

HIGHER GRAPHIC COMMUNICATION



DTP REVISION QUESTIONS



Win Puzzle Agent 2!

Want to try Puzzle Agent 2 for yourself?

We reckon fans of classics like Tales of Monkey Island and Grim Fandango will get a kick out this fun little brain teaser, so we've teamed up Telltale Games to give some copies away to you guys!

Question
Telltale Games are well known for the Tales of Monkey Island games. Who is the main character in the series?

- a) Manbroom Sweepsteel
- b) Fullmoon Treesgood
- c) Guybrush Threepwood

To win, just answer the oh-so puzzling question on the left, then send your answer to comps@thirteen1.com with the subject "Puzzle Agent 2 comp".

Winners will be chosen next month.

Puzzle Agent 2

By Steve Thurgood

Telltale Games, following their separation from Lucas Arts in 2004, are aiming to keep the ancient genre of point-and-click alive with their latest offering, Puzzle Agent 2.

Puzzle Agent 2 is a sequel to Telltale's pilot game and picks up the story of Nelson Tethers, an FBI Agent in the Puzzle Research division. Following the disappearance of a man by the name of Isaac Davner in the first game, he returns to the town of Scoggins during his vacation to solve the mystery. The game follows a linear main story in which various puzzles are connected by travelling around the town, talking to townsfolk to gain a clue on where to go next, and collecting gum. Many of the characters seem to be reoccurring and it may be advisable to play the first game in order to get the most out of this sequel.

The puzzles range from simple 'spot-the-difference' style photographs to logic

and mathematical problems. After you complete a puzzle you submit it back to the FBI and learn whether you're right or wrong. Following their separation from Lucas Arts in 2004, are aiming to keep the ancient genre of point-and-click alive with their latest offering, Puzzle Agent 2.

Puzzle Agent 2 is a sequel to Telltale's pilot game and picks up the story of Nelson Tethers, an FBI Agent in the Puzzle Research division. Following the disappearance of a man by the name of Isaac Davner in the first game, he returns to the town of Scoggins during his vacation to solve the mystery. The game follows a linear main story in which various puzzles are connected by travelling around the town, talking to townsfolk to gain a clue on where to go next, and collecting gum. Many of the characters seem to be reoccurring and it may be advisable to play the first game in order to get the most out of this sequel.

The puzzles range from simple 'spot-the-difference' style photographs to logic and mathematical problems. After you complete a puzzle you submit it back to the FBI and learn whether you're right or wrong. If you are struggling, you can take three hints, each making the puzzle more trivial. You buy hints with the pieces of gum that you find lying around the town.

Graphically there is nothing extraordinary about Puzzle Agent 2, but it does have a distinct style, making it extremely enjoyable to play, almost as if you are watching one of Graham Annable's cartoons. This distinctive style has enabled the game to be released on iPad and iPhone, which could be the next major home for point-and-click adventures.

The sound is top notch; the score works well with the storyline, making it feel like you really are in a crime novel. The script is pretty basic but the voice acting more



1. For this question, you must refer to the magazine layout shown labelled 1

- (a) State an instance where the graphic designer has created **depth** to add interest in the magazine layout.

1

- (b) State an example of **emphasis** in the layout **and** explain the effect created.

2

The graphic designer has made use of **repetition** in the magazine layout.

- (c) State where repetition has been used in the layout **and** explain the effect it

2

- (d) Describe how the graphic designer has used the **typeface** to appeal to the target audience.

2

THE SHORT HAPPY LIFE OF DESIGN THINKING

As design thinking's obituary is written, a socially minded start-up explores new ways of working.

By Damien Newman

N CASE YOU hadn't heard, design thinking has been pronounced dead by the very people who gave birth to it as the next answer to, well, everything. But don't worry. This is a good thing. Design thinking is moving aside for the next big idea. Or perhaps it is just revealing what was always there but overlooked: the design process.

Design thinking became very popular over the last five years as a new approach to innovation. Bruce Nussbaum was active in promoting the new concept. The idea behind design thinking was that traditional methods of problem solving by left-brain business consultants were no longer effective and a new approach was needed. Move over M.B.A. consultants; here come the right-brain design thinkers.

Organizations like IDEO and Stanford's d. School revealed to the world how design thinking looked in action, devising solutions that were more human-centered and empathic than those produced by traditional consultants. Design thinking demanded that to begin a project, you had to empa-

thize with the people you were designing for; it was also essential to be collaborative, integrative, subjective, experimental, and optimistic. The team members would first learn about the audience they were designing for, often using ethnography; then prototype solutions guided by their research; and eventually create a viable and appropriate solution. And here lies the difficulty with the term "design thinking": It didn't offer an actual, repeatable process but rather defined how a designer should think, a kind of mind-set that would set in motion the process of design. Design thinking alone didn't have the results that the simple process of design did. As Nussbaum recently wrote in *Fast Company*, "the success rate for the process was low, very low." Organizations that bought into the concept of design thinking were not getting what they wanted, which was to produce better, more innovative results.

As time went on, it became more and more difficult to find stories of design thinking's successes. And yet great things haven't stopped happening through the



IMAGE COURTESY OF COMMON

“

Design thinking didn't offer an actual, repeatable process but rather defined how a designer should think.

Left: The new company Common Cycles lets customers build their own bike frames from Alabama bamboo.

design process. For instance, a new company was formed earlier this year centered around the belief that consumer behavior can drive social change. Common, as the company is called, brings together a master of rapid prototyping (John Bielenberg, from Project M) and a master of communications (Alex Bogusky, of Crispin, Porter + Bogusky). Its goal is to quickly create businesses that alter the traditional relationship between consumers and design. This is a fearless design revolution. By combining forces and changing their focus, the founders of Common are using their considerable experience to build more meaning into their work. They're also tapping into the younger generation's passion for change and social impact, and its desire to create a better, more livable world. And finally, it is helping to develop a new economic model for business.

One of the first ventures to come out of it is Common Cycles, a company that allows people to make their own bikes out of bamboo from Alabama. Its goals include revitalizing the local community as well as

promoting healthy activities and renewable resources. During a three-day event held in May in Greensboro, Alabama, about an hour south of Birmingham, a small group of bike builders, designers, and volunteers joined the founders of Common to figure out every part of launching a new socially responsible bike company. The IDEO-coined term to describe this kind of work is "build to think," and, indeed, Common is approaching design with a great deal of creativity and collaboration, aware that the issues at stake are much larger than just profit and loss.

As of press time, a handful of new Common ideas had been started, including Coffee Common, Common Seeds, the \$900 House, and Common Bank. These all began with observing the change needed in the world and following through to delivering that transformation. Common offers a new method combining experience, intuition, creativity, and collaboration. Design thinking was a disappointment, but it was never a means to an end. Instead, it was just the beginning of the design process. ■

”

2. For this question, you must refer to the magazine layout shown labelled 2

- (a) State an instance where the graphic designer has created **dominance** to add interest in the magazine layout.

1

- (b) State an example of **unity** in the layout **and** explain the effect created.

2

The graphic designer has made use of **balance** in the magazine layout.

- (c) State where **balance** has been used in the layout **and** explain the effect it has.

2

- (d) Describe two instances of how the graphic designer has used **alignment** within the magazine layout.

2

10 BRAINY FOODS

FEED HIS BRAIN THESE FOODS
AND HIS GRADES WILL THANK
YOU. BY HO YUN KUAN

GO! FOREWORD: Dr Hui Wen Meng, principal clinician at the Department of Nutrition and Child Health, Singapore Children's Hospital, Singapore Paediatric Centre, The Child Development Centre

1. SALMON

What a fat brain you have! In fact, the organ is 60 per cent 'good fat' – specifically DHA. It's the building block for brain cell membrane, so a lack of it will affect its structure and function. Since the body doesn't produce it, get it from food such as salmon, sardines and tuna.

How to cook it: Deep-frying and overcooking may destroy DHA. Bake, pan-fry or steam instead.

2. LEAN MEAT

The brain is a bloodsucker – it needs oxygen-rich blood to stay alert. Iron helps to keep blood levels up, and lean meat is one of the best-absorbed sources. It's also high in zinc, which helps link signals in different nerve channels.

How to cook it: Minerals can be lost into the water the meat is cooked in, but the amount is insignificant. If it really matters to you, use dry cooking methods like stir-frying, baking or roasting.

3. NUTS AND SEEDS

Go nuts and embrace the healthy stuff. Nuts and seeds are good sources of DHA, iron, zinc and B vitamins. The latter is essential to the growth of brain tissue. Walnuts and flaxseeds are especially high in DHA and are a good alternative to fatty fish for vegetarians.

How to eat it: The nutritional value is high, whether the nuts and seeds are raw or roasted.

4. EGG

Despite the high cholesterol, egg yolks are high in a B vitamin called choline, which aids in memory. Other good sources are broccoli, peanuts, banana and beans.

How to cook it: B vitamins are sensitive to water and may be destroyed by cooking. But eating undercooked eggs can be risky, so the best bet is to avoid overcooking.

5. BEANS

These are a good alternative source of iron and zinc for vegetarians. Beans are also rich in carbohydrates and B vitamins, including choline.

How to cook it: The majority of the good stuff in beans – like iron, zinc and carbohydrates – are unprotected by cooking. But for a good dose of B vitamins, don't overcook them.



(DON'T BOIL BROCCOLI;
STIR-FRY IT INSTEAD.)



break down easily, giving the brain a quick but short burst of energy. Try oats, corn and brown rice.

How to cook it: Carbohydrates are not affected by cooking.

7. DAIRY

Who knew that calcium is not just good for your bones but for your brain, too? Every time you learn something new, connections between brain cells change. Calcium is needed to set off the chemical reactions that make these alterations. So, stock up on milk, cheese and yogurt.

How to cook it: Calcium is unaffected by cooking.

8. WATER

Hydration is important for blood flow and oxygen transport to all parts of the body, including your brain.

How to cook it: Drink it any way you want, including in juices and soups.

6. WHOLEGRAINS

Brain cells consume two times more energy than other cells in the body, and glucose is its fuel. The brain prefers a constant, steady supply of it. Complex carbohydrates best supply this. Their long molecule chains take longer to break down, so sugar is released into the blood stream slowly. On the other hand, simple carbohydrates like refined sugar

9. DARK GREEN VEGETABLES

Generally, the richer the colour of the vegetable, the more antioxidants it contains. These protect against free radicals, which can create damaging chemical reactions with brain cells. Broccoli has one of the highest amounts of antioxidants.

How to cook it: Antioxidant losses are greatest when vegetables are cooked in water. Stir-frying is best – it uses little water and cooks the vegetables within a short time.

10. RED AND BLUE FRUITS

Anthocyanin is the antioxidant that gives these fruits their colour. It helps the brain make new neurons. Try blueberries, strawberries and red grapes.

How to cook it: Take the same care as that mentioned for dark green vegetables. Besides, fruit can be eaten raw.

3. For this question, you must refer to the magazine layout shown labelled 3

- (a) State an instance where the graphic designer has used **reverse** to add interest in the magazine layout.

1

- (b) Describe how **rhythm** has been created in the layout **and** explain the effect created.

2

The graphic designer has made use of **stock photographs** the magazine layout.

- (c) State an advantage and a disadvantage of using stock photographs in the magazine layout.

2

- (d) Describe how the graphic designer has used the **colour** to create visual appeal to the target audience in the layout.

2

A research by *The Strategist & People Matters*

The corporate scenario and T20 is surprisingly similar in terms of crushed timelines, faster results, higher commercial stakes, quick decision making by leaders, greater expectations and influences from stakeholders and highly volatile emotions, to list a few. In this changing scenario, business is evolving its model and methodologies;

HR is no more isolated and hence, is under tremendous pressure to adapt. This calls upon strategic HR to think proactively and be future-ready to ensure that the organization and its leaders sustain its competitive edge. Presented here are the 13 trends, which India Inc. must look out for and its implications for HR professionals going forward. These Top 13 HR Trends have been shortlisted from a long list of trends keeping in view the Indian subcontinent as a focus area.

HR 2013

TOP



TRENDS IN THE ERA OF T20

TREND 1



CONVERTING EVENTS INTO EXPERIENCES

The coming Year will see employee experience management becoming a critical concern that will demand HR's attention. . . This principle is an extension of transforming great customer experiences to employees also; because happy employees ensure happy customers. Thus, the focus of HR leaders will be on creating a positive experience for employees by measuring impact not Output. The keyword for the same is not looking at employee engagement activities as mere checklist events, but as avenues to create positive experiences in 2013.

TREND 2



RECYCLING TALENT TO SAVE MOTHER ORGANIZATION

Businesses are under tremendous stress to ensure sustained profitability even with rising prices of raw material, people cost and further challenged by the slowing economy across industries. Workforce planning has emerged as the top focus area to ensure that all employees are not only rightfully deployed, but also optimally utilized. HR will have to acquire a broader lens and explore the opportunity of relocating employees within or outside the organization. The trend will also see pampering of employees who respond better to picking up new skills. Resourcing strategy will see inclusion of

TREND 3



GEN Y READINESS

Today as Gen Y not only forms a formidable part of the workforce, but also starts taking the center stage it's an interesting challenge for HR and leadership. HR will have to build the bridge between members from diverse generations. 2013 will see formation of joint employee committees by HR, who will review the policies and practices to make them relevant to all categories of employees. Reverse mentoring (Gen Y as mentor and others as participants) will gather momentum; and all policies, practices and processes would come up with a mandated expiry date, to ensure that they stay current and relevant.

DESIGNED BY SANTOSH KUSHWAHA

4 For this question, you must refer to the magazine layout shown labelled 4

- (a) State an instance where the graphic designer has used **transparency** to add interest in the magazine layout.

1

- (b) Describe how **depth** has been created in the layout **and** explain the effect created.

2

The graphic designer has made use of **lines** and **shapes** the magazine layout.

- (c) State two examples of how shapes and lines has enhanced the magazine layout.

2

- (d) Describe how the graphic designer has used **proximity** to create visual appeal to the target audience in the layout.

2

Exploring in Orlando

WORDS TOM JOHNSMEYER



DID YOU KNOW?
Orlando has the second-largest number of hotel rooms in the country (after Las Vegas, Nevada).

Pass Mickey Mouse and don't look back. There's a lot more to Orlando than cartoon mice and theme parks. With an arts district, boutique hotels and a strong local culture, Orlando is an urban destination that rivals (at least) the likes of Denver, Atlanta and Boston.

The major hotel chains are only a step removed from the mass-produced fun for which Orlando has become (in)famous. Out to the other extreme and stay at the EO Inn. There are only 17 rooms, no restaurant and a front desk that shuts down for the night. I know, it doesn't sound like much ... until

you enter a hallway. The EO's commitment to the aesthetic is thorough, with unique pieces by local artists scattered across the hotel. The space is not what you'd expect to find in Orlando, making it inherently interesting.

Between the EO Inn and downtown, walk along Lake Eola's footpaths. While it's clearly engineered urban tranquility, it works. On the way back to the EO, satiate the pseudo-intellectual within you by stopping at Urban Think. This bookstore-and-bar combo can leave you killing your brain cells while exercising them!

Downtown Orlando's nerve center is at the corner of Orange Avenue and Pine

Street, where you'll find the City Arts factory. The standout gallery is Kella Glasworks, which you can enter from Pine, about half a block down from Orange. Charley Kella, the craftsman behind the stunning creations on the shelves, holds regular glassblowing classes in his studio, so you can walk away with an appreciation for the stifling heat involved in the end product. With salt-and-pepper dreadlocks down to his behind, Kella himself is a sight to behold. On a slow day, you'll see him smoking at a table on the sidewalk in front of his gallery. Run across the street to Corona Cigar Co., grab an Avo Campanero and sit down for a while with the artist. We promise—it'll be the highlight of your trip.

This, frankly, is the other Orlando: art, culture, natural thrills. It is a city not designed but arising on its own. If you've only been to the theme parks, make your next trip to the real Orlando. Trust me, you've never been there.

SINCE YOU'VE BEEN GONE

Gadget To Rule The Roost While You're Away



Robot Vacuum (\$130)
store.irobot.com

We've all heard of the Roomba vacuuming robot—now meet its cousin, Dirt Dog. A robotic shop-vac, the Dirt Dog is meant for cleaning those extra-filthy floors. It picks up everything from woodchips and leaves to nuts and bolts. Now, Dad doesn't have to sweep up after himself, because this high-capacity shop robot will do it for him. —Nathan Reyna

TEXAS LIFE | ENVI

DID YOU KNOW?

The Horse Whisperer and A River Runs Through It, both directed by Robert Redford, were shot and based in Montana.



crowded onto a small patch of the Paws Up expanse. In fact, some are located outside walking distance from the restaurants and main building. Fortunately, you aren't dropped in the middle of nowhere and forgotten. The homes come with electric cars or golf carts—depending on the level of luxury you secure—and there's always a concierge on duty with a set of car keys in hand. Regardless of where you stay on the property, you'll find plenty of room to move around, and the staff is on call to help you do it.

If you're looking to disappear and unwind, Paws Up is happy to leave you alone. On the other hand, guests looking for action won't be disappointed. Hop on a horse, strap on a harness to rappel down a cliff or shoot through some whitewater to find whatever excitement you crave.

In the winter, snowmobiles and ice climbing can be added to the itinerary as well. Add a bag to your trip by loading one of the resort's 20-gauge shotgun and pluck clay pigeons out of the sky. When you're finished, retreat to the spa, where individual and couples treatments are available, with an unbeatable view of the Montana countryside.

Thrill or chill—Paws Up can take care of you either way. The range of possibilities will scratch the many itches that come through the resort, and your only task is to make a few choices ... like, what do you do to unwind?

pawsup.com

Last year, more than 50 guests arrived at the Paws Up Resort in Montana by private jet. The destination is accustomed to this sort of crowd. Situated on 60 square miles of remote wilderness, privacy is as important as luxury, and those who come to play can do so without envious onlookers. Whether you want to slip out of your clothes and into the Blackfoot River or don a helmet and tear up the trails on an ATV, you can do so sans audience—but not without the attentive staff you'd expect at the most up-market of hotels.

Paws Up started life as a functioning ranch, but 13 years ago, Larry Lipson saw a gap in the luxury market that begged to be filled. Nobody seemed to have large villas nestled cozily in the rugged terrain of the American West. Instead of constructing a hotel or cottages, Lipson put up houses. Ten of them offer more than 3,000 square feet of space, with others delivering between 1,300 and 2,400 square feet. There are even "glamping" accommodations (i.e. large, sturdy canvas suites). Forget the tents into which you crammed yourself as a Boy Scout; those at Paws Up fit four without forcing you to inhale someone else's natural odors (unless you choose to, of course).

The homes and tents aren't

ENVI | TEXAS LIFE

Trekking in Montana

WORDS TOM JOHNSMEYER



APPARENTLY, PIGS CAN FLY

Traveling becomes rather tricky when man's best friend is involved. Since pets can't fly with their owners on most airlines—or have to be cruelly caged and stowed away along with the luggage—fido often has to skip the trip. Luckily, Pet Airways has an ideal solution. Is your tongue wagging at the thought of it?

Created by Dan Wiesel and Alysa Binder, Pet Airways keeps you stress-free when your pets travel. From the moment you drop off your beloved dog/cat/pig/whatever to the Pet Counter at the designated airport, to the moment you pick your pet up, everything is taken care of. Pets are flown on Beech 1900 airplanes that are monitored very closely during flight. They are given several potty breaks before, during and after the flight, and if you can't pick up your pet the day the plane lands, they are placed in the PAWS Lodge overnight. Convenient, right?

What's even more convenient is the price. Tickets start at just \$149. Pet Airways officially take flight on July 14 and will serve Chicago, Denver, New York, Los Angeles and Washington D.C. for its "pawengers." For more information, go to petairways.com. —Jessica Harp



JULY | 33

5. For this question, you must refer to the magazine layout shown labelled 5

- (a) State an instance where the graphic designer has used **unity** to add interest in the magazine layout.

1

- (b) Describe how **alignment** has been created in the layout and explain the effect created.

2

The graphic designer has made use of **vector graphics** in the magazine layout.

- (c) State an advantage and a possible file type of using vector graphics in the magazine layout.

2

- (d) Describe how the graphic designer has used the **contrast** to create visual appeal to the target audience in the layout.

2

THE VISION PAPER Spring/Summer 2014
THE WINNING FORMULA

WHITE

WITH MARIE LOUISE TUXEN AND NIKLAS HVID



WHITE SAW THE LIGHT IN 2003.

THE TWO SISTERS BEHIND THE BRAND, FREDERIKKE AND KATHRINE HVID, CAME "STRAIGHT OUTTA" THE DANISH SCHOOL OF ART AND DESIGN AND STARTED THEIR CAREER WITH THE CHILDREN'S CLOTHING BRAND MINI A TURE. THEN CAME A STRONG DESIRE TO "ADD TO EXCLUSIVE FEMINE FASHION A MORE LOOSE-FITTING MOBILITY". OUT OF THIS SPECIFIC DOGMA, WHITE WAS BORN. THAT WAS TEN YEARS AGO AND TODAY WHITE HAS JUST STARTED NEW DISTRIBUTION IN THE USA, ENGLAND AND AUSTRALIA.

PAGE 12

THE VISION PAPER Spring/Summer 2014
THE WINNING FORMULA

HOW WOULD YOU DESCRIBE THE SETTINGS AND CONDITIONS WHEN YOU STARTED OUT IN 2003?

"WHITE was specifically created for fashion conscious, time poor women who juggle their careers with a busy family and social life. Their hectic lifestyles require durable yet stylish clothing which can be dressed up or down at the drop of a hat. Our clothes make use of high quality fabrics and are designed to be both functional and living design with high quality and comfort in a collection of feminine and expressive knits which makes you feel distinctive." Frederikke Hvid explains.

Right from the beginning WHITE has able to benefit from the rich experience and know-how that has passed on from the days when they started their first common project - the children's clothing firm MINI A TURE. Now Frederikke Hvid is the only designer behind WHITE. This year we celebrate our 10th anniversary and the label can be found alongside international fashion brands in the most famous shopping malls. The collection has grown from knit to a entire wardrobe including dresses, suits, tops, pants, jackets, bags, etcetera. It is a full collection of clothes for women who play in the fields of fashion, regularly receiving accolades from the industry and the media. It means a lot," says Armin Høpgh.

WHAT ARE THE ADVANTAGES OF BEING PART OF A LARGER COMPANY, LIKE HFM GROUP?

"The ability to think big is to know that all great things start small. It is important to work as an unknown designer label and watch how we have been able to grow and blossom like a flower." Frederikke Hvid explains.

TO MANY BRANDS WHITE IS A LARGER COMPANY. BUT CAN THE SMALLER COMPANIES LEARN FROM YOU AND VICE VERSA?

Even though we are a large company, we have learned a lot from smaller companies. It is really important for us to keep close knit to our employees and customers. Small businesses often lack the resources and experience to handle large scale marketing. However, it is a good point to remember that EVERY business starts small! We focus on customer service, take marketing seriously and try to keep it fresh. Armin turns up

YOU HAVE RECENTLY GAINED NEW MARKETS INTERNATIONALLY. DOES THIS INVOLVE YOUR STRATEGY?

"We have been successful in growing internationally. It is only a natural development for us from the design to the visual expression, campaigns and social media. We have been globally in all respects. When we are collaborating with our partners in New York, Sydney or London we approach them in different ways because they come from different cultures. It is important to have a lot on designing and adapting to the international scene, however it is important to underline that we still keep our own signature. We are a design - this is what we stand for."

DID RECESSION CHANGE YOUR WAY OF THINKING ABOUT YOUR STRATEGY?

"We have become very aware that every product needs to be a daily necessity. We have learned to be more strategic in our marketing for staying alive. And the competition taught us you need customers to be dropped to your products, ensuring them that this is a Unique Selling Proposition."

WHAT DOES IT TAKE THESE DAYS TO BUILD AND MAINTAIN A SUCCESSFUL BRAND?

"Passion, persistence, responsibility, courage and honesty. Quality is a vital ingredient of a good brand and the surest way to build customer loyalty. For the sake of positive brand identity, the core benefits of your product or service must be articulated easily and consistently." concludes Armin.

PAGE 13

6. For this question, you must refer to the magazine layout shown labelled 6

- (a) State an instance where the graphic designer has used **crop** in the magazine layout.

1

- (b) Describe how **white space** has been created in the layout and explain the effect created.

2

The graphic designer has made use of **text wrap** in the magazine layout.

- (c) State where **text wrap** occurs and describe the effect this creates.

2

- (d) Describe how the graphic designer has created **dominance** to create visual appeal to the target audience in the layout.

2

The

OW, after 10 years at the helm of *Harper's Bazaar*, I thought it was the perfect time to refresh the aesthetic of the magazine, so I am proud to share our new look with you. Fashion is always evolving, and so should we. I've long admired the work of art director Robin Derrick, and he, along with our creative director, Stephen Gan, our design director, Elizabeth Hummer, and her team, worked tirelessly to effect our new vision. Of course, *Bazaar* has a rich legacy of groundbreaking graphic design and beautiful photography, from Alexsey Brodovitch to Fabien Baron, to name just a few.

ARLY in the process, we decided to build on our signature typeface, Didot, to create a more impactful magazine. The new design is more minimal to deliver content in an eminently stylish and readable way.

than now to create the ultimate shopping experience. While we've kept our beloved sections like Fabulous at Every Age and A Fashionable Life...

E have introduced new ones you're sure to love: the *Line* (page 159), the *Bazaar* (page 181), the *Style* (page 199), the *Extra* (page 253), the *News* (page 259), and the *Escape* (page 340). Robin isn't the only new member of the *Bazaar* family: We've had the infinite pleasure of working with more fine talent for the first time. Karim Sadi and Jay Masseret shot and styled Naomi Campbell (page 402).

Marina Abramovic's fashion herself into an object of art (page 424). And her famous parents' famously fabulous parties (page 269).

Stylist Roxane Darvet helped artist Marina Abramović fashion herself into an object of art (page 424). And writer Alexandra Syron chronicled her famous parents' famously fabulous pairing (page 269).

UBISEQUENTLY: Chinese artist Liu Bolin designed Alber Elbaz, Angella Mottola, Jean Paul Gaultier and Valentino's Maria Grazia Chiuri and Pierpaolo Piccioli into the ultimate fashion camouflage (page 408). Our knee-standing contributors continued to work their magic: Photographer Terry Richardson and stylist Andrew Richardson captured Gwyneth Paltrow in all her sexy glory (page 390). Daniel Jackson and Alastair McKinnin made Doutzen Kroes divine in spring's most desired fashions (page 345). It all came together in a magazine we're so thrilled to bring you. Enjoy the issue. **GLENDIA BAILEY**

32

The A-**LIST**

Gwyneth Paltrow's favorite things

Gwyneth Paltrow's favorite things

Fashion Destination

Gwyneth discovered Seven Bicosq there, the Turkish jewelry designer who created her padlock necklaces (similar to those at left).

Seven necklaces.
\$5,718-
\$9,640
Juddmann
jewels.com

Looks She Loves

GO-TO LABELS: Stella McCartney.
31 Phillip Lim, Alexander Wang,
Erdem, Proenza Schouler, L'Agence,
and Boy by Band of Outsiders.
SHOPPING SITES: Gwyneth shops
almost entirely online. Favorites include
net-a-porter.com, mytheresa.com,
edition01.com, ssense.com, and
lulusaviaroma.com.

Her Harms

RESTAURANTS: In London, Zuma, Chisou ("my favorite Japanese"), and the Arts Club, where Gwyneth is an investor. In Los Angeles, "the Hungry Cat for wonderful sea-

Beauty Picks

Butter London
3 Free Lacquer
in MacBeth,
\$14. butter
london.com

STYLISTS: Butter London's nontoxic polish. **FACIALIST:** Vaishaly Patel in London. **COLORISTS:** Amie Wilson, Daniel Hersheson in London, Nicola Clarke at John F. London, and Tracy Cunningham at Byron Tracey in London.

Her Uniform

DAILY DRESS CODE: Rits jeans, a white shirt by Martine, and boots by Brunello Cucinelli or brogues. In recent, everyday buys include skinnys from Reg & Bone and Chinti and Parker's black-and-gray-striped cashmere sweater with burgundy pockets. ("I love stripes. I'm a striped person.")

The Evening Essentials

COCKTAIL CHIC: "When I do wear heels, I tend to go high with Nicholas Kirkwood or Camilla Skovgaard. And I have a little black Chanel dress from a few years ago that I love." ■

(20)

7 For this question, you must refer to the magazine layout shown labelled 7

- (a) State what type of **typeface** has been used in the Drop Caps, Serif or Sans Serif font.

1

- (b) Describe how **rhythm** has been created in the layout **and** explain the effect created.

2

The graphic designer has created an online version of the magazine.

- (c) Describe a possible issue with the images that the designer may come across and how they could solve it.

2

- (d) State two ways in which the graphic designer could make their magazine environmentally friendly.

2



REACTING IN CHEM LAB

By Alyssa Ziller

[illegible]

8 For this question, you must refer to the promotional poster shown labelled 8

(a) State what **ctp edit** has been used for the slogan 'REACTING IN CHEM LAB'

1

(b) Describe how **movement** has been created in the promotional poster

2

The graphic designer has created a **pre-press copy** of the final poster.

(c) Explain what the term **pre-press copy**.

1

(d) Describe how the graphic designer has used **colour** to within the poster.

2

9 For this question, you must refer to the poster labelled 9

(a) State what the reason for **crop marks** on the publication.

1

(b) The publication will be printed using **CMYK** colour profile, explain the term **CMYK** and what feature allows the publisher to know the printing plates are aligned.

2

The graphic designer has created the publication to be appealing to children.

(c) Describe with reference to typeface and other elements how this was achieved.

2

(d) Explain the difference between 'Kerning' and 'Leading'

2

THE WORK

Creative review

Carling

Reviewed by Dino Burbridge, creative director, Digital Outlook

Campaign
Brand
Agency

Carling Pint
Carling
Boutie McGuinness
Bungay



The Carling iPrint is an ad that people actually search out. An iPhone is seemingly incomplete without the iPrint, and it's maybe the first true viral for the handset. Not quite the killer application, but to any marketer, it's pure gold.

I should make one thing clear up front: I don't have an iPhone. I'm working on it, but my cranky Nokia N95 is still holding on. My experience of the iPhone is one of voyeuristic lust directed towards the early adopter '3C' users at work. Each seems to have the iPrint waiting in the wings to taunt me.

The aim of the ad is simple; get Carling in front of the influencers, the people others listen to. It's social currency down the pub on a Friday night. I love the confidence, the trust in human nature that blokes will be blokes. It's simple, elegant, fun and cool all at the same time. You can't help asking to have a go. In fact, I'm very cross I didn't think of it.

Only the most purist of coding nerds can fault the iPrint itself. I won't go on about it because its success lies in its tactile simplicity – like the iLight, which is just a white screen to help you see when fumbling up the stairs on a Friday night.

I'm not so convinced about the game though. In fact, I think it lets the whole thing down. It's trying too hard when all you want is to play with the wobbly

is cooking lager where I come from, a bit like Skol. I've asked iPhone owners and they concur. There seems to be a distance between the iPhone and Carling audiences. Put bluntly, if you're the type to own an iPhone, you wouldn't want to be seen dead sipping a pint of Carling.

How would I improve it? I'd have done it for Stella Artois or Evian. I'd have given everyone 20p off a pint for showing it to bar staff. I'd have videoed a kitten being confused by it and posted it on YouTube. I could have done a lot of things, but when push comes to shove, it's still a bloody brilliant idea. I'm still cross I didn't think of it.

Dino Burbridge

Creative director of Digital Outlook, has a wide remit, from coding to creative strategy. The agency's clients are entertainment brands including Disney, Xbox and Aardman. "With iPhones, Flash AS3, Wi-Fi-enabled toys, GPS tagged content, and so on, if you're bored in digital, you're doing something wrong. The pace of innovation is accelerating faster than ever."

For more reviews, visit
revolutionmagazine.com

Creative Review is sponsored by BIMA, the only independent association dedicated to supporting creativity in digital technology. Guest reviewers are selected from within BIMA, so members interested in taking part should email andrewmccormick@bimamarket.com. For details on joining BIMA, visit www.bima.co.uk

76 REVOLUTION NOVEMBER 2008

revolutionmagazine.com

Also reviewed by Dino Burbridge

Nintendo Wii

Mario games seem to come out every few weeks, and I've become blind to the marketing. The idea is nothing new, but destroying the temple that is YouTube, it's you're talking! Of course, it's just a big block of Flash, but first impressions count and all that. I was impressed by the detail. This is what happens when big brands and great ideas get together.



Agency: Goodby, Silverstein & Partners. Other credits not supplied.

Sim City Creator

I originally saw this ad on Mincip.com, but it also caught my eye as an expandable ad on MSN Messenger. Essentially, you destroy stuff with earthquakes and the like. Then it dawned on me why it was successful. It's a bug in Messenger that leaves the expandable ad on your desktop long after Messenger has vanished. Nice enough ad, very effective bug.



Agency: Microsoft. Creative Project manager: Charles Aungmye. Designer: Eliot Green.

Mini: Take a ride

This is the first disappointing Mini ad I've seen in a while. Ignoring the iffy-type issues, the concept just doesn't make it from idea to reality for me. Towing an ad behind a Mini... cool. Bouncing and awkwardly resizing a video... not so cool. The rope doesn't track the centre of the ad. Even adding sparks or grit would give more sense of movement.



Agency: Publicis. Creative Director: Scott Clark. Art Director: Kim Conant.

Jeep 2008: Ready to Ride 3D

This is my leftfield choice. I saw this when investigating 3D in Flash. It uses a Flash technology called Paper vision 3D to drive a Jeep over a contour map. Interesting technology, but it made Jeep feel fragile and small. A Jeep is big and chunky, right? There's also a 3D rotate sequence, but it uses clunky photos. All in all, I'm not sure it's convinced me to part with \$31,000.



Agency: Creative Director: Scott Clark. Art Director: Kim Conant.

76 REVOLUTION NOVEMBER 2008

NOVEMBER 2008 REVOLUTION 77



'Go to any pub in Hoxton on a Friday and I can guarantee someone will be twiddling with their iPhone hoping that everyone notices. This is the domain of the willy-swingers, the show-offs'

10 For this question, you must refer to the magazine layout shown labelled 10

- (a) State where **alignment** has been used in the publication.

1

- (b) Describe how '**layering**' would have been created in the production of the magazine layout.

2

The graphic designer has created a running headline

- (c) Explain what the term '**running headline**'

1

- (d) The designer created **thumbnails** before creating the final publication, explain two reasons why a designer would create thumbnails before undertaking any computer work.

2
