



# **THINK VISUALS**

SEE INSPIRATION & FEEL THE PASSION



# HELLO

Welcome! So you've been searching for a inspirational, content full affordable Graphic Design magazine, tailored just for YOU? We've got you covered! Firstly, we'd like to say thank you for choosing ThinkVisuals and we are very excited to have you as one of our readers – especially for our first mag! This is it, the beginning of something new and interesting! Our aim is to bring you inspiration, exclusive interviews, competition, tips and tricks, the latest trends and more. the team here at ThinkVisuals have been working hard over the last year to produce a incredible first issue for you, and we want the team to keep growing! With each issue you purchase you will instantly get access to our exclusive online content, all you need to do type the password when promoted to on our website – but you'll only find this on the receipt!

Each issue will hold different competitions and design challenges, and we want YOU to get involved. We will be giving our different prizes and awards for some of these competitions but we also know how important it is for designers to get constructive comments on our work, and we've noticed that it's not very easy to get this. So, for each competition or design challenge there is #Hastag, and if you uploaded your work to Instagram and #Hastag it with the relevant hashtag then everyone will be able to see your entry

and react to it! We will be on our socials daily checking for your new entries and can't wait to see them!

Another of our aims is to create a community for you all, a space where we can talk design and share ideas. As well as welcoming you all to join our Facebook group, Whatsapp chat and Online workshops (which will start next month!) We are planning a big event for you all – a ThinkVisuals Design event. We will be releasing more information very soon! Ahhh how exciting – anyway back to the magazine. Enjoy it, smell it, love it, live by it, collect it, share it and shout about it!

Now grab yourself a ice cold drink or a piping hot coffee, whichever takes your fancy, pop your slippers on, sit on your favourite seat and enjoy!! We already can't wait to see you for next months issue. Be sure to follow us on all of our social media accounts to keep up with release dates and much more.

Thank you,





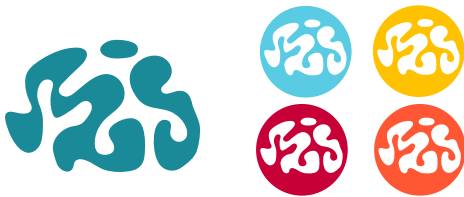


# BRAND GUIDELINES

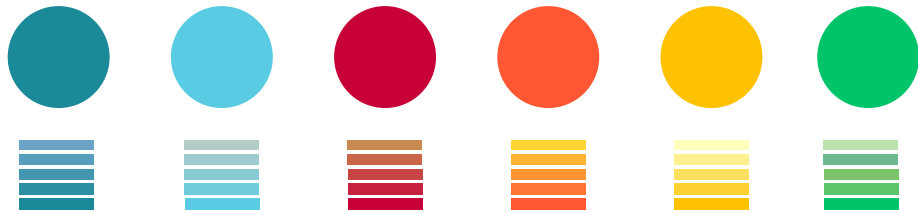
Primary Logo



Secondary/Alternative Logo



Colours RGB



RGB:26|138|153

RGB: 89|204|227

RGB: 199|0|56

RGB: 255|87|5

RGB: 255|194|0

RGB: 0|196|106

Colours CMYK



CMYK: 95|18|39|6

Fonts

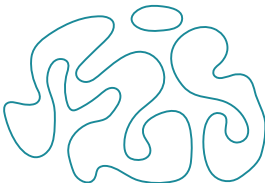
THINK  
VISUALS

ARIAL BLACK  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

Tag line

'THINK VISUALS'....  
SEE INSPIRATION & FEEL THE PASSION

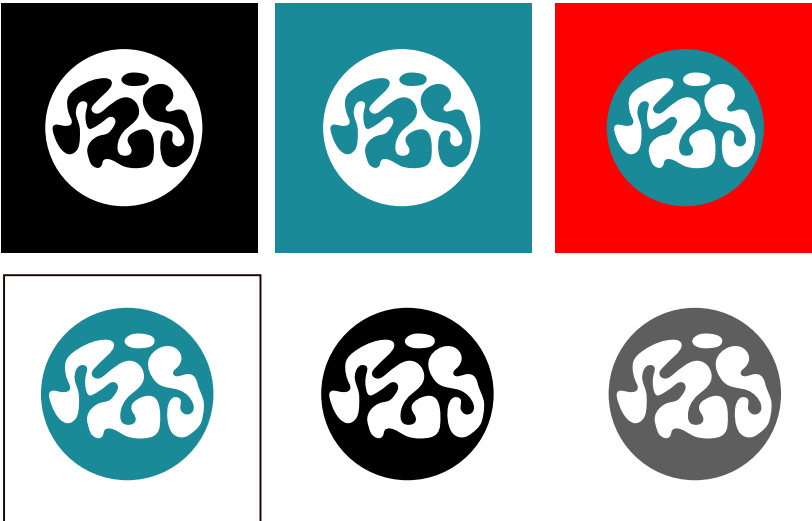
Graphic Elements and Icons



Logo Spacing



Logo Backgrounds









# LOUISA KING

I am a Brighton-based artist, creating vibrant, bold illustration prints and cards. I focus on creating high-quality prints that last and bring colour into peoples' homes. My art is inspired by Brighton and nature, whether it's the local area, such as the beach, Seven Sisters or the Downs, or further afield, such as Wales and the Lake District. I am also an Illustrator and Graphic Designer, providing unique bold and vibrant design and branding solutions. Born in Berlin, I now call Hove my home and in my free time I love going on walks and hikes in nature.

How would your parents describe what you do?

I didn't know how to answer that so I asked my dad what he thinks I do. Here's his answer (translated from German):

"You are a graphic designer with an affinity for naive expression and a penchant for strong colours and very good at organising and composing your objects"

What and who inspires you?

I draw my inspiration from my surroundings, in particular colourful Brighton and Hove. Many of the designs I create are also inspired by landscapes I've visited, such as Lake District, Wales and the South Downs nearby. Being in nature helps me wind down and clear my mind and it's one of the best places to dream up new designs in.

Like every other artist, I also draw inspiration from other designers, in particular those who use colours in their designs - such as the iconic Jade Purple Brown, Karan Singh and Chloé Weinfeld. Other than that, I spend A LOT of time on Pinterest, the Association of Illustrators (AOI) and Pantone's website, Creative Boom and other creative blogs.

"KEEP HUSTLING,  
KEEP DESIGNING,  
KEEP WORKING"

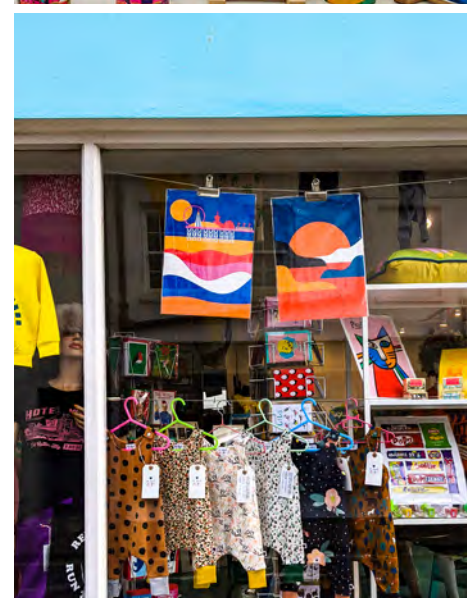
Tell me about your favourite piece of your work?

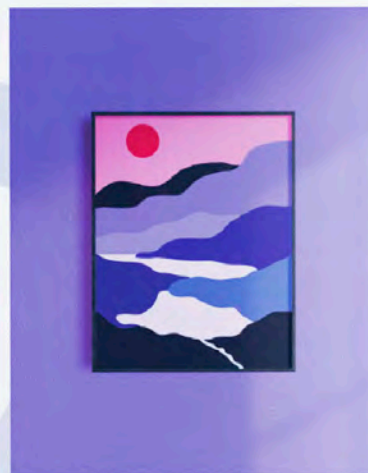
I have a few, but if I had to choose one, it would be my Cat Bells print. It's simpler and not as colourful as most of my designs, but I created it after my hike up Cat Bells in the Lake District, and the views from up there are just magical. So, I connect a lot of beautiful memories from my trip to the Lake District with that piece.

How did you start your business? Any tips for people starting out?

After design college, I took on some freelance projects. I also made up projects myself, creating designs every day, watching endless Youtube videos, seminars and researching colour themes and design trends. This helped me expand my skills and build up my portfolio to apply for graphic design jobs. Once I had a job I continued my side projects, expanding my skills and network.

So, my biggest tip for people starting out is - keep hustling, keep designing, keep working and networking. Every single project, no matter how small or big, is a step forward to that dream job or dream business. Ask your friends, relatives or on social media if anyone needs a logo, rebrand or illustration and use that to showcase your talent to the world. I'd also recommend getting a mentor - reach out to a designer and ask them questions, they might not always respond, but chances are that you will get great advice from a senior designer that will help you navigate those early stages.





Cat Bells print.

#### How did you get into the design field?

I've always been creative, drawing everywhere I go and I knew I wanted to do something creative. I just didn't know what exactly. I studied fashion design back in Berlin but didn't enjoy it at all and it took years of travelling and working in non-creative roles before I finally found my passion - illustration and design.

Once I had that vision, I started saving up and planning for my career move - luckily I was working in a job that paid well and was quite flexible, and I gave myself a deadline as to when I'd quit and make the move. I went back to college full-time, working on projects and expanding my skills. After college, I freelanced a while, took a few part-time jobs, until I landed a job as a Graphic Designer, alongside my work as an artist and freelance designer.

#### Top tips for designing greetings cards?

There are so many great greeting cards out there, so it can be quite daunting to create new designs. I think the key is to create something uniquely 'you' - copying designs just won't do it in the long run. Find your unique selling point and create designs that represent that. For me, it's my use of colour and bold lines, as well as focusing on sustainability and using high-quality paper.

Conduct lots of research on greeting card trends and popular themes - and think about occasions that maybe aren't as well represented in the industry and add these to your collections (as well as your standard birthday and Valentines' cards). I create non-themed greeting cards, so they can be used throughout the year, so that's also an option.

#### Favourite typeface? and why?

I have to say my current logo typeface - Hobeaux, a new take on the art-nouveau inspired font 'Hobo'. It's curvy, chunky, retro and fun and easy to manipulate.

A lot of the commonly used fonts are created by (predominantly white) men, so it's also nice to explore alternatives, such as 'Blenny' (created by Spike Spondike) and 'Format 1452' by Frank Adebaye.

#### What software do you use to create your designs?

All my designs are created in Illustrator, created by tracing one of my sketches or photos I took. I use Photoshop and Lightroom to edit my pictures and create mockups.

#### Any positive quotes or phrases that you live by?

The only one that truly matters to me (so much that I've had it engraved into a ring that I wear every day) - "F\*ck it". My best decisions in life followed those "F\*ck it" moments.

INTERVIEWED AND WRITTEN BY CHARLIE B.



The background features a collection of abstract, hand-drawn style elements. In the top left, there are clusters of small orange and yellow dots. A large, light blue triangle is positioned in the upper center. To its right, a grey zigzag line extends towards the top right corner. The bottom half of the image is filled with various curved, concentric lines in shades of orange, yellow, and blue, creating a sense of movement and depth.

**[PLAYFUL][STRIKING]**  
**[INCLUSIVE][DISTINCTIVE]**  
**[INSPIRING][MEMORABLE]**  
**[INFORMATIVE][INDIVIDUAL]**  
**[MOTIVATING][ENTERTAINING]**  
**[EXCITING][CREATIVE]**

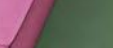
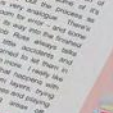
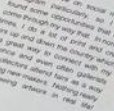
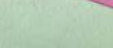
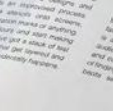


# IAN PERRY



**WE ASKED IAN AND ABOUT SCREEN-PRINTING AND HIS WORK**

I started out as a screen printer at a small studio in London, and then I moved to a larger one in the city. I was there for about five years, and I learned a lot about the process. I was always interested in design, and I was always looking for ways to improve my work. I was always looking for ways to make my work better, and I was always looking for ways to make my work more interesting. I was always looking for ways to make my work more interesting, and I was always looking for ways to make my work more interesting.



## SCREEN-PRINT CHALLENGE!

INSPIRED BY IAN PERRY'S WORK WHY DON'T YOU HAVE A GO AT MAKING A HOME MADE PRINT? SCREEN! UPLOAD YOUR WORK AND USE THE #HASHTAG #INSPIREDBYIAN



## HOW TO DO YOUR OWN SCREEN-PRINT

1. I really enjoy the physical aspect of printing. It's a combination of all these processes, some of it's a bit more digital, but the process is so much more fun when you're doing it by hand. I've always loved the process, and I've always loved the process, and I've always loved the process.

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<https://www.openpeeps.com>

(Screenshot taken 10/10/2017)

#### Mix & Match

The library works like building blocks made of vector arms, legs, and emotions. You can mix these elements to create different peeps.

- Combine clothing and hairstyles to add flair.
- Change emotion with different facial expressions.
- Set the scene with different poses—including standing and sitting.

There are 200+ icons and 100+ fonts. You can mix and match to create a unique language that's yours. It's quick and easy to make. Who you are is what matters. Most Comprehensive Icon Library.

www.

<https://unsplash.com>

(Screenshot taken 10/10/2017)

The internet's source of freely-usable images. Powered by creators everywhere.

Website if you're looking for fonts:

[www.dafont.com](http://www.dafont.com)  
[www.fontfabric.com/free-fonts/](http://www.fontfabric.com/free-fonts/)  
[www.fontsquirrel.com](http://www.fontsquirrel.com)

Watch out for next month we'll be showing off the best website for colour matching and animations!





Have you stumbled across a work of art that stops you right in your tracks, involuntarily tilts your head and forges a warmth in the pit of your chest? The thrill of inspecting something that leaps out at you and retains your attention with a moment of intrigue. Even better when the visual and sonic aspects compliment each other working together to immerse you and make an impact that will hopefully stay in your subconscious for a long time.

What image first came to your mind? Mine was the cover design to an album long before my years but that in moments of need, prominently reaches out to the forefront of my mind. That is the cover of Joni Mitchell's 1971 studio album 'Blue'.

An interest of mine has become to understand the origin and purpose of cover design in the music industry and the ways in which its function has changed over the past century. To cut a long evolution short, in the early days of the music industry the main set up to purchasing and listening to your favourite songs would have been through physical vinyl records. Like any valued possession, protecting the records from any dust or scratches was crucial in sustaining the level of quality and the most practical approach to achieving this became the protective sleeves, often made of plain brown paper or cardboard and had circular cutouts allowing information such as the artist, song title and record label logo to be easily visible. The range of artwork that would have been produced up until this point was limited with simple structured layout. For example, when analysing the cover design of Jazz albums from Ella Fitzgerald to John Coltrane, a common theme is the live action shots of the artists performing or playing their instruments accompanied by a thorough text on the back of the record sleeve informing and advertising the humble beginnings of this artist, a short explanation of their genre and performing style. Additionally, if earlier music of theirs had been received positively, testimonials and reviews by critics would have been included too.

It wasn't until 1938, Columbia Records hired Alex Steinweiss as its first art director, replacing the plain covers and leading the way in merging the art and music worlds.

The purpose of artwork has changed on a wider-scale due to technological advances. With streaming services and social media apps becoming heavily involved in how an album is marketed to and received by an audience, there is a greater responsibility for the cover design and artwork in general to become a part of a bigger picture that runs alongside an artist's music - i.e. music videos, merchandise, social media content. With camera qualities, technological advances and inventions of software, there is a wider range of creative freedom and artistic opportunities to explore as well as entire sections of industry dedicated to artists, creatives that can make all this happen. It is interesting to consider how and why album cover designs still conform to its traditional features. Maybe due to the layout of social media sites, in particular Instagram, the album covers uphold to four corners, square-shaped and often the record label logo is visible in the corner. Maybe in this case, why fix something that isn't broken. If it works, it works!

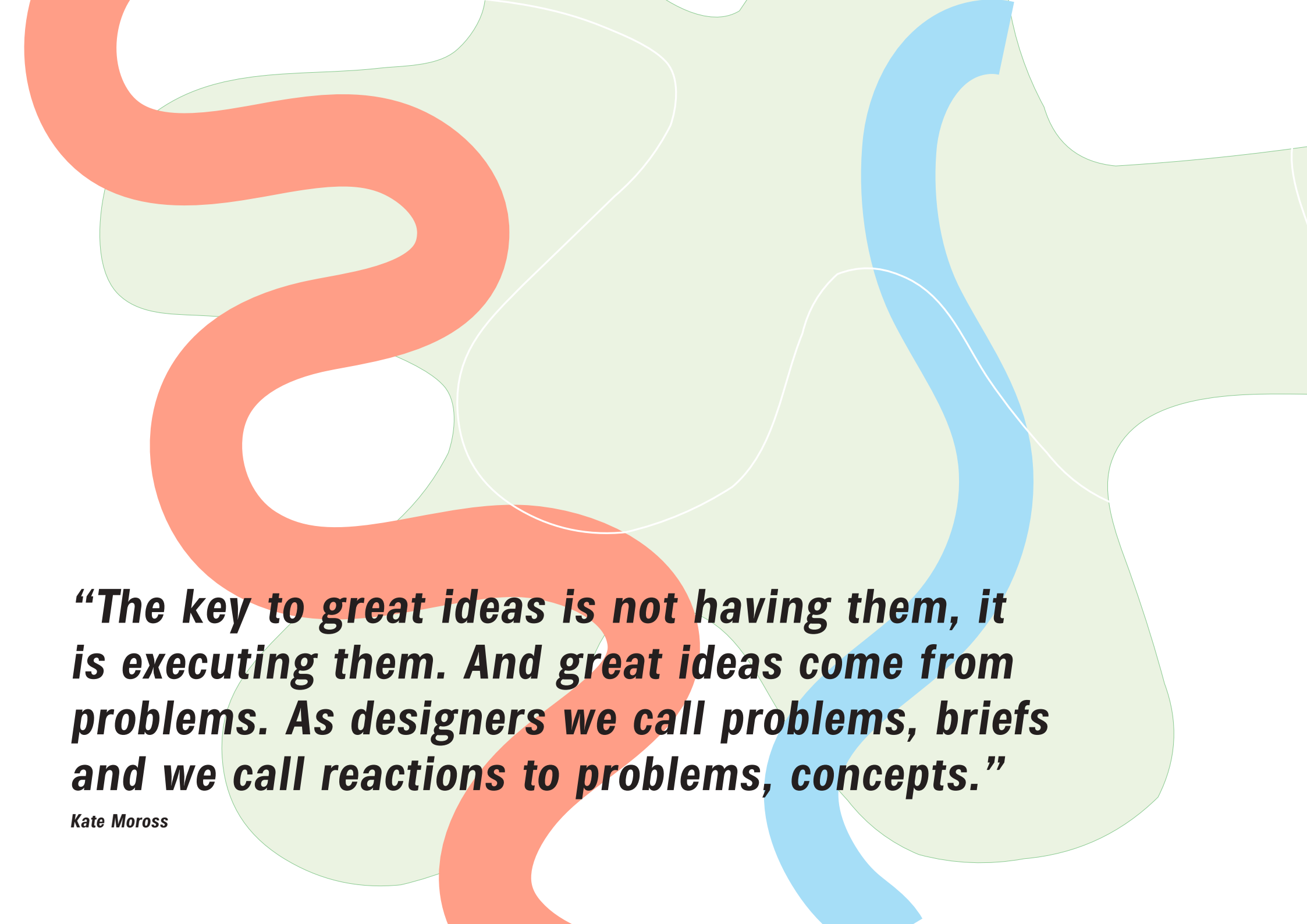
Through observing and analysing an array of recent album cover designs in both the mainstream and independent scenes of the music industry, I have found many prominent themes/trends. A theme/trend I will be exploring today is the use of oversaturation and vivid, almost acid-like colour palettes that focuses on experimenting with effects such as the level of quality and length of exposure that was previously popular and deliberate in the cover art for so many guitar scene albums in the 1990s. You can see this trend in an array of this year's cover designs from baabadoobie's 'Our Extended Play' to Wolf Alice's 'Blue Weekend' to Matt Maltese's recent single 'Shoe'. I also found the mainstream sector this year liked the neon, ethereal theme that is evident in Laura Mvula 'Piet Noise' Album Cover by Kendrick Dayes and Doja Cat 'Planet Her' Album Cover by David LaChapelle.

It is clear that the visual and sonic aspects of a music campaign complimenting each other is essential to the success of the campaign and popularity of the music itself. The purpose of cover design has seen a tremendous evolution and in many ways improved the experience of important aspects such as the marketing campaigns plus the endeavours and opportunities for the artist and creatives.

WRITTEN BY HALLY RAE







***“The key to great ideas is not having them, it is executing them. And great ideas come from problems. As designers we call problems, briefs and we call reactions to problems, concepts.”***

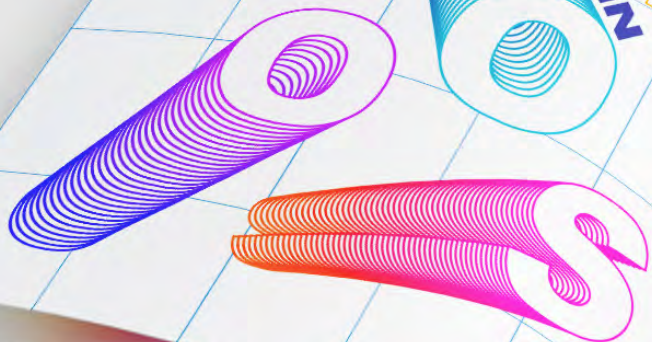
**Kate Moross**

**TOP**

**B**

**DESIGN**

**K**



campaign complementing each other



**The Secret Lives of Colour**  
by Kassia St. Clair

A 14th-century book, *Kassia St. Clair has helped us to think about colour with colour and where the world has been. The book is a guide to the history of colour in art, design, science, and culture. It's a study of human civilization and how we've changed over time.*



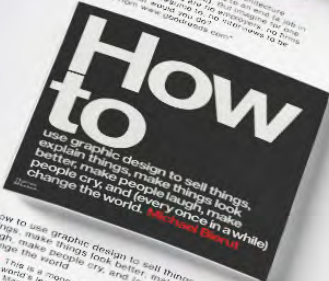
**How to Get Great Work Without Being an Asshole**  
by Paul Haggis

A 2011 book by Paul Haggis, a screenwriter and producer, that is a guide to getting great work without being an asshole. It's a practical, illustrated guide that uses exactly what the title suggests: it shows you how to be both creative and not like a prick. [www.goodreads.com](http://www.goodreads.com)



**Don't Get a Job... Make a Job...**  
by Graham Smith

A 2011 book by Graham Smith, a former creative director at Google, that is a guide to making a job instead of getting one. It's a practical, illustrated guide that uses exactly what the title suggests: it shows you how to be both creative and not like a prick. [www.goodreads.com](http://www.goodreads.com)



**How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry and (Every Once in a While) Change the World**  
by David Lauryl

A 2011 book by David Lauryl, a former creative director at Google, that is a guide to making a job instead of getting one. It's a practical, illustrated guide that uses exactly what the title suggests: it shows you how to be both creative and not like a prick. [www.goodreads.com](http://www.goodreads.com)





# LONDON GRAPHIC CENTRE REVIEW

The London graphics centre. As a continual series throughout our magazine we thought we would review and suggest some amazing graphic design related shops just for you. Through social media accounts we know that you love a shop that stores everything and art and design. Good design shops all of them are hard to come by because it's such a specific shop that you want. But how good does it feel when you walk into a shop and you're looking for that 110 GSM off-white textured paper and the garage grey spray paint and an amazing graphic design magazine – and they store it all in one shop! When we were looking at some design shops we were taking into consideration the design knowledge of the staff, the feel of the



shop, the location, the access and accessibility, the stock and the variation of stock. So the first one that we are reviewing is the London graphics centre! Which if you are a Londoner and a graphic designer – you are probably a regular customer.

Let's begin with the feel of the shop. The shop felt full which was nice there was something else to look at everywhere you turned and it had quite a prungy New York studio vibe which made me feel like a freelancer out for the afternoon looking for my stock. We all know that shopping games as serotonin – it makes us feel good, and because of that reason we want to ensure that the shop we go in when we are searching

for that serotonin is going to allow it to reach its full feeling and potential, therefore that the shop, the feel and the culture of the shop is very important. You often don't want to buy something from a store that is untidy or dirty so the cleanliness and that the space is breathe is extremely important because you wouldn't want to be in a shop that's complex and overfilled. Now do you feel there was a possibility for this shop to be verging on the overfilled too much? I don't feel so. I say that the best thing about the feel of the London graphic centre was the colourful murals that covered the outside of the building and wrapped around the huge walls as you walked in. This made me want to

stop and take photos and look at it and take it all in before I had even entered the shop and I felt was a great way to attract people to the store to.

As we were reviewing the London graphic Centre we wanted to ask a couple of queries and questions to the staff. To test their knowledge of the product stored in the shop. Although we are not expecting them to be experts more to offer an opinion from an insider point of view or a more general we know how important it is to communicate and talk and I feel that it's a really nice asset to have staff working in these specific design shops to help with decisions and suggest a better paper stock or suggest a

different type of paint that would create the look you're trying to create. (However saying that, we are more than aware that this isn't something that happens in all specialist shops and would never put down the effort of the staff – unless it was awful!) The staff at The staff London graphics centre that we work in day we visited were very helpful and very welcoming which was nice. It's not always a common thing now to greet somebody as they walk into a store or that I feel

Staff	Vibe	Location	Accessibility	Stock
7	8	6	4	8

like Covid has played a part in this as we haven't seen many people. Overall I would rate the staff quite highly, made me feel comfortable welcome and offered me advice when I asked. One of my favourite parts of the shop is that there is a print section upstairs where the print technicians could give you more advice and insight into the best way to print your work, although this is quite costly especially if you're a student.

Location  
The London graphic centre is located in Covent Garden which I feel is a great location! It's a busy area with a lot of great bars so it's an entertainment and it's not too far of a walk from the Covent Garden tube station. Of course, it would be even better if there was more shops around the London graphic centre that was similar however this is a minor detail. I feel as though I didn't get everything I needed from the shop in particular I would've liked him to top to next door but this is me being very picky.

I don't feel as though the access for this shop was as good as it could've been as although you're greeted with a ramp as you walk into the shop, there are two or three steps to walk up to get onto the first floor and then another set of 20 steps to reach the second floor.

and I didn't obviously see a sign posted lit.

The stock was great I really like the variety of stock and there was pretty much everything that you probably would've needed in the shop. The price of the stock was quite expensive however. I feel that it's all very good quality and she would be getting what you paid for. But if you are a student they offer a student discount as well. If you are a student to that's handy! The arrangement of stock was clear and organised well and every now and then you would see a colour coordinated pin rack which was extremely satisfying.

Another of my favourite elements of the London graphic centre is the fact that they have been known to run workshops, unfortunately I don't think these are currently active because as there may be more planned and from what I've heard from friends and fellow designers the workshops are ones to watch. They have run everything from print screening to line cutting to typography and calligraphy and many many more.

REVIEWED AND WRITTEN BY JAMES PARKER





I smudged my alphabet

I smudged my alphabet



Piece by Harvey Williams

Title: Smudged alphabet

As a designer I often work with spray paint and then digitally edit my work - which is exactly what I have done here. I experimented with using stencils and wanted to explore typography through my spray painting journey. This design was originally created for a typography book front cover but I was so pleased with it I have begun a series called 'I smudged my alphabet'. The alphabet seems like something so simple and something we learn at a young age, but actually it is much more complex than we think and I wanted to show this in my piece.







## ASSEMBLY

Assemblage writing typography has no specific content and often is experienced in a form of shapes and symbols which could look similar to a letter form. It has been said that Assemblage writing could have been said to use every day. This is before we started producing through the which we know to use every day. This is an extreme experimentation through the symbolization of typography and form. Symbolism this expression of art and form together releases it back to typography. It is still releasing no verbal sense but it is often makes no contextual meaning. It is more likely to have contextual meaning through the intentions of the designer.

### COLLABORATIONS WITH JIM L.



"CHECK OUT MORE AT: [illegible]"

# BEHIND THE SCENES WITH

## BRANDON READ

Take a look inside  
BRANDON READS  
Sketchbook as he  
showcases her  
development in some  
exclusive content!

I am a Graphic Designer who switched from illustration half way through my degree, I've been running ever since to catch up, over my time I've found branding and strategy.

The project was set by myself last summer in a lockdown, when I got back from work everyday I wanted something creative to do, I decided to design IPA cans, the original packaging took a few weeks but it wasn't as strong, I got feedback from a designer connection I made in Sydney. I've recently did it over the first weekend in July which is what you can see here.



I typically start my projects with an idea, with this idea I was washing up and two knives crossed over to make an 'X', I then took this and applied it to the cans.

Starting this project I went into Illustrator and found my files from last year when I did this last, I then updated it with a poll on my story of the 'X' or a loose infinity sign, I have a close friends story on Instagram which I created a poll for the two designs, the infinity got all votes at 11-0. After this I used Adobe Dimension which I did a workshop on in February and 'Building a brand'. I then made mock ups and added it to my website.

Design isn't just a part of me, it's a part of everything. If you only see a problem you need too take a step back and see it all. As a designer you have to look everywhere, look at everything and think, how could I make this better, is it enough? My point being is design is there even if you can't see it, design is deep down to the core of everything from the clothes we wear to the logic boards of technology.

## COLIDING FLAVOURS CHANGING WORLDS



# NOTHING BEATS A BURST OF FLAVOUR



## SIMPLY THE ZEST SIMPLY THE BEST





# HEATHER DUNAWAY SMITH



Heather Cathleen Dunaway Smith is a XR artist that blends storytelling, illustration, animation, and sound design into immersive art experiences that blur the line between art and audience. A lifetime interdisciplinary artist, her work has included a number of innovative interactive projects including award-winning apps, mobile games, virtual worlds, interactive museum exhibits, AI-generated art experiences, and XR artworks. In 2020, she was awarded an AR residency at Adobe.

When she's not creating XR artworks, she can be found foraging for mushrooms in Oregon's old growth forests and playing music in the band, Bone & Bell.

## WHAT AND WHO INSPIRES YOU?

I'm very inspired by nature and science. We can learn so much from the natural world about balance, beauty, diversity, and design. Recently, the humans I've been inspired by are Karen Palmer (an innovative storyteller working at the intersection of non-linear filmmaking and AI) and Marshmallow Laser Feast (a collection of V artists making perspective-shifting work).

## TELL ME ABOUT YOUR FAVORITE PIECE OF YOUR WORK

I think my favorite piece of work is the stuff I'm working on right now. I'm experimenting with different forms of non-linear, interactive XR storytelling. I believe that art has a major role to play in the wake of the pandemic. I've written a three-part experiential letter to my neighbors. I will send a series of postcards that contain a QR code that will launch the individual experiences. The first part is "Hello, again." The second part is "I'm sorry." And, the third part is "I miss you." I want to create a space for community connection, joy, and healing.

## HOW DO YOU THINK AR COULD AFFECT OR INFLUENCE GRAPHIC DESIGN?

Directing attention in an XR experience has unique challenges and opportunities, but there is significant overlap with pre-existing design principles. When you're designing an interaction (i.e. reading a flyer, navigating a website, or experiencing an AR artwork) many of the same tools are used (color, scale, proximity, negative space, etc), but the implementation is tweaked, depending on the medium.

It's still early days. This medium is just beginning, so it hasn't had the chance to "come into its own" yet. I expect that once AR design best practices are discovered, they will seep into all other areas of design.

## WHAT PROGRAMS DO YOU USE TO CREATE YOUR IMMERSIVE AR MIXED MEDIA?

I used a blend of Procreate, Photoshop, After Effects, Blender, Adobe Aero, SparkAR, and Snap Lens Studio.

## HOW DO YOU THINK AR WILL INFLUENCE US IN THE FUTURE?

That's a big question! The short answer is: in countless ways. This is the evolution of storytelling, of information, of our everyday reality. The digital world will be just as important, personal, and impactful as the physical world.

Distribution and consumption of information will be completely overhauled. We are physical beings, so there is no reason to have information tethered to a little box. My hope is that AR will free us, so that we can have more attention for the world outside of the screen. The digital overlay should be frictionless and deeply empowering, if done well.

Retention is significantly higher when people learn things with their bodies, so education will be overhauled. When learning complex tasks (like machinery repair), people will be able to learn processes in context. Their instructions will be projected onto the actual objects they are learning about. There will be no need to scour through encyclopedic instruction manuals. Education will be taken out of books and into the world around us. Imagine being able to project ancient relics into your living room. Everyone will be able to have close contact with the most important objects in human history without causing them damage.







Personal identity will shift in the coming years. Our digital personas will be just as authentic and important as our physical bodies. In the digital realm, anything is possible. People will test those boundaries and come up with new ways of expressing themselves. Once XR glasses (or their equivalent) are ubiquitous, people will have complete control over the way that they present to others. That will have all sorts of repercussions. Binary ways of thinking about identity (gender, for example) will become more fluid and oppressions like sexism, racism, and ageism won't have the same visual platform to stand on.

The potential for good is enormous.

#### ANY POSITIVE QUOTES OR PHRASES THAT YOU LIVE BY?

Last year, I researched a bunch of quotes about art from creators that I admire. I printed them, cut them out, then placed them inside a box. When I'm having a challenging day or simply need a boost in motivation, I reach in and pull a quote to inspire me. Having been an artist for many years, I've learned that every project has at least a few moments of doubt and hardship. Having that box of brilliant thinking is a way of sending myself a pat on the back (from the past.) Setting up support systems for yourself is essential.

The quote I just pulled says "Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art." - Andy Warhol



"DON'T THINK ABOUT MAKING ART, JUST GET IT DONE. LET EVERYONE ELSE DECIDE IF IT'S GOOD OR BAD, WHETHER THEY LOVE IT OR HATE IT. WHILE THEY ARE DECIDING, MAKE EVEN MORE ART." - ANDY WARHOL





# BLURRED LINES

Photo by Leo De'Shaun

Title: Blurred lines

This image was created to raise awareness about social media and how as a society we are blurring the lines between the real world and the online world. The zoom in face represent how "in your face" social media is currently and how we are blinded by the likes.



## THIS MONTH'S TOP TYPEFACES

Type type type. Think visuals promises you that we will never use comic Sans within our magazine as not only is this an eyesore but we find it quite offensive as designers when this is used! And if you ever see it used anywhere I give you permission to cry! Every designer (the majority of designers), loves typography in some way shape or form. As designers we use it every day we use all the time, we're always thinking about typography we are always looking for new styles of typography and new ways to be experimental and adventurous with our typography. Each month in the thing Fish is a magazine you will see three top typefaces of this month, if you want to challenge yourself you could see if you could create something using the

typefaces that we have chosen! Or you can just admire them and keep them for a rainy day. Our top three typefaces are chosen based on the most downloaded from popular fonts websites, the most used and the most common one we have spotted being used. Of course Helvetica is probably one of the best known and most popular type faces however we wanted to try and stay away from that because of its popularity and open creative minds to new and adventurous typefaces which can push our design an hour visuals.

What was your favourite type of 2020? We would love to know or have you designed your own type this year or this month?

1

## AVENIR NEXT PRO

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzVWXYZ

abcdefghijklmnopqrstuvwxyzVWXYZ

abcdefghijklmnopqrstuvwxyzVWXYZ

abcdefghijklmnopqrstuvwxyzVWXYZ

Clean, bold, smart and universal. We have seen this typeface on countless amounts of brochures, posters, and books. We felt this one was important to include within our top three because of its strength and rigidity, this could work really well which in amongst an abstract design but equally as well within a corporate formal design.

## LEDLIGHT REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzVWXYZ

abcdefghijklmnopqrstuvwxyzVWXYZ

Distorted, grainy, crime and grungy. The typeface that would be perfectly suited for a grungy or Ed Sheeran album cover. One that we feel like have endless possibilities. One that is a little bit harder to read but creates a good interaction with fewer and the magazine.

2

## ARENQ REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Futuristic, elegant, bougie and cocktail bar class. You can't disagree that this type face would be perfect for a cocktail bar venue! Just imagine it now sitting in a bar with a lovely cold cocktail looking out over the sea glancing down to the menu ready to choose your next drink and you spot this fabulous typeface. You'd feel pretty good, right?

3



**“There are three  
responses to a piece  
of design yes, no,  
and WOW! Wow is  
the one to aim for.”**

**Milton Glaser**

WOW WOW WOW WOW WOW WOW WOW

WOW WOW WOW WOW WOW WOW WOW



Please tell me some background about yourself and the story of your artwork.

Well I was born and raised in the U.K with parents from Sri Lanka. I trained to be an architect in London before choosing the creative path i'm on now. My artwork is surreal, joyful, loud and unapologetic pulling influence from my own experiences in life.

How would your parents describe what do you do?

I think my parents would describe me as an artist. Originally they were cautious of me going to the art world as they saw it as unstable from a financial point of view. So they encouraged me to go into architecture. Which I did until recently switching to art & design.

What are you most inspired by?

I am most inspired by pulling together multiple sources of inspiration. They are personal to my interests and background. So for me that would be:

1. The dual nature of my upbringing and cultural background. I was born in the UK and raised in South Wales and my parents are from Sri Lanka. So representing that modern western + traditional eastern vibe in my work is the main thing.
2. My architectural background. I trained to be an architect at University. So applying a sense of graphic design and architecture to the work is also important. Through the use of straight and angular shapes and lines. The overall compositions of each of my pieces shows this the best.
3. My interest in all things Japan + Streetwear. If I can get an element of some of my fav designs in clothing or textiles in my work then i'm happy. I love kimono jackets and sneakers so i take a lot of inspiration from the colours and shapes there.
4. Vintage film posters. I love the compositions and placement of typography in really weird polish film posters.

# INTERVIEW WITH MURDOCH

INTERVIEWED AND WRITTEN BY LEE LIAM



How do you choose your colour pallets?

I pick colours that feel right to me. I've started to develop a set of colours I prefer to use. But would always want to explore new combinations.

What software and equipment do you use to create your design work?

I like working digitally in photoshop using an iPad to mirror my screen and I draw using the apple pencil. With traditional work. I like to use Posca Pens and paper, canvas, bowling pins, concrete, any surfaces I can get my hands on.

What is your favourite typeface?

I think it has to be Futura!

What are you top tips for any young designers who are starting they career?

I would say the only tip that really matters is to identify the things about yourself that are unique to YOU and make work with that in mind and ignore what everyone else is doing.



**Temet  
Nosce**

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