











Communication Design

# Portfolio 2022

Prachi Shethji

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# JAZZ | Publication Design

JAZZ is a publication designed as a part of an academic project. The book is for people looking to gain basic information about JAZZ.

The visual language of the book is inspired from the graphics, colours and illustrations of vintage and contemporary Jazz posters.



Colour Palette



Typography

HEADING 1 – Let’s Jazz

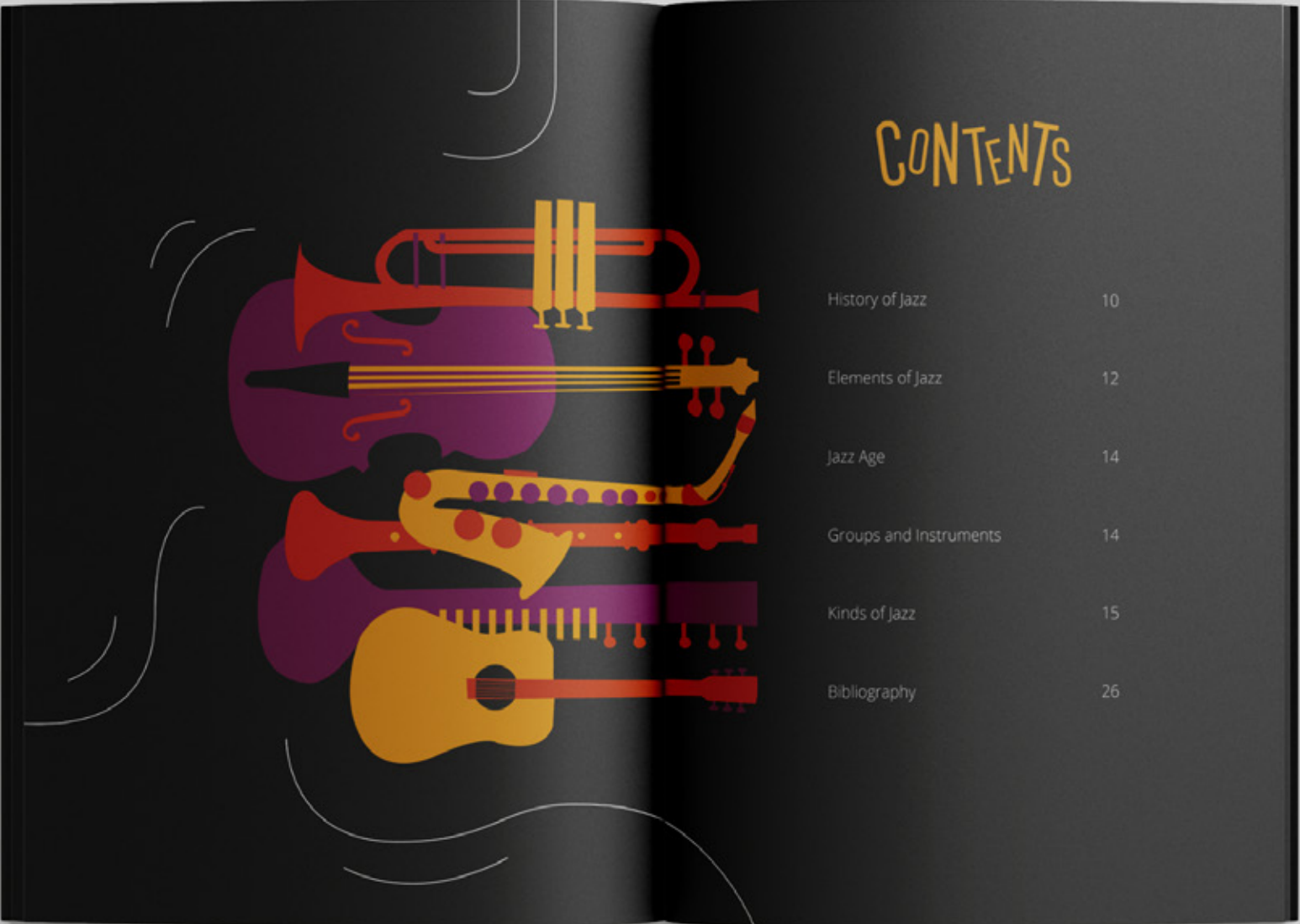
Heading 2 – Roboto, Medium, 20 pt.

Body 1 – Open Sans, Light, 11 pt.

Body 2 – Open Sans, Semi Bold, 11 pt.

Page Numbers – Roboto, Regular, 10 pt.

Illustrations



CONTENTS

|                        |    |
|------------------------|----|
| History of Jazz        | 10 |
| Elements of Jazz       | 12 |
| Jazz Age               | 14 |
| Groups and Instruments | 14 |
| Kinds of Jazz          | 15 |
| Bibliography           | 26 |

Book Dimensions – 297 mm x 210 mm





One should either be  
a work of art or wear  
a work of art.

— Oscar Wilde

## Tiffany | Type Design

Tiffany is a display typeface created as a part of an academic project. The brief was to create a typeface for a brand. The brand chosen was Tiffany & Co. .

### Type Recipe

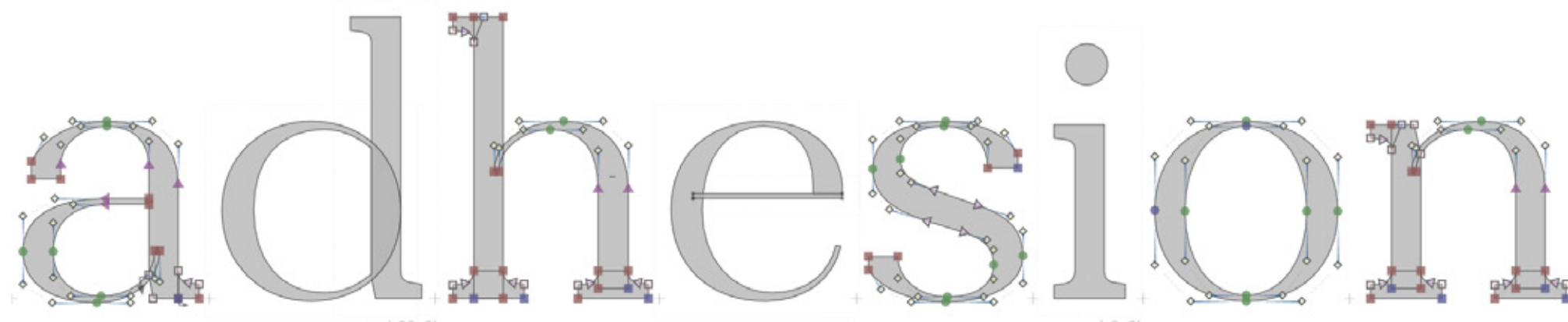
Width – Normal  
Contrast amount – High  
Construction – Roman  
Contrast type – Expansion  
Stroke endings – Slab serif

### About Tiffany & Co.

Tiffany & Co. is an American luxury jewellery and specialty retailer, head-quartered in Fifth Avenue, New York City. It sells jewellery, sterling silver, porcelain, crystal, stationery, fragrances, water bottles, watches, personal accessories, and leather goods. Tiffany is known for its luxury goods, particularly its diamond and sterling silver jewellery.



adhesion



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 k y z

& ff ft





Images from – [www.tiffany.com](http://www.tiffany.com)





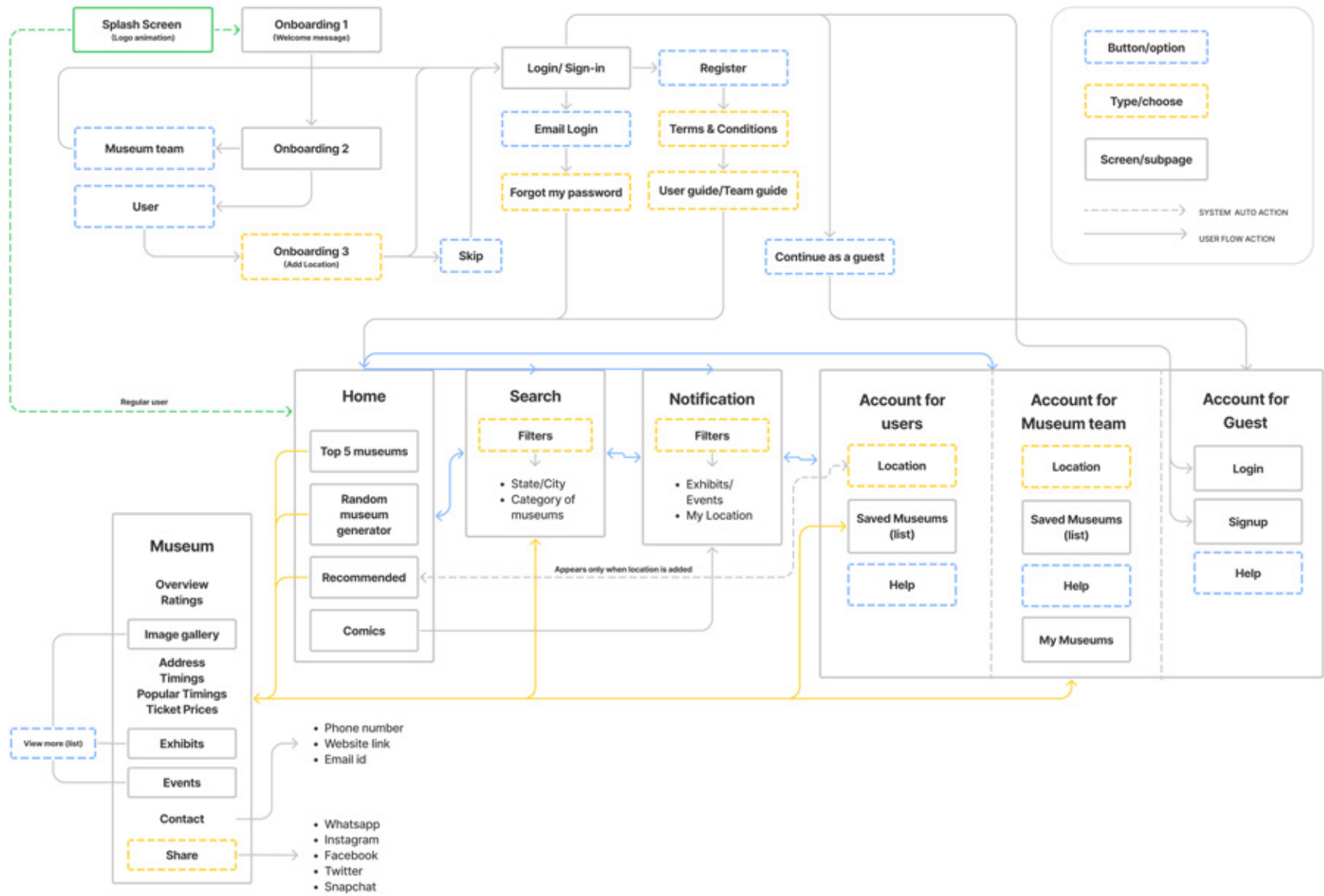
# Archive | UI-UX Design

This app is be a one-stop place for all tourists, museum lovers and history enthusiasts. The app features all the museums from across India. The user can look for various museums, read about their exhibits, events and other information and save them for future reference.

The app also acts as a platform for the museums to promote themselves and alert the users for any kind of upcoming events.

This academic project was done in collaboration with Aarushi Desai.

Information Architecture



Style Guide

Typeface - Poppins

|    |       |                          |
|----|-------|--------------------------|
| H1 | 36 px | <b>Bold</b>              |
| H2 | 19 px | Regular                  |
| H3 | 17 px | Regular/Medium/Semi bold |
| H4 | 15 px | Regular                  |
| H5 | 13 px | Regular/Medium           |
| B1 | 11 px | Regular/Semi bold        |

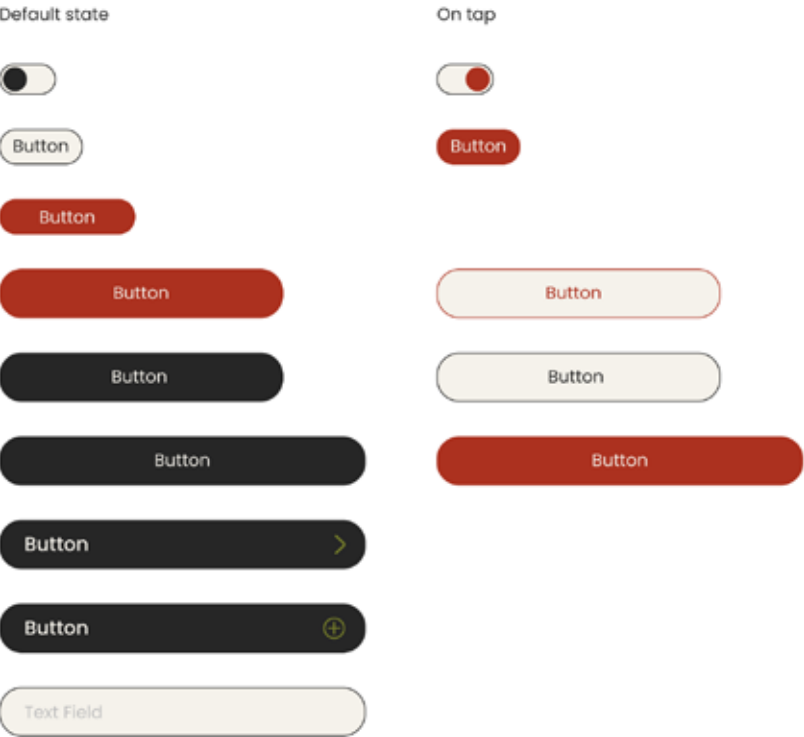
Colour palette



Logo



Buttons and controls



Icons





### Sign-up

Username

Email ID

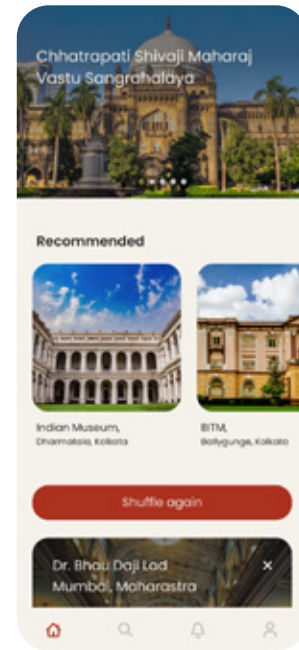
Password

Sign-up with Google

Sign-up with Facebook

Already have an account? [Login](#)

Sign-up



Museum, City or State

Search by Areas

Ballygunge B.B.D. Bagh Bhowanipore Howrah Railway Station Joka Jorasole

Categories of Museums

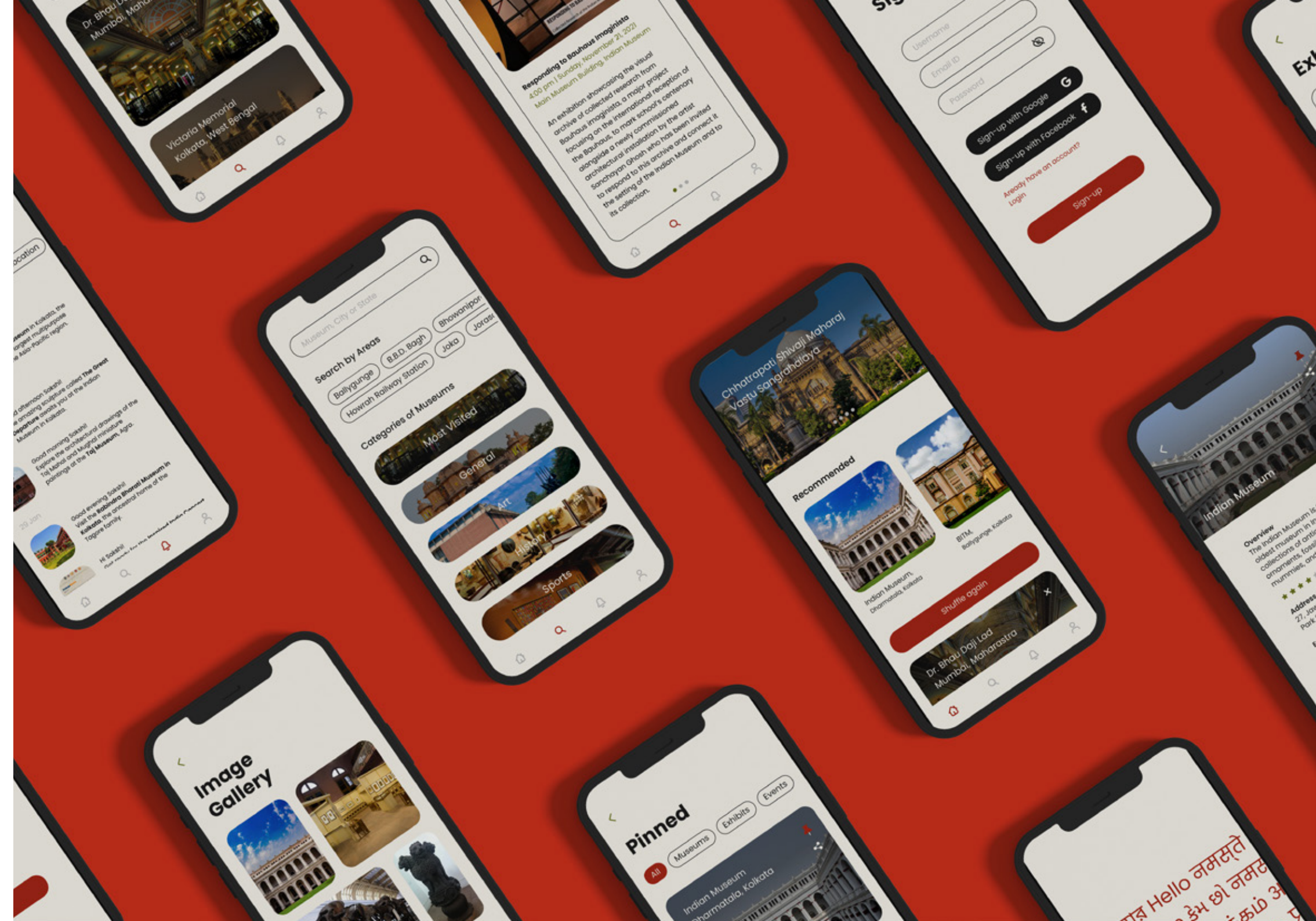
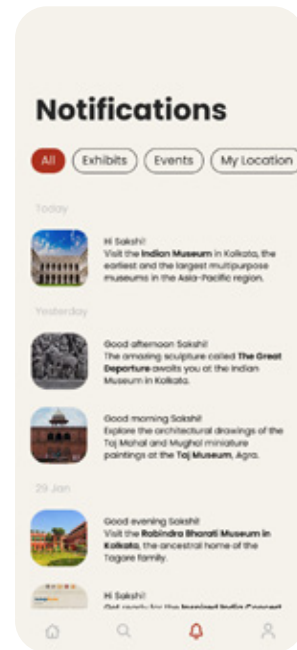
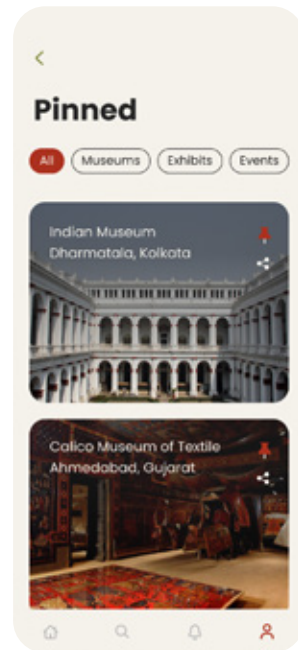
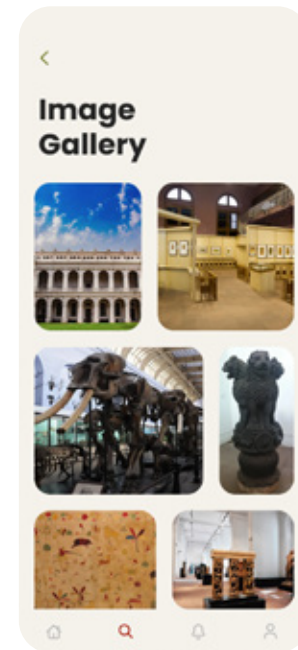
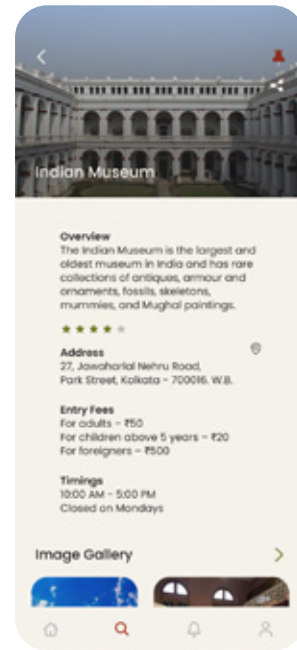
Most Visited

General

Art

History

Sports





# Ghewar Packaging | Packaging Design



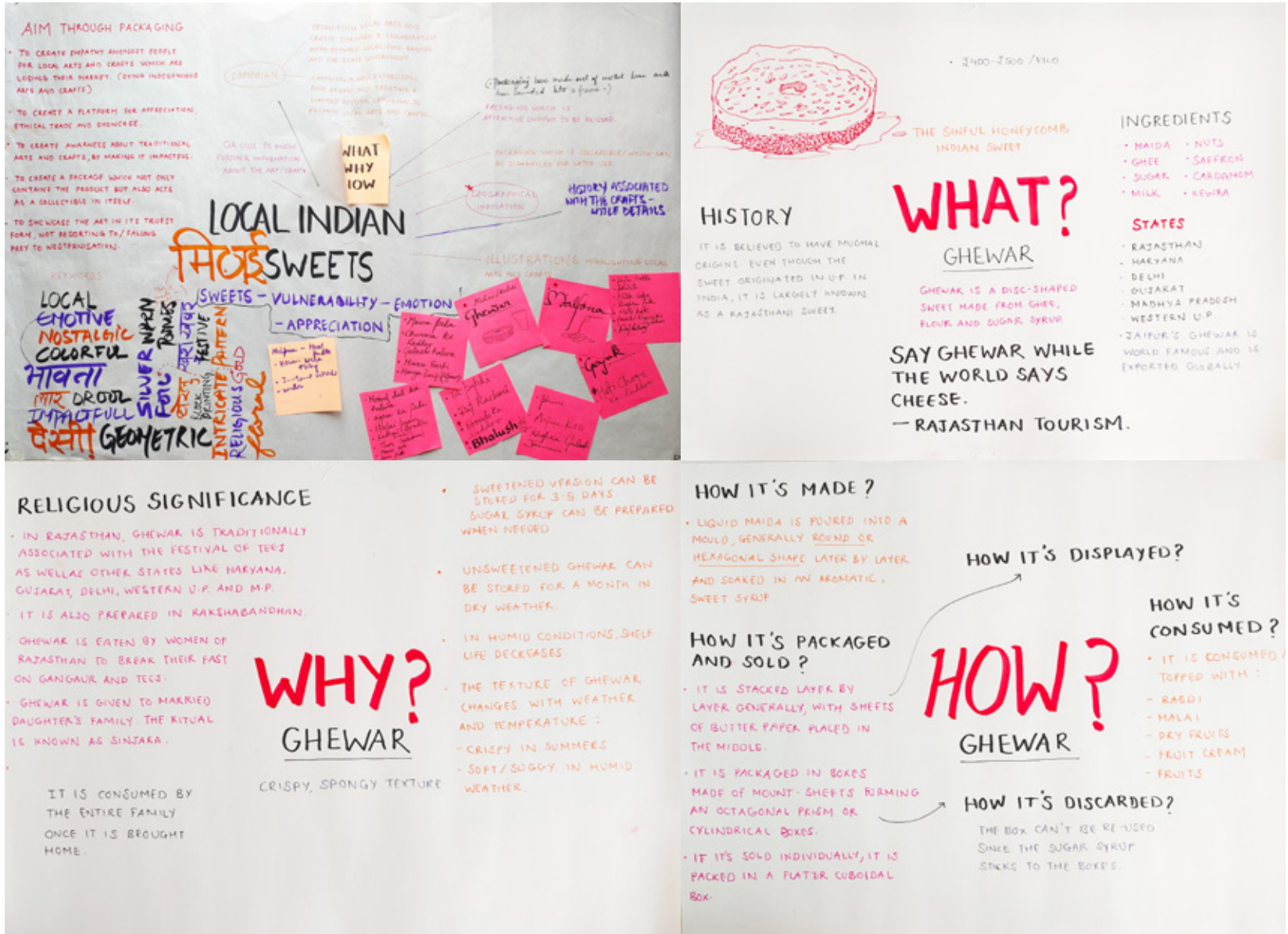
**A packaging design system created for Ghewar, highlighting the art of Jaipur's Blue Pottery through its graphics.**

This academic project was done in collaboration with Shubham Dangi.

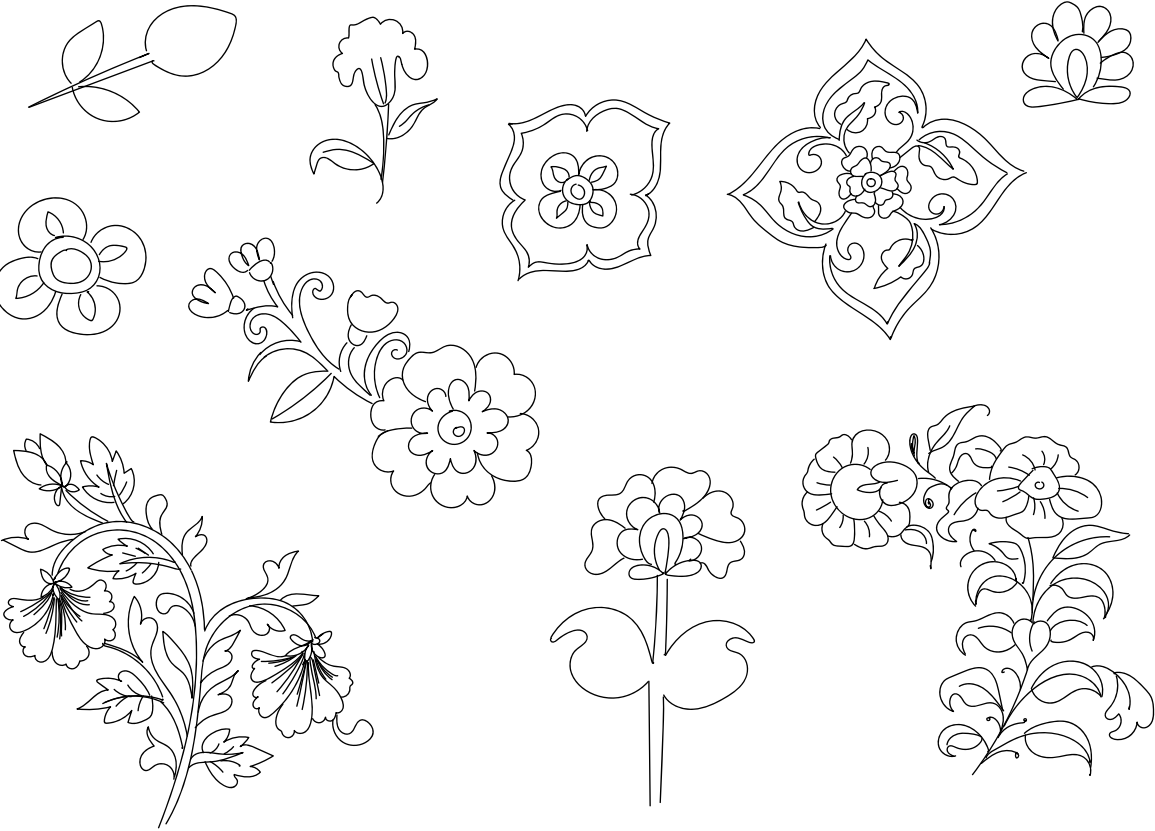
The entire project would be executed through a collaboration of Rajasthan Tourism and Laxmi Misthan Bhandar (a famous sweet shop in Jaipur, known for their Ghewar) to create a limited edition, collectible packaging for Ghewar.

**The aim was to create a packaging which will be aesthetic enough for the user to re-use it and appreciate the indigenous art on it. Thus, making the packaging a platform for its showcase.**





Motif library inspired from Jaipur's Blue Pottery



We chose to create a packaging which would highlight the **dying arts and crafts of India**.

We looked at various arts and crafts from across India and thought about how we could incorporate our concept with a product.

We identified the various reasons that have led to the endangering of these arts and crafts. We studied the **difference between Westernisation and Modernistaion**.

We chose to create a packaging for a local Indian sweet, which could also act as a medium to communicate our concept.

Before finalising a concept, we listed out the key features that we would aim to include in our packaging:

To create **empathy amongst people for indigenous arts and crafts** which are losing their market.

To create a **platform for appreciation, ethical trade and showcase**.

To create a package which not on serves as a container but also acts as a **collectible** in itself.

To showcase the art in its truest form without resorting to westernisation.

We chose the state of Rajasthan and noted down the state's most famous sweets, eventually finalising Ghewar as our product.

We chose motifs from Jaipur's Blue Pottery art to create the visual language of the package.

What is the aim of the packaging?

- A limited collectible and re-usable packaging which not only serves as a container for Ghevar but also becomes a souvenir for Jaipur’s dying craft of Blue Pottery.
- Ghewar, a well known Rajasthani sweet, has been used as a medium to highlight, promote and appreciate Blue Pottery.
- The initiative will be executed through the collaboration of Rajasthan Tourism and Jaipur’s famous sweet shop – Laxmi Misthan Bhandar.

What are the graphics on the packaging?

All the elements of the packaging contain motifs and patterns derived from Jaipur’s Blue Pottery.

Keywords

- Intricate
- Geometric
- Floral

What is the Tone of Voice?

- Local
- Emotive
- Nostalgic
- Festive

What?

What are the materials used?

- **Primary Packaging** – Butter Paper/plastic
- **Secondary Packaging** – Aluminium box.
- **Tertiary Packaging** – Mount board

What are the constituents of the packaging?

- **Primary Packaging** – Ghewar will be wrapped in butter paper/ plastic with a sticker of Laxmi Misthan Bhandar on top of it.
- **Secondary Packaging** – Ghewar, wrapped in butter paper would be placed in an octagonal-prism-shaped aluminium container.
- **Tertiary Packaging** – The metal box would be placed in an octagonal-prism-shaped openable box made of mount board.
- A small booklet which mentions all the crucial information of the product and the motive behind the collaboration.

Why a collaboration with Rajasthan Tourism is needed?

To increase the reach of the packaging since Blue Pottery is a craft which needs to be promoted and appreciated. So, Rajasthan Tourism is an appropriate medium and platform.

Why is a limited edition packaging needed?

The packaging will act as a platform to appreciate and promote the craft of Blue Pottery.

Why Jaipur’s Blue Pottery?

- The product and the brand come from Jaipur, hence a traditional craft of Jaipur was chosen.
- Blue Pottery is a very well-known craft, practised by very few families of Jaipur. The younger generations are unaware and ignorant of this craft and are not willing to carry it forward.
- Blue Pottery has a GI tag. Despite that, there are a lot of cheap imitations and knock-offs.

Why Laxmi Misthan Bhandar?

Ghevar is a well-known sweet of Jaipur, hence, Jaipur’s Laxmi Misthan Bhandar was chosen.

Jaipur’s Laxmi Misthan Bhandar is known for its Ghewar which they also export out of India.

Why an octagonal-shaped-prism?

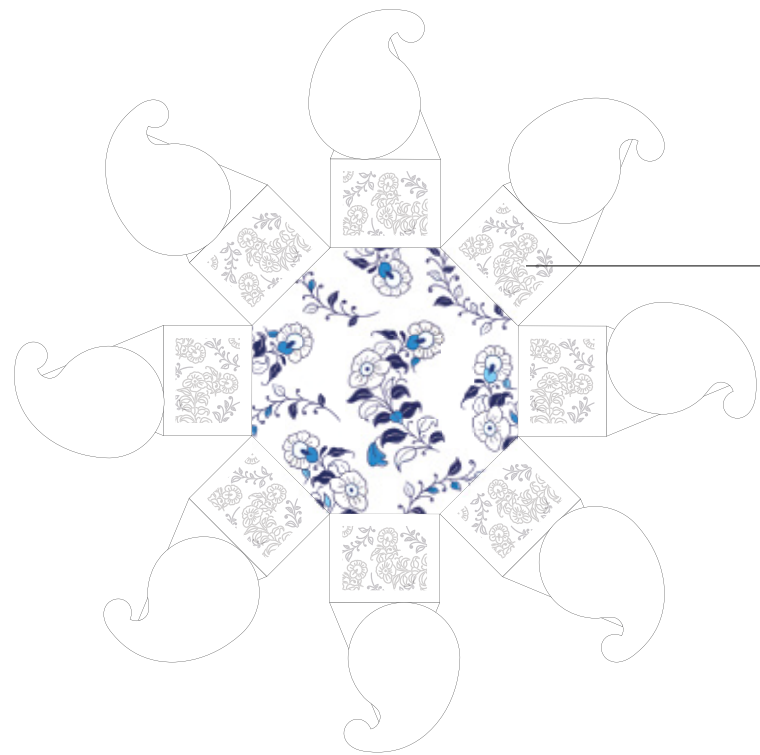
Since the packaging is a collectible, the aim was to create a form as aesthetic as possible so that the consumer feels the urge to store and re-use it.

Why?

Why the materials?

- **Butter paper/plastic** – Ghewar is dipped in sugar syrup, hence, to avoid its contents from getting on the aluminium box.
- **Aluminium box** – To evoke a feeling of nostalgia and enforce re-usability.
- **Mount board** – To provide sturdiness to the form since it will be re-used as a wall hanging.

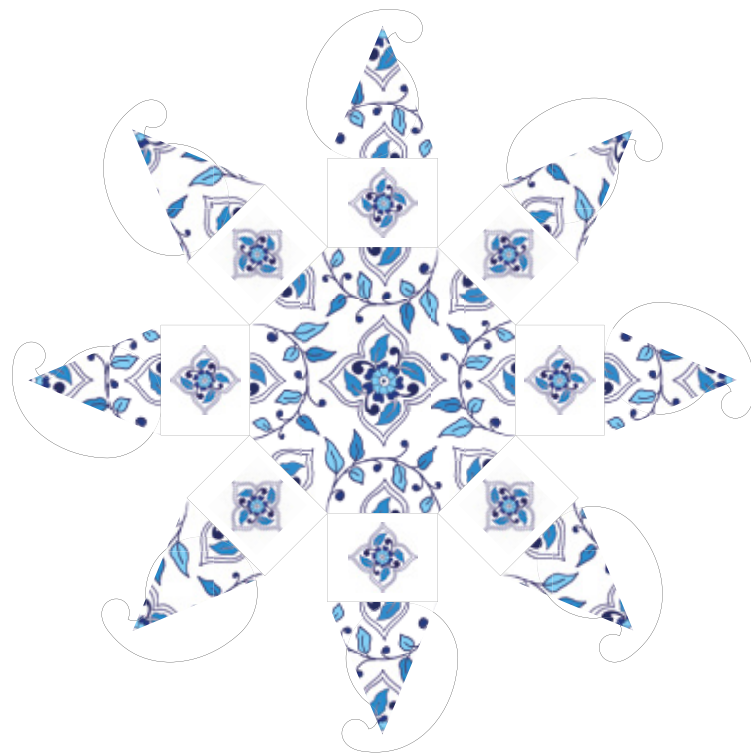




Outer, opened, top view of the tertiary packaging

Paisley, a dominant motif in Indian crafts.

Laser-cut jaali inspired by Rajasthan's architecture.



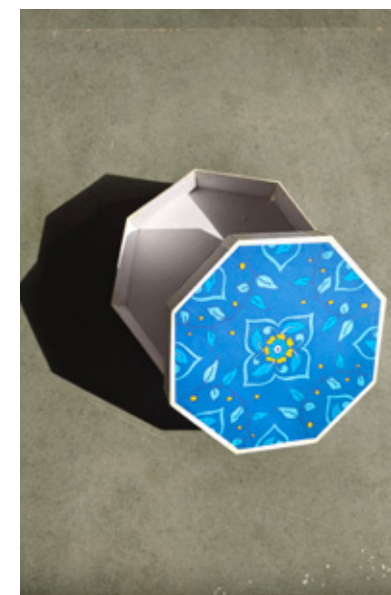
Inner, opened, top view of the tertiary packaging



Top view of the secondary packaging



1:1 Prototype







## Zing | Logo and Packaging Design

Zing is a **Logo** and **Packaging Design** project for a hypothetical soft drink brand which offers artificially flavoured sodas in three variations.

Zing Original  
Zing Lemon  
Zing Grape

**Zing**  
*noun*  
**energy, enthusiasm or liveliness**



Logo



Colour Palette

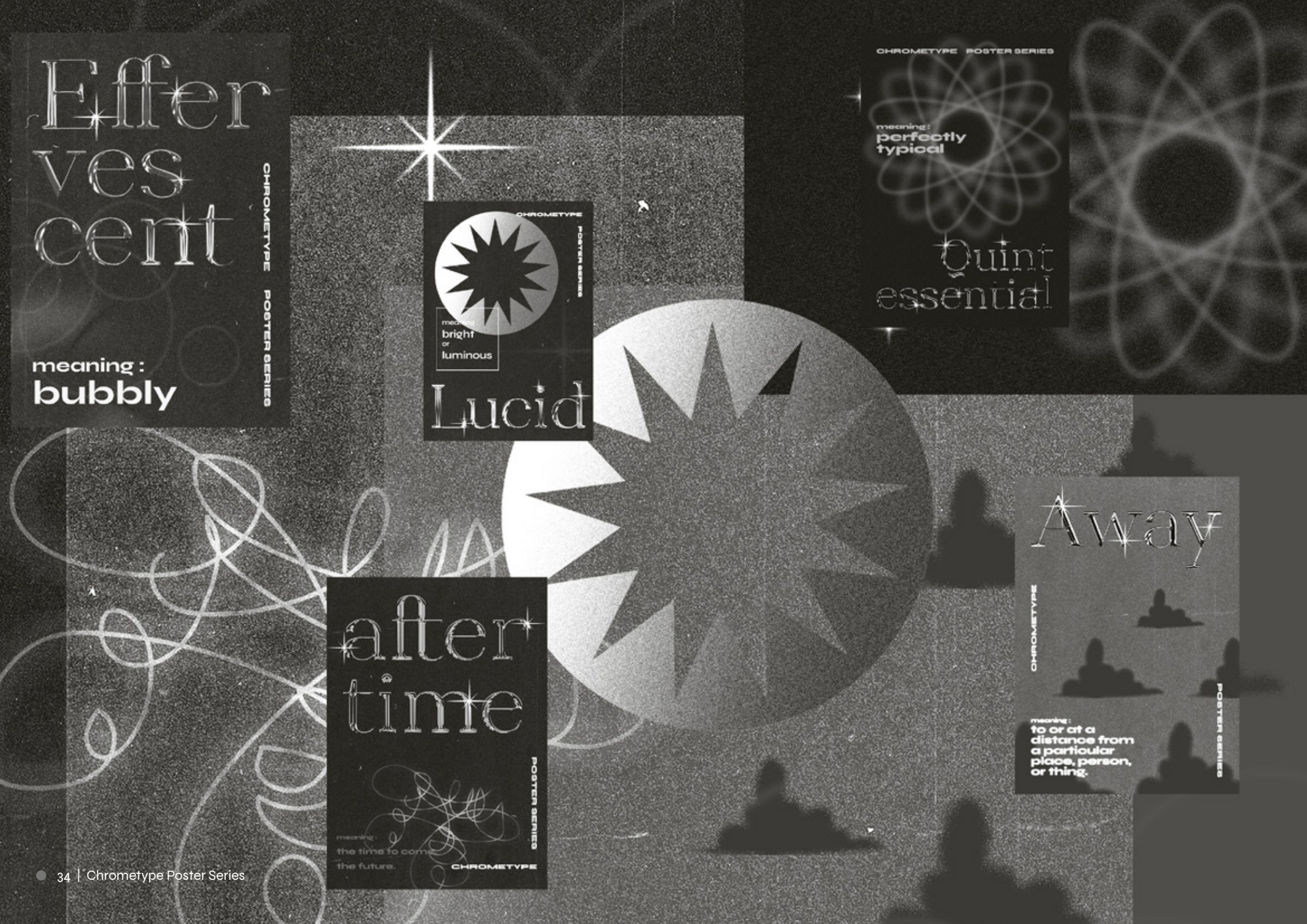




## Posters for Commercial Usage







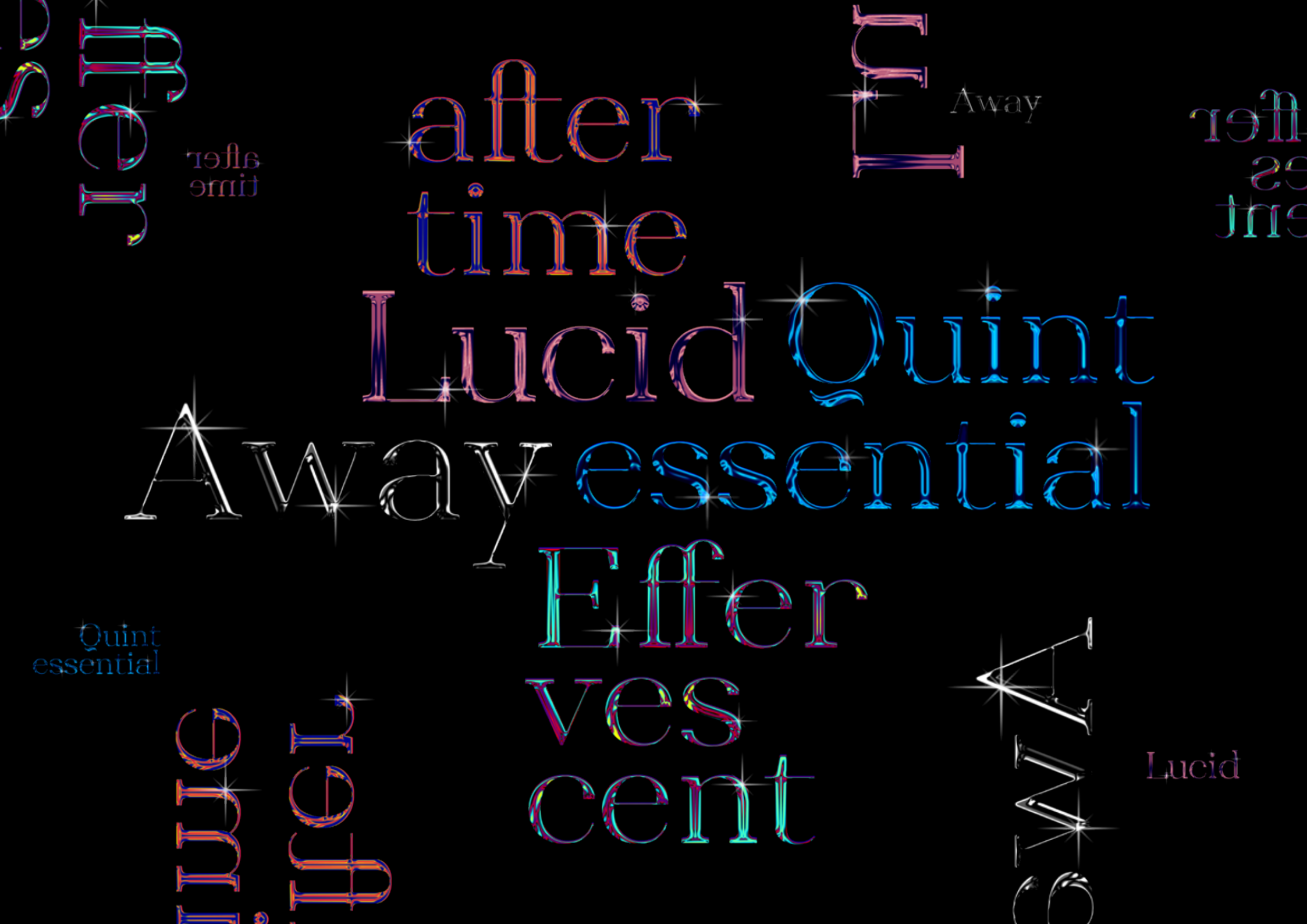
# Chrometype Poster Series | Poster Design

Chrometype Poster Series is a series of posters constituting my experiments with chrome typography.

The chrome letters have been created using a typeface called Tiffany (created as a part of an academic project). Syne has been used as the secondary typeface.

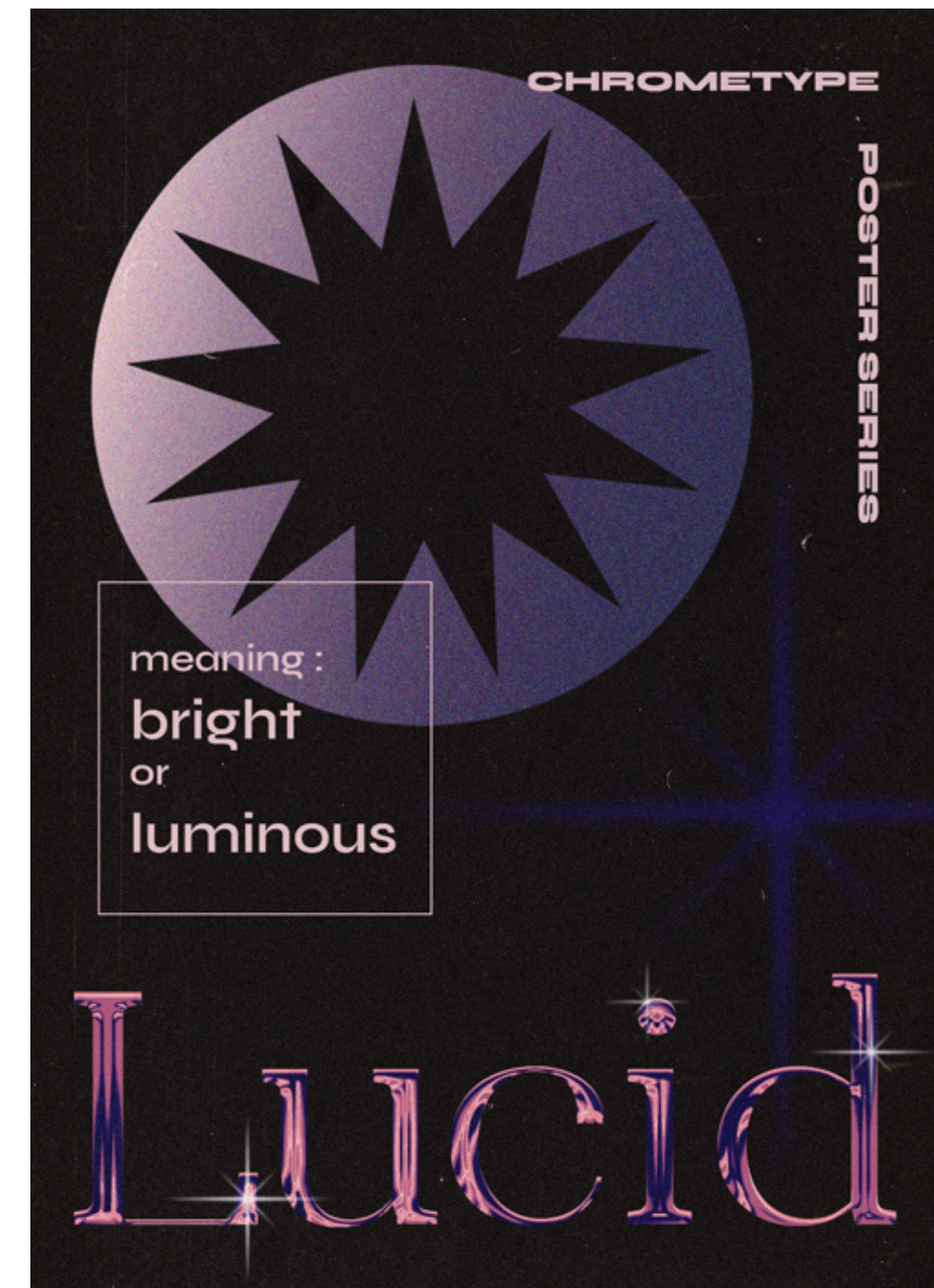
The posters feature various words along with their meanings. The graphics on each poster are an extension and abstraction of the respective meanings.



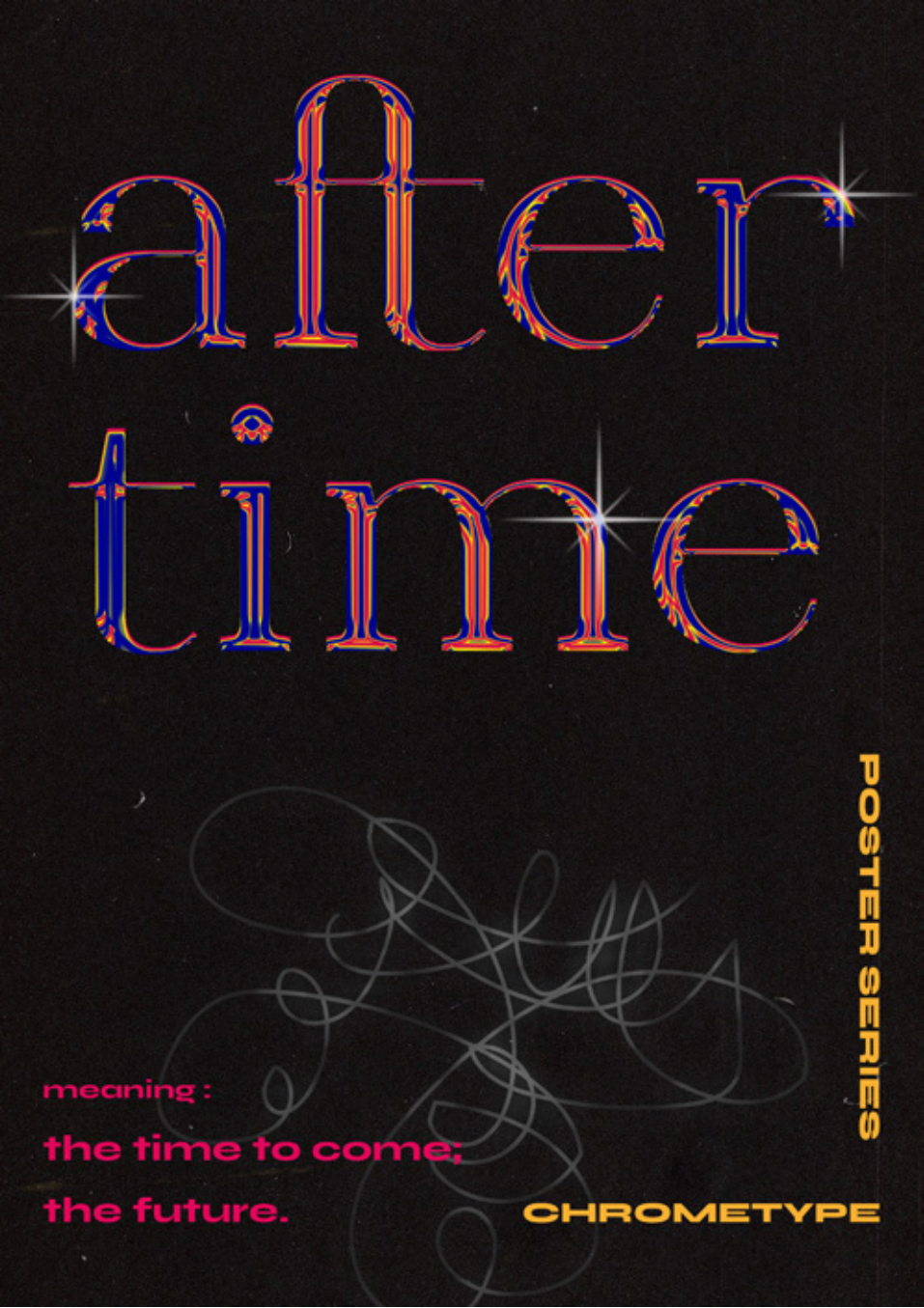
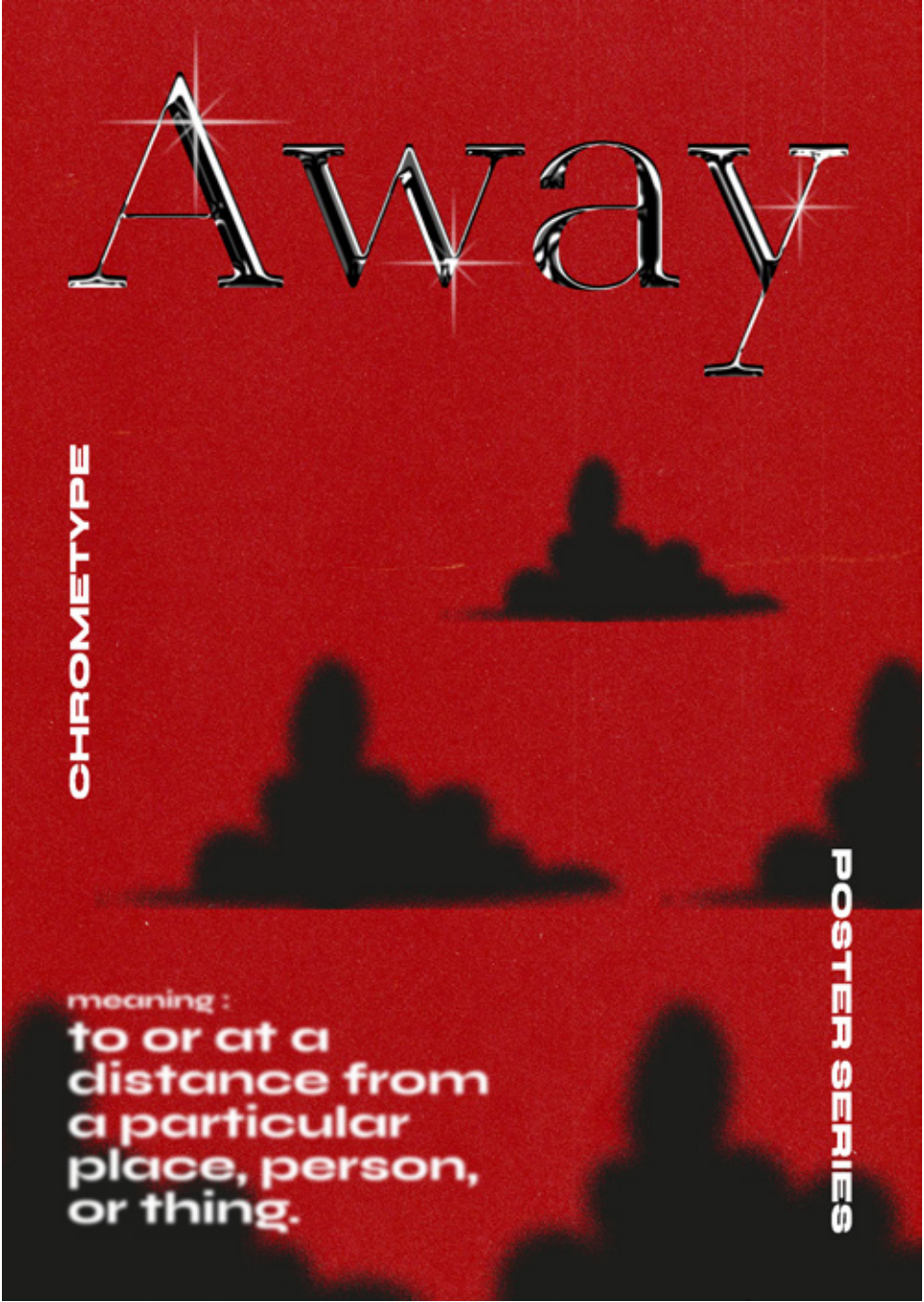
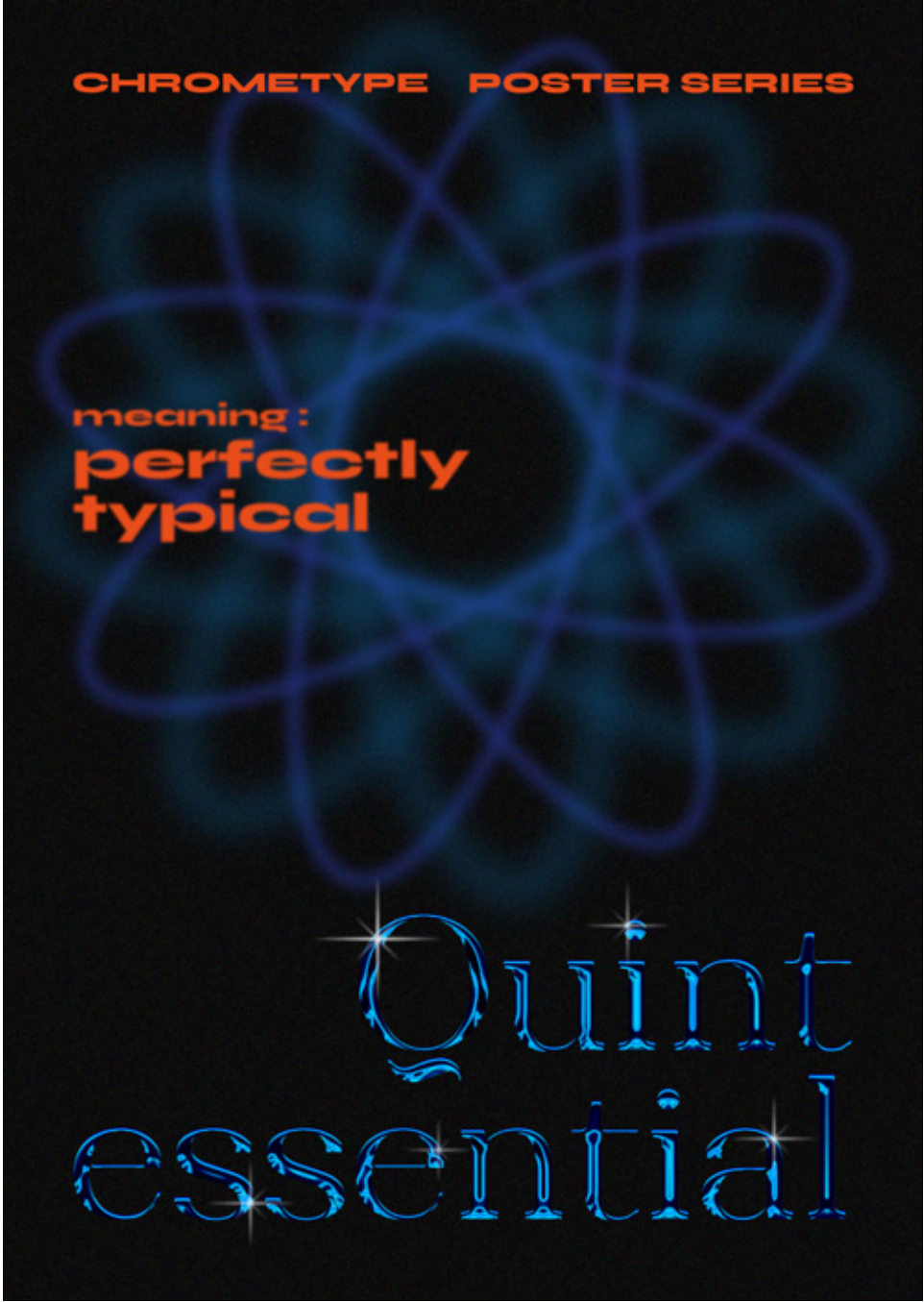


1. Lucid
2. Effervescent
3. Quintessential
4. Away
5. Aftertime

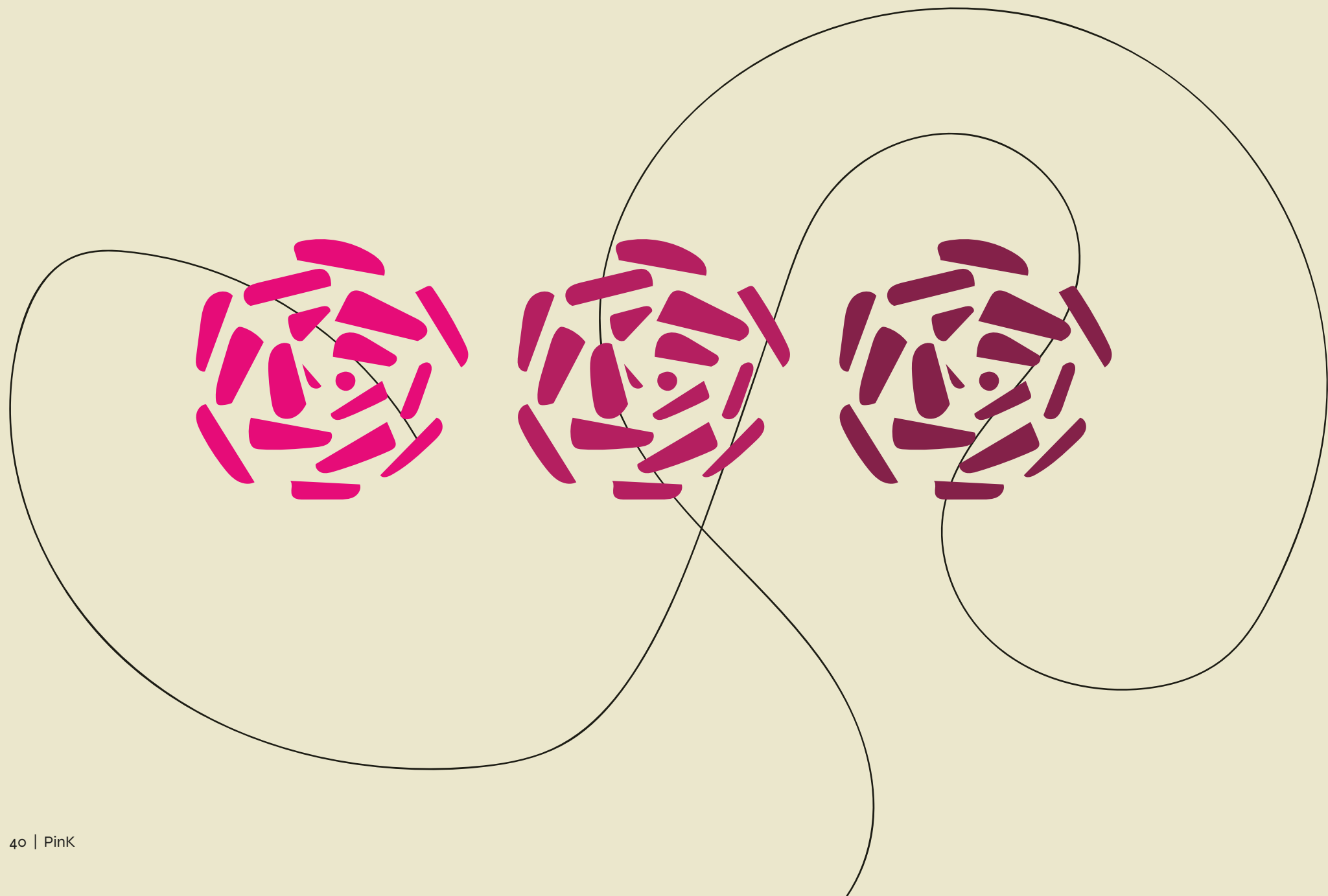
A4 size Posters











# PinK | Zine and Illustration Design

**PinK is a zine illustrating a self-written poem based on the concept of rose-tinted glasses.**

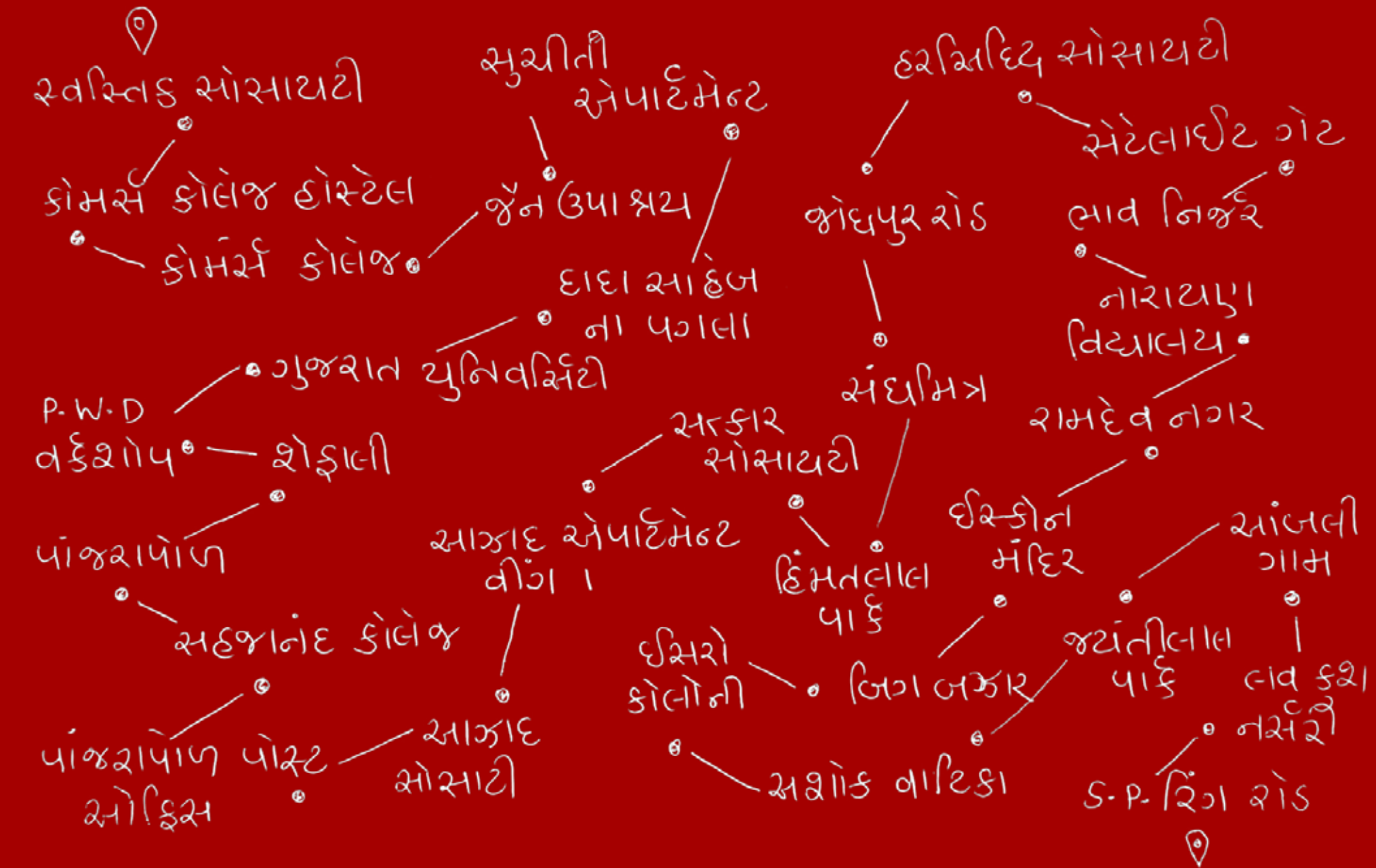
## *Rose-tinted Glasses*

*I do have my rose-tinted glasses on.  
But they are scratched, unlike others'.  
Specks of dirt cover them.  
Lessons from my experiences seem to have been  
etched on them.  
And they, refuse to go.*

*They make the sparkle in my eyes a lot brighter.  
I see the world through them,  
I unsee the world through them.  
Even though they seem to have been blurred,  
My vision couldn't have been clearer.*







# Bus No. 50 | Zine and Photography

**Bus No. 50 is a zine documenting my journey of two and a half months of AMTS bus commute.**

**The zine features a photo series captured during this time, with photographs captured from and around the bus.**

**It is a personification of the emotions, connections made with people and a sense of familiarity that I felt while travelling in the bus everyday.**

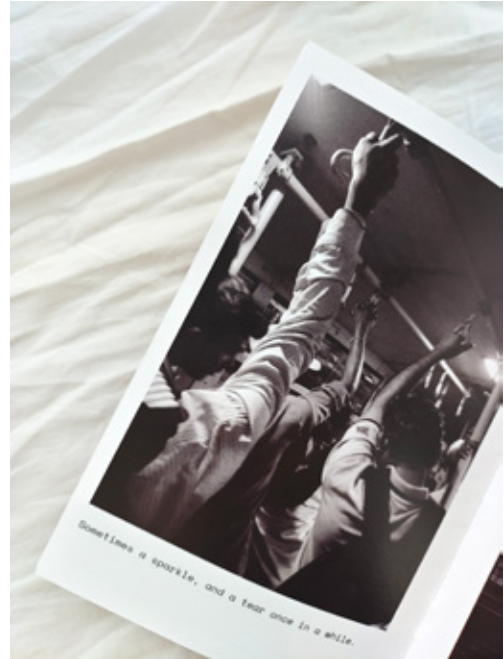
**The colours and typography of the zine have been inspired from the AMTS buses.**

You cross paths with hundreds, maybe thousands of people in your lifetime.  
Each carrying their own world in their eyes.  
Sometimes a sparkle, and a tear once in a while.  
It's funny how many glances and smiles you exchange.  
Unaware of the stories behind them.  
And you, you form bonds.  
Bonds so deep and familiar.  
That these eyes, they make a home inside of you.

A home where words and meaning don't come for shelter.  
Perhaps this journey is the only things you will ever have in common.  
But they're precious,  
These moments in transit.  
And it's beautiful,  
The fleeting collision of your world and theirs.

— Lines from Bus No. 50





Book Dimensions – 210 mm x 148 mm

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