How to design a poster

A poster is a piece of paper or board mounted on a wall or other vertical surface designed to either attract the attention of groups of people to specific information, or to persuade people to think or act in a particular way. They usually include text, images and/or other graphic elements, but they can be either entirely graphical or entirely based on text. As posters are primarily a visual medium they are useful to communicate with people who are illiterate or who do not speak the native language. They are also quick way to communicate headline messages.

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This booklet gives general guidance about how to go about designing an effective poster, with particular reference to project posters.

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Introduction
Posters are intended to inform or to persuade using primarily visual methods. Communicating in this way is different from communicating using only written text or speech and requires a different approach from writing reports or giving presentations. However, as with other forms of communication it is important to consider your audience.

Your audience
As a poster is all about communication, you will need to think about the group of people you are trying to communicate with at all stages of production. Keep your purpose in mind at all times. Are you trying to inform or persuade? Before designing the poster, ask yourself the following questions:

• Who is the poster for?
• What does your audience already know?
• What is your audience interested in?
• Who is the poster by?
• Why is the poster being produced?
• How big is your audience?

Location
Advertisers use billboard posters for mass campaigns designed to attract attention from several metres away. At a conference, however, posters may only need to read from a distance of one or two metres. All the same, A1 or even A0 sizes of paper may be required.

Ask yourself two additional questions:
• Where will the poster be displayed?
• How far away is your audience going to be from the location of the poster?

If you are only aiming at one reader at a time, then an A4 poster may be adequate. A large number of smaller posters (usually known as ‘flyers’) may be more effective in certain circumstances and can be easier to produce and transport.

Elements of poster design
Whilst a poster is primarily a visual medium and should therefore have visual impact, care should also be taken over the content which should be written in an appropriate style and laid out in a hierarchy of importance.

So the three aspects of design that work together to make a good poster are its content, its layout and its visual impact.

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<th>A sizes</th>
<th>Millimetres</th>
<th>Inches</th>
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<tbody>
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<td>841 x 1189</td>
<td>33.1 x 46.8</td>
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<tr>
<td>A1</td>
<td>594 x 841</td>
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<td>A2</td>
<td>420 x 594</td>
<td>16.5 x 23.4</td>
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<td>297 x 420</td>
<td>11.7 x 16.5</td>
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<tr>
<td>A4</td>
<td>210 x 297</td>
<td>8.3 x 11.7</td>
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<td>A5</td>
<td>148 x 210</td>
<td>5.8 x 8.3</td>
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<tr>
<td>A6</td>
<td>105 x 148</td>
<td>4.1 x 5.8</td>
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Poster production steps
To make designing a poster less intimidating for those who are not familiar with the process, it is helpful to break the task down into a series of production steps as follows:

1. Planning the message (content)
2. Visualising the message (layout)
3. Finding the right imagery (visual) and:
4. Testing the draft
5. Revising and finalising

Step 1: Planning the message
However good a visual image may be, it will be of no use for a poster if it does not effectively communicate an aspect of the intended message. The message may be a simple slogan to encourage people to wash their hands or a summary of a complex project. To ensure that the content is clear but concise, the author should identify and review information creating a hierarchy of points and themes. This is a difficult skill as the usual temptation is to add more than less content, but this can reduce the impact of the poster.

Step 2: Visualising the message
Posters, like presentations and reports, need to tell a story, albeit a very short one. The layout is the bridge between the content and the imagery. It determines how viewers are going to see the final design and encourages them to follow a route through the information. People tend to make up their minds about a poster in an instant. Unless it immediately engages them, they will not look at it in detail. Once their attention has been attracted, it needs to be sustained.

The layout of the poster is therefore critical. Essentially, a layout is the combination of appropriate levels of text, images and graphics and a colour theme that draws these elements together.

Posters are all around us. Before you start to design your poster, reflect on the huge variety of approaches to poster design you notice. Be critical and keep a mental note of any aspect of a poster that catches your eye.

Then consider the following factors to help you visualise your own poster.

**Project posters – questions of content**

- What is the project about?
- Why is it important?
- What occurred?
- What were the results – and the conclusions?
- How can the viewer find out more?
Layout

There are numerous ways in which a poster can be layed out and this will be determined initially by the amount of text. For a project poster, a common pattern is to structure the poster like the page of a book, reading from top right to bottom left.

Columns help the reader follow the text. A balance has to be met between having too many or too few columns. Layouts can work better in portrait (long edge vertical – above) than landscape (long edge horizontal – below). The latter can lead to long lines of text which are more difficult to read.

Adding headings and breaking the text into blocks gives the reader more guidance. Diagrams can be added to provide more information and visual interest. Breaking the text into too many blocks however can make the path through the text less obvious.

It may be that a layout does not require such an obvious structure. In this case, a grid system will still be important to hold the elements together.
All these layouts have a strong structure but are based on variations of text-based layouts. This can lessen their visual impact.

By focusing on the main message, other visual layouts may be suitable, communicating concepts more efficiently than lots of words.

A design can be described as ‘balanced’, having ‘direction’ or ‘rhythm’. Consider alternatives before deciding which you think will be most suitable given the text and images you need to include.

**Expertise**

Graphic designers have experience and skills that go far beyond the scope of this booklet but the issues mentioned will enable the reader to discuss the content with the designer and raise awareness of some of the basic aspects of design. This gives the designer a good idea of what is required and he or she can produce the final artwork.

**Text**

With care, text can be used as part of the visual message. Different fonts will change the character and mood of the message. There is a wide variety of fonts to use, but it is better to use only one or two different fonts and to use standard typefaces such as Arial, Helvetica or Swiss, for example, as these are easy to read. These are termed ‘sans serif’ fonts. Emphasis can be added by using bold or italic text.

People need to be able to read the poster, from a distance. Here are recommended minimum font sizes for typical sizes of paper.

- For A4 use a minimum of 12 pt
- For A3 use a minimum of 16 pt
- For A2 use a minimum of 24 pt
- For A1 use a minimum of 34 pt

Text can also be used as a visual image, with words taking the shape of an object. This is a good way of attracting attention and getting a message across quickly, but does require good graphical skills.
Images and graphics
As a visual medium, posters can include a wide range of images, photos, illustrations, diagrams, graphs or drawings to provide or support the message. Finding the right image is an important step in the process. (See step 3 below.)

Colour
Like text, lots of different colours on a poster can distract from your message rather than enhance it. A colour scheme should reflect the message or be used to draw the viewer in to take a closer look. Use colour for visual impact too.

Often, ‘less is more’! Have this in mind when planning a colour scheme.

Step 3: Finding the right imagery
The viewer needs to be able to understand the visual imagery you use on your poster. Even something as simple as a cross (✗) or a tick (✔) can be misunderstood. For example a ✗ may mean ‘wrong’ when used to mark coursework, but means ‘right’ when it is used to select a candidate on an election ballot paper.

Details can be misunderstood if the audience does not share the same ‘visual language’, as you or your designer. For example, engineering drawings have a language all of their own that non-engineers may not understand.

Images of people, particularly faces are always engaging. Using images of people

### Purposes of pictures

**Decoration** ~ simply to offer relief from the visual tedium of prose!

**Amusement** ~ to touch on the lighter side of the subject.

**Expression** ~ to convey an emotion or stimulate feelings about the subject.

**Persuasion** ~ to encourage viewer towards a change in practice or behaviour.

**Illustration** ~ superior form of decoration – where the picture enriches understanding of the text but is not strictly necessary to it.

**Description** ~ to show what something looks like ~ in a way words alone could not do.

**Explanation** ~ to show not just what something looks like but also how it works or how to operate it.

**Simplification** ~ to ‘edit’ reality by cutting out aspects that would confuse or distract the viewer.

**Quantification** ~ to represent different numbers and quantities with lines or areas of different sizes in graphs or charts.

**Problem-posing** ~ to act as a focus of questions, encouraging analysis and investigation.

Adapted from Rowntree, 1994.
with physical features similar to the people you are aiming your message at is more likely to engage them as they will see that the message is meant for people like them. Consider the age group of your audience and the style of clothing people wear, for example.

**Step 4: Testing a draft**
A poster is all about communicating a message. You or your designer will need to check with a sample of your audience to ensure that the message is being understood. Usually suggestions are invaluable to help you refine and refocus your message.

**Step 5: Revising and finalising**
When you receive feedback, try not to be too defensive about your original design, even if you think it is right as it is. Focus on comments that most members of the sample group make. You may need to reconsider other alternative options. Design can also be subjective, however, so not everyone will necessarily agree with you or others whose opinions you have sought.

**Summary**
Designing a poster requires a range of skills, as content, layout and visual aspects all contribute to your message having an impact on your viewers. Keeping the message and the visual aspects simple is often the route to success. A simple rule is to plan, do and review.

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**Reference**

**Design tools**
Whilst there are various computer programs that can be used to design a poster, it is often easier to make early drafts using large sheets of paper, pens, pencils, crayons, scissors, glue, pictures cut out of magazines that can be moved around.

It can take time to become proficient with design software so spend time on developing a good clear message rather than learning to use a complex program.

**White space**
Having too much information on the poster can make it confusing. Blank areas around an image or text can provide more emphasis than text forced into a tight space.
Some examples

Ventilated, improved pit latrines (VIP latrines)

Solid materials such as newspaper, corn cobs, leaves, sticks or stones used for anal cleansing are not suitable for use with pour-flush toilets as the water seal is likely to become blocked or broken. However, the addition of a vent pipe to a simple pit latrine is an alternative way of reducing the nuisance of flies in the cubicle if the cubicle is kept clean. This type of latrine is called a ventilated, improved pit (VIP) latrine. There are a number of designs to suit different situations but they all work in much the same way.

Flies are controlled in a number of ways:
- The top of the ventilation pipe is covered with fly mesh. This prevents flies entering or leaving the pit via the pipe.
- The superstructure is kept dark at all times.
- The ventilation pipe is straight.

The last two factors work together to prevent any flies that may have entered the pit from leaving via the superstructure. Flies tend to migrate towards the light. Any in the pit will only see light at the top of the ventilation pipe since the superstructure is in darkness. They will be drawn towards the top of the pipe but cannot escape because of the fly mesh. They remain there until they die.

For further information visit: http://wedd-knowledge.lboro.ac.uk/

Informative posters. This poster was designed to describe the features of a particular type of latrine. With a short introduction, most of the detail is best shown in the illustration.
Slope Alarms
— Listening for Landslides

• Acoustic slope monitoring system
• Low cost solutions
• CE marked sensors
• High sensitivity
• Award winning
• Robust

• Provides information on slope displacement rates continuously and in real-time
• Proven performance at multiple sites in UK and overseas
• In operation for more than 5 years in a variety of environments

Technical details
• The sensor architecture protected by a UK patent (GB 2467419) is sensitive to small displacements and very slow displacement rates with continued operation at large displacements.
• Low-cost materials are installed in the borehole and the overall cost is lower than current sub-surface deformation monitoring instrumentation such as in-place inclinometers.

Sensor elements are located at ground level for ease of maintenance and reuse. The technology comprises a simple waveguide design, with one sensor able to inform timing of site inspections and trigger manual reading of inclinometer casings.

UK sites
• Nafferton Embankment, Newcastle-Upon-Tyne
• Ruthin & Dwyfryn, Monmouthshire
• Holin Hill, North Yorkshire
• Flat Cliffs, Flay, North Yorkshire
• Scarborough Spa, North Yorkshire
• Toton, Southhampton

International sites
• Peace River, Alberta, Canada
• Grossristling, Austria
• Replay, British Columbia, Canada
• Passo della Morte, Italy

Project posters. This poster was designed as one of a series to be displayed in the School of Civil and Building Engineering laboratories at Loughborough University. There was no need for a contact address due to its location so only the staff responsible for the project are given in the footer. The red colour scheme is suggestive of danger which reflects the nature of the project. This was produced at A1 with a strong title header so that it can be seen from a few metres away.
3D Concrete Printing
A concrete additive manufacturing machine for printing large-scale concrete components

3D Printing
A technology used for printing and forming complex parts into objects.

3D Concrete Printing
A method for printing concrete, enabling rapid construction of complex shapes.

Facade panels
Modern building components that enhance the aesthetic and functional aspects of a building.

3D Printing
A method for 3D printing, allowing for the creation of custom architectural elements.

With this technology, buildings will be able to perform better and at a lower cost.

The performance of the built environment can be improved through the use of 3D printing technology.

Architectural desire for more control over the shape of buildings is on the rise.

Façade panels are expensive to manufacture, but 3D printing allows for more freedom and personalized designs.

The manufacturing process allows designers to have more control over the shape and functionality of the panels.

The unique identity of buildings will be revolutionized through the use of 3D printing technology.

There are many applications for 3D printing, including the ability to create unique components that have uses in various industries.

Linking digital design directly with the physical world allows for the creation of unique and functional objects.

Richard Buswell and Simon Austin

Technicians with extensive experience and knowledge of digital design and architecture.

The analogue workshop houses machinery and hand tools for students to learn and apply concepts by making.

The Light Modelling Laboratory is used to calibrate historic buildings.

The National Trust has commissioned a research project to investigate a new camera-based method for measuring light exposure.

This project is believed to be the first use of the HDR technique to measure the long-term light exposure in historic buildings.

The illumination field derived from HDR imaging across all the wall surfaces seen by the camera.

This technique allows for a more accurate measurement of light exposure.

The Smoking Room, Ickworth House, Bury St. Edmunds

The issue

The focus on sports surfaces for performance and safety.

Why are there different types?

Handpumps have been developed over time to cater to different needs and environments.

Handpumps are found in many rural areas and serve the purpose of providing clean water.

The demonstration handpumps

Handpumps are located at different sites and are used to demonstrate their effectiveness in providing clean water.

Where are they used?

Handpumps are used in areas where water is not easily accessible. They are designed to meet the needs of people in these regions.

Raising water

Handpumps provide water to millions of people as their main source of drinking water. They are typically used for domestic and irrigation purposes.

Why are there different types?

Handpumps vary in size and capacity. Some are designed for domestic use, while others are meant for larger communities.

Where are they used?

Handpumps are used in many rural areas and in some urban areas where water is not easily accessible. They are designed to meet the needs of people in these regions.

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Where are they used?
Top: The human face used in different ways. Below: Wit and simplicity – both attract attention.
Scientific posters: Most scientific posters for presentation at conferences contain too much detailed information which would be better disseminated using flyers. Even so there are ways of presenting deeper levels of information in an appealing way as shown above. If you google ‘academic posters’ and take a look at the images there, however, you will find many examples of poor practice.
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