

Component 1 Graphic Communication

Standard Mark- 30

Performance Level 3: Emerging Competent

	AO1	AO2	AO3	AO4
Mark	7	8	7	8
Performance Level	3	3	3	3
	Just Emerging Competent ability	Mostly Emerging Competent ability	Just Emerging Competent ability	Mostly Emerging Competent ability

Keywords from the taxonomy:
Predictable, Growing Control

Moderator commentary

This Graphic Communication Component 1, consists of 2 A3 sketch pads, and 2 mounted sheets of printed outcomes. Images of the work selected here reflect the characteristics of work within Performance Level 3, Emerging Competent, with a mark of 30/72.

The candidate responds in a safe way to an initial project on food packing and completes a series of tasks that build on key skills that include some competent line drawings and mark making exercises. The candidate is inspired by vintage packaging design to create their own predictable retro chocolate bar wrapper.

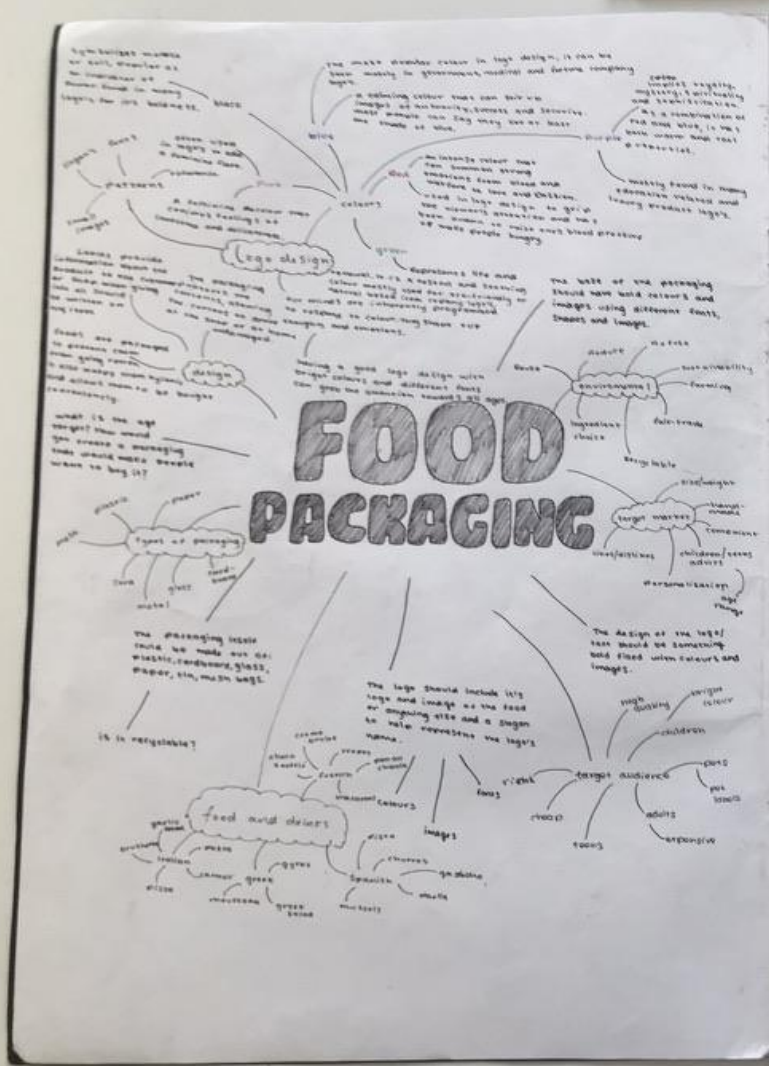
The second project enables the candidate to work more independently, and with growing control, creating a poster, logo, map and merchandise designs for a fictional music festival. Connections with British illustrator Kate Snell fuel the link between observational studies and graphic imagery, and the candidate reflects on this through annotation: “She adapts her style to each brief shifting between looks that are detailed and textured to more graphic compositions”.

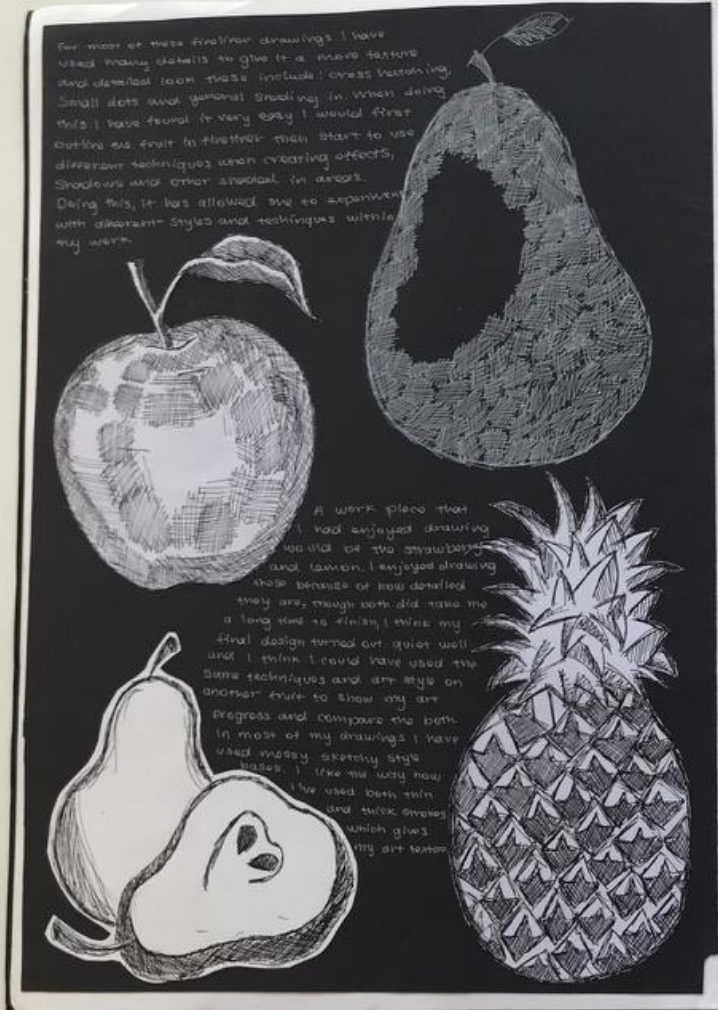
A statement of intent enables greater refinement of ideas, with target audiences and goals of the design being addressed with some reflection, for the content of the poster design. A tag line of ‘choose your escape route’ promotes the fictional concept of a range of music to suit all tastes.

There is a growing control across a range of graphic processes including Adobe Photoshop and Illustrator tools. Non-digital graphic approaches include hand-drawn typography and observational drawing and painting, and in the Music Festival poster design we can see how these skills are the foundation for a digital response, albeit a predictable one.

The final A3 printed design consolidates the candidate’s various ideas in a safe and competent way. Throughout the submission, annotation is mainly descriptive: “With the first poster design I have used inspiration from a 90’s advertising poster for the Sony Walkman tape player. I added more and more instruments and other items that relate to music”. Secondary source referencing supports the candidate to create a final digital design, that includes some merchandise ideas. Further visual references to Kate Snell’s map illustrations can be seen in the guitar shaped festival map design.

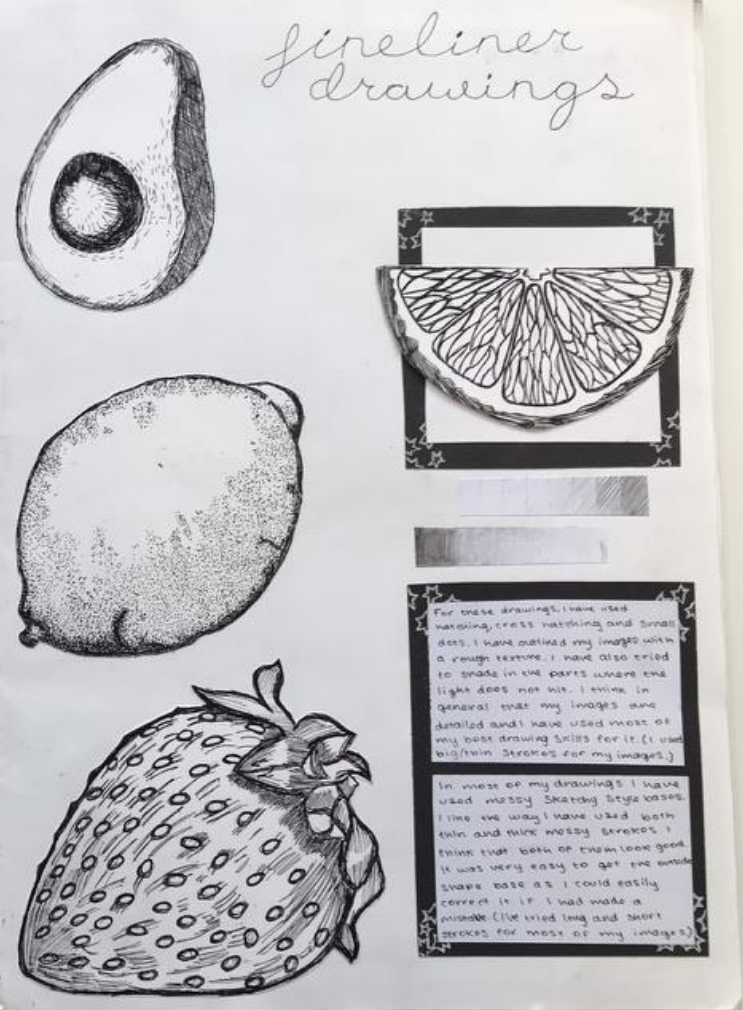
In order for the submission to move more securely into Performance Level 3, Emerging Competent, the candidate could demonstrate greater evidence of ability to focus on how ideas, techniques and insights into the work of other Designers could be used in greater depth in order to fully realise their design intentions.





For most of these fineliner drawings I have used many details to give it a more texture and detailed look these include: cross hatching, small dots and general shading. In when doing this I have found it very easy I would first outline the fruit in fineliner then start to use different techniques when creating effects, shadows and other special in areas. Doing this, it has allowed me to experiment with different styles and techniques within my work.

A work piece that I had enjoyed drawing was that of the strawberry and lemon. I enjoyed drawing these because of how detailed they are, though both did take me a long time to finish. I think my final design turned out quite well and I think I could have used the same techniques and art style on another fruit to show my art progress and compare the both. In most of my drawings I have used messy sketchy style bases. I like the way how I've used both thin and thick strokes which gives my art look.








fineliner drawings

For these drawings I have used hatching, cross hatching and small dots. I have outlined my images with a rough texture. I have also tried to shade in the parts where the light does not hit. I think in general that my images are detailed and I have used most of my best drawing skills for it. (I used big/thin strokes for my images.)

In most of my drawings I have used messy sketchy style bases. I like the way I have used both thin and thick messy strokes. I think that both of them look good. It was very easy to get the outside shape done as I could easily correct it if I had made a mistake. (I've tried long and short strokes for most of my images.)

[Handwritten notes in Spanish]

[Handwritten notes in Spanish]

digital illustrations

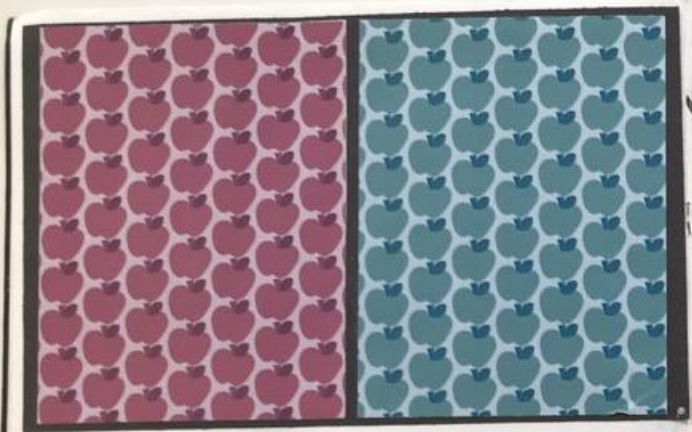


Pintachan

[Handwritten notes in Spanish]







For my colour ways project I have created eight different fruits inspired by Pinterest and then changed the colour scheme and added more 'distressed' patterns. For most of the colours I have just changed the colour shades - e.g. light blue to dark blue... when doing this I have been able to repeat this idea with different fruits and different row colour schemes. When doing this I have been able to experiment with different tools in both Adobe Photoshop and Illustrator. I have been able to use different tools those include the pen tool, eye dropper and gradient tool, when experimenting with those different tools I think I have gotten better at creating a new pattern each time, with being able to use different colour schemes for the background and the fruits themselves. Also having to recreate the fruit pattern each time I think is what made the general design look good. My final and general opinion on my colour ways is I think that I could have done more fruits instead of just 2 and could have experimented with different colours not just in different shades but just all being in the same shade, which at the same time makes it look plain. (without anything)



Colour Ways





English Artist Kate Small specialises in creating beautifully engaging illustrated maps for her clients, but her talents don't end there. In fact, they may go right off the charts! She's equally comfortable illustrating people, faces, animals and places. This versatility is what clients love about Kate. It also makes her a great choice for the visual identity projects or any campaign that requires a wide range of consistent imagery across several illustration categories. Kate's inspiration goes all the way back to watching *Art Attack* on British TV. As of her work is digital, beginning in print and ending in illustration. But she always begins by establishing the most important visual cues that will make what she's drawing instantly identifiable. Flexibility is Kate's key strength - she adapts her style to each brief, shifting between looks that are detailed and textured to more graphic-based compositions depending on the project. However, sources of playfulness can be seen across her portfolio.



ARTIST RESEARCH



Every image Elly draws is graphic, dynamic and theatrical. As she creates everything from minimal line drawings through to fierce fashion color renders. After her career in dance, Elly studied Haute Couture at the Fashion Institute of Technology. She is based in New York and thrives on the energy and creativity of the city, particularly in the fashion and sector, where she's worked with range of global brands. Clients love Elly's versatility, and that she will do as much or as little detail as the client desires. She's inspired by theatre and cabaret, vivacious female characters and the art of Henry de Toulouse-Lautrec and René Gruau. Elly has four layers to her approach - pose, line, color and texture. How she renders each, and to what level of detail, determines the look and feel of the project. She is a mixed-media artist standing pastels, markers,

coloured pencils and more, with a portfolio full of gorgeous and glamorous fashion illustrations. Elly Azzizian is an artist who draws with verve and dynamism, which is refined only by her attention to detail. A former competitive ballroom dancer, Elly's secret is in her understanding of movement and flexibility - that of the model.



The use of bright colours that both artists have used really allows the image to stand out from the others. They are both a mixed-media artist standing apart with digital art and water coloured pastels and more, with both portfolios full of gorgeous and glamorous fashion and food illustrations.



















Experimenting With Watercolour



Typography Research

ABCDEFGHIJKLMNOPQRSTUVWXYZ

CHOCOLATE

hand drawn typography

Typo

choco

pop

CHOCO

CHOCO

CHOCO POP

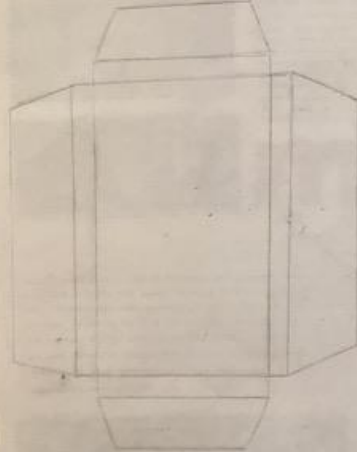
POP

CHOCO

POP

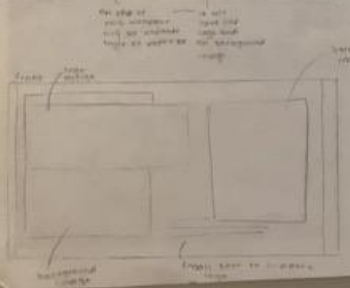
Here I have used different types of typography, I have tried to draw them in different sizes and in different fonts. When doing this I am able to create my own plans and typography while merging other fonts together to create a font suitable for my food packaging. Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing, and letter-spacing, as well as adjusting the space between pairs of letters. Typography is the difference between different styles of text and create distinct appearances. For instance, one popular typeface in the middle ages was blackletter. There are five basic classifications of typefaces: serif, sans, serif, monospaced and display. As a general rule, serif and sans serif typefaces are used for other body copy or headlines.

design idea 1



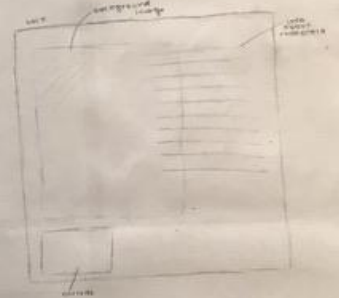
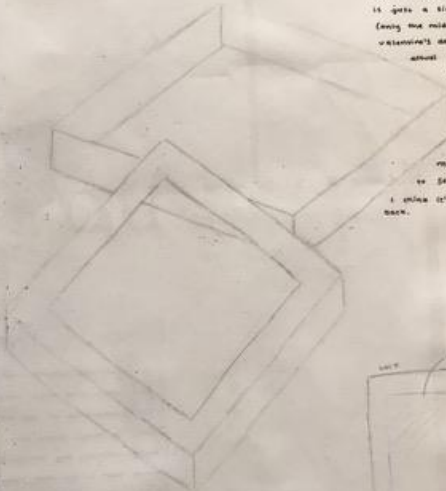
Now, is my 1st initial packaging sketch, this design is with basic box I will add texture, with text and images to make it look better. This packaging design is inspired by the 1930s milk chocolate packaging. First the chocolate is wrapped in a coloured foil, next on top of the foil is a paper which wraps around the foil. On the paper I will have my logo & small image to help the packaging stand out and a small text to support the logo. On the back there will be the barcode and the information about the chocolate.

I have drawn what the chocolate wrapper would look like once it's been wrapped up. To create the wrapper I will either use coloured paper or aluminium foil, for the design packaging which goes on top of the wrapper will be made out of paper on the paper there will be my logo on it, and an image on the packaging so when it doesn't look plain on their I might also add a small note on the bottom to support the name of the brand (a headline) the way the packaging had been wrapped, think it looks like a letter.



design idea 2

Now, is my 2nd initial packaging sketch, and design it gets a simple chocolate box with a clear lid (being the inside) this packaging is inspired by some vintage's bag chocolate. First there will be the actual paper/cardboard box first, then inside there will be a plastic bag for the chocolate to go into. As a decorative layer, the bag will be wrapped in ribbon. The side and top design will be underneath the box (the bottom). I have chosen my packaging to have a clear top for others to see what the inside looks like. (personally I think it's better to see to then add an image on the back.



chocolate. CHOCOLATE



The fonts and colours that have been used here match the background of the poster and the image shows out when creating my poster i think that bright and light colours can bring more attention when creating a poster having a background with a digital image or a real image can help.

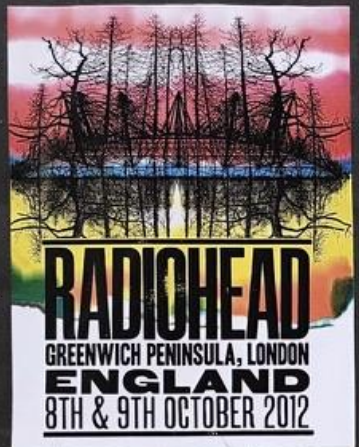


Poster inspiration

Packaging Process



Stanley Donwood, is an English artist and writer. Since 1994, he has created all the artwork for the rock band called Radiohead. Among the projects he has also done the artwork for Radiohead's records, an early stage conference, designing fly posters, making short stories, a poster for a film, a record company, book covers for JG Ballard's novels, art direction for a film about nuclear weapons, the artwork for Glastonbury Festival, a book about melonheads with Robert Mapplethorpe, art installations in Bristol, London, the Netherlands and Sydney, as well as exhibitions worldwide. Stanley Donwood uses a range of bright colours when creating his posters and uses different fonts to make the poster stand out. On most of his poster there are lots of blank spaces, not only being more limited information on them, which is done can make the background look clean and less eye catching.



FESTIVAL POSTER ANALYSIS

Frank Kozik is an American graphic artist best known for his posters for alternative rock bands. Kozik has been described as "one of the rock world's top poster artists." An entirely self-taught artist, Kozik eventually transitioned into producing large, colorful silk-screen concert posters, which found international success. He has created artwork for a wide range of musicians such as Pearl Jam, The White Stripes, The Beastie Boys, Green Day, Neil Young and Nirvana. In the mid-1980s he directed several music videos, including Soundgarden's "Pretty Near". Kozik has been a force in the designer toy movement with many of his works produced in that form. Frank Kozik uses to draw in a very cartoonish art style. On his posters there is a lot of information about the festival and area, and it's also very eye catching. It stem from far.



Bassnectar brings his freestyle sessions back to Colorado with some new additions to his very own Bass festival! Follow him down the rabbit hole at the Deer Base Center. He creates specially curated trails featuring gods of creative genre-mashing with countless throwbacks, rare versions, and the perfect blend of old school and new school. This year the themes reflect on your dreamtime and wildstyle. Freestyle Session 73 a 1-day competition held every year which crowns the best crew in the world. It is sponsored by the Brown Palace and Educational Foundation and part of the fre. Breaking tour and underground 1-day series.



mark making

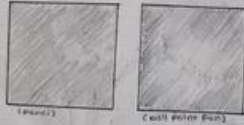


ANNOTATIONS

I have experimented with different types of mark-making techniques that explore line through different qualities of line. I have used a fine liner to achieve different effects when drawing, when creating my patterns. I have experimented with shading, tone and patterns by using different techniques on how I've held my pen at a certain angle. When doing this I'm able to create more texture but lighter strokes or thicker and darker lines.



Here I have attempted at doing mark making by using different pens/pencils. In the first sketch I've used pencil which can be seen as a light grey more enough strokes, and for the second one I have used pen which can be seen more clearly from far away yet still has a thin and light texture.



Statement of Intent

What type of festival are you promoting?

My type of festival will be designed for a music festival. The festival will be located in an open area like a park when there is a lot of space for items and people. The festival's history is known to be held each at the start of the summer holidays and will last for approximately 5 days. The festival is known for its unique theme and traditions. People can enjoy themselves whilst listening to their favourite artists play on stage. The visitors can also buy merch, food and any other essential needs.

What are the goals?

- To be able to achieve an acceptable final design when creating a new design.
- The theme of the festival would be an area of interest in this case it would be music.
- There would be different genres meaning everyone could listen to something or someone new and find it interesting.
- How does your festival differ from its competitors?
- Do you want to completely reinvent your festival theme or are you simply updating their promotional material?

Who is the target market?

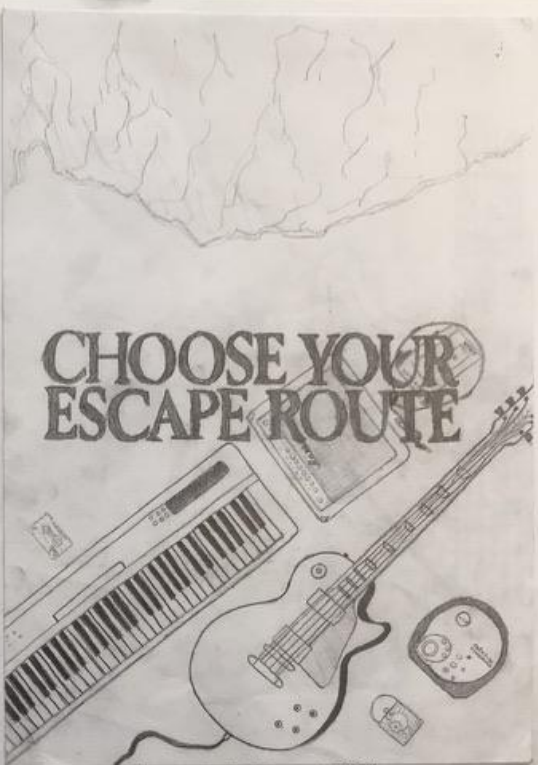
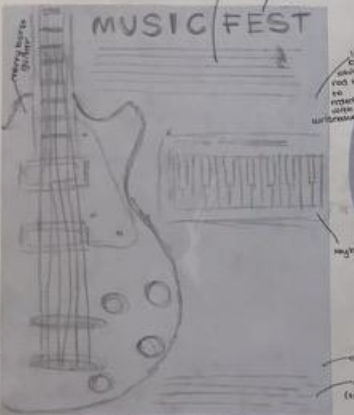
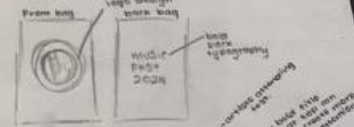
- The target audience would be anyone who enjoys music or anyone who enjoys listening to a certain artist.
- The ages would be about 15 and over (starting from high school students and above).
- The average age and amount of people who will be interested in coming to this festival mostly depends on the genre of music that will be played.
- However most of the time it's usually young adults and teenagers who are most likely seen attending.

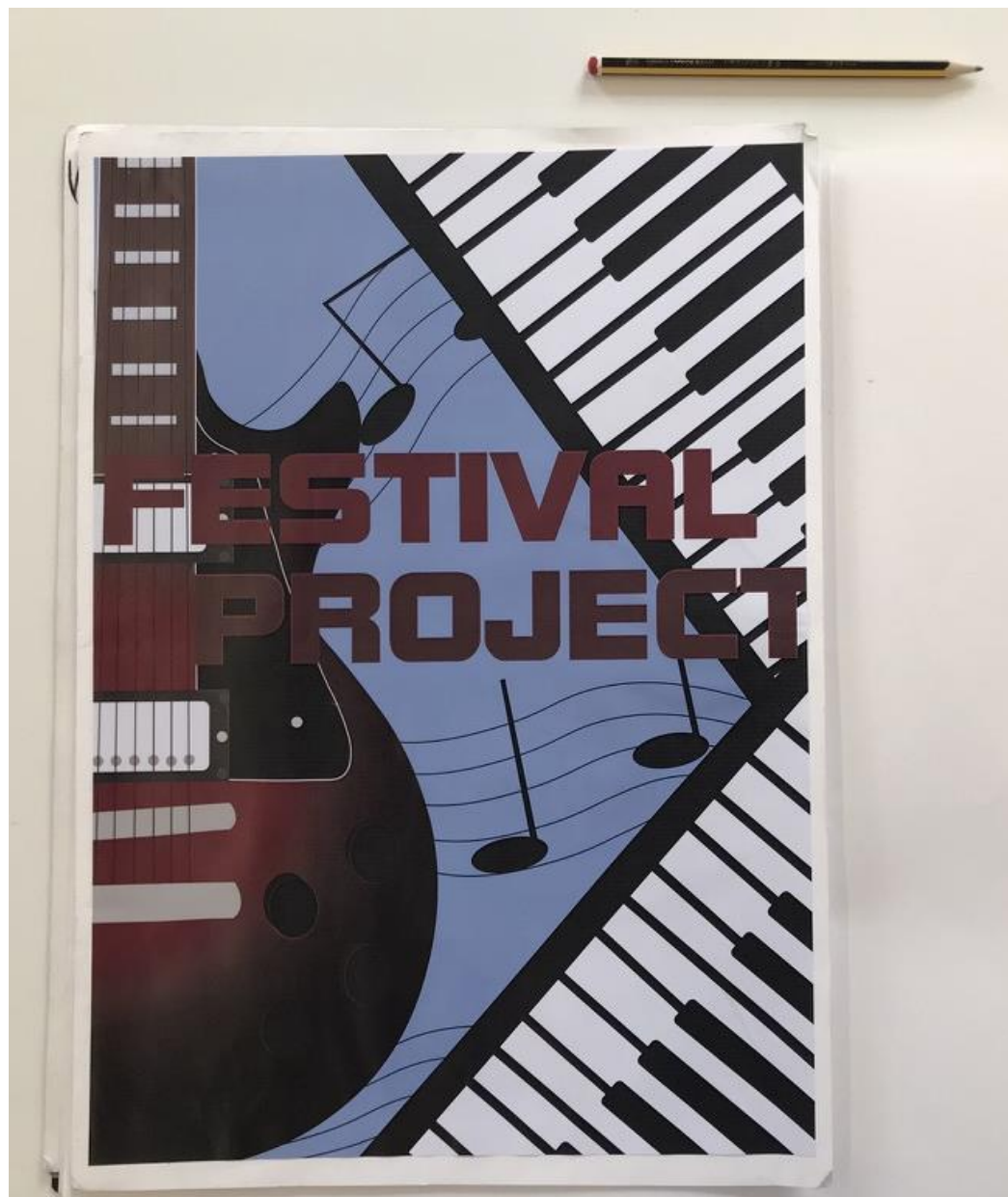
LOGO AND POSTER

Here I have attempted to create a first poster design
 of my festival logo, I had used pencil and had just
 kept adding on more and more things to it. I think this
 I have created a great first sketch as I have been able
 to add more of the different items seen when my
 complete logo. I have also added a small sketch around
 my logo which I think has made it more 'original' and
 unique. I have also added some general information
 about the festival e.g. date, time...

For the second poster I had wanted to create
 a poster with a close up of a certain
 instrument, in this case it would be the guitar.
 I wanted to choose a background that has the
 same colours as the white background when doing this
 I think it works fit in with the general
 theme and details of the poster, for both posters
 the title was so we had typography in a bold
 colour which makes it stand out from both the
 background and general poster.

For the logo I had wanted to see all items to look at
 (e.g. a guitar in the shape of a guitar, when doing this
 I think it works fit in with the general theme both
 posters must include a way to inform the user about
 the different details that are within the logo.





30 marks - GC01 C1

FESTIVAL PROJECT - Final Festival Poster



FESTIVAL PROJECT - Merchandise



2024 MUSIC
2024 MUSIC

