

Poster Design Task

JASMINE COOPER

MASSIMO VIGNELLI



The logo for Bloomingdale's, featuring the word "bloomingdale's" in a lowercase, sans-serif font.

The logo for Knoll, featuring the word "Knoll" in a bold, red, sans-serif font.



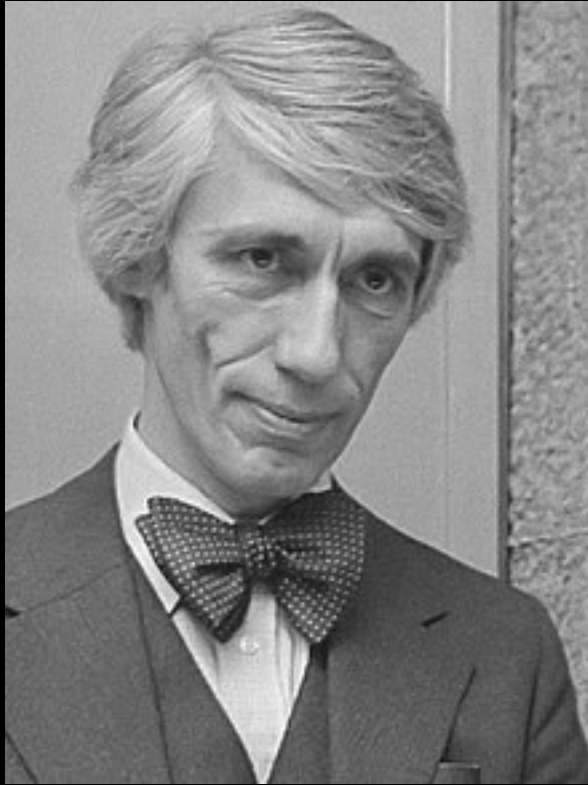
Massimo Vignelli was an Italian graphic designer who founded the Vignelli Office of Design and Architecture in Milan with his wife in 1960. He produced works that ticked multiple fields of design including advertising, identity, packaging, product, industrial, interior and architectural. As for his work style, it was influenced by modernism and so it lacked clutter and any other features that he will have thought were unnecessary.

Vignelli's first ventures into the identity field of design resulted in great success for him as he worked with Unimark International - a design studio which gained immense popularity. His works branched out internationally, as he designed the images of American Airlines, Bloomingdales and Knolls.

Not only have his works been used and recognised worldwide, but some items have even found permanent residence in some museums including the Museum of Modern Art, the Metropolitan Museum of Art and the Cooper-Hewitt Museum.

Vignelli and his wife managed to leave an impression on the design industry with their work and it lives to show it to this day.

WIM CROUWEL



Wim Crouwel is a Dutch graphic designer and typographer who founded the design studio Total Identity in 1963, previously known as Total Design. With this studio, he created invitations, catalogues, posters and brochures with his colleagues Benno wissing, Friso Kramer and Dick & Paul Schwartz.

Crouwel was originally a painter and began to lean towards the style of Expressionism but, after designing his first poster in 1952, he found pleasure within arranging visual content in an aesthetically pleasing manner.

His typography is extremely strictly planned out, as he uses a system of grids to perfect his work. He has designed exhibitions of work, album covers and identity systems, which includes logo guidelines, the colour pallete, font standards and more of a brand. He has also published various typefaces, including Fodor and Gridnik.

To this day, Crouwel is a member of the design community and is an advisor of his studio Total Identity.

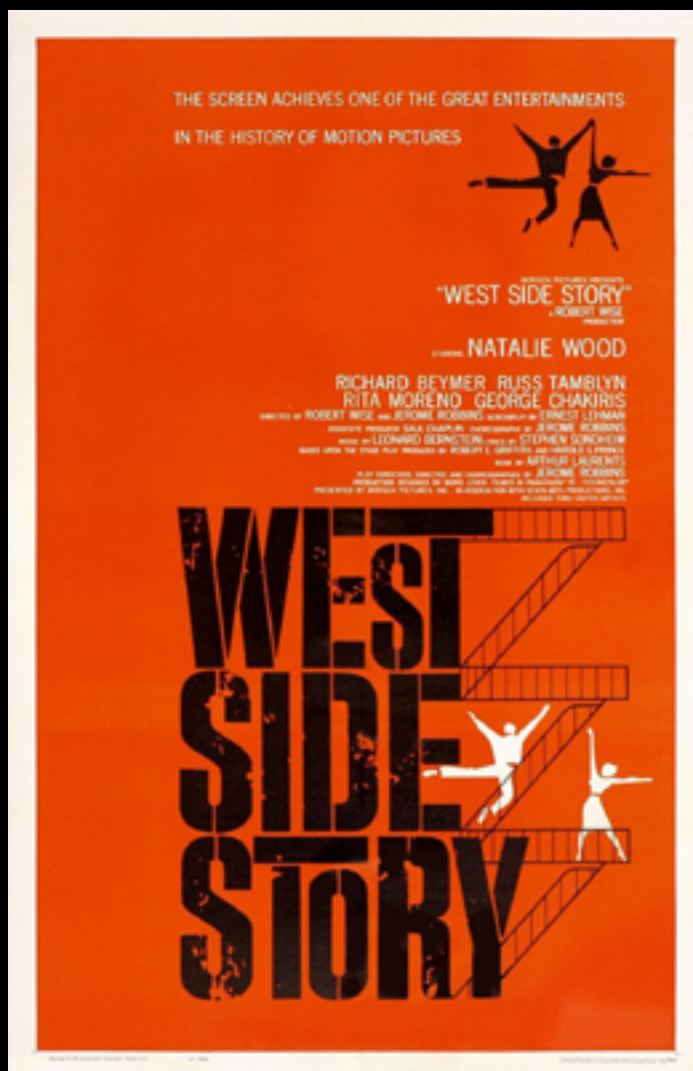
SAUL BASS



Saul Bass was a graphic designer and filmmaker who was best known for the film poster designs and title sequences that he created. He became well known in the movie industry as he took part in creating opening title sequences for some of Hollywood's most prestigious filmmakers. This included Alfred Hitchcock, Martin Scorsese and a few more. It is the movie posters for advertising that he made which caught the attention of filmmakers to give him those opportunities.

Bass seemingly revolutionized the cinematic experience of title credits as he developed a 'kinetic type' of title credits - much different to the original static kind. It featured moving images as well as text, granting a much more entertaining opening sequence in movies. This method has been used countless throughout the years and become a legacy still in use today.

Bass also designed the logos for various companies including Bell, Kleenex and AT&T.



NEVILLE BRODY



Neville Brody is an English graphic designer, typographer and art director and founded Research Studios, a design studio, in 1994 which is now known as Brody Associates. His work with Face and Arena Magazines proved to be what he was most popular for as well as his designs for Cabaret Voltaire and Depeche Mode's record covers.

His early work within the London College of Printing was considered controversial as he became more and more inspired by punk rock in 1977.

Brody was a founding member of FontShop for which he designed multiple fonts. He has worked with the updated font for the Times newspaper and Times Modern expressing his impact on the typography industry after designing for such mainstream companies.





Brody has a modernized look to this poster, already appealing to a wider audience with this point. The use of a limited palette allows for him to draw attention to where it is due. In this case, the word freedom. The composition of his letters enable consumers to see that whilst there are literal layers to his work, there are also layers to the message that he is trying to convey; making his posters a lot more interesting to experience.

PAULA SCHER

Paula Scher is an American graphic designer who designed album colours and identities. She has designed album covers for many people and amongst the most notable have been for Boston, Ginseng Woman, Bob James and many more.



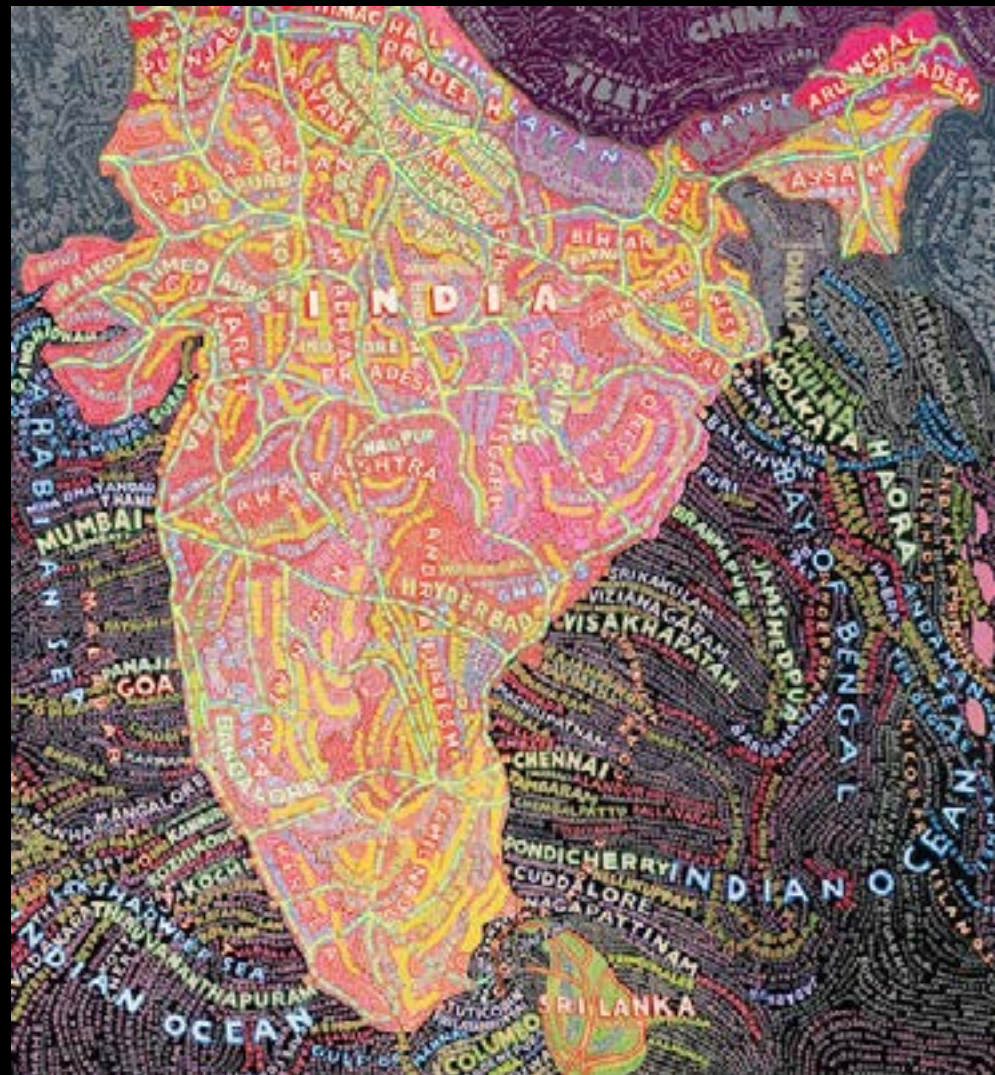
After co-founding a design studio by the name of Koppel & Scher with another designer Terry Koppel, she managed to design identities, packaging, book jackets and did some advertising designs.

Scher has been credited to have revived some historical typefaces as she designed typography inspired by Russian constructivism which in turn used typefaces that had been long abandoned.



She has also created identities and promotional material for Bloomberg, Microsoft, Coca-Cola, Shake Shack and many more. Her work across a broad range of fields of design that she has worked with granted her great success and made her one of the most influential graphic designers worldwide.





The impact of her 'Ginseng Women' work in particular is large, as her use of outlining the brighter colours with the darker backdrop allows the centre of attention to become the shape of India. Even without knowing that the words read India, the shape has been labelled with importance and so her message has been brought forward either way.

STEFAN SAGMEISTER



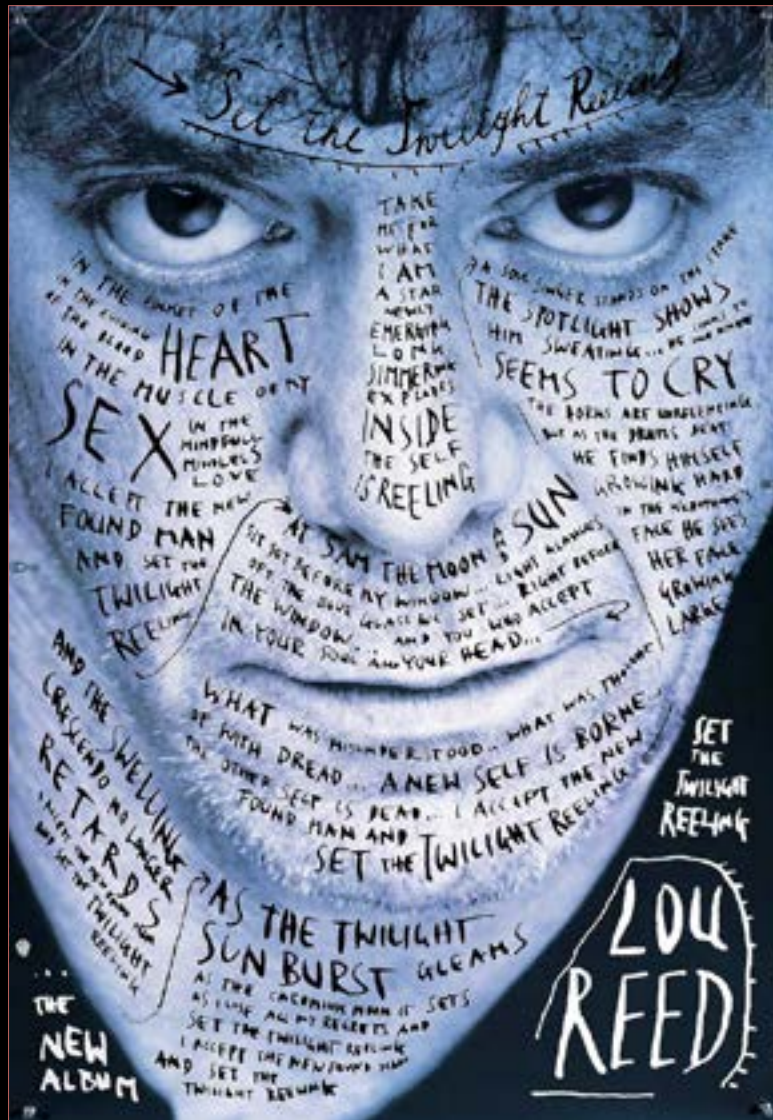
Stefan Sagmeister is an Austrian graphic designer and typographer who co-founded the design studio Sagmeister & Walshe with Jessica Walshe. His work was known to be enticing and interesting with some of his most popular work being the album covers The Rolling Stones, David Byrne, Pat Metheny and OK Go.

In 1993, he founded Sagmeister Inc. to design album covers influenced his liking for music. He took the first opportunity to design a cover for his friend Zinker's Mountains of Madness. Sagmeister utilized optical illusions, offering an enjoyable experience for customers. This innovative design went on to grab the attention of further artists. Not only this, but he managed to gain four Grammy nominations for his work.

After this, Sagmeister successfully promoted music and various brands and worked with a range clients including HBO, Time Warner the Guggenheim Museum and more with his tantalizing designs.



STC^{ker}IRY STC^{love}IRY STC^{him}IRY
STC^{color}IRY STC^{create}IRY



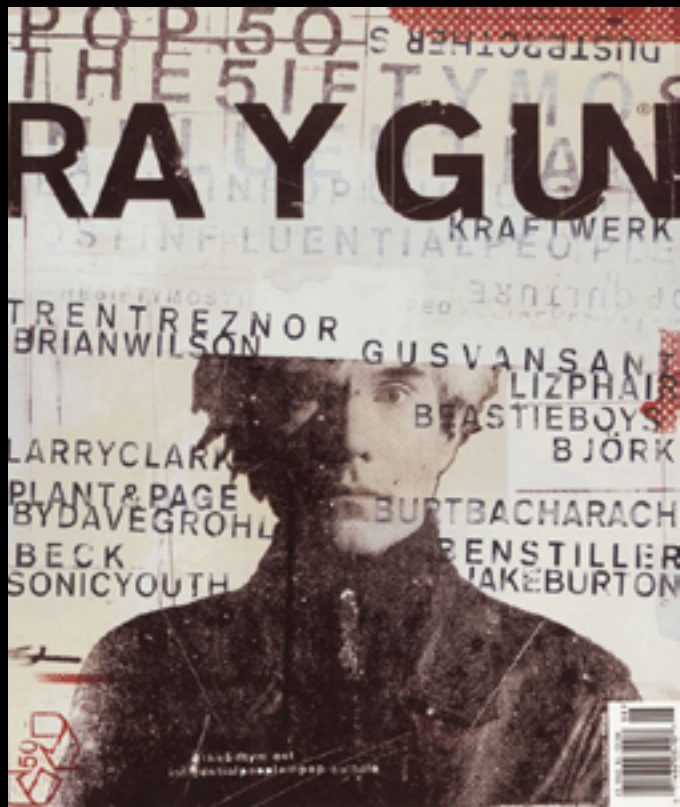
This Lou Reed poster in particular uses the monochromatic colour scheme to express a colour of intelligence and confidence, with a compilation of Reed's songs plastered all over his face. The composition is key here – his face is center of attention with the songs moulding to his face shape, as though inferring to the idea that his songs are a true part of him and he proclaims this in confidence.

DAVID CARSON

David Carson is a graphic designer and art director. He was the art director for a magazine called Ray Gun, where he utilised distinctive layouts.

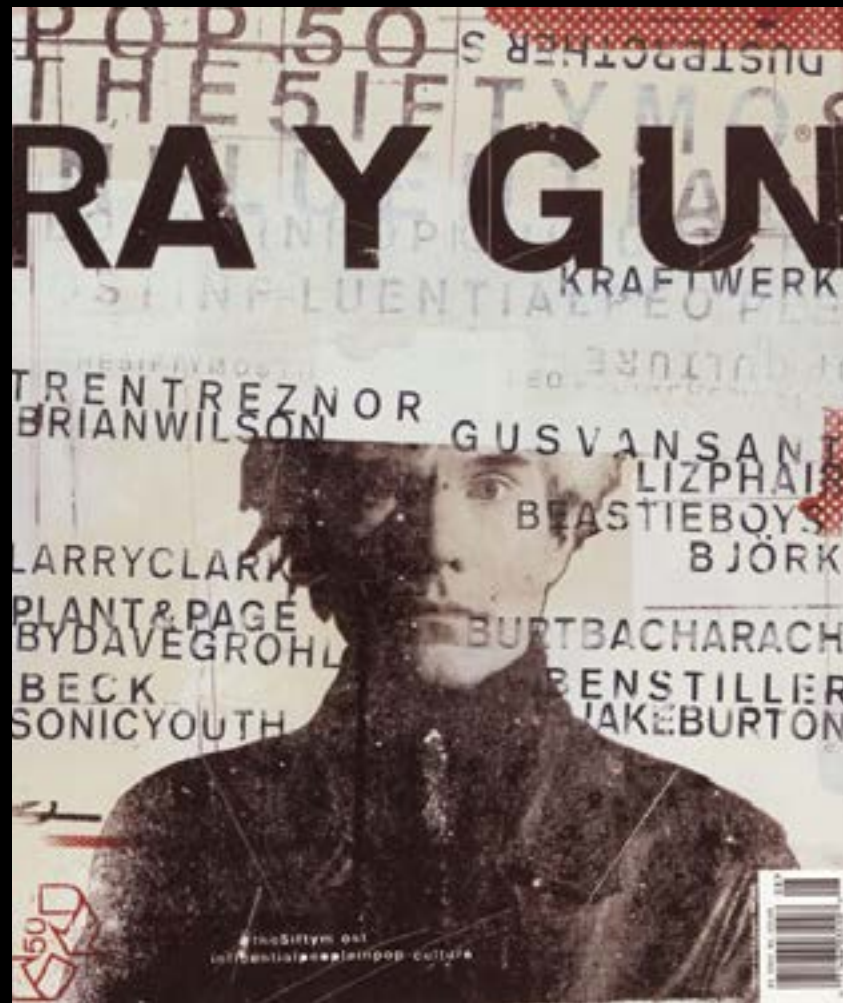


The chaotic typography in his works is what makes it recognisable as well as the frantic patterns and feel that it portrays. This disarray is how Carson portrays emotion and ideas - his for of communication. This bold style is able to attract new audiences but also be looked down upon due to its eccentric nature.



Due to this eye-catching style, he managed to appeal to younger audiences and larger companies saw this as an opportunity to create advertisements. Carson made the decision to establish David Carson Design in 1995 and worked with brands such as Nike, Pepsi Cola, Ray Bans and more.





When working with this magazine cover, Carson enabled an old-timey, vintage style to come through his works with the use of a sepia like filter and a typewriter font skewed across the screen as though to mimic newspapers thrown down with headline popping out. The images of people he uses tend to be somewhat monochromatic and so they give off the feeling of a black and white photo. It is as though his aim is to induce a feeling of reminiscence.

STEPHEN BLISS

Stephen Bliss was an artist for Rockstar Games from 2001 to 2016 and managed to instill within the company an illustrative style that characterised the image and feel of the Grand Theft Auto franchise.



Bliss created multiple pieces of promotional material for GTA like posters, billboards and more as well as for other successful games including Red Dead Redemption.

Currently, Bliss uses his combination of commercial and fine art to design movie posters for All Eyez On Me and Atomic Blonde, material for the likes of Coca Cola and Coors Wicked Beer and more.





Bliss uses a style that makes it seem as though a cartoon filter has been placed over the subjects in his works. It brings a realistic feel to the artwork but at the same time adds grit due to the textures that the art style allows. This also means that his works can catch the attention of a range of audiences such as a younger audience becoming appealed to the cartoon side of it.

A lot of Saul Bass' work was made with paper that was cut out using scissors or something like a scalpel. You can tell due to the sharpness of the lines but handmade feel to the shapes within his pieces.

The cutting allows for a variety of curved edges and straight lines whilst still enabling a handmade look, adding character to his works.

The use of black and such a vibrant shade of yellow allows for the figure and text to stand out distinctively against one another; this is carried through to how the movie being advertised is portrayed. Parts of the image also appear distressed, displaying a rugged nature about the poster.



SAUL BASS

BATMAN

The silhouetted style allows for a sense of mystery as detail is minimal and so audiences must infer what is in the area.

The positioning of the figure focuses the attention around Batman and the fact that he looms over the cityscape conveys the idea that his story within the movie will take place in this location.

The lack of detailed visual information allows for a raw and to the point depiction of Batman's dominance over the story within the movie. Audiences can expect a bold and gritty performance.

TYPEFACES

I will be collating typefaces that might be suitable for my poster.

I have sourced my chosen fonts from <http://www.dafont.com> and <http://fontsquid.com/>

This ensures that the fonts I install will be copyright free and have a shareware licence.

Copyright free means that the fonts are not protected by copyright and so use of the product is not restricted.¹

Shareware is a product that is distributed as free but has a trial set in place for how long it will be available for before having to pay.

¹ <http://www.publicdomainsherpa.com/royalty-free.html>

BEARPAW

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

! " () , . / ? ; :

This font has a wild feel due to the strokes that imitate that of bear claws however, there are some symbols that I missing and so I'll need to consider whether I can use it or not.

EDO

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

! " & - ' , . ?

I like this font because of the brush effect, making it look raw and hand-written. Once again, there are some symbols missing which I must take into consideration.

HVD POSTER

ABCDEFGHIJKLMNOPQRSTUVWXYZ

! " \$ % ^ & * () _ + - = [] : ;

@ ' ~ # , . < > ? /

The unevenness of the letters and faded edges makes it look like stencilled spray painting which is associated with vandalism, and in turn chaotic expressions of disarray.

I looked at fonts that were tagged with 'brushed', 'distressed' and 'handwritten' on DaFont and Font Squirrel as I feel that the wild and rugged theme matches the raw action that will take place in my game. I also wanted something bold enough to stand out and make a statement in itself without having to rely entirely on the imagery of my poster but at the same time, not be too complex so that it is able to work with the other aspects of the page to ensure that the overall poster doesn't look cluttered or overly messy.

Design Cycle

This is the process I went through during the practical stages of creating my poster.

Thumbnail Sketches

I produced thumbnail sketches of what my poster might look like.

Logo

Bafta logo and additional info

Logo

Bafta logo and additional info

Bafta logo and additional info

Logo

Logo

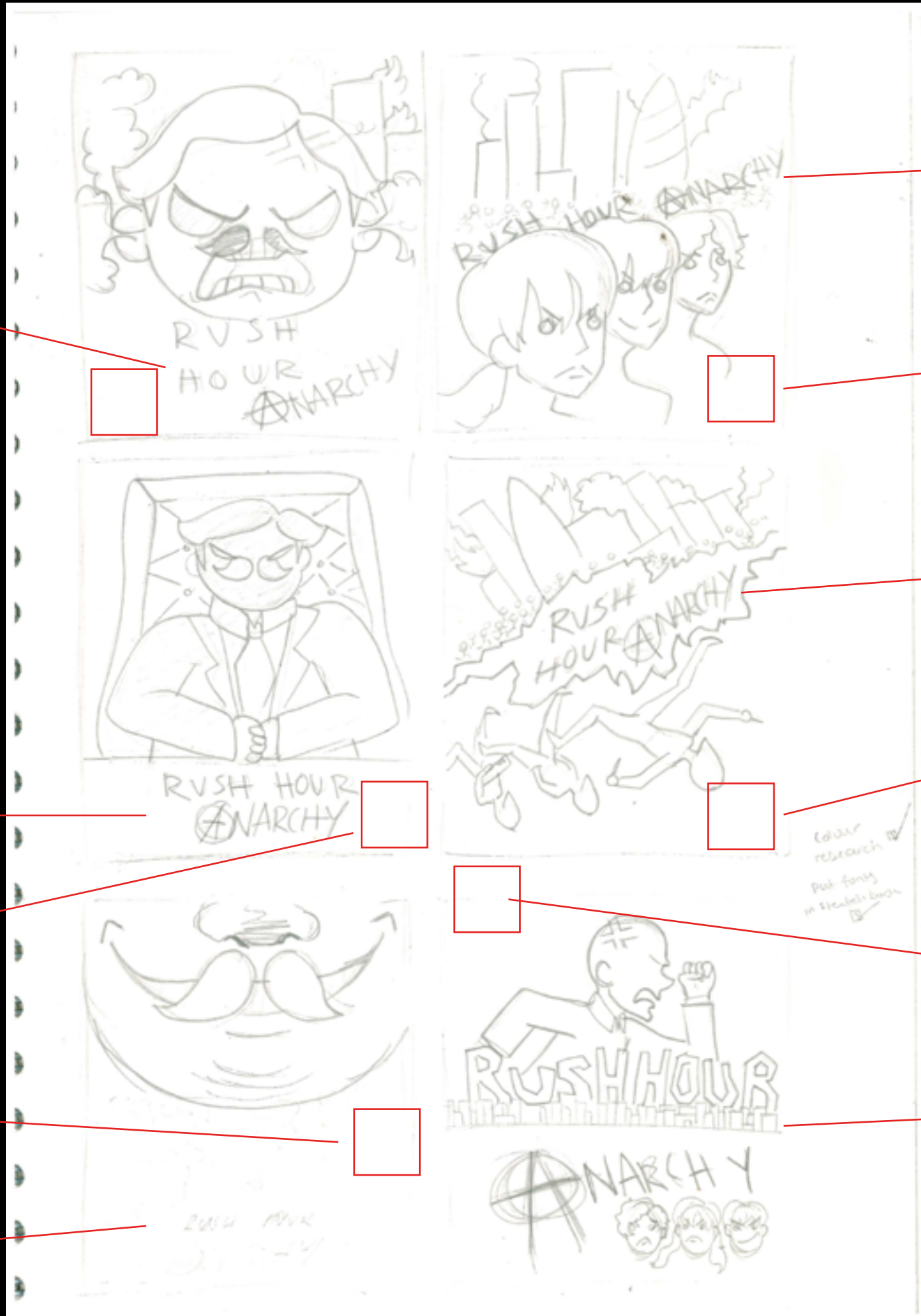
Bafta logo and additional info

Logo

Bafta logo and additional info

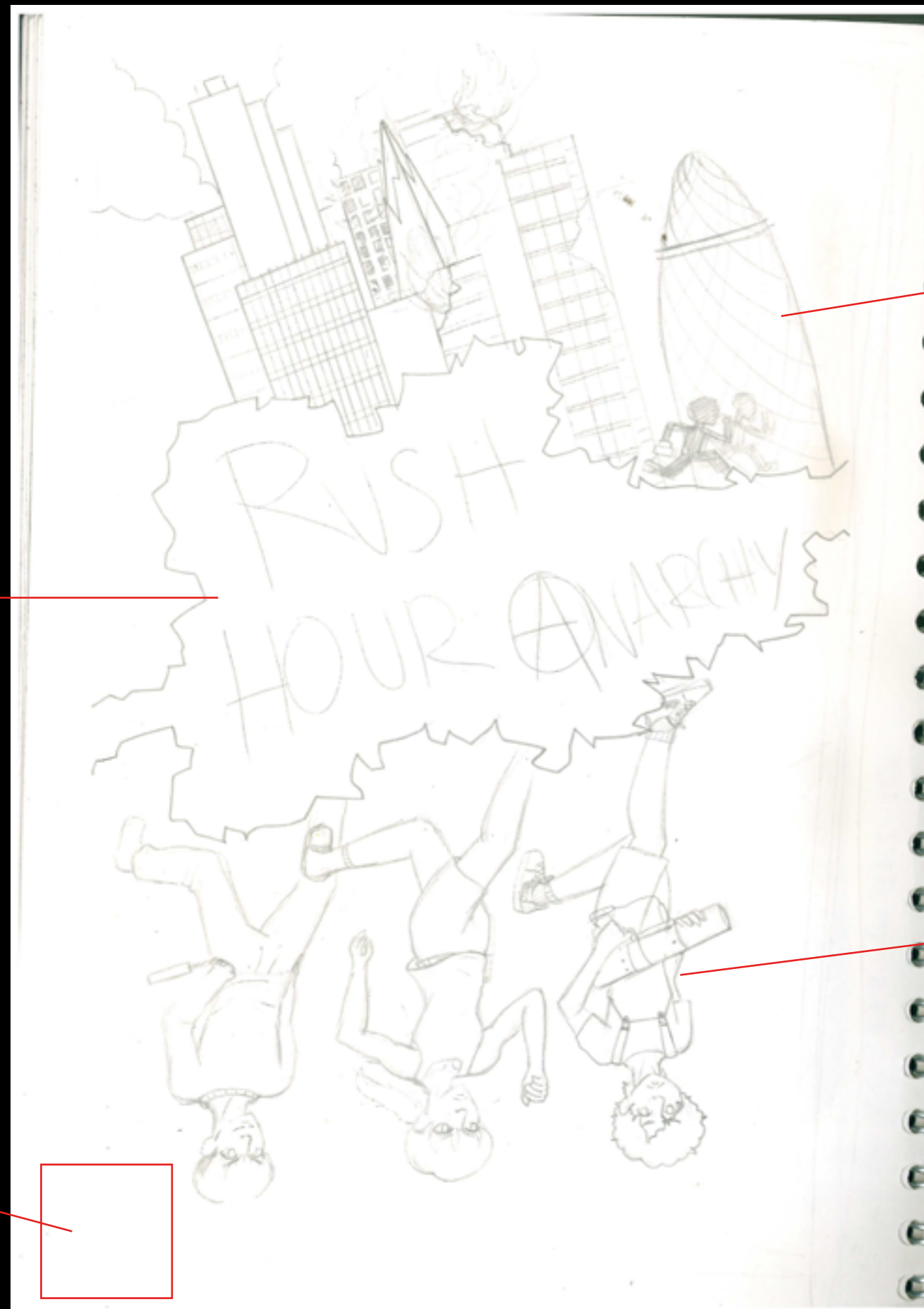
Bafta logo and additional info

Logo



Final Scamp

This is the final draft of my poster.



Logo

Where the
game is taking
place

Main
characters of
the game

Bafta logo and
additional info

Final Result

This is the final result of my poster that I made using Adobe Illustrator.

I chose the black and red colour scheme with the inspiration of Saul Bass' movie posters using the idea that black and a bright colour would stand out and attract attention.

The use of black in terms of colour psychology infers that there is the unknown lurking in the background of the poster. The red, however, looks to alert that there is danger involving the city and so the overall message conveys that amongst the confusion and fear, treachery awaits.



Logo

Setting

Main characters

BAFTA logo

Additional info