

A thread
A revelation
A ghosting
A professional suicide

- ☐ real
- ☐ fake
- ☐ i don't know
- ☐ i don't care



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Published: March 10th, 2017

Robynn McPherson

In religion and theology, revelation is the revealing or disclosing of some form of truth or knowledge through communication with a deity or other supernatural entity or entities.

In critical design practice, it can mean an act of revealing, to view or make known. Something that is revealed, especially an enlightening or astonishing disclosure...shocking revelations... an unearthing of true, illuminating, often enlightening surprise!

In a competitive creative economy and digital era — bursting with truly enlightening theories about post-real, post-truth and post-human — revelation plays an important role, not unlike any information leak, that spreads and perforates the illusive surface of meaning that existed prior.

« Their project revealed a deep and underlying truth. »

« Her talent is a revelation. »

« This is truly enlightening work! »

To the best of my knowledge, this story does not contain any deity or supernatural entities (*none that I was consciously in contact with!*)

And whether or not my personal revelation points to some greater truth, or morality — *about graphic design practice* — remains in question.

But I'm hoping that you will notice a familiar and puzzling social-digital-economic phenomena through which you, and your own graphic design practice are precariously embedded within:

Portfolio updating, creating for internet documentation, fake-it-till-you-make-it, platforms of self-promo, work recognition, circulation and discovery, "sharing", press opportunity, fame (it's blowing-up!), emails, responses, follow-ups, likes, delays, ghostings, lack of time.

Again, I'm not sure if any of this reveals greater truth, but I feel I should be honest, and vulnerable, and share this story.

January 25, 2018 at 5:22 PM

To: Robynne Redgrave
Hello / It's Nice That

Hey Robynne,

I am writing from It's Nice That because we would love to write about your book 'Under Armour' and I wanted to know if you 'd be willing to do an interview with us and send us some pictures of your publication to accompany the article? Let me know either way!

Best,

It's Nice That

Address: [21 Downham Road, London N1 5AA](#) (map)
Studio: 020 7739 5222
Website: www.itsnicethat.com
Twitter: @itsnicethat
Instagram: @itsnicethat



February 2, 2018 at 5:29 PM

To: Robynne Redgrave
Re: Hello / It's Nice That

Hey Robynne,

I'm just following up - I sent you an email last week because I would love to write about your book "Under Armour" for our website (<https://www.itsnicethat.com/>). The First World War is very close to my heart as I wrote my thesis on WWI literature and poetry and have since been reading and watching all the war films from that period. I was hoping you might want to answer some questions and send over some pictures of the publication for an article on our website? Please do let me know either way.

Best,

[See More from](#)

It's Nice That

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Hello Robynne

To: [REDACTED]

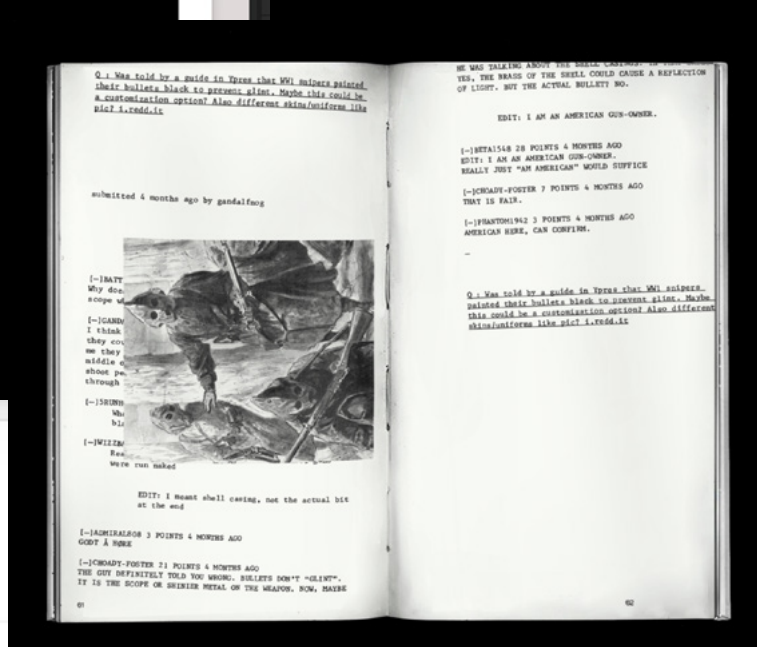
Re: Hello / It's Nice That

Hi [REDACTED]

Sorry for the delay response. Absolutely i would love to answer some questions for the post!

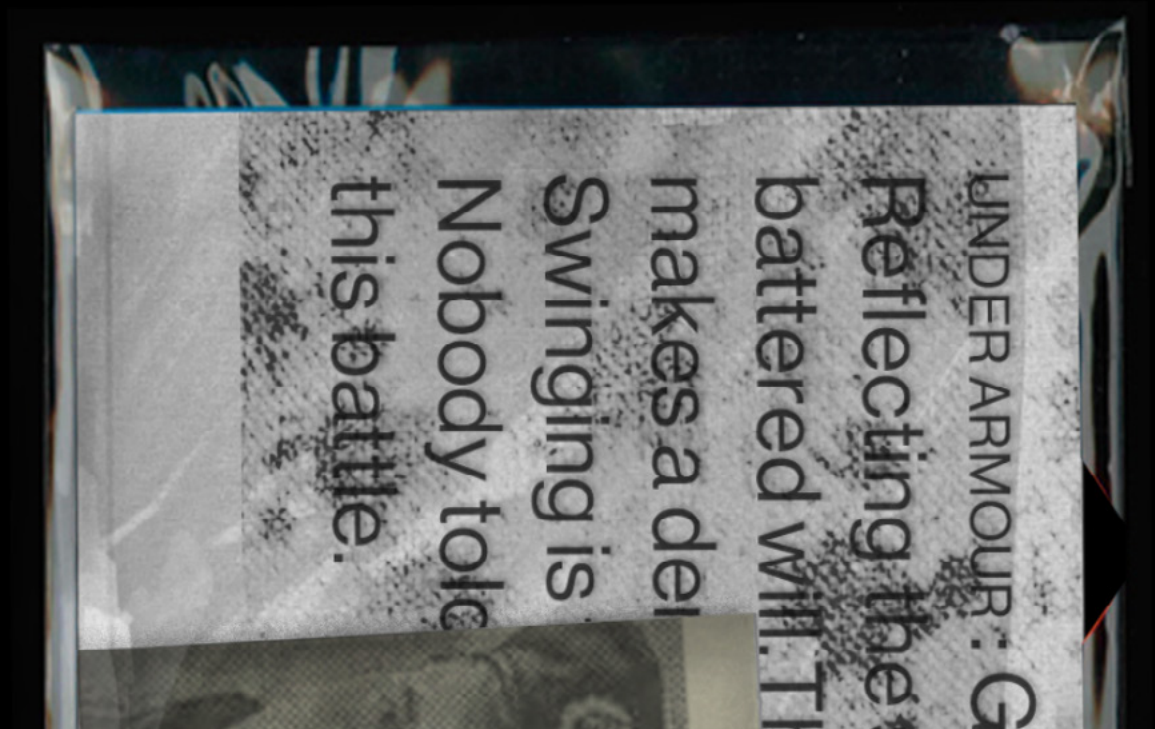
I attached some pictures. Let me know what you want to know about me!

Best,
Robynne Redgrave



February 4, 2018

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February 5

Re: Hello / It's Nice That

Hey Robynne,

That's great news! Here are some questions for you to answer:

- 1) Introduce yourself to our readers. Where are you based? How did you get into graphic design and photography?
- 2) How did "Under Armour" come about? What motivated you to put the book together?
- 3) As a WWI enthusiast, I am astounded by the selection of photographs on display. How did you go about selecting them?
- 4) How did you decide on the layout?
- 5) Why do you think it is important for people to read about WWI armour design in 2018?
- 6) What, if anything, did the project teach you?
- 7) What new creatives are you excited about?

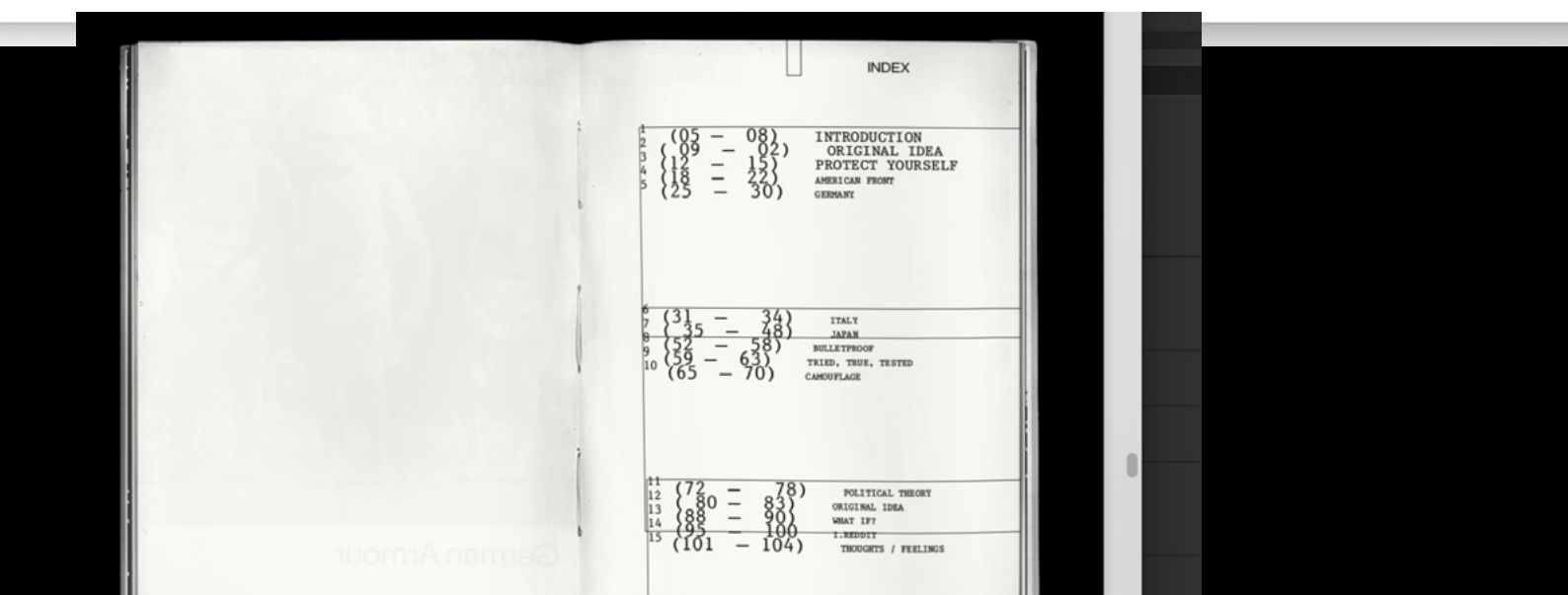
I would love to have the article up on Wednesday, if possible. Is there any chance you could have your answers ready by tomorrow afternoon? Please let me know!

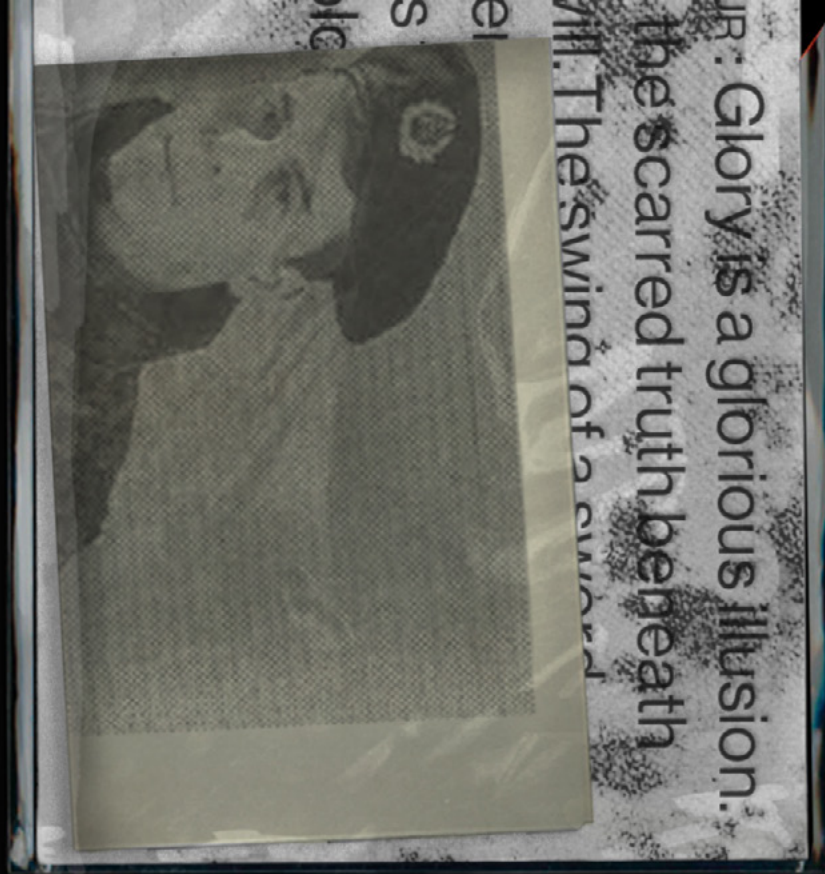
As I said before, I am a huge war-nerd so I feel very excited to be writing about your book. Let me know if you have any questions.

Best,



[See More from Hello Robynne](#)





Febru

To: Hello Robynne

Re: Hello / It's Nice That

Hey Robynne,

I hope you are well. I am just following up after our interview.

Could you please have your answer to me by tomorrow. My deadline is Wednesday so I would really by Monday.

Best,

Hello Robynne

To: [REDACTED]

Archiv

Re: Hello / It's Nice That

Hey [REDACTED]

I aim to have it to you by tomorrow or Tuesday at the latest! Sorry for the delayed response.

Best,
Robynn

To: Hello Robynne

Re: Hello / It's Nice That

Hey Robynne,

No worries. Sorry to be pushy, it's only because we have deadlines we need to keep on top of.

I look forward to receiving your answers within the next couple of days. As I've said (probably a few times now), I am very excited to write about Under Armour!

Best,

[See More from Hello Robynne](#)

It's Nice That

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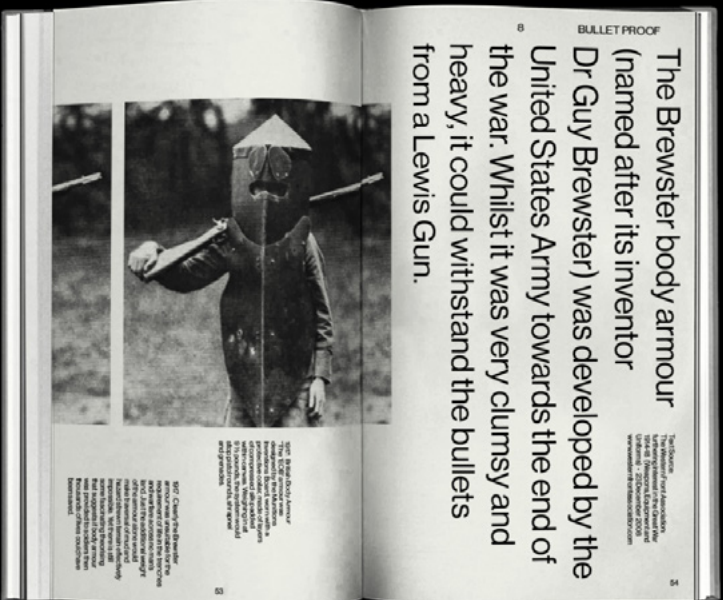
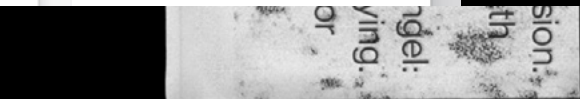
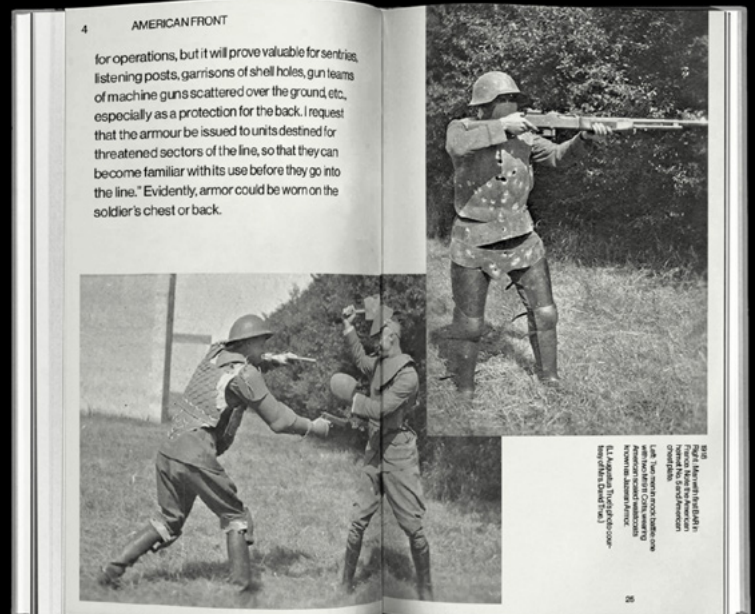
Instagram: @itsnicethat

Printed Pages



Great Britian

1917



Hello Robynne

February 13, 2018 at 12:44 AM



To: [REDACTED]

Re: Hello / It's Nice That

Hey [REDACTED],

I'm sorry for the delay in writing this. I needed some time to really think about what I wanted to say about this work. Perhaps my responses to your questions are not what you were anticipating. However, it would mean a lot to me personally to share this story, and in my opinion it would also benefit the greater visual communication community as a trigger to review our professional practices.

Dear It's Nice That,

Thank you for reaching out to me to write an article about my project Under Armour. Your interest has invited me to reflect on this work, as it's been about a year since I shared it on Behance.

I designed these images with the sole intention of posting it as a project on my Behance profile. I recall that I completed the work in only a few days. That is impossible given the amount of time an entire book project requires. Therefore, it is misleading to consider this work of mine a project as it is rather a manipulation of images in Photoshop. To create these images, I used another designer's book photography and removed their work to replace it with my own. What you see is in fact WW1 images retrieved from a search engine, a layout adapted from another designer and bits of text from Wikipedia.

What disturbs me is knowing that I chose to create a quick illusion of a much greater project because of my skill, tools and ability to create a convincing false impression of my experience as a designer. I'm now at crisis with the fact that you wish to write and publish an article about this work when this work is a deception. I'm asking myself what is the point in creating this illusion online for others? Who and what am I serving by manipulating the viewership's image of my practice as a designer? What consequences does the myth of my pace of work have? To myself? To the greater visual communication industry?

You ask why I think it's important for people to read about WW1 armour in 2018. The truth is that I can't answer this question because I don't know. To create this shadow of a project, I didn't bother to find out. It was never about the greater importance of the content. Looking back, I understand that at the time of creating these images, I followed

an inspiration to aestheticize war for my own self-promotion. I see my images as a design appropriation of a violent reality to which I had the privilege of never experiencing.

So what have I learned from this project? I learned that producing this work involves and promotes nothing other than my career. I feel at moral unease by my determination to maintain my self-promotion online, by churning out illusions of work. On Behance, I saw my value as a graphic designer literally quantified into numbers. I witnessed that the faster I posted new projects, the more frequent my exposure was in the feed of others. As my numbers and popularity grew, so did the validation that I was a recognized graphic designer. I thought this fame would equal an incoming abundance of paid freelance projects and that was also an illusion. I understand Behance as the social media platform for my working identity, and now I question what is this quantified presence designers are striving for? What is in it for anyone, including me? I now question if my satisfaction depends on rising above others or if it is based on a sense of collective achievement.

To conclude, you asked me what new creatives I'm excited about. Well to that I can answer: I'm excited about designers and organizations who are critical of their precarious work and who are challenging the existing power structures. We are living through a period of environmental, economic and social upheaval and it is time to ask what elements of the design profession might need to change considerably. A shift can occur in regards to what designers care about, how they position themselves in the world and how they contribute to the world. Today, through heavy honesty, I speculate on how we can build a practice around, with and through these values.

Subjectively,

Robynne Redgrave

[See More from](#) [REDACTED]

February 13, 2018 at 12:49

To: Hello Robynne

Re: Hello / It's Nice That

Hey Robynne,

Thanks for your brave, honest and eloquent answer. I really appreciate it. I am going to speak to me editorial team and see what we can write considering the circumstances.

I will write to you as soon as we have reached a decision!

Best,

[REDACTED]

[See More from Hello Robynne](#)

February 13, 2018 at 12:50 PM

To: Hello Robynne

Re: Hello / It's Nice That

Sorry! I was meant to also include: I think you raise some really insightful and interesting points about the effects of digital media on creatives.

That was meant to be in the gap of the last email!

See More from [redacted]

It's Nice That

Address: [21 Downham Road, London N](#)

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February 19, 2018 at 12:56 AM

To:

Inbox...om [redacted]

Robynne Redgrave

Hello // It's Nice That

Hey Robynne,

I had a chat with the rest of the editorial team about the email you sent me. Everyone was really impressed with the eloquence and honesty of your message. We were wondering if you would like to write something for the website about why you chose to make a "shadow" of a project? We could work together to write it. Please let me know!

Best,

It's Nice That

Address: [21 Downham Road, London N1 5AA](#) (map)

Studio: 020 7739 5222

Hello Robynne

February 22, 2018 at 3:08 PM

To: [redacted]

Re: Hello // It's Nice That

Hi [redacted]!

I'm glad it was well received! I would love for you to publish an article about my experience. I feel like my letter best reflects how i feel about the work at the moment. Will that be sufficient for you? What are your ideas?

Best,
Robynne



Test Source
German and Allied Body Armour
Reborn and Refitted. First published
in Small Arms Review Magazine
2009

To: Hello Robynne

Re: Hello // It's Nice That

Hey Robynne,

Sorry for my delayed response, I haven't been well these past few days so everything has slowed down a bit.

Let me talk to my editor and see what her thoughts are and I'll get back to you!

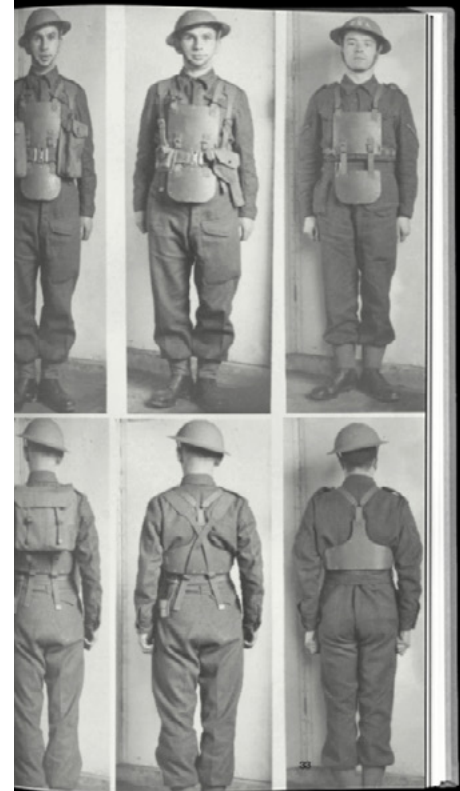
Best,

[See More from Hello Robynne](#)

It's Nice That

Address: [21 Downham Road, London N1 5AA](#) ([map](#))

Studio: 020 7730 5222



4 AMERICAN FRONT

America's entry into the Great War pressed home the same lessons the Germans had learned over their 3 years of participation in static warfare. Human bodies and bits of metal, whether bullets or shell fragments, cannot exist in the same place at the same time without devastating results to the human body. It is not a surprise that America followed the same path that the Germans did years earlier. The path was simply cladding the human body with steel; not unlike medieval armies had done centuries earlier with their breastplates, enclosed helmets and shields. The only difference then was protection against the arrow, sword and



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