



**Audio & Music Production @ DKIT**

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# Neumann:

## What a Mic

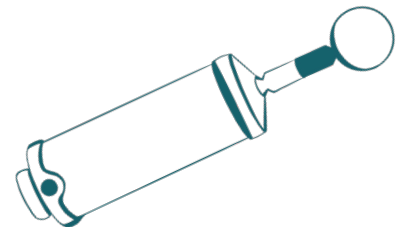
**Although previously knowing of the brand Neumann, I did not realise the extent of their influence on the music industry. In this article, I will be following the timeline from the first Neumann CMV3, to the modern day U87 and explaining the cultural influence of each one.**

### The Mic Era Begins

The CMV3, otherwise known as the ‘Neumann Bottle’, was the first mass produced condenser microphone, released in 1928. This mic represented a massive improvement in audio quality as it could capture up to 15khz, which was very bright for the time. Previous microphones would typically only capture up to 3khz. It also came with different screw-on heads that allowed you to change the mics pickup direction. With this significant improvement

of audio quality, came the rise of broadcast radio in Germany in the 30’s.

After the rise of the CMV3, genres of music which focused on vocals became increasingly popular, as singers were now much more audible in the mix than ever before. As the love for vocalists grew, so did the need for an even better suited microphone, which led Neumann to their next creation – the U47.

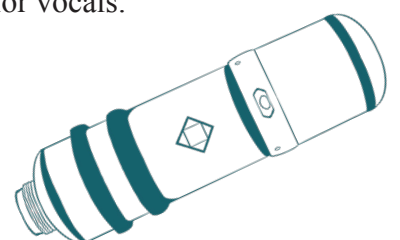


### U47 – The Vocal King

The Neumann U47 was presented first as a prototype on the Berlin Radio Show in 1947. It was the first microphone they released since World War 2. At the time, ribbon microphones were very common in studio recordings, particularly the RCA44, however due to its lack of ability to handle higher frequencies, people found it hard to allow vocals to

shine through the mix.

The U47 is a large diaphragm condenser mic. As you can see from the frequency response chart on the left, the U47 had a much flatter response than the RCA 44, it also emphasises more of the higher frequencies, perfect for vocals.







## Legends Loved it

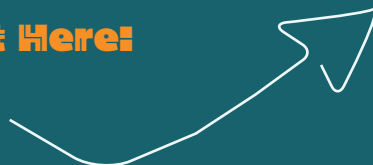
All of the vocals on The Beatles 'Abbey Road' were tracked on a U47. The original U47's gave a choice between cardioid and omnidirectional settings. By 1954, Abbey Road Studios had purchased nine U47's, however by 1963, they sent them all back to be modified, adding a figure of 8 pickup pattern. This feature was added to the next generation of Neumann Mics, the U48. The figure of 8 was heavily used by The Beatles during this record, as they would angle the rejecting side of the mic towards Ringo's drumkit to achieve minimal spill.

Frank Sinatra adored the U47 so much that he refused to use any other vocal microphone after 1950! Sinatra used one of the early Telefunken models. Units produced before 1950 were distributed by German Brand, Telefunken, however they are the exact same as the Neumann. He called the mic 'his telly'.

These classic U47's are extremely sought out by industry professionals. The price for a new one is around €11000. However, it's distinctive tone will remain one of the most iconic in the music industry forever!



**Watch the Mic Test Here:**



# THE RISE OF ROCK N ROLL THE U67

Throughout the 60's, as rock music was emerging, vocals were becoming increasingly louder, and the U47 could no longer handle the large sound pressure levels without distorting. Although this natural distorted effect may be desired by some in today's world, it was frowned upon by producers at the time. In 1960, Neumann released their solution to this issue with the U67. The U67 defined this era of rock music and became THE microphone that did it all – amplifiers, vocals, acoustic guitar and

even drum overheads.

Bands like the Beatles, the Rolling Stones, Bob Dylan, the Temptations, and Led Zeppelin and many more recognisable names used this mic extensively in their careers.

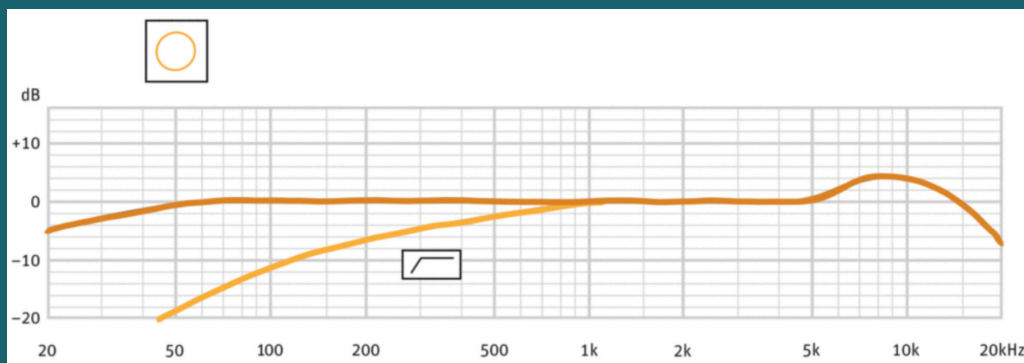
The U67 has a very flat response, unlike the U47, which majorly boosts in the mid-high region. This frequency response allowed the mic to take louder signal in, as those mid-highs were no longer hitting the pre-amp so aggressively.



## U87 – Goodbye Tubes, Hello Future

The U87 was the next generation of the Neumann legacy, and the final one of this iconic “U” collection. The U87 arrived in 1967, and was designed to replace the U67, but not actually change the sound. The goal with this microphone was to remove the tube capsule

and replace it with a FET design, meaning the mic could now be powered with phantom power instead of external power. It also eliminated a lot of that distinct “tube” distortion that engineers were complaining about at the time.



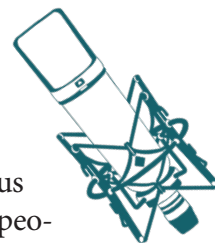
*As you can see, there is not much of a visible difference, frequency wise, between the U87 and the U67 from before. However, it is said that there are many tonal differences, as the tube element adds a lot of character to the sound.*

## THE LEGACY OF THE U87

This mic can be found in any major studio across the world and it is almost guaranteed that any professional musician/producer has come in contact with a

U87 during their career. It is still to this day the most popular large diaphragm condenser, and I believe it will continue to be for a long time!

# Neumann's Echo Today

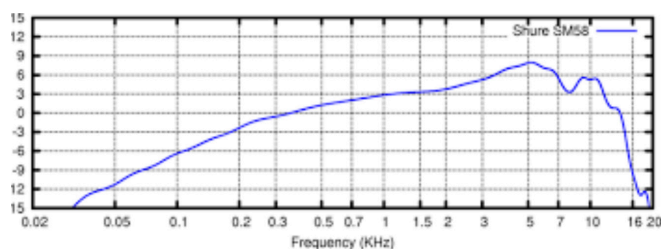


Ever since this game-changing line of microphones were created, hundreds of other companies have created their own large diaphragm condenser microphones, using the U47, U67 or U87 as their blueprint. A microphone which I own myself, the Rode NT1a, has a similar high-mid boost of the classic Neumann, and can be purchased at around €180. It has evidently taken visual inspiration from the Neumann models also, with its silver exterior.

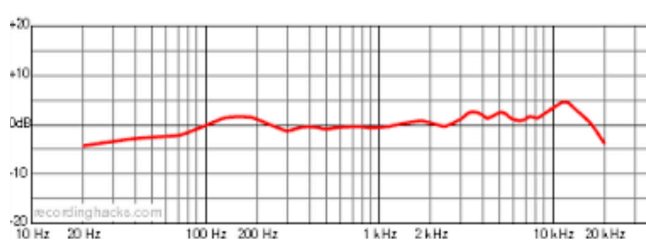
Of course, it is ultimately unfair to compare the likes of the iconic Neumann to a Rode NT1a, how-

ever I wanted to highlight the ripple effect that this line of microphones had on the industry as a whole, now leaving us with mass ranges of entry-level gear for people to begin their careers with. In my demonstration, I am going to record and compare the sonic qualities of a classic, affordable large diaphragm condenser (Rode NT1a), to a well-known dynamic microphone (Shure SM58), to show the differences of dynamic vs condenser and emphasise the importance of the condenser mic in musical history!

## SM58



## RØDE NT1a

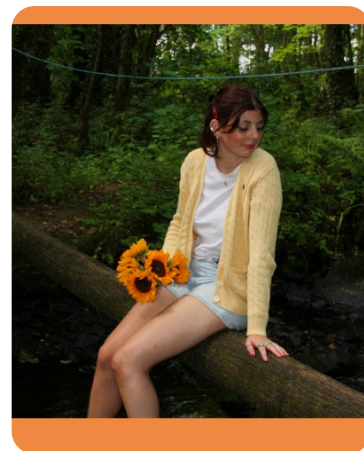


## HOLLY MURPHY

A Cavan based producer and mix engineer in the final year of her Audio & Music Production degree. She is a singer-songwriter, releasing her self-produced music under her own name and the front woman of newly formed alt-rock band Even More So. Her new track 'The Signs' is available for streaming on Spotify now!



Scan or Click  
on the QR  
Code: Spotify



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# José González:

## A Gentle Flow of So

**José González is an indie-folk singer-songwriter from Sweden who got popular thanks to his original music with unique qualities.**

He first picked up a guitar at the young age of 14, but a music career wasn't his original plan; José studied and also earned a PhD in biochemistry, but after finishing school, his life took a completely different turn. His songs are very melancholic and packed with emotions. They feel very personal and comforting. The year 2005 was the most important

one, as his cover version of the song Heartbeats by The Knife got very popular, and from that point, José's popularity rose. He is responsible for the soundtrack in the movie "The Secret Life of Walter Mitty" (personally my favorite movie). There is also a biographical movie about José himself called "A tiger in paradise".

## MELANCHOLY IN THE MIX

As a big fan of his music, I could not avoid noticing his extensive use of saturation on many of his songs (many of which sound borderline distorted,

but still in a pleasing way). It is kind of his staple sound, and it creates a neat balance in his music.

## SO... WHAT'S SATURATION?

Saturation is a type of distortion... Oh... So, what is a distortion in the first place? Distortion originally is an artifact happening when we overdrive an audio device with a signal too strong to handle by the device, which means that the signal that's reaching above the device's limit will create these artifacts

Saturation is a type of distortion used in audio processing that is not aggressive enough to obviously distort the signal, but rather to enhance the signal with colors added by these smallw distortions, which also compress the signal making it more even sounding. It is very common for a satu-

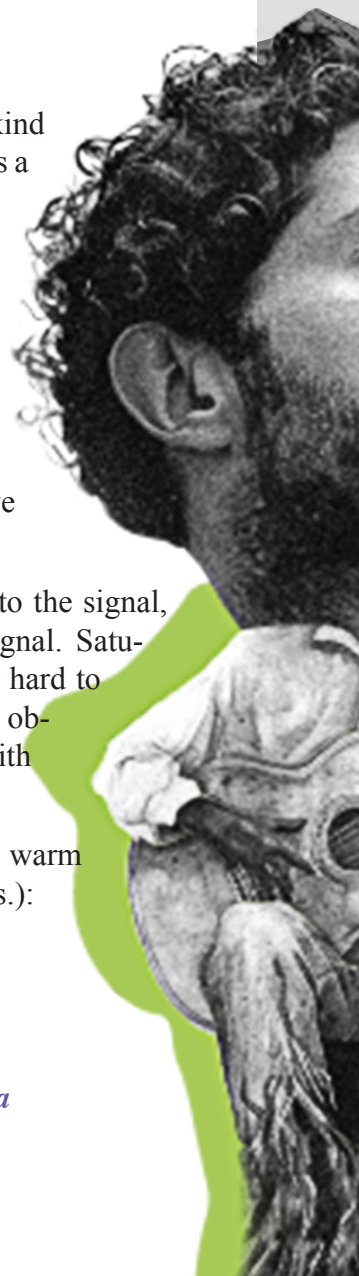
José Gonzalez uses a lot of heavy saturation in many of his songs, which also brought up many mixed emotions about it (José himself hints to us

called distortion. These artifacts were found to be quite pleasant in many use cases, and nowadays it is highly used in multiple genres. But now we can go back to the saturation...

rator to introduce harmonics into the signal, which adds thickness to the signal. Saturation might be very subtle and hard to notice in the mix, but also very obvious and loud, border lining with an actual distortion.

that he always liked the raw, warm sound by some of his statements.):

*Between the loud mastering which gives it all a flat sound, and the ominous music, and the dark as a dungeon, rainy/stormy weather we had here today, listening to all 3 discs in a row was quite challenging. The music does have a dark charm that will likely grow over repeat listens. (DJ Wilbur, 2010)*





und

**“But I was always keen on emulating analog sounding, so tubes into the computer and then tube plugins while mixing, which is commonplace nowadays, but back then it was pretty weird.”**

## TAPE, TUBES AND GRIT

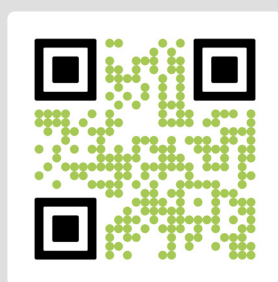
When recording his debut album “Veneer”, José used a cheap 4-track tape recorder and pirated software to make this album. He used the tape recorder where he pushed the signal to the limits, so it act-

Let’s look at one of the songs from this album and analyze the sound qualities it has. From the first moment, we can tell that the song is very “warm” and “grainy”. It has a character, and the guitar creates an interesting impression of being soft while sounding very full and robust. Once the vocals kick in, the saturation and overdrive are very obvious as we can hear the slight distortion in the louder parts of his singing. I think it works very well

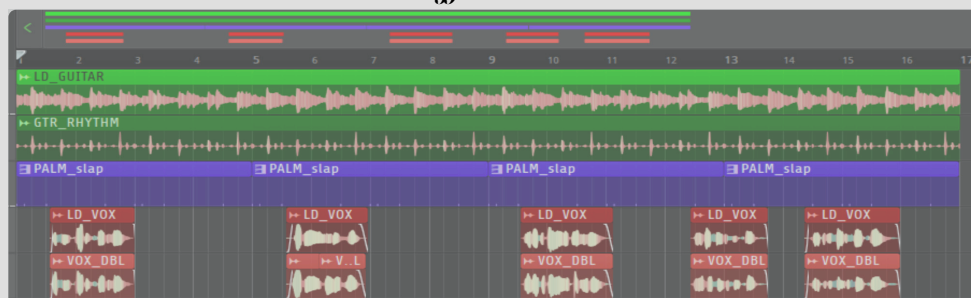
ed both as a limiter and as an overdrive/saturation. Also, the MP he used had a tube that was, as José himself said, “grainy,” which added a lot of character to the sound.

with José’s music as it evokes some kind of urgency and tension in the song. It sounds like it is on the edge of getting completely distorted while the song evokes calm and mellow energy. His use of these techniques is even more obvious in his second album, “In Our Nature”, especially in a song “Down the Line”. This song is by far the best example and clear evidence of José’s obsession with saturating and overdriving his songs.

## Samuel Bozik- LET’S RECREATE THE WARMTH



*Scan or Click on the QR code to hear the difference.*





Firstly, I recorded the tracks based on the original song. I recorded the tracks through my SSL 2 audio interface, which has a “4K” button that emulates the sound of SSL 4000-series console, which adds a bit of color to the recording straight away. For the signal processing, I created a simple chain, as it was only five tracks. LD\_GUITAR, GTR\_RHYTHM, PALM\_slap all went into INST\_BUS. LD\_VOX and VOX\_DBL into VOX\_BUS. On the two guitar tracks, I used a simple EQ to enhance the

sound, Tube compression emulator by Klanghelm, which adds a lot of color and squashes the signal, and a saturator to add more crunch and harmonics. On the PALM\_slap I used simple EQ and a strong saturation. On the vocal tracks I used EQ to make them stand out of the mix, 1176LN compressor by Universal Audio to make them more even while adding that legendary color, and Convolution Reverb simulating a very small room.

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## FINAL TOUCH: THE MIX BUS MAGIC

The main magic happened on the MIX\_BUS where I had another tube compressor, Saturation followed by an eq boosted at 2,5k and finally a lim-

iter. This added that final squeezed and saturated touch, which we can hear in that particular song.



# SAMUEL BOZIK

**Singer, songwriter, producer, and most importantly... a huge audio nerd! I currently focus on mixing and mastering, but I'm open to any audio-related work. Big fan of indie-folk and folk-pop.**



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## Róisín Gallagher

Róisín Gallagher chose to produce and mix an EP for local Skerries indie band Cascade for her final Major Project. "As a sound engineer and producer, I have been working closely with this band for the past 2 years and have been excited to be able to release our work. This is our first EP and we hope you enjoy listening to it!"



*Scan or Click  
on the QR Code:  
SoundCloud*



## Matus Buffa

Matus Buffa's newest project has launched under the name Airclash. *Check Instagram or stream new release 'with u' wherever you get your music!*



*Scan or Click  
on the QR  
Code: Spotify*

**Click & Follow  
me: Instagram**



*Recreation of the retro  
classic Casio SK-1.*

## Star Moss

Star Moss is a Dublin based alt-rock band, comprised of vocalist Gracie Hawkins and producer James Phelan. The duo is currently setting out to redefine themselves with a new sound, combining heavy instrumentals with powerful vocals.



*Scan or Click  
on the QR  
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## Crayfish

Crayfish are a Dublin based band founded by Irish musician Barry McNamara in 2025. Releasing a new single every month throughout 2025! Recordings feature Barry McNamara, Jules Farrell, Claudia Verdecchia, Marcus Dalton, Rory Lahart & Tosh Molloy.



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on the QR  
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## Seán Keegan

Seán Keegan is a lecturer, researcher, sound engineer, producer, and multi-instrumentalist specialising in Irish Traditional Music. Recent projects include producing 'Into The Loam' for the award-winning duet of Cormac Begley & Liam O'Connor, and mixing & mastering Seán McKeon's new solo piping album.



*Scan or Click  
on the QR Code:  
BandCamp*



## Dr Niall Coghlan & Dr Kayla Rush

Dr Niall Coghlan & Dr Kayla Rush will present their work examining student experiences around reflective journals in music production education contexts.



*Don't miss our presentation  
this December!*

We invite you to join us at the 'Hands on Sonic Skills' conference, University Martin-Luther, in Halle-Wittenberg, Germany.

# Yr Aw Gŵ I through



# Wiley: the Street Eye

**DUBBED AS THE 'GODFATHER OF GRIME', 'WILEY, PERHAPS THE MOST INFLUENTIAL MUSICIAN WORKING IN BRITAIN TODAY', HANCOX, D. (2017), EMERGED FROM THE UNDERGROUND MUSIC SCENE OF EAST LONDON IN THE EARLY 2000S.**

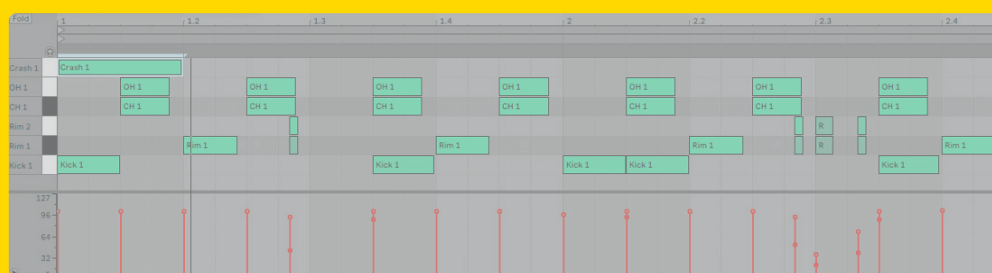
From a notorious tower block in Bow, it is here where Wiley started creating “eskimo” beats, that we know as the music genre grime. His music, production style and MCing, gained popularity fast, and these elements are heard across mainstream music today. The term grime is reflective of the underprivileged social housing environ-

ment where Wiley spent his youth. This is portrayed through the use of dark and moody hook lines usually in a minor key, that almost sound foreboding, with jarring sonic stabs and a broken two-step beat. Wiley describes the eskimo beat “I’ll make a hip-hop tune but in ‘eski’ way, in the same dark format, it’s a dark format”.

## SOUND

Typically, a grime beat is produced in and around 140 beats per minute, (BPM). The drum pattern is immediately recognizable. It is programmed in half-time, therefore it feels as if it is slower, allowing rappers or an MC to rap on the beat. The kick drum is not on every beat. Within the four bars it’s normally on the first beat and the offbeat. At the end of each bar, the kick drum is normally in a syncopated, repeated pattern, to emphasize the singer, and used as a type of drum fill

into the next bar or phrase. There is a snare drum on the offbeat with high hats playing 16th notes in some cases. This is apparent in Wiley’s track I’m A Fly Boy. (2007). The drum hits or sounds are not a traditional drum kit sound, they are selected from an electronic drum kit and manipulated through pitch and timbre. In this track for example, the snare is layered with a ‘ping’ or ringing sound, that sounds like it’s coming from Roland’s iconic 808 drum machine, Carter, C. (1997).



**BASIC TWO-STEP BEAT, TAKEN FROM ATTACK MAGAZINE, (2019).**





## A SIGNATURE SOUND

The grime bassline has broken into mainstream music where we can hear it in commercially successful records for artists like Stormzy. The basslines are created from scratch, meaning it begins with a synth and is manipulated into a grime sound, this sound can be recreated through a virtual instrument synthesizer in a digital audio workstation or DAW. It begins with a default patch on an oscillator, however there is a lot of

movement in these basslines so a “pulse tone” (ref attack magazine) is selected. The bass is loose and doesn’t have a harsh transient at the beginning of the note. Therefore, this can be changed with the envelope parameter, by increasing the attack, there is more of a long ‘swoop’ sound. In Wiley’s tracks, the basslines are dark, in the sense where we cannot hear a lot of high frequencies, and a low-pass filter is applied.

## WOT DO YOU CALL IT (2004)

In Wiley’s Wot Do You Call It, (2004), the track opens with a synthesized brass sounding arpeggiator, with multiple different layers of vocals, in a conversational style. When the drums and bass kick in, you can hear the iconic detuned, low frequency bassline. The melodic elements are also extremely relevant to the genre. In this track, the

opening melody is reintroduced at different times, in a non-linear or traditional song writing style. The melody serves as a call and response type of technique that supports the main rapper or MC. In Wot Do You Call it, Wiley raps the chorus or line “wot do you call it?” and the brass synth responds.



*Scan or Click: download  
a Grime Bass preset for  
the free Vital plugin!*

# POLITICAL CONTEXT

The lyrics in the grime genre are equally as important. The lyrical content varies from rapping about inner circle gang feuds to the political and economic state of the country at that time in history. In 2017, a political campaign was launched for the upcoming British elections named Grime4Corbyn. Young people at the time showed support for

a Labour government and encouraged people under the age of 45 to go out and vote, through grime music, Bakare, L. (2019). The genre has a long history of outspokenly portraying their dislike and mistrust in a Tory or right-wing government in the UK through lyricism and culture surrounding the grime genre.

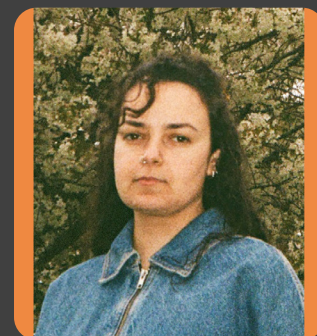
# IMPACT

From its humble beginnings, the 'eski' beats are one of the most influential of mainstream music today. Even though the genre has evolved, Wiley remains as one of the UK's top selling artists and producers, Handcox, D. (2017). Thirteen years after its first release, Wot Do You Call It was fea-

tured on Danny Boyle's T2 Trainspotting, an iconic pairing of British culture, T2 Trainspotting. (2017). Grime music is an ever changing, unstoppable force, and an undeniable corner stone of British culture from the noughties to present day.

## LARA AL WABER

**I am a third year Audio & music production student from Cork. I play the drums & make electronic dance music.**



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# Feel the Trance

*WHEN THE WALL CAME DOWN, EVERYBODY WAS OPEN FOR SOMETHING NEW (HEGEMANN, 2024).*

## Genre

Trance music sits at common 120-160 bpm (Aaron 2016; Haven 2024), using sound palettes widespread in its time and place, like the classic sound of a Roland 808 (Aaron 2016). These drum machines pushed repetitive four-on-the-floor beat patterns (G. W. 2011), creating the “trance”-like nature of the genre. Despite the simplicity of the kick and snare, hat patterns can vary widely. Often 16th or 8th note patterns run fast, using volume automation or LFOs to create a rise and fall, a “pumping” feeling (G. W. 2011). Perhaps unexpectedly, Trance, especially in its early days, was known to be related closely with classical music. On top of booming 808s, the genre often employs complex and drawn-out harmonies, chords, and melodic hooks, (Weber 2013) however this may be classified as its own sub-genre, uplifting or euphoric trance (Quinney n.d.).

It would be a disservice to discuss Trance

without noise gates and sidechaining. The genre makes extensive use of sidechain compression. Widespread throughout genres, including Trance, is to use the kick drum as the control input for a compressor or gate acting on the bass component, usually to prevent these low frequencies from interfering as a corrective process, or as a creative one to create a ‘pumping’ feeling (Russell 2023). Trance characteristically employs this technique elsewhere, most often in its synth-pad chords. A hi-hat or other syncopated pattern can be used to shut a gate or push a powerful compressor, stuttering the previously sustained chords in a repeating, rhythmic pattern (Micha 2023). The key input may also be muted or unheard in the track, essentially making the gate function as a rhythmic volume automation or LFO, still producing the well-known rhythmic rolling-shutter feeling from which the genre gets its name.





# ice

## History

Trance originated in the early 90s, in Germany. It was a mix of American Techno and House, which were across European clubs in this time, especially in Germany. This popularity is largely attributed to the fall of the Berlin wall in 1989. With the abandoned spaces of Berlin becoming “new kinds of clubs - unregulated, temporary venues with no given legal restrictions”, and hotspots for the development of trance as a “natural reaction to the acid-trance and techno movements” (Rietveld 2021). Beyond Berlin, a Frankfurt-based duo known as Jam and Spoon had become “pioneers of trance” (J IS FOR JAM AND SPOON 2009) with the release of *Tales from a Danceographic Ocean*.

In an intercontinental twist, the small Indian

state of Goa is heavily associated with developments and subgenres of trance. Released from a multi-century Portuguese rule in 1961 (Vohra 2017), the area was quickly associated with rave parties and psychedelic drugs, which were easier to produce in this climate, and less regulated, than in the United States or Europe (Joshi 2021). This culture lent itself to electronic music similarly to how the rebellious youth of a post-war Europe sought new experiences.

Goa enjoyed a mix of the developing electronic music of the time, the amalgamation of which led to ‘Goa Trance,’ a widely popular subgenre often closely associated with or outright told to be the ancestor of Psytrance music up to the modern day (Sokolovskiy n.d.).



# Artist

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Tiësto is a Dutch DJ who has been active since the 90s, and alongside Paul van Dyk, was one of the most common figures to see spoken about in the discussion of trance. In the late 90s, Tiësto collaborated with DJ Ferry Corsten as a 'Gouruyella,' releasing the first tracks such as 'Walhalla' and 'Tenshi'.

Tiësto undoubtedly had impact on its direction. This new-found attention landed him a performance at the 2004 Athens Olympics opening ceremony, the first DJ to perform at an Olympic ceremony. In 2005, he released his most popular track, 'Adagio for Strings,' which is hailed widely as a hallmark of the genre.





# SAMUEL SLOAN

**Studying audio and music production. Making electronic music,  
sometimes with old videogame hardware.**



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# CONCLUSION

KLÁRA POPELKOVÁ

## What?

The main aim of Audible Threads Volume 1 is to connect the Audio & Music Production and Creative Media courses through cross-programme collaboration. I've been chosen to undertake a Summer Undergraduate Research Programme in collaboration with CREATE-DkIT and with Creative Spark as my industry partner. CREATE-DkIT is co-funded by the Government of Ireland and the European Union through the ERDF Southern, Eastern & Midland Regional Programme 2021-27. In this way, student academic articles have been linked to design, and it is great that further creation is being made through collaboration.

I am writing this reflective journal to detail my role as designer, text editor and printer. I had 8 weeks to do this work from July to the end of August and during this time I met once a week with Supervisors and once every two weeks with the Summer Undergraduate Research Programme.

## Why?

I chose this project as an opportunity to gain knowledge about screen printing, as well as gain more practical experience as a designer and text editor, and I also enjoy music. I have friends around me who are from the music industry, and I have always been interested in it. At the moment, in my free time I'm focused on design and I'm learning how to make create work of higher quality, even in larger formats. During the creation, I felt that I connected these my experiences and interests.

# Communication

I was given a plan for work specifically for each week, and with the supervisors we agreed that we would meet once a week alternately as needed, either online through Teams or in person in the DkIT building. I saw SURP once every two weeks, and they were available to me at any time if I had any questions.

After each week of work, the tasks increased due to feedback from supervisors, who honestly advised me on how to approach the work so that it was professional, and I am grateful for that. I like their communication style because they were there for me, and they left me space to create. This way of working suits me because I can figure out the procedure myself or ask questions. The last two weeks were intended for screen printing and final corrections. For work, I used shared tools with supervisors, such as OneDrive to store weekly tasks, files, and, in general, we all shared weekly updates there. We used Outlook or Teams for communication. In order to be organised and have a schedule, I created my own plan in Google Calendar, which suits me for creating events, such as meetings or tasks. I found that the more I divide a task into more parts for myself, the better I feel about it, and I feel like I am making progress.

## Step by step

First, I designed the overall page design in InDesign so that I could imagine how many pages the Zine would have. I created a moodboard in Pinterest for each section for each topic, where I thought about the layout, typography, colors, and overtime, I was able to build a bed of solid research and references. I also designed a draft for the cover, but then I found out that creating the cover is the most ideal thing to do at the end because it should contain the tone and symbolic themes of what the zine contains.

The next steps were to start working on the articles, and although I enjoy all the articles, I started with the topic for which I had more ideas. I started with Trance, Grime, Neumann and ended with Jose Gonzalez. After completing each article and after feedback from Supervisors, I sent the text to the authors of the articles, from which I always wanted confirmation whether they agreed with how I was using their article.

For each article, I created a moodboard for drafting the page layout physically on paper with a pencil, marker, watercolor or in the ProCreate application, this is the fastest way for me to sketch. I also searched through Adobe Fonts for a suitable look for the text. I created the illustrations in ProCreate and Illustrator. Sometimes, for a different perspective, I used Midjourney, creating prompts to generate images for a similar appearance of the personalities to whom the article relates, and I also wanted to use it for when I wanted to create a sci-fi, futuristic look. To find out if the colors match, I used Adobe Color or I sketched manually on paper. I edited the image from MidJourney each time in Photoshop, where I not only improved its quality, but also slightly changed the colors so that they match. To generate the QR code, which I needed to redirect to specific links of online content, I used the online QR Code Generator.

I started working on the cover after all the articles were created. I chose the same procedure as for the articles, only I looked more at the overall appearance of how it should look when the Zine contains all these articles. At first, I wanted to insert individual symbols from all the articles, but then I realized that less is more for the Cover, and that I had to focus more on simplicity. Using markers and watercolors, I created a man with glasses, who has a big ear, and in the middle I inserted the created logo with the symbols A and T. I chose orange color for creativity and blue for seriousness, such as facts. I chose A4 as the paper size and a white paper for background. The process in Creative Spark was difficult at the beginning, because I tried many new procedures for me, about 16 of which I repeated over and over again and once I accidentally made a mistake and printed on foil instead of paper. Gradually, it went smoothly, and I carried out the process automatically. It started by cutting the paper to A4 size. I tried to create layers so that they would create another color for me, because with screen printing, colors could be layered and mixed in this way, and a different color can be obtained. I also learned how to create a stencil using markers that were inserted into the corners of the design for precise connection and arrangement of the layers on top of each other until each layer was colored separately for the final result. Then I finished the work by cutting the pages suitable for the size from the digital print result. I finished the production by bending the pages in half.

# Dear future editor..

Thanks to this project, I gained new experience with screen printing and the combination of digital design with a physical product, working with academic text, design layout, working with the MidJourney program and time management for working from home.

This work can be a good test to find out whether a person is more suited to working in a team or is comfortable working from home independently. A tip from me, have a clear feeling that you finished everything on time and worked as best you can and then the work goes well. Find out what a Zine must contain, such as knowing the Zine format, paper color, and number of copies to print. Share your work and collect feedback as you work. Create your own time management system, such as Google Calendar.

I spent the last week putting together a reflective journal of my entire work, and I hope this text will help the next editor who will be there next year with their work and experience. If working on design fulfils you, it is a great opportunity to gain official, important experience that can help you in your future career. And that is why I wanted this job. Honestly, good luck!



***Click or Scan to see  
documents showing  
Klara's process.***

***Click or Scan to visit  
Klara's Instagram for  
more creations.***





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Thank you very much, DkIT, for this opportunity, it gave me more experience in screen printing and therefore I can say that I already have all the experience from research, sketches and moodboards, digital design to the production of a physical product. Until now, I have only created digital designs, and I wanted experience in making a physical product with screen printing.