



Pearson

GCE A Level Advanced Art and Design

Graphic Communication
Component 1

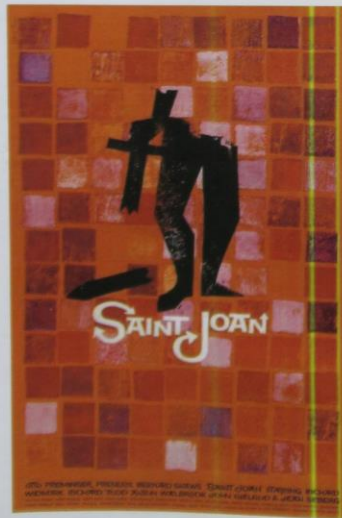
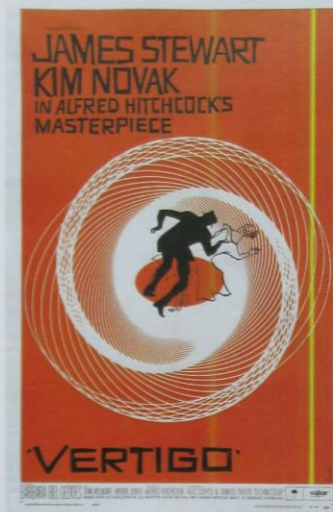
Total Mark 25 (21+PS4)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	4	5	7	5	4
Performance Level	2	2	3	2	2
	Total out of 90				25

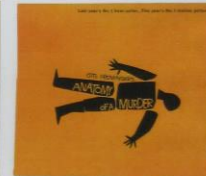
Component 1 Graphics



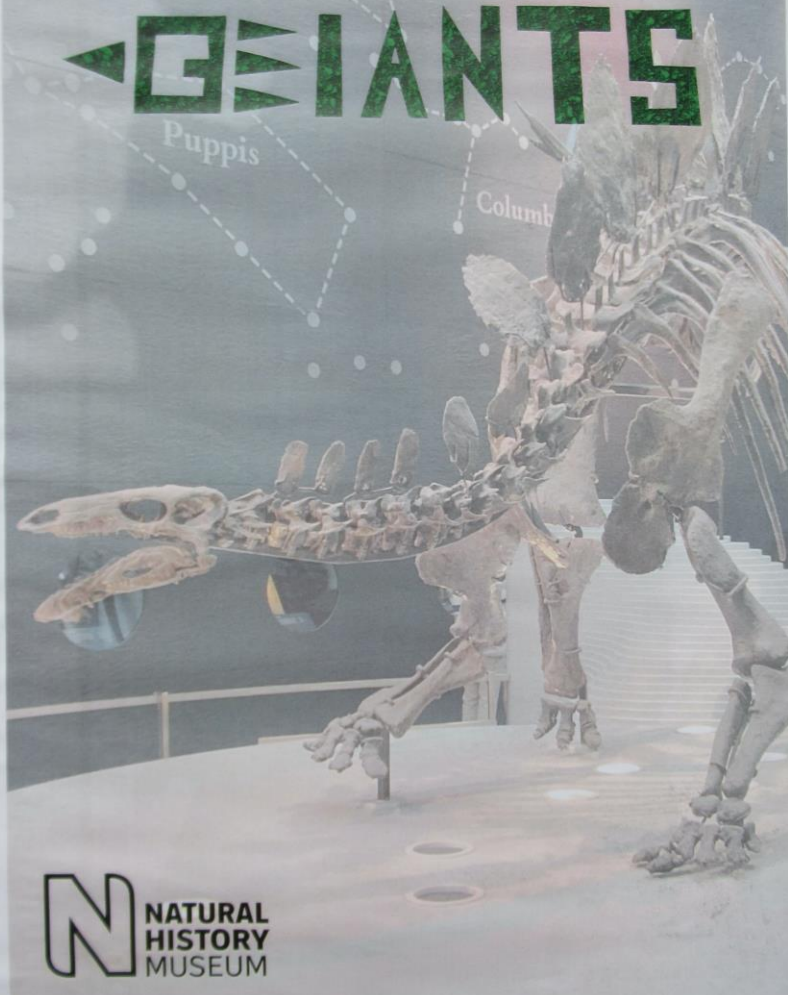
SAUL BASS



Saul Bass is a graphic designer who uses a sans-serif style of typography in his work. His typography often has sharp angles and each letter seems like it would fit in a small square, but at the same time it looks slightly rough and not perfectly neat like how cutouts look which is a key feature of a lot of his typography work. Each letter doesn't look exactly the same as the next, and sometimes some are smaller than other letters, which makes the typography more visually interesting. This technique can also be used to make typography fit between another element of the poster like a shape or an image while keeping the typography looking natural. His posters often don't have many colours and use large blocks of colour to fill the background, so the typography is usually one simple colour that fits with the colour scheme. His 'Vertigo' poster uses this simple cutout style of typography, as the typography has very sharp edges and each letter is not exactly uniform. Most letters are very square-like due to the use of only straight lines rather than any curves. He has also used imagery inside his typography, like in his poster for The Shining, and has also placed his typography inside an image or shape on his posters, like in his Anatomy of a Murder and One Two Three posters. In response to Saul Bass' work, I will incorporate his use of cutout letters that are not all neat or the exact same size into my work, as well as consider using imagery or texture in the background of my typography.



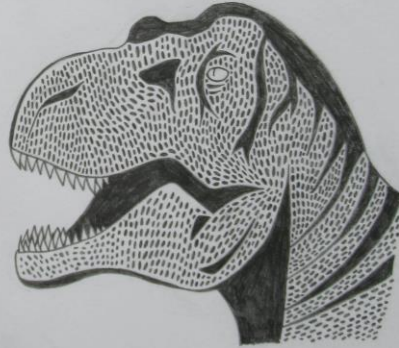
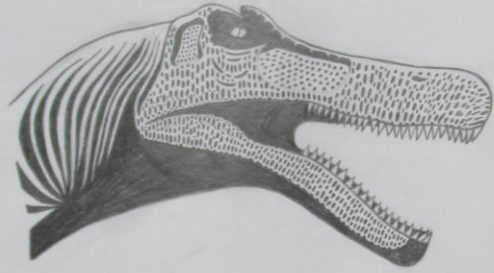
DINOSAURS: HISTORY'S GIANTS



N NATURAL
HISTORY
MUSEUM

I placed my title over a Natural History Museum picture I took in order to see how it looks on an A4 poster. I made the image opaque so that the title stands out more, and added the Natural History Museum logo so that it resembles the layout of a poster more. I think that my title stands out on the poster, and that the design looks good on top of the image, but the colour of the title will need to be adjusted depending on the colour of the background since it is a dark green.

DINOSAUR STUDIES



GRAFICAMAZATL



Graficamazatl is a Mexican artist who creates detailed monochrome art using the method of relief printing. His pieces often feature animals and animal skeletons, and he uses very fine details to create the texture of the fur, feathers, scales and shadows. His art is always black and white, which creates a lot of contrast between the two colours and makes each piece stand out. His work is based off of real animals, and his style of creating tone makes the animals seem more abstract while still keeping realism.



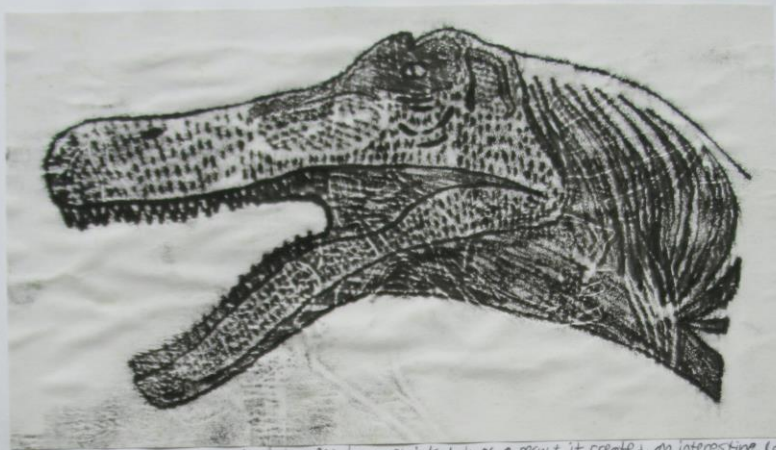
An example of his work is his piece *Mientras Vivimos* (While We Live), which is a woodcut paste-up of a wolf printed using black ink. The small details of Graficamazatl's art style creates an interesting realistic texture on the fur, and adds dark, intricate shading to the bones of the wolf's skeleton. The monochrome colours of black and white also suit this piece very well because the contrast between the two colours makes the small details on the wolf more visible and also creates interesting tone. In response to Graficamazatl's work, I created drawings of pictures of dinosaurs that I took at the Natural History Museum using Graficamazatl's style of dark tone and intricate details to create texture.



GEORGINA BOWN

Georgina Bown is an artist who creates monoprints and etchings. Her artwork often shows man-made structures such as boats and her style uses a lot of tone and precise detail. Her art also has a rough, slightly messy feel to it because of the smudges left behind from printing. The colour palettes used in her work are usually dim and not bright, using simply black or dark blue ink for the lines but for some of her work she uses lighter blues, yellow, and red as additional colour in the backgrounds to make them stand out. Her piece 'Wind Sock' utilises a black and white structure drawn over a more light and colourful background which makes the piece look interesting because of the contrast of the dark ink combined with the lighter colours. The style of her pieces is based off of reference and the art is easily identifiable rather than abstract, and the size of the work may have been made big so that more detail is shown. My favourite parts about her artwork is the detail in the lines of her prints and how the use of black and white contrasts with the additional colour, which is something I will try to incorporate into my own work. In response to Georgina Bown's work, I will create monoprints using my dinosaur studies and also experiment with adding colour in Bown's style.

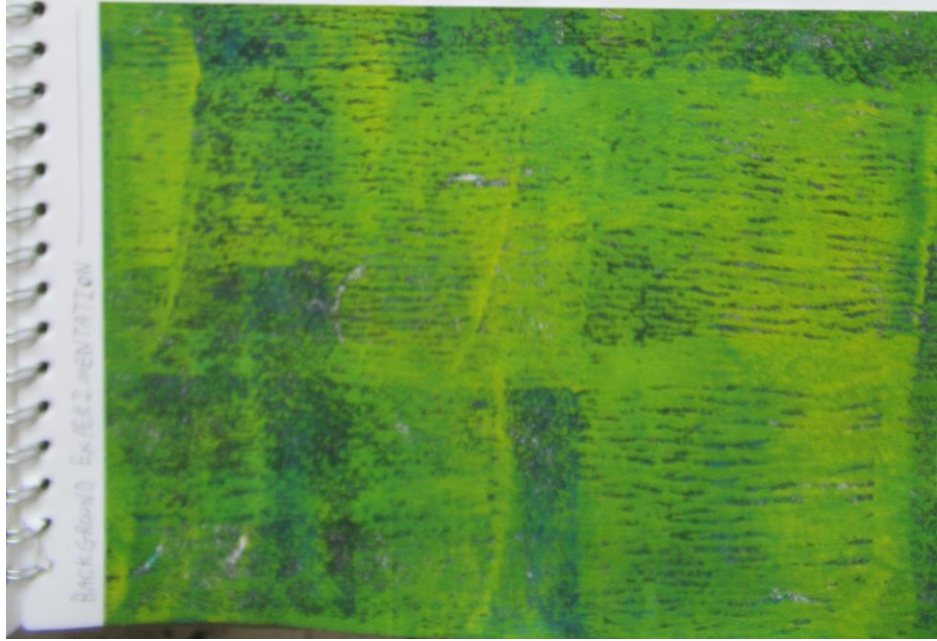




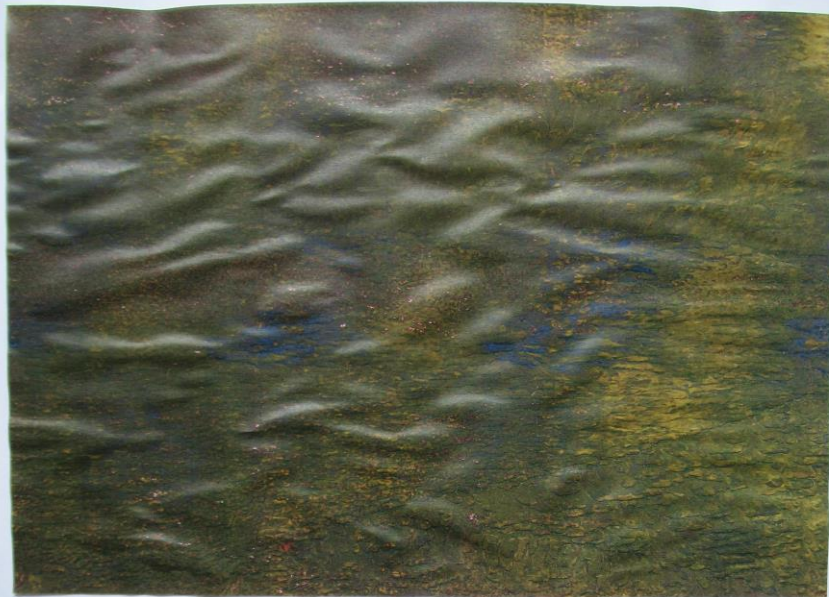
This monprint is very dark, showing that I added too much ink, but as a result it created an interesting look because it shows more of the pen marks. The pen marks make the dinosaur's skin look more scaly, adding texture. The dark ink also makes the shading very intense and the lines are very thick. I like this one the most out of my experiments, and I will most likely use it in my poster.



This monprint is lighter than the previous one because I used less ink and pressed down more lightly using my pen. As a result, the marks look more sketchy and less neat, and the shading is not as effective. To improve this, I could have made sure I was drawing more accurately and pressing down harder using the pen.



BACK-GROUND - EX-662-9EN797Z0W



To create the backgrounds for my posters, I used green, yellow, blue, and black ink on paper to make a blend of colours. I rolled the ink onto the paper which gave it a wavy texture. I think that they were very attractive, especially the second one because of how the yellow and light green pop out against the darker colours. However, to experiment with my out-come's, I scanned them into Photoshop and adjusted the hue and saturation to give them more earthy colours, which I think work better with the theme of dinosaurs and history.





I started to experiment with my dinosaur monographs and the backgrounds I created using ink by scanning them, printing them out and arranging them to see how I could fit my monographs onto the background when I put them into Photoshop. I think that the monograph looks good on the background, but could be arranged in a different place on the poster so that other elements can fit on it better.



DINOSAURS + HISTORY'S GIANTS

Explore the long-lost world of history's giants.
Ancient dinosaurs and towering plants return to life in this
new exhibition.

Until October 1st
Book your tickets online at
www.nhm.ac.uk/historysgiants
Free for Members

N NATURAL
HISTORY
MUSEUM

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For my final posters, I created one poster for my Spinosaurus print, one with the Triceratops skull print and one with both prints. I separated the dinosaur monochromes from the flowers which I think is much more effective than placing them all together, as this way a more equal amount of emphasis is given to the parts of the layout rather than any of it blending into each other. I changed the text on each poster from Lorem Ipsum to text that would likely be found on a real museum poster, and also added social media account names and icons. I made sure that the title was still large enough in the layout so that it catches the eye when you look at the page, and that the smaller text is also still not too small and fits under the imagery well without leaving too much blank space. I think that my final posters for this project are successful because of these reasons, however I think that I could have potentially created more of a variety of dinosaur monochromes to use for these posters rather than the same two.

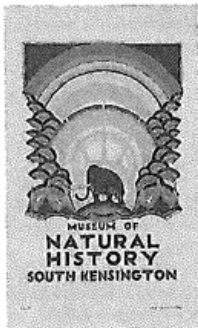
Personal Study

Exhibition Poster Design, 1920s-1950s and Present Day

Introduction

Exhibition posters advertise exhibitions for places like museums and galleries. The key elements of a poster are that they need to be eye-catching to capture the attention of their audience and convey enough information about what is being advertised. They are very important for letting these exhibitions gain an audience as the way these posters are designed are key to how appealing the event looks to the audience and may determine how many people purchase tickets. Many different styles and techniques have been used in the creation of these posters over time. This essay will focus on exhibition posters from different designers from the 1920s-1950s and the present day. It will look at how they differ because of their time periods and how designs have changed over time alongside the changes in our culture.

1920s



Edward McKnight Kauffer was an American graphic designer who lived from 1890 to 1954. He spent a lot of his career in England, and he created 140 posters for London Transport. His art became known for its modernist and bold style that highlighted the influence of art movements such as Bauhaus. Bauhaus was a German art movement which was influenced by industrial design and emphasised clean lines and simple colour palettes. Kauffer designed the 'Museum of Natural History' poster in 1923, which stands out against other posters created during the time because of its more stylised artwork featuring an animal against a colourful background as opposed to more realistic looking art of a person, which most posters tended to feature in the 1920s. The poster was created using colour lithography, which is a printing technique that became popular in commercial poster production. The poster's colour palette uses darker blue colours as well as brighter colours like yellow and white which puts focus on the mammoth, and the typography used is bold, sans-serif and in full capitals which makes the title easy to read from a distance. The poster conveys the information clearly and gives the viewer an idea of what is on display at the museum and its location in South Kensington.

McKnight Kauffer, E. (1924) *Museum of Natural History* (Colour lithograph). V&A (Online).

Breaking the mould, 1930-1950



Abram Games was a British graphic designer who lived from 1914 to 1996. He was appointed 'Official War Poster Artist' in the Second World War and designed 100 posters. These posters communicated messages from the government such as encouraging people to join the Army and grow their own food to help the war effort. After the war, he designed the poster and symbol for the 1951 Festival of Britain. The poster shows the head of Britannia with bunting flags underneath, indicating a festival. It uses the Union Jack's colours of red, white and blue to link to the theme of a celebration of British culture. This emblem was used on other material created for the festival as well as the poster, so it would have also been designed with that in mind. Like McKnight Kauffer, Games used colour

lithography to create this poster. This poster also contrasted to other posters because of how different the style was to many posters during that time. Games intended the exhibition's symbol to look just as effective from far away as well as up close, and the limited colour palette of blue, red and white makes it stand out against the gold background. The typography on the title is different from the other text on the poster due to its black and yellow colours and its size which makes it stand out as the title of the event. Other important information about the event is included at the bottom of the poster, including the beginning and end dates of the festival and the location of the main information centre.

Games, A. (1951) *Festival of Britain* (Colour lithograph). V&A (Online).

Modern day, 2010s



Since 1951, there has been a great deal of development in the ways commercially made posters are created. Modern posters are often created using digital software instead of traditional materials that would have been used to make posters in the past. The V&A museum in London commonly uses digitally made posters to advertise its exhibitions in the modern day. The style often used in these posters is simple, but some of them use photographs which is something that would have not been possible without the development of technology. In Marcus Walters' 2013 V&A 'Family Art Fun' poster, neat and colourful shapes have been used on a bright blue background that fills up the whole page. The colours used are bright and the contrast between them makes the shapes pop out, particularly the dragon because of its vibrant red and yellow colours. The poster looks fun and inviting, which is

important for posters designed to be appealing to young children and families looking to have a day out. Similar to the Natural History Museum and Festival of Britain posters, it uses a striking central image with bright colours that looks visually appealing from a distance as well as up close. The location of the exhibition is communicated through the use of the V&A's recognisable logo. In smaller text the name and dates of the event is shown, and text saying that admission is free is incorporated into the main imagery on a flag, which will be a main selling point of the event for many families.

Walters, M. (2013) *Family Art Fun!*

Conclusion

In this essay, I have looked at three examples of posters by different designers in different time periods since 1920. They show many similarities despite the large gaps in time, which indicates that the techniques that they use are very effective. They use bright colours, clear text, and striking imagery which looks just as good from a distance as it does up close. They also convey the essential information about their events in a concise and useful way. They are all very appealing to their target audience by making use of attractive imagery and bright colour palettes. In the past, posters were made through more physical means of colour lithography which limited what could be created, especially as they had to be mass produced. In contrast, modern posters are able to use the technology of digital image manipulation software to create clean and sharp imagery and can make use of photography in a more creative way. However, the key elements of a good exhibition poster have remained similar over time. In my own work, I have created a series of posters by using ink to

print out imagery to put into Photoshop and edit to make it suitable for a poster. By doing this, I combined the methods of past and present poster making by using both traditional and digital means.

Bibliography

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