Component 1 Graphic Communication Standard Mark – **65**

	AO1	AO2	AO3	AO4	TOTAL
Mark	16	17	16	16	65
Level	6	6	6	6	
	Just exceptional ability	Mostly exceptional ability	Just exceptional ability	Just exceptional ability	

Examiner comments:

The candidate produces both a digital and physical submission of work. From the start it is clear to see how they have engaged with their brief to develop and refine their ideas culminating in accomplished editorial outcomes (AO4). The candidate has taken inspiration from Ernst Keller and Jacqueline Casey, showing a perceptive understanding of the designer's work, through an insightful development of Typography (AO3). Work demonstrates inspired reflections as the ideas are further explored through intuitive experimentation, in both the development, designing and planning for considered and inspired outcomes (AO2).

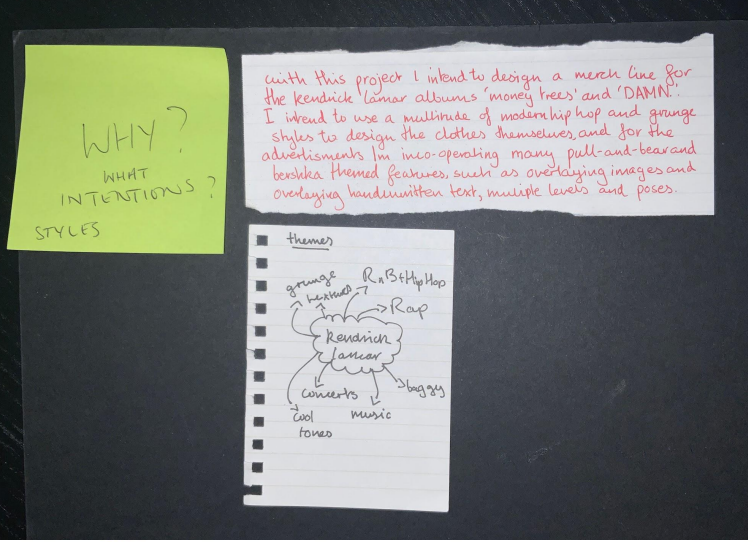
Keyword descriptors from the taxonomy:

Advanced

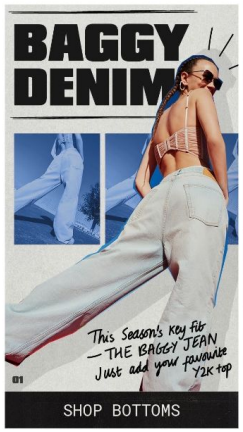
Insightful

Intuitive

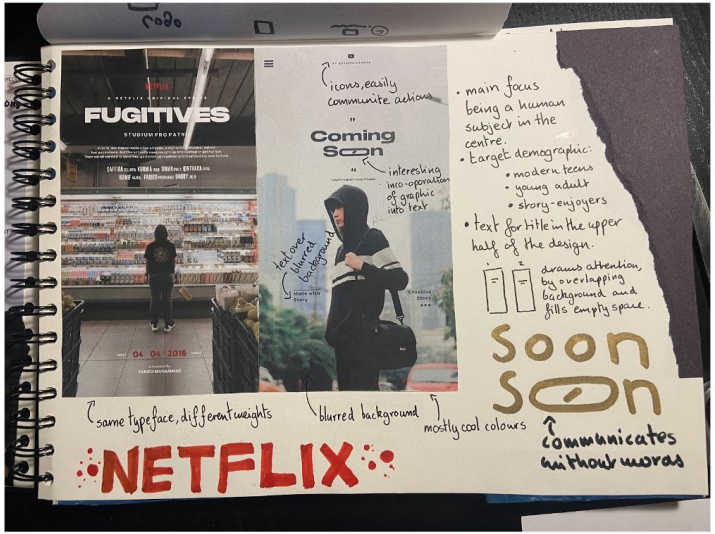
Inspired



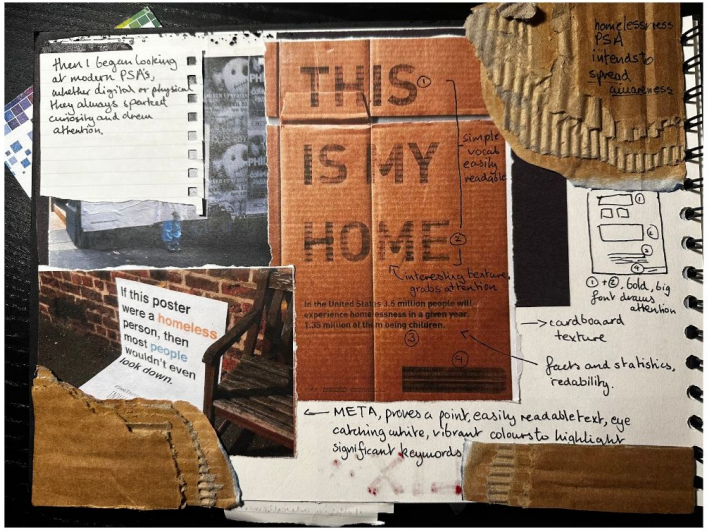
K Fashion Inspiration



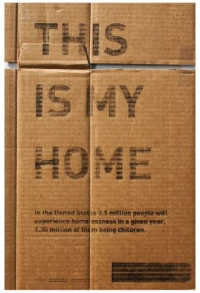
Western Fashion Inspiration



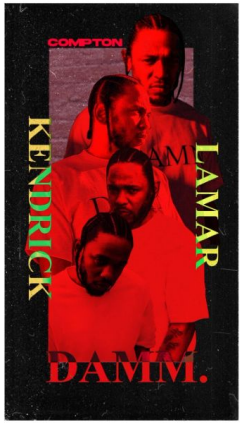
Netflix/Movie Poster Breakdown

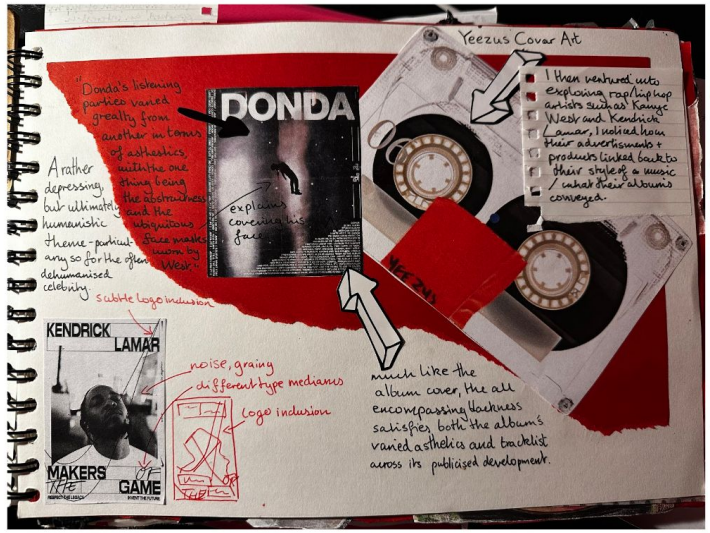


PSA Inspiration + Annotations

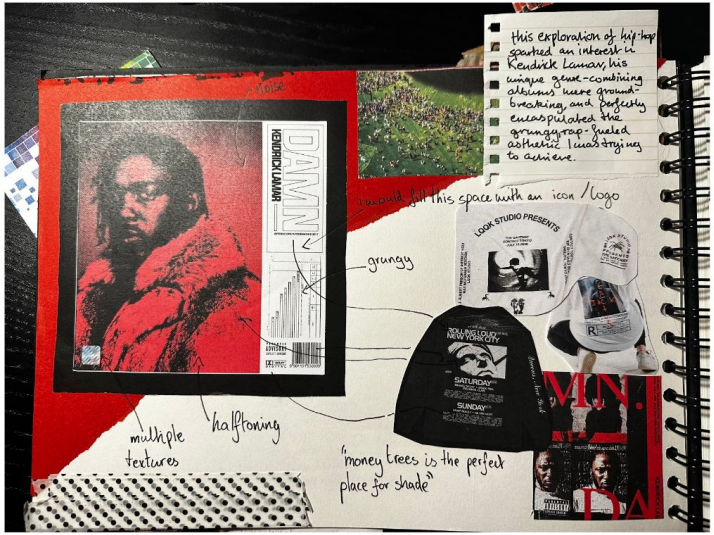


Kendrick Lamar



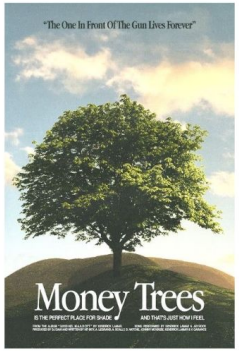


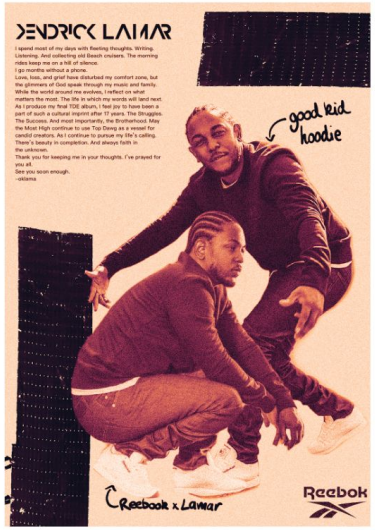
Kanye West Lore



DAMN poster

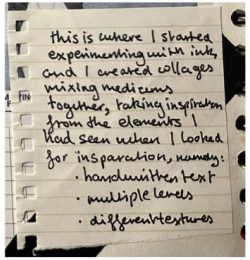
Money Trees + Ink exploration



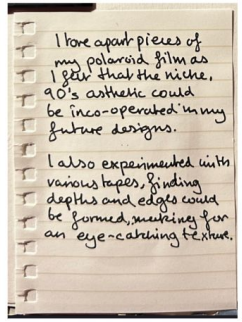


Digital Versions

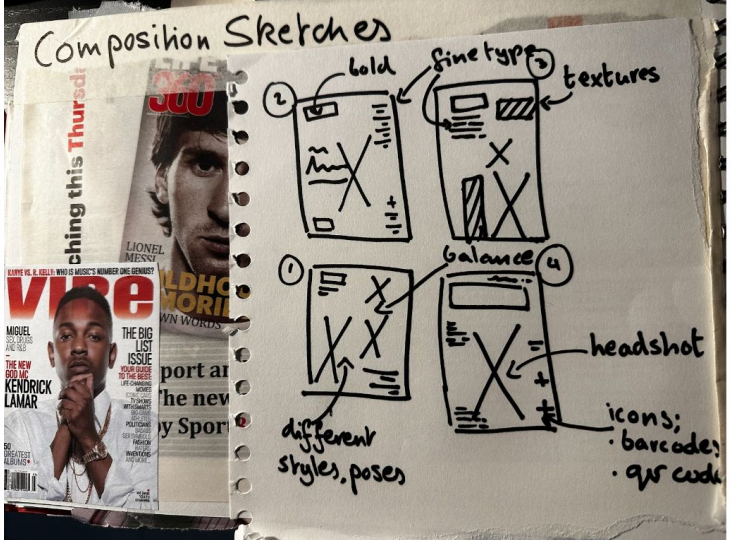
Physical experimentation



Polaroid Parts Experimentation

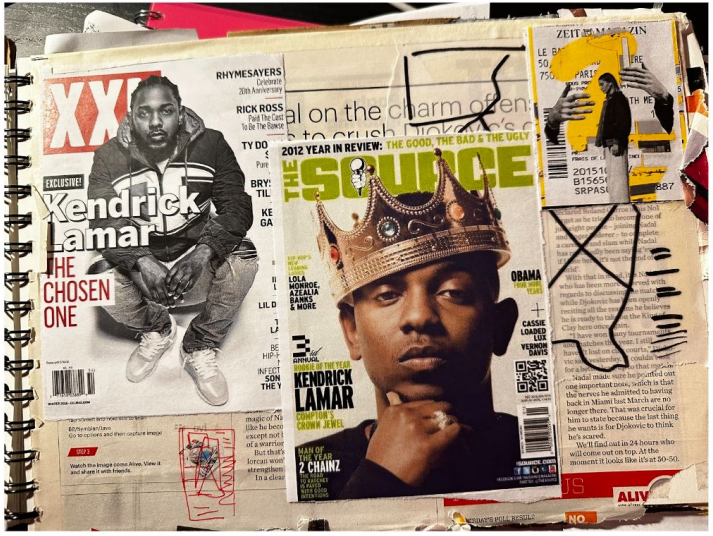


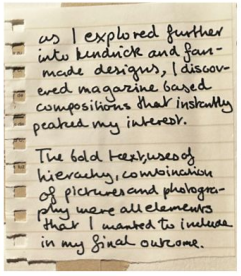
More Polaroid Parts + Tape



Compositional Sketches

To organise my basic composition I created sketches to illustrate placement of my models, I wanted to roughly articulate a balanced design where the focal point was the centre of the piece.





Rap Magazine Inspiration

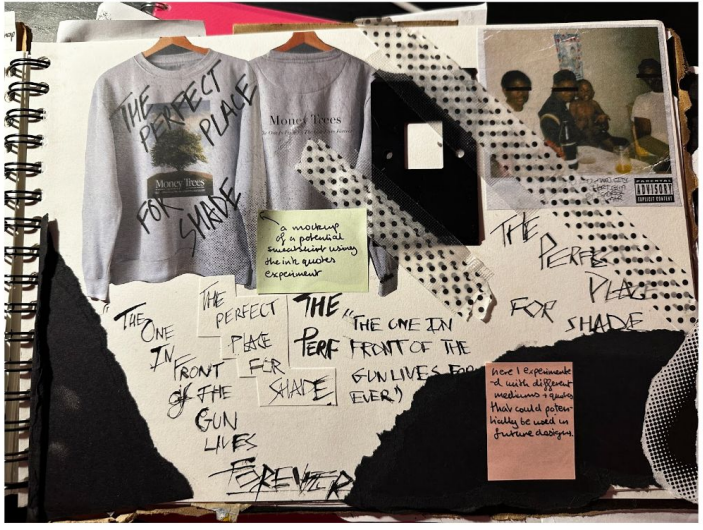
Compositional Sketches Concepts

I took this further by expanding on two of my initial sketches, using tape to illustrate what type of rugged textures I want to use, and cut out models from my inspiration to represent my own photography.

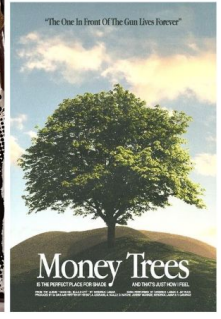
Floppy Disk + Ink Type

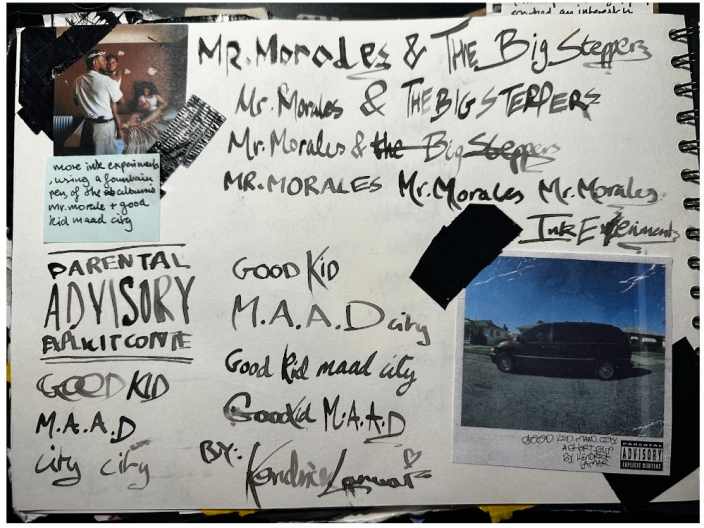
I was inspired by the geometric nature of a floppy disk, an older form of data storage. Its inspiring because of how many different ways it can be interpreted, to some, the floppy disk means nothing, an old relic, but to others it is a nostalgic staple of 80s and 90s technology.

Compositional Experiments with textures

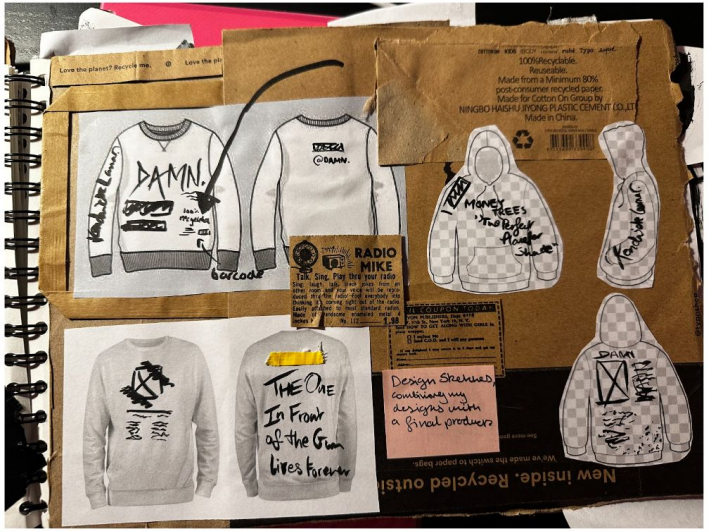


Money Tree Mockup

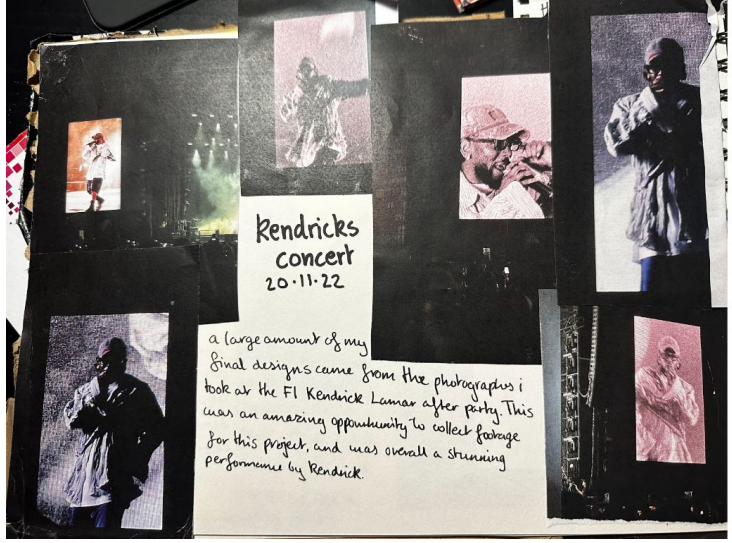




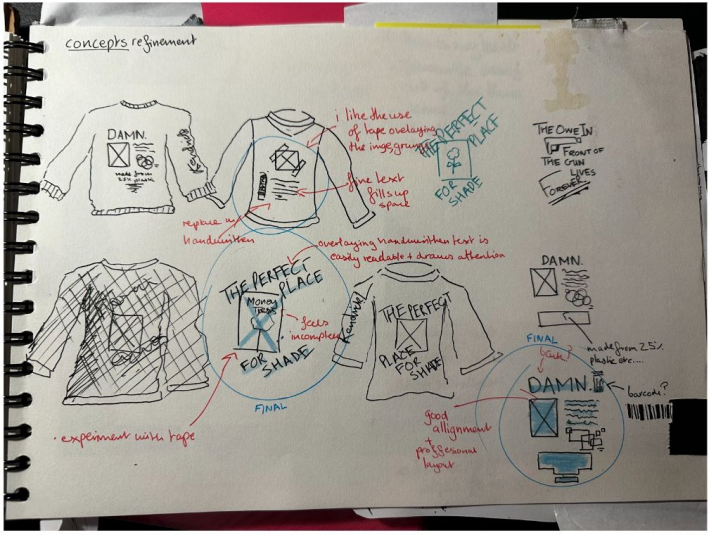
Small and Large scale Ink Experiments, Album Names



Sweatshirt Design Sketches

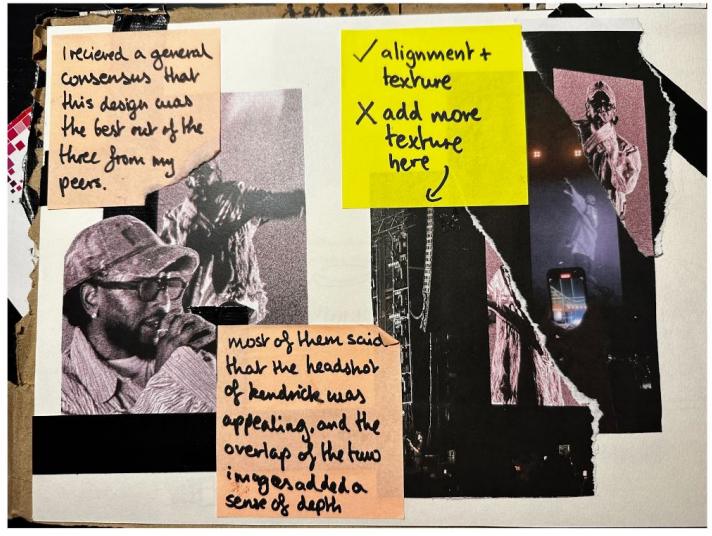


Concert Photography



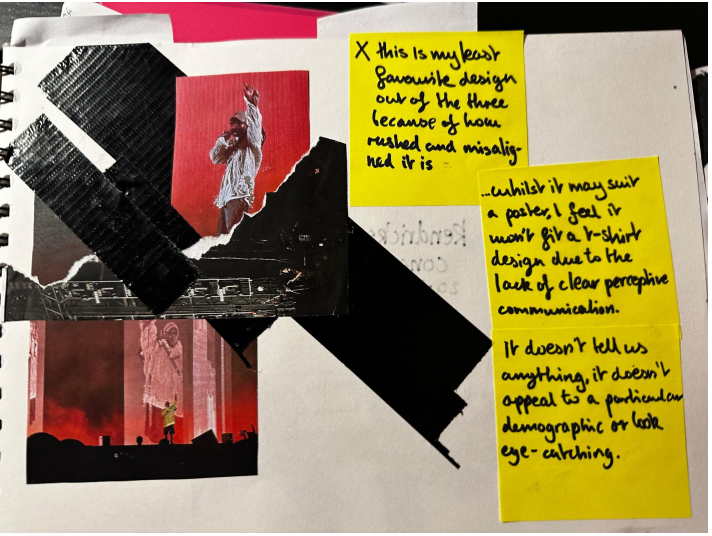
Sweatshirts Concepts

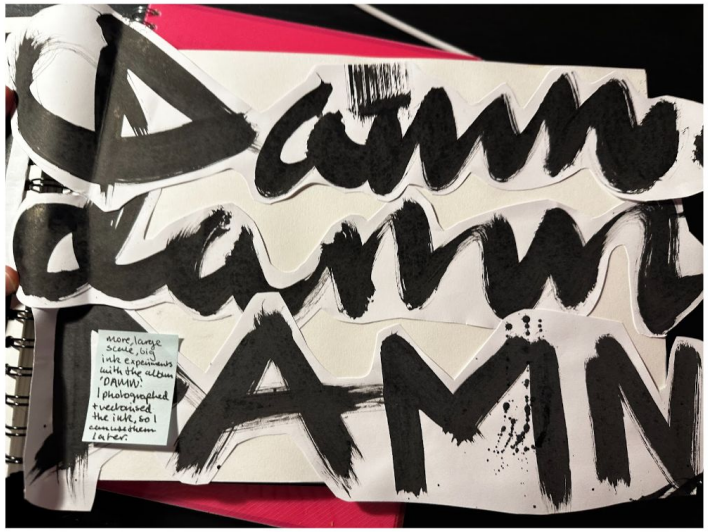
To create a rough idea of what layout I wanted for my sweatshirt design created a variety of rough and refined concepts.
Ultimately I decided to not use the designs I created on the sleeves because it distracted from the frontal design and would be very complex to print properly.



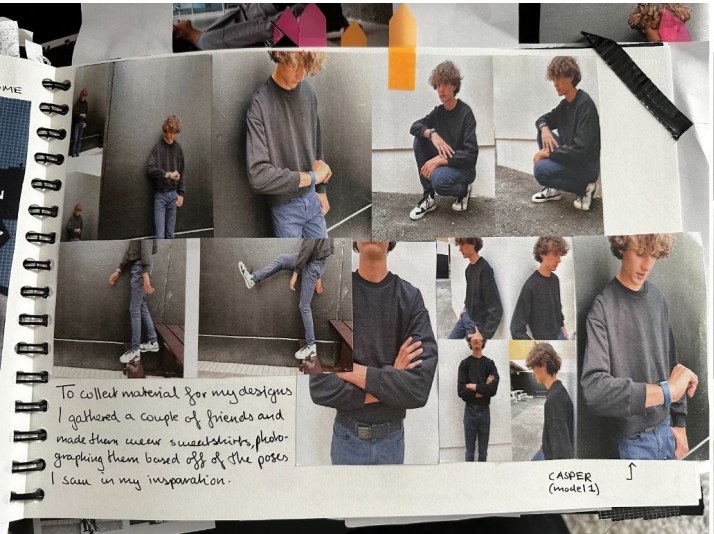
Collages with Photography + Peer Feedback

I created collages from my post concert images and asked for peer feedback, most liked the composition I had chosen but felt that I could incorporate more colour and more structure into the collages.

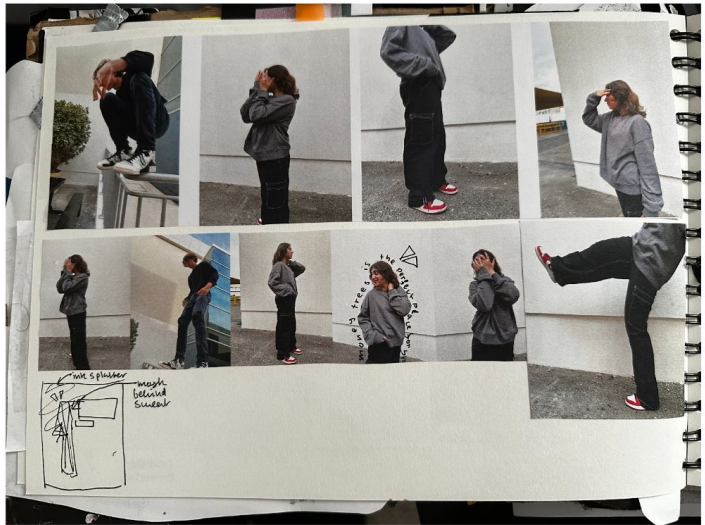




DAMN ink experiments

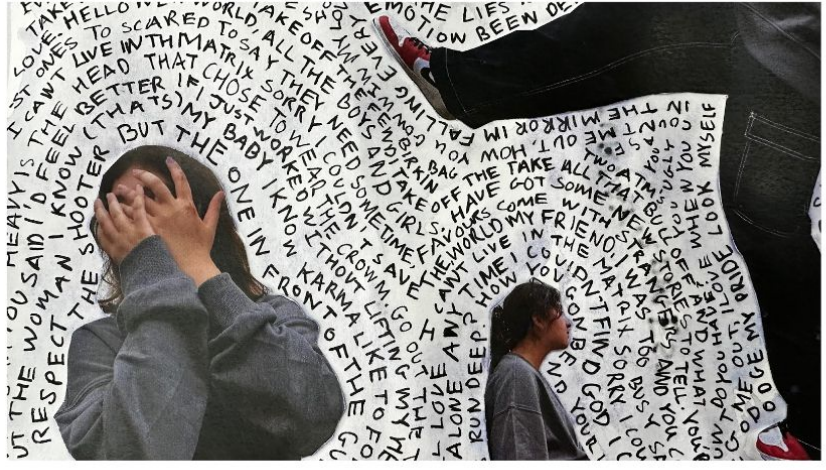


Casper Photography



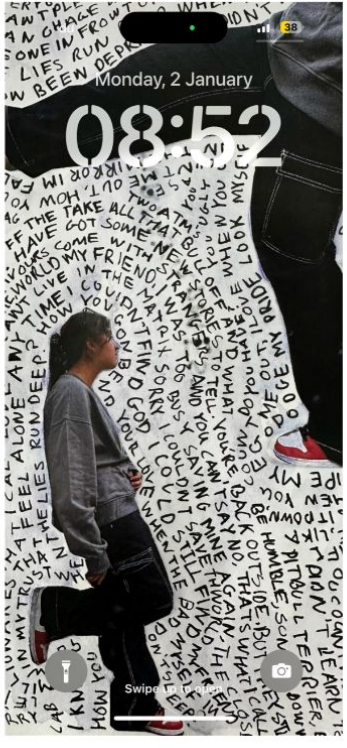
Aisha Photography

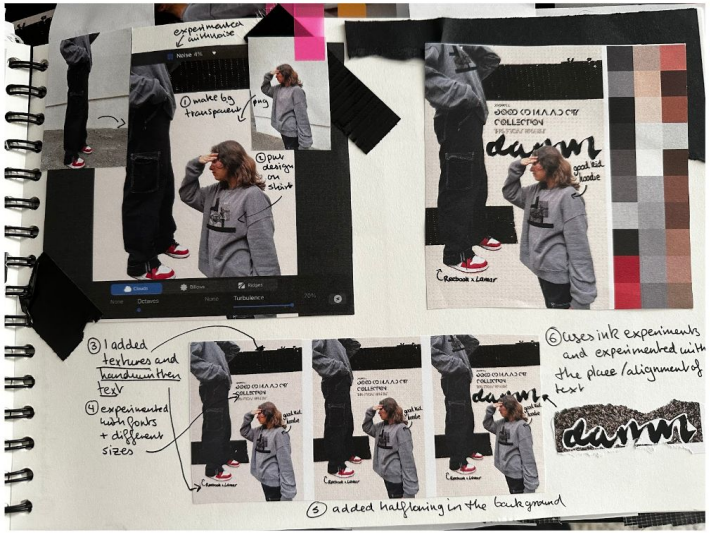
Physical Concepts with model photographs



I used cut-out images from my found photography and to fill the negative space I experimented with how handwritten, organic type could be incorporated using a black 0.8mm pen. I think this was successful as it made for an interesting ‘flow’ of type, making the alignment of the design more elegant.

I do however dislike the colours used in the design as they are too muted, with limited saturation giving a ‘washed out’ look. To improve this I would create variations which higher saturation coloured clothing or backgrounds.





OUTCOME 1

OUTCOME 2

STAGES OF MAKING

RAW PHOTOGRAPHY

FINAL DESIGN

I think that this design was successful because of its composition, it creates a focal point on the clothes, the main communicative point of the design. I also really like the use of texture with the tape, it contrasts well with the aligned halftoned background and creates a more unique design.

I do however think that this design is lacking in its colour, as I find the muted grays to be too unsaturated. To improve this design I would change the colour scheme to include more reds/more saturated colours, and also include more readable text in the left lower corner as it is mostly empty.

STAGES OF MAKING

I then experimented with background colours, and later in outcome 3 extended this brown background.

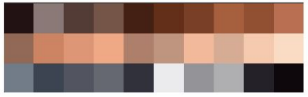
To add depth + variation in the type the audience I added handwritten text in a 'note taking' format.
To emphasise texture I added the tape texture for a more 'grunge' aesthetic.

I began by cutting out the backgrounds from my photography and arranging them in a composition that most of the corners.

RAW PHOTOGRAPHY

FINAL DESIGN

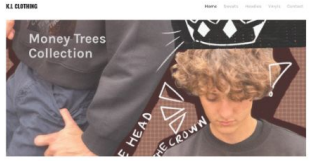
I like this design because of its great colour scheme, the cool toned blues and grays of the model and background contrasts with his hair and skin. I think that the use of halftoning in the background was successful, and made for a more structured design whilst filling in negative space in the background. Whist I think that the design was successful, it could be taken further by adding more graphic lines like arrows and geometry to enhance the versatility of the design.



Whilst exploring Kendrick Lamar's music I was inspired to create a painting rendition of his most recent album, 'Mr Morales and the Big Steppers' the painting was then digitized and edited onto a shirt with a quote from one of my favourite songs, reading 'Heavy is the head that chose to wear the crown'. I incorporated this quote in other parts of the design as well. Based on the feedback from the last design, for this one I added more graphic icons such as the crown above the models head.
In my opinion I feel as though this design is the most successful out of the four, as it incorporates my favourite elements from all the other designs such as the handwritten text, hand drawn graphics and muted brown colour palette which stayed true to the album covers design whilst also contrasting with the black and white in the design. It is an eye catching poster and communicates the album throughout with use of the 'crown' and the design on the model.

OUTCOME 3

WEBSITE MOCKUP



OUTCOME 4

STAGES OF MAKING

Initially I used a blue/lilac background, but felt that this was too similar to the models sweatshirt, so I changed it to a peachy colour to compliment and bring light to the models red shoes.

I began with the composition of the models and textured to create a good base layer for my design.

I chose to incorporate mini version of the sweatshirts and portray them as items in a clothing store, this was to display the design more clearly as on the models sweatshirt it was partly covered by her arms.

RAW PHOTOGRAPHY

FINAL DESIGN

Out of the four, I feel that this design has the most character compared to the others, the 'folding tape' texture is used more compared to my other designs, which both fills space and compliments the white of the hand drawn graphics. The use of the clothes miniature displays was unexpectedly successful, and added dimension and character to the design.

FINAL OUTCOMES

FINAL REFLECTION

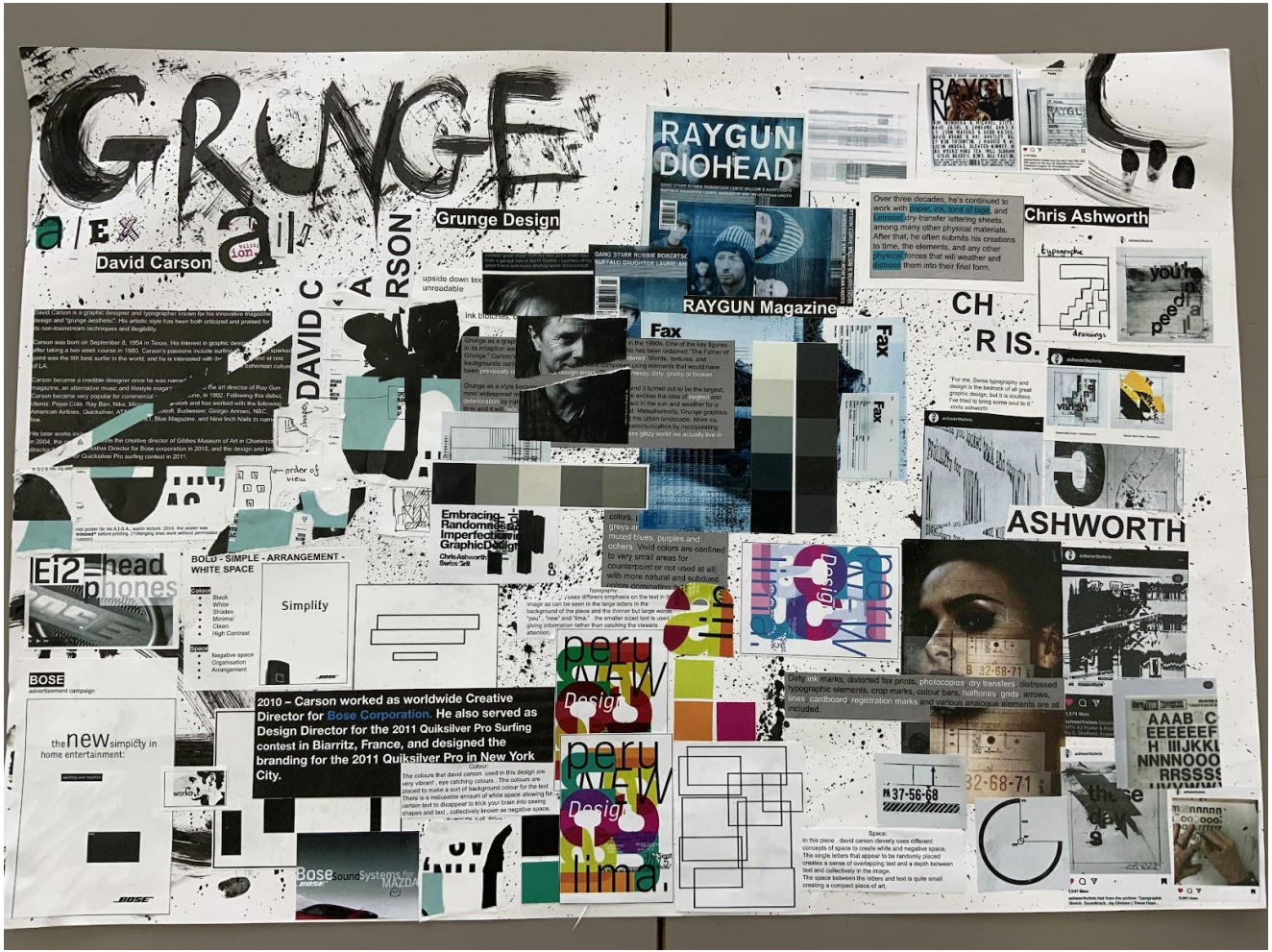
Overall I think that all four designs work together coherently to communicate the launch of a new clothing line, certain elements such as the **handwritten text with arrows** and the **tape textures** are used in every design, making for a consistent collection of posters.

Whilst all posters have constants that tie them together, each design has something that sets it apart from the rest. In the first design it is the use of **jagged textures**, in the second it is the **denim colour scheme**, in the third it is the use of **a variety of type mediums** with the ink type, the handwritten type, and the digital text. In the last both the **chocolate brown colour scheme** and the use of **hand drawn graphics** makes for a distinctive poster that communicates the album's aesthetic well.

MOCKUP

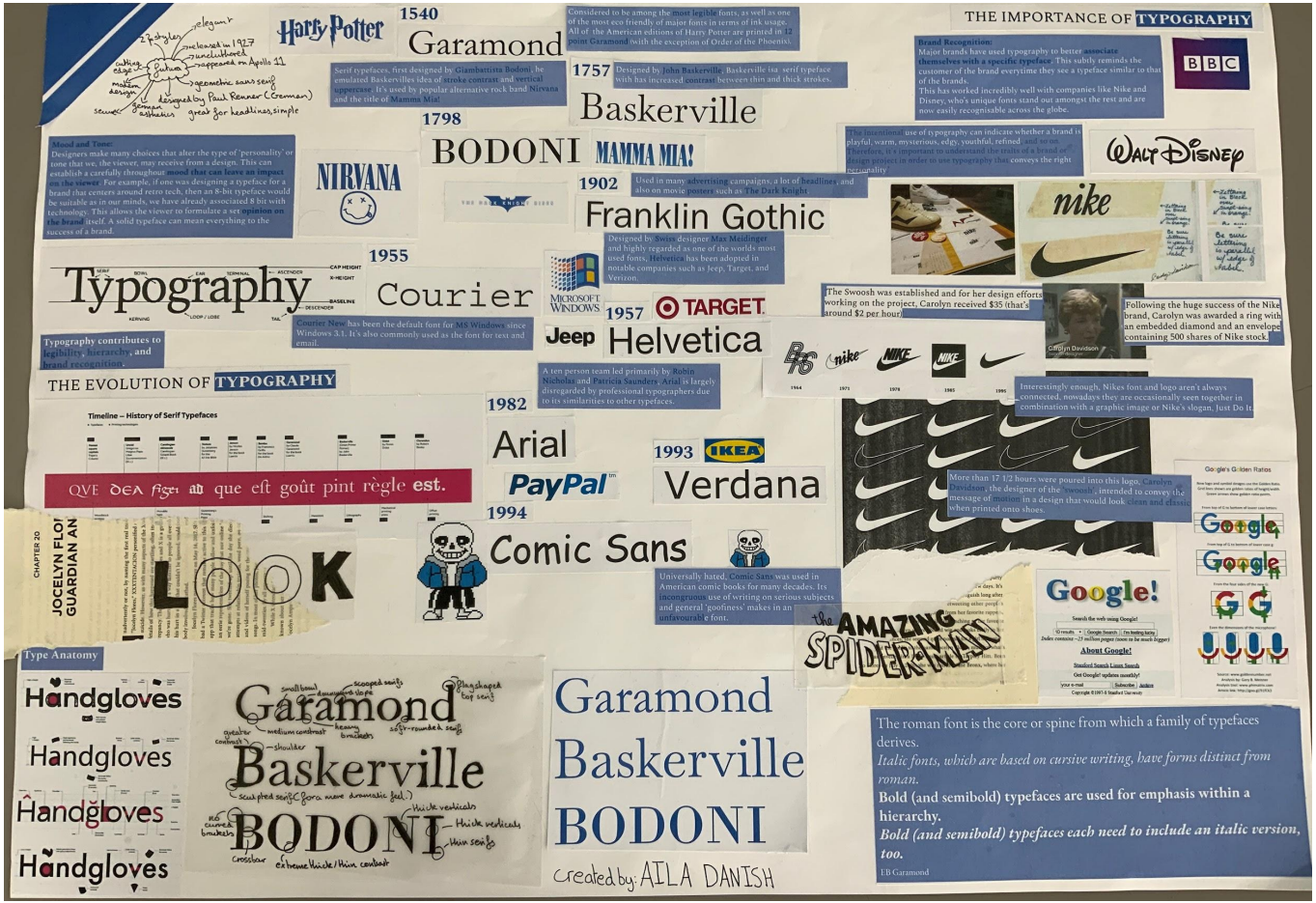
MONEY TREES SWEA
KENNY JEANS 1997
CROWN SWEATSHIRT
THE COLLECTION
THAT CHOSE TO WEAR THE CROWN
Reebok x Lamar

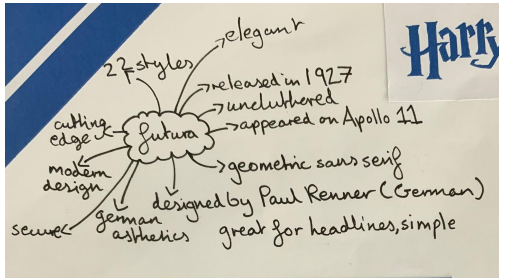
WHY?
BAGGY DENIM
CLOTHES
NETFLIX
THIS IS MY HOME
DONDA
KendrickLamar
goodkid, m.A.A.d city
Money Trees
BINGO
Mr. Morales & The Big Steppers
PARENTAL ADVISORY
THE ONE IN FRONT OF THE GUN
LIVES FOREVER
Composition Sketches
NME
Kendrick Lamar
XXL
Kendrick Lamar
CUT-OUT PHYSICAL CONCEPT 1
MONEY TREES
MONEY TREES IS THE
29.04.21
Kendricks concert
20-11-22
Damn
AMN

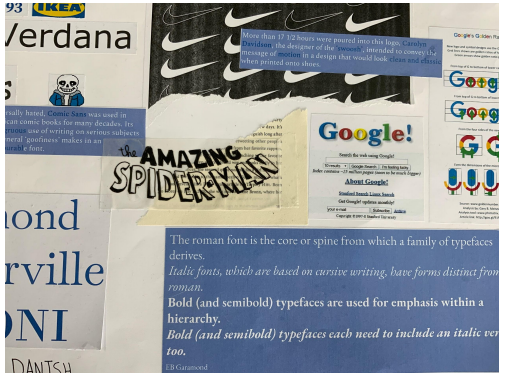

GRUNGE
David Carson
Grunge Design
RAYGUN DIOHEAD
RAYGUN Magazine
Chris Ashworth
Fax
ASHWORTH
Simplify
BOSE
2010 – Carson worked as worldwide Creative Director for Bose Corporation. He also served as Design Director for the 2011 Quiksilver Pro Surfing contest in Biarritz, France, and designed the branding for the 2011 Quiksilver Pro in New York City.

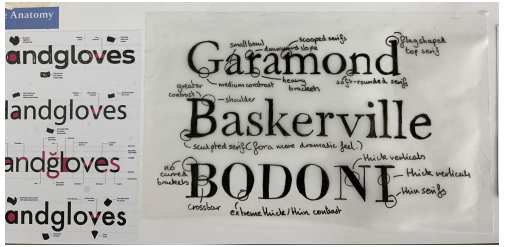
RAYGUN DIOHEAD
Design
RAYGUN Magazine
Fax

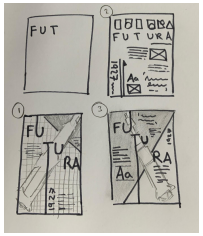
Carson
Grunge Des
DAVID C
A
RSON
upside down tex
unreadable
Embracing

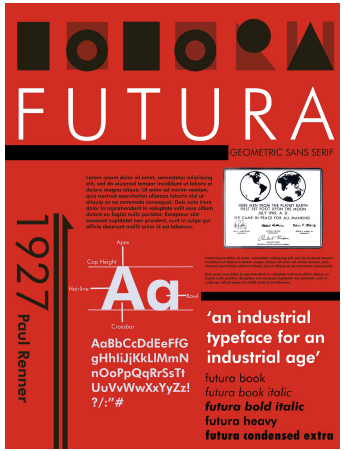

Harry Potter
1540
Garamond
Considered to be among the most legible fonts, as well as one of the most eco friendly of major fonts in terms of ink usage. All of the American editions of Harry Potter are printed in 12 point Garamond (with the exception of Order of the Phoenix).
Serif typefaces, first designed by Giambattista Bodoni, he emulated Baskervilles idea of stroke contrast and vertical uppercase. It's used by popular alternative rock band Nirvana and the title of Mamma Mia!
1757
Baskerville
Designed by John Baskerville, Baskerville isa serif typeface which has increased contrast between thin and thick strokes.
1798
BODONI
MAMMA MIA!
THE IMPORTANCE OF TYPOGRAPHY
Brand Recognition:
Major brands have used typography to better associate themselves with a specific typeface. This subtly reminds the customer of the brand everytime they see a typeface similar to that of the brands.
This has worked incredibly well with companies like Nike and Disney, who's unique fonts stand out amongst the rest and are now easily recognisable across the globe.
BBC
Mood and Tone:
Designers make many choices that alter the type of 'personality' or tone that we, the viewer, may receive from a design. This can establish a carefully throughout mood that can leave an impact on the viewer. For example, if one was designing a typeface for a brand that centers around retro tech, then an 8-bit typeface would be suitable as in our minds, we have already associated 8 bit with technology. This allows the viewer to formulate a set opinion on the brand itself. A solid typeface can mean everything to the success of a brand.
NIRVANA
The full emotional use of typography can indicate whether a brand is playful, warm, mysterious, edgy, youthful, refined and more. Therefore, it's important to understand the traits of a brand or design project in order to use typography that conveys the right personality
Walt Disney
1902
Franklin Gothic
Used in many advertising campaigns, a lot of headlines and also on movie posters such as The Dark Knight
nike
1955
Courier
Typography
SERIF
BOWL
EAR
TERMINAL
ASCENDER
CAP HEIGHT
X-HEIGHT
DESCENDER
BASELINE
KERNING
LOOP / LOBE
TAIL
Courier New has been the default font for MS Windows since Windows 3.1. It's also commonly used as the font for text and email.
Designed by Swiss designer Max Miedinger and highly regarded as one of the worlds most used fonts, Helvetica has been adopted in notable companies such as Jeep, Target, and Verizon.
1957
TARGET
Jeep
Helvetica
The Swoosh was established and for her design efforts working on the project, Carolyn received $35 (that's around $2 per hour).
Carolyn Davidson
Following the huge success of the Nike brand, Carolyn was awarded a ring with an embedded diamond and an envelope containing 500 shares of Nike stock.
Typography contributes to legibility, hierarchy, and brand recognition.
THE EVOLUTION OF TYPOGRAPHY
Timeline – History of Serif Typefaces
A ten person team led primarily by Robin Nicholas and Patricia Saunders, Arial is largely disregarded by professional typographers due to its similarities to other typefaces.
1982
Arial
PayPal
1993
IKEA
Verdana
Interestingly enough, Nikes font and logo aren't always connected, nowadays they are occasionally seen together in combination with a graphic image or Nike's slogan, Just Do It.
QVE DEA fige: ab que eft goût pint règle est.
More than 17 1/2 hours were poured into this logo, Carolyn Davidson, the designer of the Swoosh, intended to convey the message of motion in a design that would look clean and classic when printed onto shoes.
1994
Comic Sans
Universally hated, Comic Sans was used in American comic books for many decades. Its incongruous use of writing on serious subjects and general 'goofiness' makes in an unfavourable font.
CHAPTER 20
JOCELYN FLO
GUARDIAN AN
LOOK
Google!
Search the web using Google!
About Google!
Get Google! updates monthly!
the AMAZING SPIDER-MAN
Type Anatomy
Handgloves
Handgloves
Handgloves
Handgloves
Garamond
Baskerville
BODONI
Garamond
Baskerville
BODONI
Created by AILA DANISH
The roman font is the core or spine from which a family of typefaces derives.
Italic fonts, which are based on cursive writing, have forms distinct from roman.
Bold (and semibold) typefaces are used for emphasis within a hierarchy.
Bold (and semibold) typefaces each need to include an italic version, too.
EB Garamond

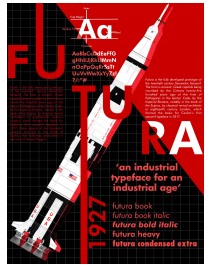

Harry
elegant
2 styles
released in 1927
uncluttered
appeared on Apollo 11
Futura
cutting edge
modern design
geometric sans serif
designed by Paul Renner (German)
great for headlines, simple
secure
german aesthetics

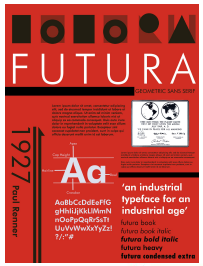

IKEA
Verdana
Google!
the AMAZING SPIDER-MAN
The roman font is the core or spine from which a family of typefaces derives.
Italic fonts, which are based on cursive writing, have forms distinct from roman.
Bold (and semibold) typefaces are used for emphasis within a hierarchy.
Bold (and semibold) typefaces each need to include an italic ver too.
EB Garamond

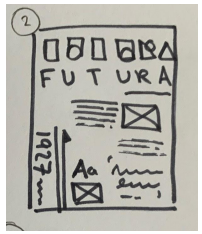

Anatomy
Garamond
Baskerville
BODONI

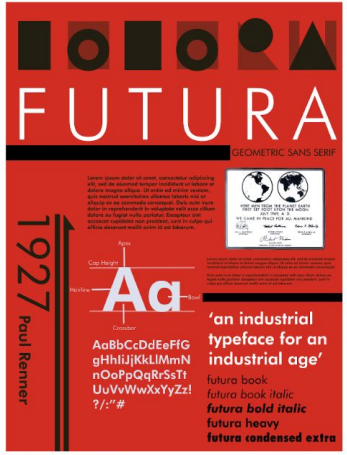




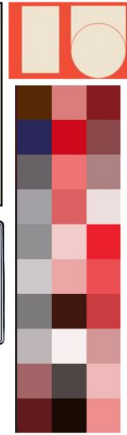






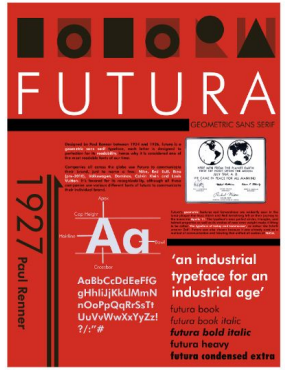


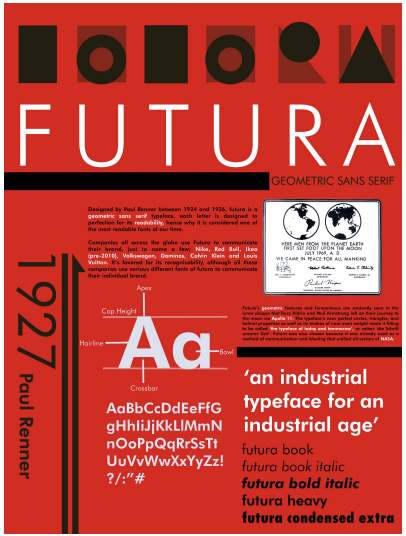
I took inspiration from retro-art-deco that took futura's geometric elements and depicted them, i added the same element to my design.

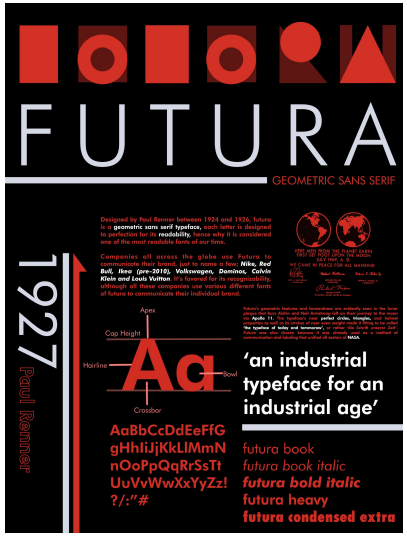


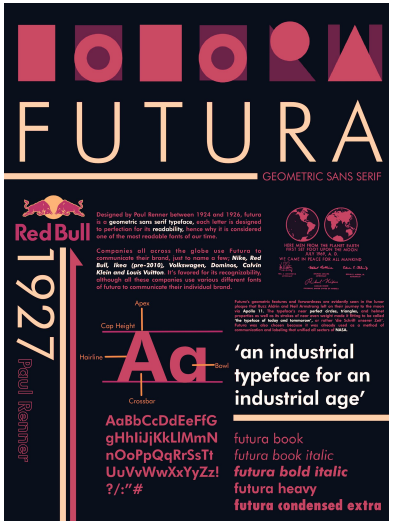
STAGES OF MAKING

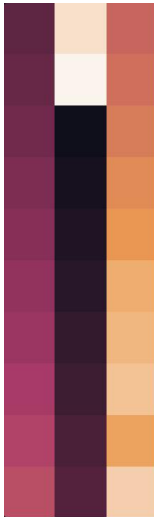
FINAL OUTCOME









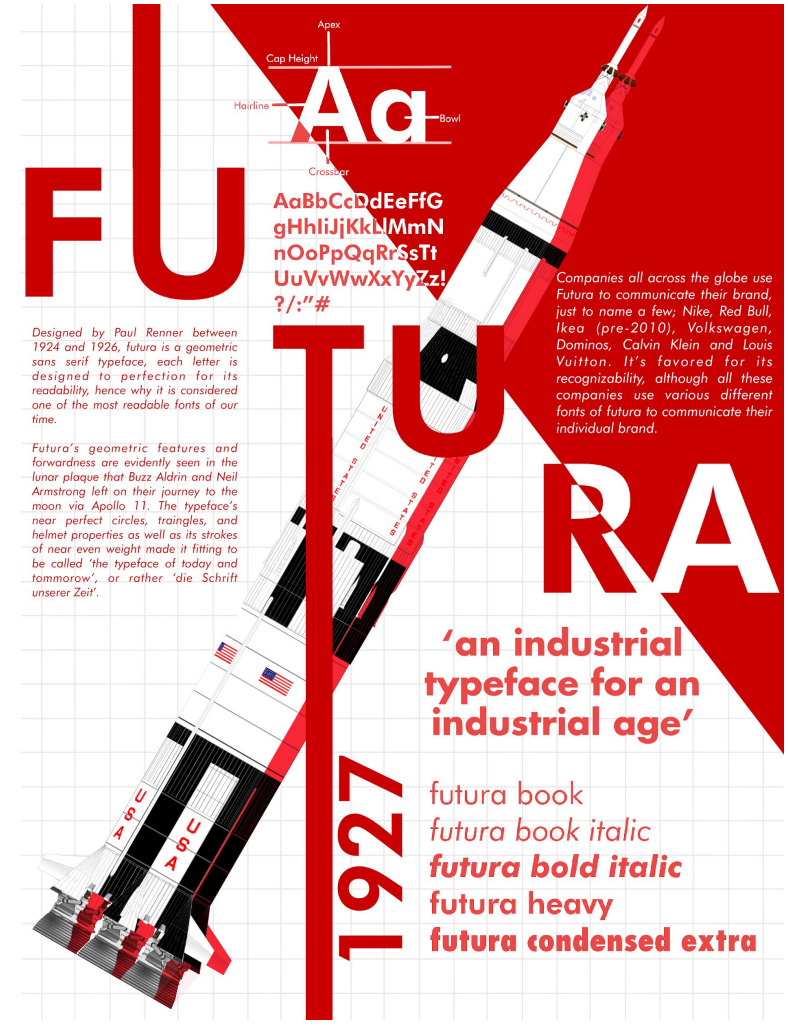


Futura's geometric features and forwardness are evidently seen in the lunar plaque that Buzz Aldrin and Neil Armstrong left on their journey to the moon via **Apollo 11**. The typeface's near **perfect circles, triangles,** and helmet properties as well as its strokes of near even weight made it fitting to be called **'the typeface of today and tommorow'**, or rather 'die Schrift unserer Zeit'. Futura was also chosen because it was already used as a method of communication and labeling that unified all sectors of **NASA**.

Designed by Paul Renner between 1924 and 1926, futura is a **geometric sans serif typeface,** each letter is designed to perfection for its **readability,** hence why it is considered one of the most readable fonts of our time.

Companies all across the globe use Futura to communicate their brand, just to name a few; **Nike, Red Bull, Ikea (pre-2010), Volkswagen, Dominos, Calvin Klein and Louis Vuitton**. It's favored for its recognizability, although all these companies use various different fonts of futura to communicate their individual brand.

'an industrial typeface for an industrial age'


Apex
Cap Height
Hairline
Aa
Bowl
Crossbar
FU
TU
RA
AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz!
?/:"#
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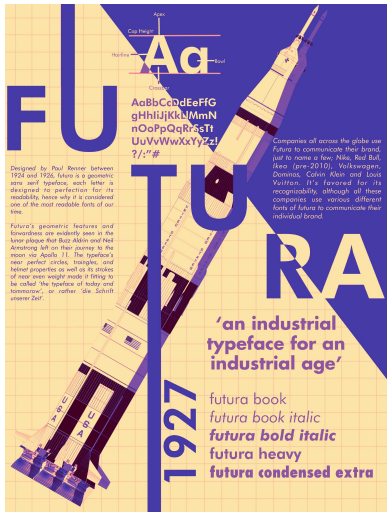
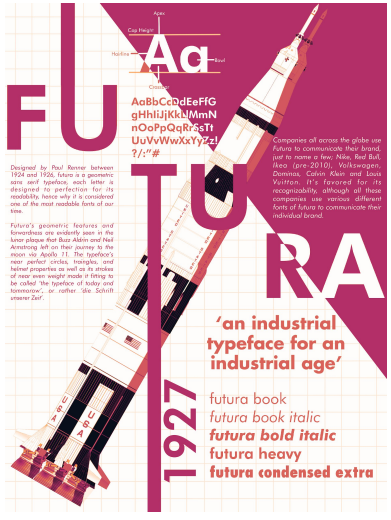
'an industrial typeface for an industrial age'
1927
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra


Aa
FU
TU
RA
'an industrial typeface for an industrial age'
1927
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra


Aa
FU
TU
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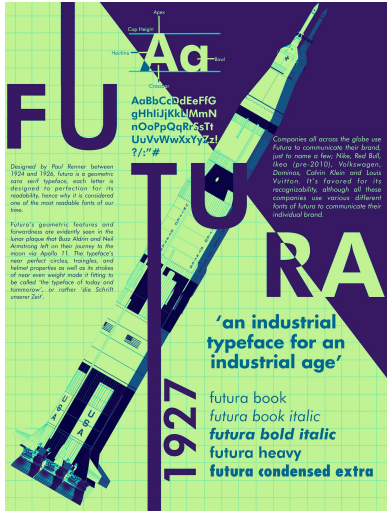
'an industrial typeface for an industrial age'
1927
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra

Apex
Cap Height
Hairline
Aa
Bowl
Crossbar
AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz!
?/:"#


Aa
FU
TU
RA
'an industrial typeface for an industrial age'
1927
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra

Aa
FU
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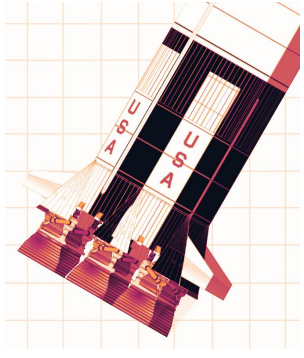
futura bold italic
futura heavy
futura condensed extra



Dominos, Calvin Klein and Louis Vuitton. It's favored for its recognizability, although all these companies use various different fonts of futura to communicate their individual brand.
RA

FU
TU
RA
1927 - Paul R
'an industrial typeface for an industrial age'
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra
Aa
AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz!
?/:"#
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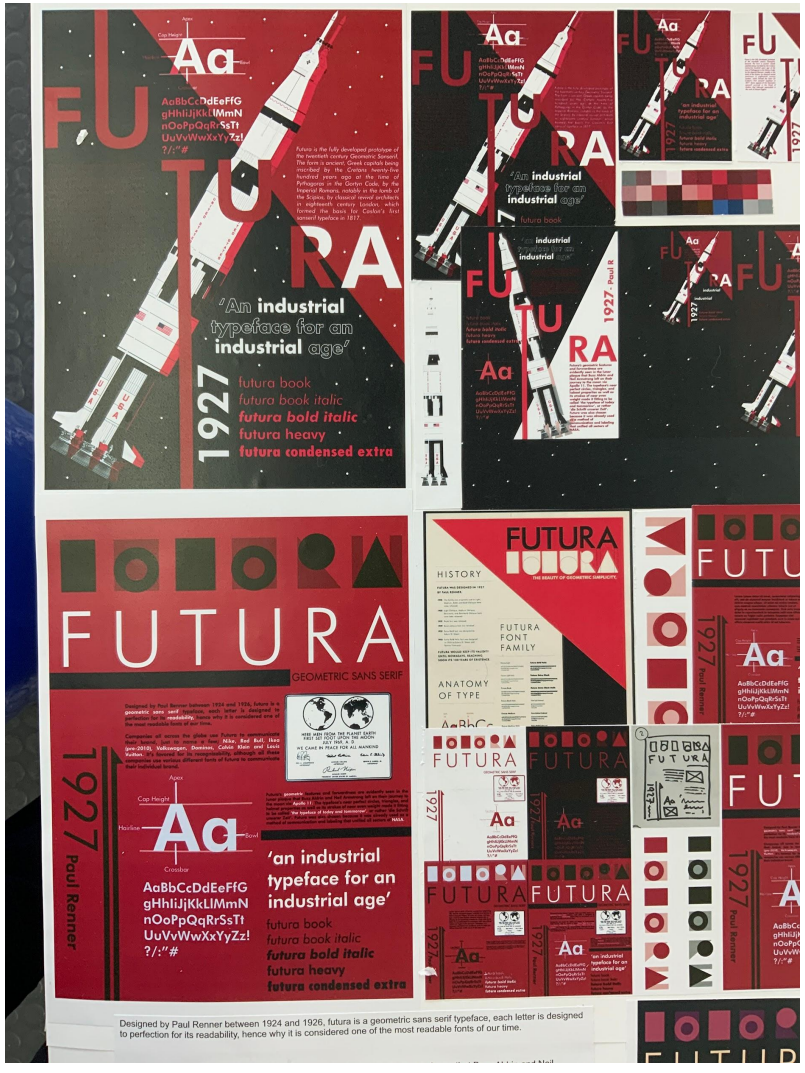
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.


FUTURA
GEOMETRIC SANS SERIF
1927
Paul Renner
Aa
AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz!
?/:"#
'an industrial typeface for an industrial age'
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra
HISTORY
FUTURA FONT FAMILY
ANATOMY OF TYPE
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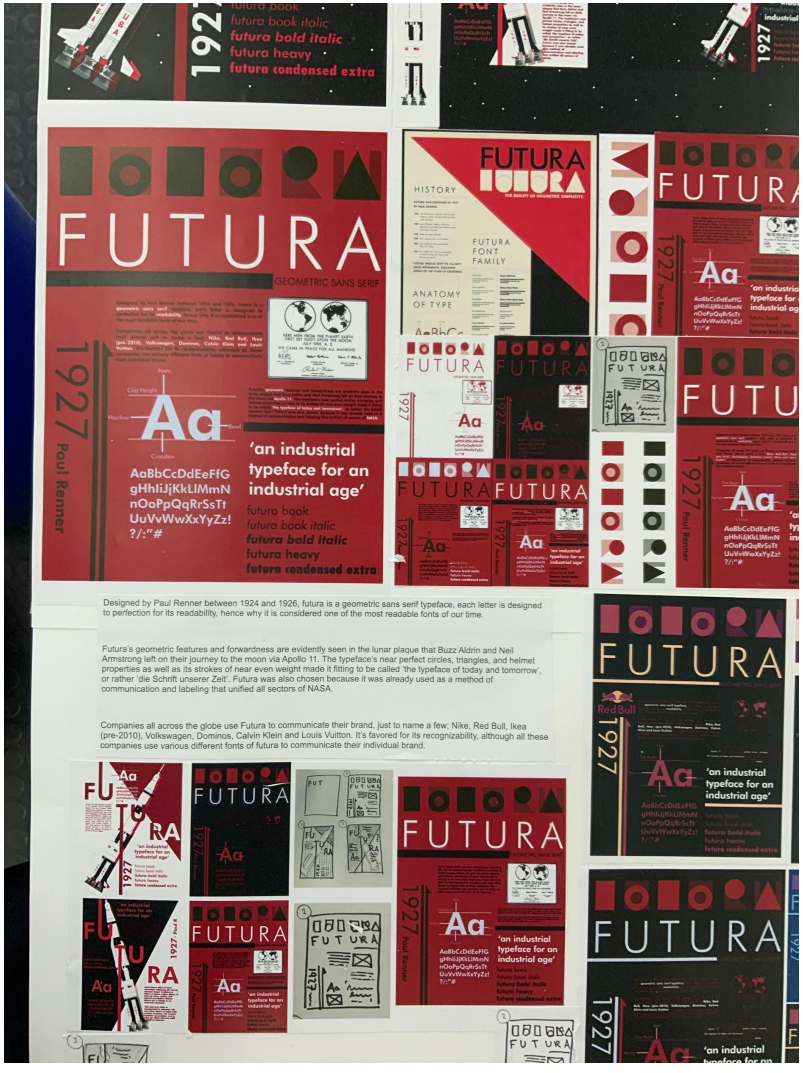
FUTURA
GEOMETRIC SANS SERIF
1927
Paul Renner
Aa
AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz!
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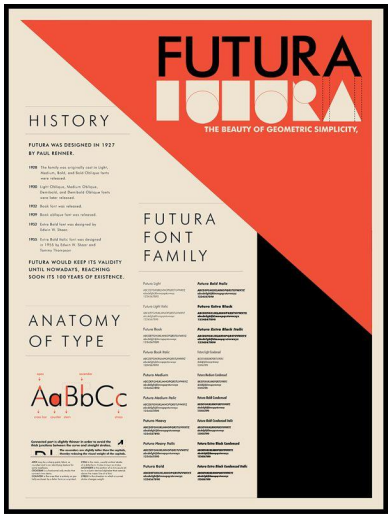
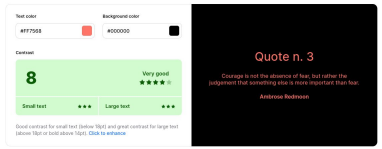
FUTURA
'an industrial typeface for an industrial age'
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra
1927 Paul Renner
HISTORY
FUTURA FONT FAMILY
ANATOMY OF TYPE
THE BEAUTY OF GEOMETRIC SIMPLICITY

FUTURA
'an industrial typeface for an industrial age'
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra
1927



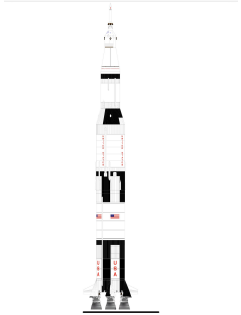


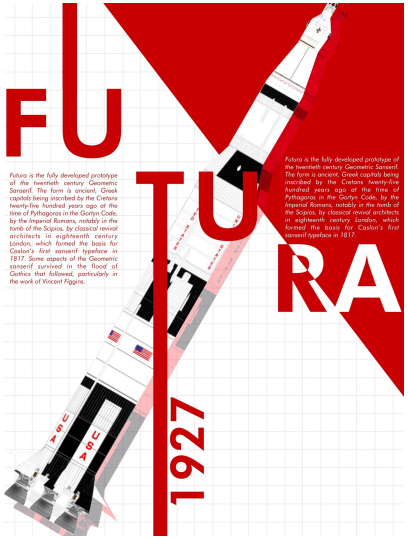
Futura:
IDEAS
- put an industrial typeface for an industrial age' in quote
- Made by Paul Renner between 1924 and 1926
- Commercially released in 1927
- Is a Geometric Sans serif typeface
- Has extended points
- Used for
- Display, headlines, and body texts.
- Some companies use their own variations of futura such as..
- Ikea (pre 2010)
- And volkswagen

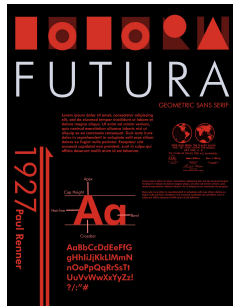
- Comes in:
  - Light
  - Light condensed
  - Book
  - Medium
  - Medium condensed
  - Heavy
  - Bold
  - Bold condensed
  - Extra bold
  - Extra bold condensed

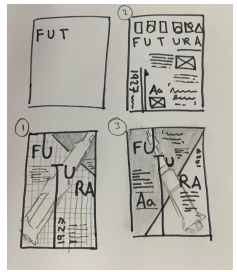
- One of the most used typefaces in logos, such as:
- Red bull
- Calvin klein
- Dominos pizza
- Was the first typeface on the moon

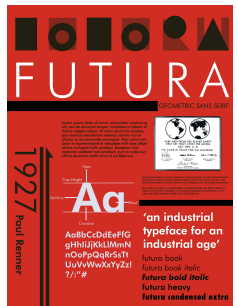
Futura Light
Futura Light Oblique
Futura Book
Futura Book Oblique
Futura Medium
Futura Medium Oblique
Futura Bold
Futura Bold Oblique
Futura Extra Bold
Futura Extra Bold Oblique

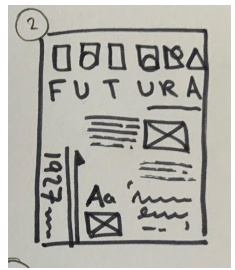


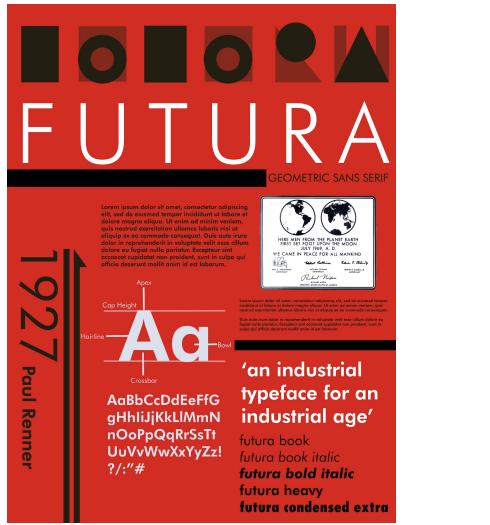










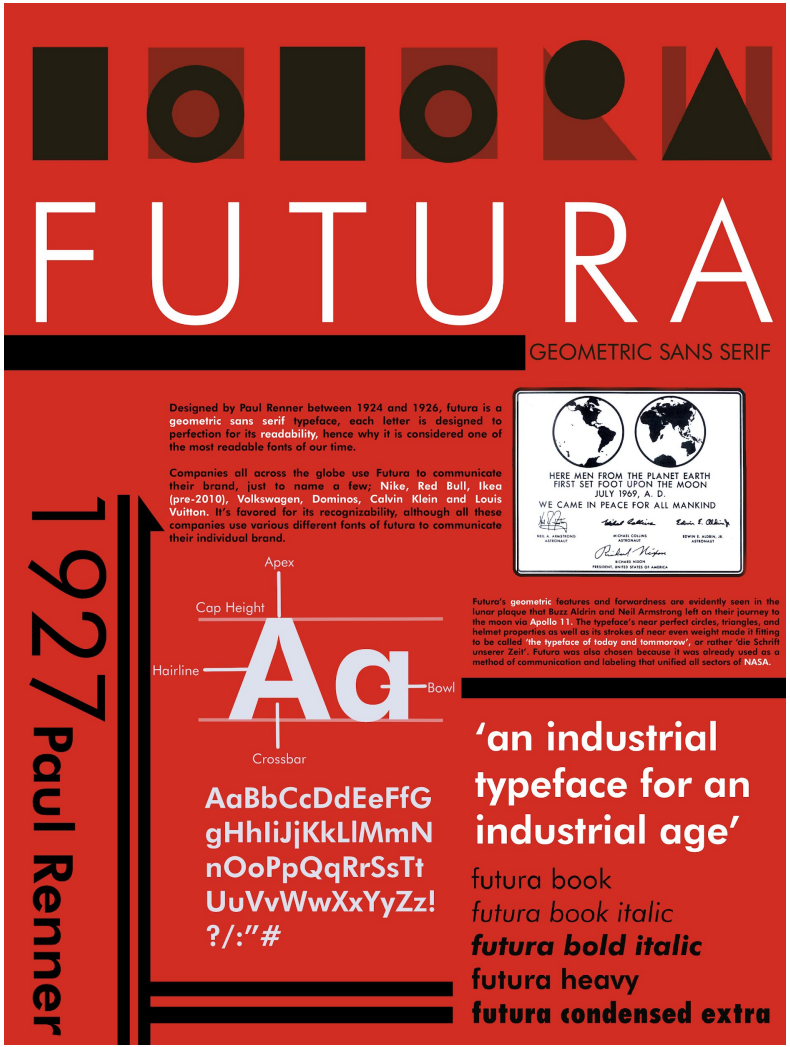


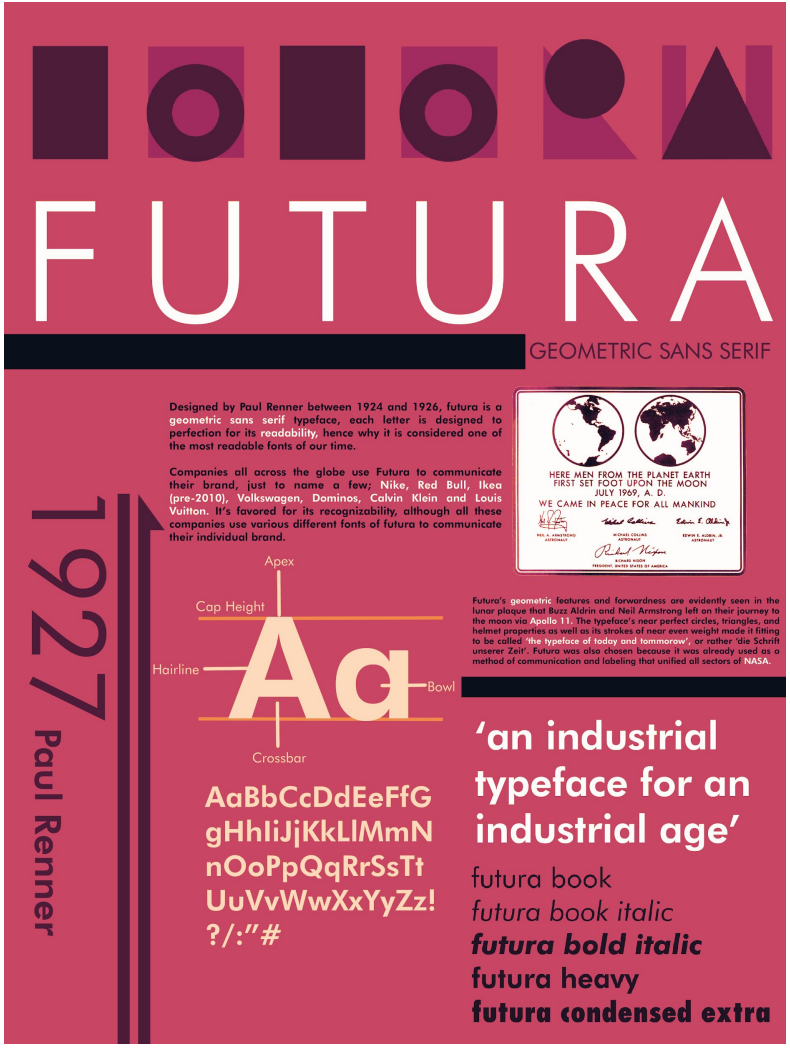
Final Outcome

Type Specimen Poster

Final Outcomes

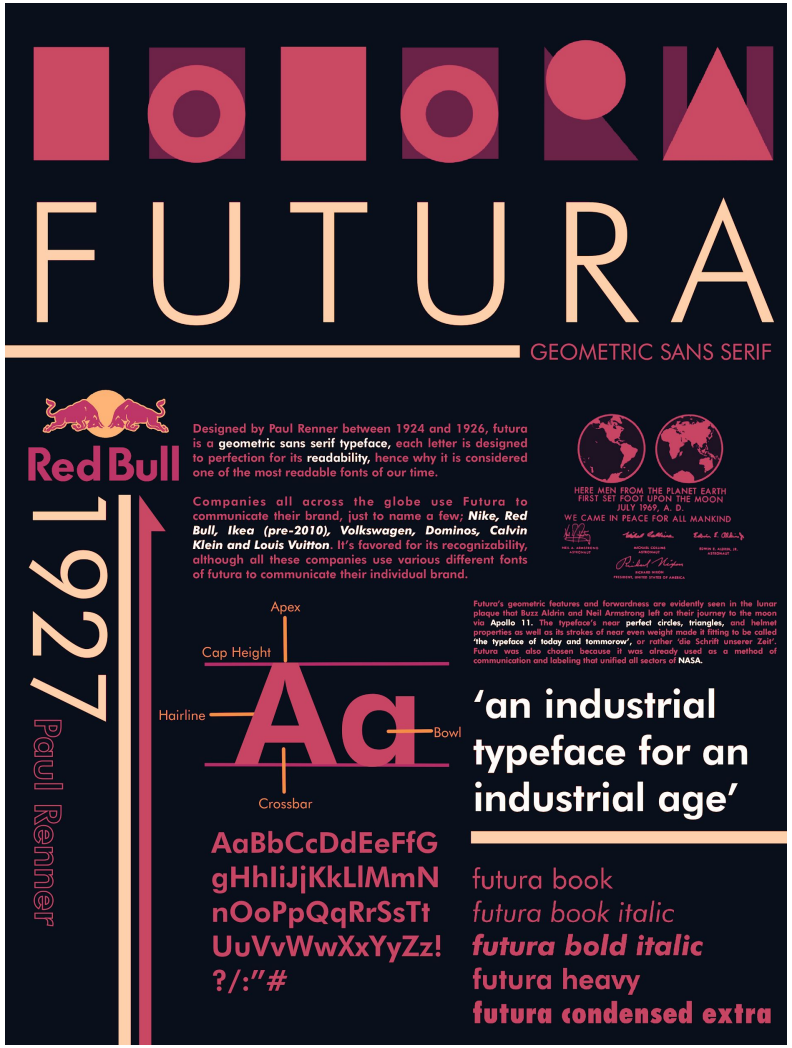
Type Specimen Poster





Final Outcomes

Type Specimen Poster



MOCKUP

Apex
Cap Height
Hairline
Aa
Bowl
Crossbar
AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz!
?/:"#
FU
TU
RA
Futura is the fully developed prototype of the twentieth century Geometric Sanserif. The form is ancient, Greek capitals being inscribed by the Cretans twenty-five hundred years ago at the time of Pythagoras in the Gortyn Code, by the Imperial Romans, notably in the tomb of the Scipios, by classical revival architects in eighteenth century London, which formed the basis for Caslon's first sanserif typeface in 1817. Some aspects of the Geometric sanserif survived in the flood of Gothics that followed, particularly in the work of Vincent Figgins.
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'An industrial typeface for an industrial age'
1927
futura book
futura book italic
futura bold italic
futura heavy
futura condensed extra

FU
TU
RA
'An industrial typeface for an industrial age'
1927
futura book
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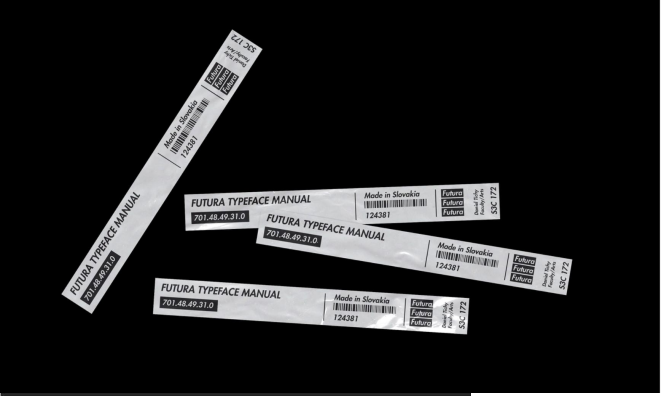
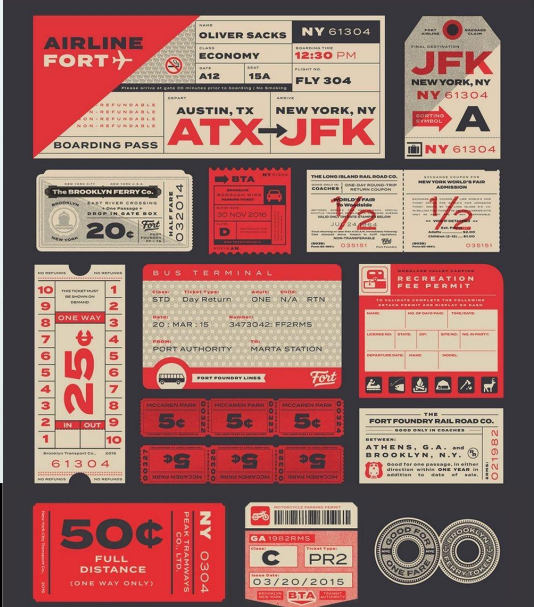
futura heavy
futura condensed extra



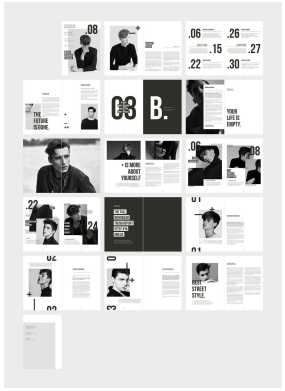


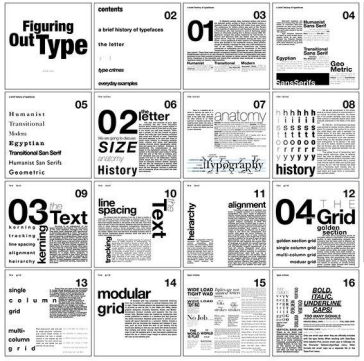
UPPERCASE & STYLISTIC ALTS

AABCDEEFFGG
HHIJKLMNOPP
QQRRSTUVWXY
Z0123456789

TERMINA WEIGHTS

Thin	AaBbCcDdEeFfGgHhIiJjKkLlMmN
Extra Light	AaBbCcDdEeFfGgHhIiJjKkLlMmN
Light	AaBbCcDdEeFfGgHhIiJjKkLlMmN
Regular	AaBbCcDdEeFfGgHhIiJjKkLlMmN
Medium	AaBbCcDdEeFfGgHhIiJjKkLlMm
Demi	**AaBbCcDdEeFfGgHhIiJjKkLlMm**
Bold	**AaBbCcDdEeFfGgHhIiJjKkLlMm**
Heavy	**AaBbCcDdEeFfGgHhIiJjKkLlMm**
Black	**AaBbCcDdEeFfGgHhIiJjKkLlMm**

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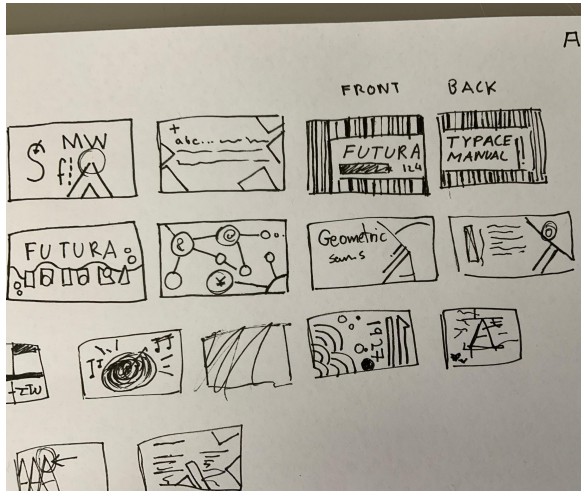
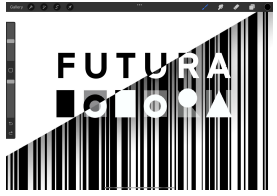
Aa Qq Rr
Say it with
FUT-URA
Zuführung
created in 1927
Helvetica
Chip Kidd
Saul Bass
Paula Scher
Frank Chimero
FUTURA
ab_cd
efg_h
i_jk
lmn_o
p_qrs
tuv_w
_xyz


FRONT
BACK
FUTURA
TYPACE MANUAL
Geometric sans

FU
TU
RA

FUTURA
6732.4542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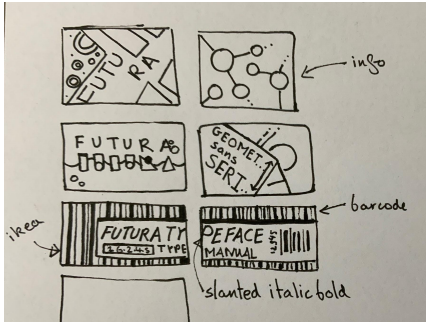
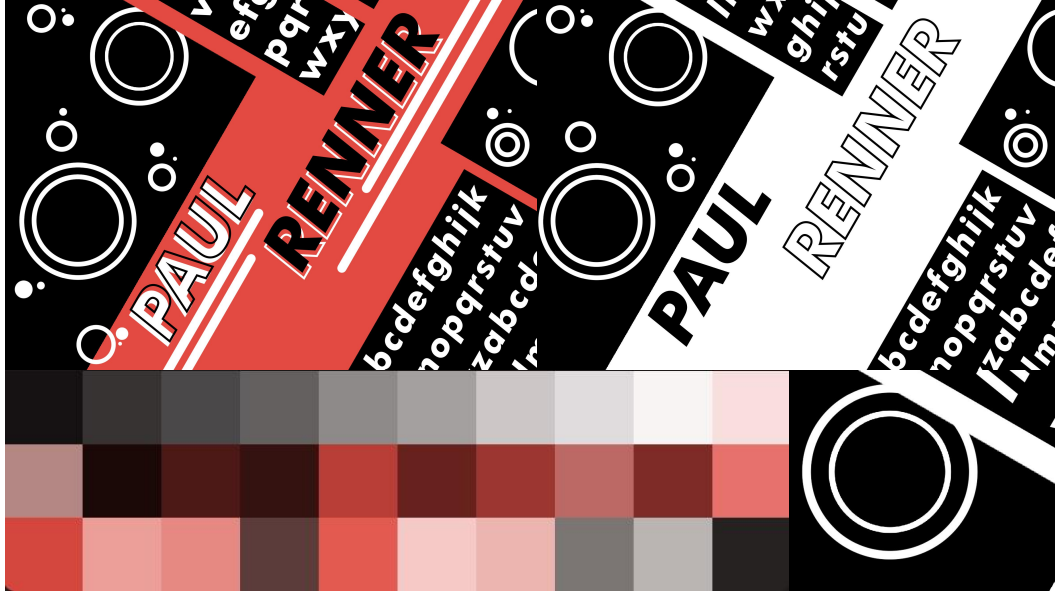

info
FUTURA
barcode
idea
FUTURA TYPE
PEFACE MANUAL
slanted italic bold

FU
RA

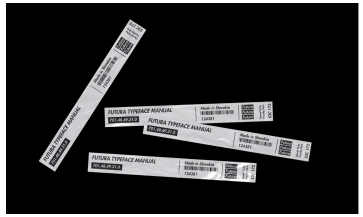

PAUL
RENNER
PAUL
RENNER

FU
RA
A NEW GENERATION OF TYPE

A NEW GENERATION OF TYPE

FUTURA
UTOPIA
UTOPIA

FUTURA
6732.4542



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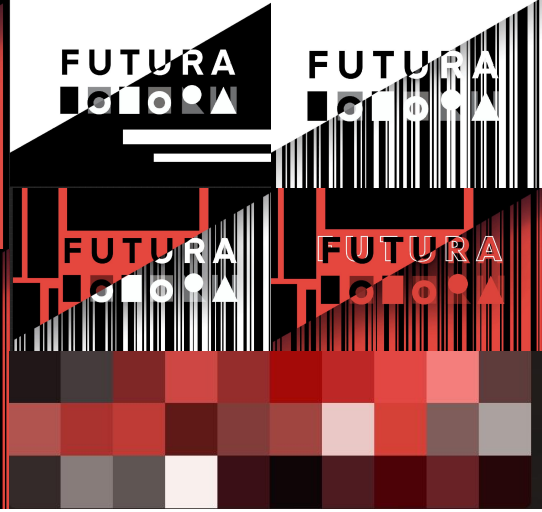
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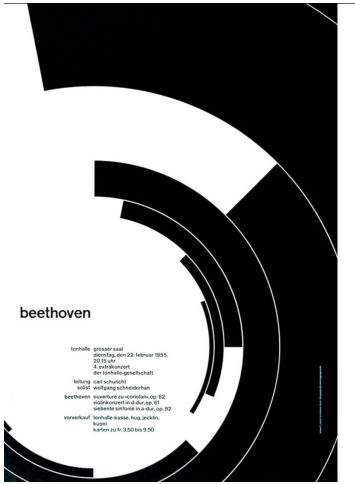
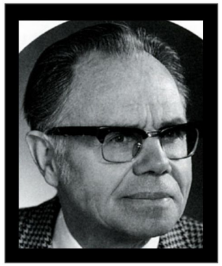


Joseph Muller Brockman
(1914-1996)

This poster intended for the Zurich Town Hall is Josephs most famous and most ripped off poster, it makes use of not only the clean grid system that we see in many swiss styles, but also the clean shapes. This gives it a feel of cleanliness and readability.

The poster also heavily uses perspective to direct the attention to the text without being too attention seeking.

Also designed by Joseph Muller, the poster on the right makes even more use of grid system, Joseph uses this as a helpful tool to maintain order.



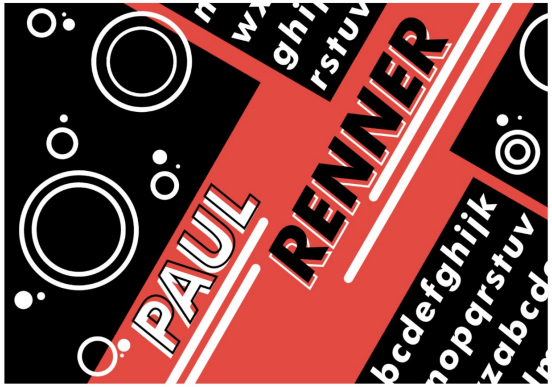
Ernst Keller

Had a unique philosophy, at the time design schools would only teach how to design beautifully for the sake of beauty.

But Ernest believed that the design should solve the design problem directly, which at the time was considered a very different approach. This rebellion of style over substance rippled through generations of designers.

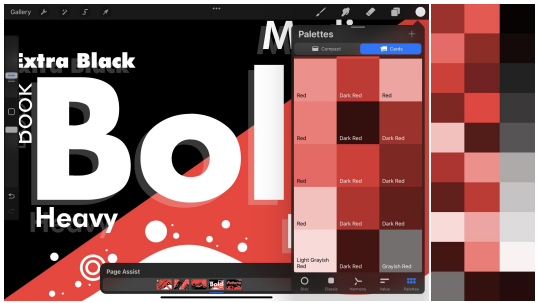
Jacqueline Casey

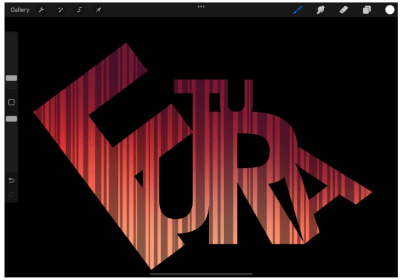
“Jacqueline Casey (1927-1992) trained at Massachusetts College of Art before working as a fashion illustrator and advertising, editorial, and interior designer. In 1955 she joined the Office of Publications (Design Services Office) at Massachusetts Institute of Technology (MIT) working with Muriel Cooper who was then design director . . .



Going into this design i wanted to include an underlying element of closeness and structure, so I used black and white geometry to fill the outer part of the design. I chose to work at an angle as i thought it would improve readability of the type, as the main focul point would become the centre of the design.

One of the main pieces of feedback i received was that the upper black square distracted from the rest of the design due to its misalignment, which i later went on to fix and put in my final outcome.





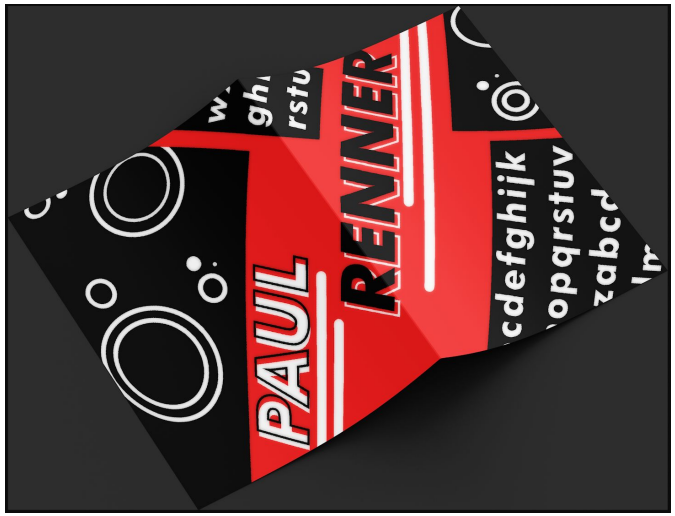
As an experiment I took inspiration from a year 10 piece i did using different letters of the same typeface to create composition. I didn’t include this experiment in my final outcome as i felt that the final product was aesthetically unpleasing due to its lack of consistency and overlapping features as well as the lowered opacity barcode.

Final Outcome

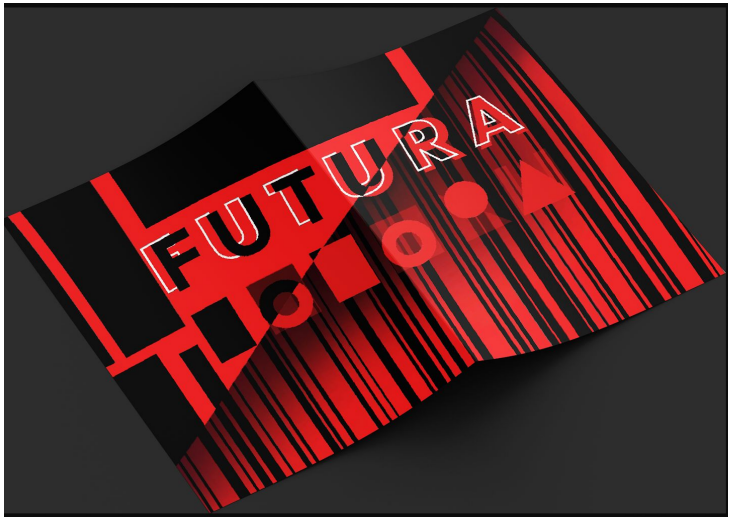
Type Specimen Booklet

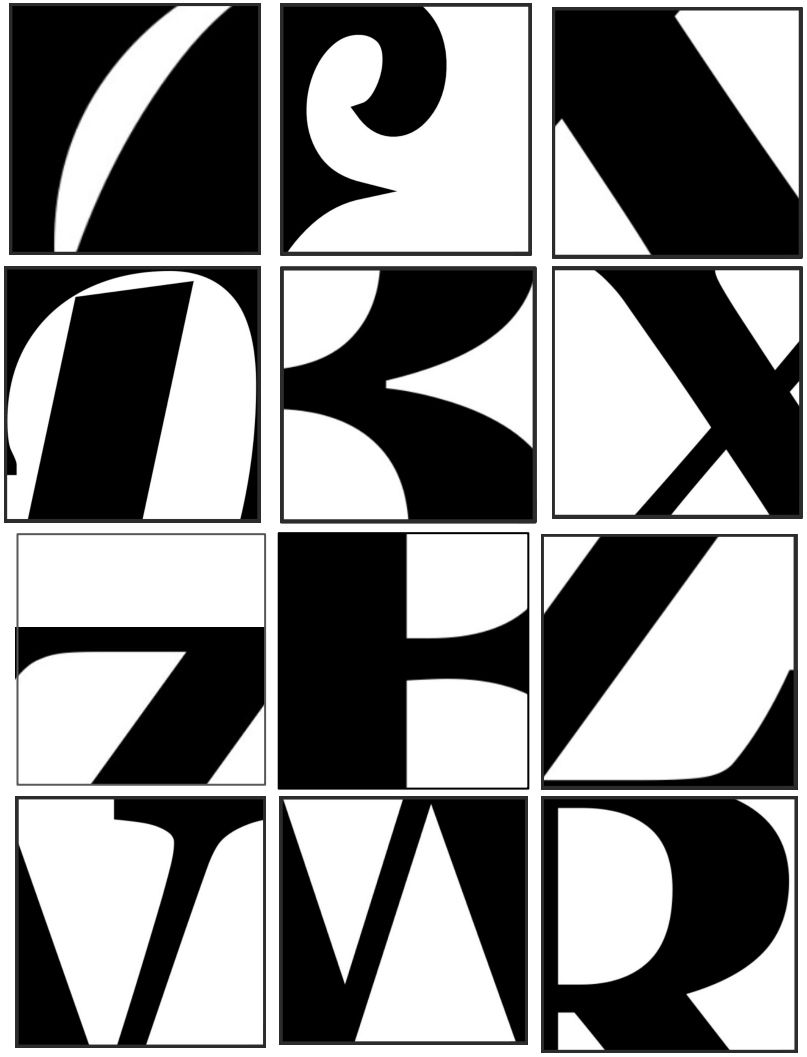
Final Outcome

Type Specimen Booklet

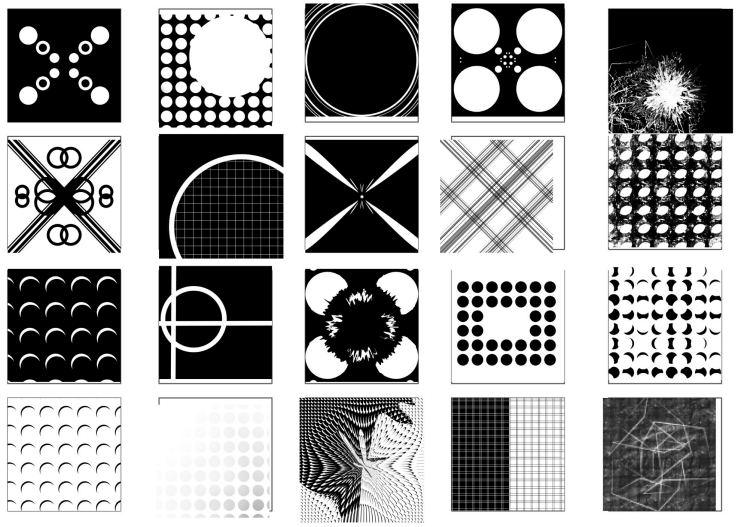


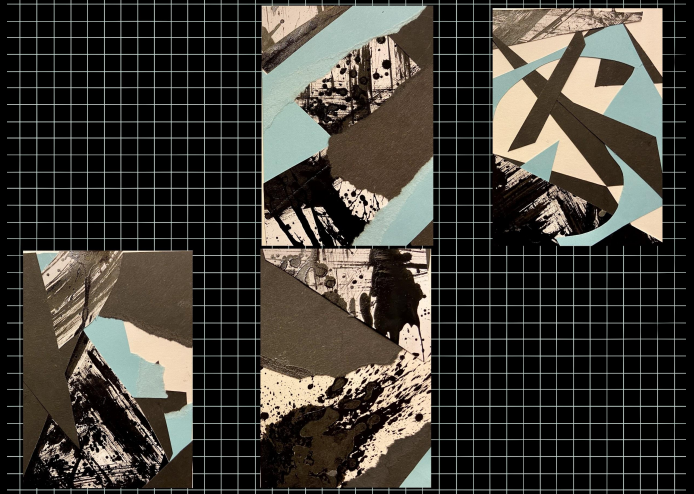
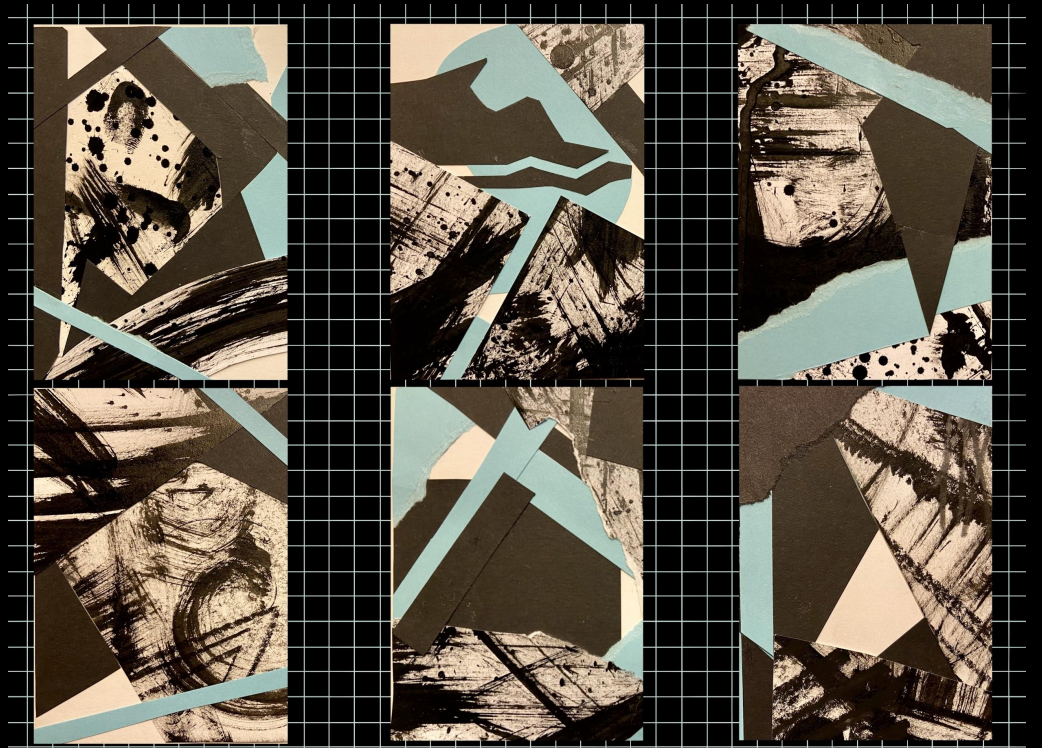
Video Reflection

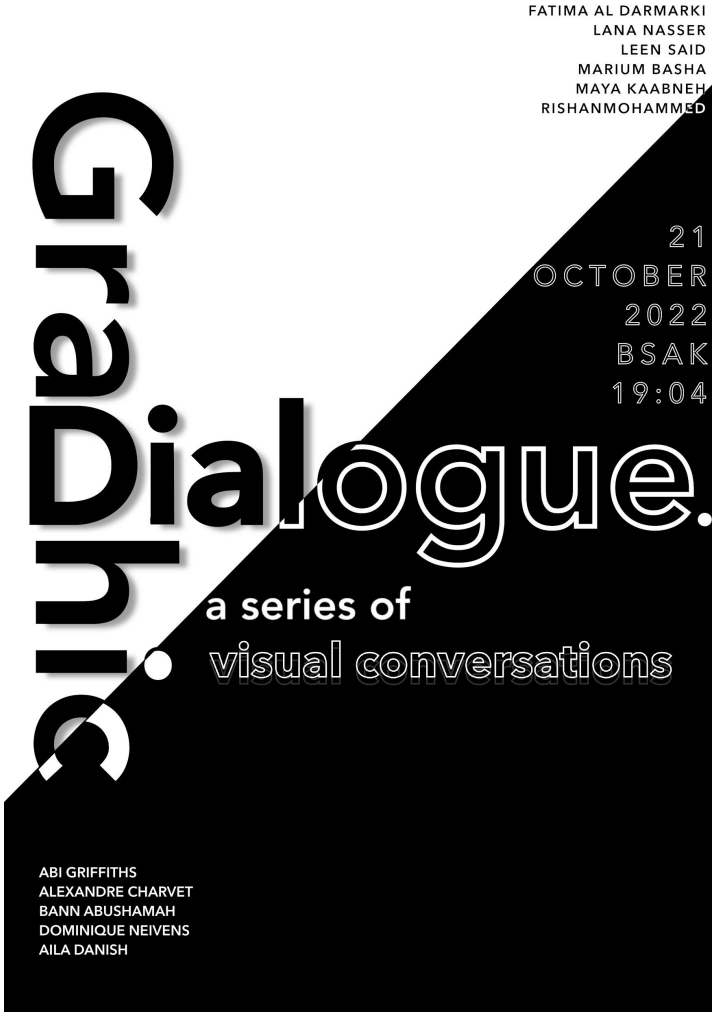




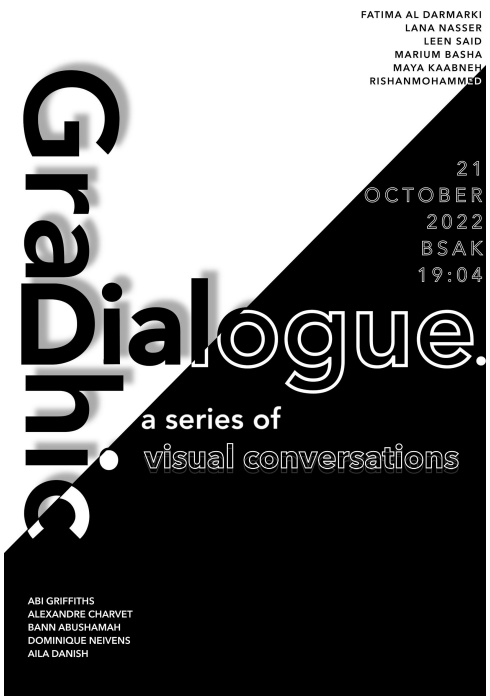
MÉMOIRE
VIVE
SPACE
NEGATIVE

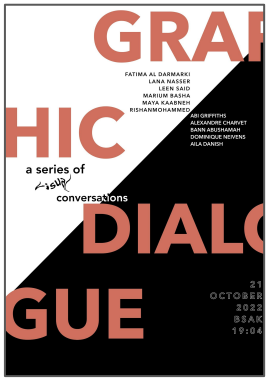

UNITY
SPACE
TENSION
ORDER
CHAOS



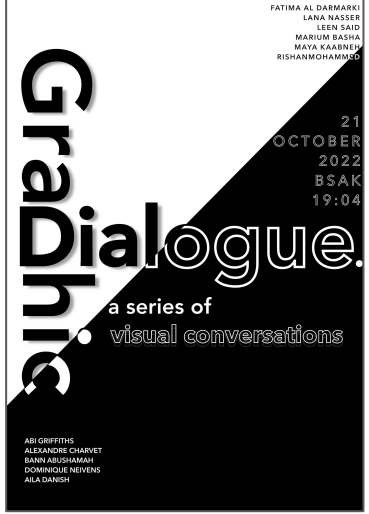
With this design I set out to experiment with hierarchy through contrast. I did this by using black and white to make text stand out amongst colours. I also showed contrast through variations of fonts, by changing some of the text to a stroke outline, experimenting with the thickness of the stroke before settling on one. I could take this further by balancing out the text, as most of it is in the lower half of the poster. A piece of the design that i really like is the shadow on the white half. It gives the text a 3d effect and makes it stand out more, making it look closer to the person looking at it. I did this by duplicating the text, displacing the duplicated layer, using gaussian blur and reducing the outline. The placement of the shadow was something i experimented with a lot, as it would change the perspective entirely. A common piece of feedback given was changing the opacity and contrast of the names, as they weren't very readable. So I enlarge the font, changed the kerning, rasterized the text and made some of it white. To begin my poster had a dark grey background, it didn't work well because it made black text less readable and white text stood out more.

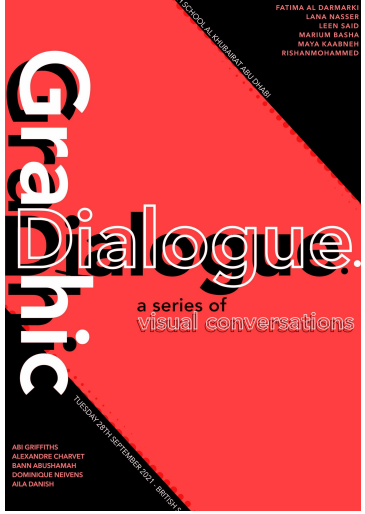




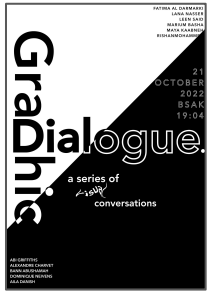
In this design I set out to integrate colour, this was effective as it gave hierarchy to the title 'Graphic Dialogue'. Upon further reflection, I don't like the composition of this design, the text is not aligned well with the background, and the type in the right bottom corner is unreadable.

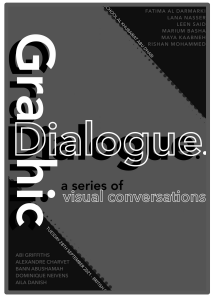
Outcome

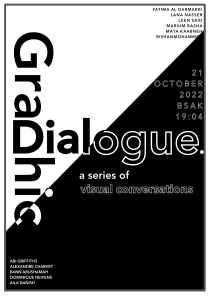


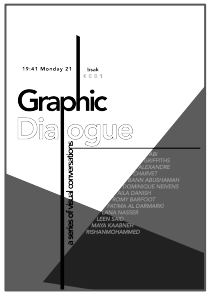


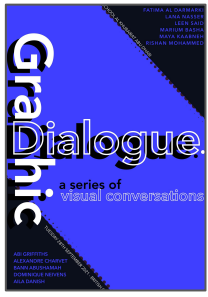
Variants and Experimentation







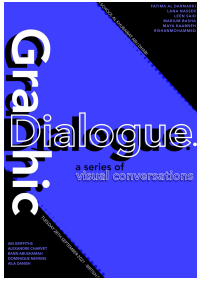




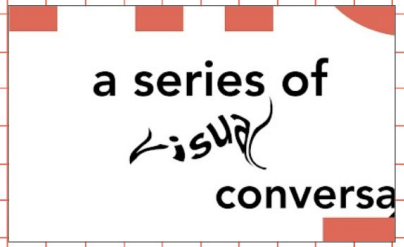
Colour Variants

Whilst the title ‘Graphic Dialogue’ is readable, the rest of the design isn’t, the fine text is illegible as it blends into the dark grey background.

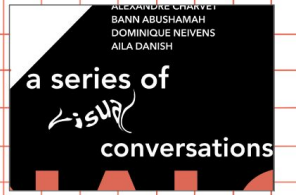
The red variant is too saturated and incredibly high intensity, making it very harsh. The white type against this red background is illegible, making it ineffective.



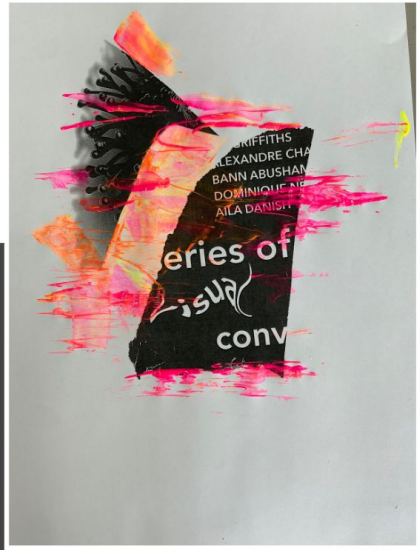
Similar to the red variant, the harshness and intensity of the blue background makes both the white and the black type unreadable.



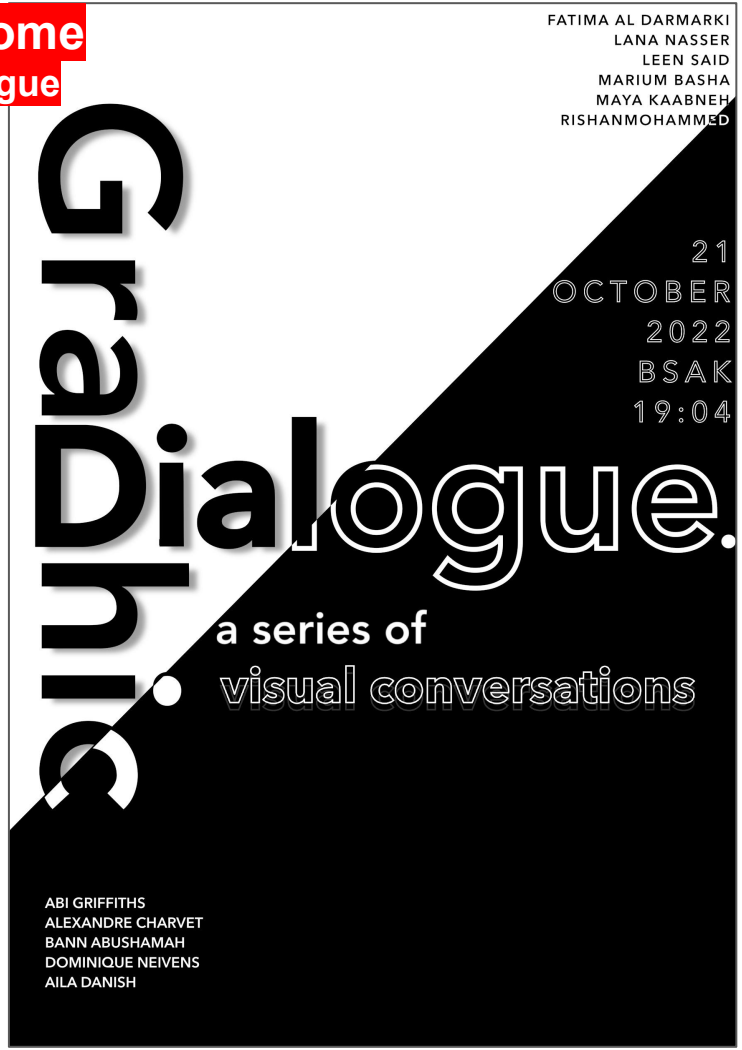
I got to this design by using the liquify tool in procreate under adjustments, it allows me to warp the type after rasterizing it. This is an effective piece of design because it emphasises the word *visual*.

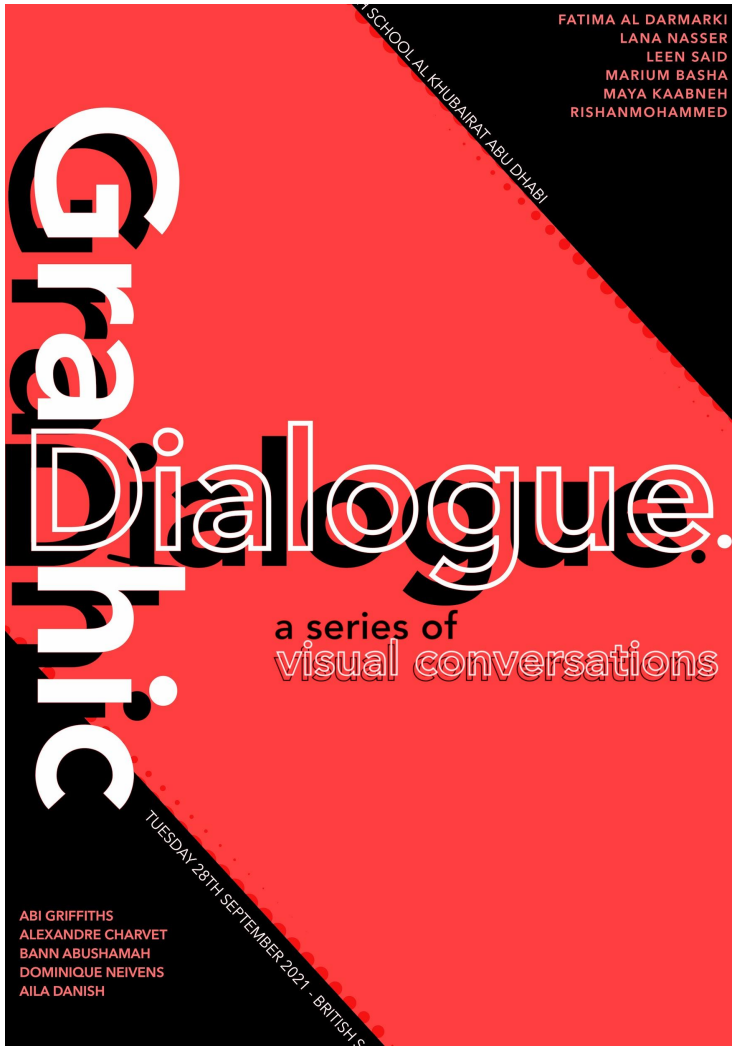


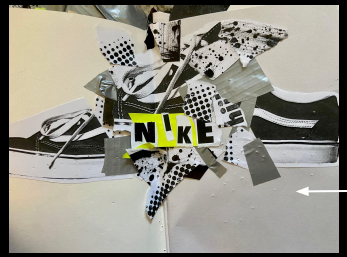
Throughout the process I experimented with different iterations of the phrase, 'a series of visual conversations'. Using a mix of outline text and splitting the word conversations. I think this was unsuccessful as it wasn't as interesting and the contrast between 'visual' and 'conversations' was too extreme. In the future i'm going to experiment more with the weight of the line stroke.



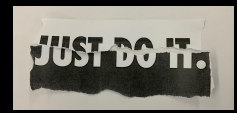
Final Outcome
Graphic Dialogue Poster

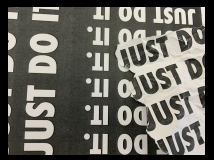




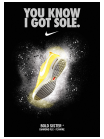


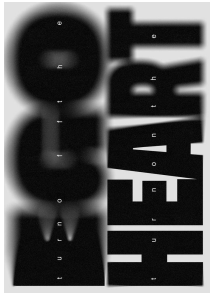
Out of all the collages this was my favourite as it was the most sporadic and conveyed my creativity as an ‘outburst’ of excitement. There is a clear focus towards the centre of the shoe and the yellow of ‘NIKE’ contrasts well with the rest of the design.

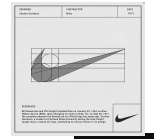


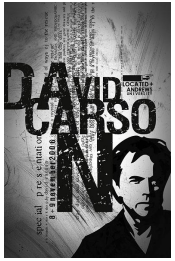


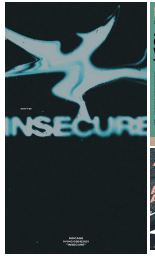
INSPIRATION BOARD

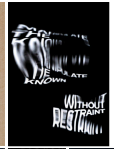


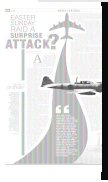


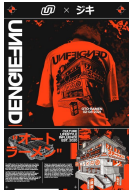


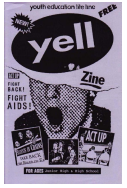


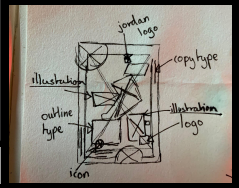


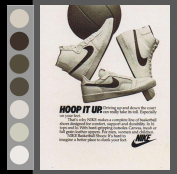






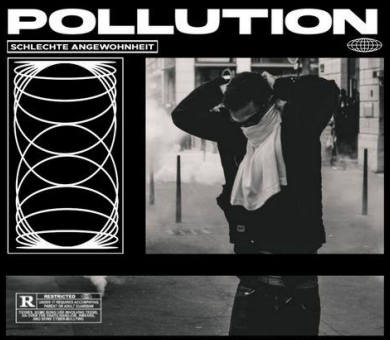


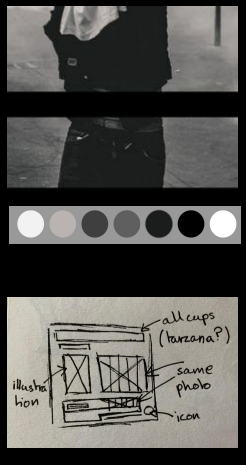




Modern Grunge - Poster

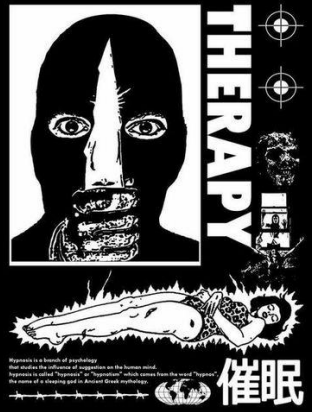
The strongest part of this design is its photography and type, the typeface is blocky and draws attention to the design, it also gives a futuristic look. The photography is divided into two parts of the design, which makes for a flowing composition. I also like the use of logos and icons, such as the globe in the right bottom corner. It adds extra detail to the design and gives purpose to empty spaces.

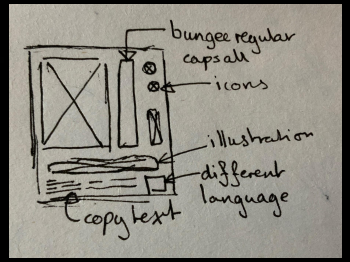


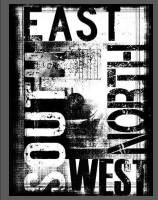


Grunge - Poster

I like the grid composition of this design, the text reads well and the jagged artwork and textures contribute to the grunge aesthetic.

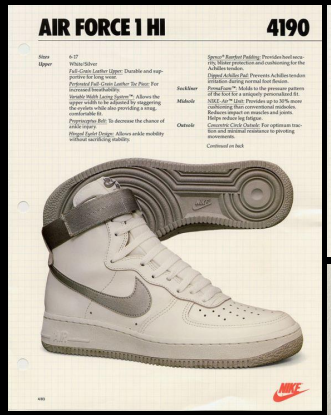


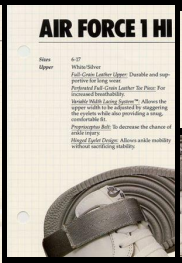


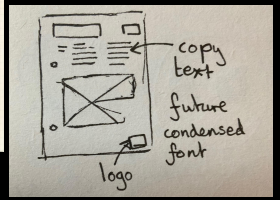


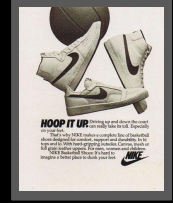
NIKE - Advertisements

I like the overall simplicity of the design, the composition is well balanced and the photography is eye catching. I also really like the muted colour scheme chosen, and the red nike logo contrasts well with the design and communicates the brand as ‘stand out ish’.







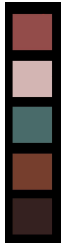


Photography used
(stock image)

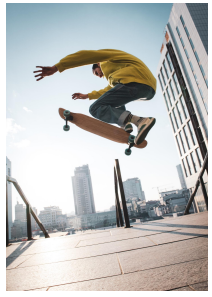
For this design I set out to use the stock image I found to make a commentary on how NIKE was using child labour to produce its shoes. In hindsight, the title ‘Just Do It’ has too much hierarchy, and draws focus away from the children, fine type could have also been used to add more information and communicate some statistics about child labour . On the other hand, I think that texture was effectively used in this design, the halftoning is well distributed and the brush strokes over the childrens eyes are representative of a oppressive factory dynamic.

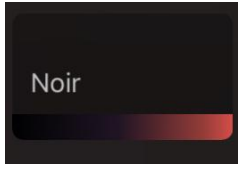
Outcomes

I was inspired by the design on the left, and wanted to experiment with overlaying text in an advertisement.
To practice overlaying text, I got a sample image of a shoe off behance and used a gradient map over it to change the colour scheme to something warmer. Using Futura Outline, I overlaid the text.
I feel like this is an effective way to communicate not only a slogan, but also the product as it gives hierarchy to the spaced that isn’t ‘filled’ with text.



To start, over the stock image I found I added an overlay layer with the text ‘NIKE’ repeated continuously then lowered the opacity of the layer.

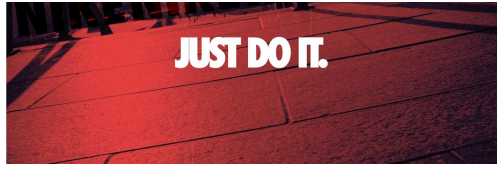




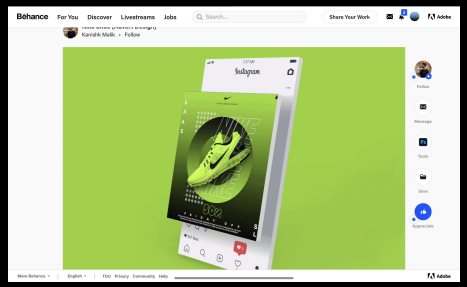
In order to fit the design with the nike aesthetic, I changed the photography to have a gradient map of ‘Noir’ on it, this created a vibrant combination of red midtones and purple shadows which contrasted well with the white type.

As final touches, I added the handwritten type and graphics, this contrasts well with the digital text and enhances the fluidity of the design.
In the end I decided to remove the nike tick as it drew attention away from the top half of the design, and was unnecessary as the quote ‘JUST DO IT’ already showed the relation to nike.

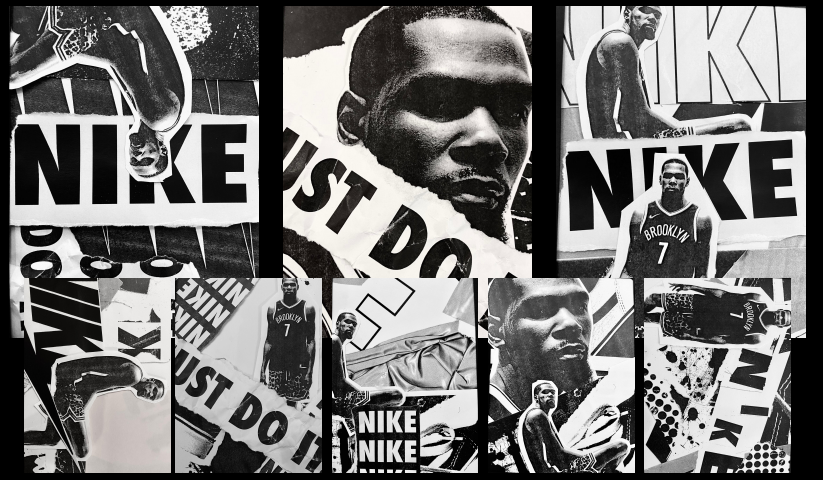
I then changed the overlay layer from white to black, as I felt that the white washed out the saturation of the design.

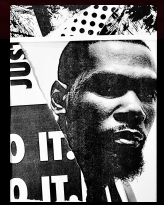


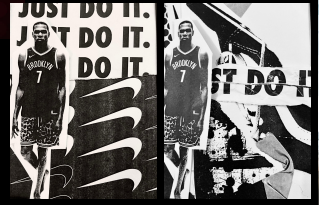
NIKE
V 12
feat. lil uzi


Behance
For You
Discover
Livestreams
Jobs
Share Your Work

NIKE
V 12
feat. lil uzi


NIKE
JUST DO IT
NIKE
BROOKLYN
7
NIKE
NIKE

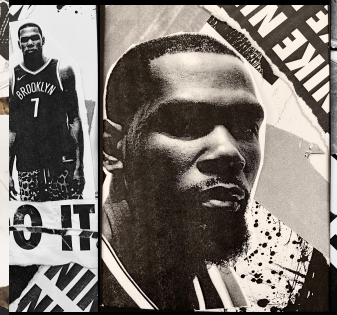



JUST DO IT.
DO IT.
BROOKLYN
7

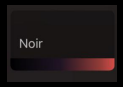
JUST DO IT.

JUST DO IT.

Just Do It.
JUST DO IT.



Just Do It.

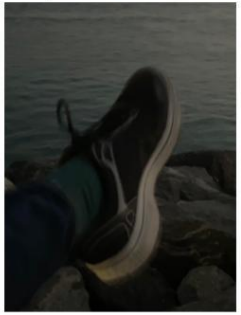

Noir

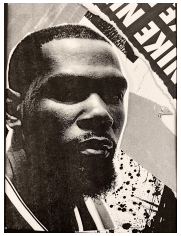
Final Outcome

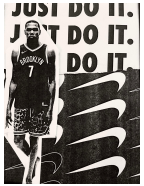
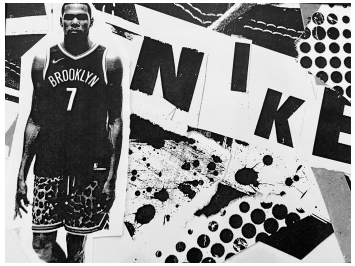
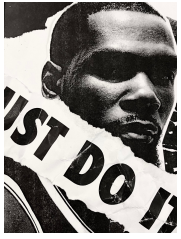
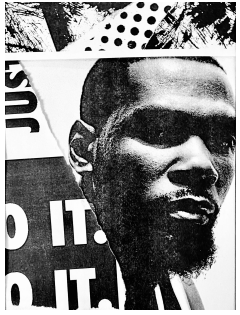
NIKE Sports Project

Rock Beach Photography

I went to a rocky beach and took pictures of my shoe to depict the contrasts between the wavy lines of the shoe with the jagged outlines and texture of the rocks, I may consider this for future reference or posters.





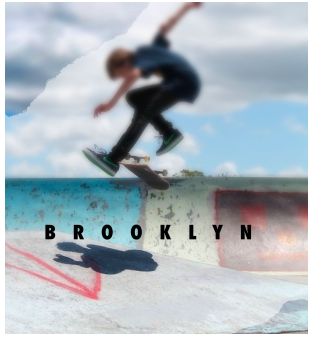
JUST DO IT.

JUST DO IT.

BROOKLYN
7



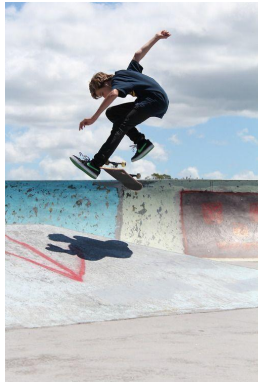
NIKE
NIKE

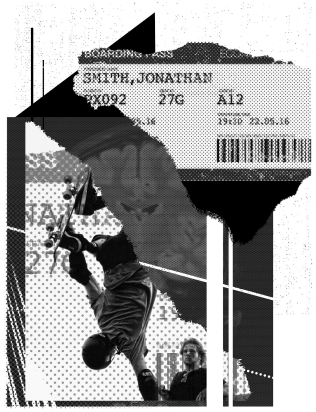
23

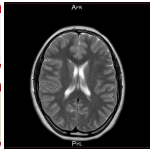
BROOKLYN
7

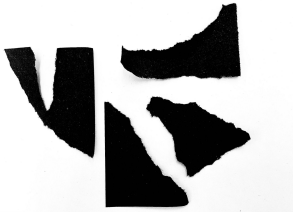
Gallery
Actions
Add
Canvas
Share
Video
Prefs
Help
Insert a file
Insert a photo
Take a photo
Add Text
Cut
Copy
Copy canvas
Paste
Page Assist
New Page

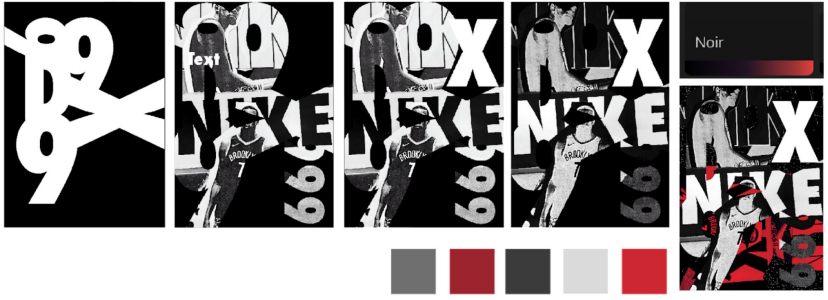






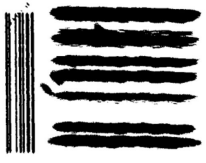


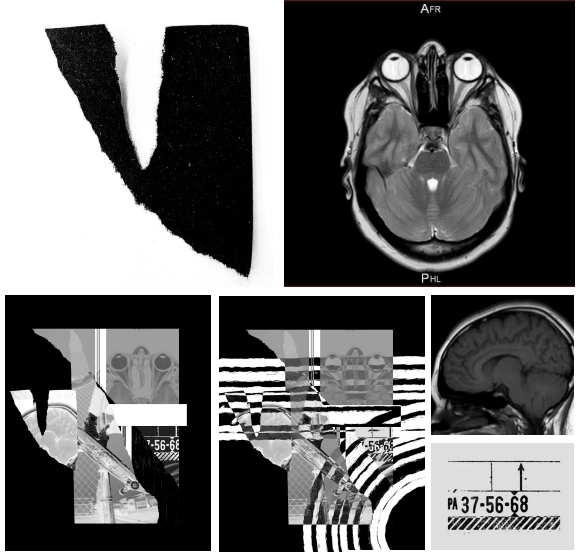


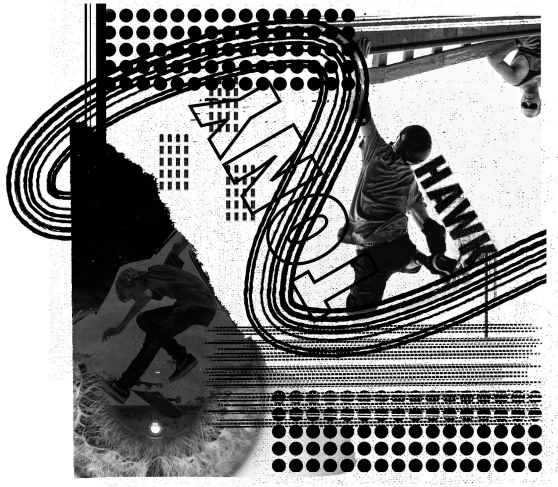


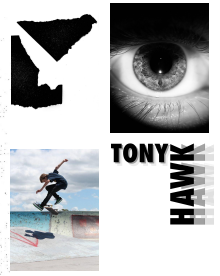
TONY
HAWK

For this design i took inspiration from Michael Jordan's Nike promotional posters, i used a variety of different letters to create a clipping mask, then on a layer above took a collage from when we did NIKE collages and clipped it to the layer beneath. I also selected certain parts of the design and made use of gradient maps, a very useful tool in procreate. To add a splash of red i used the gradient map of Noir. This made a for a different hierarchy of colour, prioritising information with the vibrant red.



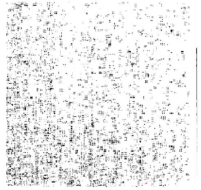


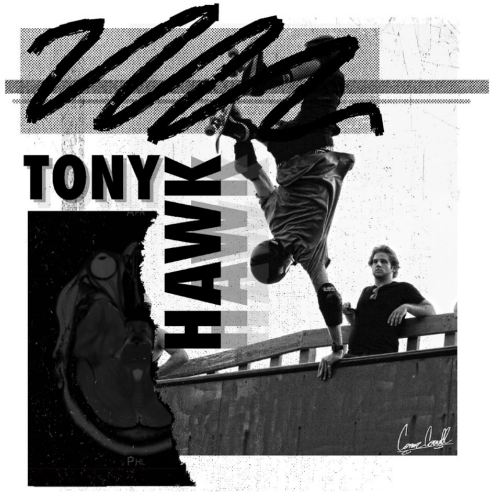




For this design, I used a variety of different photographs and visuals to reinforce the grunge aesthetic.

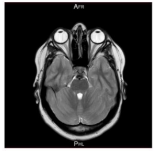
In addition to this, I used a variety of different grunge textures and brushes to contribute to the grunge aesthetic.

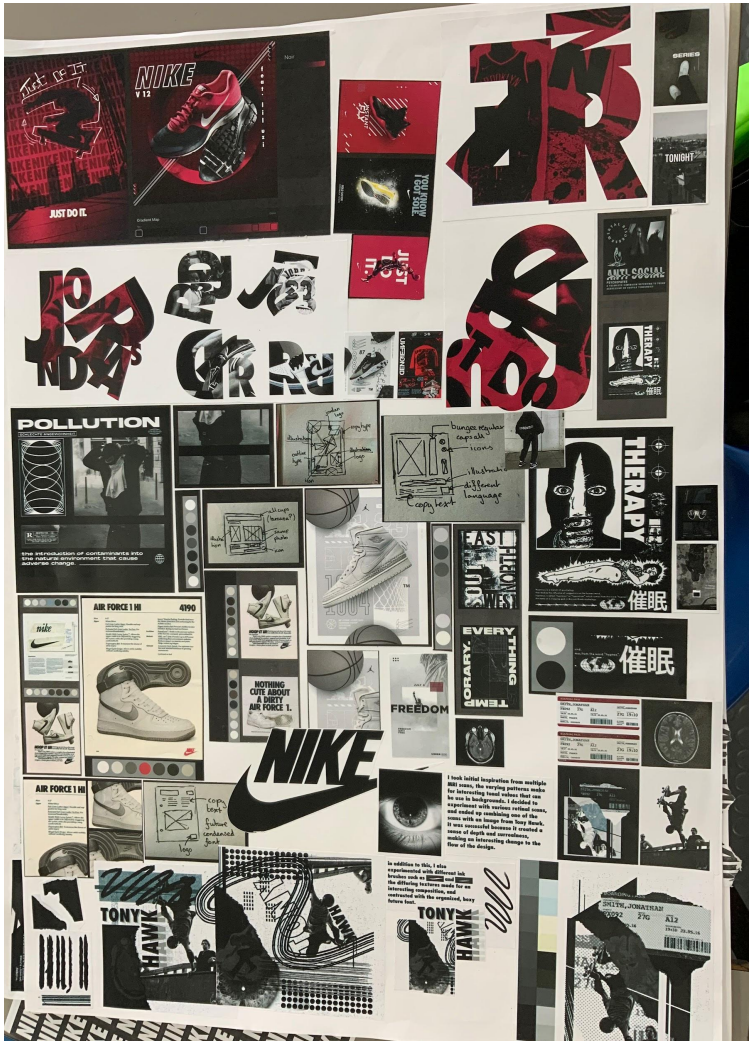




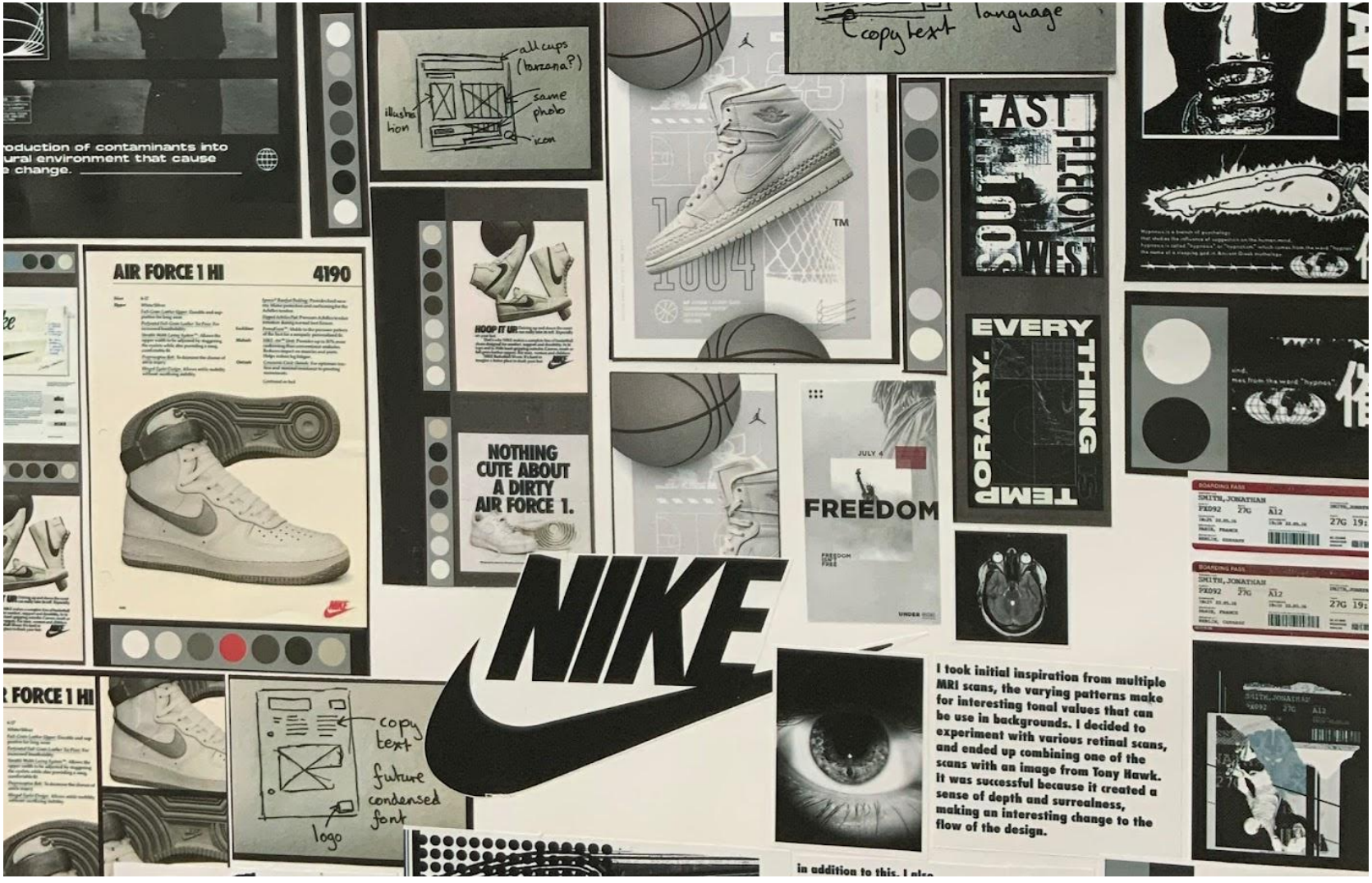
I took initial inspiration from multiple MRI scans, the varying patterns make for interesting tonal values that can be use in backgrounds. I decided to experiment with various retinal scans, and ended up combining one of the scans with an image from Tony Hawk. It was successful because it created a sense of depth and surrealness, making an interesting change to the flow of the design.

in addition to this, I also experimented with different ink brushes such as and the differing textures made for an interesting composition, and contrasted with the organized, boxy futura font.




NIKE
JUST DO IT.
POLLUTION
AIR FORCE 1 HI
4190
NOTHING CUTE ABOUT A DIRTY AIR FORCE 1.
FREEDOM
THERAPY
催眠
NIKE
TONY HAWK
TONY HAWK

the natural environment that cause adverse change.
AIR FORCE 1 HI
4190
NOTHING CUTE ABOUT A DIRTY AIR FORCE 1.
FREEDOM
NIKE
AIR FORCE 1 HI
copy text
future condensed font
logo
TONY HAWK
TONY



I took initial inspiration from multiple MRI scans, the varying patterns make for interesting tonal values that can be use in backgrounds. I decided to experiment with various retinal scans, and ended up combining one of the scans with an image from Tony Hawk. It was successful because it created a sense of depth and surrealness, making an interesting change to the flow of the design.

in addition to this, I also