

# Portfolio

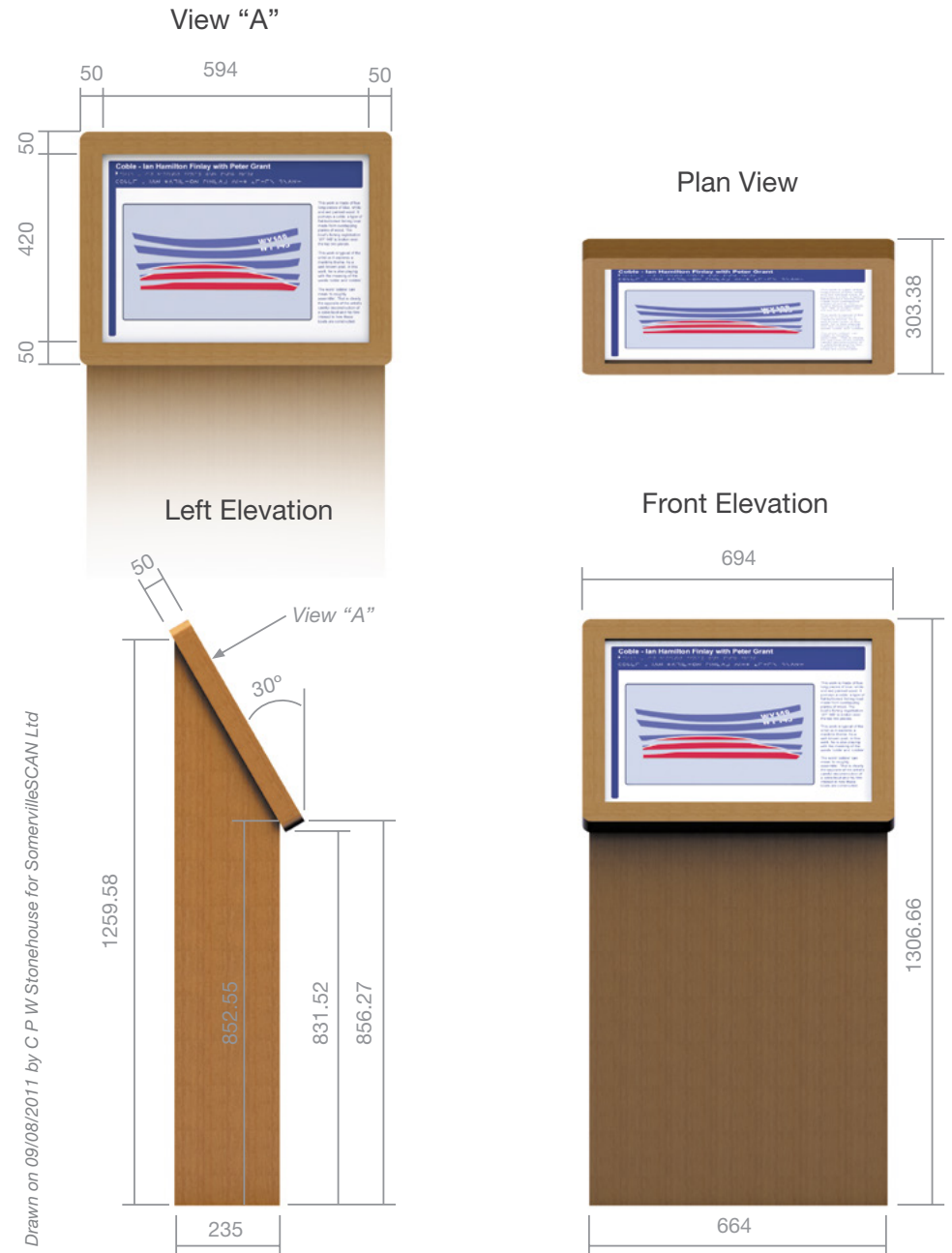
## Museums & Visitor Attractions

# Plinth for high contrast and tactile panels, for the Scottish Parliament

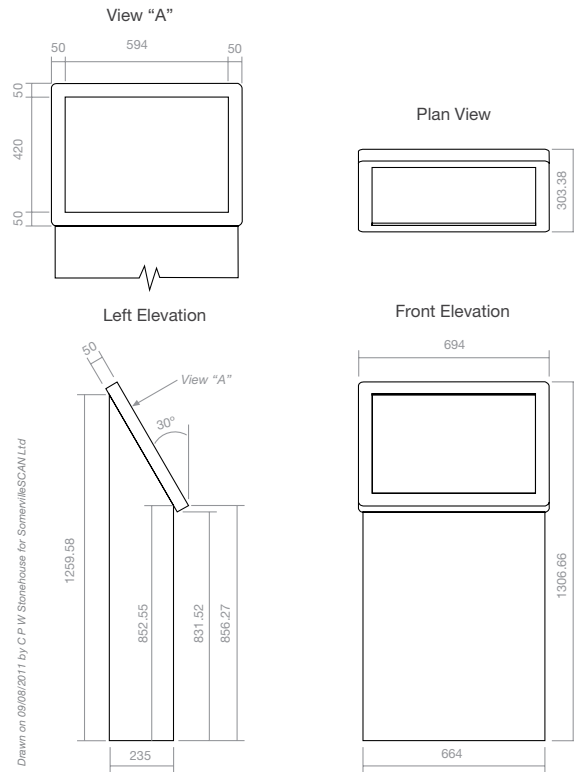


I created the concept design, for the plinth in *Autodesk 3ds max*, then rendered the model **above**. I later used the same model to generate orthographic illustrations and drawings, for contractors (see **near right** and **following page**), which were completed with *Adobe Illustrator*.

## Plinth for Tactile / High Contrast Panels for Scottish Parliament Overall External Dimensions in millimeters (not to scale)



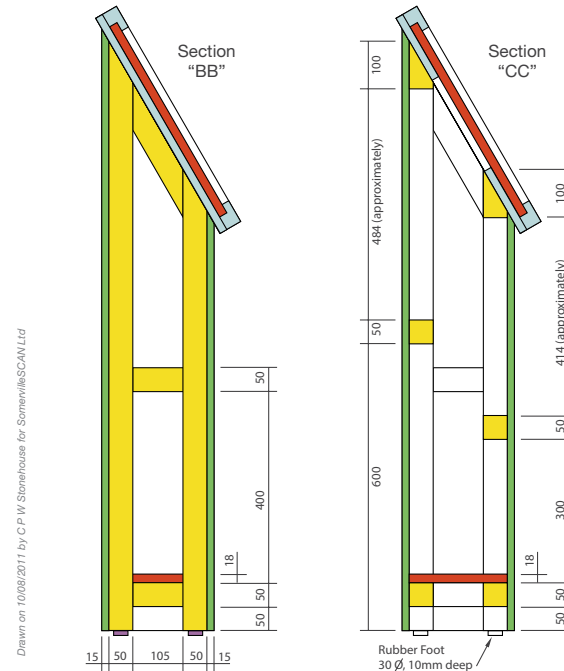
**Plinth for Tactile / High Contrast Panels for Scottish Parliament**  
Overall External Dimensions in millimeters (not to scale)



Drawn on 09/08/2011 by C P W Stonehouse for SomervilleSCAN Ltd

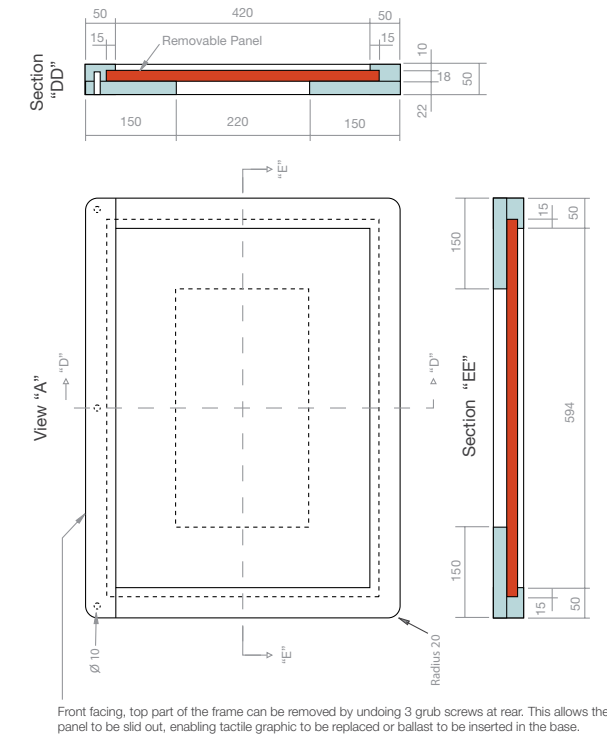
**Plinth for Tactile / High Contrast Panels for Scottish Parliament**  
Internal Dimensions in millimeters (not to scale) - Views "BB" & "CC"

Block colour represents cut section.



Drawn on 10/08/2011 by C P W Stonehouse for SomervilleSCAN Ltd

**Plinth for Tactile / High Contrast Panels for Scottish Parliament**  
Panel and Frame Details in millimeters (not to scale)



Front facing, top part of the frame can be removed by undoing 3 grub screws at rear. This allows the panel to be slid out, enabling tactile graphic to be replaced or ballast to be inserted in the base.

Drawn on 09/08/2011 by C P W Stonehouse for SomervilleSCAN Ltd

The two drawings to the **centre** and to the **right** were created with *Adobe Illustrator*. and show the details needed for construction.

# High contrast and tactile interpretations of art, owned by the Scottish Parliament

The two examples, on these pages are drawn from a series of high contrast/tactile interpretations of art, commissioned by the Scottish Parliament. They illustrate how, sometimes, very different approaches are needed to maintain clarity and aesthetic consistency.

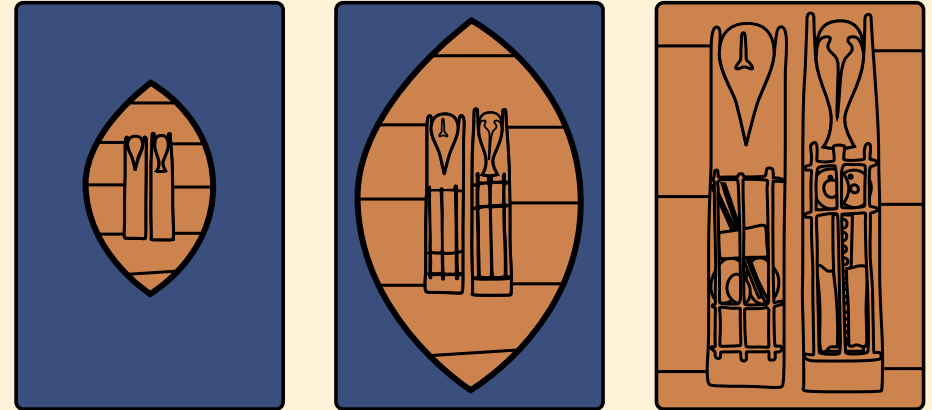
In each instance the visual aspect is shown above and the tactile below; the pale blue representing the raised elements and black representing the negative space.



It was not possible to represent the necessary detail, of Will MacLean's bas-relief work (**above**), with the vertical space available to us. I decided to resolve this by progressively zooming onto the scene. The left panel represents the totality of the work; the middle panel acts as a transition, the right panel depicts the two anchorites and their details.

## Voyage of the Anchorites - Will MacLean

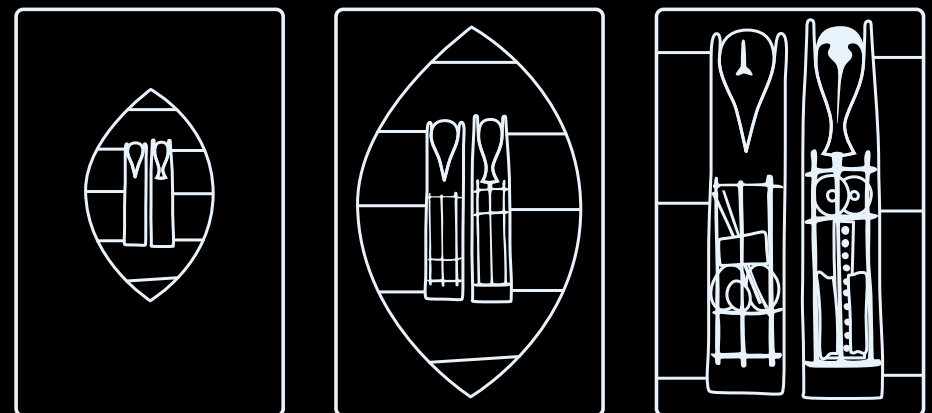
VOYAGE OF THE ANCHORITES - WILL MACLEAN



This mixed media work shows a boat, viewed from above, with two figures, in the middle of an ocean. The work refers to the history of early Celtic saints (anchorites) who went on a long sea voyage as a spiritual quest. The figures suggest a bird and fish as well as male and female human beings. In the boats are supplies such as sticks for tent poles, bags of corn, quern-stones for grinding oats and a plank of wood with 10 stones.

The artist used dark colours inspired by African sculpture to finish the work and to help create a sense of the ocean. Some underlying colours are visible, and the oval edge of the boat has a weathered feel.

VOYAGE OF THE ANCHORITES - WILL MACLEAN



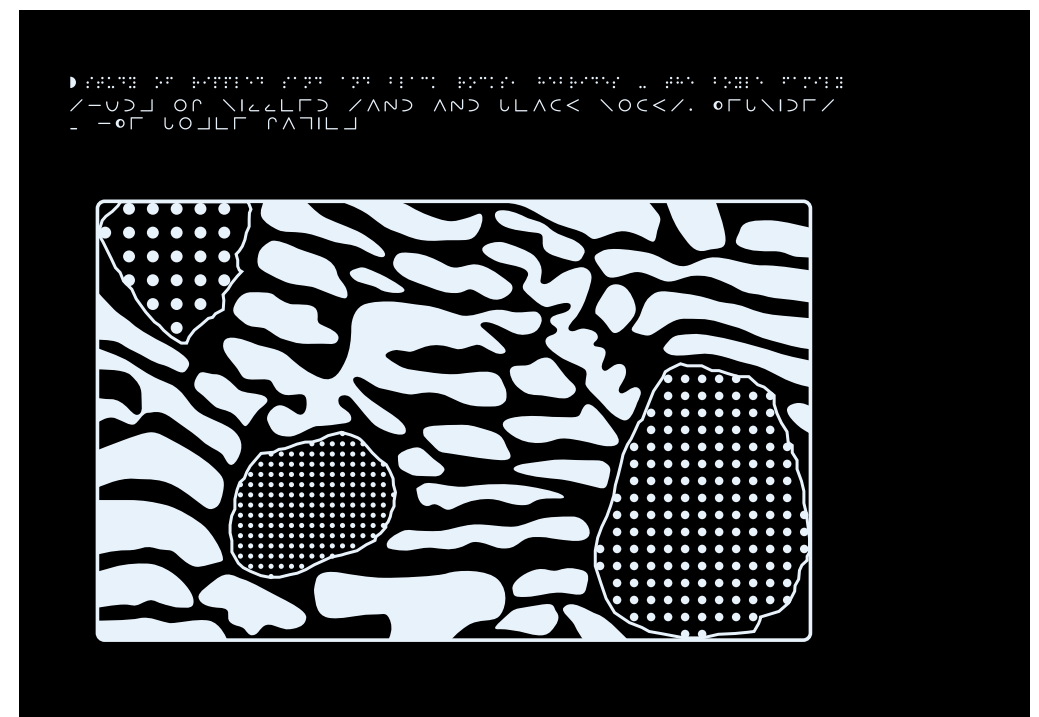
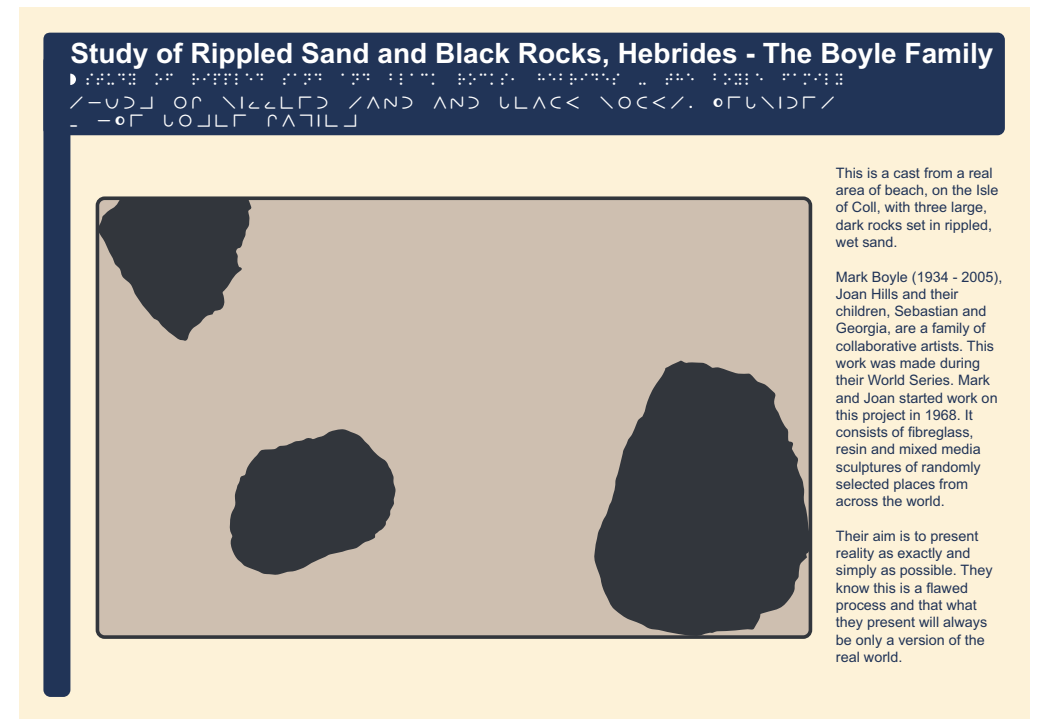
In the case of the Boyle Family's work (**below**) a very different approach was required. Although this was also a three dimensional work, there was no way of representing the necessary detail in high contrast.



In the previous example, the tactile element followed the form of the visual. In this interpretation, the visual element is only understandable in context with the tactile. The ripples of sand, in the artwork, are closely followed but the different textures of the rocks are indicated by different sized and spaced dots in the fill: the smoother the texture, the smaller and more closely spaced are the dots.

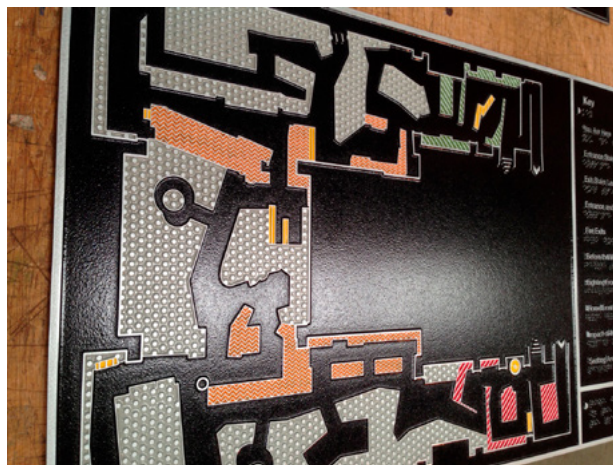
I also undertook several other interpretations of art, as part of this commission. These other works were all two dimensional, or very easily represented in two dimensions. I chose these two examples as they presented more of a conceptual challenge.

The work I undertook, for the Scottish Parliament, was undertaken in partnership with SomervilleSCAN Ltd.





# Floor plan of the World War 1 Gallery in the Imperial War Museum, London

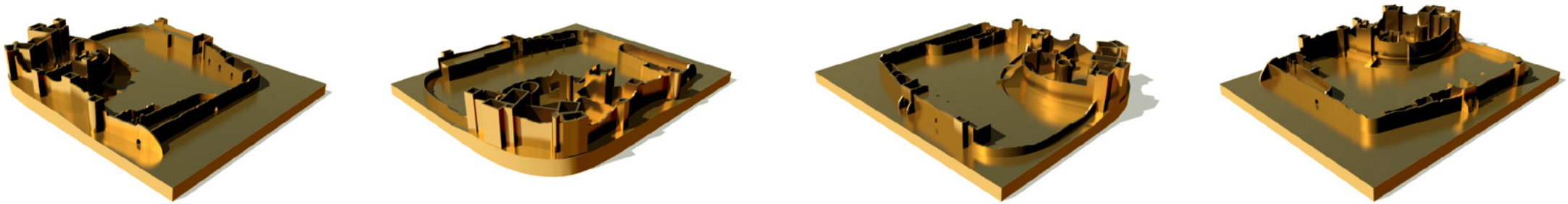


This work, in machined metal, was created in *Adobe Illustrator*. The completed design is shown **above**, the newly manufactured item is to the **left**. The two details, to the **right**, are of the panel, installed at the entrance of the gallery.

This work was undertaken in partnership with SomervilleSCAN Ltd, for Fraser Randall Ltd.



## 3D tactile model of Ludlow Castle for Ludlow Museum

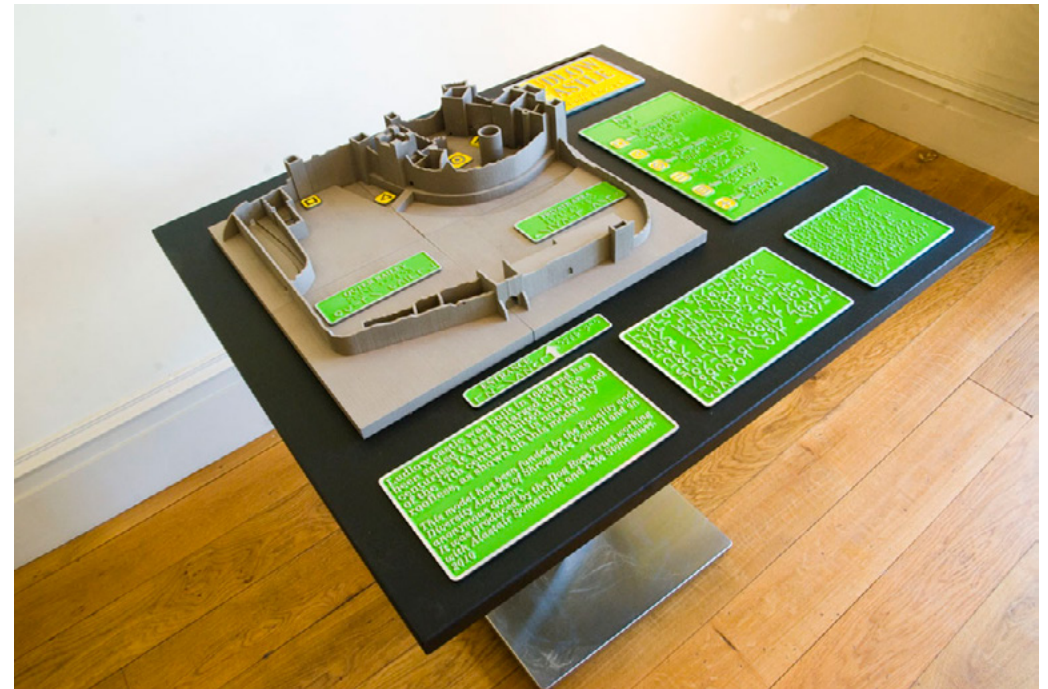


The *Dogrose Trust* was commissioned to create an annotated model of the town's Castle, for Ludlow Museum. Peter and Julia, of the trust, tasked me with creating the model, itself; while they provided the labels.

The model was created in *Autodesk 3ds max* and initially rendered with a brass texture (**see above**) as the original intention was to have electroplated the model. It was later decided to have the model painted a neutral grey.

Once approval had been secured, the model was exported as a *.stl* file, then sent of for manufacture.

The finished model of the castle, complete with labels and sited in the museum, is shown to the **right**.





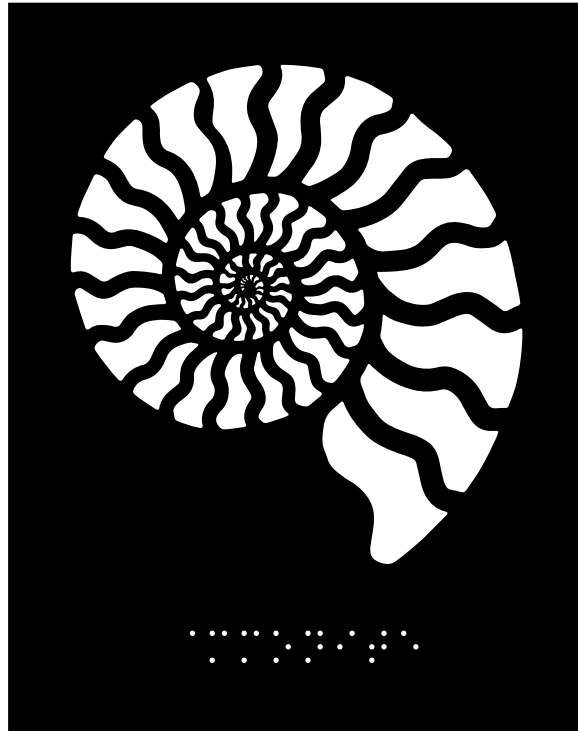
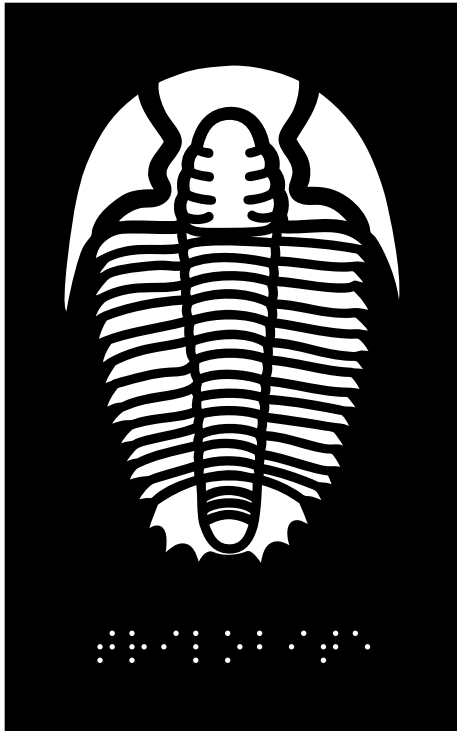
## Test piece for Wolverhampton Museum



To the **left** is “Madonna and Child” by Marianne Stokes. in the **centre** and to the **right** are the high contrast and tactile layers of my interpretation of the original painting. Although this work was very well received, budgetary cuts meant that the series, that this was to be part of, was never commissioned.

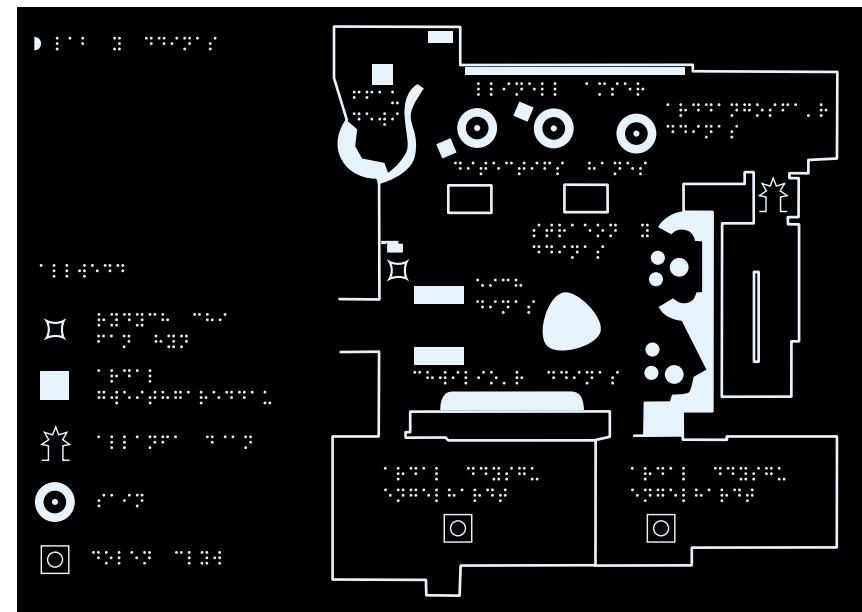
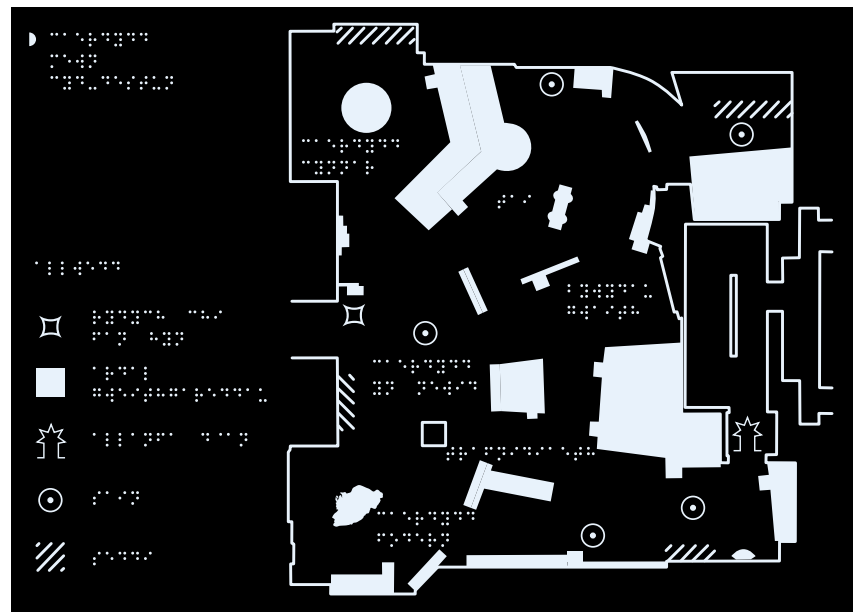
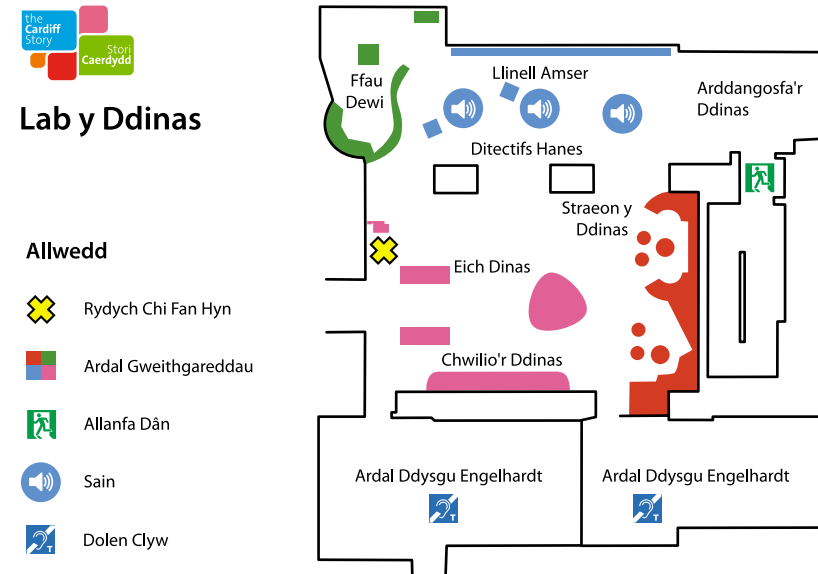
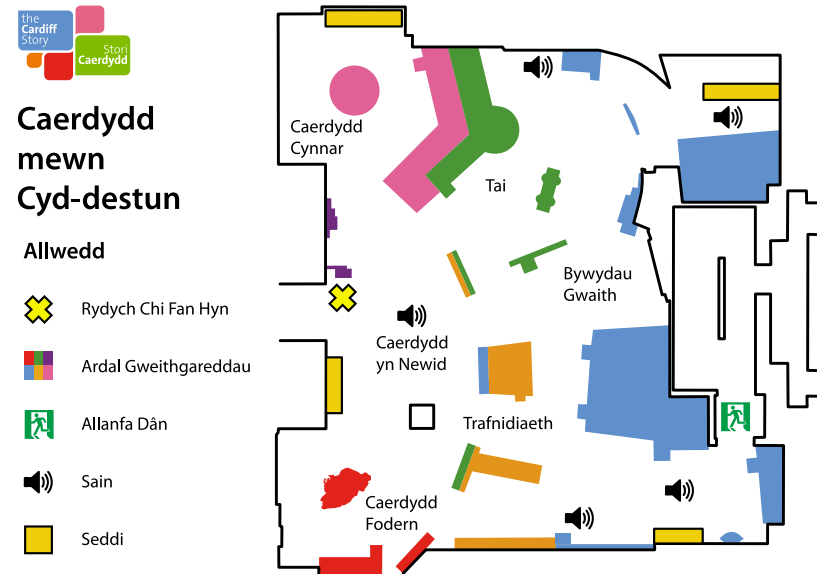


## Test piece for Natural History Museum, London



This test piece, I undertook as part of Acuity Design, was more successful. We subsequently undertook the creation of metal Braille labels for the Museum's new Stegosaurus exhibit.

# High contrast/tactile floorplans for Cardiff Museum



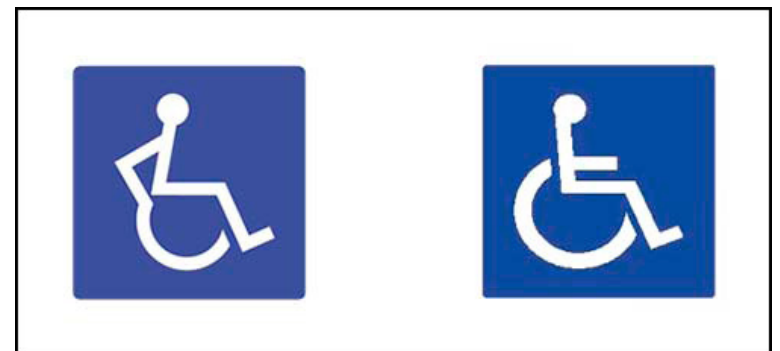
I cannot recall through who I got this work, for Cardiff Museum. I also produced English versions of these A3 visual/tactile floor plans; as well as full sized, bilingual, lectern versions.

# New Disabled Sign

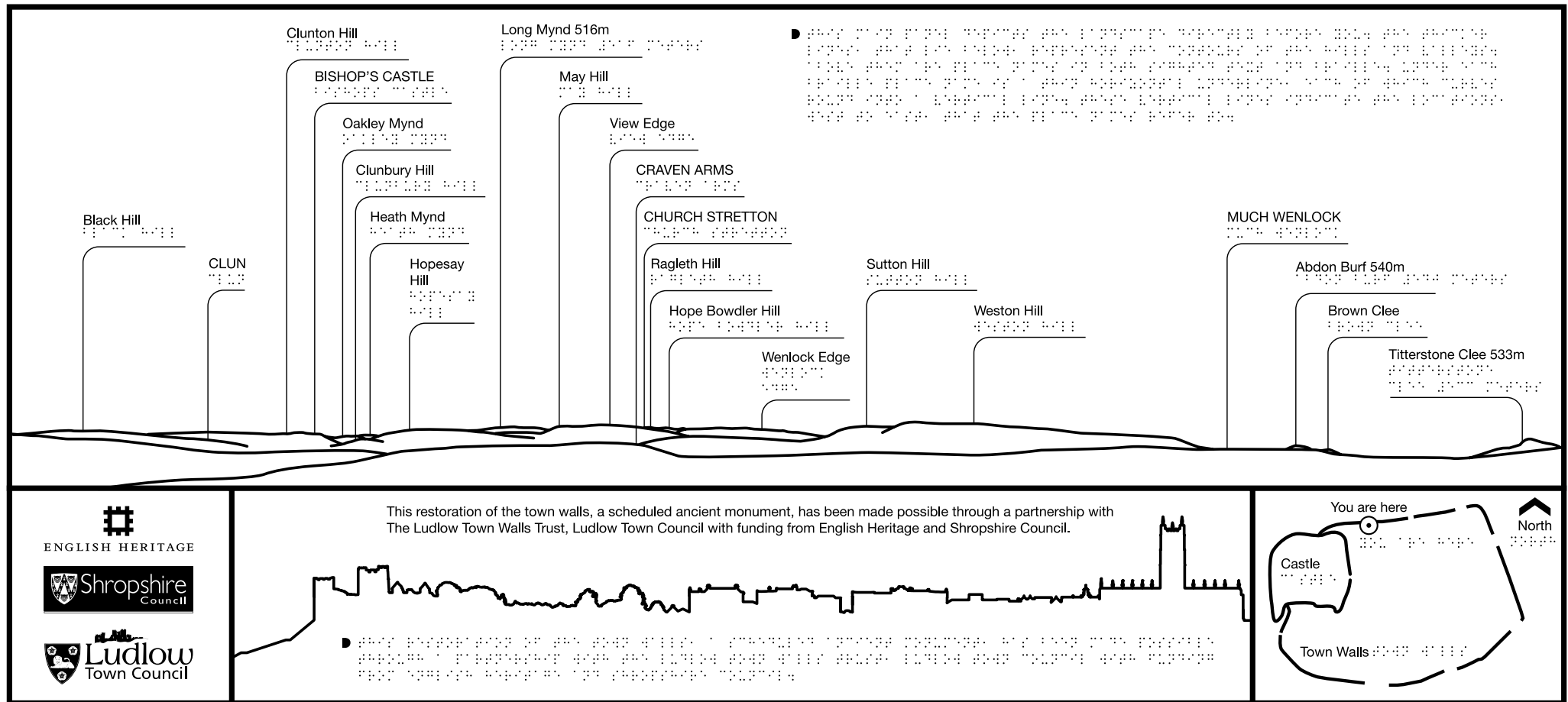


The purpose of my design, for a new disabled sign, was to address several perceived shortcomings with the existing form. As you will see from the comparison below, I have attempted to depict the wheelchair user in a more dynamic aspect. Rather than sitting still and leaning slightly back in a rather passive manner, the person in my version is more active and clearly moving forward. I have also made the wheel smaller, as it was felt by some that the wheelchair dominates the old version. In this manner it is hoped that the sign appears to be more about the person than the wheelchair. I also considered it necessary that the new sign should be instantly recognisable to older people with dementia and those with learning difficulties, who are familiar with existing signage.

I decided to put this design out for totally free use by anyone. Users are free to modify it however they see fit to do so.



# Ludlow Toposcope - 1



The Braille instructions, in the top right of the toposcope panel reads:

This main panel depicts the landscape directly before you. The thicker lines, that lie below, represent the contours of the hills and valleys. Above them are place names in both sighted text and Braille. Under each Braille place name is a thin horizontal underline, each of which curves round into a vertical line. These vertical lines indicate the locations, west to east, that the place names refer to.



# Ludlow Toposcope - 2



Matthew Lloyd of Think Graphic Ltd employed Alan Duncan (a local illustrator) and I to create this toposcope.

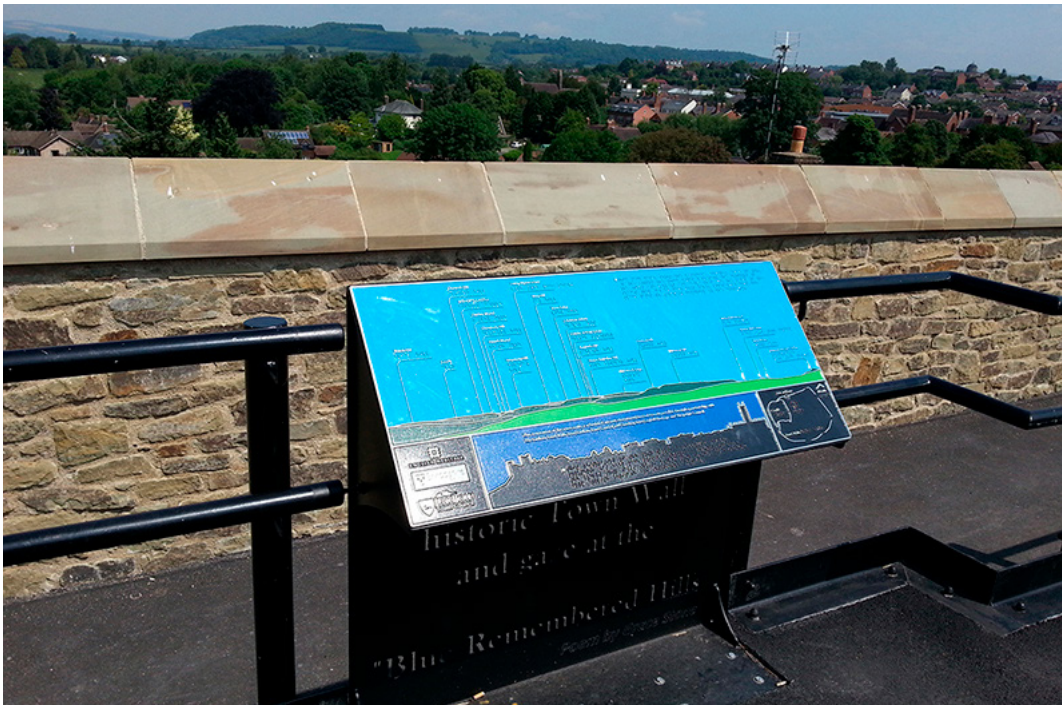
The toposcope shows the view, north of Ludlow town wall. Alan Duncan had the daunting task of producing the simple outlines of the landscape from a variety of visual sources, including a range of photographs and maps, as well as his own keen eye.

My job was the overall design and to create a labelling system, with clear instructions for blind and visually impaired users.

I found this a challenging but very enjoyable job. It was quite a task to find a method to label all of the locations clearly and then to fit them all in.

I am almost as proud of the instructions, for Braille readers, as I am of the rest of the work. Those instructions are replicated, in sighted text, at the bottom of the previous page.

Matthew and Alan were a delight to work with.



# Oxford University Museum of Natural History: Sensing Evolution - 1

Claire Venables of Giraffe Corner was commissioned to design and create two new stands for the Oxford University Museum of Natural History (OUMNH), under the title of Sensing Evolution.

One stand was to feature Reptiles and Birds, the other was to feature Mammals; each to be divided into three environmental zones: water, land and the air. Both stands were to display a combination of purely visual exhibits and those that can be handled by the visitors. Where an animal was to be represented by an exhibit that cannot be handled or by a partial exhibit, that organism was to be depicted by a tactile line drawing.

Alastair Somerville of Acuity Design and I were bought into the project to design and manufacture the tactile illustrations and Braille labels.

Alastair and I began by deciding on a design approach for the project. The challenge of this work was to reduce the essence of each animal into the simplest possible line drawing; whilst ensuring that they were pleasant to both touch and view.

I then set to work. As I was working to a very tight deadline, I decided to seek the relevant permissions to base a few of the nineteen tactile drawings on existing illustrations. The originators or owners of these images are credited on my website, as agreed. Other tactile drawings were created from scratch, with the aid of multiple reference images.

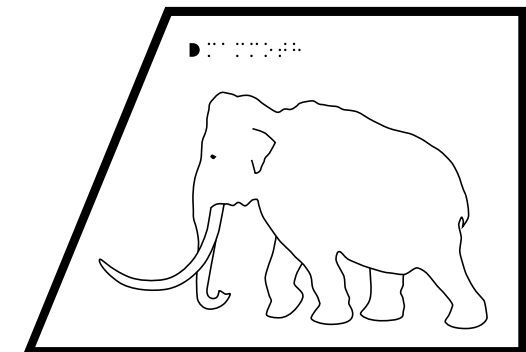
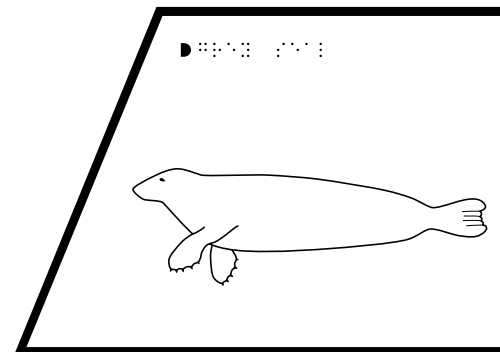
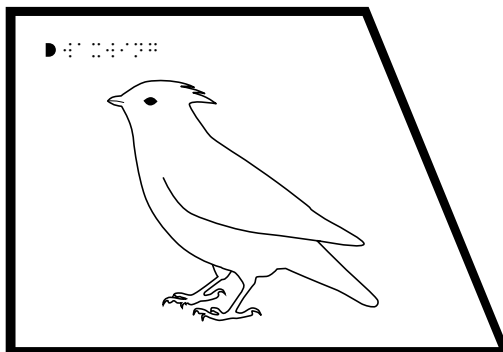
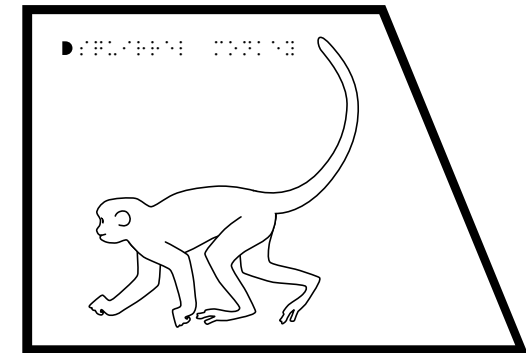
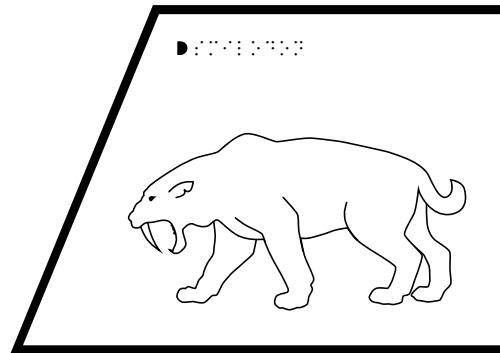
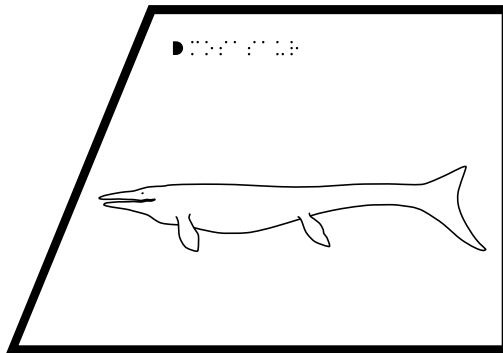
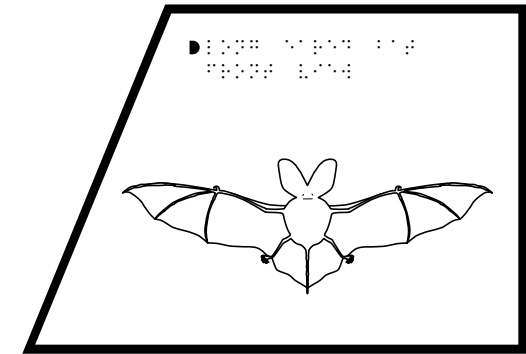
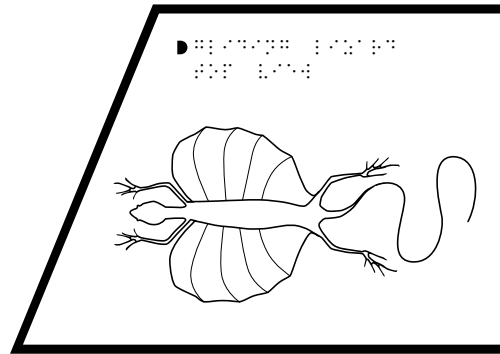
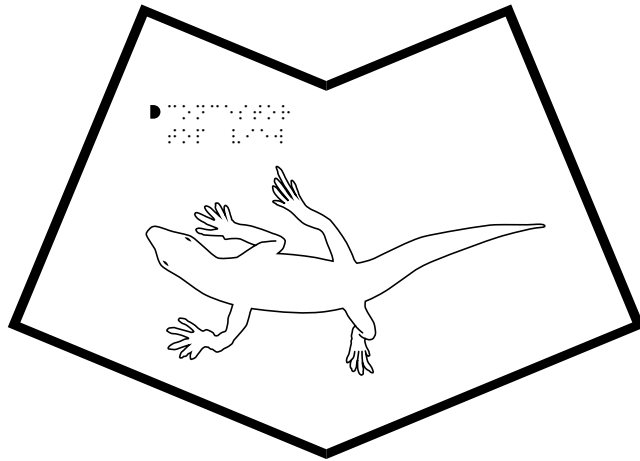
When all of the art work was completed, swell print versions were created; to be used by Alastair Somerville to test, with blind and visually impaired people. They were then sent off to manufacture, after final approval had been given.

The images to the **right** show three views of the Mammal stand. On the **following page** are nine examples, of the artwork for the tactile line drawings.

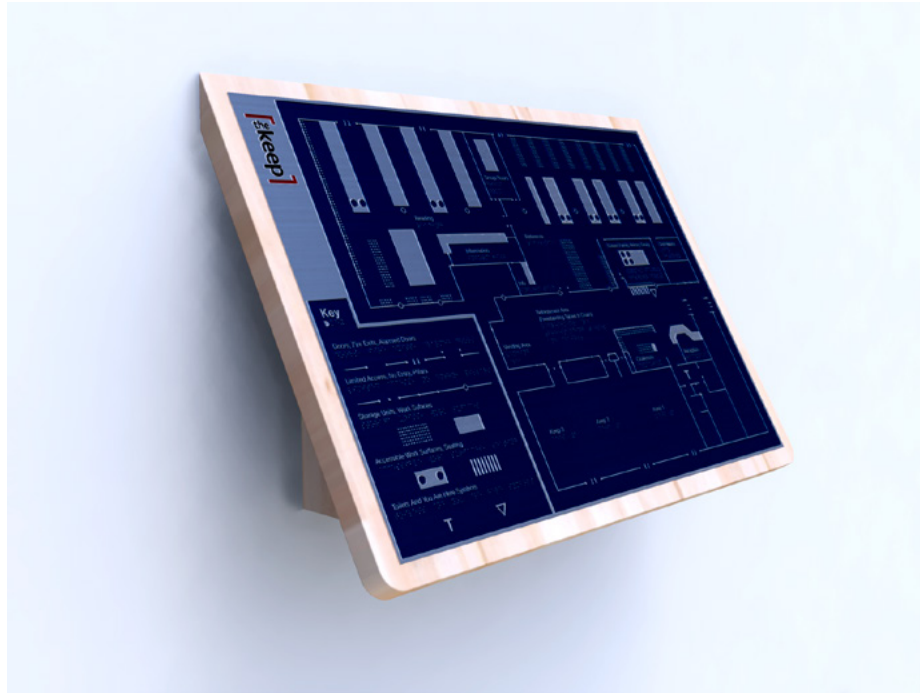




# Oxford University Museum of Natural History: Sensing Evolution - 2



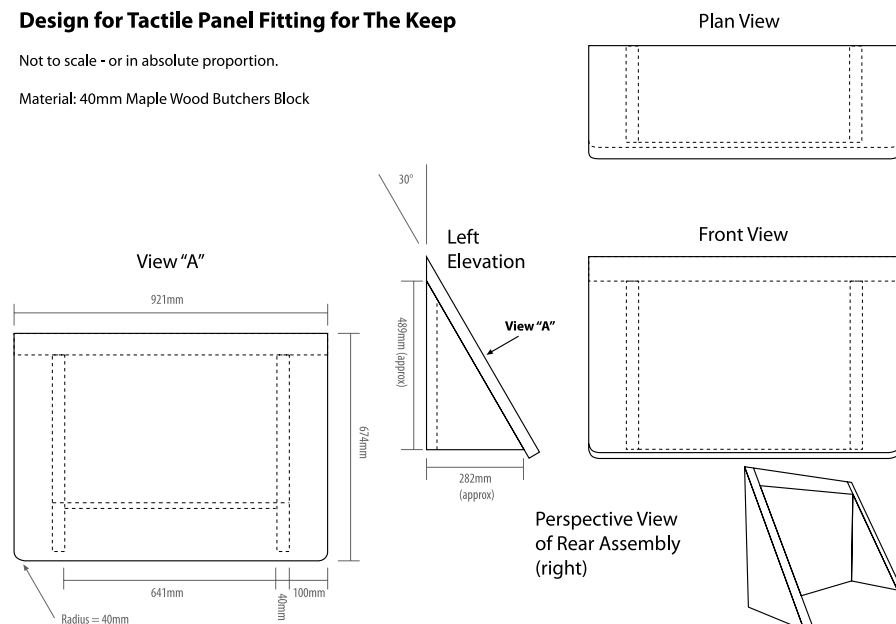
# The Keep: the national archive for the Mass Observation project - 1



## Design for Tactile Panel Fitting for The Keep

Not to scale - or in absolute proportion.

Material: 40mm Maple Wood Butchers Block



The Keep (the national archive of the Mass Observation project) commissioned a metal Braille / tactile panel depicting its floor plan, along with a maple wood, butcher's block fitting. This illustration of the finished work, to the **left**, was created in *Autodesk 3ds max* and *Adobe Photoshop*. It enabled the client to give approval to the overall design before it went to manufacture.

**Below left** are the working drawings, of my design of the fitting, for the joiners.

When the original carpenter dropped out of the project, with no notice, only a couple weeks before the deadline; I was left in the lurch. Although I found a great company of joiners who could deliver on time; there were no stocks of maple wood, butcher's block, this side of the Atlantic.

Unable to wait three weeks for timber merchants to import the material from Canada; it occurred to me that the same material might be used by luxury kitchen fitters. The hunch paid off and I had a large maple wood, butcher's block, kitchen top sent to the new joiners.

They completed on time and even made a custom flight case, for the fitting to be delivered to the client in.

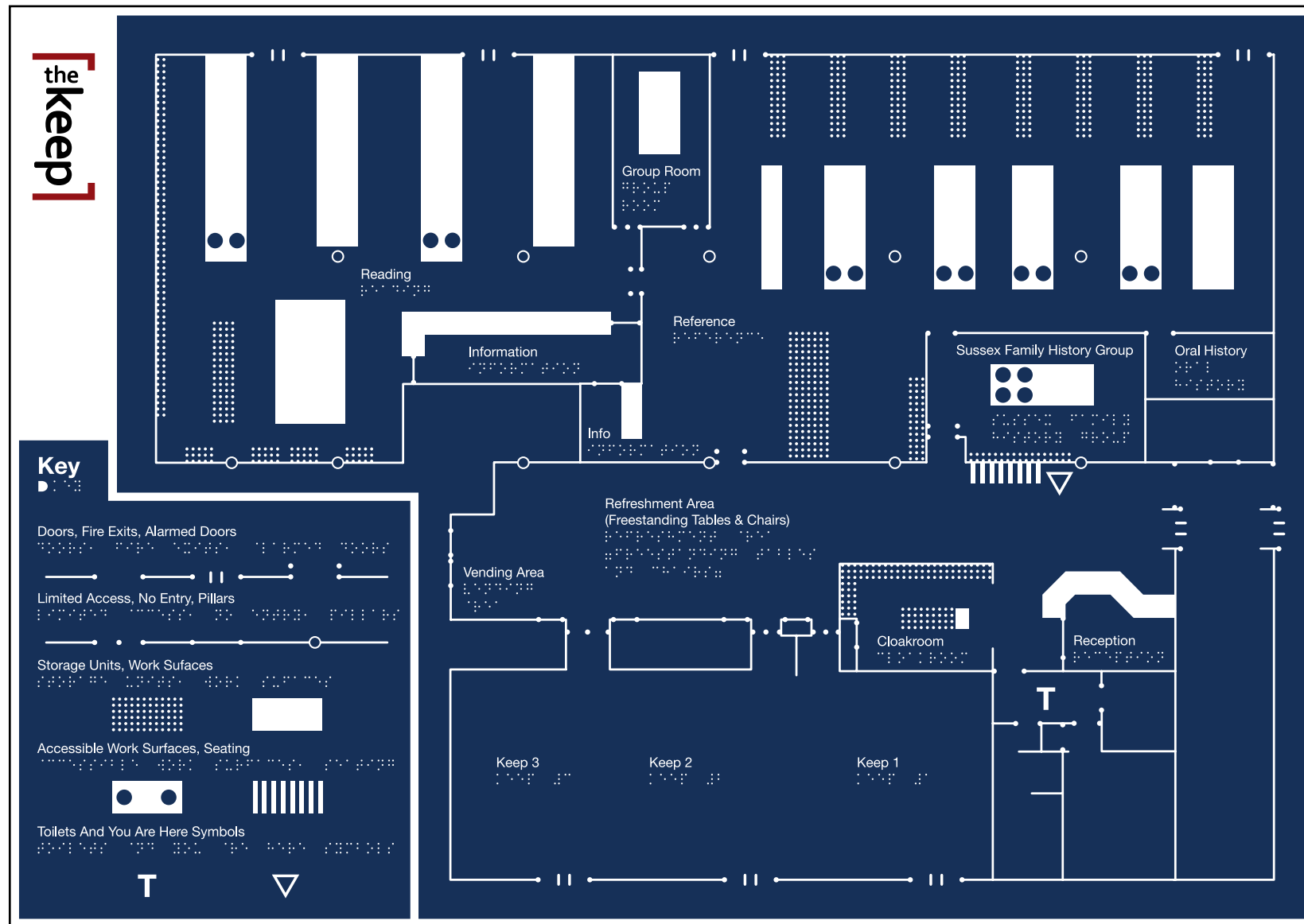
The panel itself was also directly delivered to the client, along with an A3 vinyl version of the floor plan, which was also ordered.

To the **right** is a coloured version of the artwork for the floorplan.

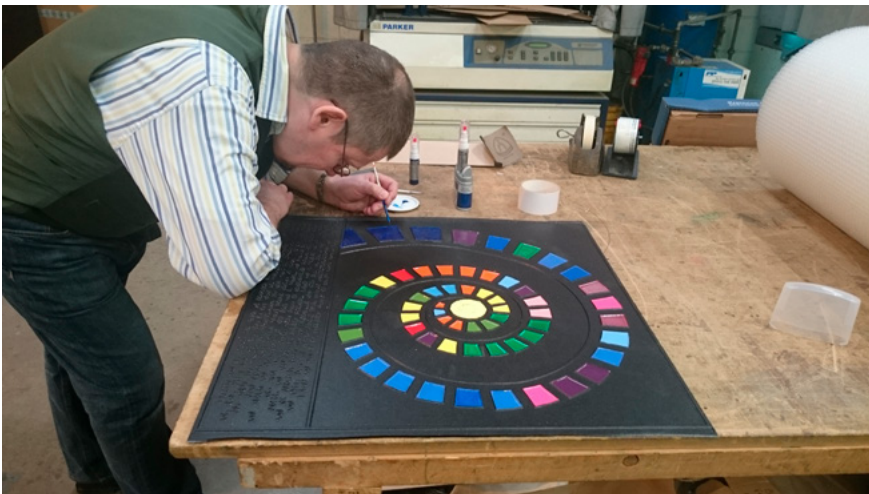
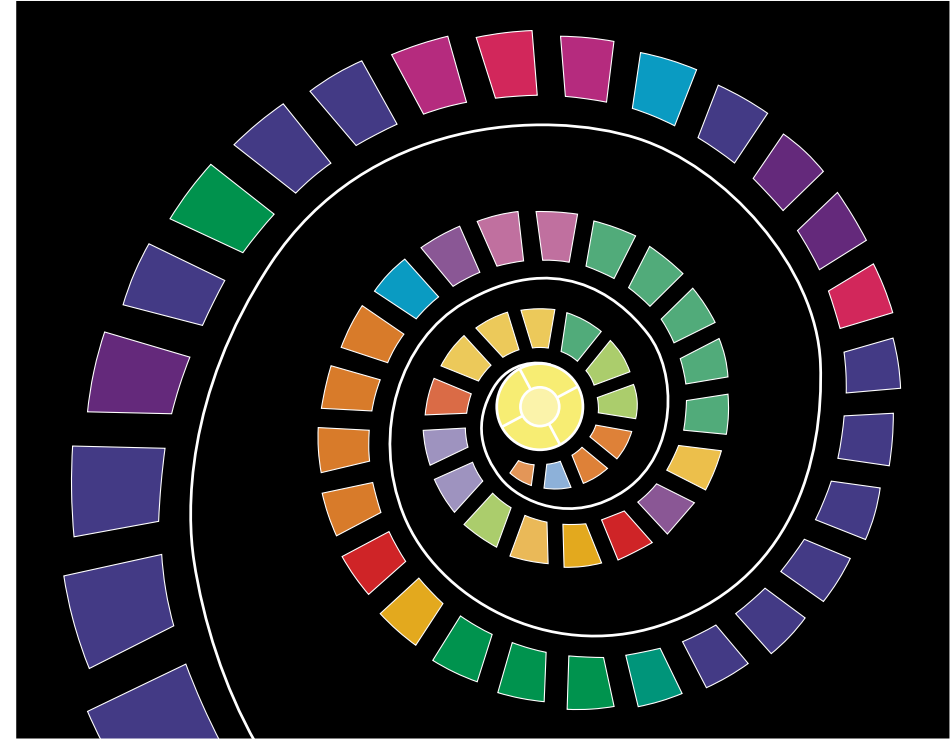
We were also commissioned to produce an audio guide for The Keep. However the person who wrote the script fell ill so I took responsibility for this aspect of the project too; employing a sound recordist and narrator, I oversaw its completion to the clients' satisfaction.



# The Keep: the national archive for the Mass Observation project - 2



# The Thanksgiving Trust: chapel ceiling in Dallas, Texas, USA



■ High quality to ensure that the design is as close as possible to the original. The design is a simplified representation of the actual ceiling structure, showing the layout of the segments and the central light source. The design is a simplified representation of the actual ceiling structure, showing the layout of the segments and the central light source.

Noah Jepson, of The Thanksgiving Trust, found me directly through a Google search. After a series of emails about my approach to my work; I was commissioned to undertake and metal tactile/high contrast interpretation of a stained glass, spiral, chapel ceiling.

Unable to find a suitable blue in the British Standard and RAL colour ranges, I found some touch up car paint that did the trick and visited the manufacturers to finish the painting.

# Tactile floor plan symbols and tactile colour scheme



	Wall
	Pillar
	Door
	Fire Exit
	Alarmed Door
	Limited Access
	No Entry
	Window
	You Are Here
	Toilets (non-specific)
	Stairs (upwards and downwards)
	Ramp / Direction of Traffic ( <i>This does not indicate the direction of any incline.</i> )

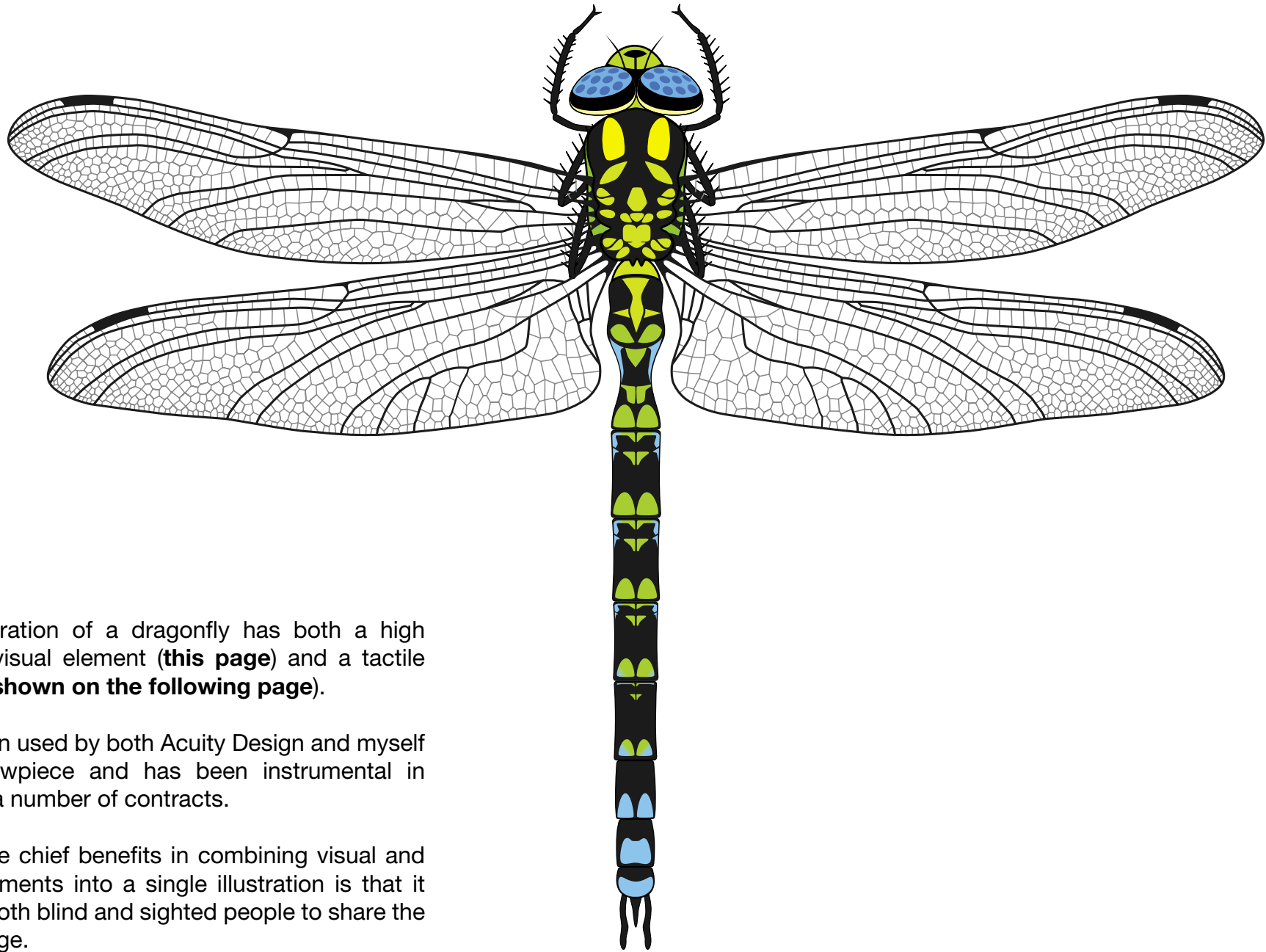
		Red			White / Silver
		Orange			Grey
		Yellow / Gold			Black
		Green			Brown
		Blue			Pink
		Violet / Purple			

Some of the symbols to the **left** have long been in the public domain. The “You Are Here” and the non-specific toilet symbols have been used for some years by myself and Acuity Design. More recently I developed the various door symbols, when we were commissioned to create a tactile floor plan of The Keep; where it was considered necessary to depict the status of each door in the building, for clarity.

Since then, this scheme has also been used in the Imperial War Museum and it is my hope that these symbols will eventually become a de facto standard in public buildings in the UK. I have put this scheme into the public domain; though I reserve the right to identify myself as the author, of those symbols I did create.

Rather than re-inventing the wheel, **above**, I have used traditional heraldic conventions as a starting point for this scheme of tactile colours. Where coats of arms had to be illustrated in black and white, hatching was used to indicate colour. I have adapted, simplified and modified this hatching; for use as tactile representations of colour for the blind and visually impaired.

## High contrast and tactile illustration of dragonfly

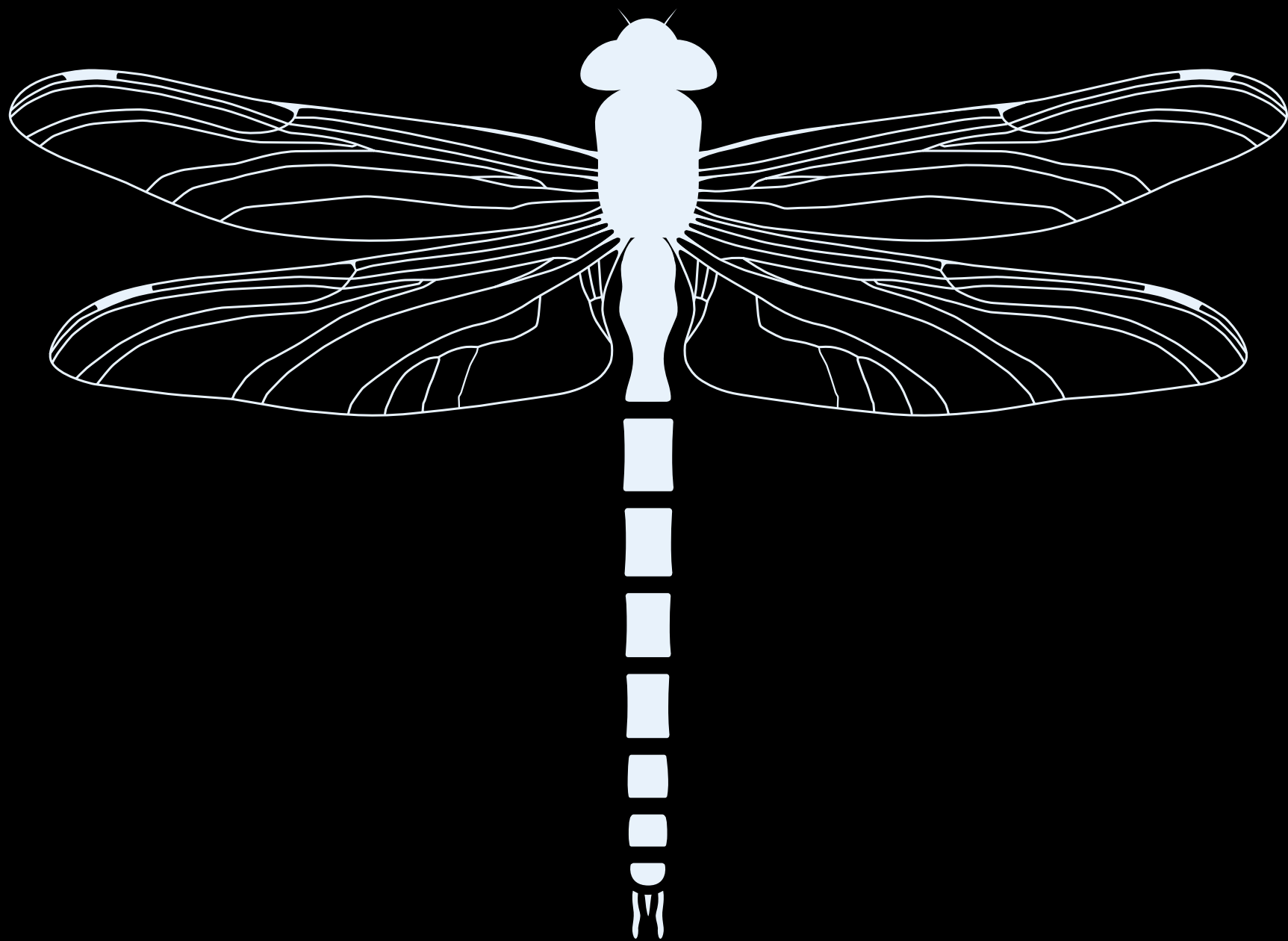


This illustration of a dragonfly has both a high contrast visual element (**this page**) and a tactile element (**shown on the following page**).

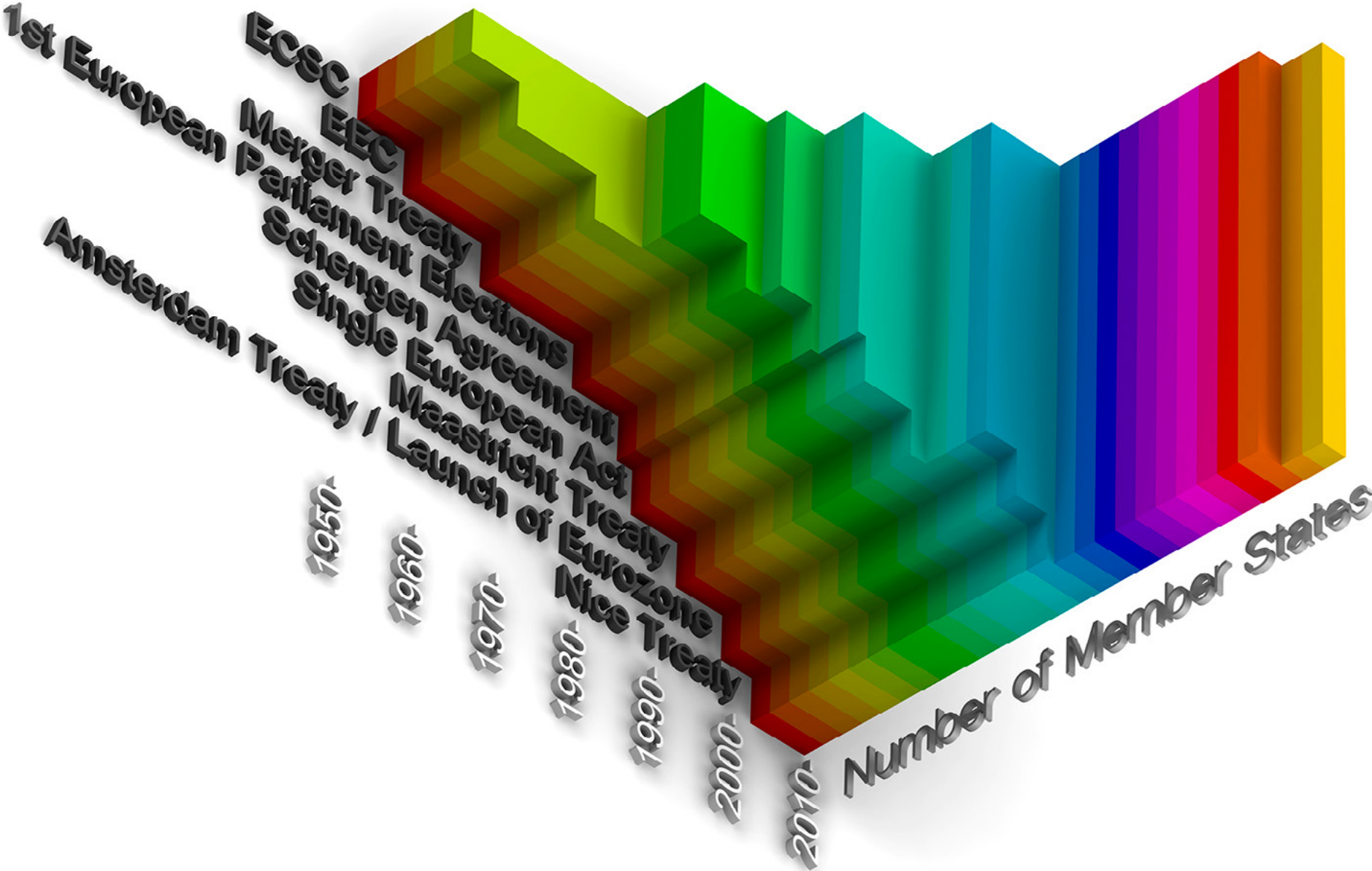
It has been used by both Acuity Design and myself as a showpiece and has been instrumental in securing a number of contracts.

One of the chief benefits in combining visual and tactile elements into a single illustration is that it enables both blind and sighted people to share the same image.





Infographic showing the widening and deepening of the European Union over time



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