

1. The 'Elements of Design'.

Have you used any of these ideas to create your own experiments? If you did, how did you use that element?

- **Dot**
- **Line**
- **Shape**
- **Form**
- **Tone**
- **Texture**
- **Colour** – this links to the colour theory questions.
- **Text** – this links to the 'type' questions.
- **Pattern**

2. The 'Principles of Design'

Try to comment on each aspects of your and others designs.

E.g. Describe the **layout** and **composition**. Explain why you have put certain elements of the design where you have put them.

- **Layout**
- **Composition**
- **Proximity**
- **White/Negative Space**
- **Alignment**
- **Contrast**
- Have you used **Repetition**?
- Is there a **Focal Point**?

3. Use of Text in design.

What **TYPEFACES** have you used and why?

- **Typography**
- **Serif**
- **Kerning**
- **Leading**
- **Tracking**
- **Hierarchy**

4. Using Imagery and/or Logos.

Have you used any images or logos in your work?

If yes, what did you use and why?

Have you edited the image in anyway? Why did you do this?

What effect does it give?

- **Icon/ Logo**
- **Authentic**
- **Raster**
- **Pixel**
- **Vector graphic**
- **Brightness**
- **Contrast**
- **Saturation**
- **Colour**
- **Filter**
- **Re-size**
- **Sharp**
- **Clear**
- **Distinct**
- **Memorable**

5. Colour Theory plays a big part in design.

How have you used colour in your design?

Is there a colour scheme? (set of colours chosen)

Why did you choose these particular colours?

- **Primary**
- **Secondary**
- **Tertiary**
- **Bright – Tint**
- **Dark - Shade**
- **Warm / Cool**
- **Complementary – High contrast**
- **Monochromatic – low contrast**
- **Analogous/Sympathetic**
- **Colour palette**

6. 'Hierarchy' design Principles

Is there **hierarchy** in a design?

What is the most important thing in the piece of work?

What have you done to **attract** the viewer to your work?

Is there a clear **message**?

- **Hierarchy**
- **Attract**
- **Intrigue**
- **Message**
- **Connotation**

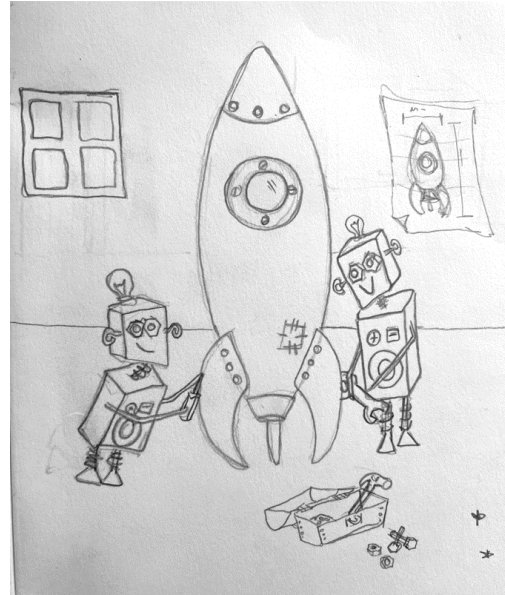
7. Elements of a Comic Book

- Panels
- Outline
- Caption
- Speech bubble
- Onomatopoeia
- Gutter
- Bleed area
- Spread



The simplest definition of **GRAPHIC COMMUNICATION** is when a designer uses text (Typography) and image to communicate some kind of meaning. Graphic designers always work to a design brief. This is when someone (the **CLIENT**, which might be a business or an individual) tells us what they need us to design for them. Examples of things that clients might want us to design/create are:

- **Magazine covers**
- **Book covers**
- **DVD/film covers**
- **Advertising materials (e.g. flyers, adverts to go in magazines, billboard posters, banner adverts for websites)**
- **T-shirts**
- **Packaging (food packets, sweet wrappers, drinks bottles)**
- **Logos**
- **Websites**
- **Illustrations for magazine articles**
- **Designs for characters in comics or computer games**

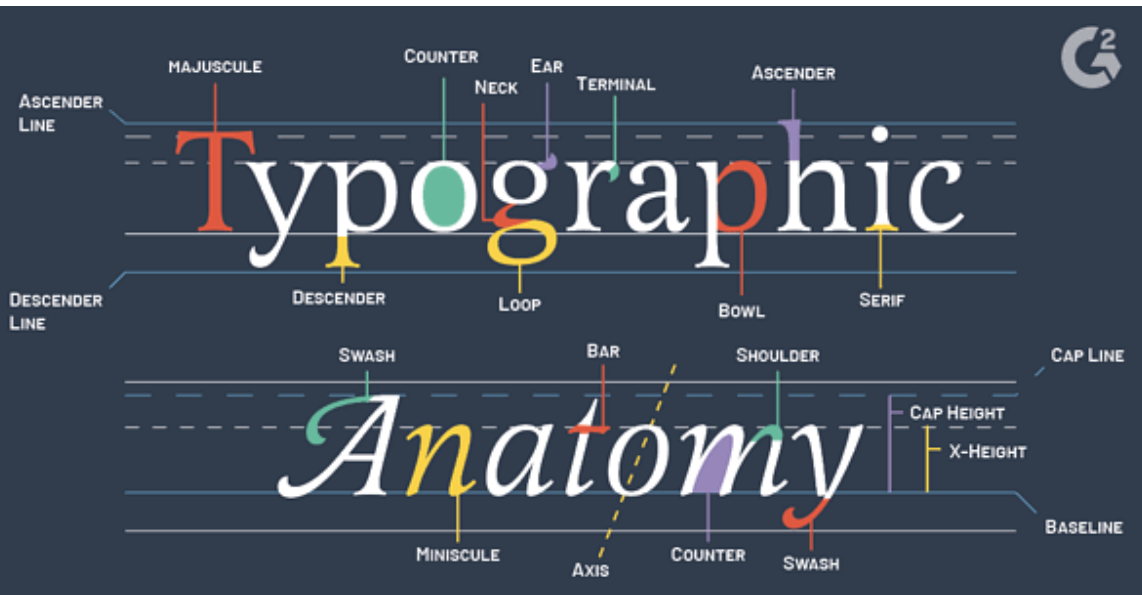


8. Primary source images are ones that you make yourself. Primary source images are most likely to be drawings or photographs you make. If you draw a copy of someone else's work (e.g. copying from a photograph) this is **NOT** a *primary source* drawing but a study of a *secondary source*.

When you make primary source drawings at home (in your sketchbook or on paper) You should bring the drawing into your next lesson to scan. You could also photograph the drawing with a phone and send the photo to your OneDrive or google digital sketchbook.

9. Secondary source images are ones made by someone else. I can find secondary source images on the Internet and in books and magazines. If I am looking for secondary source images on the Internet I should filter my search by looking for large images. I can also use additional filters in Google Image Search.

10. Typography is the art of lettering. As designers we think of letters as shapes and we talk about drawing letter forms rather than writing words. As designers we can break what we might think of as 'rules of writing' in order to make the text look visually interesting. Some graphic designers have said that their job is to find the point where text is on the edge between being purely a visual element but still being 'readable' as words. Choosing the correct font or typeface for our target audience is an important decision for a graphic designer. All fonts have a personality and a purpose. For example the Comic Sans font is designed to appeal to young children. We should never consider using it if our target audience is older than 10 years old...



Assessment objectives

A01 (15% PP 10% ESA)

Assessment objective 1:

“Develop ideas through investigations, demonstrating critical understanding of sources”

Evidence these marks with:

- Designer research and analysis
- Mind map ideas
- Write a design brief
- Development of ideas in response to designers you have looked at
- Working in the style of another designer to show understanding of their work

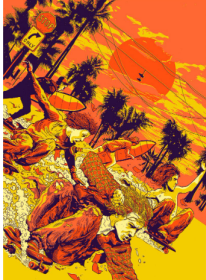
Ao1 - Analysis of illustrator Tim McDonagh

Content:
In this I can see a splash page that has people skateboarding and running with surfboards near a road. There are trees in the background and a massive sun surrounded by clouds. Near the trees there are power lines with signs on it and a stop sign.

Process:
Firstly he draws them with pencil and then he edits them using a computer. The artist has used warm and bright colors to make the splash page stand out. The artist has used leading lines to make you look everywhere around the poster. The people skating and running to the right are an example of leading lines.

Form:
The foreground has the people running / skating on a road heading in a certain direction. The midground has the trees, power lines and signs and the background has the sun and clouds in the sky. There is cross hatching on the clothing of the people to show the folds and creases. The edges of most things are very sharp which makes it stand out more. There is no blank space on this drawing, they have filled the whole page. The focal point of this drawing is the people running to somewhere with their skateboards and surfboards. The artist has used line to make the clothes on the people more detailed, therefore they stand out more. The poster has been laid out so it is at an angle.

Connections:
The artist's work connects to my project because I am going to add brighter colours to my panels when I draw them. My next steps are to add more details when drawing the panels because then it will overall look better.



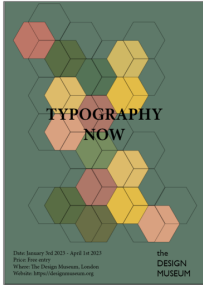
AO2 (15% PP 10% ESA)

Assessment objective 2:

“Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes”

Evidence these marks with:

- Experimentation with different materials and software (don't just do everything on a computer!)
- Developing ideas
- Improving design ideas through experimentation and review
- Learning from mistakes
- Taking creative risks!




My brief was to design a poster for The Design Museum in London for an exhibition called 'Typography Now'. Making this poster, I was inspired by the colours above, from my mood board, I got these colours from different bits of architecture from around the museum - I did this so that my poster would fit the aesthetic of the museum. I decided on the layout of this poster from my own sketch shown here. To improve my work, I think I should've made the information in the bottom corner more visible to the viewer.

Because I used colour from around The Design Museum itself, I was able to match the aesthetics therefore creating a cooler, more neutral toned poster - matching the natural wooden architecture of the building. To create depth in the poster, I used different shades and tones of the same colour to create a more exciting image for the viewer's to look at.

Using hierarchy, I used the bold text for the title (along with the coloured background) to attract the viewer, the back also served the purpose of 'intriguing and leading the viewer to the final message.'

To create the shapes in the poster I used many polygons. The first layer of shapes are coloured to get the viewer's attention, the second layer of shapes are transparent and are there to create a sort of illusion for the viewer's eyes - this would cause curiosity, leading to further views of the poster.



<- colour palette

AO3 (15% PP 10% ESA)

Assessment objective 3:

“Record ideas, observations and insights relevant to intentions as work progresses”

Evidence these marks with:

- Drawing
- Annotation
- Photography from primary sources



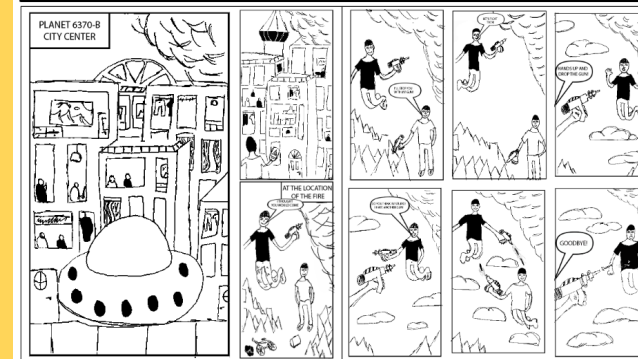
AO4 (15% PP 10% ESA)

Assessment objective 4:

“Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language”

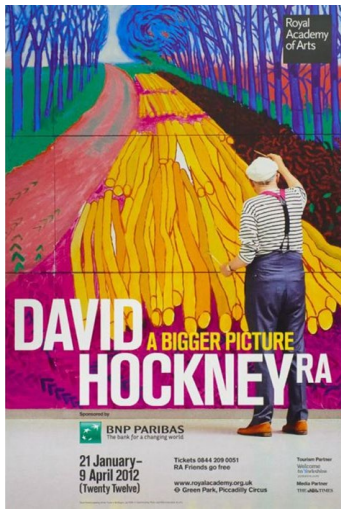
Evidence these marks with:

- Final designs
- Reflection on and evaluation of final designs (how well did you meet your design brief?)
- Completion of project
- Best work



11. Poster Analysis

An important part of Graphic communications is being able to understand how designs are composed. Unpicking why certain type faces, images and colours are used to communicate a message. It is through detailed analysis you can understand all these aspects of Design and then use these ideas to communicate your own ideas. You will use the Art critical analysis; Content, Form, Process, Connections questions, to study posters, illustrations, magazines and designers work.



12. Comic illustration terminology to know and understand.

- The '**SAFE AREA**' is usually about 1cm to either side and top and bottom. This is the boarder around the edge.
- The '**Panel**' – **Visual area**, represents one moment in time. This can be stretched or sequenced.
- The '**Outline**' is the line around the panel. Thin or thick or black line.
- The **Caption** – The narrator giving a time or place or describing the action.
- **Speech bubble/Word balloon** – the dialogue between characters is described here. The **tail** goes to the character saying the comment.
- **Onomatopoeia** / sound effects – used to describe things happening. **SFX** – sound effects in visual form to communicate physical sounds.
- The **Gutter**. Space between panels, where reader uses their imagination to make sense of the story.
- Double page layout or 2 page spread.



13. Magazine Front cover elements

- | | |
|------------------------------------|-------------------|
| Masthead | Lead article line |
| Anchorage Text | Website Link |
| Magazine Deck | Price |
| Supporting Coverlines (Sell lines) | Bar code |
| Issue and Date line | Bleed lines |
| Main Image | |

AO1 Artists - Differentiated research questions

Here are three sets of questions you can use to write about a designer / illustrator. Choose the set of questions most appropriate for you.

14. Artist Analysis – FP 3/4

Content

What is the work of?

- The work is of...

Process

How has the artist made it?

- The artist has used...to...

Form

Describe the artwork.

How did they use the basic elements?

- The artist used... to show...

Connections

What do you think about the work?

- I would like to use.... In my artwork because...

The basic elements

Colour – Bright, Dull, Bold, Strong, Soft

Line – Thick, Thin, Directional, Curved

Pattern – Repeating, Stripes, Dots

Texture – Bumpy, Rough, Smooth, Flat

Form – 3D, Natural, Manmade

Shape – 2D, Outlines, Sharp, Rounded

15. Artist Analysis – FP 5/6/7

Your page should you have a title, an image and a study/copy of their work. Use in keeping colours and materials that show your understanding of the artist.

Content – What is the work about?

- What is the work about/of? Describe what you can see.
In this work I can see..

Process – How was the work made?

- What materials do you think the artist has used...and why? *I think that this work was made using...*
- How have they been used? (layering) *The artist has used... to show...*

Form – How has the artist used composition/basic elements?

- Describe how the artist has used the basic elements? What effect does this create? *The artist has used... to show...*
- Describe the composition of the work (fore/mid/back ground, Rule of thirds, landscape/portrait). What effect does this create? *The artist has arranged their work by... to show...*

Connections – Links and ideas

- How does their work connect to your project? *The artist's work connects to my project because...*
- What are your next steps? (Development of ideas A02).
My next steps are because...

The basic elements

Line – The path left by a moving point. Curved, overlapping, straight, thin, thick...

Shape – An area enclosed by a line.

Form – A three dimensional shape.

16. Artist analysis FP – 8/9

Your page should you have a title, an image and a study/copy of their work. Use in keeping colours and materials that show your understanding of the artist.

Content – What is the work about?

- What is the work about/of? Are there any clues/evidence to support this?
- What is the purpose or meaning of the work?
- Who would the intended audience be for this artwork? Why? How do you know?

Process – How was the work made?

- What materials do you think the artist has used...and why?
- How have they been used? (layering)
- What are the stages the artist has gone through to get to the final outcome? (designing/drawing/Maquettes etc.)

Form – How has the artist used composition/basic elements?

- Describe how the artist has used the basic elements? (How have they been used to convey meaning?). What effect does this create?
- Describe the composition of the work (fore/mid/back ground, Rule of thirds, landscape/portrait). What effect does this create?

Connections – links and ideas

- How does their work connect to your project?
- How will this work inspire the development of your final outcome? (A02)
- What are your next steps?

Tone – The light and dark created by the way light falls on an object.

Texture – Actual texture (how your artwork feels). Visual texture (what it looks like it feels like).

Pattern – Repeating lines, shapes, tones or colours

Colour – Harmonious, complementary, primary, secondary, tertiary.

17. Developing your ideas through experiments and different materials

Understanding the properties of different materials can help you make effective choices in art and design work. Try different materials to find out which you enjoy working with, and which produce effects you are interested in. Even if something is unsuccessful, you will have shown that you have tried and learned valuable lessons.

18. Recording your experiments through annotation

It is important to record your experiments with materials and techniques. Concentrate on those that worked well - these can be useful later on when presenting and evaluating your work. Keep a reference to the unsuccessful experiments too - these can be useful to look back on and reflect on your choices.

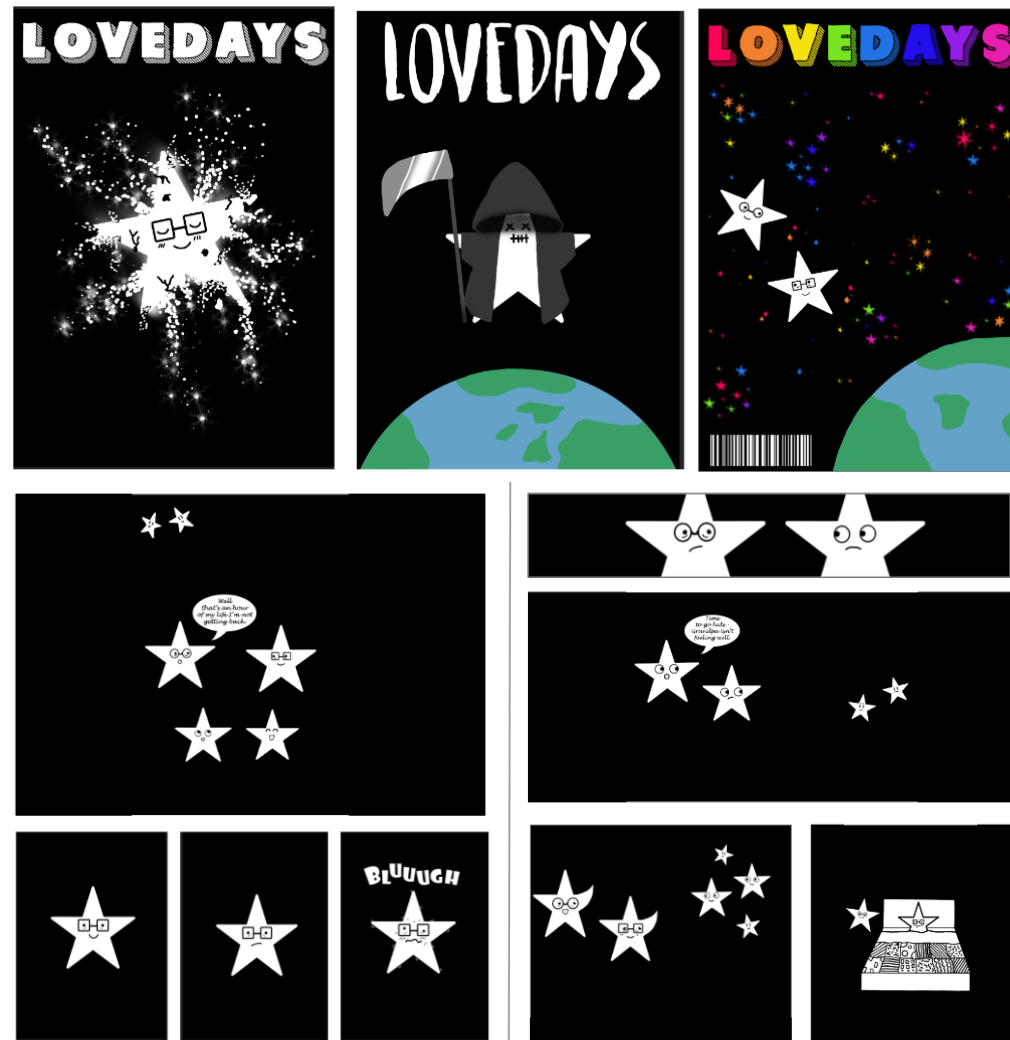


19. Adobe Photoshop

Photoshop skills will enable you to make and edit images and drawings made. You can also develop your ideas with typography elements also, using Photoshop to combine all these elements together. The Adobe website has a host of tutorials and so does YouTube, these are incredibly useful to experiment with.

20. Adobe InDesign

You will be using InDesign to put together your typography and image elements into posters, magazines, comics. InDesign supports the use of images from Photoshop and allows you to design your communication.



AO3 Recording

21. Recording

Recording in Graphics can be done by drawing, taking photographs and annotating.

22. Drawing

Drawing is a key part of developing any art, craft or design work. It is an important method of researching, investigating, developing and communicating ideas.

Drawing and mark making can be used to:

- record observations about a subject
- experiment and develop use of formal elements such as line and colour
- work out and present your ideas

23. Checklist for a successful drawing

Choice of object – In drawing this object you will be able to demonstrate your skills

Sharp pencil – To help you add accurate detail

Size – work large so you can fit in more visual information

Shape – ensure the shape is accurate

Sketching you have used a sketched line rather than a heavy solid line

Detail - from observations you have included every aspect of the object.

Tone – It is important to use a large range of tone in your drawings, especially when drawing shiny objects such as bottles and glasses.



24. Tonal pencil drawing.

Start with the darkest areas first. Have a range of mid tones. Leave the lightest tones as the white paper. Do not make it up, you must look carefully at what you are drawing. You can use directional shading to describe curved forms. Do not use your finger to smudge your drawing.



25. Photographers toolkit

- View point: Birds eye view, from below or straight on...
- Location: Inside, outside...
- Lighting: Natural sunlight, spotlight, torch...
- Props: Objects that suggest something to the viewer
- Camera mode: Automatic, landscape, close up, manual...

26. DSLR Cameras

A digital single-lens reflex camera (digital SLR or DSLR) is a digital camera that combines the optics and the mechanisms of a single-lens reflex camera with a digital imaging sensor.



Typography Now poster 2

03.01.23
-
01.04.23

Date: 03.01.23 - 01.04.23
Price: Free entry
Location: The Design Museum
<https://designmuseum.org>

My brief was to design a poster for The Design Museum's upcoming expedition - 'Typography Now'. To create my work, I used the software **InDesign**. I was **inspired** by the photoshop square that I made. Overall, I don't particularly like this poster because it didn't end up how I wanted it to look.

Improvements:
To improve my work, I think that I could've made it more interesting - right now, I think that it is rather boring mainly because of the background. My original plan was to have a black background with white text (creating negative space) but I couldn't do this. I quite like the vary between the two fonts the text is in, but I think it would've been better with the black background.

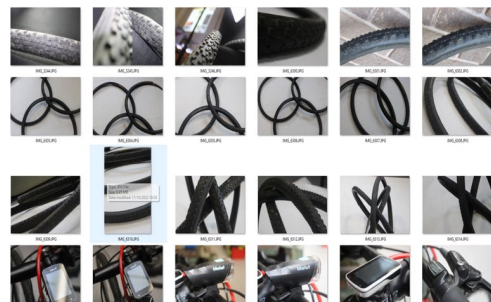
Hierarchy:
The bold design at the centre of the page would **attract** the viewer, the varying fonts would keep them **intrigued** and finally the design would also act as a guide to lead the viewer down to the final **message** and information. The use of hierarchy helps create a more interesting poster.

Typography:
To create the text I used two different fonts. In doing so, I think I created stamp like text.

To create the **shapes** I used circles and edited the opacity to make them vary in transparency. This creates an interesting effect for the viewer.

To create the design in the middle of the poster, I used **primary**, and **tertiary** colours. Using tertiary colours helps create a more interesting design as the colours are more intriguing - unlike the basic primary colours, tertiary colours are more varied in the colours that they offer.

Bike parts-photography



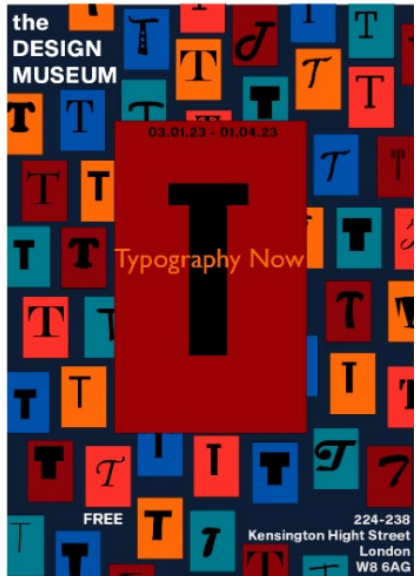
These are some more photos that I have taken that link to my theme of mb. I feel like the photos of the tyres are not the best as it was not the easiest thing to take a photos and make it look somewhat interesting and useful. I wasn't too sure what I was going towards with it, I was kind of just trying to get something done but as you can see they dont look like they are going to be the most useful of the photos. I think that the other photos I have taken (the bike light, handlebars etc) are a lot better and look as if they will add a lot more interest and context to the page. These photos are of things that are useful to have on your bike to ensure that you can be riding at

27. AO4 – Final outcomes and bodies of work.

“Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language”

All of your preparatory work leads up to your personal response or final piece. To make a successful final piece, you must:

- Clearly link your final piece with your preparatory work.
- Make sure your final piece links to your artist research.
- Review and refine your ideas so that you are completely happy with them.
- Complete your experiments with materials, composition and construction so that you feel in control of what you are doing before you start your final piece.



28. Elements of composition in art

- Unity:** Do all the parts of the composition feel as if they belong together, or does something feel awkwardly out of place?
- Balance:** Balance is the sense that the painting "feels right" and not heavier on one side. Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a more dynamic feeling.
- Movement:** There are many ways to give a sense of movement in a painting, such as the arrangement of objects, the position of figures, the flow of a river. You can also use leading lines (a photography term applicable to painting).
- Rhythm:** In much the same way music does, a piece of art can have a rhythm or underlying beat that leads your eye to view the artwork at a certain pace. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.
- Focus:** The viewer's eye ultimately wants to rest on the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space.
- Contrast:** Paintings with high contrast—strong differences between light and dark, for example—have a different feel than paintings with minimal contrast in light and dark. In addition to light and dark, contrast can be differences in shape, color, size, texture, type of line, etc.
- Pattern:** A regular repetition of lines, shapes, colors, or values in a composition.
- Proportion:** How things fit together and relate to each other in terms of size and scale; whether big or small, nearby or distant.

