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## **BRADBURY ART MUSEUM SOCIAL MEDIA GRAPHICS**

Starting in January 2021, I began working as an intern at the Bradbury Art Museum. I was given the job of managing social media and its content creation, including designing graphics for their instagram stories. Examples here became a template I followed for numerous posts.

BAM bradburyartmuseum 6h

## BAM dnspe 25

This year is the 25th annual Delta National Small Prints Exhibition. We feature 50 works from a diverse selection of artists and today we are talking about *Stunt Ration - Chiara* from Alberto Balletti.

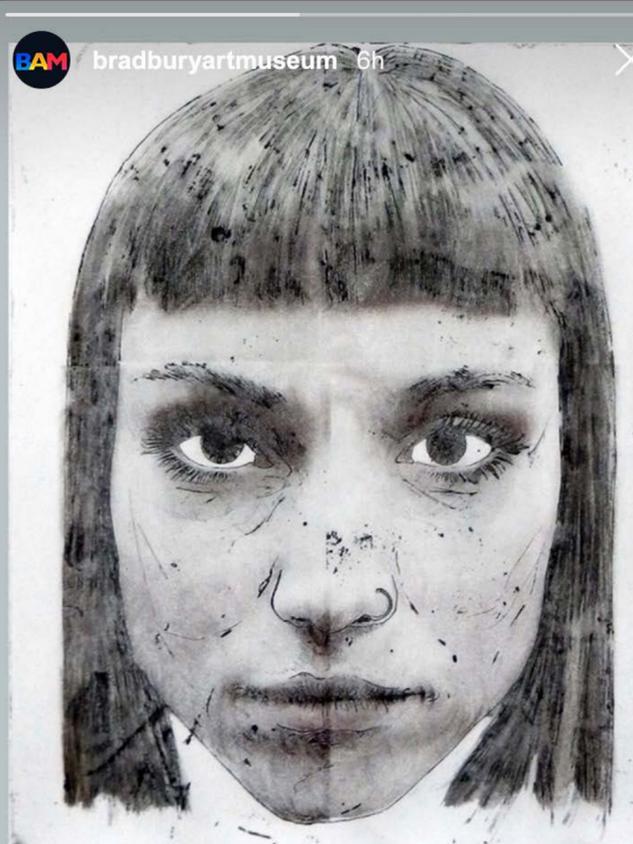
Have you seen this in person?

YES!	NOT YET!
33%	67%

#BradburyFeature

Leave a message

BAM bradburyartmuseum 6h



Alberto Balletti, *Stunt Ration - Chiara*, etching and ink-jet, 2020  
19.685 x 15.748 in.

DON A. TILTON PURCHASE AWARD  
Underwritten by Don A. Tilton, Little Rock

Average answer

Leave a message

BAM bradburyartmuseum 6h



“...In this paradoxical age of utter deconstruction, of a single globalized society, of a single device, a single social model, such notion could sound provocative, perhaps because we often confuse challenging limits with challenging their very existence. An interior way of escape, where we lost confidence.”

excerpt from artist statement

Leave a message

BAM bradburyartmuseum 6h

## BAM dnspe 25

Check out our recent post for more information on this amazing print!



bradburyartmuseum This #BradburyFeature is about "Stunt Ration - Chiara" by @bertoballetti from #DNS...

We are open today from 12PM-5PM.

Come see us!

#BradburyFeature

Leave a message

BAM bradburyartmuseum 6h

# BAM dnspe 25

This year is the 25th annual Delta National Small Prints Exhibition. We feature 50 works from a diverse selection of artists and today we are talking about *Invisibility #6* from Andrea Nhuch.

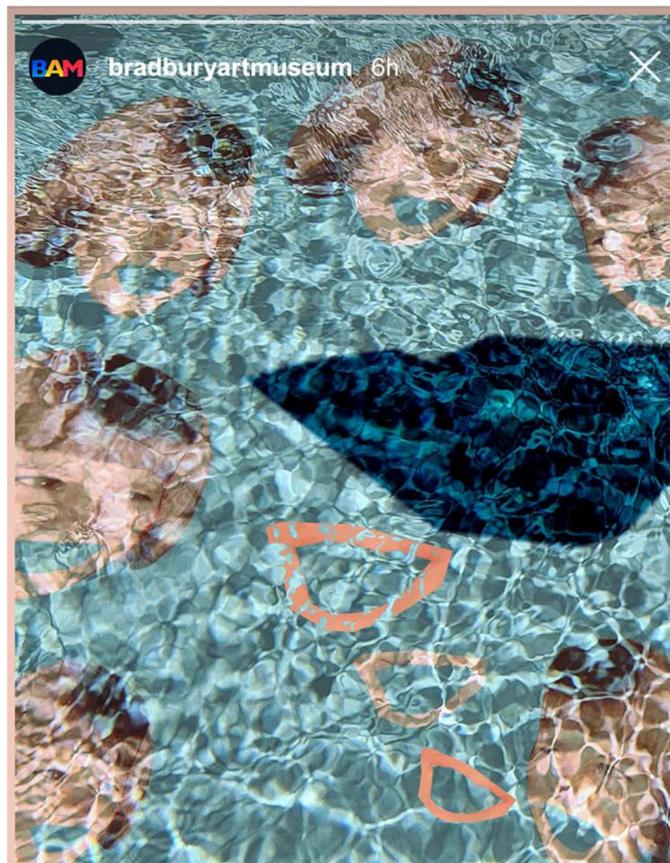
Have you seen this in person?

**#BradburyFeature**

Leave a message



BAM bradburyartmuseum 6h



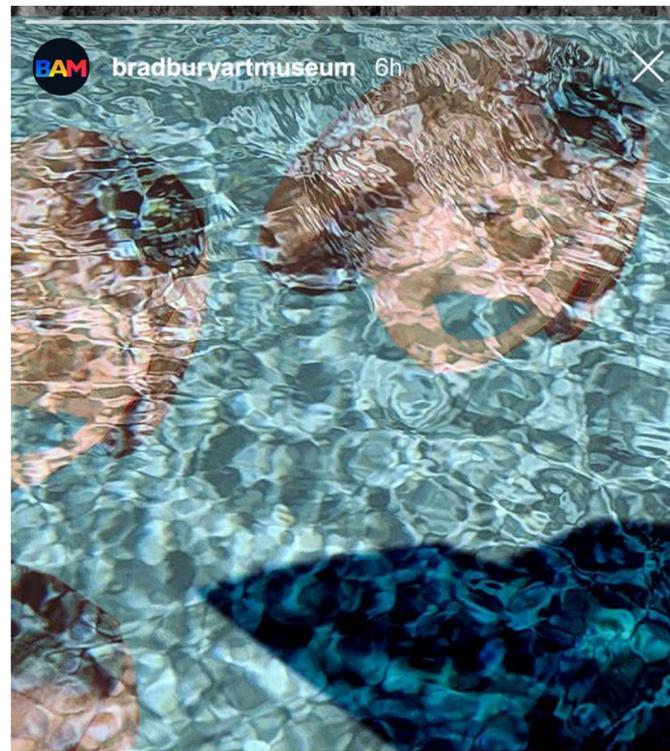
Andrea Nhuch, *Invisibility #6*, digital photography, 2020 20 x 16 in.

**CHUCKI BRADBURY PURCHASE AWARD**  
Underwritten by a Special Endowment  
in Honor of Chucki Bradbury

TAP & HOLD!

Leave a message

BAM bradburyartmuseum 6h



*"The Invisibility Series speaks to the experience of feeling invisible by not being heard as a child...The Invisibility Series speaks to a new reality and direction in my practice which called for a different level of introspection and expression."*

excerpt from artist statement

Leave a message

BAM bradburyartmuseum 6h

# BAM dnspe 25

Check out our recent post for more information on this amazing print!



We are open today from 12PM-5PM.

Come see us!

**#BradburyFeature**

Leave a message

BAM bradburyartmuseum 6h

**STAR CHILDREN**

Artist Talk  
**JOEY BROCK**



FROM ONE PORTRAIT PROJECT Joey Brock

Over on our Facebook page, one of our interns sat down with mixed-media artist Joey Brock. Hear him talk the work featured in Star Children, his ongoing projects, and journey as an artist. Thank you Joey for your time.

Go check it out!

Follow Joey below:  
@ [joeybrockart@oneportraitproject](#)

BAM Leave a message

BAM bradburyartmuseum 6h

**STAR CHILDREN**

Artist Talk  
**KEVIN R. KAO**

WORKS IN STAR CHILDREN



FROM HUBRIS Kevin Kao

Over on our Facebook page, one of our interns sat down with ceramic artist Kevin R. Kao. Hear him talk the work featured in Star Children, his upcoming projects, and the world around us. Thank you Kevin for your time.

Go check it out!

Follow Kevin below:  
@ [kevinrkao](#)

BAM Leave a message

## **SUNBRELLA ADVERTISEMENTS**

This project was a campaign with a twist: to take an ad placed in a magazine and recreate it for a completely different publication and demographic. The original Sunbrella ad was in Southern Living and I set out to redesign it for Parent's magazine. The final product was created using Photoshop and InDesign in order to achieve a set of advertisements that would make Sunbrella Fabrics attractive to the parents that read this magazine.









## **CHRISTMAS ILLUSTRATIONS**

At Arkansas State University, I served as an active member of the student group for AIGA on campus. These were created to sell during the Christmas sale with the art department to raise funds for A-STATE AIGA. I created illustrations to be used for stickers and buttons. My designs were best sellers from our table.







## **BUFF CITY SOAP LOOKBOOK**

This lookbook was created for Buff City Soaps to showcase their store and products in Jonesboro, Arkansas. I photographed and designed the layout of this book and wrote the body copy. The final result was a 15-page booklet that was a successful showcasing of their brand and merchandise.

You can view the full lookbook [here](#).





## Making

Every product sold at any location is handmade on site by trained makers. Any customer can watch this process throughout the day as well as watch their own personal order being made.

Soaps, bath bombs, shower oils, scrubs, and even laundry soap will come to life before your eyes.





## **KAPPA CHI FRATERNITY APPAREL**

I had the opportunity to create t-shirt designs for the Kappa Chi fraternity at Ouachita Baptist University. I worked with them throughout my college career for various flyers with events, so it was not hard to design something they would enjoy. I worked with the president in order to achieve the final results you see here. All members of the fraternity were happy with the designs.









## **FOUNDATION OF ARTS "PICTURE YOUR PURPOSE" CAMPAIGN**

This campaign was created for the Foundation of Arts in Jonesboro, AR. The goal of this was to attract donors in order to secure more funding for the non-profit. I wanted to create a campaign that showcased the values of this group with headlines and visuals that represented that. The final result included three print ads, social media graphics, and merchandise all under the same big idea.



**BACK** COMMUNITY.  
**BACK** ARTISTRY.  
**BACK** YOUTH.

SUPPORTING THE ARTS IN NORTHEAST ARKANSAS  THE FOUNDATION OF ARTS

DONATE HERE [foajonesboro.org](http://foajonesboro.org)



**FUND** OPPORTUNITY.  
**FUND** ENRICHMENT.  
**FUND** CREATIVITY.

SUPPORTING THE ARTS IN NORTHEAST ARKANSAS  THE FOUNDATION OF ARTS

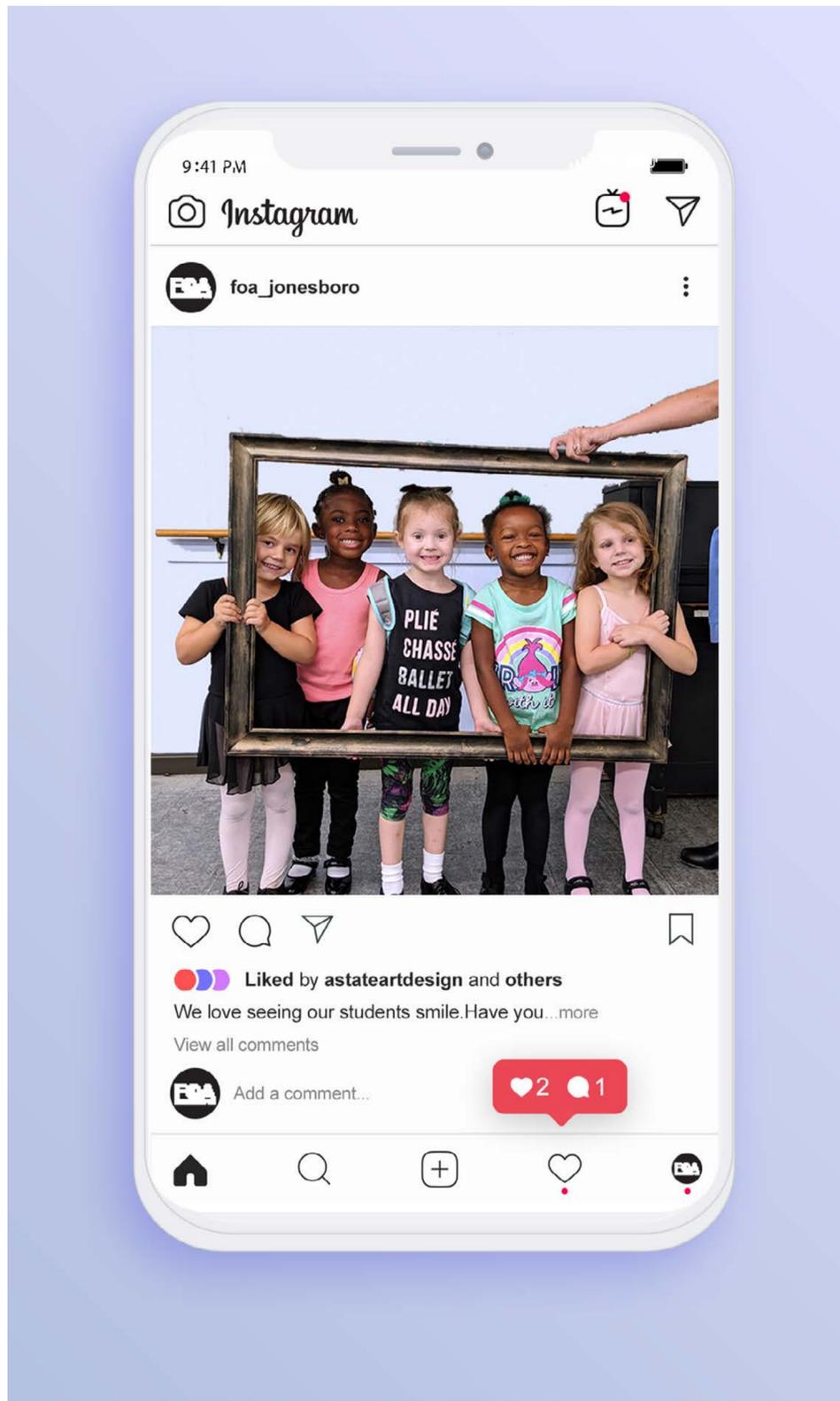
DONATE HERE [foajonesboro.org](http://foajonesboro.org)



**SUPPORT** IMAGINATION.  
**SUPPORT** CULTURE.  
**SUPPORT** JOY.

SUPPORTING THE ARTS IN NORTHEAST ARKANSAS  THE FOUNDATION OF ARTS

DONATE HERE [foajonesboro.org](http://foajonesboro.org)





## **ROOST BAR & GRILL BRANDING**

Roost Bar & Grill is a fictional restaurant created from a personal logo project. I chose the two words fire and hen, and found a way to successfully combine them. I received great feedback from my peers and it even went on to win a Gold Student Addy at the district level in 2020 for Logo Design and a Judge's Choice Award for Overall Design.

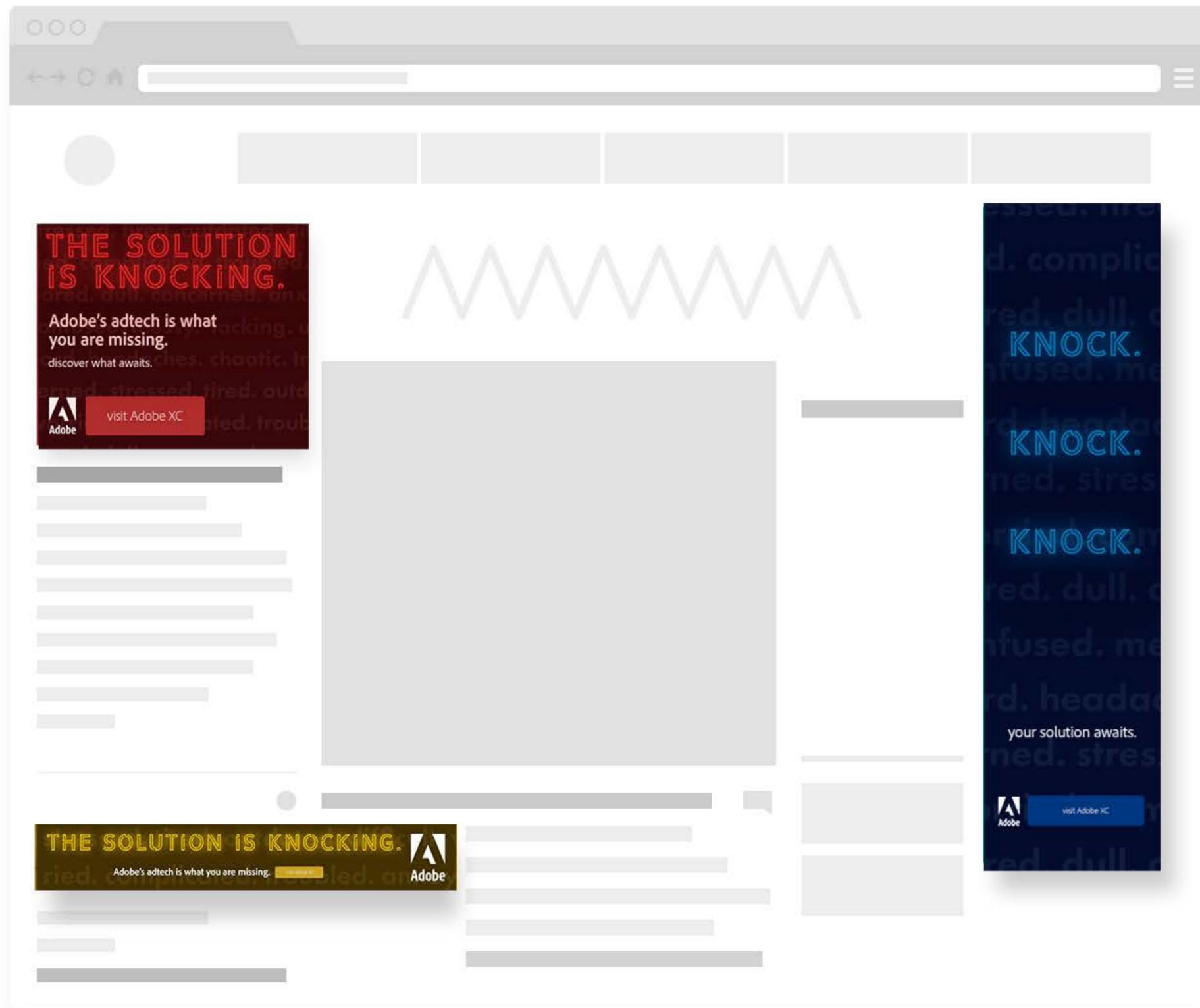




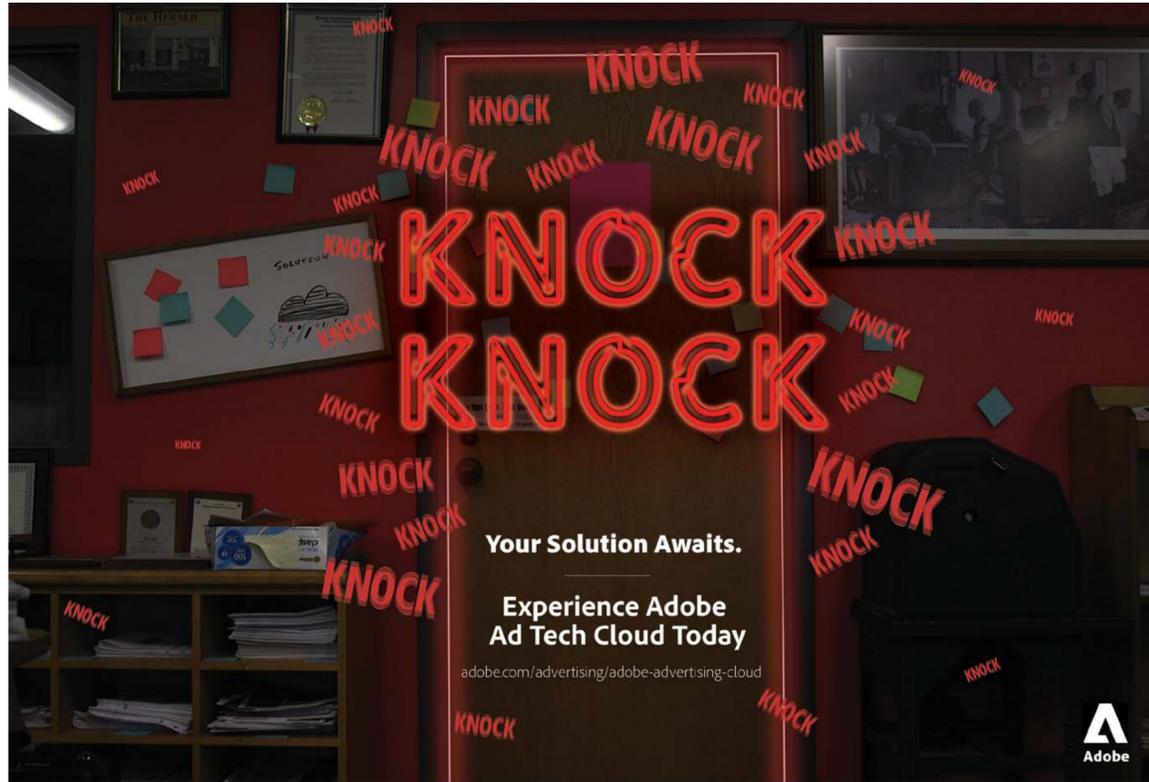
## **NATIONAL STUDENT ADVERTISING COMPETITION, ADOBE**

From December 2019 through April 2020 I was part of a team that consisted of graphic design, communications, and business majors that competed in the National Student Advertising Competition. We had to design a business-to-business campaign for Adobe to advertise their new AdTech. The result was a campaign that consisted of print advertising, web banners, and billboard advertisements. Though I played a part in the entire process, I specifically designed the webpage banners.

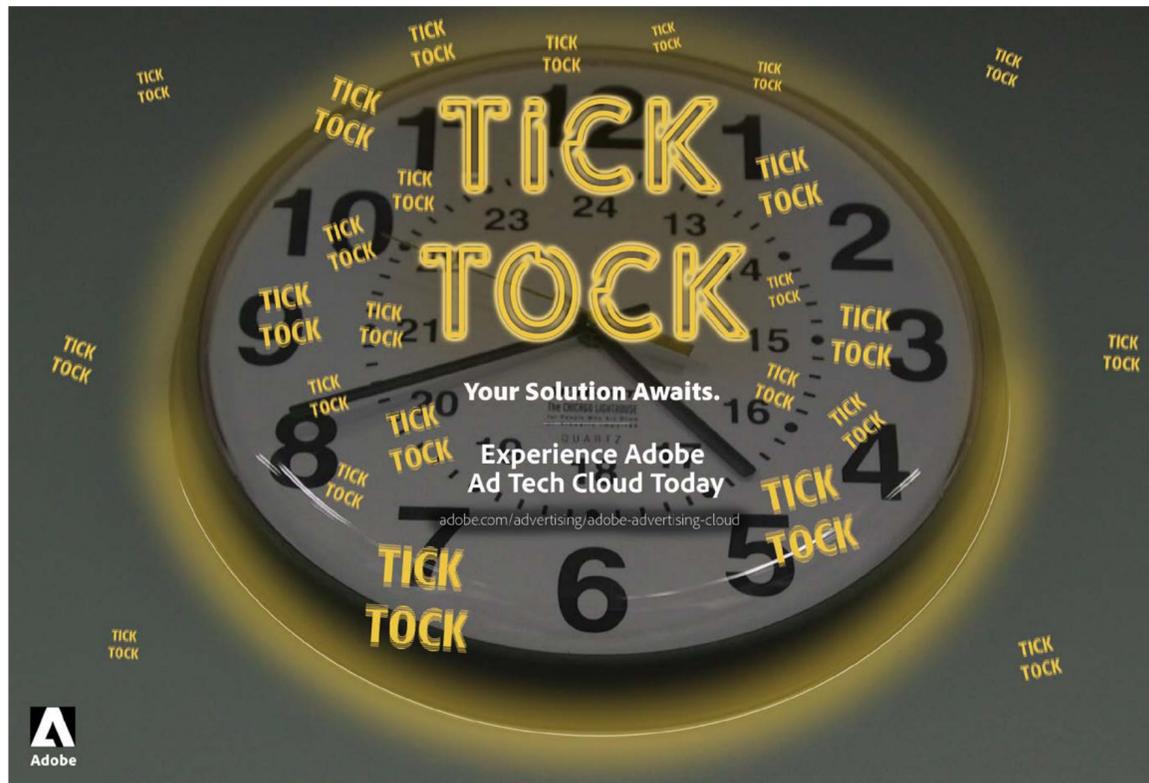
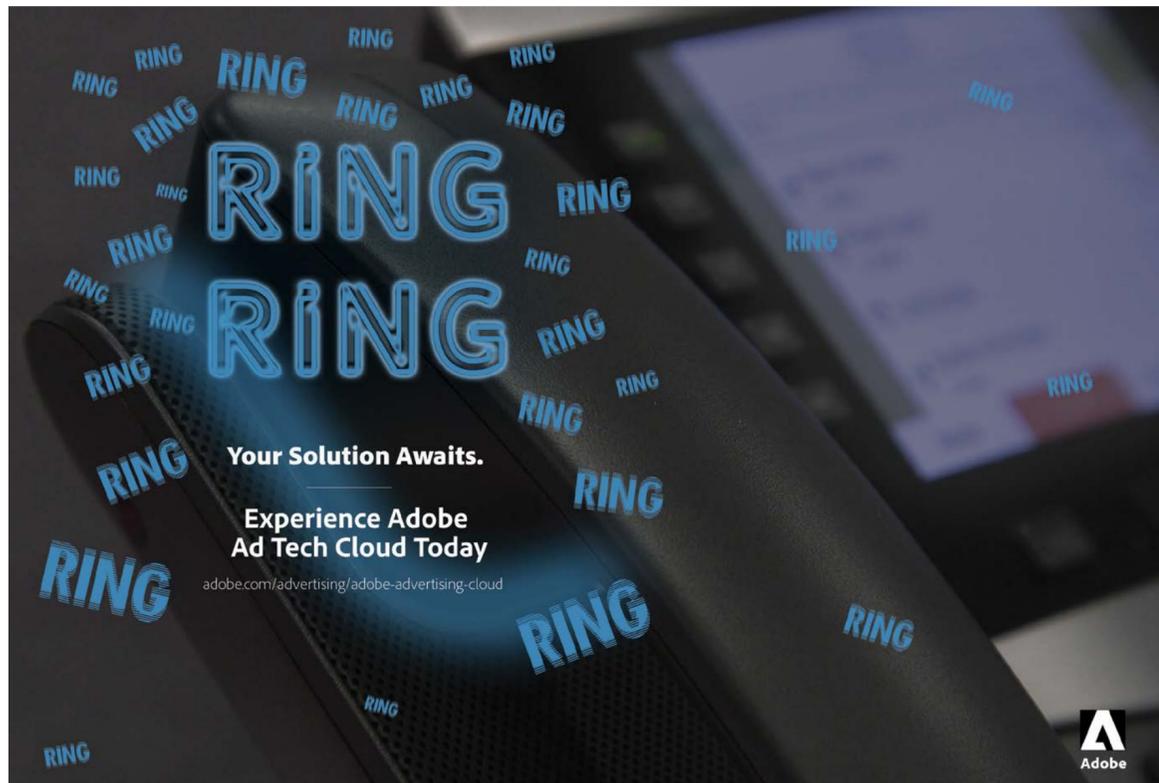




**BANNERS BY ME,  
AUTUMN HARRIS**



PRINT ADS BY  
ASHLYN GARRETT



## **HiRES MAGAZINE**

HiRES magazine is a personal design project where I set out to create a publication for designers. This first issue covered typography in daily life, the media, and pop culture. I produced a 20-page magazine booklet with a bright theme in order to encompass my own personal preferences, as well as reference the diversity within the design community.

You can view the full magazine [here](#).



## IMPRESSUM

### Writers

Miriam Harris  
Giacomo Lee  
Eliza Brooke  
Felicity Carter

### Photographers

Gary Stranger  
Foxlight Pictures  
DigitalArts Online

### Designer

Autumn Harris

### Cover Art

Autumn Harris

### Press

Blurb.com

### Fonts Used

Acier Bat  
Ernestine Pro  
Akagi Pro

20 pages

## FROM THE EDITOR

Welcome to the first issue of HIRES. The aim of this magazine is to introduce and recognize different aspects within the art and design world to the everyday person, student, and designer.

The focus of this issue is typography. Our everyday world consists of so many typographic anomalies that go under the radar even when presented right under our nose. We will explore typeface creators, integrations, and even some personal connections.

This issue hopefully will provide insight and inspire you.

Thanks for stopping by. Hope to see you soon.

A handwritten signature in black ink, appearing to read 'Autumn Harris'.

Autumn Harris,  
Editor-in-Chief

## DALTON MAAG

on designing custom typefaces for brands like Netflix, the BBC and Nokia

by Miriam Harris | DigitalArts

Netflix unveiled its custom typeface 'Netflix Sans' last week. The video streaming service is yet another digital company choosing to design a custom typeface in-house, rather than paying millions in font licensing fees. The cost is no secret. Netflix, who worked with type design studio Dalton Maag to create the unique font, says with the global nature of its business, font licensing can get expensive. But is it the best idea for everyone? We looked at eight other digital brands that have chosen to design bespoke typefaces in-house, including BBC's Reith which launched at the end of 2017, Samsung, Apple, Google, USA Today and Nokia. At least three of these brands opted to collaborate with Dalton Maag. The type design studio works with clients and their design agencies to modify and develop typefaces for print, desktop, app and mobile environments. Previous clients of Dalton's also include BMW, Intel, HP, Lush and AT&T.

In this feature Dalton Maag operations director Richard Bailey explains what fees are involved designing a custom typeface and what the collaboration

process looks like. He also explores why some foundries are moving towards 'impression-based licensing' – a relatively new approach – for typefaces in many digital advertising spaces.

### Why commission a custom typeface?

When a digital brand such as Netflix commissions a custom typeface design, it's usually due to a mixture of reasons involving functionality and cost, says Richard. Sometimes it's a matter of not being able to find the right expression or functionality from "off-the-shelf" fonts, language coverage problems or legibility – or simply wanting a font that can be an "ownable" part of their brand. Dalton Maag begins its custom font development process with a collaborative workshop.

"Stakeholders from the client and their design agency help us explore the brief, look closely at their creative expression, and identify the practical problems that they need to solve.

"Throughout the development process the aim is to try to ensure that all stakeholders are happy with the direction in which we're heading and

with the decisions being taken," says Richard. "We want people to want to use the fonts when they roll out."

A "small-end" project – such as a single weight, English-only font – could take around six weeks from initial sketches to delivery of the final font file. But a typical project usually includes Roman and three Italic weights, providing coverage for the Latin-script languages of Western Europe. This project would take three to four months from first workshop to final delivery. Longer projects can take up to a year.

Each process also includes screen optimisation and client feedback time.

### What costs are involved in designing a custom typeface?

For custom font development, Dalton Maag charges for studio time only, with all intellectual property being transferred to the client as part of that fee. The studio has no licensing fees, no limits on how the client can use the fonts, and no requirement to choose Dalton Maag for future extension of the fonts. Other studios may separate pricing into execution and licensing/IP fees. However, whether or not a custom font works out to be less expensive than licensing depends on how a brand will use it, says Richard. "Every font foundry is different but typically the more users of the fonts, and the more exotic the media in which the fonts are to be used, the higher the licence fees," he says.

"As our approach to custom font development is a fixed-fee regardless of how the fonts will be used, there is almost always a size of user base, scope, or diversity of media at which custom becomes more cost effective than licensing, and the savings increase from there."

Although Richard says brands still can end up with fonts that can look great but can't be used thoroughly without "additional and sometimes substantial fees".

### Custom typeface versus font licensing

If you're a digital brand weighing up the cost of font licensing over designing a custom typeface, start talking to an experienced typeface design

studio as early as you can. This will help you to explore and listen to practical advice.

"Custom font development isn't always the right solution and we don't steer every enquiry towards it as an answer," says Richard.

What's impression-based licensing?

**"Custom font development isn't always the right solution and we don't steer every enquiry towards it as an answer."**

Impression-based licensing for digital media is a relatively new approach used by some foundries, Richard says. Essentially it's paying more for wider "use". Digital font libraries offering impression-based

licensing for digital ads include Linotype and MyFonts, both owned by Monotype. For example, MyFonts says you can use a 'digital ads' type of license to embed fonts into digital ads, such as banner ads. MyFonts will supply a kit containing webfonts which may be shared with third parties who are working on your behalf to produce the ad creatives, however you are wholly responsible for it. It's much less expensive to use a digital dds license rather than a webfont license for this. If you know the number of impressions the campaign requires, that amount can be ordered before the campaign begins. Each font foundry is trying to find a pricing model which gets their fonts widely used but covers their costs and allows them to reinvest.

"For some brands this approach makes economic sense as part of campaign spend for others a one-off fee or ownership of the fonts would be more economical," says Richard

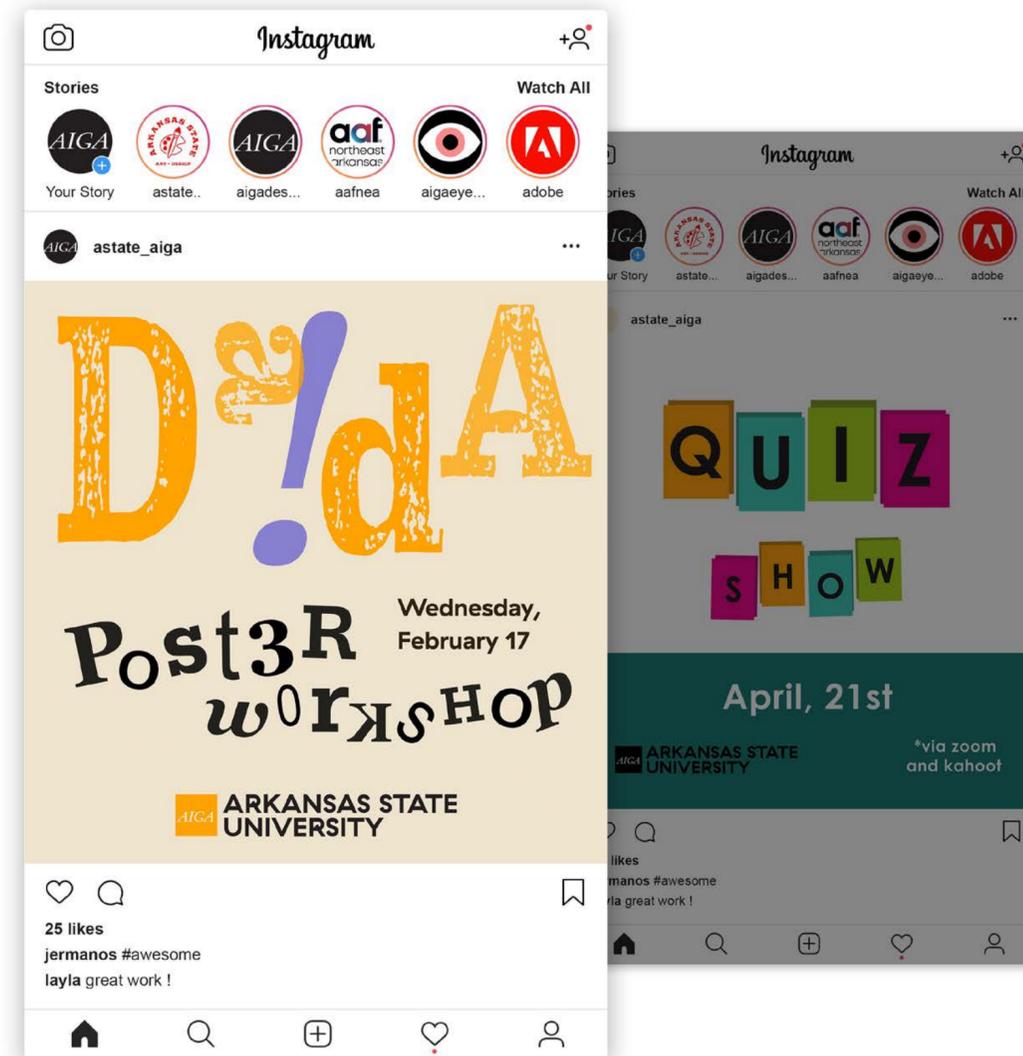
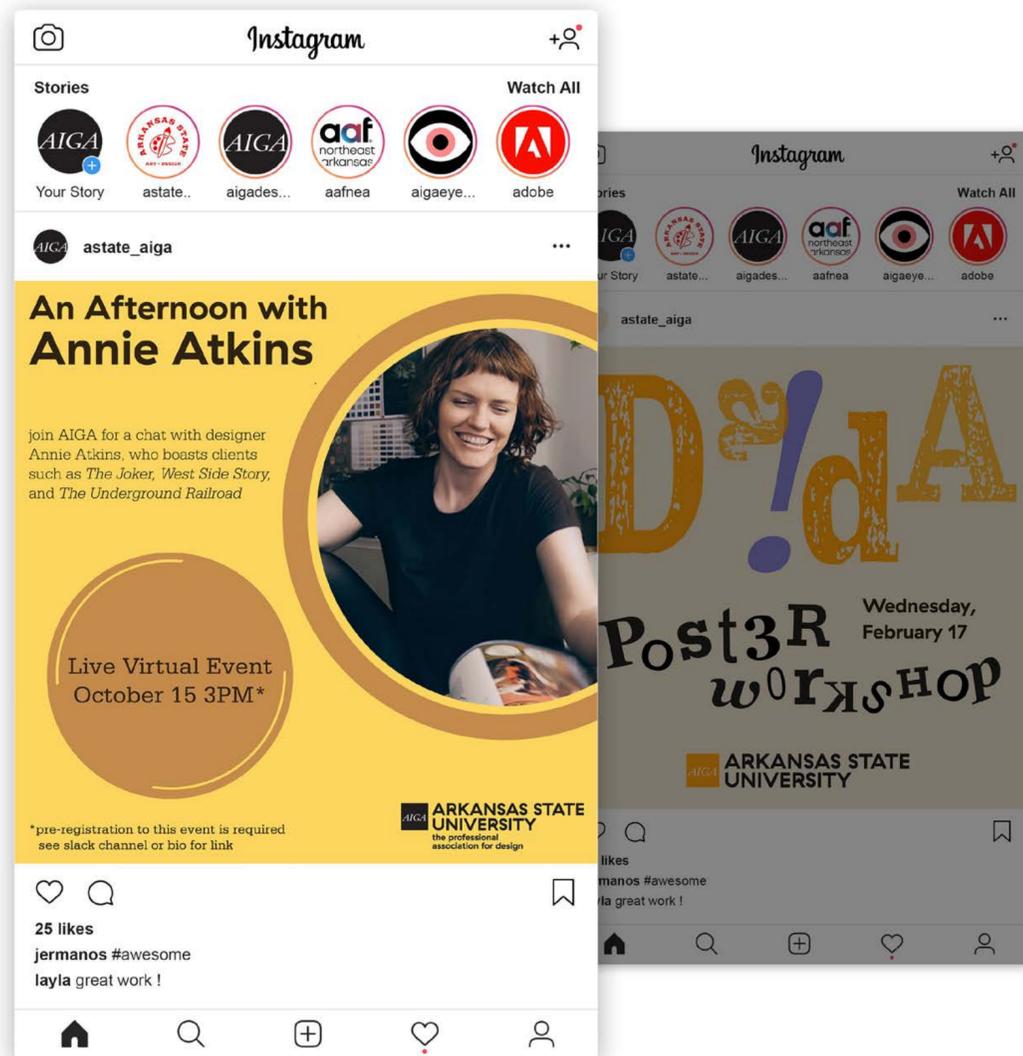
If you licence a font you're not just paying for the specific file you download, you're making "a small contribution to supporting the development of the whole library", Richard explains.

"For this to be a sustainable model for a font library, and for fonts to remain accessible to all, there does need to be an element of paying more to use it more."



## **AIGA SOCIAL MEDIA GRAPHICS**

As a former board member and current treasurer of the student AIGA group on campus, we often take on projects to benefit the club. Throughout the school year, I created social media graphics for various events. The first was for a talk with Annie Atkins of the national group, the second for a DADA style poster workshop we held, the third was for a quiz show style workshop, and the final for the canceled SSGDS student night.





## **ALLOS APP PROTOTYPE**

ALLOS is an app that was birthed from a need I saw that was not being tended to properly. My siblings both deal with food allergies, which can present challenges at restaurants. They often have to ask the wait staff numerous questions and if unable to properly answer, they may speak with the cook. This can make them feel like a nuisance. My solution to this was an app that had the menu from popular restaurants along with allergen guides that any individual could browse BEFORE they visit an establishment to prevent that dreaded awkward feeling. This is a prototype of a potential app made in Adobe XD.

You can view the full app [here](#).



