

# Component 1 Graphic Communication

## Standard Mark – 61

Performance Level 5/6 : Confident and Assured/Exceptional

	AO1	AO2	AO3	AO4
Mark	15	16	15	15
Performance Level	5	6	5	6
	Fully confident and assured ability	Just exceptional ability	Fully confident and assured ability	Fully confident and assured ability

Keywords from the taxonomy:  
**Insightful**

# Moderator commentary

This Graphic Communication Component 1, consists of an A3 sketch pad, some packaging prototypes and point-of-sale display with the final tea packaging designs. Images of the work selected here reflect the characteristics of work between Performance Level 5, Confident and assured and Performance Level 6, Exceptional, with a mark of 61/72.

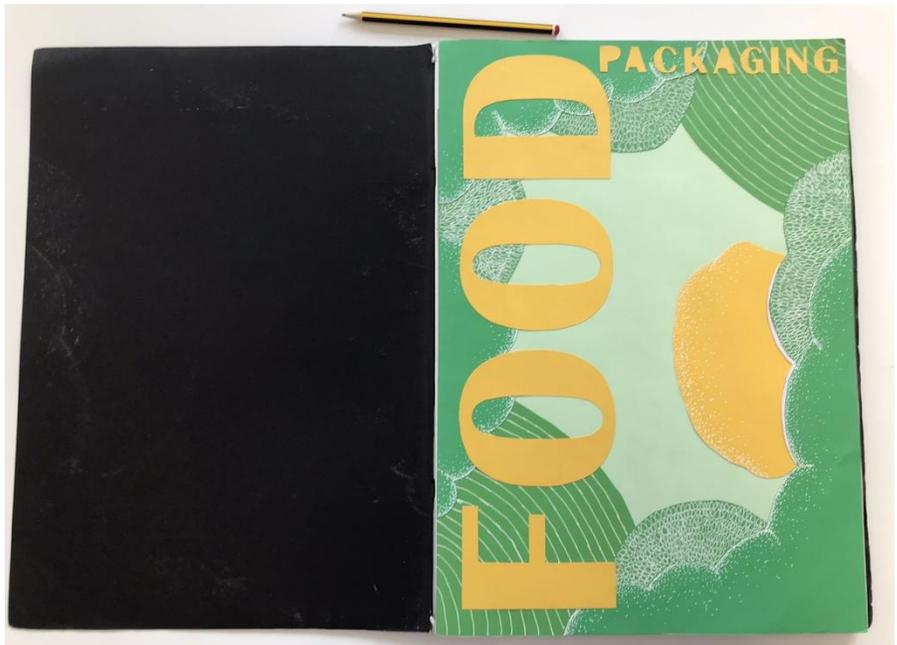
The candidate's comprehensive food packaging project includes both digital and physical responses which are underpinned by a convincing understanding and application of the formal elements of art and design. The work of Spanish Pintachan Design studio inspires the candidate to create a series of digital and hand-drawn images of a small fruit, confidently experimenting with Adobe Illustrator and Adobe Dimension.

A sensitive transcription of 'The Waterfall of Amida' by Katsushika Hokusai (1760-1849) is accompanied by series of focused colourway trials and inspires the candidate to design a series of tea/fruit drink packages. Focused typographical considerations are made, both hand-drawn and digital, echoing the self-motivated brief to create packaging that reflects the calming characteristics of the herbal teas selected for their variant design adaptations.

Keyline drawings are made of the selected packaging design that convincingly considers manufacturing materials as well as point of sale and billboard display. Ideas are recorded digitally and refined with an accomplished skill level in digital tools and applications. Insights and observations of relevant artists and designers work is focused, as are annotations relating to their own practice: "By using a special non-absorbent paper, the pigment was able to dye the paper evenly".

The final point of sale display box made from cardboard, is an accomplished design (approx. 35cm x 20cm x 25cm), containing refined packaging designs and fulfilling the design brief to echo the tranquil qualities of the tea/ fruit drink. The display box includes the candidate's own photographs as well as the trio of variant packaging designs.

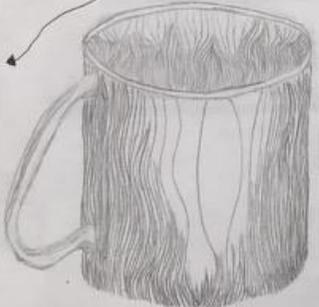
In order for the submission to move more securely into Performance Level 6, Exceptional, the candidate could demonstrate greater evidence of an ability to create more unexpected and intuitive designs through more in-depth experimenting and risk-taking.



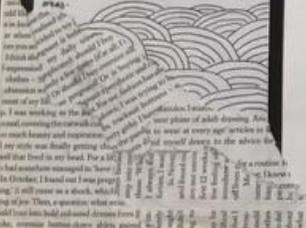
61 marks - GC01 C1

# Mark Making

Here, I wanted to change up the original very busy single hatching. Although it is more complex than the other, I still believe that I managed to capture some form/give me a way to feel. I found it really challenging to try and give the reader of the page a sense of what's going on in the scene. I want to read and feel my work (as an artist) and so for this one, I want to use my skills and talent to add more, perhaps that the page can be an even more useful.

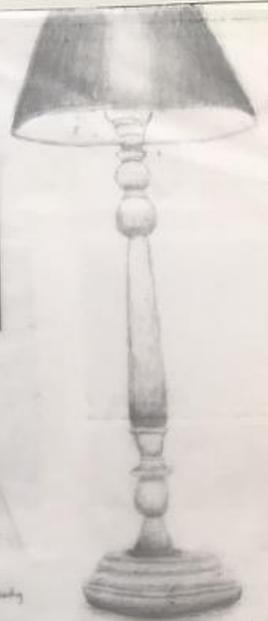


On this one, I decided to try out cross-hatching and also I managed to create the lighting as realistically as I could. I found it very challenging to get the proportions right but I think I managed to pull it off. I also really like how the topography of the cup came out. I think I managed to portray the light and dark areas of the cup effectively. In the future, I would like to draw the surface more and try to make less straight lines.



Here, I really wanted to experiment with a more organic and fluid mark making to create a sense of depth by using the lines above it with a sort of. I also tried to create the lines at the bottom to create a sense of depth to give an effect of a textured base. I found the pencil pointing downwards as I wanted to keep the lines, perhaps, but I don't see any of the lines. I like to do very simple things, I think my work was done rather well as I really did the job in the end.

# STILL life STILL



Marked about half on the pear

I started off with the pear trying out different depths. I tried to emphasize the form by adding contrast. I think I managed to capture the depth of the pear and the light that would have reflected off of it. However, in my opinion, this drawing, I would add some more texture. I think the pear's surface looks too smooth. After the pear, I drew the bowl of apples. Finally, I drew an outline of the bowl and then the apples. I drew some lines on the sides of the bowl to emphasize the shape of the bowl and to also add some more texture. I did this as well by adding lines to the sides of the apples. Although the bowl seemed easy, I found that the lighting was slightly harder than the apples as the bowl had a larger surface area. I also really wanted to create volume in the bowl (which I don't succeed).



My last drawing was an apple lamp I had at home. I drew this object as I found the lighting to be very interesting along with the shapes. I was happy with how the light hits behind the lamp shade through the top. I am also happy with how the light reflected onto the different parts of the bowl. To improve this drawing, I would like to use more solid lines and more shading.



# EXPERIMENTING with Fineliner

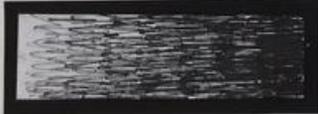
I found the drawing more interesting in the interest and challenge it would be to draw especially an experience with the shading technique as I want to be able to present the beautiful pattern in detail. The shape of the scales were especially challenging to get right as they were small. The paper was for the rest of the page, and although some colour I had the ink and used it to bring the details on the shell and head in the turtle were really fun to experiment with as I used different pattern compared to the rest of the body. I want to add to the artwork, I would like to add a background to bring the whole thing



A local scale for the turtle using stippling



I wanted to draw a botanical piece and I thought an artichoke was a great one. It was a way to experiment with a wide range of line and an with an interesting shape. I feel as though I managed to capture the depth of the leaves and the texture. I also wanted to showcase my fineliner shading making skills with the drawing. To improve myself I would've liked to have more detailed and less sketchy outlines. However, I am happy with how the shape of each segment was portrayed.



A local scale for the artichoke using hatching

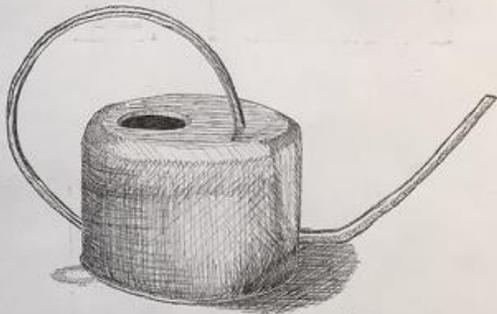
# F I N E L I N E R D R A W I N G S



I wanted to apply my cross-hatching skills to this banana. I found getting the lighting and texture quite very challenging. My main concern I don't know what to do about it in a realistic manner. By using shading I believe that I was able to convey the rounded and approximate shape of the banana. To improve the piece, I would've liked to use more varied line weights and had used a wider range of line weights on each side of the fruit.



I wanted to explore with an interesting pattern and I thought this using hatching to draw a Ginkgo leaf was a really cool and unique idea. I was impressed by their texture on our leaves and I really wanted to recreate their details. Drawing this was meditative so I did not need to think much with the repetitive lines. Because the lines are all at an equal distance, I took these impressions and to an amazing depth and texture. The fine line really adds character to it. To improve it, I could've added some colored parts to indicate an edge of a leaf, as well as adding some more texture to break up the lines overall. I am very happy with how it turned out and I am glad that I chose this leaf to draw.

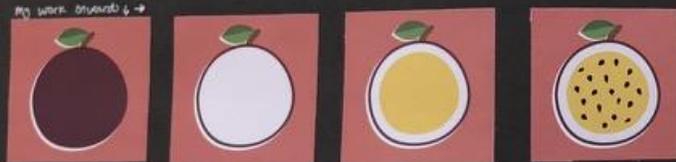


To further experiment with my fineliner drawings, I used Adobe Illustrator to 'image-trace' the artwork and recreate them. This allowed me to digitally manipulate them and explore different colorways. This enabled me to envision various scenarios in which these designs could be applied in, such as: coloring books, wallpaper, phone backgrounds, t-shirts, etc.

# PINTACHAN



Pintachan is an illustration studio based in the north of Spain. Big eyes, lots of smiles, bright colors and plenty of fun are just some of Pintachan's unique characteristics. Pintachan's style is retro, naïve, childish, pop and whimsical. Pintachan has worked for more than 10 years in projects all around the world and specializes in kid lit but loves to get involved in all kind of projects.



I wanted to recreate the simple and fun pintachan style with a cross section of a passion fruit. Above you can see my process to the final design. I started with the base shape and cut it out from the background to get a paper mimic. I then added the inside shapes. I think I managed to get a bold and fun interpretation of pintachan's unique style. If I were to work on it again, I would look in to redesigning the seeds of the fruit.



I then wanted to incorporate the passionfruit into a mini composition for a pattern. To make this design I played around with the dimensions and orientation of the fruit whilst filling in the blank spaces with some leaves. I think this design ended up being very successful at being interesting yet keeping to pintachan's simple look.



To make the above design into a pattern I used the illustrator pattern tool to scale and render an endless pattern using my artwork. I think that from afar and close up my pattern looks interesting and unique. However due to the nature of the tool one may be able to see blank lines in a grid formation across the design, so if I were to revisit this, I would make sure to eliminate that.

To recreate my digital illustration by hand, I used alcohol pens. Alcohol pens have a vibrant colour whilst a smooth texture which was perfect for this piece. By using a special non absorbant paper, the pigment was able to dye the page evenly. However it was very difficult to get an even layer of ink since the alcohol evaporates pretty fast and so to deal with this, I made the background separate from the fruit and then stuck the fruit on top. Overall I am happy with the end result



# Mallory Heyer

Brooklyn illustrator Mallory Heyer knows just how to bring a portrait to life. By adding seemingly random coloured shapes she'll turn an already well drawn facial form into a unique work of art - vibrant, exciting and highly individual. Thanks to the unique style she's developed, her clients include some of the biggest lifestyle and entertainment brands, and Mallory never runs out of ways to make her subjects look fascinating and engaging. Clients love how she captures people's faces and the added expressiveness of her colour treatments. She is inspired by cinematic compositions and lighting, fashion, as well as abstract and traditional paintings by artists including Euan Uglow and Hilma af Klint. With a background as a painter, Mallory now embraces digital tools and the strong effect perfect vector curves bring to her images. Illustrations begin with a lot of pencil sketches, with tighter drawings developed on her computer, where she blocks in her eye-catching colour selections.

- source: illustrations.com/artists/MalloryHeyer/profile



my work →



To recreate Mallory Heyer's style, I had to understand and deconstruct her artwork. In this case I was using her turnip artwork shown above. I saw she used a variety of pastel colours as well as organic, bold strokes to add texture. She also implemented some small dots off different colours all over the turnip. To add shadows, Heyer used a dark yet quite saturated red as well as a pale elliptical shadow beneath the turnip to 'floor' or 'place' it. To make my own fruit, I started off by copying the colour palette as I thought it was crucial to capture the same essence of her work. I then created a base shape, added in some bold and thin lines of varying colours from the palette as well as the deep, dark red on the very right side. To finish the piece off, I added the dots around the fruit as well as a stem and leaf using the same colours that Mallory used.



## PATTERN MAKING

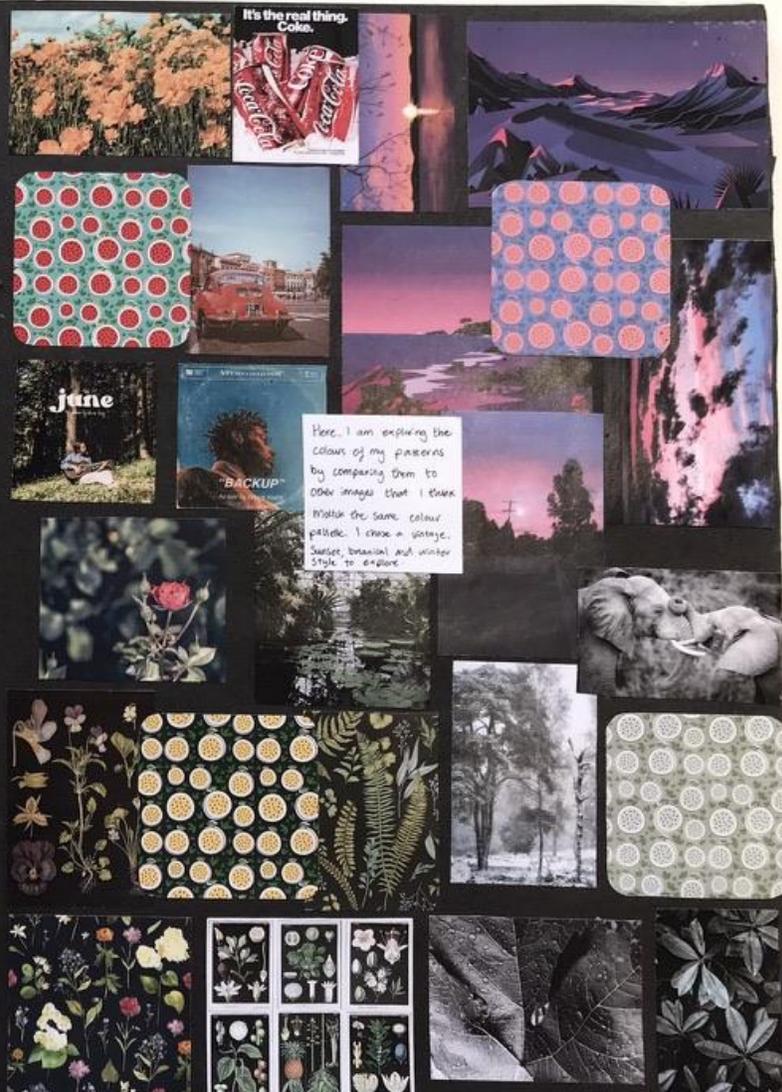
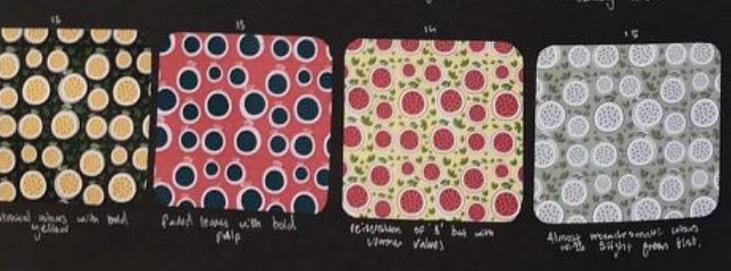


In order to make my design into a pattern, I wanted to make it more interesting than just a repeating fruit. To do this I made a new document and duplicated the design with extra leaves floating around (similar to my pintachan design on the previous page). I then used the same process as before (on the previous page) and used the pattern function to make the artwork tileable. In order to make a tileable pattern look good, I had to do some trial and error to not make the tile boundaries so obvious when viewing the pattern on large scale. I'm sure I could have spent many more hours tweaking and refining the positioning but I think the pattern tiles well enough.

I then decided to make a mock up using the pattern to visualise how this design could be used in the real world. Here, I tried using it as wrapping paper. To make this image, I used adobe dimension and one of their default box objects. I then experimented with background colours and the different lighting presets available as well as materials for the wrapping paper and string. I also tried different angles but this final render you see here on the right was my favourite.



# COLOUR ways



# HOKUSAI

## colour study



the watercolor artist's work

flip me!

original artist's work



flip me!

flip me!

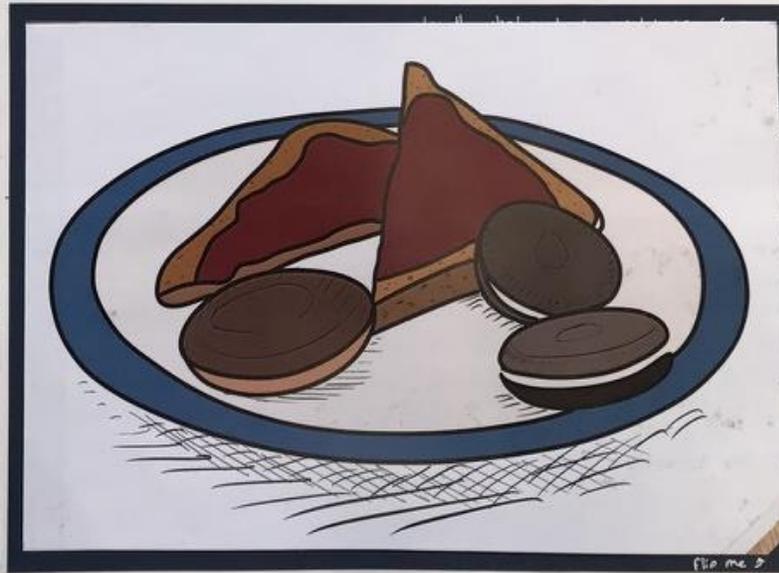
# COMPOSITION DRAWINGS



With the Primary Photograph I wanted to keep the scene simple whilst remaining interesting. I did this by playing with heights, colour, texture, shapes and lighting. I used mugshots to add elevation and hierarchy to the scene. By using the vibrant oranges, I included a punchy splash of colour to contrast with orange's complementary colour blue - which is the cup beside it. I used this mug to add an interesting shape and texture (with the bubbles in the liquid) to the piece. I also used the apple to frame the scene with some foreground and add a finishing touch that artwork needed.

To start off I did an outline of the entire scene and in procreate I used the monoline brush to give a clean and polished look with the stability setting at max which also helps keep a smooth and bold line. I kept in contrasting edges to still keep in detail but remain minimal such as the orange and apple.

In the final drawing I went for blocky colours with bold outlines and decided to use a more sketchy pencil look to overlay adding some fluidity and character to the artwork. To get the bold colours, I used procreate's eyedropper tool to find a median colour value of said area and fill it in. This allows for a cartoon style piece with thick outlines whilst keeping a more hand-drawn feel with the thinner lines which also add some more detail and dimension.





# HAND DRAWN TYPOGRAPHY

Lugn & ro

L & R

&

LUGN & RO

LUGN

Lugn & Ro



LUGN

LUGN

LUGN & RO

Experimenting with 'Separation' (LUGN & RO)

TYP  
OGR  
APHY

# DIGITAL Logos



To make this design digitally, I started off by using circles and rectangles that join together to give the effect of rounded corners. I then used the shape builder tool to join the shapes up and create one, solid as colour. To make the final design, I used the blend tool with a gradient and applied it to the path. This is probably my least favourite of the 3 designs because it lacks the character for a leading tea company.



To create the design you see on the left, I combined ideas from the badge and the text in mountains idea. I got the idea of a car as they are usually associated with simplicity, peace and calm, ideas that align with tea and slow, Lugn & Ro. I also used a monochromatic colour palette + the blue to create a meaning and calming mood. I used the same font to also give a feeling of luxury and elegance. To create the border / backdrop, I used Adobe Dimension with the 3 logos on two pages. I think my favourite design is the one on the left because it conveys the most information while remaining subtle and calming and harmonious.

Brand Research

# PUKKA

Pukka is herbal tea brand founded in 2001, they specialise in ethical and healthy herbal teas amongst other products such as smoothies. Pukka's target audience is adults, helping people relax with their range of different herbal blends. I like the Pukka logo because it is simple, readable, friendly and elegant. Over the years, their packaging has changed around 3 times but has remained mostly similar. I like the changes since the packaging design has become more and more colourful each time which, in my opinion, looks better and grabs one's attention. To compare with Pukka, Lagan & Bo will offer different blends of herbs and fruit as well as a commitment to ethically sourced produce and sustainable/reusable/recyclable packaging. Lagan & Bo may also, in the future, open cafes/staycafe's to sell tea and smoothies etc, perhaps becoming a franchise.



# ★ PRET A MANGER ★



Since opening their first shop in 1986, Pret's mission has been simple. To "Serve freshly made food and good organic coffee, whilst also trying to do the right thing. That's why our food is homemade in our own kitchens throughout the day and why we don't use, go to charity. That's also why our coffee is 100% organic (and always will be) and our coffee food is supporting the next generation of farmers. It's (partly) what we love makes Pret special, see our full menu for our delicious range of food and coffee."  
 - www.pret.co.uk/en-gb



Pret A Manger also has a very creative and fun art style using food to create playful and intriguing images that work wonders for posters and advertising.



I love that Pret A Manger and my brand Lagan & Bo have similar target audiences as we both want to get people ready for their day and be a moment of peace in one's morning, afternoon, evening or night. I also think that Pret is a great example of sustainable and ethical sourcing as they use 100% recyclable, reusable or compostable packaging. They also donate left over food to charities. So our time is so good waste at the end of the day.



# Design Idea 1:

I wanted to create a design that had a very natural and organic feel whilst also feeling familiar and comforting.

I wanted to illustrate the ingredients of the tea to break up the sky or the design and add a hand-made/drawn touch.

I illustrated a landscape not as the first background element to convey peace and simplicity.

I chose this logo to develop from the previous page as it fit my criteria for being natural and comforting.

For the font, I wanted to use a serif that was readable small and large.

I used the golden ratio (LUG) to create the size proportion of the 'o' etc.

I also wanted to have a library.

Using negative space to add to overall meaning of the design.

As lavender is quite a complicated shape, I wanted to simplify it so that it is still recognizable but not too explanatory.

Monochromatic, calming and sensory colours.

Creating a simple background that can be used anywhere for branding.

**Our Story**  
LUGN & RO was founded as an effort for a CSR food packaging project. We were inspired by the wonderful taste of loose leaf tea and the relaxing flavours of nature that are just waiting to be tasted for you.

**Tranquility**  
Our focus is to bring you back to our natural roots by combining the medicinal properties and health benefits of lavender and chamomile. All our products are made with the highest quality ingredients and are sourced from the finest tea gardens in the world.

**LUGN & RO**  
Tranquility  
Mint, lavender & chamomile

A light and soothing combination that works wonders for relaxation.

Ingredients: Mint leaves, Lavender and Chamomile. All organic and ethically sourced.

Additional Information:  
Tea bag size: 1.5g  
Net weight: 3g  
Best before: 12 months  
Country of origin: India

Mint  
Lavender  
Chamomile

3 bags of loose tea to mix to your liking

## Botanical Inspiration

**Bottom**

**L & R**

**LUGN & RO**  
Tranquility  
Mint, lavender & chamomile

front

# Final Packaging



To take the photos, I used my mum's DSLR camera and had white background sheet with a stand. I took the photos outdoors to achieve the most appealing lighting.

My plan for the photoshoot was to have a simple, elegant, relaxing, natural and pleasing set of photos. Overall, I believe that I was able to convey this with my final results.



# Photoshoot

To convey the element of calm, and being organic, I got some daisies (to be a replacement for chamomile since they look similar), lavender and mint as all of them are ingredients in the tea. Throughout the photos I experimented with different positions but settled with one layout for the majority.



I made sure to get every angle of the box and design. To give the appearance of loose tea within the box, I cut holes into the packaging and added some tea, but it looked pretty and unappealing, so I used my tools to correct it in Photoshop.



To edit the photos I used Lightroom to do basic adjustments to make sure they all had very similar lighting and exposure. I then used Photoshop to change the background color by masking out the foreground in each individual photo.



In conclusion, although some of the masking in the photos are a bit rough as of now, I am happy with the results. If I were to do it again, I would get some more props such as a tea cup or pot and more photos, as well as making the loose tea inside the box more convincing to the eye.

# Design Idea 2

For this idea I wanted to make a completely different design with a different product and different target-audience (kids and young adults). I also wanted to experiment with texture as seen with the watercolour artworks.



I made this logo and digitised it from one of my logo design ideas a few pages back. I liked this one because it is easily recognisable and scales large and small decently well in my opinion. I also thought it would be easy to apply on various products outside packaging, such as merchandise.



The product idea stemmed from a video I had seen on edible packaging made from seaweed. I thought that this was really interesting. I had never already seen it been used as a way to package drinks in small pouches for marathon runners to consume on the go. Due to its sustainability too, it was the perfect mix of novelty and application to draw in and keep returning customers.



I thought the above design (in iteration) was lacking interest and personality so I inspired by lime slice and mango leaf with shipping. I prefer this result over mine as it has more character. I chose the font for 'strawberry and mango' (that bit mirrored) because it matched the simple rounded lines and boldness and curves of the logo. However, I am not a fully convinced after I like the font. I did not add extra information on the packaging because it would make it look busy so I decided it would be shown on a multi-panel box instead.

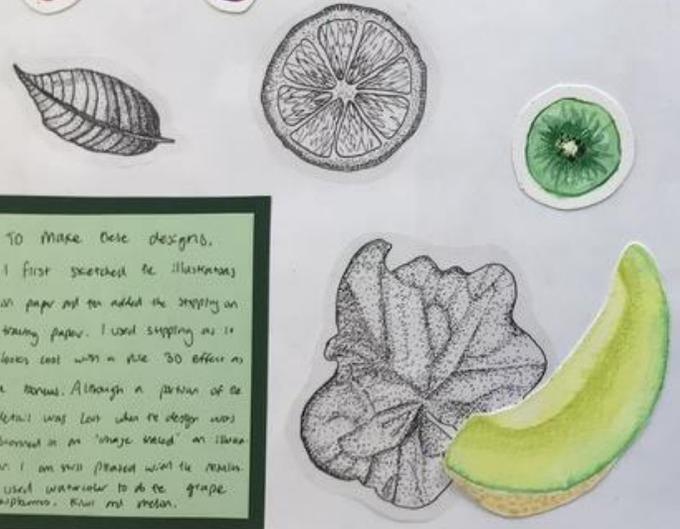


I chose a mostly monochromatic colour palette to keep a consistent and coherent feel to be easy on the eyes. The colour swatches you see around are used in the design, apart from 2, that I removed in further iterations of the design. The design to the left is the first iteration. The design below is the 2nd and final iteration. The artwork for the mango leaf and lime segments can be found on the next page.

# Design Idea 2: Expanded



To expand my 2nd design idea, I wanted to explore other flavours with different illustrations whilst maintaining the core style of the first flavour. I decided on 2 new flavours: Raspberry and Grape, and Kiwi-fruit and melon. I chose these since their colours complement each other and each design explores different parts of the colour wheel to create a colourful and harmonious lineup of flavours.



To make these designs, I first sketched the illustrations on paper and then added the shading on tracing paper. I used stippling as it looks cool with a fine 50 effect in a screen. Although a portion of the detail was lost when the design was scanned in an 'image saved' as I knew that I am still pleased with the result. I used watercolour to do the grape, raspberry, kiwi and melon.



# Poster Moodboard



# MOCKUPS



To make my own posters I re-used the same elements that made the packaging and reorganised them into a landscape and portrait layout. I made a new illustration of a mug with a slogan: "Drink a little peace" to add personality and hook to the brand.





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