

# SPRING

# CHICKEN

MAGAZINE

FIRST  
AND ONLY  
ISSUE  
I PROMISE

## PLACEHOLDER COPY: THE SHOCKING TRUTH

Someone finally comes forward who claims to have actually translated it all

## STOCK-IN-TRADE

A **REALLY** exciting list of the most popular paper sizes and weights currently in use worldwide

## EXPLOSIVE REVELATIONS!

Declan McCarthy of Leitrim Litho reveals what he eats for lunch on a Thursday

## 50 SHADES OF GREY

Everything you never wanted to know about colour palettes

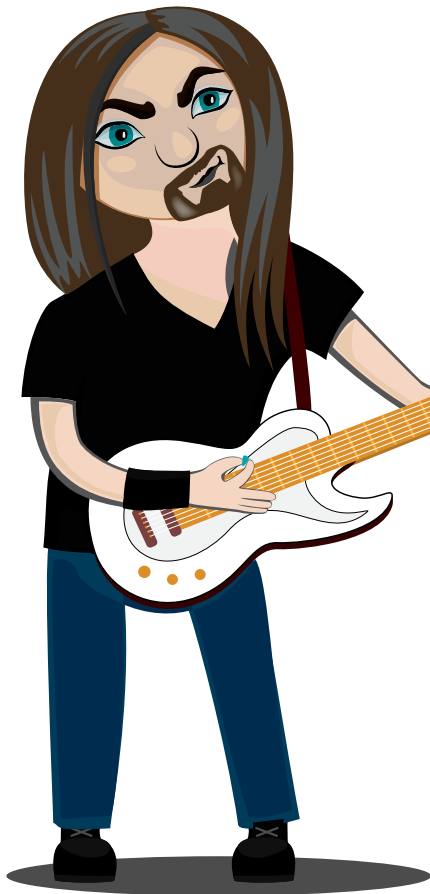
DAVE FINISHED ART & GRAPHIC DESIGN  
MORRISSEY



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# NOBODY HERE BUT US CHICKENS



**DAVE MORRISSEY**  
Bloke with a guitar



**A**llow me to introduce myself. I'm Dave. I'm a freelance Graphic Artist/Finished Artist with over 30 years experience.

Immediately you'll be trying to calculate how old I am and of course 30 years of work experience might indeed make me sound pretty old. But as you can clearly see from the very accurate, anatomically correct portrait I've placed there on the left, I'm wearing it pretty well. Yes, if I was to walk into your office tomorrow this is exactly what I'd look like. Even my guitar is reproduced accurately here to precise manufacturing specs.

Now I'd be the first to admit that I'm certainly no spring chicken and I've been around the block, but I still have my hair and eyesight, both of which are important to me, albeit for different reasons.

## AND NOW... THE SERIOUS STUFF

I put **Spring Chicken** together as a little showcase for the work I have done over the **aeons** 30 years I've worked in the design business. Having a CV and online portfolio is fine, but I wanted to have a bit of fun also because I enjoy doing this kind of work and would like to do more of it.

So, dear reader, I thank you for reading this far and if, after you've read through this issue, checked for spelling errors, double spaces and inconsistencies you think you may have something I can do for you, then feel free to contact me at Spring Chicken Head Office... or maybe just my email address:

**INFO@DAVEMORRISSEY.IE**

## EYESIGHT

*/aisait/*

noun

a person's ability to see.

### PRACTICAL USES

- Attention to detail
- Reading briefs, books
- Moving in a forward direction without tripping over something and going on my ear
- Looking at things
- Watching Star Trek
- Etc.

## HAIR

*/hayer/*

noun

1. any of the fine threadlike strands growing from the skin of humans, mammals, and some other animals.

*"coarse outer hairs overlie the thick underfur"*

**synonyms:** fur, wool

a fine threadlike strand growing from the epidermis of a plant, or forming part of a living cell.

*"scalloped leaves edged with silver hairs"*

2. hairs collectively, especially those growing on a person's head.

*"her shoulder-length fair hair"*

**synonyms:** head of hair, shock of hair, mop of hair, mane

3. a very small quantity or extent.

*"his magic takes him a hair above the competition"*

### PRACTICAL USES

- Well none really, apart from 'having the proper look' when playing heavy rock guitar in front of the mirror, and the two or three people who used to turn up to the gigs. The fact that they were working behind the bar and therefore had no choice in the matter is irrelevant. AND it's a good ego boost at reunions when being photographed with all my friends who have gotten very follically-challenged over the years.

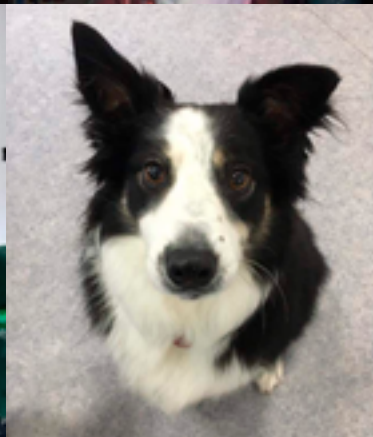
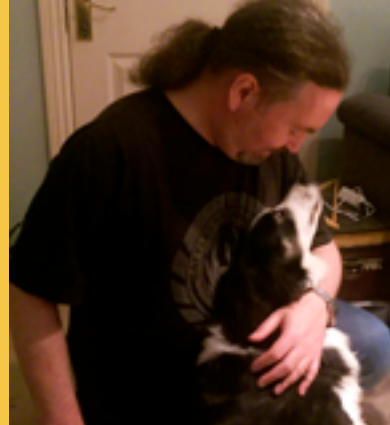
# SPRING CHICKEN

MAGAZINE

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# I WOULDN'T LIKE TO HAVE TO WASH THEM WINDOWS...

SNOWY WHITE Colourful Character



# HARRY CLARKE

AND ARTISTIC VISIONS  
OF THE NEW IRISH STATE

*Edited by Angela Griffith, Marguerite Helmers & Róisín Kennedy*



**CLIENT:**

Irish Academic Press/  
Vermillion Design

**BRIEF:**

Layout 370-page academic  
publication to design  
specifications



History was my favourite subject when I was in school wayyy back in the Cretaceous Era. It was nice to get to work on a book that dealt with an Irish historical figure and even better that it was to be an illustrated publication. Well with a subject like Harry Clarke it had to be illustrated didn't it?

The book also had high production values so I was looking forward to seeing it in print. For this job I was given a pre-designed sample chapter and my task was to layout the rest of the book using that one chapter as the visual template.

If any job can be said to have gone ultra smoothly, this one certainly did. Both clients and the authors were more than happy with the finished article and so was the man who worked on putting it all together.



Harry Clarke and Annie Yvonne of the New Irish Book

...combine to produce an effect of splendour which is overpowering." Oswald Reavey, who had himself produced annotated work for the House Chapel stained glass windows for their "memory of technique" (avoiding heavy, significant and "unpleasant" juxtaposition of "figures"). Reavey of Clarke's House windows did indeed emphasize their beauty, colour, and complex iconography, and this continued with later critics. Nicola Gordon-Brown has described Clarke's House windows as "pivotal manuscript" drawing on a wide range of inspiration and contemporary sources, poetic, medieval, arabic and historic, with each window filled with a synthetic wealth of an historical allusion."

CLARKE'S HOUSE WINDOWS

Book: Harry Clarke, *St Brendan* (1914), stained glass window, House Chapel, Cork, Ireland. Photograph by Ian Wilson, 2014.

In the House Chapel Church, Cork, Ireland, at the building and the island which inspired it (1914), Oswald Reavey's full chapter to the House Chapel stained glass, describing the windows in detail and carefully explaining the significance of their iconography to a church designed for young (male) Irish university students. Thus, in the church, Clarke's image of St Brendan is meant to function as a role model, "the type of the Christian as the world's father of the family the citizen, the worker, the man, who, living in the world and fulfilling the daily round and the common work of Christian civil life, yet is not of it" (Pg. 40-41).

Image of St Brendan was common in Catholic churches at the time, as he was being promoted at Vatican level both as a good family man and also as a model for workers, an alternative to the socialism which was becoming increasingly seen as a threat by the Church."

Clarke's image, however, is represented in his medieval format as a somewhat full-bodied old man, rather than the young middle-aged father and worker persona of the later Counter-Reformation art, including the painting, window and statue of nineteenth- and early twentieth-century Irish Catholic churches. One lady, also in the church, is shown in a new Irish format, "under the conception of the Mary of the Irish, with hair and an emerald green robe" (Pg. 40-41). St Brendan features in a panel underneath, holding a scroll bearing the words of a Irish ballad.

Oswald explained how both that the same windows show the patron saints of the diocese which make up the province of Munster and other saints, closely bound up with Clarke, and at the very end on the Day of Resurrection.

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Harry Clarke and Annie Yvonne of the New Irish Book

...alone meant more previously by the unemotional English aesthetic artist Aubrey Beardsley, whose at the work of the Victorian Secessionist Gustav Klimt. Their figure shows into richly coloured and intricately patterned robes, and are embedded in an intricate web of graphic details and narrative detail which could be seen as distracting, drawing attention away from, instead of towards, the central figures. Oswald does not say much about the style of Clarke's images, other than generalised appreciative mentions of the "his harmony in William Blake and general of the 19th-century window" and the "vagaries of St Bridget, beautiful and dignified." Clarke's various style and representational approaches to representational art in his work, apart from the iconography of the period, and contrast to his iconography and ornamentation of international modern art movements. The style cannot be divorced from context, and it is in fact that Beardsley's work conveys a rather different concept of aesthetic than a English inspired one.

Clarke as a design approach to the same which is aesthetically successful, as its primary functions are pedagogic, inspirational and devotional. By the nineteenth century a set of visual conventions had popularly evolved in the

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Harry Clarke and Annie Yvonne of the New Irish Book

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**CLIENT:**  
ProLift Handling Ltd

**BRIEF:**  
Design and layout  
280-page  
company catalogue

# ANYONE NEED A LIFT?

**ALLV MACHOIST**  
Power ranger

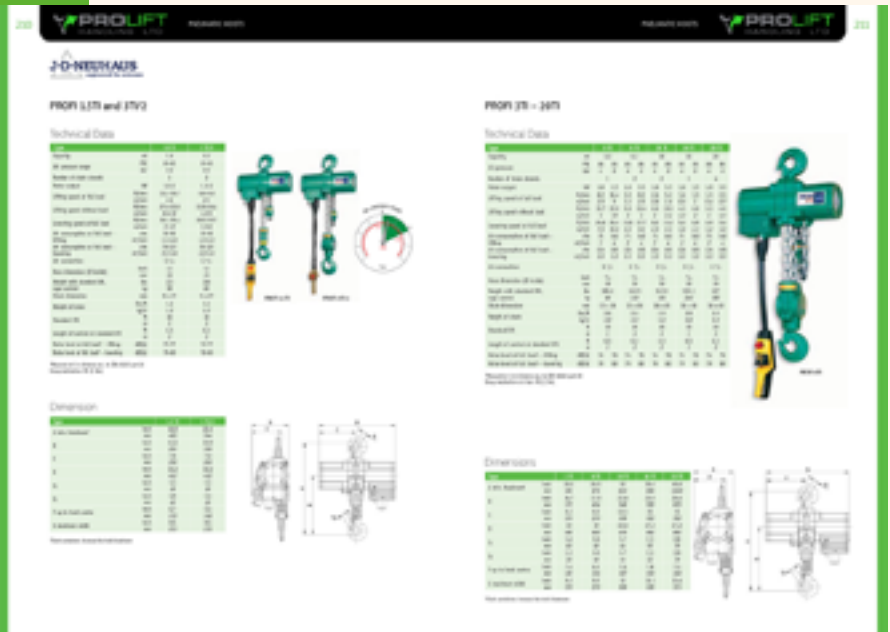
**C**ranes, lifts (hydraulic and pneumatic), chains, links, ropes, nuts n' bolts. A lot of products to showcase and a large amount of suppliers wares to be reinterpreted into the clients brand identity.

This job was certainly a challenge! Not only did it involve putting everything on the page *nicely*, there were hundreds of tables, schematics and symbols to be accounted for across the nearly 300 pages of work.

It was one of those jobs that required total concentration as there were plenty of traps to catch the unwary designer. One wrong value in a table or incorrect code and an expensive reprint could ensue.

To ensure this didn't happen, I had to manage my client from the start and make sure the proofs I sent back were thoroughly reviewed before I proceeded to the next stage of a particular chapter.

It paid off. The catalogue went to print on time and correct in every detail. And a happy client!



**I**t's not often I'm asked to go digital and in truth I tend to avoid getting too involved with online work, especially websites.

However, once I have a spec I can design items for the digital realm as easily as I can for print. Collateral still has to be set and that's the same process as designing for the print industry, the only difference being in the format in which the end product is delivered.

# WASH RINSE POST REPEAT

**KEN BARBIE**  
Red carpet cleaner

These Instagram posts were part of several suites the client put online regularly and asked me to pop them into its brand style. I was given a brief for each

one, sometime a product was included, other times it was a slogan or question on a pictured background. It was something new and vibrant for me to work on.



**CLIENT:**  
The Skin Nerd

**BRIEF:**  
Design of collateral for Instagram social media posts



## MUSIC

# IF MUSIC BE THE FOOD OF LOVE, HAVE A PIE OR A POMEGRANATE OR SOMETHING

HELEN BACH Wannabe groupie

### CLIENT:

British Steel Music Festival

### BRIEF:

1. Design new branding  
for British Steel IV

2. Design Festival  
Music Programme

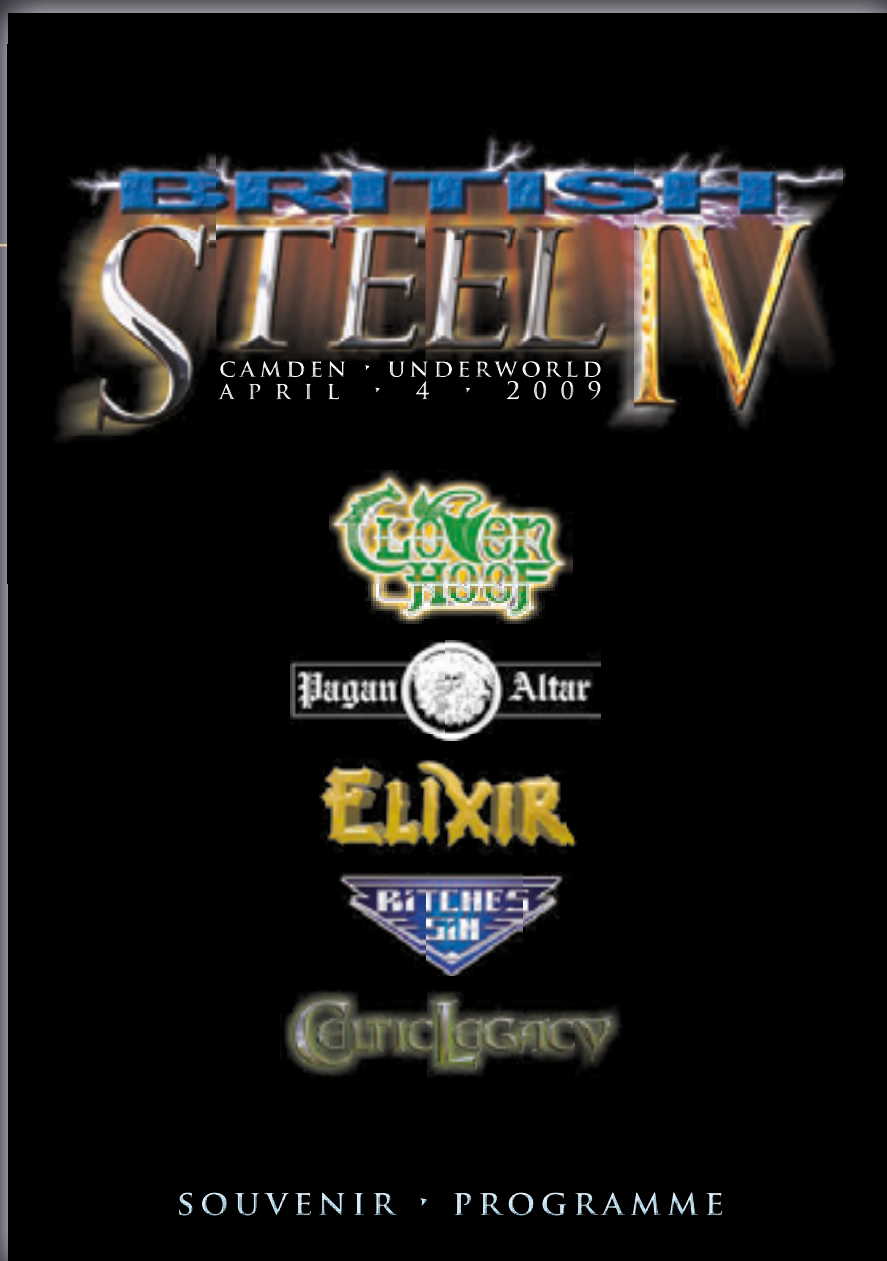
**O**kay, so my band happened to be playing at this particular festival, but after confirming the deal with the organisers, I suggested that the event was in need of a branding refresh.

The previous three events had been moderately successful, but small affairs and the man in charge conceded that in order to compete with larger music festivals, they needed to make it all look a bit bigger and more prestigious than it actually was.

Naturally, being one of the smaller festivals, there wasn't a large budget, but I agreed to a token payment and a little extra on top of the band's fee for doing the work.

The organisers were more than happy with the finished result, and even happier when all 150 copies of the programme sold out on the night. That meant a small boost to their takings and more than merely just breaking even on the night.

And the gig itself wasn't bad.







**ARTS &  
CRAFTS**

# GREEN IS THE COLOUR, CRAFTING IS THE GAME

**PETER BLUE**  
Sticky fingered  
stamp collector

**H**er heart was in the right place but she clearly wasn't a graphic artist. Such were my thoughts when a friend of mine showed me a copy of a new craft magazine she'd just picked up in the local newsagent. The content was fine but even on the editorial page the inconsistencies were acute and got worse with the turn of each page. It was obvious that this was a one-person operation and a lot of love had gone into the project, but all that effort was let down by the final product.

Like a lot of people who have been at this game for a while, I have developed the bad habit of examining page layout on everything from restaurant menus to handbills that come through my door. When I went through this magazine I saw everything that was wrong with a poorly produced retail magazine.

My friend (obviously in cahoots with the editor) ribbed me to put my money where my mouth was. Always up for a challenge, I contacted Celia, a lovely lady, offered my services and made a few quick suggestions for the second issue. Within just a few email exchanges I had offered to do the design and layout work for Issue #2 and was looking forward to it... whether I had been skilfully manoeuvred into it or not.

**CLIENT:**  
Crafters Unite  
Ireland

**BRIEF:**  
Redesign  
44-page retail  
magazine

**RIGHT**  
The cover of  
Crafters Unite  
Ireland Issue #1



Before I got started, myself and Celia had to agree upon which elements had to change. The logo masthead was to stay but I'd embellish it a bit. I insisted on cutting down the number of fonts as it seemed that every font under the sun had been used on Issue #1. Text wrap was non-existent with copy butting up right to the edges of nearly every pic.

I pointed out that an overload of flat green on the eye wasn't great so she agreed that I would tone it down. I reduced the font usage to just two font families throughout.

The magazine had no set style so I gave it one. I mocked up a couple of concept spreads, Celia was delighted and off I went.



SHEET MUSIC

# THE BELLS THE BELLS

ALOYSIUS STRINGFELLOW  
Fiddler on his neighbour's roof

**CLIENT:**

Alt Ents

**BRIEF:**

Design and layout  
music notation songbook

**A**ny job that involves music is going to be something I'll always take an immediate interest in. I've done plenty of work for bands over the years and each project is different.

When Alt Ents asked if I would be interested in designing a song book for general sale to the public I was more than happy to say yes. It was something I hadn't done before and would pose a few challenges... all those music transcripts had to be accurate to the very last note. Luckily the notations were all provided by the publisher so it was my job to get them on the page and make them look nice.

The artwork had to be based on a previously released CD '*The Man of the House*' so I had to design the book as a companion to the album using the same fonts and style. It was a nice project to work on and one of the easiest. A few weeks of layout and all the hard work went to print.

Both my own client and Tom himself were very pleased with the finished product and of course it's always nice to see something I've worked on out there on sale to the public.

## T O M M O R A N



## THE BELLS OF RATHCOOLE





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# HORNPIPES



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## TOM MORAN

### THE BELLS OF RATHCOOLE

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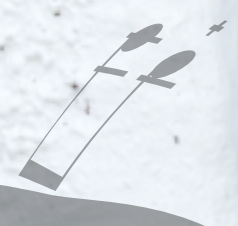
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Ed Reary's compositions:  
*In Memory of Coleman, Laddy from Cowan, The Shoemaker's Daughter and The Lone Bush* are reproduced by kind permission of Green Cross Music.

The author acknowledges the financial support of the Arts Council, South Dublin County Council Arts Office and the Rathcoole & Saggart Traditional Music Society in the publication of this book.

Thanks to Meath County Council Arts Office for their kind permission to reproduce *Bólar Cluain na Snaí* (all on board 15x40 cm) by Maurice McCannagh, 1914, 1910-1915, which is part of the Meath County Council Arts Collection.



# √ RUNNING THE (NUMBERS)<sup>2</sup>

**MATT McTISHAN**  
Bean Counter

**I** was happy when the quote was accepted. A 550-page maths book that would be appearing on the school curriculum; a free hand on the design; three months to do the work and 50% payment upfront. It all sounded too good to be true.

It was. Four chapters in and the clients decided that they wanted to change the layout - entirely. Normally that's not such a problem in book design, but those four chapters of completed work amounted to 120 pages and nearly a full month of hard graft already. You see, I had forgotten that mathematics is a language in and of itself. Each and every equation had to be painstakingly typeset. In any one line of text you have roman, **bold**, *italic*, <sub>subscript</sub>, <sup>superscript</sup> and any number of mathematical symbols... making a copy & paste way of working impossible. Even with a math conversion program to generate the equations it was a lot of work.

Then there were all the graphs which had to be **accurate to the very degree or position** and drawn individually in Adobe Illustrator from hand drawn scribbles supplied by the client - and there were literally hundreds of them! With sixteen chapters in the book and numerous equations, graphs, lines, geometric shapes and exercises in each chapter, I was starting to regret my competitive quote. And then they mentioned that all those chapter exercises also needed solutions pages, not covered by the original time frame (or quote), which had to be completed within a week.

This was the toughest job I had done by a country mile, but having committed to it, I was determined to see it through to the end. Whether that would be *my* end or not was still up in the air. Four months of consecutive 12-hour days was tough going. I'm proud of the finished product, but would I do it again?

Of course I would!

**CLIENT:**  
Forum Publications

**BRIEF:**  
Design and layout of school maths book

# NUMBERS

ORDINARY LEVEL LEAVING CERT MATHS

MARTIN McELLIGOTT & BRIAN FORRISTAL

FORUM PUBLICATIONS

## TOP

The client supplied its own cover design which I argued against as it didn't, in my opinion, relate to the content within the book. But what the client wanted, the client got.



### Example 2:

Simplify each of the following, if possible:

- |                 |   |
|-----------------|---|
| • $3x^2 + 7x^2$ | • $3x^2 + 7x^2 = 10x^2$   |
| • $4xy - 2xy$   | • $4xy - 2xy = 2xy$   |
| • $3x^2 + 4x$   | • $3x^2 + 4x$ cannot be simplified since the terms are not alike. |

### Example 3:

Simplify each of the following:

- $x^2 - 4xy + 3x^2 + 4y^2 + 10xy$
- $2a^2 - b^2 - 2b + a - 2b^2 + b$

#### Solution 1:

Bringing the like terms together	$x^2 - 4xy + 3x^2 + 4y^2 + 10xy$
Adding $x^2$ and $3x^2$ gives us $4x^2$	$x^2 + 3x^2 = 4x^2$
Adding $-4xy$ to $10xy$ gives us $6xy$	$-4xy + 10xy = 6xy$
We now have the simplified expression.	$4x^2 + 6xy + 4y^2$

#### Solution 2:

Bringing the like terms together	$2a^2 - b^2 - 2b + a - 2b^2 + b$
Adding $-b^2$ and $-2b^2$ gives us $-3b^2$	$2a^2 - b^2 - 2b^2 = 2a^2 - 3b^2$
Adding $-2b$ and $b$ gives us $-b$	$-2b + b = -b$
We now have the simplified expression.	$2a^2 - 3b^2 - b + a$



### Exercise 1.2

State whether the following expressions can be simplified or not. Simplify where possible.

- |                           |   |
|---------------------------|---|
| i. $4x + 3x$              | x. $5xy - 2xy - 4xy$                      |
| ii. $2x + 10x + 3x$       | xi. $4x + 10 - 3x + 2$                    |
| iii. $3a + 5a + 6a$       | xii. $2x^2 + 4x - 10x + 2$                |
| iv. $3x - 5x + 2x$        | xiii. $x^2 - 4x + 2x + 5$                 |
| v. $4x + x^2 + x^2$       | xiv. $3x^2 + 10x - 4x - 4$                |
| vi. $2x^2 + 3x^2 - x^2$   | xv. $3x^2 + 4x - 8 - x^2 + 6x + 4$        |
| vii. $5y^2 + 3y^2 - 6y^2$ | xvi. $x^2 + y^2 + 2xy$                    |
| viii. $x^2 + x^2 - 1$     | xvii. $x^2 + y^2 + 2x + 2y^2 - 3y^2 - 6x$ |
| ix. $x^2 - 2x + 3x^2$     |   |

### 1.3 Multiplication

#### 1.3.1 Multiplying Terms

<b>Example 1:</b>	<b>Solution</b>	
$(5x)(2x)$	Multiply 5 by 2 and $x$ by $x$	$(5 \times 2)(2x)$ $10x^2$
<b>Example 2:</b>	<b>Solution</b>	
$(-5x^2)(3x^3)$	Multiply $-5$ by $3$ and $x^2$ by $x^3$	$(-5 \times 3)(3x^3)$ $-15x^5$
<b>Example 3:</b>	<b>Solution</b>	
$(-x^2)(-7x)$	The coefficient of $-x^2$ is $-1$ . Multiply $-1$ by $-7$ and $x^2$ by $x$	$(-x^2)(-7x)$ $7x^3$

#### Exercise 1.3.1

Multiply each of the following:

- |                |                    |                    |
|----------------|--------------------|--------------------|
| i. $(2x)(4x)$  | vi. $(4x)(-2x)$    | xi. $(-30x)(12x)$  |
| ii. $(3x)(6x)$ | vii. $(-5x)(6x)$   | xii. $(-4x)(-2x)$  |
| iii. $(x)(2x)$ | viii. $(10x)(-8x)$ | xiii. $(-3x)(-6x)$ |
| iv. $(3x)(8x)$ | ix. $(-3x)(13x)$   | xiv. $(-12x)(-5x)$ |
| v. $(12x)(9x)$ | x. $(15x)(-4x)$    | xv. $(-25x)(-30x)$ |

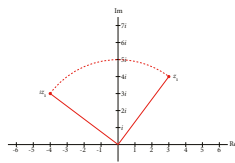
### Example 1:

If  $z = 3 + 4i$ , evaluate  $iz$ . Plot  $z$  and  $iz$  on an Argand diagram. Describe the transformation that maps  $z$  onto  $iz$ .

#### Solution

$$iz = i(3 + 4i) = 3i + 4i^2 = 3i + 4(-1) = -4 + 3i$$

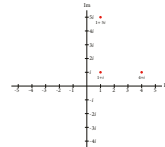
The transformation that maps  $z$  onto  $iz$  is a rotation of  $90^\circ$  in an anti-clockwise direction.



### Example 2:

The complex numbers  $z_1 = 1 + i$ ,  $z_2 = 1 + 5i$  and  $z_3 = 4 + i$  are plotted on the Argand diagram.

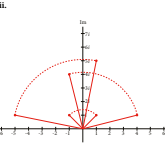
- Evaluate  $iz_1$ ,  $iz_2$ ,  $iz_3$ .
- Plot  $iz_1$ ,  $iz_2$  and  $iz_3$  on your diagram.
- What transformation maps  $z_1$ ,  $z_2$  and  $z_3$  to  $iz_1$ ,  $iz_2$  and  $iz_3$ , respectively?



#### Solution

i.	$iz_1 = i(1 + i) = i + i^2 = i - 1 = -1 + i$	ii.	$iz_2 = i(1 + 5i) = i + 5i^2 = i - 5 = -5 + i$
	$iz_3 = i(4 + i) = 4i + i^2 = 4i - 1 = -1 + 4i$		

- Each complex number was rotated  $90^\circ$  in an anti-clockwise direction.



### Example 3:

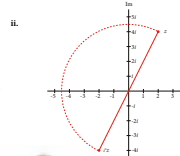
Let  $z = 2 + 4i$ .

- Evaluate  $i^2z$ .
- Plot  $z$  and  $i^2z$  on the same Argand diagram.

#### Solution

$$i^2z = i^2(2 + 4i) = -1(2 + 4i) = -2 - 4i$$

- The transformation which maps  $z$  onto  $i^2z$  is a rotation of  $180^\circ$ .



#### Check This Out:

These video tutorials will help you to understand and to revise complex numbers.  
<http://tiny.cc/pl5taw>



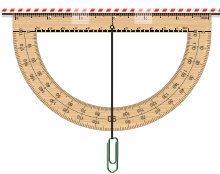
#### Exercise 5.12

- Q1.** For each of the following complex numbers  $z$ , evaluate  $iz$  and plot both  $z$  and  $iz$  on an Argand diagram and name the transformation which maps  $z$  onto  $iz$ .
- |                   |                   |                     |                  |
|-------------------|-------------------|---------------------|------------------|
| i. $z = 2 + i$    | iv. $z = 3 + 4i$  | vii. $z = -1 + 2i$  | x. $z = -5 - 2i$ |
| ii. $z = 3 + 2i$  | v. $z = 6 + i$    | viii. $z = -1 - 2i$ |                  |
| iii. $z = 1 + 3i$ | vi. $z = -2 + 3i$ | ix. $z = 4 - 3i$    |                  |
- Q2.** For each of the following complex numbers  $z$ , evaluate  $iz$  and plot both  $z$  and  $iz$  on an Argand diagram and name the transformation which maps  $z$  onto  $iz$ .
- |                   |                   |                   |
|-------------------|-------------------|-------------------|
| i. $z = 0 + 2i$   | iv. $z = 3 + 0i$  | vii. $z = 0 - 3i$ |
| ii. $z = 4 + 0i$  | v. $z = 2 + 0i$   | viii. $z = 0 - i$ |
| iii. $z = 0 + 4i$ | vi. $z = -2 + 0i$ | ix. $z = 0 + i$   |

### Clinometer

A clinometer is an instrument used to measure angles of elevation and depression.

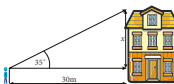
Many different types of clinometers exist. A simple homemade type consists of a drinking straw, a protractor and a weight with a string attached.



#### Example:

Two students, John and Jane, are asked to find the height of the school building.

They are given a clinometer, a measuring tape, a calculator and pen and paper. Explain how they can find the height of the school building.



#### Solution

Method to find the height of the building.

- Jane measures the distance from the ground to John's eye level. This is 1.75m.
- Jane measures the distance from John to the base of the building. This is 30m.
- John measures the angle of elevation of the top of the building. This is  $35^\circ$ .
- Jane draws a diagram of the situation.

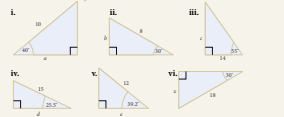
We need to find the opposite side and we know the adjacent side so we use  $\tan$

$\tan A = \frac{\text{opposite}}{\text{adjacent}}$	$\tan 35^\circ = \frac{x}{30}$
Cross multiply	$30 \tan 35^\circ = x$
Find $\tan 35^\circ$ on your calculator. $\tan 35^\circ = 0.7002$	$30(0.7002) = x$
Plug this in to your equation	$21.006 = x$
Correct to the nearest metre	$x = 21\text{m}$

- Jane adds 21m to the height from the ground to John's line of sight, which is 1.75m. This gives an approximate height of the building of 22.75m.

### Exercise 14.5

- Q1.** In each of the following triangles calculate the length of the side indicated with a letter, correct to 2 decimal places.



- Q2.** For each of the triangles below calculate the length of the side indicated with a letter, correct to 1 decimal place.



- Q3.** From a point 10m from the base of a telegraph pole the angle of elevation of the top of the pole is  $28^\circ$ . Find the height of the pole correct to 1 decimal place.



- Q4.** When the angle of elevation from a point on the level ground P to the top of the building T is  $30^\circ$ , the distance from P to T is 45m. Find the height of the building.



- Q5.** When David looks at the top of a pole the angle of elevation is  $34^\circ$ . If he is 1.5m in height and standing 20m from the base of the pole, find the height of the pole correct to the nearest metre.



- Q6.** The angle of elevation of the top of the tree from P is  $20^\circ$ . If P is 10m from the base of the tree, find its height correct to the nearest metre. Find also the angle of elevation of the top of the tree from Q correct to the nearest degree.



# “I DON’T CARE IF THAT HORSE IS DEAD I’M STILL GONNA FLOG IT!”

## ATTRACTA CHARLATAN

Reflection in the mirror

**CLIENT:**  
Celtic Legacy (Me)

**BRIEF:**  
Design the band logo, album covers, CD booklets, posters, website, merchandise; write most of the songs; book the gigs; organise the rehearsals and foot the bill for everything

**W**hen all you want to be is a rock star, it’s very easy to lose the run of yourself in the pursuit of success. My passion for music lasted well into my late 30’s and cost me a pretty penny at the same time. But I had a good time doing it.

It still rankles a bit that this band got all its graphic design done for free. I suppose I could have demanded a bigger slice of the pie (if there actually had been a pie), but musicians are notoriously highly

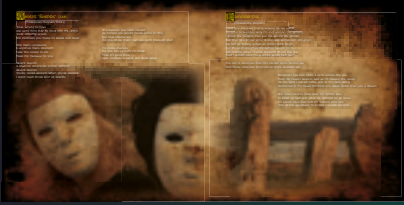
strung... some would say the higher the better... and if I’m honest, it was also a great way to keep my oar in the designing.

It may not have gotten me that beach-front mansion in Malibu, but it definitely kept me busy. And in the end I have five original albums to show for it. The fact that most of these albums are gathering dust in my spare room is neither here nor there.

Welcome to the wonderful world of Celtic Legacy - a soap opera in and of itself!

# CELTIC LEGACY



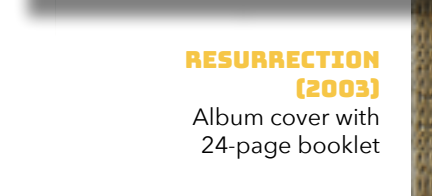


**ABOVE**  
Selected album booklet pages

**BELOW**  
Another gig for  
the spring chicken



**CELTIC LEGACY  
(1998)**  
Album cover with  
24-page booklet



**RESURRECTION  
(2003)**  
Album cover with  
24-page booklet



**GUARDIAN OF ETERNITY  
(2008)**  
Album cover with  
24-page booklet



**THE LIE OF THE LAND  
(2015)**  
Album cover with  
24-page booklet



**CELTIC LEGACY REDUX  
(2022)**  
Album cover with 24-page booklet



# IF MUSIC BE THE FOOD OF LOVE... OH HANG ON, I'VE DONE THAT ONE ALREADY

**MAURICE QUINNSWORTH**  
Trócaire box collector

**CLIENT:**  
FoodCloud

**BRIEF:**  
Design various annual reports and deliver in both print and online versions



**2018**  
Annual Report



**2019**  
Annual Report

Hungry for a kinder world

**F**oodCloud is a charity that supplies much needed surplus food nationwide and one I fully support. Since 2018 I have been tasked with designing several annual reports, adhering to the company's branding. All of the reports required several info graphics to be designed - not one of favourite tasks I have to admit, but always necessary in reports such as these.

**ABOUT FOODCLOUD**

FoodCloud is a not for profit social enterprise working to tackle the twin issues of food waste and food security.

We do this by redistributing surplus food from the food industry to a network of charity and community partners.

**In Ireland,** FoodCloud offers two services to redistribute surplus food to a network of over 700 community groups across the island.

1. Through our technology platform that connects our 200+ suppliers with surplus or excess food directly to local community groups. The donation management system allows retailers to input specific details of excess foods, the platform and local community groups are notified to come and collect on a daily basis.
2. Through three warehouses that redistribute large quantities of surplus food from the supply chain to our network of community groups all over Ireland.

**In the UK,** FoodCloud works in partnership with food redistribution NGO FoodShare, to connect over 2,000 stores directly with over 2,000 local charities across the country.

**Internationally,** the FoodCloud technology is now also being used across multiple foodbanks worldwide including Australia, Ireland, Scotland, and the Czech Republic.

**OUR SERVICES**

**FoodCloud Retail:**

FoodCloud enables retailers to donate their surplus food directly to local community groups through our technology platform and a managed service which comprises of access to online and phone support, data and reporting. This includes providing support to a local charity working to community groups that are participating in the redistribution programme.

FoodCloud charges retailers a price per store to contribute to the costs associated with the service. Fundraising is required to cover the remainder of the costs. This activity supports an increase in social inclusion by providing community groups with the opportunity to access free surplus food which they can use to reduce their food costs and enhance their services to the individuals that their support in communities across the country.

**FoodCloud's Hubs:**

FoodCloud has three surplus food redistribution Hubs in Ireland located in Cork, Dublin and Galway. FoodCloud works closely with the Irish food industry to identify and receive surplus food from food manufacturers, producers, growers and distributors and redistribute it to community groups across Ireland. FoodCloud introduced a membership model in October 2020, where charities are receiving monthly contributions to the cost of operating and managing their three warehouses. There are a number of membership options and charities are able to access various volume off-peak slots that is suitable for their needs.

**IN IT TOGETHER: OUR KINDNESS FOODCHAIN**

All FoodCloud's work is done, enhanced, enriched and made possible by our generous and compassionate partners. We're incredibly grateful for every member of our Kindness FoodChain. We all share a connection and an ambition that has kindness at its very core. We're in this together - working and moving together through the power of food, we inspire volunteers, enable businesses, and improve charities.

Thank you for working with us to make the world a kinder place. We could not do what we do without your support.

**SUPPORTING GLOBAL COMMUNITY**

**Internationally**

In 2019, 305 tonnes of surplus food was redistributed with international partners outside of Ireland and the UK. This is the equivalent of approximately 700,000 meals. Through this surplus food going to waste, 876 tonnes of CO<sub>2</sub> emissions are avoided, the equivalent of approximately 876 tonnes of CO<sub>2</sub> emissions.

**305** tonnes of surplus food redistributed

**700,000** meals

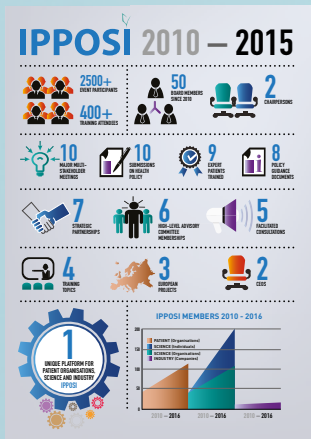
**876** tonnes of CO<sub>2</sub> emissions avoided

**CHARITY**

**A**nother charity I did regular work for is IPPOSI who asked me to design a range of documents they were issuing for fundraising purposes. Info graphics were again required.

**CLIENT:**  
IPPOSI

**BRIEF:**  
Design 16-page information document



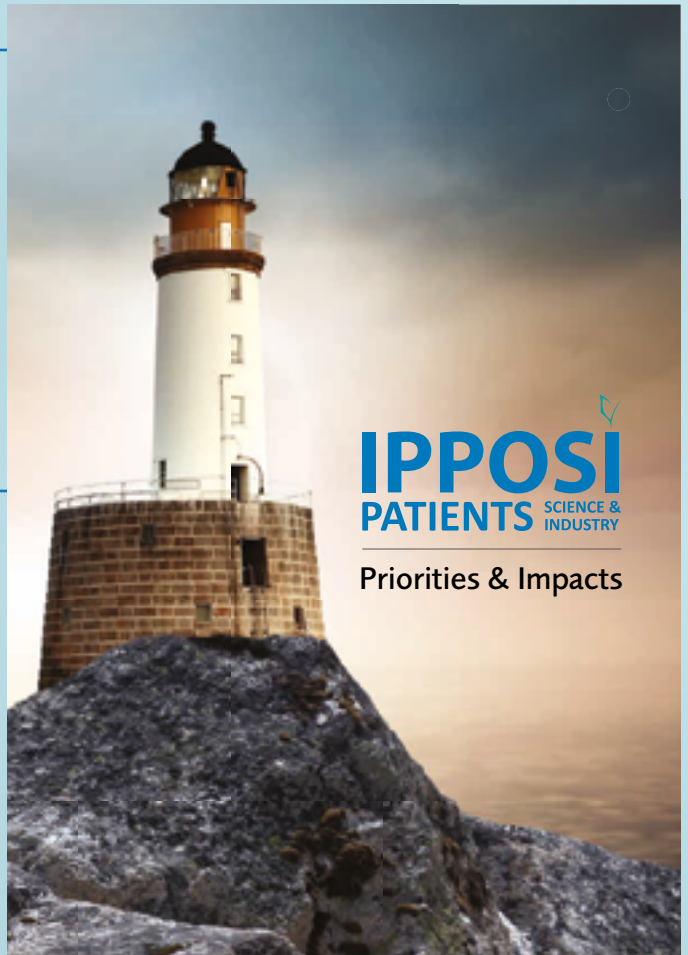
**OUR VISION & OUR MISSION**

**IPPOSI VISION:** Early, equitable access to health innovation for improved patient outcomes.

**IPPOSI MISSION:** We are the collective voice of Patients, Science and Industry in enabling meaningful involvement in, and improved access to, Health Innovation.

**Strategic Priorities** The following IPPOSI strategic priorities have been agreed for the period of 2016-2020:

- Build IPPOSI brand and profile as a consensus building group that influences access to Health Innovation\***
- Actively advocate through our patient-led perspective for improved and equitable patient access to Health Innovation**
- Promote meaningful patient involvement in Health Research and Policy**



**C**ancer Trials Ireland were not happy with the look of their internally-designed strategy document and contacted me to give it a makeover. Apart from the obligatory info graphics (can you spot a pattern here?), I had to format a very text-heavy document into as few pages as possible. Another satisfied client!

**CLIENT:**  
Cancer Trials Ireland

**BRIEF:**  
Redesign existing 20-page strategy document

**STRATEGY 2022-2027**

Together, we're finding answers to cancer.

Supported by



# A MAN'S HOME IS HIS CASTLE IN A MANOR OF SPEAKING

**TOM PEEPING**  
Lawn mower

**B**ack in Celtic Tiger days things got a bit silly. If you wanted your own home you practically had to sell a kidney just to get the deposit up and then have the remaining one listed for sale to keep up with the monthly repayments. Yes, house prices got ridiculous and it seemed there were more property publications cropping up than you could shake a stick at.

One such magazine was **The Property Gallery** which came and went with the aforementioned Celtic Tiger. Myself and a colleague were asked to submit separate design ideas for the second Issue. We decided to team up to do the pitch together and ended up designing and producing the entire issue. We had a commitment for two more issues, depending of course on sales figures.

Unfortunately the magazine was launched into what was quickly becoming a saturated market and it found itself competing not only with other similar magazines, but also property supplements in the newspapers. The inevitable recession which followed the boom meant that the magazine was short lived.

**CLIENT:**  
The Property Gallery

**BRIEF:**  
Redesign 36-page retail magazine

## PROPERTY GALLERY

Residential property listings at home and abroad

Issue No. 2 • April 3rd – April 16th, 2007 • Updated every two weeks • Price €1.50

**Distinctive Homes**  
Featuring Ireland's finest homes with most desirable addresses

**Apartments**  
Presenting you with great options for growing in popularity apartment living

**Mid-Range & Starter Homes**  
Upsize, downsize and First Time Buyer's options

**Properties Abroad**  
Showcases of properties for investor's portfolio

**Also**  
Adding value to your home by extending it!  
Latest in home design trends.  
Help & Services

*"Diverston House"  
Diverston Road, Donkey,  
Co Dublin.  
For full details of this  
property, turn to page 6.*

**Properties in Dublin City & County • Commuter Belt • Abroad**

**Distinctive Homes**

**Diverston House, Diverston Road, Donkey, Co Dublin.**  
A truly unique property with a superb location.

**Location**  
The location of this property, overlooking the Dublin Bay, is truly exceptional. The property is situated on a quiet, tree-lined road, just a short walk from the local primary school and bus stop. The area is highly sought after and offers a truly exceptional lifestyle.

**Interior**  
The interior of this property is truly exceptional. The property features a large, bright living room with a fireplace, a dining room, and a kitchen. The property is finished to a high standard and offers a truly exceptional lifestyle.

**Warning**  
No guarantees.

**Family Homes**  
A truly unique property with a superb location.

**Apartments - Dublin City & County and Commuter Belt**

**4 Great Apartments, Wilton Place, Dublin 2**  
A truly unique property with a superb location.

**The Old Dublin Park, Dublin, Co Dublin**  
A truly unique property with a superb location.



# IF YOU GO DOWN TO THE WOODS TODAY...

**JIMMY FORTYCOATS**

Johnny's 2nd cousin several times removed

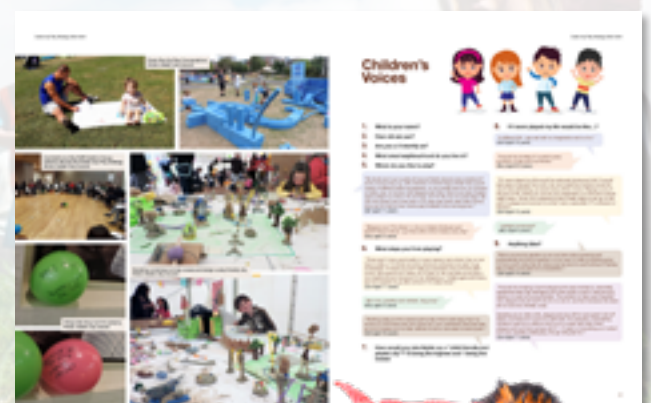
**T**his is one of those prestige jobs that comes around now and again. I was very pleased to be asked to design this document, it was a nice piece to add to my portfolio.

Although it was quite lengthy in its initial development, once it got to me I was able to get stuck in and really enjoyed it. Of course I had forgotten that there is a legal requirement to also produce official documents in the Irish language. I ended up having to produce the whole thing all over again, remembering which photos and figures were appropriate to each relevant passage. Of course I was working with an already designed publication so it became an exercise in localisation, which took me right back to my days working in that capacity for Microsoft Ireland in the 90s.



**CLIENT:**  
Fineprint/Dublin City Council

**BRIEF:**  
Design and layout of 128-page Play Strategy document. Adapt finished document to Irish language version.



# KEEPING UP-TO-DATE IN MORE WAYS THAN ONE

DAVE MORRISSEY

Finished Artist, Graphic Designer and occasional musician



**T**his is the part where you'd probably expect me to go on about what I use to get my work done. However, I thought it best just to graphically display what I use rather than describe it. After all, show, don't tell is always the best approach. I will mention however that I use the latest hardware and software and am always conscious of technology trends.

I hope you've enjoyed thumbing through this magazine. I have thoroughly enjoyed putting it together as a showcase for my career down through the years, as well as my warped sense of humour. Hey, life's not meant to be too serious!

Don't hesitate to contact me if there's anything I can do for you. I have to keep Sam the dog in tennis balls.



DAVE FINISHED ART & GRAPHIC DESIGN  
MORRISSEY

9 The Oaks  
Clane  
Co. Kildare



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info@davemorrissey.ie  
www.davemorrissey.ie



## REVIEWS

*Back in the mid-2000s there were three senior finished art freelancers Dublin ad agencies could rely on. One of them was me, and one of them was Dave. Dave had more studio management experience than I did, plus he's a much better guitarist than me.*

**Devin Doyle**  
Freelance Finished Artist

*Dave is a generous and supportive colleague. He has total attention to detail and a flair for highly creative visuals. I would recommend Dave instantly for finished art and graphic design work, and can assure anyone that working with Dave is a very enjoyable experience.*

**Regina Kealy**  
Experienced, award-winning senior copywriter

*Dave can work with anyone and on anything without any fuss, He asks the right questions and takes the initiative when required. He's reliable and accurate. Hire Dave.*

**John Moore**  
B2B marketing and business design consultant at Smart Media

*Dave is one of those dream colleagues that will always help you out, no questions asked. After hours, Saturdays... he is a team player and an asset to any studio or organisation. No deadline will be missed if Dave is on the job he is too much of a perfectionist. Every agency should have one.*

**Louise Leonard**  
Accelerating Growth in SME's through Coaching/Training/ Mentoring

*Dave is a pleasure to work with. He always delivered high quality work and his attitude is fantastic. He's happy to help with everything and no request can phase him. I would not hesitate to recommend Dave.*

**Louise Cranley**  
Group Design Director - Accenture Song

*One of the best out there. Adaptable, quick and accurate. Top of my list for hiring in for Finished Art.*

**Neil O'Reilly**  
Creative Services - BBDO

*What are you doing Dave? This is highly irregular!*

**Hal 9000**  
Main Computer - Discovery Spaceship, Jupiter Mission

## LETTERS TO THE EDITOR



**Dear Dave**  
Last night I had a mad dream that I was turning into a camera. What should I do?  
**Flash Murphy, Portlaoise**

**Dear Flash**  
Snap out of it before it develops into something larger.

**Dear Dave**  
I woke up this morning to find my wife is completely ignoring me. Not only that, she seems to have stopped bothering to get out of the bed, open her eyes or even move. Do you think she's losing interest in me?  
**Jim, Pitcairn's Island**

**Dear Jim**  
To quote a 23rd century doctor, "She's dead Jim"!

**Dear Dave**  
While enjoying a merry stroll down Grafton Street last week, I was suddenly interrupted by the four horsemen of the apocalypse causing a disturbance outside Brown Thomas. Do you think this is a bad sign?  
**Jethro Tool, Dundrum**

**Dear Jethro**  
I think it's more a sign of you having one too many during lunch.

**Dear Dave**  
One of the burning questions of our time remains unanswered: If it took a dog a week to walk a man with a wooden leg to kick the pips out of a tomato?  
**Karla Chameleon, Lambay Island**

**Dear Karla**  
Sorry I didn't quite catch that. Could you repeat the question, a little louder this time?

**Dear Dave**  
Does your chewing gum lose its flavour on the bedpost overnight?  
**Bubba Wrigley, Nepal**

**Dear Bubba**  
After extensive scientific tests that weren't actually done, I can confirm that the answer to your question is 42.

**Dear Dave**  
I think you're making these letters up to fill up the space on the inside back cover of this magazine.  
**Dave Morrissey, Clane**

**Dear Dave**  
Impudence! Do you think I'm just talking to myself here or something? Oh wait, I actually am. I've been sitting in front of this screen too long. Why is it dark outside?



**NEW  
FORMULA**



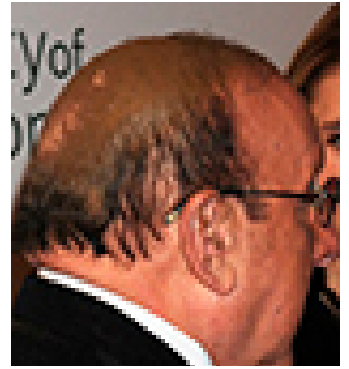
**ACME<sup>®</sup>  
SPRAY-ON  
HAIR**

*Seriously lads...  
ye'd never know  
the difference!*

**SPECIAL OFFER**  
**3 BOTTLES FOR NO  
QUESTIONS ASKED.**

*(After that you're on your own)*

*"ACME's incredible  
Spray-On Hair  
has given me the  
confidence to face  
the shareholders  
again with dignity."*



**JEROME STRINGBEAN**  
CEO, Flavour Food Additives plc

*"ACME Spray-  
On Hair gives  
me the edge I  
need, both on  
the pitch and on  
my forehead."*



**CARTWHEEL TROTSKY**  
Portland Eagles

[www.spruriousproducts.com/getrichquickschemes](http://www.spruriousproducts.com/getrichquickschemes)



**NO, REALLY... YOU SHOULD HAVE GONE!**

