

**PERCEPTION
OF COLOURS**

COLOURS IN
ART AND DESIGN

**BRANDING &
LOGO DESIGN**

RESEARCH ABOUT
BIG BRAND

**GRAPHIC
SPARKS**

AMNICK
MAGAZINE

VOL.1



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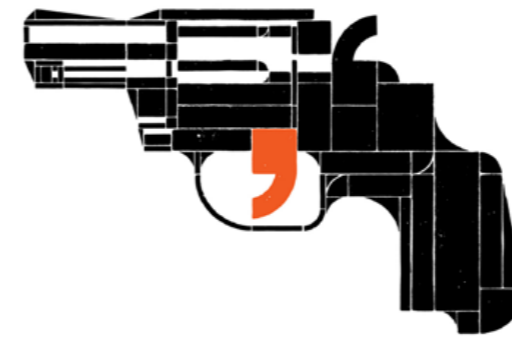
From several artists creativity is perceived as an explosion. Something unpredictable, lively, uncontrollable and beautiful...of course! In our magazine we tried to express what creativity is, it is not easy, but we have two main ingredients for the perfect *firework*. First of all it needs *air*, Graphic Design would be just a copy of copy without new ideas. The artists who worked on the articles and layout are all newbies in this field, literally a breath of fresh air and inspiration. Moreover an explosion needs a *chemical reaction*, that's why we are a group that shares knowledge to create something new. There is even something more, a secret ingredient, but you need to keep this secret for yourself. This magazine is the result of a work experience, the authors decided to put their energies to learn how to work in a difficult field as the Graphics Design. Is the secret ingredient madness? Yes, you can say that creativity is *madness*, but I prefer call it to *believe in your dreams*.

1. INSPIRATIONS



Famous Graphic Designers and Agencies

Written by Joseph Gibbs
Designed by Sara Mantellin



Stephan Sagmeister Sagmeister and Walsh

Sagmeister studied graphic design at the University of Applied Arts Vienna. He later received a Fulbright scholarship to study at the Pratt Institute in New York. He has spent many years designing for the music industry.

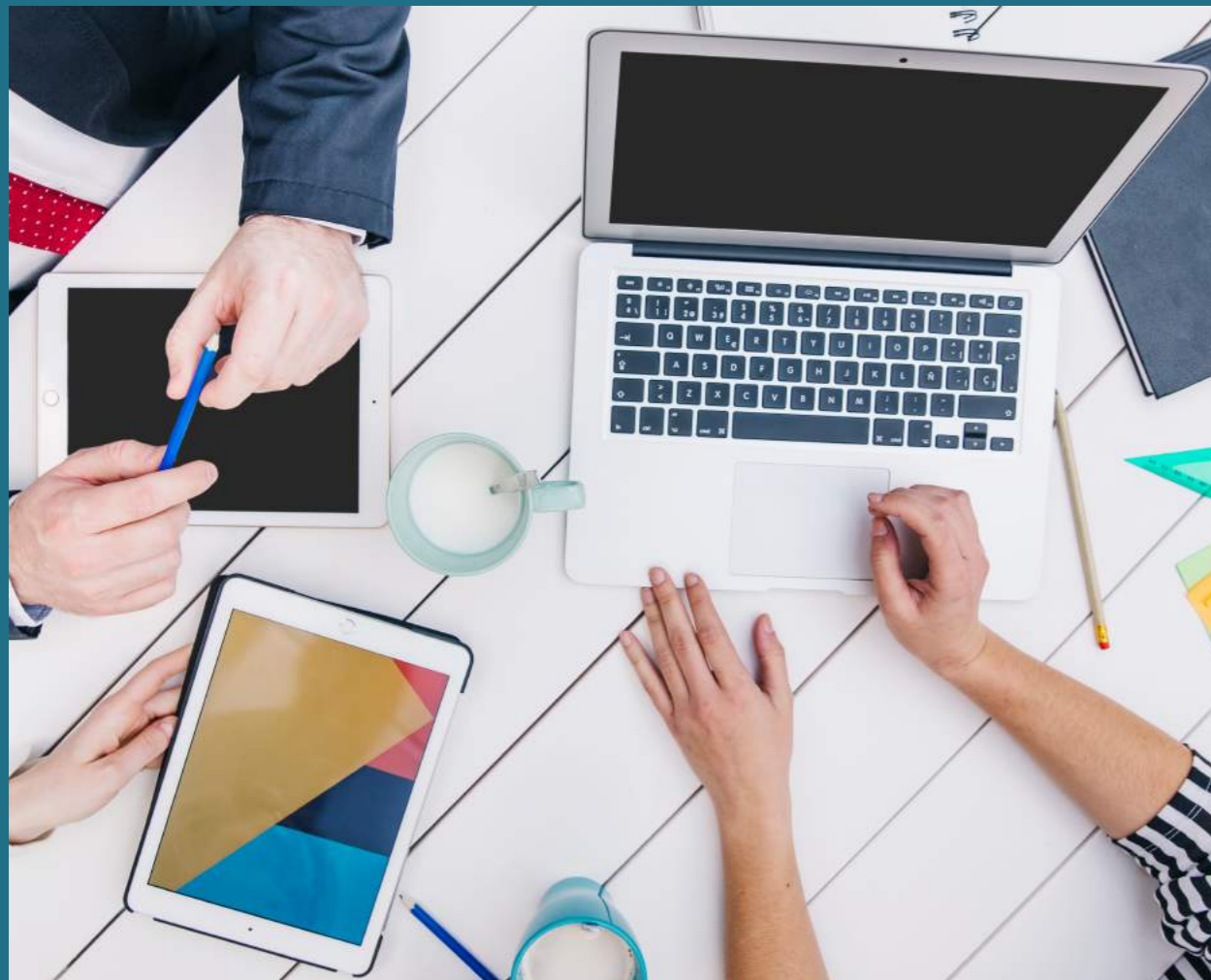
Sagmeister & Walsh is an NYC based design firm that creates brand identities, commercials, websites, apps, films, books and objects for clients, audiences and ourselves. They are a full service studio creating strategy and design across all platforms.

His clients are as diverse as Lou Reed, the Rolling Stones, HBO, the Guggenheim Museum and Time Warner. Sagmeister Inc. has employed designers including Martin Woodtli, and Hjalti Karlsson and Jan Wilker, who later formed Karlssonwilker.

His studio is very small in size and he works only with clients that appeal to him. He astonished the design community in 2000 when he decided to take a year off for personal reflection.

The Design Process

Written by Zeba Sheik
Designed by Gabriela Villar



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The briefing is a critical starting point, since you need an overview of what the client wants. This is where you need to gather the necessary information: the client's expectation, company/organisation's purpose, target audience, goals, products and services they provide.

Gathering as much information as we need from the briefing and research helps us produce relevant ideas,

which brings us on to the next step in the Design Process, which is Brainstorming.

This is a turning point, where you as the designer allow yourself creative exploration. Don't block ideas from the paper based on negative thoughts. Just put pen to paper.

Research is vital but it does not have to involve extensive essays of it. Sometimes it helps

to spend more time outside asking people and going to the library than on Google and Pinterest. Just have contact with real people because you may never know what results would come out of it.

"Don't block ideas from the paper based on negative thoughts."

Scribbling little rough sketches are not limited to artists and designers alone. Accountants,

and Writers tend to doodle, not for procrastination, but to visually map out ideas.

Successful outcomes often start from small scribbles. It does not always have to come out of a neat leather-bound book or briefcase, because remember this; you are



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translating your thoughts. So any scrap piece of paper will do.

"Scribbling little rough sketches are not limited to artists and designers alone."

Also, sometimes late at night when you are sleeping you suddenly get ideas. It's better to have a notebook and pen



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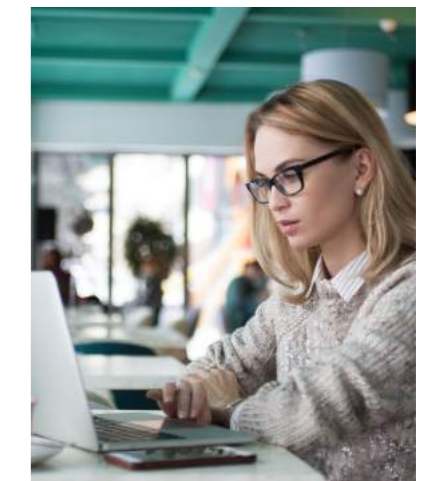
good source for reference and convenient shortcuts like these should not be seen as laziness.

"It is best to have a notebook and pen next to your pillow."

But remember, just because the product is digital doesn't mean research has to be completely digital based. Magazines, photos taken outside, objects and

next to your pillow. Lewis Carroll (Author of *Alice in Wonderland*) often wrote down notes in the middle of the night, so he would always have writing materials beside his bed.

Collecting reference images that relate to the brief from a variety of sources can help convey your ideas and inspiration to your clients. Tools such as Pinterest are a



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much more can be very useful.

Some elements of the product or design work but others might not. This is where feedback comes in. You may see the intended message coming through but the audience may not.

So it's best to give it a test run. Show it to people who can be the intended audience, for example if it's aimed at young women, show it to young



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women. If its aimed at a certain subculture, look for groups that follow it.

Perfectionist Anxiety is the ultimate obstacle and root of all failures. So take it easy and simple.

Since every process for whether you are a graphic designer, marketing executive, engineer or whatever requires that agonising ongoing experience that is Trial and Error.

It is best to make sure that you get client feedback to help them keep track where the project is going. Sharing drafts and screenshots via Behance, Dropbox or Google Drive are convenient tools for that. Even sharing screens with the client during Skype meetings is great compared to travelling to the office all the time.

“Trial and error.”

Moreover, you don't have to travel far and wide since social media such as Facebook, Instagram and Snapchat are a perfect cost efficient means.

After reviewing and refining, it's time to present or sell to your client. This requires confidence to show the work and effort you have put into the brief.

Every process, not just the design process, does not require rational thinking alone. Creativity is Key according to Einstein.

For example, Witty Graphic Designer and one of the heroes of British Graphics, Alan Fletcher commented that

his tactic for presenting his ideas was to do it in reverse chronological order. It starts from the draft up until the brainstorm to demonstrate the process.

Finally it is then time to put the work into production! When the design has been approved your all set to deliver it and hand it over to the client or a third party like a print company. Then take in the fruits of your hard work through an invoice.

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<https://unsplash.com/>



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THE PERCEPTION OF COLOUR

Colour is the result of wavelengths that are reflected or absorbed by the surface of an object. When light changes, colour changes, because colour is light.

In colour; tone varies, depending on the lighting and the objects that surround it. The retina is sensitised to wavelengths and communicates this to the cortex (the part of the brain that distinguishes one colour from another.) This phenomenon was not known until the 19th century.

Philosophers such as Plato, Aristotle and Pythagoras also discussed the cause of colour.

Aristotle proposed that basic colours were those of the elements; Earth, fire, water and sky and that remaining tones were variations of light and dark. He also wrote that black, mixed with sunlight and firelight produced red-purple.

LEONARDO DA VINCI, LIKE ARISTOTLE, BELIEVED THAT COLOUR WAS THE INTRINSIC PROPERTY OF OBJECTS.

He wrote: "The principal of the basic colour is white, although philosophers do not accept white or black as colours, because white allows us to receive colours and black deprives us of them, however they did agree we use both to blend with colour.

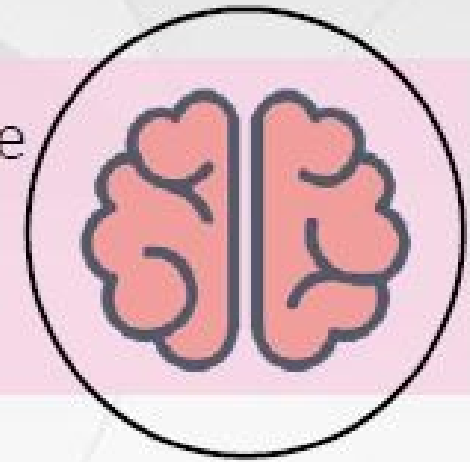
In 1665, Sir Isaac Newton discovered sunlight could be divided into colours by passing through prisms. This produces a spectrum ranging from red to violet. Newton demonstrated his theory by placing a prism in a dark room. He let a beam of light penetrate through a hole in the wall. When the beam passed through the prism, the colour spectrum was generated.

Newton theorised that the colour of an object was the result of reflections of light rays. When light hits an object, rays are absorbed and lost and others are reflected. This then produces colour observed by the individual.

This scientific basis rejected the colour theory of Aristotle still

"With the brush we merely tint, while the imagination alone produces

COLOUR" Theodore Gericault



COLOUR AS LIGHT

We understand the sensation of colour thanks to the existence and nature of light and the arrangement of our visual organs. Scientifically speaking, all colour is a white light decomposed through a glass prism. When we say we see the colour of an object we are actually referring to light rays that are reflecting through.

Light can reach our eyes directly from a light source such as the sun or an electric lamp after being reflected by a surface. When the light is reflected or bounced off a coloured surface; corresponding rays are absorbed, while others are reflected. The combination of the different rays gives the object its colour.

COLOUR AS PIGMENT

Colours are mixtures of wavelengths coming from the partial absorption of white light. Pigment is the sensation of colour when an object absorbs some radiation, except the one nearest to its own colour.

INTONATION

Is the arrangement of colours that communicate what we want.

NEWTON'S LEGACY WAS THE ORGANISATION OF COLOUR IN A CIRCLE OF 7 MAIN COLOURS, WITH AS MANY MUSICAL NOTES. THESE BEING RED (DO), ORANGE (RE), YELLOW (MI), GREEN (FA), BLUE (SUN), INDIGO (LA), VIOLET (SI).

COLD AND WARM COLOURS

Colours can be classified into two groups to communicate feelings. Warm and cold. Cold colours (greens, blues & violets) communicate estrangement, serenity and sadness; warm colours (yellows, reds and oranges) express brightness, joy and dynamism.

COLOUR SYMBOLISM

Colours can express emotional experiences and be represented by symbolic value. The symbolism of a colour depends on the cultural context and historical period. Name and colour representations differ in cultures and have their own meaning. It is necessary to know when to use one or the other according to the meaning we want to convey.

Different types of contrasts can be used with different colours to affect the appearance of size, depth and even the form of certain figures.

In a world where communication is based on the use of symbols (shapes and colours), rather than in words, colour has great value for commercial use.



By Jack Etherington

ATOMIC AMERICA

The Graphic Styles of Mid-Century USA

World War II was a catalyst for enormous social, technological, and economic change. In the years that followed, powerful new energy sources; journeys into outer space; and the growing threat of nuclear conflict shaped the public conscious on both sides of the iron curtain - creating distinctive styles in architecture, product design, and fine arts - but how did these changes affect the world of graphic design?

Atomic Age design has its roots in the Second World War. As with all wars, it led to massive technological development, but three technologies in particular contributed more than any other to world history; namely rocketry, nuclear power, and the jet

engine. The US enjoyed a healthy economic boom after the war, allowing for continued research and development. This scientific leap was like a second renaissance in that the world of science began to manifest itself in the public interest in a big way (in 1958, American science magazine *Science* had a 61% increase in subscribers), and the creatives started to take inspiration from the results of that science. Many of the great works of space-faring science fiction were born in this era, for instance: Robert A. Heinlein's *Starship Troopers*. Automotive designers took inspiration from new developments in aeronautical engineering, both in form and function as the early 60s produced the remarkable Chrysler Turbine Car which utilised a gas turbine engine. Science, it seemed, was no longer the remit of the super-intelligent or those with specific interests but was becoming a

mainstream element of the life of the average American.

So how does all this affect the style and design of the times? Although it's not strictly within the scope of this article, it would be a mistake not to talk about product, architectural, and fashion - as well as graphic - design. Atomic research produced several visual models and diagrams that led to a rise in mathematical and geometric shapes and motifs in patterns which emerged in practically every area of textile design. Chrome adorned everything and the graceful aerodynamics of then-modern jet fighters and rockets propelled the artist's pencil into sweeping curves and low profiles; appearing in famous architecture like Seattle's Washington Space Needle, and in impressive sports cars. The latter boasts an example that the author of this article considers not only a perfect example of aforementioned elements, but is quite possibly the single most beautiful object designed by mankind: the 1958 Corvette C1. In red. All of these elements are also present in the (usually) more two-dimensional (strictly physically speaking) world of graphic design. There are however other features that are present. The general optimism of the era resulted in bright, bold colours that were implemented in fantastic ways - being incorporated into backgrounds, highlighting features, and illustrations. These illustrations were usually painted and often included fantastic detail - especially

in the world of advertising, and designs often featured these paintings as a large part of the layout, using the bright colours to draw focus. Typefaces evolved into very distinctive shapes, often following form over function. Las Vegas' famous sign was built in 1959 - the peak of this design era - and features several wonderful examples of atomic age typography. Also developed around this time were several jaunty signage fonts that are now often associated with the numerous jazz clubs of the '50s, and the odd fonts that appeared as badges on cars such as the Chevrolet Bel-Air and Ford Customline which, with their wide kerning and consistent joining line along the baseline, are still iconic today in their devotion to their sleek, form-over-function image.

Although the Atomic Age itself is often considered to occupy the years between the '40s and '60s, the legacy of design in that era is still incredibly strong. Besides the obvious - that is the continued existence of articles produced in those years: cars, buildings, posters and the like - the style was enjoyed well into the '70s in various guises. As an example, conceptual artist Ralph McQuarrie produced many paintings in a style reminiscent of atomic age sci-fi when working on his designs for *Star Wars*, a film which drew heavy inspiration not only from older works of a similar genre (as is the way in any artistic endeavour) but also

from imagined technologies of the '50s and '60s. An example of this is the AT-AT walkers featured in the famous Hoth battle in The Empire Strikes Back, which were supposedly inspired by images appearing in the 1969 US Steel Portfolio of Possibilities which imagined in vivid detail how we might live in the future. This points directly to the phenomenon of "Retrofuturism" - the study and creative style of imagining what earlier time periods might have imagined the future. Often, this reproduces and celebrates the period and aesthetic discussed in this article and applies the results in much the same way - works of fiction (although this increasingly includes video games such as Fallout), cars, architecture, fashion, and fine arts. Perhaps the resurgence of 50s styles through Retrofuturism is born of a longing for aspects of those times - after all, while they experience economic success, we are experiencing an awful downturn. Perhaps, though, the resurgence comes from the parallels between our time and the Atomic Age. In the '50s, people were enamoured with and feared the awesome power of nuclear energy, now we are debating the rise, potential, and dangers of artificial intelligence. In the '50s, they enjoyed the rise of a new means of propulsion in jets and turbines, now we are developing electrically-driven cars. And in the '50s, they were beginning in space travel and in the '60s, put a man on the Moon, now we are planning the first manned flights to Mars. There is a third option: that there isn't a resurgence

at all, and that the style never really went away. Typically it's rare for a whole aesthetic style just to stop being used, and the scientific driving forces and love for invention was present since the turn of the century.

In conclusion, it's easy to see how the various elements of Atomic Age design came to be, given the context. A massive technological leap from the war, combined with the economic juggernaut that was post-war America, had science and discovery (especially concerning nuclear, rocket, and jet power) explode into the consciousness of the US in a fever of optimism, resulting in big dreams and even bigger cars.

Meanwhile, the UK was still enduring grey skies, concrete blocks of flats, and rationing until halfway through the '50s. Perhaps that's why we got the Ford Popular instead of the magnificent Corvette C1.

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ARCHITECTURE

By Lila Mouhoubi

Alhambra Palace (1309-1354)
Granada, Spain.

The Alhambra is a walled fortress, containing palaces, houses, streets, and towers of various sizes, with the Sultans of the Nasrid dynasty living in the palace complex, making it the kingdom's seat of government from 1238 to 1492.

The most famous of all the Moorish buildings in Spain, the Alhambra, Qalat Al-Hamra or Red Fort was part of the royal palace and pleasure gardens of Caliph Abd-el-walid.

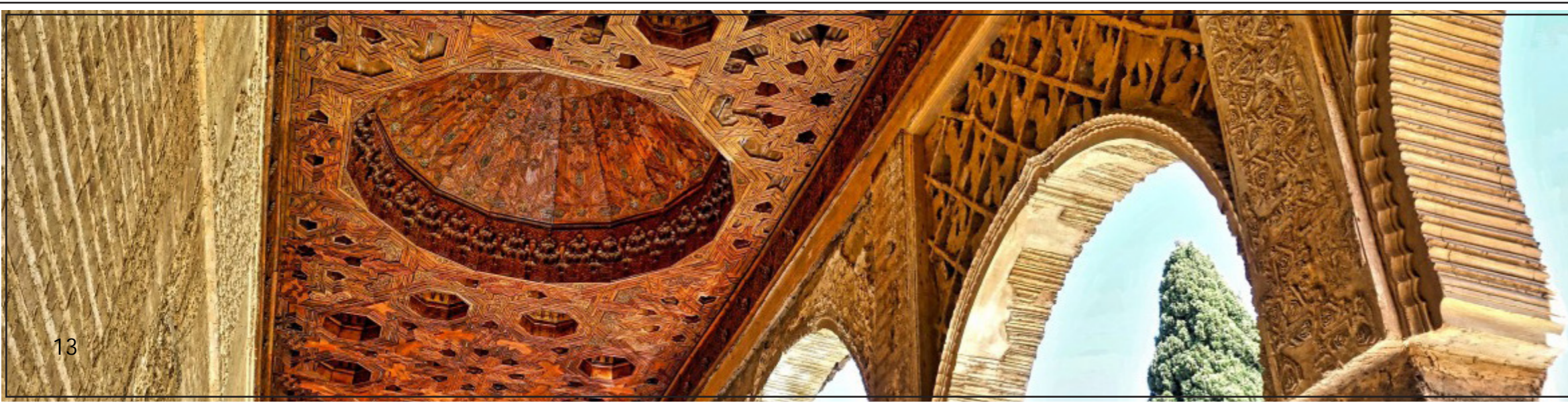
Located on the left bank of the river Darro, east of the city of Granada, the Alhambra palace sits atop of the hill al-Sabika, facing the districts of Albaicin and the Alcazaba. This hill is also known as San Pedro or Red Hill, due to the colour of the soil, and it is thought this location was chosen for a fortification even before the arrival of Muslims in the area.

The delicate and elaborate details of the building are typical of this type of Islamic architecture, found as far west as Spain and as far east as India.

The detail of the arched opening suggests that the extraordinary abstract decoration continued throughout, contrasting with the more starkly designed walls of the fortress exterior. The different parts of the complex are connected by paths, gardens and gates with each part of the complex being able to be blocked off and fortified in the event of a threat.

The Alhambra was designed to appeal to all the senses, with running water, natural light and colourful decoration found throughout the gardens and buildings. This decoration is largely based around plant and foliage motifs (mocarabe) themes throughout, as Islam does not allow for decoration of walls with human figures or animals.

Structurally, the Alhambra uses an uncommon singular column system, with a very fine cylindrical shaft with a concave base and decorative trim rings on top. The capital is divided into two bodies, with a cylindrical shape, very simple decor and a prism with rounded angles at the base with decorated plasterwork.





The Moorish architecture is essentially pictorial, with dominating light and open and closed forms on solid spaces. The Alhambra has all the features of this architecture, with a sober exterior appearance in contrast to the lavish interiors and predominance of horizontal lines up the walls.

Stone is used in the outer walls, as is found in many other alcazabas[2]. Inside, the walls are built with masonry, mud and plaster arches, with the sockets in the walls covered with tiles and interlacing geometric figures.

The architectural lintel system is concealed, as almost all arches are decorative and don't support any structure. The horseshoe arches are replaced by stilted and slightly flared arches, stalactite, or false arches, and foiled arches.

The walls are covered with rich and exquisite decorations, made of ceramic or plaster and it was a major concern of the architects to conceal the relative inexpensiveness of the materials used.

In them you find classically decorated Kufic calligraphy italics, in which we find the words of Zawi ben Ziri, the founder of the Nasrid dynasty, and the work of different poets of the court.

Another decorative element used in the Alhambra is the mocarabe Dome, composed of overlapping cells or alveoli, with acanthus plant decoration and ornamentation with laseria or romboidal networks.

The Alhambra is also characterized by its lightness, a result of the materials used and the chosen structural systems. The load-bearing walls that support the overall structure were built with local clay, quickly and inexpensively, a significant feature of Andalusian construction techniques. These walls are built around a light wooden frame on which the roof rests, decorated on the inside with "ataujería", or "interlacing", paneling (artesonados), or plaster muqarnas domes.

The formwork was made of wood, surrounded by the compacted soil, poured in sections until it dried, and the process is repeated. The materials used, as well as being light, were cheap and quick to use, though no less solid than more expensive options.

The interiors were heavily coated with gypsum and plaster, completely coating the surfaces of the walls, thus hiding the simple materials it used and giving the appearance of greater wealth.

Pottery was one of the decorative elements of Moorish architecture, decorating vaults, flooring and baseboards, sometimes mixed with paintings that can cover all surfaces except floors and baseboards.

Marble was used in the construction of columns, slabs and jambs, with stone use restricted to sources, gates and large walls. Wood is also used, particularly in the Comares Hall ceiling or the Two Sisters Hall.

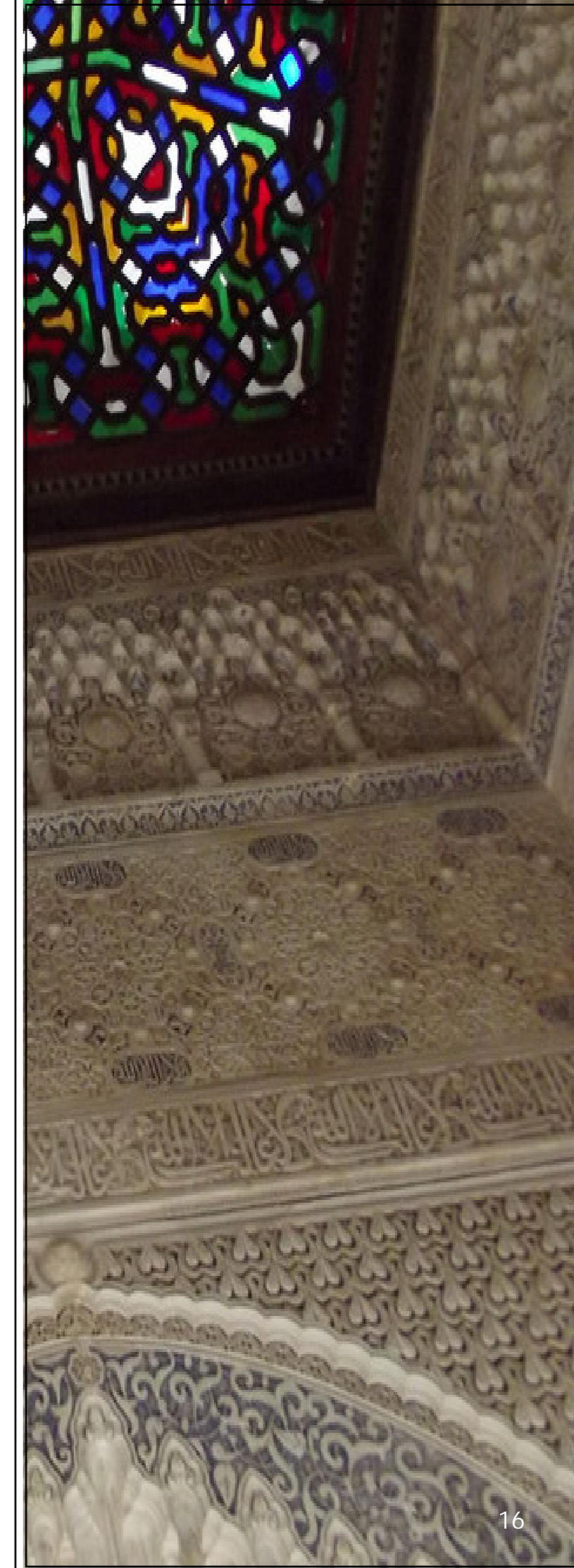
The Alhambra's architecture shares many characteristics with other examples of Islamic architecture but is singular in the way it complicates the relationship between interior and exterior. Its buildings feature shaded patios and covered walkways that pass from well-lit interior spaces onto shaded courtyards and sun-filled gardens, all brightened by reflections off the water and intricately carved stucco decoration.

More profoundly however, this is a place to reflect. Granada is a city unique in its design, chronology, and present condition, but given the beauty, care and detail found at the Alhambra, it is tempting to imagine that the Nasrids planned to remain here forever; it is ironic then to see throughout the complex in the carved stucco, the words, "...no conqueror, but God" left by those that had once conquered Granada, who would themselves be conquered. It is a testament to the Alhambra that the Catholic monarchs who besieged and ultimately took the city left this complex largely intact.

[1] Mocárabes: These are key Islamic decoration pieces, made of juxtaposed prisms oriented downward, ending in a prismatic narrowing, whose lower surface is concave. This oft-repeated piece of architecture is often found covering vaulted spaces, or is used in the profiles of arches.

[2] Alcazaba: a Moorish fortification in Spain and Portugal.

Written & Designed By:
Lila MOUHOUBI



2. SKILLS

Famous Graphic Designers and Agencies

Written by Joseph Gibbs
Designed by Sara Mantellin



GASS ART
EST.1984



Pentagram

Founded in London by Alan Fletcher, Colin Forbes, The Crosby, Kenneth Grange and Mervyn Kurlansk in 1972, Pentagram is the grandfather of design agencies and the most famous. Its focus is on conceptual ideas driven design. Pentagram's unique approach also ensures it has always been ahead of the curve. "We are independently owned and led by the creatives, who are the partners," says Angus Hyland, who has been a partner at Pentagram London since 1998. "Each partner leads their own team, and we have a flat corporate structure. This is unique in our industry."

They design everything from architecture and interiors, books, branding and identities, digital installations, exhibitions, films, products, posters, and websites from offices in London, New York, San Francisco, Berlin and Austin.



Despite the presence of some of the most innovative minds in design, the studio's unity actually comes from their differences

STARTING OFF AS A



STARTING OFF AS A GRAPHIC DESIGNER

Whether you are fresh out of university or college or you are looking into design as a career change, getting a job in this field can be difficult especially when an amazing portfolio just isn't enough. Experience: always needed for the job but hard to acquire. It's common to assume that without experience you can't get experiences however don't despair, we have some tips that can help you get started and stand out as a junior designer.

Start your own projects

If you are lacking experience then then make your own experience. By starting your own projects you can create a project that you would enjoy whilst moulding them to suit your strengths so you can show off your skills in these projects and add them to your portfolio.

Alternatively you can choose a project that focuses on your weaknesses and through that you can learn or develop those skills you may lack and apply them effectively to your project.

Freelance and volunteer

There is always a need for single project design work and thanks to the internet and global connectivity it has never been easier to take on projects in the comfort of your own home from clients all over the world and get paid too. There are a number of freelancing websites available such as [freelancer.com](https://www.freelancer.com) and [upwork.com](https://www.upwork.com), which have a range of design projects you can take on. You can also volunteer your services to charities or your family and friends that need design work. You gain work for you portfolio and it helps your presence as you can be referred to paid work and even get references. Both options can help your credibility and shows that determination.

Competitions

If you want something on your CV to give you an edge it is winning a competition. There are a range of creative competitions from design to photography that offer awards and cash prizes. They look good on your CV and your portfolio. Even if you only specialise on specific aspects of design, by partaking and winning in competitions in other creative areas shows that you are flexible in your creativity

Portfolio

Your portfolio is vital as a designer. Nowadays it is presented digitally online as it's the easiest way to send and present it. Obviously the content of it is important and you should only show your best work however there are other factors of your portfolio that can help you stand out. The way you present your portfolio is a project in itself. From layout to web design, it is worth investing your time on presentation so when it is being viewed by potential employers,

they will really appreciate the creativity and effort you put into your portfolio.

Social media and marketing

Marketing yourself online is the best way to present yourself as not only can you display your work but you can create a social presence and to employers this shows that you know how to commercialise yourself. For example by utilising social media to display your work it helps present and show your skills and thus sell your services whether its artwork and prints, design related products or services. By making yourself known this is a great way of gaining a social presence which helps you get more paid work looks good to employers and even be on features of news and design blogs which in turn helps you.

by Meera Chauhan



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archy. typehier

TYPOGRAPHIC HIERACHCY

By Joseph Gibbs

Design is almost always about aesthetics which is the important part, but here I will introduce the concept of design for function. In this particular example, I will explain the notion of type hierarchy (or typographic hierarchy) and readability which it is closely related to.

This is an important concept to grasp when starting out in graphic design when working with type. This will come in use when designing everything from posters to web pages.

• Typography is a powerful tool of communication. Type has a dual purpose, on the one hand it attracts and creates impact through its form and on the other it must impart critical information with clarity and easily navigate the content.

The techniques that are used to encourage people to read information in the order you intend are given through various means of emphasis, from contrast in size, weight, position and colour of type (and use of percentage tints)

Use of typographic devices such as rules or reversing type white out of a solid can also be considered.

Care needs to be taken however, as too many shifts in emphasis will defeat the original purpose of communicating with clarity to the given information.

Typefaces such as Helvetica are particularly suitable for gaining emphasis as it shows text with clarity. Idiosyncratic typefaces are not so well suited for the purpose of clear communication. Here is an interesting video on the subject by my old tutor who goes into more detail:

<https://vimeo.com/13418563>



**five forms
of emphasis**

Digital revolution: An
immersive exhibition of art,
design, film, music and
video games

book now
#digital revolution

POSITION

**Digital revolution: An
immersive exhibition of art
design, film, music and
video games**

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WEIGHT

Barbican:
Digital revolution

3rd July -
14 September 2014

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SIZE

Barbican:
Digital revolution

3rd July -
14 September 2014

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COLOUR

READABILITY

The choice of type size for reading is dependent on the particular typeface (some faces look smaller or larger than others at the same point size). The most common type sizes for reading at, up to arm's length, would be between 9-12pt, however, depending on the length of text some designers will employ sizes as small as 7pt. Small type sizes have been considered sophisticated by some graphic designers. On a functional level one should consider the end user/audience. The RNIB have guidelines for minimum type sizes for people with a visual impairment. Poster design requires a different type of decision making; it is not just an enlarged flyer. Posters should be judged at actual size and from the distance they are likely to be seen. Small type sizes are the most common problem with posters. The two issues to consider are legibility and readability; most typography is legible, but readability is the measure by which one is inclined to read the particular information.

'Leading' or 'line' space are both terms for the space between lines. The term 'leading' derives from letterpress where lines are spaced using strips of lead. Space is inserted between lines in order to aid readability. A rule of thumb might be that the wider the measure type is being set to the more leading required, and conversely the smaller the measure type is set to the less leading that is needed.

The measure is the width over which type is set. For normal reading conditions, 7-10 words per line are considered optimum although this can vary either way. One should be aware that long line lengths are tiring to read e.g. - 20 words or more. Short sentences require the reader to change line more frequently, which interrupts the reading flow. Lines of type within short amounts of text are split both for their appearance (to create an even ragged right edge) and for their sense. You need to read the copy in order to make decisions about its appearance.

Typographic contrast is achieved through various means such as a change in weight, size, position, colour, etc. The aim is to create a change in emphasis and therefore the change needs to be perceptible. Some designers feel that the difference between Gill Sans Regular and Gill Sans Bold is not particularly significant. If one is using size to gain emphasis, it is unlikely that 1pt difference will be perceived so you might consider a more mathematically satisfying relationship, e.g. 9pt and 18pt. Think logically about the contrast at first – intuitive decisions are a lot harder initially and require some experience at making those decisions.

These are all important points to consider and there are various other points that can be made on the same subject for further study. It is important to be aware of design for function because then you can get on with the fun part – making it look good.

Joseph Gibbs 2017

Acknowledgements:
Tony Pritchard course director
DVC(London College of Communication)
class notes
See also:
Tony Pritchard's blog:
<https://tonypritchard.wordpress.com>



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BRANDING & LOGO DESIGN

Written by Raphael Alexis Ramirez
Designed by Gabriela Civu

What is branding?

Branding is an English word used in the field of marketing,

The notion of branding allows refer to the process of building a brand. It is, therefore, of the strategy to manage assets linked either directly or indirectly, to a commercial name and logo or symbol corresponding manner.

These factors influence the value of the brand and the customer behavior. A company whose brand has a high value, a strong corporate identity and a good position in the market will be a source of stable and secure income in the long term.

Branding seeks to highlight the power of a brand, type those intangible values such as uniqueness and credibility, enabling them to differentiate themselves and cause a unique impact on the market.

What is branding tries to emphasize those qualities that the brand conveys customer and constitute its strength. Thus, it is possible that the consumer associated in his mind a brand with a value; this may be, for example, innovation. In this case, advertisers seek that consumers think of the brand when looking for innovative products.

In a market that is growing daily, offering products and increasingly accessible to consumers' pockets services it is difficult to present a fresh proposal and, in turn profitable. Moreover we are, going through a time in the history of entertainment and communications in which innovation seems to be frowned upon; there is a sense that all consumers want the same thing and they want to pay as little as possible for it.

Building a brand, either from scratch or as a renewal of its image in an industry that condemns visionaries, is certainly a task that fewer people dare to take on.

The identity of a firm is the fundamental aspect of their existence, since it offers the possibility to be clearly distinguished from the others; Curiously, this cannot be seen, for example, companies most prominent mobile phone, representing the portion of the most active and successful market today. The question, then, is whether they have changed the basic principles of branding process to minimize the percentage of potential losses.

Branding main points to consider when making graphic design are typography, colors and name. These are issues that will be decisive for the positioning of the brand. Specialists in the field say that a thick without serif typeface (term of French origin that refers to small decorations in points) demonstrates strength and inspires consumer confidence; hence they are the chosen by banks. On the other hand, it is important not to set aside a certain degree of symbolism; the font used for the logo of a hairdresser, for example, may well be very thin and loosely (as if it were hair), and therefore not denote lack of responsibility or instability.

Last but not least, the name, it is an aspect that consumers often criticize, because it is the most obvious, but certainly not the easiest to understand. the formula for the perfect name is not known, as examples like Ford (which is the name of its founder) show that even without creativity is possible to build an empire; however, it is estimated that the ideal is to find a relatively short, easy word to pronounce in most major languages, and with enough character and personality to their existence makes sense even if not what is associating a product or service in particular.

In short, Branding is to make your brand stay in everyone mind, and according to this we need to take care of every aspect. The Logo design is not a simple task

To create a logo we need to have in consideration a lot of things, like the target, people that are involved in the company, what are the mission, the vision and the values of the brand, all this is going to be part of the branding as well.

IMAGE



© ANGELLO LOPEZ

LICENSING

Written by Meera Chauhan Designed by Sara Mantelin

THE IMPORTANCE OF IMAGE LICENSING

Great images are an integral part of design. They help designers communicate a message, and can make a design more visually appealing. However, we don't always have the facilities, or time for that matter, to create our own images, or take our own photographs for the project. The next best solution is to search for an image online to use. It sounds as easy as "A, B, C", but trust me, it's not. There are many legal issues regarding images or any artwork used that are not created by you. This is why understanding image licensing is so important for every designer.

All images when taken, or created have an automatic copyright, the artist holds the right to sell or license the image. Image licensing is a way of accessing copyrighted images for either personal or commercial projects.

There are two main types of licensing:

Royalty Free

This type of licensing means that you will pay for the license once, and are free to use the image, even commercially, and use it as many times as you like. This makes it an affordable way to use images, as you don't have to pay royalties every time you use it. This is a common license available on stock photo websites such as "Shutterstock" and "iStock".

Rights-Managed

This type of licensing gives you a single use of the image, for a specific purpose. The cost of this can vary as it depends on how you intend to use it. Rights-managed licenses also have restrictions on the time period it is used, as well as geographical restrictions. These factors make this type of image license less popular, but can still be found on stock photo websites like "Getty Images".

However there is an alternative type of license, which has become extremely popular in the last few years, and that is the Creative Commons (CC) license. This is a free license, that still works within the copyright laws. There are several variations of this license, which can vary from having very little restriction, to many restrictions. An example of this is the CC Attribution and CC Attribution-NonCommercial-NoDerivs.

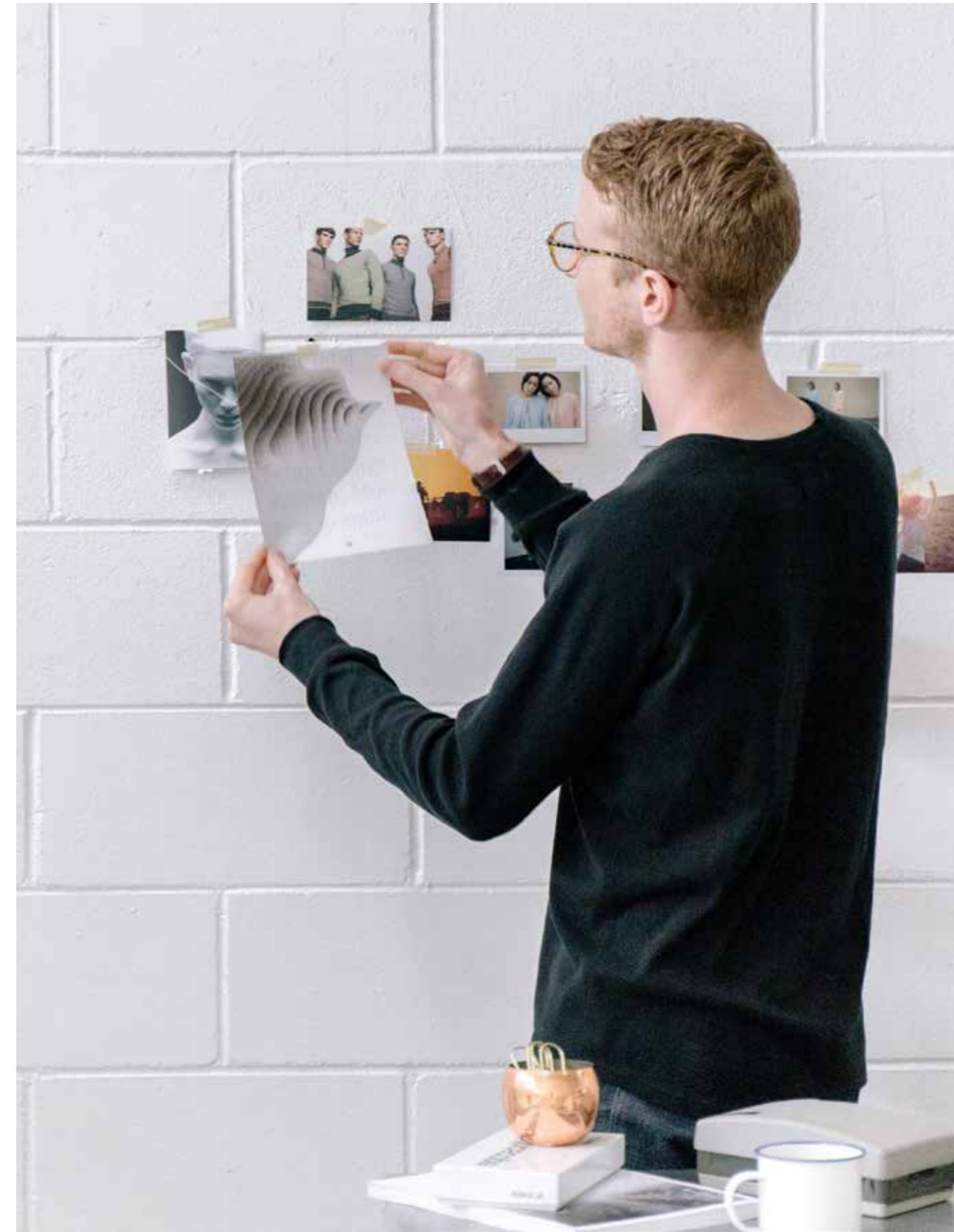
CC Attribution (CC BY) allows you to use, modify and build upon the original image, both commercially and non commercially. This is the most accommodating license, all that is required in return, is that the original image is credited with the artists name.

CC Attribution-NonCommercial-NoDerivs (CC BY-NC-ND) is the most restrictive license, as you can only use the image as it is, non commercially, as long as the artist is credited.

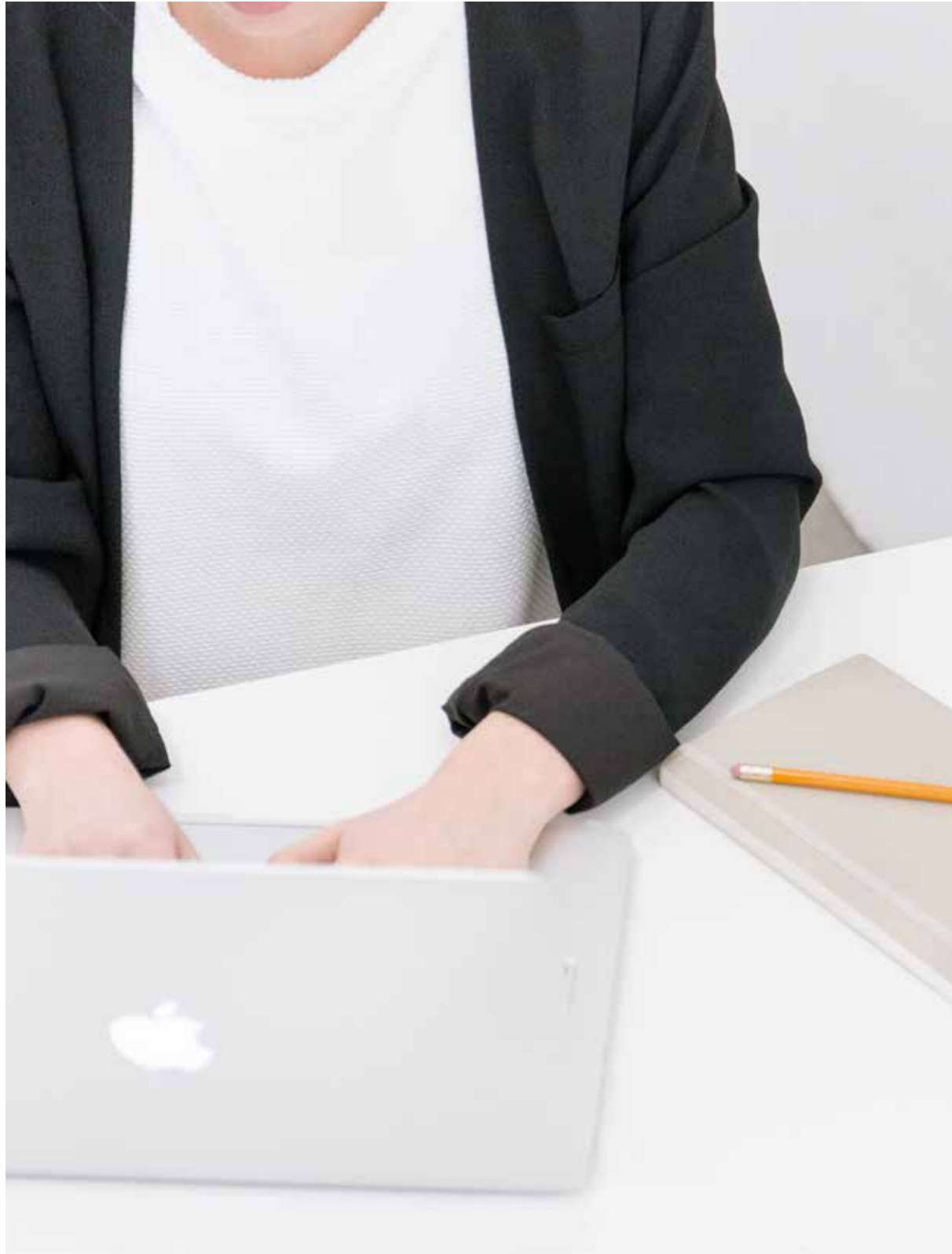
For more information on the various licences, please check out the [Creative Commons](#) website.

Another popular CC license, falls under public domain, which is CC0. The artist waives their rights, which means that these images can be used in any way without any attribution. It has become extremely popular and there many sites, such as “Pexels”, where all images have a CC0 license.

Being aware of the different types of licenses means that we have to know how to check an images’ license. One of the best ways of doing this, is by using specific sites dedicated to providing photography and illustration, like “Shutterstock”, as they will clearly specify the license in full detail all the terms and conditions.



© BENCH ACCOUNTING



Another way of searching for an image and its licenses, is through Google and amending the image search filters. On Google image search, below the search bar is the “Tools” button. The “Tools” button brings up a range of filters, including “usage rights”. This is where you can control the type of images searched for, for example, “Labelled for reuse with modification”. This search should bring up images with licenses that allow for it to be edited and reused commercially. However it is vital to double check the image you like, by following the original website link that posted the image to discover its licenses, as you still may need to give attribution.

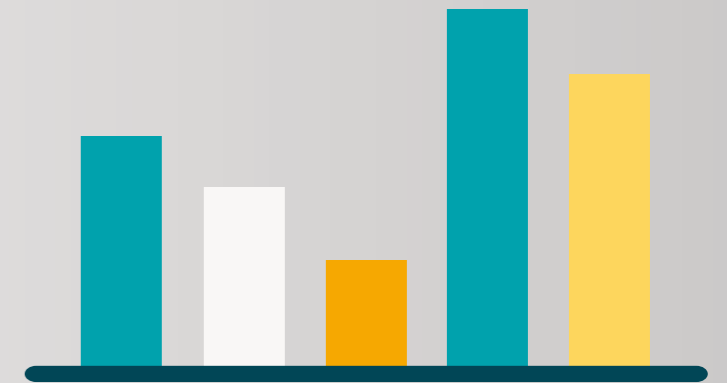
For a summary of the importance of licenses, this [short animation](#) sums it all up.

The idea of checking licenses may seem like a long and daunting process, but vital, especially if you want to avoid any legal issues. One tip for image searching, is knowing what that image is going to be used for, is it a commercial project? Is the company happy to pay for an image license and how much they are willing to spend? These are all important factors that can help speed up the search process, as you know what kind of license will suit these needs. Just keep in mind that if you can't find the image license, don't use it.

by Meera Chauhan

INFOGRAPHIC

It's a **visual representation** of data or information materials.
Big amount of text or number informations are **summarised** in a mix of **images** and **graphic** text in order to communicate quickly and nicely a difficult or annoying topics.



define the GOAL



raise customers

personal branding

educational

entertainment

choose TARGET



understand the needs

the tastes

use appropriate language

interests

STORYtelling



invent a story

link every data/information

make your work fascinating

beRELEVANT



3mins to read

be involve

summarise

few key point

wellDOCUMENTED

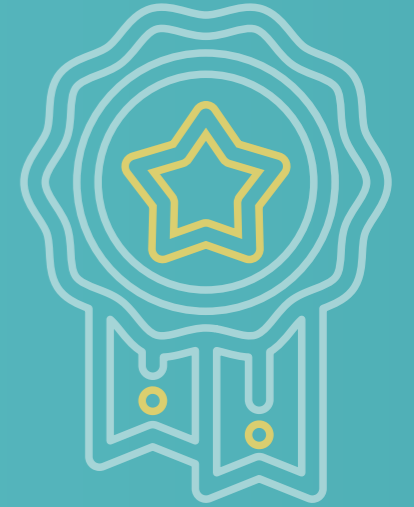


examine in depth

use more than

one source

THEtitle



be excite and antractive

from the title

it's the first thing

one reads

WORLD OCTOPUS DAY



ALL SPECIES ARE VENOMOUS, BUT THE BLUE-RINGED OCTOPUS IS THE ONLY ONE DANGEROUS TO HUMANS, RESPONSIBLE FOR AT LEAST TWO DEATHS.

one hundred thousand IS THE MAXIMUM NUMBER OF EGGS THAT A FEMALE OCTOPUS CAN LAY, BUT THE AVERAGE LITTER SIZE IS ONLY 80.

OCTOPUSES VS. OCTOPI

THE PLURAL IN ENGLISH IS "OCTOPUSES," BUT THE GREEK PLURAL FORM "OCTOPODES" IS SOMETIMES USED. "OCTOPI," WHILE COMMONLY USED, IS CONSIDERED INCORRECT.



AN OCTOPUS HAS 3 HEARTS

THE GIANT PACIFIC OCTOPUS CAN WEIGH MORE THAN 600 POUNDS

THE GIANT PACIFIC OCTOPUS CAN INHABIT DEPTHS OF UP TO 5,000 FEET

A mature female octopus can have up to 280 suckers on each arm! Each sucker contains thousands of chemical receptors, with sensitivities to both touch and taste.

OCTOPUSES CAN QUICKLY CHANGE THE COLOR AND TEXTURE OF THEIR SKIN

OCTOPUSES ARE ABOUT 90% MUSCLE

The rise of the SILVER SURFERS

What over 50s do on the internet



88% say that it is important to keep up with technological advances and changes





EYE-CATCHING



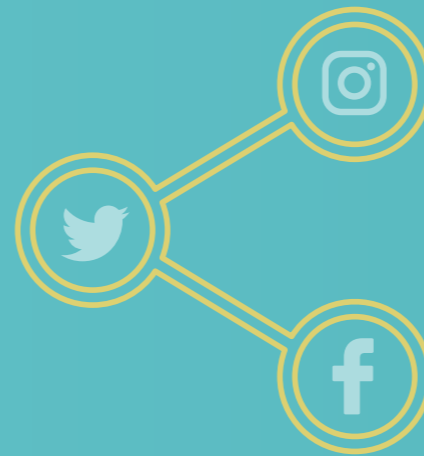
clear division of topics

bold regular *italic*

images and graphs

short description

goSOCIAL!



become viral

Social Network

quotesSOURCES



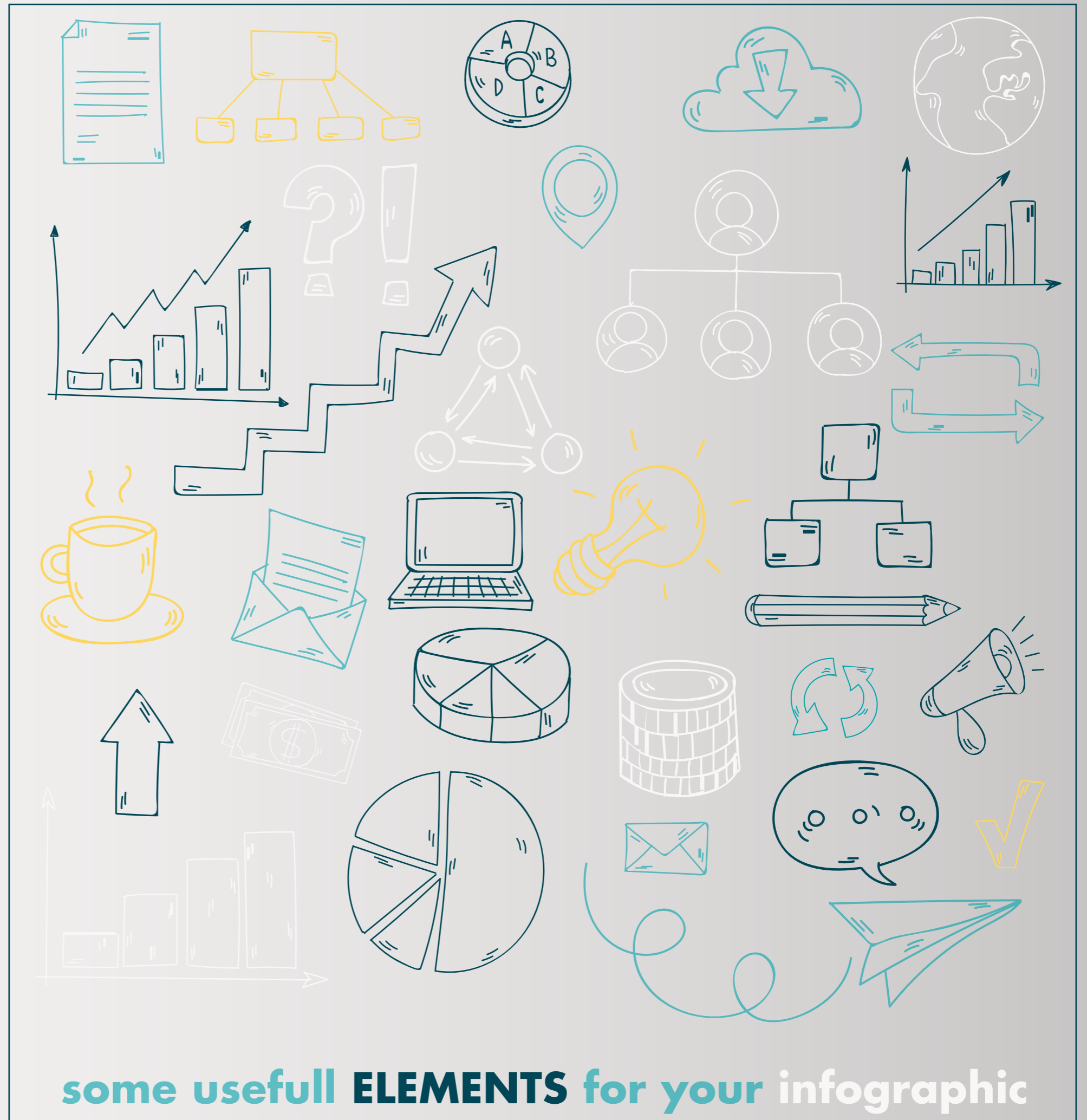
for a very

professional work

endSUMMARY



repeat the main info
to focus attention!



some usefull **ELEMENTS** for your infographic

SOURCES

www.visually

www.customermagnetism.com

www.creativebloq.com

www.Grafigata.com

3. HACKS



Famous Graphic Designers and Agencies

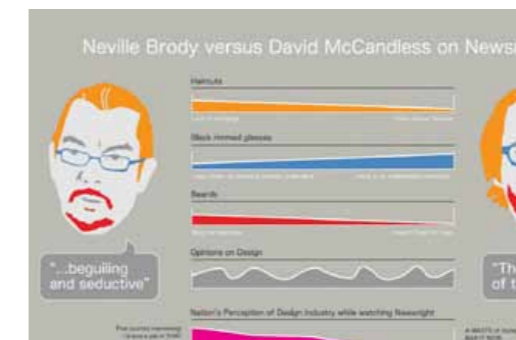
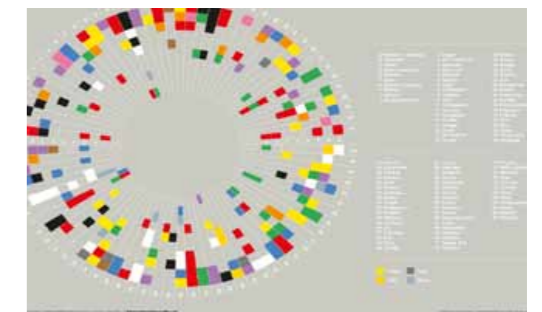
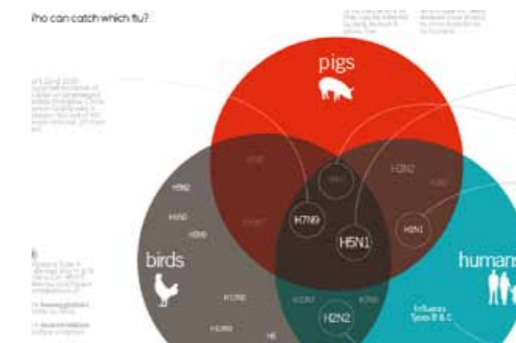
Written by Joseph Gibbs
Designed by Sara Mantellin

David McCandless



David McCandless born 1971 is a British data-journalist, and information designer based in London. He is the founder of the visual blog Information Is Beautiful. Early explorations into the synergy between data visualisation and his work as a journalist led to the development of Information Is Beautiful and the subsequent publication of his seminal book of the same name.

McCandless began his career writing for cult video game magazines such as Your Sinclair and PC Zone in the late 1980s and 1990s before moving on to work for The Guardian and Wired magazine. Since the publication of Information Is Beautiful in 2009, his information design work has appeared in numerous publications, including The Guardian, Wired, and Die Zeit, and has also been showcased at the Museum of Modern Art in New York, the Wellcome Trust gallery in London, and at the Tate Britain.

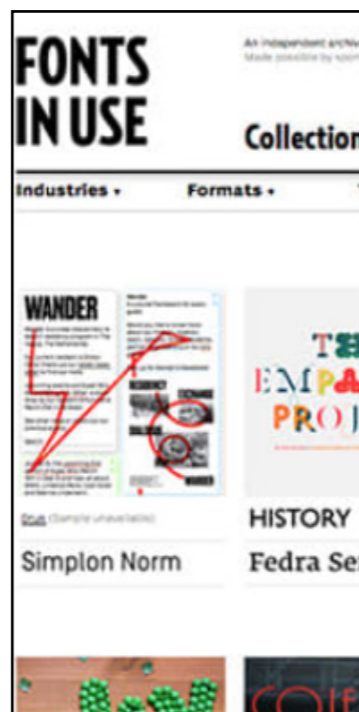


ONLINE RESOURCES EVERY GRAPHIC DESIGNER MUST KNOW!

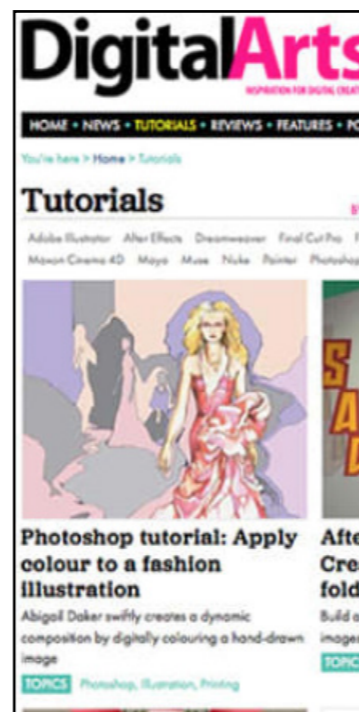


Rochester Institute of Technology may not be one of the most well-known graphic design schools, but its archives are world-class. With work from 25 designers and typographers including Saul Bass, Lester Beall, Alexey Brodovitch, Will Burtin, Estelle Ellis, William Golden, Rob Roy Kelly, Leo Lionni, Alvin Lustig, Cipe Pineles, Paul Rand, Bradbury Thompson, and Massimo and Lella Vignelli, RIT's design archives are a must-see for any designer looking to expand their historic horizons.

Being a graphic designer takes a mix of creativity, skill, problem solving, great communication all of which need constant nurturing to stay sharp. That is why we as graphic designers should constantly experimenting and take our inspiration; watching video tutorials, reading your favorite design movement, design resources are vital to a more successful career in the field. It helps you to see what is out there, not to start doing exactly the same, but to find a way and create your own style. No matter in what stage of your graphic design career you are whether at university or as a senior design here we have for you a few websites you should

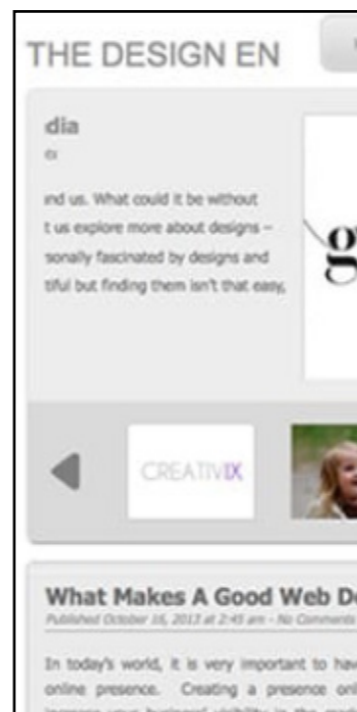


Known for its ability to identify almost any typeface, *Fonts in Use* is a great resource for type identification and research. The site takes images and identifies the typefaces used. The collection is both inspiring and helpful for typographers and designers alike.



Digital Arts is a UK-based magazine with print and online channels. The magazine focuses on all things digital and creative, such as graphic design, 3D, animation, video, effects, Web design, and interactive design. Not only is the site a great source for news and articles, but it also has an excellent tutorial section that gives designers lessons on many topics like 3D printing, Illustrator, Photoshop, and After Effects, as well as many other kinds of software and useful techniques.

know about to ensure your game is in check. One of the greatest names in graphic design, from before and our days keep up to date and inspiration from the past mixing it with our century culture giving it a twist something new and inspiring waiting on another creative to give its own transformation and twist to create something new and fresh. There is no universal truth when it comes to design. It is not a mathematical equation where you have only one right answer and thank God for that. There is you, hundreds of art and design movement for you to look for and find your inspiration and improve your skills. And know that art is subjective. Someone will



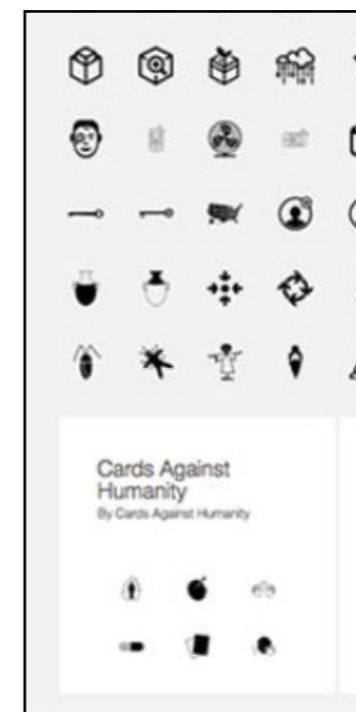
The Design Encyclopedia is an extensive online resource for reference material about design. Whether you're looking for modern inspiration, applications, or historical information on the people behind iconic designs, *The Design Encyclopedia* is your bible.

love it, someone will not, but keep creating. And your skills and creativity which will help you improve and be a successful graphic designer. It is an evolving process and often produces positives in the end. Nobody knows it all. It is good to keep growing and seeking new inspiration. Try new techniques, share ideas with a creative community and never stop improving every skill and knowledge that will help you to be a successful and satisfied of your work graphic designer. In this article we have selected, for you, one of the most popular and inspiring website to keep you up to date with what is on, what is popular, what it is

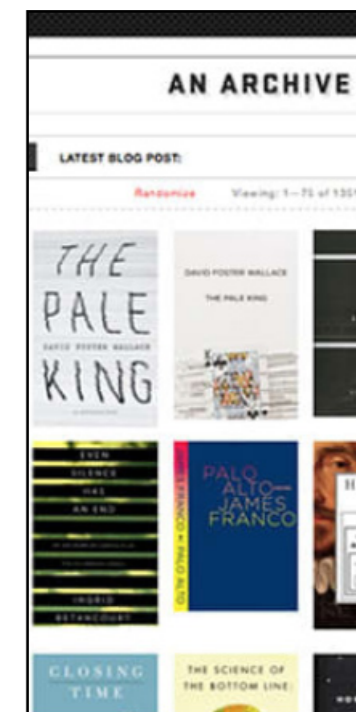


Grain Edit has been a staple for almost 10 years. With its focus on 1950s to 1970s-inspired design, the site is a good tool for anyone looking for a vintage aesthetic. The site's editor, Dave Cuzner, conducts thoughtful interviews with designers, talks about new and traditional design pieces, and offers tips and product reviews.

in demand, find your idea and inspirations to hopefully be able to create your own mark in the graphic design world. Every successful graphic designer takes its inspiration from somewhere, books, internet, lifestyle, different culture. As a designer we shouldn't be focused only on graphic design related subject, creativity comes from curiosity and broad knowledge. It is very practical and handy to have all those design websites to inspire us, as whenever we are, we may have only 5 or 10 min free, that we may want to be able to spend them looking through the 'pages' of the internet.



The Noun Project is an excellent resource for iconography. The creators position themselves as global translators, helping people from all over the world communicate with one another. Their site is extremely helpful for those designers looking for icon inspiration or for high quality stock icons. If you are an icon designer, you can also upload your own icons for sale.



For those of you interested in book design, whether for the first time or the hundredth, inspiration is necessary, and *Book Cover Archive* supplies just that. As a go-to source for new and historic book covers (easily sortable by photographer, art director, designer, title, author, and genre), the site will not only inspire you, it will also educate you. Check out *Book Cover Archive's* blog for insightful commentary on designs and styles.

Written by Krasimira Yardanova



GRAPHIC DESIGN WITHIN PRODUCTS

By Abtin Zafar-Doagou

Every day, Product Designers implement Graphic Design within their products. This includes logo placements, colour selection, packaging, instruction icons and more.



Logo Placement

The design of a logo is important but what about the positioning and implementation of the logo on a product? Both logo's and products come in various shapes and forms. This means, to add an effective logo to a product, you have to think about all aspects of the products use. This can include storage, hygiene, disposal, viewing angles of the product and more.

Some products tend to always use their logo in a similar place to their previous products to increase recognisability. Others try to design the logo and product with aesthetic consistency (E.g. Consistent radius sizes, material/colour choice, etc.) so that a logo is not necessarily needed. This method can be used to build a brand identity too.

Packaging

First impressions are important. The packaging of a product is the consumer's first impression of what they have invested in. This is one of the most graphically influenced part of a product.

Packaging is a method of presentation and plays a big part in adding value to the product. This is why a lot of attention is given to the packaging and the artwork that goes on it. The graphical content on the packaging must include all necessary information about the product whilst looking attractive to the desired demographic. The packaging must be easy to open and keep the product safe. The design could aid the user in opening the packaging making a better first impression. This is more important for food products as they come in their packaging and stay in them until they are disposed.

Colour

Colour plays a big role in human psychology and how we see a product. This makes it a big factor in the process of designing a successful item.

Most health products such as tooth brushes use blue and white to emphasise purity and cleanliness. Some brands use colour in their products as part of their identity. Vibrant colours can be used increase visibility. The colour red is often used to indicate a touch point or an alert button. Colour coding can be used in products to symbolise different uses. An example of this is recycling bins.



Colour Psychology Examples



YELLOW
Cheerful | Warm | Energetic



BLUE
Calm | Secure | Sterile



GREEN
Trust | Health | Tranquility



RED
Alertness | Intensity | Passion

Instructional Icons

In many instances, instructions of how to use a product are replaced for icons. Not only does this improve the aesthetics of a product, it makes the use of the product more intuitive.

This can be implemented in an instruction manual or on the product itself. An example of this would be the power button on most electronic products. Icons are great for creating a more symplistic and desirable design.

Form & Ergonomics

In many products the form suggests function. This vital part of design is common but we are immune to acknowledging it even though it is everywhere around us.

Buttons on a product are a good example of this. They are designed to look as if they can be pressed. A button must come with an icon that tells us what it does. This is where graphic design is implemented. Ergonomics are also thought about when designing buttons so that they are not too big or too small. This can be the difference between the user getting good feedback or not.



Why infographics are a trend?

Gone are the days of boring charts and graphs; today is the day of the simplistic infographic.

Whether it's business or environmental statistics, Infographics are everywhere currently.

With the rise in popularity of the infographic format, you see Infographics are spread across social media on a daily basis.

Twitter and Facebook being the main two social media sites, which have effectively helped broaden the appeal of Infographics, allowing Infographics to be shared across the globe.

With the word infographic being tweeted a whopping 56,785 times in March 2012, the impact of social media is undeniable.

Infographics are such a popular format is due to their method of getting across large amounts of facts, numbers and statistics in a way that is easy to absorb. It's easy to bombard the audience of the information by throwing a bunch of facts and figures at them. The end result of this bombardment of information can overload the reader, which means they have difficulty retaining what they have just learned.



The audience also don't have to invest a huge amount of their time as opposed to reading a long list of facts. The key to a good infographic is to create a piece of work, which is visually interesting.

The added use of captivating visuals will make the knowledge easier for the reader to retain and recall. A good infographic will also give a large amount of information in a small amount of space and show coherent information.

You also want to aim to create an infographic, which has the potential to go viral. Going viral could have great impact on your website's SEO (Search Engine Optimisation) by raising traffic to the site which then raises the sites placing on the search engine results.

Infographics are often used in business internally to educate employees on trends and also externally for marketing to potential customers/clients.

This marketing can be shared too a large audience attracting more and more potential customers to the business and raise their reputation. In fact releasing an infographic can increase the brand awareness of the specific business up to 82%.

The best software package for creating a simplistic, vector style infographic is Adobe Illustrator.

Illustrator is a vectorbased software which allows the user to create clean cut, smooth and simplistic illustrations.

Illustrator is equipped with tools to create pie charts, graphs, bar charts etc. Illustrations/vectors can be overlaid to create a much more eye-catching representation of a chart or graph.

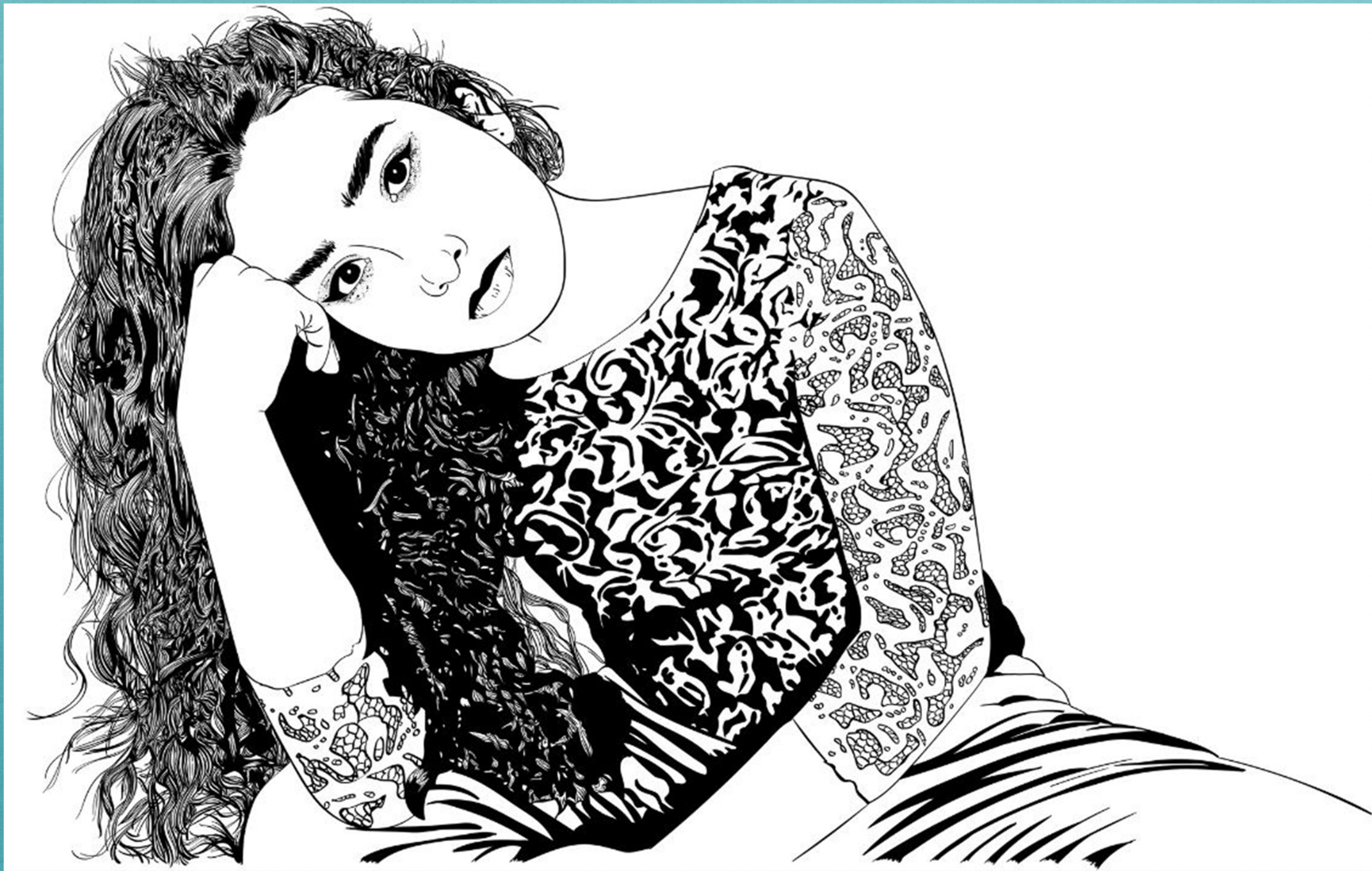
For example you could turn a bar chart into a silhouette of a person dividing up sections of the silhouette to correspond with the bar chart. A simple change like this can make the information much more accessible to the reader, where as if you presented the reader with various charts their attention would be harder to maintain. Alternatively there are many templates to be found on line to start creating your own infographic. I hope this article has given you an insight into Infographics and maybe even the encouragement to attempt creating one yourself.

GALLERY

GABRIELA



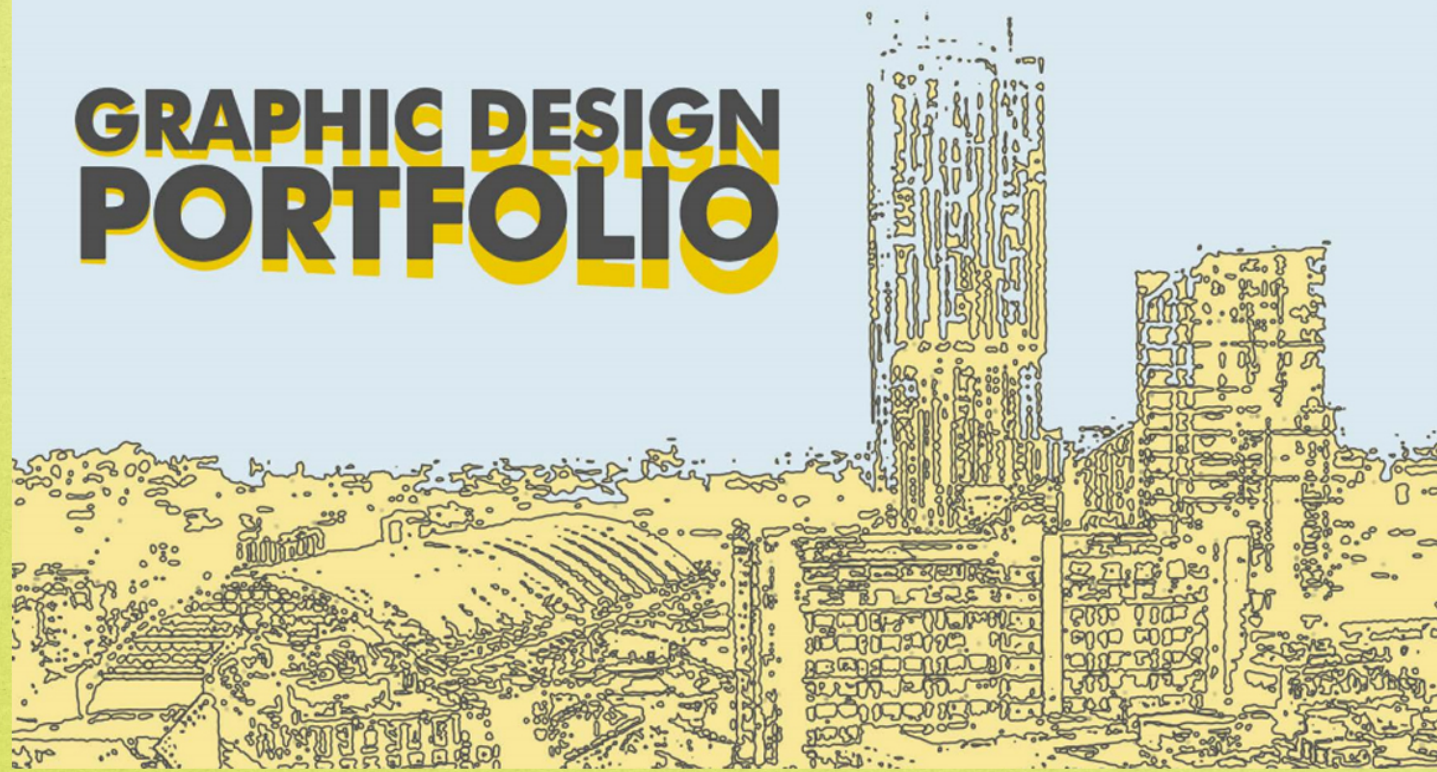


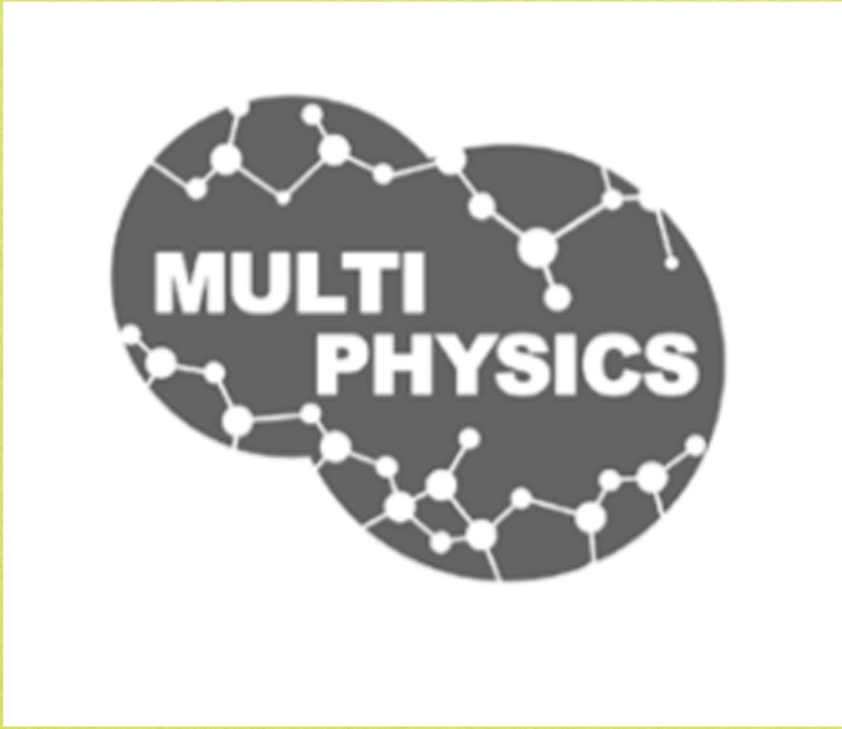
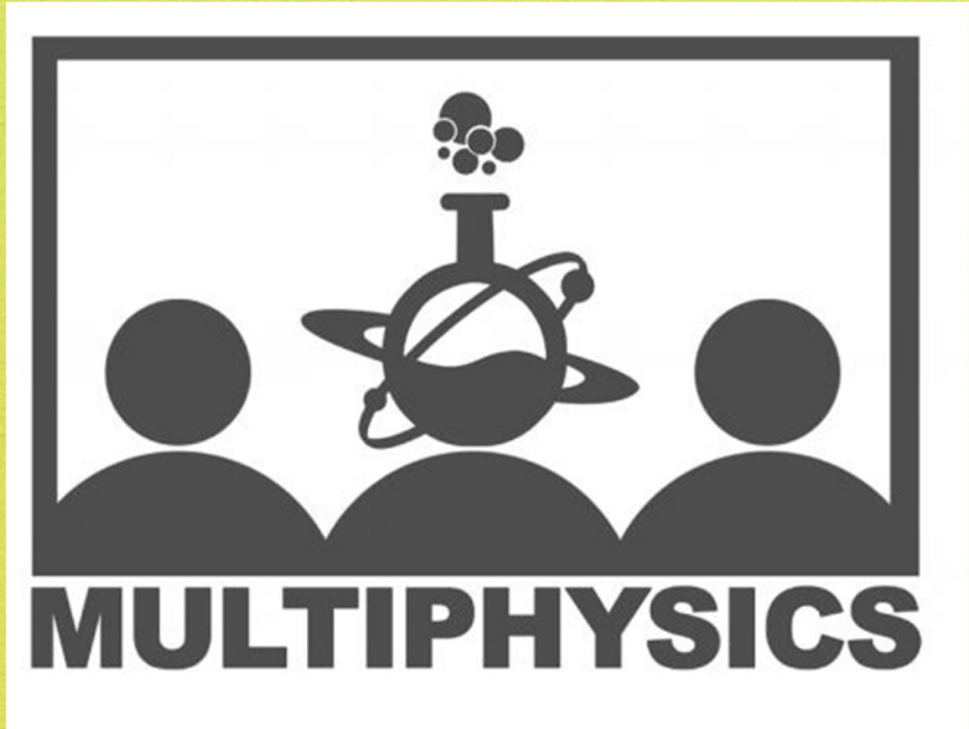


ABTIN

ABTIN ZAFAR-DOAGOU

GRAPHIC DESIGN PORTFOLIO






MEERA

Work Hard Play Harder

African and South America Expeditions



questoverseas.com






EVERYONE

! SMILES

IN THE SAME LANGUAGE



AFRICA AND SOUTH AMERICA EXPEDITIONS

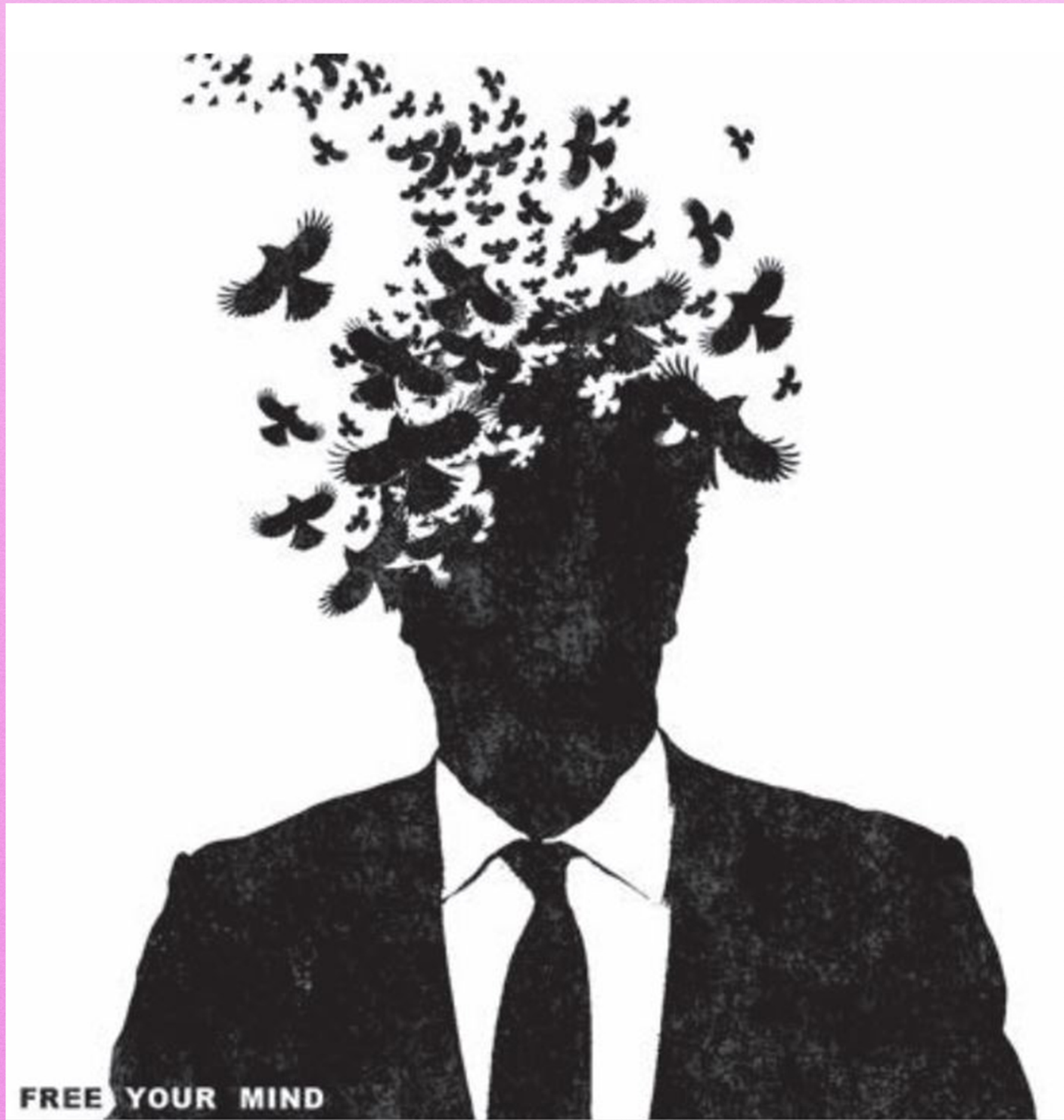


questoverseas.com

To Give

Africa and South America Gap Year
Sometimes a small thing you do can mean everything in another person's life





This Magazine is designed **with passion**
by Graphics Designed Team.
Part of the Work Training Programme.

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What the team say...

"Amnick is very good kick start in the field and it is great for everyone needs to do practical experience and build his first portfolio in a friendly and motivating environment."

- Giulia Lazzaroni

"Being part of Amnick's design magazine, among other projects, has been a great experience. I've been strengthening my skills and have gotten good feedback from my peers."

-Gabriela Villar

"Amnick has given me essential graphic design experience and has helped me develop professionally as well. Amnick gets you involved in many things and and is an enjoyable organisation to work in and would recommend it to anyone seeking career development."

-Joseph Gibbs