

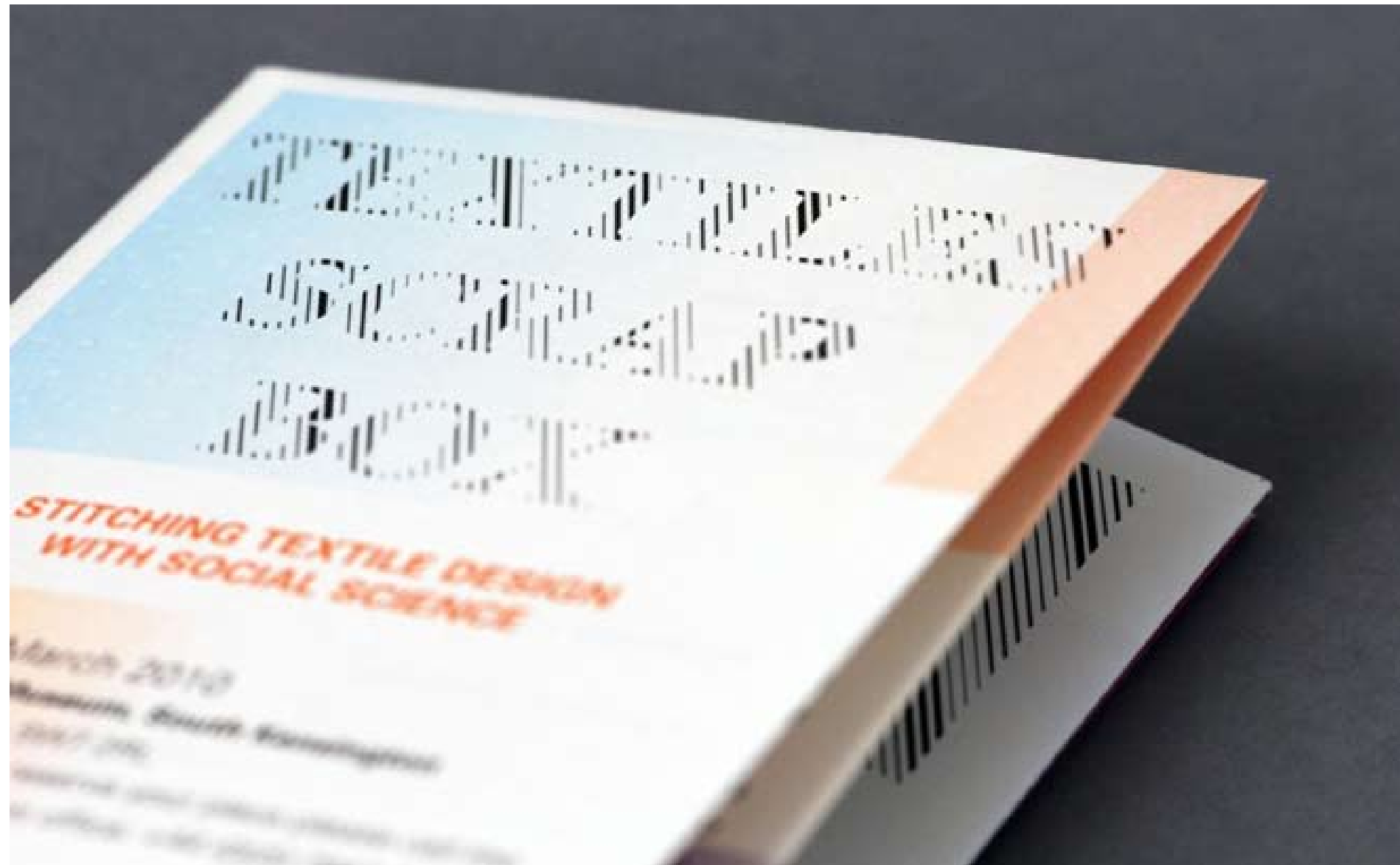
**BENJAMIN SCHWAB**  
PORTFOLIO: PRINT / DIGITAL

**PRINT**

- \_1 TEXTILES SCRAP BOX**
- \_2 CSM BA TEXTILES 2010**
- \_3 GRAND OPERA HOUSE**
- \_4 PERFECT NOW**
- \_5 IS THE MIND A MUSCLE?**

**Printed promotional material**  
**London, 2010**

Concept & design.  
Commissioned by Central  
Saint Martins in conjunction  
with the V&A.



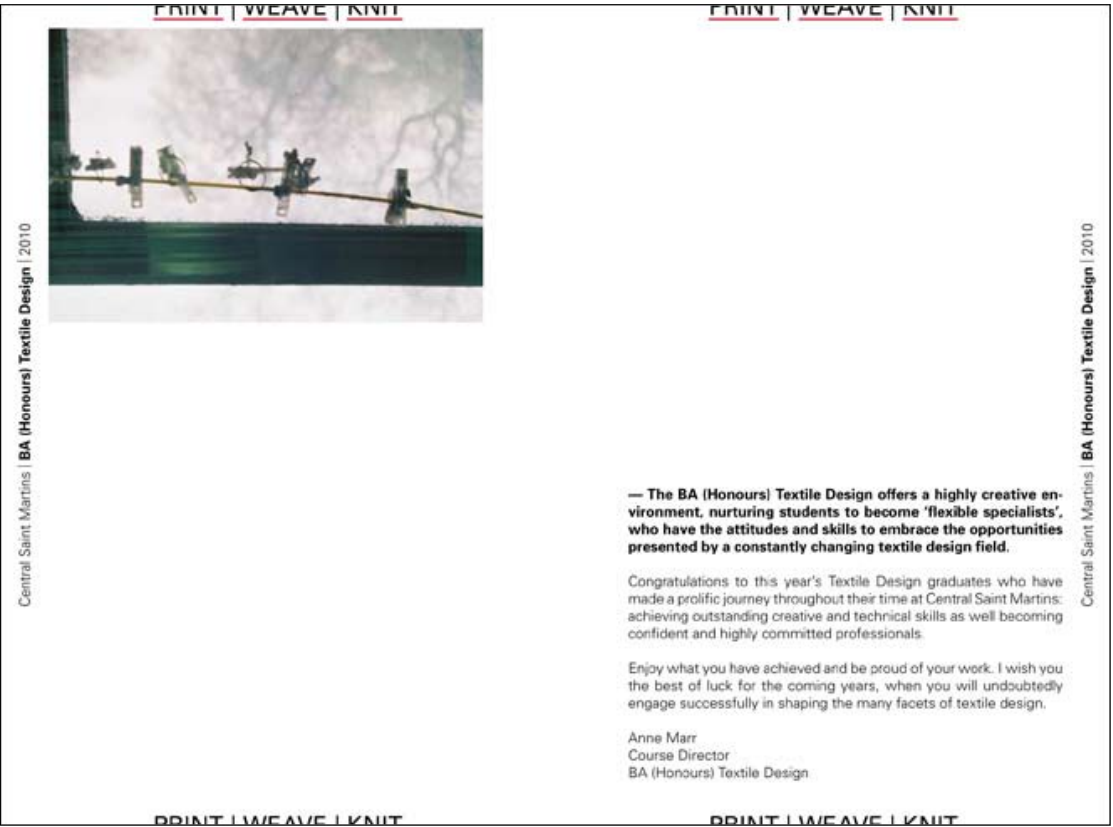


CENTRAL SAINT MARTINS  
BA TEXTILES 2010

Graduate catalogue  
London, 2010

- \_96pp
- \_Soft back cover
- \_Perfect bound

Concept & design.  
Commissioned by Central  
Saint Martins BA Textiles.





GRAND OPERA HOUSE

Identity  
Geneva, Switzerland  
Jan 2009

\_Production poster  
\_Poster layout variations

Pitched in collaboration with Vickyh agency for the new visual identity. Concept and design of logotype, printed promotional material (season and production posters), creation of guidelines for imagery usage and house stationary suite.

# Les Noces De Figaro | WOLFGANG AMADEUS MOZART

Mise en scène - Hytner Nicholas  
Avec le participation de l'Orchestre de la Suisse Romande



12/16.01 21h 30  
18.01 09 21h 30

Avec le soutien de la Fondation Hans Wilsdorf  
  
Partenaires de projets - Fondation Valeria Rossi di Montelera, Fondation Ferrier Lullin, BNP Paribas (Suisse) et Crédit Agricole Indosuez (Suisse)  
  
Partenaires de saison - Credit Suisse Private Banking, MCI Group, Generali Assurances et Swisscom Enterprise Solutions

www.geneveopera.ch | Le Grand Théâtre de Genève , 11 Boulevard du Théâtre, 1211 Genève 11

GTG  
Grand Théâtre  
de Genève

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12/16.01 21h 30  
18.01 09 14h 30



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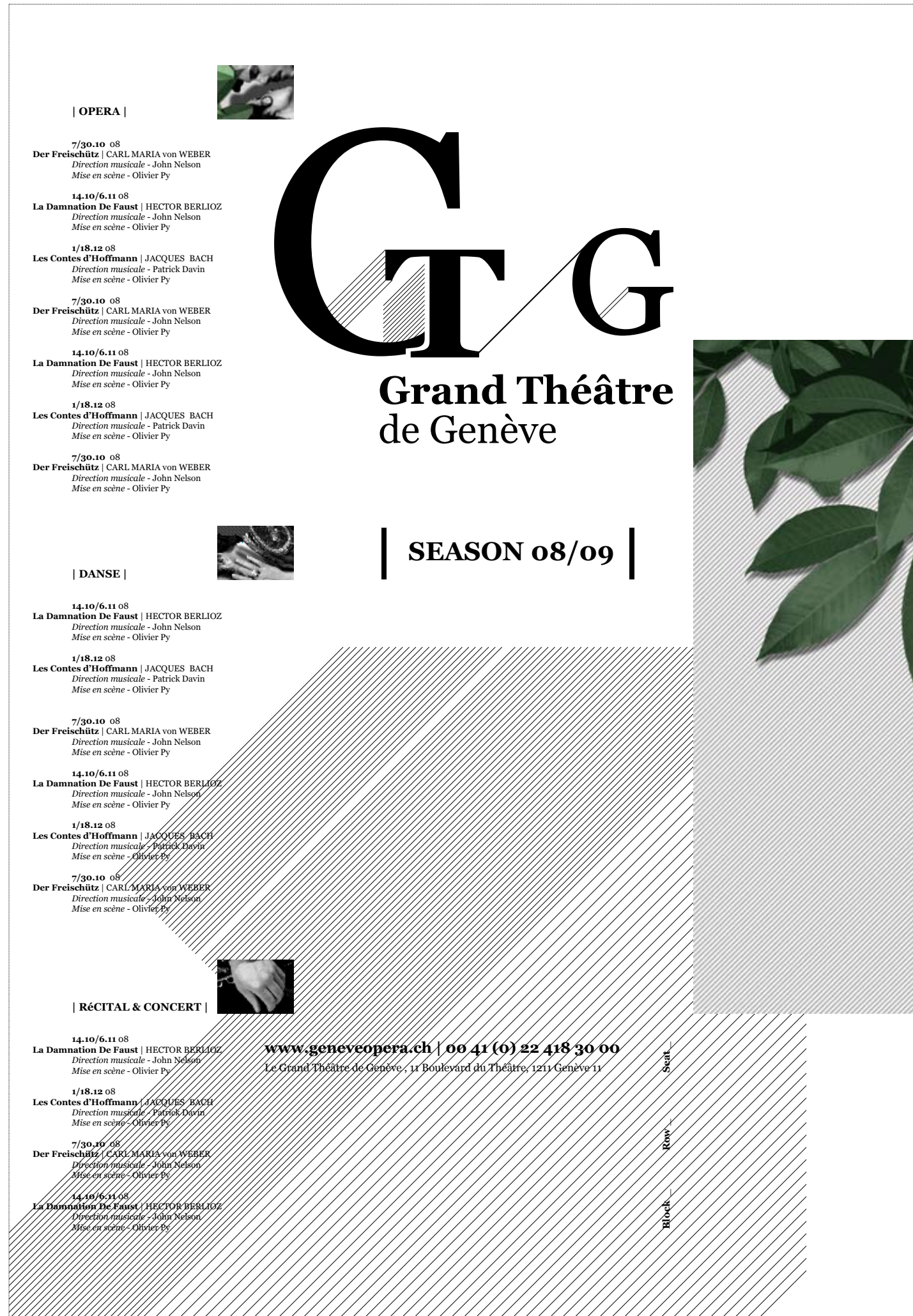
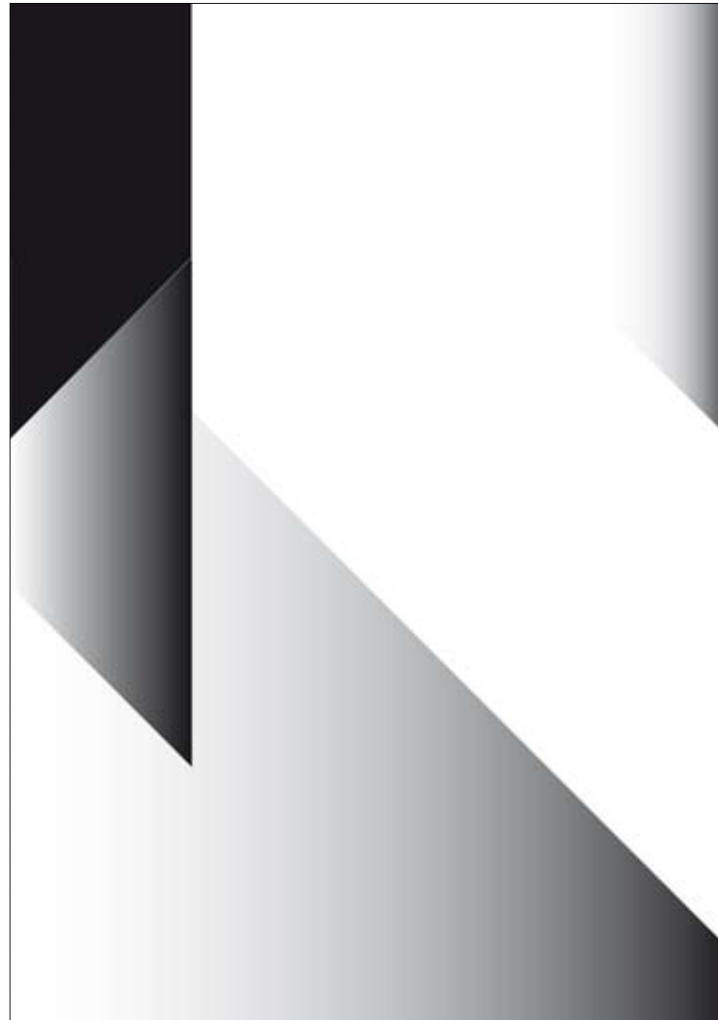
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**Identity**  
**Geneva, Switzerland**  
**Jan 2009**

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PERFECT NOW

Fashion Photography Book  
London, Feb 2009

- \_21 x 25 cm
- \_192 pp
- \_Hard back cover
- \_Section sewn binding

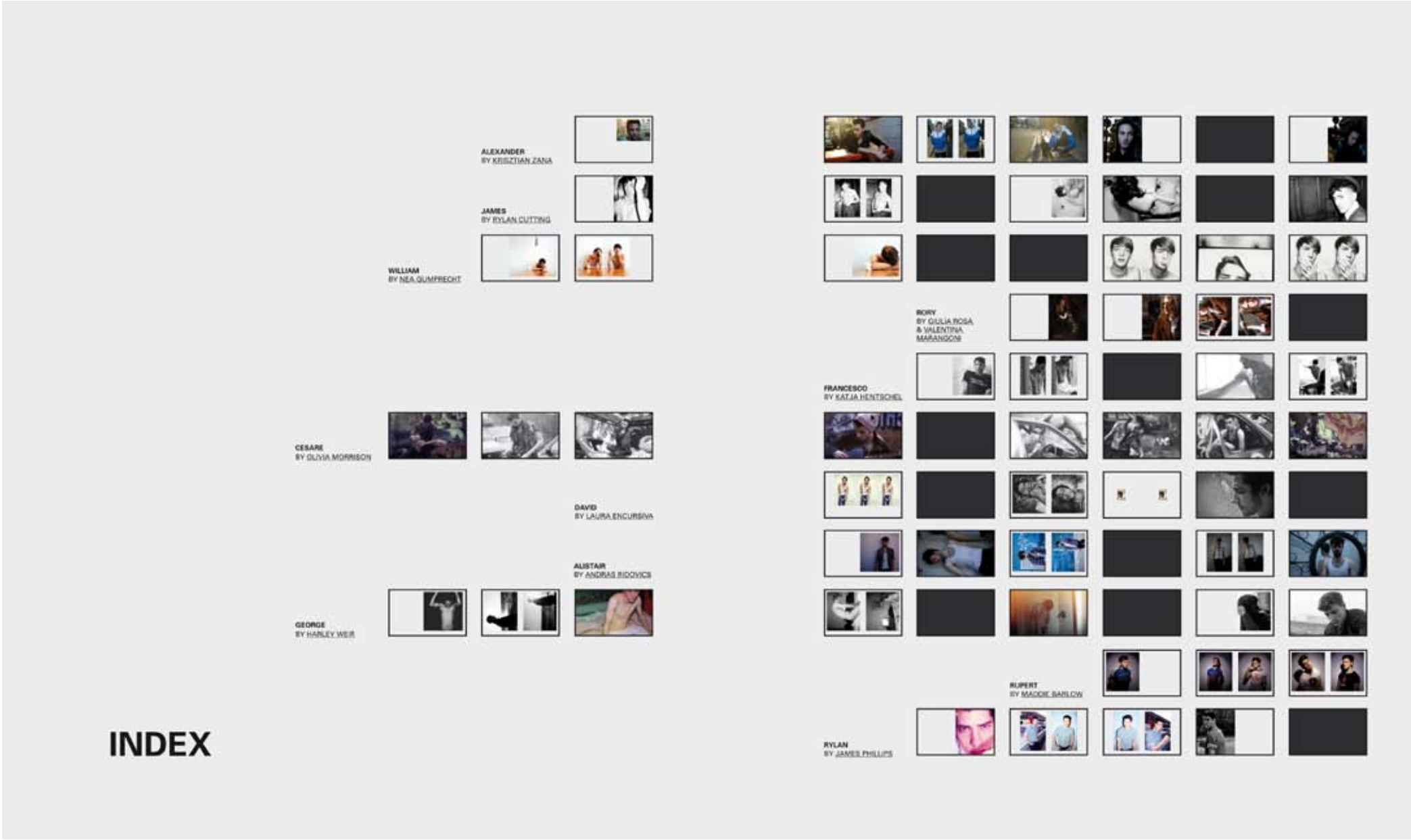
Art direction, design and  
print production.  
Commissioned by fashion  
journalist, Oliver Arlt.



CONTRIBUTORS

CONFIDENCE – IF NOT NECESSARILY  
IN THEMSELVES BUT AT LEAST IN  
SOMETHING THEY DO. AMBITION OF  
SORTS IS ATTRACTIVE EVEN IF IT’S ONLY  
TO PLAY WELL AT A SUNDAY FOOTBALL  
MATCH IN THE PARK RATHER THAN THE  
WISH TO RUN A COUNTRY.

COZETTE  
McCREERY



INDEX

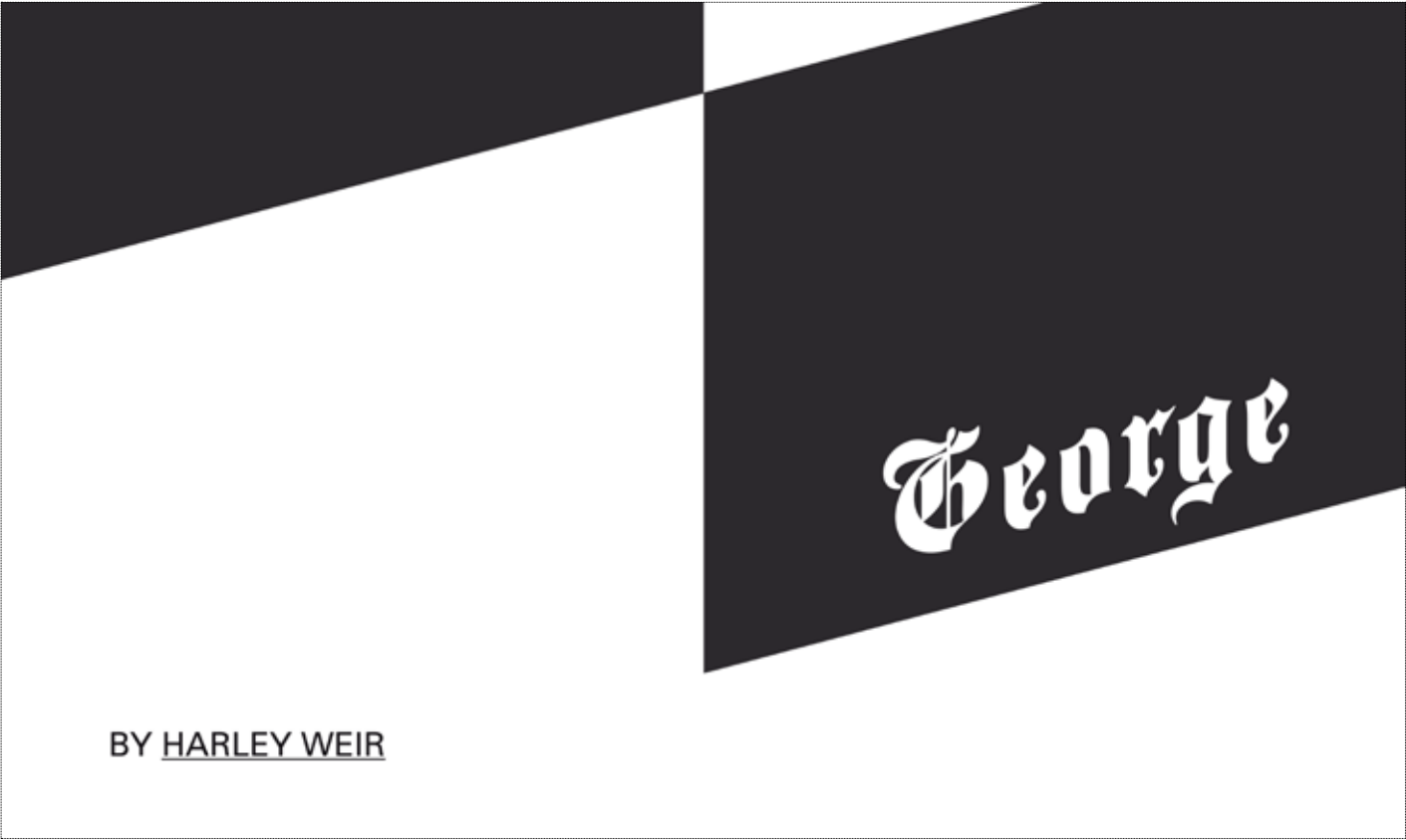


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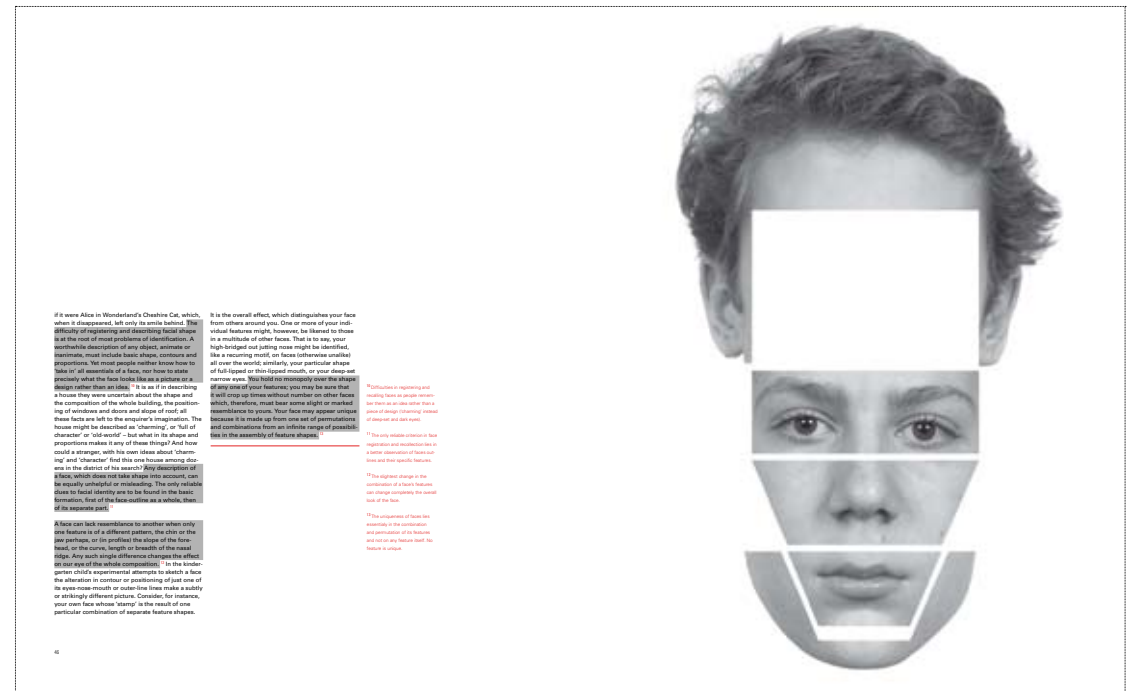
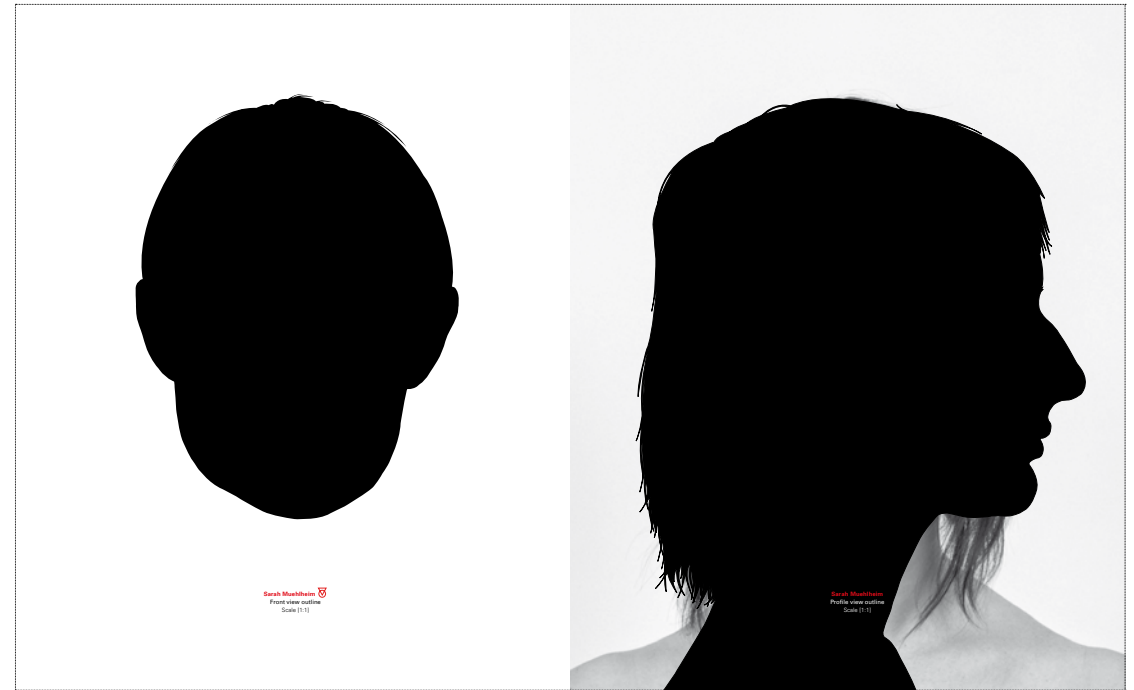




## Core publication

- \_29.7 x 36.7 cm
- \_161 pp
- \_Hard back cover
- \_Section sewn binding

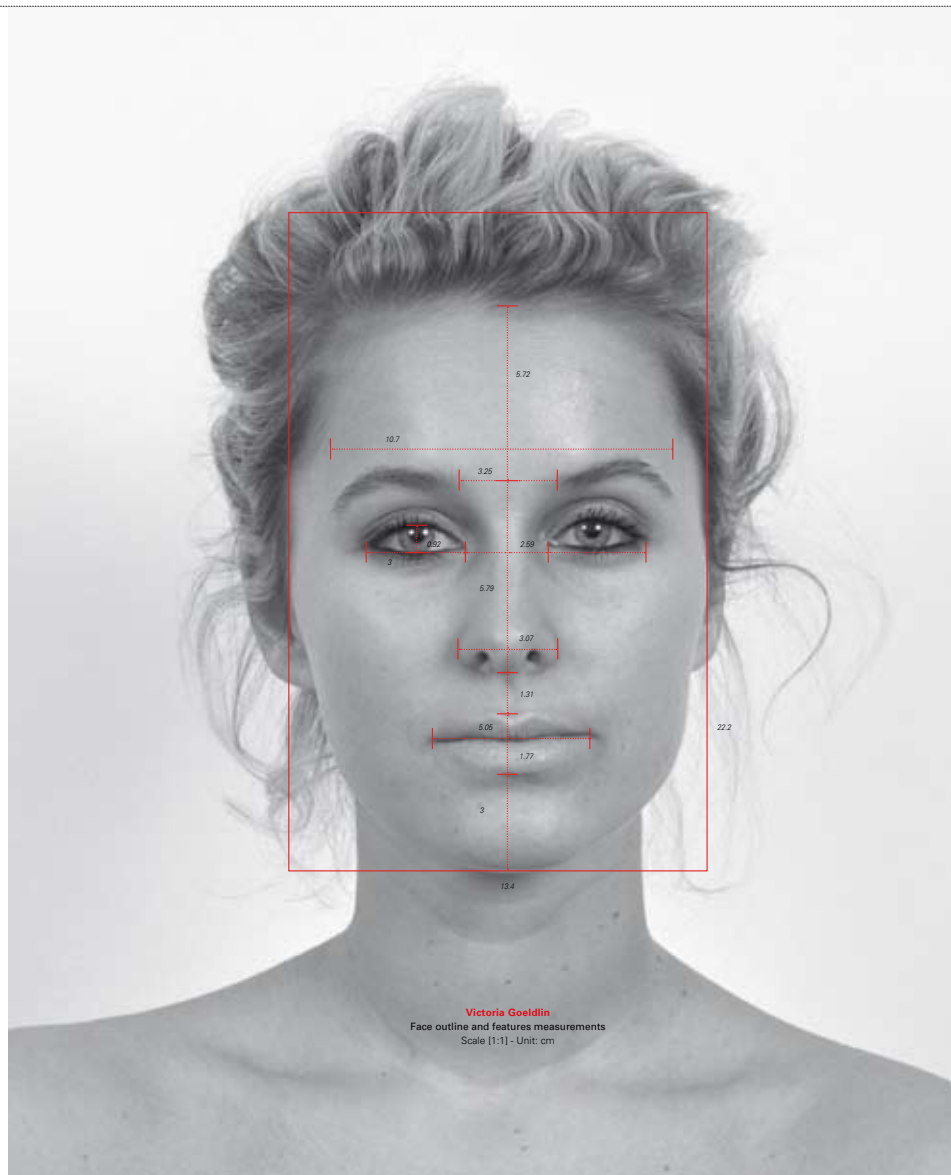
A close-up photograph of a dark blue, textured book cover. The title 'in the mind' is written in a red, cursive script, with '2 muscles' written below it in the same style. The text is oriented diagonally across the cover. The book is resting on a light-colored surface.



Throughout three type-patterns, the size of individual features may vary considerably; the forehead may be high or low, broad or constricted; the nose may be large or small, long or short; the mouth may be wide or narrow. The features may vary in their sequence in the recognition of the overall facial frame or type. It is a most necessary consideration when remembering and describing a face in detail within one of the three type-groups: For instance, two Angular faces (while having a general type resemblance) may differ in the position of the forehead, the 'hook' and the other a down-drooping 'hook', and two Rounded faces will lack any apparent resemblance if the chin of one is large and wide and the other small and narrow.

Concerning size, it is helpful to have a set of standards or points of reference by which to judge whether a feature is 'large' or 'small' (or 'long' or 'short') - that is, in relation to the area of the face it appears on. The face front-view divides naturally into section, which form a blueprint of normal proportions: the face would be divided in four equal parts, the forehead to the eyebrows; the eyebrows, the hairline to brows; brows to the bottom of the nose; the bottom of the nose to the base of the chin.<sup>1</sup> Such perception in the facial balance gives us a gauge, which helps us to describe the proportions of any face, whatever its type or front-view framework. We know that the distance between the eyebrows is about one 'eye-apart' eyes is greater than the width of one eye; and that the space separating eyes, which are 'close-together' is less than one eye's width. What we describe as a 'large' mouth measures more than one-third of the facial width, and a 'small' mouth less than one-third. The face may vary in its overall size, there can be a number of kinds of facial 'non-balance'. Obviously the greater the area occupied by any one section, the smaller the area will be left to

Subjects face outline and features measurements:										
Scale [1:1] - Unit: cm										
	Active	Olav	Solve	Violla	Douglas	Benjamin	Leanne	Grace	Melina	
Face outline length:	23.6	23	21.9	22.2	20.3	22.6	23.5	22.4	21.2	22.8
Face outline width:	12.5	13.2	13.9	13.4	12.8	14.5	13.2	13.7	13.2	15.1
Forehead length:	5.15	5.48	5.4	5.72	5.57	6.42	5.6	5.4	5.87	5.69
Eyebrows width	11.8	11.3	11.3	10.7	10.3	11.6	11.3	11.4	10.6	12.3
Space between eyebrows:	2.26	2.7	2.58	3.25	3.2	2.72	2.8	2.5	2.22	2.33
Eyes width:	3.11	3.03	2.93	3	2.72	3	3	3.34	2.88	2.96
Eyes openness:	1.17	1.21	1.34	0.82	1.06	1.13	1.2	1.11	1	0.7
Space between eyes:	3	3.03	3.25	2.59	2.86	2.62	3.4	2.96	3	3.29
Nose Length:	6.1	6.2	6.17	5.79	5.54	5.86	6.14	5.82	5.08	6.1
Nose width:	3.92	3.4	3.14	3.07	3.03	4	3.53	3.07	3.76	4.4
Space between nose-mouth:	1.91	1.76	1.27	1.31	1.31	1.48	1.39	1.16	1.53	2
Mouth width:	4.68	4.94	4.8	5.05	4.27	5.39	5.19	5.09	5.13	6.3
Mouth thickness:	2	1.41	2.43	1.77	1.59	1.88	1.62	1.8	1.75	0.85
Chin length:	3.03	3	2.75	3	3.07	3.78	3.28	3.07	3.28	4.3





**IS THE MIND A MUSCLE?**  
Set of two books

**MA Central Saint Martins**  
**London, 2008**

**1. Recalling Features**

- \_14 × 20 × 110 cm
- \_96 pp
- \_Soft back cover
- \_Section Sewn binding
- \_Fold-out book

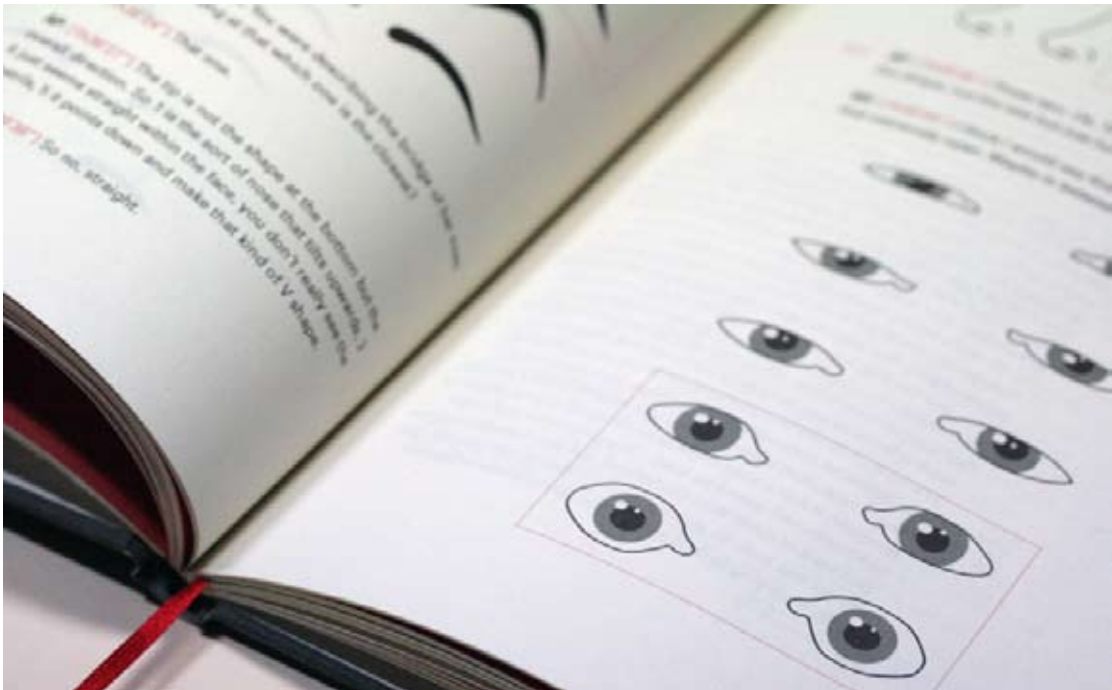
**2. Recalling Louise**

- \_14 × 20 cm
- \_96 pp
- \_Hard back cover
- \_Section Sewn binding

Books documenting two different experiments about recalling faces.



The difficulty in recalling relatives or friends lies in the fact that we don't know those people through one image but through a whole lifetime of pictures imprinted in our mind.



*Eyes* **AP: [4h03'25"]** Its funny because those first eyes you picked were very much that shape number 1, but actually her eyes don't come down they go up, but actually that very first picture looked like that, but maybe in a way the hair style is slightly better even though it's not got the length and because you don't have any of the detail around here. It works in your favour or not because without seeing any detail it takes away things like age. It gives you the very basic shapes to go on.

*Falshface vs EFIT*

*Hairstyle*

*Basic system*

**BS: [4h04'08"]** But it allows you to be more open.

**AP: [4h04'20"]** Which is why we don't like the new system it'll end up looking to perfect. The least amount of detail you see in some respect is better then you can actually interpret it yourself as a person. The face shape is actually not that bad when you take away the fact that her hair is covering a lot of her face down the bottom. She's looking down slightly there.

*Open mouth* **BS: [4h05'07"]** And it's hard because I know that when I was taking the picture, I remember her mouth was open. And then I said, "can you close your mouth"... But it's not really her.

*Result* **AP: [4h05'25"]** But well done. I think you got a pretty good likeness there.



*Cognitive Interview of Benjamin held by DC Anne Parry.*  
*EFIT of Louise Roy, one of Benjamin closest friend.*  
*The Metropolitan Police, London, 15.03.2008.*



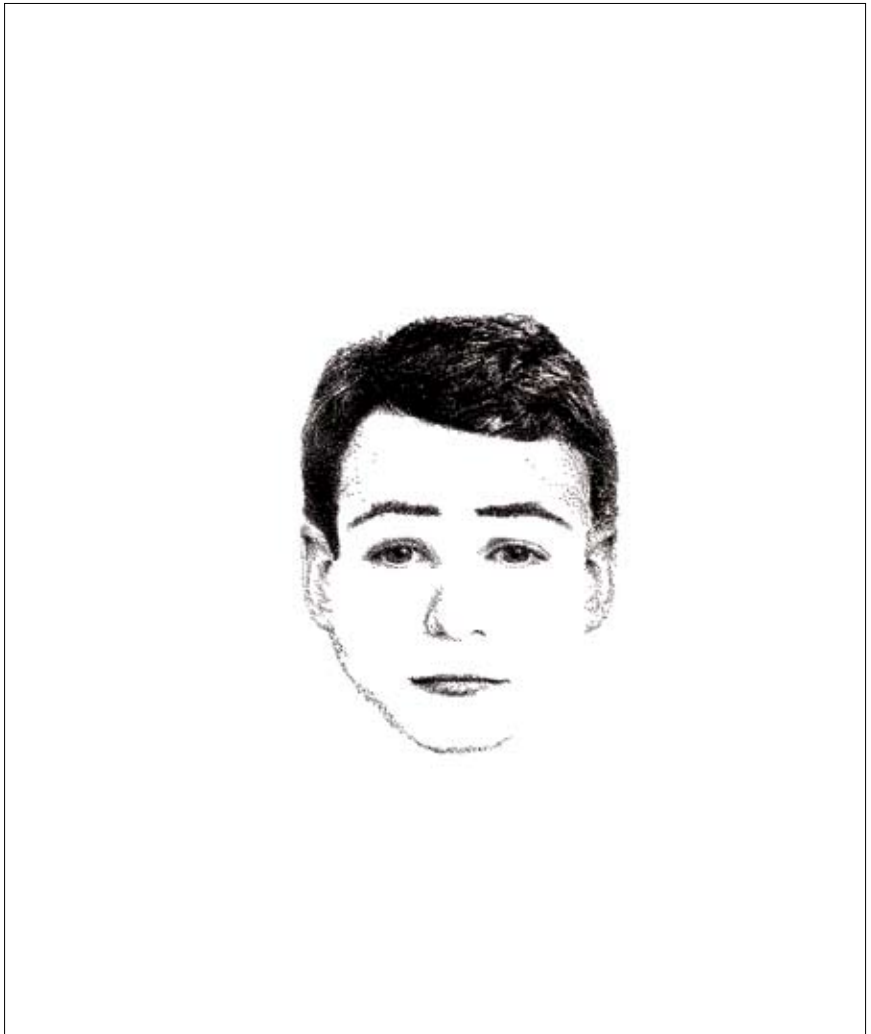
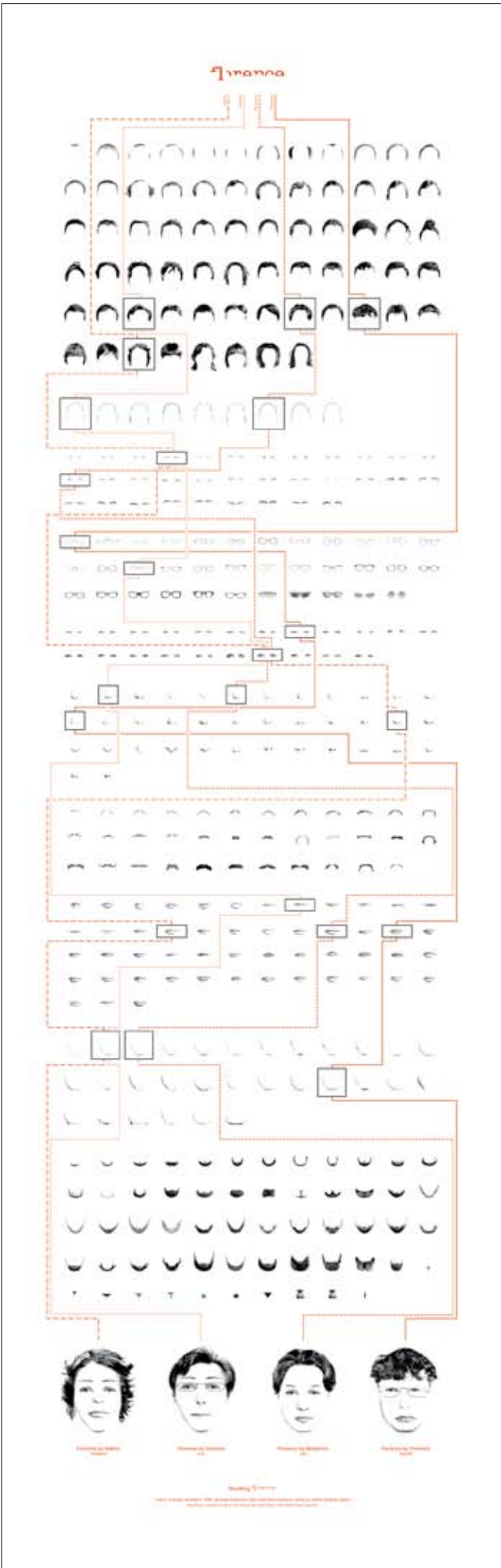
**IS THE MIND A MUSCLE?**

**MA Central Saint Martins  
London, 2008**

\_Strip: 32 × 100 cm  
\_Portraits: 49 × 57.2 cm

Wall space during the  
exhibition of the project.

\_Journey of 4 people trying  
to recall the face of the  
same person from memory.  
\_Antoine from memory by  
Benjamin using Flashface.  
\_Louise from memory by  
Benjamin with the help of  
DC Anne Parry, Scotland  
Yard, London.





**BENJAMIN SCHWAB**  
PORTFOLIO: PRINT / DIGITAL

**DIGITAL**

- \_6 ABOUT US**
- \_7 VICKYH DESTINATIONS**
- \_8 CLARIDGE’S, THE BERKELEY  
& CONNAUGHT HOTELS**
- \_9 LANGHAM HOTEL LONDON**

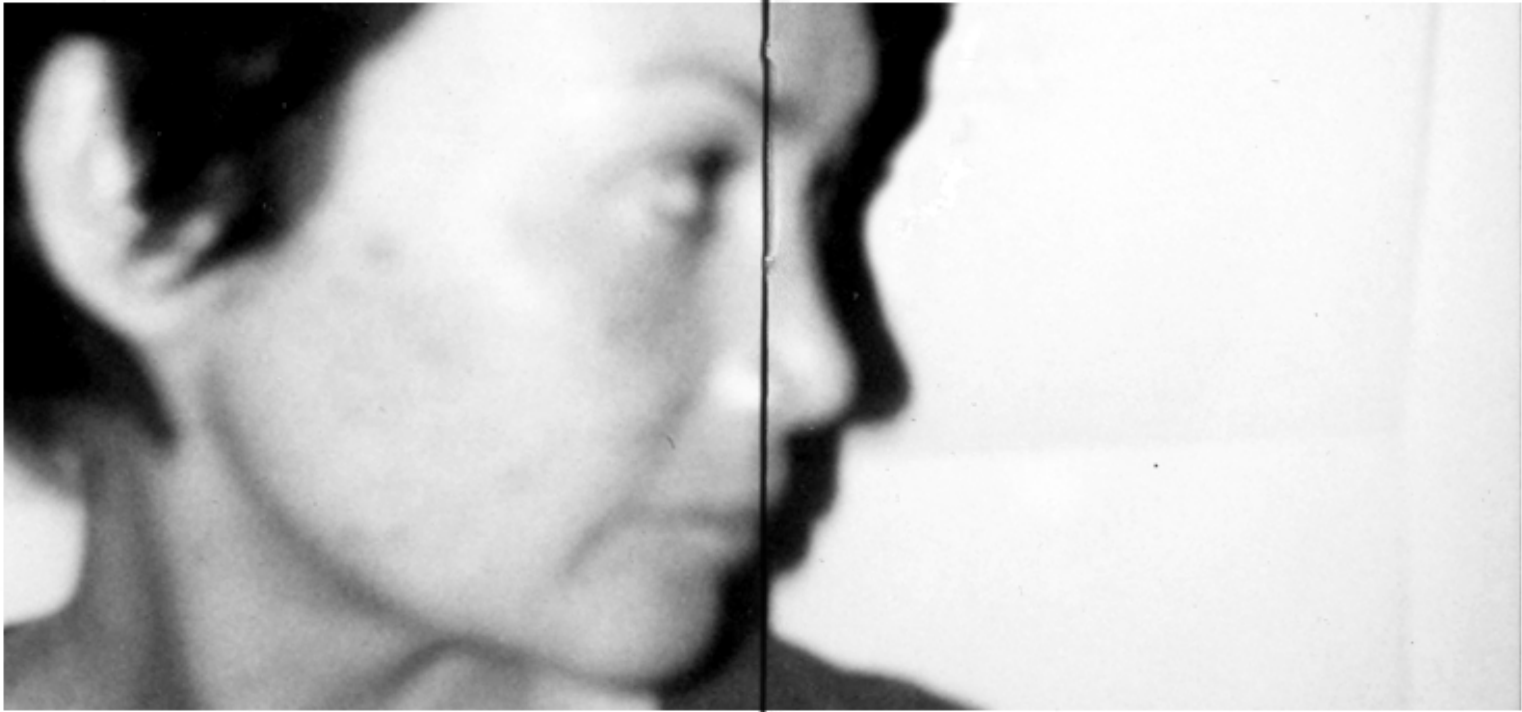


ABOUT US

Digital book  
Geneva, Switzerland, 2008

\_Flash  
\_40pp

Concept and design.  
Commissioned by Vickyh  
agency to represent the  
origins, ethos and evolution  
of the company.



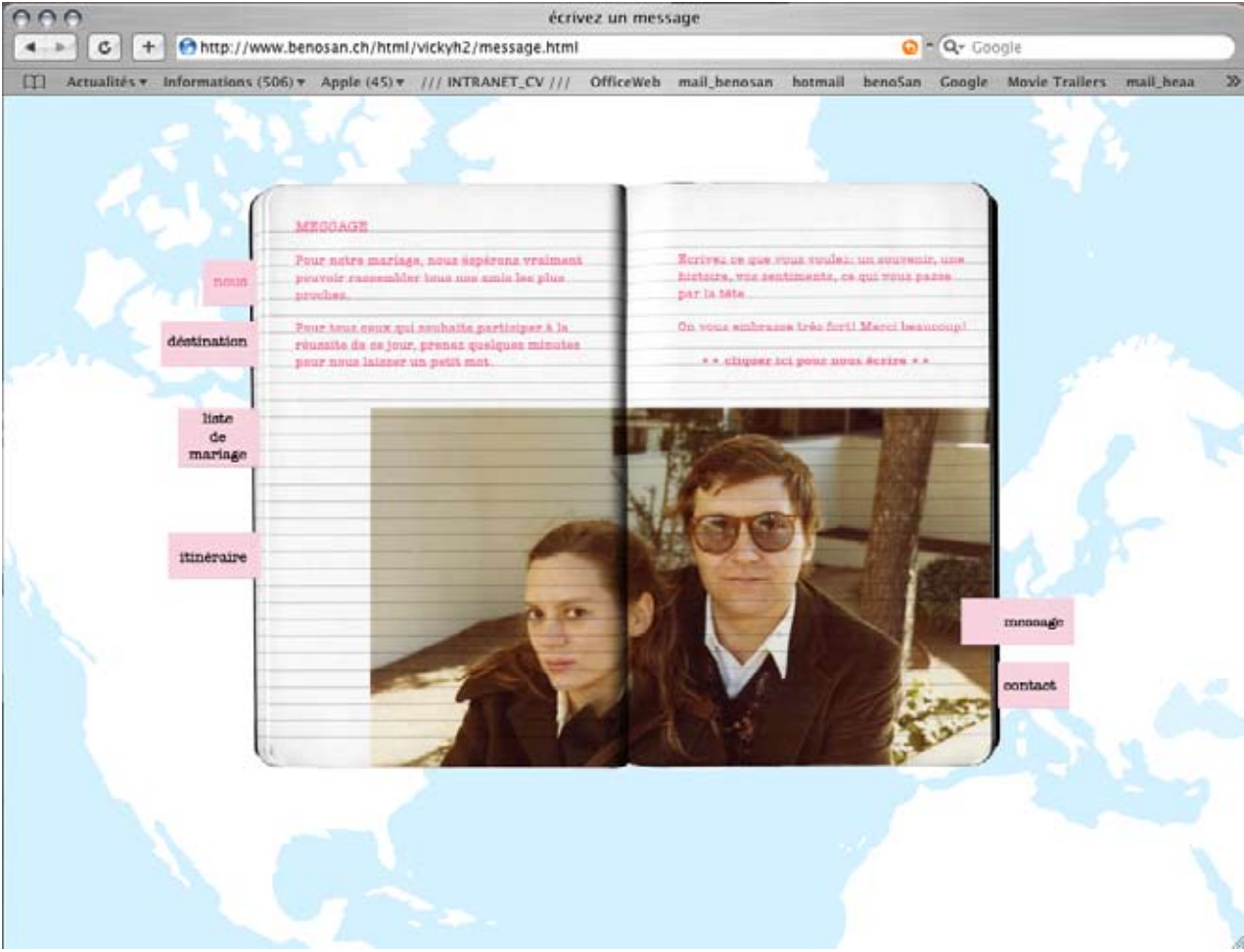
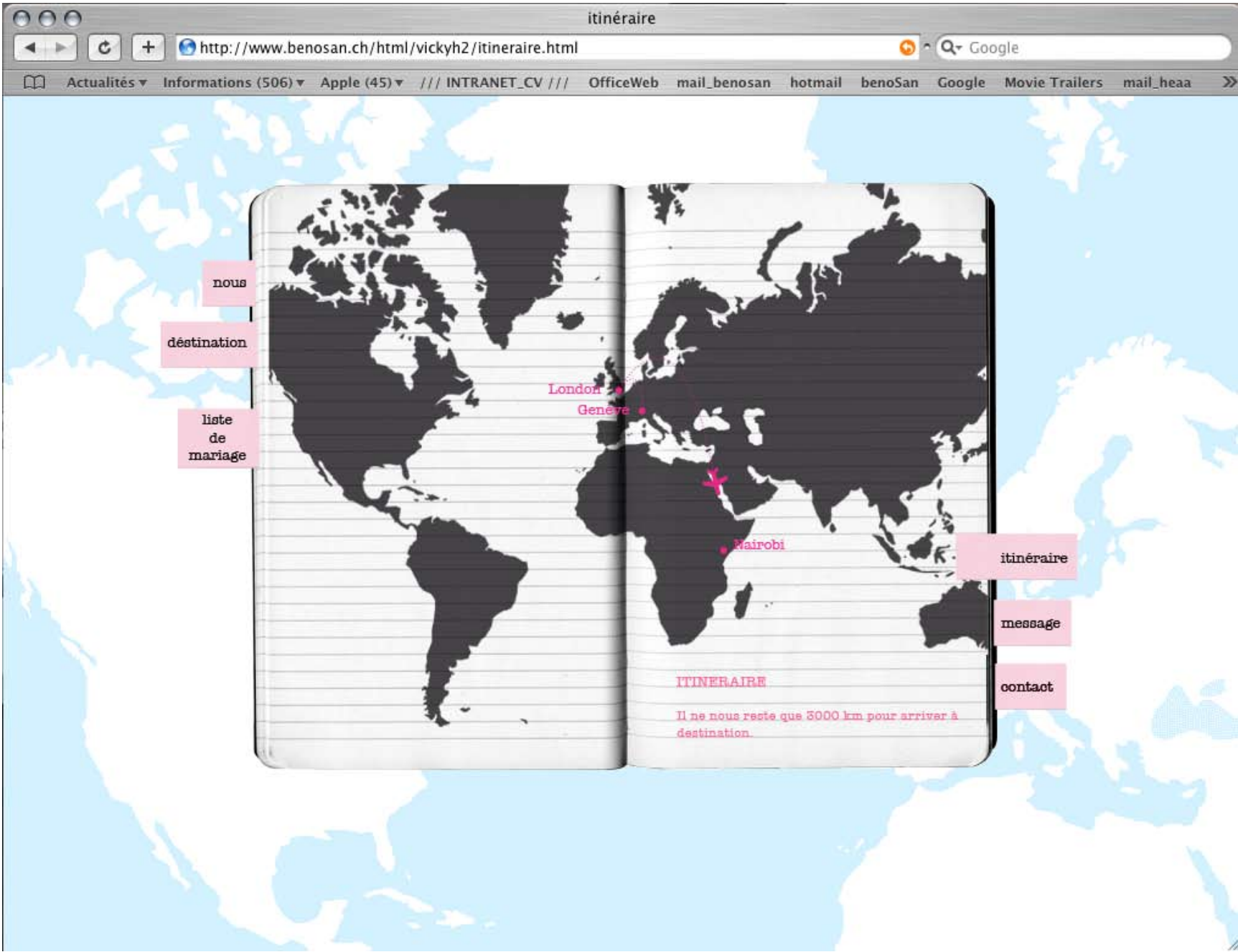
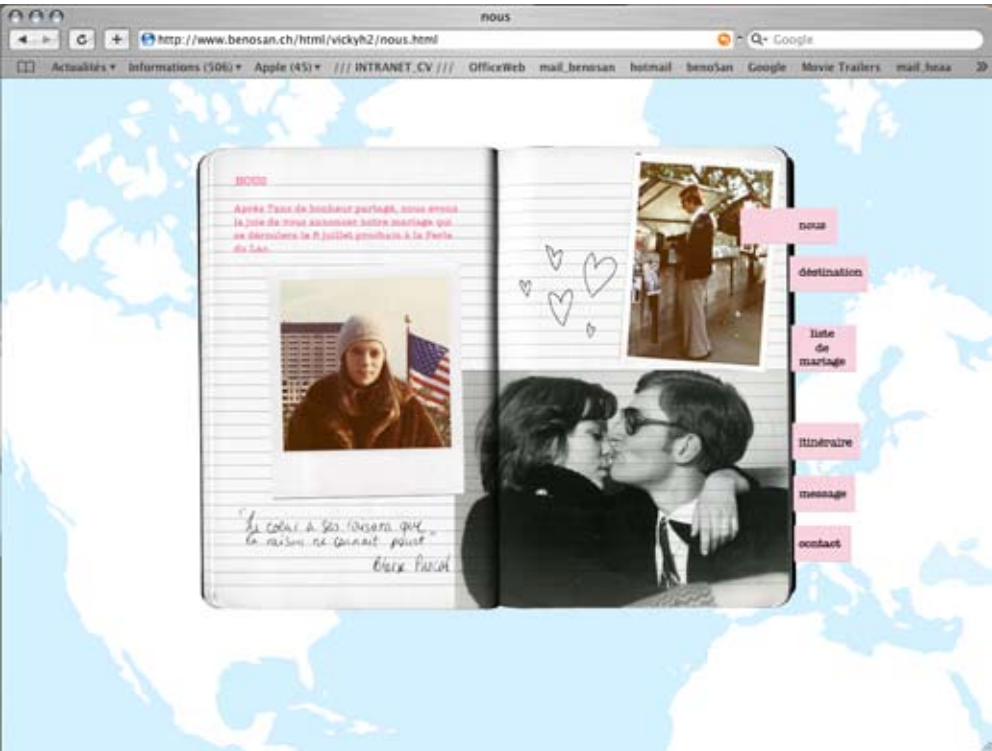


# VICKYH DESTINATIONS

Branded content site  
Geneva, Switzerland

\_HTML micro site

Concept, design and build.  
Commissioned by Vickyh  
destinations for their  
wedding service.

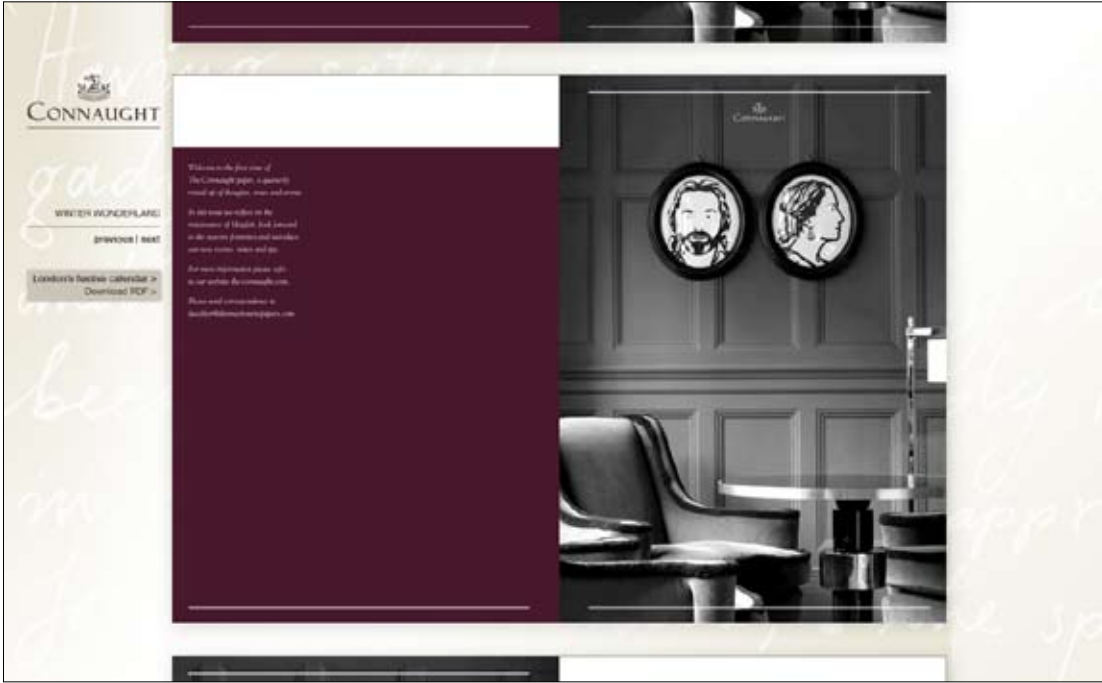
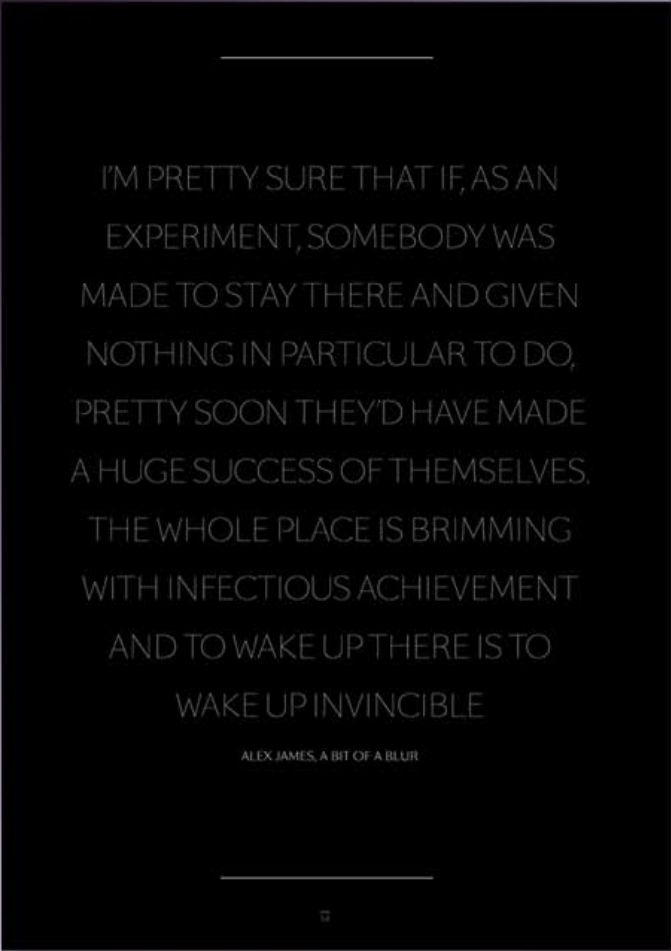




NEWSLETTERS  
for Claridge's, The Berkeley  
& Connaught Hotels

Seasonal Online Newsletters  
London, 2009

Concept and design.  
Commissioned by digital  
agency LabelV.  
Websites designed to reflect  
the exclusive and luxurious  
services and environment  
of 'The Claridge's',  
'The Berkeley' and 'The  
Connaught'. Hotels, which are  
part of The Maybourne Hotel  
Group, London.





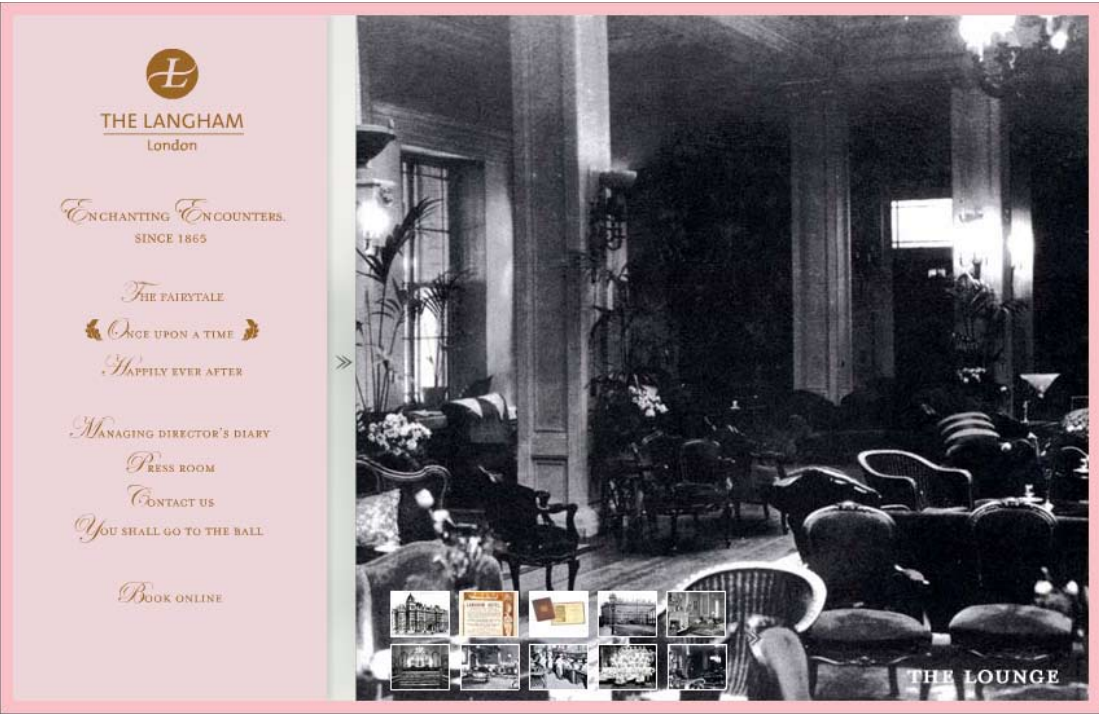
THE LANGHAM LONDON

Branded content site  
www.beautyawakens2009.com  
London, 2008

\_Consulted with  
web-programmer to realise  
Flash website.

\_Short introduction video

Concept and design.  
Commissioned by digital  
agency LabelV. Website  
designed to reflect the exclusive  
and luxurious environment of  
The Langham Hotel, London.



**BENJAMIN SCHWAB**

PORTFOLIO: PRINT / DIGITAL

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