. The photos seem very raw and have personality to them. This feeling of personality is further enforced by the more casual pose I had my models take.



JOIN THE COMMUNITY

Tag us on Instagram to be showcased!



FINISHED WEBSITE



Despite my initial difficulty with the creation of my website, I am ultimately very pleased with the outcome. The website is extremely easy to navigate and looks professional while maintaining character. Aside from aesthetics, the website serves its purpose and allows the user to view and purchase clothing with ease, explore the brand's values and explore avenues in which they can receive help if needed. I would have liked to have a different image at the top of the homepage; however, I wasn't sure what I could include. Regardless, I believe that the heavily stylised type I have included works effectively for what I need it to do.

I would also ideally include the products in a different order on the "Shop All" page. However, despite my efforts, I couldn't find anywhere that I could change the products from their featured order.

Additionally, the website is password protected in order to make sure I don't get any unwanted customers. There is an "enter password" button at the top right and the password is "antivistproject" as seen down below.

<https://antivistapparel.shop/>

Password: antivistproject

WORLD VIBES AND FASHION

If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

SOCIAL MEDIA

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ANTIVIST

SOCIAL MEDIA



SCAN ME



I rebranded the Instagram account I used for my design work to @antivist.apparel to act as a brand account. Due to the public nature of this however, I did include a disclaimer in the accounts bio to inform viewers that it is a brand invented for a university project.

On this account, I have been posting the process of the brands creation. I began with displaying logotypes as promotional material and began to post the progression of the clothing as “teasers” for the brands eventual “clothing drop”. Additionally, I created a W.I.P (work in progress) highlight which shows the different stages in the creation of the brand and clothing.

Social Media - Posts

Multi-slide image:



Through following various bands and brands on social media, I found inspiration in how the British metal band Bring Me The Horizon posts their merch and concert images, the band creates one long image that they separate to post in separate slides that blend together seamlessly. I decided to create my own version and put together a collection of imagery I had created so far to post on my brand's Instagram page. I haphazardly arranged the images on a long canvas in a very maximalist way and separated them into four slides. Unfortunately, when posting it, some of the slides were very slightly unaligned but it still works as an effective proof of concept.

Social Media - Posts

Product Advertisement:



I created a second, multi-slide image using photos I took of one of my models where I instructed them to pose in intervals of 45 degrees. This allows me to promote my clothing using a 360 degree display of it. Additionally, I created a second version with "Antivist Apparel" as the text to use as my website banner.

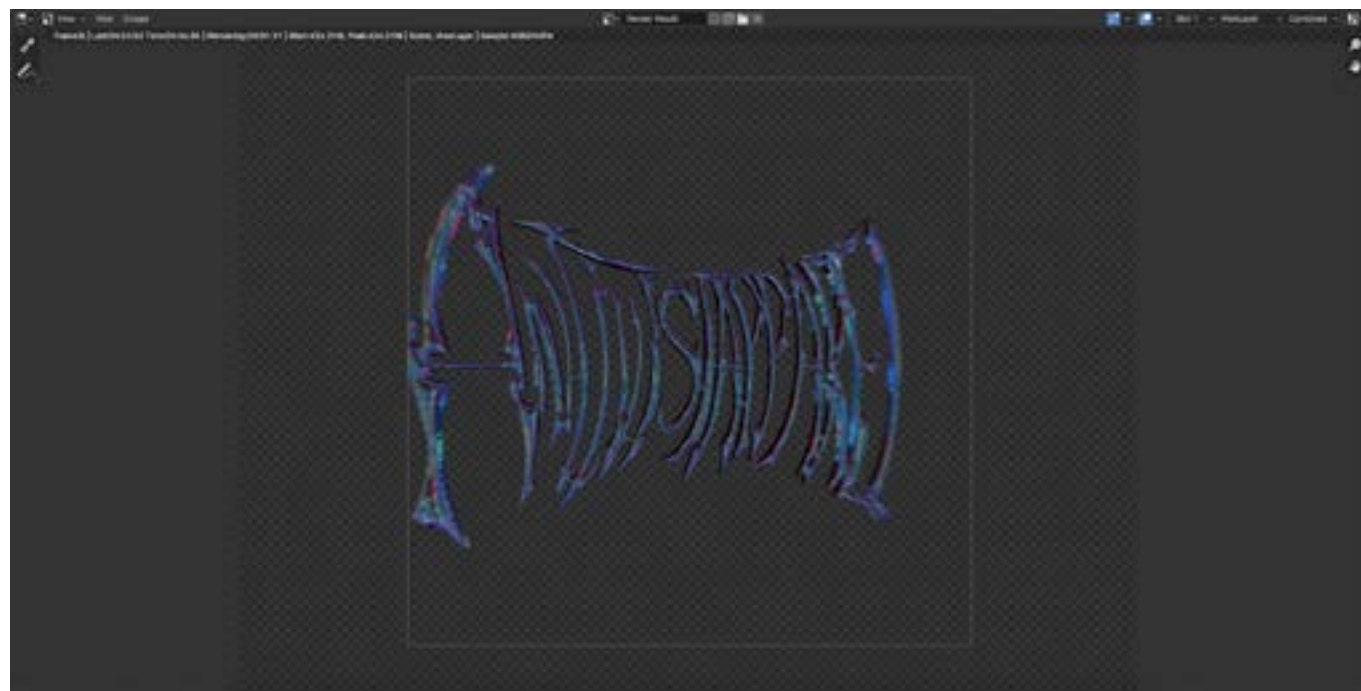
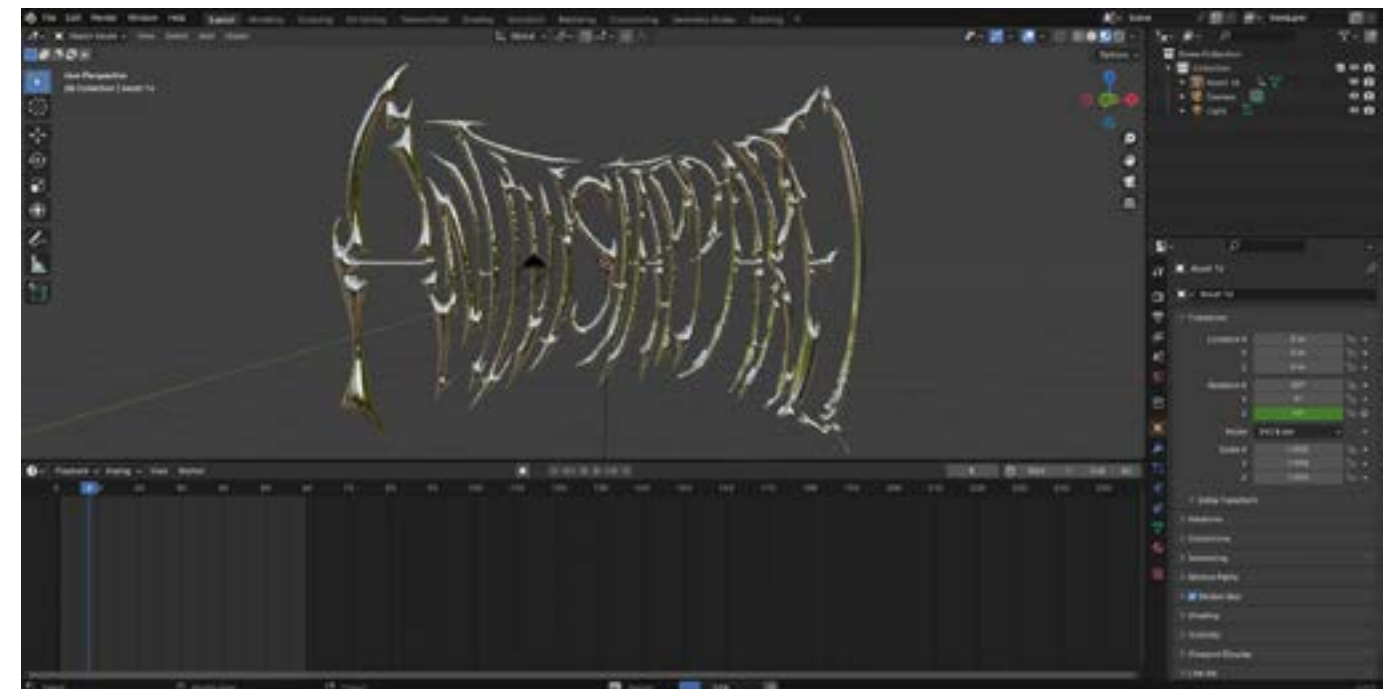
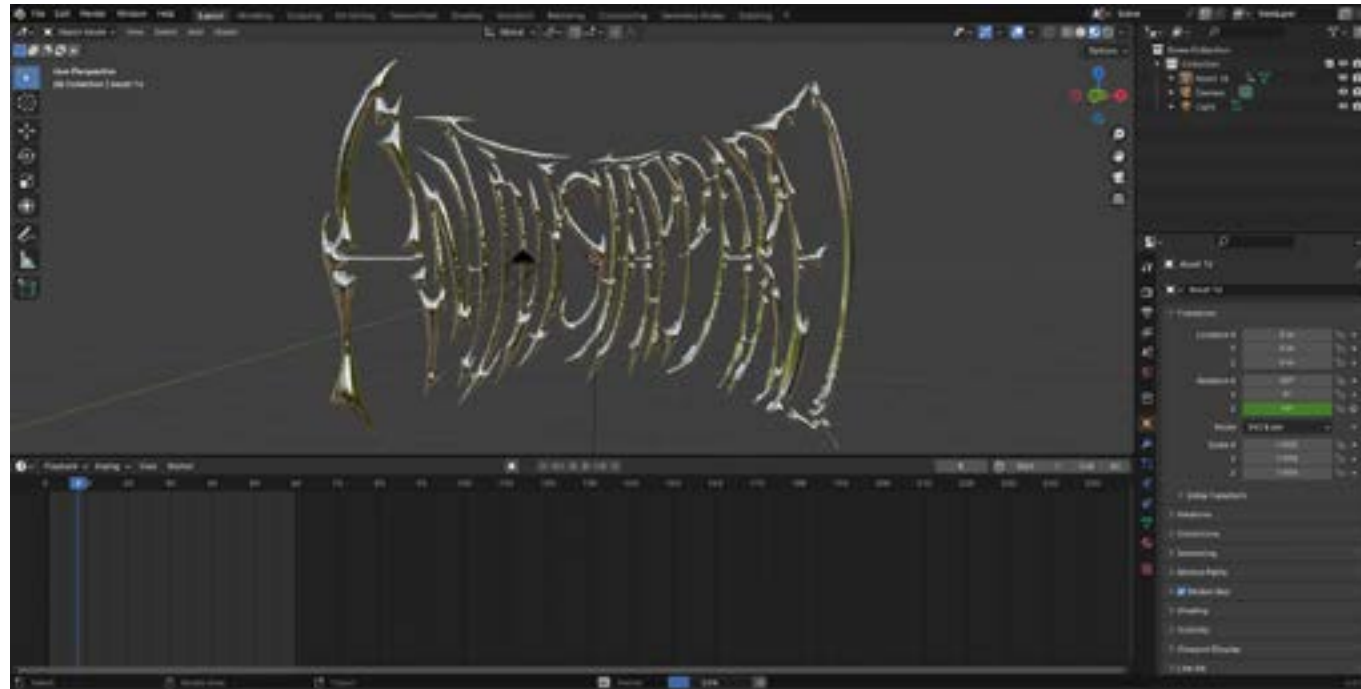
Social Media - Posts

“Community” Post:



Using the photos my friends took to stage a consumer fanbase, I created a post for the Antivist Apparel Instagram page inviting others to “come and join the community”. I made two separate versions, one in colour, the other in black and white. Ultimately I chose to post the colour version.

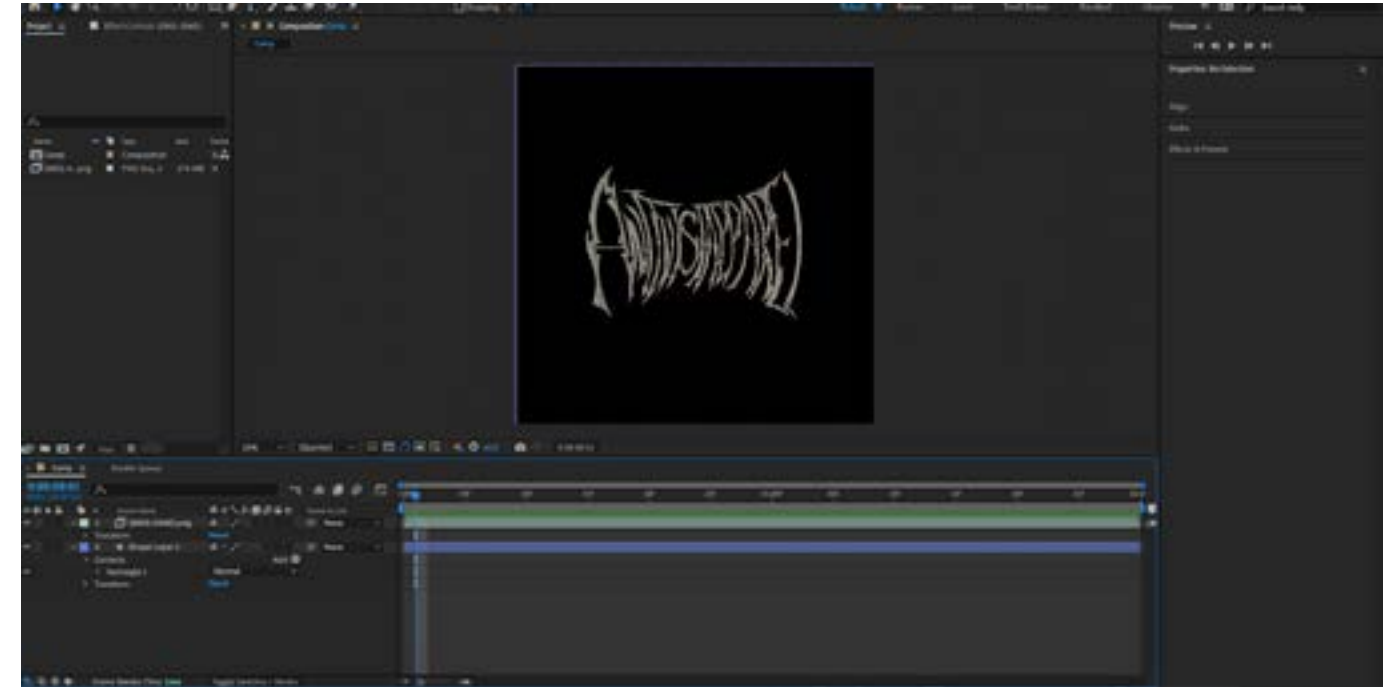
Social Media - Animation



For the Instagram page I created for my brand, I wanted to create a simple animation using the chrome logotype I had created. I've seen many times in the past, promotional material for brands that show some form of chrome object or text spinning and I felt inspired to do so. I did some brief research into how I can achieve this and found a helpful tutorial that showed how to achieve this in Blender. I installed Blender and began to create the chrome effect. It took a few tries to get right, and I had to alter the logotype to attach all the letters together as I could only seem to get the chrome effect on half the letters. Eventually, I managed to get the chrome effect and the animation working but when it came to rendering my animation, it was taking between 5 and 20 minutes to render each frame. Due to this, the rendering process would've taken at least half an hour and at most 12 hours. I began to consider whether or not to cancel and restart but the application crashed and made the decision for me.

Social Media - Animation

Attempt 2:



Following my failed attempt, I restarted the process of transferring my logotype from Illustrator to Blender and adding the chrome effect back. Once I had my desired effect I re-did the animation and thankfully it rendered all 60 frames in about 5 minutes. Each frame was rendered into 60 separate PNG photos which I combined in After Effects to create the animation and add the background. I posted the animation on my brand Instagram along with a still image of the logotype. Since I can't include the animation in my learning log, I have provided 30 out of the 60 PNG images on the following slides.

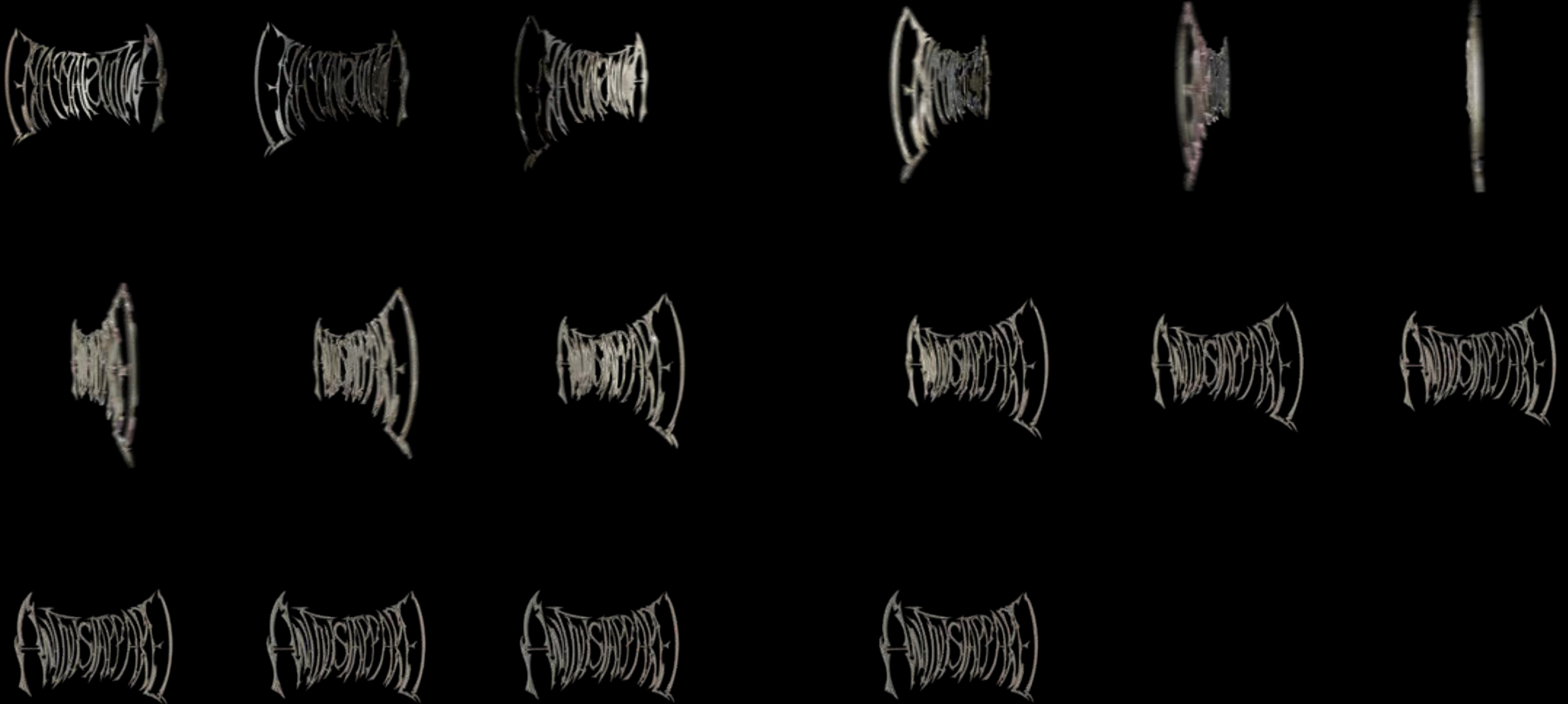
Social Media - Animation

Animation stillframes:



Social Media - Animation

Animation stillframes:



EVALUATION

Throughout my time at uni, I have battled with myself over where I fit in as a designer. While in college, studying art and design, I also struggled with finding my signature style and medium. I struggled with creativity and compared myself with my peers and it was apparent that I wasn't in the right place. Through college, I was introduced to Adobe software and found that I was able to pick them up extraordinarily fast. Additionally, I was also introduced to the concept of graphic design and due to my issues with creativity, the idea that I could pursue a creative field with direction was appealing to me. In my first year of university, my skill level was lacklustre. I had only figured out how to use Photoshop and Illustrator a few months prior and truth be told, I was behind the class. I produced mediocre work just to get through and nothing I produced I was proud of or felt like me. I took a year out to work on myself and came back for my second year determined to find myself as a designer. Throughout my second year, I struggled still. I wasn't able to find myself in the briefs or take any of them in a direction I would thrive in. Even the manifesto project, how am I supposed to create a manifesto if I still don't know who I am? This continued with the cycle of picking up new skills in my field with no idea what to do with them through to now.

At the beginning of this project, I was determined to do something for myself and find where I fit in as a designer. Thankfully, a few months prior I was commissioned by a hair stylist company to create an animation for their Instagram page and was able to envision myself designing within the fashion scene. Therefore, I set my sights on doing what I know best, fashion and the alternative culture. However, despite the positive turn my project took, I wasn't enthused at the beginning. The way the brief was written felt suffocating to me. I read it in a way that restricted me, so I ignored it. Despite what lecturers were saying I refused to follow the correct storyline of my project as this, to me, wasn't about the grade but about actually appreciating my own designs.

To start the project, I already knew what I wanted to do, so I worked backwards. The brief stated that we were to choose a specialism and a world issue and combine them to generate our project brief. I knew two things; I knew I wanted to create my own alternative fashion brand

and I knew I didn't want to restrict myself to specialisms. I planned to exhaust every avenue of design specialisms in this project to prove myself as a designer. From this, I knew my objective, so I needed to fit it into the brief. Therefore, I chose to create my brand with the intention of one way or another tackling hate directed at the alternative community.

I believe that I was successful in this project, not only in creating a functioning clothing brand (minus back-of-house and mass production) but also in finding myself as a designer. Thanks to my immense interest and already-founded knowledge of my subject and target audience, I was able to create something revered by those in the community who have seen it. Due to my own personal involvement in the alternative community, I was able to achieve plenty of feedback and find out what they actually want from a company directed at them and have received multiple requests for clothing and also a deep recommendation to launch the brand following the project.

However, I can admit that I am not a clothing designer and while I was able to create a few interesting pieces, I have also created some less-desired pieces. Additionally, I faced multiple issues in terms of printing. I spent two weeks going into the printmaking studio every day it was open and the fatigue from it is visible in my work. However, I have learnt a lot from it, and I think if I chose to do so, I could become more efficient and reliant in screen printing. Unfortunately, that's not much help now though. Despite my shortcomings in the clothing department, I believe I was able to produce well-thought-out branding assets that strengthen the brand's integrity. Additionally, the website also acts to portray the brand's more laid-back "for the consumer" attitude and looks to have character. I believe this allows for the brand to feel more friendly and inviting to anyone who visits it, alongside its ease of use. The website maintains professionalism while not being too intimidating or corporate which is something that I personally look for in a brand and that I can imagine many others do too.

To conclude, I'd like to view this project as a success. Not only in work produced by in the journey I took during it. I believe I was finally able to express my abilities and prove myself as a designer and finally have a collection of work I am proud to include in my portfolio. While I will undoubtedly do plenty more learning and self-discovery throughout my future career in design, I think I have finally found myself.

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ANTIVIST APPAREL

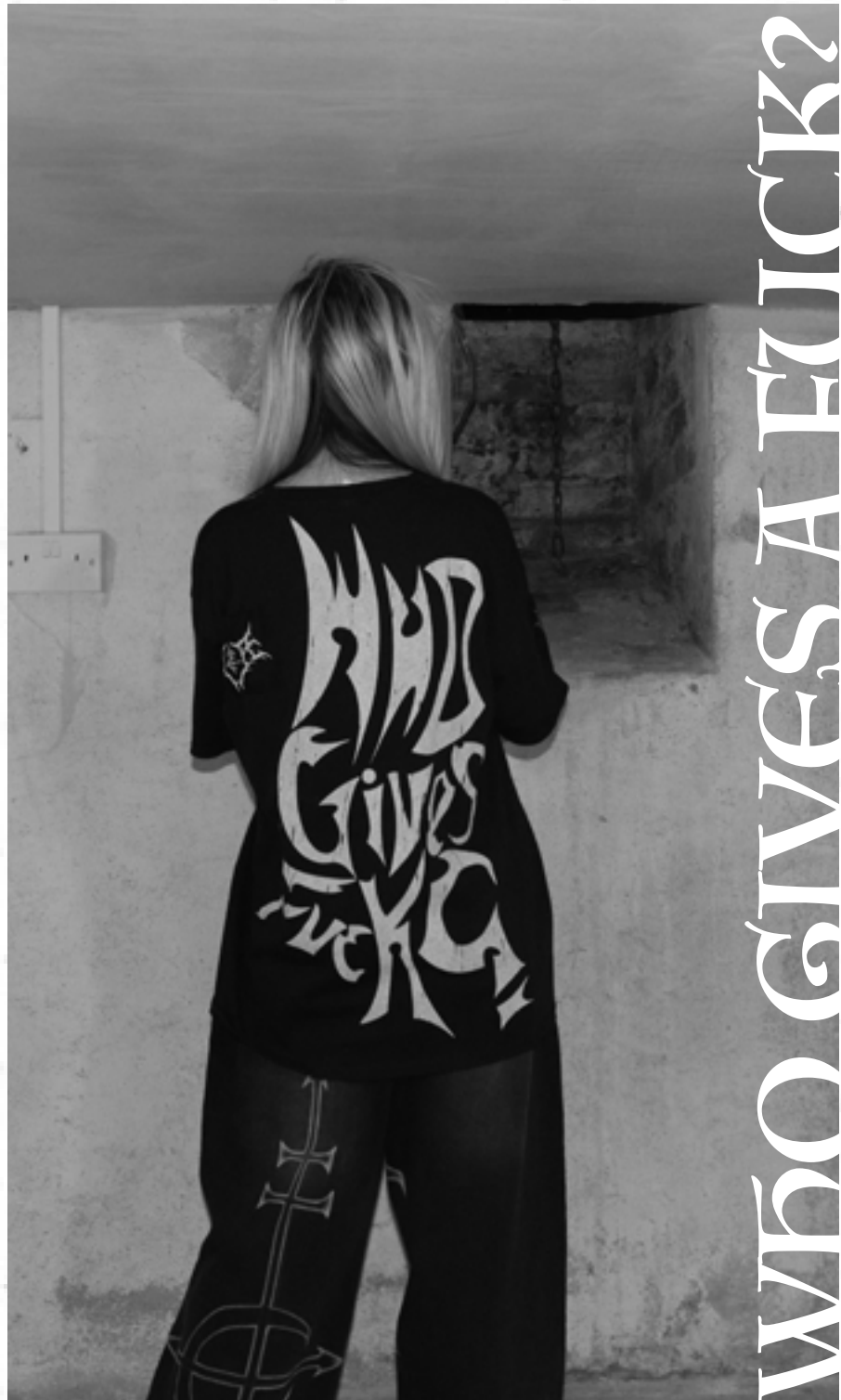
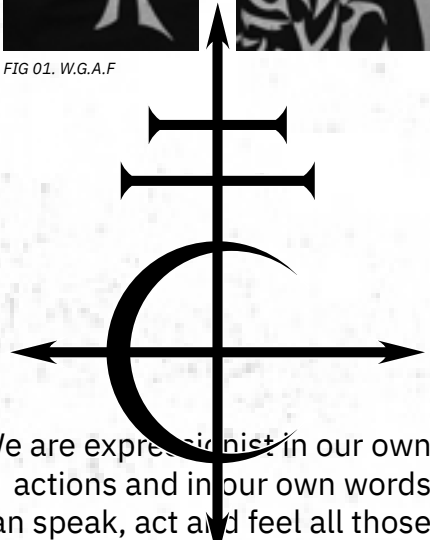
If you really believe in the words that you preach, get off your screens and onto the streets.
There will be not peaceful revolution, no war without blood.

2005370//Tyler Gibbons FMP // Antivist Apparel

Project: Antivist Apparel



FIG 01. W.G.A.F



(01)01234567890128TEC-IT

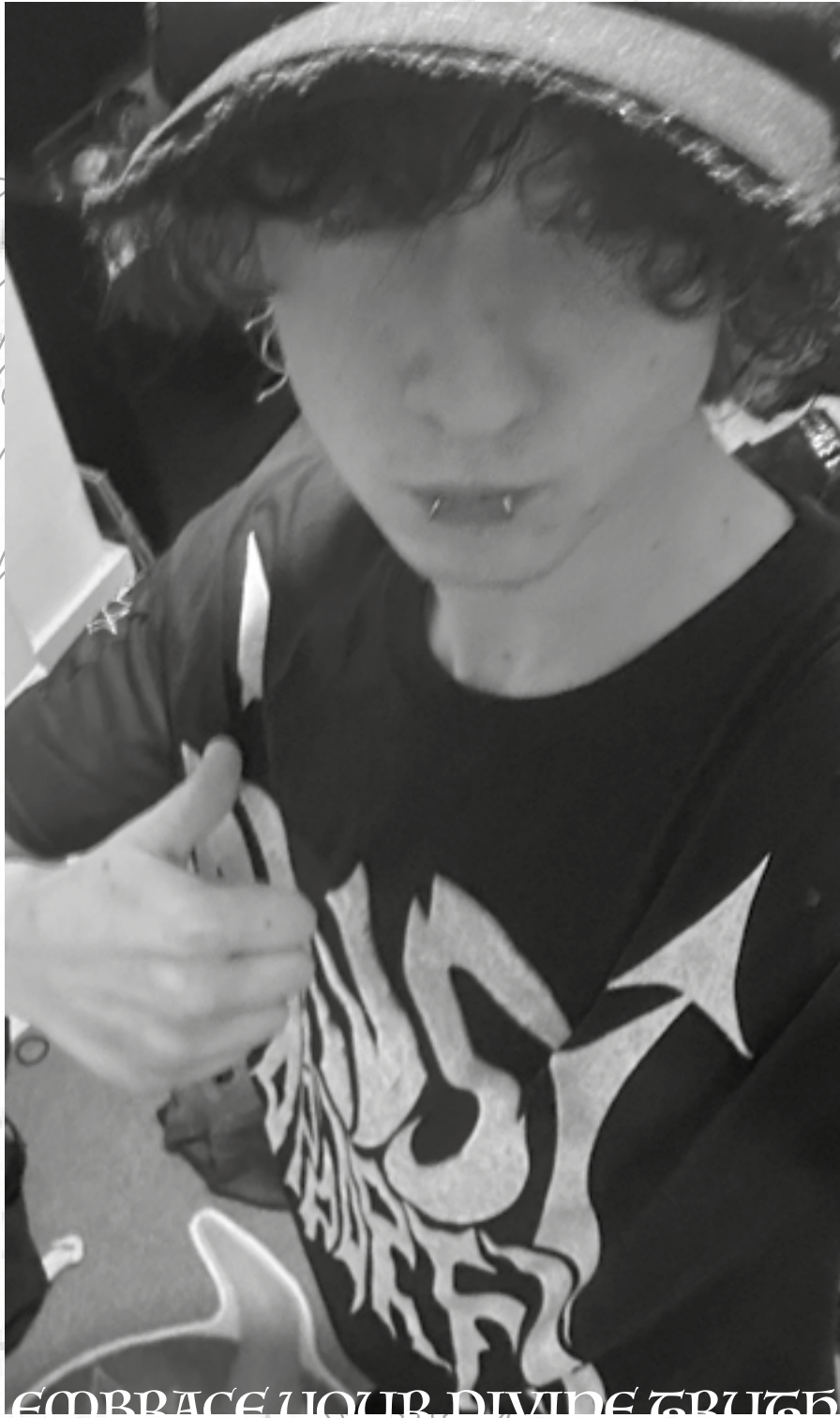
A² WWW.ANTIVISTAPPAREL.SHOP

UNITED WE'LL FAIL, DIVIDED WE'LL FALL. WE'RE FUCKED BUT YOU'RE MAKING IT WORSE. UNITED WE'LL FAIL, DIVIDED WE'LL FALL. GIVE UP BECAUSE YOU'RE MAKING IT SO MUCH WORSE.

ANTIVIST APPAREL

We are expressionist in our own actions and in our own words
You can speak, act and feel all those joy and misery you have for there are a thousand ways to express one's self
sometimes we can't find the right words to convey our feelings
Don't be sad if you can't write your emotions in rhymes, a true poet is beyond that
You can be free in your own feelings, then
If you can't write it, why not dance it with the rhythm of your music
If you can't dance it, why not paint it with every stroke of your brush
If you can paint it, why not sing it with every syllable your tongue twisted
If you can't sing it, why not cry it with every tear your heart bleed
If you can't cry it, why not hug someone with all your might and be with that person until you feel better
Everyone deserves to be free, to be happy and to be sad
And it up to you to be that expressionist of your own emotions

ALIGIVISG APPAREL



EMBRACE YOUR DIVINE TRUTH

TYLER GIBBONS // 2005370 // FOMP

