

# Graphic Design & Typography

# Вашите права

секој клиент има право на:

- Информација:** да ги дознае придобивките, достапноста како и своите права во однос на услугите за сексуално и репродуктивно здравје
- Пристап до услуги:** обезбедување услуги, без оглед на расата, полот или сексуалната ориентација, брачниот статус, староста, религиозните или политичките убедувања, етничка припадност или инвалидитетот
- Избор:** слободно да одлучува, дали и како да ја контролира својата сексуална репродукција и кои методи да ги користи
- Безбедност:** да бидат способни да се заштитат себе си од несакана бременост, болест или насилство
- Приватност:** да се обезбеди приватност во текот на советувањето или добивањето услуги
- Доверливост:** гарантирање дека сите информации од личен карактер ќе бидат доверливи
- Достоинство:** кон него да се однесуваат со почит, разбирање и грижа
- Удобност:** да се чувствува удобно кога ги добива услугите
- Континуираност:** да добива услуги и терапија за сексуалното и репродуктивно здравје сè додека е потребно
- Мислење:** слободно да го искажува мислењето во врска со добиените услуги






15 ГОДИНИ  
years

**ANHOCH**  
www.anhoch.com

## Poster Design

From theatre play posters & Film posters to informational and scientific posters. Also, I've done many informational brochures, flyers and awareness materials for many NGOs and scientific institutions.

### Medical Patient Rights

- > Adobe Illustrator
- > Adobe InDesign

### 15 Years Anhoch Poster

- > Adobe Illustrator
- > Adobe Photoshop



## TROCHLEOPLASTY IN DYSPLASTIC KNEE TROCHLEA

D.Talevski, Z.Temelkovski, D.Spoa, M.Kocovski  
Clinic for Orthopaedic Surgery, University St.Cyril and Methodius, Skopje, Macedonia

**INTRODUCTION:**  
The main anatomical factors responsible for patellar instability are high riding patella (patella alta), trochlear dysplasia, excessive patellar tilt and an excessive distance between the tibial tubercle and the tubercle groove. Trochlear dysplasia is an important risk factor for patellar instability. Because of a decreased trochlear depth in combination with a low lateral femoral condyle, the patella cannot engage properly in the trochlea. Trochleoplasty is a procedure for decreasing the trochlear groove. Objective of our case report is to present our experience with trochleoplasty as a way of treatment in patients with patellar instability and dysplasia of the trochlea.

**MATERIAL AND RESULTS:**  
Between 1999 and 2009 four patients with dysplastic knee trochlea were treated at our clinic. All the patients were older than 18 years of age. Three women and one man were include into the study. The dominate symptoms were retropatellar pain and instability of patello-femoral joint. Also in one patient there was osteochondral fracture of the patella. Dejour radiographic criteria was used as a way of valorization. Lateral x-ray showed dysplasia of the trochlea gr. C(3). Masse technique of trochleoplasty was conducted to solve this kind of trochlear pathology and stability of the patella was achieved in all patients. Axial CT scan performed after the operative intervention showed: prominence of the patella < 3 mm, tollerable trochlear angle (138° - 145°) and patellar tilt below 20°.

Grade	Comment, IIS	CT
Grade A	Excessive sign	Normal
Grade B	Excessive sign	Flat or minimal fracture
Grade C	Excessive sign	Acromioid of trochlear fossa
Grade D	Excessive sign	Acromioid of trochlear fossa

Henri Dejour's classification of the grades of trochlear dysplasia (taken from: C.Fink, D.Dejour)

Grade C trochlear dysplasia and osteochondral fracture of the patella

**The Masse operative technique of Trochleoplasty**

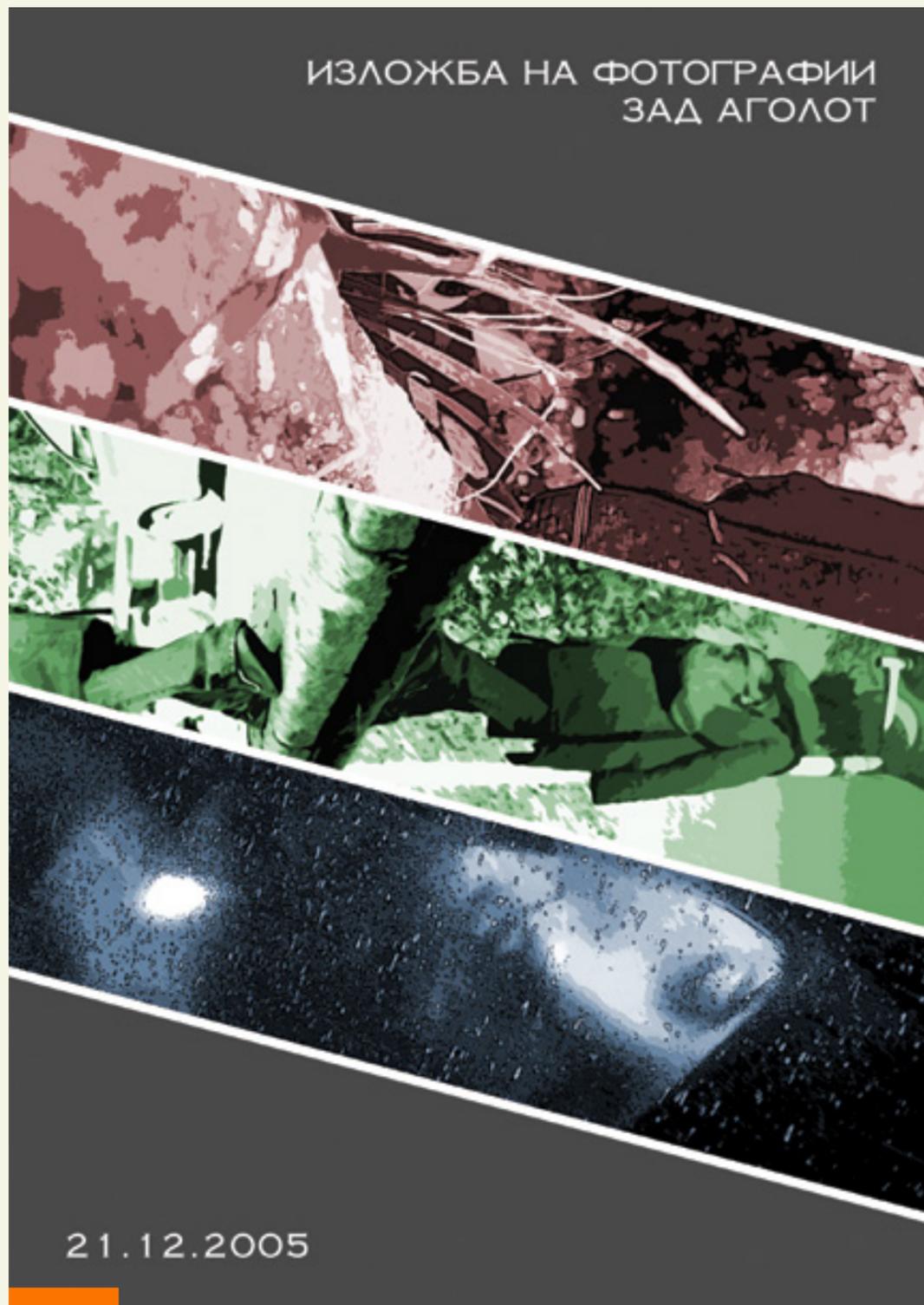
1. Sharpening of the subchondral bone
2. Incision
3. Impaction
4. Fixation of the cartilage

(from P. Raymond)

Postoperative CT scans

**CONCLUSION:**  
Deepening of the trochlea in patients with persistent retropatellar pain in association with trochlear dysplasia, whether or not in combination with instability, should be taken into consideration. Patients with a proven dysplasia will not have any benefit form an isolated medialisation/distalisation of the tibial tuberosity or a soft tissue procedure because these surgical techniques do not correct the anatomical bony deformation. Trochleoplasty was shown to be a safe and effective procedure to correct patellar instability, to decrease the risk of osteochondral fractures of the patella and preventing the osteoarthritis of patello femoral joint.

- Poster for the short movie
  - Epizodist - directed by Igor Aleksov
  - > Adobe Photoshop
  - > Digital Photography
  
- Medical Research Poster
  - Orthopaedic Clinic - Skopje
  - > Adobe Illustrator
  - > Adobe Photoshop
  - > Adobe InDesign



- Photography Exhibition Poster
- > Adobe Photoshop
- > Digital Photography

Ваша препоручуваме да користите оригинални Microsoft производи

**ANHOCH GOLIATHXD**

- Intel Core i7 860
- 2 GB DDR3 RAM
- Intel P55 Motherboard
- ATI 4650 1GB DVI/HDMI
- Dual - Layer DVD RW
- 1 Gbps Ethernet
- 7.1 HD Audio
- Multi - Card Reader
- Windows 7 Professional

Microsoft  
Windows 7  
Partner

*Anhoch GoliathXD 800 кој е сертифициран за новиот Windows 7 и опремен со најновата линија на процесори Intel Core i7 и i5, носи иновации кои ќе ви помогнат да ја завршите работата онака како што сте замислиле, истовремено обезбедувајќи ви врвна стабилност и сигурност.*

**Подготвен за иднината а достапен денес.**

**ANHOCH** [www.anhoch.com](http://www.anhoch.com)

Анчоч - Врвјанска 27, 1000 Скопје, Тел: 02 329 66 55; 02 313 52 33 | Анчоч ПИ Маркет - ПТЦ, Прилеп | Анчоч ПИ Маркет 2 - Т.Л. Петкокарби  
Продавна Мрежа: "Ала Нет" Битола 047 224 045 | "888 Електроник" Неготино 043 371 200 | "Светина GPC" Штип 012 392 148 | "KAV" Гевало 044 341 791  
"Талан Компјутер" Гостивар 042 212 833 | "МедиаНет" Кочани 013 279 961 | "Мајкросит" Прешево 048 417 007  
"Wings" Струмица 034 346 549 | "Алвис" Стрелча 046 267 756

- Anhoch PC Brand Poster
- > Adobe Illustrator
- > Adobe Photoshop
- > Digital Photography

---

# Album Covers

Collaborating with mostly independent bands I've done Album Covers, flyers, Concert Posters, T-Shirts and other Band-promo materials.



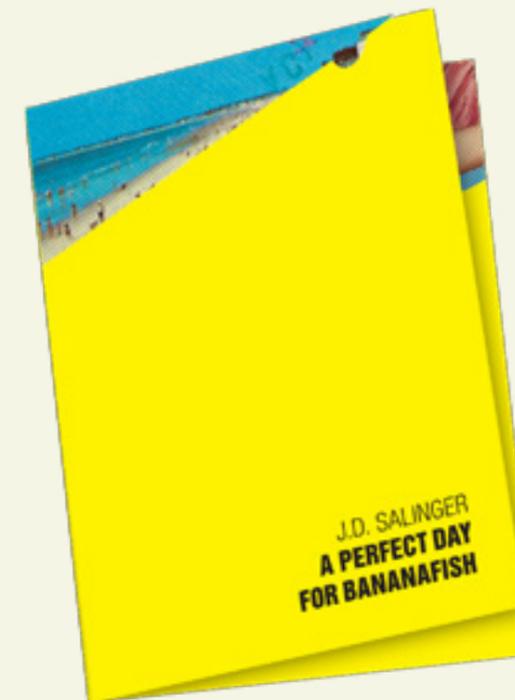
- Album Cover for „Mindfist“
  - > Adobe Photoshop
  - > Digital Photography

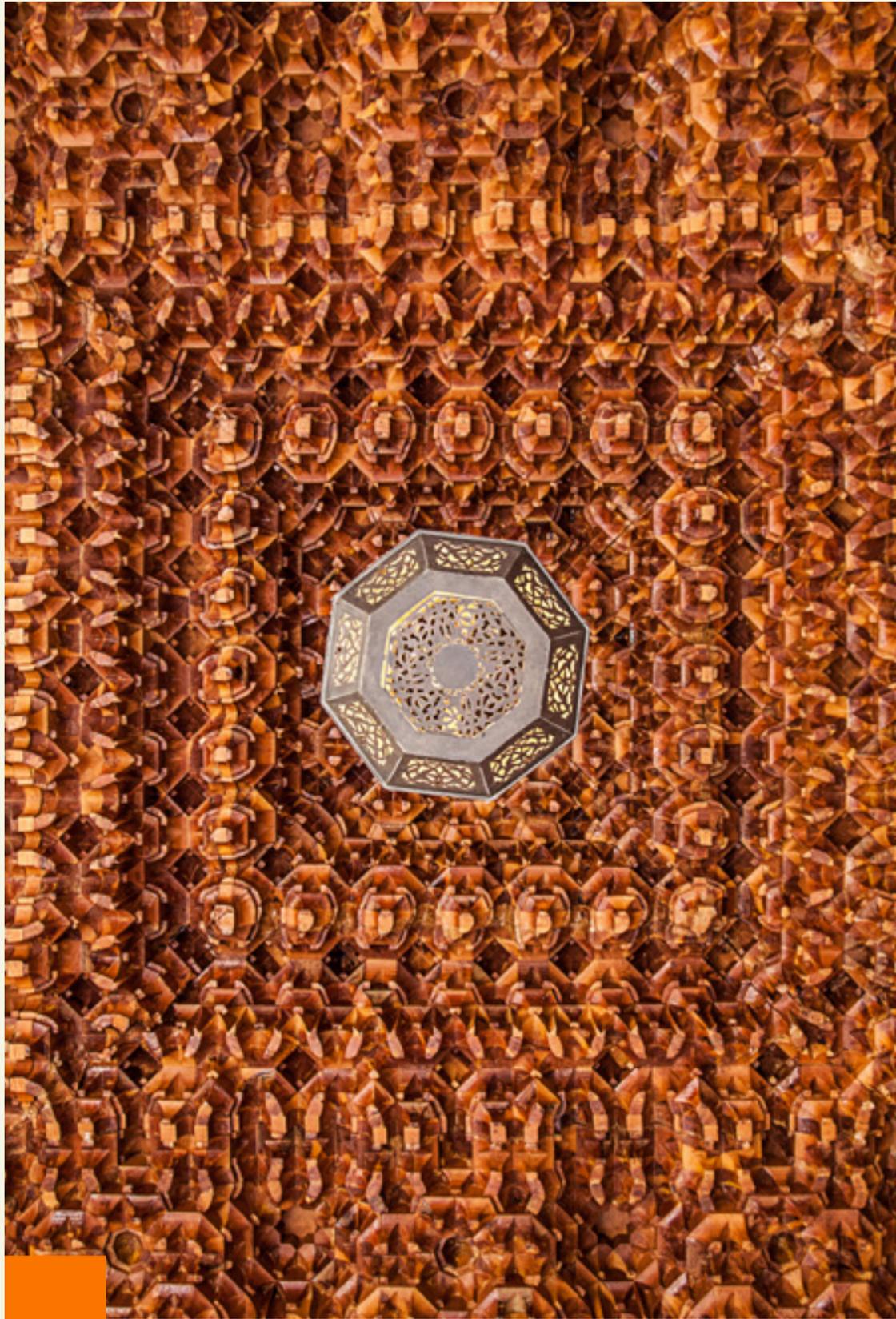
- Album Cover for „Nihilist“
  - > Adobe Illustrator
  - > Adobe Photoshop
  - > Digital Photography

# Typography & Editorial

Various Brochures, Leaflets, Catalogues, Books are some of the editorial work experience I have, but also I've expressed my love of typography in various digital works as well as printed.

- Foldout booklet for short story
- > Adobe InDesign
- > Adobe Photoshop





## Variety up above

Many forms of Islamic architecture have evolved in different regions of the Islamic world. Notable Islamic architectural types include the early Abbasid buildings, T-Type mosques, and the central-dome mosques of Anatolia. The oil-wealth of the 20th century drove a great deal of mosque construction using designs from leading modern architects. Arab-plan or hypostyle mosques are the earliest type of mosques, pioneered under the Umayyad Dynasty. These mosques are square or rectangular in plan with an enclosed courtyard and a covered prayer hall. Historically, because of the warm Mediterranean and Middle Eastern climates, the courtyard served to accommodate the large number of worshippers during Friday prayers. Most early hypostyle mosques have flat roofs on top of prayer halls, necessitating the use of numerous columns and supports. One of the most notable hypostyle mosques is the Mezquita in Córdoba, Spain, as the building is supported by over columns. Frequently, hypostyle mosques have outer arcades so that visitors can enjoy some shade. Arab-plan mosques were constructed mostly under the Umayyad and Abbasid dynasties; subsequently, however, the simplicity of the Arab plan limited the opportunities for further development, and as a result, these mosques gradually fell out of popularity. The Ottomans introduced central dome mosques in the 15th century and have a large dome centered over the prayer hall. In addition to having one large dome at the center, there are often smaller domes that exist off-center

### A R C H I T E C T U R E

over the prayer hall or throughout the rest of the mosque, where prayer is not performed. This style was heavily influenced by the Byzantine religious architecture with its use of large central domes.

An element of Islamic art usually found decorating the walls and window screens of mosques and Muslim homes and buildings, the arabesque is an elaborate application of repeating geometric forms that often echo the forms of plants, shapes and sometimes animals (specifically birds). The choice of which geometric forms are to be used and how they are to be formatted is based upon the Islamic view of the world. To Muslims, these forms, taken together, constitute an infinite pattern that extends beyond the visible material world. To many in the Islamic world, they in fact symbolize the infinite, and therefore uncentralized, nature of the creation of the one God ("Allah" in Arabic). Furthermore, the Islamic Arabesque artist conveys a definite spirituality without the iconography of Christian art. Arabesque is used in mosques and building around the Muslim world, and it is a way of decorating using beautiful, embellishing and repetitive Islamic art instead of using pictures of humans and animals (which is forbidden Haram in Islam).



The Qur'an uses the garden as an analogy for paradise and Islam came to have a significant influence on garden design. The concept of paradise garden was commonly used the Persian gardens, as well as Charbagh garden of Mughal architecture.

- „Upward Views“
- Photographic & Editorial
- > Digital Photography
- > Adobe InDesign
- > Adobe Photoshop



# The baroque cycle

One of Berlin's finest baroque churches, Sophienkirche was named for Sophie Louise, wife of King Friedrich I. The queen financed the project but was nowhere to be seen when it opened in 1713, though not by choice: her stepson and newly crowned king, Friedrich Wilhelm I, had banished her from Berlin! Today the galleried confection with its delicate stucco ceiling is rarely open and the tower is under long-term reconstruction. The entrance is at the end of a walkway off Grosse Hamburger Strasse, past a building still sporting WWII shrapnel wounds. The enchanting churchyard with its ancient trees and gracefully aging tombstones is also visible from Sophienstrasse.

Stucco has also been used as a sculptural and artistic material. Stucco relief was used in the architectural decoration schemes of many ancient cultures. Examples of Egyptian, Minoan, and Etruscan stucco reliefs remain extant. In Roman art of the late Republic and early Empire, stucco was used extensively for the decoration of vaults. Though marble was the preferred sculptural medium in most regards, stucco was better for use in vaults because it was lighter and better suited to adapt to the curvature of the ceiling. The renaissance discovery of the stucco reliefs in the Domus Aurea led to the development of the grottesco style of decoration. Baroque and Rococo architecture makes heavy use of stucco. Examples can be found in churches and palaces, where stucco is mostly used to provide a smooth, decorative transition from walls to ceiling, decorating and giving measure to ceiling surfaces. Stucco is an integral part of the art of belcomposto, the Baroque concept that integrates the three classic arts, architecture, sculpture, and painting.

The Sophienkirche is a Protestant church in the Spandauer Vorstadt part of the Berlin-Mitte region of Berlin, eastern Germany. One of its associated cemeteries is the Friedhof II der Sophiengemeinde Berlin.

Designed by Philipp Gerlach, its foundation stone was laid by Frederick I of Prussia. After the death of her husband Frederick's third wife Sophie Luise von Mecklenburg-Schwerin (1685-1735), did not (as originally intended) have the church named after her at the consecration ceremony presided over by Frederick's successor Frederick William I on 25 February 1713. On 18 June 1713 the church was dedicated as the Spandauische Kirche. It was first named after Sophie Luise under his successor Frederick II, and has been called the Sophienkirche ever since.

A baroque tower was added in 1732-34 by Johann Friedrich Graef.

In 1891/92 the church was rebuilt to designs by Friedrich Schulze by the practice Kyllmann & Heyden, overseen by Kurt Berndt. The roof was raised and an altar niche added

at the east end, and the surviving interior decoration is almost entirely from this restoration. There is a memorial to the poet Karl Wilhelm Ramler on the outside wall of the church's sacristy and one on the exterior north wall of the church to the poet Anna Luise Karsch.

Prominent graves in the churchyard include those of Carl Friedrich Zelter, founder of the Berlin Singakademie, and graves from the last days of the Second World War in the adjacent Sophienstraße.



In die Außenmauer der Kirche ist an der Sakristei die Erinnerungstafel für den Dichter Karl Wilhelm Ramler – ein schönes Beispiel einer frühklassizistischen Schriftplatte – sowie an der Nordwand diejenige für die Dichterin Anna Luise Karsch eingefügt.

- „Upward Views“
- Photographic & Editorial
- > Digital Photography
- > Adobe InDesign
- > Adobe Photoshop

## ARCHITECTURE

Berlin Cathedral (German: Berliner Dom) is the colloquial name for the Evangelical (i.e. Protestant) Oberpfarr- und Domkirche (English analogously: Supreme Parish and Collegiate Church, literally Supreme Parish and Cathedral Church) in Berlin, Germany. It is the parish church of the Evangelical congregation Gemeinde der Oberpfarr- und Domkirche zu Berlin, a member of the umbrella organisation Evangelical Church of Berlin-Brandenburg-Silesian Upper Lusatia. Its present building is located on Museum Island in the Mitte borough.

The Berlin Cathedral has never been a cathedral in the actual sense of that term since it has never been the seat of a bishop. The bishop of the Evangelical Church in Berlin-Brandenburg (under this name 1945–2003) is based in St. Mary's Church, Berlin, and Kaiser Wilhelm Memorial Church. St. Hedwig's Cathedral serves as seat of Berlin's Roman Catholic metropolitan bishop.

However, in the 19th century a new building was under discussion since long, but the post-Napoléonic poverty made its realisation impossible. After dismantling the movable interior (altar, paintings, sarcophagae), Boumann's building was demolished in 1893 and Julius and Otto Raschdorff, father and son, built the present Supreme Parish and Cathedral Church in exuberant forms of high Neo-Renaissance style.

In celebration of the Union Karl Friedrich Schinkel remodelled the interior in the same year and in 1820–1822 the exterior of Boumann's church in the neoclassicist style. The Supreme Parish and Cathedral Church faced at its southern façade the Berlin Castle, the palace of the Hohenzollern and the Lustgarten park at its western front, which is still there.

The organ in 1964 – on the floor the rubble of the dome, destroyed in an Allied bombing 1944. With no separation of Protestant church and state of Prussia, Wilhelm II officiated as the summus episcopus and the state paid the complete construction cost of 11,5 million Marks. At 114 metres (374 ft) long, 73 metres (240 ft) wide and 116 metres (381 ft) tall, it was much larger than any of the previous buildings and was considered a Protestant counterweight to St. Peter's Basilica in Vatican City. On 27 February 1905 the present building was inaugurated.



- „Upward Views“
- Photographic & Editorial
- > Digital Photography
- > Adobe InDesign
- > Adobe Photoshop



■ Desktop Wallpaper Design

- > Adobe Illustrator
- > Adobe Photoshop
- > Digital Photography

■ Desktop Wallpaper Design

- > Adobe Illustrator
- > Adobe Photoshop

