Exemplar for Internal Achievement Standard

Visual Arts Level 3

This exemplar supports assessment against:

Achievement Standard 91440

**Analyse methods and ideas from established design practice**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	For Excellence, the student needs to critically analyse methods and ideas from established design practice. This involves: • explaining the significance of how and why art works are made, viewed, and valued • explaining complex relationships between selected approaches • placing these relationships within a wider social, political, geographic, or historical context • providing evidence of independent research from a wide range of sources where personal insight, evaluation, and conclusions are presented with supporting arguments. This student has explained stylistic features and contextual influences of two designers, and provided a critical analysis of specific works (page 1). The student then compares similarities and differences between the approaches (page 2). The analysis of the *Olma* poster includes explanations of the visual and symbolic elements of the design (1). Personal insight is demonstrated in the link to '*clean green New Zealand'* (2) and other potential inferences. The student also includes specific reference to wider contexts. For example, the Muller-Brockmann page connects the historical aesthetic ideals or Bramante (3) with the contemporary design values Van Der Rhoe (4). The student then discusses how Swiss typography relates to the socio/political landscape of the time (5). For a more secure Excellence, the student could include a third designer. Although multiple works by each artist are investigated, Explanatory Note 2 states the three artists are recommended. The student could provide more detailed discussion of relationships rather than simply identifying similarities (6) and differences (7). For example, the different production technologies could contribute to stylistic differences between the artists.

JOSEF MÜLLER-BROCKMANN
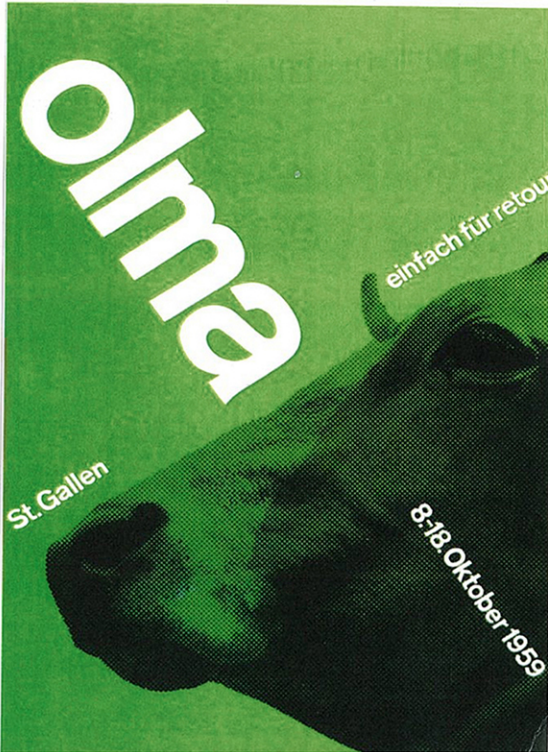
Considered one of the most influential Swiss artists of his era, Josef Müller Brockmann's work can be described as the epiphany of the International Typographic Style. Brockmann was appointed the European design consultant to IBM, and their corporate branding of that era stemmed majorly from the clean cut Swiss design. He was a teacher, designer and writer, and his style is notable for its application of Swiss Style- which emphasizes cleanliness and geometrical structure.

Like many other Swiss designers, he preferred photography over illustration, and with the photographical element, helped him to achieve various three dimensional and spatial components in his artwork. Brockmann was also notable for his typefaces- the most commonly used in his work is the font Akzidenz-Grotesk and other sans-serif fonts.

His style was mainly influenced by Constructivism, Bauhaus, De Stijl and Suprematism- all styles that stemmed from the pre-war period and had a particularly political influence. It could then be said that Brockmann utilized the contextual propaganda forms into commercial and corporate use.

'Olma' means spiritual 'being' in Trukish.
This is illustrated with cow symbolism. Cows are associated with hindu middle eastern religious spheres.
A half tone / screen tone is used for a montage illusionary effect. This creates a modern look.

Christian 'X' shaped compositon with the diagonal words. Text is used at each point with a slight off-diagonal for the 8 – 18 October on the bottom right. But it is aligned to the top of the olma so there is a reason for the alignment. I don't think the x shape is really a religious symbol but rather a geometric structure to create a very stable image. BUT diagonals also provide dynamic movement

Very minimal approach – no additional texture – this gives it a very modern look. Even today it looks quite good considering it is over 50 years old. A minimal style is timeless whereas lots of unique stylistic features will date very quickly.
The heavy bottom filled with the cow head is balanced by the large olma at the top. The lightness of the olma is what first draws your eye. But the detail of the cow head gets your attention after that. The trick and skill of the design is this balancing of different kinds of elements - text/image

Uses limited palette – green white black – shading is dependent on dot pattern. Green is associated with cows and grass – and also environmental issues like 'Clean Green New Zealand". Green also symbolises
• a new state of balance
• feel a need for change or growth
• freedom to pursue new ideas
• protection from fears and anxieties connected with the demands of others

Key to this work is the rennaisance artist Bramante's idea of "A harmony and conchord of all the parts to such an extent that noting can be added or taken away" this means that every single part of the overall design is critical. The letters and words are used as visual elements to balnce the composition. While the idea is very old it has a modern spin with Mies Van Der Rhoe who simply said "Less is more". This differs from the higly elborate and decorative styles that came before. And it also differs from the very grungy styles of today as used by david carson.

Swiss typogrpahy represents the hieght of modernism in desing and society. When we believed that techncology would solve all the world's problems. clean and sharp and universal was good. After the berlin wall fell, and oil started to run out, and global warming became a problem then society lost faith with technology and the corportae world. So the swiss minimalist universla style is slightly less popular. Now the hand made (honest) and indigenous (authentic) styles are becoming popular.

COMPARISON OF THE ART OF GUSTAV KLUSTIS AND JOSEF MÜLLER-BROCKMANN

HISTORICAL CONTEXTS

The most notable difference in historical context between two artists is that of their existing time periods, and therefore the political and economic pressures that framed and served as inspiration for their work.

This is notable in Gustav's art - though considerably experimental in his constructivist propaganda; we see the impact the socialist regimes had on his art. As the post Russian revolutionary years were progressively becoming a dictatorial agenda headed by Josef Stalin, the impacts of the totalitarianism found its way to Klustis' productions. Political constraints meant he had to be very subjective and selective about what he produced- this is seen as Klustis' later works were majorly pro-Stalinist, and had little other content aside from political advertising. The optimism seen in early constructivist art ebbed away, and constructivist artists like him, were pushed into providing for the cult of Stalin's personality.

Unlike Klustis, Josef Müller-Brockmann's era was of the more fortuitous post-war era, where war politics were not withstanding. The federal republic of Switzerland remained during both wars, neutral, and hence did not suffer the ramifications of the war that devastated the international community. At this time, the post-war economy was ripe for the country's taking, as the rest of the countries recuperated socially, and economically- Switzerland thus began to take their industry in stride. Exports and imports increased, with Swiss industry in engineering mechanics and pharmaceuticals growing, and hence developed a path for graphic design to follow and at its forefront was Müller-Brockmann. Without such political restraints as faced by Klustis, Brockmann was capable of creating and pioneering a minimal approach appropriate for corporate branding with the freedom of expression given.

SIMILARITIES

Despite the difference in the time frames, elements of each artist's style can been seen in each other's work. This is because many post-war art periods have been greatly impacted by the DADAist and constructivist art styles during and before the world wars, and thus can also be noted between Brockmann and Klustis' works.

COLOUR SCHEME
Very limited palette- usually containing up to 4 colours that provide adequate complement/highlight to a main colour.

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PHOTOGRAPHY
Use of people/living creatures as focus points.

SYMBOLISM
Varied symbolism dependant on context, in this case the subject advertised.

LINE WORK
Strong use of lines for both division and aesthetic purpose. Appropriated into composition.

GEOMETRY
Strong use of minimal shape (with no ornamentation) for compositional purpose.

COMPOSITION
Poster style compositions, with weight balanced and distributed.

TYPOGRAPHY
Simplified text: typefaces that are minimal and easy to read.

DIFFERENCES

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COLOUR SCHEME
Klustis: Prominent use of reds in limited palette with strong black contrast.
Brockmann: More subtle colour choices, taking softer shades and complimentary colours.

PHOTOGRAPHY
Klustis: Low contrast, black and white stills, sometimes with colour addition. No ornamentation.
Brockmann: Black and white, some texturization, i.e screentone/half tone dot textures.

SYMBOLISM
Klustis: Prevalent Stalinist/community symbolism with use of stars to do with political agenda.
Brockmann: Various, and dependant on advertisement context.

GEOMETRY
Klustis: Use of many 4 sided shapes and structure to provide depth/linear perspectives. As well as line work for compositional placements and division.
Brockmann: Use of circles and minimal use of dimensions and overlaps of shapes.

COMPOSITION
Klustis: General poster style composition with 2/3 layout, or central imagery.
Brockmann: Heavier bottom in composition, balanced out with negative spaces or symmetry in objects.

TYPOGRAPHY
Klustis: Elongated style text- still clean and easy to read but bold and statement like.
Brockmann: Sans-serif clean text and layouts. Flush left or right alignments.

	Grade Boundary: High Merit
2.	For Merit, the student needs to analyse, in depth, methods and ideas from established design practice. This involves: • purposefully identifying key information related to methods and ideas • gathering information from a range of sources • using specific examples to support the student's discussion of particular methods and ideas. This student has explained how the work of Saul Bass differs from typical film poster designs of the time (1). This understanding of a wider context, rather than just the work itself, shows a more in-depth analysis. The inclusion of specific quotes by Saul Bass (2) and David Carson (4) indicate that the information is gained from a range of sources. In both cases the student then explains the meaning of the quote in relation to the designers' work. The relationship between how visual methods are used to communicate ideas is explained in the discussion of Carson's *Hanging at Carmine Street* (5). To reach Excellence, the student could provide more comprehensive analysis of specific artworks by each designer. For example, the key aspects of limited colour, grid structure, and head positions could be explained in the poster for *The Man With Golden Arm* (3). The shift between mechanical and digital production processes could also be discussed in terms of how these affect the design possibilities for each artist. The student could also make more explicit reference to how each artist was influenced by wider social or artistic contexts. For example, the student could explain how grunge music affected the stylistic features of Carson's deconstructivism.

Saul Bass

Saul Bass was a leader in the fields of graphic design and filmmaking – especially in movie posters and motion picture title sequences. Bass' posters changed the whole approach the film industry had to film advertisement, with typically simplified and symbolic ideas to communicate with audiences.

An example of Bass' very altenative thinking was the animated paper cut-out of a heroin addict's arm in is film poster for 'The Man with the Golden Arm'. It sent shockwaves through the film industry, and did not go without controversy from more conservative perspectives – and understandably so as the 50's were teeming with the notion that formalities in the public scene were be invaded by modernism. While he was still alive, there were some film posters made which looked remarkably like that of Bass' earlier work. It was stated by the so-called 'thieves' that they were homage to the work of Bass. This just goes to show the level of influence he had on the film poster industry.

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"My initial thought about what a title can do was to set mood and the prime underlying core of the film's story, to express the story in some metaphorical way. I saw the title as a way of conditioning the audience, so that when the film actually began, viewers would already have an emotional resonance with it." This is my favourite Saul Bass quote. This is because it shows how much of a revolutionary thinker he was. He never really had much inspiration in the way of previous artists, but he did have inspiration for the idea that artworks can have much deeper meaning to just the direct visual aspects. Saul Bass' poster for the film 'Anatomy of a murderer' is one that is constructed by means of cutting paper into shapes, which are very irregular giving the poster a certain roughness also with the whole image in landscape. This is a far cry from what film posters had been before the era of Saul Bass. Usually consisting of dark/bland colours or a snapshot of a scene in the movie, there wasn't much that would grab the attention of the viewer and it certainly didn't give such an in depth connection to the characters or the ideas that were being portrayed as Bass' revolutionary largely symbolic style. I hope that Saul Bass' ideas of construction of words and shapes will rub off onto my work to give it a more rough and true look, as my theme is very connected with authentics and purity.

One of my artist models, David Carson once said: "Don't confuse legibility with communication. Just because something is legible doesn't mean it communicates and, more importantly, doesn't mean it communicates the right thing." By this he means that type/text is saying things to us all the time. Typefaces express a mood and an atmosphere. They give words a certain colouring that is beyond the meaning of the words that are being 'advertised'. **(4)** The ideals set forward by David Carson also connect with the unique style of Oded Ezer, another artist model of mine. Carson talks about the unseen depth of text and the text as being seen as objects rather than single words, whereas Oded takes this into a literal meaning by constructing 3 Dimensional text, which is sometimes unreadable but you still know that it is made from letters. Alongside these two artist models, I looked at Saul Bass who had a saying - "Symbolize and summarize" which I understood to mean, make your design something simple, that has an immediate impact on the viewer, and one of the most crucial aspects to this is typography which is why his input into my work fits in easily with my other artist models.

One of the biggest points of difference between these typographers and graphic designers is the language that they each work with. Carson and Bass, each American born and bred have spent their career advertising in English and are otherwise 'limited' to their audience base in an advertising sense. You could argue that it is the visual aspect of a design that conveys a message, and it is indeed true to Carson's quote at the start of this essay, but to create such work you really do need to have some basic understanding of a specific language to make sense of what you are doing to be able to make that visual connection. Carson's article for the Beach Culture Magazine 'Hanging at Carmine Street' (1991) shows this as the word 'hanging' is doing just that – hanging – and to be able to construct a design in a way that does that you first **(5)** must understand the meaning of the word.

Carson was quoted saying "My environment always influences me". This we now see and understand in more modern/liberal times as the root for artistic inspiration but in the times where David Carson and Saul Bass were in the fledgling stages of their design careers each had a social barrier that they had to overcome to release their potential. The animated paper cutout of a heroin addict's arm in Saul Bass' film poster for 'The Man with the Golden Arm' was a shock to the film industry, and did not go without controversy from more conservative perspective's – and understandably as the 50's were teeming with the notion that formalities in the public scene were be invaded by modernism. While he was still alive, there was some film posters made which looked remarkably like that of Bass' earlier work. It was stated by the so-called 'thieves' that they were homage to the work of Bass, which he flatly denied – this just goes to show the level of influence he had on the film poster industry. The work of David Carson also came into question with the issue of legibility. For one of his more famous magazine articles, which was about the singer Bryan Ferry, he stated that he found the article "Incredibly Boring" and therefore decided to convert the whole text into a font style called 'Zapf Dingbat', which consists of various shapes and codes that replace specific letters. It was clear that this was a questionable thing to do, but as it has turned out, it has gone down in history as one of the more famous magazine double-page spreads ever created!

	Grade Boundary: Low Merit
3.	For Merit, the student needs to analyse, in depth, methods and ideas from established design practice.

This involves:

- purposefully identifying key information related to methods and ideas
- gathering information from a range of sources
- using specific examples to support the student's discussion of particular methods and ideas.

This student has made connections between influences, methods and ideas. For example, in the discussion of Peony Yip, the artist's Hong Kong upbringing is linked to Helmo's *Fashion Animals*, youth culture energy and Asian astrological identity (1).

Depth of analysis is demonstrated through clear connection between stylistic features and the communicative intention of the work (2). This is further supported by making links between the Wisniewski's work and methods and ideas of a wider artistic context (4) (6).

Appropriate research sources are revealed in the use of specific quotes (5).

For a more secure Merit, the student could provide a more sustained discussion of the methods and ideas of specific art works. This may include the detailed explanation of composition, space, technical procedures and visual metaphor. For example, in the landscape/man image (3), Matt Wisniewshi may be implying an environmental message.

The student could also more fully explore the theme of metamorphosis in terms of technical and communicative purposes. Consideration of the different approaches between the identified designers, and how these relate to artists outside the field of design, may provide more in-depth understanding. |

3.1 - Art Design Essay

In this essay I will discuss the contrasts, methods and ideas, influences and the biography between three artists. The three artist models are Peony Yip, Matt Wisniewski and Stina Persson. These artists all have different techniques and styles that they incorporate in their art. They all use techniques such as colour, composition, imagery, constructed elements, text and message.

Peony Yip is an artist/illustrator who expresses her true passion and emotions through her art. She was born and raised in Hong Kong and is born on June 11, 1981. Her obsession with animals could relate to the Chinese horoscope. Peony got most of her influence from Helmo's Fashion Animals. Peony uses the concept from Helmo, and how he morphs humans in to people.

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Peony drew light black characters who sort of morph into red animals. Her minimalist portraits of young women, rendered in pencil with animals in red, are fresh and are reflecting the wild nature of youthful souls. She aims to explore the relationship between human, animal and nature. The constant themes Peony Yip uses would be the theme of animals morphing in to humans because animals can help portray the idea of nature in her art.

Another theme she uses would be her theme of black and blue bruises. Peony Yip has a collection of works titled 'Brutal Honesty" which features people that seem to be victims of excessive violence. Peony Yip illustrates these pictures by using pencils to define her subjects/themes and watercolour to depict the bruises and injuries. Peony uses colour, composition, imagery and constructed elements to help portray her themes.

Her use of colour creates a dominant image that keeps your eyes looking at the image. She uses red in her morphing collection to show the humans (black pencil) morphing in to animals. With her composition she tends to place her work in the centre of a page, she lets the negative space create a type of border around her work that helps with her composition.

Her work is not tightly packed which gives her viewers more of a vocal point and doesn't lead their eyes off the painting. Peony Yip likes using original illustration which is a major part of the imagery in her works.

She uses pencil and watercolour to create her style in her designs. Peony Yip can relate her 'Brutal Honesty' collection with society because of the way she has shown abuse. She uses watercolour to make the bruises stand out, this then forms a link with the viewer and makes them think about abuse in society.

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Matt Wisniewski is a web developer and collage artist based in Brooklyn, New York, United States of America. Matt uses a mix of fashion, beauty and the natural world. He combines high fashion photography and portraiture with collage. He uses Tumblr to source his images. When creating his work he first chooses a portrait to work with, he then try's various quick combinations of textures until something catches his eye. In Matts's collection 'Five minutes to Live' he depicts natural elements such as grainy texture of soil and the salty flow of ocean water which add visual effects to his work. A lot of Matt Wisniewski influence comes from Dany Peschl's Disturbation and Ben Sandler's Coincidence. These influences have created a great impact on Matts design work.

With Matt's use of colour you can see his detail and his extreme use of textures to create his designs. His composition leaves a lot of negative space around his work. This creates a border around his work. He usually places his work in the centre of the page, leaving a lot of space, so they aren't all tightly packed together. This then creates a focal point for the viewer to observe. Matt uses a lot of imagery in his work for example he uses digital processing, he uses effects and filters to create a certain texture in his design. He also uses original illustration to create his work. He uses a mix of photographs and collage to add his own twist. Matts work contains no text just images. A major theme in all of his work seems to be nature. This links with every piece of his work. There is no political or social link with his work, he creates what he likes not what society likes.

People often try to read meaning into his work but matt denies any political agenda – he just wants to "create something new". When asked if he is trying to raise environmental issues Matt said; *Not at all, I just enjoy the beauty of nature.* It could be argued that this reveals he celebrates nature as an issue in his art.

His works are similar to the photographer Jerry Uelsmann in the intermingling of the human body and the natural world. Both artists relate back to surrealist metamorphism nightmares.

Jerry Uelsmann   Rene Magritte

	Grade Boundary: High Achieved
4.	For Achieved, the student needs to analyse methods and ideas from established design practice. This involves: - identifying, describing, and examining features of art works - identifying information related to methods and ideas - explaining how and why art works are made, viewed, and valued - distinguishing similarities and differences between approaches to making art - research into the established practice of at least three artists from at least two sources. This student has made explicit connections between the visual elements used and the specific message (1). The value of Nitsche's contribution to design is identified in how the designer's stylistic innovations are viewed and valued (2). A wider social context is also explained in how Nitsche's designs promoted nuclear power (3). The casual relationship between visual methods and a specific message is illustrated in the discussion of Newlyn's *Humane Society* logo (5). The student then points out a potential stylistic influence (6), which indicates consideration of a wider artistic context. To reach Merit, the student could provide more complete discussions of specific designs. For example, they could explain the reasoning of sans serif for *The Humane Society* logo and the use of bold for *Humane* (4). The student could also provide a more detailed explanation of how Matisse's simplicity and positive/negative relationships (6) have influenced Newlyn's designs. A comparative discussion could enable the student to show the in-depth analysis required for Merit. For example, the student could explain how the different political message of each design is reflected on the stylistic features.

Design 3.1 Research
ERIK NITSCHE

Nitsche was a Swiss-born American graphic designer who mainly worked in the 1950s and 1960s. Nitsche was originally trained as an illustrator and decided to move to the Hollywood to pursue opportunities in different media such as advertising and film. Nitsche was renowned for being very private and averse to talking to the media about his works, as he believed his work should speak for itself.

The work seen above was commissioned by General Dynamics and is usually seen accompanied by the slogan 'Atoms For Peace'. This work remains one of Nitsche's more famous works as it was designed to fit in with General Dynamic's controversial atomic-powered submarine project. The poster's slogan was translated in to several languages and released around the world.

The work usually seen in a portrait orientation depicts the atomic symbol at the top of the page with a multi-coloured spire reaching towards it. The several different colours and shapes were designed to represent innovation and integration to help people become accustomed to the idea of nuclear power. At a time when most people still viewed it as a weapon. Nitsche created this piece initially by hand drawing it and then using the design tools of the time to add colour and ensure the lines were precise.

(1)

Nitsche adopted an unfaltering ultra-modern aesthetic throughout his works with sharp lines and vivid colours always featuring prominently. He also often incorporated engineering practices in his works, including examples of hydraulics, sound waves and aerodynamics. His work remains valued by the design world as it uses conventions that were revolutionary at the time and showed colour and line techniques beyond the times. Nitsche's works are still valued due to their remarkably modern aesthetics. They also show a different and more artful approach to the marketing for a mundane subject like engineering.

(2)

The work is important historically as it shows a time when companies were trying to humanize the idea of nuclear power and make it easier to swallow as an everyday alternative. The subject remains taboo to this day but Nitsche's works remain the most important to the early days of nuclear power and trying to convince the public about it.

(3)

MILES NEWLYN

Newlyn started his professional foray into design after completing an art degree in London in the 90s. After creating typefaces for a number of years he diverted his attention to corporate logo design.

1 - The work seen above is Newlyn's design for high-end audio company **Bang & Olufsen's** reimagining only four years ago. The company approached Newlyn as their sales were suffering through the economic downturn. They asked him to create a simple design for their new sub-brand B&O Play that was designed to appeal to the younger market. Newlyn responded with this simple brand modeled of the crafted aluminum used in B&O's products, which is simple, recognizable and modern.

Newlyn ended with this logo after experimenting a lot with different logos based on Bang & Olufsen products styling cues. This logo is valued by the modern audience as it features modern lines and colours but also features a retro art-deco font which will always be in style. The use of this font is reminiscent of an audio product of yesteryear.

2- **Unilever**, the Anglo Dutch company with a portfolio of well-known brands within nutrition, hygiene, and personal care. The logo consists of twenty six icons intricately woven together to form a U, replacing the old logo that had been used since 1970.

Here the solution tries to link the existing branding of the company with contemporary ideas. All the different icons relate to the different activities of the company – by having them work together than effect communicates the idea of uniformity (of quality) and diversity (of service). The clean edges, simple forms, and blue/white colouring all give the effect of precision and hygiene.

3 –**The Humane Society of the United States** (HSUS) logo consist of a great use of positive and negative space. To fit all the animals into a map of the United State must have taken some time to work out. The name of the organization is bold, clean, clear, and larger. It jumps out at you. While the words "of the United States" smaller and not bold, they become less important, but the art of the logo is the map of the United States make the text less necessary. This logo causes us to think of all the animals affected.

The cut out shapes are similar to those of Henri Matisse.

Matisse cut out

	Grade Boundary: Low Achieved
5.	For Achieved, the student needs to analyse methods and ideas from established design practice. This involves: • identifying, describing, and examining features of art works • identifying information related to methods and ideas • explaining how and why art works are made, viewed, and valued • distinguishing similarities and differences between approaches to making art • research into the established practice of at least three artists from at least two sources. This student has described how particular design features are used to communicate specific messages, for example how the use of particular colour, font selection and graphic image create a sense of traditional values in the *Traditions Home* logo (2). The student includes information about the design philosophy and procedural methods of *Fernandez Design* (3). This excerpt shows research from an appropriate source and makes reference to how the artworks are made, viewed and valued. For a more secure Achieved, the student could expand upon the discussion of particular designs. For example, the *Marlen* logo analysis (1) could include references to the implied patriotism of the colour selection and hygiene inference of the open white spaces. The student could also explore the wider context of historical logo design or how the identified logos are modified for different uses. This would provide an opportunity for the comparative discussions that provide insight into how art works are made and viewed.

Gardner design is a company based in Kansas in the USA. The Gardner process for crafting world-class identities — At Gardner Design they pride themselves in thinking about things that others don't. They believe the difference between good identity and a great one lies in the details. They go to great lengths to ensure that no stone is ever left unturned and the client's specifications are fulfilled.

They begin each project by immersing themselves in exhaustive research, looking to uncover the brand attributes and reference points that will arm their team with the information needed to find the absolute best expression of the brand. And with a team of artists working on a project – each with their own individual style and influences – they view every identity through countless visual combinations and multiple perspectives. As well, they created the logo lounge trend report produced and published internationally each spring

The work represented is just a sampling of the type can only come through a creative process that's driven by an intense attention to detail.

MARLEN - This masthead has used limited colour which is common in most of the mastheads on this page. This is because the designer doesn't want to detract from the actual design of the masthead. **Marlen** is an international food processing manufacturer. The 'M' symbolises organic elements in the curving lines, and the processing (conveyor belt) aspect in the ribbon effect which flows up and down the m strokes. The clean sans serif letters underneath are very open honest strong and reliable in terms of the font selection, colour, and kerning.

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TRADITIONS – This logo is for a furniture and home fittings company. The black and white, traditional serif font, colonial style building, and est1984 all contribute to the effect of a 'old school' traditional values store. The customer instantly knows that the products in this shop will be early twentieth century 'farmhouse colonial' style. The traditional focus implies high quality, heirloom furniture. The mansion building subtly implies this is for successful, wealthy discerning customers.

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Fernandez design is a company based out of Houston Texas in the USA his designs start with drawn concepts and then they get converted to the digital stage. Good solutions start with good ideas. That's why **our** approach begins with a pencil and paper before it comes to life on the computer. It's a process that involves the client each step of the way. **We know** you have a story to tell it is our job to carry that message into a solution. Fernandez design is a specialised graphic design studio with a focus on logo design iconography and illustration. Established by Carlos Fernandez in 2000 the studio has been retained by nationally recognised advertising agencies design firms and direct clients for a wide variety of projects.

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The 'Briar Chapel' design uses font selection, placement and simple graphic images to communicate a lot of information about the business. The FONT has serifs which imply a traditional aspect while the curving arc is both traditional and a little halo like or could be the sun passing overhead. This all means trustworthiness. The very simple cottagey type drawing is friendly and looks charming and old world. This give the impression that the chapel is a nice, no fuss place to go – specially for a simple happy wedding.

	Grade Boundary: High Not Achieved
6.	For Achieved, the student needs to analyse methods and ideas from established painting practice.

This involves:

- identifying, describing, and examining features of art works
- identifying information related to methods and ideas
- explaining how and why art works are made, viewed, and valued
- distinguishing similarities and differences between approaches to making art
- research into the established practice of at least three artists from at least two sources.

This student has made some appropriate comment about the relationship between visual features and the communicative purpose of art works, for example the layering of colour to create a 'grungy' effect appropriate to a surfing culture market (4).

The student makes a stylistic connection between the paper cut-outs of Matisse, Saul Bass and the contemporary *Catch Me If You Can* poster (2). This shows some understanding of how art works influence each other.

The biographical information presented at the beginning of each page (1) (3) indicates that appropriate research sources have been identified.

To reach Achieved, the student could more fully identify the stylistic features of each art work. This may include a discussion of colour, layout, typography, and production processes. The student could also explain how the outcome relates to the design context, specific brief and target audience.

The styles of Saul Bass and David Carson are very different. The student could explain how and why these artists differ in relation to production processes and social, historical and artistic contexts. This could provide the analysis required for Achieved at Level 3. |

Saul Bass

Saul's work

Saul Bass born May 8, 1920 – April 25, 1996 was a graphic designer and filmmaker, best known for his design of film posters and motion picture title sequences. During his 40-year career Bass worked for some of Hollywood's greatest filmmakers. Bass designed some of the most iconic corporate logos in North America, including the AT&T "bell" logo in 1969, as well as AT&T's "globe" logo in 1983 after the breakup of the Bell System. He also designed Continental Airlines' 1968 "jetstream" logo and United Airlines' 1974 "tulip" logo which became some of the most recognized airline industry logos of the era.

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Saul Bass designs are influenced by henri matisse cut-outs and the bauhaus minimalism and geometicism of the 20's and 30's. The "Man with the golden arm" poster is very different from those of the time in that it doesn't have a picture from the film or of the main actors. The leonardo decaprio film 'Catch me if you can" used Saul's style to get a 50's feel

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David Carson

David's work

David Carson was born September 8, 1954 is an American graphic designer. He is best known for his innovative magazine design, and use of experimental typography. He was the art director for the magazine Ray Gun. Carson was perhaps the most influential graphic designer of the 1990s with his widely imitated "grunge typography" style. Carson recently has been involved with design in the quicksilver brand and his work has use of handwritten text, layering, and image distortion.

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David's influences include the environment around him. Surf culture is strongly used throughout his work. Carson uses the approach of image distortion by layering text and colors on images he is able to do this by using Photoshop, he does this to give his work a unique grungy style which Carson is known for.

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