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Indian gold jewellery design books pdf

India is the world's second largest consumer of gold. But ask any urban woman in the country and she will tell you that her jewellery rests in a locker because it is impractical to it wear on a regular day.In early 2014, Saroja Yeramilli, a former executive with jewellery brand Tanishq, decided to reverse this trend—and profit from it. "I spoke to many women for my research and they all said 'I am not a jewellery person'. Strangely, everyone thought she was the exception, but that was not the case," Yeramilli told Quartz."Our entire generation, and maybe even a generation or two before us, moved away from precious jewellery completely," explained Yeramilli, who spent over a decade with Tanishq, one of India's largest organised jewellery brands, owned by the Tatas. "We are India's under-jewelled women."This aversion, according to Yeramilli, is a result of changing fashion trends. An increasing number of urban women in India now prefer western clothes, but gold jewellery is still mostly designed for traditional wear. Besides, the industry is male-dominated—in both the branded and unbranded segments. Men do not always understand what women want, she added.So, in January 2015, Yeramilli, along with former Tanishq colleague, R Krishnakumar, began working on building an online jewellery brand that would cater to young, urban Indian women.Earlier this month, the duo launched Melorra, a mobile app for jewellery purchase, designed and produced by Yeramilli and her team of 40. The app targets women aged between 18 and 40 years, with an aim to "bridge the wardrobe mismatch" by offering jewellery that goes with western wear. The app is currently available only on iOS, but will be launched for Android by end of January. The company will also launch a website in April. On Jan. 7, Melorra announced that it has raised \$5 million (Rs34 crore) from Mumbai-based Lightbox Ventures.Advantages & challengesOnline jewellery retail is not new to India. The two leading startups in the category, Caratlane and Bluestone, were founded in 2008 and 2011, respectively and are backed by marquee investors. Caratlane's investors include Tiger Global, while Bluestone has Accel Partners and Ratan Tata.Some traditional brick-and-mortar retailers also sell through Amazon, Flipkart and Snapdeal.But Yeramilli feels they haven't succeeded at impressing buyers because they sell through a catalogue. Her app, on the other hand, displays jewellery as it would look worn with a particular attire.Screenshots of Melorra app.This is one of the features of Melorra that impressed Siddharth Talwar of Lightbox, who led the venture capital firm's investment in the company. "Half the joy in buying jewellery is about the experience," Talwar told Quartz. "The existing players have been selling jewellery through catalogues. That's now how you buy jewellery at stores."Like most online jewellery startups, Melorra has tied up with logistics companies for delivery and will manufacture on demand, bringing down cost of storage and warehousing. But selling jewellery through a website or an app still remains an uphill task in India. Online sales account for less than 0.2% of jewellery sales in the country.Online precious jewellery sellers have struggled because a majority of Indians prefer buying gold from trusted family jewellers. However, Yeramilli said that is not one of her challenges. "Young women these days move cities often and they don't really have family jewellers," she said.Following fashionMelorra has employed fashion consultants and stylists who watch out for apparel trends and what global brands like Zara, H&M, and Marks and Spencer are bringing to India. The jewellery collection is then designed around these trends.Jewellery is a 5,000-year-old industry that behaves like a 5,000-year-old industry."Even though some brands have tried to create contemporary jewellery, it's the same motifs like peacocks and temple art that they use," Yeramilli explained. "Fashion has changed, technology has changed, and accessories have changed. But jewellery is a 5,000-year-old industry that behaves like a 5,000-year-old industry."I wanted to design jewellery, not in silos but to go with an entire look and outfit," she added.Melorra is also conscious about making itself affordable. The average price for their products on the app is Rs.16,000.Starting up at 45Even though India's startup ecosystem is generating between three and four new companies everyday, Yeramilli is a bit of an exception. At 46, she is decidedly older than most well-known Indian startup entrepreneurs in their late 20s or early 30s."I'm impressed and excited by entrepreneurship. That's why I got sucked in. It has nothing to do with age. Nobody's ever asked me my age—not investors, not my peers," Yeramilli said. "I have the energy of a 20-year-old and wisdom and experience of a 46-year-old. I use that to my advantage." Design elements that bring congruence to a book.Moodley Brand IdentityQuite a long time ago I studied graphic arts, with the intention of understanding the basics of book cover design. I remember the designer at the time was considered one of the best in the industry. I recall some of his "lessons" as though it were yesterday. Not too long ago I was at a writer's conference and was drawn to a table filled with books. I wanted to see if it were true... that a great book would just "grab" you, and as a potential reader, you would "feel" there was a happy marriage there with the cover design, interior design, and the content shared by the writer. As I discovered at that table... his message was timeless; I did feel the grab!If you have been reading, writing, publishing, or marketing books for any length of time, you, too, have probably experienced a moment when you saw "a" book and thought, this is exceptional on so many levels!" First, the book caught your attention with very little effort; a closer examination reflected a product that was well-executed... the design reflected the content. The book that grabs the reader!You've felt it... a book that just grabs you, with little to no effort! The title was probably relatively simple, but there was "something" about the size, shape, and cover finish that stood out as unique. You felt the book... through colors that were bright and saturated and cover elements that held a deep promise of what the pages held. The font type danced in tandem with the imagery... the borders. Without ever opening the book, you knew, you just knew, it would become a best-seller... a classic!As humans, it is easy and natural to adapt to standards, which is why a book that is unusual in size stand out. We have grown accustomed, almost dulled to the point of acceptance, that a book is 6 x 9. The square book or oblong shape makes us look again! Instead of being attracted to standard colors to which we have grown accustomed, we are magically drawn to those we find more playful, and although we have long been conditioned to believe hardbound books with beautiful jacket colors are a cut above, the book that has an unusual finish may more easily win our hearts—there being something more tactile in a softer coating that makes a book "feel" more approachable—consciously and subconsciously.And then... you opened the pages.Inside, you discovered the art of a designer who knew how to carry the intensity of the cover into the interior of the book. Unusual endpapers, flyleaves or divider pages. Photos were artistically placed as solid bleeds, extending off the page to give it an appearance of infinite viewing—leaving you with an added feeling of depth and visual interest—a treatment that echoed and reinforced the title of the book.Ah! The feel of paper...In a day of technology that supports digital reading, there remain a large number of avid readers who love the feel and smell of paper. They know, intuitively that paper can be a powerful element of a book's design. Subjective... it is easy to forget; powerful because although a reader doesn't think about it, the designer's choice can make the text easier to read, and "connective" through the finger's touch.Where a designer's art-talent shines...Books are made for reading - there is no contest to that reality. However, the enjoyment comes in waves when the designer's art is evident in the creative use of a book's design grid. No simple paragraphs here! The designer may have included columns that broke up tedious reading, there may have been simple line drawings or a significant shift visible through the bold use of fonts and color depth. You may have been intrigued there was a wide use of white space... intriguing and playful replacing dull, boring linear paragraph structure.What did you see; what did you feel?Granted, you are not the designer so you probably were more aware of what you felt than what you saw! Instead of connecting the typefaces being strategically placed, you probably were drawn to a certain rhythm and predictability. As you shifted back and forth between the text—you probably did not so much see the variances as feeling the delight in the variety; you felt a creativity that didn't mess with readability. You did not consider the contrast in the typeface, nor did you calculate the weight, darkness of the font, etc. You simply felt how easily you "moved" through the book's pages. You probably didn't focus on the artistically inserted divider pages, you just felt the mental break they provided; some of them you may actually have felt were works of art in themselves. All of these feelings were impressive design techniques not always found in a world rife with books being published just to "get the word out" You felt them because the designer lifted the quality of the book above competitors by doing little more than using artistic principles to provide the congruence between the content and the tone of the book's overall appearance. Great book design goes beyond typeface and grid design. When your book marries that with paper choice, cover enhancement, etc. each supports the other to reinforce the overall "purpose" of the book.And that, dear writers, is when you have a book that grabs your readers.This article is accurate and true to the best of the author's knowledge. Content is for informational or entertainment purposes only and does not substitute for personal counsel or professional advice in business, financial, legal, or technical matters.© 2017 Anna Weber DesignSponge at Home, by Grace Bonney (Artisan, 2011)Billing itself the 'home decor bible,' this comprehensive book from the much-beloved blog Design*Sponge features tours of real homes, DIY projects, and before-and-afters that will leave its readers ready to drop what they're doing and head to Home Depot.The Power Broker: Robert Moses and the Fall of New York, by Robert Caro (Vintage, 1975)"Not so much a design book at all, really, but the first book that made me fall in love with the shape of cities, New York's in particular, and urban design in general," says AD digital editor David Foxley of this mammoth classic (it clocks in at 1344 pages in length).Vogue Living: Houses, Gardens, People (Knopf, 2007) and Vogue Living: Country, City, Coast (Knopf, 2017) by Hamish Bowles"These Vogue Living books are the best," says Kathryn Given, AD's associate market editor. "The old one that came out in 2007 is an endless source of inspiration and every page is eye candy. The latest title just came out last month, and I can't wait to dive in. For someone just starting out these books are so visually stimulating, and it's so interesting to see how these famous tastemakers decorate."Holiday House: Ten Years of Decorating for a Cure, by Iris Dankner (Pointed Leaf Press, 2017)"As the name implies, it's a compilation of the past decade's most memorable rooms at the annual designer showcase, which raises funds for breast cancer awareness and research," says designer Patrick McGrath. "The book is a fun gift because readers can see how different designers manipulate the same space to different effects."Habitat: The Field Guide to Decorating, by Lauren Liess (Abrams, 2015)This book from Lauren Liess, creator of the popular blog Pure Style Home, delves into her signature aesthetic: mixing vintage with new, quirky with sophisticated, and bringing the outdoors in. It contains valuable lessons on interior design basics from lighting to furniture layouts—to what Liess deems the equally important "intangibles" that ultimately create the mood you want.The Death and Life of Great American Cities, by Jane Jacobs (Random House, 1961)"Any budding design-lover would be lucky to receive this classic—which is actually as captivating a read as it's chalked up to be—at the start of their career," says AD digital design editor Amanda Sims. "Written by none other than the mother of modern urban planning herself, Jane Jacobs, it's the book that made me realize design could truly make a difference (and that there's always a difference needing to be made)."Keith Haring, by Jeffrey Deitch and Julia Gruen (Rizzoli, 2014)"It is the perfect book of art, design, function, decor, etc.," says Xandro Aventajado of Current Interiors. "It's just absolutely perfect in every way down to its size. . . . The book is about Haring's concepts and research and contains a lot of his unpublished photos, written materials, drawings, and journal entries. This was the last book published before his untimely death."The Authentics: A Lush Dive into the Substance of Style, by Melanie Acevedo and Dara Caponigro (Clarkson Potter, 2017)"If you want to get more personal with some creative talents, this new book is a stunning look into their spaces and lives," says AD's Keller.An Affair with a House, by Bunny Williams (Harry N. Abrams, 2005)"What's not to love? Williams has such unimpeachable taste in my opinion, and the concept of taking a long time to really fall for a project of one's own—and do it really well—is hugely appealing to me," says AD's Foxley. "Her passion here is so apparent."A subscription to AD!... Okay, okay, this is not a design book—but we'd be remiss not to include it! A one-year subscription to Architectural Digest is now just \$24.99—and if you're sending it as a gift, our Holiday Box exclusive comes with a tote bag, a coaster set, and a wall calendar, all wrapped up in an AD box to boot. There are many tasks, processes and people involved in the production of a book. Decisions are usually not down to one person alone, but a group of people each with their own requirements and style preferences, so a successful and open minded editorial/designer/client relationship is essential for high quality results. Here are 10 tips for ensuring that your book design is as good as it can be. Text in books is often hampered by the arch of the open book making it hard to read, because the text on the inner right side of a left hand page (verso) or inner left side of a right hand page (recto) bends into the gutter. This normally means that the designer has failed to make the gutter wide enough. Typically for a perfect bound book, the left and right inner gutters should be no less than 25mm each side. However, much depends on how way the book is produced.For instance, when books are perfect bound using hot melt glue, this often dries very stiff and does not allow the book to lay flat. In contrast, cold melt glue is more flexible when dry and allows books to be flatter.If you've had books produced by the same printer/binder before, it's a good start to measure to see how much the text in previous books arches into the gutter. This will help you ensure your gutters are wide enough to make the text readable.Normal practice in creating books is to add a 'running head' on the left-hand page containing the book title and another on the right page with the chapter title. This will greatly aid the reader's ability to navigate around the book. Furthermore, if the book gets photocopied or split up into electronic documents, it will be easy to find the source of the book. For these reasons, it's usually a good idea to include chapter numbers in the running heads as well as chapter titles. Some books use Roman numerals (I–X) for prelim pages to distinguish between the introductory and main sections - but this is a device that's had its day? I'd argue it's clearer and usable to use Arabic numbers (0–9) instead, and explain the section division in other ways.Word spacing is very important in making your text look its best. The default word spacing (also known as justification) values for justified text in QuarkXPress and Adobe InDesign CC are as follows:Every typeface is different so it's difficult to create a hard and fast rule. But in general decreasing the word spacing to around 90 per cent usually creates a smoother and tighter line, reducing the amount of harsh word space 'holes' and improving the reading experience.Book designer Jost Hochuli believes that "the word spacing required by a lowercase e is sufficient" for the average word space size.05. Character spacingTo get an even smoother fit of letters and words on a justified line of text you should adjust the character or letter spacing. Again, the amount will vary, but in general a value of -3% (Adobe InDesign) or -0.6 (QuarkXPress) for minimum and 3% (Adobe InDesign) or 0.6 (QuarkXPress) for maximum is sufficient (Adobe InDesign is measured in 1/1000 em space and QuarkXPress is measured in 1/200 em space).06. Choice of paperChoice of paper in the design of a book and can contribute much to its overall feel. The amount of high bright white paper being used for books has rapidly increased in recent years. However, I'd argue it offers too much contrast between the colour of the text and paper, and that off-white or cream paper is not only more aesthetically pleasing but less stressful on the eyes.That said, industry trends mean it's often now quite a challenge to find uncoated off-white or cream paper stocks and even more of a challenge to find coated stocks in off-white or cream paper.07. Issues surrounding contrastBright white paper is of course preferable when you're targeting your book at people with visual impairments, for whom maximum contrast is clearly desirable.However be warned that people with dyslexia - believed to be around 10 per cent of the world's total population - complain that the contrast of bright white paper and text causes an unstable and blurry reading experience and that the letters move around on the page (see this Bupa page). For this reason, people with dyslexia will often use coloured acetate overlays on top of printed information.08. Make tables easy to readOne way designers often position columns in a table is to space them out to fill the width of the table or main body text width. But this is not advisable because you will increase the space between columns, which can make it harder for readers to read the table in a horizontal way.Best practice is to space columns horizontally with as least space between them but no less than 5mm. Creating tables that have columns horizontally spaced, close together, makes it much easier to read the table horizontally and also to link possible table headings to the left of table (in the first column) to other data to the right.09. Encourage feedbackSo often books are published in a very linear fashion, going through the editorial, design and production stages without getting feedback from those who will read them - they are rarely tested with people.One way to make the process more circular and user-centered would be to put details on the back cover or elsewhere, which would allow people to submit their thoughts and feedback.You could provide a special email address, a web page with a form, or a paper tear-away form. You never know what feedback you might get: someone may point something that can help improve the design, or spot an error somewhere that can be corrected in the next print run.10. Manage the client processWhere a book is a collaborative effort, you have to judge and sense when it is the right time to suggest improvements and agree or disagree to make certain changes from feedback. Some clients are open and welcome suggestions and feedback, other will reject your every suggestion claiming that they know better.Jennifer Rowseell perhaps sums up the relationship best: "Textbooks (in the case of my study, reading textbooks) and other educational schemes are the product of a long collaborative process between actors whose roles in the company are sometimes complementary and sometimes in conflict. The resulting artifact, smooth as it may seem, cannot fail to be the result of numerous transformations and compromises, not only of differing points of view, but of differing intended functions for the text."Words: Thomas BohmThomas Bohm works for book publishers and businesses, and runs User Design, a graphic communication design, illustration and production service.Now read these!

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