

ANNIE ADAM

Design Portfolio

CONTACT

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HELLO!!

I am an Edinburgh based designer and illustrator.

My work primarily uses digital collage, expressive line work and printmaking. I am innately inquisitive and seek to transfer my problem-solving and storytelling skills to a multitude of design applications — including editorial, publishing, branding and advertising. My practice is greatly influenced by my Scottish location, drawing inspiration from the abundance of nature and the idiosyncratic heritage of Edinburgh. My personal work explores historical narratives, with a particular focus on illustrating the often undervalued stories of remarkable women throughout history in order to strive for gender equality.

EDUCATION

UNIVERSITY OF EDINBURGH

(Graduating 2019)

Illustration and Design BA (Hons)

ALTON COLLEGE

(Sept 2013- Aug 2015)

Art and Design Level 3 BTEC- D*D*D

English Literature AS-B /A2-B

WOOLMER HILL SCHOOL

12 GCSE's A*-B

SKILLS

PROFFICIENT IN ADOBE CREATE SUITE

(Photoshop, Illustrator & InDesign)

GOOD COMMUNICATOR

(Visual, verbal and written)

PROBLEM-SOLVING ABILITY

(Creative thinker and designer)

1/ NARRATIVE

FOR HER EYES ONLY: STORIES OF FEMALE SPIES

BRIEF

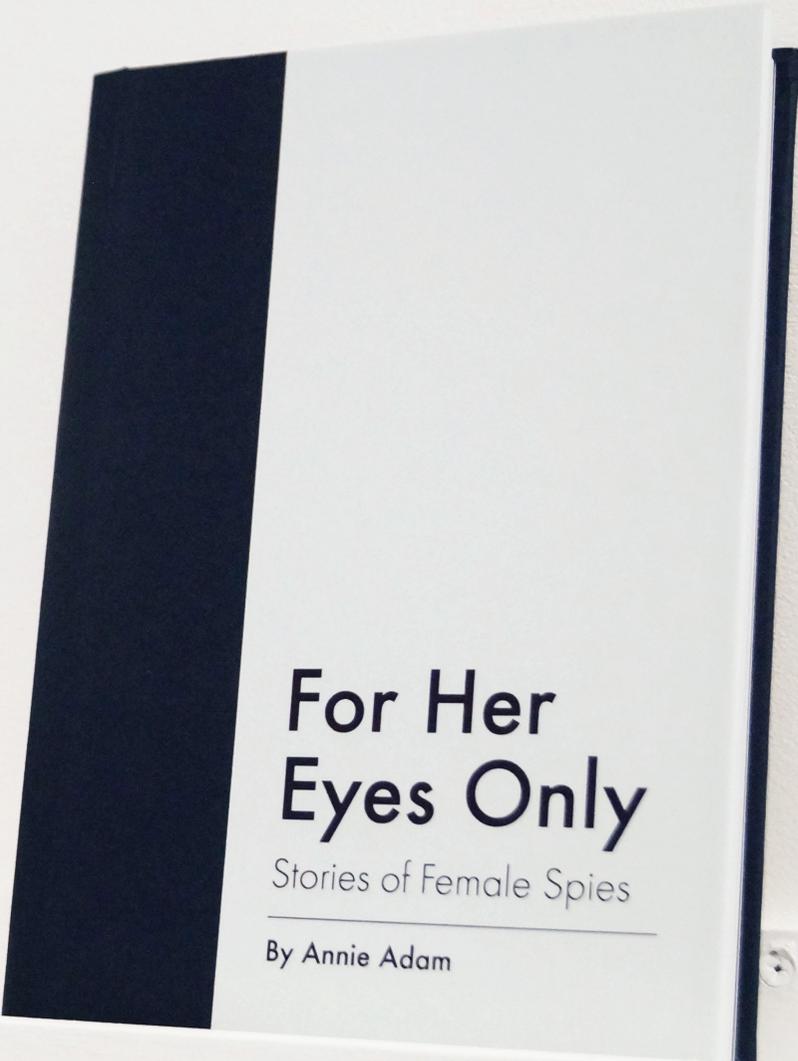
A self-initiated project to write, design and illustrate a book in response to the lack of strong female protagonists within children's picture books. For instance, in *TIME's* list of '100 Best Children's Books of All Time', only 53 books had female characters who spoke, let alone had a career or any autonomy.

CONCEPT

The book *For Her Eyes Only: Stories of Female Spies* collates together the narratives of 4 different women in espionage from the American Civil War and WW2. While conflict is complex and dreadful and should by no means be idolised, this book hopes to commemorate and share the amazing real-life stories of these women whose achievements have been undervalued due to androcentric bias. The book is aimed to inspire and empower the reader (age 8+). The title plays on the name of the 1981 James Bond film 'For Your Eyes Only' to repudiate the gender stereotypes projected by the spy fiction genre.

OUTCOME

The project resulted in the creation of a 32-page illustrated book. The illustrations combine together digital and hand-drawn marks and textures.

A book cover with a white background and a dark blue vertical stripe on the left side. The title 'For Her Eyes Only' is printed in a large, bold, black sans-serif font. Below the title, the subtitle 'Stories of Female Spies' is written in a smaller, black sans-serif font. At the bottom, the author's name 'By Annie Adam' is printed in a small, black sans-serif font, separated from the subtitle by a thin horizontal line.

For Her Eyes Only

Stories of Female Spies

By Annie Adam



Krystyna Skarbek aka 'Christine Granville'

From a member of the Polish aristocracy to becoming the first (and longest-serving) woman to work for Britain as a special agent during the Second World War, Krystyna's thrilling tale of resilience is a prime example of ingenious bravery in the face of adversity. She even served as the inspiration for the first Bond girl. Yet, you will surely agree that Krystyna is no mere supporting character, but rather a heroine in her own right.

Maria Krystyna Jutina Skarbek was born into a family of Polish nobles on 1st May 1908. She was a charismatic and independent child, brought up in the hope that she would one day claim her place in the aristocracy. Young Krystyna Skarbek loved horse riding, target shooting and skiing, which would all prove useful in her later adventures. However, her father's decadent lifestyle and a global financial depression depleted the family's finances, and his death in 1930 left them in near poverty. Yet not even financial ruin could curb Krystyna's zeal for life. She fully embraced the wild lifestyle of the elite youth of the era, often frequenting bars and nightclubs unchaperoned. She even entered one of Poland's first beauty contests.

After an unsuccessful marriage at the age of twenty-two years old, Krystyna took an office job at a Fiat garage to support herself, demonstrating her fierce independence. But she was soon taken ill and diagnosed with lung scarring caused by the toxic exhaust fumes at the garage. In order to recover she sought a healthy respite in the fresh air of the Tatra Mountains, just a few miles from the Slovakian border. Whilst there she skied and became a fast and formidable beauty on the slopes.

In September 1939, Krystyna's world was turned upside-down as her beloved Poland was invaded by the Nazis, causing Britain and France to declare war on Germany. Not one to sit back and watch while her people suffered, she immediately travelled to London to offer her services to MI6. Krystyna's aspiration to work for MI6 was especially daring because the majority of the agents were men recruited through the 'old boys' network' – a collective of wealthy Oxbridge-educated men – and she was neither British nor male. Nevertheless, in late 1939, when she demanded – rather than volunteered – to be taken on, her skills and knowledge made her impossible to turn down. Soon she became a part of the 'Special Operation Executive' (SOE), an organisation formed to conduct espionage missions in Nazi-occupied Europe. At the time Britain was anxious to know the goings-on of the Nazis in occupied Poland. Krystyna spoke Polish, French and English, and had excellent contacts in Warsaw, making her the ideal candidate for undercover duty.

Nancy Wake aka 'The White Mouse'

The Allies most decorated servicewoman of the Second World War and the Gestapo's most wanted spy, Nancy Wake, was truly a formidable woman who fought for freedom. As her code name 'The White Mouse' suggests, she was a virtuoso at eluding capture and wriggling out of sticky situations.

Nancy's story begins on the other side of the world in New Zealand, where she was born in August 1912. She spent her early years in Sydney, raised by a mother who was left essential after Nancy's father walked out on them to pursue a film making career. She had a difficult relationship with her mother, prompting her to run away from home aged sixteen to begin working as a nurse. A kind aunt provided her financial support, and with an innate sense of adventure, Nancy left to travel the world. Nancy used the money to visit London followed by other parts of Europe, where she worked as a journalist and mixed with a circle of carefree young folks. She embraced a glamorous life full of parties and travel. Her life in 1930s Europe gave her first-hand insight into the rise of Hitler and Nazism. In Vienna she saw horrific physical treatment of Jews by the Nazis.

Six months after Nancy and Henri's wedding, Germany invaded France. Eager to assist the French Resistance in 1940, Nancy began to operate as a courier, smuggling messages and food to underground groups in southern France. She then bought an ambulance and used it to aid refugees fleeing the advancing German troops.

In Marseilles in 1939, having been seduced by his skill at the tango, Nancy married her love, the handsome and wealthy French Henri Focsa. Together they led a sophisticated life in a beautiful flat on a hill overlooking Marseilles and its tranquil harbour. At this point Nancy was more accustomed to the luxuries of bubble baths, caviar and champagne rather than the dangerous and often unglamorous life of espionage.

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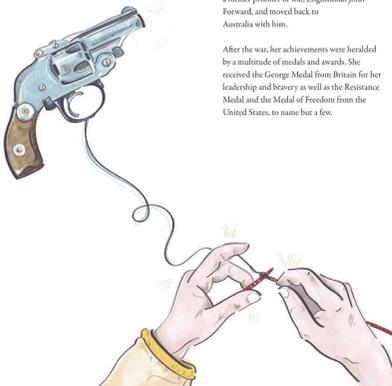
In 1944 Nancy parachuted into France, tasked with organising the Resistance in preparation for the Allies' D-Day invasion. However, she found herself in quite a predicament when her parachute got stuck in a tree. Luckily Nancy was not damaged in distress and managed to free herself! Her commander supposedly remarked that he hoped 'all trees could bear such beautiful fruit!' Nonsense Nancy was in no need of shallow flattery and is rumoured to have replied by telling him not to give her that 'French rubbish'.

One of Nancy's most notable missions involved her cycling five hundred kilometres through several dangerous German checkpoints to replace the codes her wireless operator had been forced to destroy in a German raid. Without these codes, the Resistance would have been helpless as there could be no fresh orders or crucial drops of supplies and weapons. Nancy cycled non-stop, day and night, journeying through mountainous landscapes at such great speeds that she completed the trip in an astounding seventy-two hours.

Before long, Nancy was a well-established high-ranking officer for the SOE, in charge of organising and allocating arms to around 7,500 men. She even spearheaded a raid on the Gestapo headquarters hidden in central France, in the town of Montluçon, and also led an ambush on a German gun factory. While such missions involved fatalities, Nancy did not enjoy killing. However, she did not want to be passive in the face of danger. She once told an interviewer, 'I don't see why we women should just wave our men a proud goodbye and then knit them balacava's'.

After the war ended on 2nd September 1945, Nancy returned to her home in Marseilles, only to find that it had been ransacked by the Gestapo. All of her furniture had been stolen or damaged, but more importantly, her husband was missing – he had been captured. Even under intense interrogation, Henri had refused to give the Gestapo any information about the whereabouts of his wife. He sadly died in captivity, having proven himself loyal to her to the bitter end. Heartbroken and having nothing left to keep her in Marseilles, Nancy moved to London. Nancy continued working with the SOE at the British Air Ministry in the Intelligence Department. In 1960 she married a former prisoner of war, Englishman John Forward, and moved back to Australia with him.

After the war, her achievements were heralded by a multitude of medals and awards. She received the George Medal from Britain for her leadership and bravery as well as the Resistance Medal and the Medal of Freedom from the United States, to name but a few.



Nancy lived a long and healthy life to the grand age of ninety-eight. Her final wish was carried out after her death: her ashes were sprinkled over the French mountains in the village of Verzieux, near where she fought her toughest battles. Nancy may no longer be with us, but to this day, 'The White Mouse' remains one of the SOE's most remarkable agents.





2/ EDITORIAL

GETTING EMOTIONAL

Gary Cox on existentialism, psychology and the emotions

Existentialists recognise that much of a person's emotional life is Other related, an aspect of what they call our being-for-others. They recognise that many if not most of a person's emotions are different ways in which he encounters other people and realises himself as a being for the Other.

How much of an emotional life does a solitary person actually have or need? Perhaps the so-called emotion of elation that people feel when enjoying solitude well away from other people is not so much an emotion as a sense of freedom from emotions: a transcendence of cloying, in some Other related feelings like self-consciousness, shame, embarrassment, anger, repulsion and disappointment.

It will be objected that not all these are necessarily Other related emotions. Disappointment, for example, is not necessarily an Other related emotion in the sense that a person can be disappointed by non-personal things like the weather. But surely most of the disappointment people experience in their lives is due to others, just as most of the anger and irritation they experience is due to others, or more specifically, their reaction to others. Other people disappoint and anger us so readily precisely because we have so many practical and emotional requirements with regard to them, requirements they seldom want to fully satisfy. Other people are nothing to us if not frustrating. As for the emotion of loneliness that the

solitary person may feel, what is this emotion but a yearning after engagement with the Other? It is often felt keenest when he has been in contact with the Other, especially if that contact ended before he had the best of it. He feels the Other's lack and misses the Other. When a person has been alone for some time, however, the Other tends to dominate his thoughts, exercising freedom and controlling the world - that are not dependent on the Other.

Returning to an empty house after being out with friends, John always feels isolated and lonely. But he can be in the same house he never feels isolated, lonely and doesn't miss other people at all. The once empty house is now full of him, as he is full of himself.

We often get very emotional when angry, disappointed or frustrated with ourselves, but arguably, to be angry with ourselves is always to be angry with someone else. Other I am performing some task and become angry with myself when I realise in the moment that I am performing it badly, up and causing the person the pain, time and effort of performing it right. In cursing my stupidity I am cursing myself for impeding the achievement of transcendence of my present self, by causing me to realise that the world, which I was possibly transcending, is towards larger and more important things.

Interestingly, existentialists argue that emotions are not actually states of being that we possess or that possess us.



BRIEF

To create an editorial illustration for *The Philosophers Magazine* Issue 84 - *Existentialism*. The philosopher's magazine is a quarterly publication and is sold in a variety of big bookshops. I was tasked with creating illustrations for an article discussing existentialism and emotions.

CONCEPT

This illustration depicts one of the figures at the vanguard on the philosophy of existentialism; Jean-Paul Sartre. Sartre was a French philosopher, playwright, novelist and political activist. I chose to illustrate him as his philosophy is predominantly discussed in the article and his glasses and pipe make for iconic imagery the readers would instantly recognise. The maze behind him is intended to allude to the overarching theme of existentialism and the idea of navigating through the unknown.

OUTCOME

Two illustrations that combine digital linework and hand-drawn marks.

'GETTING EMOTIONAL'

The Philosophers Magazine

3/ BOOK COVER DESIGN

NORWEGIAN WOOD

Penguin Student Design Awards

BRIEF

To redesign the cover of 'Norwegian Wood' by Haruki Murakami. The book recounts the university years of Toru Watanabe in 1960's Tokyo told from the perspective of his middle-aged self. The narrative explores his relationship with his first love Naoko, the girlfriend of his best friend Kizuki. The book tackles some difficult issues: uneasy friendships, casual sex, passion, loss, mental anguish and suicide.

CONCEPT

The book's narrative exudes a sense of nostalgia, as all the events happen in a fleeting haze and are told through the memories of the narrator. To allude to this, I have used pastel tones and soft fluid marks in the illustration.

The design reflects the novels focus on place and memory. The cover depicts Toru and Naoko walking the busy streets of Tokyo - a place which represents the chaos and confusion in Toru's life. Their hands are barely touching and the linework of Naoko's skirt drifts away to symbolise how she slips away from him. The image also incorporates the bullet train, the Tokyo Tower and Mount Fuji - all iconic landmarks associated with Tokyo in the 1960's and today. Additionally, I created hand-drawn lettering to add to the nostalgic feel of the piece.

OUTCOME

A full wrap around book cover design. Additionally a set of limited edition screen-printed posters of the cover were created to sell.

4/ ILLUSTRATION

MAPS

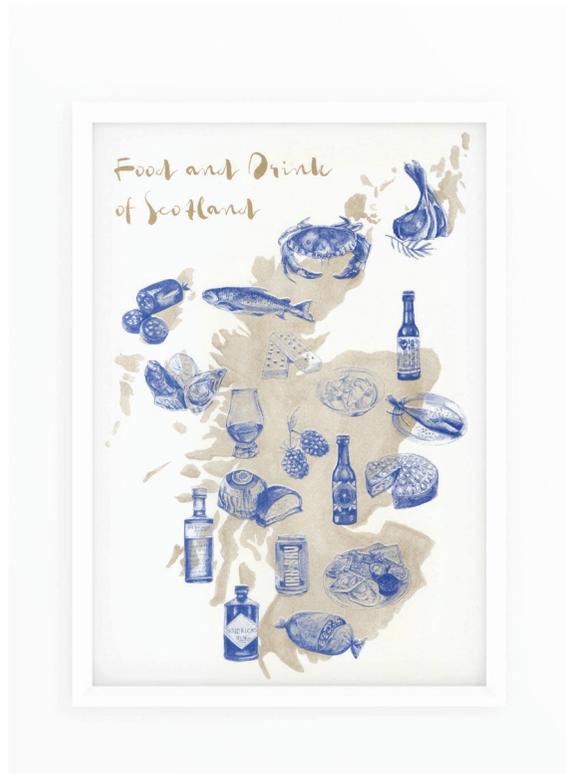
Red Door Gallery

BRIEF

To create work for Red Door Gallery responding to the theme of 'maps'.

CONCEPT

I illustrated two maps of Scotland for the tourist market, intended to appeal to be bought as a keepsake or souvenir from their travels. The first map illustrates the unique wildlife of Scotland and where best to see it. The second map celebrates the unique food and drink produce of Scotland and illustrates where it comes from.



OUTCOME

Watercolour and ink drawings were translated into digital prints and a set of two risograph prints, now for sale at Red Door Gallery. Blue was chosen to risograph print with due to its association with the Scottish flag; to further the appeal to the tourist market.

5/ PRINTMAKING

WW100

*In Collaboration with Edinburgh
Printmakers and Lateral North*

BRIEF

To create an illustration for WW100; a project instigating 100 artworks in response to 100 Scottish connections to World War One. The project is part of a larger initiative, stemming from the Scottish Commemorations Panel whose purpose is to establish how World War One particularly impacted Scotland. At the core of the Panel's activities is the theme: "*What Do We Learn From All This?*"

Artists has to respond to a story that focused on a particular experience of individuals or a group within the war, to create a print and a 'matrix' - the physical printing plate. These printed matrices will then be compiled together to create a sculptural map of Scotland. Lateral North — a research & design collective based in Glasgow— are now in the process of making the map come to life using augmented reality technology.

CONCEPT

My design reflects on the experience of the notorious war poet Wilfred Owen's time in Edinburgh. Owen spent time at Craiglockhart hospital during WW1 where he met fellow poet Siegfried Sassoon. Craiglockhart itself was instrumental in pioneering treatment for shell-shock. The illustration references portraits of the poets, imagery of the nurses who looked after them and incorporates text from Owens poem 'Anthem for Doomed youth' in the background. The serpent snaking throughout references 'The Hydra' magazine of Craiglockhart that Owen wrote for. The composition moves from imagery of WW1 to that of more contemporary warfare to emphasise that post-traumatic stress disorder is still an issue that affects the soldiers of today. The design seeks to answer the panel's brief "*What Do We Learn From All This?*" by demonstrating that psychological stressors resulting from conflict and trauma — both in war and in our everyday lives— are very real issues that need to be respected.

6/ BRANDING AND MARKETING

APH STUDIO

Promotion for Dahlia & Hotline

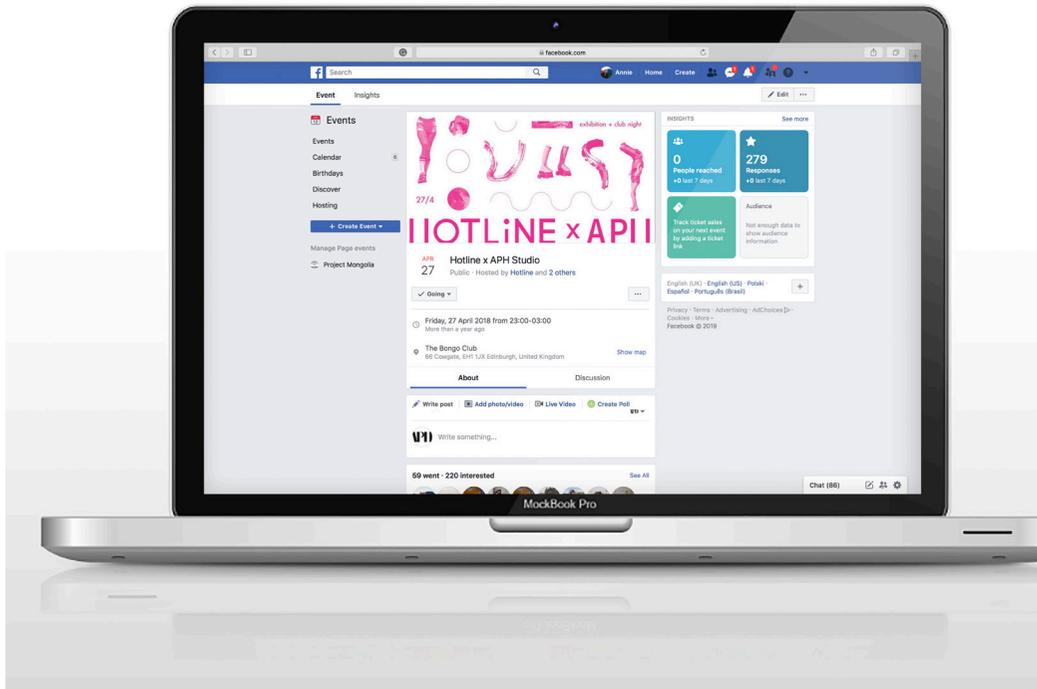
BRIEF

APH studio collective (Annie Adam, Charlotte Pascoe and Charlotte Henderson) was formed to help rejuvenate the Edinburgh nightlife scene and provide a platform for young artists and designers to share their work. This was in response to the closure of many key nightlife venues in Edinburgh. At APH we work with local businesses that inspire and support creativity and diversity amongst the young population of Edinburgh.

Briefs have included the promotion of the shop launch and exhibition at lifestyle store Dahlia and an exhibition and club night in collaboration with Hotline who support young female and nonbinary DJ's.

CONCEPT

APH Studio's designs aim to create a sense of excitement within the nightlife scene through playful interplay between collage and traditional print techniques and abstracting shapes and typography. Fluorescent colours and our signature risograph printed pink are used throughout APH's promotional material to create fun designs that demand to be noticed.



OUTCOME

The final piece transforms an original ink illustration into print using photoetching. My design was etched onto copper to create the matrix. Both the matrix and print itself will be part of an upcoming touring exhibition in collaboration with Lateral North which will begin at the Scottish Parliament.



MARKETING CAMPAIGN

The Kings Cabaret

BRIEF

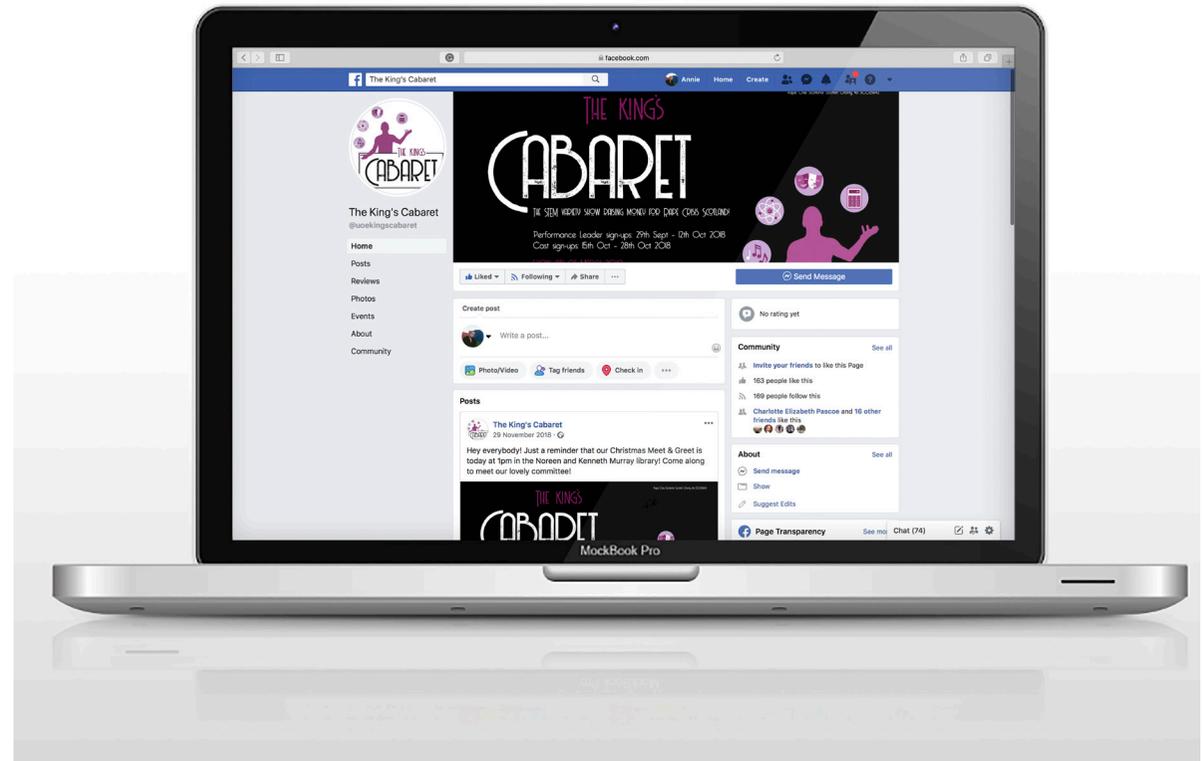
To create a logo and promotional material for 'The Kings Cabaret' 2019. The King's Cabaret is large scale variety show put on by STEM students from The University of Edinburgh to fundraise for Rape Crisis Scotland.

CONCEPT

The playful logo combines together a figure juggling icons representing both STEM disciplines and artistic performance pursuits. A colour scheme of black and purple tones was deployed alongside a typeface that draws inspiration from Art Deco posters to create a visual identity that portrays the event as a sophisticated affair.

OUTCOME

A logo and full marketing campaign including posters, flyers and content for Instagram and Facebook.



LOGO DESIGN

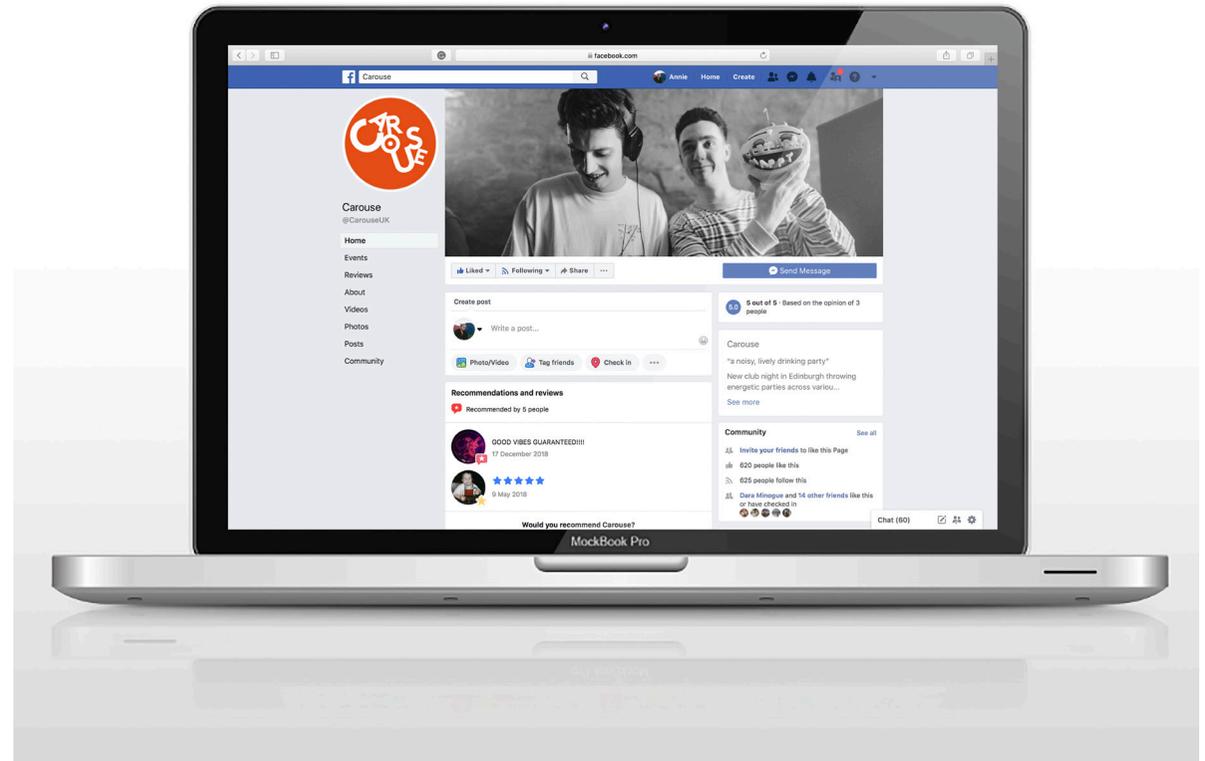
Carouse

BRIEF

To redesign the logo for Edinburgh club night 'Carouse', in collaboration with fellow designer Charlotte Pascoe.

CONCEPT

The logo design manipulates letters and the circular background to form an image of a record- which instantly communicates that this is a club night who are serious about quality music. Carouse stands for "a noisy, lively drinking party", this is reflected in the playful, yet bold identity of the logo created through the use of a bright orange and the dynamic placement of the letters that appear to be spinning around the record itself.





7/ ALBUM COVER DESIGN

BRIEF

To design an album cover for 'Castles Made of Sand' by Jimi Hendrix for the 2017 Secret 7" competition.

CONCEPT

The image alludes to the girl depicted at the end of the song who like all the dreams and aspirations that Hendrix describes eventually "melt into the sea". The design draws influence from the psychedelic art of the 1970s and the earlier art nouveau style that inspired it.

OUTCOME

A 7" record sleeve design and a series of accompanying limited edition screen prints.

CASTLES MADE OF SAND

Secret 7"
