

**GCSE GRAPHIC COMMUNICATION**  
COMPONENT 1 - TYPE AS IMAGE MINI BRIEF



**BRIEF: TYPE AS IMAGE**

Since it was first worn in 1860 by Brooklyn baseball team the Excelsiors, the classic baseball cap has become an indispensable beacon that calls out to like-minded individuals, whether it's printed or embroidered with a sports team or company logo - or even a political tagline. A trusty cap is a practical shade in the summer, but it can also be an important marketing tool for premium brands.

Colchester Zoo would like a memorable, hand-lettered illustrative design within an animal silhouette to appear on their cap merchandise. Customise the front of a cap to create an essential accessory that visitors will never leave behind!

# DESIGN PROPOSAL

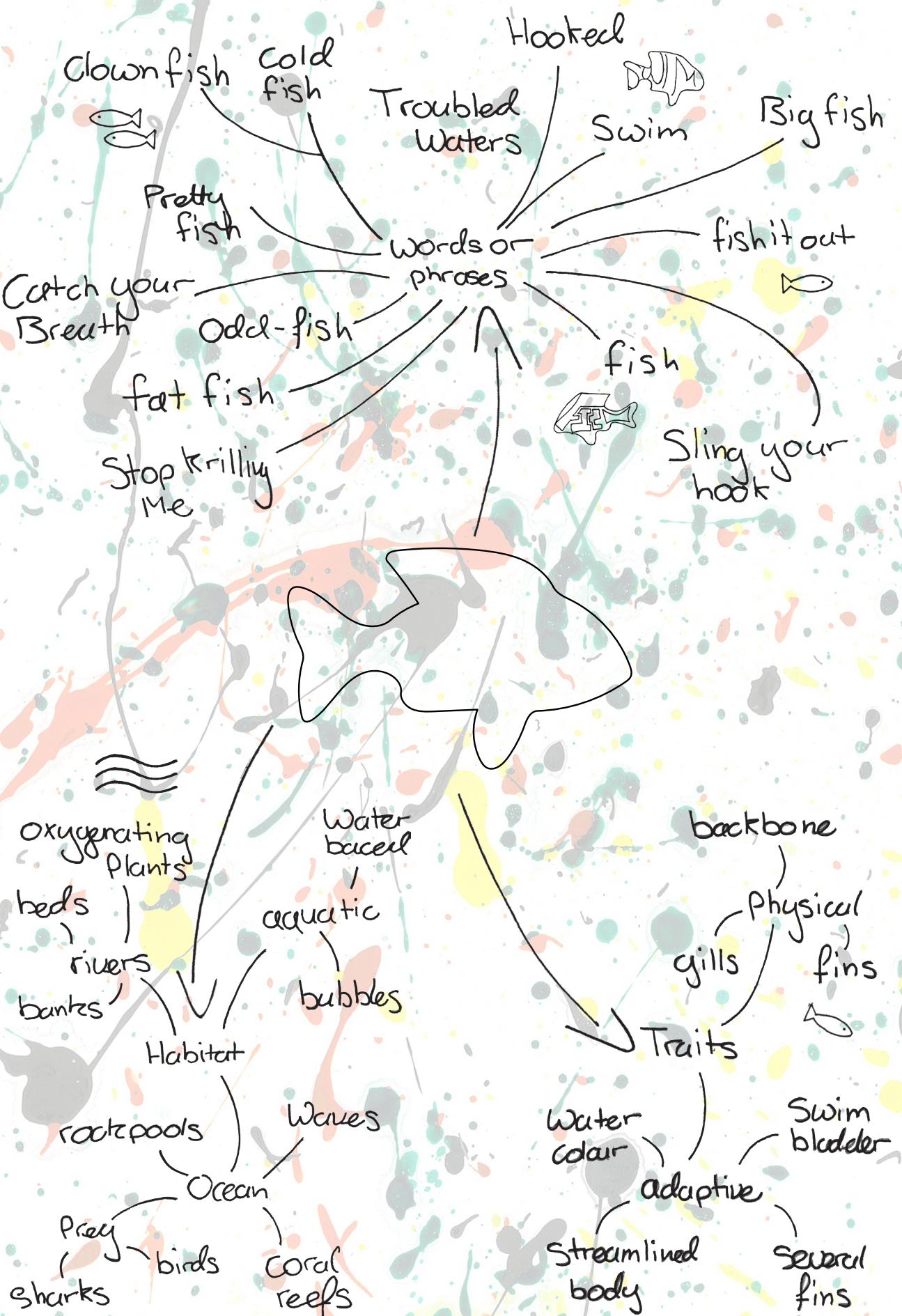
	<b>RESEARCH</b>	<p>Start researching the brand and really find out what they are all about. Look at past design trends - what are some reoccurring themes? Are there any phrases or mottos designers have used, which relate to the theme of this component? If so, maybe it's time to updated how it is presented, or it's time for a new one along the same lines?</p>
	<b>ADVICE &amp; GUIDANCE</b>	<p>A good baseball cap design can be broken down to three key elements:</p> <ul style="list-style-type: none"><li>• Typography</li><li>• Illustration</li><li>• Brand personality</li></ul> <p>A lot of new clothing companies that I have seen pop up don't really figure out the third ingredient and that is why a lot of them do not resonate with consumers. Some common pitfalls for designers are that they try to say too much or use common themes without any original direction or new ideas to them. The stronger the design the easier it is that people will remember it or notice you wearing it.</p> <p>After you have decided on the theme/message of the brand style that you are going to design for, you should identify what kind of imagery and visual message you wish to visually represent. Once you have an idea it is time to start playing with how it is going to look.</p>
	<b>TAKE IT FURTHER</b>	<p>Everyone loves a nice clean vector graphic, whether it be a logo design or an intricate illustration, the appeal of vector art is the perfect lines and solid flat colours that they provide. Sometimes however this cleanliness and perfection is not always appropriate for a job and a more human edge is required to bring the piece to life.</p> <p>Explore the work of Andrew Fairclough and explore how he uses noise and halftone effects on his work to give it a warm/nostalgia look. Your research should explore the experimental custom textures &amp; halftones techniques he uses on his artwork, using a variety of analogue and digital processing techniques.</p>
	<b>DEVELOPMENT</b>	<p>Once you have a few composition concepts you like, you can start finalising your sketch and getting it presentable to communicate your idea. Keep refining your sketches before digitalising anything as this will save you a lot of time and energy in the future! When you have an idea finalised, start the making progress.</p> <p>When developing your outcome, remember you will need to apply a custom overall texture in the style of Andrew Fairclough. Explore/experiment with the interpretations you have developed, possibly combining outcomes onto your response.</p> <p>When considering colour, keep in mind how many colours you see this print being. Is it a single colour? Multiple colours? Do you envision a gradient, or half toning? Consider traditional methods such as custom watercolour effects and applying these to your digitised concept – the possibilities are endless!</p>
	<b>DELIVERABLES</b>	<ul style="list-style-type: none"><li>- x1 tech pack</li><li>- x1 concept mockup</li></ul>

# INSPIRATIONAL IMAGERY



I have collected a range of **secondary images** that use **typography** to make a larger image or design – this has helped me visualise what I will need to make and how to make my final design. My **moodboard** collects a wide variety of images from foods to animals that all use words or phrases to make a bigger image. I personally really like the ones that depict the object or animals in the text at the same time (e.g, a giraffe created by the word giraffe). I chose my images primarily on the **detail** or **simplicity** of the design as I think a simple design will work perfect for this brief – however a **detailed graphic** looks visually stunning as well. Leading on after this, I am going to start to create my **final design** with these ideas in my mind – I will try to make an animal that is created by a single word or phrase that links to the animal.

# ROUTE OPTION DIAGRAM

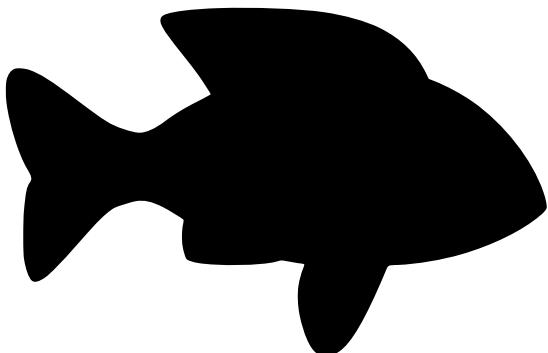


# CONTACT SHEET

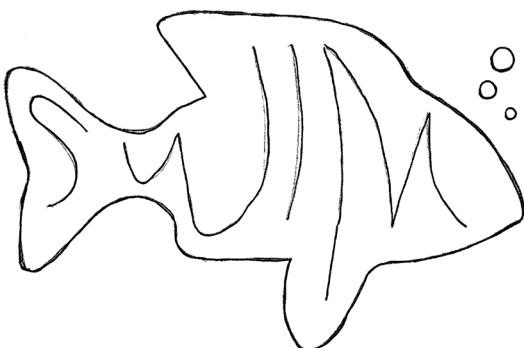


Images taken at 72dpi

# COMPOSITION DEVELOPMENTS



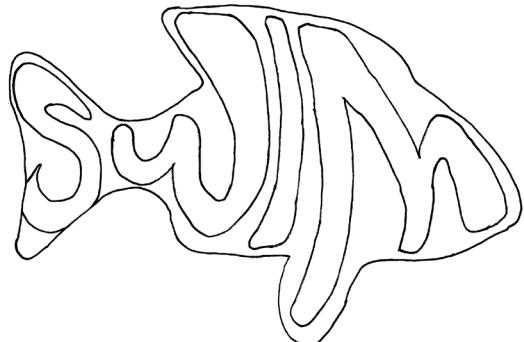
I started by working out the animal and phrase I would create. I opted for the idea of a fish with the word '**swim**' as I wanted to keep my design as **simplistic** and **legible** as possible. I then went onto Google and found an already made silhouette of a fish – I chose this black shape as when I went to **Colchester Zoo**, there were fish in the aquarium that stood out to me as they had brightly coloured scales and how elegant their swim had stunned me. However, I did not like a few parts of the shape, so I opened **Adobe Photoshop** and changed this – I also flipped the image horizontally so the fish was looking in the other direction. I also edited some of the angles in the shape, so it was easier to draw out the letters.



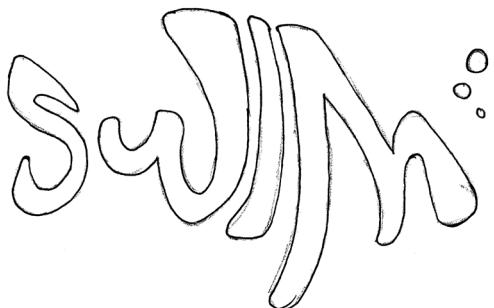
To start the creative side of the task, I used a **pencil** to draw out the outline on a blank sheet of A5 Masking Paper (for each of the steps afterwards I used a fresh sheet of A5 Masking Paper) and began to work out where I would place my letters. On the same slice of paper, I began to draw out the letters which helped me **visualise** how the **graphic** will be – these had no **thickness** or **depth** as I was still **developing** the design. I struggled with the *S* and *W*, so I had to redraw these letters several times on different pages.



Once I figured out my design, I found a **bold marker pen** and drew over the original pencil lines (on a blank sheet of A5 Masking Paper) – personally, I struggle to draw out bubble letters, so this was how I worked around this. While designing the letters, I tried to make the letters portray the shape of the fish – a good example would be the fin-shaped *W* and the funky *S*. On separate slices of Masking Paper, I had a hard time with the *S* and *M*, and I had to make them fit the fish's shape and be legible. The *W* uses a **serif flick** on the left which makes the text much easier to read than before.



After that, I drew the letter's outlines using a pencil – this helped me **visualise** what the graphic will look like. I used the original fish outline to tweak the letters to give the fish shape. I did make some **refinements** to the letters. I was unsure whether I wanted the air bubbles in the graphic as they aren't part of the text however, I added them on later as they pronounced the fish shape.



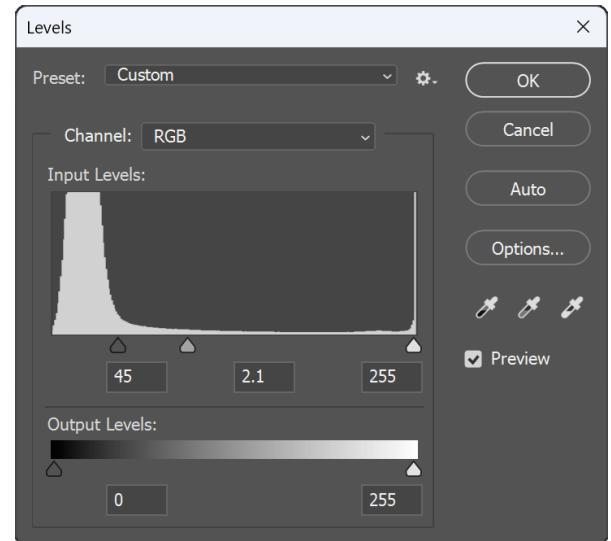
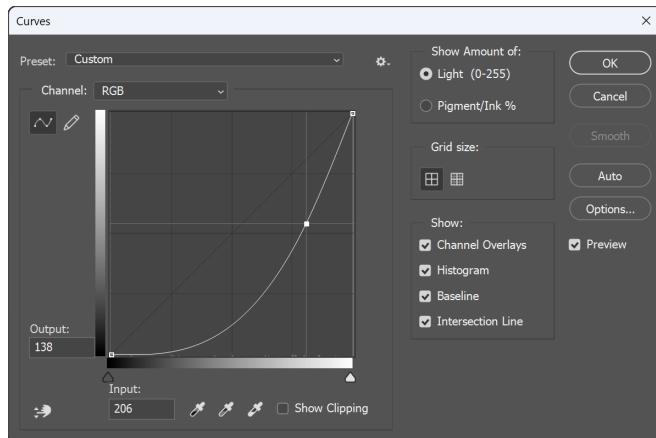
I then redrew the 'swim' text again but without the **original outline** – this was looking much better without the outline, and I felt like my design was getting close to being finished. While drawing over the graphic with a pen I made some mistakes which I quickly erased in **Adobe Photoshop**.

For the last time, I grabbed another slice of A5 Masking Paper and drew out the 'swim' letters in a black pen so I could **scan** the image into my computer and **digitally edit** it. I did make some subtle mistakes where I made tiny dots or fragments on the page – I didn't worry too much about this as I knew I could change this in **Adobe Photoshop**.

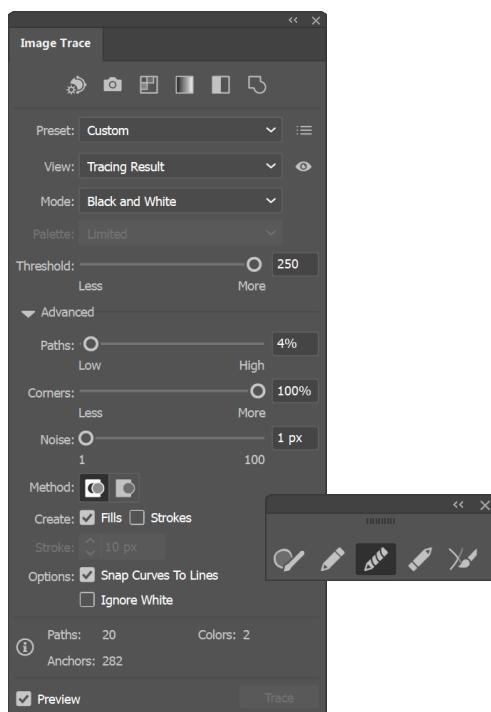
# DIGITIZING DESIGNS



On the computer, I opened the file in **Adobe Photoshop** and used the **Erase Tool** to remove any smudges and fragments which were not meant to be on there – the scanner I used had a very dirty lens which contributed to this. I changed the **Levels** (Ctrl + L) and adjusted the sliders so my design was fully black. This would be essential for the image trace feature I was going to be using later on. This took a lot of time as I wanted to make sure I got the correct thickness of black on my design.



I then also used the **Curves Tool** (Ctrl + M) which helped me remove any **saturation** from the image. Once I had a **graphic** that was **monochrome** and had no **smudges**, I could save my work as a **PSD** in the same folder as the other versions of the fish **graphic**.



I then opened **Adobe Illustrator** and selected the **Image Trace Feature** which helped me to turn my scanned image into a fully editable **graphic**. I made sure I selected the black and white setting, so the output was in **monochrome**. I also played around with the **threshold slider** which increased and decreased the amount that was converted into the **SVG** – once I had found a point where I was happy with the design, I then pressed the **Expand button** which fully converted the image into a fully editable **SVG**. This then enabled me to edit the paths of my **lettering** and arrange the **composition**. I finally began to use the **Smooth Tool** to polish the design down and even out the paths. Finally, I used the **smooth tool** to remove any **blemishes** in the **graphic**, and then saved the file as a **TIFF** as it can store **high-quality rasterised images** without losing any detail during file **compression**.



# DIGITIZED DESIGN

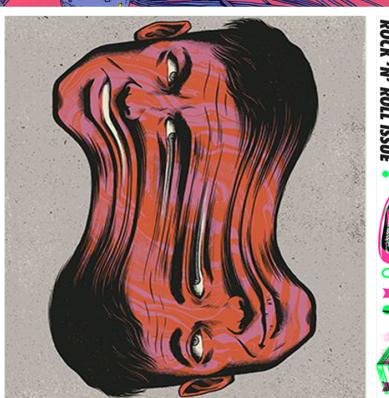
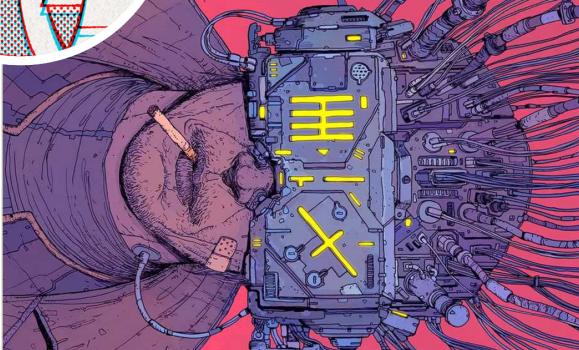
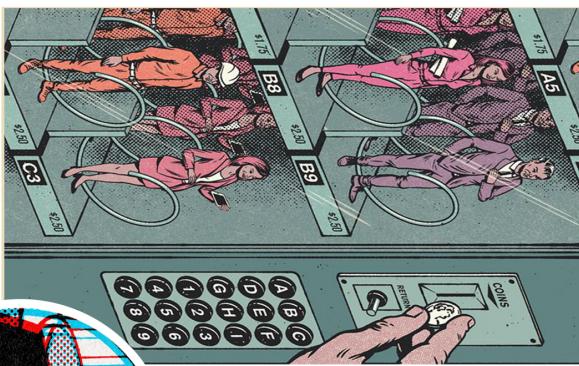


After **rearranging** the letters around so they had the same width apart from each other it, I found that the **graphic** was much more **legible** than it was before. The **blacks** made it much **bolder** and **contrasts** with the white **background**.

I like how the letter *m* has turned out as it uses the first line to create the fin of the fish. The *w* has a large flick at the end of letter which creates the **structure** of the animal.

If I could redo my design, I would redo the *s* as it doesn't look as good as it doesn't look as **symmetrical** as it should be – when I was created the letter I was heavily using the **outline** of the fish so I struggled with the **sizing** and **shape**. I don't think the back tail of the **shape** has enough **size** to fill the letter in.

# MOODBOARD OF FAIRCLOUGH





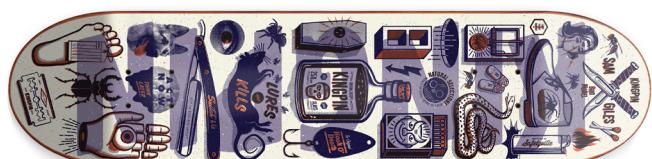
# CRITICAL STUDY



**Andrew Fairclough** is a graphic designer who flourishes with **grungy** and **rough designs**. I have chosen to analyse the album cover for **Art Vs Science's 2015 album, Off The Edge Of The Earth And Into Forever, Forever**. This was created prior to October 9, 2015 which is when the album was released. Fairclough is a Los Angeles-based, Australian-born, digital pen-and-ink artist who has been creating stunning art since 2004. In his younger years, he studied for a business degree at university but after falling out of love with the subject, he changed his career and began to design snow and skateboards (as shown below). He taught himself how to use **Adobe Illustrator** and began to **experiment** with **new textures** and designs. From his love of art, he created an online portfolio at *kindredstudio.net* and recently created an online marketplace for grungy assets and art pieces at *truegrittexturesupply.com* where new artists can use Fairclough's procreated assets to aid their work.

The theme of my work is **typography** however I believe a plain black **graphic** would not look as **attractive** as something that Andrew would make. I am **inspired** by his work and I would like to **adapt** his work to my **brief**. Andrew tends to use a variety of design elements to make his original work – one of his well-beloved textures is to fold, scrunch and break a piece of paper that was printed fully black. This leads to the ink falling off and making a new effect on the page which he then scans in and digitally edits in **Adobe Photoshop**. They then overlay them on top of a new design and edit from there. I believe the success of his work is from the originality of his work as you don't often see an artist that can create a grainy art piece without ruining the **original graphic**. In the example seen on this page, I really like the **paper-printed** feel it gives off but the **layered patterns** used to give some detail and a 3D effect, give it a bit of life. The astronomical **colour palette** emphasises the stars found under the face of the bust – the pinkey reds give a sense of light shining on the face whereas the blues give a **darker depth** to the image. I like the pink dots on the **background** paper as they give a subtle hint of colour which lightens the image up. Although there is a lack of large text which may be an issue as this is an album cover – if I was to make this cover I would have made the text a little bit bigger so you can read it from afar. The authenticity of his work makes it **attracting** and **stunning** to the eye. However, there are some downsides - the art has to be simple and there can't be any details as the grainy filter takes away any detail.

My brief is to make an attractive piece of **typography** that stands out from all its competitors. I want to adopt Andrew Fairclough's gritty effect into my own work by making my own inspired **textures** and **colours**. I find this type of design to be interesting as it's different from any other designer that I have researched in the past. I personally like this way of art as it gives of an **analogue** yet **digital** vibe while still looking different and new.



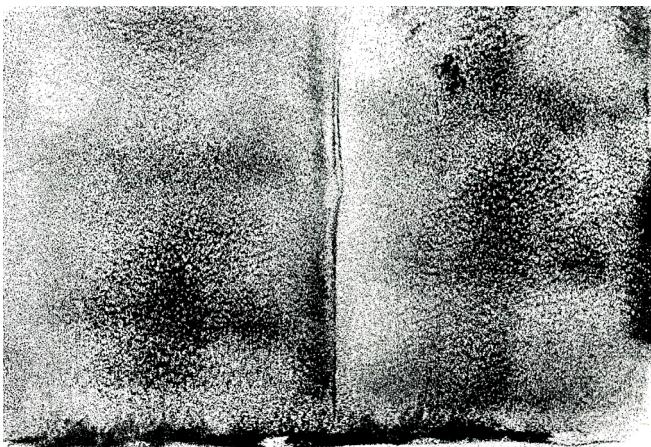
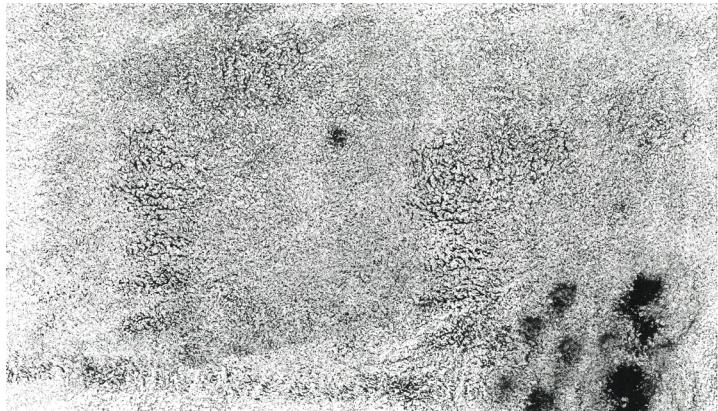


Wavy line

# ANALOGUE PROCESSING

# **Dirty Stokes**

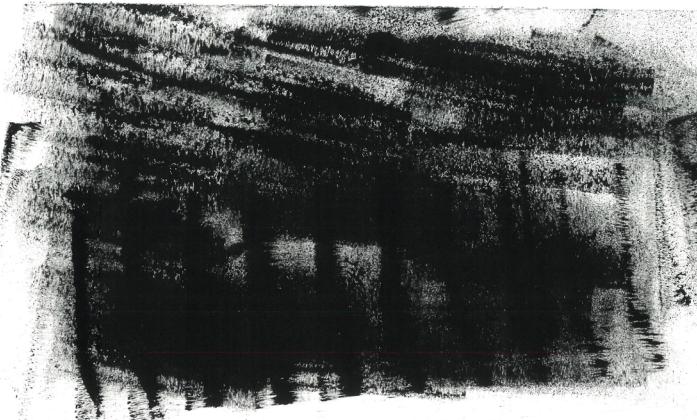
**Sponge** – Using an **artist sponge**, I dabbed the sponge (which I roughed up beforehand) and **blotched** it around the slice of A3 paper. I made sure to randomly dab the sponge around to create an **original** and **unique** design. I personally think this created a coral effect on the paper – this would be good for a sea animal-based graphic (like the fish I created). **Andrew Fairclough** uses these kinds of **textures** in his work to add a sense of **depth** and **texture** to his design which is something I would like to **mimic** and **adapt**.



**Paint Roller** – Initially, I rolled the **paint roller** into some black paint evenly. Then I firmly rolled the paint over the paper, adding a tire track feel to the page. You can see where there was more paint on the roller as there is a **bolder line**. I do not like this **stroke**, yet I see ways I can use it in my work. I refined the page by using cello tape to remove any **blemishes** like **darker tones** and **blotches**. This would be good as a **background** or **textured** layer of the **graphic**.



**Foam Roller** – I rolled the **foam roller** into some black paint evenly and then I gently placed the roller on the paper and applied a constant state. This made a **frothy texture** with **bodges** of paint in some areas. I like the rough look as half of the page is clean whereas the other half is **messy**, **filthy** and **grubby** which adds a tone of **character** to the **texture**. This would look good as a **grungy**, **stained background** which I like. However, it is uneven, and I may struggle to implement this into my work. Like before, **Andrew Fairclough** uses these **textures** in his own personal work to add **pitch** and **layers** to his work – I like this style.



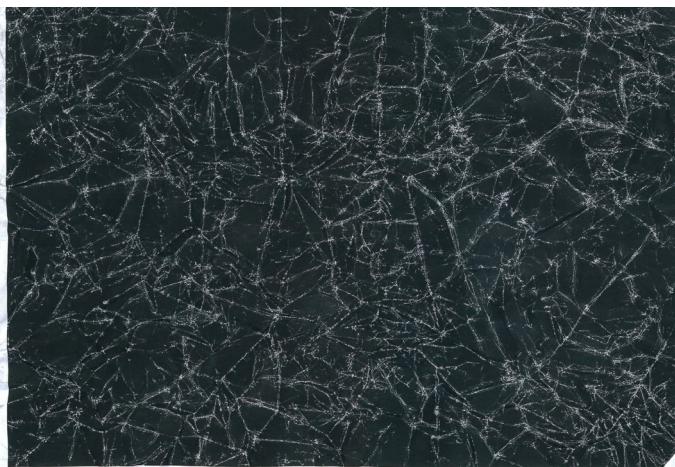
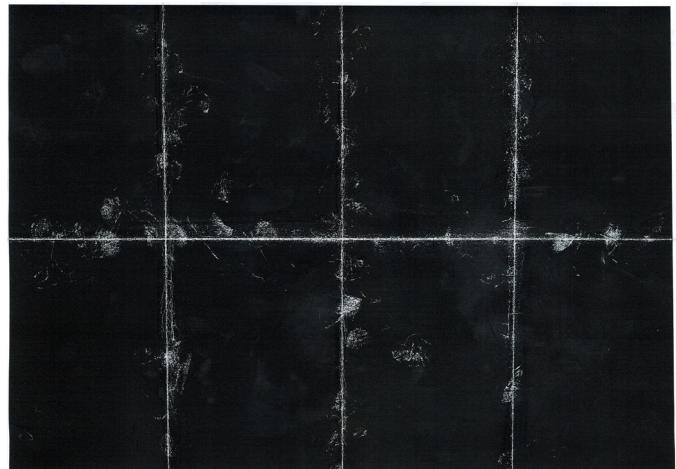
**Block Printing** – I used some previously used **printing press letters** to write out a word or phrase, for the design I chose to write out the words such as '*chill*' or '*move*' (at the time of making these designs I had not finalised my fish **design**. using several sizes of letters and shapes. I did this by adding a layer of black paint onto the letter and then using a clean roller to press the letters down onto the page. The letters I chose had several different **sizes**, widths and lengths which made the final print look messy and out of place. This is something **Fairclough** would do regularly to make his artwork look **grungy** and **messy** as he possibly could.



# ANALOGUE PROCESSING

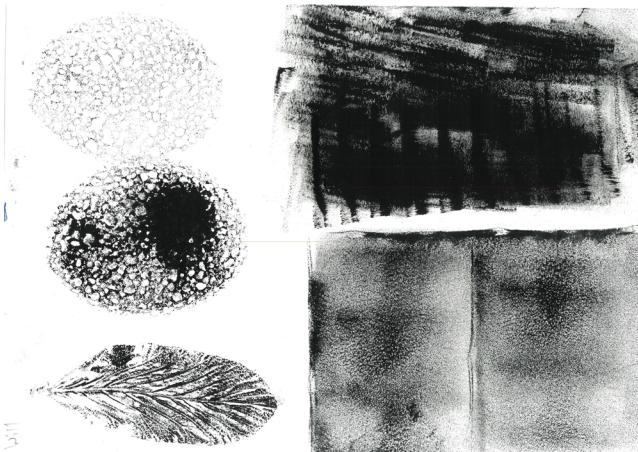
## 2D Origami

**Folding** – Fold the paper into eight squares and rub the **toner** away with tape or my fingerprints to **distress** the lines. This gives a broken/ruined look on the page; it creates a broken window effect. I personally think this is my best **origami** piece as I spent my time refining my work and adding **irritational elements** over the folds to create the look I wanted. Although I like this **texture**, I do not think I will use this in my **final design** as the folds are too **reformed** for the **grungy** or **messy** effect I am trying to recreate.



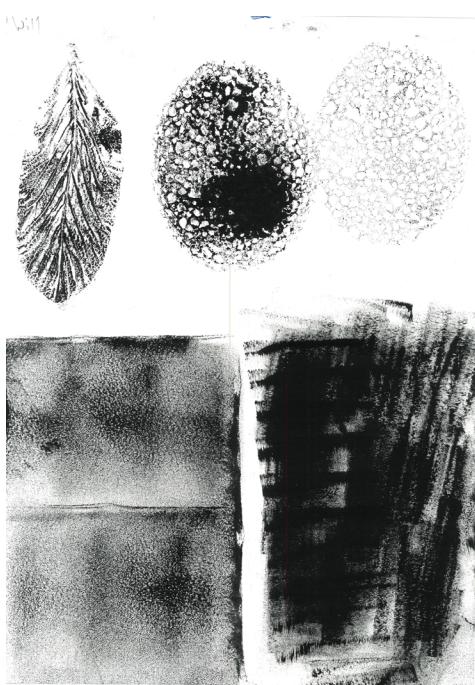
**Sandpaper** – I used a piece of **sandpaper** to brush the toner away. This gave a **washed down effect** that looks like a car skid mark (in my personal opinion). I like the effect it created as the lines do not match up with each other yet still contains the **movement** I used while creating the **texture**. I love how this **texture** look like tire skid marks and I know that **Fairclough** has used these **textures** in his previous work – this may be something I want to add to my work create a story that the fish **graphic** will take on – I am not sure how I will do this but that is the fun in graphics!

**Screw Up** – I began by **screwing** up a fully black printed A4 paper. I made sure to make it as unique as I can by **scrunching** it up into a ball and **squeezing** it tight. This outputted an ice-like effect that could be good for a **graphic** based on the polar ice caps melting. I may use this in my work as the **background** or **foreground** of the **graphic** and emphasise the **bold** and **authentic** vibe it gives off. **Andrew Fairclough** uses this texture subtly in his work to make an **icy grainy texture**. I personally love this type of **design** and I want to **implement** this into my own work.



**Combining** – As a **final texture**, I combined all the previous **designs** into one larger **graphic**. I started my tearing the edges of the page to give a bitter effect to the page – I like how rough this was already looking. I then began to **scrunch** up the sides of the pages which created a cracking ice effect that I also like; as a **refinement**, I made sure to make larger creases that resemble the larger ice cracking. I finally used the **sandpaper** to **scrape** and **scrub** the **toner** in the middle of the page away. This resulted in a **distinctive texture** that I can use in my work.

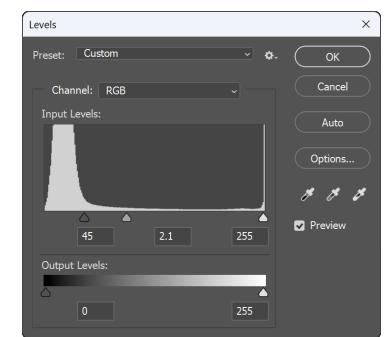
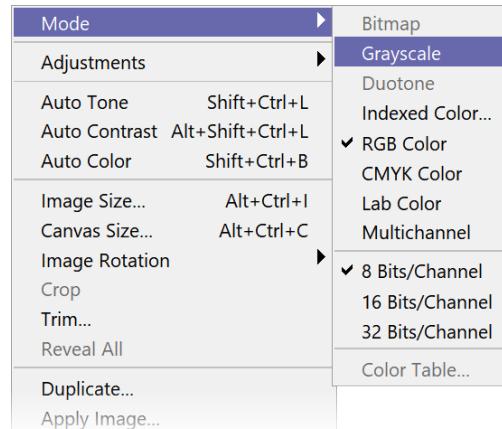
# 50% THRESHOLD



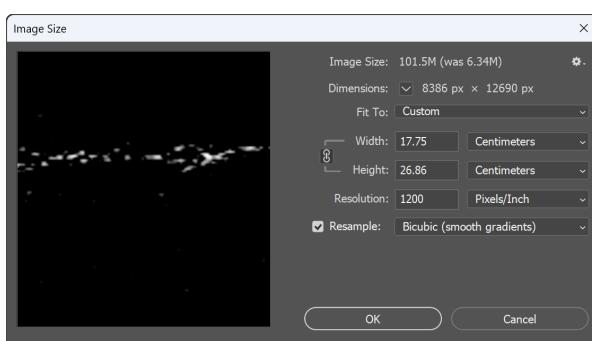
Before

I found that my **design** was a bit **blotchy** in some areas (so the **50% Threshold** would not work to plan) so I **duplicated** the **texture** on top of the **original** one and used a **masking layer** to create a **bolder texture** on top of the lighter sections.

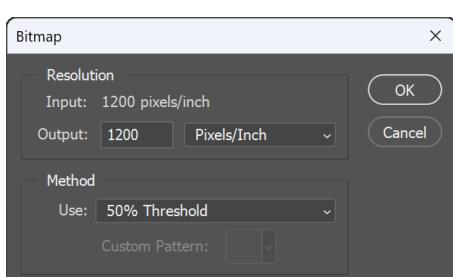
Initially, I started by **adjusting** the levels of the graphic to highlight the black and whites of the graphic. The tool (Ctrl + L) includes sliders for the **blacks**, **whites**, and **mid-tones** of the image – I created a very **bold** and **striking graphic** out of this.



I then converted the **coloured image** to a **grey scale image**. When I scanned the **texture** into the computer, I forgot to change the scanning mode to grey scale – this is vital for converting to a **bitmap** as bitmaps only contain black and white pixels (no greys in between). I did this by selecting the **greyscale** button under the image ribbon.



Next, I upscaled the image to **1200dpi** – this was crucial for the next step as this would create a **much higher quality image** that I could use later on. I changed the image size using the image size tool (**Alt + Ctrl + I**) and I change the dpi (dots per inch) to 1200. As a result of this, this one image took up a great amount of **storage**.



Then I **converted** the image into a **bitmap**. This was very simple however I had to make sure I selected the **50% Threshold method** otherwise this would ruin the image. This **outputted** a completely black and white image – I personally

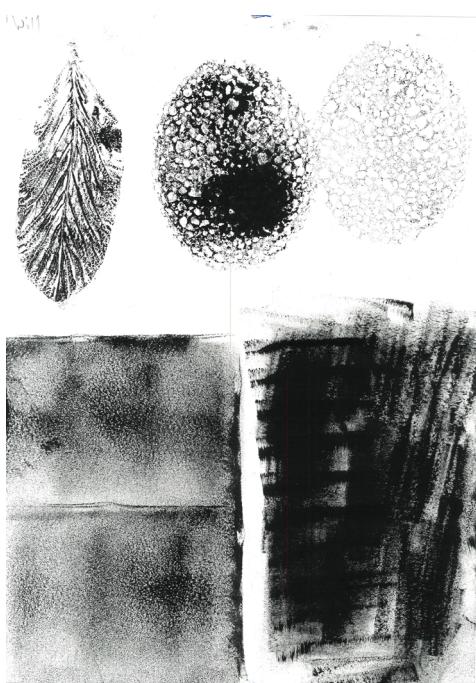
found the image to look **unpleasing** so I **inverted** the colours which made the image look much better than before. I then saved this as a **TIFF file** so I could digitally edit this later on in **Illustrator** or **Photoshop**. Linking back to **Andrew Fairclough**, he uses these **textures** to create a sense of **texture** and **character** in the **design** – want to take this idea and use it as my own. In my work, I will overlay my **texture** over my **fish**.

After





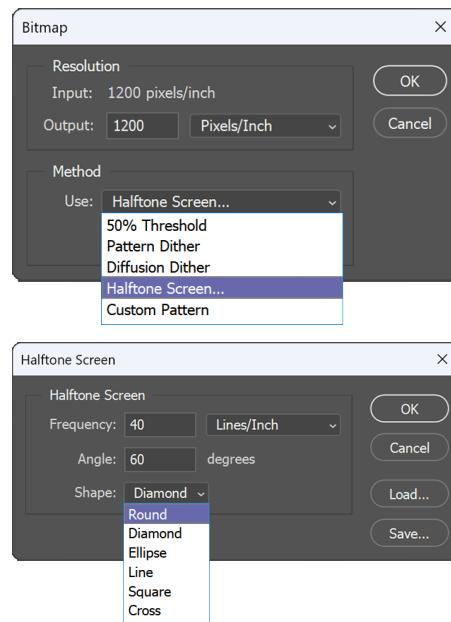
# HALFTONE SCREEN



Before

After

This is very much the same process from the last one par from when converting to a **bitmap**. With the **1200dpi image**, I converted this into a **bitmap** using the **Halftone Method**.



This outputted a window that asked for what **frequency** of circles I wanted and what **degree** I wanted the circles to go in. After some playing around and **tweaking** the values, I came to the values of 40 and 60 – I personally think that gave the best **design** and **quality** of work. I then pressed okay and it outputted a design that was created using small dots instead of a **large complete graphic**. I then saved the **finalised texture** out as a **TIFF file**.



As I was **inspired** by **Andrew Fairclough**, he uses the **halftone effect** to create **shadows** in the **design** – I like this effect as it gives the **graphic** a perfect amount of **texture** and **character**. In my final design, I will try to use this **texture** to create the look **Fairclough** makes so well – this might be overlayed onto my fish in the future or maybe act as a **background**. On a side note, the **circles** are often found in retro comics and some pop art pieces – **Andrew Fairclough** was inspired by this.

# DEVELOPMENT OF FINAL IDEAS



I began by importing my fish graphic into **Adobe Photoshop** as a **smart object** – this allowed me to **edit** and **change** the **graphic** while conserving the original file. I then dragged my first **texture** into my work – as this is the first layer of the design, I wanted to create a subtle change to the design to create a sense of **depth** in the **graphic**. I added a mask layer over the texture to make a **3D shadow effect** on top. I did however change the opacity to 32% as this will empathise any other textures.

Adding onto the last part, I added another texture that uses the **50% threshold** to create a sparse yet unique **texture** – the dots it created by this add a character to the **graphic**. Although it is still black and white, I thought this layer added a better sense of depth. I increased the **opacity** up to 68% to make the white dots stand out over the previous ones.

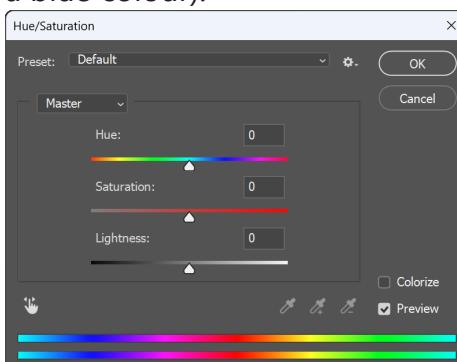


Next, I felt that the **shadows** were beginning to fade under the layers, so I used a **sand-like graphic** to add to this. This had a slightly higher **opacity** to really show the depth that I was trying to create in the work. The **gritty texture** created the **grungy feel** that **Fairclough** inspired me to create. I used a masking layer to draw out the shadows using a white brush over a black **masking layer**.

This is a subtle yet massive change, the air bubbles near the face of the fish needed some texture – I used a **threshold texture** to make lots of little dots inside the circles. Using a **masking layer**, I drew out the circles that would have the texture – I did this in a white layer as it could map out the only parts I want **textured**. If I didn't do this, the whole fish would have the same texture and this is something I did not want to do.



Once I was finished with the main texture, I wanted to create a sense of colour in my work – I used a previous water colour scan to do so. I overlaid the colour using the **Divide blend tool** which inverted the colour (from a pink to a blue colour).





# FINAL DESIGN



I am honestly really proud and happy with the outcome of my **design** – I think it perfectly balances **legibility** of the **graphic** with the **grungy textures** inspired by **Andrew Fairclough**. I love how the slight hint of blue is hidden behind the **gritty textures** and it gives a bit of **character** to the graphic.

I was asked to create a **graphic** that would use a **silhouette** of an animal and combine a word or phrase into the design – I chose the word '**swim**' as I wanted to create a **minimal** yet **readable** design. If I was to make this product again, I would research further into my animal and choose a better word or phrase; something that has more meaning behind it.

A fish has two main features: a tail and a fin at the top. I wanted to use **typography** to highlight these features. For example, the end flick of the letter *w* has been oversized to give the fish some **structure** and make the top fin as obvious as possible. However, I did struggle with the *s* as I needed to create a clear back fin of the fish – I did struggle with this, and I ended up with a slightly irregular looking letter.

While creating my design, I used a range of **analogue** and **digital processes** to create my **final design**. I primarily used analogue designs; that included the gritty textures and **2D Origami textures** I made. I then **imported** these **textures** in and into the computer and digitally edited them using **Adobe Illustrator**, and **Photoshop**. I used **Illustrator** to clean up my **digital graphic**, and then Photoshop for editing the textures and combining them at the end. I learnt to use the **blend layers tool** in Photoshop – this allows you to combine and morph different layers into each other.

In my final design, used several primary textures throughout my process;

- *Dirty-Strokes\_Combos-Half.tif*
- *Dirty-Strokes\_Combos-Thresh.tif*
- *Texture\_03-Thresh.tif*
- *Texture\_29-Thresh.tif*
- *Water-Colour\_1.pdf*

The *Texture\_* are from my Reverse Selfie folder, the *Dirty-Strokes* are taken from my digitalised *Dirty Strokes* folder, and the *Water-Colour*

I **personalised** my design by editing my **textures** to a point where I was happy with the design – using the *Levels Tool* I could change the **blacks**, **whites**, and **mid-tones** of the **textures**. Then with the *hue and saturation panel* I was able to change the colour of my water colour. I felt like these **combined** made my **design unique** and **outstanding** from any other cap designs in the market. I am very glad I researched **Andrew Fairclough** and his distinctive way of **digital graphics**.

**PRODUCT:** SNAPBACK CAP

UNISEX

**COLOUR:**

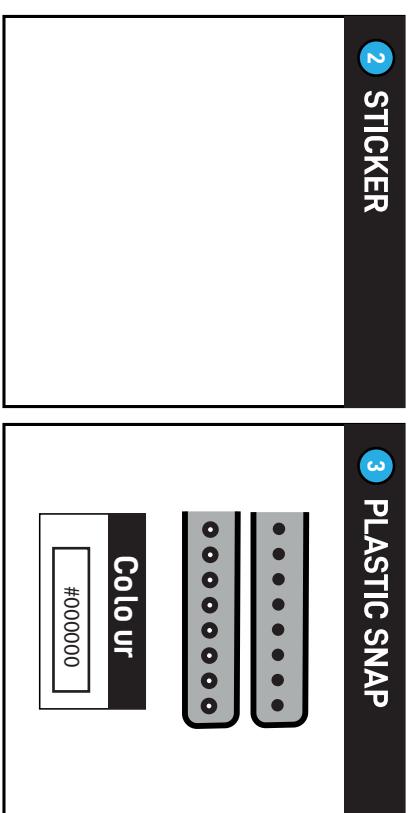
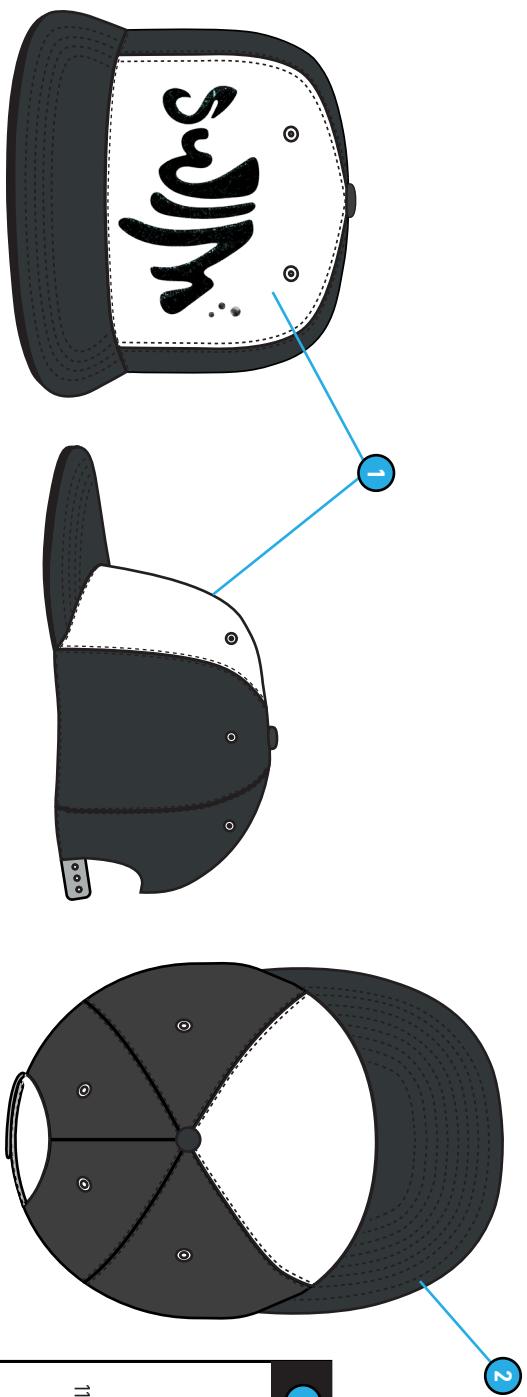
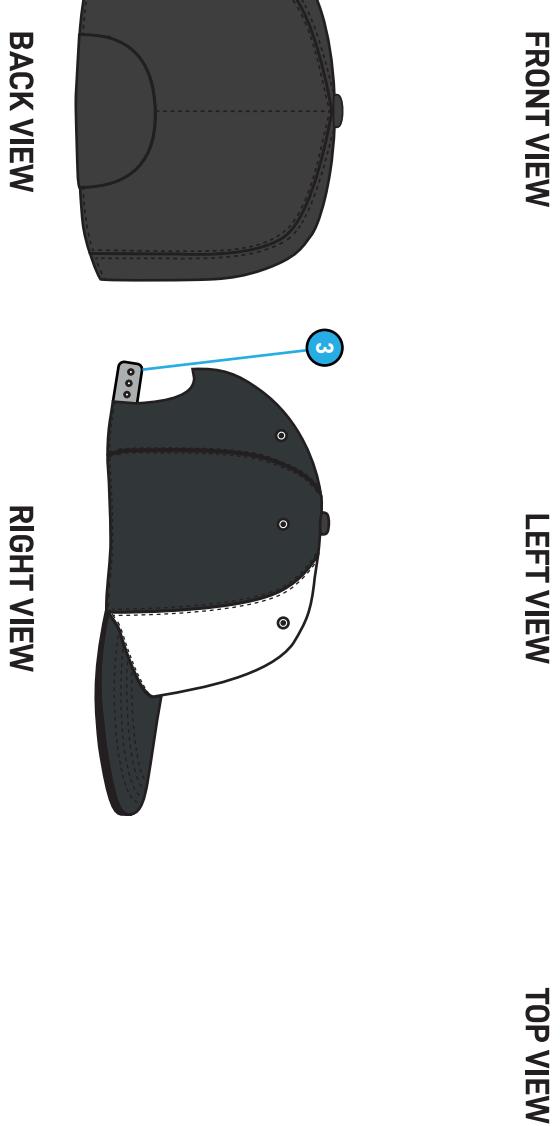
**#0000000**

CROWN

**#0000000**

BRIM

**CLIENT:** COLCHESTER ZOO  
**MATERIAL:** COTTON  
**SIZE:** ALL SIZE





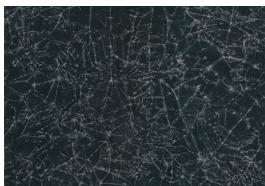
# FINAL PRINTED DESIGN



# VISUAL EVALUATION



I used **Texture\_29.jpg** and used the **halftone** setting to create a image out of circles. This then was used to make a **texture** over bubbles of the **design** – I wanted to make the bubbles different to the as it was meant to highlight the bubbles aren't part of the **typography**.

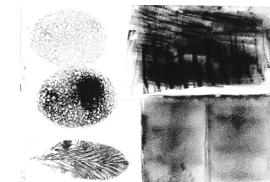


Texture\_29.jpg

Using the **Dirty-Strokes\_Rough-Half.psd** that I scanned in after physically making the texture, I used the **Screen Overlay Feature** to place the white circles over the black **graphic** to add a larger **texture** to the **design**. This adds a sense of character and interest into the design.



I tried to use as many **serif flicks** in my work and create a **legible graphic** – one of the font I referred back to was **No. Seven Regular** which uses a range of **flicks** and **swirls** in the letters.



Texture\_03.jpg

Using **Texture\_03.jpg** I used the **50% threshold** to highlight the black and whites of the image. This is used to create **shadows** and a **3D effect** on the **graphic**.



Throughout my work I referred back to my original **Critical Study Image**, (Art Vs Science's 2015 album, *Off The Edge Of The Earth And Into Forever, Forever*) as it uses the **halftone** and **50% threshold** effects to create a stunning **graphic**.

I also used the **Dirty-Strokes\_Combo-Thresh.psd** (which I scanned in previously after making my **analogue design**) to make a subtle inner shadow. **Fairclough** uses several textures like this and overlayed them to make a larger **texture** – I was **inspired** by this as I like the general aesthetic it creates.

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# FINALISED DESIGN



Because of how dark my **finalised design** is, I wanted to print it out as big as I could to show the **smaller details** of my work.

