



GCSE MARKING SCHEME

SUMMER 2016

**DESIGN & TECHNOLOGY – GRAPHIC PRODUCTS
4101/01**

INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

**GCSE DESIGN & TECHNOLOGY
GRAPHIC PRODUCTS**

SUMMER 2016 MARK SCHEME

					On paper	Question Totals	Overall TOTAL
1.	(a)	(i)	No answer or answers that do not match the mark scheme.	0			
			Appropriate answer with appropriate detail. E.g. Box needs to thick enough to protect the contents / Material folds well,/ lightweight and protective etc. Accept one word if a property.	1	1		
		(ii)	No answer or answers that do not match the mark scheme.	0			
			Basic statements about: The box needing to be printed on both sides. E.g. the material will allow the manufacturer to print on both sides. 1 mark for each of the above reasons.	1	1	2	
	(b)		No answer or answers that do not match the mark scheme.	0			
			Appropriate answer with appropriate detail. The boxes will appeal to children and encourage them to pick a healthy snack. / To promote healthy eating amongst the young. Basic statement- To appeal to children. Encourage young people to buy the product.	2 1	2	4	
	(c)	(i)	No answer or the answer does not match mark scheme.	0			
			Appropriate answer with appropriate detail. E.g. The package is manufactured on machines that manufacture many different products, so the printer will manufacture a batch of one product. / The Raisin company will order a batch that will last for a set number of boxes, so they can assess the success of a product, then order more as needed Appropriate statement but with little detail. E.g. they only need a set amount of boxes	2 1			
		(ii)	No answer or the answer does not match mark scheme.	0			
			Good answers could include references to; <ul style="list-style-type: none"> • The expense of the net. • More material being used. • Design costs raise. • Printing costs more expensive. Appropriate answer with appropriate detail. E.g The company has to judge whether the idea will be successful. The design costs will be more expensive as the designer has more than the external package to design. The nets use more material and will cost more to be printed. Appropriate answer with some detail. E.g. The package will be more expensive to produce as the design costs will be more and it will cost more to be printed. Appropriate statement but with little detail. E.g. The package will be more expensive.	3 2 1			

				On paper	Question Totals	Overall TOTAL
1.	(c)	(iii)	No answer or the answer does not match mark scheme	0		
			<p>Good answers could include references to;</p> <ul style="list-style-type: none"> The boxes being a trend / fashionable. The boxes being collectable. People buying the boxes as gifts. <p>Appropriate answer with appropriate detail. E.g It is the type of product that appeals to all ages, adults will like to buy the product as a collectable, this may then create a buzz or a trend. Others may buy the product as a gift for a younger relative.</p> <p>Appropriate answer with some detail. E.g. The package may be purchased by older consumers as a collectable. In the hope it may have some value in the future.</p> <p>Appropriate statement but with little detail. E.g. Bought for younger relatives.</p>	3		
				2		
				1		
	(d)	(i)	No answer or answers that do not match the mark scheme.	0		
			Only appropriate answer is 6000	1		
		(ii)	No answer or answers that do not match the mark scheme.	0		
			<p>Answer that is 32.14% without working – can be awarded 1 mark. Answer that is wrong but shows correct workings can be awarded 1 mark. Answer that is correct and shows appropriate working – can be awarded 2 marks.</p> <p>Total boxes sold = 39,200</p> <p>Total boxes sold for the last quarter – 12,600</p> <p>$12,600 / 39,200 \times 100 = 32.14\%$</p>	1		
				2		
					15	15

					On paper	Question Totals	Overall TOTAL
2.	(a)	(i)	No answer or answers that do not match the mark scheme.	0			
			Set standards for products.	1			
		(ii)	No answer or answers that do not match the mark scheme.	0			
			  <p>BSI One mark for each</p> <p>C.E.N</p>	1 1			
	(b)	(i)	No answer or answers that do not match the mark scheme.	0			
			<p>Good answers could include reference to;</p> <ul style="list-style-type: none"> * designing products that are greener * making designers be more ethical in their choices of materials * considering the whole life of the product. <p>Appropriate answer with appropriate detail. E.g. Designers will use a life cycle analysis to look at the whole life of the project from its manufacture and material choice to the disposal of the product and which parts can be re-used for other purposes.</p> <p>Appropriate statement but with little detail E.g. A life cycle analysis makes the designer look at the whole life of the product.</p>	2 1			
		(ii)	No answer or answers that do not match the mark scheme	0			
			<p>Good answers could include reference to;</p> <ul style="list-style-type: none"> * Reducing negative impacts on the environment. * Reduction of natural resources as materials. * Design that makes consumers shift behaviour. * Promoting consumers to be more mindful and respectful of the environment. <p>Appropriate answer with appropriate detail. E.g. The intention of sustainable design is to reduce or even eliminate negative environmental impact and to design products or components of products that generate a better understanding of environmental issues amongst consumers.</p> <p>Appropriate statement but with little detail. E.g. Designing products that have less of an environmental impact.</p>	2 1			
	(c)		No answer or answers that do not match the mark scheme	0			
			<p>Appropriate answers could make reference to the following list: Candidates will gain one mark for each correct statement.</p> <p>The regulations govern;</p> <ol style="list-style-type: none"> 1. How information is displayed on packaging e.g. braille on medicinal packaging or nutritional information and ingredients on food labelling. 2. Minimising the environmental impact of Packaging. From raw material harvest through packaging production and disposal of packaging waste. 3. Minimising packaging weight and volume. 4. How health warnings on some packaging are displayed. E.g. cigarette boxes. 5. What materials packaging are manufactured from. E.g. reducing the use of metals such as Lead or Mercury. 6. The appropriateness of packaging. E.g. Possible contamination of food stuffs from certain types of packages. 	3x1			
						10	25

				On paper	Question Totals	Overall TOTAL
2.	(c)		No answer or answers that do not match the mark scheme.	0		
			<p>Appropriate answers could make reference to the following list: Candidates will gain one mark for each correct statement.</p> <p>The regulations govern;</p> <ol style="list-style-type: none"> 7. How information is displayed on packaging e.g. braille on medicinal packaging or nutritional information and ingredients on food labelling. 8. Minimising the environmental impact of Packaging. From raw material harvest through packaging production and disposal of packaging waste. 9. Minimising packaging weight and volume. 10. How health warnings on some packaging are displayed. E.g. cigarette boxes. 11. What materials packaging are manufactured from. E.g. reducing the use of metals such as Lead or Mercury. 12. The appropriateness of packaging. E.g. Possible contamination of food stuffs from certain types of packages. 	3x1		
					10	25

				On paper	Question Totals	Overall TOTAL
3.	(a)	No answer or answers that do not match the mark scheme	0			
		1 st blank – Saul Bass	1			
		2 nd blank – Neville Brody	1			
	(b)	Mark description of designer's work and influence				
		No answer or no relevant description of the designer's range of work	0			
		Some simple description of the work of the influence of the work of the designer. Little, if any, understanding of how the designer has influenced others. Quality of Written Communication is limited, presenting material with limited coherence, many errors of grammar, punctuation and spelling Award 1-2 marks	1-2			
		Description of the influence of the designer. Some understanding of how the designer has influenced others. Quality of Written Communication is basic, presenting occasionally appropriate material with some coherence, some errors of grammar, punctuation and spelling Award 3-4 marks	3-4			
		Description of the influence of the designer. Understanding shown of how the designer has influenced others. Candidates may make reference to a specific designer that has been influenced by either Bass or Brody. Quality of Written Communication is good, presenting mainly appropriate material in a coherent manner, few errors of grammar, punctuation and spelling Award 5-6 marks	5-6			
		Detailed description of the influence of one designer. Clear understanding shown of how the designer has influenced others. Candidates may name a specific designer that has been influenced and draw reference to where the influences can be found culturally today. Quality of Written Communication is excellent, presenting wholly appropriate material in a coherent and logical manner, hardly any errors of grammar, punctuation and spelling Award 7-8 marks	7-8			
		SEE APPENDIX AT THE BACK OF THE MARK SCHEME FOR INDIVIDUAL DESIGNER'S IMPACT ON THE WORLD OF DESIGN.				
					10	35

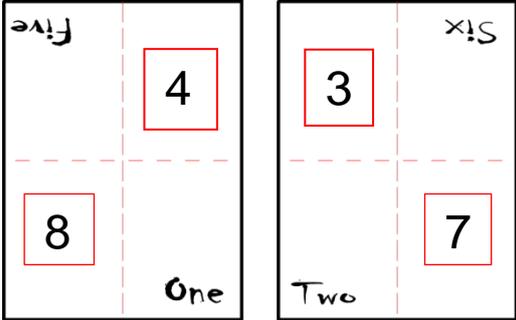
					On paper	Question Totals	Overall TOTAL
4.	(a)	(i)	No answer or answers that do not match the mark scheme.	0			
			Acceptable answers could include: * Market research * Product analysis * Target market evaluation * Internet research Candidates must mention two appropriate activities to get two marks – 1 mark for each.	1 1			
		(ii)	No answer or answers that do not match the mark scheme.	0			
			Appropriate answers could include: * Aesthetics * Ergonomics * User * Safety * Anthropometrics 1 mark for each appropriate response	1 1			
	(b)	(i)	No answer or the answer does not explain how the two are linked.				
			Planning considerations could include; * Time constraints * Material and tool choices * Quality control measures 1 mark to be awarded for each appropriate suggestion Appropriate answer with appropriate detail. E.g. Building in quality control measures into a plan allows a designer or manufacturer to assess the quality of the product as it is ongoing allowing for a greater level of intervention if something has gone wrong with a product. Appropriate statement but with little detail. E.g. Building time constraints into a plan allows the designer to plan their time better.	1 2 1			
	(c)	(i)	No answer or answers that do not match the mark scheme.	0			
			A well drawn imaginative logo that conveys the sustainable ethos of the company. A well drawn logo with some imagination that may not convey the sustainable ethos of the company. Or, a logo that conveys the sustainable ethos but is not well drawn. A basic or poorly drawn design for the logo is present but the ethical sustainable ethos is unclear.	3 2 1			

					On paper	Question Totals	Overall TOTAL
4.	(c)	(ii)	No answer or answers that do not match the mark scheme.	0			
			An innovative solution that allows for the storage and/or display of the company's footwear that uses a minimal amount of material and is not a box or a bag. Can be display or a package.	4			
			An innovative solution that allows for the storage and/or display of the company's footwear but may have some flaws in the design.	3			
			A solution that will have problems in storing and/or displaying the company's footwear that uses more material than is necessary – may be similar to box or bag.	2			
			The solution may or may not work, may have elements of a box or a bag.	1			
		(iii)	No answer or answers that do not match the mark scheme.	0			
			A fully detailed, annotated sketch that includes all of the appropriate details that will allow the manufacture of the solution. The solution will clearly work.	5			
			A detailed annotated sketch that considers most aspects of the design that will allow the manufacture of the solution. The solution should work.	4			
			A detailed annotated sketch that lacks some important considerations. It is unclear whether the product could be manufactured. The product will work, although there may be some issues.	3			
			An annotated sketch that considers some details. The design could not be manufactured. It is not clear if the design would work without any significant problems.	2			
			A simplistic sketch that only considers minor details. It could not be manufactured or it may not work without significant issues.	1			
			A design that would not work in any way. It may be totally unclear or contain no annotation. Lacking considerable detail.	0			
		(iv)	No answer or answers that do not match the mark scheme.	0			
			Chosen space for the logo is clear and bold displaying the company's identity with all relevant information e.g. barcodes etc. in wholly appropriate places. Has to have a logo and any other information.	2			
			Spaces chosen for logo and necessary information may be too small or may be in an inappropriate place.	1			
			No space left for a logo or a space that is hidden or too small and cannot be seen in anyway. Areas picked for the necessary information may be wholly inappropriate, far too small or will not work.	0			
		(v)	No answer or answers that do not match the mark scheme.	0			
			Good quality drawing and presentation skills. All aspects about both parts of the design are very clear and concise.	4			
			Good quality drawing skills with good application of colour. All aspects of the design are understandable.	3			
			Adequate levels of drawing and presentation. Most aspects of the design are understandable.	2			
			Poor quality drawing skills. Application of colour is rushed or untidy. Aspects of the design are hard to understand.	1			
			Drawing skills are very basic. Presentation is completely inappropriate. Design cannot be understood.	0			
						25	60

				On paper	Question Totals	Section TOTAL
6.	(a)		No answer or answers that do not match the mark scheme.	0		
			1 st blank – Layout paper	1		
			2 nd blank – Tracing paper	1		
			3 rd blank – Mounting board	1		
	(b)		No answer or answers that do not match the mark scheme.	0		
			First colour bar – Tint	1		
			Second colour bar – Tone	1		
			1 mark for each			
	(c)		No answer or answers that do not match the mark scheme.	0		
			Good answers can include reference to: * hot and cold colours * discordant colours * colour harmonies			
			Appropriate answer with appropriate detail: E.g. Progressive and regressive colour schemes can be used by designers to make designs stand out or harmonise. Progressive colours needn't be hot and regressive colours needn't be cold, instead they can be both.	2		
			Appropriate answer with little detail: Helps the designer make things that catch the eye.	1		
	(d)	(i)	No answer or answers that do not match the mark scheme.	0		
			1 st blank – Alignment	1		
			2 nd blank – Kerning	1		
			3 rd blank – Indent	1		
		(ii)	No answer or answers that do not match the mark scheme.	0		
			Candidates need to add serifs to the letter in the correct places to gain 2 marks.	2		
			Candidates have added serifs to one part of the letter.	1		
			F			
	(e)		No answer or answers that do not match the mark scheme.	0		
			Good answers could include reference to; * making designs smaller * making designs cleverer * allowing paper and card based designs to do something unexpected i.e. scratch and sniff. Good answers should include reference to an example.			
			Appropriate answer with appropriate level of detail: Micro and Nano technologies have allowed designers to design products that are smaller and smarter. They allow designers the opportunity to be far more ambitious when designing products and led to innovative products that may include different elements like micro encapsulation or photo sensitive layers.	3		
			Appropriate answer with some detail It allows the designer to think about making things smaller, or getting products to be cleverer. New technology has allowed designers to produce products that can react to different situations like thermo chromic inks.	2		
			Appropriate statement but with little detail E.g. It allows designers to make things smaller or smarter.	1		
					15	85

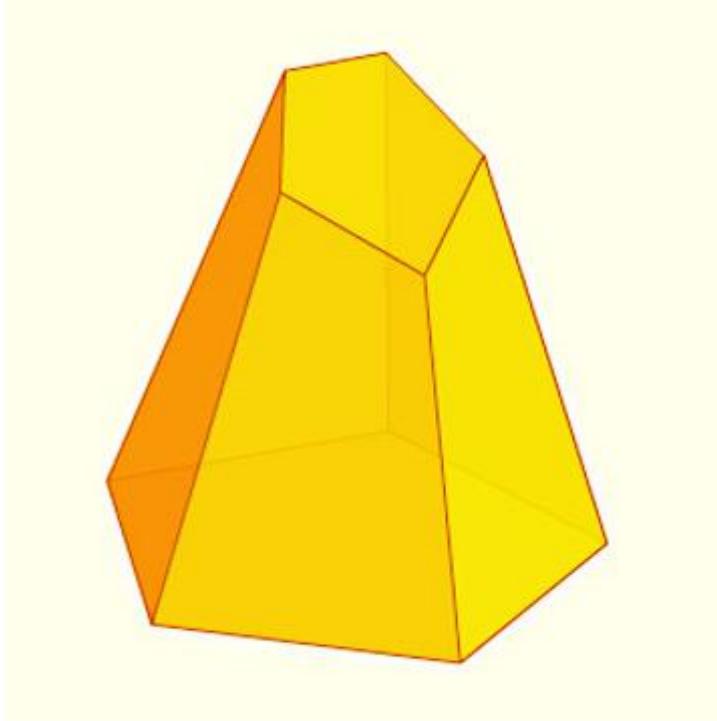
					On paper	Question Totals	Section TOTAL
7.	(a)	(i)	No answer or answers that do not match the mark scheme.	0			
			Only acceptable answer – Scanner or Flat Bed Scanner.	1			
		(ii)	No answer or answers that do not match the mark scheme.	0			
			Markers. Pens. Coloured Pencils. Chalk. Charcoal. Pencils. Felt Pens. Digital rendering Tablet Paint One mark for each suggestion Maximum of 2 marks awarded.	1 1			
	(b)		No answer or answers that do not match the mark scheme.	0			
			Uses could include: Embossing Debossing Folding straight edges under pressure. One mark for each use maximum of 2.	1 1			
	(c)		No answer or answers that do not match the mark scheme.	0			
			Checks could include: Speeds and Feeds Extraction Power outputs Guarding if appropriate Filters Selecting correct material One mark for each correct check.	1 1			
	(d)	(i)	No answer or answers that do not match the mark scheme.	0			
			Only acceptable answer – Vector based drawing package. A named software (if recognised).	1			
		(ii)	No answer or answers that do not match the mark scheme.	0			
			Good explanation should include: <ul style="list-style-type: none"> • Package using coordinates to operate. • Less pixilation. • Clearer images. Appropriate answer with appropriate detail: E.g. Vector based programmes reduce pixilation by using a network of coordinates as opposed to pixels. This reduces pixilation and is the ideal package for creating logos, which can then be resized without loss of clarity. Appropriate answer with little detail: Does not use pixels makes things clearer.	2 1			

					On paper	Question Totals	Section TOTAL
7.	(e)	(i)	No answer or answers that do not match the mark scheme.	0			
			Only acceptable answer – Bezier Curve or Bezier.	1			
		(ii)	No answer or answers that do not match the mark scheme.	0			
			Allows the user to adjust the curve.	1			
		(iii)	No answer or answers that do not match the mark scheme.	0			
			Appropriate answer with appropriate detail: E.g. The resolution has been increased, adding more pixels to the image which makes the picture shaper.	2			
			Appropriate answer with little detail: The resolution has been increased.	1			
		(iv)	No answer or answers that do not match the mark scheme.	0			
			Good answer will make reference to: <ul style="list-style-type: none"> • Adjusting tone • Adjusting colour balance • Adjusting highlights and shadows. Appropriate answer with appropriate detail: E.g. Adjusting levels of an image could make an image brighter or darker by adjusting the shadows of an image or the highlights of an image. It works by adjusting the tone of a picture by adding or removing tones of grey.	3			
			Appropriate answer with some detail: E.g. By changing the levels of tone and colour balance you can adjust the brightness of an image.	2			
			Appropriate answer with little detail: Changing the brightness or darkness.	1			
		(v)	No answer or answers that do not match the mark scheme.	0			
			Good answer will make reference to: <ul style="list-style-type: none"> • Not destroying the original image. • Allowing the user to have more control over adjustments. • Being able to place one adjustment over another. • Changing the opacity of an adjustment or effect. • Being able to delete an adjustment by deleting a layer despite having completed the adjustment a number of layers previously. Appropriate answer with appropriate detail: E.g. Using layers can allow a designer to adjust and add an infinite number of effects without touching the original photograph. Each layer can have its opacity adjusted making each effect feel like it is coming through the other.	3			
			Appropriate answer with some detail: E.g. You can put different layers on top of photographs, each containing a different effect. Each layer can be deleted individually.	2			
			Appropriate answer with little detail: You can add effects to an image easily.	1			
						20	105

				On paper	Question Totals	Section TOTAL
8.	(a)	No answer or answers that do not match the mark scheme.	0			
		1 ST image – gif 2 ND image– pdf	1 1			
	(b)	No answer or answers that do not match the mark scheme.	0			
		One mark for each correct answer 	1 1 1 1			
	(c)	No answer or answers that do not match the mark scheme.	0			
		Responses should consider the construction lines as well as the lines and curves. All construction marks complete and correct drawn with the correct instruments. Straight Lines are Parallel and 10mm from outline. 3 curves correctly drawn to the correct 10mm distance. Most construction marks complete and correct drawn with the correct instruments. Straight Lines must be parallel and 10mm away from outline. 3 curves will be present but there may be small inaccuracies. Construction marks complete drawn with the correct instruments. Some errors will be present. Straight lines may be slightly out of parallel or slightly out (1mm) correct distance. Some construction marks will be missing, or incorrect, curves may be missing, but lines and present, but may display inaccuracies. Major errors, few construction lines, or major elements of the drawing missing, but has one correct element. No parts of the drawing are correct. Freehand sketches.	5 4 3 2 1 0			
	(d)	No answer or answers that do not match the mark scheme.	0			
		Complete drawing with no mistakes, correct number of faces. Top is sloped to match the net. Scale is excellent. Complete drawing with minor mistakes. Correct number of faces, but there may be no sloping top face. If this is the case the drawing needs to be excellent. Scale is good. Drawing may have some errors, but the correct number of sides, may have a few issues with scale. Drawing will have major errors but the overall shape is visible. The correct number of faces should be visible. Will probably not have a sloping top. The scale may be different in parts. No parts of the drawing are correct.	4 3 2 1 0			
					15	120

Question 8 Solutions.

(d)



Candidates must show the sloping top and correct number of sides to get full marks.

(c)

All construction marks should be present and drawn with correct instruments if the candidate is to achieve full marks. Each element of the drawing should be plotted correctly.

Saul Bass <http://www.bass-saul.com/>

Saul Bass was a great 20th-century American graphic designer, who created the corporate image and memorably stunning logos for numerous American companies. Saul Bass was, first and foremost a pioneering 1950s Hollywood designer, the founder of conceptual cover design, who created the motion picture title sequences and posters for a great many films.

Saul Bass developed a simplified, symbolic design language that visually communicated all the essential elements of a film. Bass designed emblematic posters that made a stunning visual impact, thus revolutionizing animated film graphics and the visuals of film advertising. Born in the Bronx, Saul Bass was given a scholarship to the Art Students League in 1936. From 1944 until 1946 Saul Bass studied at Brooklyn College.

He worked in New York as a freelance commercial artist for advertising agencies and companies, including Warner Bros. In 1946 Saul Bass went to Los Angeles, where he continued to work as a commercial artist. By 1952 he had a practice of his own, which was registered from 1955 as Saul Bass & Associates.

In 1954 he received his first commission from the director Otto Preminger to design the title sequence for his film "Carmen Jones". This commission was followed in 1955 by others from Robert Aldrich and the Billy Wilder Film "The Seven Year Itch". That same year Saul Bass designed the title sequence for Preminger's "The Man with the Golden Arm" and it caused a sensation. Saul Bass became the leading title designer in Hollywood; the directors Bass worked in this capacity include Alfred Hitchcock ("Vertigo", "North by Northwest", "Psycho"), from 1960 Stanley Kubrick ("Spartacus", "The Shining"), from 1990 for Martin Scorsese ("Good Fellas", "Cape Fear", "The Age of Innocence", "Casino"); and, in 1993 Steven Spielberg: the title sequence for "Schindler's List".

Between 1991 and 1996 Saul Bass also designed the posters for the Oscar Awards ceremony. In addition to his work for Hollywood, Saul Bass has created the corporate image of numerous companies, including United Airlines, AT&T, Minolta, Esso, BP, and Continental Airlines, for which he also designed the company logos.

Saul Bass

Saul Bass was a prominent American graphic designer of the twentieth-century. He largely designed motion picture title sequences, corporate logos and movie posters. He was a pioneer of the modern title sequence designing. He enjoyed four decades of successful career in his lifetime, winning Academy Award for his exquisite graphic designing. His iconic title sequences appeared in the popular films, such as, *The Man with the Golden Arm*, *Psycho* and *North by Northwest*.

On May 8, 1920, in Bronx, New York, Saul Bass was born in the household of Eastern European Jewish immigrants. He attended the James Monroe High School from where he earned his graduation. In 1936, he received a fellowship to the Art Students League in Manhattan. He then went on to study at Brooklyn College, attending night classes with a famous Hungarian-born designer, György Kepes. Upon completion of his studies, he worked as a freelancer for several advertising companies and agencies, including the illustrious Warner Bros. He moved to Los Angeles, where he pursued graphic designing as a commercial artist. During 1940's he took up some Hollywood projects, which involved the print work for promotional purposes. In fact, he started up his own practice in 1952 and a few years later established his private firm as Saul Bass & Associates.

In 1954, Bass finally had his big break as he was offered a job by the filmmaker Otto Preminger to design a poster for *Carmen Jones*. His work left a remarkable impression on Preminger, who availed his expertise yet again for his film's title sequence. With the opportunity, came the realization that the title sequence can not only be served as mere static credits but it can enhance the watching experience of the audience. Bass realized the potential of title sequence if incorporated with the right audio and visual sequence can help set the mood and theme at the opening of a film.

After his debut work in the Hollywood, he worked for several reputable production houses. In 1955, he produced title sequence for *The Seven Year Itch*. However, he did not earn his reputation in the Hollywood until he made his contribution to Preminger's *The Man with the Golden Arm* (1955). The film focused on a musician's struggle to defeat his heroin addiction. As to underline the intensity of then tabooed subject, he featured an animated paper cut-out arm in the film title which had a sensational effect on the audience. Besides, another notable filmmaker Alfred Hitchcock brought him on board for the title designing of his films. Bass developed iconic, influential and noteworthy title sequences employing distinguished kinetic typography for motion pictures, including *North by Northwest* (1959), *Vertigo*(1958) and *Psycho* (1960). He was the first to introduce this technique in Hollywood films which previously employed static titles.

Bass regarded title sequence designing as an art with its unique purposes. His creation was based on the philosophy of enlightening the audience about the subject of the film and invoking their emotions accordingly. Another one of his philosophies stresses on rendering the ordinary, extraordinary, by

acquainting the audience with familiar objects in an unfamiliar way. His graphic work in *Walk on the Wild Side* (1962) and *Nine Hours to Rama* (1963) are the epitome of this philosophy. The former features an ordinary cat as a dangerous predatory creature and the latter represents the internal mechanism of a clock embodying a large landscape. Some of his other popular title sequence creations include *Spartacus*, *The Age of Innocence*, *The Shining* and *Casino*.

Neville Brody

Neville Brody is an eminent name among the twentieth century English graphic designers. His versatility extends to art direction and typography as well. His well-known works include his contribution to *The Face* and *Arena* magazines. Moreover, he designed record covers for several famous music artists, including Cabaret Voltaire and Depeche Mode.

On April 23rd, 1957, Neville Brody was born in Southgate, London. He received his early education from Minchenden Grammar school focusing on A-Level Art. After graduation he attended Hornsey College of Art in 1975, to study Fine Art foundation course. A year later he enrolled himself at the London College of Printing for a three-year Bachelor of Arts degree in graphics. His designs were often condemned by his teachers for having 'uncommercial' quality to them. Late 1970s is marked as the era of punk rock, thus the trend highly influenced Brody's work and motivation. However, his experimentation with punk rock was not met with encouraging remarks by his tutors. One of his queer postage stamp design that featured Queen's head sideways, almost had him expelled from the college. Despite the threat of being expelled he continued to explore the new boundaries in graphic design. Therefore, his first-year thesis focused on the subject of comparison between Dadaism and pop art.

During his college days he did a stint as a poster designer for student concerts, as well. Brody began his career as a record cover designer. However, his true success came from his distinguished work as an Art Director for *The Face* magazine. Henceforth, he gave direction to several international magazines and newspapers such as *Arena*, *Lei*, *City Limits* and *Per Lui*. He also redesigned the two leading English newspapers and magazines, *The Guardian* and *The Observer*, showcasing a radical look. Furthermore, his achievements include his input into visual communication that revolutionized the media. His experimental and challenging artwork gave new meaning to visual language.

As to learn from Brody's creative genius, Thames & Hudson published two volumes based on his graphic designing, in 1988. The books ultimately reached the world's best-selling ranking. In addition to this, an exhibition of his work was held at Victoria and Albert Museum attracting thousands of art lovers to the affair. During late 1980s Brody collaborated with several renowned graphic designer, artists and typeface-designer, mostly from Berlin, on various projects. One such project included the Corporate Identity designing for the Haus der Kulturen der Welt (House of World Cultures).

In 1994, Brody established his own design practice, Research Studios, in London in partnership with Fwa Richards. The success of his first studio led to the establishment of multiple branches across Europe, such as in Paris, Barcelona and Berlin. The studio takes pride in creating unique visual languages for industries ranging from publishing to films. Other projects handled by the studio include innovative packaging, website design, on-screen graphics and corporate identity. Some of these clients include Kenzo, Homechoice and Paramount Studios. In recent years the firm has redesigned *The Times* (2006) and the *BBC* (2011). Furthermore, Brody is one of the founding members of Fontworks and the leading website the FontShop. He designed numerous notable typefaces for the website. A well-known FUSE project was also the result of his initiation which featured the fusion of a magazine, typeface and graphics design. Besides, he co-founded a typeface library, the FontFont, with Erik Spiekermann, in 1990. Currently, he is appointed at the Royal College of Art as the Head of the Communication Art & Design department.

F F F F F