

Graphic Communication



Subject	Graphic Communication		
Exam Board	OCR		
Head of Department Specialist in Graphics	Mr Doherty Mr Northey		
Assessment			
Unit 1		Unit 2	
Coursework Portfolio bases on selected projects. Worth 60% of the total marks		Externally set assignment which is set by the exam board. Worth 40% of the marks.	
Graphic Communication Transition Tasks			
<p>Before starting the A Level course in September, you are required to carry out a couple of projects, which will give you some idea of the standard of work which you will be expected to carry out for coursework and the range of artists/designers and ideas you will be expected to explore.</p> <p>The course at A Level is a follow on from GCSE; the marking percentages are the same and it is moderated by External Assessors from the OCR Exam Board, but you will be expected to possess a range of skills, which you will hone to a much higher standard of expertise, such as advanced techniques in the use of Photoshop. You will also be expected to take a deep interest in the subject and all that entails, such as visiting galleries, studying the work of a range of graphic designers, both historical and contemporary and developing you own ideas imaginatively in relation to their work.</p> <p>The material presented here indicates the themes for the projects and subject matter you are required to investigate. It also aims to give you some idea of the standard of work expected by presenting examples of work produced by students.</p> <p>Thank you. D Doherty (Head of Art & Design) & Mr Northey (Graphics)</p>			
Curriculum Map (Term 1)			
September - October 2020		November - December 2020	
<ul style="list-style-type: none">• The structure of the AS and A Level courses and the different ways it can be approached.• The Guidelines from OCR: Consideration of the suggested Themes as a starting point for the development of a personal theme.• The process of Assessment and the specific requirements of the four Assessment Objectives.• Development of the selected themes: Brainstorming and documenting the process, recording links to various artists and avenues for development.		<ul style="list-style-type: none">• Consideration of exemplary material, so as to gain an understanding of the structural framework that needs to be put in place.• Research on a range of graphic designers, both traditional and abstract, in relation to the selected theme, so that students gain an understanding of how the mind of an designer works.• Development of practical skills in the use of a range of media, ranging from drawing, painting, photography, Photoshop and Illustrator.• Experimentation with computer software in the development of selected imagery.	
Subject Specific Reading List:	The Art of Looking Sideways – Alan Fletcher The Shock of the New – Robert Hughes How to be a Graphic Designer Without Losing Your Soul. – Adrian Shaughnessy. Just My Type – Simon Garfield.		
Useful Websites:	Tate Britain. tate.org.uk Tate Modern. tate.org.uk YouTube - ARTIST SERIES - Alan Fletcher Paola Kassa YouTube – Alan Fletcher. Godfather of Graphic Design. YouTube - A career in designQuentin Newark The Fifty Most Famous Graphic Designers: https://www.gamedesigning.org/graphic/famous/		

TWO GRAPHIC COMMUNICATION PROJECTS

As part of a transition process, from Year 11 into Year 12, you are required to carry out the following two Graphic Communication Projects, in depth, so that you put in place a good foundation for your studies at A Level.

In carrying out the work you should use the full range of materials suggested and any other ones you feel like using; pencil, pastels, watercolour, charcoal, acrylic, oils and software programmes, such as Photoshop and Illustrator.

You should also continue to develop your skills in the use of 'Photoshop' and make use of simpler programmes, such as 'Paint'. This can sometimes give a rawer and fresher look to your work.

Project 1 (Pages 3-10) - **Due: 29th May**

Project 2 (Pages 11-18) - **Due: 26th June**

PROJECT 1: The Theme for project 1 is: 'Event' - **Due: 29th May 2020**

Step 1.

Create a mind map that fills a single or double page in your sketchbook and has the following headings below:

Write at least 5 words linked to each title that is related to something that interests you eg:

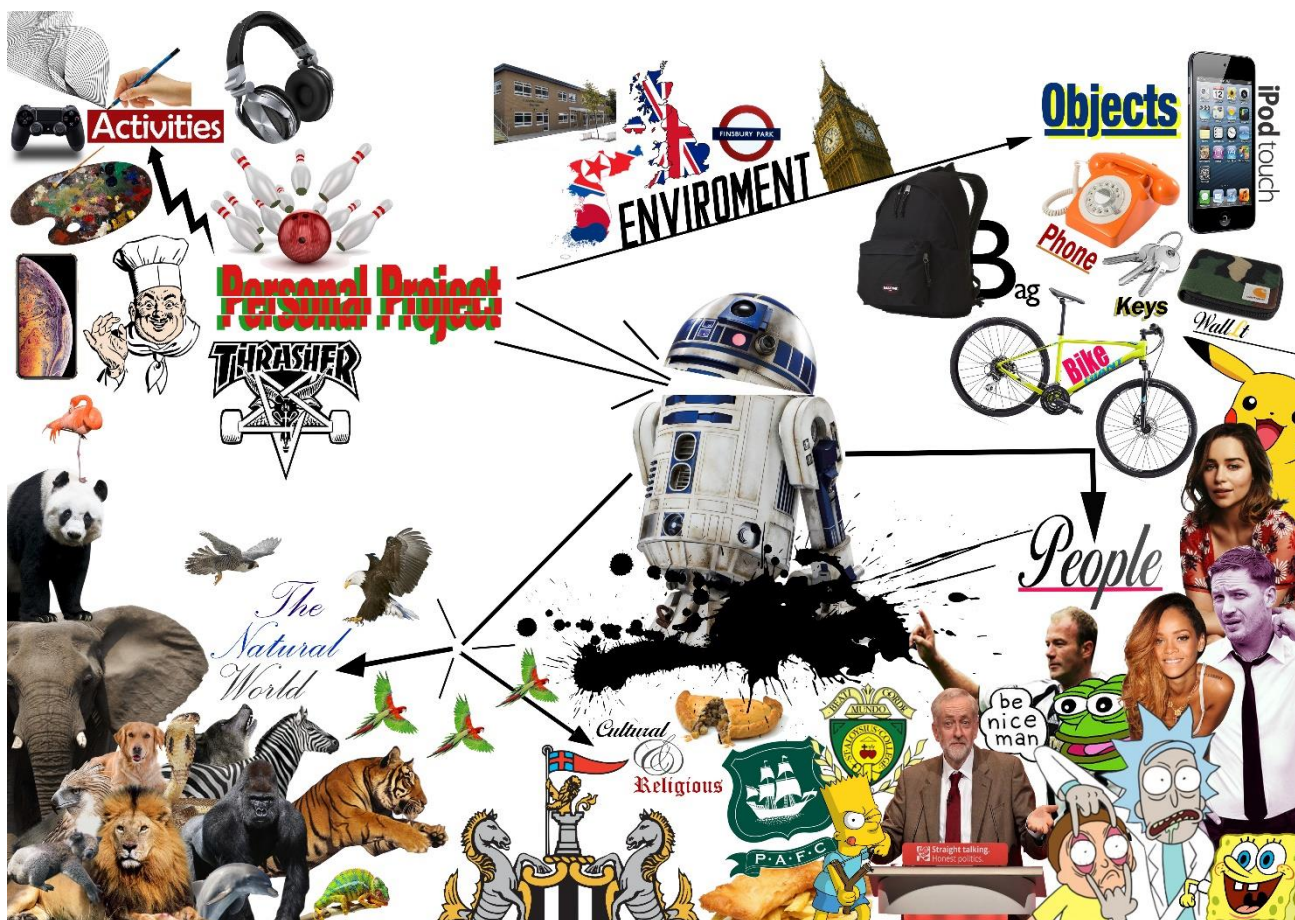
People: Famous people, musicians, actors, politicians, figures in history

Environment: Sport venues, cities, countries, streets, post codes

Man Made: personal possessions, cars, clothes, luxury items, presents

Natural Word: Oceans, jungle, forest, eco systems, climate change?

Here is an example on the next page of how it can be laid out.



This collage of images can be put together on screen, using Photoshop and then printed out at a later date for inclusion in your research sketchbook. Please do not copy this image; use your imagination to create your own.

Step 2

When you have completed your collage of ideas, you need to carry out research on at least two artists/ designers, who you can link to your theme and who have inspired you.

I have attached a list of Artists and resources to inspire you below:

Jamie Hewlett.	Kris Trappiniers.	Edward Burtynsky
Hajime Isayama	Gabi Trinkaus	Lodown Magazine
Milton Glaser	Agnes Toth	Love Magazine
Shepard Fairey	Roy Lichtenstein	Creative Review
Awazu Kiyoshi	Dave Kinsey	Futurism
Barry McGee	Peony Yip	Jamie Reid
Alan Aldridge	Andres Gursky	Harry Clark
Bridget Riley	Haejung Lee	Bathing Ape
Pixar Studios	Peter Blake	Stephen Powers
Studio Ghibli	Paula Scher	Hattie Stewart
H. R Giger	Takashi Murakami	Frank Kozik
Oona Hassim	Walt Disney	Chamo San
Bridget Riley	Yeye Weller	Jiri Kolar
Victor Vasarely	Cristina Daura	Okuda San Miguel
Kimiaki Yaegashi	Andrew Archer	Eiichiro Oda
Saul Bass	Akira Akubo	Virgil Abloh
Banksy	Jenna Barton	Crack Magazine
Ugur Gallenkus	Calvin Sprague	Laura Berger
Rocio Montoya	Tec Nificent	Hal Hefner
Janice Chang	Bob Kane	Akira Toriyama

Collect at least 8-10 images for your double page research into your chosen Artists/Designers.

Then annotate your work explaining why you like his/her work and how it has inspired you.

On the next page is an example of how you could lay out your research on one of your selected artists/designers.

Two page spread on a selected designer, with annotation.



DETAILS FROM THE MAIN IMAGE.

FINALLY, CREATE AN EYE CATCHING TITLE.



Use your knowledge of different styles of typography to decide how to title your research.
Use a mixture of media.

Step 3

The next stage is to select at least one picture or design you like from the artist you selected and draw a part of it by hand and enlarge it or just draw the whole image in your sketchbook.

You should then transfer it to a computer file and recreate it on Photoshop CS6. Make sure you create screen grabs showing the process if you use multiply layers.

Create an interesting title and annotate your work answering these questions:

What is it?

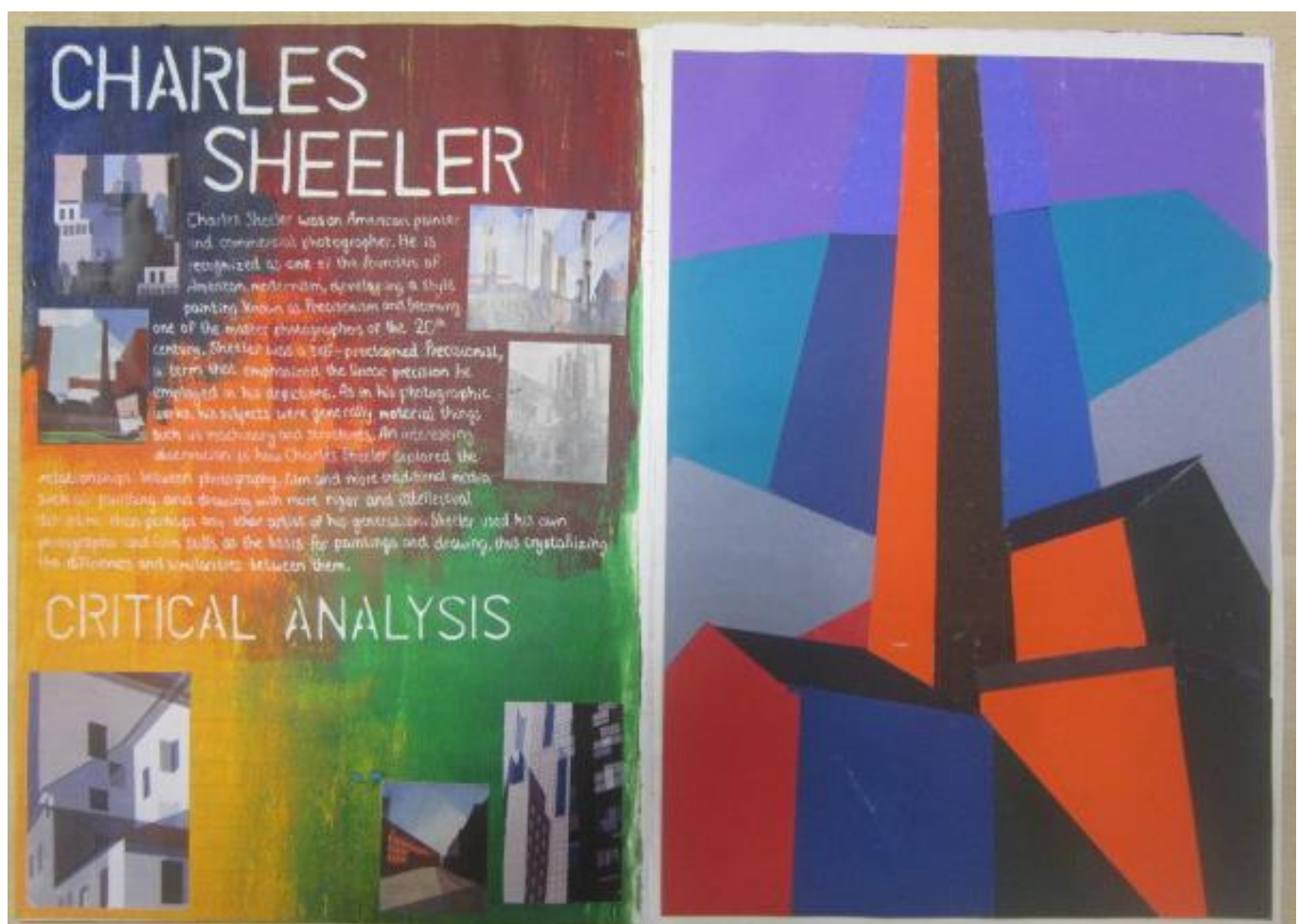
Why did you choose it?

How did you create it?

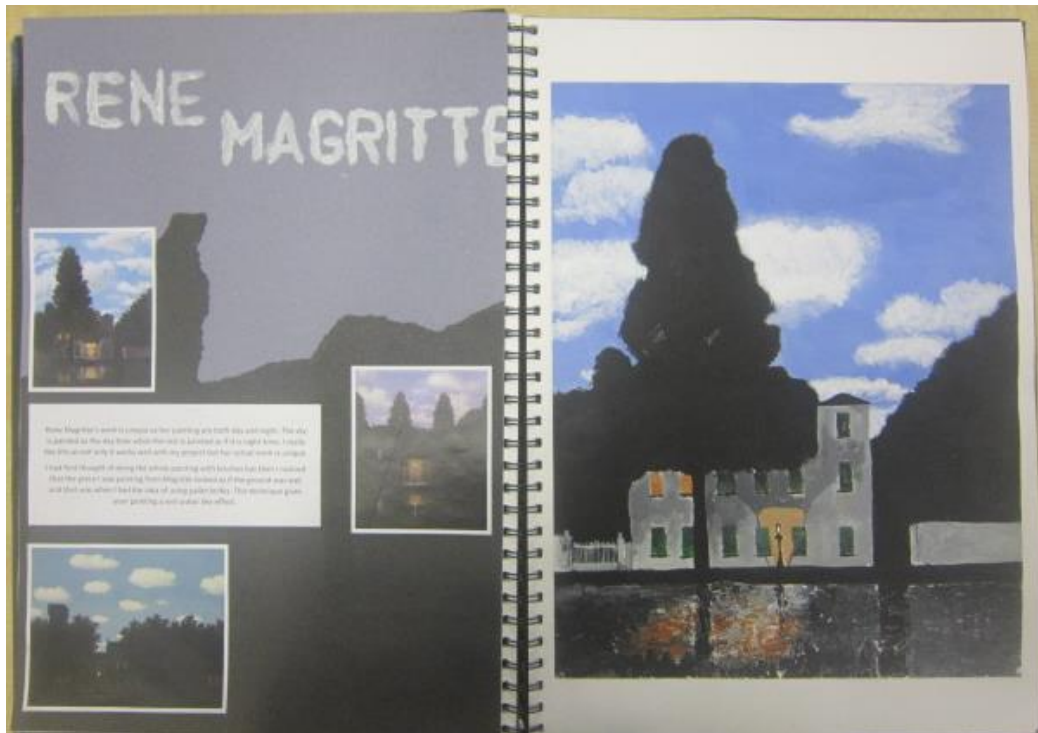
What could you improve or do differently?

What have you learnt from the process?

I have attached two images as examples of how the work is developed.



Note that the annotation is handwritten here, but it can be typed if you wish.



Finally, combine the two artists work you have studied to create your own piece of work, that uses elements from both artists' and which fulfils the objective of being a graphic piece of work.



Create an interesting title and annotate your work answering these questions:

What is it?

Why did you choose it?

How did you create it?

What could you improve or do differently?

What have you learnt from the process?

Create alternative designs that use a different colour scheme and or text to gain a higher level. Examples can be seen here..



When you have completed your final design write an evaluation that is 400-500 words long on how you came up with your idea for your project and how you connected it to the theme.



Painting of industrial landscape.
Charles Sheeler



Painting of imaginary surrealist landscape by
Magritte.

The work of these two artists, which was used in the creation of graphic design work in this project, have very imaginative work which many designers use as an inspiration for the creation of their designs.

This Project should be completed by 29th May.

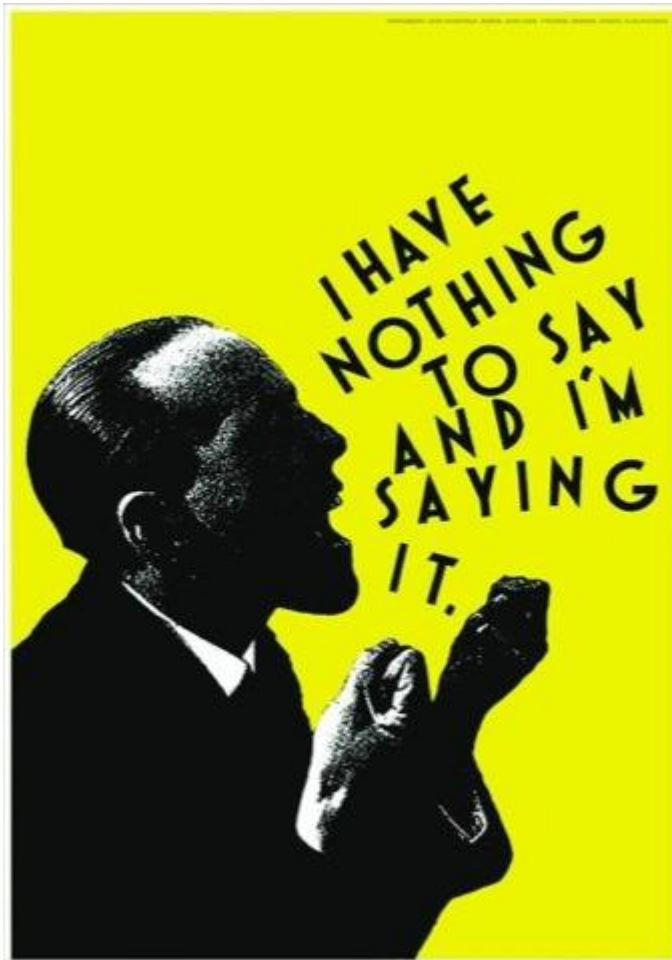
Project 2 – Due 26th June 2020

Project on Alan Fletcher

Alan Fletcher was the father figure of British graphic design. Through his companies Fletcher Forbes Gill, Crosby Fletcher Forbes and later Pentagram, he revolutionised the practice and the business of visual communication, introducing Britain to punchy, ideas-based graphics and helping transform design from a decorative extra into a key element of corporate and public life.

A look at his studio, life and ‘seamless’ design approach.

Asked what his most important piece of self-promotion was, Alan Fletcher dryly answers, ‘being in the right place at the right time’.



I HAVE NOTHING TO SAY AND I'M SAYING IT - poster designed by Alan Fletcher.

This type of quick-witted, self-effacing humour seems typical of the late graphic designer, as a film shown at this year's [Point conference](#) delineates.



Alan Fletcher and his books

In the introduction by Fletcher's friend and former Pentagram senior designer Quentin Newark, we're given a touching portrait of the designer as an incredibly smart, quick witted man – one whose work changed the face of British graphic design.

'There's no way you could meet Alan Fletcher and not be affected by him,' says Newark. 'Alan had better claim to embodying what graphic design is and should be than anyone.'

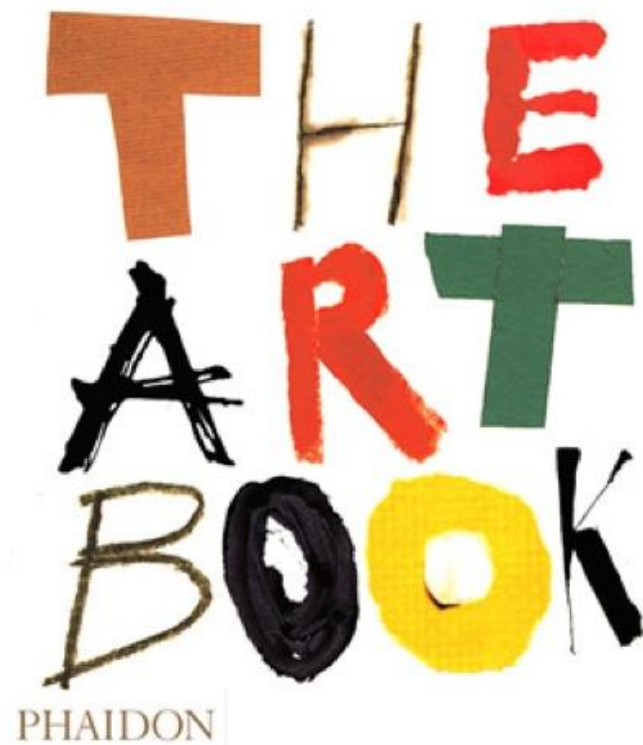
Just on a separate note, one of our past **St Aloysian art students, John Dowling,** became a very well established graphic designer at Pentagram, one of the most famous design companies in Britain and the world.

Fletcher, who was born in 1931 and died in 2006, studied at the Central School of Art and later at the RCA. He formed Fletcher/Forbes/Gill with Colin Forbes and Bob Gill in 1962, left in 1965 and went on to form Pentagram in 1972 with Theo Crosby, Colin Forbes, Kenneth Grange and Mervyn Kurlansky.



V&A identity

Fletcher can be credited with producing some of the most iconic, clever graphic design of the 20th century, working on projects including identities for the V&A and Reuters, and designing the cover of Phaidon's instantly recognisable tome, The Art Book.



The Art Book

The low-fi, hand-shot footage screened at Point shows Fletcher mooching about in the rigorously ordered eccentricity of his studio. It was filmed in 2005 – a year before his death – once friends learnt of his illness.

As Newark says in his introduction, the striking thing the film shows us is Fletcher's seamless approach to design. All of life's problems, he shows us, are design problems – there's no compartmentalisation of 'design' and 'non design' thinking.



Alan Fletcher in his studio.

Fletcher is filmed answering a number of questions, all dealt with in an unblinking, dryly hilarious and typically sideways looking manner. 'What's your most well-used piece of equipment?', he's asked. 'My head', he responds.

We see the designer's magpie-like mind transform his studio into a supremely tidy, organised Aladdin's cave of inspiration, oddments and work drawn from the most disparate of places.

When advised by his doctor take daily walks, for instance, he turns this into a sort of aesthetic pilgrimage, pilfering discarded letters from cardboard boxes and packaging to form gorgeous typographic collages. Rubbish becomes colourfully painted creatures, pencils are painted green to form a large tree.



Fletcher offers the camera man a mint

At times, he's very much a normal 'granddad', offering the cameraman a mint, proudly showing the menagerie of wonderful animals he created from rubbish for his grandson. Well, they were for his grandson, until he realised the damage a small, enthusiastic boy's hands might do.



The menagerie of rubbish animals

'So we came to an agreement that he could name them and make the noises', says Fletcher. 'He seemed happy with that.'

For Alan Fletcher, design wasn't just producing something sharp and effective for a client. It wasn't a job, but an approach to life. Want a way to hear the studio door opening? Easy, use a washing-up drainer, feather duster and some Peruvian bells, attached to a curtain rail.



A clever contraption for the studio's sliding door

Asked if design is a necessity or both, he responds that it's a 'habit'.

Every problem is a design problem, he shows us, and when he solved them, he did so in the typically sideways, canny and bafflingly effective way that it's highly unlikely anyone else could have conceived of.



WHAT YOU HAVE TO DO FOR THIS PROJECT.

PART 1.

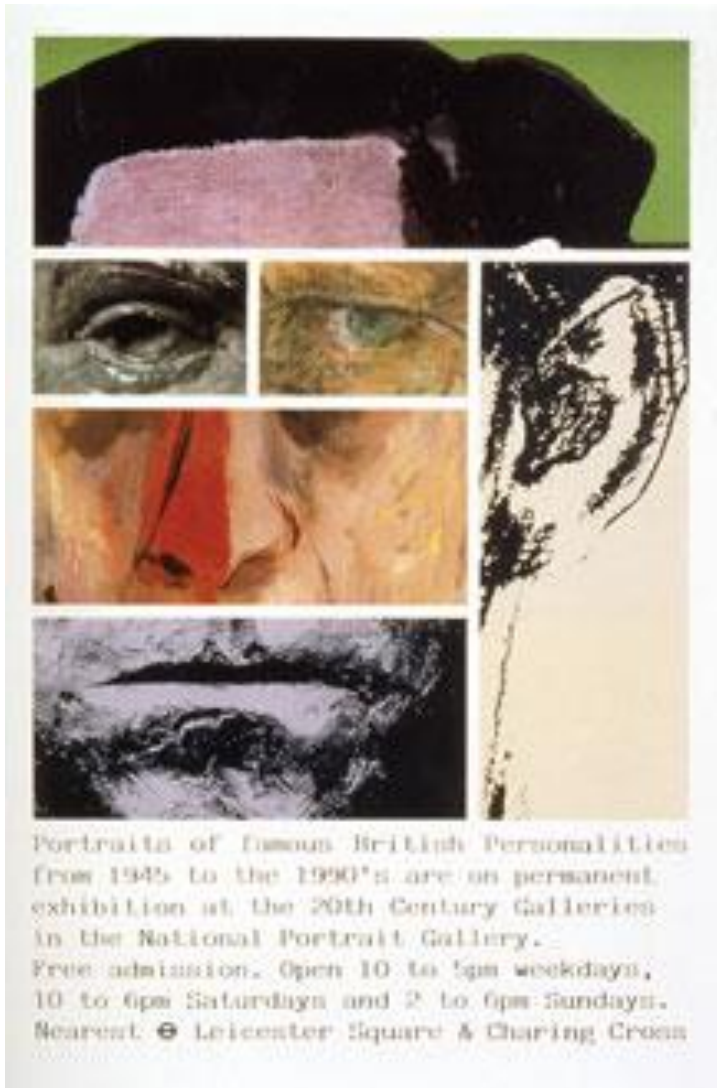
1. Watch the video on Youtube where he talks about his book on graphic design, The Art of Looking Sideways. Copy the link shown here:
<https://www.youtube.com/watch?v=ub8NGZzqbkw>
2. If you can't connect with the link, just go to Youtube and type in Alan Fletcher: The Art of Looking Sideways. Then answer the following the following questions which are based on the video.
3. What does Alan Fletcher (AF) regard as the most important of the senses?
4. How does he view how we think as people?
5. Words and pictures: Words are what, according to him?
6. What does he have to say about typography?
7. What did his Italian friend do with a load of pebbles? Find an image of it and put it in your sketchbook.
8. What did he have to say about an animal like a zebra?
9. How is his book laid out?
10. What does AF say his book is for?

PART 2

Write a short essay about the life and design ideas of Alan Fletcher, in which you need to incorporate six images of work that he produced.

Write a description of the work and say what you like or dislike about it. Make pencil sketches of two of the images, about A4 size.

Select two further images and make studies of them using felt tip pens. These will then form part of your analysis of his work.

PART 3

The picture on the left is a design for an exhibition at the National Portrait Gallery.

You can see how he has created the design using a collage of face, in which each section has been drawn using a different medium.

Can you guess whose face is represented here?

What you have to do.

1. Photograph a face of a friend.
1. Print it off, A4 or A3 size.
2. Photocopy it, making the image lighter.
3. Cut it into sections like the image here.
4. Use a different medium for each section.
5. Reassemble the image in the style that AF has used for this poster.

PART 4

Here you have two collage designs by AF.



Can you look closely and see how he has created them.

Do you think they are imaginative?



What you have to do for this section.

1. Recreate the two collages here, but you have to find different styles of lettering from newspapers and magazines. Create the same two words.
2. Cut out the letters and assemble in the same way AF has done with his designs. Make your designs at least A4 size.
3. When you have completed your designs, photocopy the image and then paint it.
4. Create an original design of your own, using the technique shown here, but with a word selected by you.

Mr Doherty

Mr Northey

This Project should be completed by 26th June.