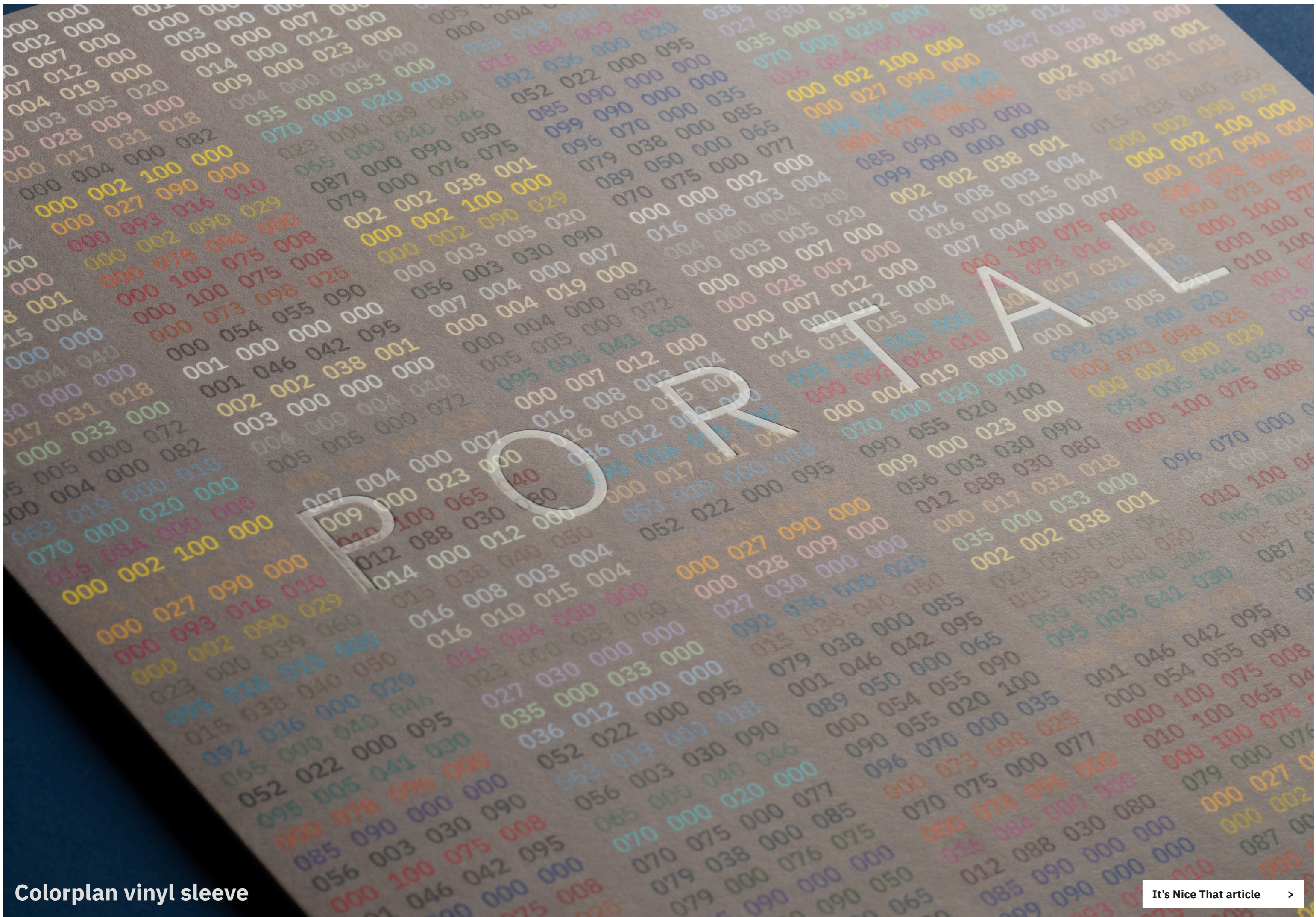


Bradley Sansom



Colorplan vinyl sleeve

| | | | | | |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| 000 000 000 000 | 000 000 000 000 | 000 000 000 000 | 000 000 000 000 | 000 000 000 000 | 003 000 000 000 |
| 001 000 000 000 | 000 000 002 000 | 001 000 000 000 | 001 000 000 000 | 001 000 000 000 | 001 000 000 000 |
| 000 000 002 000 | 000 000 007 000 | 000 000 002 000 | 003 000 000 000 | 000 000 002 000 | 000 000 000 000 |
| 003 000 000 000 | 000 007 012 000 | 003 000 000 000 | 007 004 000 007 | 003 000 000 000 | 000 000 002 000 |
| 000 000 007 000 | 000 004 019 000 | 000 000 007 000 | 036 012 000 000 | 000 000 007 000 | 000 000 007 000 |
| 007 004 000 007 | 000 003 005 020 | 014 000 012 000 | 027 030 000 000 | 000 007 012 000 | 000 007 012 000 |
| 000 007 012 000 | 000 028 009 000 | 009 000 023 000 | 005 005 000 072 | 000 004 019 000 | 000 004 019 000 |
| 000 004 019 000 | 000 017 031 018 | 004 000 004 040 | 000 004 000 082 | 014 000 012 000 | 009 000 023 000 |
| 014 000 012 000 | 000 004 000 082 | 035 000 033 000 | 053 019 000 018 | 009 000 023 000 | 014 000 012 000 |
| 000 003 005 020 | 000 002 100 000 | 070 000 020 000 | 016 084 000 000 | 000 028 009 000 | 007 004 000 007 |
| 016 008 003 004 | 000 027 090 000 | 023 000 039 060 | 092 036 000 020 | 036 012 000 000 | 016 008 003 004 |
| 009 000 023 000 | 000 093 016 010 | 065 000 040 046 | 052 022 000 095 | 027 030 000 000 | 016 010 015 004 |
| 000 028 009 000 | 000 002 090 029 | 087 000 090 050 | 085 090 000 000 | 035 000 033 000 | 000 003 005 020 |
| 002 002 038 001 | 000 078 096 000 | 079 000 076 075 | 099 090 000 000 | 070 000 020 000 | 004 000 004 040 |
| 016 010 015 004 | 000 100 075 008 | 002 002 038 001 | 096 070 000 035 | 016 084 000 000 | 035 000 033 000 |
| 036 012 000 000 | 000 100 075 008 | 000 002 100 000 | 079 038 000 085 | 000 002 100 000 | 036 012 000 000 |
| 004 000 004 040 | 000 073 098 025 | 000 002 090 029 | 089 050 000 065 | 000 027 090 000 | 027 030 000 000 |
| 027 030 000 000 | 000 054 055 090 | 000 003 005 020 | 070 075 000 077 | 095 016 016 000 | 000 028 009 000 |
| 000 017 031 018 | 001 000 000 000 | 056 003 030 090 | 000 000 002 000 | 000 078 096 000 | 002 002 038 001 |
| 035 000 033 000 | 001 046 042 095 | 007 004 000 007 | 016 008 003 004 | 085 090 000 000 | 000 017 031 018 |
| 005 005 000 072 | 002 002 038 001 | 000 004 019 000 | 004 000 004 040 | 099 090 000 000 | 000 028 009 000 |
| 000 004 000 082 | 003 000 000 000 | 000 004 000 082 | 000 003 005 020 | 002 002 038 001 | 015 038 040 050 |
| 053 019 000 018 | 004 000 004 040 | 005 005 000 072 | 000 000 007 000 | 016 008 003 004 | 000 002 100 000 |
| 070 000 020 000 | 005 005 000 072 | 095 005 041 030 | 000 028 009 000 | 016 010 015 004 | 000 027 090 000 |
| 016 084 000 000 | 000 007 012 000 | 000 007 012 000 | 000 007 012 000 | 007 004 000 007 | 000 027 090 000 |
| 000 002 100 000 | 007 004 000 007 | 016 008 003 004 | 014 000 012 000 | 000 100 075 008 | 000 078 096 000 |
| 000 027 090 000 | 009 000 023 000 | 016 010 015 004 | 016 010 015 004 | 000 093 016 010 | 000 073 098 025 |
| 000 093 016 010 | 010 100 065 040 | 036 012 000 000 | 095 018 015 000 | 000 017 031 018 | 000 100 075 008 |
| 000 082 090 029 | 014 000 012 000 | 000 017 031 018 | 000 004 019 000 | 000 003 005 020 | 010 100 065 040 |
| 023 000 039 060 | 015 038 040 050 | 053 019 000 018 | 070 000 020 000 | 092 036 000 020 | 000 093 016 010 |
| 095 016 015 000 | 016 008 003 004 | 052 022 000 095 | 090 055 020 100 | 000 073 098 025 | 016 084 000 000 |
| 015 038 040 050 | 016 010 015 004 | 000 017 031 018 | 009 000 023 000 | 000 002 090 029 | 085 090 000 000 |
| 092 036 000 020 | 016 084 000 000 | 000 027 090 000 | 056 003 030 090 | 095 005 041 030 | 060 090 000 000 |
| 065 000 040 046 | 023 000 039 060 | 000 028 009 000 | 012 088 030 080 | 000 100 075 008 | 092 036 000 020 |
| 052 022 000 095 | 027 030 000 000 | 027 030 000 000 | 000 017 031 018 | 000 093 016 010 | 095 016 015 000 |
| 095 005 041 030 | 035 000 033 000 | 092 036 000 020 | 035 000 033 000 | 096 070 000 035 | 053 019 000 018 |
| 000 078 096 000 | 036 012 000 000 | 015 038 040 050 | 002 002 038 001 | 004 000 004 040 | 070 000 020 000 |
| 085 090 000 000 | 052 022 000 095 | 079 038 000 085 | 023 000 039 060 | 010 100 065 040 | 095 005 041 030 |
| 056 003 030 090 | 083 019 000 018 | 001 046 042 095 | 015 038 040 050 | 065 000 040 046 | 065 000 040 046 |
| 000 100 075 008 | 056 003 030 090 | 089 050 000 065 | 065 000 040 046 | 015 038 040 050 | 023 000 039 060 |
| 001 046 042 095 | 065 000 040 046 | 000 054 055 090 | 095 005 041 030 | 087 000 090 050 | 087 000 090 050 |
| 099 090 000 000 | 070 000 020 000 | 090 055 020 100 | 023 000 039 060 | 079 000 076 075 | 079 000 076 075 |
| 000 100 075 008 | 070 075 000 077 | 096 070 000 035 | 001 046 042 095 | 089 050 000 065 | 056 003 030 090 |
| 000 073 098 025 | 079 038 000 085 | 000 073 098 025 | 000 054 055 090 | 005 005 000 072 | 096 070 000 035 |
| 000 054 055 090 | 079 000 076 075 | 070 075 000 077 | 000 100 075 008 | 079 000 076 075 | 089 050 000 065 |
| 096 070 000 035 | 085 090 000 000 | 000 078 096 000 | 010 100 065 040 | 070 075 000 077 | 079 038 000 085 |
| 079 038 000 085 | 087 000 090 050 | 016 084 000 000 | 000 100 075 008 | 012 088 030 080 | 070 075 000 077 |
| 089 050 000 065 | 089 050 000 065 | 012 088 030 080 | 079 000 076 075 | 000 004 000 082 | 012 088 030 080 |
| 012 088 030 080 | 090 055 020 100 | 085 090 000 000 | 000 027 090 000 | 079 038 000 085 | 000 054 055 090 |
| 010 100 065 040 | 092 036 000 020 | 099 090 000 000 | 000 002 090 029 | 056 003 030 090 | 001 046 042 095 |
| 070 075 000 077 | 095 016 015 000 | 000 093 016 010 | 087 000 090 050 | 000 054 055 090 | 005 005 000 072 |
| 087 000 090 050 | 095 005 041 030 | 000 100 075 008 | 000 078 096 000 | 052 022 000 095 | 000 004 000 082 |
| 079 000 076 075 | 096 070 000 035 | 000 100 075 008 | 000 073 098 025 | 001 046 042 095 | 052 022 000 095 |
| 090 055 020 100 | 099 090 000 000 | 010 100 065 040 | 000 002 100 000 | 090 055 020 100 | 090 055 020 100 |



I was one of the winners of a competition by paper manufacturers G.F Smith to design a sleeve for their Colorplan vinyl release. My design charted the CMYK values of the 55 papers in the range, in numerical and graphical formats.




The inner sleeve plots the CMYK values on four respective axes, giving each shade its own oval representing the combinations of ink used in its production.



The outer sleeve features the CMYK values in different sequences; ranked based on the quantities of each ink in each shade.

known/ unknowns

 **one year aboard
the manchester
metrolink**
what the data
teaches us and
what it doesn't

Ticket type
adult anytime single
Valid from 16 Feb 2016 Valid until Feb 18 2016
Purchased at St Peter's Square (21)
Valid in Zone 1+2 Price £2.80
Metrolink 0028 0362 0039912 Printed 16.0217451
7157

The
next stop
next state
in flate
house
our ho
rice by up
to 4.6%.*

A zine analysing the movements of passengers on Manchester's Metrolink tram network. Using publicly-released aggregated datasets, I looked at what conclusions could be drawn about individual trips and trends in journeys.

ter's Square

3,527
Victoria

3,3
Market

1,302
Cornbrook

3,201
Piccadilly

4,167
Piccadilly Gardens

1,
Media

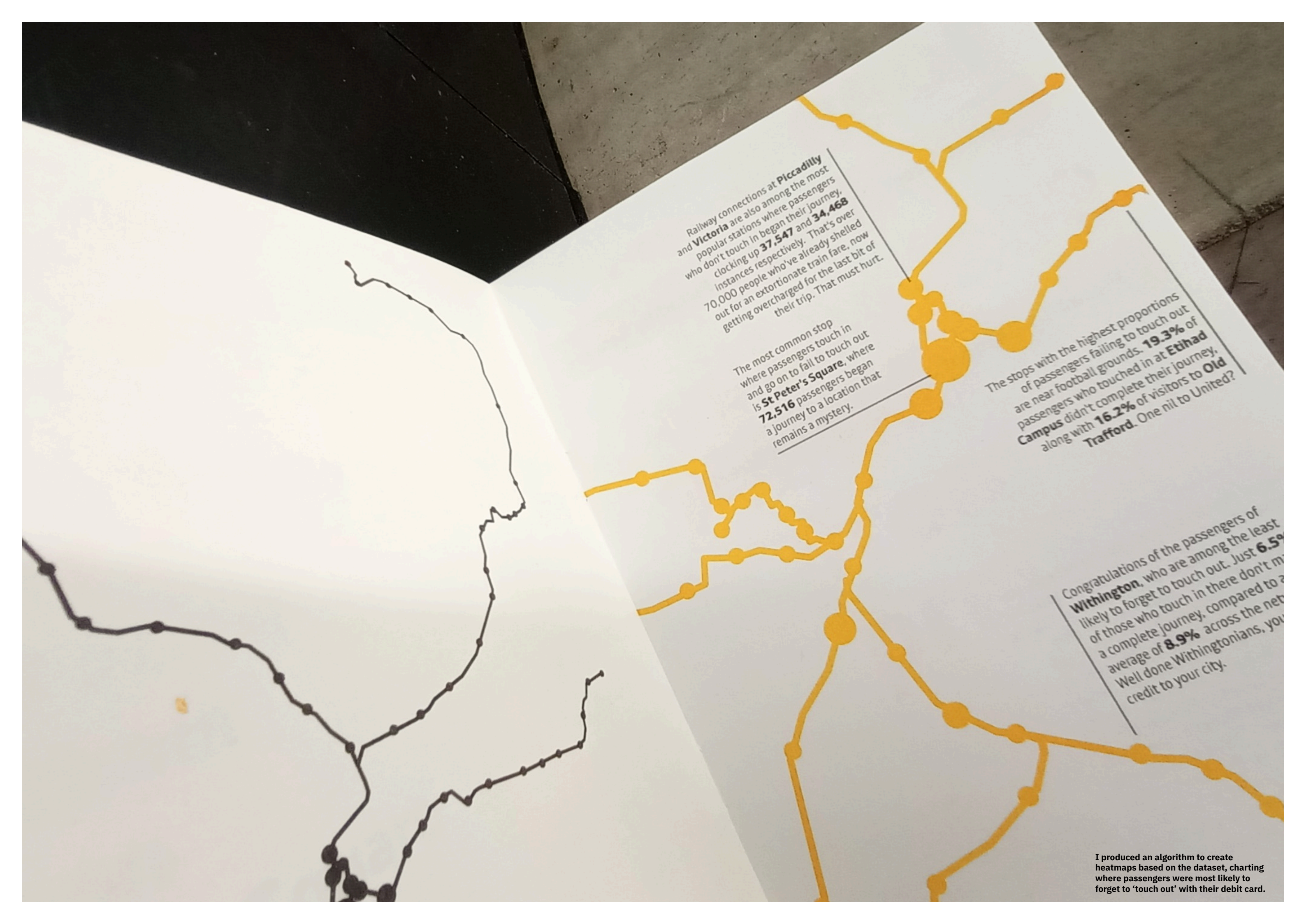
3,142
Exchange Square

It uses a variety of data visualisation techniques to communicate information about peoples' journey habits.

14
72,818
41,808
37,955
36,883
35,888
34,766
25,430
25,182
22,170
22,528
21,584
19,548
16,941
15,841
13,562
13,491
13,786
12,786
11,990



The zine was printed using a two-colour risograph process, giving it a rough aesthetic



Railway connections at **Piccadilly** and **Victoria** are also among the most popular stations where passengers who don't touch up **37,547** and **34,468** clocking up respectively. That's over 70,000 people who've already shelled out for an extortionate train fare, now getting overcharged for the last bit of their trip. That must hurt.

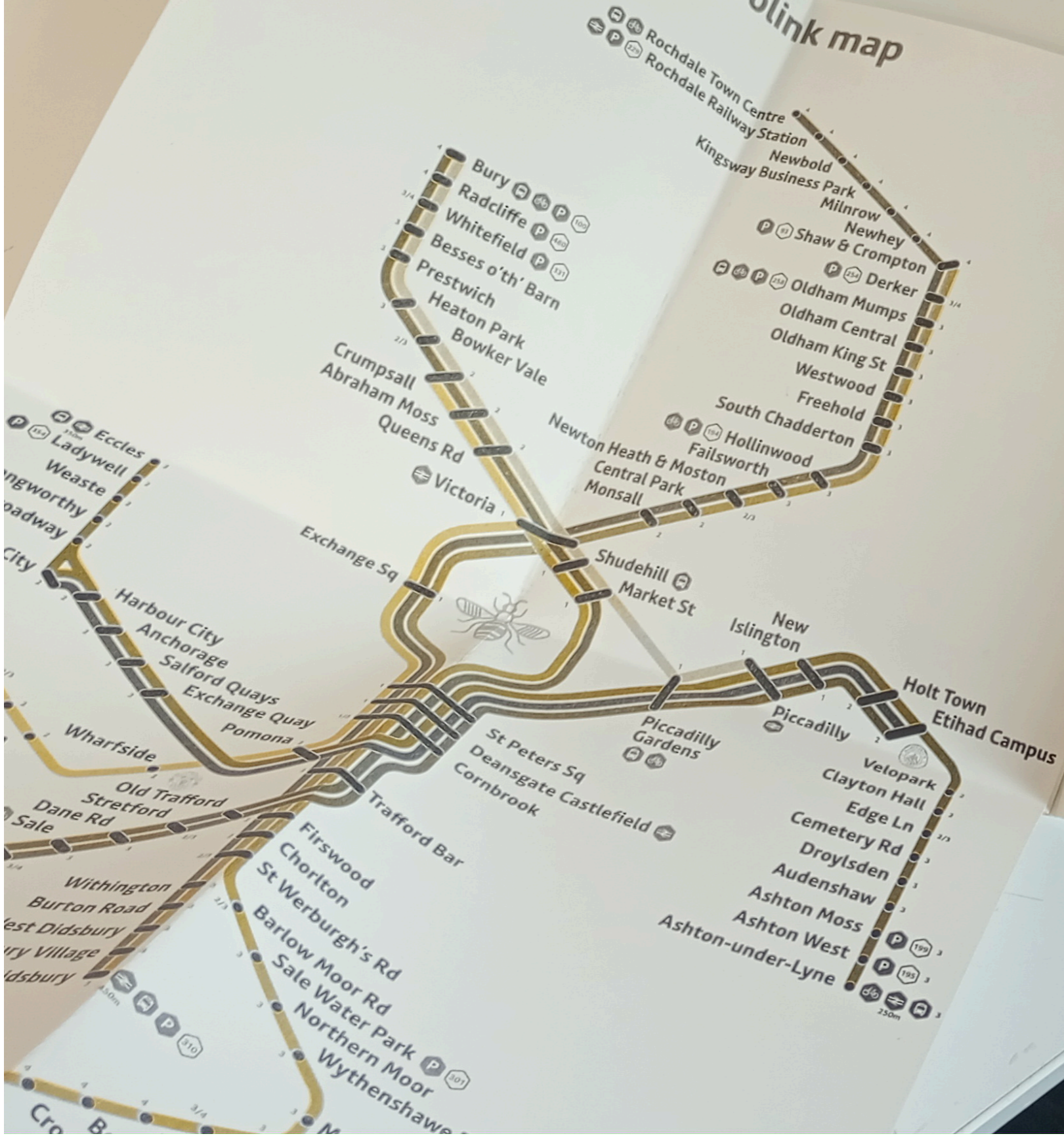
The most common stop where passengers touch in and go on to fail to touch out is **St Peter's Square**, where **72,516** passengers began a journey to a location that remains a mystery.

The stops with the highest proportions of passengers failing to touch out are near football grounds. **19.3%** of passengers who touched in at **Etihad Campus** didn't complete their journey, along with **16.2%** of visitors to **Old Trafford**. One nil to United?

Congratulations of the passengers of **Withington**, who are among the least likely to forget to touch out. Just **6.5%** of those who touch in there don't make a complete journey, compared to an average of **8.9%** across the network. Well done Withingtonians, you deserve credit to your city.

I produced an algorithm to create heatmaps based on the dataset, charting where passengers were most likely to forget to 'touch out' with their debit card.

Manchester Metrolink map



The next stop could be...

99 stops.
 8,932,955 journeys made and analysed.
 602 possible journeys that were never made.
 Where next?

The zine features interactive features including a fold-out schematic map which imagines the network as a hexilinear series of lines radiating from the city centre.

Welcome to Manchester Met

Here's your handy at-a-glance guide to some of the services available at Manchester Met that can help you and support your studies. Fill in the details on the right and keep hold of this page.

Name

Course

Department

School

Faculty

Personal tutor

Academic tutor

Student Hub

Your first point of contact for any issues should be the Student Hub

- Academic Appeals
- Complaints
- Council Tax exemption
- Coursework
- Disciplinary procedures
- Enrolment
- Examinations
- Fees, finance and bursaries
- Health Care information
- ID card replacement
- Induction
- Letters to confirm student status
- Moodle
- Password resets
- Personal Emergency Evacuation Plans
- Personal Learning Plans
- Referral to specialist services
- Support for disabled students
- Support for international students
- Timetables

📞 **0161 247 1000**
Open Monday-Friday 10:00-16:00

🌐 studenthub.mmu.ac.uk

📍 **Student Hub, Business School**
Manchester M15 6BH

📍 **Student Hub, Brooks**
Manchester M15 6GX
Open Monday-Friday 09:00-16:30

Accommodation

For help with housing

🌐 mmu.ac.uk/study/accommodation
📞 **0161 247 2958**
📍 **Cambridge Halls**
Manchester M15 6TT

Disability service

For those with additional needs

🌐 mmu.ac.uk/disability
📞 **0161 247 3491**
📍 **Pod 1.01, Business School**
Manchester M15 6BH

Register with a GP and dentist

Get healthcare and support in Manchester

🌐 nhs.uk/nhs-services

Counselling & mental health

Wellbeing care from the university

🌐 mmu.ac.uk/counselling
📞 **0808 238 9888** Open 24/7

Chaplaincy

Spiritual and religious guidance

🌐 mmu.ac.uk/chaplaincy

aAh! Magazine

MMU's arts and culture student magazine

🌐 aah-magazine.co.uk

In an emergency

Call the ambulance, fire, or police services
📞 **999**

Financial support

If you're struggling with money

🌐 mmu.ac.uk/student-life/finance
📞 **0161 247 1045**

Study Skills

Specialist tutors providing support

🌐 mmu.ac.uk/studyskills

Peer Assisted Learners (PALs)

Students on each course running sessions

🌐 mmu.ac.uk/pals

Peer Guides

Live chat with other students

📱 web.vygo.app

RISE

Extracurricular courses and opportunities

🌐 rise.mmu.ac.uk

LinkedIn Learning

Free short courses and e-learning

🌐 linkedin.com/learning

MMU Sport

Get active alongside your studies

🌐 mmu.ac.uk/sport

Security

📞 **0161 247 2222** (emergency)
📞 **0161 247 1334** (general)

The Union

Advice centre, a handy shop, cafe-bar, events space, and the home to societies

🌐 theunionmmu.org
📞 **0161 247 1162**
📍 **The Union, Cambridge Street**
Manchester M15 6BH

The Union Advice Centre

Thinking of changing your course, problems with funding, disputes with landlords, issues with benefits. You can speak to someone independent of the university to get support or advice.

🌐 theunionmmu.org/advice
📞 **0161 247 6533**

Library

Books, resources, and subject guides

🌐 mmu.ac.uk/library
📍 **John Dalton East, Oxford Road**
Manchester M15 6BH

Careers Service

Support with your career

🌐 mmu.ac.uk/careers
📍 **Jobs Hub, Geoffrey Manton**
Manchester M15 6BH

Jobs4Students

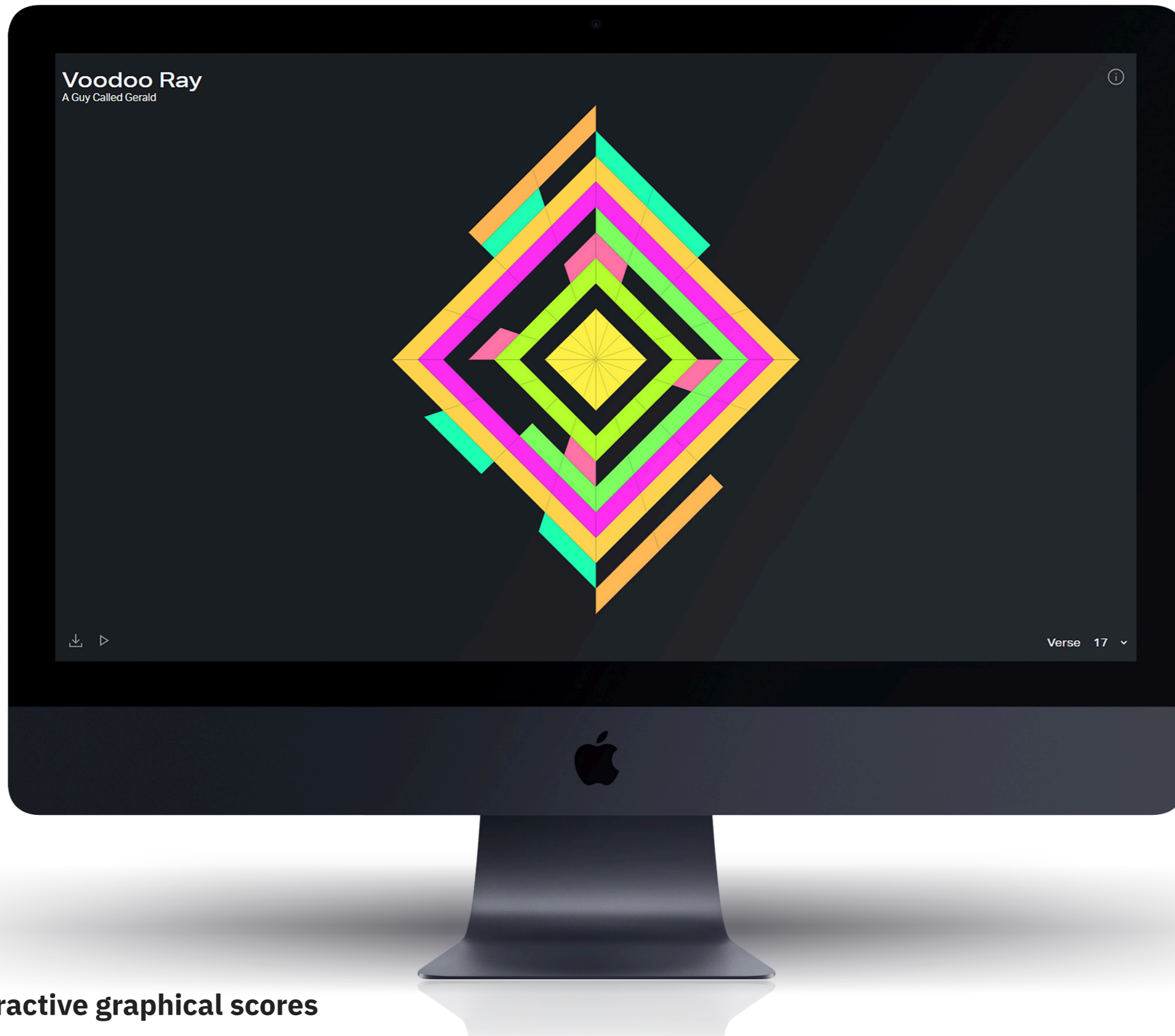
Earn with short-term jobs on campus

🌐 mmu.ac.uk/jobs4students

SafeZone

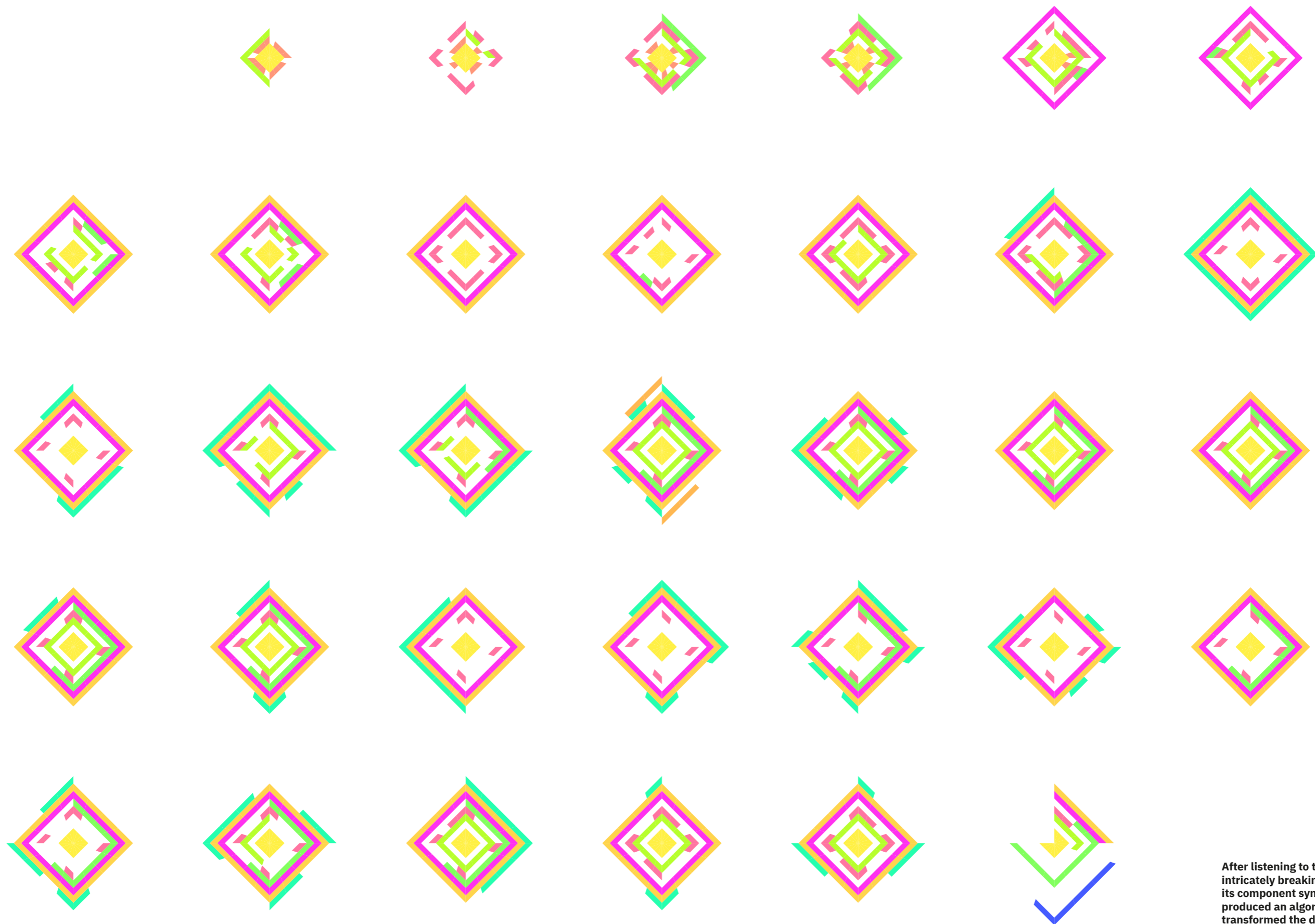
The SafeZone app protects you on campus

📱 **Download the SafeZone app**



Voodoo Ray
Algorithmic interactive graphical scores

I produced an animated graphical music score representing the structure and instrumentation of Voodoo Ray, a 1988 acid house track by A Guy Called Gerald.



After listening to the track and intricately breaking each beat down into its component synthesised parts, I produced an algorithm which transformed the data into a series of diamond-based shapes, reinforcing the repetitive cyclical nature of the track.

[View interactive version >](#)

SHAW

*Society for the History of
Women in the Americas*



Visual identity and website design

SHAW

Society for the History of Women in the Americas



[Home](#) [Seminars](#) [Conferences](#) [Membership](#) [Committee](#) [Contact](#) [Twitter](#)



The Society for the History of Women in the Americas is a diverse scholarly association dedicated to the historical investigation related to the history of women and gender non-conforming individuals in the Americas. Founded in 2008, it was originally named BHWA. It was renamed in 2011 to reflect a broader membership across the globe. We encourage anyone interested in the history of women and gender in the Americas to support the association and to become part of this vibrant scholarly community.

What do we do?

Seminar series



We run a series of monthly online seminars on Gender and History in the Americas, in collaboration with the Institute of Historical Research.

[Read more](#)

Annual conferences



2/6

Every year, our conference features panels and papers on the experiences of women in the history of the Americas.

[Read more](#)

Postgraduate workshops



We run workshops for postgraduate students. Get in touch for more details.

Tasked with improving the web presence of SHAW, a scholarly institution, I refreshed their brand identity to sit alongside a redesigned website, which I produced as an easily-updated Wordpress-based solution.

SHAW Society for the History of Women in the Americas
Brand guide

Brand guidelines and assets for the Society for the History of Women in the Americas.

Colors

Logos
 Logo
 Logo with globe
 Logo with globe and female symbol
 Logo with globe and female symbol and text
 Logo with globe and female symbol and text and date

Header

This set of branding guidelines helps to ensure that all applications of the SHAW brand are consistent and part of a modern, professional image serving a variety of purposes. It includes information about the use of the logo, colors, typography, photography, graphics, and other elements of how to use the branding in the website and at conferences. This document was prepared by Bradley Sansom in July 2023.

Logo

The main SHAW logo is composed of two parts: the acronym and the full name. They can be shown together or separately.



Icon

The SHAW icon consists of a female symbol superimposed on a globe containing a map of the Americas. It should, where possible, be aligned to the bottom-right corner of a square image. This avoids the unwanted effect of having the globe cut off at the bottom or right side.

A square version of the icon is available in the Logos section, which can be used on social media or as a profile picture when engaging in social media.

Headermark

The acronym consists of the SHAW letters with the full name printed under to the right.



Older logo

Previously, SHAW used a logo featuring the globe icon with lettering. This can be used if necessary, but has been superseded by the use of the separate icon and headermark.



Logos

The logos contain all the different forms of the logo in a variety of backgrounds.

The logos are provided in both png files and svg files. The former are better images, whereas the latter are vector images, which can be resized without limitation.

[Download logos](#)

Typography

The SHAW brand uses two typefaces, EB Garamond and Commissioner. Both are freely available on the Google Fonts platform, and both have a variety of weights and styles for each different form of voice.

EB Garamond Italic

The headline typeface for SHAW is EB Garamond Italic. Use it for large-scale items of text such as titles or subtitles. Don't use for anything except a headline or title.

Headline typeface
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 abcdefghijklmn
 opqrstuvwxyz
 0123456789

Commissioner

Block text using Commissioner is in Commissioner. This is a more readable typeface with a modern feel.

Supportive Typeface
 ABCDEFGHIJKLMNOP
 OPQRSTUVWXYZ
 abcdefghijklmn
 opqrstuvwxyz
 0123456789

Typofont

Both typefaces can be downloaded free via [Google Fonts](#).

[Download EB Garamond](#)
[Download Commissioner](#)

Colors

The SHAW brand uses two main colors, which are derived from the logo, alongside black and white.

When using color on a background, use the color that is most visible. For instance, use white text on black and black text on white. Alternatively, yellow text can be used on black, and black text can be used on white. Avoid text on black or white as possible, as this is difficult to read.

SHAW Teal

HEX #00706B
 RGB 0, 112, 107
 CMYK 95, 21, 0, 17

SHAW Yellow

HEX #FFD700
 RGB 255, 225, 0
 CMYK 0, 0, 100, 0

Plain Black

HEX #000000
 RGB 0, 0, 0
 CMYK 100, 100, 100, 100

Plain White

HEX #FFFFFF
 RGB 255, 255, 255
 CMYK 0, 0, 0, 0

Photography

SHAW uses a historical photography style for feature images. The focus is on the human element and the challenges of African American history in the Americas shown in a positive and real culture scheme.







[Download here image](#)

The hero image is a grid of 24 photographs. If this needs to be updated, it can be done by editing the design document in the folder below.

[Folder of images that make up the grid](#)

Other images can be included in a similar style and used alongside the hero image to add depth and interest to the website. They can be used in the same way as the hero image, with the same grid layout. The images should be used in a similar style to the hero image, with a focus on the human element and the challenges of African American history in the Americas.

[Feature generator](#)

Website

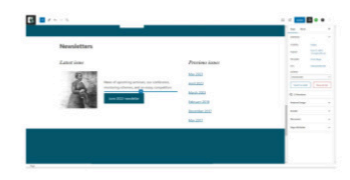
The SHAW website, created with WordPress, is designed to be easy to update. It uses a simple custom template for the header and the footer. All the content of the site can be updated using the WordPress editor.

[Visit the website](#)

Updating the website

The homepage should not require much updating, other than when a new issue of the newsletter is released.


There is a section on the homepage for updating the most recent issue, which features a short summary and a photo of the issue. To update this, you need to log in to the website and go to the 'Home' page. There, you can click on the 'Update' button. This will take you to a page where you can edit the text and the image. Once you are done, click on the 'Save' button. This will save the changes and update the homepage.



Other areas of the site can be updated using the same interface.

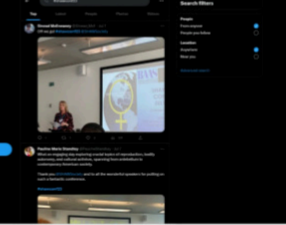
Conferences

SHAW Annual Conferences are another outlet of the SHAW brand and present a great opportunity to further a professional image of the society which aligns with the website and other publications.



Hashtag

SHAW conferences each have an associated hashtag. For the 2023 conference, the hashtag is #shawconf23. This year should be updated each time to help distinguish one conference from another.




Signage

For the 2023 conference, a set of signs were created and set up around the building to direct people and to provide their experience with the university.

A link is provided below to the Adobe Illustrator file for the 2023 signage, which has been updated to include the SHAW logo and the hashtag #shawconf23.

[Download 2023 signage](#)




Slides

The topic of the 2023 conference was also included in the slides, which by using the same look and feel as the signage, helped create a cohesive identity.

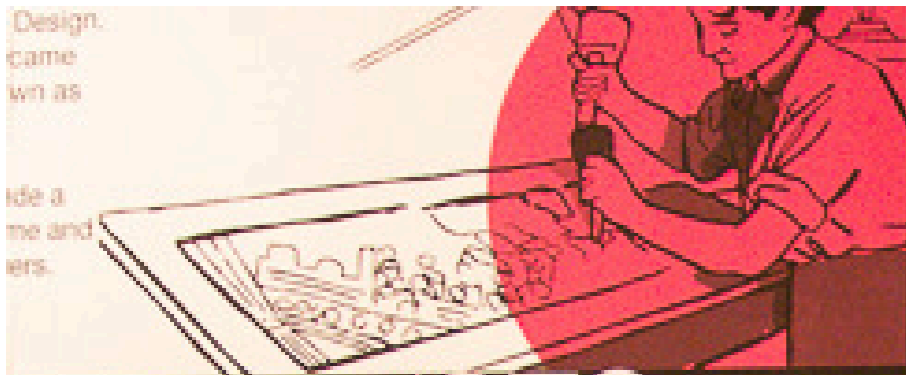
A link is provided below to the PowerPoint file for the 2023 conference. It also includes the slides featuring the SHAW logo, which is available in a separate file by clicking on the 'Download 2023 slides' link. After the session has finished, the slides can be used to promote the SHAW brand.

[Download 2023 slides](#)



Guidelines written by Bradley Sansom, July 2023. Get in touch with any problems.
 Back to top

I provided the organisation with a set of guidelines which they could use to keep everything on-brand going forward.



Design came
win as

ide a
me and
ers.

1878

SCHOOL OF EDUCATION

Not the tautology its name suggests, but a teacher training college. It has seen many guises and location changes throughout its history, but it is now one of the UK's leading destinations for future educators.

Over the road from the All Saints campus, the Deaf Institute also opened its doors in 1878.



TECHNIC

essor of the Mechanics' non-degree courses to 3, with a name change to Technic in 1970.

is an issue in 1970, paid cash for overtime work, bosses at Ancoats rate nurses with extra pay.



1992

MMU

After the Higher and Further Education Act of 1992, MMU is born! It, along with three dozen other former polytechnics, becomes the first wave of 'post-1992' universities.

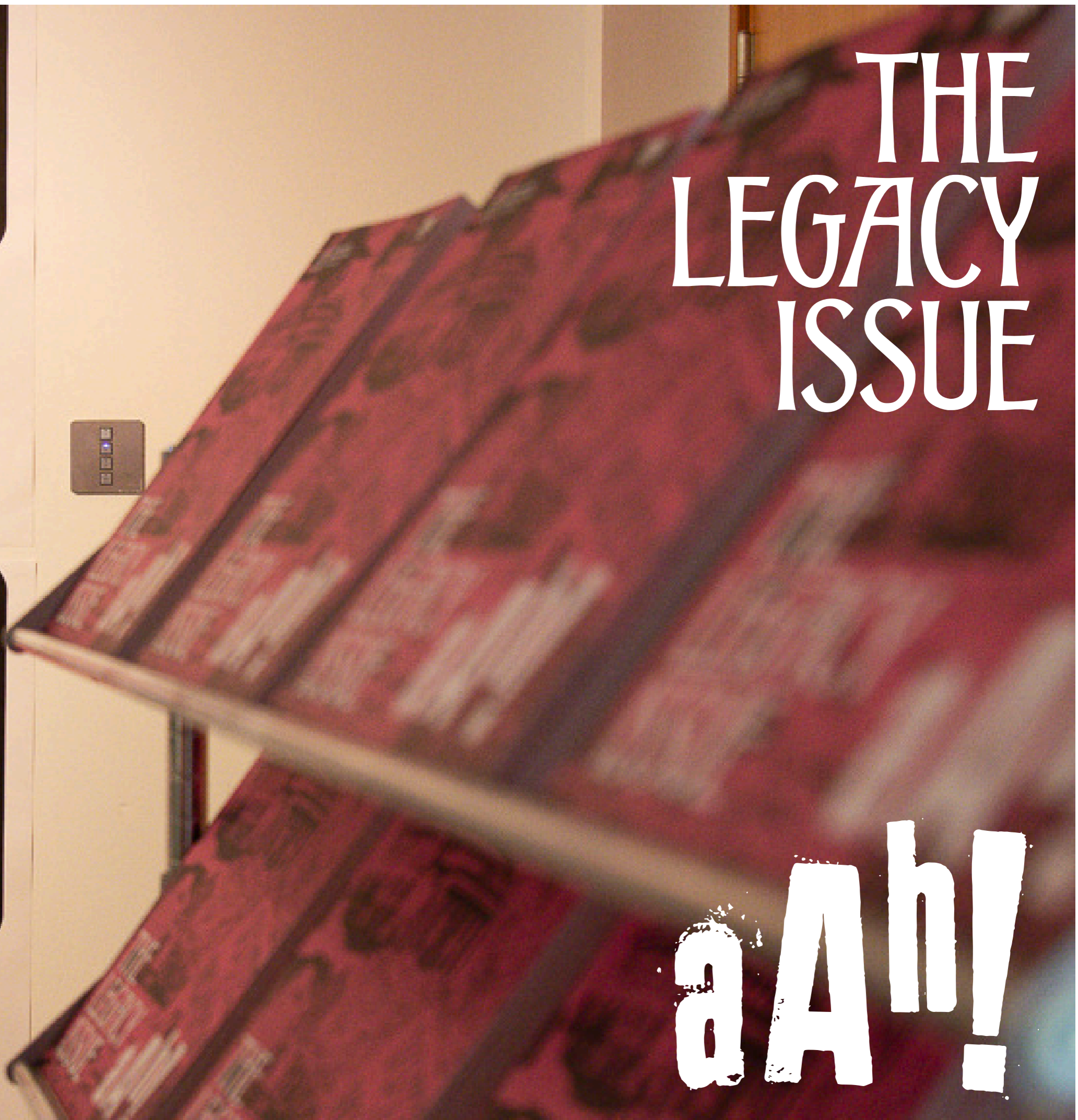
With the 'Manchester' craze firing up a Factory... expense of recording the Happy Mondays' mess...

n June, of the er and t day. Old h between

Editorial and exhibition design

THE LEGACY ISSUE

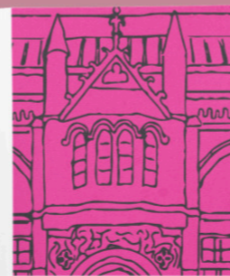
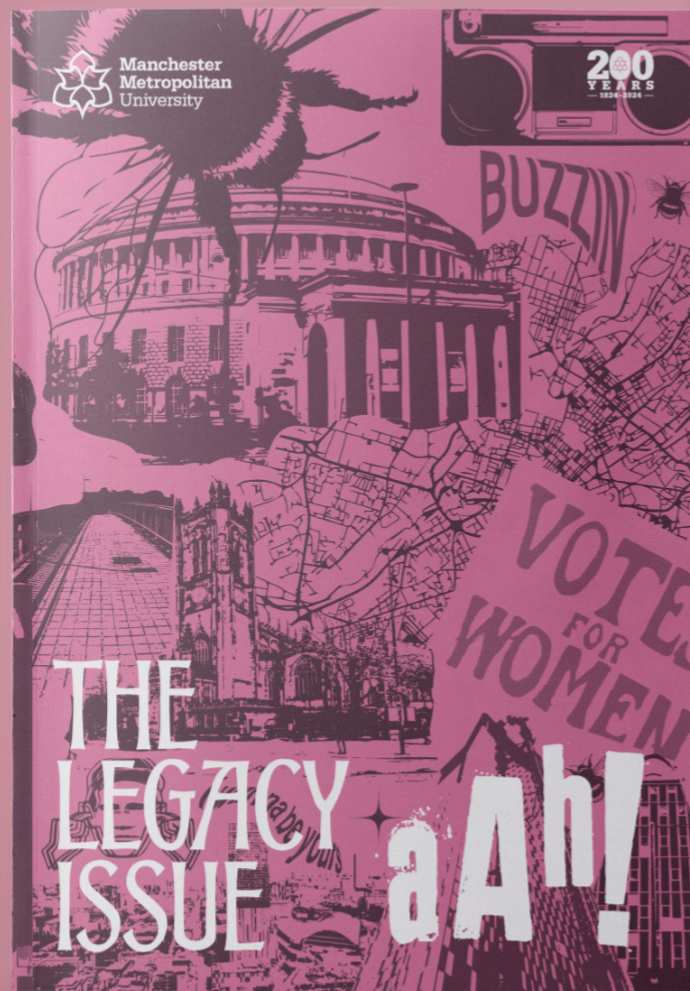
gAh!



A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z



I've been a designer on Manchester Met's student magazine aAh! for two years. For The LEGACY Issue in celebration of the university's 200th anniversary, I created a display typeface based on the School of Art's logo, which went on to be used throughout the issue.



EDITORS' LETTER

THE LEGACY ISSUE

It's an exciting time to be a student in our brilliant city. This year we're celebrating our university's 200th anniversary and the 10th print issue of aAh! Magazine - Manchester Met's online and print student arts and culture magazine. Reflecting on these milestones, we're looking back at our journey over the years as a magazine, at our university, in our fantastic city and through our own personal experiences. At the same time, this anniversary presents us with a period of new beginnings, of change, potential, empowerment and possible transformation. It is a future we can take into our own hands. We can decide what happens next.

The art of reminiscing and anticipating devised a timely and fitting theme for our new issue: LEGACY. We wanted this issue's theme to allow us to explore our present and future as well as the historical events and figures who have left a lasting impact on our creative community.

Our legacy does not just shape our history but also forges our future, influencing both us and generations to come. Legacy is what we have created and what we are yet to achieve. 'Legacy' has many interpretations: it is tradition, accomplishments and individuals. Legacy is the change that you want to see in the world. What we do from here will be OUR legacy. Let's be ambitious, inspiring, innovative - and take everyone with us.

This issue kicks off with a look at Manchester's evolving landscape and the university's successes. We reflect on the legacy of student magazines with a stroll down Memory Lane (and Wilmow Road) as we uncover a treasure trove of photos taken by former Manchester students 20 years ago.

Music is so important to Manchester and there is a huge creative legacy to build on. This city is vibrant and urgent culturally - there's always something happening, and Mancunian music legacies continue to thrive. We look at just two significant names from the city's music scene: Hi & Run's Rich Reason and Warehouse Project and Parklife founder Sacha Lord.

Two hundred years ago women writers had to use male names to get published but now the voices of women from all our city's communities are part of the mainstream. Two of the Manchester Writing School's female figureshead take the spotlight as we uncover how they are transforming Manchester's literary legacy.

And there's more... a Manchester Fashion Institute graduate guides us through Manchester's place in the world of fashion while our environmentally-conscious students lead the activism against climate change with a plea to preserve our Peak District. And finally... a culinary legacy for us all... Nana Meg's later ash... a family recipe passed down the ages.

aAh! Magazine has been building a strong community since 2014. The magazine provides a platform for students to showcase their talent. aAh! is written by students, for Manchester. The LEGACY issue celebrates our ongoing success and the lasting impact of the magazine. We invite you to immerse yourself in the theme of LEGACY.

How will our legacy continue? You decide! But make it good.

Georgia Pearson, Makenna Ali, Tara Morony
aAh! Magazine Editors



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Get involved
We're always on the lookout for student journalists, editors, social media marketers, graphic designers, illustrators, photographers and filmmakers on an ongoing basis to help make aAh! an informed, inspiring, witty and opinionated collection of student voices and talent that makes our city brilliant. Get involved and be a part of your student magazine.

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aAh! is distributing copies on Manchester Metropolitan University campus and across Manchester. A wide range of advertising packages and affordable ways to promote your business are available. Get in touch to find out more.

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Cover Artist: Laura Sheridan
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OUR TEAM

As well as designing my own spreads, I art-directed the look of the issue, working alongside a team of creative students to produce a special edition of the magazine. Editorial and typographic choices were based on archival research into former student magazines at the university.



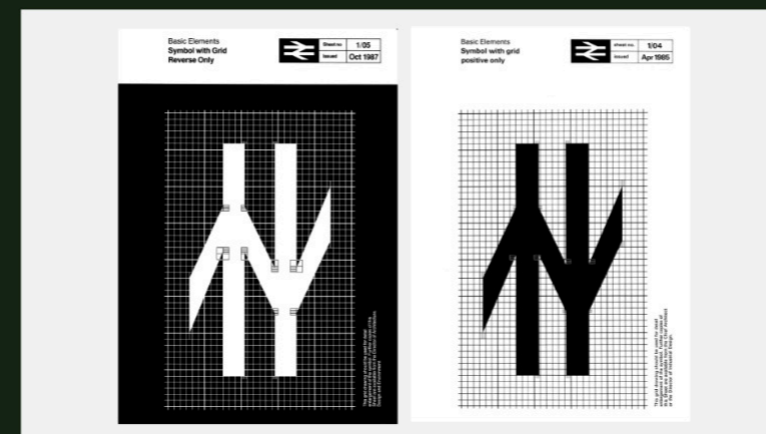
a manifesto for responsive identity design

- 01 Methodical
- 02 Adaptable
- 03 Accessible
- 04 Functional
- 05 Practical

A manifesto for responsive design

a design will have an obvious route to take in creation and extension as part of a system, as it will be guided by requirements, restrictions, and principles first and foremost

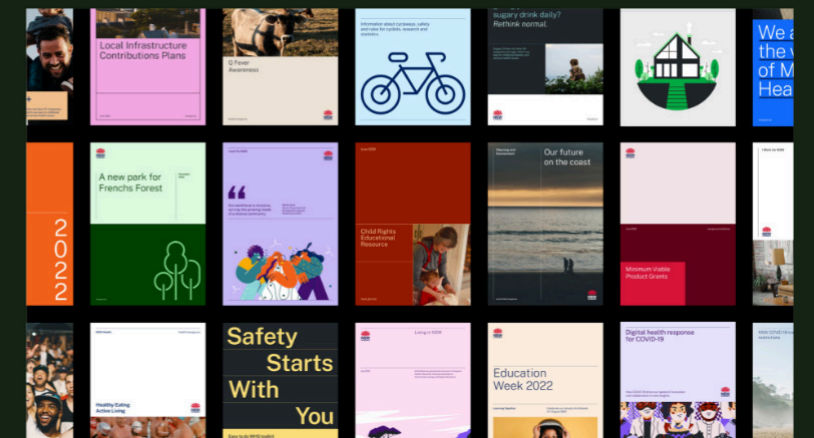
01 Methodical



This isn't a new development – in the **British Rail** identity by **Design Research Unit** from the 1960s, there were two versions of the double arrows, which were used either in 'positive' or 'negative' depending on the use. The two symbols were meant to appear the same, counteracting the visual effect that makes dark-on-light appear thinner than light-on-dark.

02 Adaptable

British Rail Corporate Identity Guidelines, by Design Research Unit



Other governments haven't gone with such a restrained approach for their design system; **For the People** produced this for the government of **New South Wales**. It's a lot more colourful for starters, but it's still a flexible system, using distinctive bands of colour. Nevertheless, they've done a lot of testing into the colour combinations, found which ones work, in print and in digital, and which ones were most accessible.

03 Accessible

NSW Government Design System, by For the People



Or the alternative 'eye bee m' rebus logo designed by **Paul Rand** for **IBM**, intended to portray a lighter side to the company's corporate identity. The bosses disagreed, believing that playing about with the logo would lead to the brand becoming diluted. It's become a classic design, however, beloved of a particular type of designer who reveres utopian modernist simplicity.

05 Practical

IBM Rebus poster, by Paul Rand

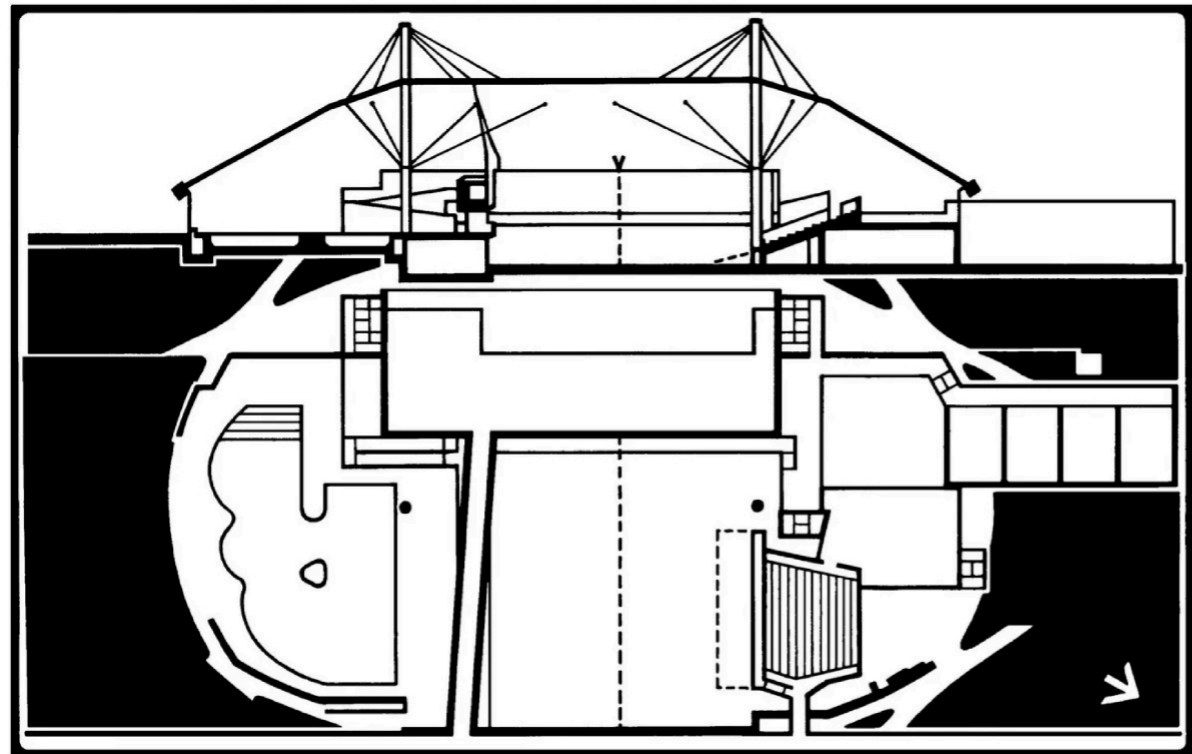
My dissertation project, shortlisted in the School of Art's Design Awards, was a research-based examination of the world of brand design, from the perspective of someone who's grown up working with code and data-oriented ways of working.



richard
dunn
sports
centre

abolée

A typeface based on the derelict Richard Dunn Sports Centre in Bradford, a brutalist landmark which was one of the first buildings in the country to be designed on a computer. I analysed the structure and built a family of fonts which echo the curves of the building within the landscape.



AaBbCcDdEe
FfGgHhIiJjKk
LlMmNnOoPp
QqRrSsTtUuVv
WwXxYyZz
0123456789

The typeface oozes 70s space-age optimism, with tall ascenders matching the oversized pillars from which the 'big top' style roof hangs. Wide bowls and counters reference the building's rounded rectangle footprint.



THIS IS THE PLACE



GRAPHIC DESIGN
CLASS OF 2024

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Power Plant
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LUMINA FILM FESTIVAL
10-17 JUNE
SYSTEMS
2024

THIS IS THE PLACE
Degree show branding

**THIS
IS
THE
PLACE**

HOME A-Z WORK VISIT



I was part of the design team responsible for THIS IS THE PLACE, the BA Graphic Design course's 2024 degree show. We created and delivered a concept based around a family of icons, one representing each student. Alongside helping to curate the space, I led on the digital side, designing and developing the website showcasing students' work.

