GRAPHIC COMMUNICATION

Pre-entry Preparation, Requirements and Recommendations

Welcome to A-Level Graphic Communication at Comberton Sixth Form.

PREPARATION

In order to make a successful transition to A-Level Graphic Communication, you are required to complete the following research and drawing tasks over the summer. This work is preparation for your first project, so please read through the information carefully and complete it for your first lesson. We recommend purchasing the following equipment in advance.

We also request a voluntary contribution of £30 to cover material costs for the full two-year course (including the year 13 sketchbook & portfolio). This payment can be made via ParentPay in September.

EQUIPMENT

1. A spiral bound A3 sketchbook with heavy weight cartridge paper (min. 160 gsm)
2. For homework, we recommend buying a selection of quality drawing pencils and drawing pens, both B&W and colour. Watercolour pencils and brushes would also be beneficial.
3. It's not mandatory, but an iPad is a fantastic tool for a designer. You can get one through the iPad scheme. (See CVC transition information). If this is an option for you, or if you already have one, please download the Procreate app. It's a one-off payment of £12.99.

RESEARCH (4 hours)

- Create a title page to fill the first page of your new sketchbook. The title is TYPOGRAPHY. Each letter should be created in a different way and should represent a distinctly different style. You can cut images from magazines, take photographs, or draw them. Research the key terminology used for describing typography and neatly label your title letters.
- Choose one piece of work by Ben Eine. Visit beneine.co.uk. Stick a picture of this into one page of your sketchbook and do a design analysis underneath. (See page 4). Complete the statements in as much detail as possible and remember that it's your opinion that is important.

DRAWING (2 hours)

- In pencil or fine-liner pen, draw a <u>detailed</u> observational drawing to fill an A3 page in your sketchbook. Your pencil drawing could be a close-up of something or a bigger view such as a landscape, but it must be from real life. Choose something that has different patterns or textures, so that we can use it as a starting point for a monoprint in class in the first lesson.

If you have any queries about your course preparation please contact Kimberley Allen before the end of term: kallen@combertonvc.org

Some Graphic Designers

Posters	Typographers	Layout / Magazines / Books
A.M Cassandre – poster design Herbert Matter – Swiss Travel Posters, Furniture company Knoll Saul Bass – USA Saul Bass – USA, worked on influential film sequences, and promotional materials, poster design Paul Rand – USA, introduced modern art to corporate identity, logos and trademarks Ikko Tanaka – Posters for 1964 Olympic games Henryk Tomaszewski – Poster designs for theatre, film and exhibitions Otto and Stein – poster for theatrical productions Cyan – magazine, dance, classical music, Oliver Munday – covers, posters, books, illustration	Max Bill – Bauhaus, Swiss, 'maximum expression, minimum means' Herb Lubalin – USA typographer and art director Eric Gill – Gill Sans typeface Muriel Cooper – pioneer of computer typography and design for digital media Wolfgang Weingart – deconstructed typography in 1980s Dan Friedman – Typography April Greiman – Deconstructing typography Tibor Kalman – Benetton magazine Erik Spiekermann – Typography and information design Neville Brody - Style Magazines Johnathan Barnbrook – Designer of many digital typefaces, 1990s David Carson – deconstructed typography, magazine design	Cipe Pineles – USA, pioneer in women's magazines Joseph Muller-Brockman – Swiss modernist, Advocated use of the grid, sans serif type and photography Dan Friedman – Typography Emigre – Influential magazine design Tibor Kalman – Benetton magazine Neville Brody - Style Magazines Why Not Associates – Advertising, books, magazines, playful Design/Writing/Research – exhibition and publishing Cyan – magazine, dance, classical music, The Face, I-D, Area, Dazed and Confused, Wallpaper, Interview Oliver Munday – covers, posters, books, illustration
Promotion and Advertising	**The Grid**	**Comics**
Herbert Matter – Swiss Travel Posters, Furniture company Knoll design Why Not Associates – Advertising, books, magazines, playful	Joseph Muller-Brockman – Swiss modernist, Advocated use of the grid, sans serif type and photography	Leo Lionni – Wrote and designed many children's books
Information Graphics	**Animators / Moving image**	**Travel**
Henry Beck – Tube Map Otto and Marie Neurath - International Sign language, pictograms Margaret Calvert - Road signs Erik Spiekermann – Typography and information design	Robert Brownjohn – Designed the sequence for two Bond films	Henry Beck – Tube Map Otto and Marie Neurath - International Sign language, pictograms Margaret Calvert - Road signs
Identity / Branding / Logo	**Deconstruction of The Grid**	**Packaging**
Paul Rand – USA, introduced modern art to corporate identity, logos and trademarks Yusaku Kamekura – designed the corporate identity for 1964 Tokyo Olympics Wim Crouwel – designer of identities for art galleries, Design/Writing/Research – exhibition and publishing Cyan – magazine, dance, classical music	Gert Dumbar – free and experimental style Milton Glaser and Seymour Chwast – Push Pin Studio, 1960s, used hand drawn imagery, reacted against modernism and the grid, humour and many sources. Start of post-modernism Wolfgang Weingart – deconstructed typography in 1980s Neville Brody - Style Magazines David Carson – deconstructed typography, magazine design	Oliver Munday – covers, posters, books, illustrationOliver Munday Advanced Graphic Design Stefan Sagmeister 1950s/60s Swiss Packaging for Pharmaceutical Company Geigy
Hand drawn/made/collage	**Music Graphics**	**Key player (they've done a bit of everything)**
Hannah Hoch – photomontage Saul Bass – USA, worked on influential film sequences, and promotional materials, poster Leo Lionni – Wrote and designed many children's books Milton Glaser and Seymour Chwast – Push Pin Studio, 1960s, used hand drawn imagery, reacted against modernism and the grid, humour and many sources. Start of post-modernism Gert Dumbar – free and experimental style Oliver Munday – covers, posters, books, illustration Jamie Reid – Designed Sex Pistols album covers	Jamie Reid – Designed Sex Pistols album covers Vaughan Oliver – specializes in image making for record industry including The Pixies Reid Miles and Francis Wolff - Blue Note Mid 60s Atlantic records – symbols, photography and illustration Peter Saville – Joy Division album cover Stefan Sagmeister- Rolling Stones, Lou Reed	Stefan Sagmeister Pentegram – interdisciplinary approach to graphic, product, interior and architectural design Why Not Associates – Advertising, books, magazines, playful Cyan – magazine, dance, classical music, Oliver Munday – covers, posters, books, illustration

Glossary

Brief and Specification: Every designer works towards an outcome which is negotiated and agreed with the client.

Contextual analysis: You need to demonstrate your understanding of design work in context i.e. how the ideas, feelings and meanings within the design relate to social, environmental, cultural, ethical and historical influences.

Materials, processes, technologies and resources: You will need to explore a range of tools and techniques to produce effective, original design

Illustrator: There are three key pieces of computer software made by Adobe that you will need to learn. This one is for drawing and designing.

Vector: Illustrator uses a vector graphic. A vector graphic will mathematically calculate the marks you make and redraw them every time you resize. This is the best for graphic design work as the quality of you design won't be affected no matter how large you print your work.

PhotoShop: Use this one when you have photographic imagery to manipulate.

Pixel: PhotoShop uses pixels. Your image is made up of lots of little squares, these are the pixels. Using pixels for graphic design work can interfere with the quality of the design work when printed to a larger scale.

InDesign: Use this one, when possible to design the layout of your document

The Grid: This is a useful way to organise the layout of your work. There will be an underlying grid in nearly all the best graphic design you see.

Legibility & clarity: Graphic design communicates a message. If your audience can't read and understand the message the work has failed. Is there anything that can be removed tp make the message clearer?

Typography: This is the art and technique of arranging type to make written language legible, readable, and appealing when displayed.

Typeface: This is the family of letterforms.

Font: This is an individual member of the typeface family.

Leading: The space between the lines.

Kerning: The space between individual letters.

Tracking: The space applied to the whole word.

The Formal Elements: These are the elements that go into making any piece of art or design work. They are the language of a piece of design or artwork. If you analyse these you will gain a better understanding of the work. In graphics they are: **Type, Layout, Colour, Space, Shape, Image**

Meaning: What is being communicated?

Form & Function: The form of a design is its aesthetics. The function is its purpose. The balance of these two is critical and is strongly effected by who is it aimed at: **Target audience**.

Style: What are the key **aesthetics** of the design?

Scale: What size and format is the design? How big are elements in relation to each other?

Colour: What colour palette has been chosen? You must know about **CMYK** and **spot colours** for printed graphics

Content: What information, images, logos and symbols make up the design?

Space: This is a powerful tool in design work. Use it to emphasis your point.

Writing about design:

Design Analysis

BACKGROUND INFORMATION
- The Designer/Design Company I am looking at is…
- This is what I have learnt about them…
  (Use your own words to do a synopsis)
- This is where I gleaned this information…
  (List the main websites/books you have sourced)
- The title of the work I've chosen to analyse is…
- The graphic product that this work has been used for is…
- The client is… (To the best of your knowledge)

DESIGN DECONSTRUCTION PART 1
- The Design is made using… (AI, PS, Pencil, Paints etc.)
- The design comprises… (Introduce it's key features e.g. photographs, illustrations, pictograms, information etc.)
- The main style of the design is… (humour, shock tactics, serious, informative, dreamy, gritty, urban, natural, political etc.)
- The typography used is… (Serif, sans serif, modern, old fashioned etc. How many typefaces? Does this aid the design or message?)
- This composition is… (Describe the spacing and layout. Does it use a grid or golden section? How are images/type arranged? Are some elements more of a focus? How and why? Are any elements partially hidden or cut off? Are images hard edged or blended? Is the design multi-layered?)

DESIGN DECONSTRUCTION PART 2
- The design contains movement, which is created by… (If it's relevant describe how lines and shapes are blurred or directional to create movement).
- The colour is… (Limited or contains one spot colour, bold, soft, bright, eco-friendly, organic, symbolic etc.)
- The other strong elements used in the design are… (describe tone, texture, line, pattern etc.)
- The main messages conveyed by the design are… (What is the work about and how is this message conveyed? Both directly and/or symbolically?)
- The target audience is… (Based on the information you have gathered, what is your best guess? Consider age, gender, social class, interests etc.)

DESIGN INSPIRATION PART 1
- This is what _____ said about the design/designer/design company I have analysed… (If possible, include a quote about the work. This could be the designer's comments, taken from their website, or it could be a review of their work from another organisation)
- I have chosen this design because… (Describe your reasons)
- It is relevant to my own work because… (What is of interest to you? Style, subject matter, product etc.)
- The elements of the design I like are… (What most impresses you about the design?)

DESIGN INSPIRATION PART 2
- If I decide to do more work inspired by this designer, I will start by doing… (Which of your design ideas would link nicely with the work of this designer/design company)
- I would use… (describe materials and techniques)
- I would explore… (describe the focus of your experimentation. Colour, style etc.)
- I would focus on… (describe the relevant specification points)

Reflect, Review, Refine

This is different to analysis. This refers directly to your own work. You make decisions all the time when you are making your work.

1. Write down the decisions you have made. Make it obvious what those decisions are. You could do it as you go along on PowerPoint, with regular screenshots/photographs. Or you could keep a diary. Whatever you think will work for you.
2. Look at your own work and work out whether it's doing what you want it to do, or doing something else. Write this down.
3. You must then act on your review. Otherwise it's a bit pointless reviewing! That's the refining bit.

Evaluation

This normally happens at the end of a project or when you have finished a piece of work. Make sure you use the terminology in the glossary. This is your chance to justify your decisions and showcase your knowledge.

1. Start by re-capping the brief and specification. What was the project about? Did you have a client? What were you required to do? Who was the target audience?

2. Summarise your journey through the project and include a description of some of the problems you encountered and how you resolved them.

3. What did you make? Describe in detail the work you made and the materials, processes, technologies and resources you used:

   - How is the design made? Computer generated, drawn, printed, painted?
   - What is in the design? State the obvious. Include content and format.
   - What kind of typeface is used? Serif, sans serif, modern, old fashioned. How many typefaces? Does this aid the design or message?
   - Space/Layout/Composition - golden section, use of grid, deconstructed/anti grid, use of space, lots of space, cluttered, placement of key information, use of corners, up to and over the edges, multi layered, depth, confusing, flat, crisp, hard edged?
   - Movement – lines, shapes, blur to create movement
   - Colour - limited, bold, soft, bright, eco-friendly, organic, symbolic?
   - Humour/Shock tactics/Serious/Conveying information/Clear/Pictograms/Moody/Dreamy/Gritty/Urban/ Political

4. Why did you respond to the brief in this way? Write down some of the key decisions you made. Why did you do what you did?

5. What is the work about? What are the meanings and messages in your work?

6. Have you got a good balance between form and function in your design?

7. Was the work inspired by any specific designers, design styles? Did you have any specific social, environmental, cultural, ethical or historical influences?

8. How does the design aid the message? E.g. cardboard and faded muted colours are often used to communicate organic foodstuffs. Colour can be symbolic.

9. In what ways is your work successful? Check that it's communicating what you want it to. Check the visual impact of the work, is it quiet, loud, busy, simple?

10. Have you met the brief and specification? Is there anything that could be done better, or differently?

11. How would you take the work forward? Would elements of the design be suitable for use on other graphic products?

Graphic Communication:

Assessment Objectives
Key Pointers:

AO1: Develop ideas through sustained & focused investigations informed by contextual and other sources, demonstrating analytical & critical understanding

- Variety of sources: Internet, books, galleries, museums, shops. Original photos & drawings
- Relevant selection: Artist technique or discipline, product examples, imagery & typography
- Clear annotation: Focus should be visual. Annotation should get to the point. In depth when it's relevant.

AO2: Explore & select appropriate resources, media, materials, techniques & processes, reviewing & refining ideas as the work progresses

- Original sources: Use original photos & drawings or images with free creative commons (must be credited)
- Relevant style: Reference artist technique on discipline. Focus on key elements
- Real exploration: Trial lots of options/introduce alternative media/be open to different ideas

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

- Keep it visual: Screenshots, photos, Snipping tool close-ups. Record key stages of design work
- Show failures: Record mistakes positively – what I learnt & why I changed this
- Clear annotation: Don't just describe; justify. Annotation should get to the point & explain your choices

AO4: Present a personal & meaningful response that realises intentions & where appropriate, makes connections between visual & other elements

- Composition: Imagery is striking, typography is clearly legible. Design informs and promotes
- Layout: Margins allow design space to breath. Design elements line up or are offset consistently
- Quality Assured: Correct file size, CMYK, 300 dots per inch, Colour matched. Print and amend

The secret to success
To sum up:

- Do at least three hours homework a week
- Make sure homework is handed in on time so that you get relevant & timely feedback
- Save your work frequently and back it up
- Keep early versions of computer aided designs. (Save them under a different name i.e. logo design V1). You or a client may decide later that they are better than the edited versions
- Always consider the brief, specification, context, target market and client needs.
- Screenshot/snipping tool frequently to evidence your editing skills in documentation
- Credit all of your sources – even if they are unrecognisable in the finished piece
- Ideally use your own images. If this isn't possible, download royalty free imagery from a suitable site e.g. flickr.com
- Never throw work away – The best way to demonstrate that you can 'refine' your work is to evidence the development honestly. Often work that has gone badly informs the next step.