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Filmmakers Without Cameras

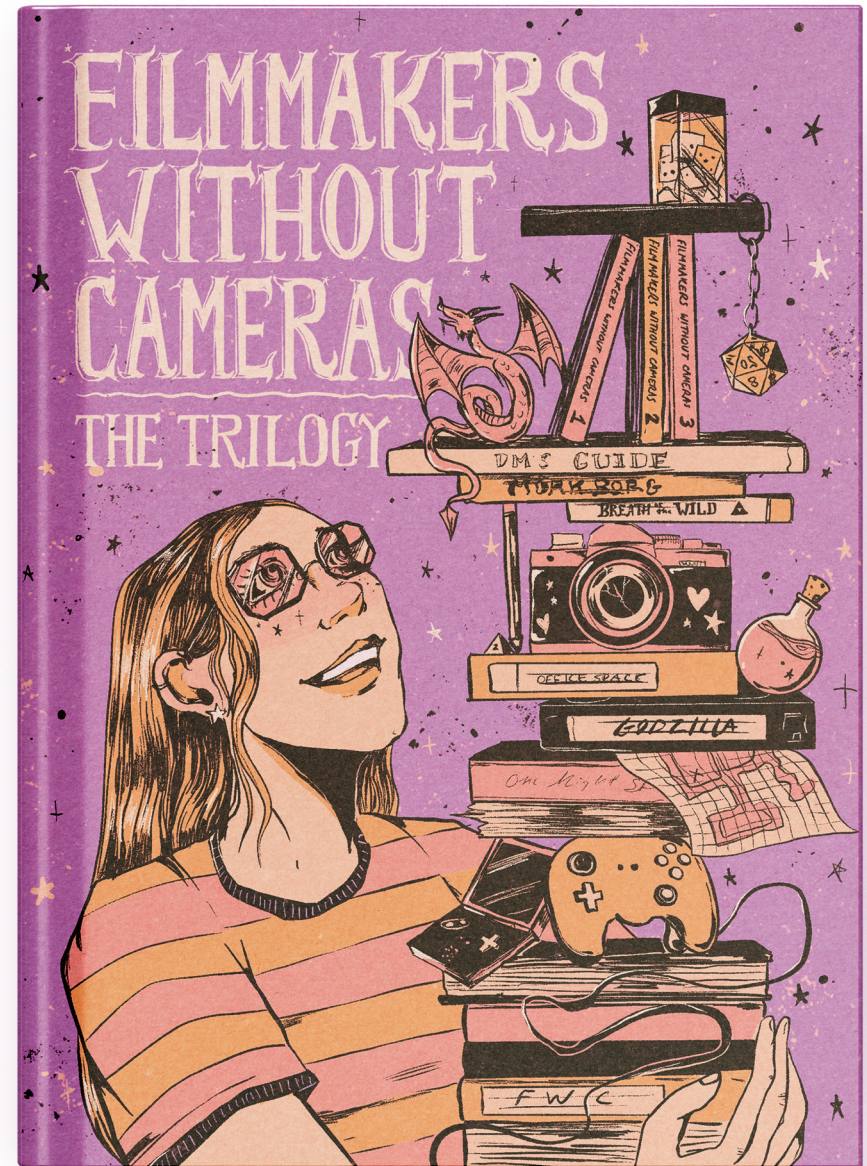
Filmmakers Without Cameras: The Trilogy was the biggest project I've undertaken to date: a 180-page omnibus of the three issues of FWC made so far, re-designed to be a singular and high-quality piece of work. Offset printed, hardbound,

Deliverables

- Project Management
- Typography and Layout
- Graphic Design
- Art Direction
- Offset pre-press

featuring Pantone endpapers, and with a soft-touch laminated cover, it was the highest quality work I've produced so far.

Each article featured in The Trilogy was a project in itself: I wanted each article's design to be a response and a meditation on the media featured within.



A stylized illustration of a knight's helmet and a large, dark beard. The helmet is at the top right, featuring a crest with a cross and a shield. The beard is a large, dark, textured mass that dominates the right side of the page. The background is a solid yellow color.

The Green Knight and the Homeward Quest

30



UNPACKING
Videogame

£15.49

how much joy gaming brings, I've mo
driver, asking questions like 'why is h
over there?' to my long-suffering par
like a spectator sport. A lot of things
– from feeling like I'd missed the natu
gaming at some self-imposed age-an
alienated by the cis-het-normative an
imagined so many games were built
that the latter point may have more t
listening to teenage boys sharing sto
they were living out in GTA, rather th
the games landscape.

Occasionally though, something has
play it myself. The first time I really fe
of Us II. I'm sure I could offer all sorts
explanations of its appeal, but for me
draw was an opportunity to play alon
cast. I loved Ellie and Lev, but my big
excited by Dina. Ultimately though, T
is a story of hardship, and burying yo
in this form ultimately replicates wid
placing queer characters in extremel
putting the precarity and danger of c
albeit in highly dramatized situatio
place for these stories, but bury-your
due to the sheer relentlessness of ha
in history where many of us need no
can be cruel.

The story kind of starts in the summer of 1993 in The Lost Bay. It's an endless summer. So hot. **So fucking hot.** Untamable wildfires scar the Bay restlessly. Illegal parties are thrown every night on the beach or in abandoned warehouses. The seaside is crowded and the air is filled with the scent of sun lotion, sugar and ashes.

The Lost Bay is where I live, and the only place I ever knew. It's a suburb stuck between a poisonous bog, a forest and a breathtaking sea.

I'm a bit weird, because I have **(roll 1D20)**

- 1 Red eyes
- 2 Translucent face
- 3 Diamond nails
- 4 Glowing tongue
- 5 Two sockets but three eyes
- 6 Tentacle arm
- 7 Small fangs
- 8 Glue spit
- 9 Feathers



Aisha Josiah's THE OREGON TRAIL



"If the point of life was simply to enjoy the moment that you're in, we'd all be playing video games constantly," writes Spencer Kornhaber in *The Atlantic*.

At the height of lockdown — from what I can remember, time was fluid then — it seemed everyone had a new hobby.

BORING VIDEO GAMES ARE GOOD, ACTUALLY!

OREGON TRAIL

Originally released in 1985, *Oregon Trail* has been rereleased in 1990, 1991, 1992, 1993, 2018, and recently remade in 2021 by GameLoft.



Sourdoughs were proved, yoga positions perfected, and even I, a card-carrying misanthrope, had joined a book club AND a writer's group.

for me. And it soon becomes clear that roughly all *Among Us* players are, at best, twelve year old boys seeking irrational chaos — and boobs.

With the world and our social interactions largely mediated through screens, it's unsurprising that 62% of UK adults passed the time playing video games. I was one of them.

Then, as spring 2021 elapsed, I found myself meandering from tank battles to point-and-click murder mysteries to catapulting sheep like a lost parishioner looking for a church. Every game held the promise of escape from the real world's eerily empty streets, its constant ambulance sirens, its palpable tension. Playing games wasn't about enjoying the moment so much as trying to disappear into it.

As one of those annoying kids who grew up without a games console at home, which meant I played obsessively whenever invited to a friend's, I've never been an aficionado. I'm picky. *Fortnite* is a no-go: it's too much, too fast, and why are you dancing on my corpse? Meanwhile, I know it's sacrilegious to say, but *Minecraft*'s Lego-blocky visuals just don't do it

ENTER THE OREGON TRAIL

More wizened brains than mine will remember the original 1971 MECC release in all its minicomputer glory;

Filmmakers Without Cameras

Sydney

Art
Heidi Ostell

Playing Hades or— what it's like to sit with inadequacy

8



Sidekick

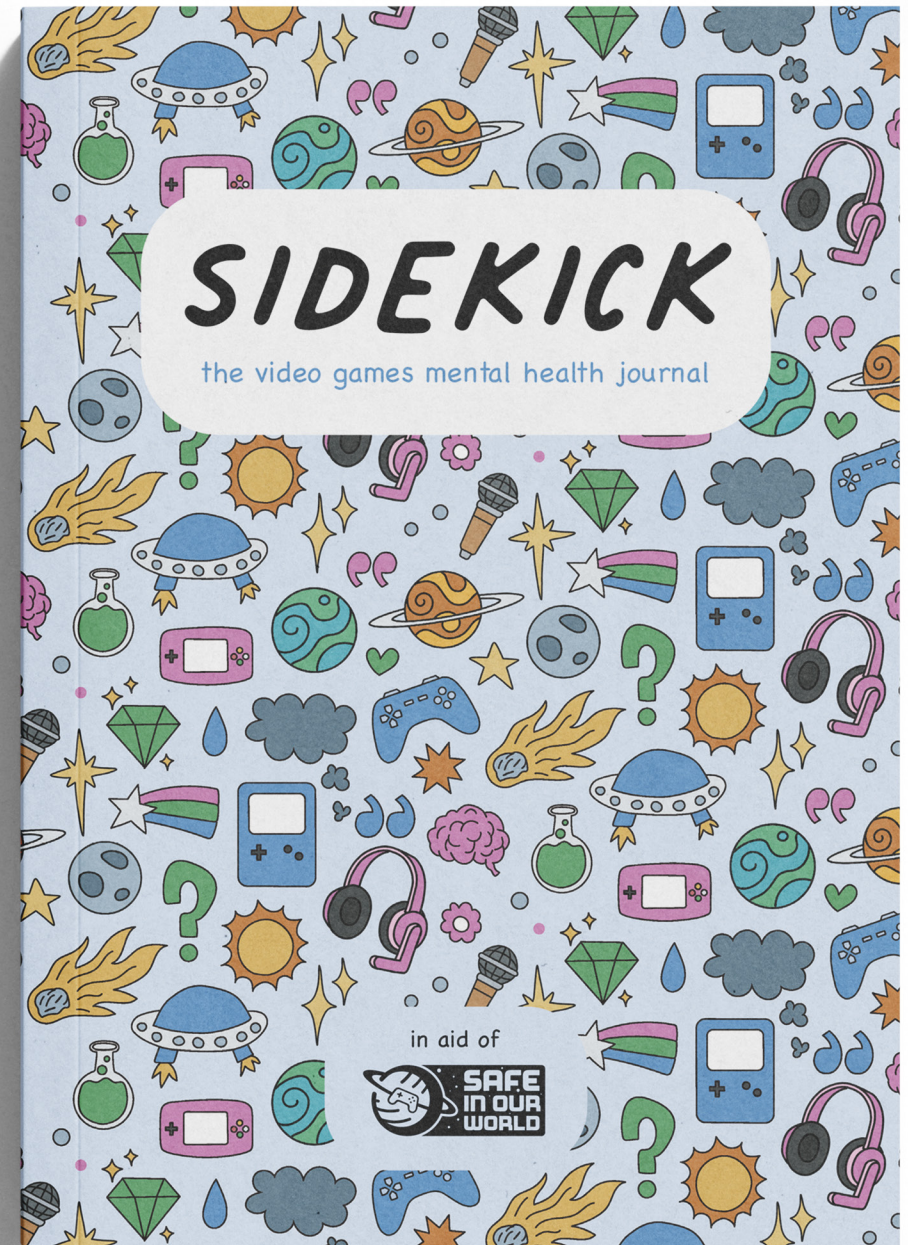
Videogames industry mental health charity Safe In Our World approached us with an idea for a project: a journal which would guide and teach the reader about dealing with their mental health. They wanted a design which was welcoming, cosy, and immediately recognisable to a gamer audience.

Deliverables

- Typography and Layout
- Graphic Design
- Offset pre-press

I decided to add the pattern to each page to create a well-defined, cosy space for the reader to write their thoughts into.

Interspersed were pages featuring inspirational quotes from videogames, with a design reflecting the game the quote came from.



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ultiOffset
inated Alaska Arktika
board, Palmer Lake

ed with Thunder Lotus Games,
ughty Dog, Glumberland, Infinite
e Bithell, or Toby Fox.

orld is simple. We are creating and
health awareness within the video
e stigma surrounding mental health,
discussion, and to promote dialogue
people are not afraid to reach out for
if they need it.

rt of that mission. Normalising talking
identifying our emotions is crucial for
which is why we've created this book: to
our wellbeing. Of course, it
so we're sure

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Rosie Taylor

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Eryk Sawicki

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Airship Interactive
Megan Dobbyn

EDITING

Sydney Bollinger

LOGISTICS

Hugh Wells

We'd like to thank everyone who has supported us throughout this project and helped to bring Sidekick to life.

Firstly, thank you to every single person who has supported Safe In Our World so far by donating, collaborating, sharing our content, and championing our mission.

To Ripstone and Thunderful Games, for supporting us in the ideation process and creating prompts around Stick It To The Man.

To Airship Interactive and Tristan McGuire for creating Safe In Our World's original illustrations.

To Sarah Sorrell, Safe In Our World's Charity Director, for always having faith in us and being an advocate for our abilities and personal wellbeing whilst working on Sidekick.

From Eryk: thank you to my partner Rose, who is the brightest light in my day, every day.

To Safe In Our World for taking a chance on us.

And thank you to all the pets whose companionship has been crucial throughout this process: Jerry, Pippin, Zuko, Geordi, Woody, ham, Boris, Badger, Mushroom, Poppy, Teddy, Livy, Sasha, Sansa and Arya.

ook was Human Made.

[illegible]

*Keep on trying,
don't let it get to you.*

—Getting Over It
with Bennett Foddy
Bennett Foddy (2017)



Transmission For Them

Transmission For Them, chiefly inspired by the song *Transmission For Jehn* which in itself was chiefly inspired and set to Erik Satie's *Gnossienne No.1*, is a fairytale about chasing a long-lost lover across space.

Combining archival footage from NASA, highly-stylised artwork from Charlie Freer, and a rich, black and white colour palette was my way of leaning into a fairytale vision of science

fiction. Printing pages upon pages of rich black was a true trial by fire.

Deliverables

- Typography and Layout
- Art Direction
- Graphic Design
- Writing



6

You saw many slender ships 'slingshotting' from one planetary orbit to another, and gliding over the roiling surface of a yellow sun, like gnats around a giant bulb. One ship led the way. Whoever was behind the helm was one hell of a pilot, they reached incredible speeds, and risked it all to do so. What were they doing out here? The ship slowed, the sizzling hull of the racing craft cooled in the vacuum. The Racer drifted by you, giving a warm nod, obscured by their racing helmet. Did you converse with the Racer? What did you think of starship racing?

7

You flew over the skies of a mineral rich frontier world on a supply run when an all-points-bulletin appeared on your dashboard from the local authorities. There was a missing woman, a bride no less. Kidnapped on her wedding day, they said. The jilted Sheriff made an impassioned plea for information, offering a decent bounty to encourage his bride's return. While planetside, you spied a familiar face beneath a low brimmed hat. It was the Bride, but she was no hostage. She was bartering fiercely with the proprietor of a low-life chop shop. She was looking for a ride off planet, but that bounty had stacked the odds against her. You realised more eyes than just your own had clocked the Bride in disguise, what did you do?

8

Perspective is tricky in space, through your cockpit window everything looks so far away, yet that white spot seemed to be getting closer. No... it was still you were the one approaching. You saw an arm outstretched with a thumb pointing up, relative to your ship. It was the white spot, an astronaut of some kind, or at least they once were; now they were just a Hitchhiker. Their tether drifted like a vestigial tail in the vacuum. Who knows how it came to be cut? Who was this Hitchhiker under their tinted helmet visor? All you know was that this stranger wanted a lift. Did you take them where they wanted to go?

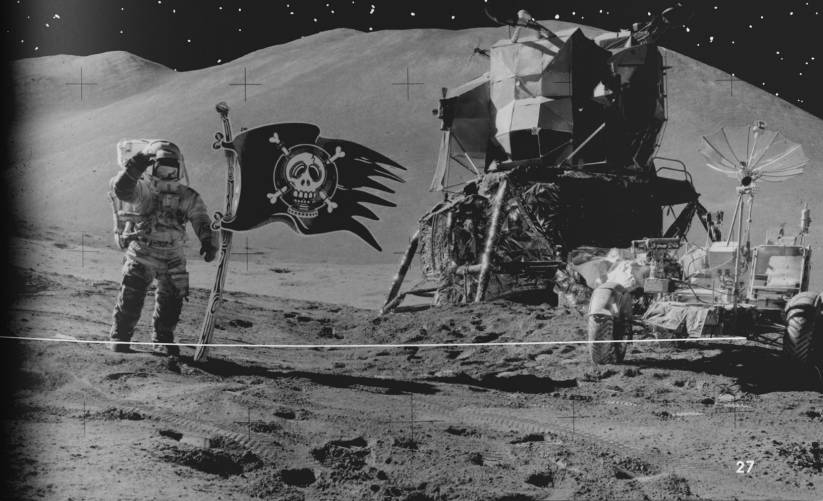
Every card from this suit will prompt you to write about people you met during your journey.



24

K

A skull and crossbones blinked on your screen as a rusted starship levelled beside your own. "Prepare to be boarded" spoke the wiry, half-hearted voice of the old captain at the helm of the 'Juliet's Revenge.' Beneath a tricorne hat too big for his shrunken head, his liver-spotted face stared at you through the cockpit window. The warped metal of its gun barrels spoke of old age and overuse. He called himself a 'space pirate,' but he was alone, and what kind of captain has no crew? How did you handle this attempted robbery? A persistent rival, or an unlikely friend?



27

...p's slingshotting from one
ner, and gliding over the
low sun, like gnats around a
the way. Whoever was behind
a pilot, they reached incredible
to do so. What were they doing
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knows how it came to be cut? Who was
... you know was that this
... go?

surveillance log: A-44-C

9

You were at a port and there They were: the
one you've been searching for. You blink but
something is off, they didn't recognise you,
or at least they hid it well before melting
away into the crowd. Was it Them, or just a
facsimile put there by an uninspired universe?
How did this close encounter affect you?
Was your mission still clear, or was your
conviction shaken, thinking that They might
not want to be found?

宇宙船基地

EREBUS STATION

New Paradise of the
Hourglass Nebula!
Meet the millions of
exceptional thrillseekers
finding a new life on Erebus
Station. Erebus Welcomes You.





TRANSMISSION FOR THEM

Did I
take your
love for
granted?

Did I
take your
love for
granted?

or
anted.

Jumpgate Games

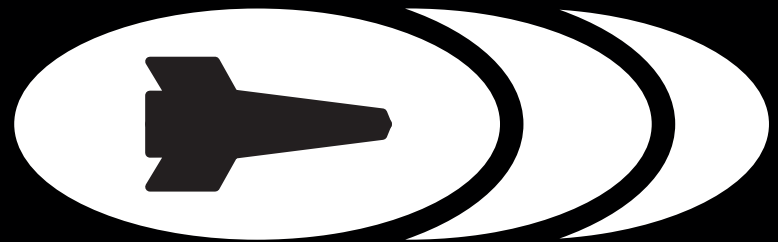
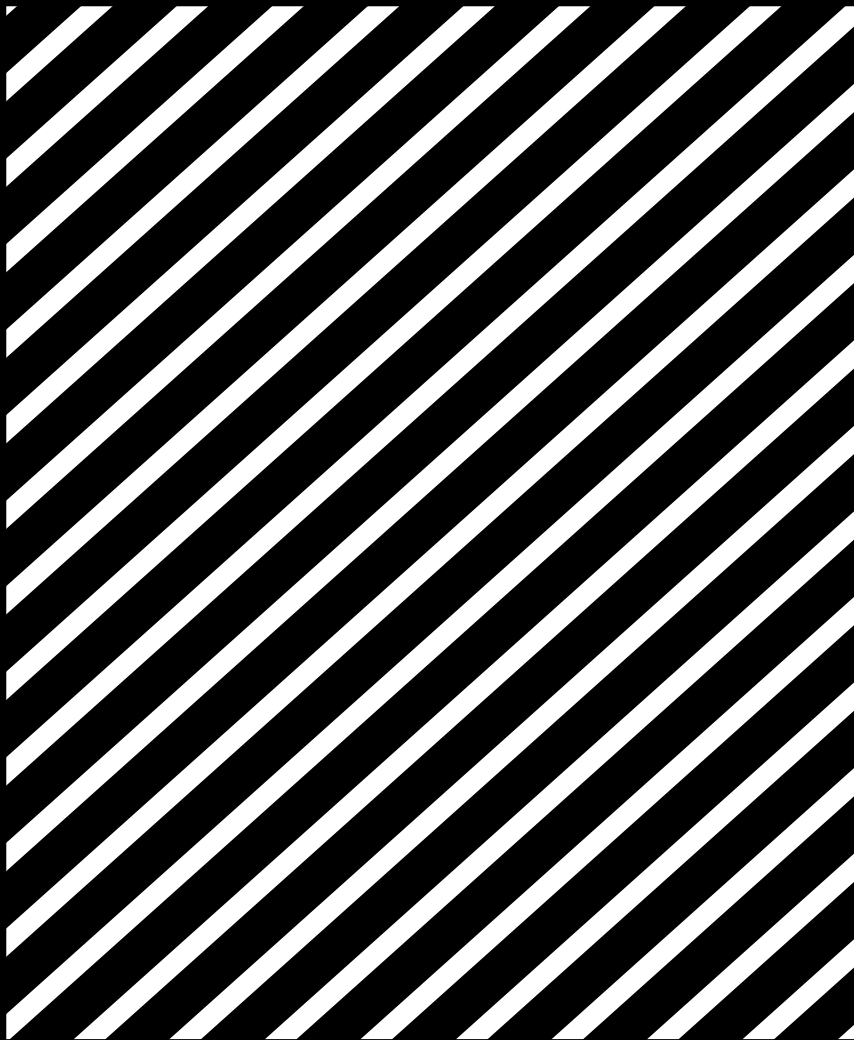
Jess Levine approached me to design a logomark for her new imprint: Jumpgate Games. We wanted the logomark to appeal to old-school sci-fi design sensibilities, with bold lettering and a modular design which would allow Jess to branch out to publishing other people's work too.

Deliverables

- Logotype Design
- Logo Design



JUMP GATE GAMES



by jess levine

Milk Bar

Milk Bar is my statement piece: a reflection of my own background as a "1.5G immigrant". Milk Bar's design is both a nod towards Polish-Soviet typography and the government-subsidised restaurants (known as Milk Bars), and the iconic design of British wartime chocolate rations.

This is a work-in-progress.



the tallest cooling towers and the deepest
mining pits in eastern europe

BOLOCHATOW



everything you need to play

GO RE RULES

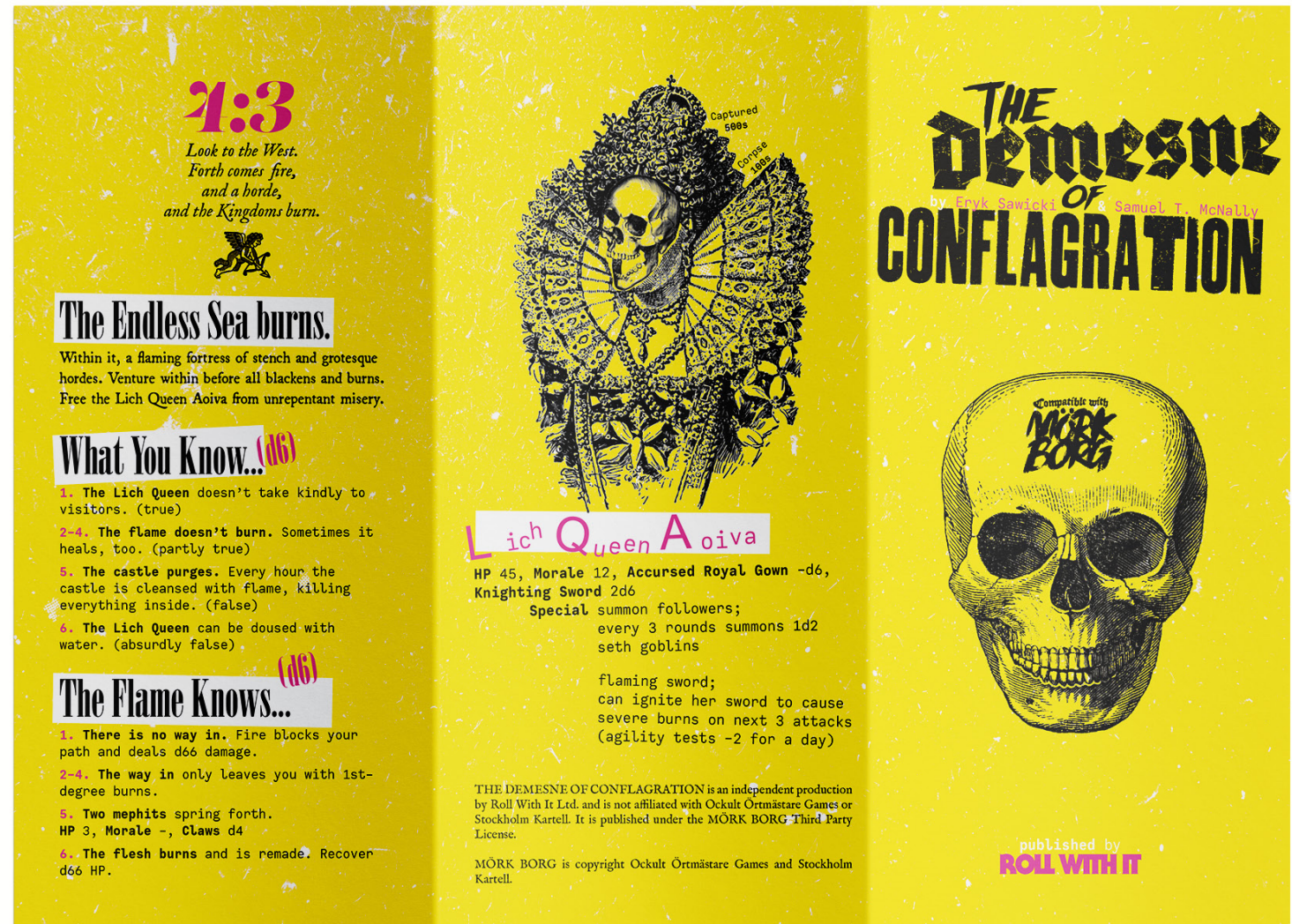


Demesne of Conflagration

A tri-fold pamphlet made over the course of a weekend for a MÖRK BORG game jam.

Deliverables

- Typography and Layout
- Art Direction
- Graphic Design



4:3

Look to the West.
Forth comes fire,
and a horde,
and the Kingdoms burn.



The Endless Sea burns.

Within it, a flaming fortress of stench and grotesque hordes. Venture within before all blackens and burns. Free the Lich Queen Aoiva from unrepentant misery.

What You Know... (46)

1. The Lich Queen doesn't take kindly to visitors. (true)
- 2-4. The flame doesn't burn. Sometimes it heals, too. (partly true)
5. The castle purges. Every hour the castle is cleansed with flame, killing everything inside. (false)
6. The Lich Queen can be doused with water. (absurdly false)

The Flame Knows... (46)

no way in. Fire blocks your d66 damage. Only leaves you with 1st.

LEVEL 1

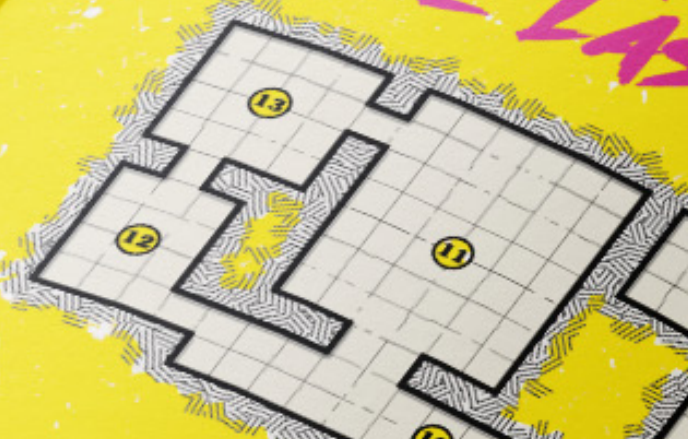
ENTRANCE

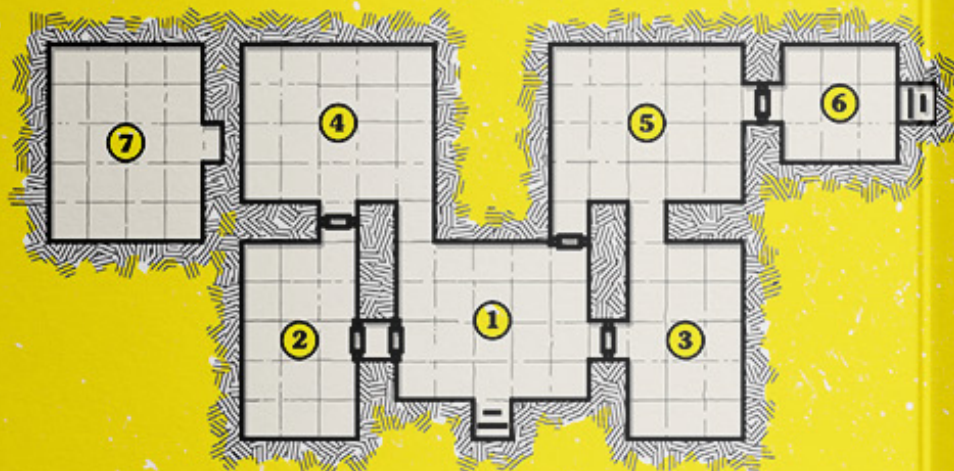
The heat here is unbearable. Flames adorn every wall, dealing 1d66 damage if touched. You bear shredding.

1. **Three skeletons** guard the entrance. HP 6, Morale -, Chain -d4, Halberd and Scythe d6. Old and dry: DR10 to hit them.
2. **An unlit scone** stands in the middle. Lighting the scone summons two **Horde scum**. HP 3, Morale -, Flameblade d6
3. **Three Horde scum** stand on a **stage** with instruments. They play blasphemous music.
4. **Altar to fire.** Sacrifice opens a passage on the west wall. Desecration fills the room with fire. Roll on the "The Flame Knows..." table.
5. **The Inferno Blacksmith's** forge. He plucks his eyeballs and hammers them on the anvil.
6. **The Final Respite.** Flames rise on the narrow stairwell at the East wall.
7. **Secret Room** containing a chest. Within it, a single flask of holy water.



THE LICH THE LAST





LEVEL 1

ENTRANCE

The heat here is unbearable. Flames adorn every wall, dealing 1d66 damage if touched. You hear shredding.

1. **Three skeletons** guard the entrance.
HP 6, Morale -, Chain -d4, Halberd and Scythe d6. Old and dry: DR10 to hit them.
2. **An unlit scone** stands in the middle.
Lighting the scone summons two Horde scum.
HP 3, Morale -, Flameblade d6

LEVEL 2

THE FLAMING HALLS

These halls are fetid and blackened and burnt. SHE welcomes Yetsabu-Nech beaming with delight, praising the fire which burns all.

8. **SHE demands sacrifice.** An altar stands here. The southern gate is white hot, and will only open at the taste of blood or holy water. Take d4 damage if cut.
9. **A flaming Womb of Scum** births three Horde scum every three rounds until doused.
HP 3, Morale -, Flameblade d6
Swollen timbers in this room contract and expand with every birth.
10. **The Flaming Hall.** The flames grow when you pass.
11. **A Depraved Throne Room.** Lich Queen Aoiva sits here. Everything is blackened and burnt. You are not the young she sent for and you will die.
12. **Her torrid riches.** A table lined with stretched skin, on top of which is a jar of Mother's Flame. Pour it on a weapon for d6 extra fire damage with every hit.
13. **Her Ladyship's Fetid Chamber.** If Aoiva is slain, a clone wrapped in silken sheets boils on the bed here. If not desecrated,

Unexplained Scotland

This was my first foray into traditional typesetting. Inspired by traditional canons of page construction, I used wider margins for a more comfortable reading experience.

I set the body text in FreightText Pro, a historic serif, to ease eye strain and because I *adored* its italics.

Deliverables

- Typography and Layout
- Art Direction
- Graphic Design





INTRODUCTION

SCOTLAND IS WEIRD.

Inside its small 30,000 square miles are contained more paranormal encounters, legends, folklore and tales of the unexplained than most countries several times its size. You cannot enter a city, town or village without some ancient legend or modern myth being told to you. Dark beasts stalk the woods and mountains, ghosts haunt everywhere from farms to theatres to subways, the lochs are riddled with monsters, witches and warlocks cast curses and summon monstrous minions, occultists try to conjure the devil himself, UFOs attack ordinary people in broad daylight, and much, much more.

But why is this? Is it due to the age of the country? Scotland is so ancient that it makes many larger countries like the United States look like newborns by comparison. From Druids to Saxons, Scotland has been occupied by a great number of peoples all bringing their own beliefs, religions and superstitions to the country. Could this mishmash of mysticism have stirred something up that has made Scotland just a little bit more unusual than most other places in the world?

Or could it be that Scotland has always been a strange place, even before anyone set foot here? Throughout the world you find places where high strangeness seems to be the norm. Places like Skinwalker Ranch, The Bermuda Triangle, Point Pleasant, and Twin Peaks. Places like these, writers such as John Keel, author of *The Mothman Prophecies*, speculate are areas where the veil between this world and some other, hidden, unknown world is thin. In these areas strange



The Livingstone Encounter

speeds off
And what if
On November
that put Scotland
so strange and b
UFOs in Scotland
investigators to that
that investigators, sce
to come away empty ha
At 11:00 am on the m
Robert Taylor was walkin
a wooded area on the edge
the woods, Robert and Lun
here shocked him. Twelve fe
the clearing, there was a large s
diameter. The spherical object w
around its middle. It didn't move,
it, two smaller spherical objects dro
balls that dropped had small spikes a
Robert of naval mines. Soon after the b
a strange odour that he described as being
The small balls approached Robert Taylor.
As he began to run, Robert realised he had lo
was frozen in place. The balls attacked Robert
they attacked his trousers. Why they did thi
theorise that the alien intelligence controlling
the trousers for the dominant life form on the p
with extreme hostility.

Let's work together.

Need something designed? Get in touch at eryk@hey.com and let's chat.

Need a project written, designed, edited, printed, and/or fulfilled?

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