

# PORTFOLIO

## REPORTS

[portfolio3.monikarh.com](http://portfolio3.monikarh.com)

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GRA2 Portfolio 2017  
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# INTRODUCTION

This semester's assignments have been nothing but fun, exciting, and inspiring. While working on each assignment I have gained a deeper understanding of the work that is put behind any design we see, and how visual elements and an identity are important factors for a brand.

I have been challenged in ways that have made me better find myself as a designer and this particularly applies to logo design. I believe I have been able to find a design style I like to work with, while still being open to a vast variety of looks and feels. Working with magazine layouts and content, brand identities and touchpoints, and photography has broadened my knowledge in different ways of successful communication. My knowledge in Illustrator and InDesign has improved a lot, which has made my work process more effective and the end result more desirable. Everything I have learnt are skills I will make good use of as a designer.

My interactive portfolio presenting this semester's work can be found on [portfolio3.monikarh.com](https://portfolio3.monikarh.com).

## Portfolio Design Choices

The portfolio is meant to represent me as a designer, so I decided to make a rather minimalistic design. This is something I've been drawn to since I started my degree in graphic design, and does remind me of my Nordic roots. In addition to black and white, the blue colour in use is based on one of my logo colours. The font I used for headings is Overlock SC which is a font similar to the one in my logo. To go with this I'm using the font Open Sans.

My website is a child theme based on DinevThemes' theme Teletype, but with quite a few adjustments to have it suit my needs and design wishes better. I think this theme displays portfolio work really well as it allows me to present the different projects in a nice matter already on the home page.

The portfolio should come across as organised, minimalistic, and easy to navigate. Because of the little use of colours, there isn't too much going on, which lets the viewer focus more on the actual assignments - which, of course, is the main purpose of a portfolio. I also let the layout of my reports be inspired by the website, and have displayed each of the individual reports almost as if they were a page on the website itself.

In addition to my reports included here, I also have quite a few personal reflections on [monikarhdesign.wordpress.com](https://monikarhdesign.wordpress.com).



# MA01 - MAGAZINE DESIGN

## INTRODUCTION

In this assignment I have created a magazine called Vision Earth. In doing this, the layout, typography, colours, photography and illustrations, and other visual elements have been very important. The magazine should appeal to its target audience, and there is a visual identity running through the entire magazine, as well as in each of the articles.

### Interpretation of Task

I understood this task as having to create a strategy and visual concept to form the magazine and its layout. The magazine consists of world issue content, and I could choose 6 out of 8 articles to include. The name of the magazine was up to me, and I would also have to design the masthead. I had to closely consider the layout for the entire magazine, find fonts that work together, and design the front and back cover. An additional challenge was to produce my own photography and illustrations, rather than finding this online. I could use external sources if need be, however I wanted to show more of what I can do and tried to create my own content.

### Concept and Target Group

The magazine features articles about climate changes, the future of the earth, slow living and decluttering, and it is ad-free. I thought of many names before I finally decided to call my magazine Vision Earth: this really fits the concept of the magazine itself, and it's easy to remember.

Vision Earth's target audience is in their early 20's until late 30's, both males and females, and are likely visionaries and environmentalists. They're based in the US and Canada, and generally speaking have an average income, belonging to the middle class.

### Message/Achieved Action

To create a successful magazine, the layout and interesting visual elements were the key elements to consider. The look of the magazine needs to be visually appealing to the audience, and not come across as too heavy to read or get through.

Layout/Design - The magazine uses the standard US magazine size of 8x11" with a 3mm bleed, and a 12 column grid for different layout options while keeping consistency in mind.

Colour - In addition to black and white, I use two hues of blue, and two hues of green in the magazine - these four colours are the ones that were originally used for the gradients in the masthead.

Typography - All text is written in either the sans serif font Myriad Pro (masthead, headings, by-lines, subheadings, captions, quotes and pagination), or the serif font Adobe Garamond Pro (introductions, body copy and interview subjects).

Photography/Illustrations - With the exception of three photographs, all the visual content is either drawn or photographed by me. I have spent a lot of time finding relevant photographs, taking a few new ones, and most of all create illustrations in Photoshop.



# RESEARCH AND WORK PROCESS

In the assignment brief, it was stated that our process should begin with looking at the downloaded files, researching other books and magazines, and then go on to applying idea development methods to find ways to present the content. So my first step was to read the articles and decide which ones to include, coming up with the concept and target group of the magazine, looking at other magazines, and then get down my ideas and thoughts on a mind map and a moodboard.

## Research and Analysis

Defining Target Group and Concept - Vision Earth is a magazine featuring world issue content. The articles explore the biggest problems of today, and solutions. These issues include climate change, poverty, consumerism, and war. The purpose of the magazine is to encourage people to take action and help the earth. By outlining issues and providing solutions, giving a voice to the people looking for change, and offering resources, Vision Earth hopes to reach out to a group willing to stand up for what they believe in, and for a better future.

Vision Earth wishes to reach a group of at least 150 000 readers every quarter, and the magazine will be sold in bookstores, natural food stores and newsstands both in the US and Canada. Differentiating from many competitors, the magazine is ad-free, and solely relies on tax deductible donations from the readers and foundation grants.

The target group is people in their early 20's until late 30's. Whether they're male or female, they're interested in the future of the earth, and are willing to accept that something needs to be done to solve the issues we are facing. These people are visionaries with hopes of a better future, and the interest in doing something to make the necessary changes. They are likely environmentalists, meaning they seek "to improve and protect the quality of the natural environment through changes to environmentally harmful human activities" (*Wikipedia*).

Since the magazine is sold in the US and Canada, this is the geographical location of the readers. As the magazine offers articles with research, the reading may be their primary source of knowledge in the field. However some may have education related to the topics, and see the magazine as an additional source. Nevertheless, Vision Earth's readers have an average income, belonging to the middle class.

Other Magazines - I had a look through five magazines for some inspiration and research. All these magazines' content is about the outdoors.

*Perspektiv* by Widerøe builds on a 2 or 3 column grid most of the time, and a sans serif font for the most part, with a serif font for the larger headings. This magazine is strongly affected by ads.



*Fjell og Vidde* by Den Norske Turistforening mainly uses a 2, 3 or 4 column grid, and has strong imagery. A serif font is used for body copy, and a sans serif font for headings, introductions, by-lines, and captions. Quite a few colours are in use, but it seems as though black and white, and red and blue are the most dominant. Lines help separate content where needed, and a > is placed to tell the reader that an article continues on the next page. *Fjell* by Nasjonalparkriket uses many different columns, but I think that's because they use a flexible grid which gives them many options. It looks as though the 3 column grid is the dominant. A sans serif font is used for body copy, while the headings vary. Red is the main colour, together with a touch of orange.



*UTE's* (by Utemagasinet) strongest quality is the imagery, and it has a consistent use of 2 or 3 column grids. As *Fjell og Vidde*, *UTE* has a serif font for body copy, and a sans serif font for the rest. Finally, *Opplev Mer* by Vefsn Kommune is a "Welcome to" magazine, made to tell tourists what they can do in Mosjøen, Norway. The magazine has a lot of ads, and also uses a 2 or 3 column grid, with a serif font for body copy, and sans serif for the remaining text.





The conclusion I draw from this research is that 2 and 3 column grids are the most used, but a variation is always good. Serif fonts are the preferred for body copy, and sans serif fonts for headings, captions, etc. Nigel French backs this up in his video *InDesign: Typography*, and says that combining a sans serif with a serif font like this “gives us contrast, and contrast is a very important factor when combining typefaces.”

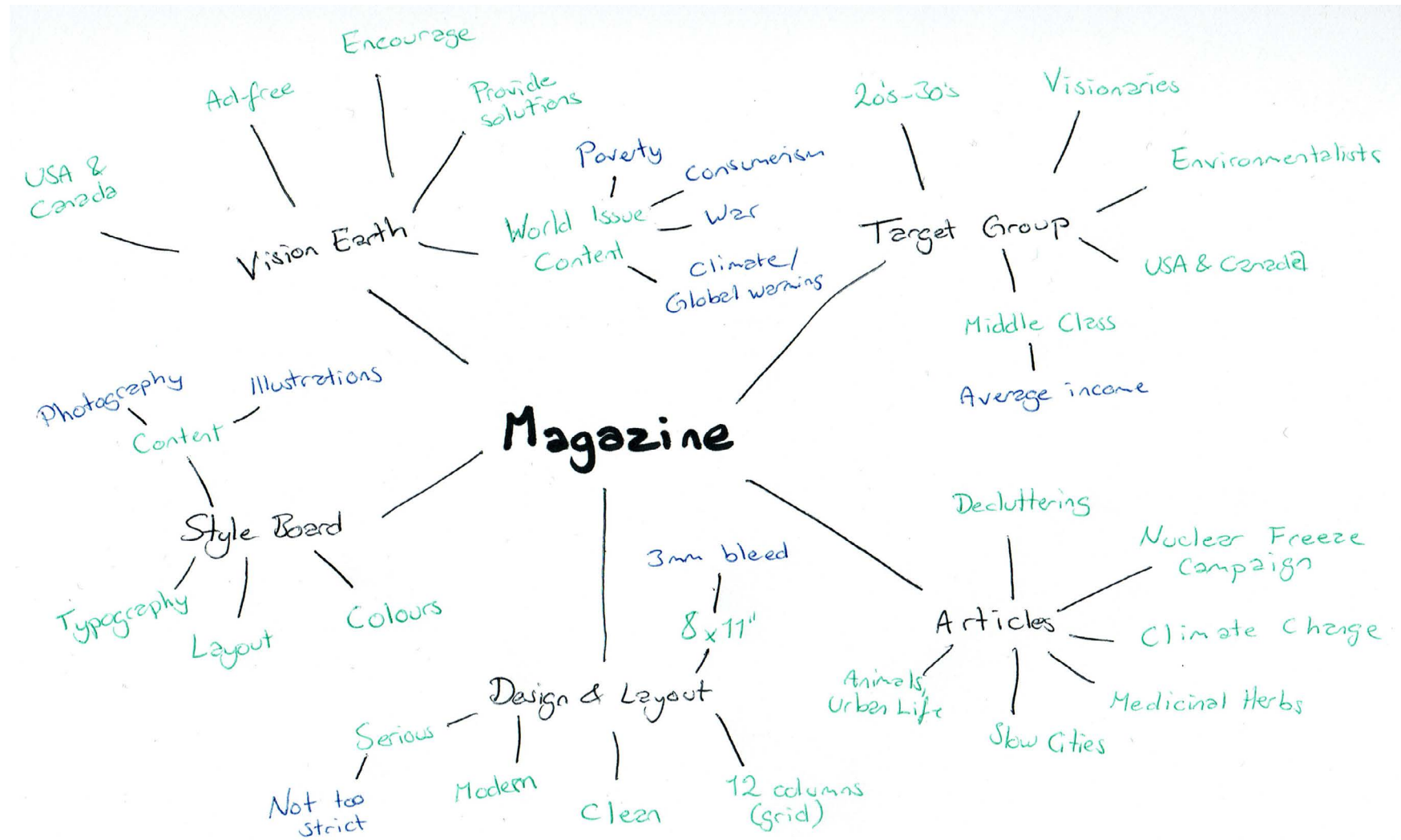
Grid and Layout - Grids are a “series of horizontal and vertical lines on a page, used as a visual guide for lining up words and images” (Graphic Design School, page 43). Essentially they enable “the layout of columns, margins and area for text and images,” and when well thought through they help create structure and order in a layout.

Graphic Design School further explains the use of a grid: “With complex layouts, in which text, images, diagrams and captions must be integrated, a more sophisticated horizontal and vertical grid is needed; those comprising between three and six columns enable you to use all kinds of elements. (...) Ideally, a grid should have vertical controls, both for structure down the page and for order to layout. (...) Grids should not be restrictive, but provide structure, while giving rich compositional variations to spreads” (page 45).

*Rachel Shillcock* explains how a grid system isn't only useful for the designer, but also the user; a solid grid system will help give the users a good experience because it creates consistency and familiarity. It also helps you “design in proportions, balancing between all of the different elements that you might have in your design.”



Mind Map - Outlining my ideas related to Vision Earth as a magazine, its target group, what articles I wanted to include, the design and layout, and style board, my mind map quickly grasped the assignment. This way I got a fairly good overview of the magazine and assignment as a whole from the very beginning, and had this in mind for the entire project.



Moodboard - My moodboard is fairly easy compared to some earlier moodboards; however since I knew I was going to make a style board, I thought that would set the tone even better. But my moodboard consists of different ideas I had in relation to the magazine and possible structures of the content, and content itself. I also added the logo and colours as soon as I had these settled.



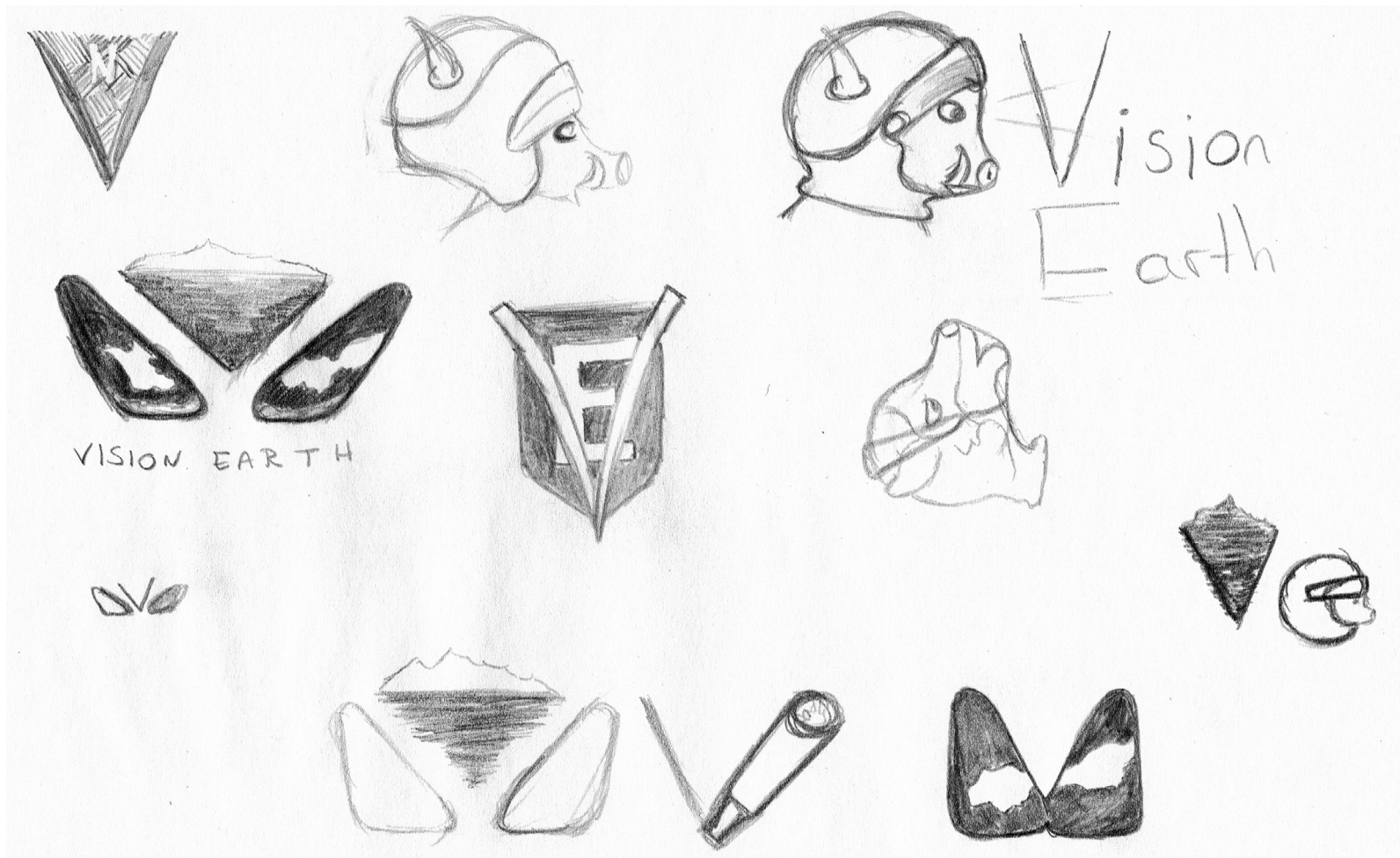


## Coming Up With Ideas

I needed to come up with ideas regarding the masthead, grid and layout for the entire magazine, front and back cover, photography and illustrations, and font usage and pairing.

Logo/Masthead - A masthead communicates an identity, and should make the magazine recognizable. As described in *ThoughtCo*, this element "is usually located at the top of the first page and takes up a quarter to a third of the page. It should be distinctively designed to attract the eye."

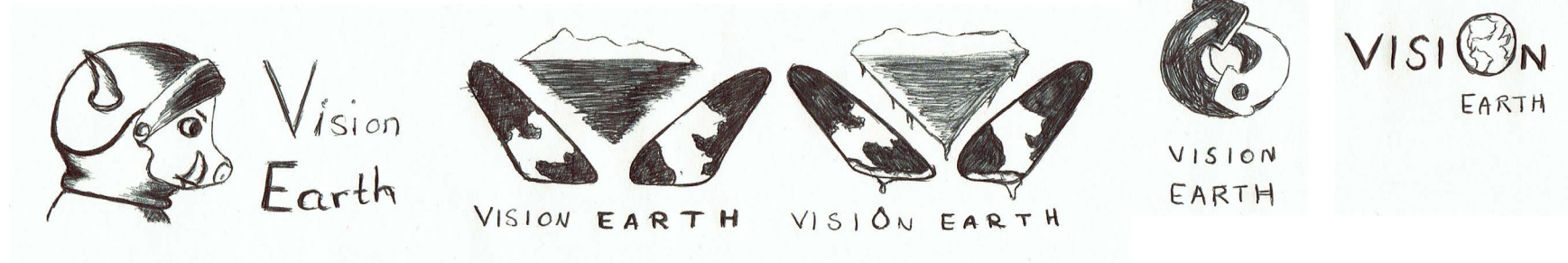
The masthead was one of the first tasks I did, as I think this is really important since it should communicate the magazine's identity. I did quite a few handdrawn scamps for this, and tried exploring unique ideas. Instead of using a globe or something (although I did try this too), I wanted to see if I could come up with new icons - I feel that a lot of world issue brands use globes in their logos, and wanted to differentiate Vision Earth from those. So I looked at ideas like using alien eyes, or some animal (e.g. a boar), and the recycling symbol for example. Glaciers melting, a tornado, telescope, monogram (VE), and an eye are other ideas explored.







I then made a selection of my favourite ideas to bring with me into Illustrator.



After illustrating these digitally I made a few necessary changes before I presented my first revision to tutors on Moodle.



In my second revision, I came up with a design both me and the tutor seemed happy with.



The font in use is Myriad Pro. The colours are done as gradients, going from #261E5B (dark blue) to #009DE0 (light blue), and #18321A (dark green) to #558635 (light green).



I think this is one of the strongest designs in terms of it being presented as a masthead. Some of the ideas I had were also kind of childish, and since this doesn't fit neither my target audience nor the articles (in terms of the writing style) I wished to go with something further from a cartoon feeling. I believe the design I've settled on first of all is easy to recognize as being an "earth" magazine, it's memorable, and also differentiates from some of the competitors. Finally it's really easy to read, which obviously is important.



Content (Photography and Illustrations) - When starting the work of this assignment, the first thing I did was to read through the articles. This way I got a good understanding of what they were all about, and I could choose which ones I wanted to use. It also gave me ideas in regards to what illustrations and photographs I could use or produce. So I've spent quite a lot of time illustrating, and going through old and new photographs I have taken.



f9 - 1/160 - ISO 200 - Focal Length 50



f22 - 1/100 - ISO 100 - Focal Length 22



f16 - 0,8 sec - ISO 200 - Focal Length 50

I took the photo to the left whilst working on this assignment; this is obviously related to, and based on the article "A Mom's Guide to Decluttering", and most of all the sentence "By the time we are done, her toys fit into a picnic basket." The photograph in the middle is from the Berlin wall, and is one I think relates well to the "Can we save our planet?" article considering it says about the same. To the right is a photo I took to create a "moody" image. I wanted to capture the steam from the cup here, and I believe this is perfect for the "5 Medicinal Herbs" article. Once I had this photo taken I knew exactly how I wanted the text displayed on top of it - in my magazine the photo has been flipped horizontally, as I wanted the heading above the cup and the body copy where there is more "white" space.



f45 - 1/400 - ISO 400 - Focal Length 45



f8 - 0 sec - ISO 100 - Focal Length 105



f11 - 1/320 - ISO 400 - Focal Length 36

Taken in New York City, USA, looking at Manhattan, I thought this photo would be better to use than to find one online for "Big City Living". Since I haven't been to any of the other cities mentioned in that article, those photographs are found online. Next is a photo I took of a monkey at a zoo in Melbourne, Australia. I just think this is a fun photo, and since they mention monkeys in "We Aren't Alone in our Cities", this is a great match. Another photo from the US, and more specifically Washington DC I think this photo fits because the article mentions this city. I've used the clone stamp to clean up this photo and remove distractions such as people.



f34 - 1/125 - ISO 200 - Focal Length 34



f55 - 1/200 - ISO 200 - Focal Length



f6,3 - 1/125 - ISO 400 - Focal Length 35

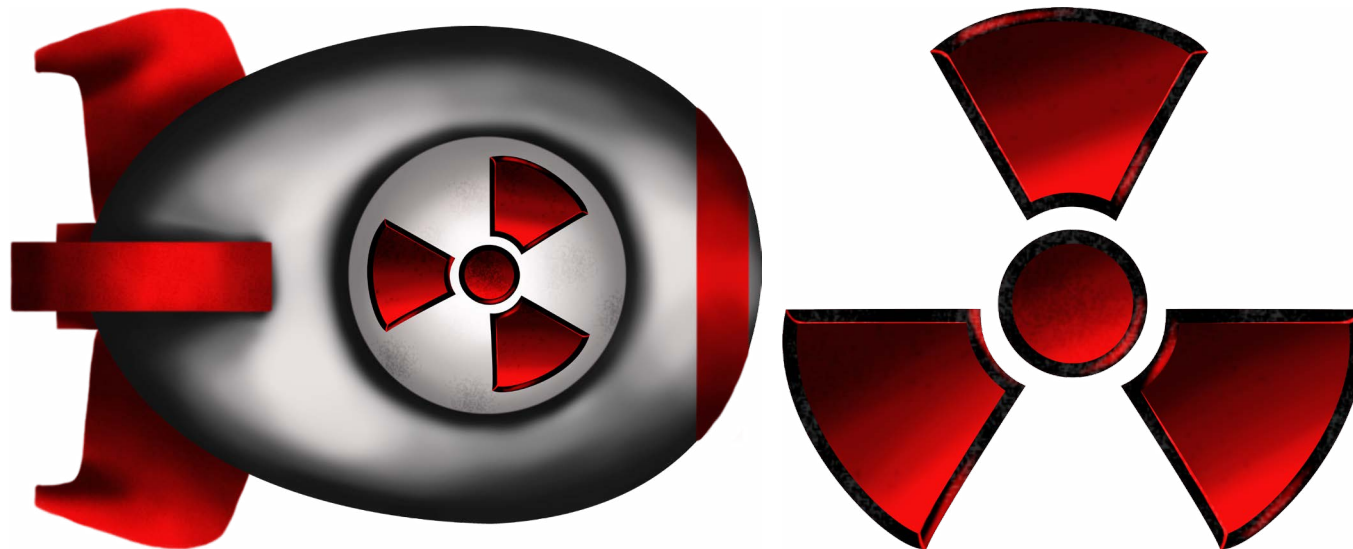
The left photo is one I took in Prague, Czech Republic, and I've done some minor Photoshopping on this to remove some distracting people in the background. I've done the same on the photo to the right, from Washington DC. This photo was pretty much packed with people, but using the clone tool in Photoshop has cleaned up the photo a lot. The middle photograph is also from DC. All these photographs relate to "Can we save our planet?", as this article mentions both demonstrations (left), and - as mentioned - Washington DC.



The biggest and most time consuming task, however, were the illustrations - which have all been done in Photoshop, using a drawing tablet.



The illustration to the left is based on a photo I found on Flickr (added to my Pinterest board, found under "Sources and References"), and this should emphasize the beginning of the article about decluttering, and the mood the writer sets here. The panda is a drawing I did a while ago, but which I think just suits the theme in general - however, for the final version I changed this to a photograph I took after receiving feedback.



Quite simpler than the rather realistic, detailed drawings I'm used to do, these illustrations are made for the "Can We Save Our Planet?" article.





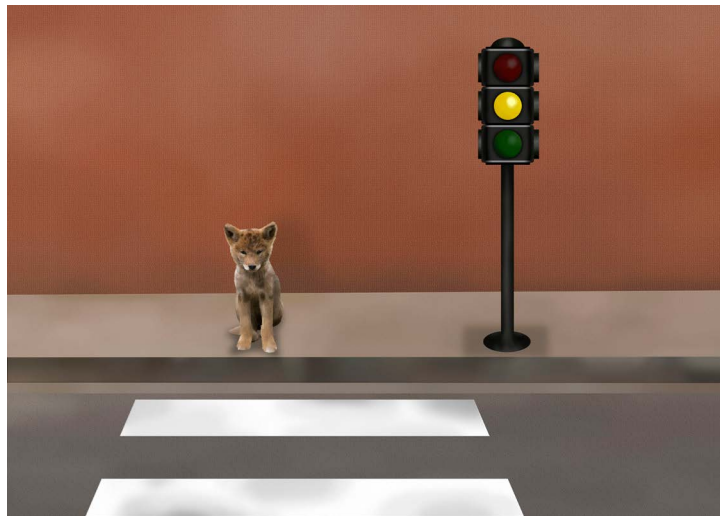
To go with “Staying Human in a Time of Climate Change,” I did these two illustrations as well. They are quite different from one another, as the one to the left is more life like, and the other less detailed. However I think they both explain the topic well. The gradients used are the same as in the logo/masthead. The left illustration is done with inspiration taken from several photos, and then modified. To the right is one quite similar to an illustration I found online (see my Pinterest board), with a few changes made to it. These have been removed in the final design.



For “5 Medicinal Herbs” I did a drawing of catnip, which is mentioned as one of the herbs. Again, the drawing is based on a photo found online, and I have then duplicated, rotated, and blurred my drawing, and finally put it on a background from a photograph I took outside a while ago. This way I got a really nice, blurry background which I think complements the illustration nicely. I also designed a really simple label for a bottle of hyssop oil, printed this and photographed that, and later cut it out from the background in Photoshop.



To make my own version of the Cittaslow logo/sign, I simply drew the snail, and then used a photo I've taken of the New York City skyline, and wrapped it around the snailhouse. Made everything orange, and used some frames to get it on a sign looking element. I then made two versions where I put the sign on photographs I've taken - one from somewhere in the US, and one from Helsinki, Finland.



I got the idea to the left while I was reading "We Aren't Alone in Our Cities", and so I found a photo of a coyote online (Pinterest board), and began drawing this as well as a quite simple road. This should speak for itself. To the right is a combination of a photograph and an illustration; the pigeon and the ground it's standing on having been drawn by me, and then put on a photograph I took from the Harbour Bridge in Sydney, Australia.



Style Board - In the assignment brief it was said that we needed to produce a "brief visual strategy and concept," which could appear as a style board. On this board I have elements such as colour, typography, layout & columns, and the style of the photography and illustrations. Some of the elements, and typography sizes in particular, have been slightly adjusted as I've been working on the assignment, but I have stuck to the overall visual strategy and concept throughout.

# VISION EARTH

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**PHOTOGRAPHY/ILLUSTRATIONS STYLE**  
Clean, Realistic, Topic Related, Colourful

**COLOURS**

C: 100% M: 100% Y: 0% K: 40%	C: 100% M: 0% Y: 0% K: 25%
C: 90% M: 30% Y: 95% K: 79%	C: 84% M: 21% Y: 100% K: 7%

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**LAYOUT & COLUMNS**  
Standard US Magazine size 8"x11"

12 column grid

Continues on next page (Zapf Dingbats)  
»

Article ending (Zapf Dingbats)  
■

Separating content (1-2 px line, Dark Colour)

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Vision Earth 2017

**TYPOGRAPHY**

**HEADLINES**  
Myriad Pro Bold, 22pt+, Uppercase

*By-Line*  
Myriad Pro Italic, 10 pt

**Introduction**  
Adobe Garamond Pro Bold, 10 pt

**SUBHEADINGS**  
Myriad Pro Bold, 10 pt, Uppercase, Dark Blue

*Body Copy*  
Offic totatur sequam facius, officae sequibus. Natio. Itatur? Bus, ut ea nos exceatur sunt conet etur? Volor sit idem. Andiorit, tem quo bere volor aut asperi omnis nam voluptatur? Nat quid mi, consequam recte pratemp oriber.

Adobe Garamond Pro Regular, 10 pt

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**VISION EARTH**  
World Issues  
Ad-free  
USA and Canada  
Serious  
Clear and Modern

*Captions*  
Myriad Pro Italic, 10 pt

**Pagination**  
Myriad Pro Bold, 10 pt

**INTERVIEW/SMALL HEADINGS**  
Adobe Garamond Pro Bold, 10pt, Small Caps, Dark Blue

*Quotes*  
“*Ur sit volore laborentur quia quiscim inullaccabo.*”  
Myriad Pro Italic, 18 pt, centered, Dark Green, "" from Zapf Dingbats glyphs (Dark Green 50%)

**TARGET GROUP**  
Early 20's to late 30's  
Visionaries  
Environmentalists  
Average Income  
Middle Class








Sketches - Since I didn't know how much space each of the articles would need, I made some quite generic sketches to begin with, without considering which article should go where. So I simply thought of different ways to present the content in terms of placement of the headlines, by-line, introduction, body copy, and photos/illustrations. I tried different columns (and then also widths of the columns) and quickly understood why 2 and 3 column grids seem to be the most used, as per my magazine research. As Nigel French points out in *InDesign: Typography*, one should as a rule of thumb have around 35-40 characters per line, and I quickly saw a 4 column grid might get too narrow.





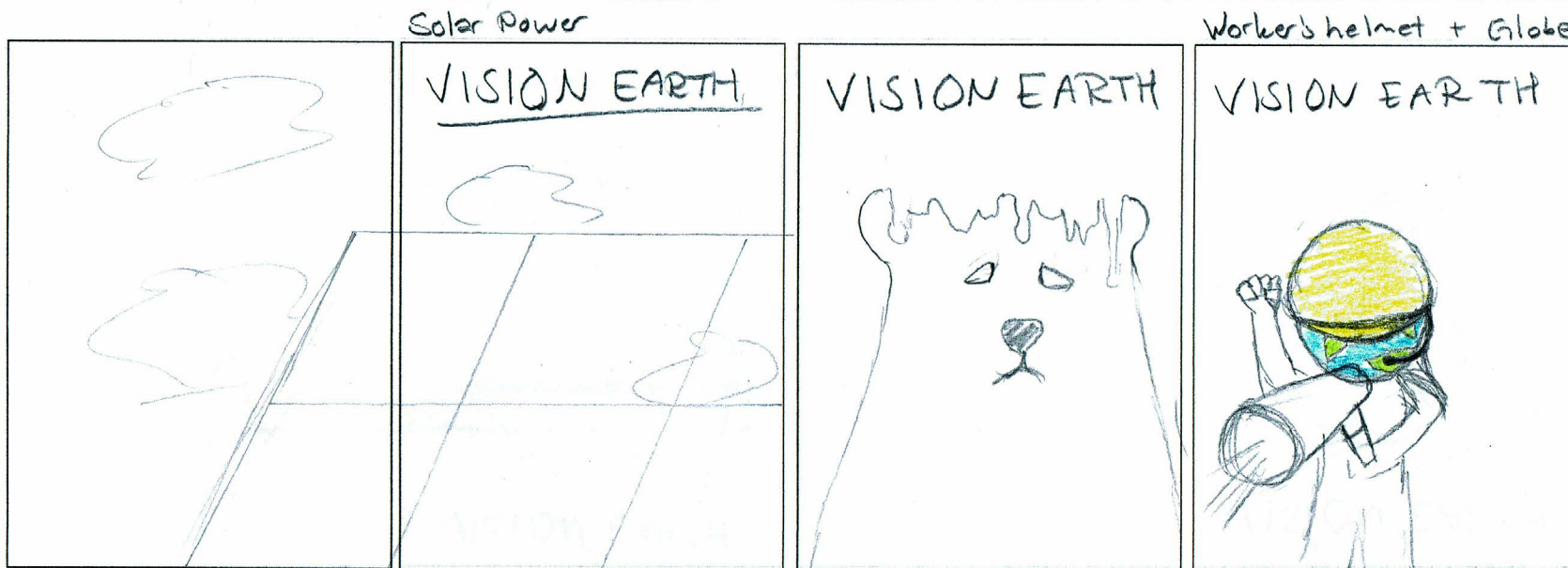


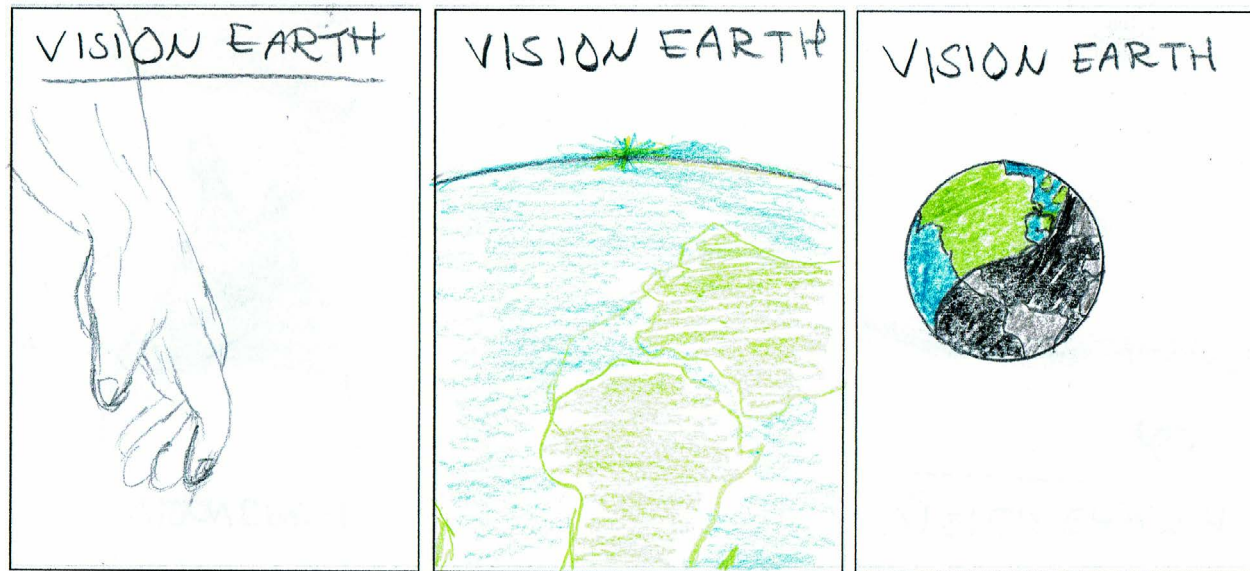




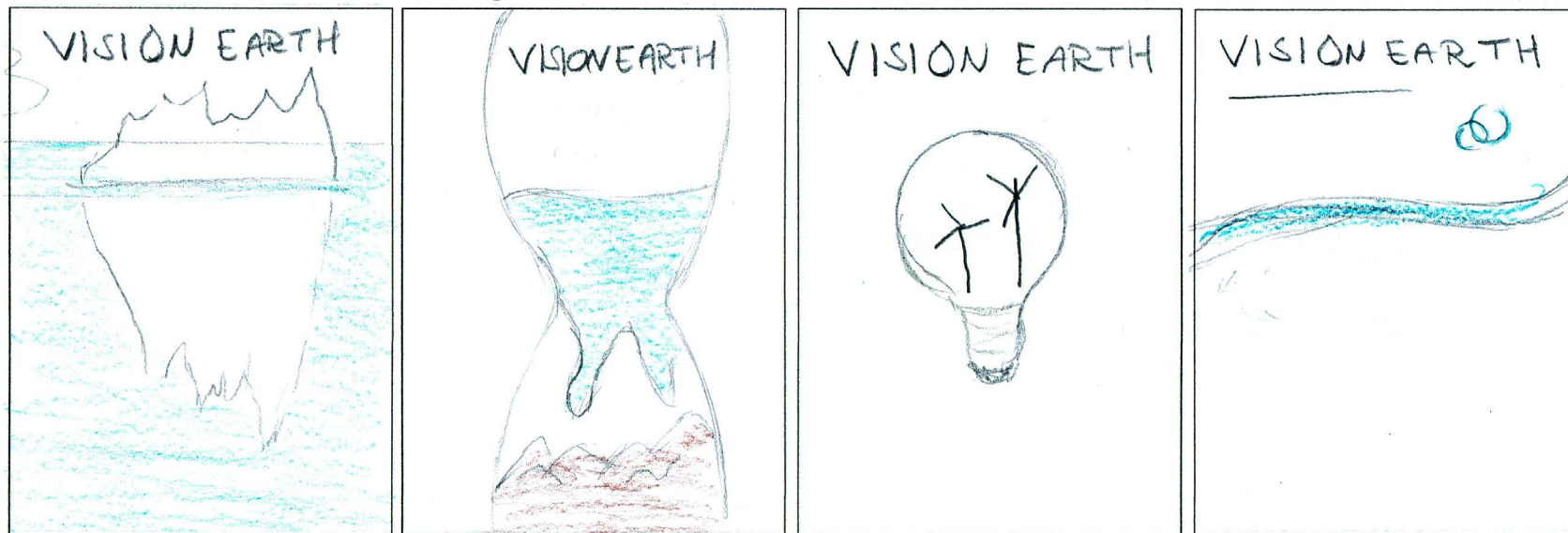
The "Big City Living" article's headline was one I was first quite happy with, but the more I looked at this, the more I wanted to change the layout of the first two pages. So this was eventually altered quite a lot, making the photograph/illustration cover one entire page, and having the headline take up more space of the right hand spread.

Cover - As with everything else, the process of setting up my cover began with handdrawn scamps before digitizing.

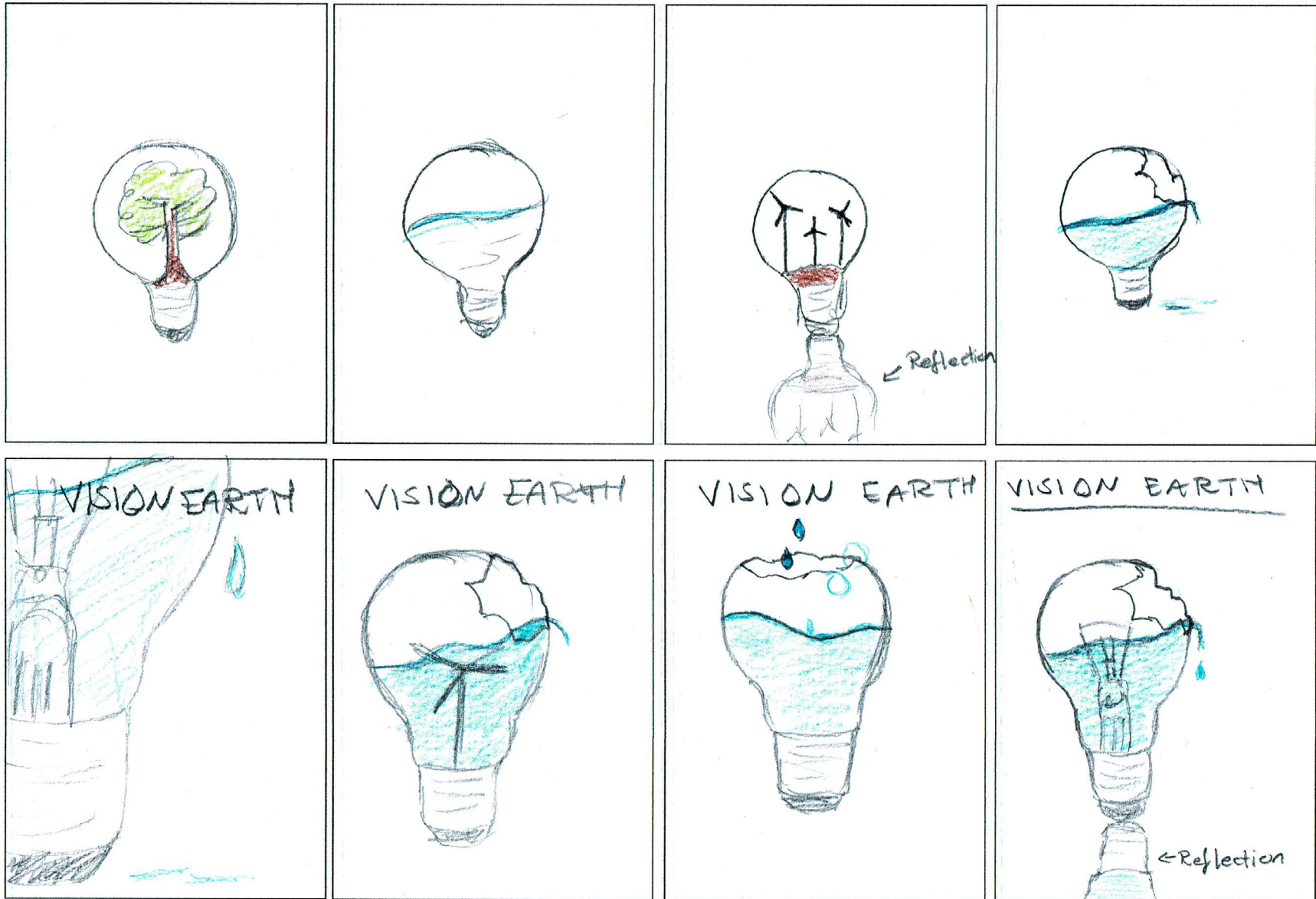




Hourglass



I liked the idea of using a light bulb, so I kept working on this until I had a very clear idea of what I wanted it to look like.



The idea at the bottom right is the one I decided to keep working on. So I found an image of a light bulb online (below), and drew this in Photoshop, made a crack in it, and copied some wavy water from a drawing I did a few months back (also below), to place inside the bulb. The background is made using a blue background with a few different hues on it, and clouds created using some cloud brushes I downloaded ages ago.





I placed this in my InDesign document and began adding text, the masthead and a barcode before asking for feedback on Moodle.



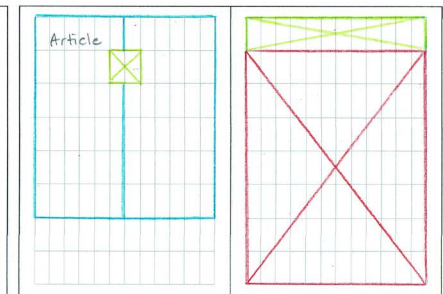
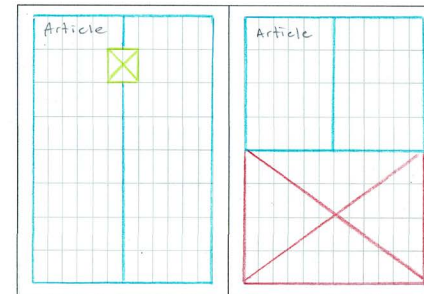
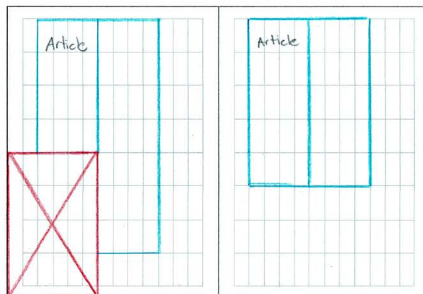
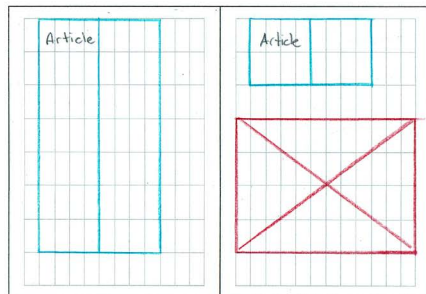
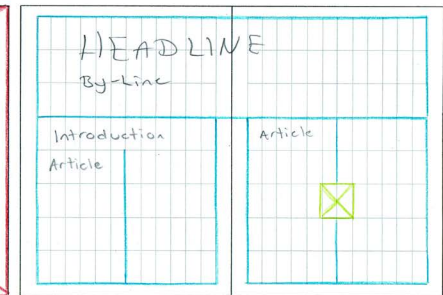
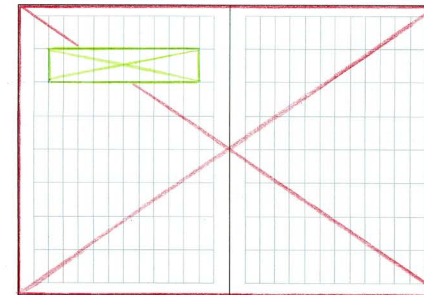
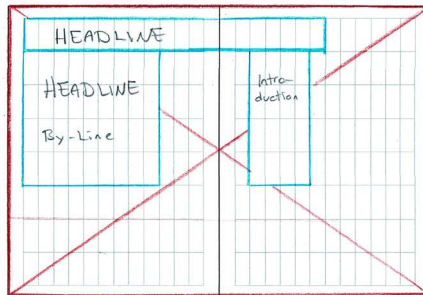
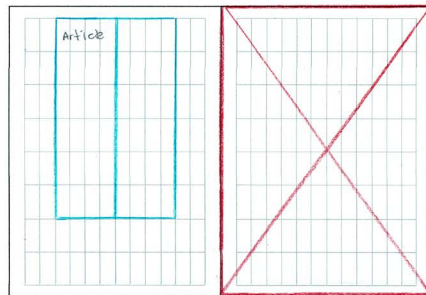
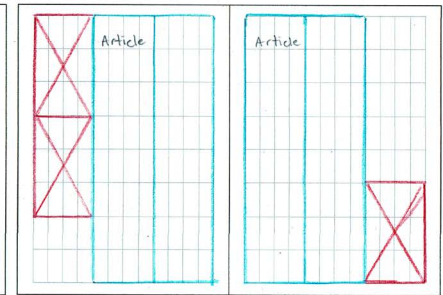
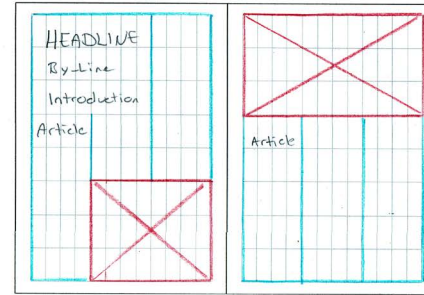
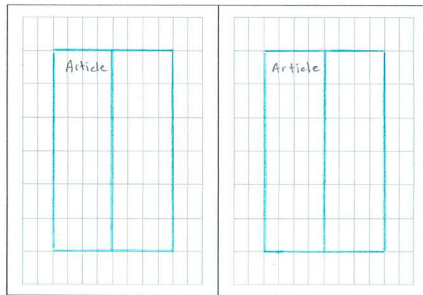
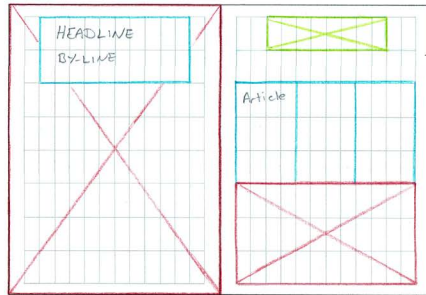
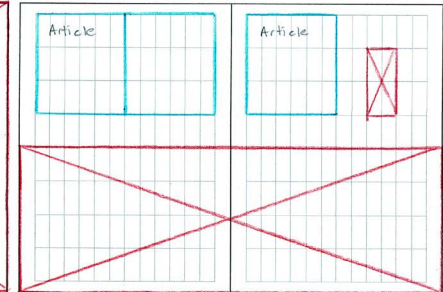
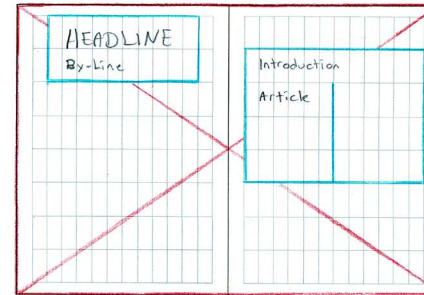
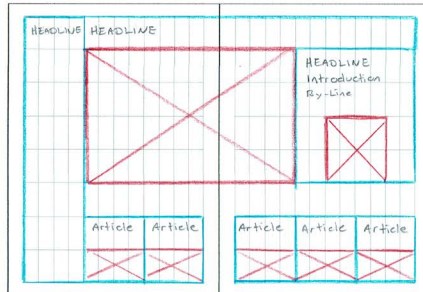
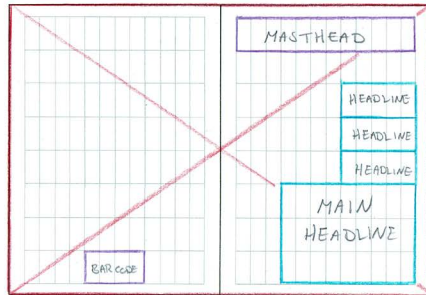
My tutor asked if I could see if I could use a more translucent light bulb on the front cover as well, so I tried doing this, and immediately saw that I liked it better this way. It doesn't show as well on the front as on the back due to the background being whiter, but I still think it works. The background on the front should be this white though, as the writing (and especially the masthead) disappears more if it's blue. I also changed the "Save our Planet" font to Myriad Pro like the rest. I wanted the front cover to be quite plain and easy, without too many elements, which is why I put the barcode on the back. However, by using different weights, sizes and colours, I think the layout of the front cover is still appealing and visually interesting to get attention.

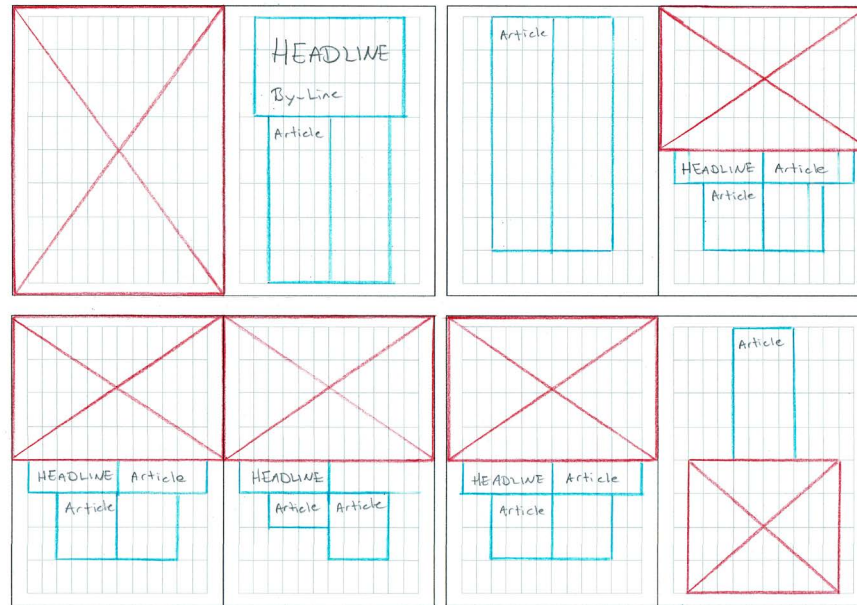


Dummy Paper - We needed to produce a physical dummy paper, and even though I did analogous sketches previous to the InDesign work, I set up a new dummy paper with the final layout, after the digital work. According to *Answers*™, this is "a diagram or layout of a newspaper page, showing the placement of stories, headlines, pictures and advertisements." The question asked here was what a newspaper dummy is, but the principle would be the same for a magazine, but of course in this case without the ads.

Red squares mark photographs and illustrations, blue mark text, and green are quotes. This does not consider text wraps etc., and some places I have considered the baseline grid more than the 8 horizontal guides going down the paper, but the general idea is very close to the layout shown on the following pages.







## UPDATES

After receiving feedback on this assignment I have made a few adjustments. To sum these up, the changes include:

- Masthead - Left off gradient

- Cover pages - Double lines are removed

- Content pages - Double lines, authors, nuclear symbol and some photos/illustrations removed, increased page numbers' size

- Quotes - Changed from serif to sans serif font

- Articles - A few illustrations and photographs have been changed, placed differently or moved to a different spread, backgrounds have been added to some of the illustrations and photographs, white frames added to the big city photographs of the final article

I tried four different combinations for the masthead colouring, combining all of the four colours used (dark blue, light blue, dark green and light green), and found the dark blue and light green to be the best combination. I'm really happy with this change, as it immediately got a more modern and simpler feel and look. Removing the double lines around this on the cover pages also definitely helped for a more minimalistic magazine. Before (left) and after (right):

**VISION EARTH VISION EARTH**

Over the next pages are the spreads I have changed the most - with the first versions to the left, and new versions to the right.



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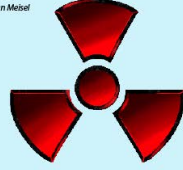
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### CAN WE SAVE OUR PLANET? What the climate movement can learn from the nuclear freeze campaign

The Nuclear Freeze Campaign of the 1980s saved the world from nuclear war. Here's what today's climate activists can learn from its success.

PAGE 12-17  
Duncan Metzel



PAGE 4-7  
Staying Human in a Time of  
Climate Change: New Author  
On Science, Grief, And Hope

Christopher Zumski Finske



PAGE 8-11  
5 Medicinal Herbs You Can  
Grow In Your Backyard

Miles Schneiderman



PAGE 18-23  
We Aren't Alone In Our Cities:  
12 Ways Animals Have Adapted  
To Urban Life

Matt Sontak



PAGE 24-31  
A Mom's Guide to Deciphering:  
Why My Kids Gave Up Almost  
All Their Toys

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PAGE 32-39  
Big City Living May Help You  
Slow Down, Stress Less, and Be  
Happy, Really!

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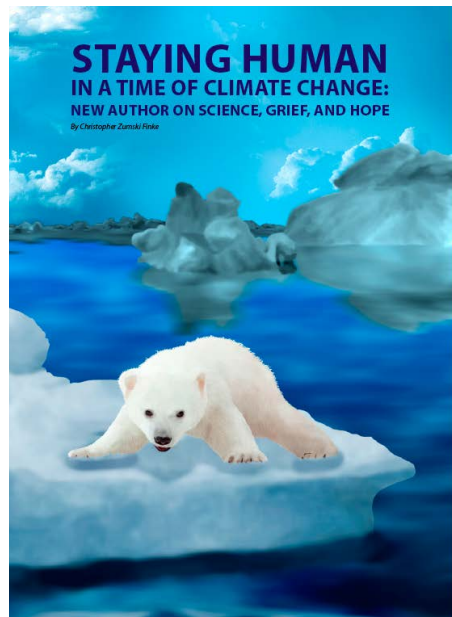
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PAGE 32-39  
Big City Living May Help You  
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These illustrations were not considered serious or realistic enough. Since I agree with this, I found some photos on Flickr (links on my Pinterest board):



## STAYING HUMAN IN A TIME OF CLIMATE CHANGE: NEW AUTHOR ON SCIENCE, GRIEF, AND HOPE

By Christopher Zumski Finske

"Climate change, like the loss of parents, necessitates an experience of grieving."

For geographer and author M Jackson, knowing climate science isn't enough. We need to get our hearts involved too.

Author M Jackson's *White Glaciers Sings: Being Human in a Time of Climate Change* was released last week by Green Wilkes Press. In the book, Jackson's first, she examines climate change by combining personal stories with scientific exploration. As both a scientist and a writer by trade, Jackson studied climate change and how to communicate science through writing at the Environmental Science Graduate Program at the University of Montana.

"I wanted to explore our capacity to experience personal loss—the loss of family, the loss of friends, the loss of a local landscape, the loss of certainty in the weather—in a more profoundly whole and simultaneously not giving in," Jackson says.

In the opening pages of *White Glaciers Sings*, Jackson explains that her parents died of cancer within two years of one another while she was in her twenties. Her experiences of loss, and the despair that followed, is the central current of her book.

"Climate change, like the loss of parents, necessitates an experience of grieving," the 32-year-old author says. "That also includes picking up the pieces and moving forward into futures that are shapable and malleable and bright open windows of individual imagination."

Jackson expertly pairs her loss, grief, and anger with the scientific exploration of our Earth and solar system. When she opens a chapter with learning of her father's cancer for the first time, readers end up in a discussion about the history of wind power as a human energy source (it starts in seventh century Afghanistan, for the record).

Bill McGibben, who wrote the introduction to *White Glaciers Sings*, draws on the quality of Jackson's book by asking if our big human brain "has come attached to a big enough heart to get us out of the trouble we're in." Jackson herself hopes that the distinction between the heart and the brain will help humans make it through this period.



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Photography by Marco Vrech / Flickr



It was pointed out that using a black background didn't fit this article that well, so I took a brighter photo instead. I also changed the body copy to the dark green, and made the headings red (sampled from the photo) to bind this better to the tea.

# 5 MEDICINAL HERBS YOU CAN GROW IN YOUR BACKYARD

By Miles Schneiderman

These herbs aren't just for cooking—here's how you can use them to treat ailments from asthma to anxiety.

At its core, most of medicine is still herbology according to Dr. Jen Dwyer, naturopathic physician at Baylor University's Department of Botanical Medicine. And growing your own medicinal garden is easier than it might seem. In fact, you might already have one. Many common culinary herbs have a long history as traditional medicines.

**1. COMMON SAGE**  
*Salvia officinalis*

**Use it for:** Cooling and drying body functions because of its phytonutrients. This property makes sage useful in treating high fevers, diarrhea, and excessive sweating or phlegm, as well as throat inflammation, asthma, and headaches.

**How:** Dry and eat the leaves, or brew them fresh in a tea. For all medicinal infusions, make sure to cover the tea with a lid for at least ten minutes before drinking to avoid the evaporation of critical ingredients.

**Grow it:** Sage is a perennial that thrives in hot, dry climates but will grow in some milder conditions. Plant it in sandy soil in a sunny spot.

**INTERESTING TO NOTE:** Some studies show sage tea is effective for treating diabetes patients.

**2. PEPPERMINT**  
*Mentha piperita*

**Use it for:** Relieving gastrointestinal problems such as indigestion, bloating, dyspepsia, colic, gas, and gastric emptying disorders. Peppermint calms intestinal muscles and improves bile flow.

**How:** The best medical use of peppermint comes from crushing the essential oil. Crush the leaves, pack them into a kiddie jar and cover them with vodka. Leave the jar to steep, shaking occasionally. The longer it steeps, the stronger the extract. Strain out the leaves, leaving only the extract behind.

**Grow it:** Peppermint will grow almost anywhere, but thrives in partial shade and in rich, moist soils.

**INTERESTING TO NOTE:** Like all mints, the primary active ingredient of peppermint is menthol, which is why peppermint tea is an effective decongestant and expectorant. It can also soothe coughing and sore throats. ☺



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The fence campaign thrived on an initial wave of activism that was grounded in local organizing in the referendum strategy. But after organizing skilled (perhaps prematurely) more towards legislative strategies, the next step for the hundreds of thousands of people involved in the campaign never emerged. After the fence became mainstream discourse—supported by hundreds of members of Congress, presidential candidates and millions of voters—the next step towards disarmament remained murky.

Ultimately the referendum strategy was symbolic. Cities and states did not have any formal power over U.S. or Soviet nuclear arsenals. But symbolic matters, and so does the democracy. The overwhelming vote for the fence in 1992 defined the political ground out from under south liberal hawks and the president, allowing more progressive voters to side the movement committed to the point where the 1994 Democratic Party platform included a fence shield. In other words, it turned diffuse public opinion into a concrete count of bodies at the polls.

The referendum vote also asserted the right of people to decide such weighty issues, taking them out of the realm of the military industrial complex and into the light of day. When asked, people wanted a choice to be involved. The same and democratic nature of the fence campaign served a blow against the social license of the nuclear industrial complex by ranking the implied consent of the majority of the American people from both the military leadership and their voters.

**THE PATH FORWARD IN AN UNCERTAIN TIME**

As the disarmament movement grows, particularly on college campuses—another arena often out of the social license of an entrenched and distant power elite—the loss of the fence campaign suggests that the disarmament movement will need to answer many important questions in the coming months and years.

We know how to march, but what comes next? Public opinion has shifted, perhaps decisively, but how do we use that diffuse energy into a story about the need for action? If we mobilize in 2016 for the election, what comes in 2017? And if we organize towards a single big demand, as the Fence campaign did in the 80s, how will we translate that into ongoing power?

The climate movement faces an epic, unique struggle, but the challenge is, in fact, as a movement we act as singular as we are our skills. As the movement ventures onto new ground, it's worth remembering that others have done what fits the impossible, in the face of an uncertain future—and triumphed.

*The author thanks Fence campaign activists Leslie Cohen, Randy Kessler, Joe Lewis, and the Center for supporting the research of this article. ☺*



United States Capitol, Washington, DC

## VISION EARTH

This was a movement powered by thousands of local organizations working in close, but functional, coordination. Even in 1984, which is generally considered after the peak of the Nuclear Fence campaign, the Fence Year PAC (founded at the Nuclear Weapons Fence Campaign conference in St. Louis in 1983) included 20,000 volunteers in 32 states—an electoral push that far surpassed that in the climate movement's history.

At the same time, this moment also showed how quickly movements can decline. While the Nuclear Fence campaign thrived in the very early 1980s, press and public attention rapidly dissipated. There are many possible reasons that could explain this from a shift in strategy away from grassroots campaigns towards legislative action (the Nuclear Weapons Fence Campaign conference moved from St. Louis in Washington, D.C., around this time), to a reliance on President Reagan's nuclear posture taking the wind out of the movement sails. The end answer is probably a combination of all of the above. Even a peak of organizing in 1983-85, participation in the movement significantly declined by the mid-1980s, and nearly stopped at the political risk well before 1990.

**FEAR IS A REAL MOTIVATOR AND A REAL RISK**

What does the initial outpouring of action? In no small part, it was fear. As Missouri lead singer The Smiths, sang in 1986, "It's the bomb that will bring us together."

In the late 1970s, research about the survivability of a nuclear conflict became dramatically clearer, showing that even limited nuclear exchanges could threaten all life on Earth. Also in this period, Physicians for Social Responsibility initiated a widespread education campaign that disseminated the local impacts of nuclear conflict on cities around the country. These developments,



United States Capitol, Washington, DC

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combined with the real impact of Reagan's nuclear strategy, created fertile ground for the fence campaign, allowing movement voices to appear more reasonable than the technocratic nuclear establishment that had been co-opted with the public's fears. Only when Reagan began to step back his posturing and present alternative arms control proposals was he able to meet the power of the movement.

The debate about the use of fear in the climate movement is ongoing, but compared to the debate about nuclear weapons, the mainstream climate movement under-appeals to the fear of climate change. While it's clear that apocalyptic, do-or-die-scenarios appeal to fast are demotivating, grounded assessments of the problem that speak honestly about how scary the problem really is, and are attached to feasible solutions are crucial to mobilizing large numbers of people. One example of an effective appeal was Bill McGowan's widely-read 2012 Rolling Stone article "Global Warming: Stripping 'No Apocal'," which succeeded for several reasons. First, it used specific, scientifically grounded numbers to explain approaching thresholds for action change. Secondly, it was connected to a new national organizing effort to divert from fossil fuels, including a 21-city tour providing critical mass to local organizing.

Nevertheless, fear is by its nature, hard to control and—in the case of the fence campaign—it provided an opportunity for co-optation of the movement's rhetoric. Most significantly, President Reagan's Star Wars program was able to redirect the fear of nuclear exchange into a technocratic, biased military project—rather than solutions to the root cause of the problem. The Reagan administration drew on the president's personal charisma and reflexive trust in the power of the military industrial complex to transfer some of the concern generated by the movement, and turn it towards his own ends, as



United States Capitol, Washington, DC



For both these articles I was recommended to add a background, and to work some more on the coyote illustration. So I have added a better background as well as more fur to this to make it more realistic. I also added the background to the monkey photo, and made this cover the entire spread - I also used this background for the previous spread, rather than the green.

VISION EARTH

# WE AREN'T ALONE IN OUR CITIES:

# 12

## WAYS ANIMALS HAVE ADAPTED TO URBAN LIFE

By Matt Sponik



City living is changing animals in surprising ways. But they're also transforming the cities they share with us.

As cities expand, it's not just humans who are becoming increasingly urbanized. Concrete jungles and animal jungles are no longer realms apart, and as natural and human-created environments bleed into each other and intertwine, animals that walk on four legs, sit on eight legs, fly or swim are calling cities home more and more.

In *Feral Cities: Adventures With Animals in the Urban Jungle*, released this month by Chicago Native Press, author Tiziana Donovan finds that just like shifting from rural to urban living, changed humans, city living is changing animals in sometimes surprising ways. At the same time, urban wildlife is changing the way some cities operate and use their resources. Here are just a few examples of that back and forth from the book and other recent research.

Animals are learning the rules of the road

18 Vision Earth May 2017

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**THEY'RE HEALTHIER**  
With more resources and fewer predators, urban animals often have an easier life than their rural counterparts, and in several species that reflect in their mortality rates and health.

Chicago's coyotes have an annual survival rate twice that of rural coyotes living outside of protected areas.

**THEY GET BOLDER**  
Routinely exposure to humans lessens animals' fear of us, and the occasional handout teaches them to associate us with food.


In Los Angeles, this led to some problems after people started leaving plates of food out for animals in Griffith Park. Some coyotes had gotten used to the

Male and would approach people in the park, nip them on the skin as a way of asking for some food (the same way they do with fellow coyotes), and then sit and wait for a handout. Eventually, these coyotes that had gotten too used to humans and free meals had to be killed to prevent conflicts.

**THEY CHANGE THEIR SCHEDULES**  
Some city animals will change their daily schedules to exploit urban resources or avoid conflict with humans.

In Bangkok, Thailand, and New York City, sparrows have become night owls, staying out later to feed because the bright lights around buildings draw plenty of insects. Urban humans around Lake Tahoe also work the night shift, eating and moving more after sunset so there's less risk of bumping into people. In Germany, hoars have adjusted their activities to human schedules.

During hunting season, the animals are known to consume from rural forest areas to the suburbs of Berlin during the weekend to avoid hunters, and then head back to the country during the week when the forests are safer.



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**FIRE DEPARTMENTS PICK UP NEW SKILLS**  
Forget the cat made a star. In Miami, the county fire rescue service deals with the city's population of exotic snakes and other reptiles. Meeting into animal control made sense for them, says Donovan, because they were already up

**CITIES KEEP HUNTING SQUADS ON CALL**  
When the wild boars that roam Berlin get sick or injured, they can get very aggressive and take out as people, which often means they need to be destroyed. Gunning down a several hundred-pound boar on a busy street isn't exactly easy, though, and the city police

**SOME GO DARK OR BUILD FOR THE BIRDS**  
Cities can be a great place for birds to live, but for those that are just passing through, they can be a death trap. Chicago happened to lie in the path of the Mississippi Flyway, a major north-south route for North America's migratory birds, and the city's lights can distract and attract them, leading to collisions with buildings.

In one night, there can be as many as 1,000 collisions at one building,

and running 24 hours a day and most citizens called 911 when they spotted a wild or scary animal. The service has its own internationally recognized system response unit that's equipped with the largest array of automobiles in the U.S.

department is often reluctant to take on the task because of paperwork involved. So the city's wildlife officer regularly calls on a volunteer force of Stashfingers, or city hunters, to co-vented with the boars in exchange for any meat that's fit to keep from the animals.

according to Chicago Bird Collision Mitigation. In response, Chicago and other cities on migratory routes have implemented "lights out" programs where buildings keep their lights off at night. Other cities, like Toronto, require that new construction implement certain "bird-safe" design aspects, like exterior lights that don't point skyward and timers or motion sensors that switch interior lights off when the day is done.

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I changed this illustration to a photograph I took, for the same reason as with the Climate Change illustrations.

**VISION EARTH**

*"We're not being fair!" She screams at me. "You can't just take away our stuff! We need those things!"*

I slam on the breaks and gaze back at her through the rearview mirror. My voice is suddenly calm. "You just spent a week living outdoors. I can't take away a borrowed soccer ball. Do you mean to tell me you still need everything that's on that living room floor?"

**66 I see a new pride in her — one that comes from knowing what she doesn't need.**<sup>65</sup>

There is silence. After a few moments, Ula notices a short list of what she hopes to save: some stuffed animals, the Barbie, one porcelain doll, some modeling clay. I pull into the driveway at the farm. Ula gets out and runs to the safety of her grandmother's arms. Sistine stays behind, daring me to kick her out of the car.

*"I can do it," she says softly.*

I am no longer angry. "I can't live with the clutter, Kiddo." I tell her. "But I can't make you be there while I go through it all. It's too hard on you."

*"Mom, I can do this. I want to do this."*

I assure. She gets one more chance.

We turn around and drive back up the mountain. At first, she can't physically put the objects in the bag. She pleads a few times, but when I look up at her with my fery grin, she backs away. She moves to the far end of the pile, and chooses to read to me from her newest book rather than witness the antics. Her essay is interrupted with each bag I haul out the door.

We stop in the heat of the afternoon, strip off our clothes, then run outside naked and spiky cactus with the hose. We make one last mistake in the blinks, then slip them on the screen porch while she recounts stories from camp. Caffeine, I've found, is a powerful enabler for discarding.

*Learn more at [TheRadicalCinnamonmaker.com](http://TheRadicalCinnamonmaker.com)*

**VISION EARTH**

**66 The only toys you had there were a 4-inch knife and a borrowed soccer ball. Do you mean to tell me you need everything that's on that living room floor?"**<sup>65</sup>



**66 I see a new pride in her — one that comes from knowing what she doesn't need.**<sup>65</sup>

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**VISION EARTH**

*"That'll do." I think there might be foam around the corners of my bag by this point. "You've had fun! Get into the car! You're going to the farm!"*

Ula comes for the car. Sistine doesn't move. She stares me down. With confidence, I am reminded, comes the least amount to dislodge. "I'm staying."

*"You will not. You're cheating." She follows me out to the car. From the back seat she moves my gear and I spend down the road to the farm.*

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*"Mom, I can do this. I want to do this."*

I assure. She gets one more chance.

We turn around and drive back up the mountain. At first, she can't physically put the objects in the bag. She pleads a few times, but when I look up at her with my fery grin, she backs away. She moves to the far end of the pile, and chooses to read to me from her newest book rather than witness the antics. Her essay is interrupted with each bag I haul out the door.

We stop in the heat of the afternoon, strip off our clothes, then run outside naked and spiky cactus with the hose. We

*Learn more at [TheRadicalCinnamonmaker.com](http://TheRadicalCinnamonmaker.com)*

**30 Vision Earth May 2017**



**VISION EARTH**

**66 The only toys you had there were a 4-inch knife and a borrowed soccer ball. Do you mean to tell me you need everything that's on that living room floor?"**<sup>65</sup>

## DESIGN CHOICES

### Style/Genre

The style of the magazine, although consisting of some dark truths regarding our planet and the future, tries to be positive. Vision Earth has just that; a vision for the earth, a vision for a better future. So in using e.g. some bright colours, the tone of the magazine should make it easier to get through the articles.

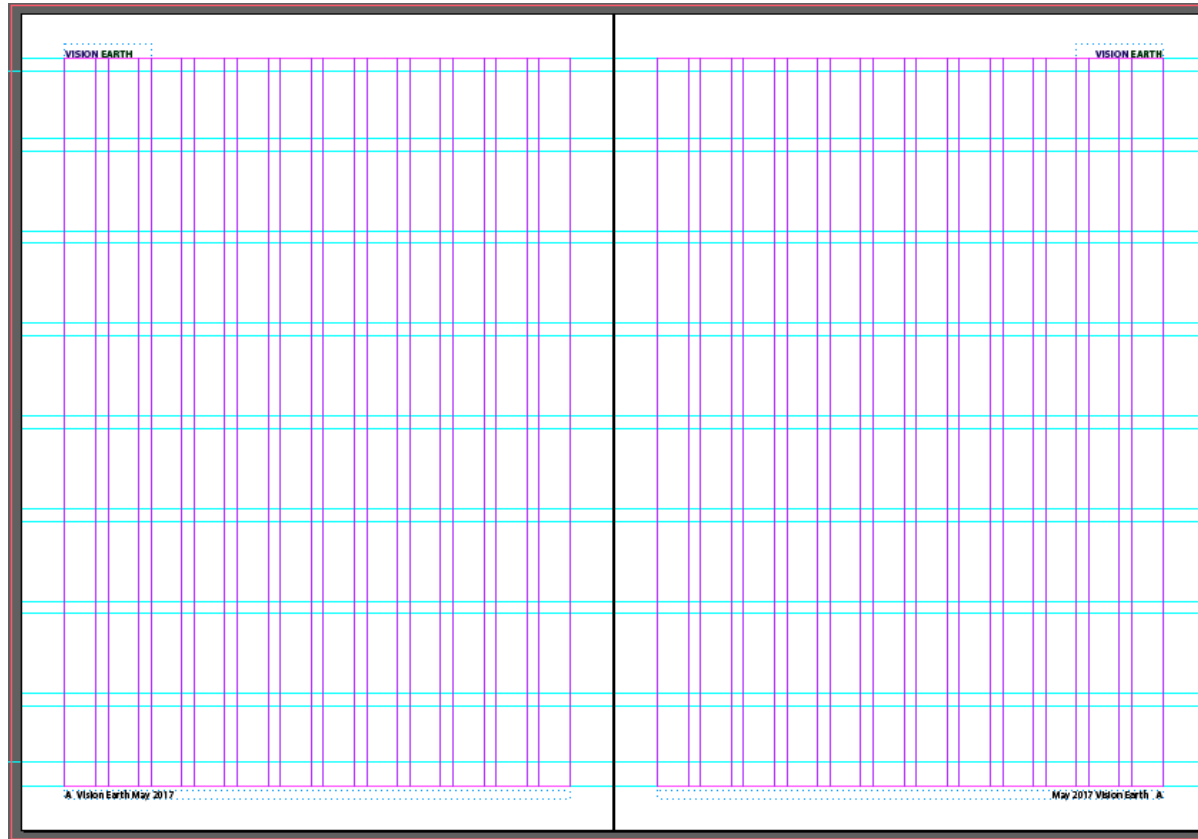
### Layout/Design

When setting up my document, I followed Nigel French's advice, and used a 12 column grid with 8 horizontal lines. He explains that this allows for flexibility, as you can use many different combinations of columns and their widths. So throughout the entire magazine I use 2 or 3 column grids - and all these consist of between 4 to 6 of these 12 columns each. Between each column is a gutter of 12 points.

As a general rule I have tried having somewhere between 35 and 40 characters per line - however, on those wider columns this has been challenged a little. Not to a fault though, in my opinion. Using different widths of the columns only makes the content and each of the article more visually interesting to look at, and variation for the eye is only good. As The Fundamentals of Typography explains, "Columns can give a strong sense of order but can also result in a static design if there is little text variations or few opportunities to vary text block presentation" (page 56), which is something I have tried keeping in mind when setting up the layout.

Using a baseline grid, "an imaginary grid upon which type sits" (The Fundamentals of Typography, page 48), has helped. I made the articles' body copy (and often headlines) snap to this grid marked in increments of 12 points - based on the auto leading of the body copy's text size of 10 point.





Above are my master pages, with the grids and columns, and my master page elements.

Each article, although overall similar, should have its own identity - if a headline is green, so will the elements of that article be, and opposite if blue. The columns or their widths don't differentiate within an article (apart from headlines, or introductions spanning columns), and in general the design of the magazine as a whole has been closely considered.

After settling on a layout, I worked with tracking and kerning to clean up. I didn't want to justify my body copy since this might cause very uneven word spacing in narrow columns, so I used tracking and kerning to create a cleaner, more straight line at the right of each column. Tracking will adjust the amount of spacing between several characters, while kerning adds or subtracts space between individual letters (The Fundamentals of Typography, page 46-47). I never adjusted to more than 10 or -10 though, as Nigel French pointed out that you might not get away with more, as people will start noticing.

Finally I have also worked with leading, which "refers to the space between lines of text in a text block" (The Fundamentals of Typography, page 47). On headlines, which have larger text size than the body copy, I haven't always set this to snap to the baseline grid, as this will often cause too much leading, or end up with too little. So these have not always been aligned to this grid, and I've manually adjusted the leading to make sure there isn't too much space between (making it feel like the blocks of text don't belong together), or too little.

## Typography

I first thought of using the default size of 12 point when setting up my document and styles. However, while watching Nigel French's *InDesign: Typography* I realized this in print is considered too big. Even though it will vary and depend on the chosen typeface(s), audience and personal preference, French says that somewhere between 8.5 and 11 point is the most ideal in terms of the body text. So I ended up with 10 point, which I found a good size for my typeface.

As per my magazine research, I quickly decided to use a serif typeface for body copy, and a sans serif for headlines, captions and other shorter blocks of text. As explained in *The Fundamentals of Typography*, the small cross lines at the end of strokes that form the serifs, "aid our ability to recognise characters and help us to read by leading the eye across the page. For this reason, serif typefaces are generally easier to read than sans serifs" (page 46). I therefore thought a serif typeface was good for the body copy. And as mentioned, combining typefaces like this creates contrast.

I chose the sans serif typeface Myriad Pro, released in 1992. The family has a full range of widths and weights, although I in the magazine only use regular, bold, and italic. The font has "well-drawn letter proportions, clean, open shapes and extensive kerning pairs" which "ensure that the design retains a comfortable level of readability across all of its variants" (*Fonts.com*).

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 !"#%&/()=?

For body copy and quotes, I have used Adobe's Garamond, released as a new version in 1989. *The Fundamentals of Typography* describes this as an "elegant and readable" typeface (page 19). It is "considered one of the most versatile fonts available today and certainly one of the most attractive and graceful in print" (*Fonts.com*). The widths in use in the magazine are regular, bold, and italic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 !"#%&/()=?

## Photography/Illustrations

I'm happy with all the photographs and illustrations I have taken or created. I have considered the photos' settings closely, and for both photographs and illustrations, composition has obviously been a key element to think of. All visuals should have a close link to the articles they're used in.

## Colours

Sticking to only four colours, my colour palette is simple, yet interesting enough to keep a visual interest. I have two dark colours, and two bright ones, which definitely helps create more contrast.

<b>RGB</b> R: 31 G: 27 B: 98 <b>Web</b> #261E5B	<b>CMYK</b> C: 100 % M: 100 % Y: 0 % K: 40 %	<b>RGB</b> R: 0 G: 172 B: 236 <b>Web</b> #009DE0	<b>CMYK</b> C: 100 % M: 0 % Y: 0 % K: 25 %	<b>RGB</b> R: 9 G: 50 B: 21 <b>Web</b> #18321A	<b>CMYK</b> C: 90 % M: 30 % Y: 95 % K: 79 %	<b>RGB</b> R: 84 G: 139 B: 65 <b>Web</b> #558635	<b>CMYK</b> C: 90 % M: 30 % Y: 95 % K: 79 %
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I also believe that using these colours only (and of course black and white) helps create more of an identity for the magazine and Vision Earth.

## Elements

Apart from the photographs, illustrations and masthead, I have kept elements at a minimum. Lines of 1 px widths in dark blue or dark green help me separate content, while » and ■ (found in the glyphs panel of Zapf Dingbats) make it easy for the readers to see whether or not an article continues on the next page. The reason I haven't used other elements than these is that I wanted the focus to be on the photographs/illustrations (and obviously the articles) since I put quite a lot of time and effort in creating these. Since we see over and over again that "less is more", I want to think of simplicity rather than filling each page with too many elements.

## SELF EVALUATION

### Reflection Around Finished Product

I'm happy with the finished product. This assignment has probably been one of the most time consuming I've had so far, as I put a lot of time and effort into creating many illustrations in particular. This is a process which always takes a lot of time, since I usually aim for my illustrations to be pretty realistic. I do think the final images I have come up with both suit the magazine, and have the feeling I want them to.

I'm glad I have been able to create a visual similarity throughout the magazine, but at the same time each article also has its unique theme, so to speak. This makes it easy for readers to follow and always know what content belongs to which article.

After receiving feedback, considering this and then making the changes I agreed with, I think my magazine has improved a great deal. The cover pages now feel more minimalistic, and the masthead is less old-fashioned, as it was described as in the feedback. The illustrations I have changed or replaced help the magazine feel more serious and thought provoking.

### Development and Process

My process has been very thorough in my opinion. I have done sketches both by hand and digitally, I have researched other magazines, and I have looked for inspiration both online and in other books. Most of the time I have also had a pretty good communication with tutors, to make sure I got feedback from others than myself.

The magazine as it ended up is quite different from what I first pictured it, but I really do believe all the changes I have made, and the ideas I have come up with benefit it. Vision Earth's identity should come across, and I personally think it speaks to the target group. Some elements may seem a little "simple" or "childish" at times, but I think this only helps make the content seem a little less daunting to get through.

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# MA02 - DOOR TO DOOR ORGANICS

## INTRODUCTION

In this assignment I have developed the new visual identity for Door to Door Organics's expansion to my local community. In doing this, I have had to do thorough strategic analysis and research, and then come up with a visual design to create the brand identity. All products created stay true to the new identity, and should be appealing to the target group as well as communicating the brand essence.

### Interpretation of Task

I understood this assignment as having to develop the new logo and visual identity for Door to Door Organics as it expands to my hometown Levanger. By constructing a visual identity through strategic analysis and research, I would have to do my best to make the brand interesting for potential customers. Since there is already one local business doing about the same thing, it was extra important for me to appeal to people, since there is already some competition.

### Concept and Target Group

Door to Door Organics is a company offering people organic produce, bought online, and then delivered to their doorstep. Since the company is expanding to a new area, new customers are in order, and the new visual identity will have to reach this group.

Door to Door Organics in Levanger's target group are families with young kids, who wish to eat clean, healthy and organic food. They often have busy lives, with many activities going on, and need to take out some of the stress often associated with grocery shopping.

### Message/Achieved Action

By setting up specific ideas and guidelines early on in the process, I have developed a brand identity which should communicate the brand's essence, and which works for several products.

Layout/Design - The layout and design of all brand products are quite simple as not too many elements, nor more than two fonts or hues have been used. They are visually interesting and appealing, and express the brand concept.

Colour - The colour scheme I have used may be described as an "earthy" scheme, with a few tones of orange and green.

Typography - I have used two fonts; the sans script face Swagger for the logo and headings, and the sans webfont Lato for longer texts.

Elements - Elements have been kept to a minimum, and made organic and simple in terms of details. They communicate the brand's products and services.

Brand Manual - The brand manual developed for Door to Door Organics in Levanger explores the guidelines of the logo, and design in general.



# RESEARCH AND WORK PROCESS

Door to Door Organics's expansion to my local community doesn't need as global research as a worldwide company would. I have therefore focused my research on the company itself based on their website, some competitors in my area and also countrywide, defining the problem, and the target group.

## Research and Analysis

Client - The US based company Door to Door Organics says "Skip the store. Just open the door." Through this company anyone can do their weekly grocery shopping in minutes online, and have the food delivered right to their doorstep. The biggest plus; the food will be organic produce, farm-fresh dairy, humanely-raised meat, sustainable seafood, and natural groceries, all with a 100% satisfaction guarantee. Their "Smart Recipes" even take the stress out of deciding dinners.

Door to Door Organics is "dedicated to empowering people to eat food that has a positive impact on your health, our communities, and the environment." (*Door to Door Organics*). The company supports local, organic farmers as this is good for the planet, they believe in strengthening our communities and economy, and donate time and money to support important food issues like GMO labelling initiatives. They "believe organic food is better for our health and the health of the planet. Organic produce is grown without the use of harmful pesticides and herbicides."



Competitors - I had a look at three companies that deliver food on the door.

*Økomat* was the first business I researched; a local business with the same concept as Door to Door Organics. *Økomat* delivers organic food for health reasons and because they are thinking of our environment and communities, they support local farmers, and make sure all their partners raise animals in a humanely way. *Økomat* has an online shop from where people can book their order, and one is able to choose between a wide variety of products. They also have specific boxes one can buy, such as breakfast boxes, fruit boxes or dinner boxes – and these will then be brought to the customers.



*Adams Matkasse* tries to give their customers local produce when possible, but also expands to other areas of the world to get the best produce of the current season. Their goal is to help making families' day-to-day life easier, making sure dinner is on the table every day – and uniting the whole family. *Adams Matkasse* is trying to appeal to parents, and talk a lot about their kids, their health, and their food habits. Like *Økomat* and Door to Door Organics, this business also lets you order online and then have the food delivered right to your door.





More than 50 000 families in Norway use *Godt Levert*; yet another business that lets you book online and find the food on your doorstep. Godt Levert was established by three men with busy lives, and the company focuses on healthy, good dinners and recipes.



Defining Problem and barriers - Since Door to Door Organics is expanding, and moving from the US to a small community in Norway, they need to develop a new logo and visual identity to suit new customers and markets. The visual identity also includes making touchpoints such as packaging and car decoration, as well as a brand manual to make sure the visual identity has set guidelines that will be followed.

Since there is already one business in town with a very similar concept it is even more important to differentiate from this, yet be engaging enough for people to want to check out Door to Door Organics rather than the other business. In addition to this the company is American, and thus might need to adapt to Norwegian needs and habits.

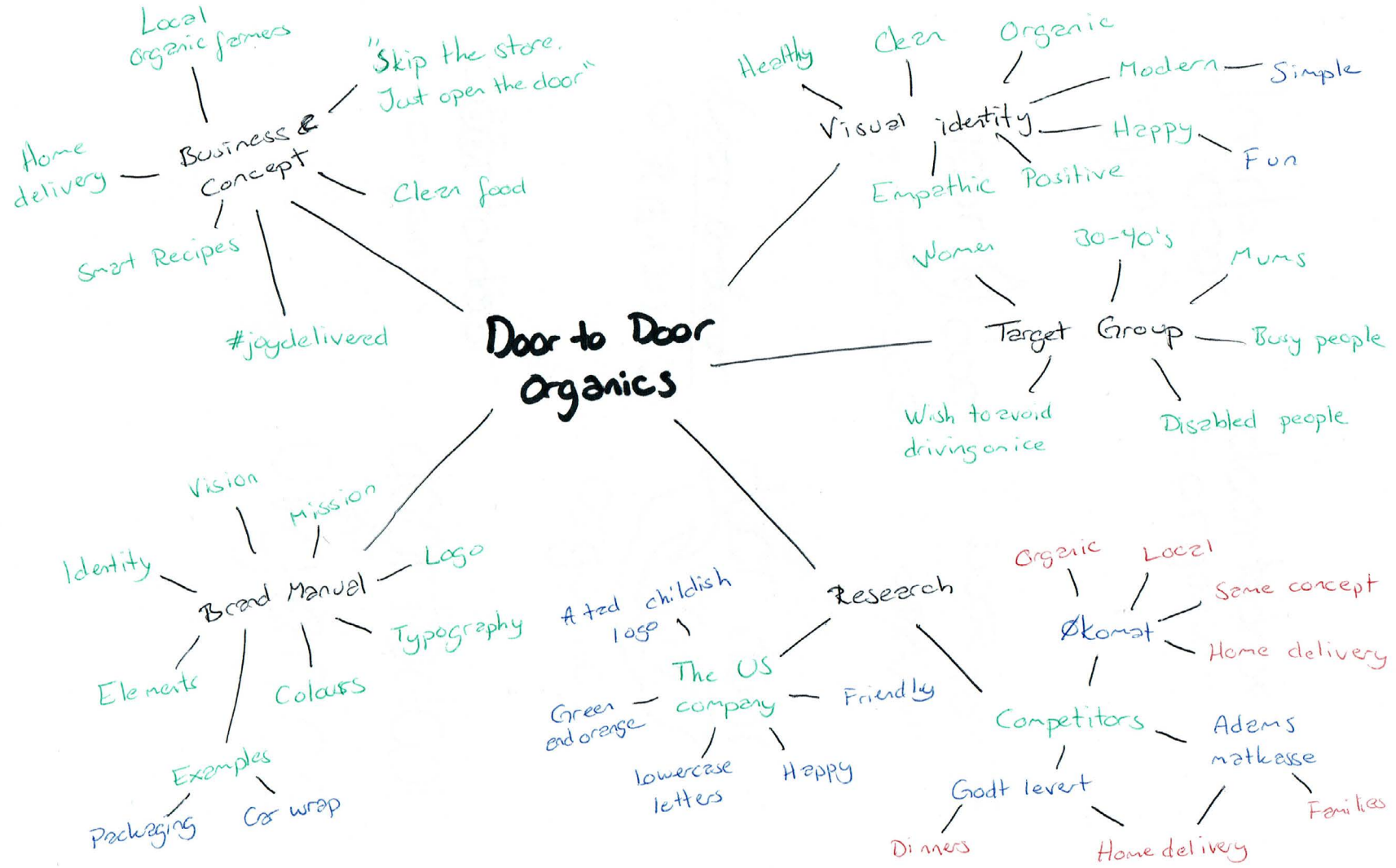
Researching Target Group - Based on *Yelp reviews*, it's fairly obvious that women outnumber the men; at least as far as reviews go. What seem to be the main reasons people use the company are that 1) they have a busy schedule, e.g. combining work and having children, 2) they are disabled and getting to the shop is a little challenging, and 3) at winter time people are glad they don't have to drive on icy roads.

Door to Door Organics Levanger's target audience are families with young kids. The parents, and especially the mums, want their kids to eat healthy, and they like the idea of supporting organic and local food. Because of busy daily schedules, getting to the shop, planning dinners and all that goes with it sometimes gets to the mum. So instead of dragging the hyperactive kids with her to the shop, it's easier to go online, and have the food delivered right to the door, and let the kids have fun unpacking. It's also nice that when using Door to Door Organics, they don't have to spend time finding out what food is organic and not; this is all taken care of for them.

The average buyer is in her 30's, and her kids are still quite young. The family belongs to the middle class, and has an average salary.



Mind Map - I made a generic mind map at first, quickly exploring the business and concept as a whole, the visual identity I got the feeling that the US company is striving for, the target group I researched, more focused research on the US company and what competitors we have in Norway and my area, as well as ideas for what should be included in the brand manual I would need to design.



Moodboard - My moodboard explores other organic logos, organic food, one of Door to Door Organics's vans, and highland cows.



## Strategy and Briefs

Having done my research, I went on to clarifying the strategy, and setting up two briefs. In *Designing Brand Identity*, A. Wheeler argues the first brief, the brand brief, to be “most effective when it can be captured as a diagram on one 11” x 17” page.” (p.120).

# door to door organics: the big idea

### attributes

- care for people’s health, our communities and the environment
- support local, organic farmers
- wish to improve our communities and economy

### vision and mission

*“skip the store. just open the door.”*  
improving the world’s health and our future

### value proposition

- we consider people’s and the earth’s health and future
- #joydelivered

### key products and services

- organic produce
- farm-fresh dairy
- humanely-raised meat
- sustainable seafood
- natural groceries
- 100% satisfaction guarantee
- home delivery

### target market

busy families with young kids, with wishes of a healthier diet

### competitive advantage

- unlike many of our competitors, we focus on 100% organic groceries, and fully humanely-raised meat.
- we always give a 100% satisfaction guarantee because we believe in our products

### key competitors

- økomat
- adams matkasse
- godt levert

### key stakeholders

#### *internal*

- owners
- managers
- employees

#### *connected*

- customers
- suppliers/farmers
- competitors
- creditors

#### *external*

- government (and regulations)
- general public/society/community
- media



Creative Brief - "The creative brief cannot be written until the audit readout is complete and the brand brief is approved" (*Designing Brand Identity*, p.143). The point of this brief is to synthesize what the creative team needs to know, and to interpret the findings from the research stage.

### **Contact Info**

Door to Door Organics  
7600 Levanger, Norway  
+47 4567 8901  
levanger@d2do.no

### **Background and overview of Door to Door Organics**

Door to Door Organics in Levanger wants to keep promising their clients satisfying organic and humanely-raised produce from local farmers.

Vision: Make people eat more organic groceries, and be more aware of what they eat – without the hassle of having to go into depth for each and every product they buy. With Door to Door Organics the consumer can rely on healthy and safe food.

Strategies: Intrigue families with kids so youngsters get accustomed to a healthy and clean diet from early on. Door to Door Organics should be the face of the local community's grocery shopping, and should have a memorable visual identity.

Goals: Be the go-to business for door to door delivery and organic produce.

Values: Organic eating, healthy eating, clean eating, good treatment of all animals, clean communities, support of local farmers.

### **Consumer Profile**

Door to Door Organics wishes to reach everyone, but especially families with young kids. Everyone benefits from eating healthy from a young age, and Door to Door Organics wants to make even kids think eating healthy can be fun. Families interested in eating clean and organic food are of the main target group, and because of hectic schedules, Door to Door Organics helps the family spend more quality time together, without the stress of going to the shop.

Door to Door Organics is perfect for the middle class family with an average salary. With not overly priced produce, the different boxes will help keep the stress out of always coming up with a new dinner idea, while still eating healthy and clean food.

Women, especially mums, often pay extra attention to the business. Knowing their kids love the visual identity makes it even more fun to have them bring what for the kids are surprise boxes to the doorstep, and letting them play around unpacking. It's like a healthy Christmas every week! All in all the business' target group is the mum with young kids and a hectic schedule. She will be in her 30's, and the kids up to around 12 years of age. Door to Door Organics's services help them spend more time together whilst still eating healthy.

### **Door to Door Organics expression**

Door to Door Organics should come across as organic and natural. Healthy. Green. Modern. Happy. Exciting. Lovely. Empathic. Door to Door Organics wants to tell people that eating healthy and clean food can be fun and easy.

### **What needs to be done - what are we designing?**

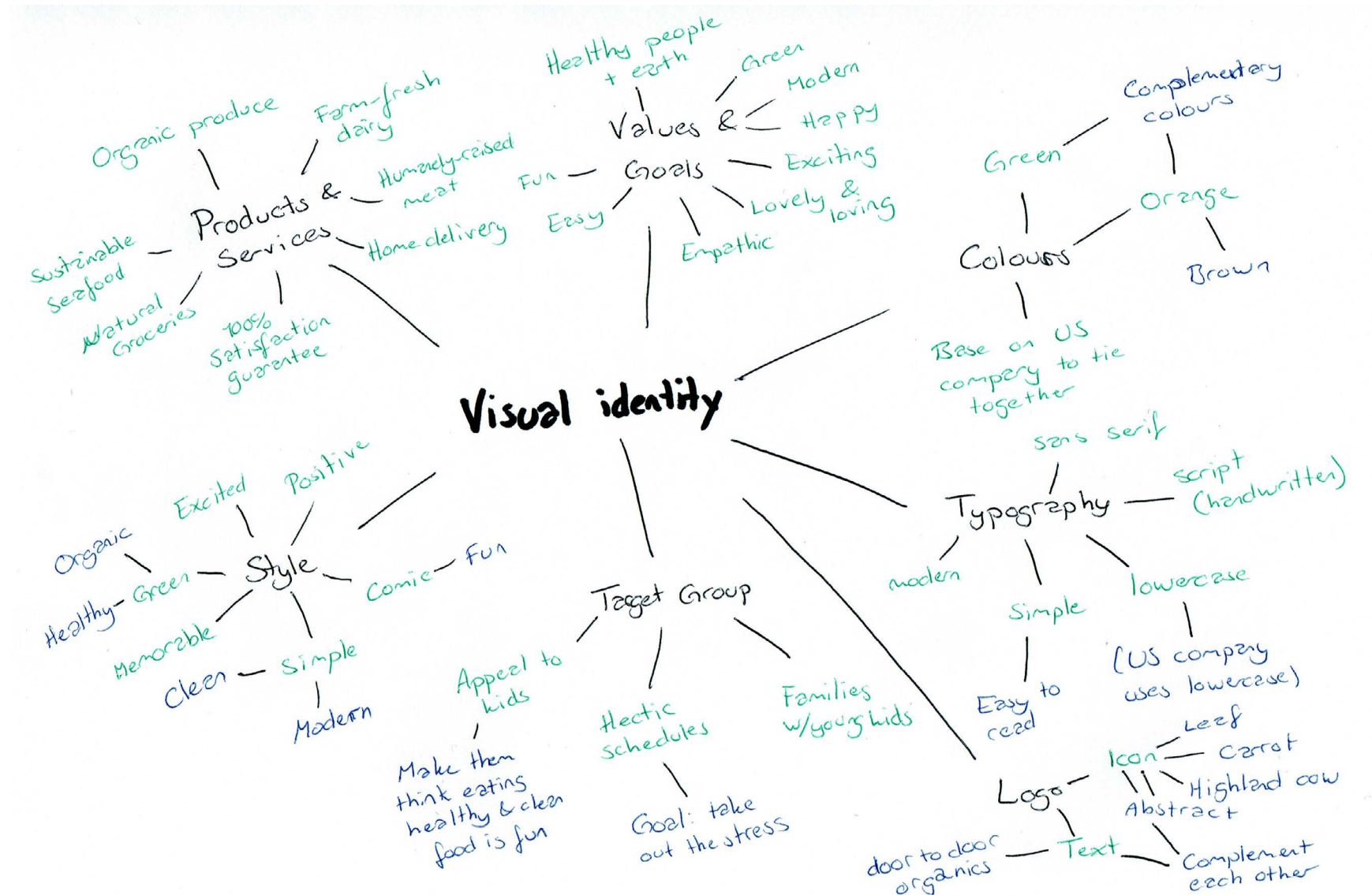
We are designing a new visual identity for Door to Door Organics in Levanger. This includes developing a new logo, packaging for our products, and decoration on our delivery vans. In addition to this we need a brand manual to clearly set guidelines to ensure that we stick to the new identity and keep the brand alive.

### Where and how will it be used?

The logo will be used both on printed material (stationery, brochures, vans, signs, uniforms, packaging etc.) and on screen (website, social media). The current touchpoints will be packagings and vans.

### Schedule

The full project needs to be done by the 16th of June 2017 (16.06.17).



## Coming Up With Ideas

Moving on to the design stage of the process, I had to come up with ideas for the new logo, the touchpoints packaging and car wrap, and finally the brand manual which would provide design guidelines for future designs.

Logo - After my research I began working on what I reckon is one of the most important aspects of a brand identity; the logo. The US based company's logo is, in my opinion, not very memorable. I think the sun around "to" reminds me too much of a kindergarten, and the other leaf like elements I'm personally not very fond of. So I wanted to design a completely different logo. What I do like about it, however, is its colour scheme. This makes it come across as quite vibrant and happy, and there is great contrasts between the higher saturated orange and green. I also don't mind the type of font, and figured I would find one that is similar, and also go with lowercase letters - this will bind the company logos better together.



So the logo process began as always; with a few thumbnail sketches to quickly get ideas down. I soon had the idea of integrating a highland cow, as we have many of those in my hometown, and most people seem to think they are really cute. So I figured they really fit the whole concept of the company coming here.

door to door  
organics

door to door  
~organics~

door to door  
O ORGANICS

door door  
to  
organics

door (to) door  
organics

DOOR TO DOOR  
ORGANICS

dōōr to dōōr  
organics

doortodoor  
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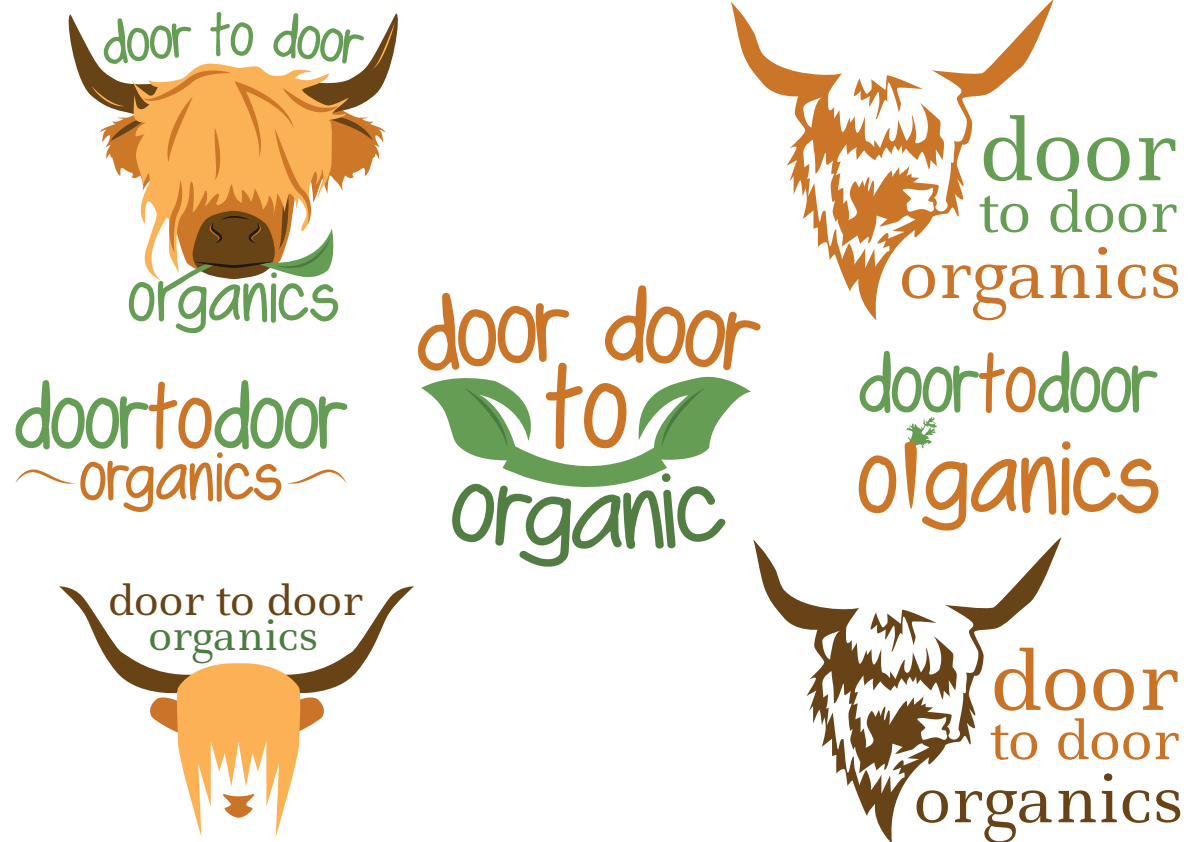
After getting quite a few ideas down, I narrowed it down to my favourite ideas.



Looking at doing some digital work I then tried finding a font that would suit the company. I wanted a similar font to what Door to Door Organics in the US uses, as I thought this would fit the concept and style I had in mind. These are presented below, in alphabetical order: Candela, Chocolate Covered Raindrops, Ledger, LemonadeJuice, Luna, Pooh, PuppyBellies, Swagger. I found Swagger to be the best communicating font out of these eight.

door to door organics  
door to door organics  
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door to door organics

Moving on to Illustrator, I used my sketches as a template to digitize the ideas and see what I might technically be able to come up with. I soon had seven ideas I was quite happy with.



Four of the ideas use a highland cow as an icon, but three of those ideas remind me more of a butchery or something like that, so my favourite definitely was number 1. The design in the middle might get women's attention, but maybe not so much kids, and since I would like to appeal to them as well and have Door to Door Organics come across as more fun, design 1 ended up as the winner. The nice thing with this idea is that it really communicates something about the company, meat and leaves, and it's quite eye catching. I also think this is a memorable logo as it's not very generic.



FONT: SWAGGER

I ended up making two versions of the logo; the primary logo with the cow eating the "r" of organic, and a secondary logo with the text to the right of the cow. The primary logo is obviously the primary identity, but the secondary might be used on elements such as headers and letterheads (i.e. where there is more horizontal than vertical space). I'm also using a white outline when the logo is placed on a coloured background, and no outline when placed on a white, more neutral background.

This is a logo which should communicate at least the food part of the company, and it's visually interesting. I made sure to balance the cow by having longer hair on one side because of the leaf, and I think there is just enough going on. Finally, it's really cute, which I think will catch people's attention.







I think this logo really sets some basic guidelines in regards to the visual identity of Door to Door Organics in Levanger. It has a bit of a comic feel to it, which I really don't mind as I think it fits the concept and definitely has the potential to reach a big part of the target group (kids). The font is simple, organic, modern, and in all lowercase. The colours are sampled from Door to Door Organics's website, and therefore doesn't completely change its identity from the US based company.

Packaging - The first touchpoint to design was the packaging - "suitable packaging for their products." So I began doing some research on what materials to use, and what to consider.

#### The purpose of the packaging

- Functional
- Practical
- Hold the content (groceries) in a secure manner
- Durable (will be transported in delivery vans)
- Look appealing on someone's doorstep
- Communicate/express Door to Door Organics's essence to the consumer

## Material

The content that will go into the packaging containers are fruit and vegetables, meat and seafood, and dairy and eggs. These products will be transported in delivery vans, and may be left at people's doorsteps should they not be at home. This means that the products may be left outside for quite some time, so temperature and transportation are factors to consider.

When thinking of different packaging options, I followed a few questions to guide me, such as: Is the material strong, light, available, flexible? Is it biodegradable? Packable? Stable? Will it store the product in a good way? Will it keep the product at the right temperature? Is it transportable?

Door to Door Organics in the US already uses cardboard boxes. Since they care for the environment they encourage their customers to help them recycle and reuse these boxes, and will always pick up any packaging materials left outside on delivery day. To help keep the food fresh and cool, they use ice packs and insulation. One review on *Yelp.com* states that "Perishable items always arrive carefully wrapped in icepacks and other cooling devices to ensure that they don't go bad before you have a chance [to] bring your Box inside. Many a Friday, I don't get home until 10 or 11 p.m., and the eggs/milk/cheese (and even fish!) are still in perfect condition on my porch."

Another option is to use wooden boxes. These may be more in line with the company's look and feel, but these will be heavier than the cardboard boxes (Door to Door Organics is meant to make life easy for the clients, and even though there won't necessarily be a huge weight difference, this is a factor worth mentioning). Printing onto the material will not necessarily be as easy and quick process as with cardboard, but may get a really cool look. The advantage of wooden boxes over cardboard boxes is storing; it is a strong material on which one can place several other boxes, compared to what a cardboard box can hold. Depending on what kind of wooden box (solid or with see-through openings) water might get in, but if it's a completely closed box the products will be safer in wet conditions longer than when stored in a cardboard box.

	Cardboard Box	Wooden Box
Easy to recycle/reuse?	✓✓	✓
Strong/durable?	✓	✓✓
Available?	✓✓	✓
Flexible?	✓	✓
Low costs?	✓✓	✓
Biodegradable?	✓✓	✓✓
Packable?	✓✓	✓✓
Stable?	✓✓	✓✓
Stores products well?	✓✓	✓✓
Holds temperature?	✓	✓
Transportable?	✓✓	✓✓
Lightweight?	✓✓	✗
Good for printing?	✓✓	✗
Easy to store?	✓✓	✓
Water resistant?	✗	✓



Having this table in front of me really helped me see that the most beneficial material to use is cardboard boxes. Wooden boxes will usually be a bit more expensive than cardboard, and not as easy to recycle. Printing will be harder, they're not so easy to store when not in use (cardboard can be folded), and is heavier to work with. We could assume Door to Door Organics will have access to wooden boxes through the local farmers etc., but cardboard boxes are usually more available.

Besides, cardboard boxes are what the US based company uses, and it's also what all the competitors I have researched use. Therefore this seems to be a good winner, with its weak points at not being water resistant (should be placed under a roof if left outside), it's not very flexible, but there is room for some flexibility, and it's not as strong, but should be strong enough to hold the products and be stored with other boxes during transportation.

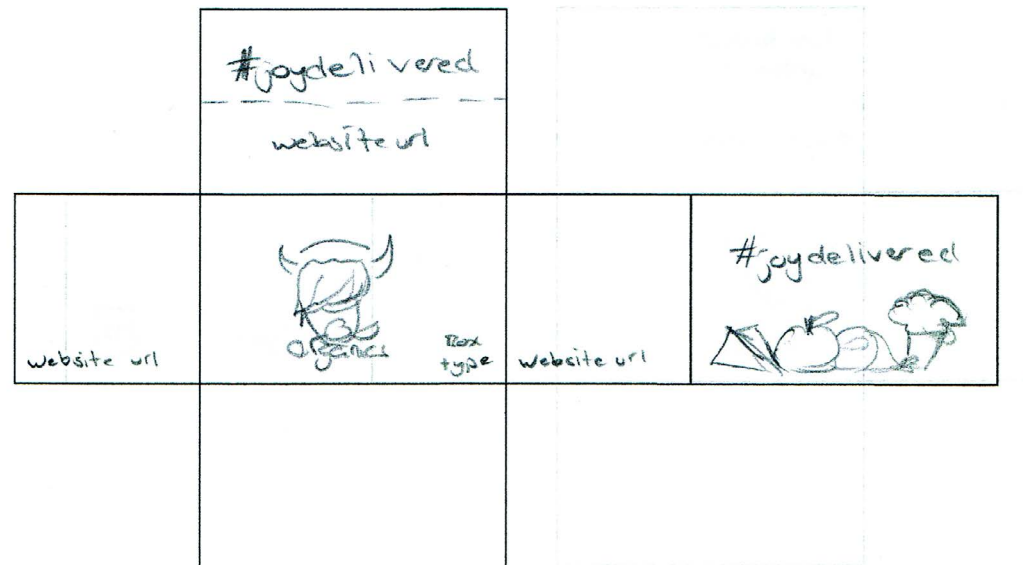
### Design

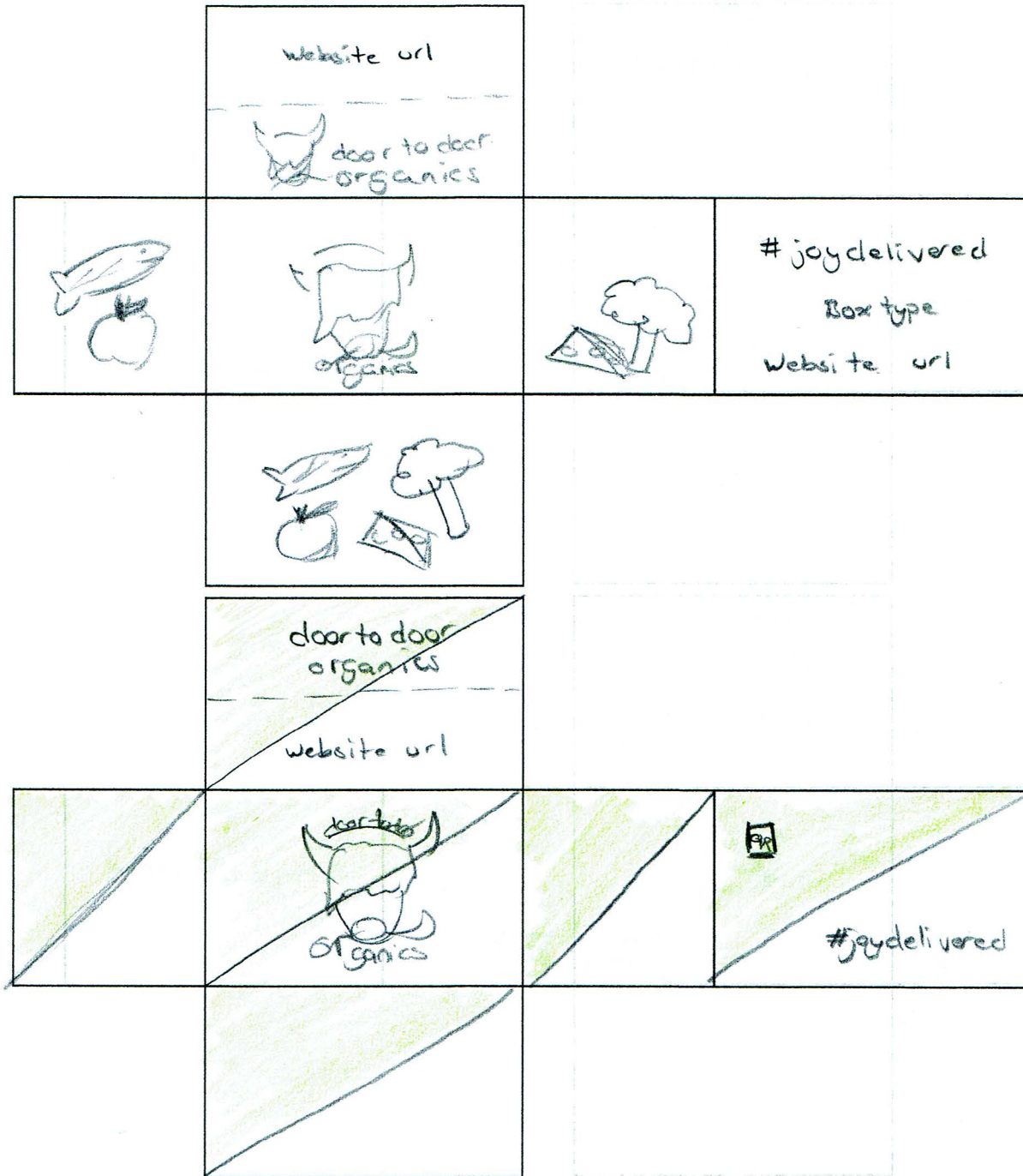
After deciding on my material, I had a look at boxes for inspiration in what content to put on this box, since this was not stated in the brief. I decided to include the following:

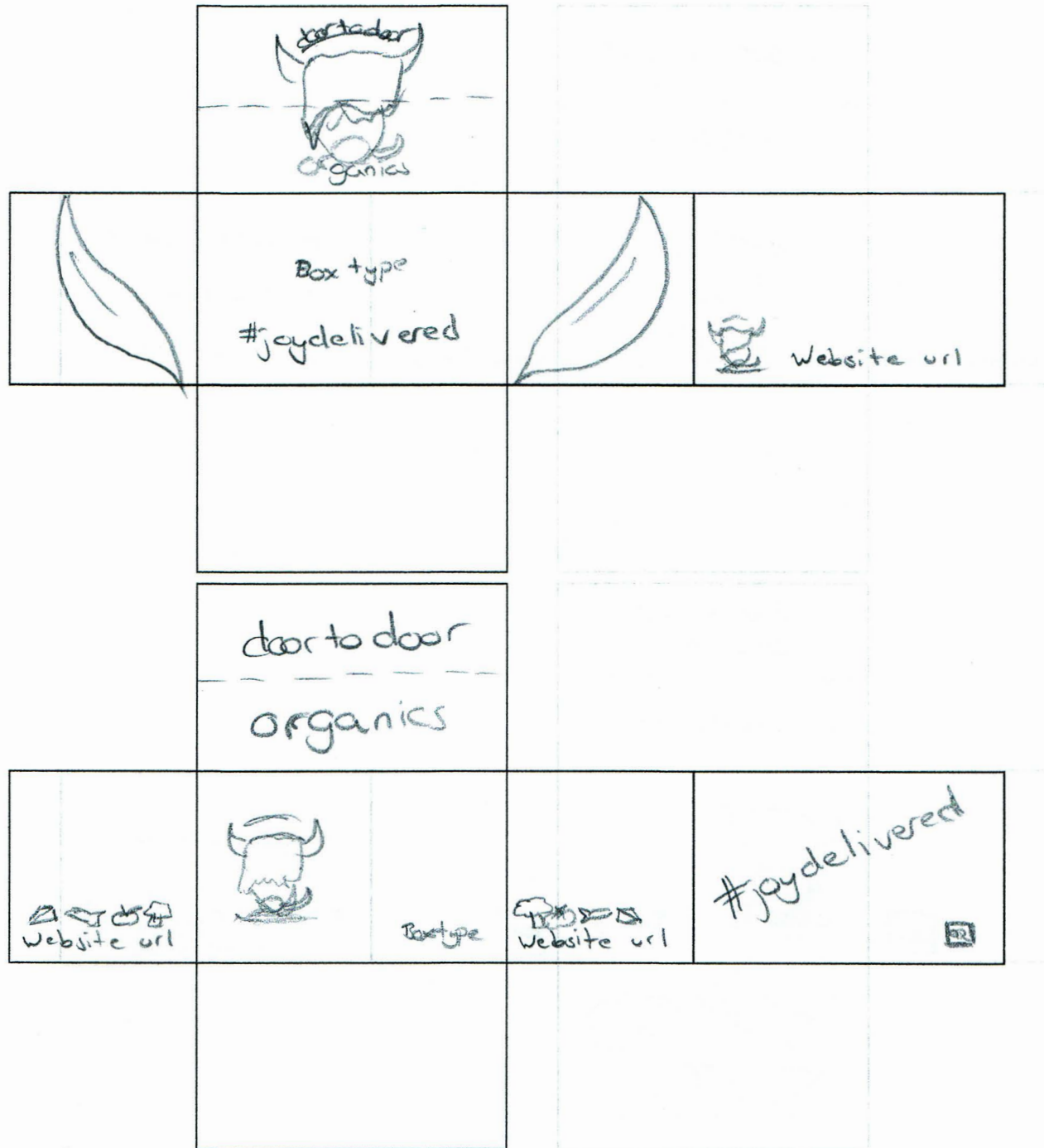
- Logo (branding)
- Website (QR code or text)
- #joydelivered (company slogan)
- Visual elements such as leaves and/or product illustrations
- Box Type (1-2 people or Families of 3 or more) illustrations

I wanted to differentiate from the average cardboard box by making it white rather than brown; this is the colour I wanted the van to have as well, and would this way bind these together. Plus, this makes the company come across as more modern, which is something I wanted.

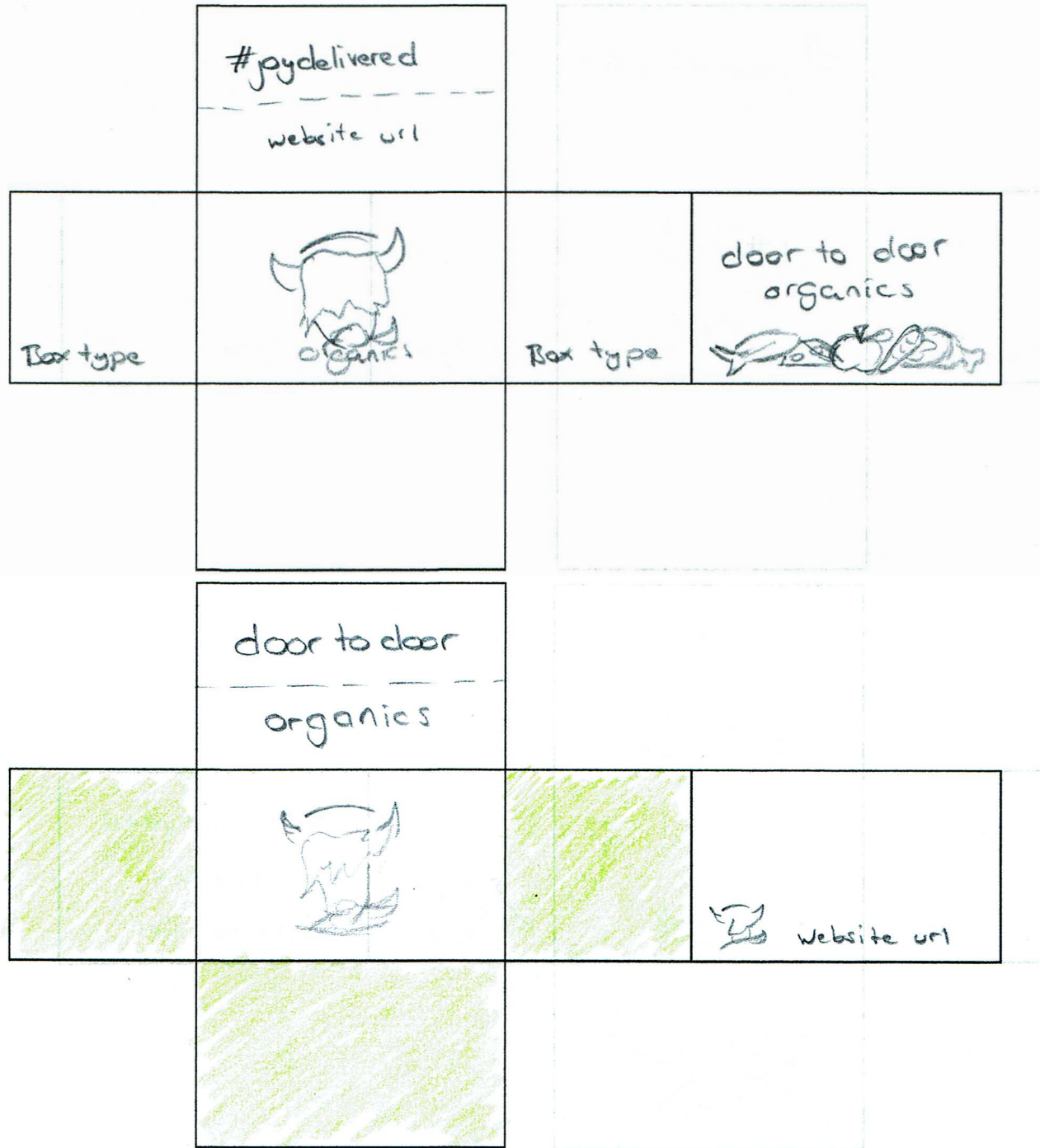
Thinking of different cardboard boxes and how to fold them, I first thought of a box with a fold on the middle on the top, and did my initial sketches like this. I later changed my idea to having the top lid be one whole piece, and instead fold this into the box. This helped the design as I wouldn't have to think of placing elements in relation to the folds, and I also think it's nice because it lets you close the box after opening, in a hassle-free way.

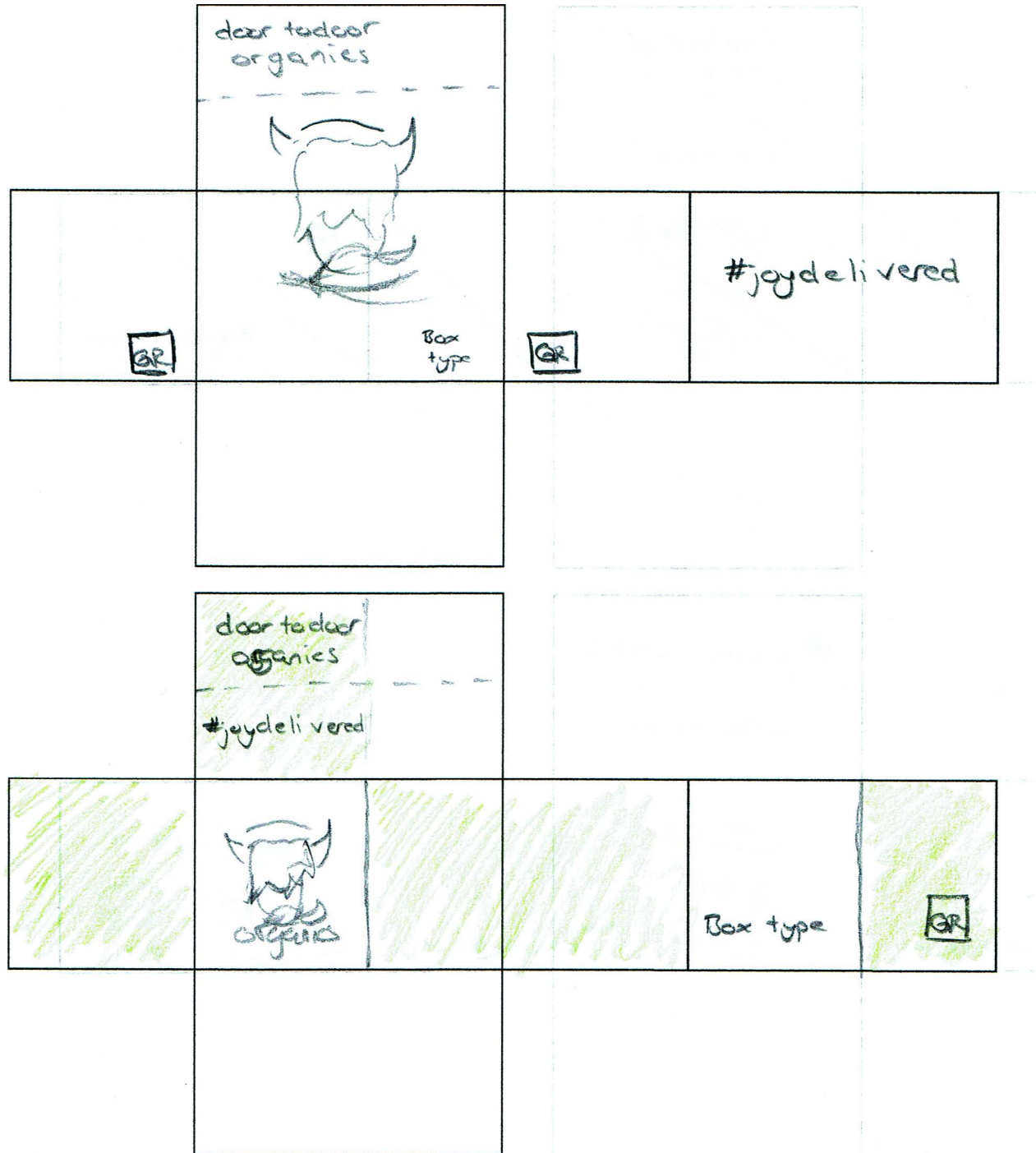




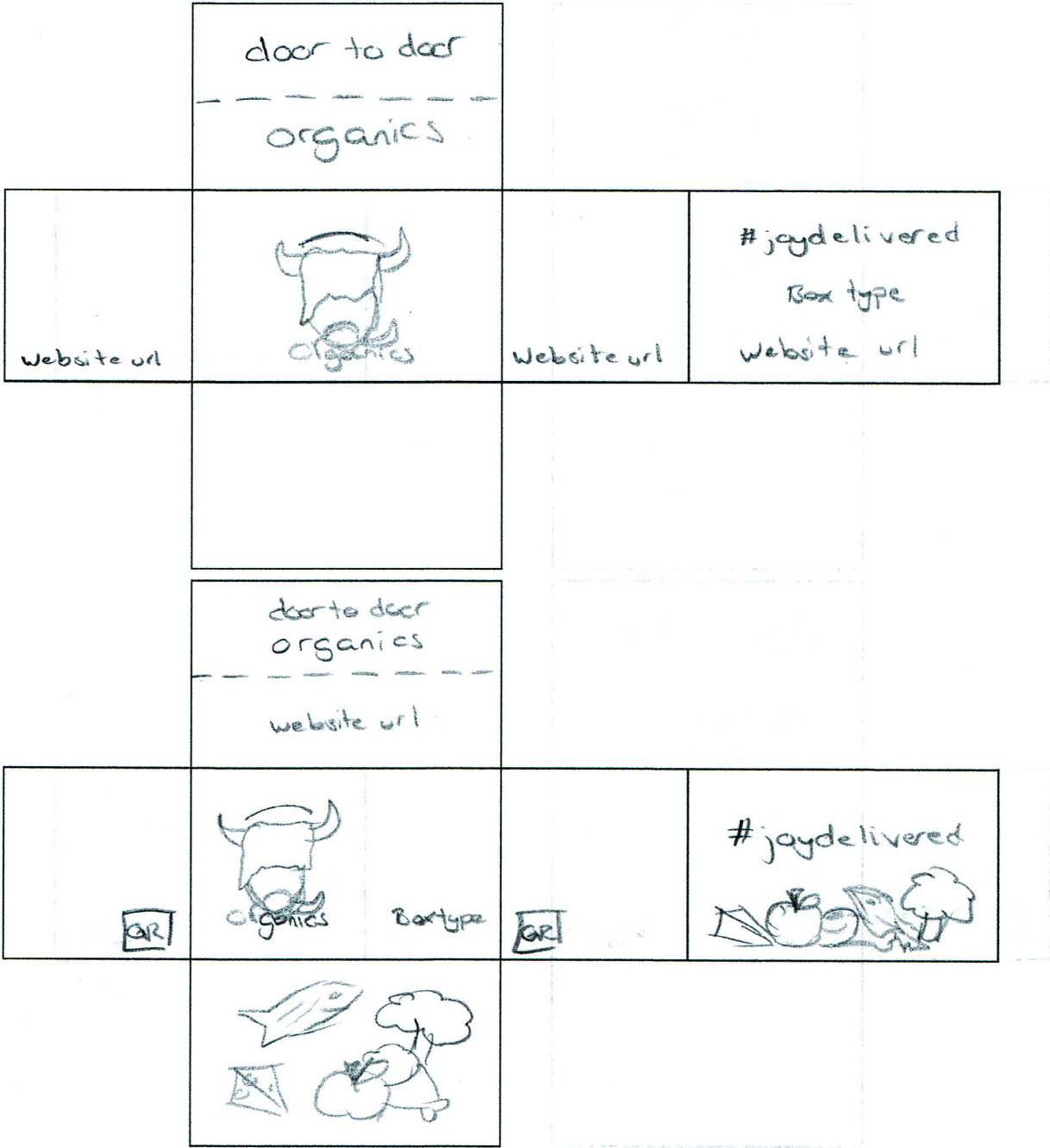






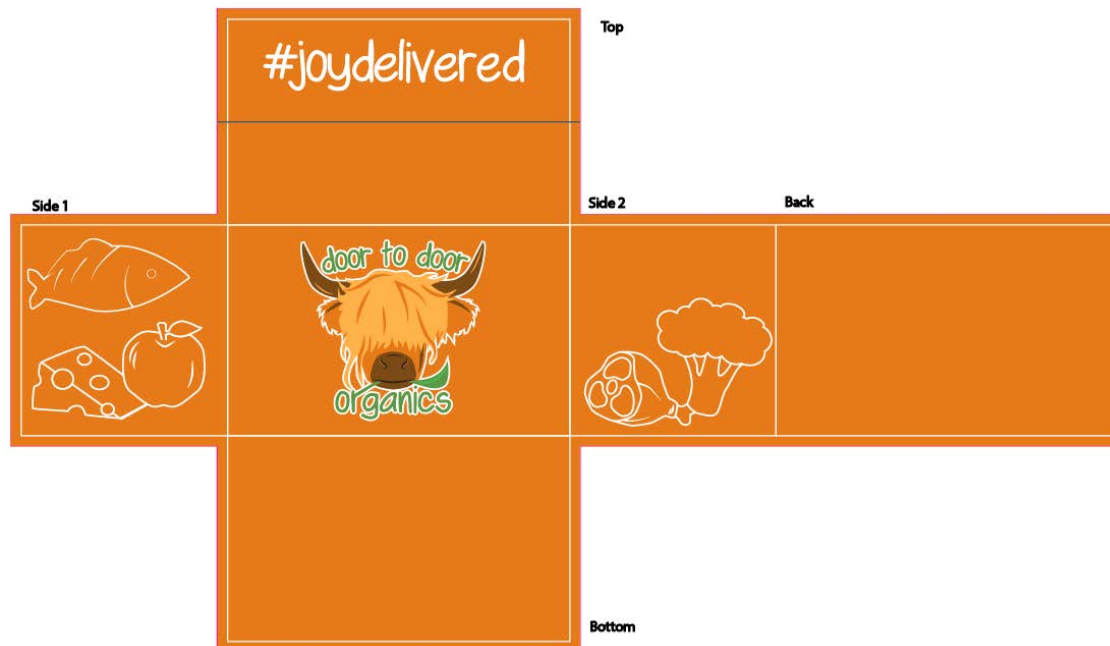
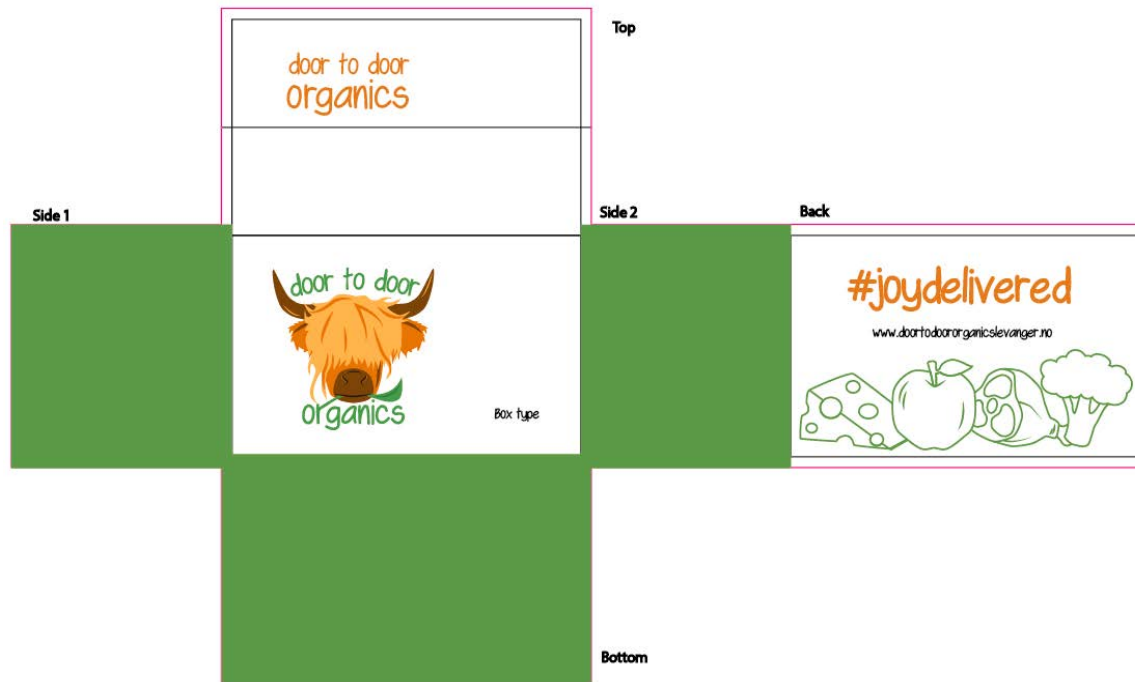


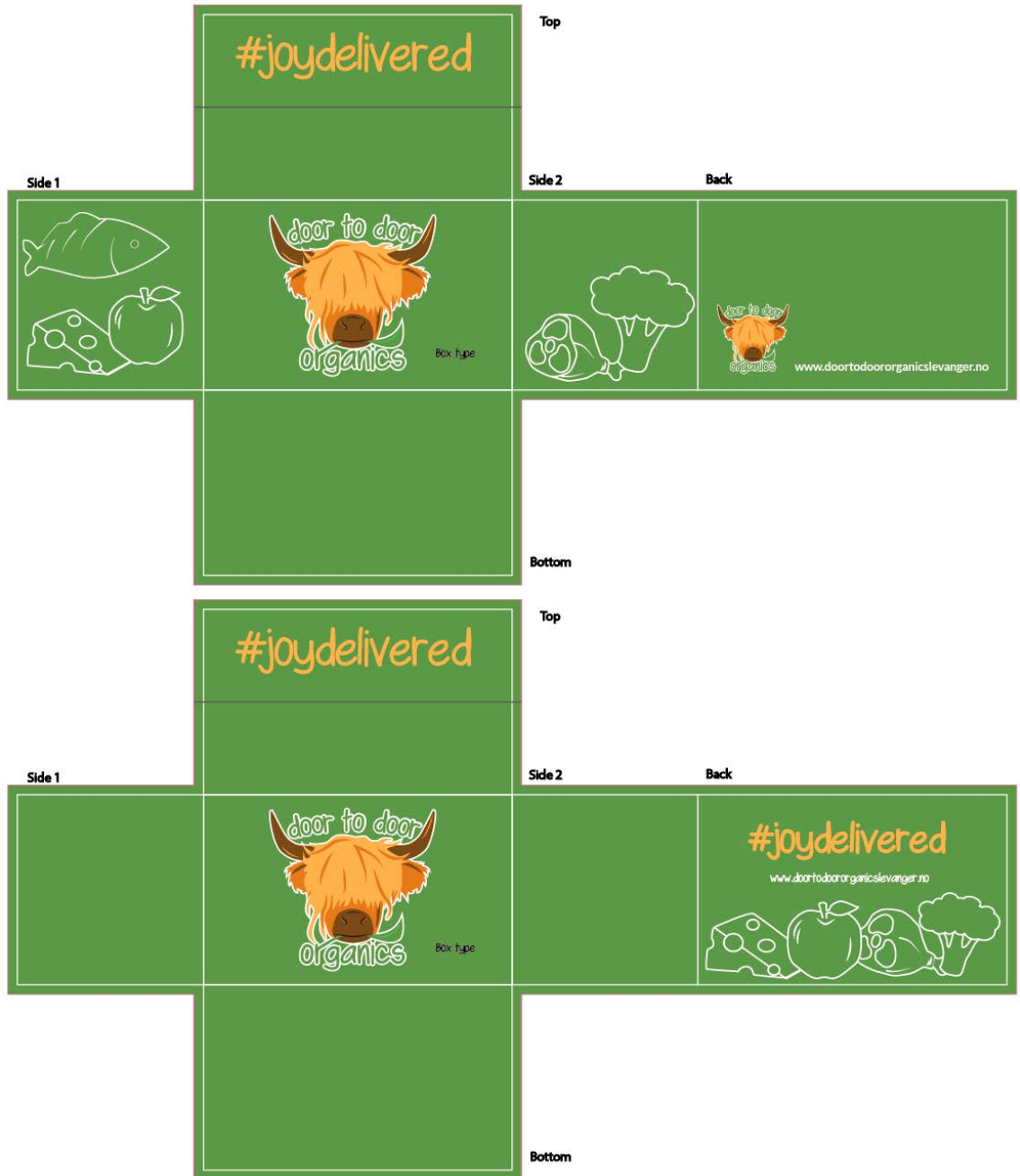
I gathered my favourite panels from these sketches onto a separate paper, just to better see which options I might want to keep working on.



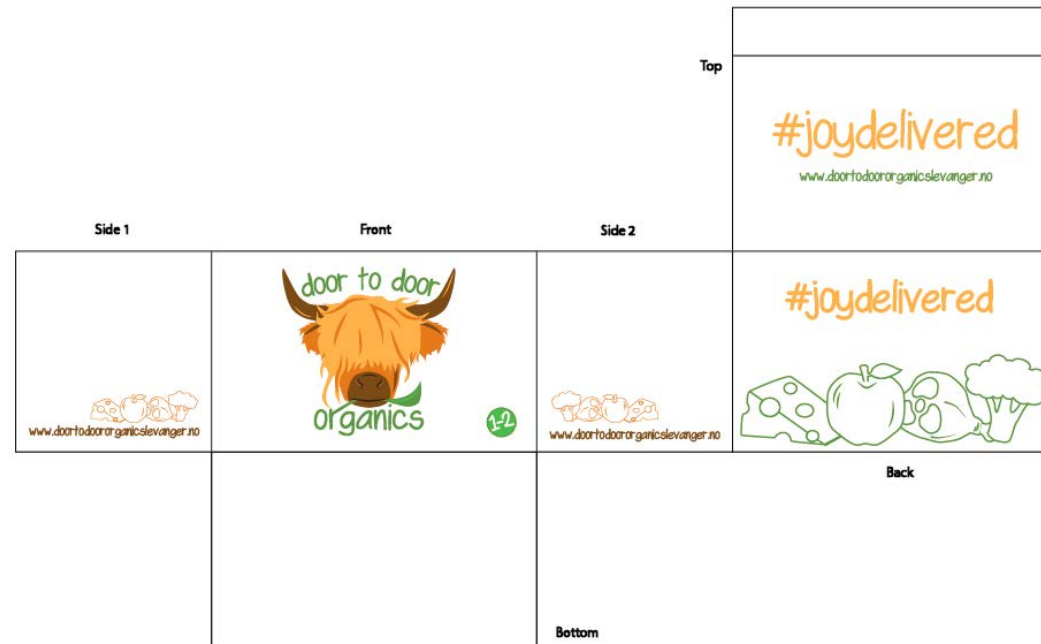
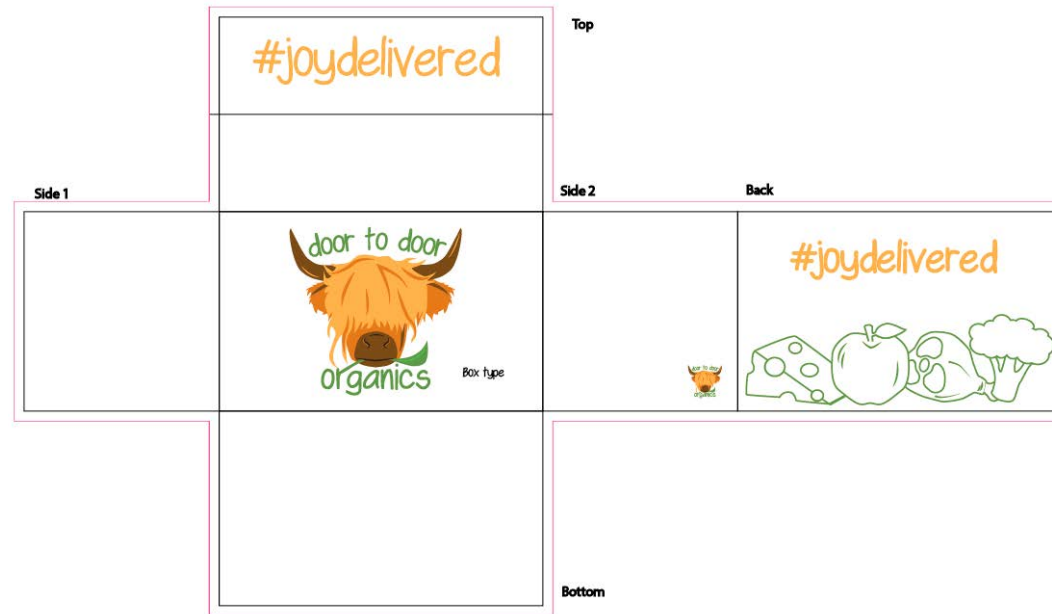


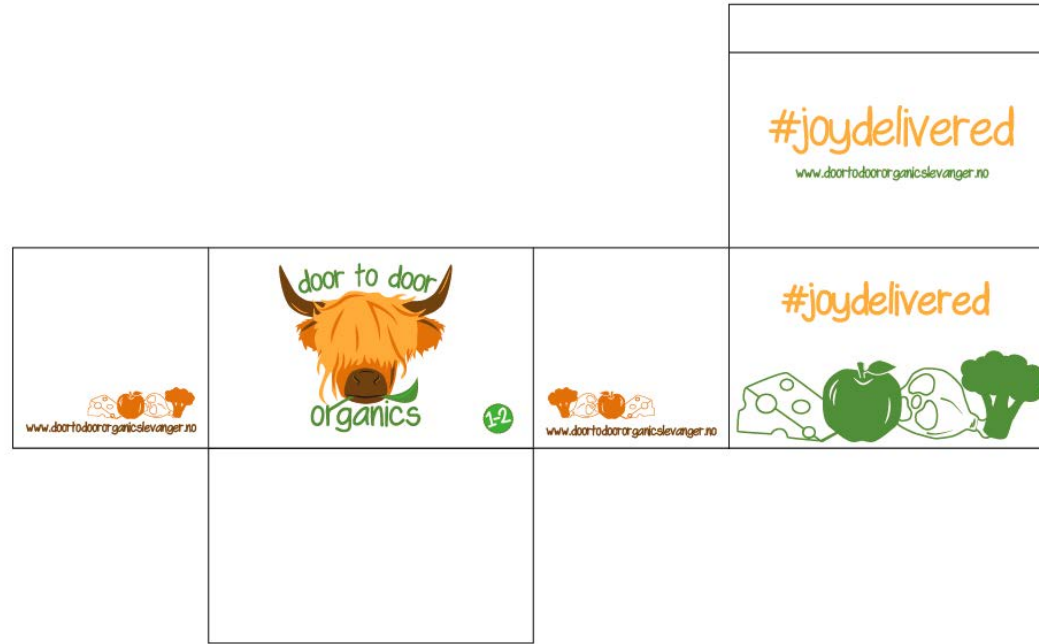


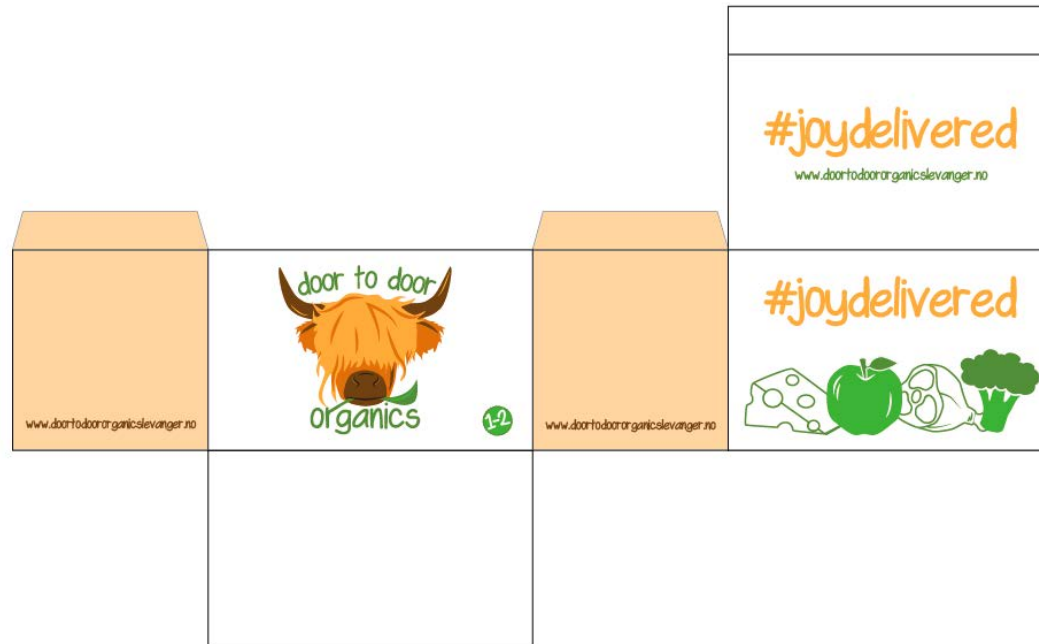




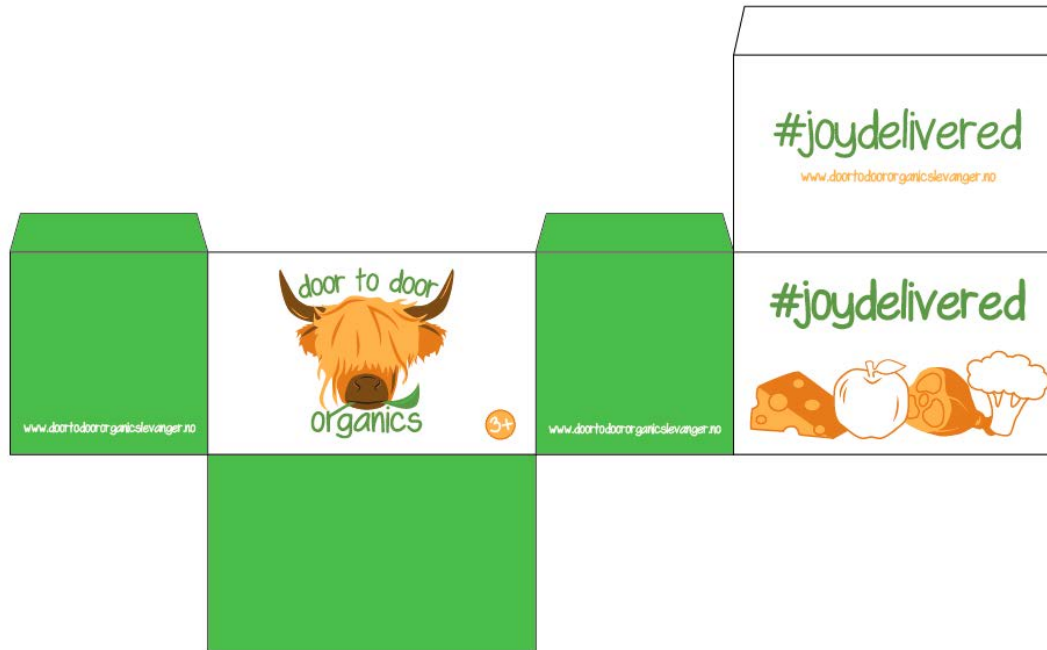
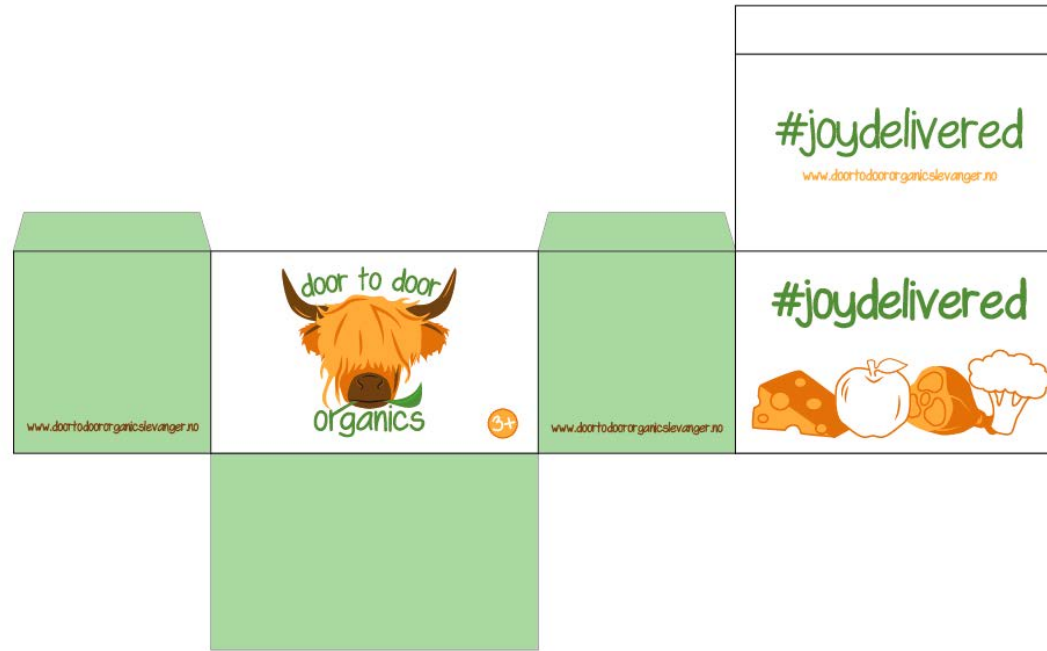














I ended up making two slightly different designs. Most sides are the same, and all elements have the same placement on both boxes, however some colours and fills separate the two.





Car Decoration - Moving on to the car wrapping I had a look at phase 4 in *Designing Brand Identity* for inspiration, since we haven't learnt about vehicle wrapping before. I knew I had to work with a delivery van, so I went online to look for inspiration - and also found myself paying extra attention to vehicle wrappings when outside.





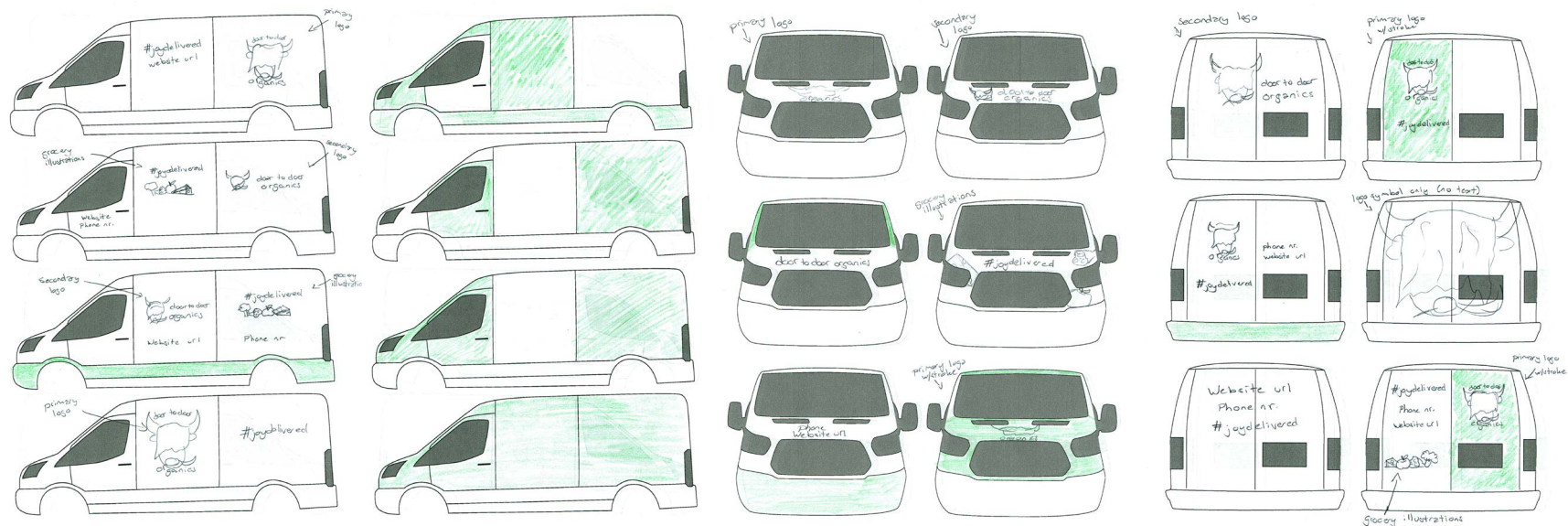
## Design

- Logo (branding)
- Website (text)
- Phone number
- #joydelivered
- Visual elements (grocery illustrations) or blocks of colour

Since I didn't have to consider the actual printing that much, I found some .png photos on Google of a white Ford van I considered a good option. I quickly traced the outline of this car to print and do some analogous sketches to begin with. I did miss, for this part of the assignment, an actual dieline or template to follow since a real client would normally provide this (or at least say something about what car it is), but did what I could out of the information I had been given.

In the brief all that was said was to design "decoration on the delivery vans" as an additional touchpoint, so having this in mind, I simply considered creating a decoration that would communicate the brand's vision and identity. Since it is meant for a car wrap, I knew a QR code for the website wouldn't be ideal as people might see it whilst driving, and I knew the elements' sizes should be rather large since one has to assume that people will see it from a bit of a distance.

Since I used blocks of green and white, and grocery illustrations on the packaging design, these are the elements I tried bringing over to the car wrap. I only did the car from one side, thinking I could easily use the same content (but maybe swap their placements) from one side to the other. And of course I also had to consider the back and the front of the vehicle, since these are important as well.



I have never made a car wrap, so I wasn't sure how to begin the digitizing at first, but after quite a lot of trying and failing I found Thomas Baekdal's video on *How to visualize a realistic car wrap* on YouTube, which had some great tips and techniques for what I needed to do.











From all my attempts I found an idea I felt was ready to present for feedback.





Having done this I was recommended to make the contact info larger for potential customers to easily see, and also to add a slogan which would suggest what the company does. I think these adjustments really improved the design a lot, and I'm in general very happy with the green blocks and how all elements work together. I was a bit worried making the website URL run across two lines on the back, but I think it works and people will still understand.









Brand Manual - A final step would be managing assets. This includes nurturing and growing the brand identity to keep the brand alive. The brand manual is important in this stage as it would provide guidelines to make sure the company stays true to the identity developed.

I didn't do any sketches for this particular task, but did go through most manuals mentioned on *Logo Design Love*. In particular I found inspiration in the Alberta Corporate, easyGroup, Pacific University Oregon and Scouts manuals. Since we didn't get any specific information as to what to put in this manual, I simply looked through the manuals and found what would relate to, and make sense to include in Door to Door Organics's guidelines.

The design is inspired by the visual identity developed in the logo and the two touchpoints, and I quickly decided to go with a quite simple layout with the brand colours integrated.

## UPDATES

Based on the feedback I was given on this assignment, I have made a few slight adjustments. These are:

- Logo - Increased the size of "organics" on primary logo, and adding more contrast to the black and white version of the logo (both primary and secondary versions) - the logo has then been updated on all products, including brand manual
- Car Wrap - Changed "organic food delivery" to "skip the store, just open the door"





# DESIGN CHOICES

## Style/Genre

Door to Door Organics’s visual identity in Levanger may be described as fun, simple and modern. It’s clean and organic (both in regards to products and the visual elements), and should come across as exciting.

## Layout/Design

This should be as simple, yet engaging, as possible. Things are in my opinion not complicated, and the message comes across straight away. I have tried my best to avoid adding unnecessary elements that don’t necessarily add anything to the appearance or message, and tried to grab people’s attention and have them stay interested. My goal has been memorable and unique designs, with simple and easy layouts. I have strived to make designs that would stand out from the crowd, and to develop an identity that people wish to check out.

## Typography

The typeface used in the logo is “Swagger” and this is the primary typeface for headings and shorter blocks of text. To go with this is Lato, which is the typeface Door to Door Organics in the US uses on their website.

Swagger is a sans script face, designed by Krysten Tom in 2012 (*dafont.com*). This font is quite rounded and has similar traits to the font used in the US brand’s logo, which is one of the reasons I chose this particular font. Another reason however, is that it is also quite organic, and this fits the concept for rather obvious reasons. The only fault I have found with the font is that it generally needs some manual kerning, especially on larger letters - this because there is quite uneven spacing between the letters. Swagger, 18 pt:

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 !"#%&'()\*=?

Designed in 2010 by Łukasz Dziejczak, Lato is a webfont in the sans serif typeface family. *Google Fonts* describes the font as having “semi-rounded details of the letters” which “give Lato a feeling of warmth, while the strong structure provides stability and seriousness. “Male and female, serious but friendly. With the feeling of the Summer,” says Łukasz.” Lato, 12 pt:

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 !"#%&'()\*=?

## Colours

The primary colours are orange (#F2B350/Pantone 1365 C) and green (#7E964F/Pantone 7490 C), selected from the colours on the Door to Door Organics website. To complement are a few other tones of these. These colours are quite “earthy”, which suits the brand for obvious reasons. They communicate the brand’s identity, and I personally believe they harmonize well.

<b>RGB</b> R: 243 G: 180 B: 80	<b>CMYK</b> C: 0 % M: 34 % Y: 80 % K: 0 %	<b>RGB</b> R: 187 G: 122 B: 46	<b>CMYK</b> C: 16 % M: 59 % Y: 100 % K: 2 %	<b>RGB</b> R: 103 G: 77 B: 37	<b>#674C24</b> <b>CMYK</b> C: 41 % M: 63 % Y: 100 % K: 37 %	<b>RGB</b> R: 50 G: 42 B: 34	<b>#312922</b> <b>CMYK</b> C: 60 % M: 66 % Y: 74 % K: 71 %	<b>RGB</b> R: 126 G: 151 B: 80	<b>#7E964F</b> <b>CMYK</b> C: 60 % M: 23 % Y: 91 % K: 5 %	<b>RGB</b> R: 150 G: 212 B: 87	<b>CMYK</b> C: 56 % M: 0 % Y: 93 % K: 0 %
<b>Web</b> #F2B350		<b>Web</b> #BA792D		<b>Web</b>		<b>Web</b>		<b>Web</b> #95D456		<b>Web</b>	



## Elements/Imagery

All elements and imagery are illustrations and some basic iconography. The logo set some guidelines in regards to the look and feel, having a bit of a comic feel, which is something I think fits the concept and target group. All elements are quite consistent with the style used in the logo, as they are all rather basic and simple in terms of details and colour. They are clean and organic, and in my opinion easy to recognize as being part of the brand identity.



## SELF EVALUATION

### Reflection Around Finished Product

I am happy with how the finished products, from logo to touchpoints to brand manual, came out. Using my colour scheme and set fonts, I think I have managed to create a brand identity which expresses and communicates what the business is about.

The logo is definitely one that gets my attention, and it seems to have engaged everyone I have shown it to thus far, which makes me think it is successful. Keeping things simple can be a bit challenging at times, but I think the strong colours and my illustrations work around this in a good way, and create enough interest to grab attention.

### Development and Process

Since this assignment was very focused on the research stage and strategic analysis, I have definitely learnt a lot about this. I really got to see how much one can benefit of defining the problem, setting up creative briefs, and constructing a visual identity from the start. My process has been quite a long one, and I have spent a lot of time thinking of how to keep the brand true to the identity I wanted to develop.

The consumer profile I set up has been on my mind through the whole process, since I know it is important to reach this group through the design. I have focused most on kids, and in trying to reach families with young kids; and believe I have achieved this. All in all the final products developed express the brand identity I had in mind.

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*Moodboard and Reference Photos*

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*Designing Brand Identity*. Alina Wheeler. Phase Two, Brand Brief (Page 120). Phase 4, Overview (Page 143), Vehicles (Pages 166-167). Third Edition.

*Door to Door Organics - FAQ*

<https://help.doortodoororganics.com/hc/en-us/categories/115001085267-About-Us>

*Økomat*

<https://nb-no.facebook.com/Økomat-Innherred-123907687708266/>

*Adams Matkasse*

<https://www.adamsmatkasse.no>

*Godt Levert*

<https://godtlevert.no>

*Yelp.com - Door to Door Organics Reviews*

<https://www.yelp.com/biz/door-to-door-organics-livonia-2>

*YouTube - How to Visualize a Realistic Car Wrap*

<https://www.youtube.com/watch?v=w4UkcEkPWE4>

*Logo Design Love - Brand Identity Style Guides*

<http://www.logodesignlove.com/brand-identity-style-guides>

*Dafont.com - Swagger Font*

<http://www.dafont.com/swagger-kt.font>

*Google Fonts - Lato*

<https://fonts.google.com/specimen/Lato>

## Noroff Tutorials

*Brand Identity, week 4, Noroff*

<https://www.noroff.no/student/fagskole/lc/dmk/1/en/dmk1/GRA109/week04/>

*Typography, week 5, Noroff*

<https://www.noroff.no/student/fagskole/lc/dmk/1/en/dmk1/GRA102/week05/>

*Colour Theory, week 6, Noroff*

<https://www.noroff.no/student/fagskole/lc/dmk/1/en/dmk1/GRA102/week06/>

*Packaging Design, week 28, Noroff*

<https://www.noroff.no/student/fagskole/lc/dmk/1/en/dmk1/GRA110/week28/>

*Strategic Design 1, week 11, Noroff*

<https://www.noroff.no/student/fagskole/lc/dmk/1/en/dmk2/GRA202/week11-2016/>

*Strategic Design 2, week 12, Noroff*

<https://www.noroff.no/student/fagskole/lc/dmk/1/en/dmk2/GRA202/week-12-2016/>

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*Learning the Basics of Branding, by Lorrie Thomas Ross*

<https://www.lynda.com/Business-Skills-tutorials/Building-Your-Brand/101957-2.html>

*Branding Foundations, by Drew Boyd*

<http://www.lynda.com/Enterprise-Marketing-tutorials/Branding-Fundamentals/171053-2.html>

*Designing a Logo, by Nigel French*

<https://www.lynda.com/Illustrator-tutorials/Designing-Logo/673-2.html>

*Drawing Vector Graphics, by Von Glitschka*

<http://www.lynda.com/Illustrator-tutorials/Drawing-Vector-Graphics/109450-2.html>

*Package Design, by William Everhart*

<http://www.lynda.com/Illustrator-tutorials/Package-Design-Illustrator/148421-2.html>

*Developing Brand Identity Collateral, by Steve Harris*

<http://www.lynda.com/InDesign-tutorials/Developing-Brand-Identity-Collateral/114175-2.html>



# MA03 - PRODUCT ADVERTISING

## INTRODUCTION

In this assignment I have created a poster to promote a skate park as a pedestrian area of my hometown. For this I needed to closely consider the photography, and I had to come up with a logo as well as other graphic elements to reach my target group. The poster is strong in its contrasts, has elements and a slogan to quickly draw attention, and is comfortable to the eye.

### Interpretation of Task

I understood this assignment as having some freedom when deciding which pedestrian area to use; since there is no actual pedestrian street in my hometown, I thought of other areas in which cars are not allowed, and soon came up with the idea of using the skate park. I then needed to give much thought to the photography, as this was one of the most important parts of the assignment. In addition, I would have to come up with a logo, and whether or not I used Gågaten (pedestrian street) or came up with my own name, was up to me. I decided to come up with my own name, and rather include Gågaten in a byline, as the skate park is not an actual street, and this might confuse people.

### Concept and Target Group

The concept of this assignment is to create a poster which promotes, and reflects the values of, the skate park I chose to name Sk8 Ramp. By using photography, a logo, a slogan and other graphic elements I need to reach my target audience in order to successfully advertise the area.

My target group is in the age between 13-21, will mainly be boys, and will of course enjoy skating. They are interested in graffiti, and in expressing themselves through this, and will have a bit of a tough attitude.

### Message/Achieved Action

By using strong photography, and a logo that should reach my target group, I think I have created a poster that draws attention to the skate ramp.

Layout/Design - The layout and design of this poster is quite simple, as not too many elements, nor fonts or colours have been used. It is relaxing to the eye, yet still visually interesting and appealing.

Colour - I have used two different blue colours, as well as grey, black and white in both the graphics and photography.

Photography - The photograph used is unique, and has strong contrast which creates the atmosphere I'm aiming for. Some editing in Camera RAW helped to further achieve this.

Typography - For the logo I used the script font A Dripping Marker, and for the slogan and byline I utilise the fonts Philly Sans and Arial Black.

Elements - My elements have been kept to a minimum as I've been thinking "less is more," and have also wanted to keep the focus at the photograph and the logo.



# RESEARCH AND WORK PROCESS

Beginning my work process for this assignment, I had to find a definition of the term “pedestrian zone,” find a target group, look at posters and successful designs, and get down inspiration and thoughts on both a mind map and a moodboard.

## Research and Analysis

Defining Target Group and Pedestrian Zone - Sk8 Ramp is a skate park in Levanger, Norway, located right outside the heart of the city centre. This is a park in which people can be social and get some activity, whilst also enjoying being outside. It is a pedestrian zone, which according to *Wikipedia* is an “area of a city or town reserved for pedestrian-only use and in which most or all automobile traffic may be prohibited.”

Ramp does indeed refer to an actual skate ramp, but this word is also a Norwegian word which translates to Hooligan - “A violent young troublemaker, typically one of a gang” (*Oxforddictionaries*). In Norwegian this word will not only be used when this violence or troublemaking is very serious, but may also be something parents say to their kids when they’re being a little bad.

Sk8 Ramp’s target audience are teenagers and up, in the age between 13 to 21. The average skater is a boy, with a bit of a tough or cool attitude. His personality is a little rebellious, and in addition to skating he enjoys graffiti and will often have an opinion about society and pretty much everything else. Skating is a way for him to spend time outdoors, both as a social activity, but also because he likes the possible danger around it. He sees this as another way to express himself and his rather careless attitude towards duties and expectations.

He will be in school, but will not be the one who pays the most attention in class. Since Sk8 Ramp is located in Levanger, the boy will live in this area. He is likely to spend more time on the ramp than at home doing his homework, and is the ultimate “skateramp” (skater hooligan).

Posters - Posters are usually quite large in size, although the size may vary. They are generally posted (hence the name) at places where there is maximum visibility expected. Posters need to easily grab the attention of people, as they are usually read from a distance, often in passing. The key here is to have a catchy line and attractive visuals, and to not have it contain so much information that people stop reading. A poster needs to be both attractive to look at and contain either text or imagery or preferably a combination of these.

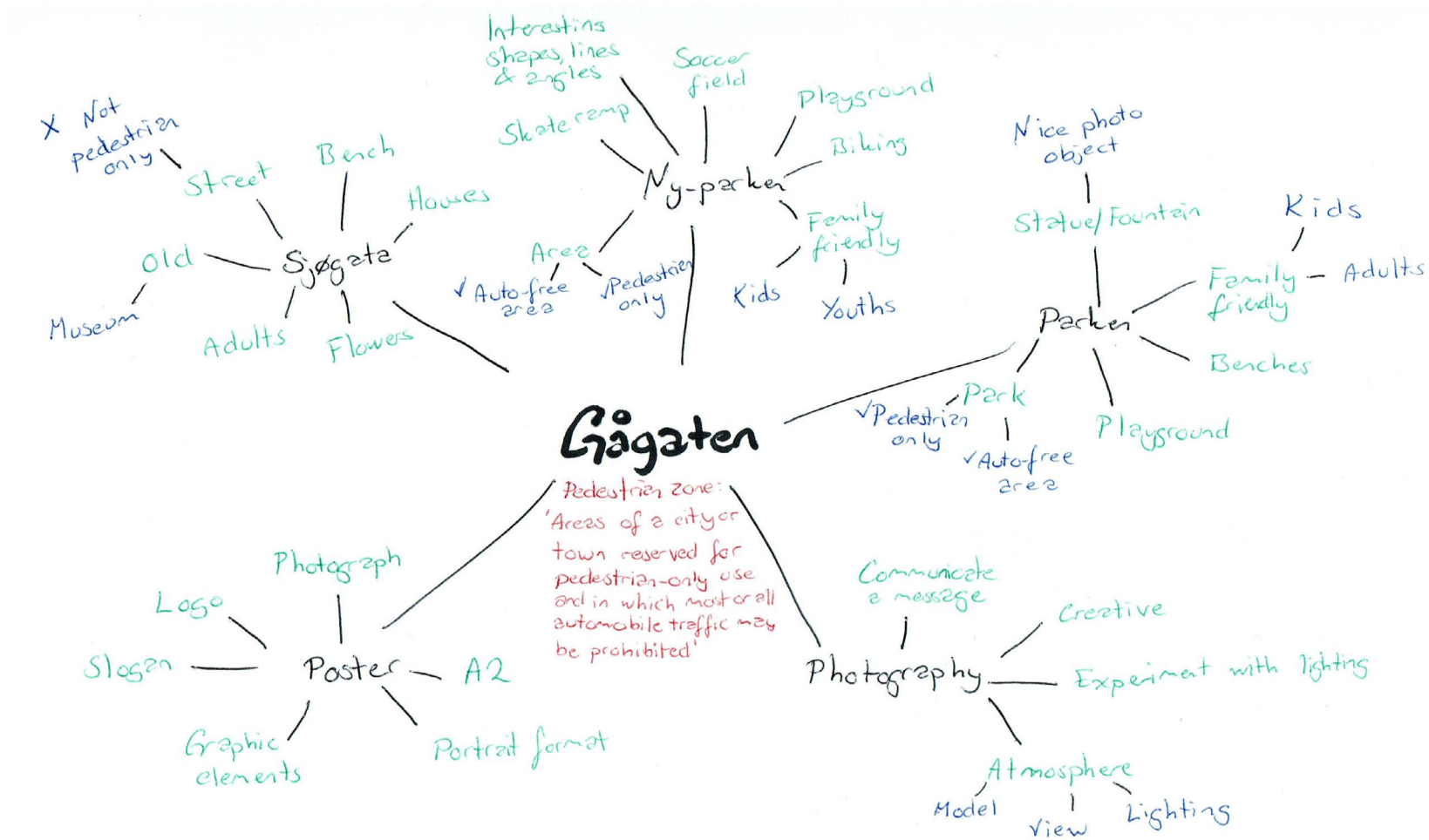
For this assignment I knew I had to work with an A2 portrait oriented poster, and that I needed to include photography, a logo, a slogan, and possibly other visual elements.

It didn’t take me that long to come up with the idea of using the words “LEV VEL” as my slogan, as this is a term often associated with my hometown Levanger. This translates to “live well” and I think that’s something the target group should live by, and probably already do. This is a short slogan, meaning it’s catchy, and the words actually mirroring each other makes it quite interesting. Then, for those interested, reading the byline “Rull med oss i Gågata” (role with us in Gågata), will help them understand where to go to join in on the fun with the other “skateramps.”

Skateboard Posters - To get inspiration before really getting started, I did a Google search on skateboarding posters, as well as having a look at other posters that were successful.



Mind Map - Thinking of possible areas, I wrote down Sjøgata (a street), Ny-parken (with the skate ramp), and Parken (our old park) and what I associate with those. I also put down what was needed for the poster, and what to think about regarding the photography needed.



### Coming Up With Ideas

I had to think of the logo, photography and the layout of the poster for a successful design.

Logo - I had a very clear idea of the logo's style from the beginning, as this is a style I've been interested in trying out for ages, but just hadn't found the right project for. So I was so excited when beginning the work of Sk8 Ramp's logo. As always this process began with sketches, trying out a few different ideas; quite a few that are in the style that I wanted to try (the skulls), and also some others just to try keeping an open mind. I tried using a horse because that's what is used in my hometown's coat of arms - and did some tribal drawings of this to better reach the target group. However, I quickly saw that my favourite ideas were those using a skull.



SK  
RAMP

SK  
RAMP

SK8 RAMP



SKATE



SK8 RAMP



SK8  
RAMP

SK8 RAMP





I produced five different skulls in Illustrator, all based on the same drawing/head, but with different elements. So I uploaded these five ideas to Moodle for feedback, and was really glad to see my idea and concept seemed to work on others as well.

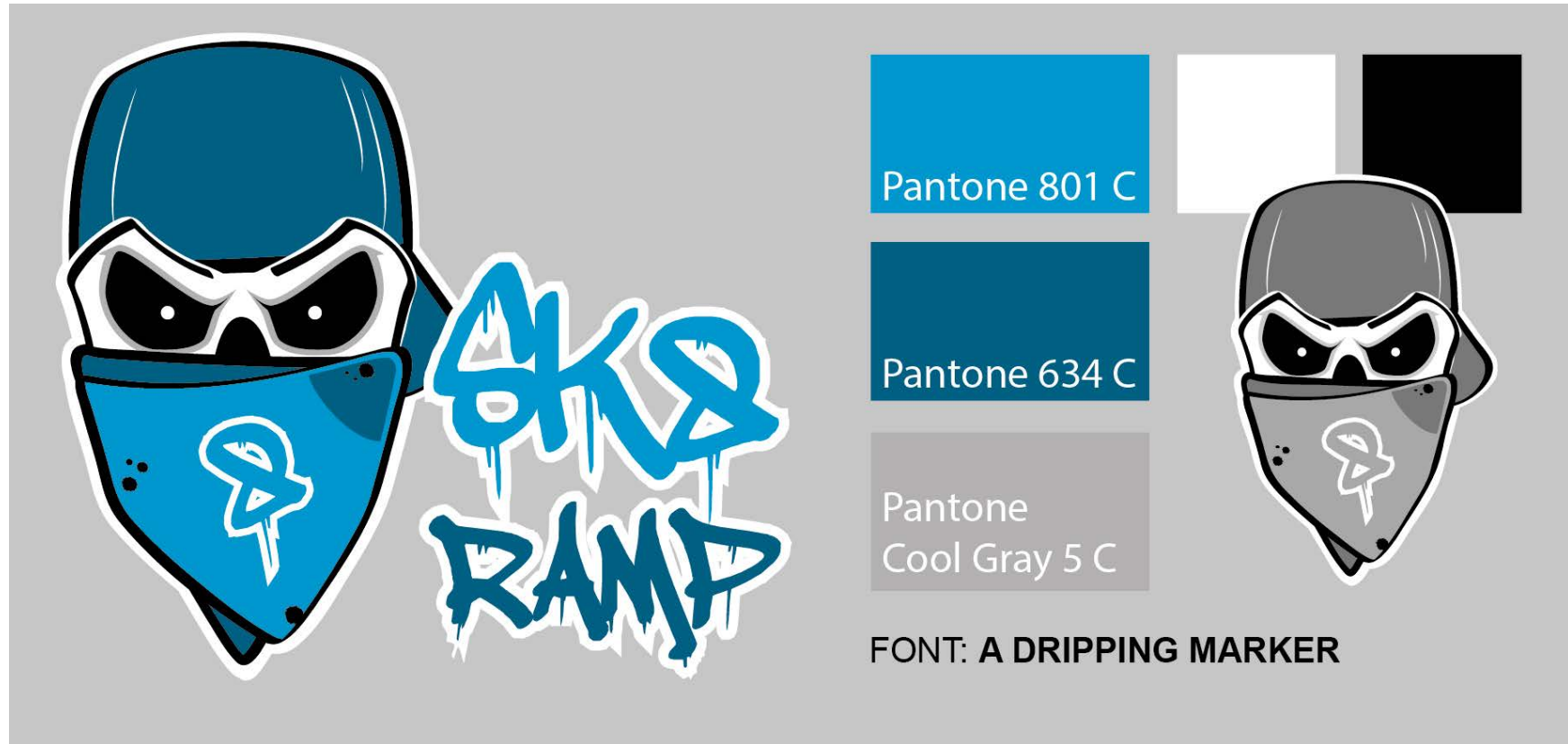


We agreed to keep working on the first idea, and I also kept using the third for a little while, whilst trying out new fonts and font placements.

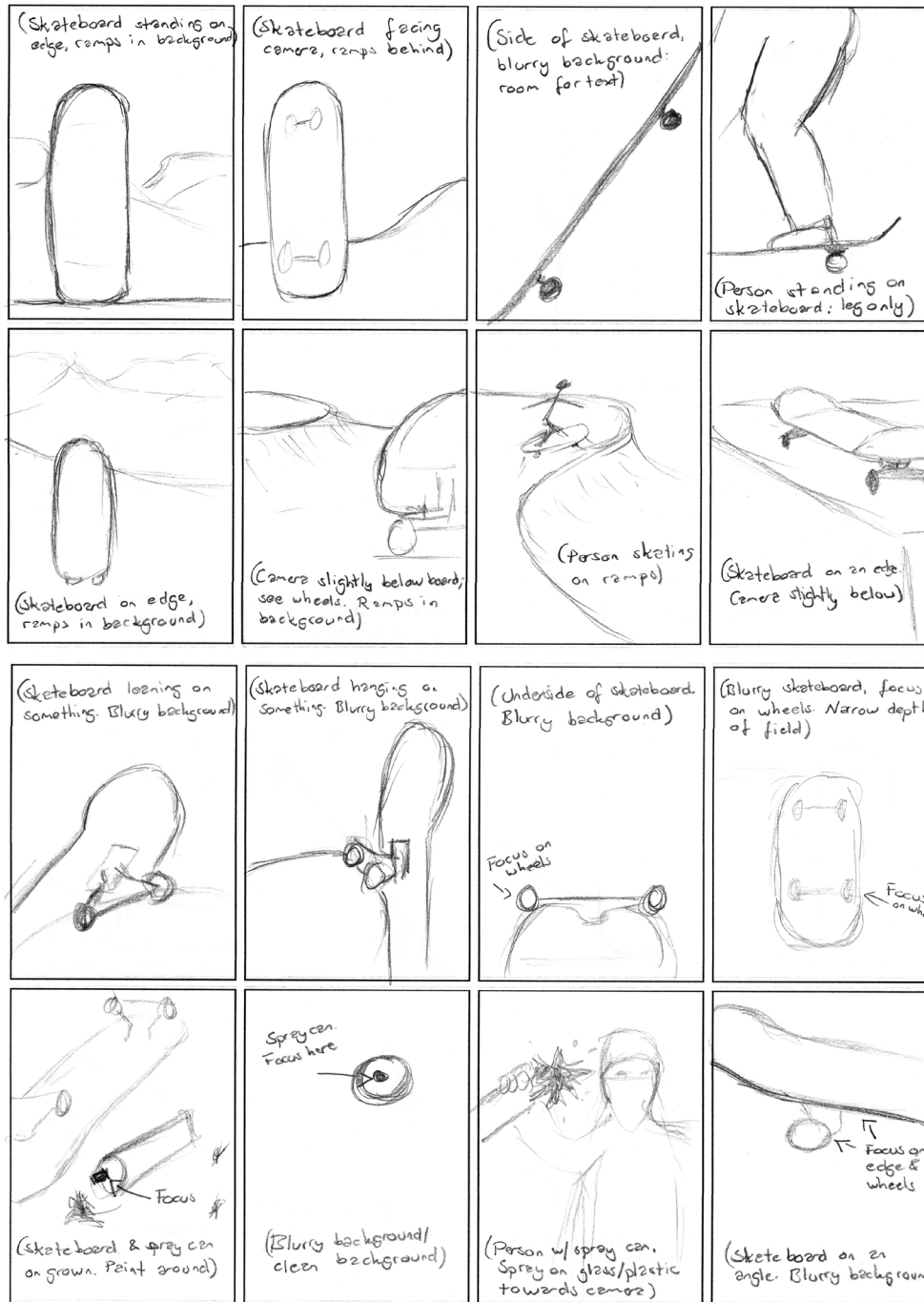


And finally, after some playing around with font placement, fonts, colours, etc., I have come up with a design I'm super happy with myself. I really feel like this logo speaks to my target audience, and it definitely communicates my message. Using the white outline is also great when placing it on a busy background.

I knew from the start that I wanted a strong main colour, and since blue is a "boy" colour, I ended up with this as it quickly gets your attention.



Sketches - A very important part of the assignment is the photography. In the brief it is stated that the assignment's goal is to "get to grips with photography and how to use your camera creatively as well as experimenting with lighting. It is important to think about what works together to create the right atmosphere using model/view/lighting etc." and that we should "brainstorm and have a clear understanding of the idea" to be able to take creative pictures. So before I brought my camera out with me, I did a few simple sketches to get an idea of what kind of angles I could try and photograph my skateboard at. Before drawing I also went to the park to see what the ramps really looked like (I have been there a few times, but never really paid much attention to the actual lines and everything).



Photography - With the ideas from the sketches in mind, and knowing that more angles and views etc. would come to me as I was out there, I went to the park one evening. Coming back I had over 90 photos, and edited and chose my favourites out of these. Some had too many disturbing elements such as street lights or people in the background, whilst others just didn't work with the idea I had in mind.

I quickly saw whilst editing that I wanted to turn down the saturation quite a bit, pump up contrasts, and also sharpen some, as this really fits my concept of it being a little rough.

These photographs are all taken right around sunset, which gave me really good and beautiful light to work with. The shutter speed is set to either 1/125 or 1/250, the f numbers vary from 5 to 11, the focal length between 35 and 58, and the ISO was set to 100. I used f5 when I wanted the background to be quite blurry, as seen on the photos at the bottom below. In doing this I get a much better focus on the actual skateboard, and make sure I get rid off any disturbing elements that might be behind.

I was also really happy with the way the photos got a bit of an orange tone over them, as the sun was setting. This created a more atmospheric mood. I was, however, not entirely sure whether or not that fit as well with my topic.







Since I still wasn't sure if I was completely happy with either of these photos, I did some more at home. One idea I had was to use a spray can and sort of spray towards the camera: this, although I find it an interesting idea, turned out to be pretty hard. I made myself a frame I put plastic on, and then had quite the workout being both behind and in front of the camera. The problem however, was that the plastic looked too much like that; the reflection from the light around showed in the folds (which I, without luck, tried removing both in real life and in Photoshop), which just didn't work. If I had had a big piece of glass instead, that probably would have worked better. But it was still fun to try out. And even though I didn't use that idea, I did bring my spray can with me for other photos as well.

I used a 50mm lens for all these photos, which is a lens that allows me to use a pretty large aperture. So my f stop varied from 2.8 to 5, my shutter speed was set to 1/100-160, and I mostly had an ISO of 100. I love this lens as it really helps me get the focus on the part of the photo that I want. With a large aperture the light usually isn't much of an issue either, which makes the process a lot easier.

Whilst editing and finding my favourites, I kept turning down the saturation quite a bit, pumped up the contrasts, and made them even sharper. With especially these photographs I think this is perfect. What I also quickly saw with some of the photos was that the colour scheme was more or less perfect and in line with my logo's colours.



Digital Sketches - After choosing my favourite photos, I sketched out a few layout ideas for the poster in Photoshop. I thought it would be easier to do the poster digitally from the beginning, and work my way around the different photos and their elements. As mentioned, the texts "Lev Vel" and "Rull med oss i Gågata" translate to "Live well" and "Role with us in Gågata." I did not want more text than this, as first of all, the assignment brief didn't say we needed more, but I also want it to be a quick read, and don't feel like more information is needed. People understand what Sk8 Ramp is about because of the name and the photo, and the byline tells them where to go to join in.



I tried keeping the colour scheme using blue and tones of grey, as I think this integrates well with the logo and then also the target group. I believe this is the main reason I think the photos I took at home quickly became my favourites when combining them with the logo.





I always knew I didn't want to add too many extra elements, so I rather played around with different ways of displaying the typography, and also adding some simple elements such as splashes, frames, different opacities on the text, font sizes, font placements, alignments, and text angles.

I feel like the photographs I ended up working with were strong enough on their own, plus the logo is what I would like to focus a bit on. Had I brought in many elements, both of these would have disappeared more than they do without. Besides, as I mentioned earlier, a poster should easily grab people's attention, and needs to consist of catchy and attractive visuals: and once again we come back to the rule of "less is more."

After asking for feedback on these ideas on Moodle, I was glad to see my tutor agreed with me on which two designs were the strongest. So I kept working on these two, trying out some other fonts, and making sure the slogan and byline are readable and draw enough attention.

### Poster 1 Fonts

What I like about this poster is how the photograph communicates more than just one thing about the area; it is not only about skating, but really also about being a little rebellious. The colour scheme works perfect with the logo, and the splash behind the word "LEV" really brings this out, and draws more attention to the slogan.



### Poster 2 Fonts

I like the darkness, and the really strong contrasts in this photo. To me, this captures the exact mood that I wish to communicate, and I love how the focus is on the blue in the front of the skateboard, whilst the rest is blurry. This makes for a neater background to place the logo and other text on, and I also feel like there is a nice connection between the different (although few) elements.





I was recommended to try adding a white stroke to “LEV VEL” on particularly the first poster, as it got a bit lost on the ground. As I was working with this though, I realized that neither of these fonts really worked for me, so I tried out even more.



These four fonts are all found on [Dafont.com](https://www.dafont.com), under the category of comic. Since the logo has a bit of a comic feel to it, I figured the slogan

might use a font like that as well. I think all these fonts are much closer to what I had in mind from the beginning; they are readable, yet they are not too strict or boring. I use Arial Black for the byline, and this is what I first used for the slogan as well, but experimenting more with other typefaces definitely benefited my work and the poster as a whole.



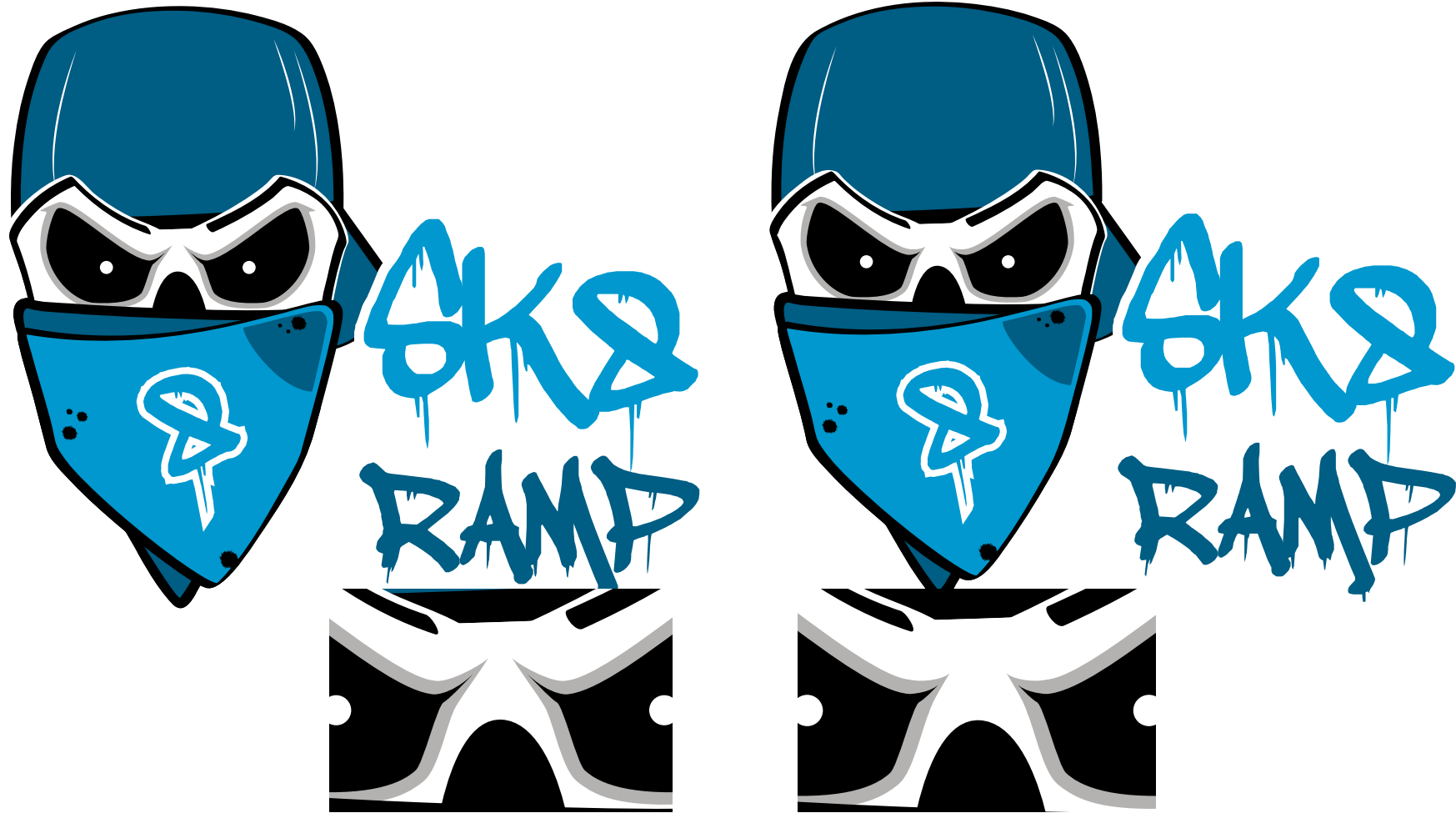
A few more adjustments, and I was finally where I wanted to be with both posters. To the first poster I have added a gradient (black to transparent) at the bottom, behind the slogan and byline, to make these better visible, and have also cleaned it up a little. The second poster I was more or less happy with as was after choosing my font, so for this I only cleaned it up more, and made sure everything lined up the way I wanted and so on. Having both of them ready and good to go made it a lot easier to finally come to a decision on which one to use as both myself and my tutor agreed both were pretty strong candidates.

I ended up asking a few other people which one they preferred before finally deciding to go with the second poster.

## UPDATES

I did not make many changes to this assignment after receiving feedback, as not much was pointed out as needing a change. I did however with a very small adjustment tone down the aggressive nature of the skull in the logo a tad. The assignment feedback did say that the way it was might be perceived as slightly aggressive by others than the target group. However, none of those I have shown the logo to have reacted like that, and I have only had good feedbacks. So the only change I decided to do - as I think the logo so well speaks to the target group - was to decrease the lines in the corners of the eyes near the nose. This makes the skull look a little friendlier, since those lines usually are an indication of someone being angry or suspicious in any way. After doing this I also had to update the logo on the actual poster itself.





It was also said I should consider adding more text to the poster, but I decided not to since I really don't feel this is necessary. I think the poster as is will speak to those I wish to reach, and they understand what to do or where to go to join in. I still think the slogan "Lev Vel" communicates the pedestrian area because I see such a huge change in people when our pedestrian area is open during summer. All of a sudden everyone seems to be much happier, because the weather is better and they can spend time outdoors and be social. "Lev Vel" (live happily/well) definitely communicates this, and that is why I feel this is a good match, and even better since even my hometown actually uses this to promote these areas.



## DESIGN CHOICES



### Style/Genre

The style of this poster is very inspired by its target group: it's tough, it's cool, and it has a bit of a "young" feel to it. It is meant to engage skaters, and I think it does so in using strong graphics and photography, a catchy slogan, and a logo that catches attention. Strong contrasts make the poster a little dark and thus more mysterious.

### Layout/Design

There is a quite simple layout in use, where the rule of thirds has been considered: the slogan part is placed on the bottom horizontal line, while the edge between the wall and the skateboard goes along the other. The slogan and byline are left aligned, however the slogan is justified, almost giving it the feeling of being centred on the page, as the logo is.

The photograph itself uses symmetry, which means the elements "are balanced or mirrored" (Graphic Design School, page 41). This symmetry isn't perfect, but it's close enough for the eye to be able to rest and enjoy the composition.

## Typography

To bind the logo with the graffiti style I wanted, I used a graffiti style typeface. This quickly helps give the logo an identity closely related to its target group. The typeface is called A Dripping Marker, and belongs to the script family class. *Sitepoint* explains that this means that its appearance reminds of hand lettering, and is therefore not as strict as serifs and sans-serifs typefaces often are. It is a font best used in a large size, as its readability is greatly affected at small sizes. A Dripping Marker is a free font, designed in 2011 by Wick van den Belt (*Fonts2u*), and is described as a semi-bold font. A Dripping Marker, 18pt:

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z  
1 2 3 4 5 6 7 8 9 0 ! # \$ % & / ( ) = ?

Although I did try using the same font for my slogan, I did not feel like this got the look I wanted, so I needed another script, and found Philly Sans, which performs as an all uppercase font. There is a slight difference between the letters C, G and S, as the lowercase version loses the diagonal line in the top right corner, but apart from that most letters are basically the same. It is a bold typeface, and was according to *Fontpalace* designed by Kosal Sen in 2013. Described as part of Fontpalace's graffiti fonts, this is yet another typeface with the right style for the poster and my target audience, and I think it complements A Dripping Marker well. Philly Sans, 15 pt:

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z  
1 2 3 4 5 6 7 8 9 0

I usually avoid using a third typeface, but since neither of the scripts would work well for the byline and its small size, I used Arial Black for this. This is a heavy sans serif font, and one I think works well together with Philly Sans. Arial Black, 12 pt:

ABCDEFGHIJKLMN O P Q R S T U V W X Y Z  
1 2 3 4 5 6 7 8 9 0 ! " # \$ % & / ( ) = ?

## Photography

There is quite a big difference between my before and after images, but I really do believe the edits I did in Camera RAW did well. The photo is much sharper, it's a lot nicer to look at, and has a much better atmosphere now than as shot.

My settings for this photo were set to 1/100, f3.2, ISO 200, and focal length 50mm. It was taken inside a garage where it was a little dark, so that's why I even with an aperture that large set my ISO to 200. Since this doesn't create any grain or noise at all though, I did not see this as an issue. Using a large aperture lets me put the focus on the front of the skateboard, where the paint is starting to come of, which I think makes it very interesting to look at.

I tried considering both the rule of thirds and symmetry whilst taking and editing this photo, trying to keep about the same amount of space on each side of the skateboard's front wheels (it is on a bit of an angle, but this breaks it up in an interesting way), and getting the line where the ground and wall meet aligned to one of the horizontal lines. I personally believe the skateboard being on an angle in the back creates some contrast, which again benefits the photo and its composition because more seems to be happening. Since the back wheels are so dark and out of focus however, they don't distract the eye so much that they end up competing with the front.



## Colours

For the graphic elements I only used two tones of blue, where one doesn't have any black to it (CMYK), and the other has 50% to it. I have a grey which is quite neutral in colour, and then there is pure black and white to complement. These are the main colours of the photograph as well, but of course with more variations between the different tones.

<b>RGB</b> R: 0 G: 157 B: 224	<b>CMYK</b> C: 100 % M: 0 % Y: 0 % K: 0 %	<b>Web</b> #009DE0	<b>RGB</b> R: 0 G: 98 B: 136	<b>CMYK</b> C: 100 % M: 0 % Y: 0 % K: 50 %	<b>Web</b> #006288	<b>RGB</b> R: 177 G: 176 B: 175	<b>CMYK</b> C: 32 % M: 25 % Y: 26 % K: 5 %	<b>Web</b> #B1B0AF	<b>Black</b>	<b>White</b>
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I personally love my colour scheme. I find it relaxing to look at, while still maintaining a visual interest and enough variation to create contrast.



## Elements

I don't use many elements, but I think those I have used are enough and so strong that I don't need more. To the right is the poster stripped to the graphic elements only, without the photo, to better showcase. I use a black frame set to an opacity of 80%, and used the vector drawing tool in Photoshop to create three splashes that I cut and fit to this frame. This has then been set to an angle of -4.61 degrees - I just think this fits to the poster being about skating, and also makes it more interesting. And then of course it is the logo, which alone is a strong graphic.



## SELF EVALUATION

### Reflection Around Finished Product

I am very happy with my finished product; including the logo, photograph, and the final poster as a whole. This is the first time I have such a specific target group, and I'm glad I finally got around to doing so, as this is also the first time I feel I have a product that really speaks to the targeted group. So all in all, I believe this has been the biggest lesson learnt from this assignment; try to narrow down the audience as much as possible.

I love the colour scheme used, as it's harmonic and visually appealing. The hues work great together, and are consistent over all graphics and the photograph. All typography is also legible and there shouldn't be much confusion as to what or where the skate park is.

## Development and Process

My process has in my opinion been very thorough. Maybe I should have done more hand drawn sketches for the actual posters, but as explained I thought it would be just as easy to do this in Photoshop, where I had the logo's shape, and easily could move elements around. Especially since I had so many photos I wanted to try out at first, to see which would work best as a poster, I think this was a good way of going about it.

Having such a clear idea from the beginning, I think developing the poster has gone much smoother than it could have, had I not had a very thought through idea. I always knew which fonts and colours not to use. Since photography was also one of the key elements in this assignment, this is what I focused on the most, and feel fairly confident in having achieved well.

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# PORTFOLIO

[portfolio3.monikarh.com](http://portfolio3.monikarh.com)

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