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About me

Sydney based designer;
passionate about crafting
impactful conceptually driven
visuals
and purposeful designs which
prompt thought and feeling.

Currently employed as a
creative designer and team
leader, responsible for
reaching sales targets, client
service, team member training
and overall studio management.



Band poster created for Ariel, 2024



Lucy Bell

Education and work timeline

CREATIVE DESIGNER AND CONSULTANT
THE DISTILLERY DESIGN STUDIO, SINCE 2022

BACHELOR OF DESIGN AND COMMUNICATION,
UNIVERSITY OF TECHNOLOGY, GRADUATED 2024

HIGH SCHOOL CERTIFICATE,
LORETO NORMANHURST, GRADUATED 2019



Graduate Portfolio

Social Media Leader, The Distillery
Photography, Videography, Lighting, Staging, Colour Correction



@TheDistillery

Social Media Leader, The Distillery
Photography, Videography, Lighting, Staging, Colour Correction

@TheDistillery
2024-2025



- Role

Trained in photography, colour correction, lighting and staging.

Lead social media marketer and photographer meeting daily goal expectations and deadlines.

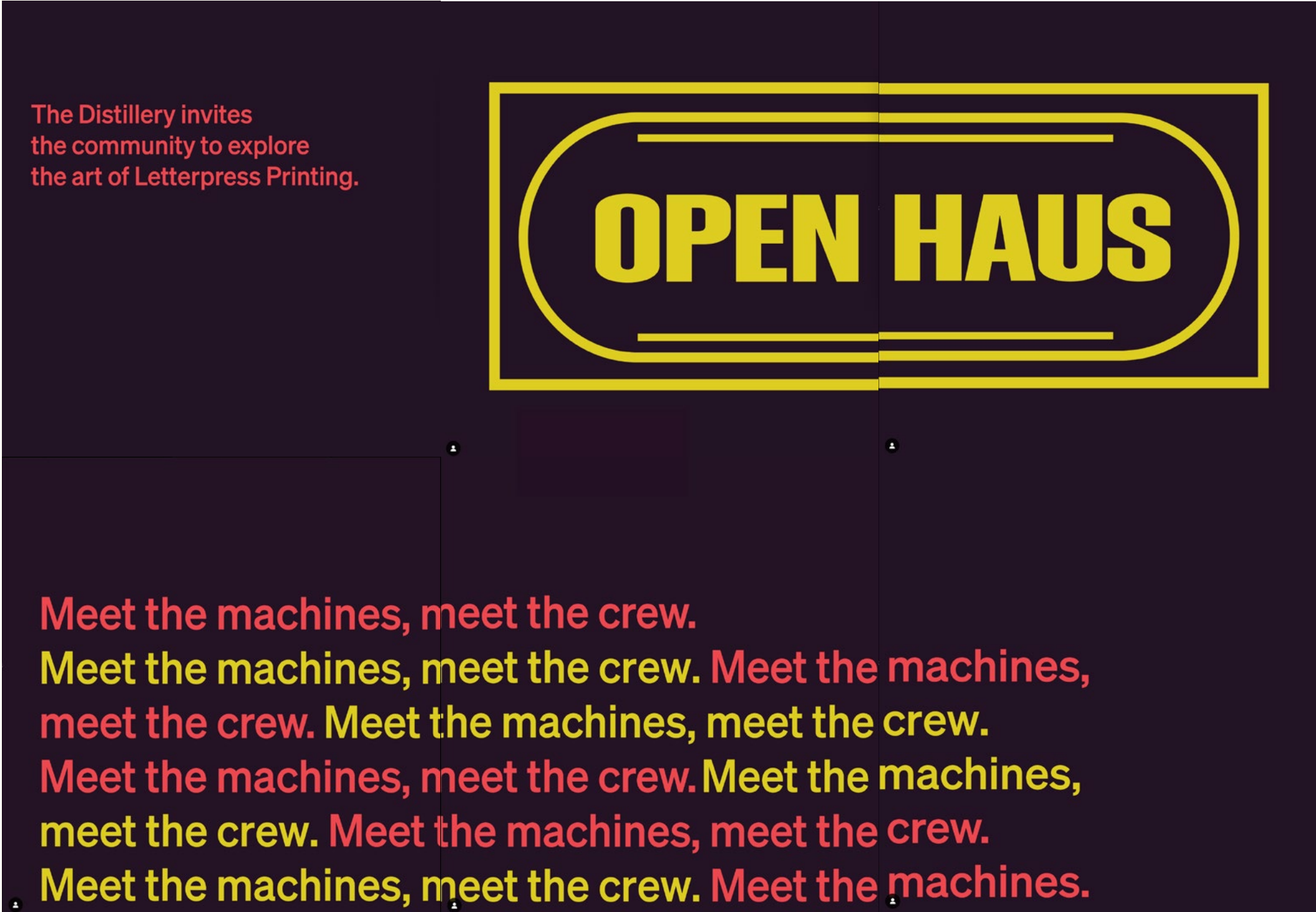
This role included filming, directing and leading over multiple long and short form platforms.

Part of the role was about understanding the identity of a barnd and representing that through the photography.

Social Media Leader, The Distillery
Print and Digital Design, Photography, Graphic Design, Videography, Event Organisation



@OpenHaus



Role Lead marketer for The Distillery in-house event. I decided to market an upcoming open studio by creating a seperate Instagram that both aligned with The Distillery’s idenity but also created a new atmosphere that would be engaging for a younger demographic interested in Letterpress Printing.

I not only created the Instagram, but also posters to share around Darlinghurst. I lead the team in event set up and studio management.

The marketing and event were successful in engaging the local community and young creative professionals.



Twirlicious Treats 2023

Twirlicious Treats 2023



Brief Designed an eco-friendly breadstick packaging for a boutique grocery Pre-Press subject. This required creating three flavours under one brand identity.

Twirlicious Treats compliments a table setting with its soft and inviting aesthetic. This Packaging balances modern serifs with delicate illustrations.

Twirlicious Treats 2023



Illustration Process

I wanted to challenge myself to design with high negative space; this element aligned with my brand's intention of being subtle and attractive.

I taught myself Adobe Illustrator, as vectorising the images was a consideration of hypothetical future mass production.

Type and Shape

I chose the shape so the breadsticks could stand tall, opening at the top so they could easily be on a table setting. It is intended to be an attractive addition with its soft typographic layout and sweet illustrations.

This project taught me about the importance of design when paired with printing. The design and shape should consider each other, working together to enhance the product's intention.



A Vindication of Creature 2023

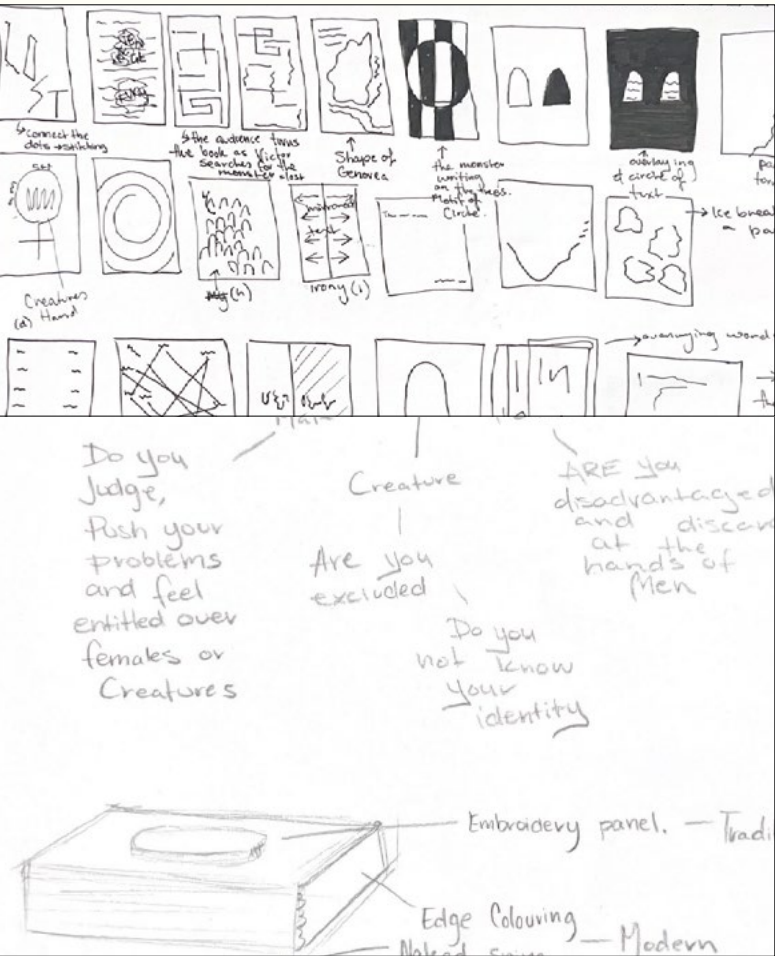
A Vindication of Creature 2023



Brief In a Design Practice subject, tutor Nicola Hardcastle challenged us to radically reimagine a book's opening and closing chapters.

I visually reinterpreted Mary Shelley's 1818 Frankenstein, highlighting the shifts between chapters while revealing the book's feminist undertones.

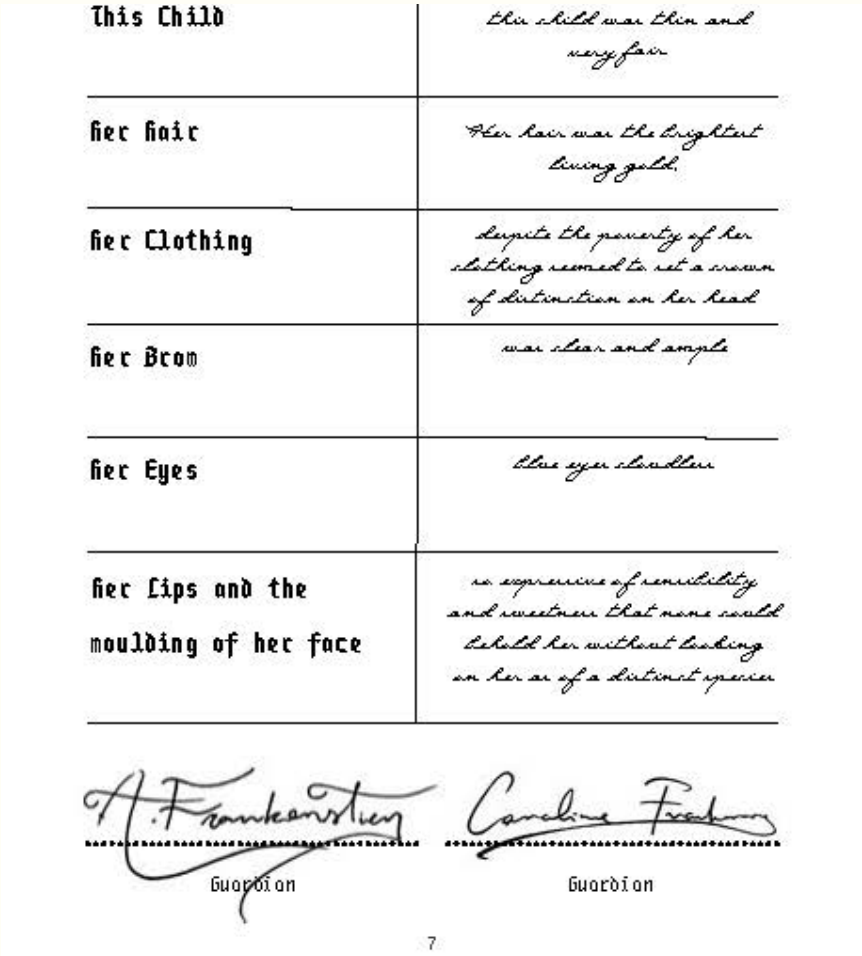
The first chapter begins peacefully, with an understated design that hints at the absence of female perspective in the narrative. Contrastingly, the final chapter reflects Frankenstein's despair against the Creature's rage and revenge.



Stage One

The feminist undertones of Frankenstein were apparent from its contextual relevance. I began planning how different visual elements of my reimagining could illustrate this perspective.

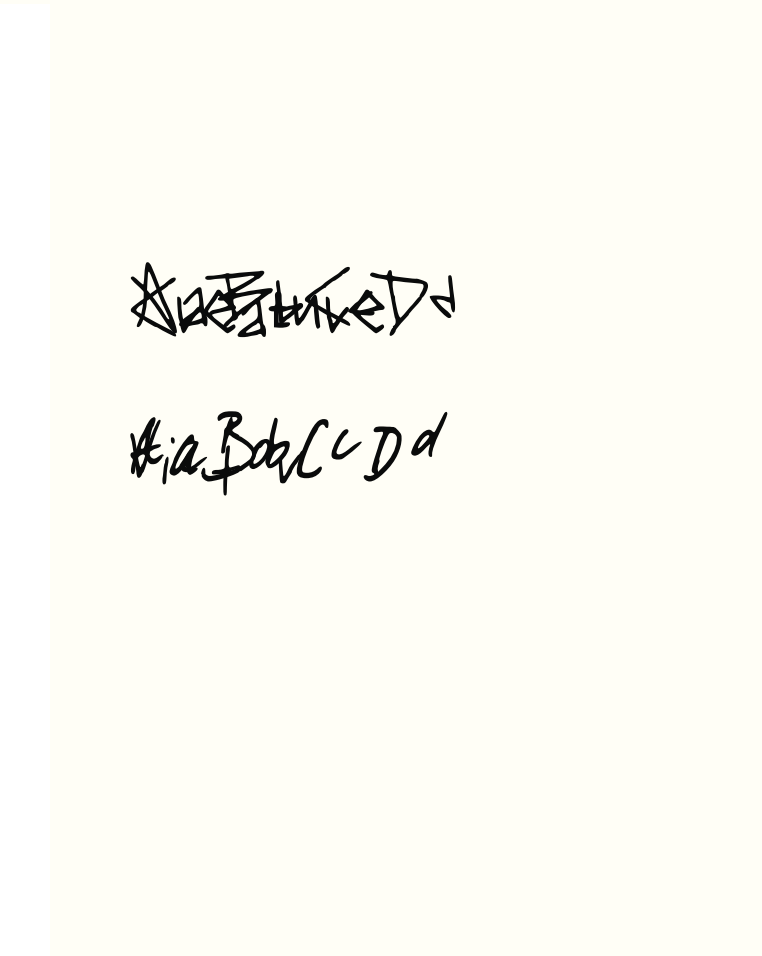
Above shows brainstorming and sketches. It was necessary first to establish how I wanted the audience to feel throughout the book and what I wanted them to notice in the narrative.



Stage Two

To highlight the possession of beauty within Frankenstein, I displayed descriptive language regarding the female character Elizabeth in a 17th century inspired adoption form.

The heightened emotion in the final chapter was designed by creating two typefaces. My own hand-lettering also inserted a female influence into the book.



The Typeface 'Victor' portrays Victor Frankenstein's desperation for mercy with the tight, loose hand. 'Creature' reflects the harshness of the Creature in a time of revenge and hate.

A Vindication of Creature 2023

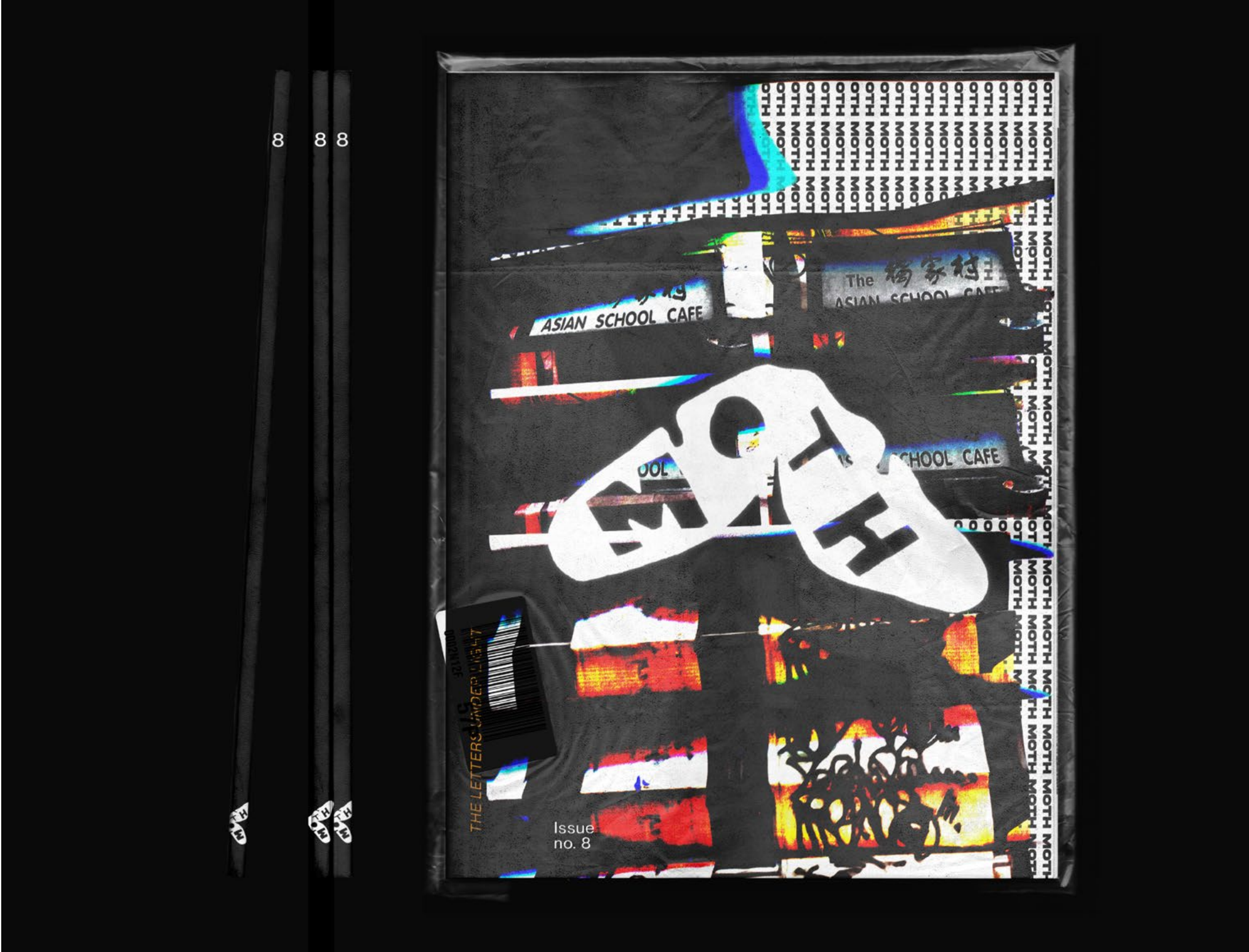


Stage Three

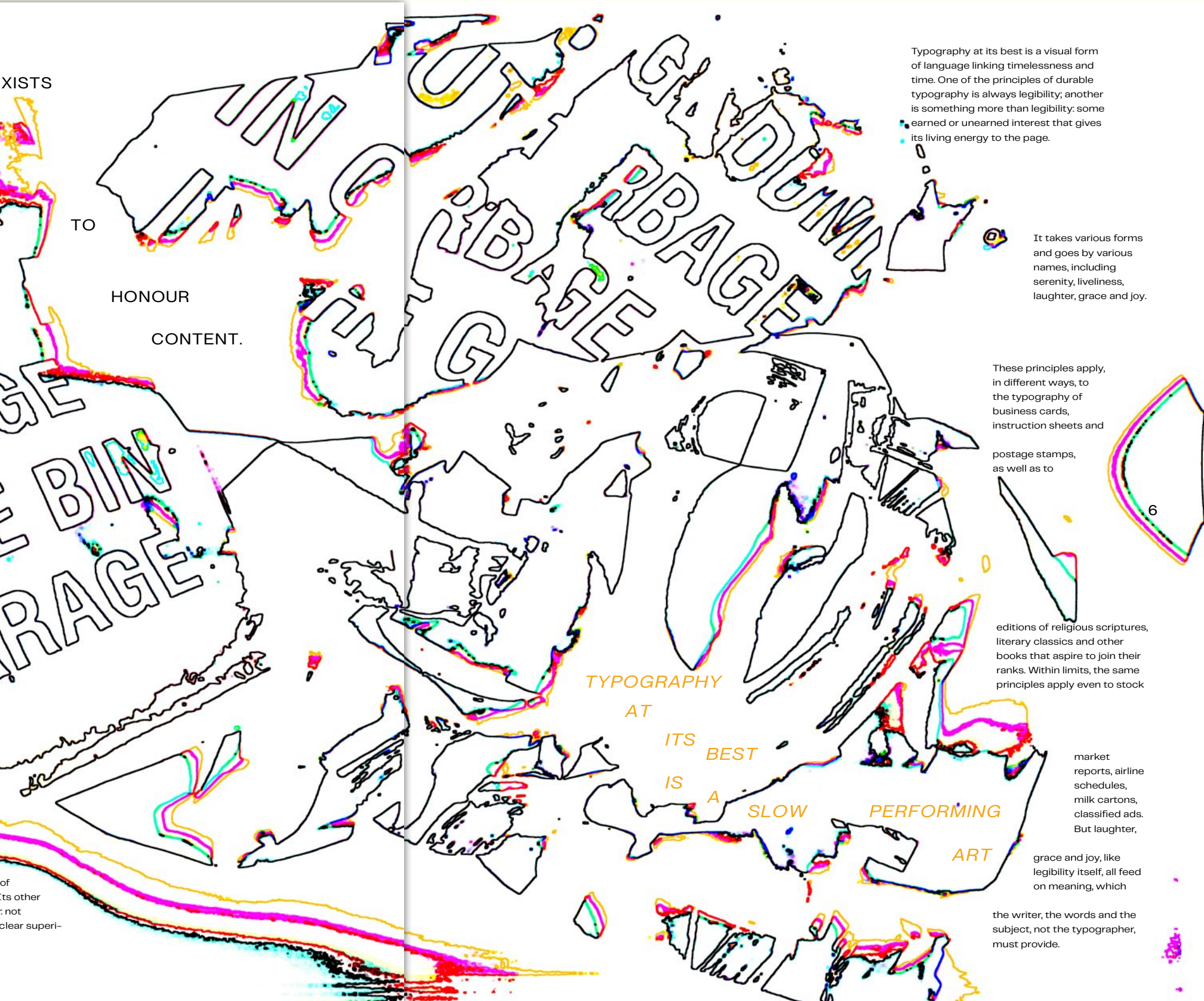
I bound and constructed the book using a Japanese naked spine to pay homage to the surgical nature of Frankenstein.

This project allowed me to explore how typography, format, paper stock, and book architecture can enhance engagement with the prose and its narrative.

Typography In Context, University of Technology
Publication, Typography, Illustration and Photography



MOTH MAG 2023



Brief In this project, tutor Nicola Hardcastle tasked us to design a magazine highlighting typographic detail and word-image relationships. Key requirements included: developing a comprehensive style guide, adhering to spread count limits, establishing a solid brand identity and creating an animated front cover.

This led to the creation of Moth Magazine. The “Letters Under Light” Issue 8 shines a spotlight on urban typography through a vibrant interplay of colour. Moth builds a relationship between image and text through photography, digital manipulation, and typographic hierarchy.

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