

## 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 and purchase the equipment necessary for the course. This work will form the basis of your first project so please bring everything in to your first lesson and make sure you read through the information fully:

### EQUIPMENT

Please purchase the following:

1. A memory stick, minimum capacity: 16 GB.
2. A spiral bound A3 sketchbook with heavy weight cartridge paper (min. 160 gsm)
3. A selection of quality drawing pencils, drawing pens (B&W and colour) and paint brushes. (We will provide basic materials but you will need some of your own equipment for homework).

### 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 a typographer. (There is a list on page 3 if you can't find anyone suitable). Stick this into a page of your sketchbook and do a design analysis. (See page 5). Answer the questions in as much detail as possible and remember that it's your opinion that is important.

### DRAWING (2 hours)

- Draw the outline of one letter to fill an A3 page in your sketchbook. The style is your choice but it needs to be chunky to accommodate an observational drawing, which must completely fill the outline. Your drawing could be a close-up of something in detail or a bigger view such as a landscape, but it must be from real life. You can use whatever media you want to but clean, traceable lines will be helpful as we will be using this work as a starting point for work in class.

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

## Assessment in Graphic Communication

<b>A01: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</b>	
<ul style="list-style-type: none"> <li>Develop and sustain ideas from your own investigations.</li> <li>Respond creatively to a set brief or theme.</li> <li>Work must be cohesive and genuinely informed by the work of other artists, craftspeople and designers i.e. fine art, product design, published media. See design analysis.</li> <li>Analytical and critical understanding needs to be evidenced through visual and other material.</li> <li>Written materials must support the practical work and clarify the focus of the investigations in a logically structured way.</li> <li>Documentation of your progress may provide insights into the development of your ideas, and may reference the purpose and meaning of the design.</li> <li>Your understanding must be demonstrated in your ability to explore both the images you have produced and those produced by others.</li> </ul>	<p><b>TOP BAND DESCRIPTOR:</b> An <b>exceptional</b> ability to develop ideas through sustained investigations informed by contextual and other sources. Demonstrates <b>exceptional</b> analytical and critical understanding. Demonstrates <b>fluent</b> use of appropriate specialist vocabulary.</p> <p><b>FURTHER BAND DESCRIPTIVE TERMS:</b></p> <ul style="list-style-type: none"> <li>Confident and highly developed, assured</li> <li>Consistent</li> <li>Reasonably consistent</li> <li>Some ability, some, limited</li> <li>Minimal ability, minimal, little or no</li> </ul>
<b>A02: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</b>	
<ul style="list-style-type: none"> <li>Select resources that are appropriate to your needs and intentions.</li> <li>Explore and handle materials and techniques effectively, in order to develop and refine your ideas. Outcomes should not suddenly appear!</li> <li>Clearly demonstrate your technical skills and an awareness of the potential and limitations of different materials, but don't let concern with technical processes assume greater importance than creative development.</li> <li>Written material must demonstrate critical understanding and include specialist vocabulary appropriate to the subject matter. It may reveal insights into the reasons why you have selected particular media, materials and processes to develop your ideas. See glossary.</li> <li>Information about processes, alongside visual evidence, might indicate an awareness of the potential and/or limitation of particular materials i.e. Consider sustainability and quality control for printing.</li> <li>Written material might provide insights into the various choices made when reviewing work in order for you to progress and refine particular ideas.</li> </ul>	<p><b>TOP BAND DESCRIPTOR:</b> An <b>exceptional</b> ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a <b>confident and purposeful</b> manner as work develops.</p> <p><b>FURTHER BAND DESCRIPTIVE TERMS:</b></p> <ul style="list-style-type: none"> <li>Confident and highly developed, confident</li> <li>Consistent, with increasing confidence</li> <li>Reasonably consistent, degree of success</li> <li>Some ability, limited success</li> <li>Minimal ability, minimal evidence</li> </ul>
<b>A03: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</b>	
<ul style="list-style-type: none"> <li>Record observations and insights into your work and the work of others. This could be visual (drawing, photos, layout sketches, storyboards) or written material, or could use forms such as video, film &amp; audio tape.</li> <li>Record your reflections and analysis of what has been achieved and demonstrate your awareness of the potential within your work for further development. See reflect, review, refine.</li> <li>Written materials must substantiate decisions leading to the development and refinement of ideas.</li> <li>You should provide information about aspects of colour, form, texture etc.</li> <li>Evidence that you can critically reflect on your work and progress.</li> </ul>	<p><b>TOP BAND DESCRIPTOR:</b> An <b>exceptional</b> ability to record ideas, observations and insights relevant to intentions. Demonstrates an <b>exceptional</b> ability to reflect critically on work and progress.</p> <p><b>FURTHER BAND DESCRIPTIVE TERMS:</b></p> <ul style="list-style-type: none"> <li>Confident and highly developed</li> <li>Consistent</li> <li>Reasonably consistent</li> <li>Some ability</li> <li>Minimal ability</li> </ul>
<b>A04: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements</b>	
<ul style="list-style-type: none"> <li>Develop your own visual language.</li> <li>Present a personal and meaningful response which is informed by your knowledge of the codes and conventions related to graphic design practice.</li> <li>Realisation of your intentions can be achieved at different points during the progress of a project, such as the completion of a working drawing or a sheet of design ideas as well as in the final stages.</li> <li>Making connections between visual and other elements reinforces the need for a co-ordinated and cohesive approach to work.</li> <li>Written material must include a bibliography that identifies all sources. Selections must make meaningful connections between visual and other elements as they can reveal the extent to which a response is well informed by a sound knowledge of the subject. See evaluation.</li> <li>Use a specialist vocabulary appropriate to the subject matter and the codes and conventions associated with successful graphic design practice, to explore issues, ideas and themes.</li> <li>Present information clearly and coherently and be aware of the importance of legibility, spelling, punctuation and grammar.</li> </ul>	<p><b>TOP BAND DESCRIPTOR:</b> An <b>exceptional</b> ability to present a personal and meaningful response. Demonstrates an <b>exceptional</b> ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. <b>Exceptionally clear</b>, coherent and accurate use of language.</p> <p><b>FURTHER BAND DESCRIPTIVE TERMS:</b></p> <ul style="list-style-type: none"> <li>Confident and highly developed, clear</li> <li>Consistent, generally clear</li> <li>Reasonably consistent, basic clarity</li> <li>Some ability, limited clarity</li> <li>Minimal ability, unclear</li> </ul>

## Some Graphic Designers

Posters	Typographers	Layout / Magazines / Books
<p>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</p>	<p>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</p>	<p>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</p>
Promotion and Advertising	The Grid	Comics
<p>Herbert Matter – Swiss Travel Posters, Furniture company Knoll design  Why Not Associates – Advertising, books, magazines, playful</p>	<p>Joseph Muller-Brockman – Swiss modernist, Advocated use of the grid, sans serif type and photography</p>	<p>Leo Lionni – Wrote and designed many children’s books</p>
Information Graphics	Animators / Moving image	Travel
<p>Henry Beck – Tube Map  Otto and Marie Neurath - International Sign language, pictograms  Margaret Calvert - Road signs  Erik Spiekermann – Typography and information design</p>	<p>Robert Brownjohn – Designed the sequence for two Bond films</p>	<p>Henry Beck – Tube Map  Otto and Marie Neurath - International Sign language, pictograms  Margaret Calvert - Road signs</p>
Identity / Branding / Logo	Deconstruction of The Grid	Packaging
<p>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</p>	<p>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</p>	<p>Oliver Munday – covers, posters, books, illustration  Oliver Munday  Advanced Graphic Design  Stefan Sagmeister  1950s/60s Swiss Packaging for Pharmaceutical Company Geigy</p>
Hand drawn/made/collage	Music Graphics	Key player (they’ve done a bit of everything)
<p>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</p>	<p>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</p>	<p>Stefan Sagmeister  Pentagram – 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</p>

## 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 your 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 to 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 it is 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

1. **Designer/Design Company.**

2. **Title of work if there is one.**

3. **Designer/ Design company background**

Briefly explain the background of the design company to the best of your knowledge.

4. **Describing what you see. The best way to understand design is to start by unpicking what you are actually looking at. Describe it. This is also called deconstruction.**

- How is the design made? Computer generated, drawn, printed, painted?
- What is in the design, state the obvious.
- 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

5. **Meanings and messages.**

As you are describing the work you will be noticing the meanings and messages in the work.

- What is the work about? What is being communicated?

6. **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.

7. **Who might the audience be?**

8. **To the best of your knowledge, who might the client be? i.e. the company who wanted this piece of work made.**

9. **What's it for?**

If you haven't already explained it, what is the design for? What's the point of it?

10. **Links with own work**

- Describe why you have chosen this particular design.
- What is the relevance to you own work?
- What do you like about their work?
- How do the style and subject matter compare with your own work?

11. **Quotations. Were relevant in essays or in-depth pieces of analysis try and find quotes from the designer.**

- Quote the designer's comments on their own work and the work of others.
- Quote other designer's/writers' comments about the designer's work.

### 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 – The secret to success

- 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
- Screenshot/snipping tool frequently to evidence your editing skills
- 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.