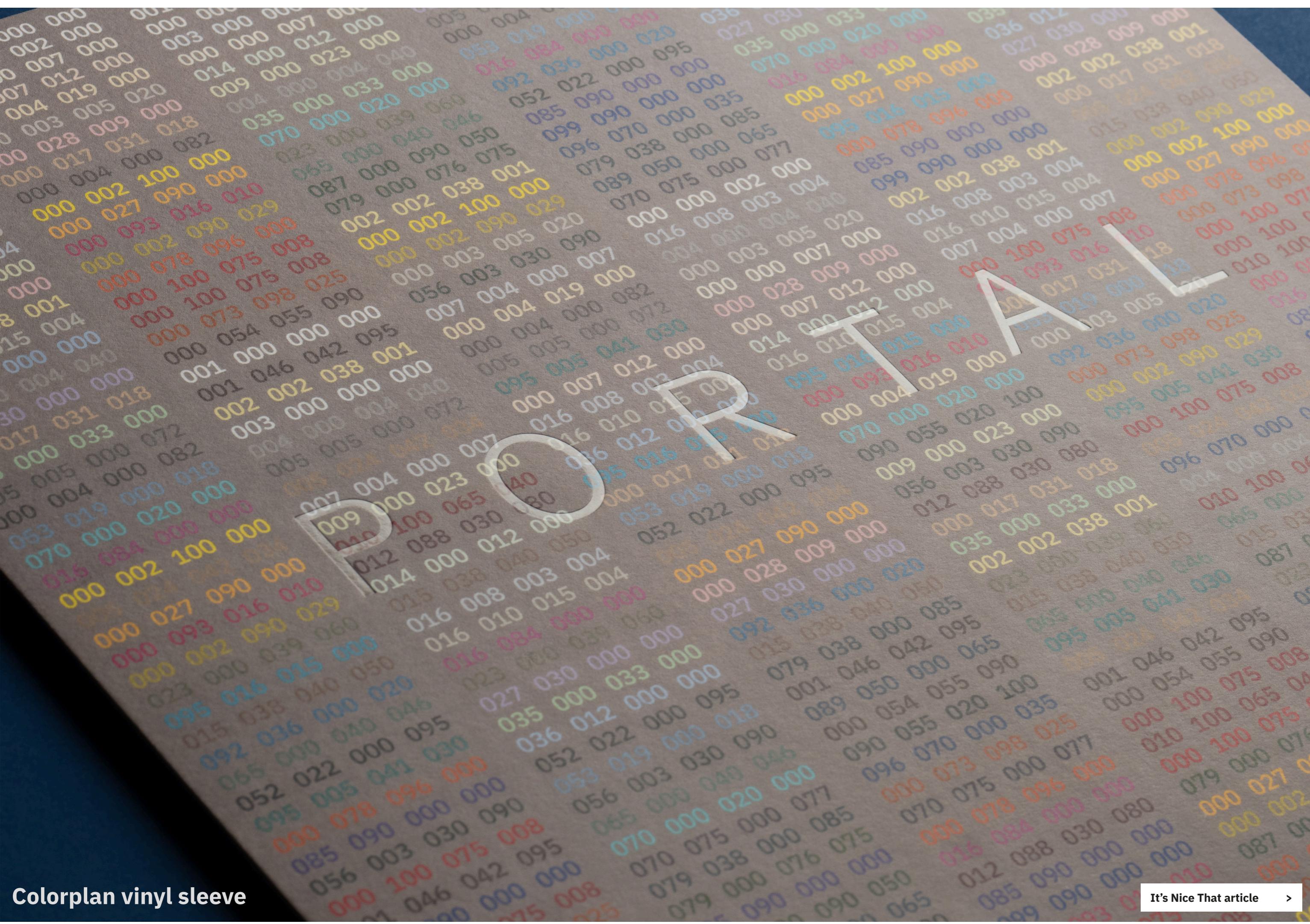


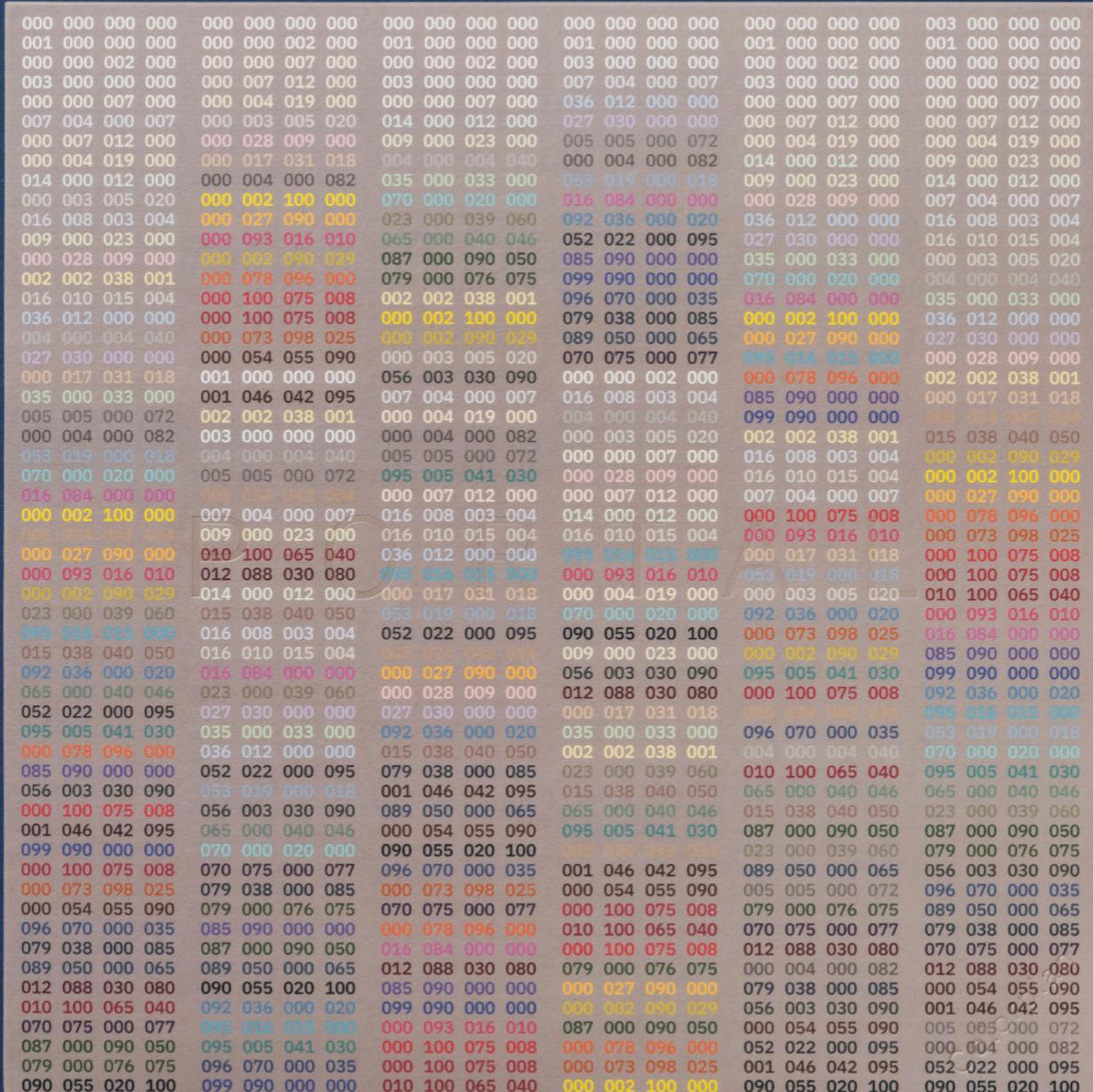
Bradley Sansom



Colorplan vinyl sleeve

It's Nice That article

>



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



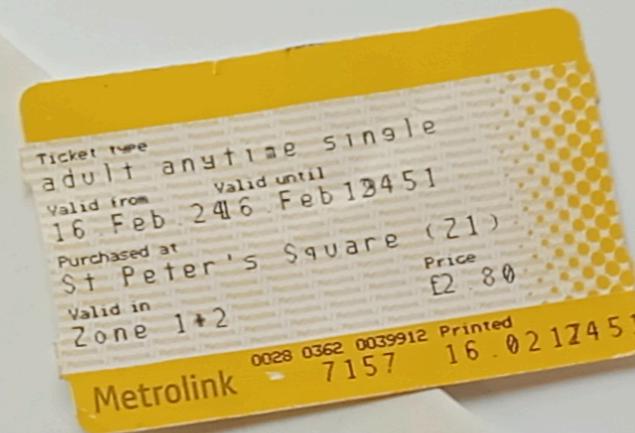
The inner sleeve plots the CMYK values on four respective axes, giving each shade its own oval representing the combinations of ink used in its production.

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



known/ unknowns

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



The
next stop
is inflate
our house
price by up*
to 4.6%.

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

ster's Square

3,527
Victoria

1,302
Cornbrook

3,201
Piccadilly

4,167
Piccadilly Gardens

3,142
Exchange Square

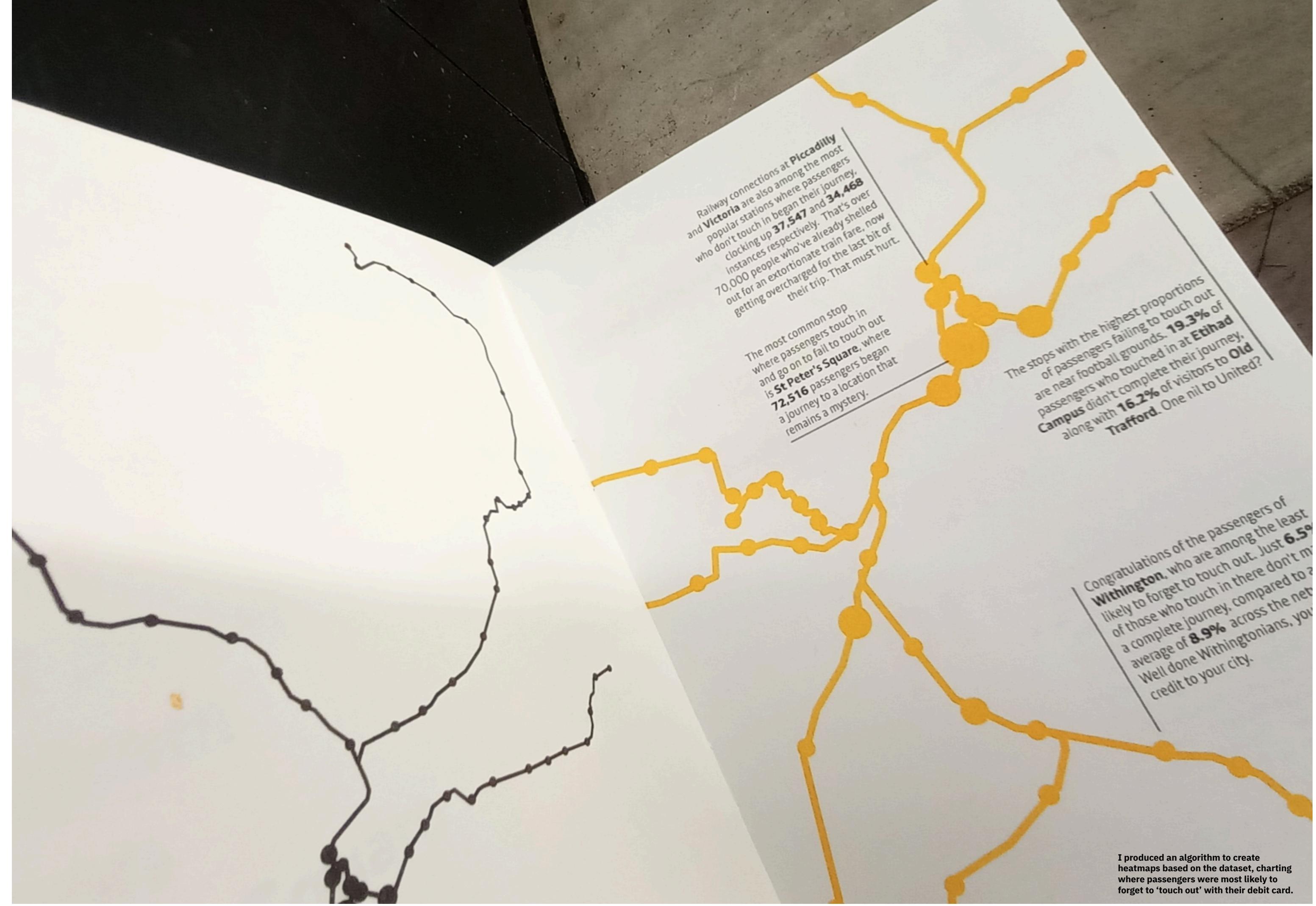
3,3
Market

1,
Media

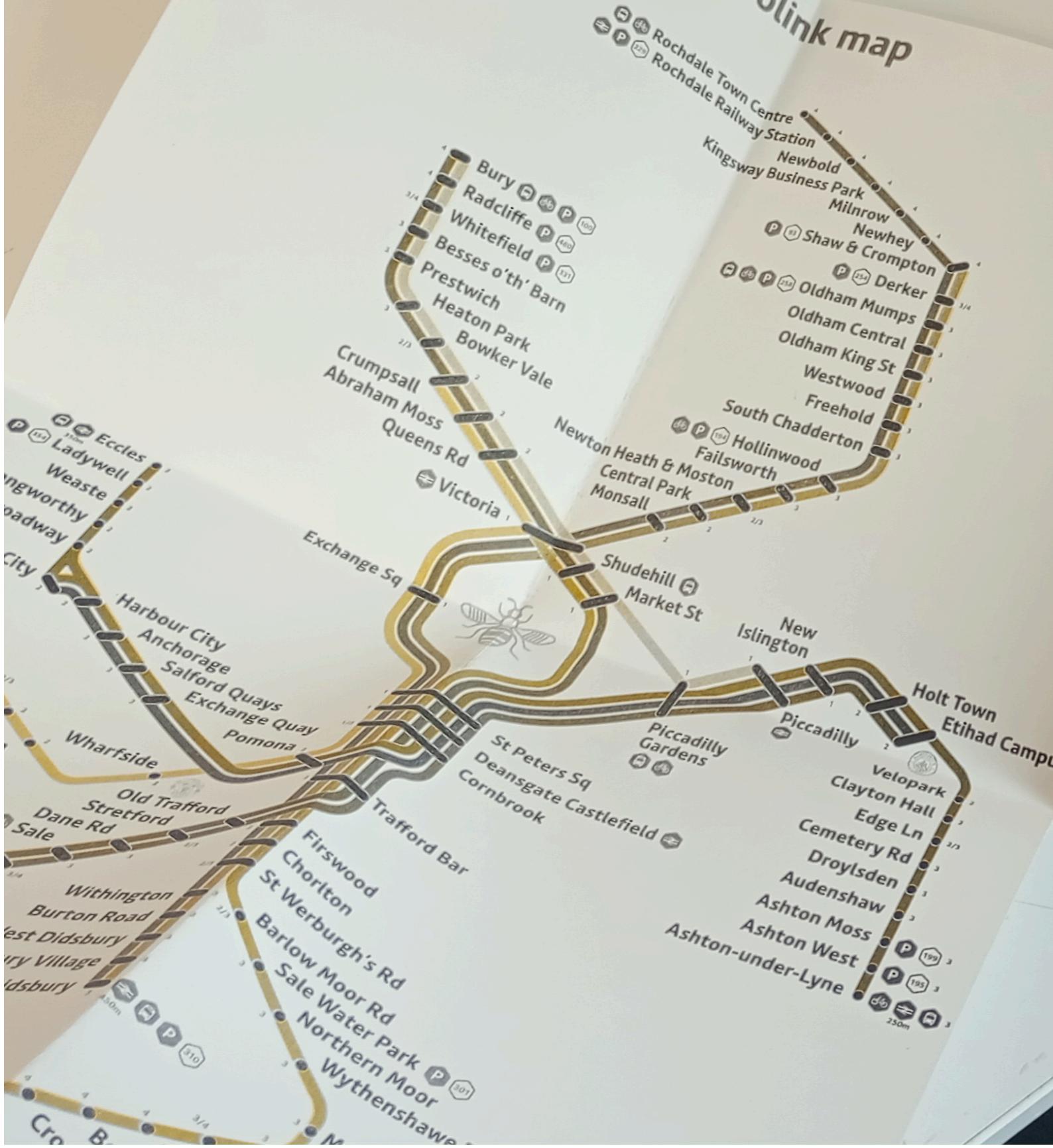
72,810
41,803
37,547
37,955
36,883
35,468
34,766
25,430
25,182
22,170
22,170
21,528
21,584
19,548
16,948
15,841
13,562
13,491
12,786
11,990



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



Manchester Metrolink map



**The
next stop
could be...**

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

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

Welcome to Manchester Met

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

Student Hub

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

- Academic Appeals
- Complaints
- Council Tax exemption
- Coursework
- Disciplinary procedures
- Enrolment
- Examinations
- Fees, finance and bursaries
- Health Care information
- ID card replacement

✉ 0161 247 1000
Open Monday-Friday 10:00-16:00
✉ studenthub.mmu.ac.uk

Accommodation

For help with housing

✉ mmu.ac.uk/study/accommodation
✉ 0161 247 2958
✉ Cambridge Halls
Manchester M15 6TT

Disability service

For those with additional needs

✉ mmu.ac.uk/disability
✉ 0161 247 3491
✉ Pod 1.01, Business School
Manchester M15 6BH

Register with a GP and dentist

Get healthcare and support in Manchester

✉ nhs.uk/nhs-services

Counselling & mental health

Wellbeing care from the university

✉ mmu.ac.uk/counselling
✉ 0808 238 9888 Open 24/7

Chaplaincy

Spiritual and religious guidance

✉ mmu.ac.uk/chaplaincy

aAh! Magazine

MMU's arts and culture student magazine

✉ aah-magazine.co.uk

In an emergency

Call the ambulance, fire, or police services

✉ 999

✉ 0161 247 2222 (emergency)
✉ 0161 247 1334 (general)

Peer Assisted Learners (PALs)

Students on each course running sessions

✉ mmu.ac.uk/pals

Peer Guides

Live chat with other students

✉ web.vygo.app

RISE

Extracurricular courses and opportunities

✉ rise.mmu.ac.uk

LinkedIn Learning

Free short courses and e-learning

✉ linkedin.com/learning

MMU Sport

Get active alongside your studies

✉ mmu.ac.uk/sport

SafeZone

The SafeZone app protects you on campus

✉ Download the SafeZone app

Name

Course

Department

School

Faculty

Personal tutor

Academic tutor

The Union

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

✉ theunionmmu.org
✉ 0161 247 1162
✉ The Union, Cambridge Street
Manchester M15 6BH

The Union Advice Centre

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

✉ theunionmmu.org/advice
✉ 0161 247 6533

Library

Books, resources, and subject guides

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

Careers Service

Support with your career

✉ mmu.ac.uk/careers
✉ Jobs Hub, Geoffrey Manton
Manchester M15 6BH

Jobs4Students

Earn with short-term jobs on campus

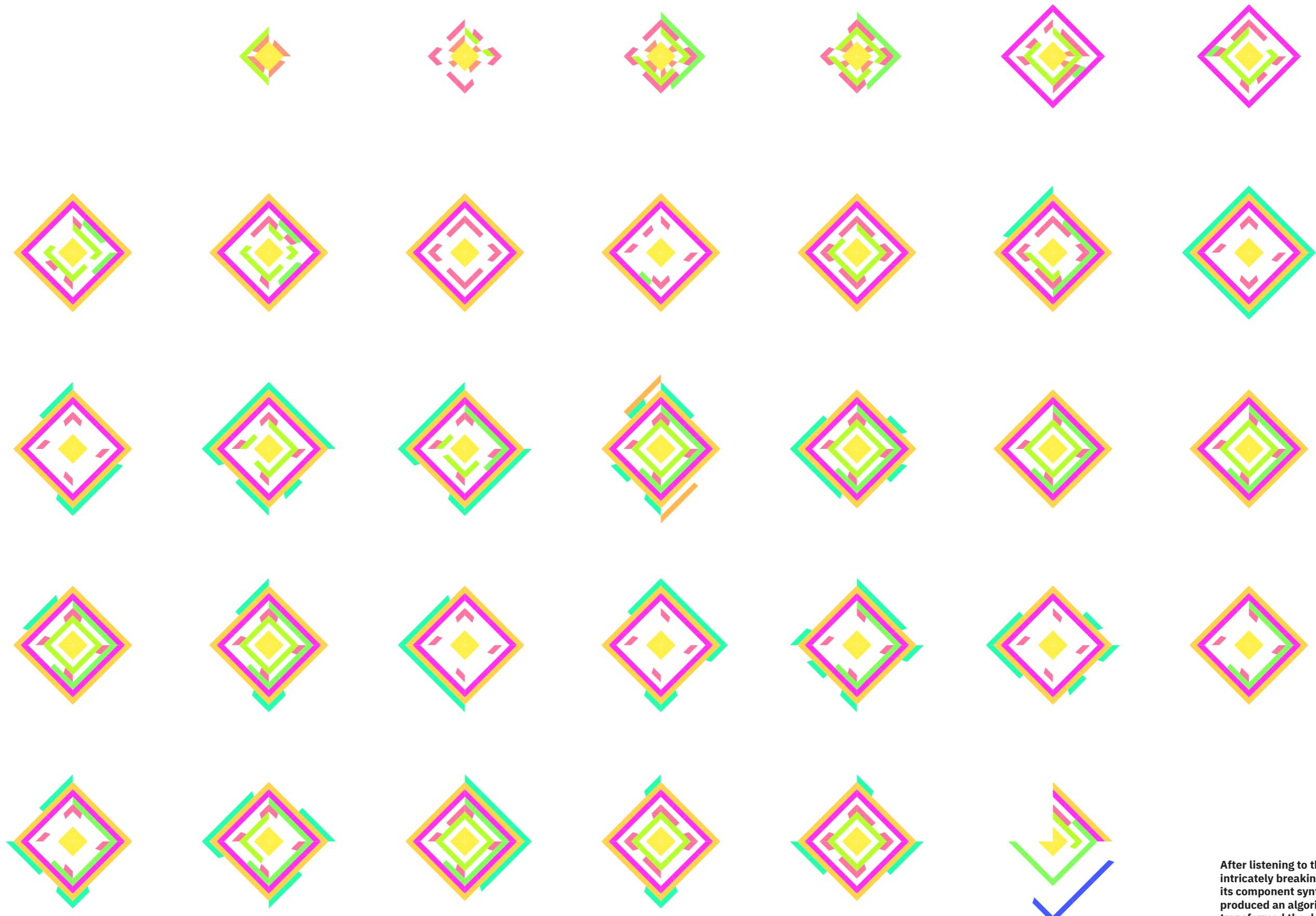
✉ mmu.ac.uk/jobs4students

As part of a project to improve student-facing communications, I designed a simple sheet for new students to quickly show the range of support services available within the university. This sheet has now been printed and distributed to all new students joining the faculty in 2024.



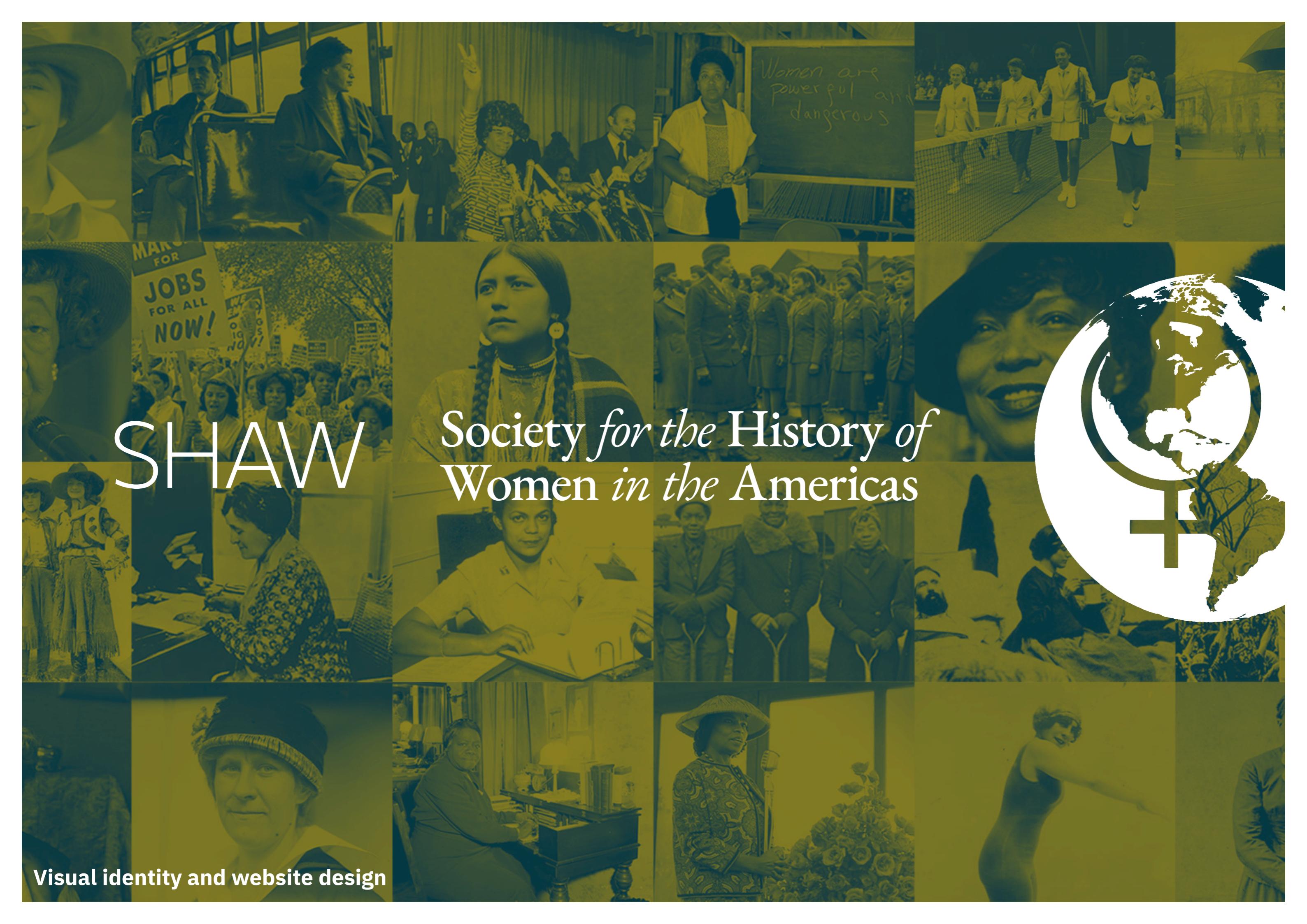
Voodoo Ray Algorithmic interactive graphical scores

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



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

[View interactive version >](#)



SHAW

*Society for the History of
Women in the Americas*





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

What do we do?

Seminar series



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

[Read more](#)

Annual conferences



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

[Read more](#)

Postgraduate workshops



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

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

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

Contents

[Logo](#)
[Typestyle](#)
[Colors](#)
[Photography](#)
[Website](#)
[Conferences](#)
[Services](#)
[Presentations](#)

Wilame

This set of branding guidelines help to ensure that all applications of the SHAW brand are consistent and portray a modern, professional image befitting a scholarly organization. It includes information about the use of the logo, icons, colors, typography, and photography, and then gives examples of how to use the branding including on the website and at conferences. This document has been prepared by Bradley Sarsgaard in July 2013.

Logo

The main SHAW logo is composed of two parts: the wordmark and the icon. They can be shown together or separated.

Icon

The SHAW icon comprises a Venus symbol on top of a globe containing a map of the Americas. It should, where possible, be aligned to the bottom right hand side of a page or image. This would mean that the icon is positioned to give it a cut-off with white space next to it.

A square version of the icon is provided in the Logopack, which can be used on social media or as a profile picture where cropping is not desirable.

Wordmark

The wordmark consists of the SHAW lettering with the full name printed to the right.

Older logo

Previously, SHAW used a logo featuring the globe icon with lettering. This can be used if necessary, but has issues with readability therefore the use of the separate wordmark is preferred.

SHAW Society for the History of Women in the Americas





Logos

The logopack contains all the different forms of the logo in a variety of file formats.

The images are provided as both .png files and .svg files. The former are bitmap images, whereas the latter are vector images, which can be resized without pixelation.

[Download Logopack](#)

Typography

EB Garamond

Italic

This headline typeface for SHAW's EB Garamond Italic. Use it for large-scale pieces of text, such as titles or subheadings. Download an entire paragraph of text at [.ttf](#), and it is recommended.

Headline typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Commissioner

Body text in the SHAW brand is set in Commissioner. This is a very readable typeface with a modern tone.

Supportive Typeface

ABCDEFIGHJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Colours

Both typefaces can be downloaded free via Google Fonts.

[Download EB Garamond](#)

[Download Commissioner](#)

SHAW Teal

HEX #005574
RGB 0,85,116
CMYK 95,21,0,57

SHAW Yellow

HEX #FFB70C
RGB 255,183,20
CMYK 0,8,84,3

Plain Black

HEX #000000
RGB 0,0,0
CMYK 60,50,50,100

Plain White

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

The image is a collage of various photographs from the Shutter website. At the top left, there's a grid of 24 small portraits of people. To the right of this grid is a large, detailed portrait of a woman with dark skin and curly hair, resting her chin on her hand. Below these are several other images: a modern building with a glass facade; two hands raised in a fist; a close-up of a person's face; and a city skyline at sunset. The overall aesthetic is a mix of documentary-style photography and more artistic, processed shots.

Updating the website

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

There is a section on the homepage for spotlighting the most recent issue, which features a short summary and a photograph associated with the author discussed, often used from Wikipedia Commons. To update this, just change the text to be about the new issue, update the link to point to the PDF of the newer edition, then change the picture. Finally, add the specific issue as a link to the full URL on the right hand side.

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

Conferences

SHAW Annual Conferences are another output of the SHAW brand, and present a great opportunity to connect with a broad range of the society which aligns with the website and other publications.

Habits

SHAW conferences each have an associated hashtag to allow users of social media sites (Twitter, Facebook, etc.) to follow and engage with the discussion. Each year since the first conference in 1998, most recently #shawconf23. The year should be updated each time to help distinguish one conference from another.

Signage

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

A link is provided below to the Adobe Illustrator file for the 2023 conference, which can be easily adapted for future events.

[Download 2023 signage](#)

Slide show

The brand of the 2023 conference was also extended to a slide show which by using the same look and feel as the print elements, helped create a cohesive identity.

A link is provided below to the PowerPoint file which was shown on the board. It is editable to be updated with new images, etc. It also includes three slides featuring a live video feed which is activated in hideously mode by clicking on the relevant slide. This is for this reason that the file contains a macro, so please ensure it remains that this is enabled in the application.

[Download 2023 slideshow](#)

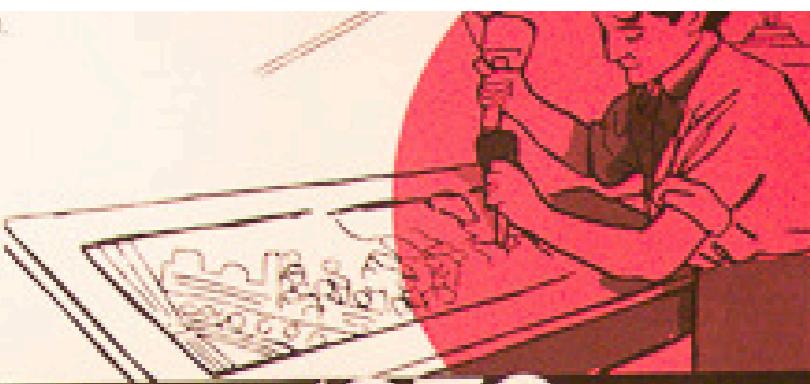
Guidelines written by Bradley Sansom, July 2023. Get in touch with any problems.

[Back to top](#)

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

Design
came
win as

ide a
me and
ers.

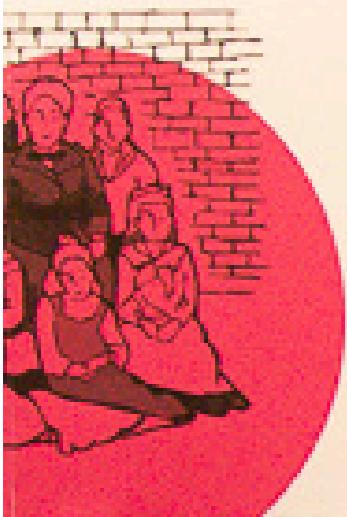


1878

SCHOOL OF EDUCATION

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

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



TECHNIC

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

an issue in 1970, aid cash for overtime sk, bosses at Ancoats rate nurses with extra ling.



1992

MMU

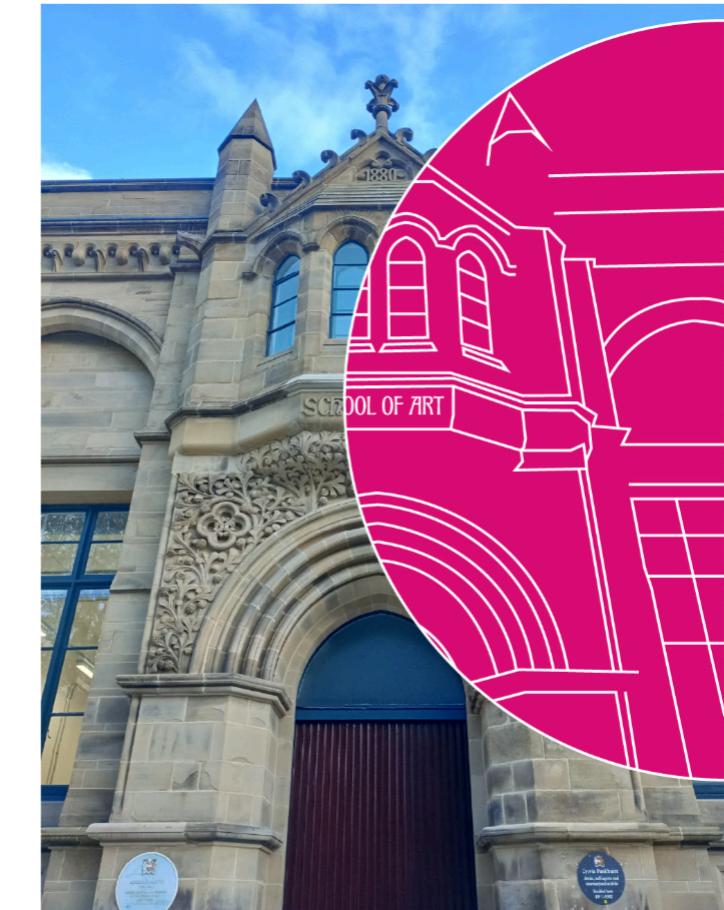
After the Higher and Further Education Act of 1992, MMU is born! It, along with three dozen other former polytechnics, becomes the first wave of 'post-1992' universities.

Editorial and exhibition design
in Buxton
on Building,

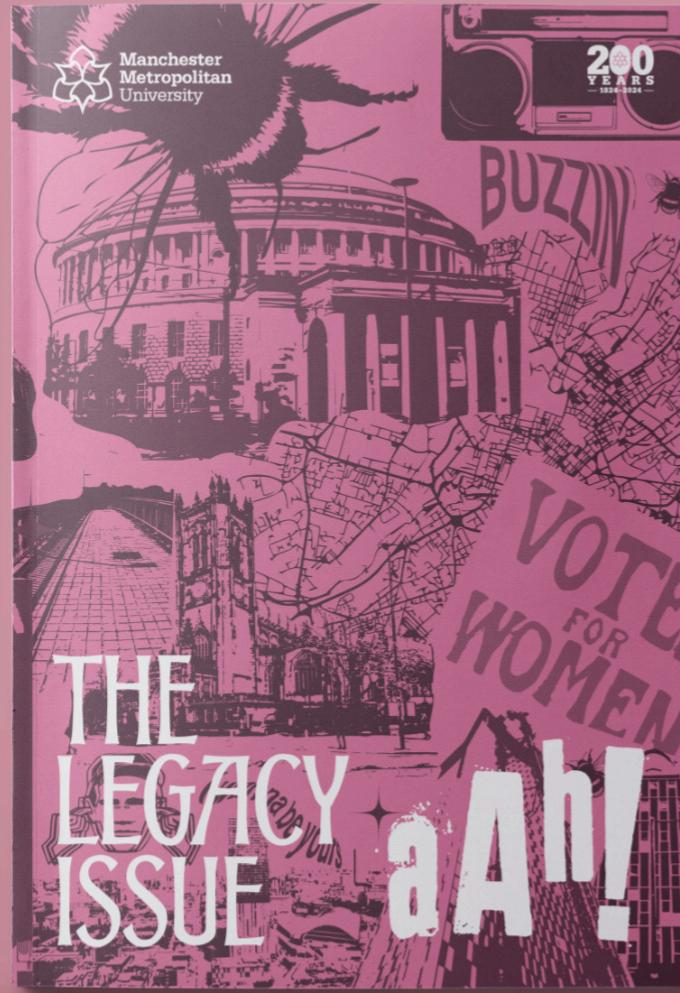


aAh!

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



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



THE LEGACY ISSUE

EDITORS' LETTER

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

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

Our legacy does not just shape our history but also forges our future, influencing both us and those yet to come. Legacy is where we have created and where we are headed to achieve. Legacy is the stories we tell about ourselves and the people and individuals. Legacy is the change that you want to see in the world. What we do from here will be OUR legacy. Let's be ambitious, inspiring, innovative – and take everyone with us.

This issue kicks off with a look at Manchester's evolving landscape and the university's successes. We reflect on the legacy of student magazines with a stroll down Memory Lane (and Wilmslow Road) as we uncover a treasure trove of photos taken by former Manchester students 30 years ago.

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

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

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

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

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

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

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GRAPHIC DESIGN ASSISTANT Bradley Simson
SOCIAL MEDIA ASSISTANT Jess Berry
SPECIAL THANKS Elle Saenger, Georgia Hurdfield, Helen McCormick, James Draper, Joanne Smith, John Lean, Kaye Tew, Laura D'Onnell, Natalie Griffith, Sadie Blake, Special Collections Museum, Vicki Hunt

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Cover Artist Laura Sheridan
Follow @its.graphics.studio

OUR TEAM

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



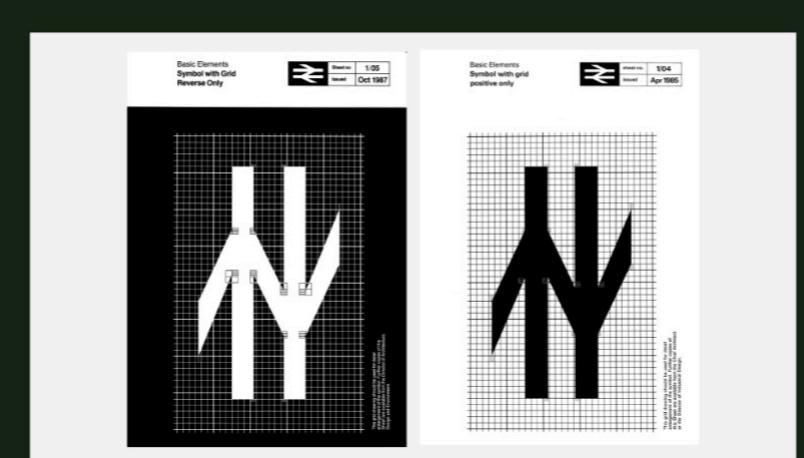
*a manifesto for
responsive identity design*

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

A manifesto for responsive design

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

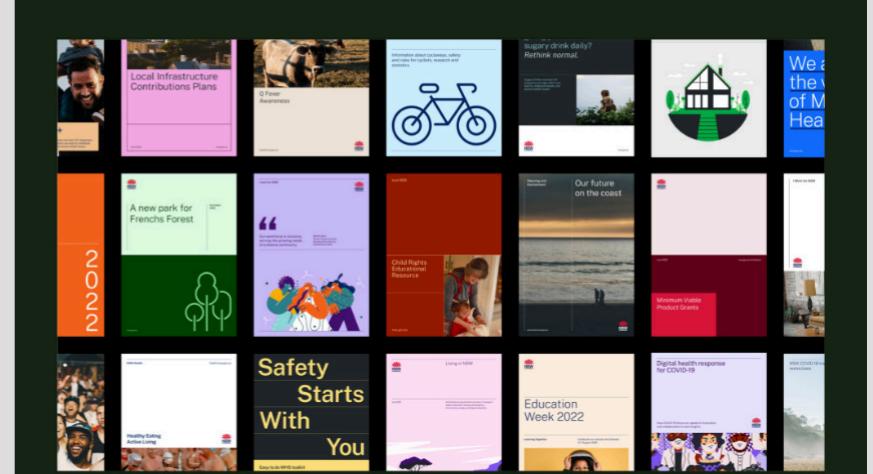
01 Methodical



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

02 Adaptable

British Rail Corporate Identity Guidelines, by Design Research Unit



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

03 Accessible

NSW Government Design System, by For the People



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

05 Practical

IBM Rebus poster, by Paul Rand

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

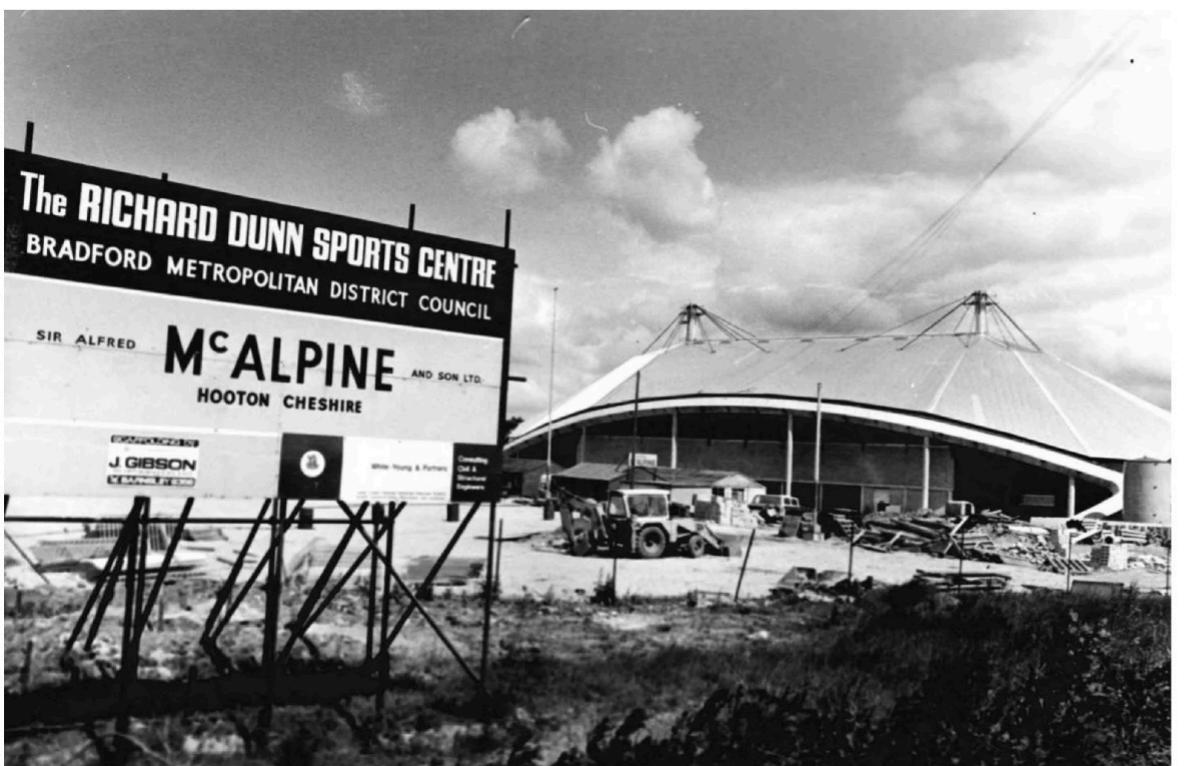
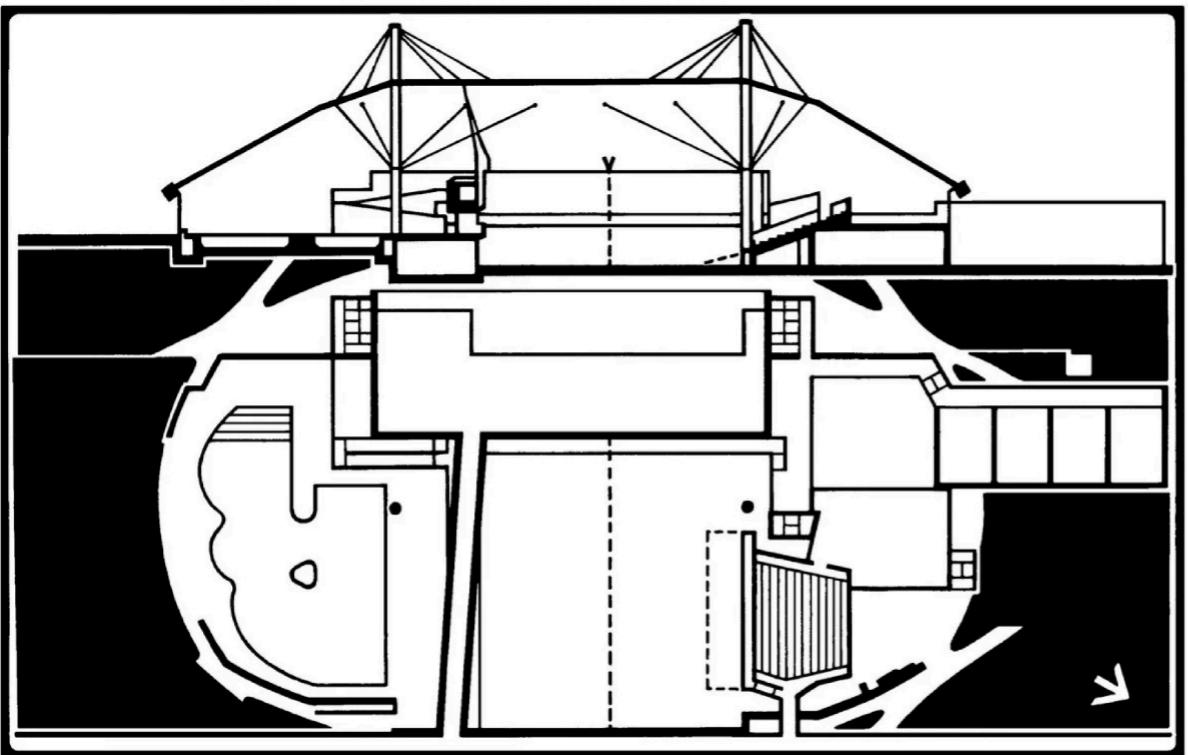


richard
dunn
sport
centre

Architectural type

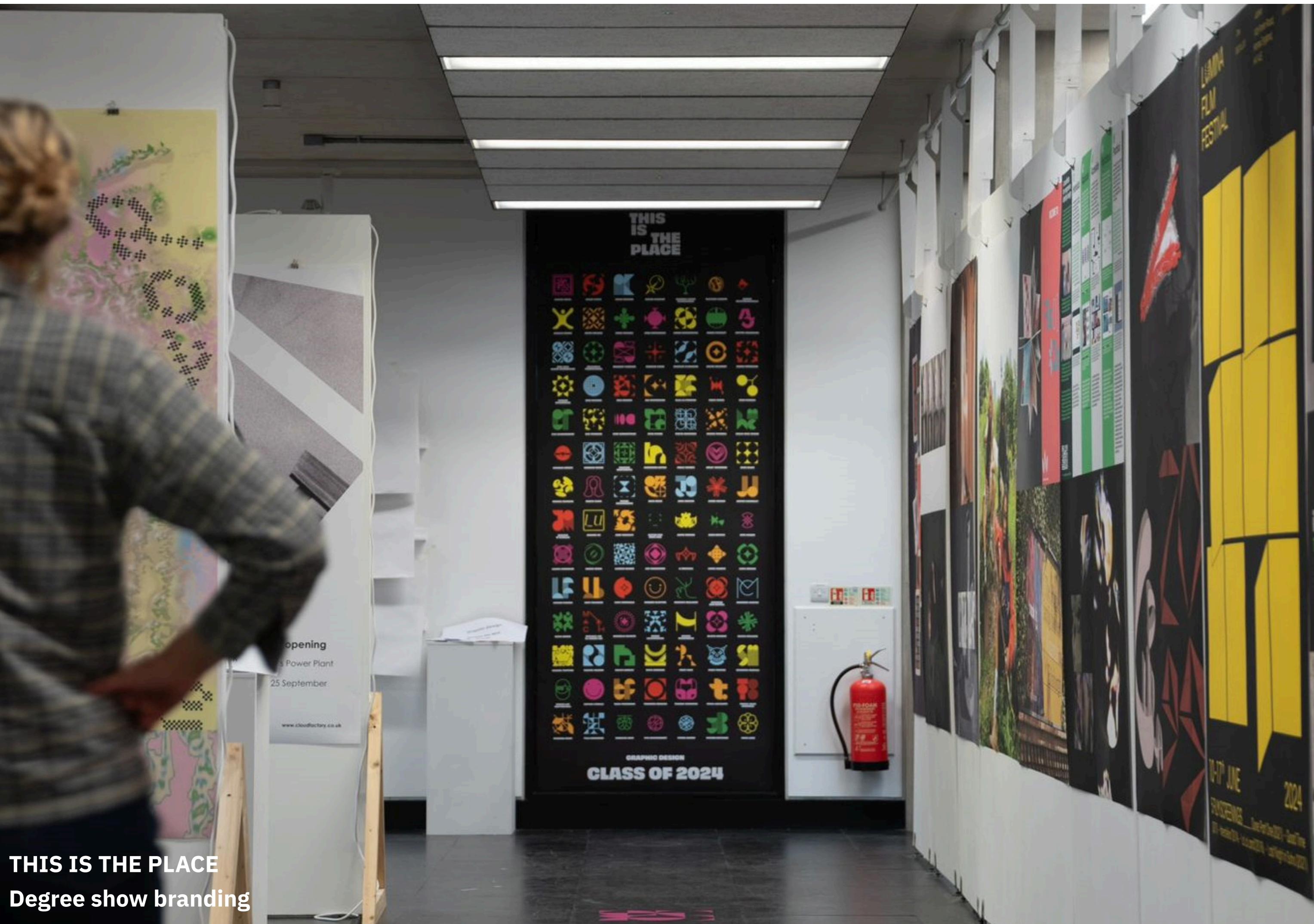


A typeface based on the derelict Richard Dunn Sports Centre in Bradford, a brutalist landmark which was one of the first buildings in the country to be designed on a computer. I analysed the structure and built a family of fonts which echo the curves of the building within the landscape.



AaBbCcDdEe
FfGgHhIiJjKk
LmNnOoPp
QqRrSsTtUuVv
WwXxYyZz
0123456789

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



THIS IS THE PLACE
Degree show branding



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

