

Student Name _____ *Date Submitted* _____

FINE ARTS A: STUDIO 11 (v1)

Section 1.0 Send-In: *The Poster*

Complete this send-in as part of your course enrollment. This will be your first mark entered for the course. When this assignment has been received by SCIDES, your course materials will be sent to you.

This send-in consists of:

- Fine Arts A: Studio 11 Course Planner _____ / 5 marks
- Activity 1 _____ / 100 marks

TOTAL: _____ / 105 marks _____ %



Mail:

- 1) This **Cover Sheet**
- 2) **Return Address** (page 2 or Comment Sheet) – Fill out with your complete name and address.
- 3) **Send-In Assignments** – Completed above noted assignments.

*Be sure to put proper **postage** on the envelope (if necessary) and add your **return address**.*

[This page intentionally left blank.]

Is this a change of address?

Yes

No

Please print in pencil

NAME
ADDRESS
CITY / TOWN, PROVINCE / COUNTRY, POSTAL CODE

Use this address box
if you are mailing
a **TEST**

Please print

NAME
ADDRESS
CITY / TOWN
PROVINCE / COUNTRY
POSTAL CODE

Is this a change of address?

Yes

No

Use this address box
if mailing a
SEND-IN ACTIVITY

[This page intentionally left blank.]

Name: _____

___ / 5 marks

Fine Arts A: Studio 11 Course Planner

Complete all the following contact information that applies to you and check the one that is the best way to contact you during the day:

Home Phone: _____ Work Phone: _____ Cell: _____

Email: _____

other way to contact you (explain) _____

When is the best time for your teacher or tutor/marker to contact you? ___:___ AM PM

Check your Grade: Grade 10 Grade 11 Grade 12 Graduated

Timetable Options/Course Plan

One of the keys to being successful in anything that you do is to take the time to plan carefully. The objective of this section is to help you create a timetable for managing your schoolwork and enable you to set goals for finishing all of your courses by your desired completion date. **Most full-time students complete 3 to 5 assignments each week.**

The flexibility of our distributed learning program offers you many choices but a plan for completion is essential to success. Most full-time students complete 8 courses in a school year (10 months). The most common timetables are "semestered" (4 courses at a time) or "linear" (8 courses at a time).

What is your planned schedule? Semester System (22 weeks) Linear System (44 weeks)

other: *(explain)* _____

What is your intended **start** date for this course? Now Other date: _____

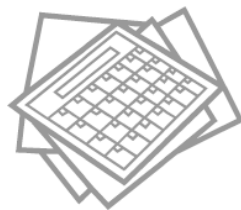
What is your intended **completion** date for this course? _____ (month) _____ (year)

How many courses are you taking with us this year? _____ How many with other schools/programs? _____

Fine Arts A: Studio 11 consists of 8-10 more send-in assignments and no tests. How many assignments/tests per week must you do to complete this course as planned? _____



- *Mark target submission dates on a calendar.*
- *Add this same information from other courses to help you create a schedule for completion.*
- *Record the actual dates you submit work so you can track your progress.*



Delivery Method

Fine Arts A: Studio 11 is offered as a print course only. You will receive workbooks in print form and will be submitting your assignments through the regular mail.

If you have access to the Internet, you will find some great online resources to support your learning by searching for key words in the assignments.

Anything else?

Is there anything else you would like us to know about you or your education plans that will help us provide you with better service?

Section 1

Lesson

THE POSTER

History of the Poster

The purpose of a poster is to convey a thought through conscious design. This is the definition of the poster that we prefer. We do not agree with the narrower concept which defines the poster as a publicly displayed design that is intended for commerce and industry. When we think of it as conveying a thought through conscious design we can trace its origins back to remote antiquity, to the attempts of early man to portray his impressions of the daily events of his existence. A picture conveyed this thought he wished to express. He could not write. And so on the walls of his cave he projected his impressions of the gods he worshipped or feared, his own prowess as a warrior, his supremacy over bird and beast; these pictorial impressions were posters.

The art of the Assyrians, Babylonians, Egyptians, Greeks, and Romans approximates the poster as we know it today. In ancient Greece outdoor posters announcing new laws and other proclamations were displayed at market places, in the forum, and wherever else the people tended to gather. In Rome, signboards advertised gladiatorial contests, theatrical performances and slave markets, and other interests and activities. With the rise of Christianity, extended use was made of signs and posters to spread the gospel.

With the institution of the town crier, merchants ceased to display posters and signs and to distribute handbills in busy thoroughfares as they had done during the Renaissance, that resurgence of intellectual activity and revival of commerce and industry. The town crier, who may be considered the forerunner of the modern radio announcer, sang the praises of his sponsor's wares through the streets of London and Paris and other old cities.

With the invention of printing in 1440, the town crier disappeared. Johannes Gutenberg of Germany made printing practical thereby giving a tremendous impetus to commercial art by making quantity production possible. The first printed advertisement in English history

was Caxton's handbill. The first advertisements were on the back of paper editions of books. There are books still in existence showing these advertisements.

With the penny post came the first mail advertising. Commercial or poster art had indeed made rapid strides as the result of the invention of printing. It made still more rapid strides with the introduction of lithography by Senefelder in 1796 and in 1870 the work of the French poster designers startled the world by its clear, strong colour. Chéret, Steinlen, and Toulouse-Lautrec revolutionized poster design.

Today the chief schools of commercial art are those of Europe and America. European poster art grew out of admiration for the direct and flat design of Japanese art. America's poster developed out of the story illustration. The two poster types reflect different cultural and social backgrounds. The two schools involve two concepts; one expresses an idea in symbolic form; the other expresses the same idea in detailed illustrative and realistic form. For example, the European poster depicting the problem of construction might show dramatically a brick with perhaps a hand and a trowel; whereas the American poster would probably present a picture of a modern suburban town. The outlook of the European symbolic or abstract designer is the more compelling; it offers brevity, simplicity, and directness.

Poster Design

The test of today's poster is its selling record. The designer is concerned not with the public's artistic standards but with the means of capturing its attention visually and intellectually. Thus the poster must attract attention instantly. Its design must be arresting and simple enough not only to catch the eye but also to hold it long enough to tell a story. If abstract design is used, it should be understandable and have as much significance as possible. Thus the function of poster design is to catch the eye and convey a message. Keep this function in mind as you work on posters.

The carrying out of this function of catching the eye and conveying a message requires a knowledge of certain principles of poster design. First, the artist must make either the illustration or the lettering dominate the design in order to give emphasis. The poster design must also express balance and rhythm, like any other design. The lettering should be confined to a few words; these must be clear and should have space to give the message distinctly. The design must be in the

mode of the day, for poster design like everything else moves with the times in idea and execution.

Before you put pencil to paper, there is much thinking and planning to do, if you wish to produce an effective poster design. The very first step is to get clearly in mind the problem involved. Once you know exactly what you have to do, it is a relatively easy matter to do it. Teachers often say, "Read the question." They keep repeating this advice because their students cannot hope to get a correct solution if they do not wholly grasp what they are required to do. Do not make the mistake of beginning a poster before you clearly understand what kind of poster you are asked to do and for what purpose it is intended. Take time out to let the exact problem sink into your mind.

Once you understand exactly what the problem is, ideas for working it out flash into your mind. For example, in this section you are asked to make a travel poster. Ships, trains, planes, buses, immediately flash into your mind, perhaps with a catchy slogan. In your mind's eye you see a small ship or a train or a bus realistically drawn and the same objects in formalized design. Mentally you make a selection of forms, depending on the purpose for which the design is intended. If it is for indoor advertising it can stand greater detail than one which would be used out of doors. If it is for magazine or newspaper use, a greater degree of naturalistic representation is possible as the design will be studied at close range. Having examined all the pictures that come to thought, you decide on the one you will use and the treatment you will give it—realistic or formalized.

Now it is your task to organize and arrange the forms and spaces in your design. As it is the pictorial part or illustration that arrests the eye, it seems logical that it should dominate and that the lettering should play a subordinate part, limited perhaps to a brief headline or a catchy slogan. Many fine posters, however, feature the lettering with the illustration playing the minor part and you may decide on this treatment. Once you have decided on the dominant form of your poster, the task of arranging forms and spaces to give balance and rhythm to the whole design will seem easier. While arranging forms and spaces, you must think also of colour. Flat areas of intense colour carry farthest and attract attention. You will have to plan for them. The artistic quality of your poster design will depend on your skilful arrangements of colours, forms, textures, and spaces.

We can recommend no particular technique in choosing and arranging the various elements of a design. It does seem obvious that extreme

simplicity and lack of detail will give a design greater *punch* than if you make it too realistic. When you make a realistic design you lose the strong pattern of colour areas that can be obtained by thoughtful and deliberate selection and by elimination of everything except that which is essential to the significance of the design. Art can never be achieved by merely copying from nature.

You can learn much from a study of good poster designs. For that reason we have included in this section a poster design which you will find on Figure 1-1. Turn to that figure and study the design. Note that the design has emphasis, balance, and rhythm and that these have been secured by the placing of the important lines and masses. You will note that the larger white mass is placed so that it will look more important than the smaller one on the left. Note too that the zigzag black edge of the waves cuts across the design quite strongly.

The proportion of the panel which contains the design has been carefully planned. A rectangle of pleasing shape has been created. (See Figures 1-3 and 1-4.) You will notice that it has been divided into four spaces or areas, no two being alike. How this has been done will be explained in detail when you are ready to begin Send-In Activity 1.

The design on Figure 1-1 is a powerful one. It is simple enough to attract immediate attention. The diagonal lines are stressed on account of their quality of *going places*. The stark contrast of white against black is also used to attract attention. The ships are not drawn realistically; they are simplified and exaggerated to give a feeling of size. The design does not illustrate any particular ship or ships. All it wants to say is *Travel by Sea*.

Figure 1-2 shows you the same design with the contrast reversed. Now we have dark ships against a light sky and sea. Which arrangement of lights and darks is the more effective? These two figures will serve to show the importance of considering colour when planning the arrangement of shapes and spaces.

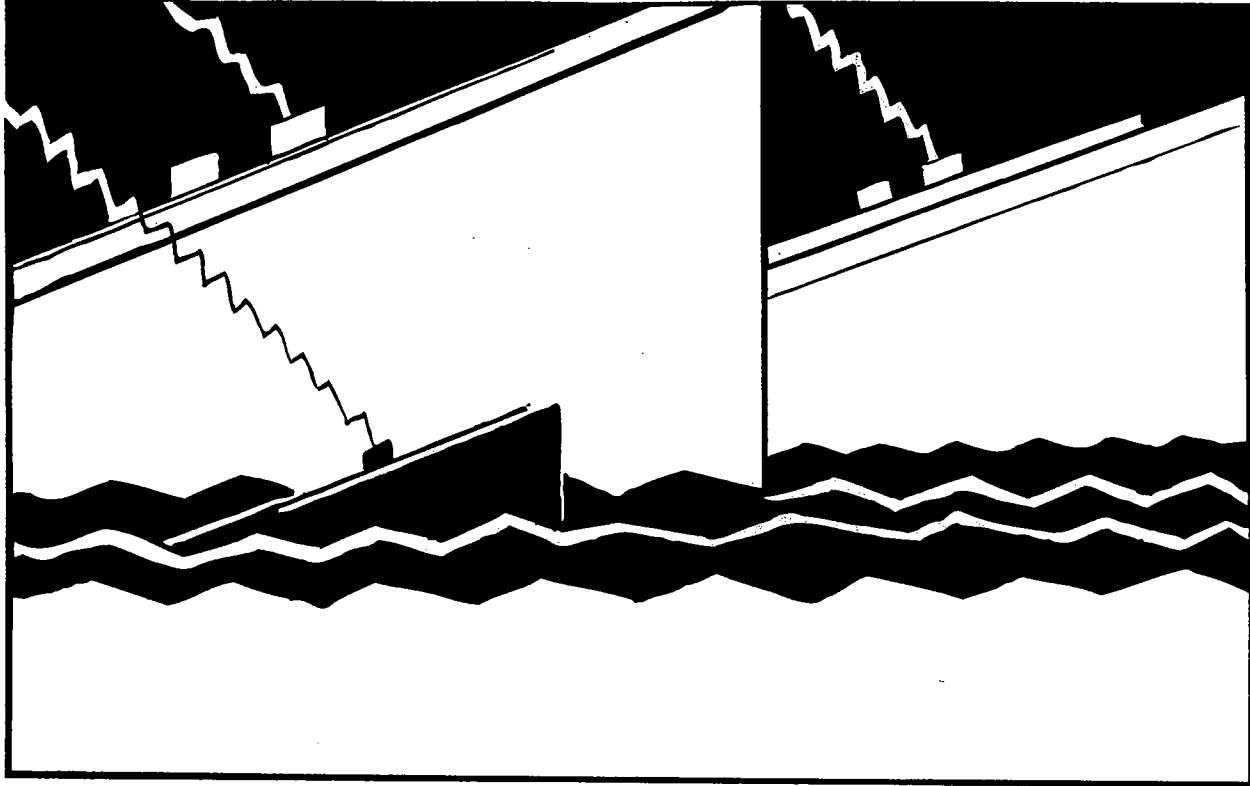
Using Poster Paints

If you use poster paint, be sure to stir well before using. Keep the lid on the jar when not in use.

When using only the black poster paint, put a little out on a saucer or other small dish. Add only enough water to make the paint spread evenly. It must be quite black. If you add too much water it will be dark grey and you will be obliged to go over it again with a more dense black.

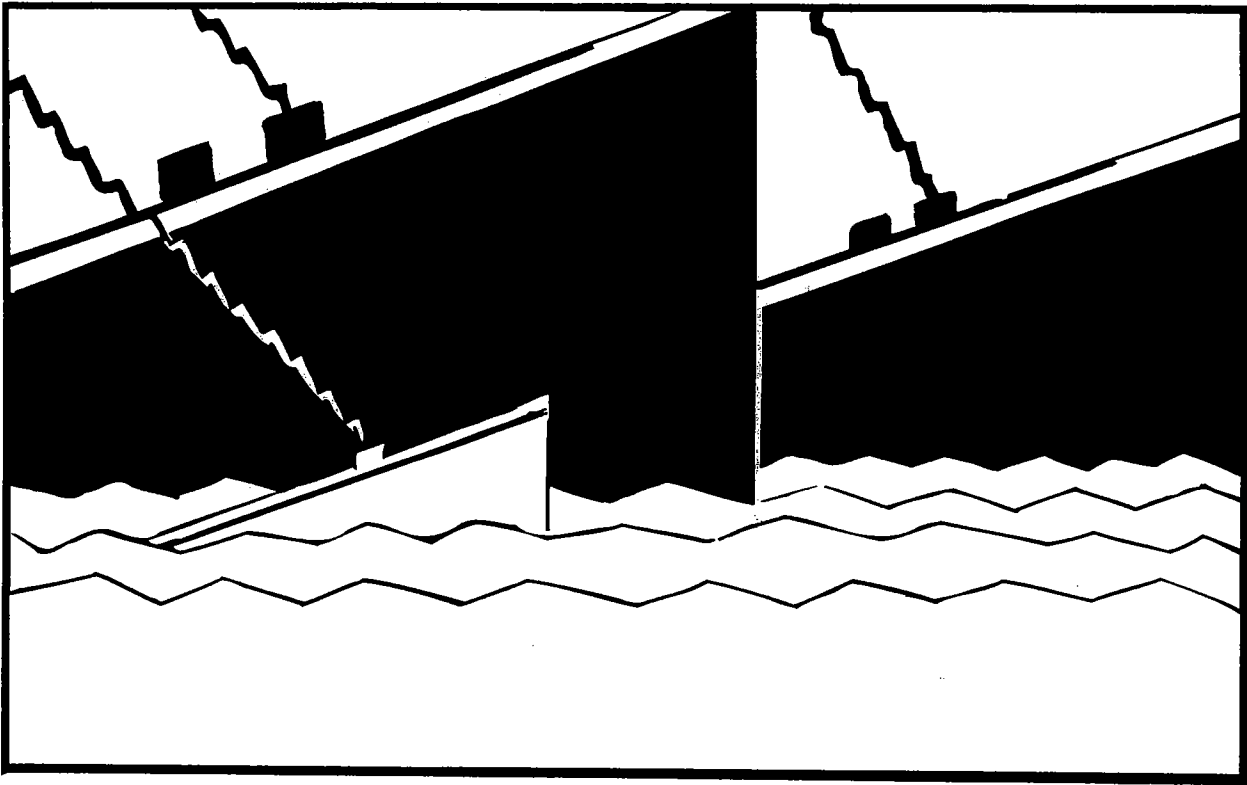
If you are using the *disc* colours that come in boxes, it will be necessary to moisten the paint that you intend to use by passing a wet brush over it and allowing it to soak out sufficiently to be usable at its full strength. If a strong vermilion red is required in a design, it must be pure red, not pale pink. Remember if a black is required, it must be really black, not grey. Sometimes it is possible to use the paint straight from the pan of colour, but if the spaces to be painted are large it is advisable to mix enough paint in a small saucer or shallow jar, to complete the job on hand. This paint can be used again at any time, if it is protected against dust. If it has dried out, it can be brought into condition for using by adding a few drops of water.

After further study of Figures 1-1 to 1-5 on the following pages, do the send-in activities of this section.



Light Mass against Dark

Figure 1-1



Dark Mass against Light

Figure 1-2

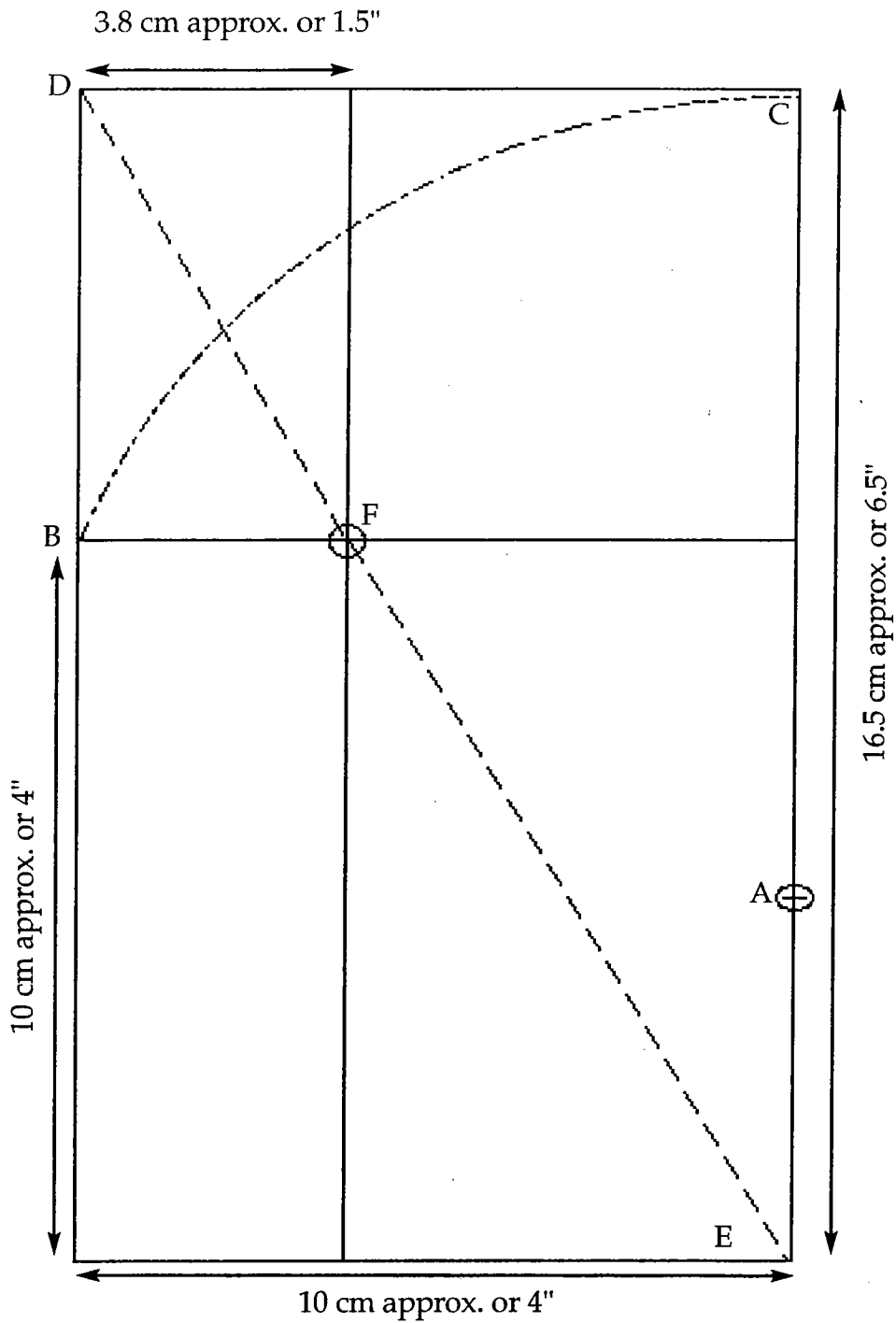


Figure 1-3

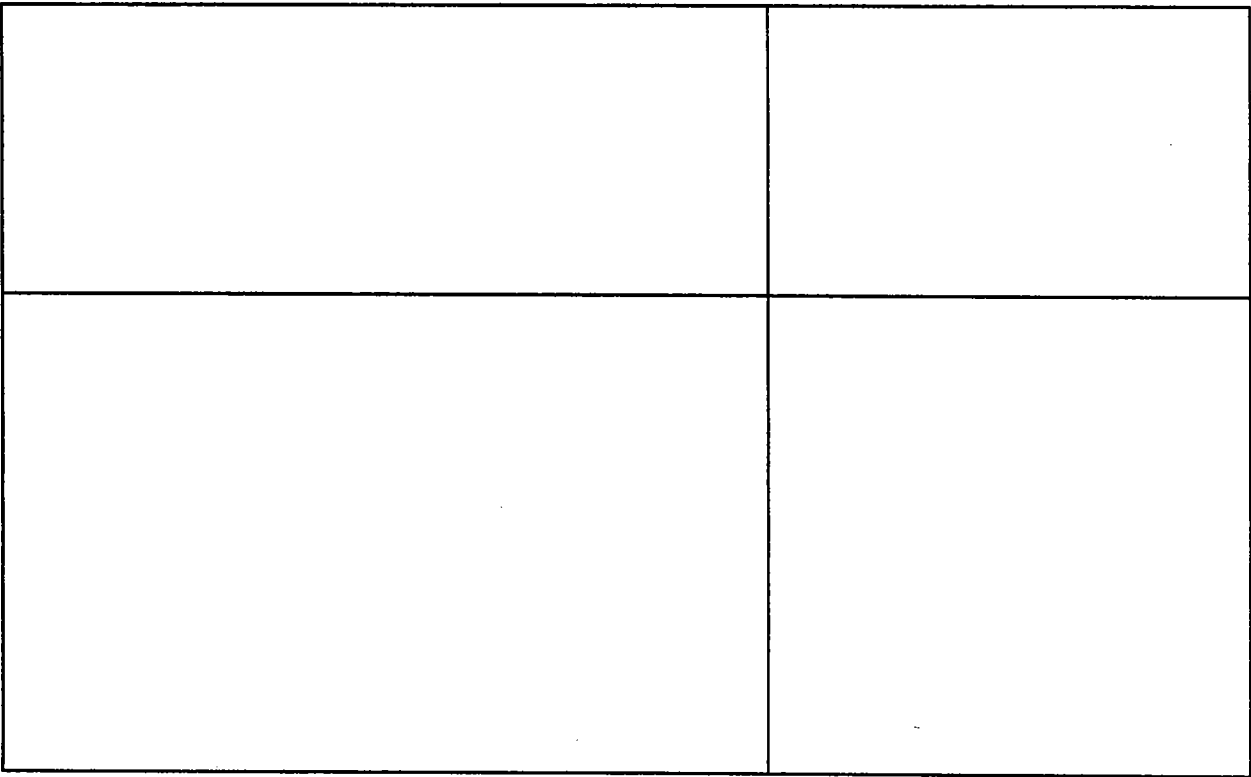
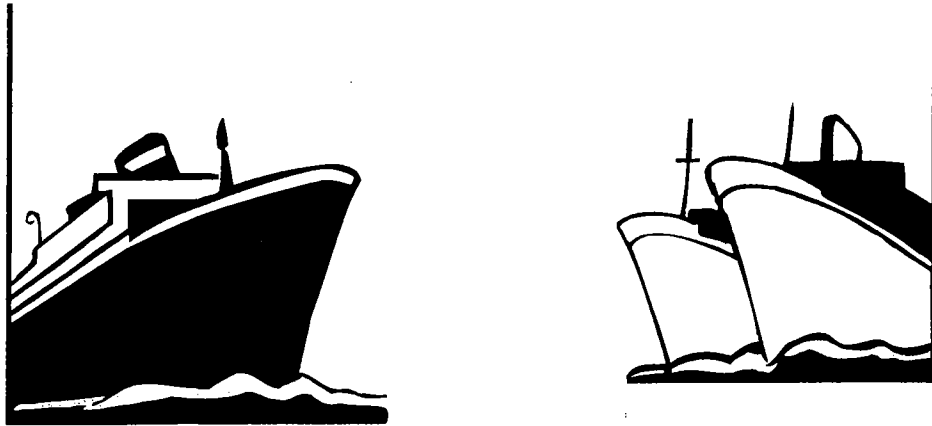
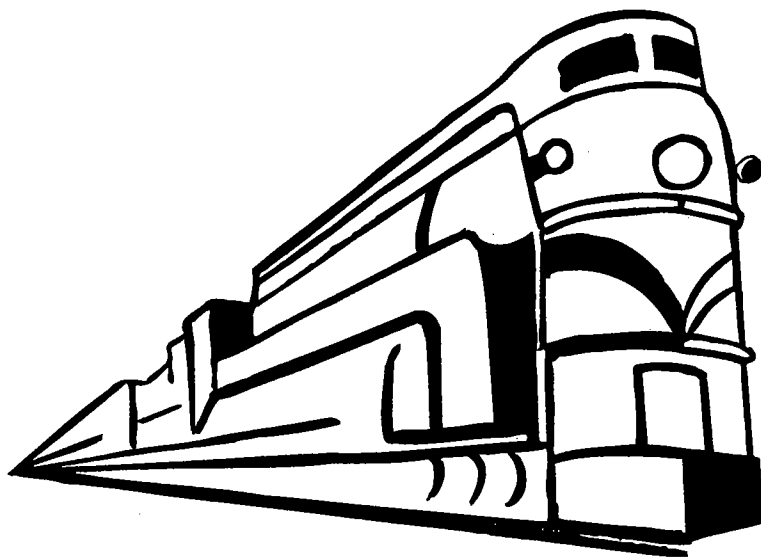


Figure 1-4

Ideas should be looked for in magazines, newspapers, and other sources. Clippings should be made for your reference files. (See Send-In Activity 2.)



Ships, trains, and air transportation will be the basis on which to work. Buses may be included.



The Poster

Figure 1-5



The send-in activities for this section begin on the next page. Complete them now and then send them in to your instructor for marking.

Marks **Activity 1** (Use drawing paper.)

100

In this activity you will be drawing two posters, identical in form and subject, but one with light mass against dark and the other dark mass against light. Follow the instructions below carefully.

Study Figures 1-1 and 1-2. Note that they are identical in form and subject but are the reverse of each other in tone—that is, what is black in one is white in the other. Your posters will follow the same pattern.

Study Figure 1-3. Plan an approximately 10 cm (4") square, placing it with margins of approx. 5.7 cm (2.25") at sides and bottom of the paper. Measure carefully and rule the square accurately. Measure up approx. 5 cm (2") on right hand vertical line to obtain A. Place compass point at A and describe an arc from B to C. Extend right hand vertical line to meet the arc at C. Complete the top and side lines of rectangle. You now have a rectangle 10 cm (4") wide and approx. 16.5 cm (6.5") high. Rule a diagonal as shown on Figure 1-3 from D to E. Where diagonal cuts across top line of 10 cm (4") square mark F. Rule a vertical line from top to bottom of rectangle cutting through F. It should be approx. 3.8 cm (1.5") from left side of rectangle. Rub out lines that are not required. You now have a rectangle that should look like the one on Figure 1-4, with four spaces, all different in size.

Now design a travel poster of your own, on a fresh sheet of paper, using a ship or ships, a train, a plane, or a bus. Leave space across the bottom for lettering (but don't letter your poster, we'll deal with lettering in a later section). Just rule a block stretching across the bottom of the design.

Now draw a second poster, identical with the first in form and subject, but its opposite in tone. (If in doubt, refer again to Figures 1-1 and 1-2.)

Marks Activity 2

Begin to collect material for your reference files which will be started in Section 3. Try to find good examples of poster designs in magazines. Cut them out and put them aside until they are required.

100

SEND IN THIS WORK AS SOON AS YOU COMPLETE THIS SECTION.