



Joshua Pickett
Graphic Designer
A3 Portfolio / CV

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www.joshuapickett.co.uk

Recent Falmouth University graduate looking to understand how the design industry works. I have a driving curiosity which captures me to become very involved in many aspects of the workplace, and will challenge myself to find new skills. My research process is very analytical which helps me discover creative solutions and work under pressure for tight deadlines. My passion is editorial design, but I don't think I have even scratched the surface of what the industry has to offer yet.

*Falmouth
University*

*Cornwall
College*

*Wiltshire
College*

Education

2016 - 2019

BA(Hons) Graphic Design

2012 - 2014

National Diploma Art & Design Level 3

- Graphic Design - Merit
- Design Communication - Merit
- Photography - Distinction
- Animation - Merit
- Fine Art - Distinction

2011 - 2012

National Diploma Art & Design Level 3

- Graphic Design - Merit
- Photography - Merit

Skills

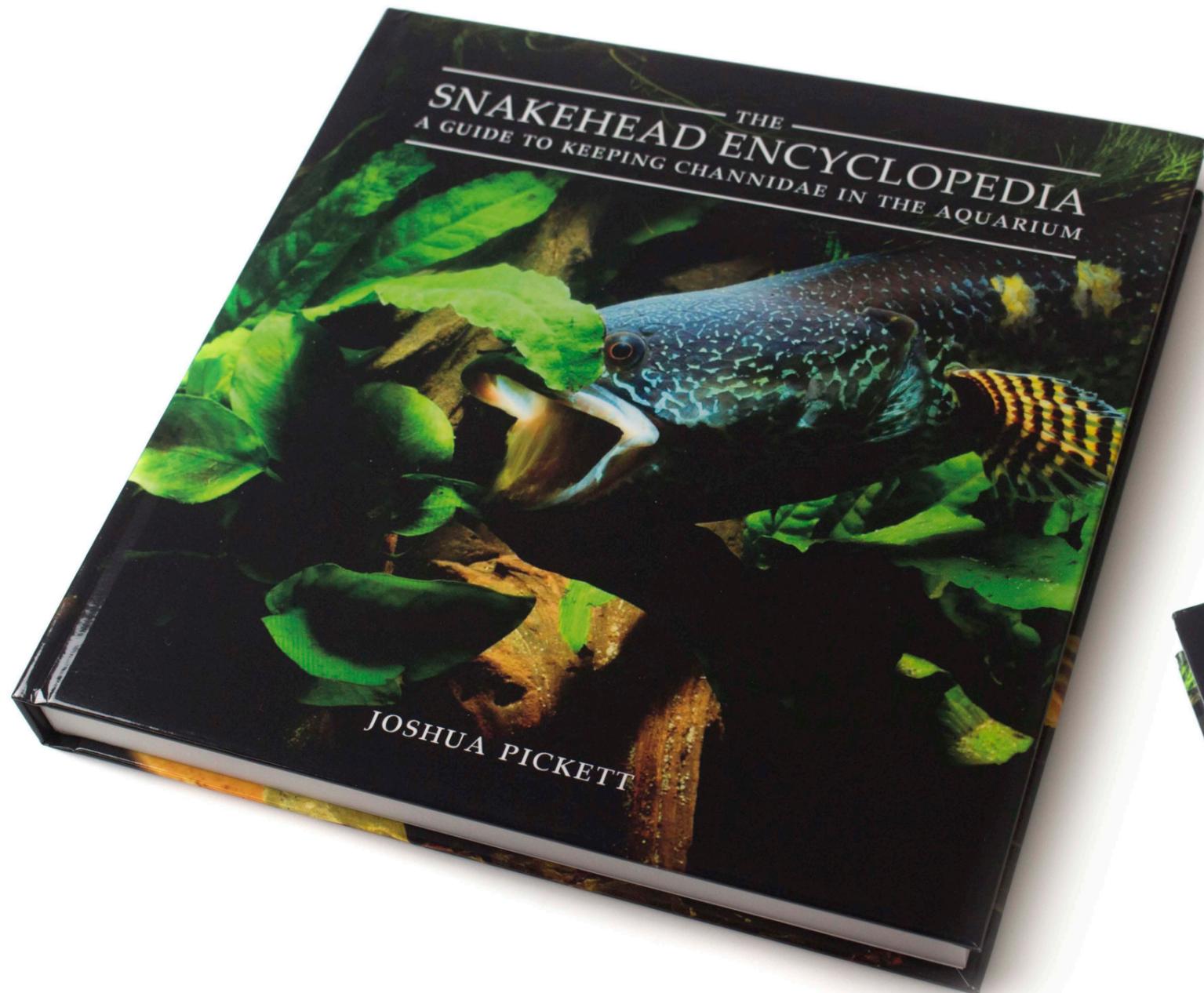
- Proficient in Adobe Creative Cloud
- Design for Pre-Press
- Organisation & Project Management
- Typography
- Photography
- Branding
- Search Engine Optimisation

Interests

- Science Communication
- Taxonomy
- Macro Photography
- Web and Print Design
- Aquascaping
- Ichthyology of Ancient Fish
- Writing
- Fishing
- Videography

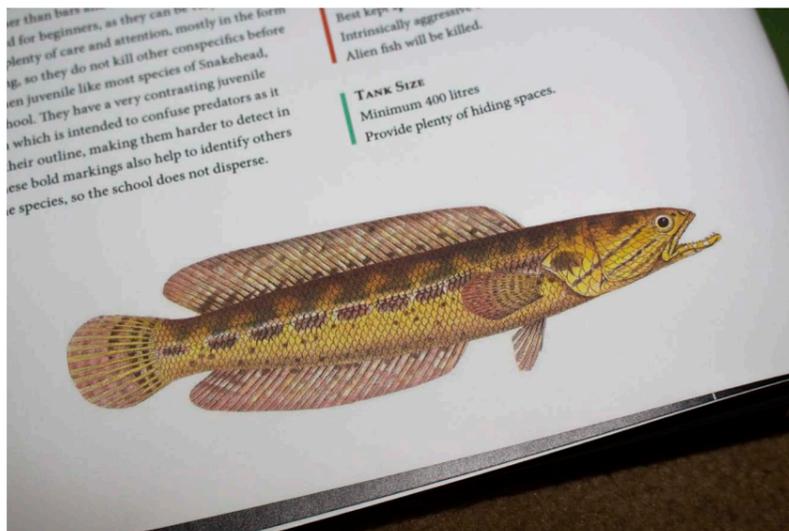
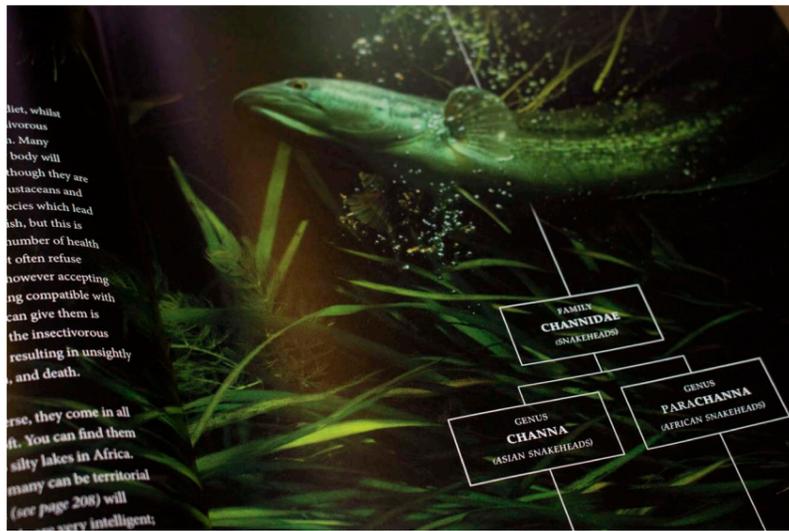
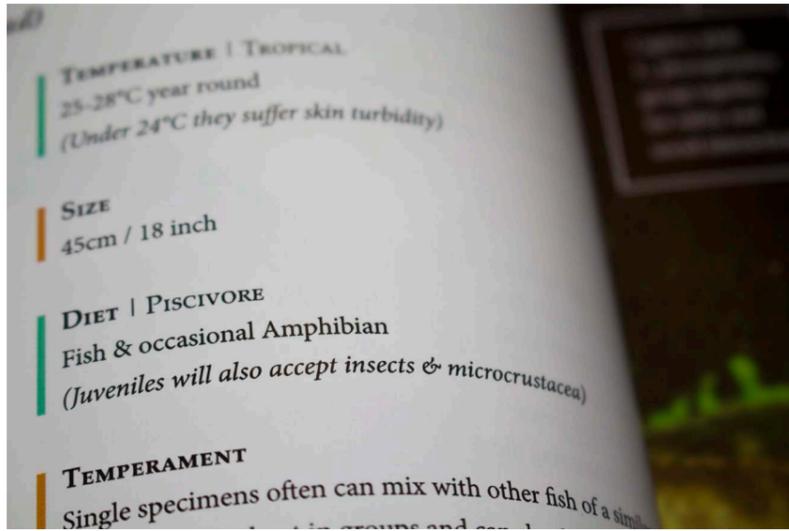
Experience

Penryn Press Publishing	2018 - Present Lead Designer Working alongside production and marketing, I had to establish a clear vision for the society's next publication; guiding the design assistants to challenge their areas of inexperience, to showcase surprising new skills.	Cuddra Aquatics	2017 - Present Photographer / Social Media Manager An importer of rare ornamental fish with Japanese Koi ranging over £5,000. The role is to present these fish in their best light through photography techniques to increase sales and expand the retailer's client list throughout the UK.	STAK Community Kitchen	2013 - 2015 Art Teacher / Fundraiser To provide art workshops for vulnerable adults every week. They would include papermaking, clay modelling, drawing classes and painting. The position expanded in to joining the fundraising team for STAK which led to designing event posters and other advertising materials.
Oakwood Agency	2018 (2 weeks) Graphic Design Internship To assist multiple teams with research, conceptual and digital design in a fast-paced environment. We worked on long time case studies such as Mattel, Universal Studios and Warner Brothers; alongside entirely new clients.	Waggin' Good Times	2017 - Present Brand Advisor The position involves directing the Helston pet care service owners on how to present themselves professionally with clientele.	Authored Works (to be published)	
Life: Nature Magazine	2017 - 2019 Layout Designer / Lead Designer To understand the relationship between type and image, and design the spreads in a third of each Life Magazine issue. From the Spring 2018 issue, the rest of the design team and I collaborated to reformat the whole magazine; until I stayed on as Lead Designer, training the next design team.	Studio Sixty6	2014 - 2015 Lead Designer Studio Sixty6 is a radio show and experimental project creating, teaching and showcasing the world of digital media for those aged 13 to 25. We create free content for young people. My responsibilities included: creating the visual identity and managing designs for promotional media such as their #LuvMonth and #SuperFans campaigns.	The Snakehead Encyclopedia <ul style="list-style-type: none">• A collaborative book which aims to dispel the fear and misinformation surrounding the notorious family of Snakehead fish.• Disputes the EU's ban considerations for the entire Channa genus throughout all Europe.• Is a collection of data (species care/ climatology/breeding etc.) otherwise unable to be accessed through the internet. The Bichir Bible <ul style="list-style-type: none">• The care guidelines of the primitive Bichir fish.• Celebrates them through photography and layout design.	



The Snakehead Encyclopedia

Collaborating with ichthyologists, photographers and illustrators, this encyclopedia aims to be authoritative in this topic, so information in the book won't feel trivial or subjective (*this is important for having Channidae taken seriously by risk assessors and negligent hobbyists*) The design utilises space and image to create a pacing, so readers have a moment to reflect on the data.



The Snakehead Encyclopedia

Initial design proposal, print version at 280 pages. Climatology data is still being collected, so published copies released in the near future.



208 THE SNAKEHEAD ENCYCLOPEDIA

CHANNA PLEUROPHALMA

(Ocellated / Eyespot / Kerandang Snakehead)

Described in 1851 by Ichthyologist Pieter Bleeker as *Ophiocephalus pleurophthalma*; however the name was later changed when the *Channa* genus was established.

TEMPERATURE | TROPICAL

- 25-28°C year round
- (Under 24°C they suffer skin turbidity)

SIZE

- 45cm / 18 inch

DIET | PISCIVORE

- Fish & occasional Amphibian
- (Juveniles will also accept insects & microcrustacea)

TEMPERAMENT

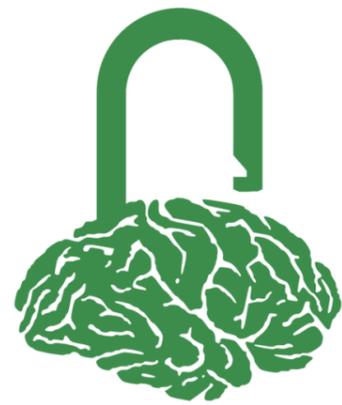
Single specimens often can mix with other fish of a similar size. Often like to be kept in groups and can shoal. May be sociable with other species such as *C. lucius* and *C. micropeltes*.

TANK SIZE

- Minimum 720 litres
- They are an incredibly active benthopelagic fish which need plenty of turning room.

THE OCELLATED SNAKEHEAD GETS THEIR NAME FROM THE 3-6 OCELLI (FAKE EYES) DECORATED ON THEIR BODY, THIS IS A FEATURE USED TO TRICK OTHER PREDATORS. NORMALLY PREDATORS WOULD STRIKE WHERE THEY THINK THE HEAD IS, SO NATURALLY THEY WOULD ATTACK ANYTHING RESEMBLING AN EYE. HAVING OCELLI AS FAR DOWN AS THE TAIL, MEANS THE OCELLATED SNAKEHEAD CAN POTENTIALLY ESCAPE ALIVE IF ATTACKED. FOR AN OPEN-WATER FISH THAT DOES NOT VISIT CAVES, NOR DWELL IN SHELTERS OR SIMILAR, OCELLI ARE EXTREMELY IMPORTANT FOR THEIR SURVIVAL. IF THIS SNAKEHEAD IS LYING ON THE GROUND OR ARE SPOTTED WELL BELOW THE SURFACE, THIS IS OFTEN AN INDICATION OF ILLNESS, STRESS OR INAPPROPRIATE HOUSING CONDITIONS. NORMALLY CHANNA LIKE THE SHELTER OF SURFACE PLANTS, BUT UNFORTUNATELY *C. pleurophthalma* CAN BE VERY INTOLERANT OF TYPICAL PLANTS, ESPECIALLY DURING BREEDING; THEY ARE UPROOTED USING THEIR BODY AND MOVED AROUND WITH THEIR SNOUT ON THE WATER'S SURFACE.





Logos from left to right

AMPLE - House clearance and delivery company.

Lifestyle Dezin - Wellness centre based in California.

Planet Lifestyle: Ladies - Premium clothing branch.

Tank Terror Aquatics - Since an award winning specialist aquatic retailer.

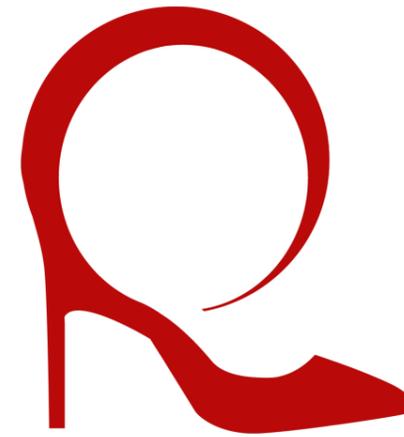
BRAND MARK / IDENTITY



Planet Lifestyle: Ladies

Part of the High Street Identity to make the ladies' branch of Planet Lifestyle, compliment the town brand of St. Austell's White River Place.

PRINT / IDENTITY



Logos from left to right

Fable - Rose scented perfume with a moral tale by Paco Rabanne.

Mr. Sweep - Traditional chimney sweep service.

Queenie's Shoes - Affordable shoes with a taste of luxury.

Aquatic Answers - Pond cleaning and maintenance service.

BRAND MARK / IDENTITY



Queenie's Shoes

Leaflet response to Queenie's "shoe revolution".

Queenie's wanted a strong and identifiable brand, so the logo was created with the intention to be used across different platforms with more design function than just being a logo.

Life

NATURE MAGAZINE

Waves of Plastic

It's time to talk about what's staring us in the face.

The Search for Colourful Nudibranchs

Can you find them in Cornwall's rockpools?

Featuring exclusive interview with Iolo Williams

BENEATH THE SURFACE

FALMOUTH UNIVERSITY

UNIVERSITY OF EXETER

If you turn on your phone or tablet and scroll through the news, it won't take long for you to find an article on the problems our oceans are facing. Acidification, pollution, and temperature rise due to global warming are all constantly covered by the media. How worried should we be? Will marine life be able to cope, or will it undergo a mass extinction? The truth is, it's currently very hard to answer these questions and the answers will depend on how we address key sustainability issues this century. But if we take a look at Earth's history we can find clues about what the future might be like for our marine fauna.

Let's go back 252 million years to the end of a time period called the Permian. This was the age before the dinosaurs, when a group of mammal-like reptiles called the therapsids dominated the land. Back then all of Earth's landmasses were joined together in one supercontinent called Pangea, which was surrounded by two giant oceans named Tethys and Panthalassa. Marine life in the Permian was very diverse. In the shallow seas off Pangea, large coral reefs with complex communities flourished. Primitive molluscs, starfish and the squid-like ammonites were all rich in numbers. Fish swam around in abundance, hunted by sharks and rays that looked quite dissimilar to the species we see today. Trilobites, which by now had survived for over 270 million years and had lived through two mass extinctions, could be seen scuttling on the seafloor.

But very few of these marine species would survive to the end of the Permian, as the world was about to undergo the most devastating mass extinction event in its history. Often called the 'Great Dying' because of its magnitude

"Almost complete annihilation of life"

and longevity, this was an event that would see the almost complete annihilation of life, and nowhere on earth was spared. Terrestrial life suffered badly, with 70% of species becoming extinct, but it was the oceans that would suffer the worst, with an estimated 96% of all marine species perishing.

What caused such a catastrophic disaster that made so many species go extinct? This puzzled scientists for much of the twentieth century, and all sorts of extinction scenarios - from cosmic radiation to an asteroid impact - were put forward. Although there is still disagreement among scientists today, the causes of the late Permian extinction are now much better understood. Rather than a single catastrophic event, like the asteroid impact that wiped out the dinosaurs, it is believed that the extinction of the late Permian was the result of a devastating chain of events which spiralled out of control over a 100,000 year period.

The problems are thought to have been initiated by a series of volcanic eruptions in an area now called the Siberian Traps. But these weren't like the volcanic eruptions we see today, with pyroclastic surges and great billowing clouds of ash. These were

flood basalt eruptions, characterised by the release of enormous volumes of thick, pulsing lava. An estimated 1-4 million cubic kilometres of lava is estimated to have been thrown up during these eruptions, enough to have covered a region the size of the United States. This would have been a disaster for the local terrestrial life, but it was the other things the eruptions released that would ultimately lead to the death of the oceans.

As well as lava, the eruptions released billions of tons of gases. One of these gases, sulphur dioxide, would have formed great clouds of acid aerosols in the wake of the

Gethin-Jenkin Jones goes back in time 252 million years to Earth's darkest event, The Great Dying.

Photograph by Lewis Joffe

eruptions, temporarily blocking out the sun's rays and causing short periods of global cooling and darkness. With little light reaching the ocean, primary production by photosynthetic organisms would have ground to a halt, disrupting the food chain and causing mass starvation of consumer organisms. These aerosol clouds would have been

short lived but they left the atmosphere in a form also disastrous for life - as acid rain. Acid is a serious problem for shelled organisms as it reacts with calcium carbonate, which is an essential mineral component of the shells they secrete. Many groups of marine creatures such as bivalves and gastropods would have been unable to create their protective shells due to the acid, making them unable to mature and breed successfully, and causing them to die.

But the Siberian Traps also produced another gas which would bring devastation for life in the oceans - carbon dioxide. Unlike the sulphur dioxide which would have left the atmosphere relatively quickly in the form of acid rain, much of the CO₂ that was released remained in the atmosphere, causing, like today, a surge in global temperatures. As the seas began to warm, it caused stress to temperature-sensitive corals and the organisms they supported, ultimately resulting in the death of virtually all the reefs of the time. As warm water supports less oxygen than cold water, many species would have struggled to respire and would have suffocated and died.

As the temperature rose, huge quantities of methane were released from the melting ice. A greenhouse gas that is 23 times more potent than CO₂, the methane caused a second surge in global temperatures. In a relatively short period of time, the oceans are thought to have warmed by over 8°C, enough to have caused the death of thousands of groups and families.

But this extinction event still had one more sting in its tail, ensuring that every part of the world's oceans would be

affected. Because the climate had warmed, the equator-to-pole sea temperature gradient decreased, causing the ocean currents to stagnate. Ocean currents are important to marine life as they circulate dissolved oxygen which allows animals to respire. As these currents stopped

they amount of oxygen they held plummeted, making many organisms unable to respire properly and resulting in their death.

It would take many millions of years for life to recover from this event, and many bizarre and curious creatures were lost for good. Among the dead were the ammonites, sea-scorpions and most groups of starfish. Eight of the twelve bivalve genera also vanished, as did 90% of gastropod species. Even the trilobites, which had endured so much hardship during their long existence, were unable to survive this event.

With everything that the oceans were put through, it's a wonder any organism survived at all. But 4% of species did, and that is a crucial thing to remember, as it tells us that life on this planet has a great capability to bounce back.

Over the last 500 million years, 5 mass extinction events have struck the Earth's biota, yet here we are today in an age with large, diverse reefs and rich, lush rainforests. So are humans permanently damaging the oceans? Well, not exactly. If we do not change the way we treat this planet and if we continue to poison the seas with our plastics and greenhouse gases, certainly many species will become extinct this century. It goes without saying that we have a responsibility not to allow this to happen. But even if we continue with our unsustainable and destructive treatment of the world, given time, perhaps even thousands of years, life will bounce back. For what this extinction tells us is that nature always wins, and that life always finds a way.

Man or Mother Nature?

"The most devastating mass extinction event in history"



Spotlight on Ecosia
Discover the search engine that plants trees

A Rainforest in Cornwall
It's right on our doorstep

A Madagascan Adventure
From Lemurs to Geckos

Our Planet's
Green Heart

New in Science

Gethin Jenkin-Jones writes about some of the most recently discovered species and facts in throughout the natural world.

Illustrations by Louise Baksa

Tardigrade (*Macrobiotus shonalcus*)

A new species of tardigrade (a type of water-dwelling micro-animal) has been discovered in Japan in the most unlikely place: a carpark! This fascinating discovery was made by a researcher from Tokyo's Keio University, who took a moss sample from a car park near his flat back to the lab to see if it contained any micro-animals. The chunky legs and bumpy eggs of the tardigrade he found clearly distinguished it from other Japanese species. After analysing its DNA, it was confirmed that this was indeed a new species for science. Tardigrades are found in many habitats on Earth, from mountain tops to rain forests, and it is certain that there are many species left to be discovered.

Expedition finds new species

In November 2017 a team of Brazilian scientists exploring Brazil's jungle-covered Pico da Neblina mountain discovered no fewer than eight species of animal that were completely new to science. Located in the northern part of the Amazonian rainforest, this protected area has been closed to visitors since 2003. The scientists were only allowed to visit the area after being granted special permission by the indigenous authorities. The newly discovered animals include five amphibians, two lizards and one bird. The big-eyed red frog, which was found at the summit of the mountain, may well be the highest living frog in the whole of Brazil. The newly discovered Neblina pygmy owl seems to be unlike any of its relatives, choosing to call in low shrubs rather than from the high jungle canopy. One of the amphibians discovered was even found by the team's cook! The findings from this expedition prove that there are still many undescribed species in our rainforests that are yet to be discovered!

Bowhead Whale (*Balaena mysticetus*)

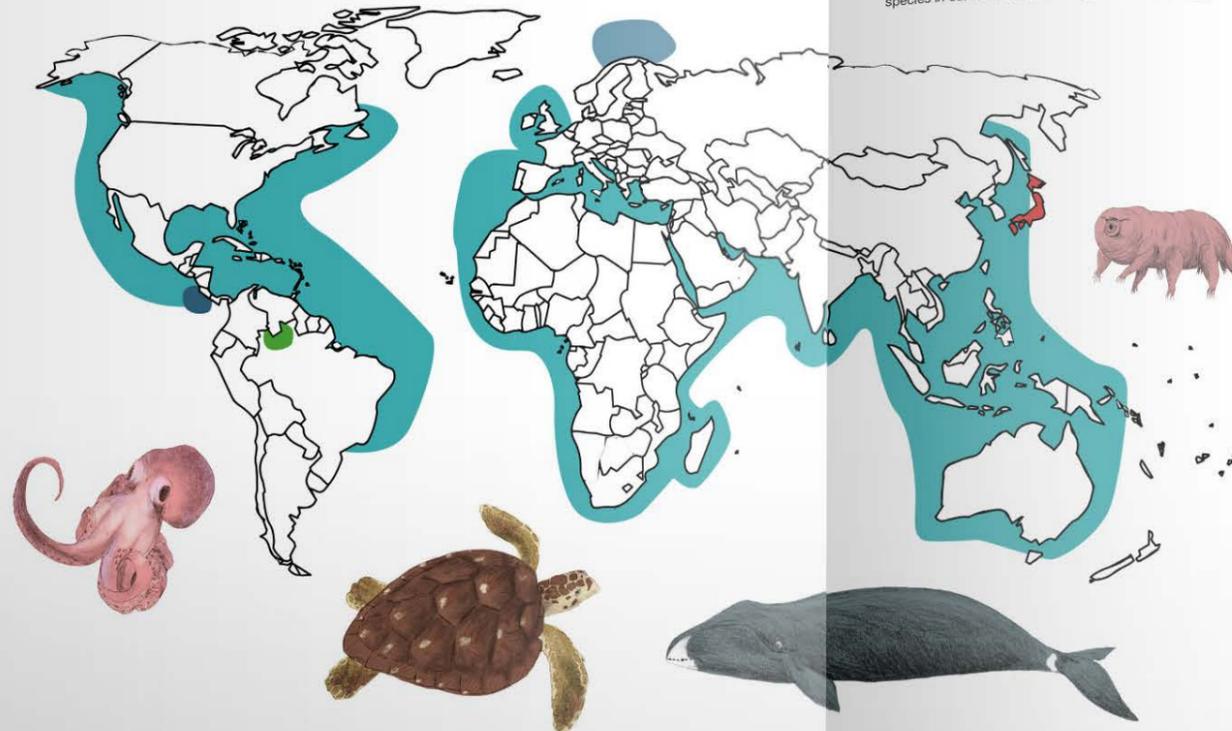
The repertoire of different calls that bowhead whales can produce is many times greater than was previously thought. Living beneath the Arctic ice these rare whales have been poorly studied and have always been a bit of an enigma. Over the last three years a study of the whale population near Svalbard recorded 184 unique song types — many more than the whales were thought capable of producing. Most species of whale have distinct and repetitive calls that vary little from year to year, whereas bowhead whale's song types seem to last only a few days before changing. The reason for this is not fully understood and will require further research in the years to come.

Octopus (*Muusoctopus* sp.)

A team of scientists exploring an underwater volcano in the Pacific Ocean off Costa Rica have discovered a large colony of an unknown species of octopus living and breeding on the sea floor. The location of the colony — in the warm, volcano-heated water — has perplexed scientists because deep sea octopuses are not usually suited to living in such warm conditions. Most species inhabit cold, oxygen-rich waters; living in warmer water presents a challenge, increasing their metabolism, and making them need more oxygen than the warm water can provide. However, the octopuses observed showed no adaptations to living in these conditions, and they all showed signs of extreme stress, leading scientists to believe that the colony was dying. It is possible that recent volcanic activity has warmed the water beyond what these animals can tolerate. However, because of the sheer size of the colony, it is believed there must be other colonies living in much better, healthier habitat nearby.

Loggerhead Turtles (*Caretta caretta*)

The question of how turtles manage to return to breed on the same beaches on which they were born, after spending years in the vast and featureless oceans, might finally be understood. A new study from the University of North Carolina supports the claims of previous research that Loggerhead sea turtles use magnetic fields to navigate their way back to their breeding beaches. The strength of the Earth's magnetic field varies from region to region as a result of the local geology, and this new study implies that occasionally these turtles may nest on different beaches that have a similar magnetic field, and are not as site faithful as was previously thought. The importance of a beach's magnetic field for attracting turtles such as loggerheads should now be taken into consideration during development, as sea walls, power lines and large beachfront buildings can alter magnetic fields, making it difficult for the turtles to find their way back!



Life

NATURE MAGAZINE

Autumn 2018

Illegal Wildlife Trade in Africa

Worth an estimated £15 billion a year, enough to solve half the world's food crisis. Death is big business. (p.12)

The True Cost of Conflict

Animals, indirect war victims. (p.24)

Featuring exclusive interview with the presenter of BBC's *Big Cat Diary* (p.20)

AFRICA



FALMOUTH UNIVERSITY OF EXETER

Hungry, Hungry Heterotis.

Joshua Pickett talks about the bizarre feeding habits of this African river monster and the troubles that causes in captivity.

African arowana (*Heterotis niloticus*) is a species of large, air breathing fish from the prehistoric bonytongue family. They appeared in the late Triassic 220 million years ago and have been thriving throughout Africa ever since; but when it comes to raising them in captivity—we can't seem to do it right. For the most part, captive raised fish have an all round better quality of life. No threat of predators, regular nutritional diet—all leading to a longer lifespan, so you could assume African arowana would do even better under these circumstances. Well ever since they were introduced into captive environments, we've discovered this isn't true; with well-fed rearing farms failing breeding efforts and losing up to half their collected juvenile population. Recent studies into their diet have discovered why their mortality rate is so high—it's starvation. A once or twice daily feed isn't enough to sustain them. They are a very active species, constantly sifting through the substrate searching for food, (sometimes using the substrate to grind up larger foods).

This burns weight and energy very fast and they don't begin to hold fat reserves until they are over 8 inches. This can cause muscle tissue to be burned off, resulting in the fish becoming noticeably lethargic and later dying. In the wild the fish have access to a nearly unlimited supply of micro-organisms to feed on. In captivity, this is restricted and the fish is at the mercy of feeding schedules. To keep up with their active behaviour they have to be fed small amounts as often as possible, but what do they eat?

African arowana are known primarily as Zooplanktonivores, meaning they eat small plankton however they can be more flexible through trophic plasticity, meaning that they can adjust their behaviour to collect energy from a wide range of food sources. A trophic structure is the energy transfer between organisms in a food chain. For example, a carnivore has a low diet breadth, meaning they can only consume meat. They are unable to digest and collect energy from vegetation, so they get their energy from the vegetation which is already metabolised by their prey. Like omnivores, the fish are able to adjust their behaviour's trophic hierarchy to what food is available. When there is an abundance of a certain food, the fish's structure changes to best suit the energy transfer of that food over less available foods.



At 19 inch, this *H. niloticus* sifting through the sand, is only semi-adult. They can reach 3ft long, and weigh over 20lbs.

Photographs by Joshua Pickett

Hydrocharids
An aquatic plant juveniles would graze on.



Molluscs
The favoured protein of an adult.



Invert Eggs
From aquatic snails & insects providing vital fats for growth.



Aquatic Insects
Making over half of a juvenile's diet.



Microcrustacea
An abundant food which supports their frequent feeding.



African arowana have a thin esophagus, meaning they can't swallow large foods or they'll choke. This restriction forces their near constant grazing habits.

"The gizzard helps to digest the hard carapace of a mollusc, while the gill rakers allow for filter feeding plankton."

The Sô River is also rich in seeds and insects, but they prefer an animal (mollusc) protein diet to satisfy their energy and protein requirements for rapid growth. During seasons when food can be scarce, the dietary breadth of most species is limited, however the African arowana amazingly aren't affected. In some environments, their diet range is expanded by this. For example, if their abundant staple protein vanishes, they search for a more varied diet to meet those growth requirements. This plastic behaviour is facilitated by their bodies' unique morphological structure. They have a large number of gill rakers and an adapted suprabranchial organ which facilitates filter feeding. The presence of the gizzard also helps to digest seeds and molluscs with a hard carapace.

According to a 2013 study in Benin, the juvenile arowana fed on aquatic insects and Microcrustacea; the larger they grew, the less of those they would feed on and the more they would feed on detritus and seeds. This is because their unique feeding structures are still developing, so their diet is temporarily restricted. This is not to say that juveniles can't eat anything but aquatic insects and microcrustaceans, only that other foods aren't collected as efficiently.

- In the wild, fish under 4 inches fed on:
- 10% - Sand
 - 1% - Detritus
 - 14% - Microcrustacea
 - 10% - Invertebrate Eggs
 - 64% - Aquatic Insects
 - 0.1% - Hydracharids



Farms and aquarists benefit from feeding more common Microcrustacea such as Daphnia, mysis, krill, Cyclops and Artemia. Mosquito larvae are also a food they will utilize. Adults begin to feed more on detritus, seeds, bivalves, worms, larger insects and plant material, and still feeding on small amounts of Microcrustacea and other planktonic organisms. The African arowana still grow very quick when fed on low quality carnivore pellets which contain lots of fillers such as corns, fish meal and cereals, as farms which feed exclusively grain have discovered. As they grow, they need to be fed on somewhat larger, more protein filled foods only 1-3 times a day as they will be able to store fat.

This information is very recently being made aware to rearing farms and aquarists to help improve lifespan and welfare, so that they may one day be bred in captivity.

If you'd like to learn more about the African arowana, check out this video: [YouTube @ Josh's Fish | "African Arowana \(Heterotis niloticus\) Care Guide"](#)

Illustrations by Louise Gouet

A Big Cat Diary Entry

You've been living in Africa for quite some time now — tell us about that?

Let's begin with where I came from—a farm in Berkshire. I had always loved wildlife, and studied Zoology at Queen's University Belfast. After four years of study, I realised I didn't want to go down the academic route, and very quickly recognised that, for somebody with my kind of love of wildlife—however idealistic that might have seemed—there were three options in achieving my dream: to do something with wildlife in Africa. Those options were: complete a PhD and get limited time in the field; become a wildlife photographer, and animal artist; or get involved with the tourist industry and become a guide. I landed a job helping to run a camp in the Maasai Mara, in exchange for going out with visitors during the day, where I would learn to guide. I started taking photographs of even things I saw and recording the big cats in my journal, and I sold pictures and drawings when I could. Luckily, I became known as 'the big cat man'—the bloke from England who knows about the individual big cats, and has taken it to a different level. Some filmmakers had heard of me, and I became the go-to guide to drive them around for shots. People started to think, 'Maybe we could put this guy in front of the camera.' It grew into this multiple opportunity existence which culminated in meeting Angela, a lady who was selling my books in the chain of shops that she was managing for Abercrombie & Kent. We fell in love, and realised we were both artistic, with a love for photography. Then Big Cat Diary came, which ran for 12 years through to 2026 with Big Cat Live. We have now collaborated with Animal Planet and an Australian group called Untitled Filmworks, who thought that we should be doing something like Big Cat Diary again. We pooled our talents and said, 'Let's make another great series featuring the big cats of the Mara. It's called Big Cat Tales, and will premiere in October.'

Interview by Freya Goodwin-Rolton
Photo by Beth Preston

What photography equipment do you use, and why?
Angie (Angela) was the real photographer of the family; she had a dark room that her father helped her build under the stairs. I became a photographer because I was interested in animal behaviour, and wanted to record it, so when I came over to Africa I bought my first camera—the Canon EF. I've always shot with Canon cameras, as they produce the most amazing lens technology, however I'm glad that Nikon are there to keep them on their toes. Good lenses are the eyes of your camera.

Which is your favourite place to travel outside Africa?
In 1991, Abercrombie & Kent sold tickets for a ship called 'The Explorer', the first expedition cruise ship that would take you to 'the ends of the earth'. They asked if we would like to go to Antarctica. It's a completely different palette of colours compared to Africa—white, green and blue—and although there are fewer species, abundance is a different story. There are thousands of emperor penguins! In total, we've had 18 trips to Antarctica, and we'll be back in December.



Angela & Jonathan Scott
Photo by Rod Sherman

What advice would you give to aspiring wildlife photographers?
Seeing the 'light' is everything. We love to shoot side-lit and backlit for greater mood and atmosphere. Start to build a portfolio that includes a variety of shots: landscapes, portraits, action, macro, etc. Learn by observing other people's work across all genres; analyse the equipment the photographer used, the point of view, and if anything made the shot different. Digest that, and build your own style. You need to find your own projects, and own them. The more you learn about your subject, the more likely you are to get great images, and the more time you invest in your project, the better the results.

Out of all the hundreds, and probably thousands, of images you've taken, do you have a favourite?
The most significant images Angie and I have taken are the ones we won as individuals for the overall award of Wildlife Photographer of the Year. In 1987, in the days when it was all about the action, I won with a picture of an African wild dog grabbing a wildebeest by the nose. Then, in 2002, Angie won with the most beautifully artistic photograph of elephants drinking in the South Luangwa river in Zambia. When you win something as big as that, it's much more than a competition—it's a benchmark that allows you to measure how you're doing within your profession. I'm not sure if those two are our favourites, but at the time they were momentous achievements for us.

Do you use your work to aid conservation? If so, how?
We are patrons for various conservation organisations: the Galapagos Conservation Trust, Cheetah Conservation Fund, The Mara Cheetah and Lion Project, and Rhino Ark. We're distressed at the state of the planet, and the way people seem to have lost that connection to nature and her sacredness. We want to reconnect people to nature; it doesn't have to be Africa, you just need to get out into your back garden or nearest park, take a look at the trees and savour the wilderness.

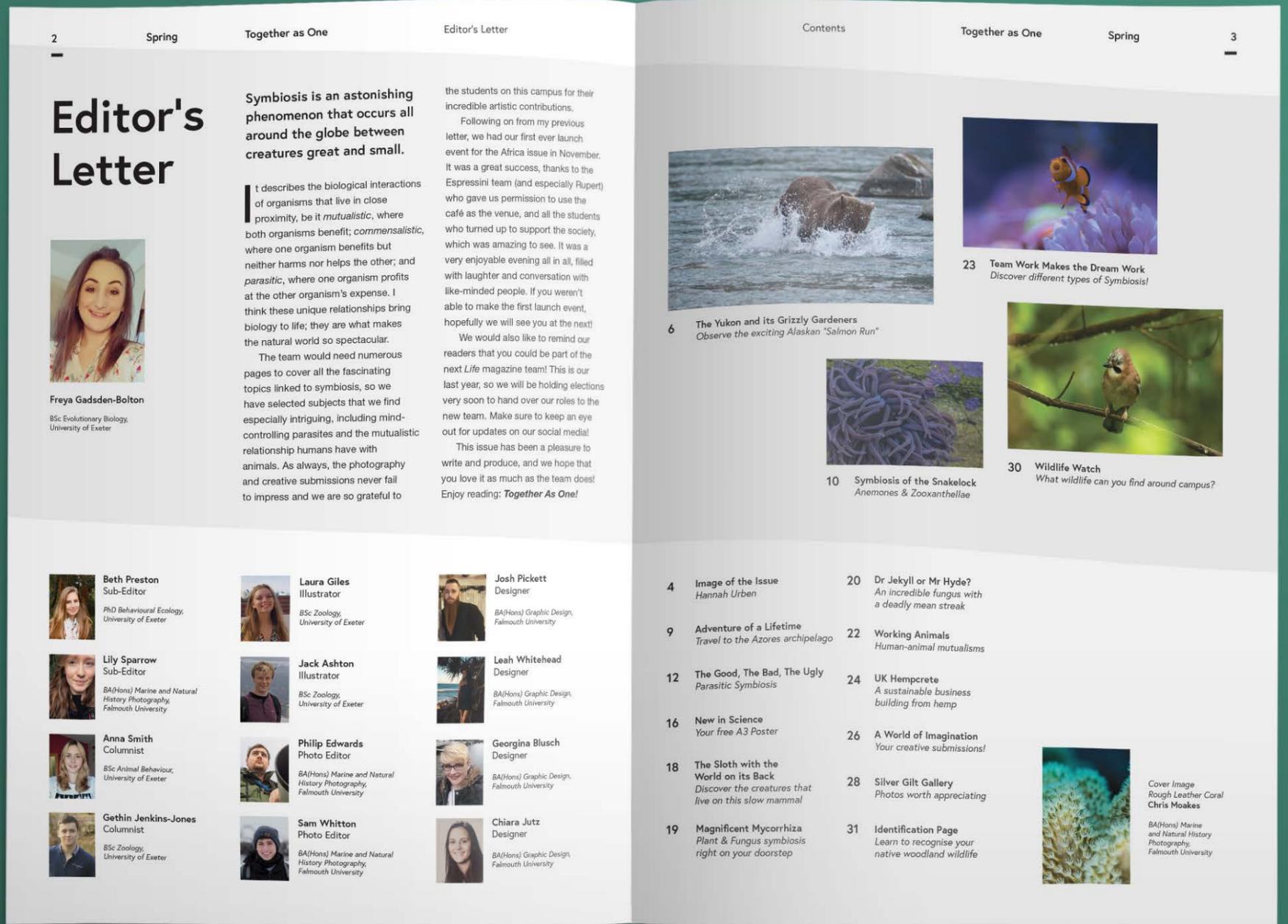
If you could photograph any animal in the world, what would it be?
Big cats have always been my obsession, and still are; there's nothing that grabs me as much as a big male lion (Angie always laughs when I say that). But the leopard has always been the animal of my dreams.

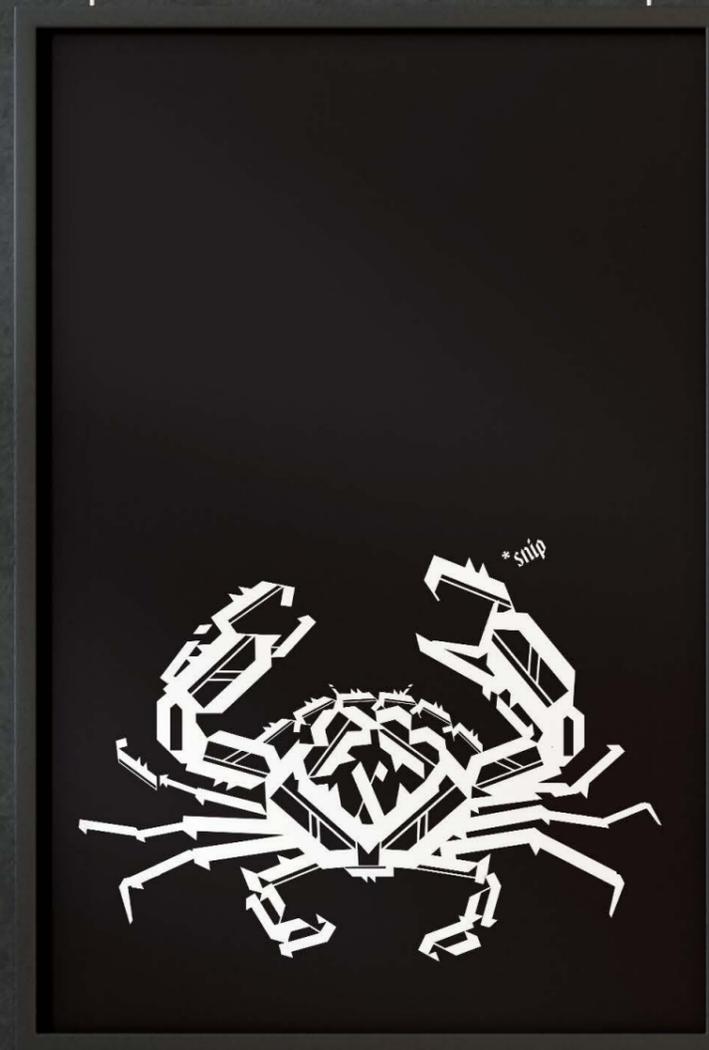
Big Cat Diary was an iconic documentary series that ran for 12 years. I was lucky enough to interview one of the original presenters, who co-owns the company Jonathan & Angela Scott with his wife Jonathan told me about his time in Africa and his career in photography.



Life: Nature Magazine | SYMBIOSIS

Due to the niche topic, we had few photo submissions this issue, so had to find playful ways to make this magazine as enjoyable as the last. I tailored the magazine's logo to fit the issue theme; whilst still staying true to the identifiable logo of previous issues.





Typeface Animals

A 1 hour project in which I had to create 3 animals using type only. The typeface I chose was "American Text" as it is a 19th century inspired type with plenty of ornate edges; which was perfect for creating the details of the hard carapace's of the chosen animals.



Cuddra Aquatics

Some of the photographs taken for the aquatic retailer's website and social media stocklist. The images were taken with a macro/medium telephoto 100mm lens which can go down to f/2.8; the low depth of field isolates the subject which we found was an important factor in the increase of sales.

PHOTOGRAPHY

What has writing got to do with design?

An Introduction

We canonise the giants of design history as champions of total authorship, while overlooking the obvious message of their work.

"I don't have to design in my English class, so why should I write in my design class?"

It was as though I had asked my students grow *Streptococcus* in a Petri dish in lieu of specifying type. Translating verbal messages into visual forms is the essence of graphic design, I argued. The manipulation of language and typography is the primary ingredient that distinguishes our work from that of illustrators, who deal exclusively with imagery. So why the intense resistance, both in the classroom and in the profession? Graphic design is neither strictly visual nor strictly verbal. It is the marriage of the two: fused, bonded, inseparable.

Historical Perspectives

As the instigator of such visual / verbal / typographic fusion, the output of the Futurists and Dadaists is often considered the pivotal work of twentieth-century "graphic design". From Marinetti to Tristan Tzara, these artists and poets liberated language from the stronghold of the vertical and horizontal axes – on the surface, at least. More importantly, they fused for the first time content and form into a unified whole. Graphic design has a tendency to view historical work for its interesting surfaces while overlooking the contributory elements that make those surfaces interesting. The central aspect of the Futurist and Dadaist language-based work – total authorship of words and form – is frequently bypassed and the work is seldom shown in translation.

The words grew in harmony with the form; they sprang from the same source.

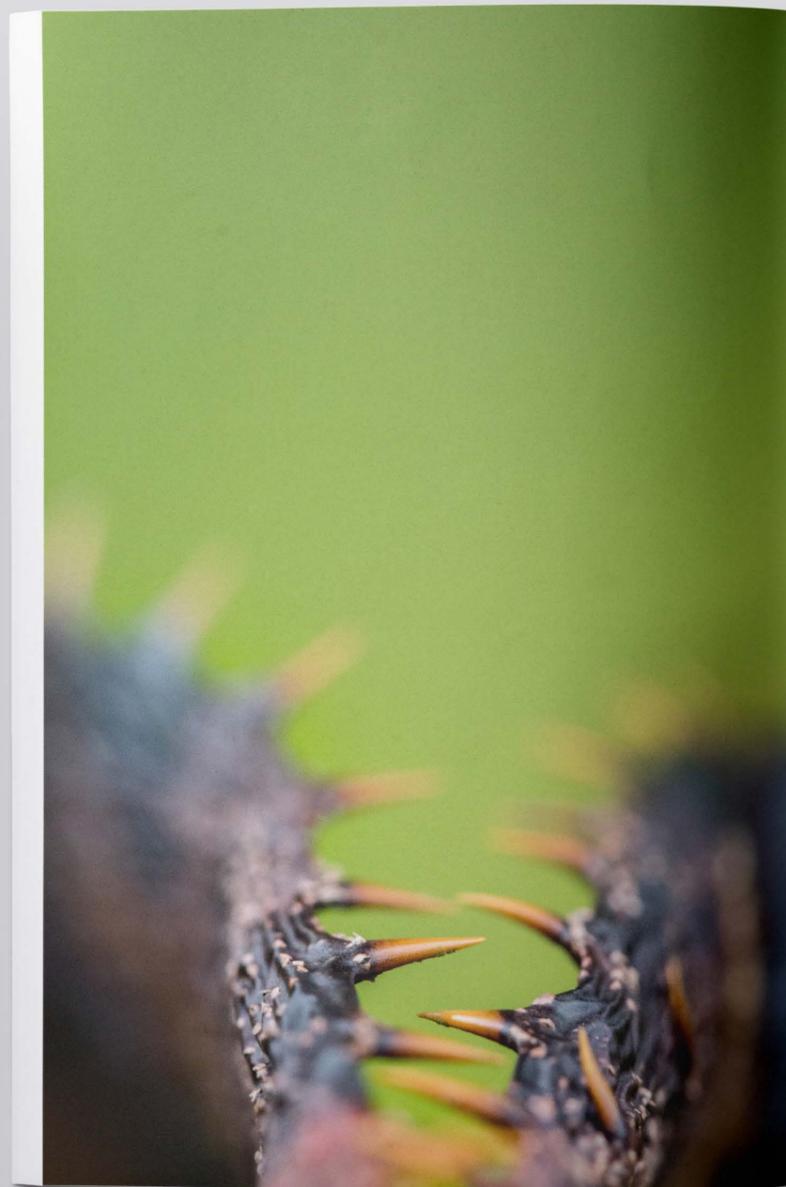
For Future Reference

A journal of dissertations written by Graphic Design students. Each chapter in the journal is identified through colour, which gradually changes into another, reflecting the student's change in opinion.

STOP *believing*
in BULLSH*T

a pocket manifesto

JOSHUA PICKETT



VACCINATE
your FUCKING **kids!**

Christ, it wont make them autistic—
as if that's worse than fucking polio,
and stuffing bleach up their arse
wont cure it either, **so just stop.**

Stop Believing in Bullsh*t

Satire is increasingly one of the greatest ways to change a person's mind, and this A6 pocket publication pushes that to the limit by tackling some of the most notorious myths and beliefs, using colourful language and imagery. 1 typeface can have many different enunciations, I explore this every way I can, to add further weight behind the copy. Each myth is paired with a macro photograph which follows the concept of: "*if you look past your petty toxic beliefs, the world doesn't seem so bad after all.*"

PRINT / TYPOGRAPHY

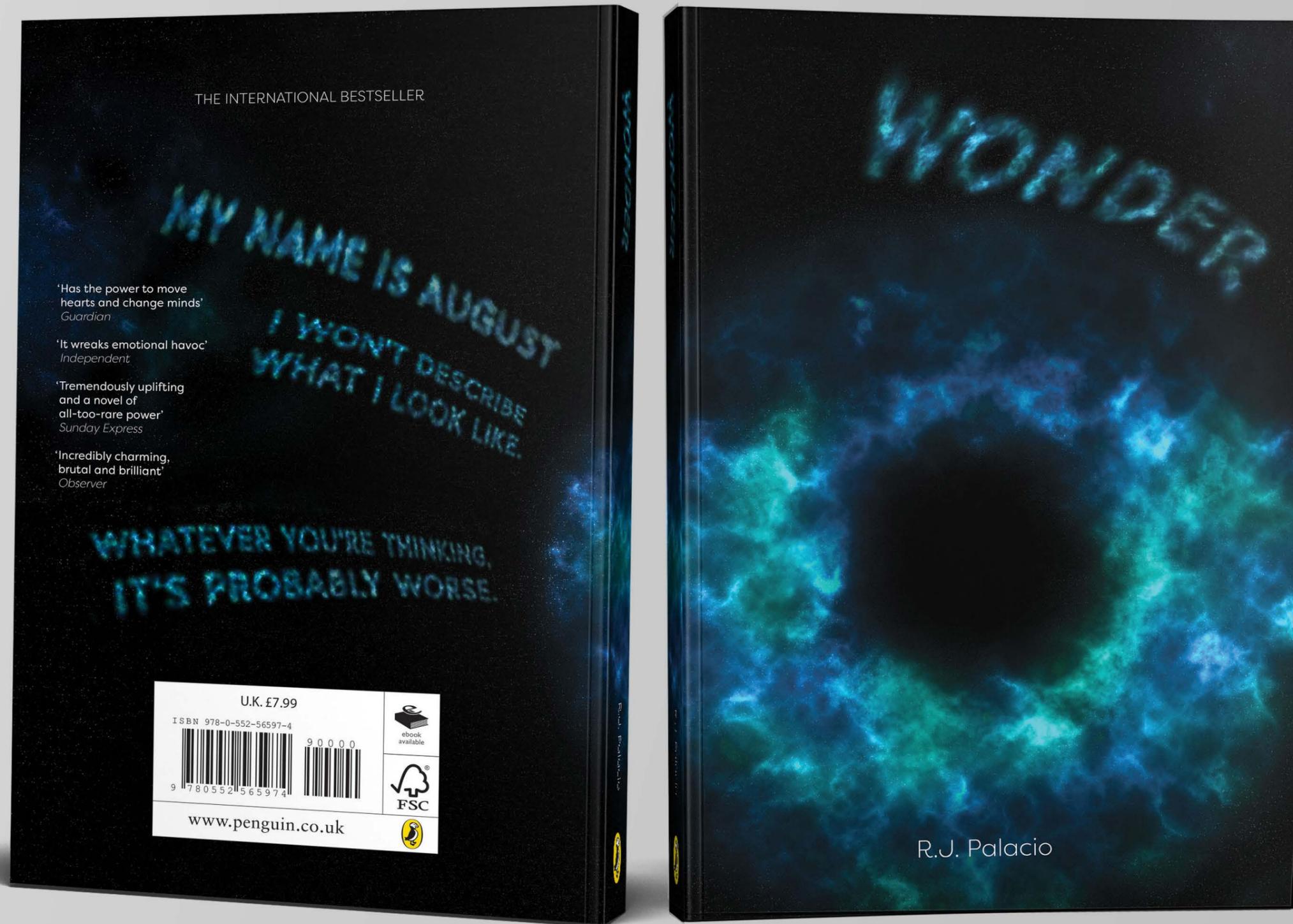


R.J. Palacio's Wonder | Book Cover

Created for the 2019 Student Design Award by Penguin Books.

The cover needed to have a point of difference from other books in the same market. *"You can't blend in when you were born to stand out."*

PRINT



R.J. Palacio's Wonder | Book Cover

When he was born, the protagonist's (Auggie/August) mother, despite his facial difference, noticed how beautiful and blue his eyes were. Auggie would use space related memorabilia to hide himself; wanting to find ways to make self acceptance inspiring, I created the blue eye "Auggie Nebula". The copy being dragged into the black hole-like pupil, as that's how Auggie currently views himself.



More work at
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