

Introduction

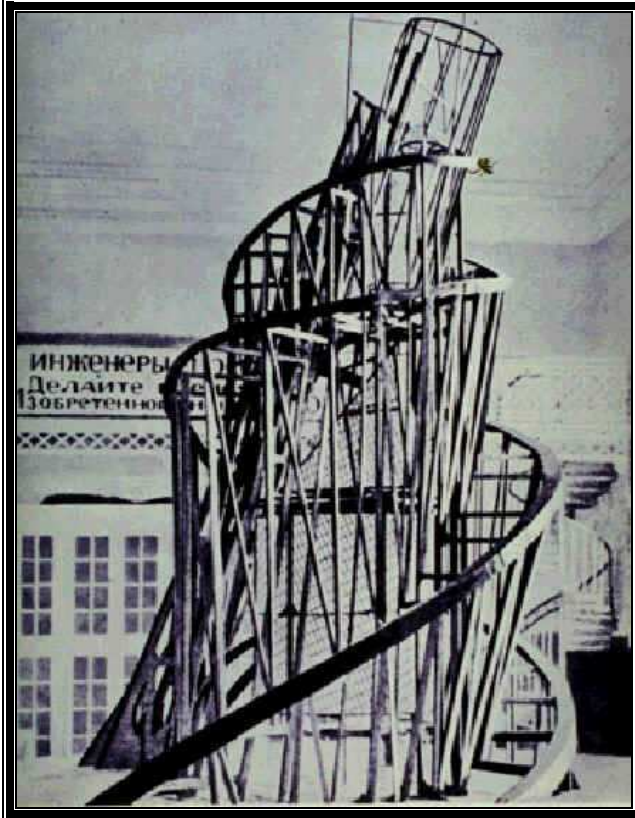
Posters in the 1920s signalled a new age of travel and leisure. With motor cars, aeroplanes and boats coming to be used by the people posters were required to advertise the fact that your travels can be made shorter and more enjoyable. It also showed through its messages that distant destinations were also potentially accessible.

Poster designers like Adolphe Mouron Cassandre, E. McKnight Kauffer, Edward Wandsworth and F. C. Herrick were among the first to create such posters thriving on the spirit of travel. Each one of them developed a personal response to their own distinctive style.

The graphics needed to support holiday programmes, travel documentaries and any of those related to the organisation of the finer points needed to assist the actual journey might be used for designing. The design of brochures, tickets, aircraft livery etc. can all be related to this theme

In the following project I will use my ability of graphics in relation to the theme of 'Journeys' and try to develop a personal response to the designer's styles. I will firstly show my understanding about the 1920s art movement, study each artist and their styles and make comparisons. I will also create a poster for my time advertising the fastest train in the world - The Bullet Train.

The Constructivist Movement



The above model displays the ideals of abstraction, functionalism and utilitarianism. It is characteristic of most Constructivist sculptures to be created from diverse materials of the industrial age: metal, wire and plastics, which signified the strong influence of technology on the movement.

I logged onto the internet to find out and understand the 1920 art movement. I visited google because they give me much more links than any other search engine. But searching '1920 Art Movement' was too vague. I asked the brief what particular movement we were looking at and he told me it was called the Constructivist Movement.

Soviet constructivism is a modern art movement that began around 1913. Constructivist art, theatre and exhibitions were produced by a group of avant-garde artists in Moscow, Odessa and St. Petersburg. It began with works of mainly abstract constructions. After 1916 the brothers Naum (Pevsner) Gabo and Antoine Pevsner sculptural added an emphasis related to the technology of the society in which they were created.

Constructivism was founded by an artist/architect named Vladimir Tatlin. The main feature of Constructivism is that it was promoted by the new Soviet Education Commissariat which used artists and art to educate the public. Tatlin emphasized design principles based on the inner behavior and loading capacities of material. It was this work with materials that inspired the Constructivist movement in architecture and design.

Constructivist art is characterized by a total abstraction and an acceptance of everything modern. It is often very geometric, it is usually experimental, and is rarely emotional. Objective forms and icons were used over the subjective or the individual. The art is often very simple and reduced, paring the artwork down to its basic elements. Constructivist artists often used new media to create their work.

Adolphe Mouron Cassandre's Style

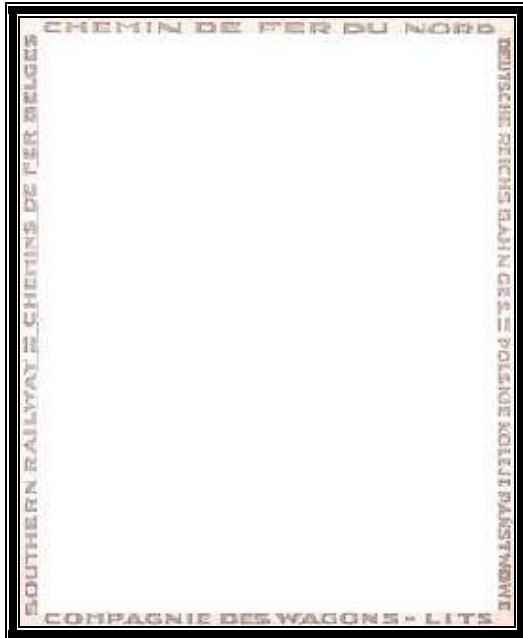


Here we have a classic Cassandre poster advertising a steam train which were used in those days. If you look at the poster there is so much detail as to what it represents. The main colours of the poster are blue, white and red. The train is angled so it seems like it is about to head off into the distance. The train also seems to be made out of shapes rather than drawn how it is normally. We have big and small circles for the wheels which seem to be connected with string. the top of the train seems to be made out of cylinders

The use of text here is interesting. The 'Nord Express' is placed boldly on the top of the poster and obviously it is what Cassandre wants the any lookers to notice. What is interesting here is his use of colour. The main colour of the poster is white but where these white crosses over with another white on the poster it turns red. This is very well done because it stops the two colours from clashing.



Adolphe Mouron Cassandre's Style

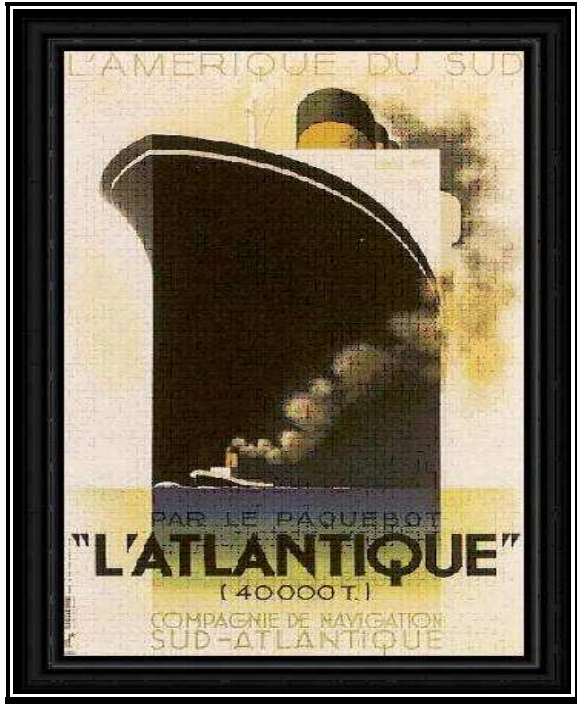


A boarder surrounds the poster with messages. I 'm guessing it is information about the train or the destination. It is presented

Another interesting feat of the poster is the little train track located at the bottom of the poster. With the train on top of it and looking like it is heading into the distance it looks as if it is going towards the places on the track. Instead of stations on the map we have the capitols of the European countries. Maybe this shows that the train is going to run through Europe taking you to these locations.



Adolphe Mouron Cassandre's Style



Here is another classic Cassandre poster this time advertising a ship also used in those days. When you look at the poster it portrays another titanic. It is very big when you compare it to the other boat in front of it. I think it was put there to portray just how big the ship is. The main colours of the poster are the kind you see on an old newspaper. The whole poster seems to be 'tinted' in yellow. The ship seems to be a shape rather than detailed. Every part of the ship has an angle. It mainly looks like one big square.

The use of text here is basic. The 'L'Atlantique' is placed boldly underneath the poster interestingly in the water. This could've been intended because it is advertising travels over the Atlantic to America. A bold use of colours here is to advertise the destination. The main colour of the poster is 'swampy' kind of green, yellow and black. These kinds of colours are displayed all over the poster.



The 'swampy' kind of green and yellow is used here to advertise the location. It isn't displayed boldly using a thin font. It is at the top of the poster but I think the public will notice the 'L'Atlantique'. But the words are spread all over the top so maybe it is noticeable.



Adolphe Mouron Cassandre's Style

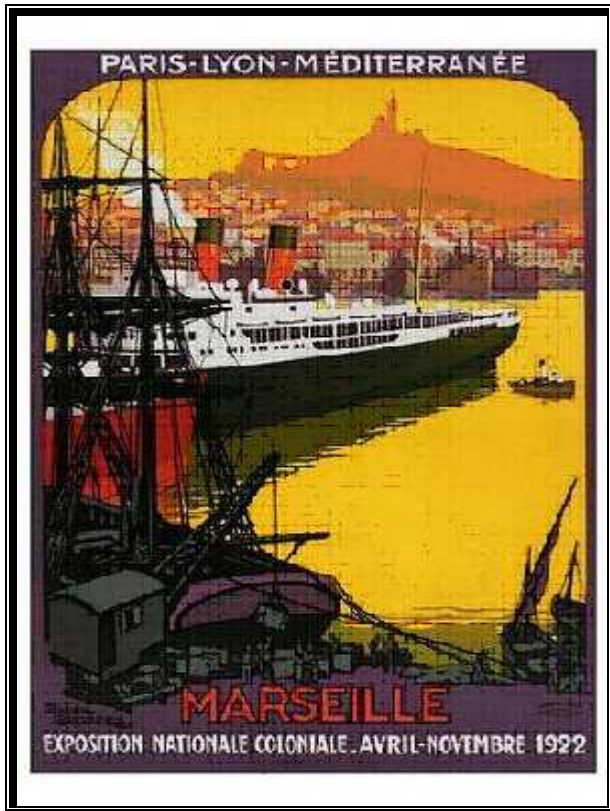


Here is another classic Cassandre poster advertising a ship which looks more modern than the last one. This ship is displayed proudly as the main attraction of the poster. It looks bold, strong and expensive. The main colours of the poster are Black white and blue. Mainly plain colours. The ship seems to be detailed but again mainly shapes. The ship is curved.

The use of text here done very well. The 'Normandie' is again placed boldly underneath the ship to represent the destination of the ship. A bold use of colours is used again to advertise the actual location of another destination. There is another use of text in white but it clashes with the background colour so I fell it wasn't a good decision to use.



Roger Broden's Style



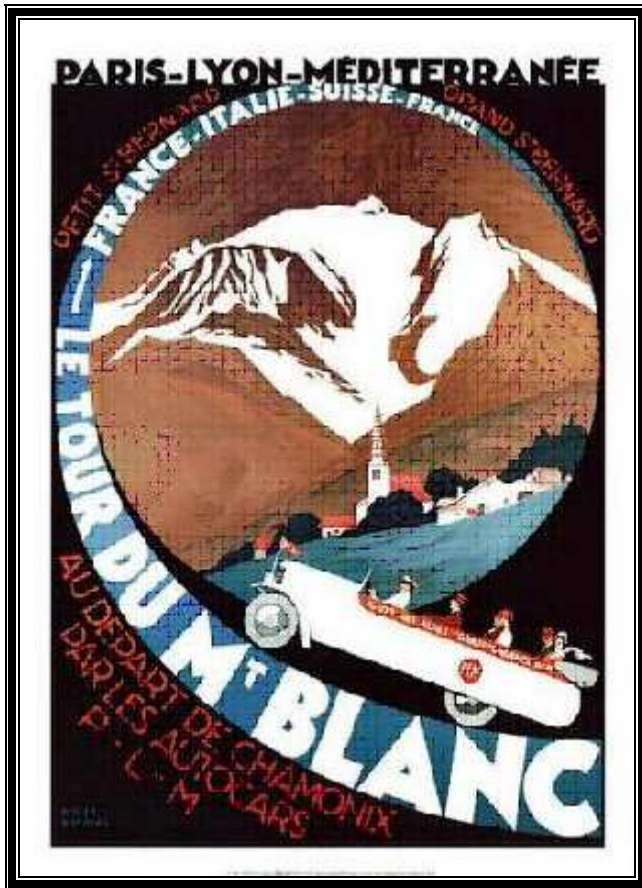
This is poster done by Roger Broden advertising transportation of ships. The design of the poster looks as if it has come straight out of a comic book. Broden's use of flat colours is what makes this assumption. The ship is portrayed as big, bold and proud by the way it is placed in the poster. The main colours of the poster are dark flat black, yellow and purple shades. The poster is done with much detail in most parts such as the shipping yard. But as the poster ventures out into the background, the detail decreases.

The use of text here is basic. The 'Marseille' is underneath the poster in red so it stands out. This could be there to tell the reader where the ship is either docked, or where it is going. Whatever the case a bright use of colours here is to advertise the place. The colour red makes it seem important. Another detail about the ship is displayed in white. I think it is telling the reader how long it is in service (April - November)



The location of the ship, I'm guessing, is what is displayed here. It is placed at the top of the poster as if it is the title. The white used stands out on the purple so his use of colour here and the rest of the poster are good.

Robert Broden's Style



The use of text here is done very well. It is looped and the way the car is travelling on it, it looks like a rollercoaster ride. The white bold text on the blue background makes it stand out very well. The text also shows the names of different countries and the way it spirals makes it seem like there is no end to the journey. Details about the journeys displayed in red also stand out well on the black background.

Here is another poster by Roger Broden. This is definitely better than the one I just analysed. It is done in such a way it stands out from the other poster. What the poster is advertising is cars you can hire to visit tourist attractions. The car on display here seems to be travelling towards the scenery but on the text instead of a road. The background is of a town and mountains. This portrays peaceful scenery. The perfectly placed white used on the mountain makes it look 3d.

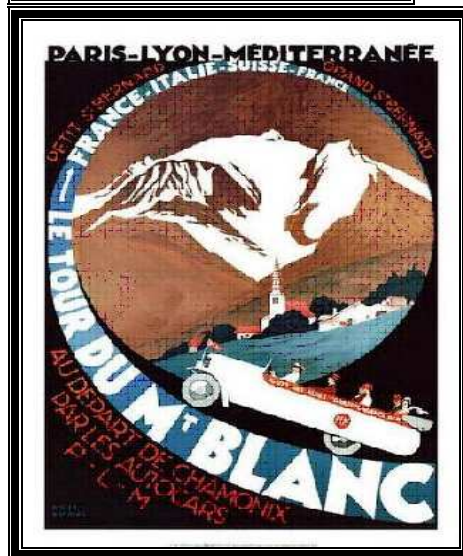
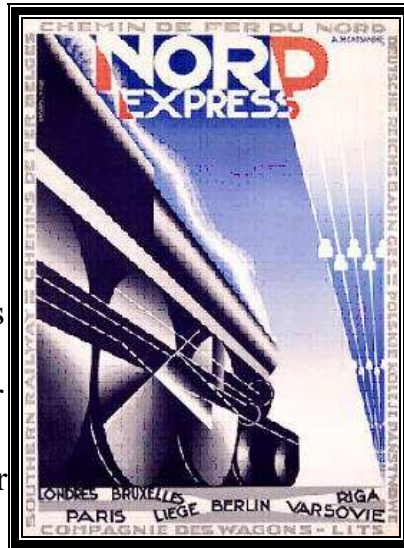
Alexander Rodchenko Style



Here is a rather unique Russian poster which has nothing to do with transport. I put his here to analyze because it reflects the constructivist movement. The poster portrays a woman wearing black high heels with the soviet union icon on the sole. The poster isn't done with much detail anywhere. It is just basic shapes and flat colours

The Comparisons

Cassandre uses various shades of colours rather than the flat colours used by the other artists. He also uses more style with the lettering. Broden and Rodchenko used flat bold lettering whereas Cassandre mixed a colour which, to me, was creative and different. His drawing style is also unorthodox using basic shapes to create his posters main images like the train (left) or ships. The different shades of colouring for the background and the train make this poster interesting to look at. It adds another dimension to the poster.



Roger Broden is also creative in his style. On one of his posters he loops the text which I thought was a great touch because, like Cassandre's poster, it is unique. He knows how to use colours well adding a third dimension to the mountains using white in the right places. He also uses orange and yellow well to create a sunset like feel to this poster. Compared to Rodchenko and Cassandre he uses colours to add realistic and interactive feel to his work. His drawing skills are second to Cassandre however he uses great detail on one of his posters.

The Comparisons



I don't want to seem too negative about Rodchenko's work but in comparison to Broden and Cassandre his work isn't up to the standards. I'm sure what the poster represents does so to the fullest but it doesn't represent some of the life like paintings done by other Russian artists. His work is simple, unimaginative and lacks detail. It doesn't seem like it took very long to do. Again I'm sure this is for a reason, one that I am not sure of but in comparison to the others it isn't very good. The flat colours used aren't used as well as Broden and the drawing isn't as detailed as Cassandre.

After analyzing the select artists and comparing their styles to each other, I have decided to implement Cassandre's style into my work. I feel that his style better suits my style of drawing. I prefer to be creative with my work with the use of colours and shapes just like Cassandre does. His work is the one that most appealed to me. By reading my comments on his work you can see that I favoured him the most. His work was just as creative as I can be. It may look very simple but it is very effective and presentable.


Research

To help further my knowledge about the type of transport that existed in the 1920's I visited the Transport museum. It had lots of models of various transport such as trains, trams and busses. There were also some posters showing the various types of advertisements that existed in those days.

The following pictures show what I came across in the museum:

The Bullet Train

Since I decided to do a poster in the bullet train I had to find some sort of information on it. All I knew about the train was that it was really fast and the shape of the train had a point at the front. This wasn't enough information so I used the internet and it gave me a better perspective of what this train is all about.

Top Commercial Speed	Variable: see below
Speed Record	443 km/h or 277mph
Best average speed	262km/h or 164mph
	

Japan was one of the first countries to realise the problems of the car. With very dense city centres such as Tokyo and being such a densely populated country it was realised the motor car was not the way forward. The Bullet train could be thought of as the world's first high speed train. Services started in 1964 with speeds at 210km/h or 131mph, the fastest trains went at the time, and many countries (including the USA) still have no trains running at this speed. At the time the concept of "high speed" wasn't really established as it is now. Indeed many say it was the success of the bullet train which led to Europe taking interest in making trains go fast. Since then the trains have been going faster and faster.

Speeds Today

Along the Tokaido line series 300 trains operate at a top speed of 270km/h or 168mph (since 1992).

Along the Sanyo line series 500 trains operate at a top speed of 300km/h or 186mph (since 1997).

Along the Tohoku line series 200 E2 + E3 trains operate at 275km/h or 170mph (since 1997), the rest at 240km/h or 150mph (since 1988).

Along the Joetsu line series 200 "F9x" sets operate at 275km/h or 170mph (since 1990).

Along the Hokuriku line E2 trains operate at 260km/h or 162mph (since 1997).

The Bullet Train

I also took the liberty of finding some images of the bullet train at different angles. This was mainly done for the benefit of my poster. I will use some of these images to design my poster.



Initial Ideas

Here are a few ideas I have done to get an idea of how my poster will look. They are just pictures of trains old and new. I have positioned them at angles I may incorporate in to my final designs. I have done two sketches of trains and on sketch of and actual poster influenced by Cassandre. This poster will probably prove to be the blueprint of my final design because it has many of the features I plan to implement into my design.

Evaluation

When it came to designing my poster, the brief said that I had to research other artist's styles to incorporate into my final design. I didn't see the point of this because if we were going to advertise modern day transport, why should it look as if it were created in the 1920's. But after doing the research I was glad I put the time into looking at the different artist designs because it allowed me to see their perspectives and roles in transport advertising.

I looked at three artists starting with Cassandre. I saw his ship posters and thought they were very well done. But it was when I saw his poster of the train that I knew it would be his style I would use. His creativity and use of basic shapes to create the train is what drew me to his work. It unlocked many ideas in my head that I thought I could never think of. Also the little diagram of the train track was an excellent touch.

I'm sure you could see the how bias I was towards Cassandre when I compared all three of the artists styles. Broden also had a very good idea with his use of the looped text which the car traveled on. I thought the way it looped with the picture of the town in the middle was a nice touch. Also the text of the different locations gradually getting smaller in the loop gave you the idea that the possibility of the locations didn't end. However, the use of flat colours (although used well) didn't appeal to me and the direction I wanted the poster to go.

I was very bitter towards the Russian artist Rodchenko. I was very optimistic towards looking up a poster from a Russian because I have seen posters done in that time during G.C.S.E. History. The people in the posters looked almost life like. I could've sworn they were photographs rather than paintings but the caption proved me wrong. I couldn't find any posters of transport he had done and thus settled for the poster you see in this book. As you can see the poster seemed very unimaginative but I did sate that this could've been done for a reason. Maybe it was a propaganda poster to emphasize a point. But once I saw this poster, I didn't take me long to decide that Rodchenko's style wasn't going to be used in my poster.

Evaluation – The Making of the Poster

Once I had settled on what style I was going to use I decided I was going to advertise a train. It couldn't be any ordinary train for advertising sake. So I decided to advertise the fastest train in the world – The Bullet Train. I decided to look up the bullet train on the internet to see; what it looked like, any special features such as its speed, and to see if I could advertise this as a poster.

Once that part was done, I decided to visit the London Transport museum to get a first hand look at how transport looked and was advertised. Equipped with my camera I took what I thought were the necessary pictures to aid me in my designs. They mainly consisted of models of busses, trains, trams and carriages.

Once this was done I decided to jot down some initial ideas of how my poster was going to look. I drew mainly trains since it was what I was going to advertise. I drew old and new ones for a better perspective. Once that was done I decided to do a rough sketch of a poster including the bullet train. You can see clearly it is influenced by the creative style of Cassandre's 'Nord Express' poster using the boarder and the little diagram. Now that was done it was time to create my poster.

I felt like the initial poster I had done was ok. It was just an experiment of using Cassandre's style into a poster. At the back of my mind I knew my eventual poster would look like similar. What I had to do was make sure there wasn't much detail in terms of writing on the poster. Facts about this train couldn't cover the entire poster no matter how fascinating it was. The words on the poster had to be short and to the point.

So I thought to myself what type of advertisement will be short, to the point and also leave the person looking at the poster optimistic about this form of transport. So I decided to make it into a little preview poster advertising the Bullet train's arrival to London. So as you can see the main information of the poster was 'The Bullet Train' and '2005' at the bottom. I hoped that this would get the viewer excited enough.

Evaluation – The Making of the Poster (Cont.)

I also decided to add a border to my poster. Just like Cassandre he added some details to the boarder which surrounded it. This was very clever because it allow the designer to add the little extras about the form of transport creatively. Instead of it crowding the centre of the poster, it surrounds it instead.

I obviously had to include a design of the train. The image I drew is used from one of the images I found of the train during my research. It wasn't what expected the 'fastest train in the world' to look like. It looked like a normal train with the exception of the pointy front. I thought that this basic design would take away the angle of what I was trying to advertise – the speed.

Around the edges of the poster you can see I have added some facts about the train i.e. its highest speeds and an example of just how fast this train is. I figure these details will make the viewers optimistic about this train.

The colour scheme is taken form Cassandre but not entirely. I borrowed his idea form the colours used on his text. Where the colours change when the white of the text clashes with the white of the background. I had to implement this idea because I thought it was very well done. The colours are mainly bright ones so it makes the poster stand out.

Cassandre's style was a big help in my final idea. It opened my eyes to advertising and gave me a choice of different aspects to use in my design. Because of this I feel that my poster is effective enough to be used in advertisement.

My Journal

Week 1

- After collecting my brief I decide to look up some 1920 artists. I collect some pictures of their work and get an idea of how posters were done in those days. I also look up the 'Constructivist Movement' since it was what these posters reflect.

Week 2

- I draw a couple of rough sketches of trains. It is this form of transport I will implement into my final design. I also look at the images of trains from these 1920 artists to see how they advertised trains.

Week 3

- I take a trip to the London Transport Museum with my camera in tow. I look at and take photos of the models they have presented there. I also pick up a couple of leaflets of information about the transport system in 1920.

Week 4

- I now begin writing up my essay of 1920 transportation. I begin with the Constructivist movement and also begin analyzing the artist and their styles. After this is done I compare the styles with each other and decide to use Cassandre's style in my poster.

Week 5

- I look at my initial designs and look on the internet for information for the Bullet Train. Once I have all this in front of me I draw my poster.

My Journal

Week 6

- I finish my poster by adding colours and I also begin my evaluation to finish this project.