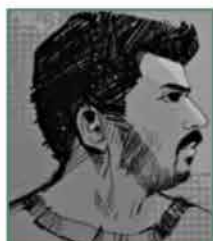




01



With a Masters in Visual Design from IDC, Ashwin has worked with renowned companies like Virgin Comics and BIG Animations. Currently, he runs his own studio, Say Something, and also conducts courses and workshops in various design colleges.

# SPEAKING STROKES

*Whether it's about evoking an emotion or communicating an idea, illustrations work as a language on their own. Designer Ashwin believes that every pixel, every splash, every colour is like a basic entity of a visual language, just like a letter in spoken language. When seen together it becomes an expression with a story to tell. He talks more about how to make illustrations talk.*



02



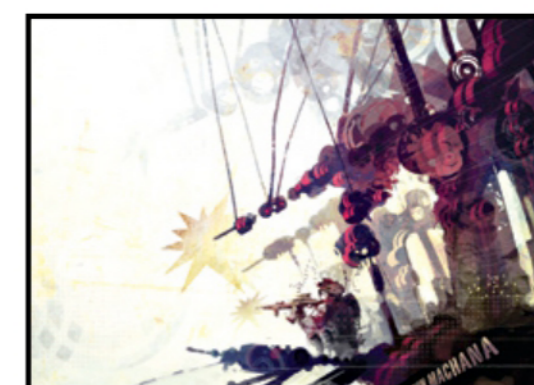
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04



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06

01 SADHU. Self initiated concept art.

02 CARDS ILLUSTRATIONS. Graphic compositions with a calligraphic feel.

03 VECTOR GRAPHICS. For a premium stationery brand. Replicated across multiple stationery items.

04/05/06 GUN MACHANA. A satirical series of illustrations for the film that guns are spreading in humans.

## There's a thought in every dot.

Every stroke, line and colour says something on its own, as well as collectively. It's always about a feeling an artist wants to evoke or a communication task a designer wants to accomplish. It's a challenge worth cherishing to use art and design to achieve what you want to express. For instance, the open, dynamic and calligraphic feel of **Calendar/Card Illustrations** provides a tangible expression that goes well with the subject of devotional songs and Marathi verses.

Similarly, the **Self Initiated** artwork uses Indian elements like Sadhus and temples, along with bold Indian colours with textures that are associated with Indian culture, in order to communicate a particular essence.

## Work with a designers mind and an artist's heart.

Try to ideate and conceptualize with spontaneity and intuition. It preserves the artist in you and prevents you from becoming completely process-oriented. For example, the **Vector Graphics** for a premium stationery brand demanded simplistic patterns that could be printed on various mediums. Hence, minimal graphics inspired from Rajasthani textiles, carvings and architecture were used to give the artwork a unique personal charm.

## You need tools to capture thoughts.

It's best to present strong ideas using symbolism, satire and pun. In the illustration **Gun Machana**, the design thought was to show exaggerated guns assisting human soldiers to showcase the filth that guns are spreading across humans. Hence, the similarity of the sound of 'gun machana' to a slang used to spread dirt in Hindi was used as a cross linguistic pun to communicate the thought in an interesting manner →

07/08/10

**INVERTED CITY.**

Self exploratory artwork. Exploring a concept city.

**09 COLOUR**

**SCRIPT.** An animation story concept. Exploring settings for countryside locations.

**11 BOOK COVERS.**

One for a short story and another for a poetry collection in Marathi.

**12 DIWALI CARDS FOR INEX.**

A series of varied Diwali cards.

07

**Say it through colour or no colour at all.**

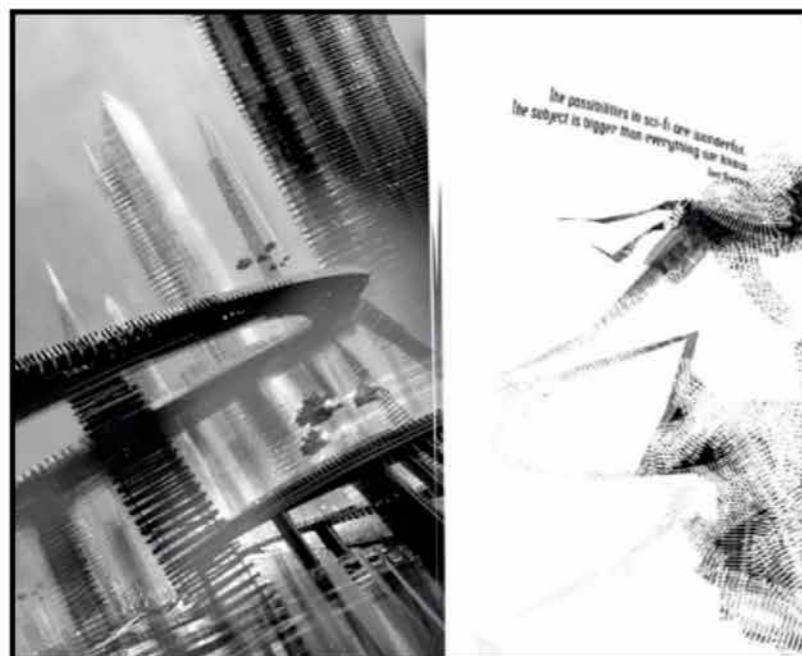
An illustration or concept art composition should have the core strength in black and white. The black and white stage sets the depth and tone and is instrumental in nailing a strong composition.

The artworks for **Sci-fi city** inspired from famous futuristic sci-fi quotes and were purposely desaturated to get a strong sense of depth and scale. Colours, on the other hand, are like the background score of a film. They help in setting the mood and feel, thereby elevating the whole piece to the next level altogether.

Similarly, a rusty colour palette was used for the sci-fi artwork, to induce a very deep vertigo kind of depth and perspective.

Take for example the earthy colour palette of pastels and desaturated colours used in the **Colour Script** to establish the true countryside setting and also preserving the rural freshness.

Sometimes, there just isn't any colour code. Like in the series of varied **Diwali Cards**, the concept was to utilise vibrant colours to depict Diwali. The aim was to extend the brand of mosaic tile company with the near endless colour spectrum available within the product range. And it just proved that too many colours are not always wrong.

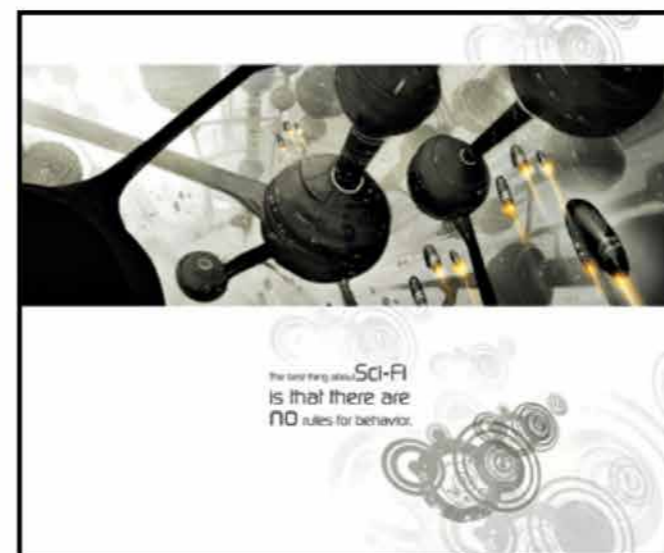


08

★★ Every stroke, line and colour says something on its own, as well as collectively. There is a thought in every dot ★★



09



10



12



11

**Illustrations can stand for words.**

Illustrations find great purpose in short story and poetry books. Not only do they support what is being said, they also enhance the reading experience by actively participating in the script.

If you look at the black and white illustrations for the **Marathi book of poems, Kaalokh Kaajve**, the watercolours and inks reflect the moody and melancholy feel that the poems carried and support the poetry visually.

**There are stories all around.**

Even with so much information overload, it's possible to spot few magnificent stories written by nature around you. Watch the contrast and play of colours that are captured in every element. Absorb them and then reproduce with spontaneity and intuition. The fun lies in thriving on the 'visceral' aspect of creative process, while also working within the 'order' of design. Following this, there are good chances that you will come up with one colourful story of your own ←