

PORTFOLIO PEBS.PECTIVE

Illustration and GraphicDesign



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Standing on the sidewalk next to the open door of the bus, Clara Spencer held her husband's arm nervously. "I feel so **funny**," she said.

"Are you all right?" he asked. "Do you think I ought to go with you?"

"No, of course not," she said. "I'll be all right." It was hard for her to talk because of her swollen jaw; she kept a handkerchief pressed to her face and held hard to her husband. "Are you sure you'll be all right?"

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THE TOOTH

The bus was waiting, panting heavily at the curb in front of the small bus station, its great blue-and-silver bulk glittering in the moonlight. There were only a few people interested in the bus, and at that time of night no one passing on the sidewalk: the one movie theatre in town had finished its show and closed its doors an hour before, and all the movie patrons had been to the drugstore for ice cream and gone on home; now the drugstore was closed and dark, another silent doorway in the long midnight street. The only town lights were the street lights, the lights in the all-night lunchstand across the street, and the one remaining counter lamp in the bus station where the girl sat in the ticket office with her hat and coat on, only waiting for the New York bus to leave before she went home to bed.

For a freely selectable project i chose to create my own illustrated version of the short story collection 'The Tooth' by Shirley Jackson.

The short stories contain of different topics, all in the genre of subtle horror. The themes were taken up and dealt with in the realisation with the help of various materials.

"What did he do?" I asked.
"He just sat there," Laurie said, climbing into his chair at the table. "Hi, Pop, y'old dust mop."

"Charles had to stay after school today," I told my husband. "Everyone stayed with him."

"What does this Charles look like?" my husband asked Laurie. "What's his other name?"

"He's bigger than me," Laurie said. "And he doesn't have any rubbers and he doesn't ever wear a jacket."

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going. I wanted passionately to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come to see her in school today."

"Charles's mother?" my husband and I asked simultaneously.

"Naaaah," Laurie said scornfully. "It was a man who came and made us do exercises, we had to touch our toes. Look." He climbed down from his chair and squatted down and touched his toes. "Like this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even do exercises."

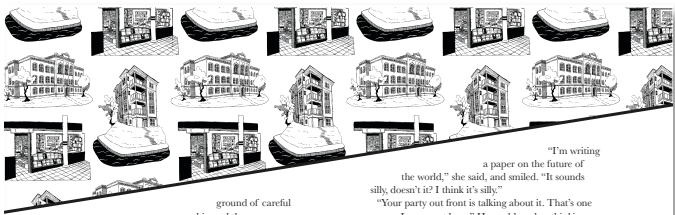


Shirley Jackson

THE TOOTH



BOOK ILLUSTRATION
THE TOOTH



ground of careful penmanship and themes, worn textbooks and laughter between desks.

"You're in high school?"

"I'm a Senior." She seemed to wait for him to say something, and then she said, "I was out a year when I had pneumonia."

He found it difficult to think of something to say (ask her about boys? basketball?), and so he pretended he was listening to the distant noises from the front of the house. "It's a fine party," he said again, vaguely.

"I suppose you like parties," she said.

Dumbfounded, he sat staring into his empty coffee cup. He supposed he did like parties; her tone had been faintly surprised, as though next he were to declare for an arena with gladiators fighting wild beasts, or the solitary circular waltzing of a madman in a garden. I'm almost twice your age, my girl, he thought, but it's not so long since I did homework too.

"Play basketball?" he asked.

"No," she said.

He felt with irritation that she had been in the kitchen first, that she lived in the house, that he must keep on talking to her. "What's your homework about?" he asked.

"I'm writing a paper on the future of the world," she said, and smiled. "It sounds silly, doesn't it? I think it's silly."

"Your party out front is talking about it. That's one reason I came out here." He could see her thinking that that was not at all the case and he said quickly, "What future of the world?"

"I don't really think it's going to be any better, at least the way we've got it."

"It's an interesting time though he were still at the party."

"Well, after all," she said, "I didn't know about it in advance."

He looked at her for a moment, and then he said, "I was so softly back and forth, following her, that I really had a frightening time of it."

"I think of things like that," she said, "I was saying something about tails and necking."

"I'm seventeen." She looked at him.

"There's a terrible thought of nothing but one."

"That's partly the trouble."

"If people had been young you were young we wouldn't have had any children."



"I cut off her head and her hands and her feet and her hair and her nose," the man said, "and I hit her with a stick and I killed her."

"Wait a minute," the mother said, but the baby fell over sideways just at that minute and by the time the mother had set her up again the man was going on.

"And I took her head and I pulled out all her hair and—"

"Your little sister?" the little boy prompted eagerly.

"My little sister," the man said firmly. "And I put her head in a cage with a bear at—"

"Are her head all up?" the little boy asked.

"The mother put her book on the table and she stood next to the little boy and she said, "G."

"Did I frighten you?" the man asked.

"The little boy and nudged the little boy laughed.

"This man cut up his little sister."

"I can very easily call the mother said to the man.

"The conductor will eat my mother."

"We'll chop her head off."

"And little sister's head, too up, and the mother stood by the seat. "Don't ever come by."

"My mommy will eat you," the man said.

The man laughed, and then the man said, "Excuse me, I went past her out of the car. I was behind him the little boy do we have to stay on this old car."

BOOK ILLUSTRATION

THE TOOTH



In total, five stories were illustrated over a period of four weeks. A different medium per story, e.g. Linocut, ink, silhouette, charcoal and ink stains, which were digitally reworked.

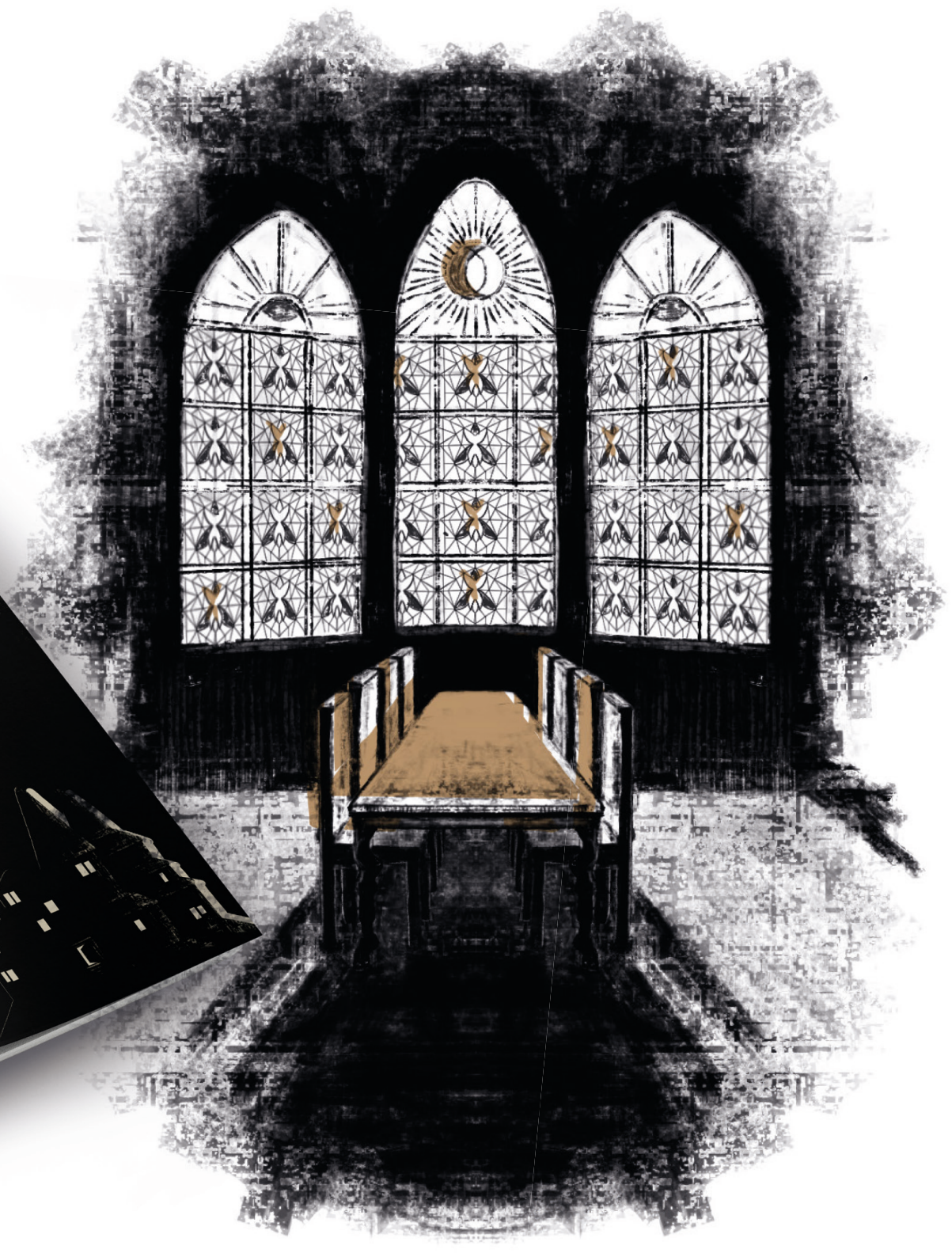
This project focused on analogue work, the illustrations were drawn and created by hand, then scanned in and brought then scanned and combined InDesign.



BOOK ILLUSTRATION THE HOUND OF THE BASKERVILLES

In the course of a study assignment,
5 chapters as well as the cover and jacket
of the book 'The Hound of the Baskervilles' by A.C. Doyle were designed.

After finding the motifs, selected sketches were digitally refined
in Procreate and combined in InDesign.



war im selben Flügel wie das Sir Henrys und sogar fast benachbart. Diese Zimmer erschienen deutlich moderner als der mittlere Bau des Hauses, und die hellen Tapeten und zahlreichen Kerzen taten das Ihre, um den düsteren Eindruck zu verschleiern, der sich bei mir seit unserer Ankunft festgesetzt hatte.

Doch der Speisesaal, der von der Halle abging, war wiederum ein Ort von Schatten und Düsternis. Es war ein langgestreckter Raum mit einer

Stufe, die den erhöhten Platz der Familie von dem tiefer gelegenen Teil, der für das Gefolge vorgesehen war, trennte. Über einem Ende erhob sich die Galerie der Minnesänger. Schwarze Balken schwebten über unseren Köpfen unter einer rauchgeschwärzten Decke. Hätten Reihen von Fackeln ihr flackerndes Licht geworfen und die Farben und die raue Fröhlichkeit eines Banketts aus alten Zeiten den Raum erfüllt, wäre der Eindruck sicher gemildert worden; doch jetzt, da zwei schwarz gekleidete Herren in einem kleinen Lichtkegel saßen, den eine abgeschirmte Lampe warf, wurde die Stimme zum Flüstern und die Stimmung gedrückt.

Eine Reihe von Ahnen in jeder denkbaren Mode vergangener Zeiten, vom elisabethanischen Ritter bis zum Stutzer der Regentschaft, schauten auf uns herab und entmutigten uns durch ihre stumme Gesellschaft. Wir sprachen wenig, und ich war wirklich erleichtert, als wir mit dem Essen fertig waren und uns in das moderne Billardzimmer zurückziehen konnten, um eine Zigarette zu rauchen.

»Das ist wirklich kein sehr fröhlicher Ort«, sagte Sir Henry. »Ich vermute, man kann sich daran ge-

wohnen, aber ich mich ein Es überrascht mein Onkel nicht gewiss allein in der hat. Wie es Ihnen heute zeitig morgen für les viel freud



BOOK ILLUSTRATION THE HOUND OF THE BASKERVILLES

Sombre motifs were implemented in a rough style to match the story. An ochre was chosen as an accent colour and placed as simple shapes off-set in the background. The colour also runs across the spine throughout the entire project.

gehen, hätte ich einen unterhaltsameren Abend erleben können, denn ich bekam eine Nachricht von Stapleton, der mich zu sich einlud.»

»Ich bezweifle nicht, dass Sie einen unterhaltsameren Abend erlebt hätten«, sagte Holmes trocken. »Sie werden es wohl kaum zu schätzen wissen, dass wir schon Ihren Tod durch gebrochenes Genick beklagt haben.«

Sir Henry blickte auf. »Wie bitte?«

»Dieser arme Halunke trug Ihre Kleider. Ich fürchte, das könnte Ihrem Butler, der ihm die Sachen gab, Ärger mit der Polizei eintragen.«

»Das ist unwahrscheinlich. Soweit ich weiß, sind sie nicht gekennzeichnet.«

»Dann hat er Glück gehabt – oder Sie alle haben Glück gehabt, da niemand von Ihnen in dieser Affäre auf der richtigen Seite des Gesetzes stand. Ich frage mich, ob es als verantwortungsbewusster Detektiv nicht meine vorrangigste Aufgabe wäre, alle Hausbewohner zu verhaften. Watsons Berichte sind äußerst belastende Dokumente.«

»Aber was ist mit unserem Fall?« fragte der Baronet. »Haben Sie irgendwelche Fäden entwirren können? Ich weiß nicht, ob Watson und ich so sehr viel schlauer geworden sind, seit wir hierher kamen.«

»Ich glaube in der Lage zu sein, Ihnen die Situation in Kürze erklären zu können. Es war eine äußerst schwierige und komplizierte Angelegenheit. Immer noch gibt es ein paar ungeklärte Punkte – aber auf jeden Fall werden wir sie noch lösen.«

»Wir hatten ein schlimmes Erlebnis, von dem Watson Ihnen bestimmt erzählt hat. Auf dem Moor haben wir den Hund gehört, so dass ich beschwören kann, dass es sich nicht um bloßen Aberglauben handelt. In Amerika hatte ich mit Hunden zu tun und erkenne sie daher, wenn ich sie höre. Wenn Sie diesen hier an die Leine legen und ihm einen Maulkorb verpassen, bin ich bereit zu beideln, dass Sie der größte Detektiv aller Zeiten sind.«

»Ich gehe davon aus, dass ich diesen an die Leine lege und ihm einen Maulkorb verpasse, sofern Sie mir dabei zur Hand gehen.«

»Was immer Sie verlangen, ich werde es tun.«

»Sehr gut, und ich verlange auch, dass Sie es blindlings tun, ohne nach den Gründen zu fragen.«



CHILDRENS BOOK 'ZUHAUSE GESUCHT'

In the course of a study assignment, the children's book ,Zuhause gesucht! by Kristine Schulz and Wleland Freund was selected to come up with a new design for. Under the direction of illustrator TIne Schulz different aspects of such a project like story-board creation, character and cover design were worked on.

Here you can see the design of the main character.

The realisation was done in Procreate and InDesign.



CHILDRENS BOOK "ZUHAUSE GESUCHT"

In the background you can see parts of the storyboard.
In the foreground there are two of the created characters.

from left to right:

Ein schüchterner Mann

Ein kleines Mädchen





Dann kamen wir.

Papa wollte ein Tier,
dass keinen Dreck macht.



Mama wollte ein
besonders elegantes Tier.

Mimi wollte ein Tier,
vor dem sie sich nicht fürchtet.

Und ich wollte ein Tier zum kuscheln.



CHILDRENS BOOK "ZUHAUSE GESUCHT"

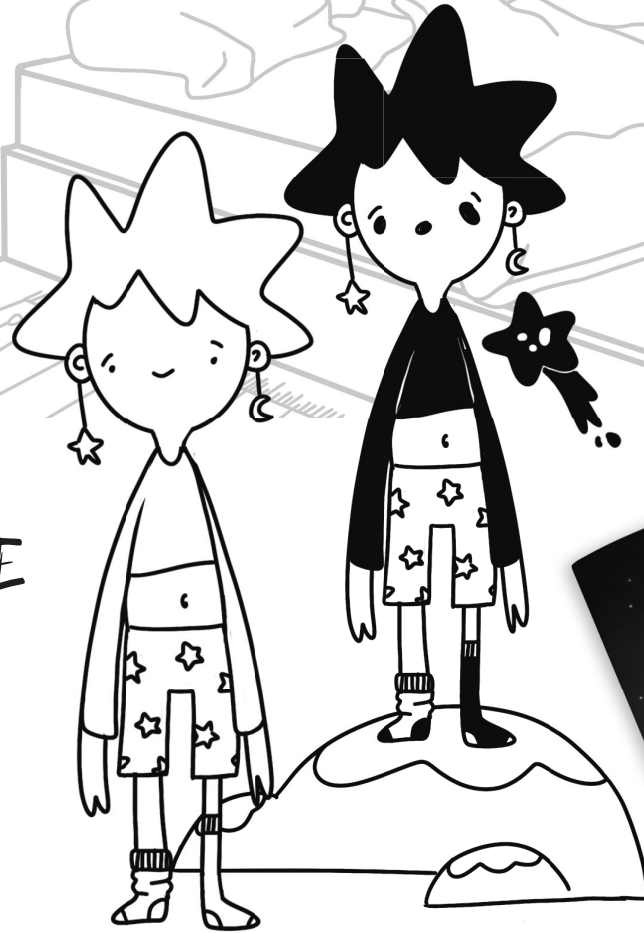
In the background can excerpts
of the storyboard be seen,
at the top left, a finished illustrated
page.

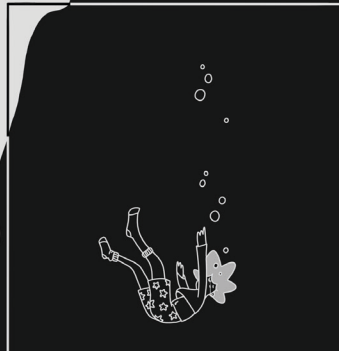
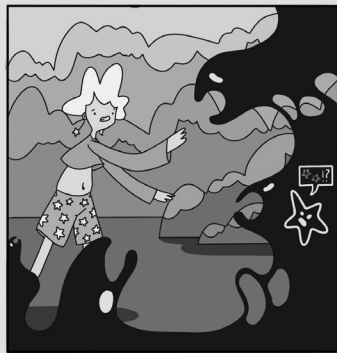
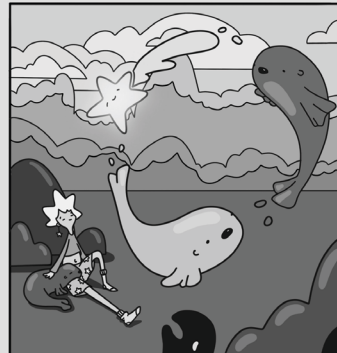
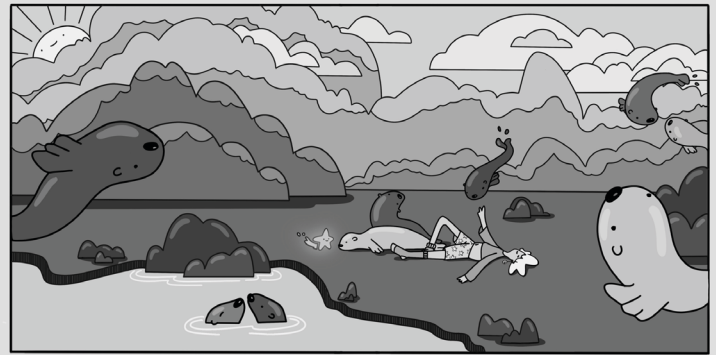


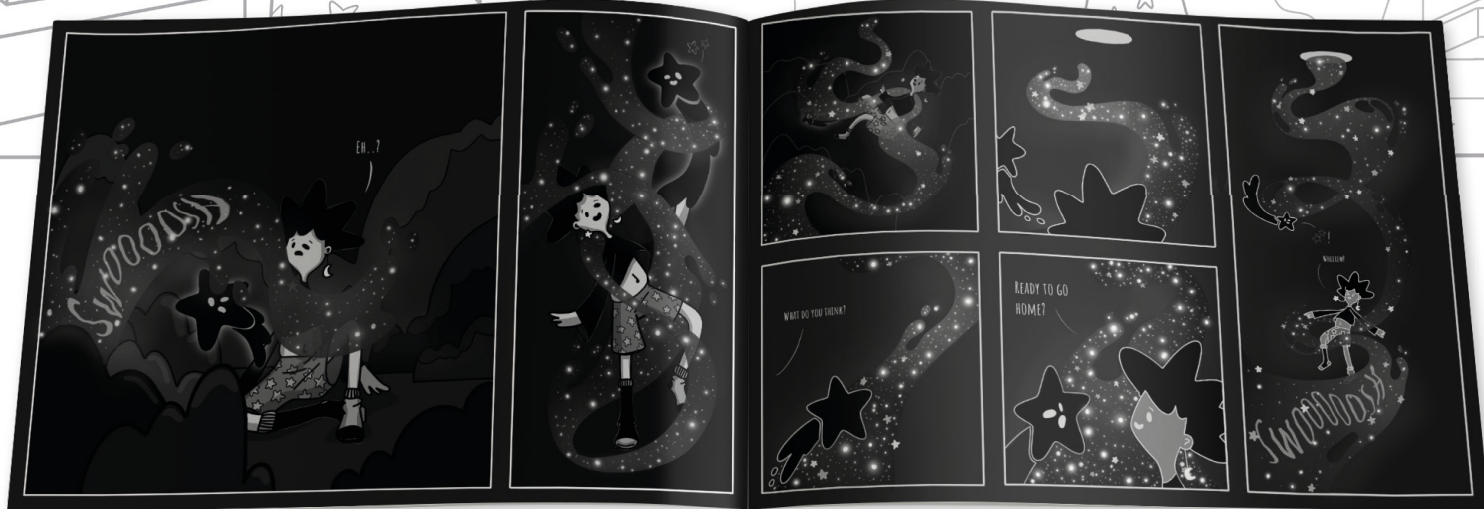


COMIC PROJECT THE LOST SHINE

In the scope of a study assignment, an original comic story was designed. From the story, to the concept, storyboard, character design, layout, etc., a finished product was created.







COMIC PROJECT THE LOST SHINE

The story, 'The Lost Shine' is about the journey of the two protagonists, who find themselves in a nightmare and are looking for a way out.

It is about their victory over the fear of darkness.

CUSTOM CALENDAR

A custom calendar in which each month was illustrated. The focus was on capturing the atmosphere of the respective month.

from left to right, top:

Februar

April

November

from left to right, bottom:

März

September

Mai



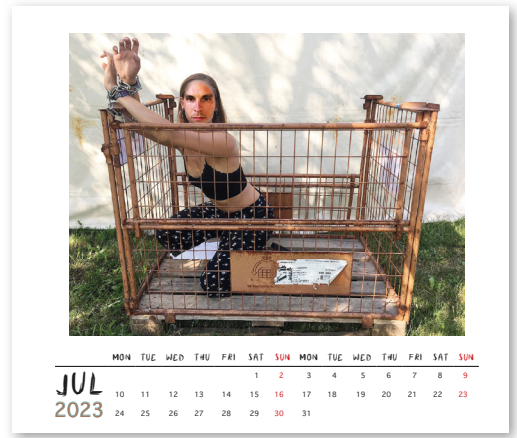
COMISSIONED CALENDAR

In the course of a commis-
sioned project, an annual
calendar was designed for DJ
Pete Geleé.

The realisation of the project
was done in InDesign.



📱 🌐 PÉTÉ GELÉE 📺 📷



01.–08.
07.2022

CORPORATE DESIGN AND EXHIBITION PLANNING FANGFROHEFARBEN

In the course of a student internship, an exhibition was planned, organised, and a corporate design was created.

The design was developed using the programs:
Procreate, InDesign, Captcha and Photoshop.
The analogue implementation as coasters,
posters, flyers, etc. was done as screen printing
on sprayed cardboard/paper in various thicknesses.

FANG
FROHE
FARBEN



**FANG
FROHE
FARBEN** **PROGRAMM** 
Die ILLUS laden ein!
Designakademie Rostock Strandstr. 26, Eingang Lagerstraße 05.–08.07.

DIENSTAG 05.07.
15:00–17:00 Zechen & Zeichnen ROST DOCK
18:00–21:00 VERNISSAGE FangFroheFarben
@die_zackenbarsche

MITTWOCH 06.07.
15:00–19:00 Ausstellung FangFroheFarben
15:00–18:00 offene Druckwerkstatt (Linol- & Siebdruck)

DONNERSTAG 07.07.
15:00–19:00 Ausstellung FangFroheFarben
ab 20:00 Uhr Zechen & Zeichnen ROST DOCK

FREITAG 08.07.
12:00–17:00 Ausstellung FangFroheFarben
ab 18:00 Uhr FINISSAGE FangFroheFarben

@die_zackenbarsche
**FANG
FROHE
FARBEN**

Angelt euch eine Erfrischung
an unserer ZACKENBARI!





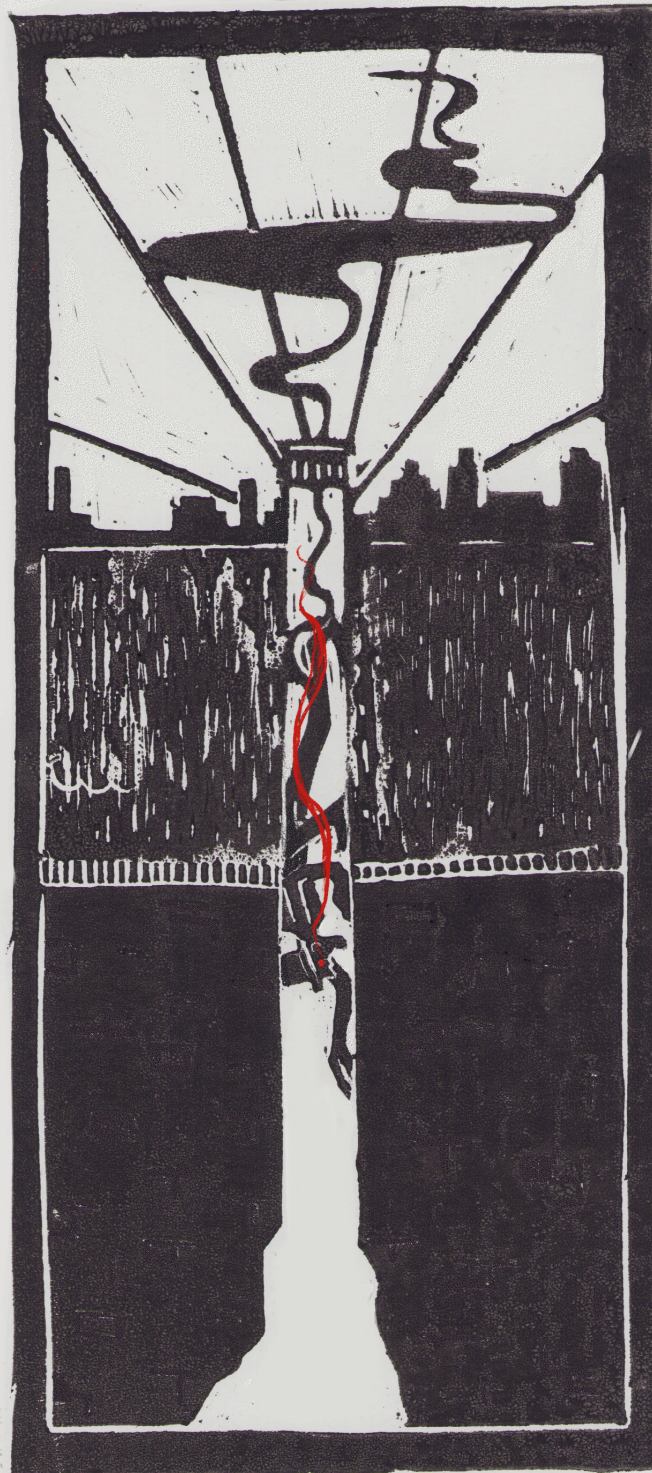
POSTCARDS POSTCARDS

A small series of motifs, in each of which an animal and a fruit or vegetable in the form of a collage. They were designed in Procreate and InDesign.



LINO PRINT THE CHIMNEY SWEEPER

In the course of a study assignment
the legend of the chimney sweeper
of Rostock was looked into.
The three motifs were
realised in linocut.



PAINTING WATERCOLOUR

In the course of a study assignment,
artworks were created regarding
'The figure in interaction with space'.

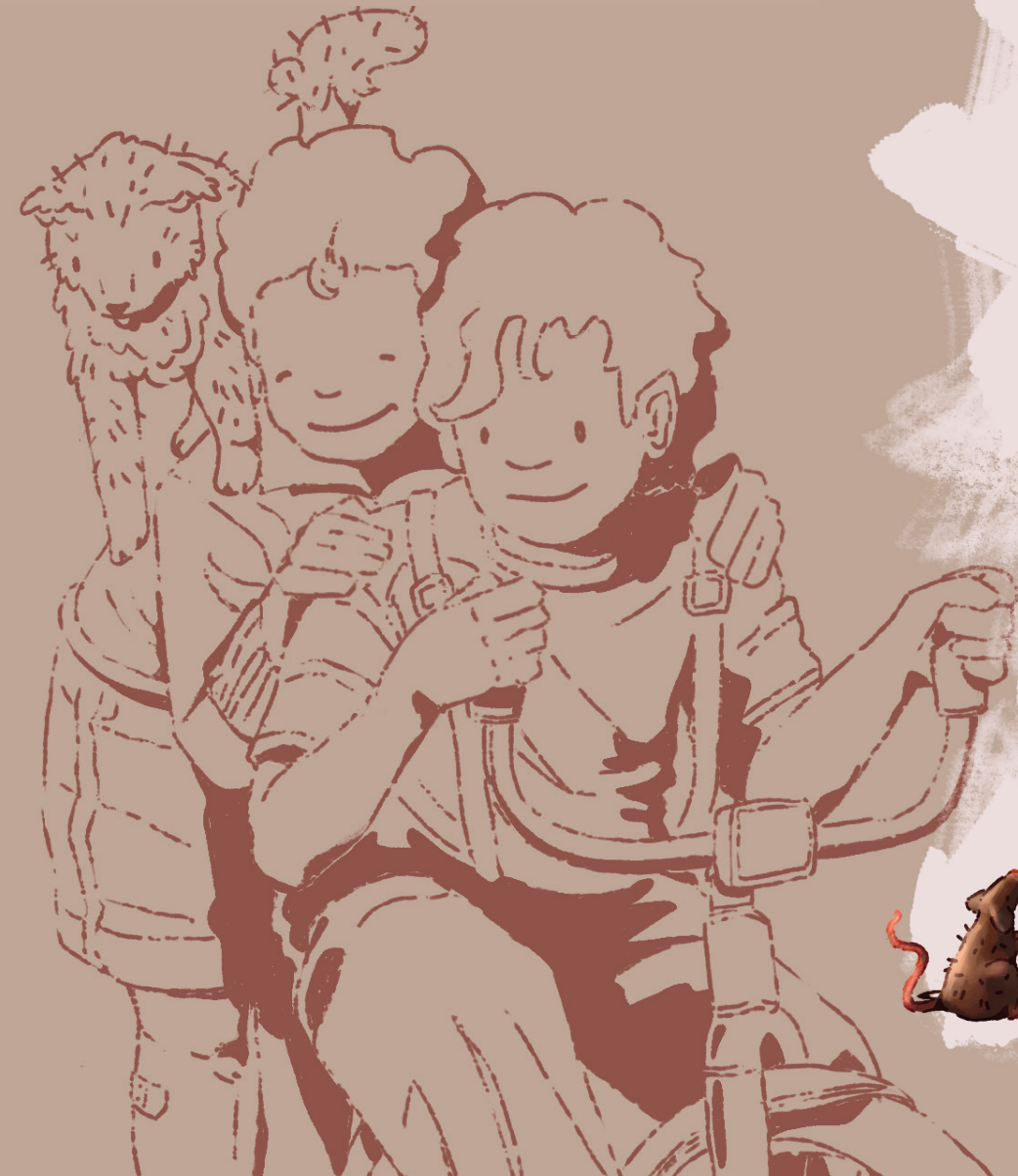
from left to right:
'Frau am Fenster' by C.D. Friedrich
als 'Frau öffnet Fenster'
'Gassenratte'
'Ratte auf dem Erdbeerfeld'



VARIOUS PERSONAL WORKS

strays

digital/Procreate



VARIOUS PERSONAL WORKS

from left to right:
encounter
Sockenpuppe
Rumwölpertingeln

digital/Procreate

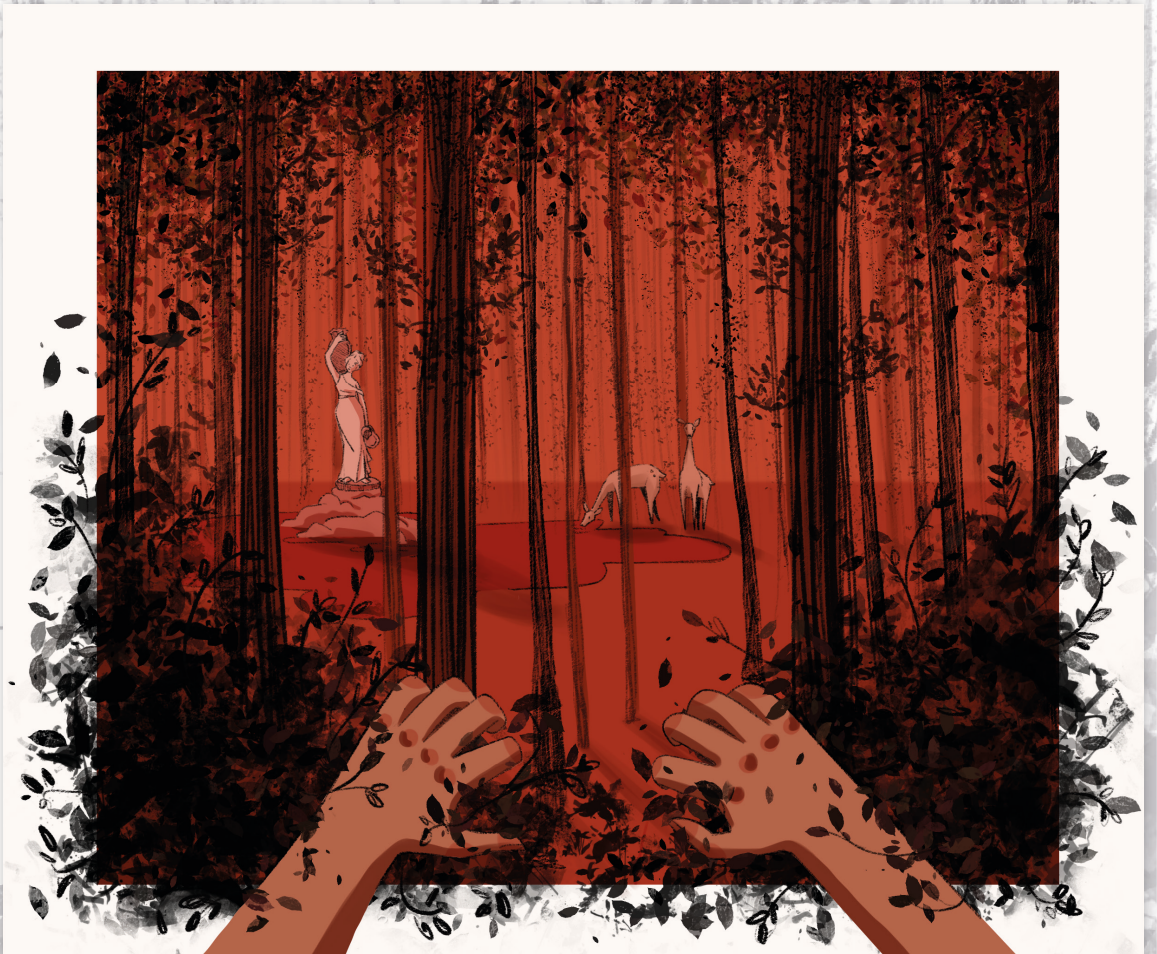




VARIOUS PERSONAL WORKS

from left to right:
warmth
visitor

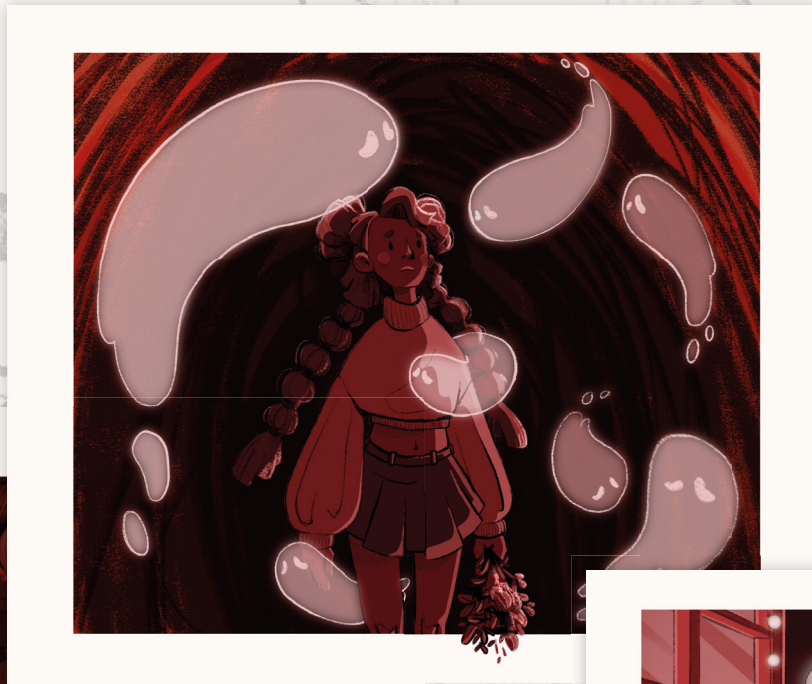
digital/Procreate



VARIOUS PERSONAL WORKS

from left to right:
Suppenschmaus
lost
rest

digital/Procreate



VARIOUS PERSONAL WORKS

These artworks were created as part of the 'Funguary' - Challenge (to design different mushrooms as characters in February)

from left to right:
Destroying Angel
Mycena Chlorophos
Clathrus Ruber
Inky Cap Mushroom

digital/Procreate





CREATURE DESIGN LYCHEE SQUIRREL

In the course of a study assignment, an animal was combined with a fruit and turned into an own creature design.

digital/Procreate



ABOUT ME

Moin!

I'm Theda, going by the name pebs.pective.

A northerngerman native, who after taking a windy road of trying to find their place in the working world has now found themselves as a newly freelance illustrator, never losing their love for books.

After three years of intense art school, i tend to work mostly in black and white and enjoy combining different materials in one project and creating atmosphere through light and shadows.

My studio is located near the Baltic Sea, Germany.

SKILLS

PROGRAMS

Adobe Cloud InDesign, Illustrator, Photoshop,
AfterEffects, Premiere, Lightroom

Procreate
Microsoft Office

MEDIUMS

e.g. ink, watercolour, acrylic paints, pencil and linocut

LANGUAGES

English
German

KONTAKT

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