

2

NEW MASTERS

OF POSTER

DESIGN

VOLUME TWO

JOHN
FOSTER

Full-sized
Color Poster
Included

POSTER DESIGN
FOR THIS CENTURY
AND BEYOND!





NEW MASTERS OF POSTER DESIGN

VOLUME 2 • POSTER DESIGN FOR THIS CENTURY AND BEYOND • JOHN FOSTER



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NEW MASTERS OF POSTER DESIGN: VOLUME 2

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“After the initial advertising function is over (the concert happens, the sale is over, the business is forgotten, the candidate loses), what is it? What does it become? Garbage? Junk? A rare collectible object? A piece of art? A document of a moment in time? What? A poster is a cultural artifact. I, as a poster designer, create cultural artifacts. These objects are pieces of paper with advertising on them that promote a product. They are the truest artform of an industrial marketing culture. A direct link to our everyday lives. Real folk art.”

—Art Chantry

★ INTRODUCTION ★

EVERYONE LOVES YOU (NOW)

When I recount the story of compiling the first volume of *New Masters of Poster Design*, I never fail to expound upon the labor-of-love aspect. As time marches forward, my unfolding of the struggle to actually get it published seems to have taken on an odd twist. When I would speak to gatherings of designers soon after its release, a few nodding and knowing heads would emerge, sure that I was actually on to something in documenting this surge of powerful work that was bubbling under. So much has changed in our visual landscape since that time, but one thing is undeniable: Everyone around the globe has embraced the power of the poster, and we have seen it burst into the design consciousness as the canvas for the most powerful work being done over the past five years. When hundreds emerge in the aftermath of Hurricane Katrina's destruction of New Orleans to take part in something as transformative as the Hurricane Poster Project (a concept so inspirational that it may have brought about my own personal best in the medium), it makes me look silly going around touting the poor, ignored poster of the past.

Describing a phoenix rising, I had no idea how brightly it would eventually burn.

Truth be told, at the time, it was far from the case. Not only did everyone seem skeptical about the revolution I was trumpeting, but most were adamant that a book about posters would be dead on arrival. I was determined to see that this moment in time be captured for historical purposes. However, numerous publishers were clear in their lack of interest in this project.

I was truly ready to give up, and as I had written only one book prior, it looked as if my life as an author was wrapping up as well. I pinned all my hopes on one lingering conversation I had been having with the acquisitions editor at Rockport at the time, Kristin Ellison. Somehow, the folks there seemed to be charmed by my numerous pitches—always circling back to my love of the poster and its impending return to prominence. While they, too, seemed uncertain as to the sales potential, they finally decided to take a chance—a chance on me as much as on the book concept.

It turned out that we were wise to move forward. The poster itself, and the designers who were using it as their main calling card, managed to far surpass even my inflated expectations. Conversations about today's cutting-edge design begin with the poster as a medium, before even considering other areas of practice. The lineup was awe-inspiring: Patent Pending and Aesthetic Apparatus at the height of their gig-poster days; Luba Lukova could do no wrong with her bold political messaging; Spur and Spot taking different paths to incredible promotions for theater productions; cyan and Jewboy layering texture in polar fashions—all of it enthralled. The collection struck a chord with a global audience. It seemed as if I had captured the wave at its initial crest, forever positioned in between these pages.

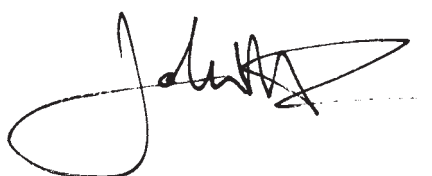
A funny thing happened in the years that followed. It seemed that there hadn't been a wave after all. Rather, the water had risen around us, filled with incredible designers pushing their work to new heights. It felt high enough that I could

lie back and float on its powerful sway. Luckily, the tide would not subside. It just rose and rose until everywhere you looked you were surrounded by poster mavens demanding your attention.

When I discuss with an audience my struggles with the first book, they try to reconcile the current state of affairs with my tales of heartache and woe. How could it be that no publisher had an interest in this book, when it is now printed in several languages and no reputable design program would be caught dead without it in its library? There are books about the poster everywhere—it couldn't have been as trying as you say! It truly had been, but the work surrounded me. Called out to me. Refused to be ignored. I wanted to sit back and congratulate myself on having been right all along. I wanted to have defined the beginning and end of a flashpoint in design history.

Yet, as is often the case, I was only half right. It was obvious that I had captured the beginning, but the end was nowhere in sight.

Where did that leave us? There were so many designers that deserved to be acknowledged as the next wave of greats. The sense of obligation lingered in the back of my mind. Surely, the work itself had started all of this, but I had more than helped it along. The poster no longer needed my cheerleading, but I still needed it for inspiration. We had become forever intertwined. Looking out at the amazing work being done in all corners of the globe, clearly still in the midst of the greatest poster revolution of my generation, there was only one thing for me to do . . .



★ JORGE ALDERETE ★

MEXICO CITY, MEXICO

THE GOOD DOCTOR

Although designer and illustrator Jorge Alderete is a native of Argentina, he now lives in Mexico and is influenced daily by its surroundings. Settling in to open a studio, along with a record label and store/gallery, he has embraced the culture of Mexico's working class as if it were in his family for hundreds of years.

"I absorbed a lot of things from the Mexican culture when I first arrived here—everything related to wrestling (lucha libre), the Día de Los Muertos (the Day of the Dead), the graffiti that is everywhere," he explains. "I like to let myself be influenced by the environment. I'm especially attentive to things around me, and I let them permeate into my work." He takes in all the colorful details around him: "The music, theater, the street, an anonymous painter who made a sign for a food stand, the print announcing a wrestling match on Sunday, the people and their history." All of it swirls about, only to emerge from his graphic mind in bombastic forms.

Alderete laments the lack of a poster scene in Mexico. "There is currently no such movement in Mexico and in Latin America, in general," he says. "There are various individual forces, some more or less visible, but that does not necessarily mean that we belong to some movement."

Taking a cue from wrestling, Alderete is often referred to as "Dr. Alderete," as if he, too, was a masked villain stalking an opponent. His engaging characters have wowed clients all over the globe. One might want to put a headlock on his numerous admirers, though. A steady stream of designers in the United States has built their reputation on mimicking his comic sensibility and imagery, oftentimes far too closely for poster observers like myself.

COMIC BOOKS ON THE WALLS

Spreading his illustrative joys across numerous media, the direct nature of his images, coupled with their heavy graphic contrast, make Alderete's posters striking. When asked what makes them successful, he laughs: "The million-

dollar question! The truth is that I don't think there is only one answer and I always try not to rationalize it too much. What has worked for me is to feel free when I'm making them, have fun doing it, and this somehow comes through to the viewer. I try to make it more a question of feeling, than to rationalize a successful formula. If I did that, I would lose something very important in the moment of making them. It has to do with enjoying what I do, with the ability to surprise myself in doing it."

While his surroundings help form the images he chooses, his line of work is influenced by another arena. "Many of my influences come from comics," he explains. "This was, in many ways, my school—artists like Charles Burns, Gary Panter, Guido Crepax, Serge Clerc, Daniel Torres, Basil Wolverton, just to mention a small few." He also finds a previous purveyor of similar imagery in the works of Mexican Miguel Covarrubias.

It is this comic sensibility in his work that allows him to take on dark themes, such as alien abduction and marauding giant spiders, and still make them playful, without resorting to retro tactics and styles. His work is so self-conscious of its kitsch value that it takes the style to another level entirely, reaching the teenager on the streets as well as the discerning gallery curator.

"What has worked for me is to feel free when I'm making [posters], have fun doing it, and this somehow comes through to the viewer."



BENEFICIO POR

DADDY O GRANDE

AN EVENING WITH
JIMMY LIVINO & THE BASIC CABLE BAND,
LOS STRAITJACKETS & FRIENDS OF DANNY AMIS

JUNE
7TH, 2011
8 PM

CLUB MAYAN
1038 SOUTH HILL STREET
LOS ANGELES, CA 90015











TITLE: El Ataque del Monstruo Verde
CLIENT: Nike
SIZE: 18.1 x 27.6 inches [46 x 70 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 3
APPROVAL: Marketing director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Dr. Alderete

Part of a four-part series, this poster represents how Alderete was able to incorporate his street sensibilities into an ingenious campaign for global giant Nike. "This was done during the World Cup," he explains. "The basic idea was to celebrate the tournament and the teams sponsored by Nike, but to do so without creating a traditional advertisement. They wanted something closer to a guerilla campaign. This allowed me to do something where the Nike logo is barely visible, and the link with comic book characters and soccer teams helped to give the feel of something created by fans, rather than an agency. The entire series was put up in the street like a clandestine campaign, which it was, in a way."



TITLE: Beneficio por Daddy O Grande
CLIENT: Los Straitjackets
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Band manager
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Dr. Alderete

Designers can often feel helpless when someone needs major assistance, but Alderete grabbed an opportunity as quickly as he saw it. "This poster was designed to announce a benefit show for one of the members of the band who was in treatment for cancer," he explains. "He is also a good friend. When the manager called me to do a poster for the show, I proposed to do a limited-edition run of silkscreen posters numbered and signed, in order to sell it and raise more money for my friend. It was a success in raising some much-needed funds. They also used an offset version to announce the show."

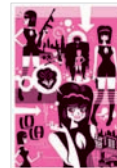


TITLE: Shigeo Fukuda Homage
CLIENT: International Biennale of Poster in Bolivia
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 0
APPROVAL: Organizer
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Dr. Alderete

"The organizers of the Biennale invited seventy-six designers from around the world to pay homage to Shigeo Fukuda, after his recent death," explains Alderete. "I didn't want to imitate or redo one of his famous posters. I decided to do his portrait with some elements of Japanese culture, such as manga aesthetics and the use of the Big Wave as references. I also didn't include any text on the poster," he adds. "I tried to let the image speak for itself."



TITLE: Lola
CLIENT: Lola Films
SIZE: 10.2 x 15.2 inches [40 x 60 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dr. Alderete

Sometimes, your client doesn't even know they need a poster. "Lola Films didn't ask for a poster, they were pretty sure they didn't need it," Alderete explains. "But I was persistent, and when they saw it, they loved it," he adds, laughing. "They ended up using it with their clients as a gift from the company."



TITLE: Radioactiva!
CLIENT: Garabat Gallery
SIZE: 10.2 x 15.2 inches [40 x 60 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Dr. Alderete
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dr. Alderete

"It was my first exhibition in Bilbao, Spain," explains Alderete. "Whenever I told anyone I was going to have a show in Bilbao, the response always was, 'Are you going to show at the Guggenheim?' So I used the giant spider from the artist Louise Bourgeois (which is located at the entrance of the museum) attacking people. Then all the people scream: 'No, I'm not going to the show at the Guggenheim!' " he says with a smile.



TITLE: The Mutants, Boogie de la Muerte
CLIENT: The Mutants
SIZE: 19.7 x 27.6 inches [50 x 70 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 1
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 None

Designing in Mexico for a self-proclaimed "squawk and roller" band in Helsinki, Finland, Alderete can see both the reach of the Internet and the global appeal of his work. He produced a variety of packaging for the group. "The poster was inspired by the Day of the Dead, vampires, and tattoo images. A similar image was used for the cover of the album," he explains. "We ultimately left the poster with minimal information. I trust the power of the image," he adds with a smile.



TITLE: Una Noche Infernal
CLIENT: Lost Acapulco—Foro Alicia
SIZE: 19.7 x 29.5 inches [50 x 75 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Foro Alicia
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Dr. Alderete

The speed and quality of production can influence your design decisions along the way. "They printed a lot of posters in no time; therefore, I had to learn to leave things to chance," explains Alderete. "I tried to design something where the registration was not really that important. I made the color separations by hand, and I printed in letter-size papers, two letter-size papers with black ink. In the corner I put some color reference, like 'red with less magenta than yellow,' and the guys at the print shop scaled it to make the film. There is always a surprise when they deliver, which can be a good way of working."



TITLE: Latino Surf Explosion
CLIENT: Lost Acapulco—Twang Marvels
SIZE: 19.7 x 27.6 inches [50 x 70 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 None

If you trust your designer to communicate your message, you might be surprised at how effective he or she is in doing so. When Alderete designed this poster for his German clients, they said it was illegible, but he was able to convince them to use it anyway, and it paid off. "They told me that the biggest surprise during the tour was learning that some people would go to the shows without knowing anything about the bands," explains Alderete. "When they would ask why they came to see them, the people would say that they loved the poster even though they didn't understand it, and they came to the show."

★ ATELIER POISSON (GIORGIO PESCE) ★

LAUSANNE, SWITZERLAND

TEACH A MAN TO FISH

The first thing one must learn about Giorgio Pesce is his appetite for taking a well-worn concept and turning it on its head. “I have been very impressed and influenced by Tibor Kalman,” Pesce says. “When I met him a couple of times in New York, his comments, and his way of using design as a political discourse (in the general sense), became an ethical discipline for me.” Soon after, Pesce returned to Switzerland, dedicated to not only opening his own studio, but doing so in a manner that allowed him to execute his work with a clear vision for each piece. The results have been deceptively simple at times, but often funny and playful, and terribly, terribly smart.

This approach has been most successful in his largest visual playground: the poster. “It’s funny, in regards to the attention my posters receive,” he admits, “because it is something I have never really pursued.” What Pesce has pursued is a bevy of cultural clients with whom he can be more of a partner than an outside vendor. That these theaters and events have a need for his brilliant imagery to create interest in their productions in the largest possible way is only natural. That he pushes them to do so, via raw typography or photos of a selection of meats, is pure Pesce.

STRANGE BEAUTY

“I’m influenced by anything around me—stupid magazines, antique objects, scientific articles, or anything that is not graphic design,” laughs Pesce. “Looking at what other designers produce is interesting, for a little while, just to be in touch with new tendencies. But fresh influences always come from other sources. A poster has to be simple—just one idea, easy to read (image and text) and understand. Hierarchy is important: I always decide in what order the elements of the poster will be read, because it must be obvious for the eye in the design. And I always try to imagine other ugly posters next to mine, in order to create something that will stand out.”

“I like taking risks on one simple image. But you never know how successful it is until you see it on the streets,” he continues. “There is no recipe, but when you see a great poster, it’s a combination of simplicity, clarity, an idea, a strong direction, mixed with a personal style and a strange beauty. Good taste and ability alone don’t make a great poster.”

Pesce reminds others to not force a poster into the conversation without justification. “Design is about producing a solution to a problem. If the project needs a poster, it will have a value and a *raison d’être*. If not, do something else. A poster shouldn’t be just a show-off for a designer.”

HOMETOWN BOY

As much as his surroundings do influence him, Pesce cannot deny the lineage of Swiss design that has come before him. “When I was a student, I admired the posters of [Swiss master] Werner Jeker that I could view in Lausanne. I learned a lot from them, and part of my work has been a reaction in opposition to that [Swiss] rigid style of design. In a way, that suits my character, of course!” he laughs. You can see some of the fundamentals that Pesce picked up from Werner in his work, particularly his use of a wise economy of images. He then layers type and information on top of the image.

Pesce adds to that schooling by bringing a fresh use of his hands to the equation, which makes his work so unique. “I think this is a big part of the appeal of my posters,” he says. “People today are going back to basics and traditional things made by real people, because they are tired of seeing the same images coming from all parts of the world.” One thing you can be sure of with the work from Atelier Poisson: Giorgio Pesce will deliver something you have never seen before.

*“I always try to imagine other ugly posters next to mine,
in order to create something that will stand out.”*

OBÈSE

mise en scène Antoine Jaccoud
20 au 30 mai 2010



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5 étoiles

État de Vaud

ti

LE DOUZIÈME

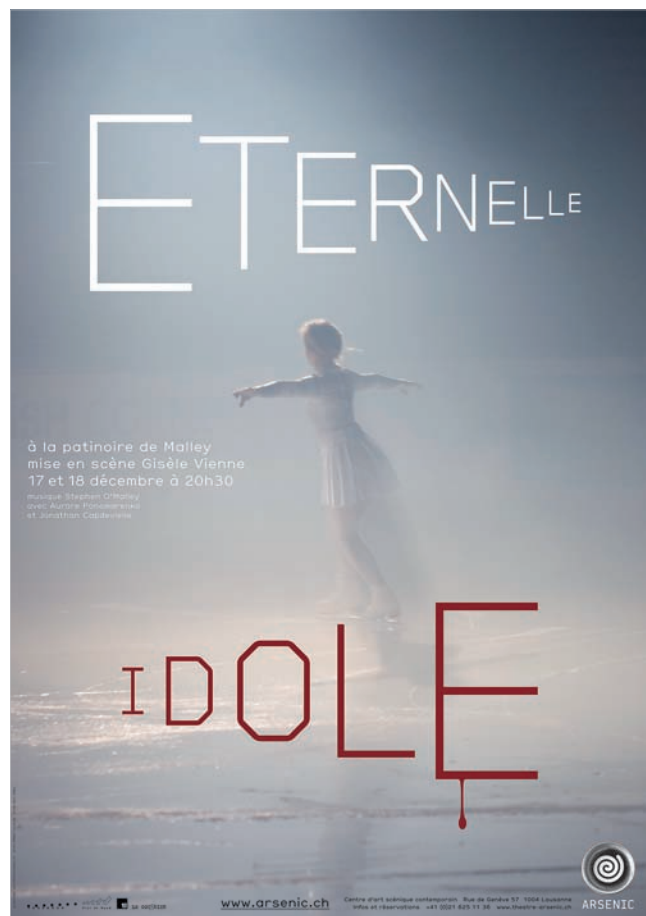
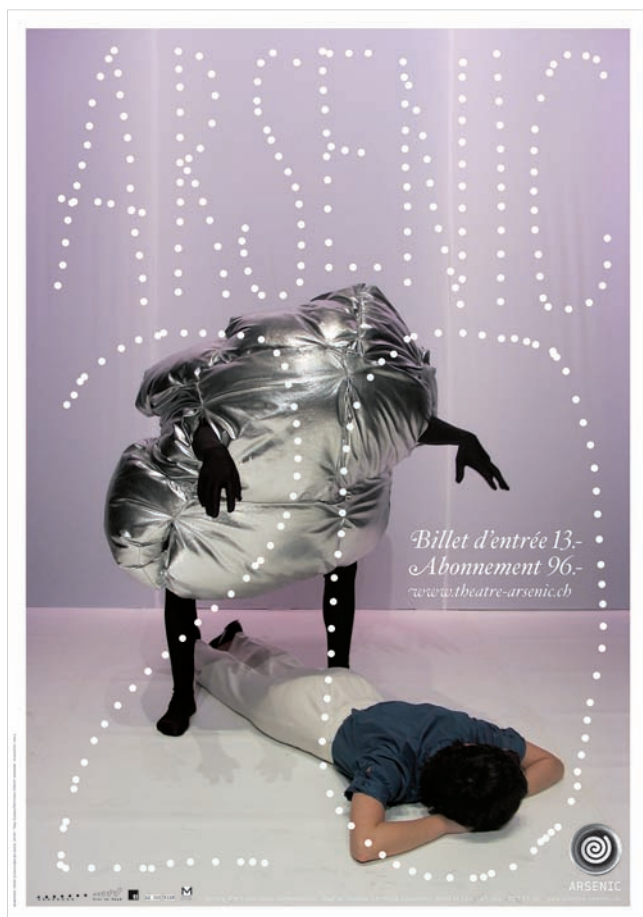
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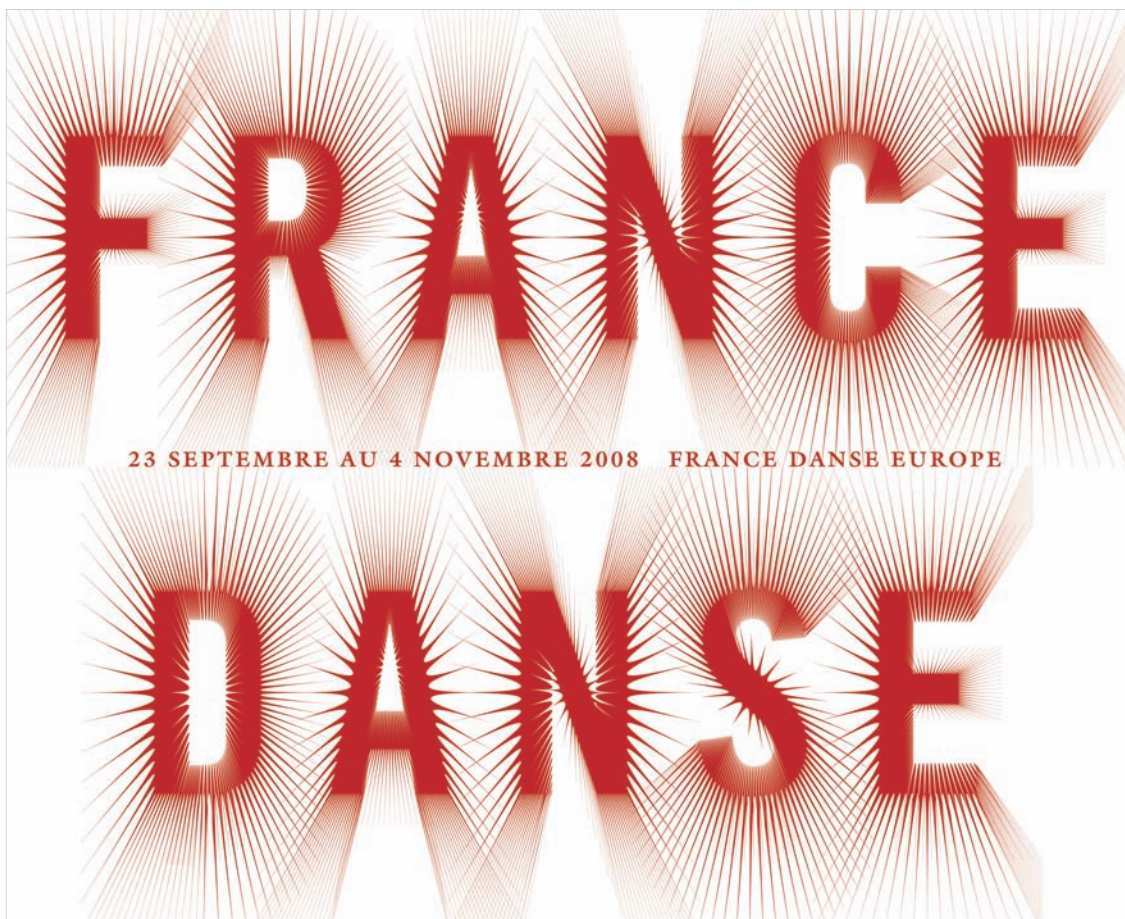
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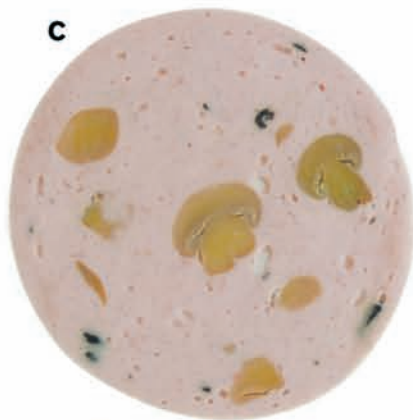
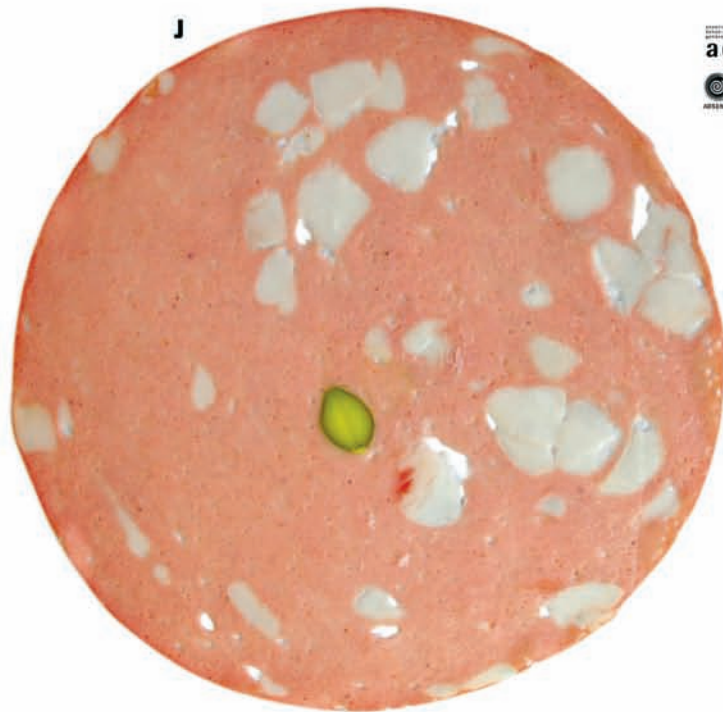
Centre d'art scénique contemporain Rue de Genève 57 1004 Lausanne
Infos et réservations +41 (0)21 625 11 36 www.theatre-arsenic.ch



ARSENIC







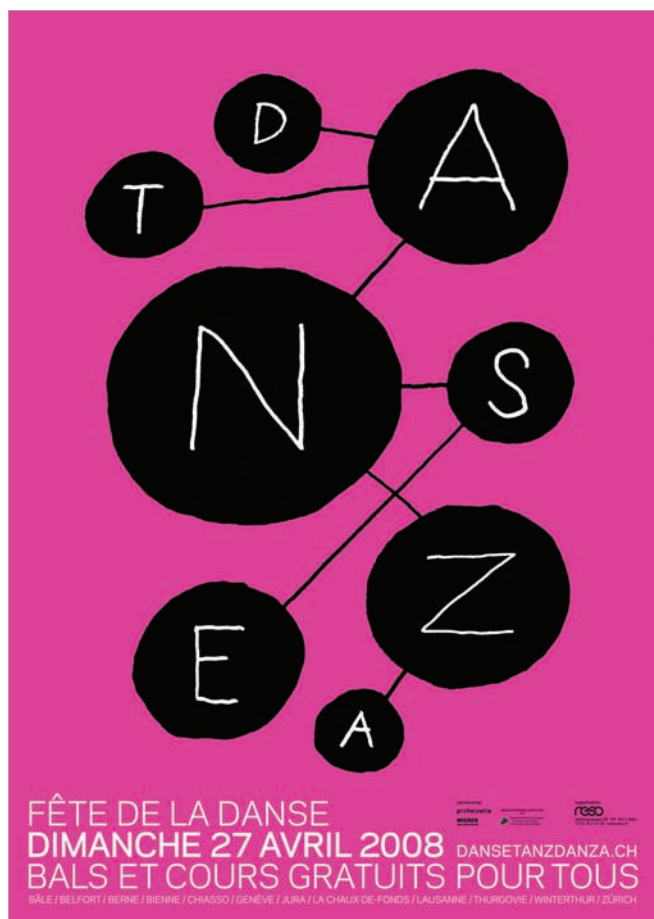
Journées de danse contemporaine suisse 2006

WWW.JOURNEESDANSESUISSE.CH



GENÈVE & LAUSANNE 18-21 JANVIER 2006
18-19 JANVIER À GENÈVE / 20-21 JANVIER À LAUSANNE







TITLE: Obese
CLIENT: Arsenic Theatre
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 6
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

Pesce normally doesn't show many design options to his clients. However, he says, "In this particular case, the theme of obesity, and all the ways in which we see it, is very delicate. I realized that using a photo of an obese person, or even a detail, led to vulgar results. That's why I decided to come up with this abstract, fat figure that could represent all the big characters in the play." That didn't make the presentation any easier. "When I showed this drawing to people at the theater, they were a bit surprised and were not sure if it was right. They were not convinced, but they trusted me. The play's director was delighted by the abstract approach, so we went ahead with it. This poster has been a tremendous success, and they were soon sold out of it."



TITLE: Arsenic 20
CLIENT: Arsenic Theatre
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

Building off of his work for other areas of the theater, Pesce notes that for this particular season, "the program was a very flashy little booklet, with a discolike mirror paper, and I did all the titles in hand-drawn dots. That's why I did posters the same way, with a funny picture of one of the plays."



TITLE: Black Mirror
CLIENT: Arsenic Theatre
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

"This was a peculiar artistic project for the theater," explains Pesce. "The play was happening in a real skating park instead of the theater. It is a very bloody play about an ice skater and her manager who eventually kills her. I liked this picture, because it showed the skater as a ghost figure. What I wanted to add with the title was a sense of perspective in such a big space, and also a bloody touch . . . I was a little bit inspired by Rusha's paintings for the typeface."



TITLE: Je Vais te Manger le Coeur avec Mes Petites Dents
CLIENT: Arsenic Theatre
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

Sometimes, a poor fit for an image on a format can actually be inspirational. "I did a poster for this play the previous year, and since they were still preparing the stage at the time, I did a studio photo of little toy figurines looking at a giant, real (porcelain) heart, mixed with a classic serif title for contrast," Pesce says. "One year later, they wanted another poster, this time using photos from the actual stage production. The one I preferred, because it was so close to the fun spirit of the play, was horizontal. And the result of cropping the photo on both sides of the queen wasn't really perfect; you could tell it was cropped. That's why I decided to fill it with funny, handmade, classical serif typefaces, around the central figure of the queen, playing with the fact that it is a very long and absurd title . . ."



TITLE: Eternelle Idole
CLIENT: Arsenic Theatre
SIZE: 35.2x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

"I had to do this poster for an art installation in the theater, around the theme of blackness," explains Pesce. "The curator wanted to use these two video images of one of the installations. So I decided to use a very elegant, classical typeface to create contrast with the two KISS portraits."



TITLE: France Danse
CLIENT: Arsenic Theatre
SIZE: 11.7 x 16.5 inches [29.7 x 42 cm]
PRINTING PROCESS: Offset
INKS: 1 spot color
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

Working on a collaborative project for the Arsenic Theatre and France Danse Europe, a French national organization that promotes French dance companies abroad, Pesce had a challenge on his hands. "I had to do a sort of poster/flyer for a mini dance festival," he explains, "and the organizers wanted something that would communicate the dynamics of dance. Instead of a picture, I thought it was more interesting to play with just those two words (I decided to put the word *Europe* only in the baseline). Then I played with Illustinator effects that I didn't know, trying several random filters, adding one to another, and I ended up with this strange effect."



TITLE: Pablo Pesce
CLIENT: My son Pablo
SIZE: 19.7 x 27.6 inches [50 x 70 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: One
REVISIONS: One
APPROVAL: My wife
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

"I'm particularly proud of this poster, because it's very personal, and I put a lot of me into it," says Pesce. "It took me three months to come up with the right idea. It was a terribly difficult project because I wanted something very special for my son, and I was afraid of doing a poor job or doing something not right or not good enough," he says. "The only thing I knew was that the idea of creating a poster as a birth announcement would be the format. Then I searched for something poetic, an image that would translate my feelings and what it meant for me to give birth to a child—to a little fish, of course."



TITLE: Tout un Plat!
CLIENT: Alimentarium
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Marketing director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

As part of creating an entire identity system for the food museum, Alimentarium, Pesce was tasked with designing exhibition materials. "The show, on social communication and food, was 'imported' from Germany, to be slightly adapted," he explains. "We asked for good images to use for the poster, but we were desperate after we received what they sent us: The only high-res photos were old black-and-white pictures, and that would have given a very sad and old-fashioned impression of the exhibition," he laughs. "So, in the end, we decided to color the photos, which gave an immediate twist to the poster. The big white circle plays with the title (a French expression meaning 'a big fuss') as a white plate."



TITLE: Journées de Danse Contemporaine Suisse
CLIENT: Journées de Danse Contemporaine Suisse Festival
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Festival Board
INVOLVEMENT WITH FINAL PRINTING:
 None

"This is a festival that shows a selection of the best Swiss contemporary dance companies," notes Pesce. "The directors, who knew me well, asked me to come up with something powerful and different that would be commented on and noticed, because they had a small budget and a limited visibility. So I thought it would be funny to choose a selection of Swiss delicatessen meats to illustrate contemporary dance (which often treats bodies as raw meat or rough material in the plays), instead of the usual photos of choreography, and to treat it graphically with a 'pop' twist." The result exceeded expectations. "This image prompted many comments and debates among those in the dance scene, discussing whether we had any right to treat dancers as meat . . . but it also brought many enthusiastic reactions. Many people thought it was funny and fresh!"



TITLE: Danse/Tanz/Danza
CLIENT: Fête de la Danse Day
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: One
REVISIONS: One
APPROVAL: Marketing manager
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

This event, called Dance Day, was for a large public event, taking place all over Switzerland, proposing all kinds of free dance performances. "Their slogan, 'Danse/Tanz/Danza' in the three national languages, was a bit obscure," Pesce explains. "So I decided to go even further into the strangeness, and created the logo with a combination of letters, in order to catch people's attention in a very graphic way."



TITLE: Drôle de Zèbre
CLIENT: Historical Museum, Lausanne
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

"This was a very difficult project because the exhibition was very complex to translate into one image: the life and work of Roorda, a 1930s mathematics teacher, pedagogue, and writer, who was a pioneer in new forms of education and a master in absurdity and surrealist writing," Pesce recalls. Complicating matters was the fact that "there is no existing image of Roorda and there was no strong image to be used for the poster. Plus, he's known by just a small group of people . . . That's why I proposed to change the name of the exhibition, using the title of his best-known book, *Drôle de Zèbre* [Strange Zebra, a French expression for 'strange guy']. Then I decided to translate that expression into an image made in my studio with a little toy. And I did the lettering, inspired by Roorda's writing, with a '30s touch."



TITLE: Kernel
CLIENT: Arsenic Theatre
SIZE: 35.2 x 50.4 inches [89.5 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Atelier Poisson

Pesce has been working with the Arsenic Theatre for more than fifteen years, designing all their materials and building up a great deal of trust with them, likening his place there with that of an "artist in residence." Creating a system that is recognizable by the fact that it is always changing, Pesce made a hand-drawn version of Helvetica. "Printing it in a fluorescent yellow, I only had this photo of open legs for the contemporary dance piece 'Kernel.' So I cropped it and smashed it with this huge title," he smiles.

★ MARK BROOKS ★

BARCELONA, SPAIN

DISINTEGRATING GIRAFFES

“The poster culture today is more popular than ever,” marvels designer Mark Brooks. “Anyone beyond the realm of graphic design can purchase a poster on the Internet and have it hanging on their wall practically the next day. Younger generations talk about posters and design, and have a broader understanding of the qualities of graphic design as a communicative channel. The production process is also more affordable, inviting an increase in demand on several fronts.” The ability to conduct business online particularly suits Brooks, as he is part of a new breed of studios that can travel between countries.

As modern as his setup might be, his design is rooted in the timeless tradition of a strong central image. Working for a very commercial client base, he has nonetheless pushed them into challenging imagery and solutions, by focusing on incredibly strong concepts and manipulating images in dynamic ways, while still keeping them recognizable. What is featured here is often just the tip of the mighty iceberg he has assembled to carry their messages. Viewing his series for SantaMonica and drinking in his slowly disintegrating giraffe, one can't help but be amazed at the brilliance in concept and execution—graphic at its core, but just enough subtle texture to appease all comers.

When he then takes the company logo and creates a halftone pattern with it, playing off whip-smart copy to tie together images of Salvador Dali and the *Star Wars* Stormtrooper, among others, you appreciate his genius even more.

The work is not always easy. “Clients sometimes try to design the poster themselves,” he winks. “I relish the chance to create something, to see it grow, morph, and shape up; the quiet in the late-night hours and the thrill of the challenge to create something visually powerful.”

BARCELONA AND NEWYORK

“Since I was very young, my main influence has been Mies van der Rohe,” explains Brooks. “‘Less is more’ has always been the carrot. There are so many remarkable poster designers that it is hard to point to one or two in particular. I have posters I love of which the authorship still remains a mystery. Of course, there are

all-time masters such as Wim Crouwel, Saul Bass, Paul Rand, Otl Aicher, and many, many others who inspired me from day one,” he says. “During the past decade, I have really enjoyed the work of Shepard Fairey, Scott Hansen, and DKNY Studios, to name but a few.”

His greatest influence may very well be the one that is always with him—his split cultural identity. “I think that I have been influenced by both American and European design. My father is American and my mother is Spanish, so it's safe to say these two very different cultures have influenced me aesthetically,” he says. “Other influences include architecture, furniture, white light, clean elegant spaces, and the overall thought that there was a time when everything was more genuine.” His travel between the two countries shaped him early on. “I vividly remember being eight years old and seeing Mies van der Rohe's Barcelona Pavilion for the first time. I stood staring at it, completely mesmerized by the power and perfection of its walls and spaces. I fell in love with its textures, atmosphere, geometry, and the elegance of its furniture (the Barcelona chair); that day changed something in me,” he admits.

Oftentimes, it is the differences between the cultures that he latches onto and exploits. This is what allows him to bring a fresh perspective to a client like Nike or the New York Yankees, while still having a complete understanding of the company and its marketing goals.

It's what makes him unique. It's what makes him incredible.

“My father is American and my mother is Spanish, so it's safe to say these two very different cultures have influenced me aesthetically.”

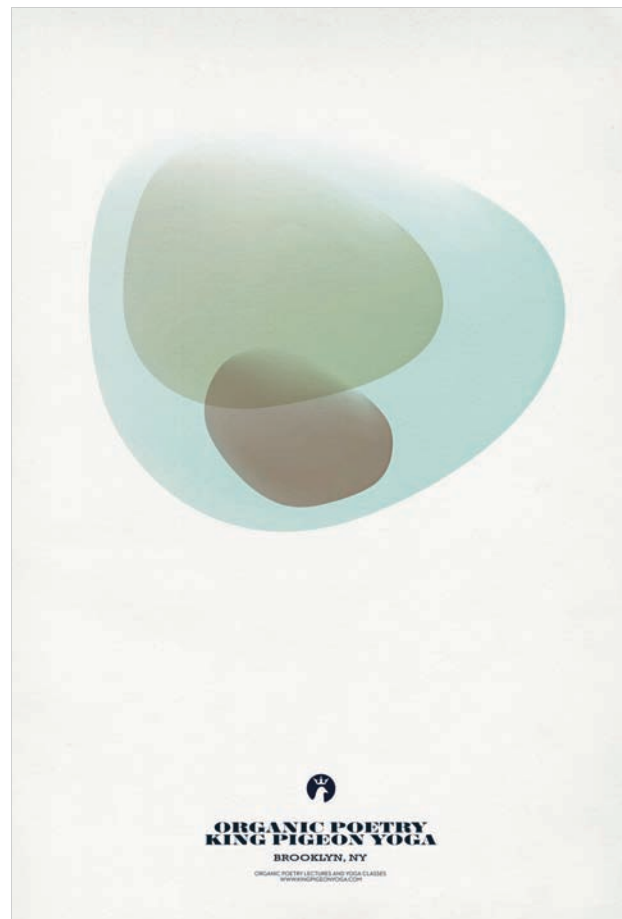
PARTICLE ACCELERATION

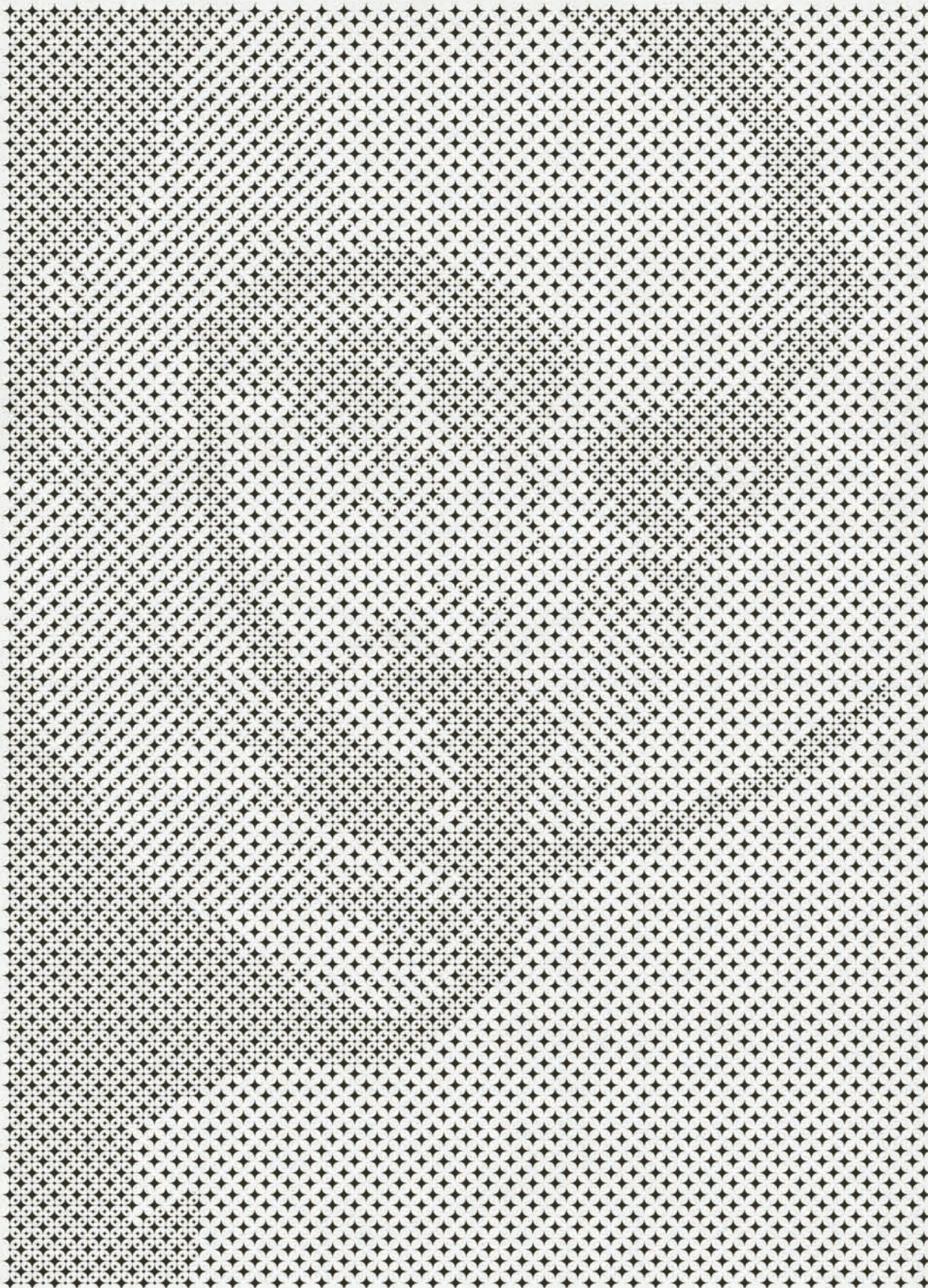
$E = mc^2$ It all begins with Einstein's famous equation. It simply states that mass and energy are the same thing, and can thus be turned into one another. How awesome is that?
www.santamonica.com

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HAVE NO FEAR OF PERFECTION. YOU'LL NEVER REACH IT

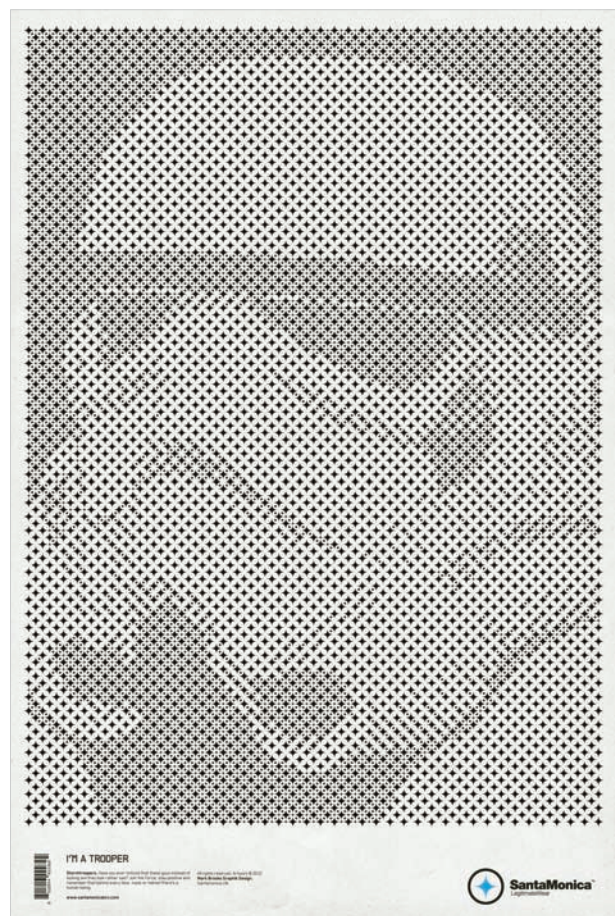
Salvador Dalí used to say that his greatest everyday joy was that of being who he was. He was a genius in all his manifestations and an example of a lifestyle that worshiped nature, art and a spirit that sought answers and experimentation.

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Mark Brooks Graphic Design
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SantaMonica
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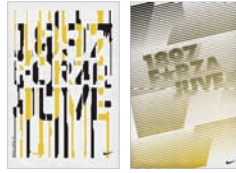


TITLE: SantaMonica Limited Edition Posters
CLIENT: SantaMonica LVV
SIZE: 16.54 x 23.6 inches [42 x 59.9 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 18
REVISIONS: 0
APPROVAL: SantaMonica LW
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Brooks

After the client selected twelve of the eighteen proposed designs for its limited-edition series, Brooks explains, "They knew we had to take very deep care with the print quality for the SantaMonica posters, as they were sold online. We used high-quality German textured stock and had them printed on an Epson 10 ink plotter."

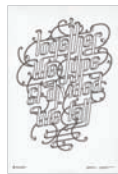


TITLE: 1897 Forza Juve
CLIENT: Nike Inc.
SIZE: 13.5 x 20 inches [34.3 x 50.8 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 6
REVISIONS: 1
APPROVAL: Art director
INVOLVEMENT WITH FINAL PRINTING:
 None

"I essentially design T-shirts for Nike," admits Brooks. "I did a broad range of sketches so that the art director at One Bowerman Drive could narrow down the direction he wanted to follow." The final selection of the broken-down typographic explorations was jarring and beautiful at the same time.



TITLE: Together We Type
CLIENT: The Black and White Book
SIZE: 16.5 x 24.5 inches [41.9 x 62.2 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Editor
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Brooks

Invited to participate "in a one-time collaboration for *The Black and White Book*," Brooks delivered a brilliant piece of unique typography, creating a flowing solution as it weaves together the witty copy.



TITLE: Organic Poetry
CLIENT: King Pigeon Yoga
SIZE: 13.5 x 20 inches [34.3 x 50.8 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 6
REVISIONS: 0
APPROVAL: AC Berkheiser
INVOLVEMENT WITH FINAL PRINTING:
 None

Always follow up with your former coworkers, assuming you got along when you were side by side. You never know what opportunities might arise. "AC Berkheiser, founder of King Pigeon Yoga, and I had worked together in a design firm in New York," explains Brooks. "I knew the client, and she knew my work very well. She loved what we did right away." Presented with six options of soothing shapes, Berkheiser chose three. "We shared opinions, and she had a deeper knowledge of the print methods, so she took care of the production," Brooks adds.



TITLE: The Biopolitan Project
CLIENT: Mark Brooks
SIZE: 8 x 11.75 inches [20.3 x 29.8 cm]
PRINTING PROCESS: Digital
INKS: 4-color process

Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 4
REVISIONS: 0
APPROVAL: Mark Brooks
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Brooks

"The Biopolitan Project invites graphic designers to use their tools and skills to say something about our planet and our place on it," explains Brooks. "Designers donate their pieces and these will either be sold individually or be published in a book by the end of 2012, with all proceeds going to environmental associations."



TITLE: The Sea Shepherd Whale
CLIENT: The Sea Shepherd
SIZE: 8 x 11.75 inches [20.3 x 29.8 cm]
PRINTING PROCESS: Digital
INKS: 4-color process

Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 None

If you see an organization that you believe in and you think you can help, don't be shy, you never know what it might lead to. "I got in touch with the Sea Shepherd Conservation Society in San Francisco quite recently to donate a poster," explains Brooks. "The idea, and especially the whale art, was enthusiastically received and it's currently under production."



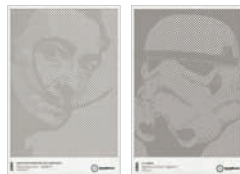
TITLE: Swaan + Christos 2011 USA Tour
CLIENT: Maarten Swaan and Charlie Christos
SIZE: 8 x 11.75 inches [20.3 x 29.8 cm]
PRINTING PROCESS: Offset
INKS: 4-color process

Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Brooks

"Maarten Swaan has always trusted our work, and we had done several pieces for him in the past," Brooks says with a smile. The artist presented three options, and the band ultimately printed all of them.



TITLE: Star Grid Posters
CLIENT: SantaMonica LW
SIZE: 16.54 x 23.6 inches [42 x 59.9 cm]
PRINTING PROCESS: Digital
INKS: 4-color process

Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: Thirty
REVISIONS: None
APPROVAL: SantaMonica LW
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Brooks

"SantaMonica is a clothing company where we worked on the naming, the brand implementation, as well as the design of all the collateral such as posters, ads, labels, and signs," says Brooks. The firm went through the deep process of creating and stabilizing the brand, including conceptualizing and copywriting thirty posters for this series, ultimately producing twenty of them.

★ KUOKWAI CHEONG ★

MACAO, CHINA

REFERENCE MATERIAL

"I remember many years ago, when I was still in college," recalls designer Kuokwai Cheong. "I worked on a Chinese ancient coins poster project. In order to understand its origins and history, I spent a lot of time doing research and reading tons of text, as well as talking to experts in this field." It was only after this vigorous discovery period that Cheong designed a set of posters for the ancient coins, which, in turn, received excellent feedback. He had learned an important lesson that forever shaped his work mode: Do your research. "From then on, I started buying various reference books, of all kinds. Whenever I need to work on a specific topic, I start by finding the truth from my collection of books," he says.

While the process may be the same, the actual application of the information garnered differs. "I have no formula in solving design problems," he explains. "I do it on a case-by-case basis according to my aesthetic knowledge and experience." He also balances his reliance on his gut instinct. "I depend on my intuition and feeling, but I am also careful to be rational at the same time."

LAS VEGAS OF THE EAST

Born in Macao, Cheong has remained there, involved with the cultural scene from a young age. His internal and external work for the Cultural Institute (now the Cultural Affairs Bureau) is legendary. While he may have stayed put, his work has traveled all over the globe, with stops at prestigious showcases in France, Finland, Poland, Mexico, and the United States, among other places.

Cheong's description of Macao as the "Las Vegas of the East" might even be selling the casino-filled city short. His upbringing in the city brings with it a very unique background, and explains the Western appeal of his work in many ways. Macao operates almost as if it is a sovereign territory. It was only in 1999 that the Portuguese transferred the territory back to China, thus the heavy influence of that culture and language throughout Cheong's work. Combine this with living in the most densely populated region in the world, and his concepts for some of his pieces can be seen in a new light.

His early work is simpler, more investigative, and often comfortable centering on a single image. Based on issues of the day, his work grew increasingly sophisticated. Yet, Cheong was still designing in a bubble. Once he began to take

on commercial work, his design truly came to prominence. "My earlier designs opened up a new world," he explains, "because they gave me more opportunities to display my work through various media channels, which allowed more people to be aware of my style and solutions."

He clearly has an affinity for the poster, and for getting his work into the international conversation. "I do think that the poster is the simplest way for me to convey my thoughts and perspectives," he admits. He especially loves designing for the musical projects that fill his schedule every other month.

Cheong is also conscious of what is out in the poster world, and weary of letting it creep into his own work. "There are many masters of poster design that I enjoy, and their work does indeed inspire me quite a bit. However, if I adapt their ideas and apply them to my own work, then this will not allow it to reflect my own characteristics. I am careful to apply my own feelings, as well as my understanding of the objects before me, in order to develop and create my own style. This is more interesting to me."

In the end, Cheong likens the poster to a quality conversation, one in which every person gains something, and leaves knowing where he or she stands. "A good poster should be thoughtful, with its own character, and be apprehensible. Just like communicating with a friend."

"I depend on my intuition and feeling, but I am also careful to be rational at the same time."

THE ULTIMATE CLASSICISM

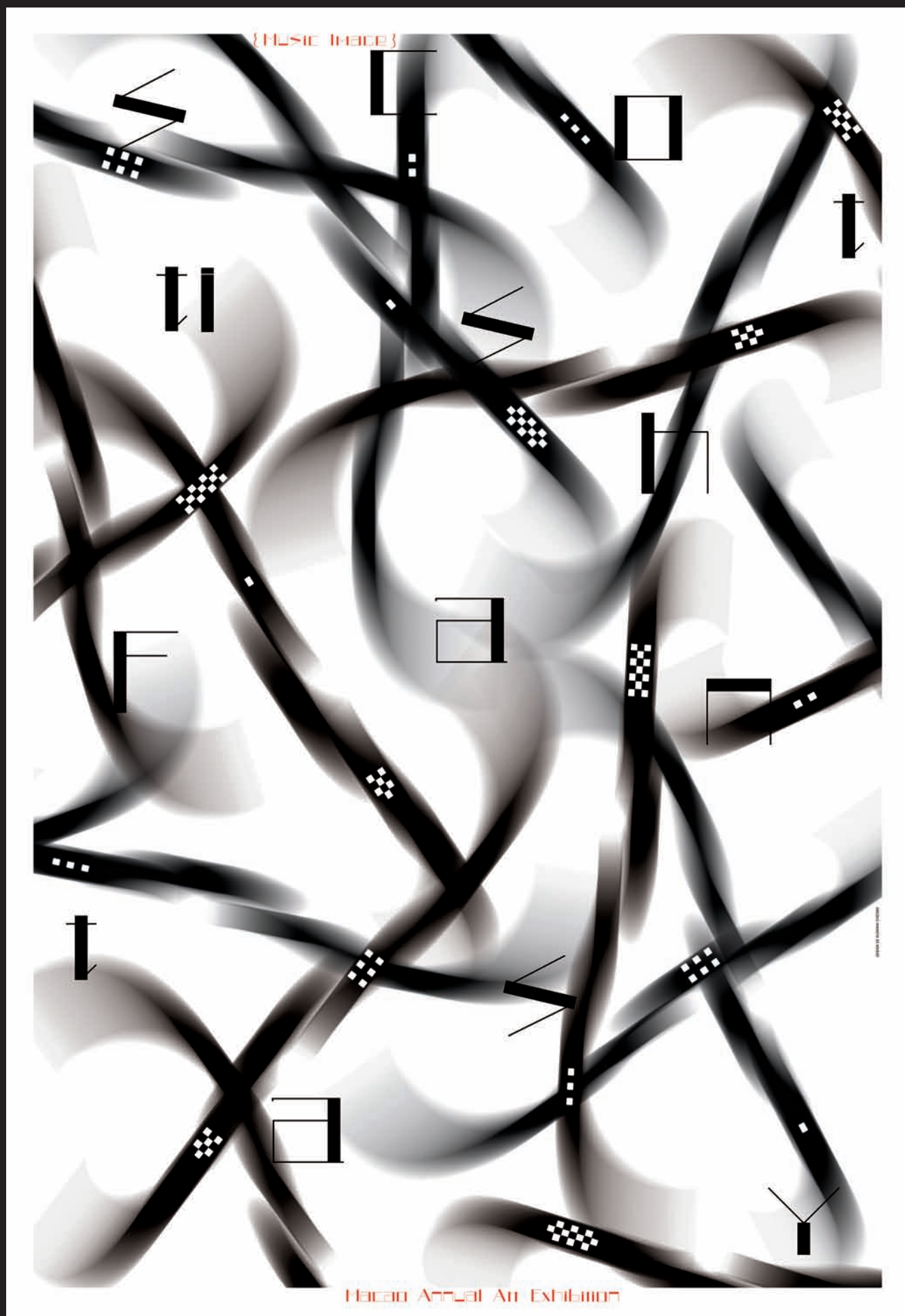
THE ULTIMATE CLASSICISM

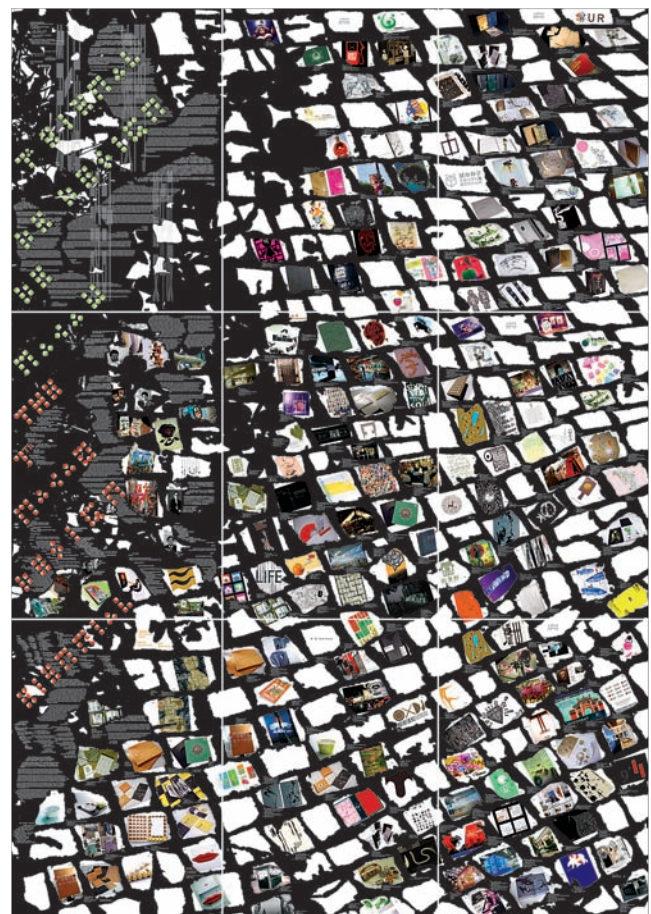
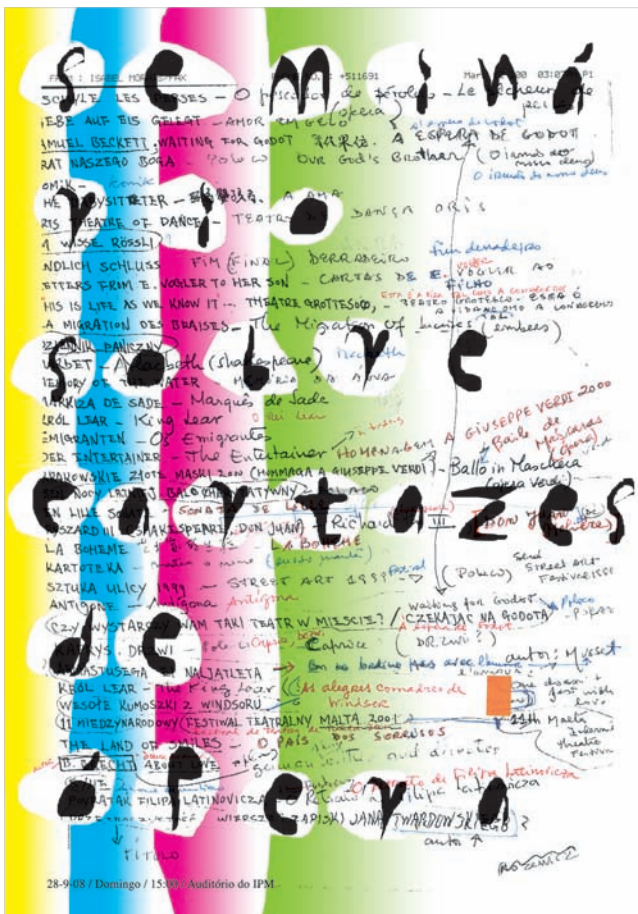
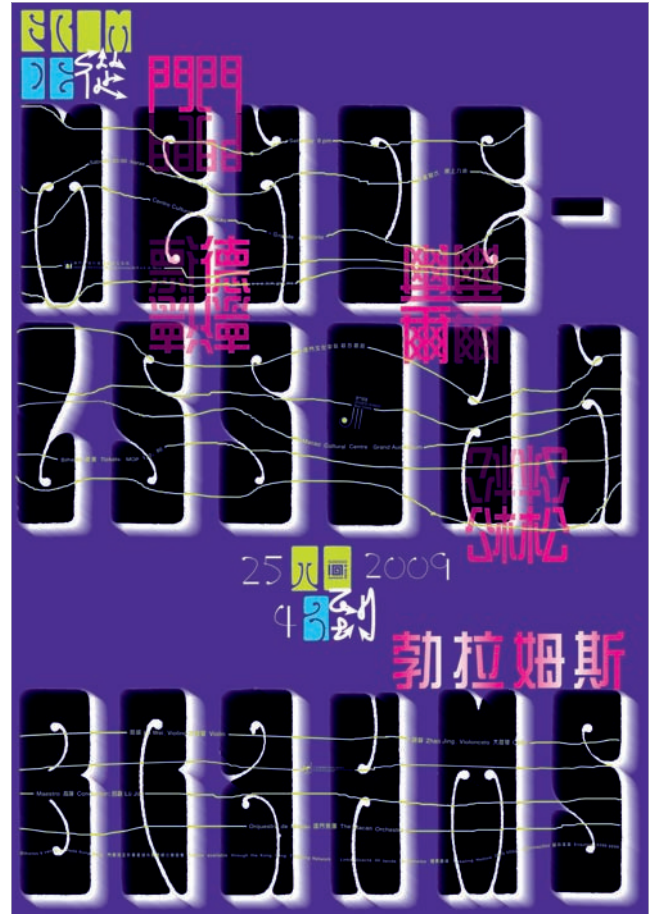
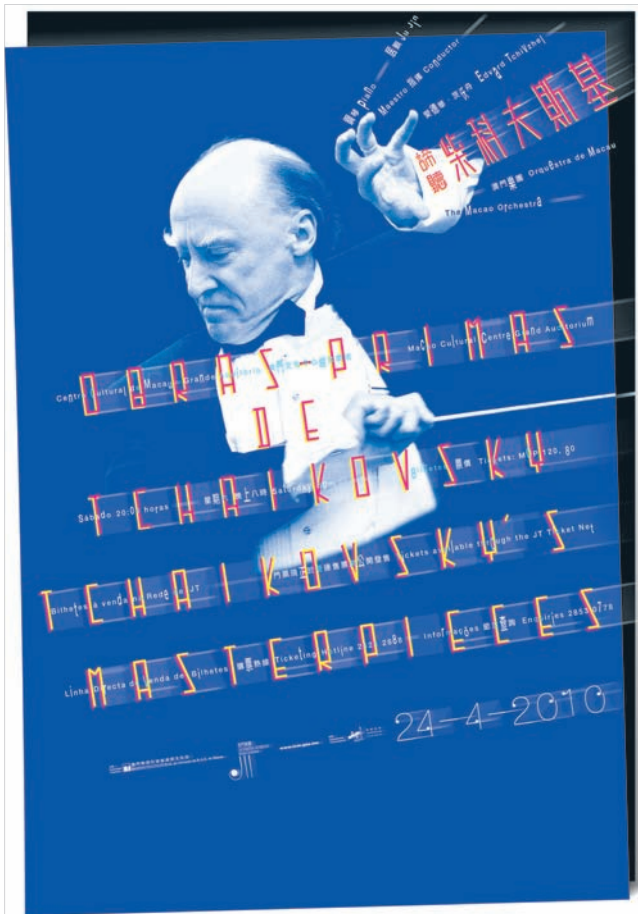


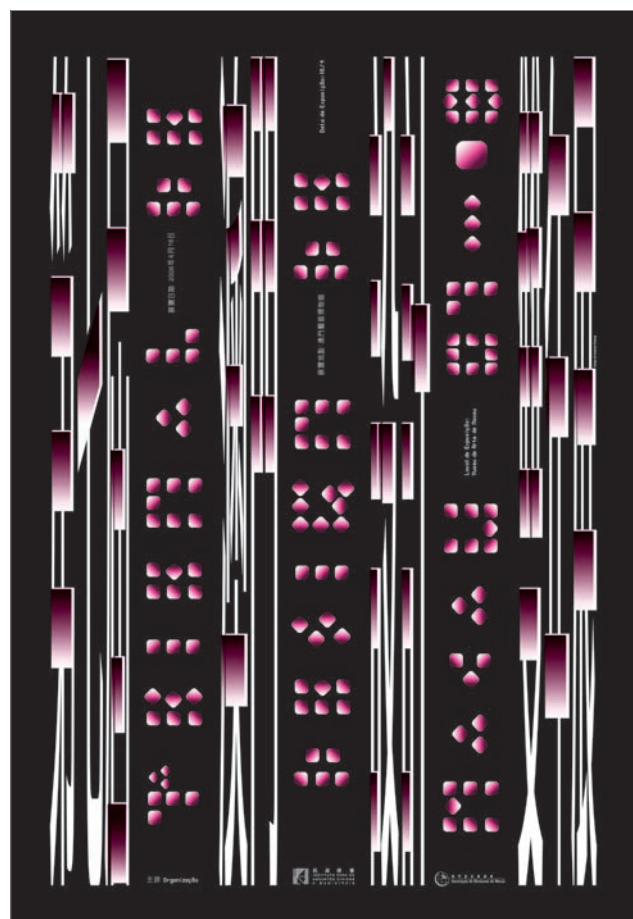
Saturday 8pm Macao Tower Auditorium 星期六 晚上八時 澳門塔頂音樂廳
Maestro 指揮 Conductor: 呂嘉 Lü Jia / Orquestra de Macau 澳門樂團 The Macao Orchestra / Bilhetes 票價 Tickets: MOP 120 120 80
Violino 小提琴 Violin: 王恩強 Sze-hang Wong / Violoncello 大提琴 Cello: 龔力康 Richard Gungking / Piano 鋼琴: 李偉安 Wai-ell Lee

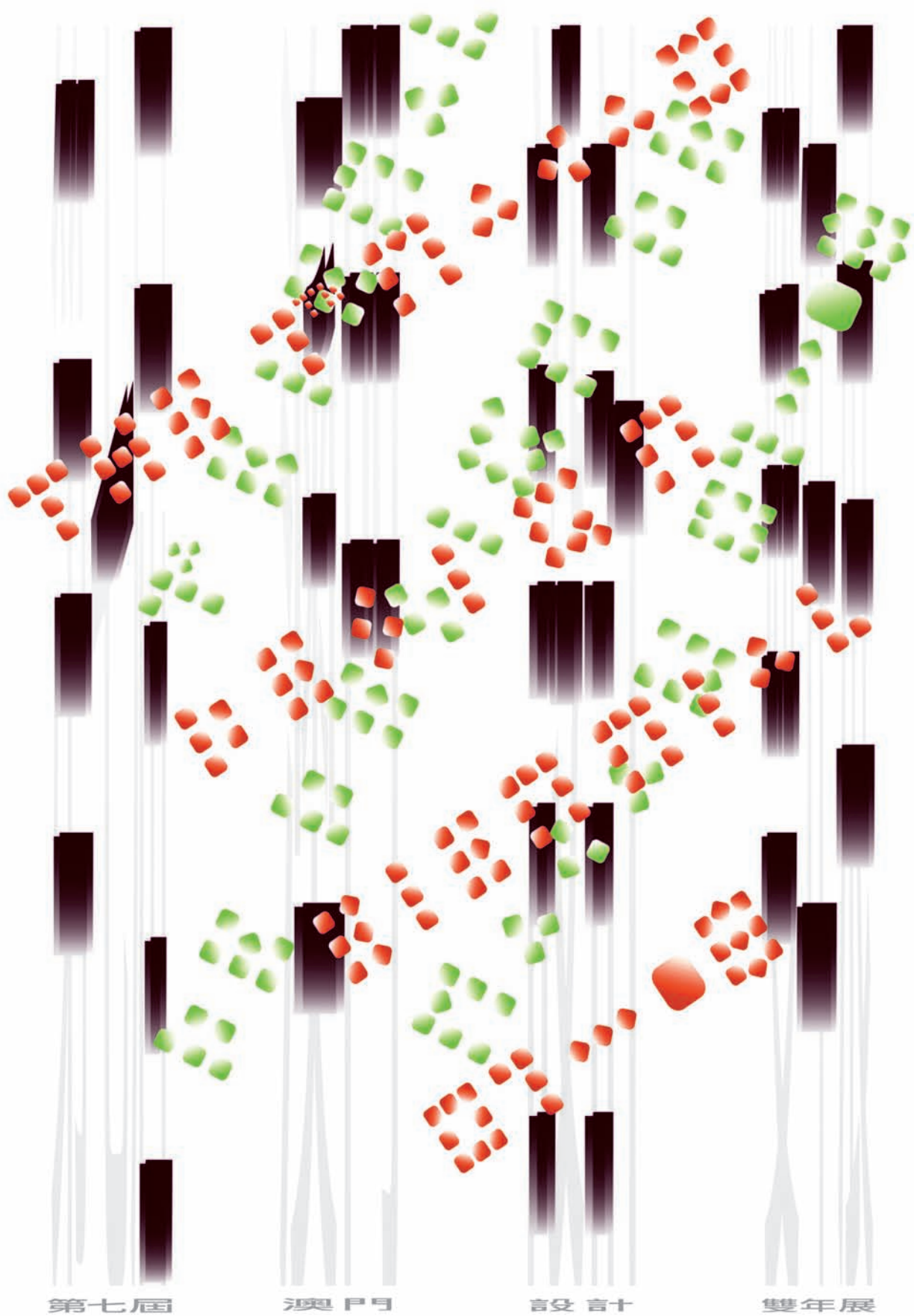
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22~1~2011











TITLE: Ultimate Classicism
CLIENT: The Macao Orchestra
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 1 spot color
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 3
APPROVAL: Cultural Affairs Bureau of the Macao S.A.R. Government
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Kuokwai Cheong

"Exploring the beauty of music through the musical instrument itself was the main theme of the concert," explains Cheong. Sometimes, though, one even benefits from a beautiful accident in production. "Originally, this was a 2-color poster, but the printer made an error on the film," Cheong recalls. "So the poster had to be switched to a monochrome printing and the color gradient did not meet my requirements." However, the final piece took on a beauty all its own.



TITLE: Scottish Fantasy
CLIENT: Macao Annual Art Exhibition
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Joaquim Cheong Design
INVOLVEMENT WITH FINAL PRINTING:
 None

Be sure to hold on to any comps that another client may have declined, especially when an appropriate invitational might be on hand. Such was the case for this project. Cheong notes that he initially created this poster for another client. "But they declined to use it, opting for another," he says. When the Macao Annual Art Exhibition was looking for entries, Cheong resurrected it so that viewers could finally enjoy what he describes as "the weaving pattern of violin and tartan that creates a sense of strong and weak, overlapping and juxtaposing each other, which delivers the same mood of the concert."

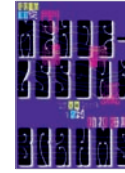


TITLE: Tchaikovsky's Masterpieces
CLIENT: The Macao Orchestra
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 3
APPROVAL: Cultural Affairs Bureau of the Macao S.A.R. Government
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Kuokwai Cheong

The client for this poster insisted on including a low-resolution color image. "And they wanted the type to be much larger," Cheong adds, much to his chagrin. After some intense communications, the proper image and type size were resolved, allowing for Cheong to combine the text and the characteristics of the conductor to come into play. "The main idea is that the conductor has the power to move the space around him," he notes.



TITLE: From Mendelssohn to Brahms
CLIENT: The Macao Orchestra
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 3
APPROVAL: Cultural Affairs Bureau of the Macao S.A.R. Government
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Kuokwai Cheong

"Combining the composer's style, along with that of the music staff of the orchestra, was a difficult task," explains Cheong in regard to this poster. "The final piece was printed on wood-free paper, which gave the inks some trouble, creating an effect I wasn't expecting."

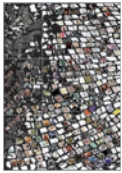


TITLE: Seminar on Posters of Opera
CLIENT: Macao Polytechnic Institute
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 2
APPROVAL: Joaquim Cheong Design
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Kuokwai Cheong

"The poster is inspired by the text and notes from the seminar, using those as the main image," explains Cheong. Forever fretting over his files, Cheong sent the file to print, and although the composition was straight, "I just couldn't shake that something was not right, so I stopped the processing and handed in new files," he says.

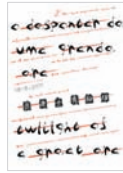


TITLE: Archive of the 7th Macao Design Biennial
CLIENT: Macao Designers Association
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 5 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 4
APPROVAL: Macao Designers Association
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Kuokwai Cheong

"The Archive is made of nine pieces of art," explains Cheong. "The winning entries from different regions are displayed on a Portuguese-style pebbles plaza, which is filled with local characteristics, under the bright sunlight." He adds, "Using kraft paper took a long time in production and to print."

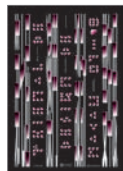


TITLE: Twilight of a Great Era
CLIENT: The Macao Orchestra
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Cultural Affairs Bureau of the Macao S.A.R. Government
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Kuokwai Cheong

"Music is sentiment," says Cheong. For this poster, he illustrates the moment the conductor and the violinist interact by juxtaposing their abstract forms.



TITLE: The 7th Macao Design Biennale
CLIENT: Macao Designers Association
SIZE: 25.4 x 37.8 inches [64.5 x 96 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 2
APPROVAL: Macao Designers Association
INVOLVEMENT WITH FINAL PRINTING:
 None

Breaking his subject matter down to glossy abstracts, in this piece Cheong was creating "the combination of bamboo, dice, and words in order to represent the East Las Vegas—the city of Macao." While he was happy with the design, the rest of the process was rough. "The sponsored paper company did not have the paper size I requested, and the color gradient did not meet my requirements," he laments.



TITLE: The 7th Macao Design Biennale
CLIENT: Macao Designers Association
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 2
APPROVAL: Macao Designers Association
INVOLVEMENT WITH FINAL PRINTING:
 None

Cheong depicts the cultural mishmash that exists in Macao by creating "the image designed in three languages—Chinese, Portuguese, and English—using it to form the basic elements that constitute a Chinese 'plum blossom' style arena," he explains. "This symbolizes that it is never easy to win the race with heavy competition all around you."

★ THE DECODER RING DESIGN CONCERN ★

AUSTIN, TEXAS, USA

BUILD IT AND THEY WILL COME

It seems only too apt that the rise in the American gig poster scene would coincide with the attention being bestowed upon Decoder Ring. Geoff Peveto's help in forming the American Poster Institute and the staging of Flatstock poster events all over the world have elevated the poster, as well as served as a focal point for what had previously been a very loose community of solitary designers. "Access to and awareness of the medium is at an all-time high," says Peveto. "Flatstock gives thousands of people firsthand interaction with tangible screen prints and artists who design and print them." Combined with the website gigposters.com, these have really been the catalyst for bringing together many of the cutting-edge designers in the world.

In the same fashion that gig posters grew to national prominence, Decoder Ring drew together a strong team of designers and began to stretch out into industries as diverse as barbecue pork and beer joints to the Obama campaign to breathtakingly beautiful fine-art prints. The firm jumped to prominence while working day and night to champion poster art. It is easy to lose perspective on whether it is part of a greater whole, or pulling it forward. "With my involvement leading the API and guiding Flatstock, it may be a few years down the road before we look back and realize how those two entities impacted the screen printing world, and exactly how what is going on now is viewed in the context of a movement," Peveto admits.

The firm's designers truly are poster connoisseurs, as Peveto explains. "Our influences are very broad in terms of posters. The Stenberg Brothers and Cassandre did amazing posters for movies and travel in the early 1900s, with none of the tools we have today. Warhol and Rauschenberg are two of the most famous screen printers in history. And then you have artists from the past twenty years, like James Victore, Art Chantry, and Jeff Kleinsmith, who are hugely influential and still producing phenomenal work," he raves. But Peveto also draws from a more personal source: "My grandfather was a sign painter, so I'm always thinking what he'd think of the work we do."

LISTEN TO/LOOK AT THIS

Music continues to be fuel for the designers' creativity. "The songs, the album art, the relationships we have with the musicians," says Peveto. "Ideally, you are conveying a relevant message to the audience. If it's a gig poster, then it should represent the band, it should relay the pertinent info, fans of the band should relate to the imagery—and if you are doing it right, you've designed something

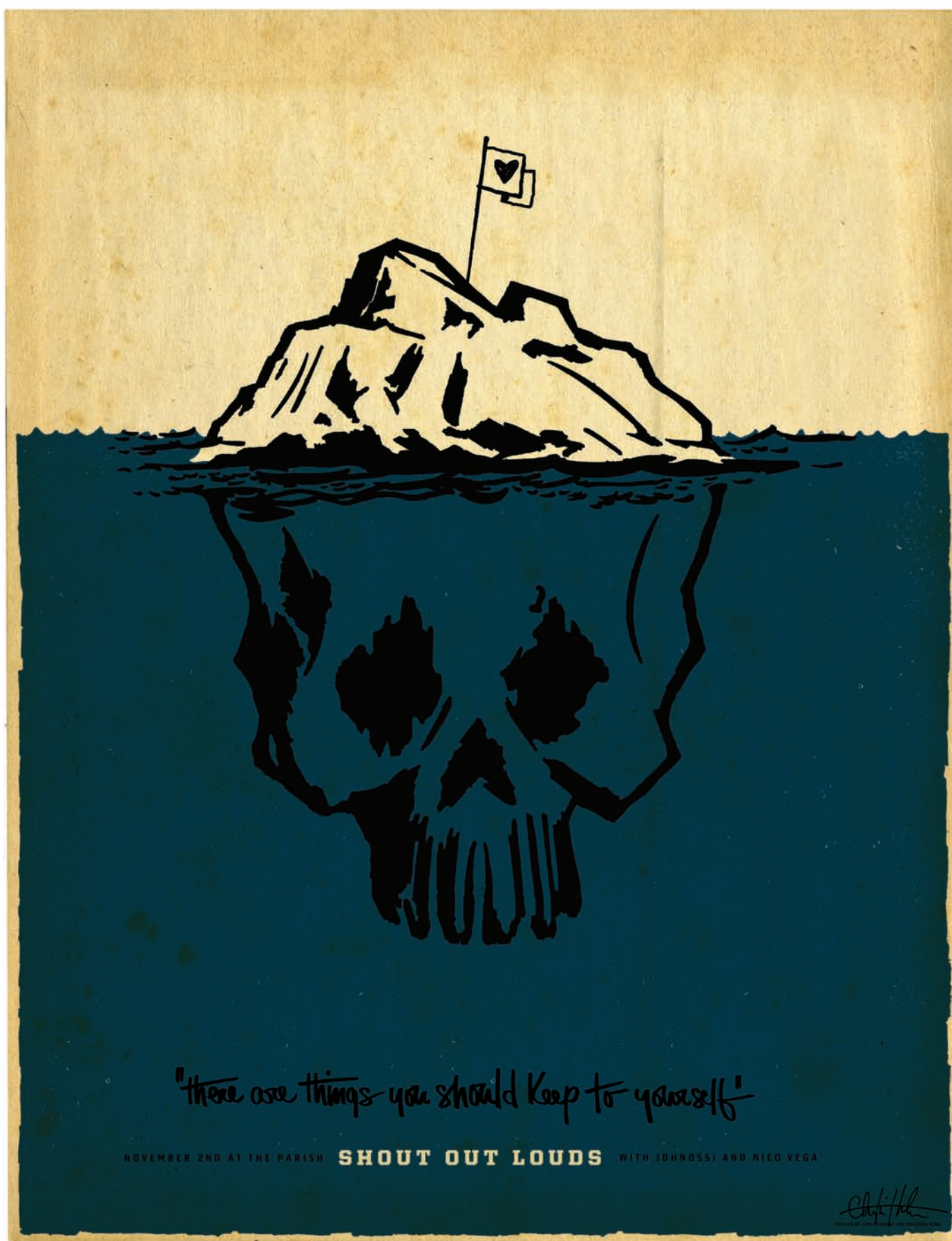
you are happy with, too." Working on gig posters also serves as its own brand of competitive fire. "Our contemporaries are constantly influencing our work," Peveto admits, "if nothing else, by inspiring us and pushing us to make something better than the last Aesthetic Apparatus poster!"

The entire business structure of the gig poster has changed in the time the company has been part of the community. "I think the main change in regards to the poster work we do is that awareness has spread to bands," says Peveto. "The bands have embraced the medium for promotion and merchandise. A poster is as viable now as a T-shirt." The poster work has led to packaging and branding projects for bands and recording labels. Recently, Decoder designed the packaging for a record that debuted at number one on the Billboard charts.

That's not to say that the designers don't struggle creatively, like everyone else. "When an idea isn't working out, deadlines are particularly haunting," admits Peveto. "You always approach everything as a problem and work to bring the smartest solution to the table for you and the client. Even if the posters give us the most freedom, they are approached the same as any design project. It's important to get an idea in front of people that means something to them, and knowing that you executed a smart solution." He adds, "Anytime a band tells you how much they like the design you made them, it makes all the work worth it."

All of this has placed the Decoder team in an odd role as elder statesmen. Peveto's advice for those starting out: "If you are a kid wanting to break into the poster scene, do it right. Don't undermine the work all of the artists before you have done to help legitimize the profession. Work directly with the bands and get permission. Don't be a dick."

"My grandfather was a sign painter, so I'm always thinking what he'd think of the work we do."

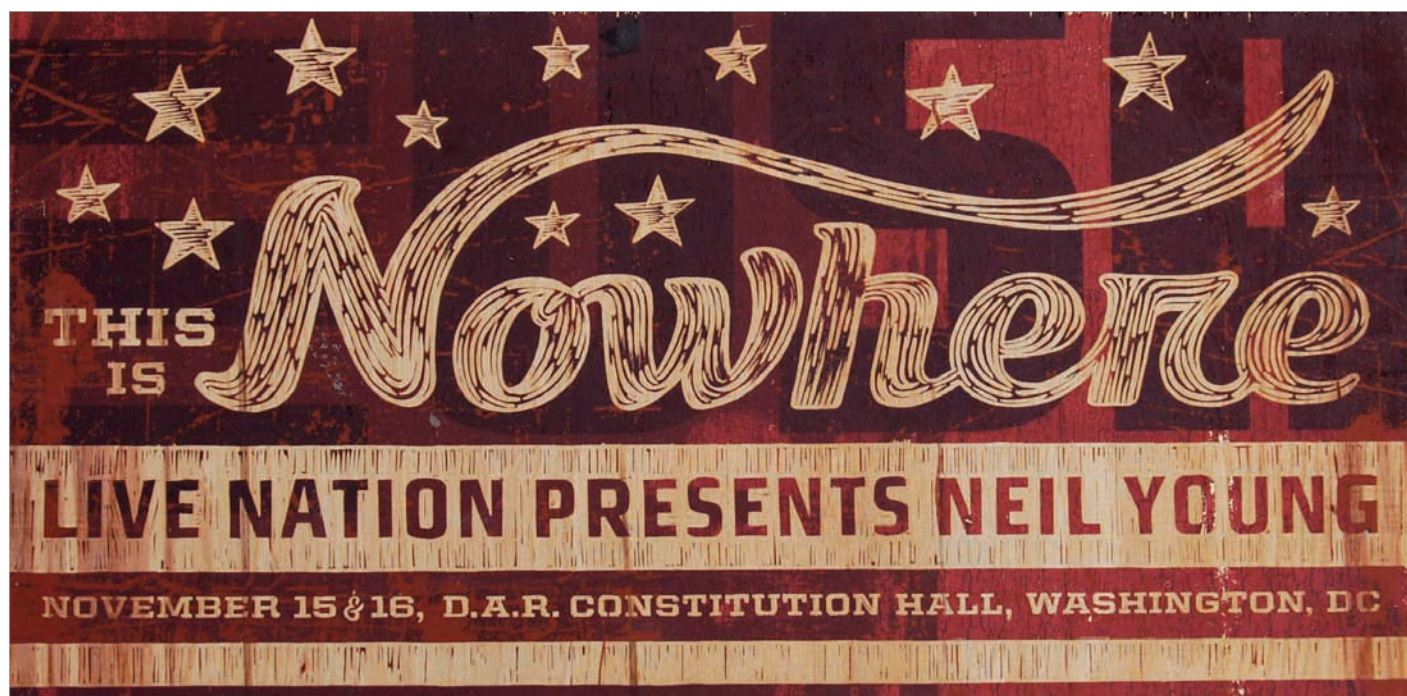


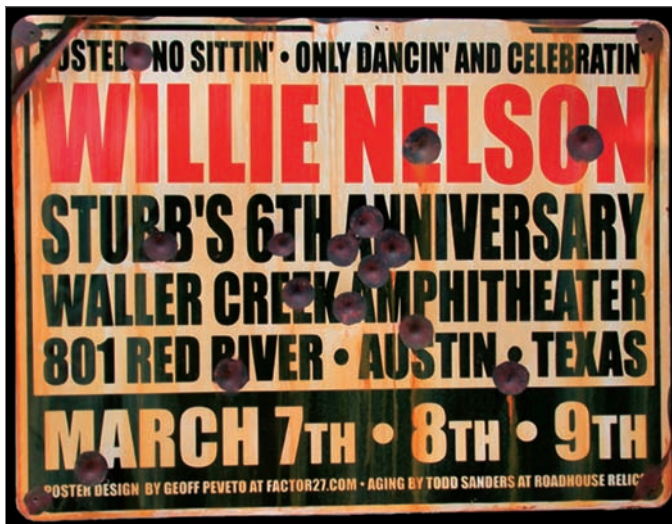


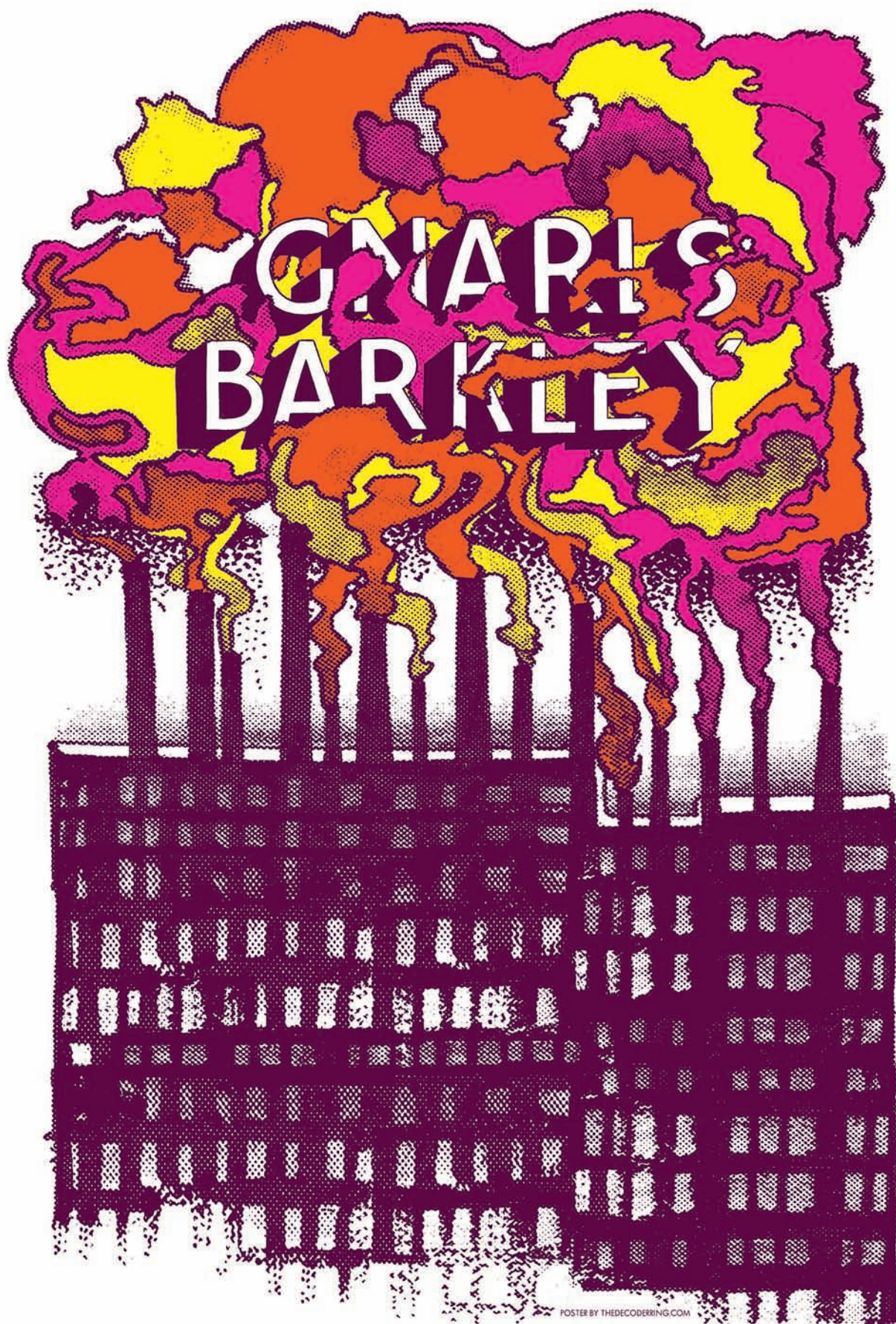
"The Good Times are Killing me."

VALENTINE'S EVENING WITH MODEST MOUSE AT THE GROVE OF ANAHEIM IN SUNNY CALIFORNIA

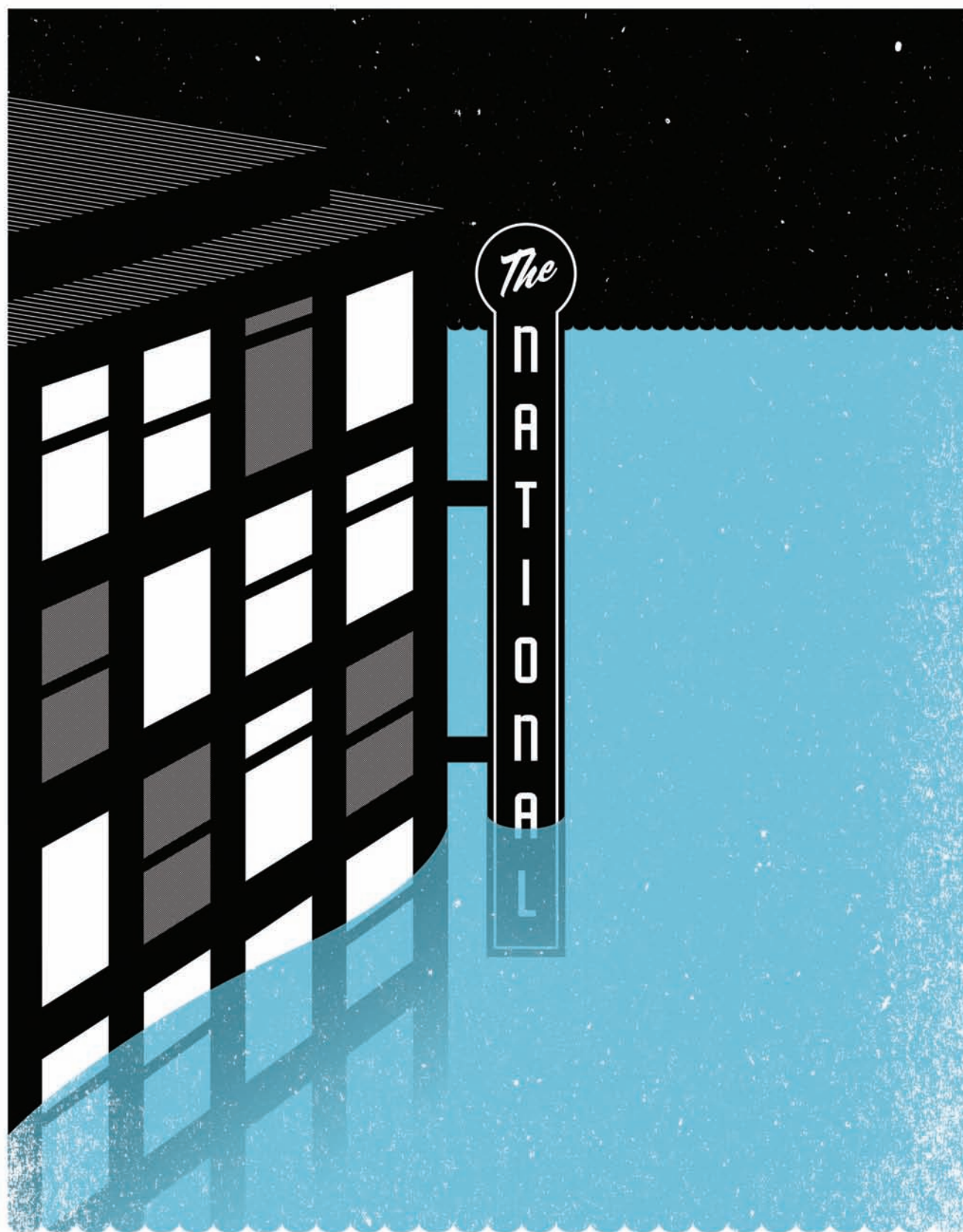
THIS IMMACULATE MESS DESIGNED WITH LOVE BY XIAN AT THEDECODERRING.COM







WITH CSS STUBB'S AMPHITHEATER SEPTEMBER TWENTY SIXTH TWO THOUSAND EIGHT



NOVEMBER 18TH, 2010 / HUGENOTTENHALLE / NEU-ISENBURG, GERMANY

— OF —

POSTER BY ARNOLD AT THE DESIGNERWINE.COM





TITLE: Shout Out Louds
CLIENT: C3
SIZE: 22 x 28 inches [55.9 x 71.1 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: C3
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto

"The iceberg-skull image was nearly the cover icon for Modest Mouse's album *We Were Dead Before the Ship Even Sank*. We switched the imagery just a few days before the art was due, and the jettisoned image eventually found its home with Shout Out Louds," says designer Christian Helms. "This is one of the few times Christian and I have argued over the color palette for a poster," admits Peveto. "It was originally a rust-colored ocean, but I mixed a blue test just to check it out, and I refused to print the run until Christian did a press check to see the two colors side by side. He chose the blue, and I think it's a pretty great-looking poster."



TITLE: The Good Times Are Killing Me
CLIENT: Modest Mouse
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Modest Mouse
INVOLVEMENT WITH FINAL PRINTING:
 Made separations, printed by Diesel Fuel

One of the most famous and iconic pieces the studio has produced has also created its own particular set of problems. "This image was actually ripped off by a prominent university after it appeared in *Communication Arts* magazine," explains Peveto. "That led to the first cease and desist we had to send to someone using our work." Perhaps someone close to Helms, who designed the piece, might want to send out a different kind of cease and desist: "The lipstick print is from a girl I dated just before I met my wife, Jenn. Needless to say, this poster doesn't hang over the mantle," Helms says.



TITLE: Neil Young Washington DC
CLIENT: Live Nation
SIZE: 24 x 12 inches [61 x 30.5 cm]
PRINTING PROCESS: Screenprint and laser etch
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Live Nation
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto

"When Christian and I were discussing how this should be executed we knew we wanted layers of distress that the type would be etched through," explains Peveto. "We were looking around for examples to start building the separations, and a crappy old couch arm in the studio pretty much looked exactly like we wanted these to look."



TITLE: Lucero
CLIENT: Emo's
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Screenprint
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Emo's
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto

Bringing together his Americana feel for Lucero, Peveto knew that it was good to have another set of eyes he trusted around the studio. "I had most of the pieces together on this one, but I wasn't happy with how they were working together," he admits. "Christian was sort of like a producer on an album. He just moved the pieces around and added a few little touches that helped me get to a solution that worked."



TITLE: Justice
CLIENT: C3
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Screenprint
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: C3
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ben Barry

Designer Ben Barry knew he needed to recognize the distinct imagery that the electro duo Justice had already put into use. "Exploring all of Justice's bizarre and unexplained religious references, we used a snake to symbolize temptation, sin, and a fall from grace in this poster for their Austin show," he says.



TITLE: The Dead Weather London
CLIENT: The Dead Weather
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: The Dead Weather
INVOLVEMENT WITH FINAL PRINTING:
 Made separations, printed by Diesel Fuel

"I had an idea that was turning out super-shitty, but we were on a deadline, so I sent a first stab in," says Peveto. Knowing that he wasn't happy with the initial comp, he immediately started on a second comp without being asked. "I just didn't feel right about the first one," he says. Searching for inspiration from the words of the songs, Peveto found that this 1800s-era stamp conveyed the right tone.



TITLE: Willie Nelson Stubb's 6th Anniversary
CLIENT: Stubb's BBQ
SIZE: 32 x 48 inches [81.3 x 121.9 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Stubb's BBQ
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto, aged by Todd Sanders at Roadhouse Relics

"I saw this image in a dream and I woke up and wrote it down," explains Peveto. "The rust is actually paint, and the bullet holes are dents made with a ball-peen hammer and a drill."



TITLE: The National ACL Taping
CLIENT: Austin City Limits
SIZE: 24 x 36 inches [61 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Austin City Limits
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto

"I always try to create a bold, iconic image that sums up a theme or narrative that's indicative of the band's music," Helms explains in describing this poster design. Peveto adds, "The National has been a favorite for years, and I was excited to team up with them. I got to talk to the guys after the taping and they are huge poster fans, and they genuinely loved this one. It was also one of the best Austin City Limits tapings I have ever seen."



TITLE: Gnarlz Barkley
CLIENT: C3
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Emo's
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto

Tackling one of the biggest pop sensations while not ignoring their inspirations can be tricky. "Even though the music of Gnarlz Barkley is somewhere between soul, pop, and rap, it always struck me as one step away from the psychedelic elements of the late '60s and early '70s," says Peveto. "Maybe it's all their crazy stage setups. Whatever it is, their music feels like a factory chugging out Day-Glo to me."



TITLE: Radio City Sinking
CLIENT: The National
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: The National
INVOLVEMENT WITH FINAL PRINTING:
 Printed by David Papenhagen

Showing how involved the process can be when you are not just doing the design, but also the printing, David Papenhagen notes that the production of this poster "was about as melodramatic as a National song. I spilled the entire gallon of emulsion when coating screens, black layer stuck to screen, auto-press arm kept coming loose while printing, super-tight registration, ran out of transparent blue ink halfway through the run and had to mix new batch on the fly, and was racing the clock before having to dismantle the auto-press for the studio move and get posters shipped internationally in time for the show." Judging by the final result, all the fretting was more than worth it.



TITLE: Flatstock 20
CLIENT: Decoder Ring
SIZE: 26 x 40 inches [66 x 101.6 cm]
PRINTING PROCESS: Screenprint
INKS: spot varnish and BBQ sauce
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Internal
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Geoff Peveto

"When Christian and I talked about doing another Flatstock poster, we realized we hadn't done one since Flatstock 6, when I had the idea to print posters on 40 oz bags with a Miller Highlife in them," explains Peveto. "Since we had to top that one, we revisited the idea of printing with BBQ sauce. While Christian worked on the layout, I experimented with different sauce and ink mixes until I got the one we liked. To make it authentic, I ground black pepper on each print as I took it off the press."



TITLE: Monsters of Folk at Stubb's
CLIENT: Monsters of Folk
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Monsters of Folk
INVOLVEMENT WITH FINAL PRINTING:
 Printed by our intern, James

Sometimes, you just have to work through the process to have a breakthrough. "Paul Fucik and I fiddled around with all kinds of obvious ideas," explains designer Renee Fernandez. "I occasionally entertain delusions of being an illustrator, so I spent a day fiddling with some loose Picassoesque drawings, then another day building mountains out of scanned pieces of torn paper that Paul would draw monsters over. Then, one afternoon, Paul has the genius idea that turned into the final design. I found the perfect antique photo, and the next day, we spent about twenty minutes doodling on it. Done!"



TITLE: Beach House at Emo's
CLIENT: Beach House
SIZE: 26 x 20 inches [66 x 50.8 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Beach House
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Rhodes and Renee Fernandez

Once the design is complete, everything can fall apart in the printing stage, especially with a "cranky old press," as Fernandez explains. "I have a terrible track record of printing halftones, and not only was this a finer halftone than I've ever printed, but I was also layering the same transparent color and praying it built up so it would be dark enough," she recalls. "Printing Ryan Rhodes' beautiful white type on top at the end was a breeze. It is my favorite poster that I've worked on and the smoothest printing process ever."

★ RYAN DUGGAN ★

CHICAGO, ILLINOIS, USA

KNOWING WINKS

This shit is funny. Simple. Maybe even crude. Direct. Raw. As dark as it can possibly be, given the preponderance of cartoon figures. There are times when you need to smile, and times when you need to laugh. There are also times when you need to look at life's misfortune squarely in the eyes and cough in its face, and then turn on your heels and walk away spewing a maniacal deep-belly laugh at the absurdity of it all. Ryan Duggan's work has filtered up from the underground to take that role in the poster world. To say it is perfectly suited for the task would be an understatement.

Duggan is entrenched in the Chicago printmaking scene. "It's easy for me to feel a part of the current poster movement, because Chicago probably has more amazing poster artists in it than any other city in the world," he says. "My process is pretty insular, but there is definitely camaraderie." Duggan still manages to stick out. "Personally, I think what sets my posters apart from a lot (but certainly not all) designers is that I rarely ever use a computer," he explains. "All my text/color/line work is done by hand, directly onto transparencies. I think it's a shame so many designers confine themselves to Photoshop. I feel like it starts because they don't see that much work done by hand, and then it develops into a crutch. I'm sure a lot of their ideas might benefit from stepping away and doing it the old-fashioned way. It certainly helps you to establish a 'look' when you're using your hands."

That handwork directly relates to the increase in poster design, and to Duggan's bottom line. "I really think the increase in poster work is stemming from a small but mighty rejection of how overpowering technology has become," he explains. "A message on a piece of paper has almost become revolutionary in the age of the iPhone. Its sheer size flies in the face of the tiny smartphone screens the world peers into all day." That excitement has "positively affected my business, because each year, I do more work for legitimate companies and publications, in addition to my foundation of miscreant musician clients," he laughs.

DRAW ME SOMETHING THAT MEANS SOMETHING

Duggan's work certainly seems personal and unique, but that's not to deny the lineage of designers and artists that have come before him with similar mindsets. "I've always been a huge fan of Cal Schenkel," Duggan explains. "He did most

of the visual work for Frank Zappa and his numerous business ventures (as well as collaborated with Captain Beefheart). He was a pioneer of the 'fucked up' aesthetic and he found a visual language for one of history's most prolific musicians." So many other bits and pieces grab Duggan's eye as well. "I'm equally influenced by fine artists like George Grosz, as I am by gas station souvenirs," he admits. "I love hippie/drug culture for its bizarre imagery and easy targets. Skateboard art has always been a huge influence, and even the attitude of 'not giving a shit' associated with skateboarding has played a role. [Famous black-and-white inker] Raymond Pettibon is a big influence, too. He's a master if there ever was."

You can see some of these influences touching how Duggan distorts and plays with his figures, but it is really in the typography where he applies the finishing touch. "I guess I like drawing words," he says shyly. "I also like that you often end up with something very different from the sketch you started with. I allow for a lot of improvisation in my process, and I'll often change a color or make minor edits on the fly."

While Duggan may not have racked up a lot of years in the industry thus far, he explains how he is constantly working hard to create "something that people will notice amid the ephemera of daily life." What he may not realize is that he is creating something breathtaking, about daily life.

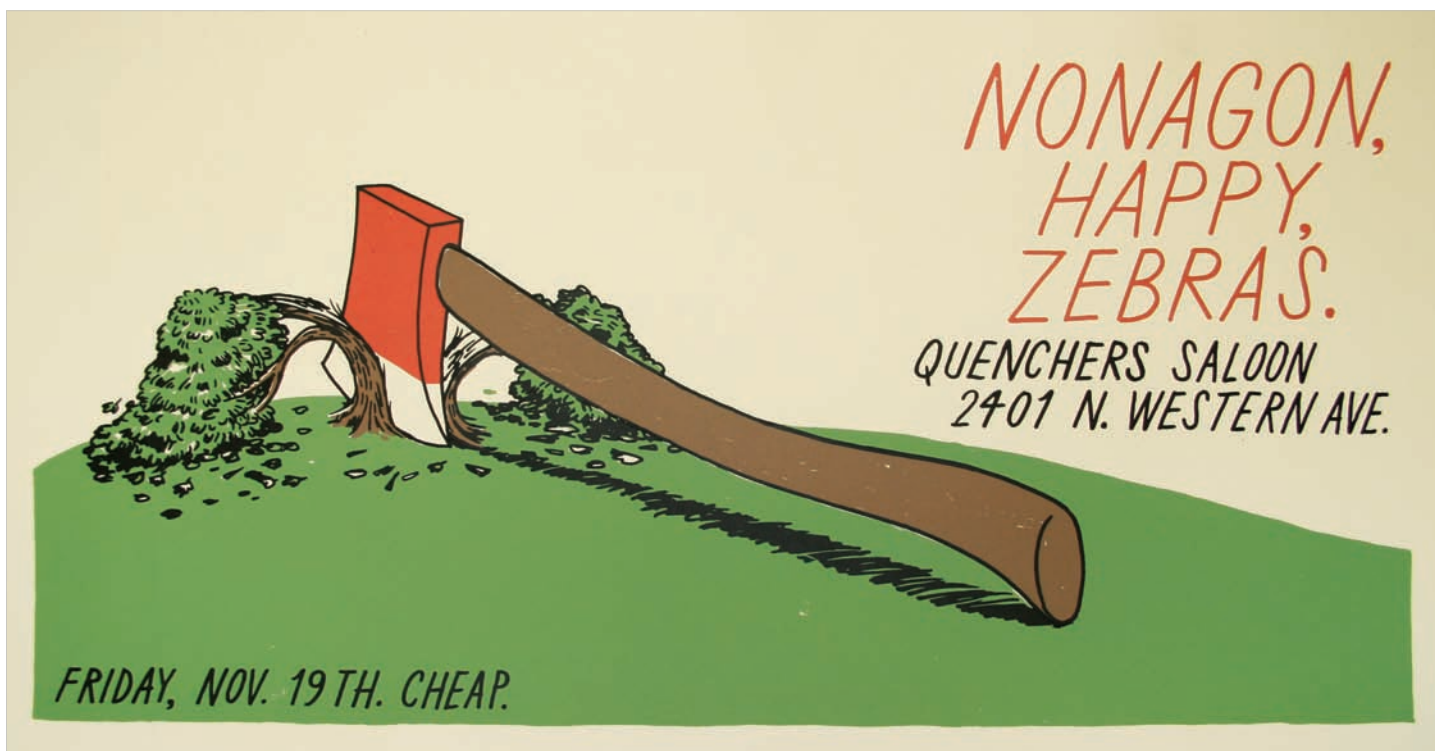
"A message on a piece of paper has almost become revolutionary in the age of the iPhone."



8 PM
AUG. 11

\$8
21+

HAYMARKET RIOT
RAPID CITIES, MOCK (BERLIN)
A TUNDRA. BEAT KITCHEN.



HOLLUS
GYPSY BLOOD
BRONTOSAURUS

THUR. DEC. 16TH, 8PM
AT SUBTERRANEAN. 17+



MAPS & ATLASES

WITH LIGHT POLLUTION AND
GYPSY BLOOD



FRIDAY, MARCH ELEVENTH, 2011. TEN P.M.
AT LINCOLN HALL, 2424 N. LINCOLN

VIVIAN GIRLS
MALE BONDING
THE ALRIGHT ALREADIES
FRIDAY, MARCH 12TH. 9PM. SUBTERRANEAN.



THIS CAR IS STOLEN.

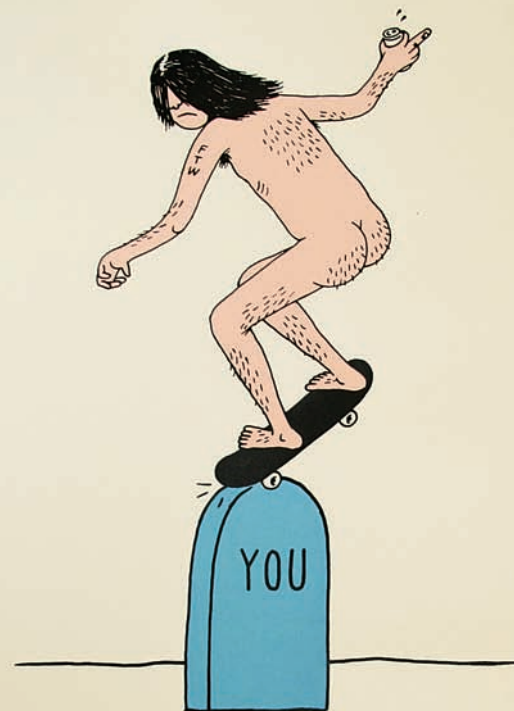


AUGUST 27TH, 2010. TEN P.M.
LINCOLN HALL. CHICAGO, IL.



ghost
town

MARCH 17-21, 2010
SPRING BREAK! SXSW AUSTIN, TX



IT BEGINS.

HATED SKATEBOARDS
RELEASE PARTY

WED. JUNE 3RD - NINE PM - FREE!
THE BURLINGTON - 3425 FULLERTON - 21+

HEAVY JAMS BY DIRTY DUGGAN & SLOPPY PILE
FREE HATED SHIT!!! WIN A DECK!!!



TITLE: Sandwich Eagle
CLIENT: Haymarket Riot
SIZE: 12 x 18 inches [30.5 x 45.7 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Truly getting to the essence of what makes his work so engaging, Duggan explains that "I really like making something iconic or 'classic' looking and then making it stupid or silly." He also likes making his life harder on press as this poster represents "another instance of making an additional screen just to print the little green lettuce bits falling out of the sandwich." He was able to adapt the bird image to a skateboard design later.



TITLE: Record Farmer
CLIENT: Nathan Xander
SIZE: 12 x 24 inches [30.5 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

This is a perfect example of Duggan's simple drawings forming a much greater whole, as well as being perfect for the graphic nature of his printing. Well, almost. "For some reason, registering that tiny red shirt/hat part proved to be a real bitch," he laughs. "Other than that, smooth sailing." This poster also brought together some of Duggan's earlier explorations as he "had been sitting on that tractor image for a long time when I found it a home in this print."



TITLE: Nonagun Axe
CLIENT: Nonagun
SIZE: 12 x 24 inches [30.5 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Sometimes, it is the reaction to a poster that can really make it memorable for the designer. Looking back at this simple, yet strikingly effective, play on size and strength, Duggan giggles as he recalls someone looking it over and commenting, "Paul Bunyan says take this job and shove it."



TITLE: Pterodactyl
CLIENT: Black Ladies
SIZE: 12 x 24 inches [30.5 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Depicting a drug-addled, rock-n-roll era can make for happy accidents, especially when you are trying to show an LSD freak-out, as Duggan explains. "I wanted the guy in the poster to look just like Jimi Hendrix," he says. "But he ended up looking more like Phil Lynott from Thin Lizzy." Once Duggan had time to appraise the final product, he did what clearly made the most sense. "I just told people that Thin Lizzy was exactly what I was going for," he smiles.

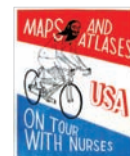


TITLE: Gumby Harikari
CLIENT: K.K. Rampage
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

"This has always been one of my more popular posters," laughs Duggan. "I think people are just easily excited about Gumby. I came up with this idea in the Newark, New Jersey, airport while waiting for a delayed flight home. It's hard to read, but my favorite part is the little talk bubble that reads 'Good bye, Fuck You.' It was my first real experimentation with splotchy/fucked-up fills," he smiles.



TITLE: Tour de Maps
CLIENT: Maps & Atlases
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Duggan admits, "I really like tour posters for clients I work with a lot, because you get to play with theme a little more." In this case, he "thought it would be fun to pay homage to the 'Tour de France' imagery with a fat, shoeless American version." It is hard to argue with that logic.



TITLE: Hollus Surfer
CLIENT: Gypsyblood
SIZE: 12 x 24 inches [30.5 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Continuing his trend of including naked people all over his posters, Duggan incorporates one onto this surfboard graphic. However, it is the body part that he covers up that makes the biggest difference. “I like surfing imagery and I thought the little ski mask made it,” he says. “It was really kind of a ‘for the win’ moment captured here. I even went without a keyline to make the mask pop in the printing process.”

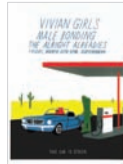


TITLE: Raccoon
CLIENT: Maps & Atlases
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Maps & Atlases is a group that Duggan has worked with quite a bit, designing their last two album sleeves along with numerous T-shirts and posters. So he takes extra creative license when working on their gig posters, which carry less pressure. “There is something about a raccoon getting caught in the night with a bag of Funyuns that just makes me happy,” he admits. “The printing itself wasn’t very memorable, other than doing the fifth color just to get that little silver part at the top of the bag.”



TITLE: Gumby Vivian Girls
CLIENT: The Alright Alreadies
SIZE: 17.5 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Trotting out the old trick with a fresh spin, Duggan returns Gumby to the printed page. “As I said, people flip out on Gumby, so I trot him out once in a while to make me look good,” he smiles. “I was really happy with the way this came out. I didn’t do any outlines, and I think it looks much better because of that. This is a good example of how I like to put weird little narratives in prints.” He adds some sage advice for the junior printmaker: “I think I used old ink for the dark gray and it clogged over and over. I fucked up so many prints, I barely had any to sell myself. Kids: Don’t use old ink. Throw it away!”



TITLE: 1900s
CLIENT: The 1900s
SIZE: 17.5 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Drawing out a comical trio of partying vices for this project, Duggan realized that at all levels of design, there is always an opportunity for the upsell. “This was my first time working with the group,” he says. “They wanted to do little posters, but when I ran my sketch by them I was able to convince them to go big. That allowed me to get that nice white space that is so essential to the print.”



TITLE: SXS Bull
CLIENT: Ghost Town
SIZE: 17.5 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Ghost Town
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Working for the music licensing company (for which he also proudly designed a beer koozie), Duggan knew what the biggest task was in promoting its SXSW showcase event. “I had to figure out a way to fit a shitload of band names on here, plain and simple,” he says. Using the cuts of beef—a concept that naturally applies to Austin, Texas, as well as it does to Chicago—Duggan did so in a masterful way. “The idea came to me so fast, that I was sure someone else had done it,” he admits. “I didn’t find anything, but someone probably has done this.” If it has been done before, its creator would be hard pressed to have done it this well.



TITLE: Hated Headstone
CLIENT: Hated Skateboards
SIZE: 12 x 24 inches [30.5 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Self
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ryan Duggan

Some things never change, even when you are the client. Duggan explains that while printing this poster for his skateboard company, “I had some real registration issues. But I always have registration issues because I am a terrible printer,” he laughs. Another commonality is that “a lot of people tell me they like the way I draw butts,” so he naturally adds one here. After this poster, Duggan “actually created a full-scale cement headstone that reads *YOU* for an art show.”

★ F2 DESIGN (DIRK FOWLER) ★

LUBBOCK, TEXAS, USA

THE ACCIDENTAL MASTER

"I just started doing something I loved to do," explains Dirk Fowler of his penchant for making posters. "I became interested in letterpress printing a few years ago and wanted to make posters. It just so happens that the concert poster resurgence began about the same time, and I just sort of fell into it." Fowler's clear concepts and letterpress executions stand out more and more as the poster movement has expanded. "The continual increase in digital media has perhaps helped to create a poster revival. People want and still need tangible, tactile things," he says.

Fowler says many artists have influenced him in this craft. "There are so many great poster artists who came before me. Lucian Bernhard, Lester Beall, and Abram Games are a few that are easy to mention and who definitely qualify as masters. Also, Milton Glaser—how can you be a graphic designer and not be influenced by Glaser?"

Fowler constantly explores the world of posters through his work and his time teaching but also stays grounded at home. His push into the gig poster realm even located a like-minded soul. "When I first started making music posters, Art Chantry and Jeff Kleinsmith were my biggest influences. Now, it would probably be Jason Munn [of *The Small Stakes*, featured on page 190]. He and I have become great friends and share a very similar aesthetic.

"I've been lucky to share my life with many creative people," he continues. "The two most constant influences have been my wife, Carol, who is also a designer, and my former teacher and now dear friend, Bob Caruthers. Also, my children are huge inspirations. My two young sons are by far the most creative souls I have ever encountered."

SIMPLY GREAT

When you have clear concepts, you don't need to do a lot of fussing. "For me, designing posters is about keeping it simple," explains Fowler. "I've always thought all a poster needs is to be simple and direct. I use limited color and simple shapes. I try to steer clear of decoration and pare a poster design down to its bare minimum." It can't be a final solution that just communicates its message

or sells a product, however. "For me, it has to be something that provokes thought. I see many beautifully illustrated or photographed images and plenty of interesting typography, but I like simple posters that make me think."

Getting down to the essentials can be the toughest of all design jobs, but Fowler is up for it. "I love the challenge of taking complex ideas or messages and boiling them down to only the absolute necessity," he explains. "The things that make designing posters enjoyable are the same things that make doing them so difficult. Each time I start working on a new poster design, I have a panic attack that 'this might be the one.' The one [for which] I can't come up with a new idea," he smiles. It is a difficult parameter to put on oneself as a required end goal, but Fowler's work is all the better for the mental rigor.

PROFESSOR FOWLER

Fowler is not only a designer, but also a full-time educator, and working as a university professor "keeps me on my toes in the design/poster world," he explains. It also forces him to always top his last piece and make sure his work is culturally relevant—especially as he uses a printing method that many have long forgotten. "I think being around young creative people helps keep me excited and motivated, but also forces me to constantly hone my craft," he adds.

His use of letterpress comes into focus when you realize that he also finds an inner peace in the final part of the equation that is not to be discounted. "I enjoy the actual printing," Fowler smiles. "I handprint all my own posters, and the act of moving the press and applying ink can be very cathartic and satisfying."

"I love the challenge of taking complex ideas or messages and boiling them down to only the absolute necessity."



CALIFONE

ALL MY FRIENDS ARE FUNERAL SINGERS
2009 FALL TOUR

Poster by Dirk Fowler, www.f2-design.com

APRIL 20, 2009 ♦ ATHENS, GA
CLASSIC CENTER

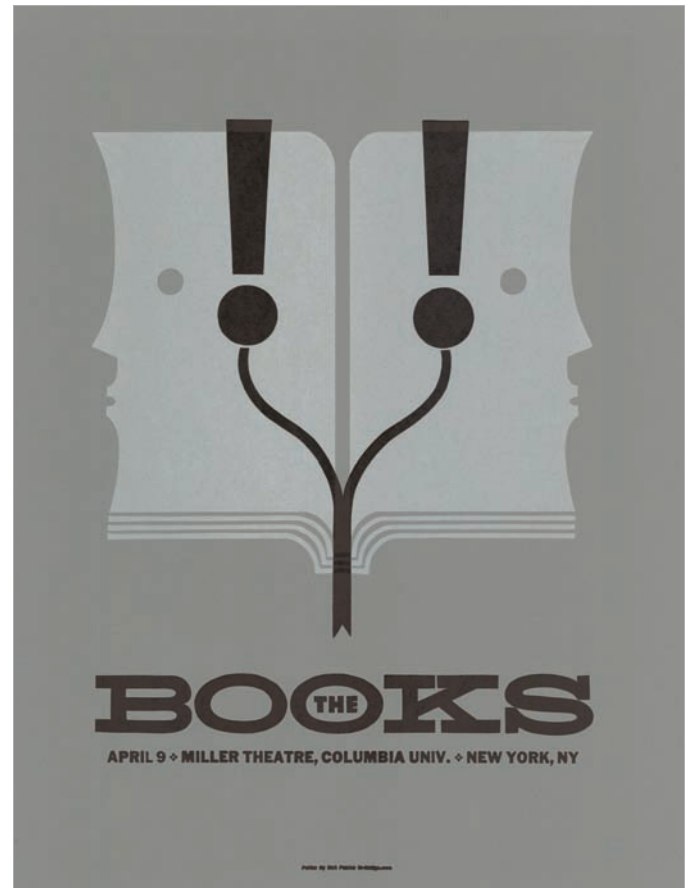
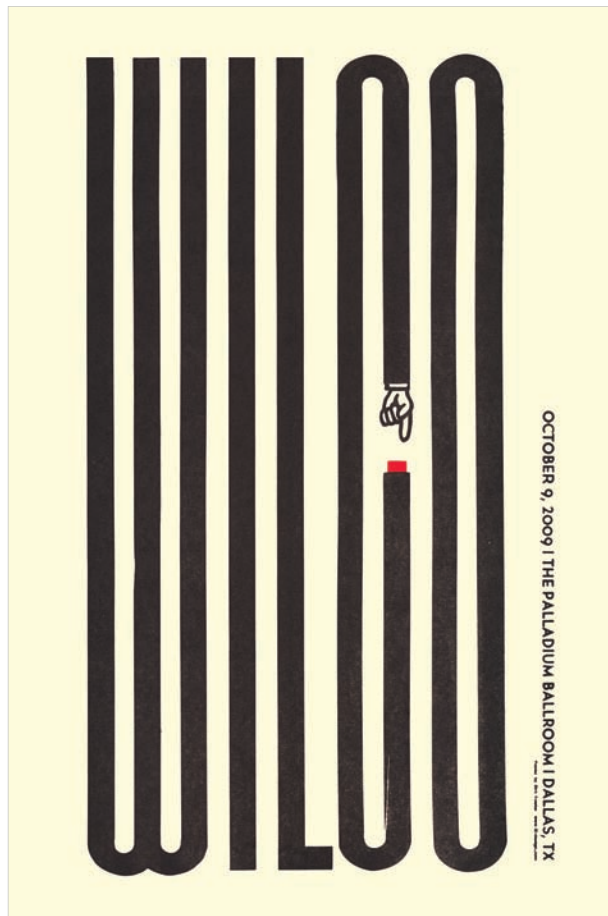
WILCO

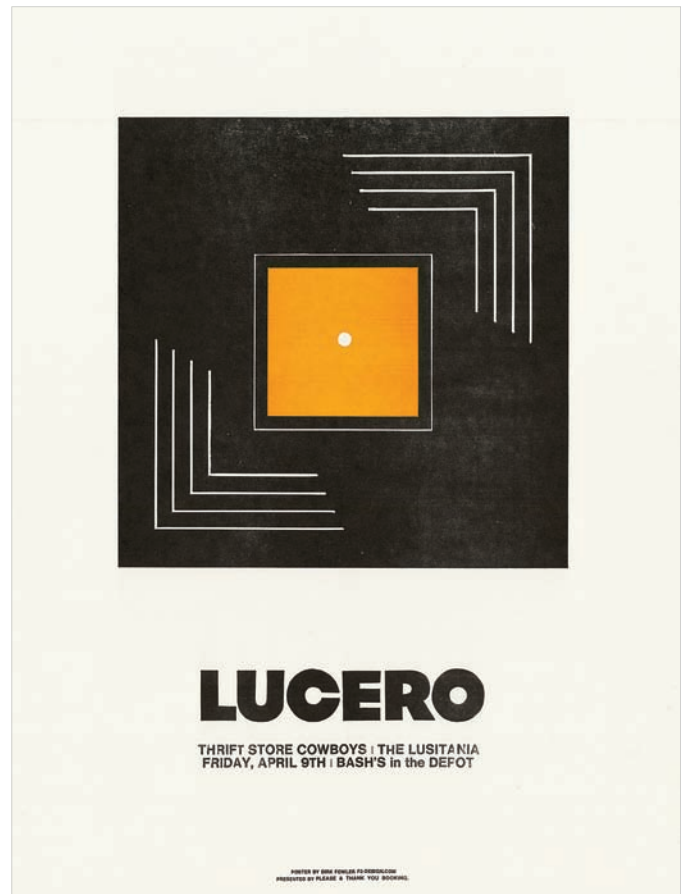


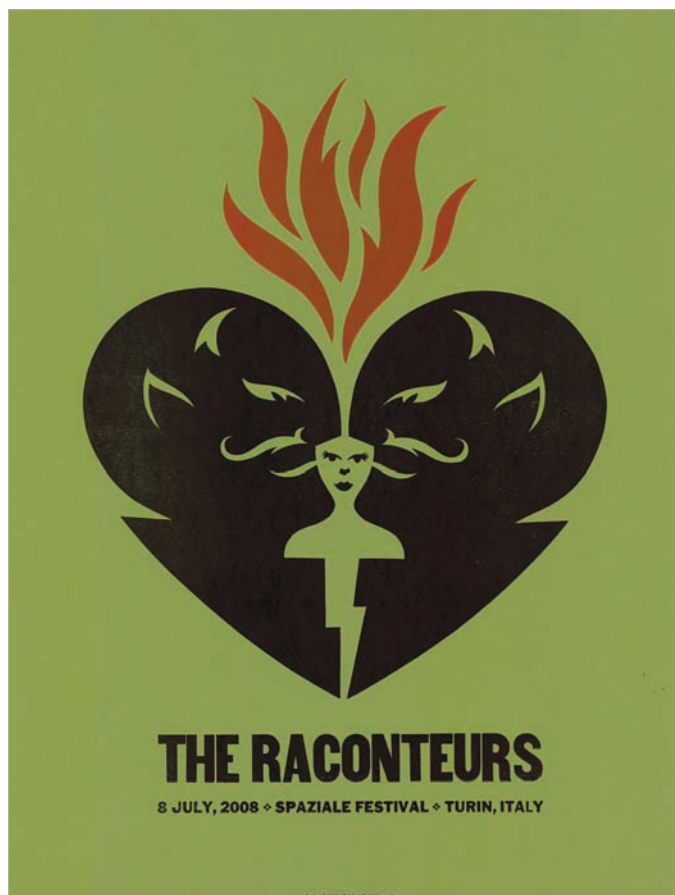
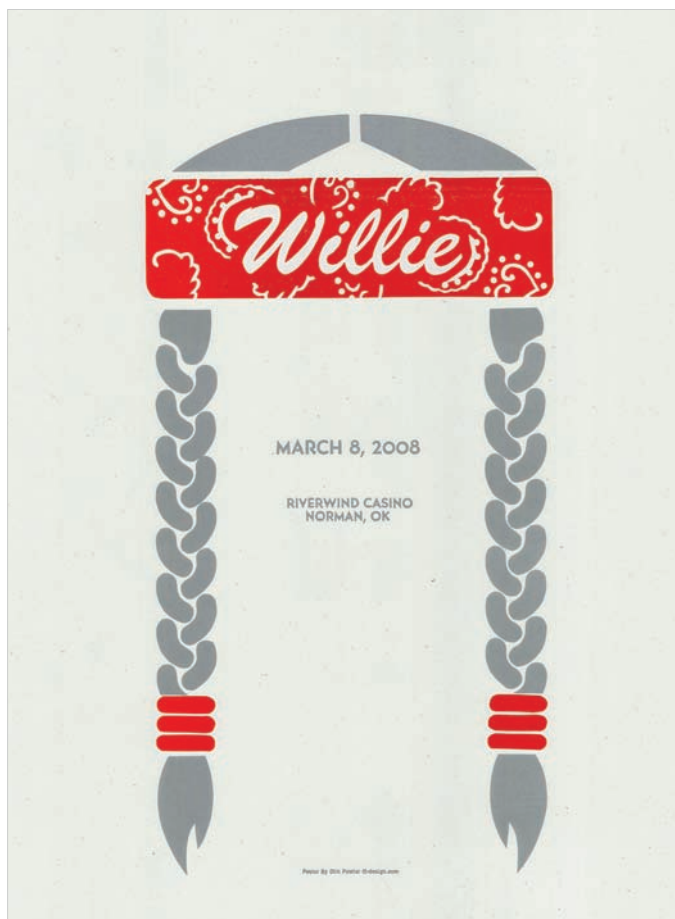
WILCO

TEMPLETON - BLACKBURN ALUMNI MEMORIAL AUDITORIUM
APRIL 17, 2009 ♦ ATHENS, OH

Poster By Dirk Fowler t2-design.com









TITLE: Califone
CLIENT: Califone
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

Working with letterpress avails the designer of a unique way of dealing with type, but sometimes a different approach is needed. "This poster was commissioned to promote a short tour in which the band would perform live music and premiere their film, *All My Friends Are Funeral Singers*. As with all my posters, the image is hand cut," explains Fowler. "The display type on this poster is also hand cut, giving it just enough roughness to complement the image."



TITLE: Wilco Athens
CLIENT: Wilco
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

Oftentimes, the one part of the equation that differs from any other design problem you are trying to solve, screams out the answer—even if others have tackled it before you. "Wilco wanted one poster they could use for two different shows," explains Fowler. "This image is my own version of an age-old trick where a face reads correctly when rotated either way. One direction promotes a show in Athens, Georgia, while turning it upside down advertises a show in Athens, Ohio. I remember my grandfather having a card with a similar face on it when I was a child. I've since learned that nearly every letterpress has a cut like this in its type case," he says.



TITLE: Wilco Dallas
CLIENT: Wilco
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

Despite his goal to be thought provoking or engaging in every solution he presents, Fowler also knows that sometimes a solid visual is just that. "There isn't some deep meaning behind this poster," he admits. "I just liked the idea of drawing some type that was stretched almost beyond its limits. It wasn't intended to look like a bar code, but when you make the type that tall and condensed, it is somewhat unavoidable. I'm not sure what will happen when the finger pushes the red button, but I'm sure it will be something memorable."



TITLE: The Books
CLIENT: The Books
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 5
REVISIONS: 0
APPROVAL: Band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

Sometimes, giving in to the obvious can be a worthwhile exploration. "This is one of two posters I made for The Books," explains Fowler. "Normally, I would steer completely away from imagery that is related directly to the band's name, but in the case of The Books, I found it nearly impossible to avoid. I felt the headphones as exclamation points helped it from being too cliché."



TITLE: Wilco Stubb's Austin
CLIENT: Wilco
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 0
APPROVAL: Band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

You can't be afraid of the obvious. You just have to do something amazing with it, as Fowler does here. "This is one of two posters created for a two-night show in Austin at the legendary Stubb's BBQ. It's a concert deep in the heart of Texas," he explains. "How could I resist using a pair of cowboy boots?" Fowler then made sure the final printing sold his idea to its fullest. "I am particularly fond of using opaque white ink on craft paper," he adds. "I try to get as much as I possibly can out of just two colors of ink."



TITLE: KTXT
CLIENT: KTXT 88.1
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: None
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

"KTXB was an incredible college radio station in my community that was suddenly closed without warning by the university," laments Fowler. "The station had served the area for forty-five years and was really the only one I ever listened to. Over the years, I had made many posters for the student-run station to promote local shows. I had also donated multiple designs for T-shirts, bumper stickers, and other promotional materials. When the station closed so suddenly, I was distraught. Like many in the local music community, I felt that it was much more than just a radio station. I was heartbroken. I went directly to my press and printed these posters the next day. They were sold and all the money was donated to help save the station, but to no avail. They are printed with an actual broken LP, mounted type high and inked. The line, 'The Day the Music Died', also references the death of Buddy Holly (from Lubbock, Texas, the same city as the radio station) as sung in Don McLean's song, 'American Pie'."



TITLE: Goldthwaite Music Festival
CLIENT: Goldthwaite Music Festival
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

Given an assortment of artists, rather than a single band to promote, Fowler had some decisions to make for this project. "This is a pro bono poster for a benefit concert where the lineup was an eclectic mix, so I instead tried to focus on the fact that the concert was being held on a real Texas ranch," he explains. "I like the idea that the orange bars in the back serve as a music staff, which connects them to the treble clef, and also as a fence, which connects them to the lasso."



TITLE: Lucero
CLIENT: Lucero
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

When thinking about a particular subject matter for a poster, few designers really investigate the very nature of the band in question. Fowler found himself having difficulty reconciling his feelings about Lucero's place in the musical landscape—and then his direction became crystal clear. "My thought about Lucero is that they don't fit well into any specific category," he explains. "Though probably classified as alternative country, they are anything but country. They are the proverbial square pegs in round holes."



TITLE: Willie
CLIENT: River Wind Casino
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

This is perhaps one of the most ingenious examples of Fowler's drive for simplicity, but this poster was almost foiled by a pair of scissors. "Thank goodness I got this poster job before Willie cut his hair!" Fowler exclaims. Country icon Willie Nelson cut off his trademark braids, that he had sported for more than three decades, just a few months later.



TITLE: See What I Think
CLIENT: West Texas A&M University
SIZE: 17.5 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Letterpress
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Self
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

Designers need to have a problem to solve, so self-promotional materials are often the most difficult to work on. Doing a gallery show, where the audience is unclear and the expectations are great, can be even more challenging. "I was honored to have a solo exhibition at the art school of my alma mater and printed this poster for that occasion," explains Fowler. "I think seeing a large body of work, from a single artist, all in one room, really allows you to see how they think. That was my concept for the poster, getting inside the 'mind's eye of the artist,' so to speak."



TITLE: The Raconteurs
CLIENT: The Raconteurs
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Letterpress
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Dirk Fowler

"A good friend and fellow poster artist referred to this poster as 'the old burning heart or two devils and a girl trick,'" notes Fowler. His playfulness with his imagery isn't canceled out by its simple application. In fact, it serves only to challenge him further in making a visual that comprises only the bare essentials—yet is multilayered. "I'm okay with the idea that not everyone sees everything in my posters right away," he explains. "Sometimes, it is nice to make something that needs studying to fully comprehend."

★ KIKO FARKAS ★

SÃO PAULO, BRAZIL

THE END OR THE BEGINNING?

"Posters are almost dead in my country," laments designer Kiko Farkas from his office at his studio, Máquina Estúdio, in São Paulo, Brazil. "I designed some 300 posters between 2003 and 2007. About a hundred were good enough not to throw away," he laughs. "Of those, fifty are representative samples of my work and portfolio. But after that period, I've done no more than twenty posters." To Farkas, the local writing is on the wall or, rather, not on the wall. "As a piece of communication, posters are not an influential medium in Brazil anymore."

If this truly is a permanent slowdown of his time gracing the large format, Farkas has made the most of his moment in the sun. One of the most active designers in his home country, Farkas established a colorful, rhythmic quality to his pieces, perfectly in tune with, but challenging, his surroundings. When the São Paulo Symphony Orchestra commissioned him to create a seemingly never-ending stream of incredible posters, it forever changed the face of graphic design in Brazil.

COLOR, COLOR, COLORS

"Emotion is a very important influence in my work. Every input that raises my emotions is important. Music is one of the most important emotional triggers for me," Farkas says. He thinks deeply about his surroundings and everything that makes Brazil so special. "Of course, beautiful landscapes and women are also touching," he continues. "Good images are so important as well. I am working on an exhibition on Saul Steinberg, and reviewing his work moves me a great deal. Flowers, insects, and most of all, colors, colors, and colors."

Farkas seemed to find a haven for his experimental work with forms with the symphony. "I feel much more at ease when working with abstract concepts," he admits. "Posters can move into advertising clichés far too easily, trying to be objective, forgetting subjectivity and a more poetic approach."

Instead, Farkas pushed his projects further into the unknown, led only by color and shape. It is informed by a challenging process that he imposes on himself: "I like to think that designing any piece is a two-way work," he explains. "A kind of game where I play one side and the other is the work itself. After I make a move, let's say a background color, I wait to see what it tells me to do, and so on, until I can't move anymore. Then, it's over."

Where it seems to point him, more often than not, is to a solution where he can comfortably obscure the main image, while never losing track of the need for a strong link to the eye. He can pile type onto slanted grids, in neat, little, easy-to-digest packages. He can manipulate even the most basic shape until nothing is as it seems. Lines skew and twist and turn. Looping circles overlap. And more than anyone working in this mode, he shifts the perspective. Viewers can be far away or feel like they are pressing their nose against an image. Only one defining element permeates the breadth of Farkas's work: a vibrant, idiosyncratic selection of color. Color, color, color.

"Most of our audience needs to be woken up every 15 minutes."



ORQUESTRA
SINFÔNICA DO ESTADO
DE SÃO PAULO

DIREÇÃO ARTÍSTICA
JOHN NESCHLING



SECRETARIA
DA CULTURA

GOVERNO DO ESTADO DE
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Kiko

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Cadêre e avaranda



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apelo cultural



Presidente
do Município
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DE SÃO PAULO

CONDE-MESTRE
JOHN NEEGLING

FUNDACÃO OESP
FUNDACÃO DE OBRAS DE BENEFICÊNCIA



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ALVARO SOTOMAIOR



Patrocinador



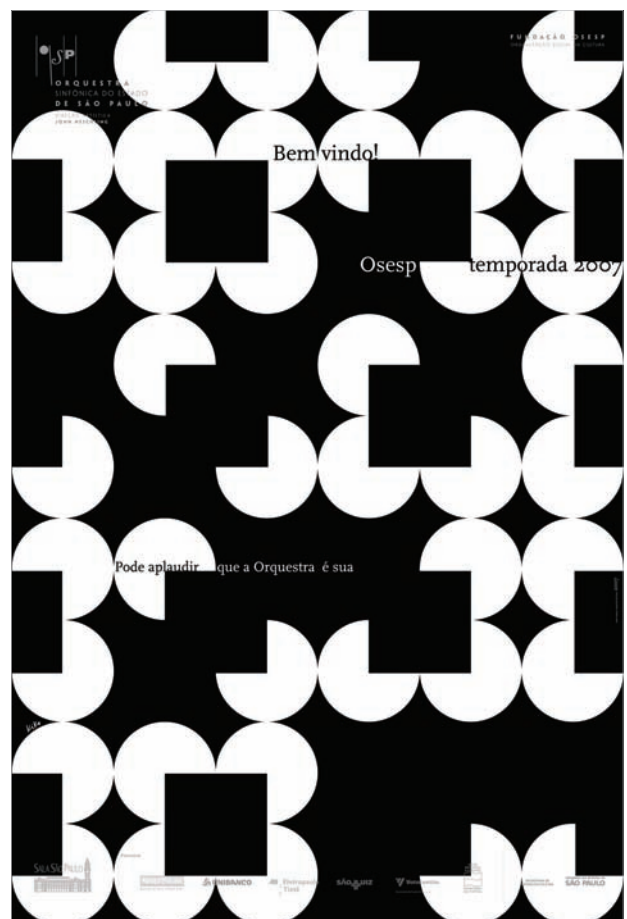
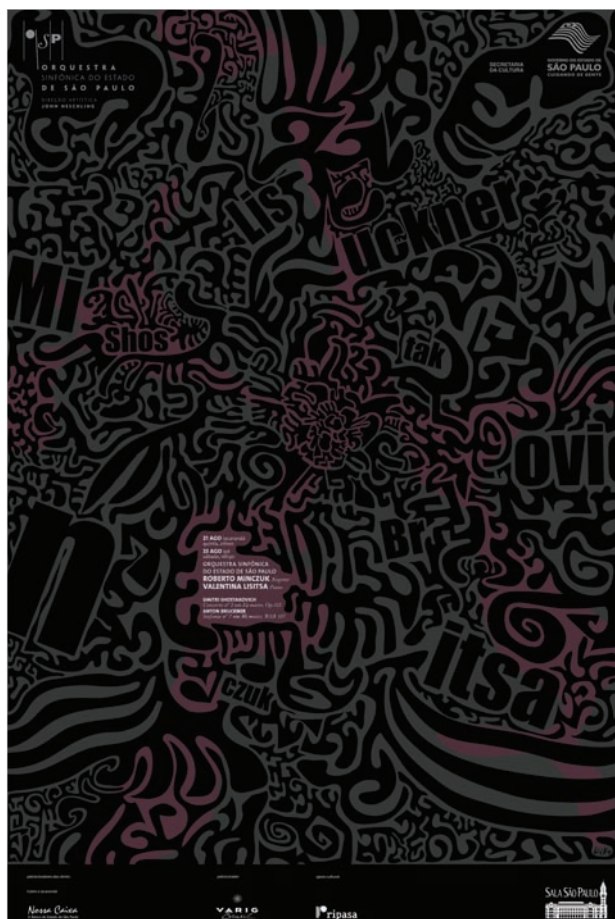
Nossa Caixa
O Banco do Brasil de São Paulo

Sy UNIBANCO



SECRETARIA DE
CULTURA DE SÃO PAULO

SECRETARIA DE CULTURA DE
SÃO PAULO





50 ANOS

ORQUESTRA
SINFÔNICA DO ESTADO
DE SÃO PAULO

DIREÇÃO ARTÍSTICA
JOHN NESCHLING



SECRETARIA
DA CULTURA

GOVERNO DO ESTADO DE
SÃO PAULO
CUIDANDO DE GENTE

15 ABR Jacarandá qui 21h00
17 ABR Ipiranga sab 16h30

JOHN NESCHLING *regente*
JONATHAN GILAD *piano*

FELIX MENDELSSOHN-BARTHOLDY
Abertura Märchen von der schönen Melusine, Op.32
LUDWIG VAN BEETHOVEN
Concerto nº 2 em Si b maior, Op.19
SERGEI PROKOFIEV
Sinfonia nº 6 em mi b menor, Op.111

Kiko



Patrocinador das artes
Jornalismo e Arquitetura

Nossa Caixa
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Agência cultural
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TITLE: Untitled 11
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

From the ashes of a program design that Farkas was unhappy with arose one of the most important series of poster designs in the history of Brazil. “For the first commission that I received from the Orquestra Sinfônica do Estado de São Paulo (the São Paulo State Symphony Orchestra), I was not concerned with creating a visual universe that would translate its spirit,” explains Farkas. “Harried by the tight deadline, my aims were far more modest: I merely wanted to finish the first concert program in time. I went to the first meeting with John Neschling, the then artistic director of the orchestra. Until that moment, we had not actually met, and all I knew about him was his fame as a talented and extremely demanding conductor,” he explains. The conductor looked at the program Farkas created and said, “This isn’t what I want. I want you to go crazy!” Farkas recalls, “At some point in the conversation, he said that he had chosen a piece in my portfolio because of its colors and the irreverence of my work, and that he wanted to see all this in the materials for the orchestra. He also said that OSESP was modern and that this should come through in the work.” The challenge had been presented; now Farkas had to bring it to fruition. “The series was called ‘Impossible Instruments,’” explains Farkas. “When I began to design these posters, I put a challenge to myself not to use images of instruments, composers, theaters, cities, or interpreters. These posters are imagined instruments which would resemble the true instruments.”



TITLE: Untitled 4
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

The time of year that an event occurs can have a big effect on the look. “In June in Brazil, we make small paper flags and hang them outdoors to decorate for these street parties. The shapes of those flags dominate the poster. They were made from cut-out paper and scanned directly in,” says Farkas.



TITLE: Untitled 6
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

“One of the very first posters we created for the orchestra was inspired by expressionism,” explains Farkas. “The approach was called ‘little petroleum drops,’ which were made by hand and then drawn out with the mouse.”



TITLE: Untitled 9
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

Farkas says, “this could be an image of an orchestra playing, for example, the *Miraculous Mandarin* by Bela Bartok. This poster was an institutional poster, we made every month, not to a particular program, but for the orchestra itself.”



TITLE: Untitled 5
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

For this project, Farkas set out to “show a study in vibration on hard material, like steel or iron. I closed my eyes and imagined the metal vibrating and captured what that looked like in my mind,” he says.



TITLE: Untitled 8
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

Abandoning the color that he is known for, Farkas manages to create the same interest and energy with a simple black-and-white solution. “Rhythm, and a gestalt, play between squares and spheres, black and white: Contrast carries the day.”



TITLE: Untitled 3
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

Farkas describes this poster quite simply as “a typographical sensation of harmony.”



TITLE: Untitled 12
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: One
REVISIONS: None
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

“This image, on the other hand, is the complete opposite image for an orchestra,” says Farkas, “playing Bach’s mathematic pieces, perhaps.”



TITLE: Untitled 10
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: One
REVISIONS: None
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

“Posters in the series that commented on a specific event were rare,” explains Farkas. “This one was for a transverse flute concert.”



TITLE: Untitled 02
CLIENT: OSESP—Orquestra Sinfônica do Estado de São Paulo
SIZE: 33.07 x 48.82 inches [84 x 124 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artistic director and maestro
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Máquina Estúdio

“The same was the case on this particular piece,” says Farkas, “created to promote a piano piece. Why show an actual piano, when you can show the music?” he asks.

★ MARK GOWING ★

NEWTOWN, AUSTRALIA

THE SINGULAR NATURE

“There is never any room for a follow-up or a punch line,” explains designer Mark Gowing, summing up the visceral thrill that can be poster design. “There’s no more pages, no click-through. Everything has to happen in a single moment—or perhaps one big moment, followed by a second, quieter moment. In any case, the work needs to be extremely focused. I really enjoy the singular nature of a poster. I find it very rare these days, when ideas seem to require dozens of formats, mediums, and versions. Posters aren’t required to move or animate or buzz or blip or flash. They just are.”

It makes you realize just how tough it truly is to be a success in the poster design world. While many more designers are jumping into the fray, that doesn’t mean they are doing a better job. Often, they come from a base that allows for so many additional outlets to carry their message that the giant blank sheet of paper that is the poster can be enough to send them toppling down. Not so for the man from Down Under! Australia’s favorite son has put the design scene on the map in international poster circles, a place it had not been in quite some time, if ever.

Gowing’s care for his local scene has pushed him to head up the Australian Poster Annual in Sydney. “I try to attend as many poster events as I can,” he says. He worries that “people are seeing posters less and less (locally), so the number of people that can be affected is shrinking.” Luckily, this hasn’t lessened his output. “Posters are a cornerstone of my business, but I don’t design any more posters now than I did in the early years.”

DISCIPLINED ECONOMY

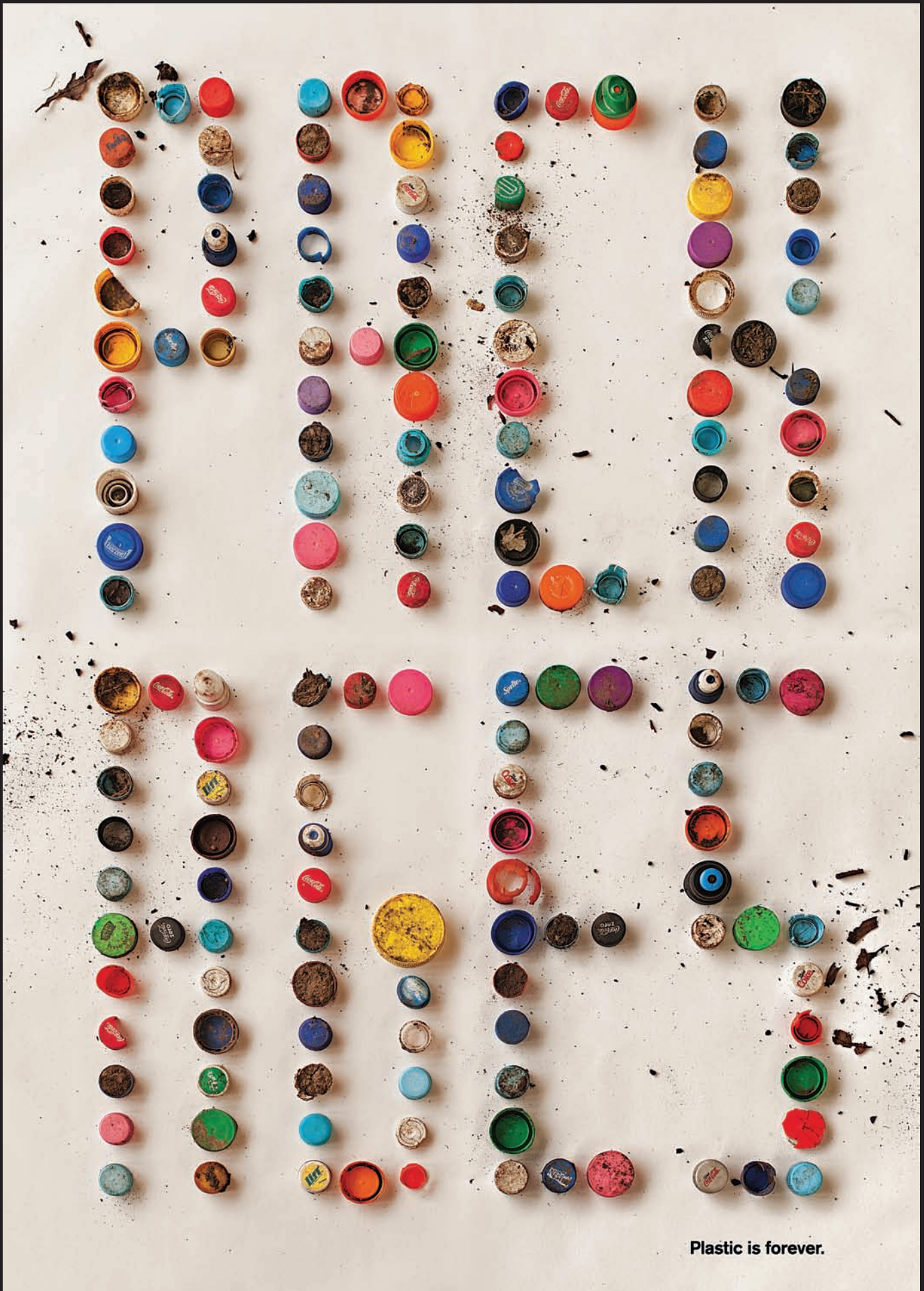
With a portfolio that is both forward thinking and rooted in the history of poster making, Gowing talks about those who have graced the large format before him. He extols the virtues of the work of Henryk Tomaszewski, Ikko Tanaka, Armin Hofmann, and Pierre Mendell, just to name a few. “We live in a great era, when many masters of the poster are still working, such as Bruno Monguzzi, Niklaus Troxler, Gunter Rambow, and Pierre Bernard,” he says.

Over the past decade, while serving clients the world over from his Melbourne studio, Gowing has been pushing his typography in every direction. For one client, it may be chunky and blocklike; for another client, it might be ethereal and barely there, fragments seemingly falling from the sky. He is dedicated to doing whatever it takes to complete a project to perfection, agonizing over digital forms or building sets to photograph. He seems to be able to keep to a disciplined economy that can only come with experience. Rare is the poster that includes something unneeded or extraneous.

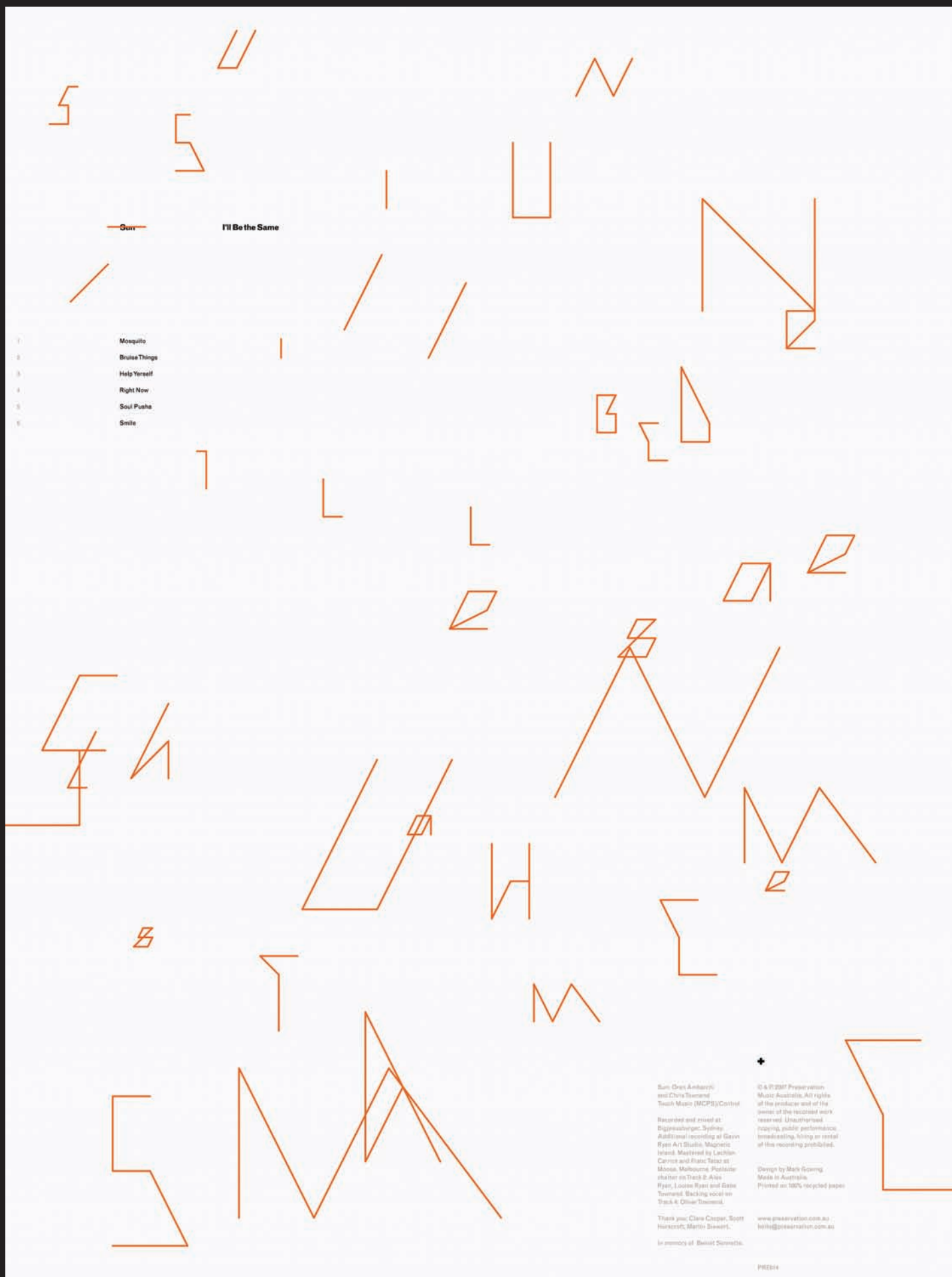
“I am influenced by everything in life,” Gowing explains. “A walk down the street can result in so much input. I find that I am mostly influenced by regular life, as well as fine art, which can often be one and the same.

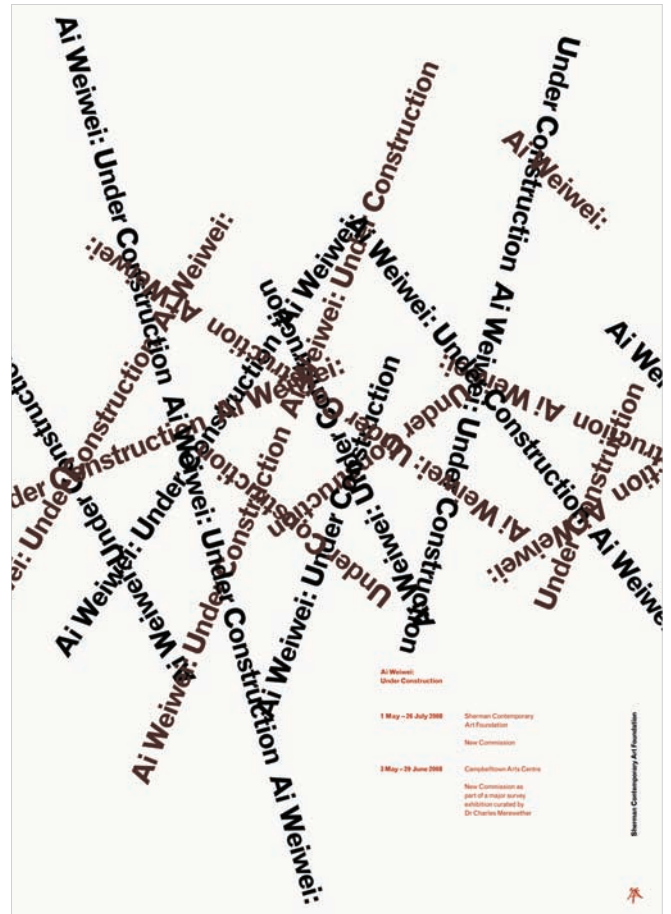
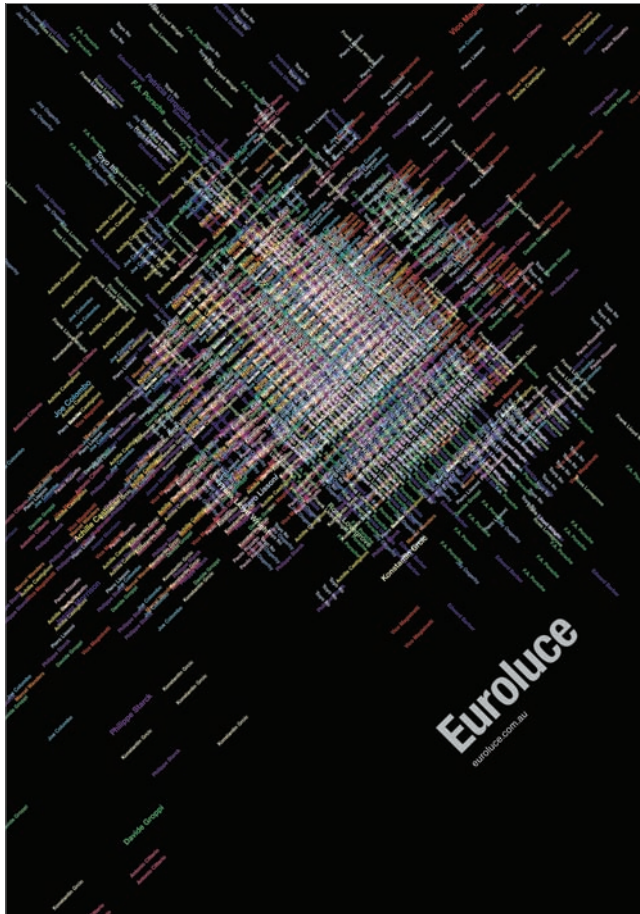
“I like to move people emotionally rather than rationally. Emotion is my great motivator, both for and in my work. In fact, a lot of my ideological posters are made because I’m really pissed off about something,” he smiles.

“I like to move people emotionally rather than rationally.”



Plastic is forever.







Jonathan Jones:
untitled
(the tyranny of distance)

1 May – 26 July 2008

Sherman Contemporary
Art Foundation

New Commission of
a conceptual lighting
installation.

Sherman Contemporary Art Foundation



Richard Skelton
Working Time



For James Skelton 1975-1980

PROLOG



1975 Prologue to Black Australia
All rights of the publisher and of the
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ways of this recorded publication.

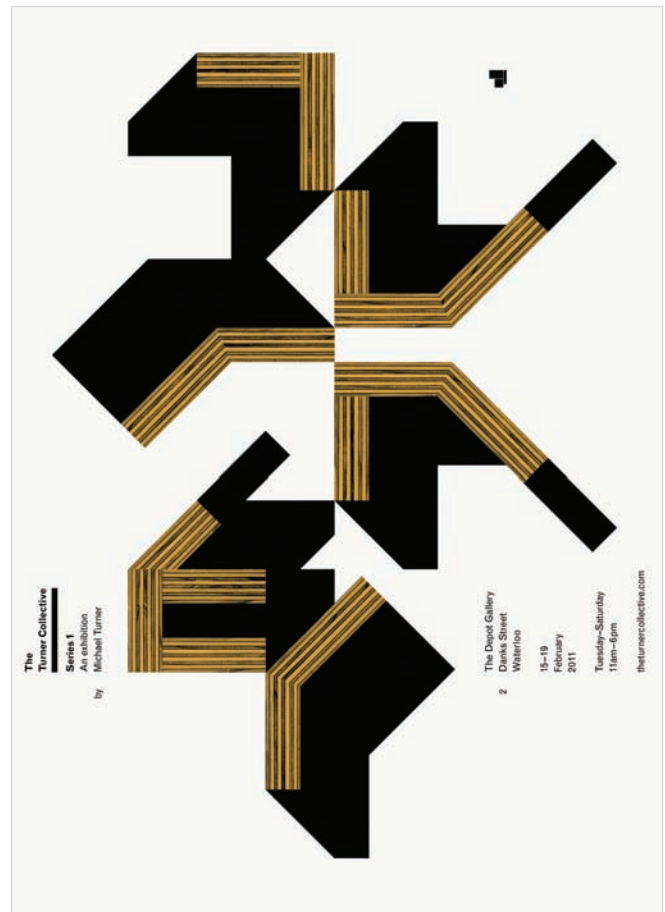
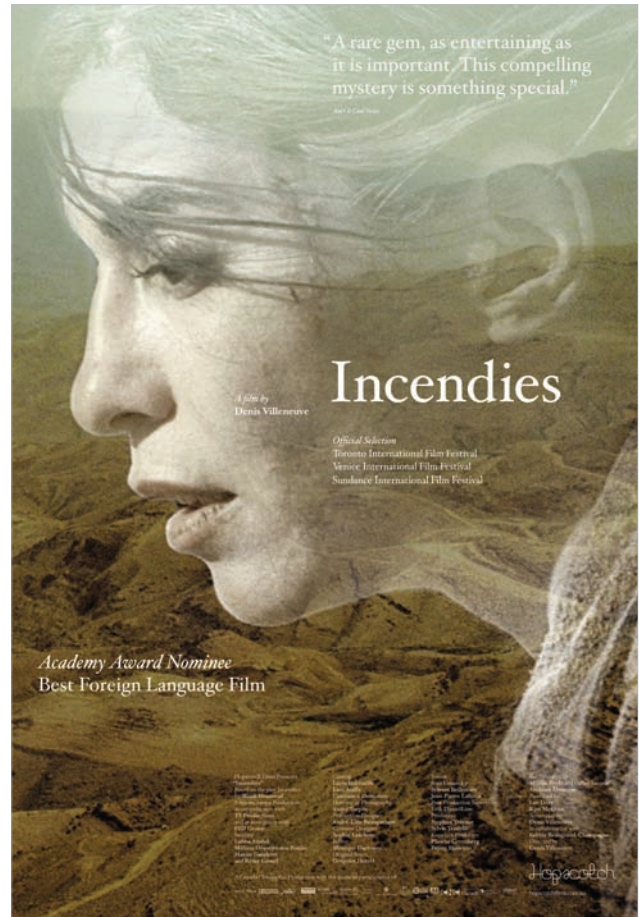
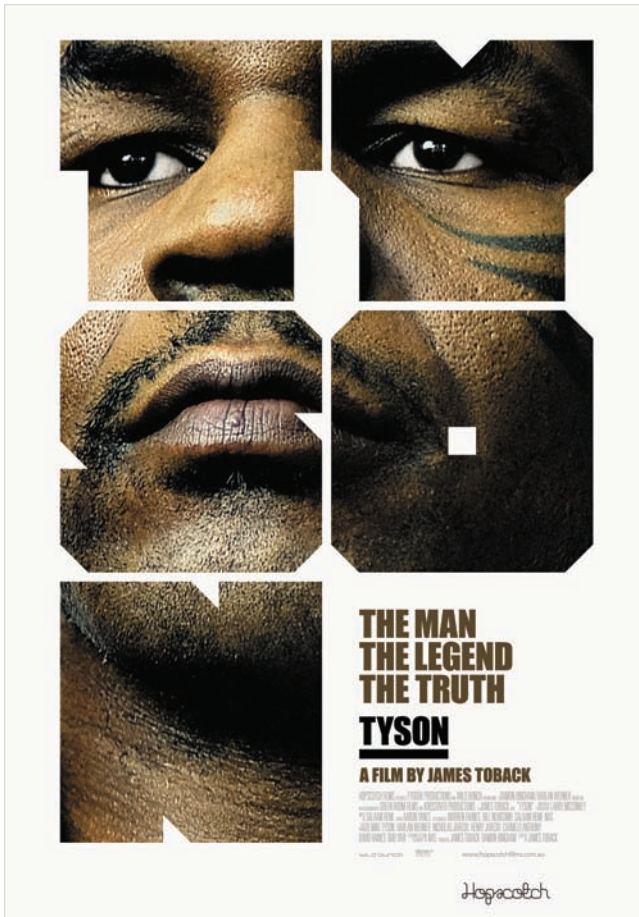
A Richard Skelton recording

Design by Mark Gowing

Mark Gowing

Printed on 100% recycled paper

www.prologue.com.au
info@prologue.com.au







TITLE: Packaging
CLIENT: ACDA Poster Annual
SIZE: 33.1 x 46.8 inches [84.1 x 118.9 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Judges' panel
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowling

Keep an eye on your surroundings, as you never know when you might need them for source material. As Gowling explains, "There is a vacant lot, in an industrial area near my house, where the local workers eat their lunch. The entire lot is full of bottle tops. They are all over the ground and buried in the earth." Making a point about the inability of recycling centers to handle plastic lids, he went down there and dug some up. Showing them all in their actual size on the final product, he felt sure that he had made his point.



TITLE: Sun: I'll Be the Same
CLIENT: Preservation Music
SIZE: 16.5 x 22.2 inches [42 x 56.5 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Label owner
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowling

Be sure to hold on to your experiments, as you never know when they will come in handy. "I drew this typeface years before this project was commissioned," says Gowling. "I had been waiting for an opportunity to use it and this record was the perfect fit." Creating an experiment in typographic deconstruction, "I matched Sun's languid pop sound, made from unconventional methods. The design was approached with the same ethos," Gowling explains. Once he had the typeface, he "scattered the type on the page, using a random scale and positioning technique to reference Sun's loose approach to composition."



TITLE: Designers
CLIENT: Euroluce Lighting
SIZE: 27.2 x 39.4 inches [69 x 100 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Owner
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowling

"Euroluce provides lighting solutions for the Australian interior design and architectural markets," explains Gowling. "The poster illustrates the concept that light is all colors at once: a selection of designers coming together in a dynamic intersection of color and type to form light," explains Gowling. "The tricky part was layering all the type so that as it compiled, the colors became lighter. The software tools available cause colors to multiply or subtract with results that don't simulate the way that overlapping light works. So we built the whole piece in negative colors set on multiply, all on a white background. Once finished, we inverted the color of the whole piece so that it became subtracting color on a black background."



TITLE: Ai Weiwei: Under Construction
CLIENT: Sherman Contemporary Art Foundation
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Foundation director and Ai Weiwei
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowling

"This poster was created to announce the exhibition of Ai Weiwei's artwork in Sydney. Ai Weiwei works with traditional found materials that he reconstructs into new forms to illustrate the importance of the materials' origins," explains Gowling. "In this case, to reference that technique and style, the type has been embraced as the found material and then constructed into the exact form from the major artwork in the exhibition. The exhibit consisted of a tangle of ancient temple beams piled up in a seemingly chaotic mess. The work was photographed in progress and the image was traced using the lines of type in place of the beams."



TITLE: Your Type of Printer
CLIENT: Digitalpress
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Owner
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowling

Designing for your peers can often be the toughest assignment; doing so with a commercial goal in mind can be even tougher. When you are still learning the press (and the printer) you are working on, it can become the ultimate challenge. Gowling was hired to promote his printer's new press, which prints with a gel-based toner that sits up on the paper and has a similar appearance to silkscreen printing. They wanted to show off the ability to print flat colors without showing a dot pattern. "I designed the company slogan, 'Your Type of Printer,' after the Bauhaus Design Theory using the triangle, circle, square in red, yellow, and blue. The typographic poster provides a second meaning for type in the slogan, while also showing off the printer's capabilities," Gowling says.



TITLE: Hemispheres
CLIENT: Sydney Opera House
SIZE: 33.1 x 46.8 inches [84.1 x 118.9 cm]
PRINTING PROCESS: Digital
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 10
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowling

"*Hemispheres* is a season of extraordinary music presented by the Sydney Opera House from all parts of the world," says Gowling. "Distinguished by its high quality, the full program presents artists who often verge on the legendary in their own cultures. The program brims with virtuosity in styles and instruments that are not part of the mainstream. This poster was created to encompass the diversity of the program, while referencing the global and artful qualities of the artists involved." Creating a very graphic solution, Gowling included a very low-tech item for natural shadowing. "The gray spheres you see are actually squash balls," he smiles.

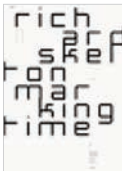


TITLE: Jonathan Jones: Untitled (The Tyranny of Distance)
CLIENT: Sherman Contemporary Art Foundation
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Foundation director and Jonathon Jones
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowing

"When working with artists and musicians, I often try to employ their processes and capture the tone of their work," notes Gowing. "In this case, the white and black angular type mimics the light and shade of the fluorescent lights behind blue tarpaulin. Jones' use of fluorescent light with his indigenous traditions creates a powerful and meaningful set of references that have established him as one of the most interesting artists to emerge in the past decade."



TITLE: Richard Skelton: Marking Time
CLIENT: Preservation Music
SIZE: 25.6 x 35.8 inches [65 x 91 cm]
PRINTING PROCESS: Digital
INKS: 1 spot color
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Label owner
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowing

"I always listen to the record while designing its cover and poster," explains Gowing. "I first envisioned this poster as a clean typographic structure. However, once the type was drawn, it felt too clinical and simple to relate to the emotional musical content." He adds, "Richard Skelton makes complex and elemental music that inhabits emotional landscapes. The eventual textured effect provides links to warmer, human tones, while still remaining gridded and rhythmic."



TITLE: Tyson
CLIENT: Hopscotch Films
INKS: 4-color process
PRINTING PROCESS: Offset
INKS: Four-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 4
APPROVAL: Marketing director and CEO
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowing

"Tyson is a hard-hitting feature film documentary about boxing legend Mike Tyson," explains Gowing. "The film is an honest and unrelenting profile of Tyson's controversial life and career. Designed to portray Tyson as an icon, while symbolizing his tough and uncompromising persona. Cues were taken from the graphic traditions of the boxing industry and modernized to position the film in a contemporary context." That's not to say that everything was easy during the process. "The filmmakers were only able to provide us with a small amount of amateur photographs of Tyson, and the available budget wasn't large enough to allow for purchasing stock," Gowing adds. "The client insisted that the poster feature a photo of Tyson, so we had to find a solution that made the most of what was available."



TITLE: Incendies
CLIENT: Hopscotch Films
SIZE: 27.2 x 39.4 inches [69 x 100 cm]
PRINTING PROCESS: Offset
INKS: 1 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 5
REVISIONS: 10
APPROVAL: Marketing director and CEO
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowing

"Set in the Middle East against a barren landscape marked by war and hatred, *Incendies* centers on the story of a courageous woman struggling for the rights of her people. The problem was that all the images were pretty heavy and made the film look nasty," explains Gowing. Finally, the design team experienced their breakthrough: "We made a comp that positions the main character as a part of the country and relies on the natural beauty of the land," Gowing reveals.



TITLE: Series 1 Exhibition
CLIENT: The Turner Collective
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing manager and owner
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowing

When you have the best possible materials with which to build your images and type, you know what to do. "The Turner Collective is a conceptual design and production practice, which models furniture objects that can challenge concepts of form and function. Promoting the Collective's first exhibition, it seemed only natural to make up the type directly from the furniture pieces," says Gowing.



TITLE: Labelled—1/8 Immigrant
CLIENT: EyeSaw
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Digital
INKS: 1 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Mark Gowing
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mark Gowing

With EyeSaw's invitation to "respond to the theme Humanity/Equality," Gowing decided to produce a print and apply ready-made stickers to finish them off. "No matter who we are, or where we're from, we are all labeled by others as a certain type of person. Whether it be by appearance, race, religion, beliefs, personality, nationality, or even the clothes we wear; we are, all of us, the judge and the judged. Judging individuals on face value seems to be an increasing concern at both a social and political level as the global melting pot takes a firm step backwards," he says. To convey this idea, Gowing designed a basic type style that could be made up from rectangular parts of varying proportion. "I thought it was important that the type be progressive and not be a typical block style. The images were printed on a laser plotter with a heavy halftone screen and the store-bought stickers were applied by hand, providing a human feel to the gridded type style."

★ CHRISTOPHER GRAY ★

ARILD, SWEDEN

IT'S PERSONAL

Perhaps the man farthest removed from the current poster scene in this book is designer Christopher Gray, who admits that, from a business perspective, “It (poster design) isn’t something I would focus on. If anything, it has given me an incentive to create a new body of work based purely on a printed outcome. Whatever might come from that is an added bonus.” Yet, his pursuit is more in tune than anyone could imagine.

Dividing his time between design and illustration projects, Gray has embraced his ability to travel as a sole proprietor, painting huge wall murals for galleries by hand, or surrounded by snow with little but his laptop. He takes care to record online each of his “desks” as he moves about. Although he works on diverse projects, he wanted to create something that he could hold and see and call his own; something more personal and experimental than his everyday tasks.

He set out to fill some of those voids by creating a series of posters, creating dozens of large-format sheets filled with his creations of form and color. The entire spread of images is incredible, and I can’t recommend enough that you sample them further beyond the small selection featured here.

The series exploits his fragmenting shapes. It exists solely in his own process, rather than with a viewer or consumer in mind. The deciding factor as to whether a poster is eventually finished depends on one thing and one thing only: “whether I like it or not,” Gray says.

SIMPLY CAPTURED

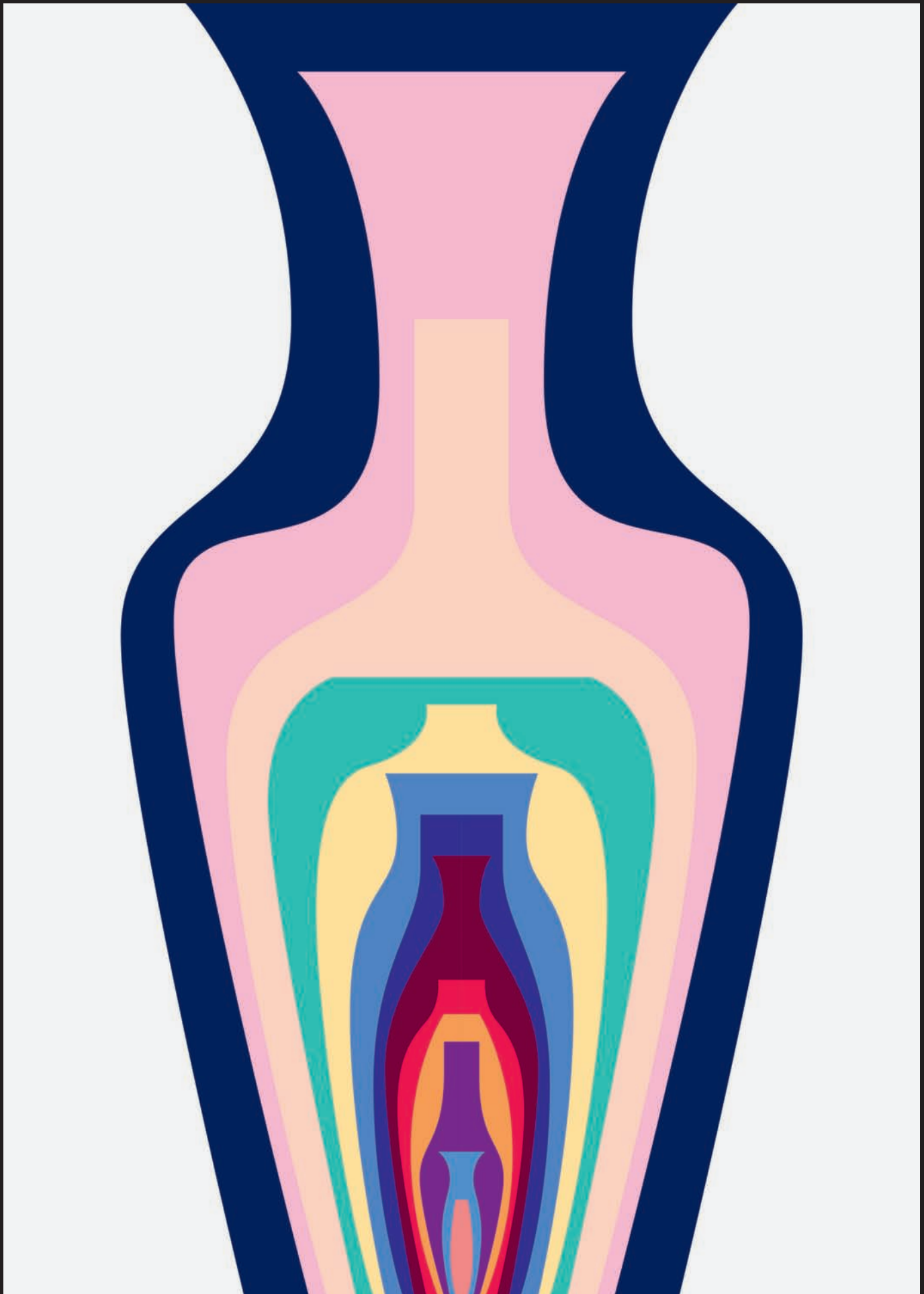
Probing into his process, Gray reveals some expected sources as well as a window into his collection of images. “There are lots of designers and artists I admire,” he says. “You can find a whole bunch of them in the *Graphis* annuals between 1960 and 1975—May Néama, Thomas H. Geismar, Don Sparkman, Heinz Schaaf, Verlag F. Bruckmann, etc. However, I don’t refer to this too often. I get most of my inspiration from everyday life,” he adds.

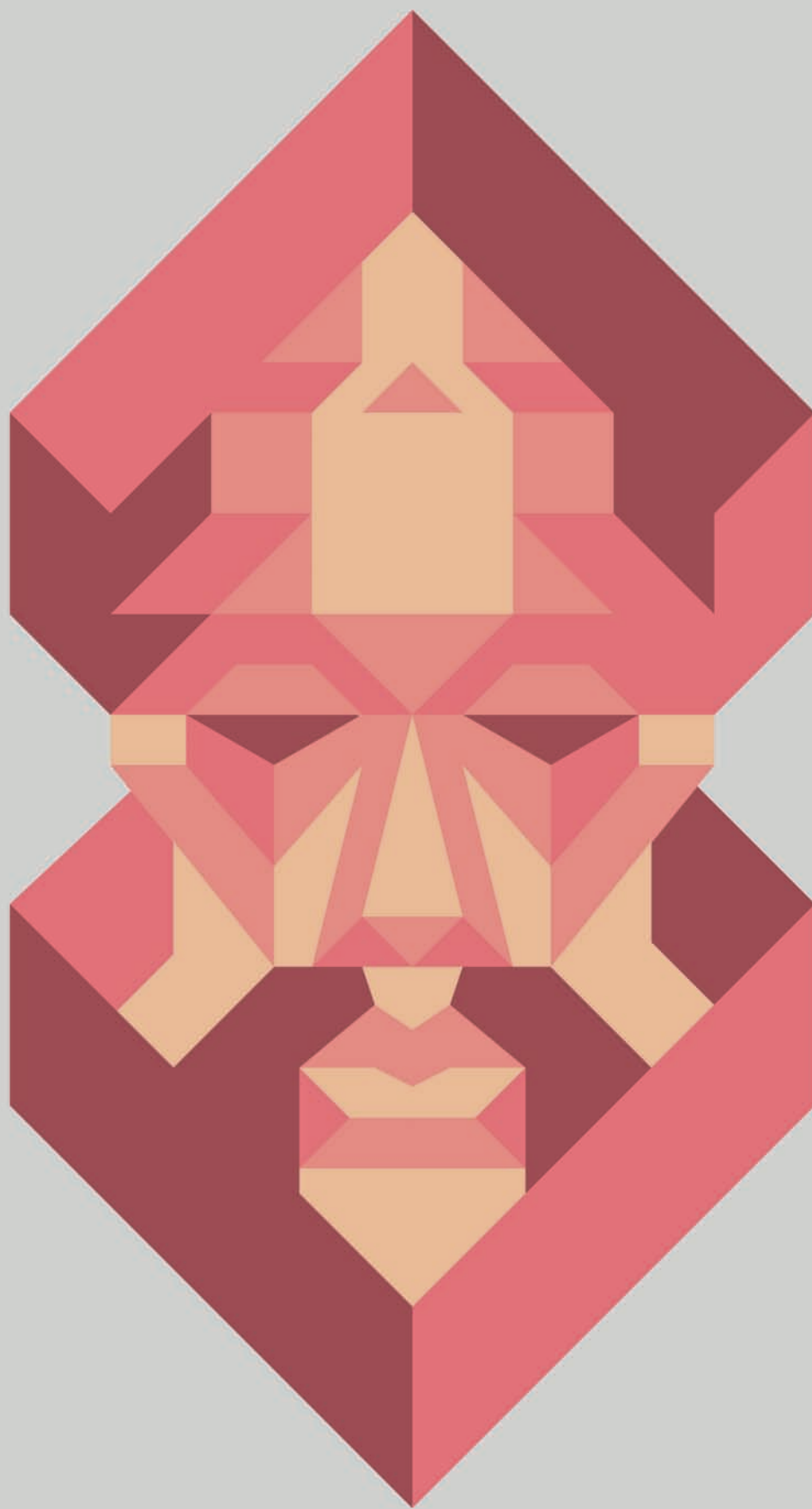
In researching images for his various projects, Gray pulls from “a big, overly aggressive-looking box full of cameras that I have collected over the years,” he says. “I use these on a daily basis. A lot of the things that I document as a photo ultimately become a print in some form or other.”

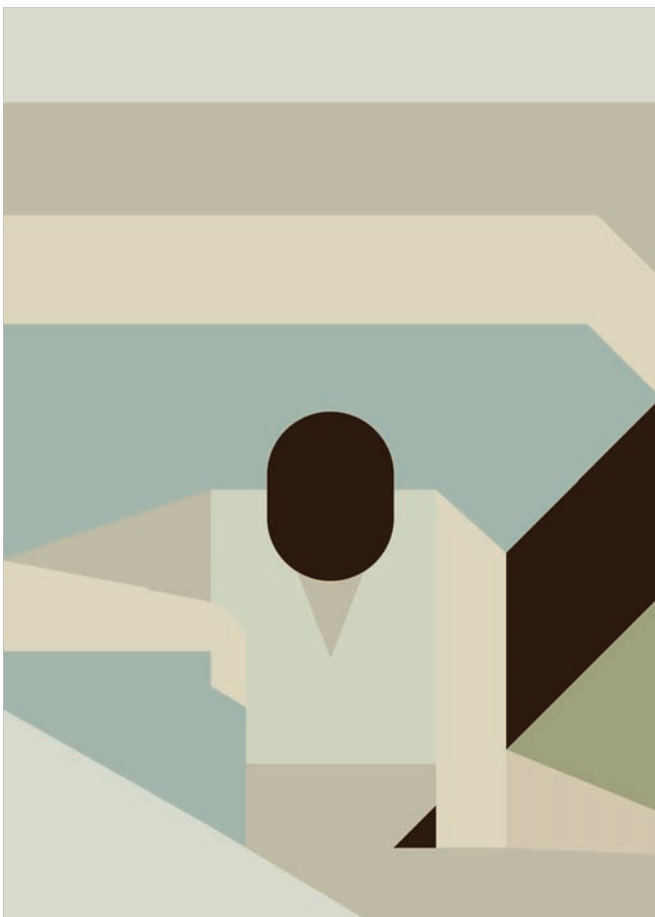
With that knowledge, you can start to picture the light playing off a simple object captured by Gray’s lens, determining how he will segment out a shade with shape and color. The viewer has to wonder, along with Gray, which will become a huge swath of abstract shapes, reminiscent of the early 1970s breakdown to the core basics of color and form? Which will get a more intense treatment, with added dimensional qualities and a blast of divergent color, making you question which direction your eye needs to travel, and raising the planes that they navigate through nothing more than an additional darker color being placed beside a shape? It becomes the world’s most engaging class on color theory.

One thing is for certain, as he continues down this personal and experimental path—always asking these questions—we’ll be watching for the answers.

“A lot of the things that I document as a photo ultimately become a print in some form or other.”













TITLE: Vase
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"I live in an area of Sweden that is famous worldwide for ceramics," explains Gray. "I got this idea from a discussion I had about a local pot maker who accidentally created a red burn effect whilst crafting his blue pottery method. I created a piece directly relating to the slight variations in the curve that create such beautiful shapes."



TITLE: Mask
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"Sometimes, I accidentally stumble into something purely by experimentation," says Gray. "Quite often, by holding a drawing far enough away, you can't make out the details, so it becomes something else entirely. This is exactly what happened with this poster. I was going through a phase of being obsessed with Escher paintings, but I could never translate any of my experiments into anything good. This is one of those mistakes that ultimately became a mask."



TITLE: Pyramid of Skulls
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"This is also from a classic painting series," explains Gray. "*Pyramid of Skulls* by Cézanne interested me, as the brushwork on the top of the skulls could be used to influence a method of building shapes and colors into a larger illustration. It was a real turning point for discovering a style to create in. Using lots of simple shapes and colors doesn't necessarily have to leave you cold, like graphic work is often criticized for. Instead, it can draw you in without being abstract."



TITLE: Japan
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"There are a lot of drawings in my sketchbook that would never work as graphic ideas. One of these was the classic scene of some kind of luggage being handcuffed to an individual, and how surely this was a terrible idea, no matter how you look at it," Gray says with a laugh. "I tried to see if I could somehow involve a travel element with this and turn it into something unusual. However, it completely flopped. After a few hours of changes, I settled on creating an unusual perspective on a wing and engine. The artwork was then used to help raise money for a tsunami charity."



TITLE: Summer Interior
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

Frustrated by a perceived lack of appreciation for classic paintings, Gray set out to right the wrong. "This was part of my series in which I took famous paintings that, in my opinion, had lost their meaning, and reinvented them so it was possible to discover them with fresh eyes," he explains. "This is based on a painting by Edward Hopper. The light and shape he uses are amazing."



TITLE: 1731
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"For some reason, the beheading of Marie Antoinette came up in conversation, which was followed by all kinds of horror stories of decapitated heads being kept alive, and a story by Roald Dahl called *William & Mary*, in which the widow falls in love with her dead husband's brain because he can no longer speak," says Gray. "This artwork was based on the few seconds after the beheading, which leaves her head in the bottom of the basket."

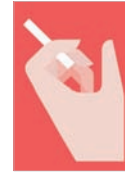


TITLE: Tube of Bells
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"This idea came from listening to the bells from a local church and thinking how a frequency could be created using a series of bells with each one smaller in size, fitting into one another," explains Gray. "I spent some time wondering how it would sound. Would it be a big and enormous mess of sound or a rhythmic repetitive scale?"



TITLE: Smoke
CLIENT: Christopher Gray
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Giclee
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Christopher Gray
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Christopher Gray

"It's good to get inspiration from unusual places," sighs Gray. "This one came from watching the 1984 movie *Bachelor Party*. There is a great scene with a room full of women wearing crazy, colorful outfits and holding cigarettes in a really great, overexaggerated way. I liked the form the hand could make by holding a simple shape, so much so that I wanted to make something out of it!"

★ HOMEWORK ★

WARSAW, POLAND

I'M NOT LOOKING FOR A NEW POLAND

There may be no place on the face of the Earth where it is tougher to make your name as a poster designer than in Poland. With the country's rich poster history, it is not enough to be witty and smart; you have to be visually arresting. But do not dare to use extraneous imagery. When Joanna Górská and Jerzy Skakun graduated from the painting faculty of the Fine Arts Academy in Gdansk, they put the country on notice that they would be going their own way. Naming their studio Homework, after the French electronic duo Daft Punk's debut album, they immediately started to garner attention.

It was not as if they were dismissive of those that have come before them: "We admire the work of Roman Cieslewicz a great deal. His work doesn't influence us directly, but the entire Polish poster school and their use of the metaphor certainly has an impact on our creative thinking," explains Skakun. It was just that they were determined to find their inspiration directly in the subject matter. Surrounding themselves with small theater companies and independent filmmakers, they spend all their time "reading the dramas, and watching the films, and listening to the music, and bouncing ideas off each other," says Skakun excitedly.

They are also constantly challenging themselves in how to explore a problem. "There is no equation for forming the idea. If we had to do every project in the same manner, it would simply be too boring for us. We are always searching for new visual solutions." This leads to some interesting gambles. "Even the kitchen drawers can be inspirational sometimes," laughs Skakun.

A DIGITAL TIDE

The pair does see themselves as part of a larger global phenomenon. "Developments in the designing of posters are directly linked to the larger graphic design community now. The wealth of imagery available digitally through Google and Wikipedia makes it impossible for that not to influence you visually in some manner. Not to mention the ability to have clients all over the world, combined with advances in printing, and with reduction in costs, making the poster a viable carrier; it all adds up to putting us in the same movement going on all around the world," explains Skakun.

They are also linked by the common struggles all designers share. "It is nice when you have an idea quickly for a problem, but it doesn't happen that way often enough," Skakun says. "The hard work is really rewarding when you do come to a solution." Even after that point, there can be one further struggle. "We like setting the logo line the least on all our posters," he adds, shaking his head in a manner all of us recognize, "especially when everyone wants their logo bigger."

A NEW POLAND FOUND ME

The designers soon found themselves paired with classic films and plays, and this managed to make them rethink how they view those stories, often with the simplest of images. It led to a stunning rise and international awards, but was a deserved result from their rigorous creative exploration.

The couple's hard work has really paid dividends as the studio has refined its smart brand of thinking into cutting and funny applications. Mastering simple shapes and color combinations, yet reveling in making subtle touches that elevate the final posters to otherworldly status, Homework makes posters that grab you immediately and reward further investigation. The duo has more than earned their place in the rich Polish poster tradition, while carving it out on their own terms.

*"It is nice when you have an idea quickly for a problem,
but it doesn't happen that way often enough."*

KLASYKA KINA



REŻYSERIA ARTHUR PENN

BONNIE I CLYDE

TYLKO W KINACH STUDYJNYCH

Franca Gatti, Prof. Sclavi

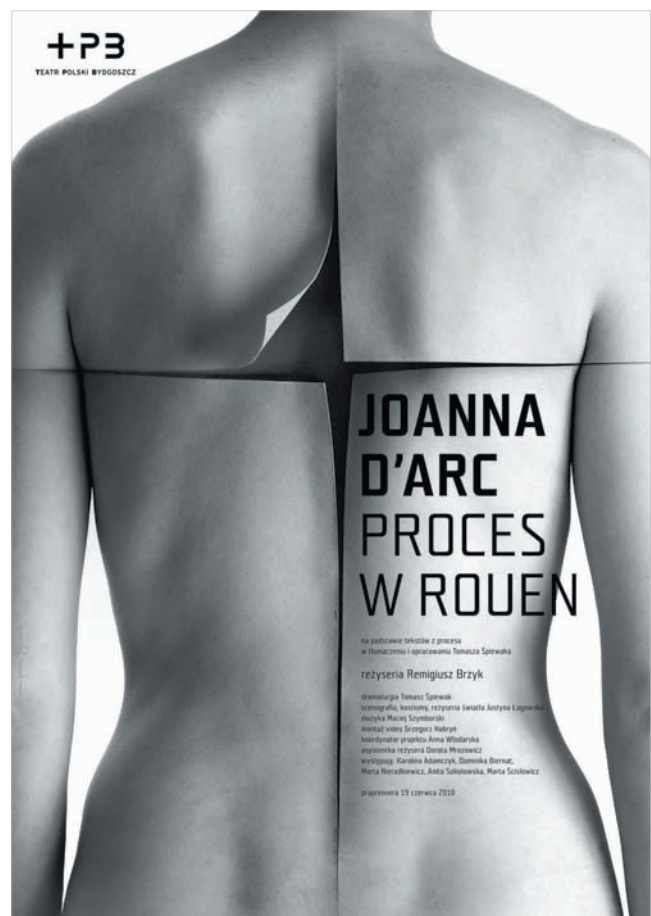
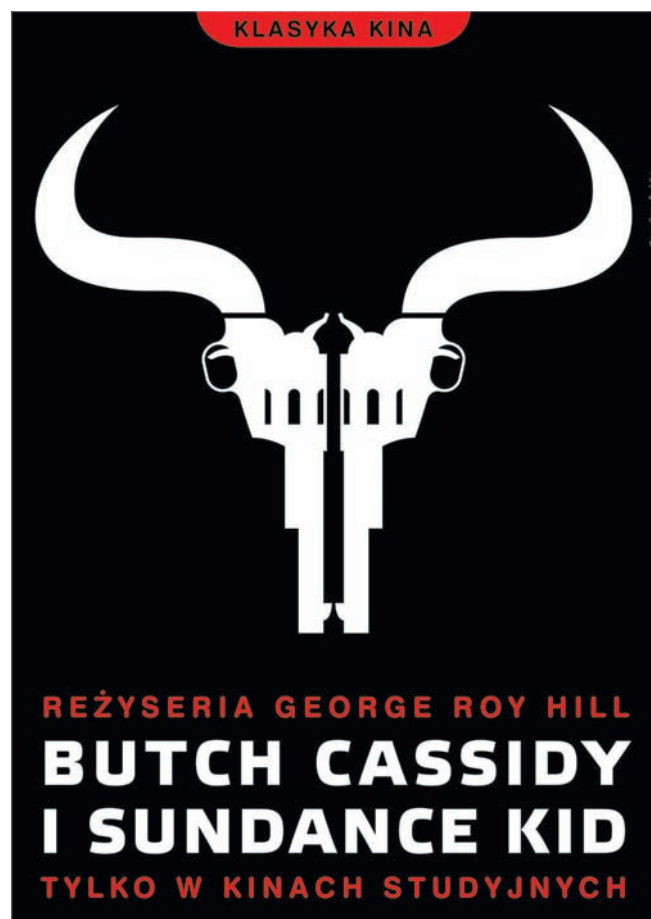
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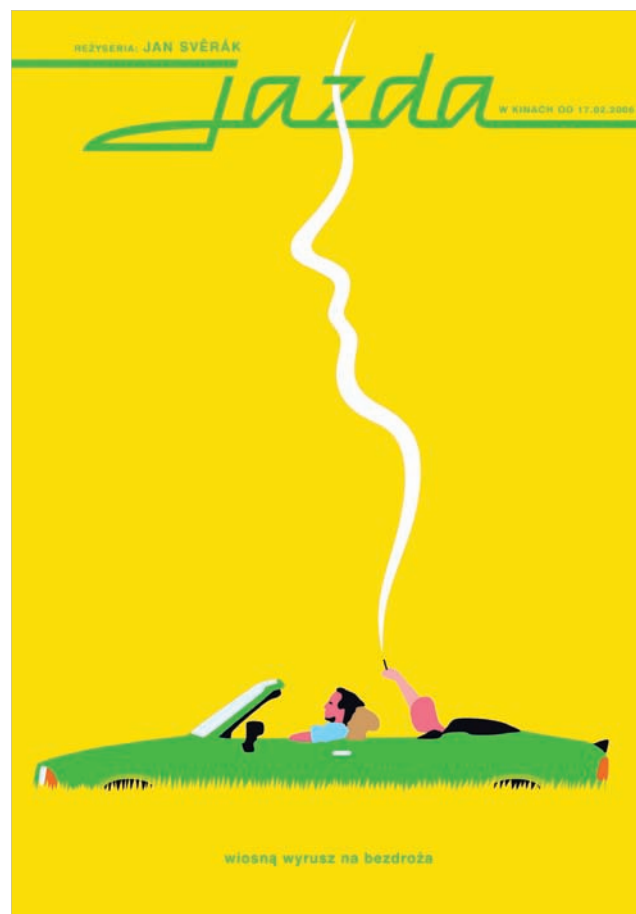
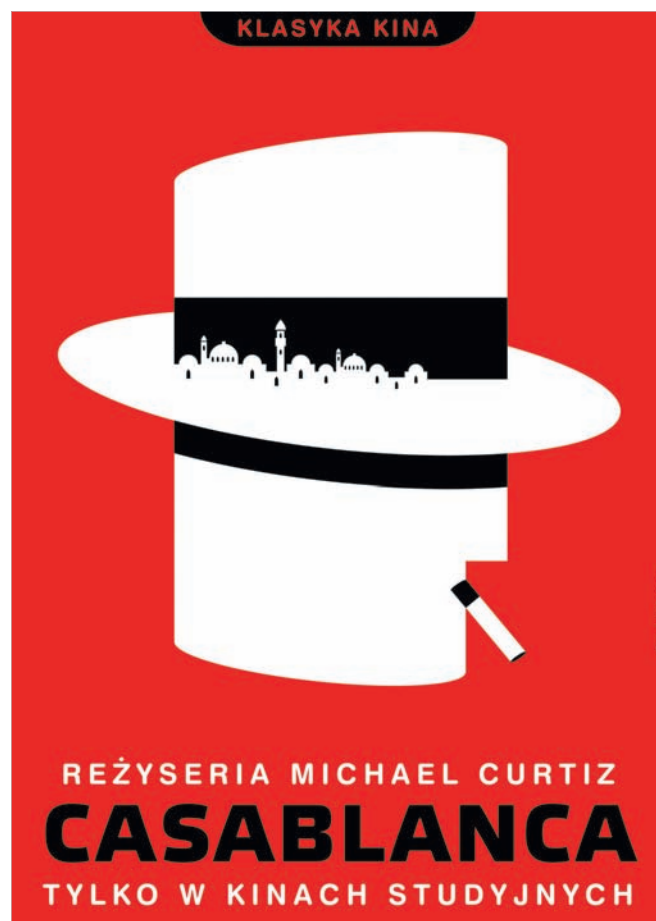
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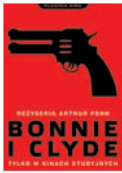
produkcja Emir Kusturica



Pracownia Graficzna "Projektant"







TITLE: Bonnie and Clyde
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

Anyone who knows the story of *Bonnie and Clyde* can see the utter brilliance in this image. Skakun admits a deep fondness for this solution and how it goes even further than the project on hand. "I think that one day, I will use this illustration as a poster for our exhibition, as it says quite a lot about us as a duo."

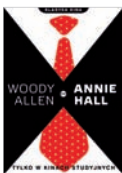


TITLE: Citizen Kane
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 10
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

Playing up the newspaper hook to promote one of the most iconic films of all time seemed like a great idea. Getting the presentation just right took a little longer than expected. "We were asked to make the newspapers look more three-dimensional, which required several rounds of revisions," admits Skakun.



TITLE: Annie Hall
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

With the simplest of elements and a brilliant use of type weights to convey everything that is *Annie Hall*, the studio seals the deal with the most brilliant of touches. "That is a tiny Woody Allen in the button in the middle," Skakun notes.



TITLE: Amadeusz
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

Skakun laughs as he says, "We had been having a problem for a long time as to how to put a bit of anarchy into this poster." He and Górka ultimately manage to sum up an iconic figure in their manic portrayal by needing only four shapes and the finest (and simplest) combination of powdered wig and extended tongue.



TITLE: 6th Films of the World Festival
CLIENT: Mañana and Ale Kino
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 10
APPROVAL: Mañana and Ale Kino TV channel
INVOLVEMENT WITH FINAL PRINTING:
 None

Working on a "festival that shows films from all around the world, but not from Europe or North America," the studio was asked to follow the "tradition of a mask theme on the poster," explains Skakun. The designers created patterns and manage to say more with what is not there than many could say with imagery.



TITLE: Gucha! Distant Trumpet
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

Played against the backdrop of Gucha, "which is a great trumpet festival in Romania," explains Skakun, "the story tells its tale, like a gypsy version of *Romeo and Juliet*." The final elements are familiar to followers of the studio's work, yet the designers managed to make them seem so perfect for the film on hand.

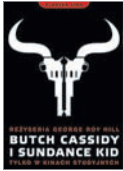


TITLE: Babel
CLIENT: Polski Theatre in Bydgoszcz
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Theatre director and play director
INVOLVEMENT WITH FINAL PRINTING:
 Phone contact with printer

The studio handles all the graphics for the theater, including programs, banners, interactive work, flyers, and most importantly, posters. When the director of the play "Babel" charged Homework to come up with the design, he asked only that they "make something physical, something really strong." The studio took the "physical" aspect of that advice to heart. The result struck a quick chord. "We received a phone call from a newspaper in Bydgoszcz congratulating us on such a wonderful poster," smiles Skakun.



TITLE: Butch Cassidy and the Sundance Kid
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

"These are part of a series of classic films that are being run once again at Polish cinemas," explains Skakun. Homework makes clever use of the bull's horn and six-shooter combo, but also in the pairing to form the bull's head and mimic the partnership of the main characters in the film.



TITLE: Pupendo
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

Working on one of Jan Hrebek's films can be challenging. In telling the tale of a blacklisted artist's struggle following the Russian occupation, the duo concentrated on the darkly humorous statue of a Russian general he is tasked with creating.

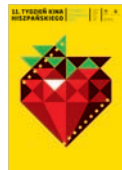


TITLE: Joanna d'Arc
CLIENT: Polski Theatre in Bydgoszcz
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Theater director and play director
INVOLVEMENT WITH FINAL PRINTING:
 Phone contact with printer

Boiling Joan of Arc down to the simplest elements didn't come without a touch of humor. Skakun smiles as he admits, "The theater people were laughing that so many of the posters from this season featured parts of our bodies. This is Joanna's back on this one."



TITLE: 11th Spanish Film Week
CLIENT: Mañana and Cervantes Institute in Poland
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 5
APPROVAL: Mañana and Cervantes Institute
INVOLVEMENT WITH FINAL PRINTING:
 None

"This is the third poster in a ruby series," explains Skakun. "The first film was simply a ruby, and then it becomes a heart. Then, this year it became a strawberry. It was a tough process, though, and we had to show many proposals. Luckily, this was the one we advocated for as our favorite, and happily it was chosen," he says.



TITLE: Casablanca
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 0
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

Breaking down the beloved film to a two-color image with a new take on the signature hat sported by Bogart, the duo attacks *Casablanca* with a renewed vigor. It certainly connects with the core audience, as "this is our all-time bestseller," says Skakun.



TITLE: 36 International Jazz Piano Festival in Kalisz
CLIENT: Cultur House in Kalisz
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 5
REVISIONS: 0
APPROVAL: Committee
INVOLVEMENT WITH FINAL PRINTING:
 None

Perhaps the closest the studio comes to the classic Polish interplay, this design is, not surprisingly, for a jazz festival poster. If Poland has a grand poster tradition, it has an even deeper tradition of phenomenal jazz fest posters.



TITLE: Drive
CLIENT: Vivarto
SIZE: 26.8 x 38.6 inches [68 x 98 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Vivarto main director
INVOLVEMENT WITH FINAL PRINTING:
 None

"This is a Czechoslovakian road movie," explains Skakun. "Two guys buy a car and then travel all through the country until they meet a lonely girl on the road." Portraying that drifting feeling with a languid illustration of simple shapes, Skakun and Górska capture everything in their color selection as well as the profile of smoke—even their typography with its reference to classic automotive styling. In fact, "The logotype of the poster became the logo for a cinema club," says Skakun.



HORT TO HEART

Some people just make you happy, in their work and in their persona. Eike König is one of those people. He combines a unique creative wanderlust with a sense of discipline that has made Hort, his Berlin-based studio, not only visually arresting, but also shockingly productive. In establishing the firm as a playground for experimentation, he has also given it the requirement that it produce innovative work, time and time again, for his international cadre of clients. When you hear that he spent much of his youth training five days a week to be a gymnast, you are not surprised. When you hear that he left college just before graduation so that he could head the art department of a record label, again, not surprising.

The studio does amazing work in a number of disciplines, but its poster work is stunning. “We design a poster only when it’s needed,” admits König. “It’s part of our business, and it’s part of a communication idea, a bigger idea.

“I really love the scale involved with a poster. You have to consider the place where it’s coming alive and start dealing with the world around it,” he adds. “Seeing a poster on a wall is a great moment because it influences the space where it hangs. I also love that it is often a mass reproduction—it’s cheap and easy to spread around—and it’s temporary.”

Referencing current university classes along with publications and competitions, König thinks posters are an evolving medium. “There are different opinions about how posters should work and how to design a poster. From the marketing idea, built in the ’60s, a poster has to communicate the main information very quickly. In some cases, that is still important. But at the same time, you can focus on building interest. So you design a poster that a specific audience is getting in contact with based solely on the way it is made—and when there is a closer contact with the viewer, you can communicate the information. You, as a designer, have to create what is right and what is wrong. It’s all about what the specific project needs, and not simply based on the form.”

PUNK WAVE PEOPLE

“In the past, I was very much influenced by music and movements, like punk and new wave,” explains König. However, as a visual omnivore, he explains that the most important influence in his current work seems to be with him all the time. “Right now, everything and nothing influences me. I read a lot, I love ballet, theater, the movies, the arts, architecture, and I can find interest in a lot of things and easily fall in love with a great idea or just pure beauty. Today the people I am working with are my biggest influence. They reflect my thoughts; they share their knowledge, interest, and moments with me. They are the ones I am trying to solve problems with in a creative and visual way.”

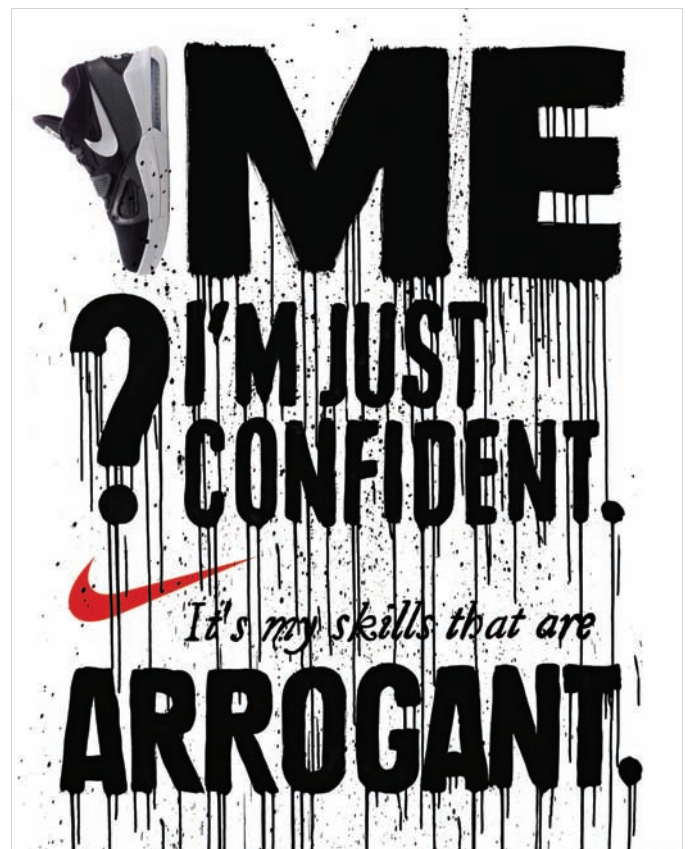
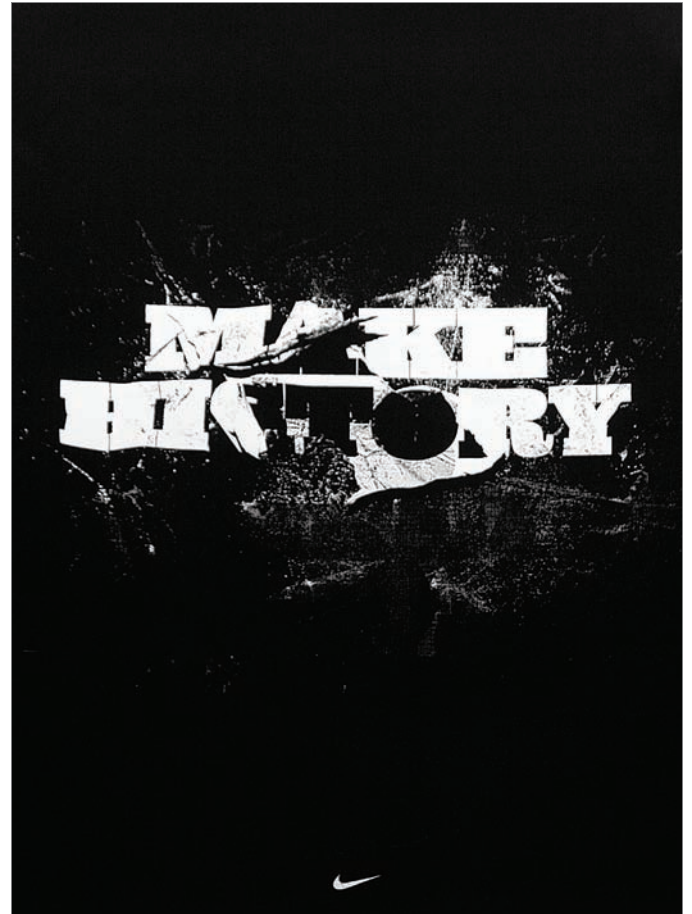
That creative process shines brightest in the biggest format possible, and while playful, König takes designing a poster very seriously. “I think a poster is a good chance to train your audience’s visual experience: It’s kind of an education tool. But at the same time, the visual language has a strong power. You, as a designer, should recognize that and you have a responsibility for what you are doing. Everything you put in your poster design will be seen by an audience and will be read . . . so do it the right way.”

When asked which part of designing posters he enjoys the least, König replies, “I just enjoy.” Now we get to enjoy the visual spoils of his positive attitude.

“I think a poster is a good chance to train your audience’s visual experience: It’s kind of an education tool.”











TITLE: A/L/P/S/
CLIENT: Hort
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Screenprint
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Hort
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Hort

Created for an exhibition of the studio's work at the Vallery Gallery in Barcelona, this piece served as a culmination of the graphics the designers had created for the event. "It's part of a series which is done in different techniques," explains König. "This one is a poster, but there are also installations, objects, paintings, etc."



TITLE: Nike Football
CLIENT: Nike Europe Football
SIZE: 46.9 x 66.1 inches [119 x 168 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 4
REVISIONS: 2
APPROVAL: Art director
INVOLVEMENT WITH FINAL PRINTING:
 None

You can often be edgy by keeping things simple and making a dramatic impact with your crafted type. After all, "the type should support the idea behind the headline," says König with a grin. The firm stuck to the obvious. Says König, "Colors from the football field let you know exactly what we are talking about," while still dazzling the young viewer.



TITLE: Make History Campaign
CLIENT: Nike USA Basketball
SIZE: 46.9 x 66.1 inches [119 x 168 cm]
PRINTING PROCESS: Offset
INKS: 1 spot color
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Art director
INVOLVEMENT WITH FINAL PRINTING:
 None

Hort produced a barrage of incredible posters as part of Nike's "Make History" campaign, using nothing more than black-and-white printing. "We integrated a lot of current basketball superstars, while combining them with action and supporting illustrations to mimic the speed and power of the game," explains König.



TITLE: LeBron Witness Campaign
CLIENT: Nike USA Basketball
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 2
APPROVAL: Art director
INVOLVEMENT WITH FINAL PRINTING:
 None

"This is the key visual for the LeBron Witness Campaign," explains König. "LeBron James was voted MVP of the NBA at the time, and to promote his shoe, we developed a visual system to communicate the event in each city he was playing. We distinguished the city for each poster by using the colors of the team he was playing against. The posters are split into a typographical one, just naming the city and date, and a commercial one, including the shoe, and another one with his portrait on it." To add to the power of the poster, König says that Hort "used old-world letters to print out the type and then scanned them in to use as the artwork."



TITLE: Nike Refresh Campaign
CLIENT: Nike USA Basketball
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Art director
INVOLVEMENT WITH FINAL PRINTING:
 None

Why spend hours doctoring something in Photoshop when you can get your type to do exactly what you want by creating it in its natural environment? As König explains, "Different headlines were required in various type styles for this campaign. For this solution, we just decided to paint the text directly upon the wall, making sure to use lots of ink so that it is dripping down. In the end, we photographed that, and then brought it in to digitally work with." Not that this process didn't bring its own challenges: "We had so many formats that we had to paint additional ones for landscape applications," König says.



TITLE: AndA Summer Campaign
CLIENT: AndA, Japan
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: AndA
INVOLVEMENT WITH FINAL PRINTING:
 None

Doing a great job for one client can quickly lead to additional work, as König explains. "We developed this collage style for the first Booka Shade album, and for their live shows to use as background visuals. When they played in Japan, one of the AndA guys saw them playing and saw the design, contacted the band, they then gave them our contact, and soon they were asking us if we can do something similar for their summer campaign, including limited edition clothes, using our prints on fabrics and cloth."



TITLE: GTB Brand Promotion
CLIENT: GTB, Good True Beautiful
SIZE: 46.9 x 66.1 inches [119 x 168 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 1
APPROVAL: GTB
INVOLVEMENT WITH FINAL PRINTING:
 None

Asked to "develop four visuals and a logo for the GTB summer campaign," Hort produced a series of "promotional posters to communicate the new identity for the fair-trade fashion distributor," explains König. The end result was a subtle visual using simple black-and-white photography and bare graphics in striking color—playful, yet serious.



TITLE: Sweet Lies Poster
CLIENT: Get Physical Music
SIZE: 46.9 x 66.1 inches [119 x 168 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Booka Shade
INVOLVEMENT WITH FINAL PRINTING:
 None

Hort has done so many incredible posters and packages for the band Booka Shade that it is difficult to choose one as a favorite, but this one, for the single "Sweet Lies," just might be it. "Building on the logo we had created for them years earlier, we began to experiment with the shapes," explains König. "For this project, we projected colors onto the objects, photographed them, digitized them, and then integrated them into the artwork along with all of the hand-drawn type, as well as the logo itself."

★ INVISIBLE CREATURE ★

SEAHURST, WASHINGTON, USA

IN THE BLOOD

A lot has been said about the Clark brothers carrying on the family tradition passed down from their grandfather, who was an illustrator for NASA, and their father, who is a woodworker and luthier, but no one can deny that they have put their own spin on things. Don and Ryan Clark are also two of the smartest people I have ever met in the design business, a trait that I imagine their father and grandfather share as well. The combination of music and art is something that clearly fuels their fire, and for many years, the structure of the firm was based on allowing them to pursue both music and design.

The changing music industry has made an enormous impact on their work. “We’re losing that tangible and physical partnership with albums,” explains Don, “and I think poster art is helping to fill the gap. Subsequently, it seems more and more young people want to commemorate a particular live music experience with the purchase of a concert poster.” The connection that had previously been made with packaging is now framed and hanging on someone’s wall. “It’s been good and bad for our business,” he adds. “We actually got our start designing music packaging and that is only a small part of our business now. We’ve shifted our client base quite a bit, but mostly it’s due to the declining industry. We still work on a number of albums throughout the year, but not nearly as much as we used to. Budgets are shrinking and there are more folks that will work for pennies these days. We just can’t compete. Posters, however, sell really well for us, and have since we started back in 2002.”

While their work in the music industry was fully formed, their poster work has been an evolution of experimentation that has led to their identifiable illustration styles and the incredible work that graces all their projects today. “We started making posters because of other folks already in the game,” admits Don. “I’d say those guys were at the forefront of the ‘movement.’ We’ve been at it for around eight years now. Jeff Kleinsmith and Aesthetic Apparatus were really the reason we wanted to start making posters.” While that was evident in their earliest posters, it is the input of so many other influences that began to take over. “Our style has evolved over the years, but there are many

influences,” Don says. “We soak up a lot of illustration and design from the 1940s to 1970s. Animation, architecture, furniture . . . so many forms of art from that era play a role in how we look at things.”

DRAWN IN

As that evolution has taken place, it is the astonishing illustration work that has elevated their poster work above the pack. Seen in all the posters here, the update on that cherished old-school handwork and the combination of favorite touches from different eras and styles is delightful.

The ability to work on posters has given the Clarks free reign at times to experiment and grow that ability. “Often, there is no outside art direction,” explains Don. “We get to play client and artist on gig posters. In that regard, posters can be a very freeing experience. On the flip side,” he says, “if the poster fails, then we have no one to blame but ourselves. It’s a catch-22.”

The challenges of working with musicians never changes, but making the connection with their audience is even more important now, than ever. “Does the design fit the band? Does the composition work? Does your eye move across the poster correctly? There are so many factors to making a successful poster,” Don says. This also creates a new problem for the brothers. “Sometimes, gig posters are hard to finish because of client work. We always seem to arm-wrestle the clock with posters. There is never enough time.”

“We’re losing that tangible and physical partnership with albums, and I think poster art is helping to fill the gap.”

STG PRESENTS



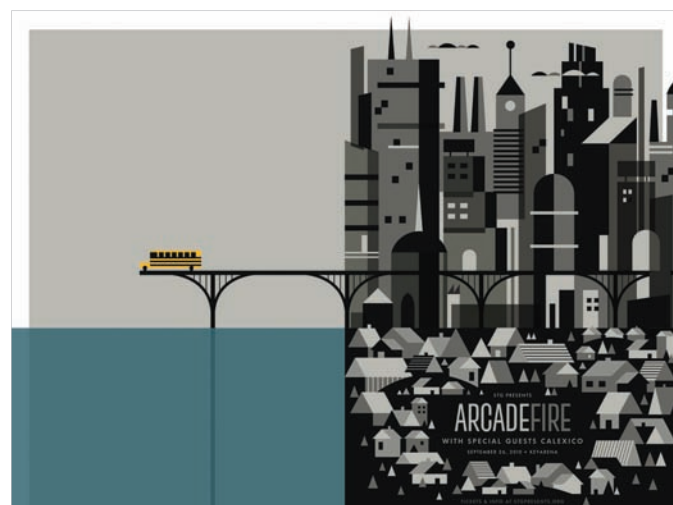
with SPECIAL GUESTS: WARPAINT, ZOLA JESUS / SEPTEMBER 25, 2010 / 8:00PM / THE PARAMOUNT / TICKETS & INFO @ STGPRESENTS.ORG



PERFORMING AT THE SASQUATCH! MUSIC FESTIVAL | SATURDAY, MAY 20, 2005 | MEMORIAL DAY WEEKEND | THE GORGE | TICKETS AT TICKETMASTER | PRODUCED BY HOUSE OF BLUES | WWW.SASQUATCHFESTIVAL.COM









TITLE: The XX “Man-Made”
CLIENT: Seattle Theatre Group
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

In creating this mass of geometric swirling dips and shapes with its amazing use of negative space, Invisible Creature had an important question about the slinky post-punk trio: “What is an XX exactly?” laughs Don. “I’m not sure, but I love this band. I thought it would be cool to create a godlike entity with its minions bringing it ‘gifts’. Or perhaps helping to build ‘it,’” he contemplates, shaking his head. “Either one works.”



TITLE: Kanye West “Sheriff”
CLIENT: Live Nation
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with Patent Pending Screenprinting

Sometimes, the most important decision you make is which part of a performer’s name you focus on. “My first idea was to do a literal likeness of Kanye,” admits Don. “But that felt like it was the easy way out. Then it dawned on me that his last name conjured up some pretty cool Wild West imagery . . . no pun intended.”



TITLE: Mumford & Sons “Slow Day”
CLIENT: Seattle Theatre Group
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

“The name of the band, Mumford & Sons, makes me think of a family business,” explains Don. “My first idea was to actually have Mumford & Sons be a hardware store or construction business of some sort. After playing around with sketches for a bit, I quickly came to the conclusion that ice cream was the way to go.” After making that major decision, the hardest part was showing restraint. “I actually had a hard time stopping with six sons,” Don admits, “but felt like they filled up the real estate quite well. The last thing I added was Dad pointing to the dropped cone on the ground.”



TITLE: The National “Falling Down”
CLIENT: Seattle Theatre Group
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

“I love The National,” says Don, “but when I listen to most of their songs, I want to curl up in the corner and wallow in depression—in a good way.” Don was determined to ease that somber tone by “getting a bit abstract with how the album makes me feel,” and visualizing that with simple shapes in a dynamic fashion. He adjusted the color palette because of the band’s album title, High Violet. “I couldn’t resist adding some purple,” Don admits.



TITLE: Vampire Weekend “Blood Bath”
CLIENT: Seattle Theatre Group
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

“We knew upon first thought that we wanted to play on the name of the band for this poster,” explains Don. “There have been a number of Vampire Weekend posters that explore a more literal execution of the band’s name, but we wanted to make sure that we didn’t create something too similar to what had been designed before. Our idea was to have a skinny, pale vampire character on a summer vacation. As you can see behind him, the sun is descending into the clouds, so it’s presumably safe for him to be outside, enjoying the water and a blood cocktail,” he jokes. The printing was especially important as “we used the red ink as a transparent overprint so that we could show what’s happening below the water’s surface,” he adds. “Additionally, we wanted the header type to knock through the red, in order to display a clearer look at the design. We tried a few different type treatments, but agreed on what you see now.”



TITLE: Aziz Ansari Live at Carnegie Hall
CLIENT: Aziz Ansari
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 10
APPROVAL: Ansari and manager
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

The studio had worked with Ansari previously. "But knowing that this particular event was a big deal for Aziz, we decided to go for something more detailed and elaborate," Don explains. The level of detail made for numerous changes. "Initially, giant Aziz was holding a cigarette and a martini, but since Aziz doesn't smoke, we took out the cigarette. In place of the cigarette, we added a bottle of champagne, and the idea was to change the martini glass into a champagne flute. Ultimately, we wanted to keep it as realistic as possible, and give Aziz his drink of choice, which is whiskey on the rocks. The foreground buildings were also an added revision to the poster. On the original, we had a big open space at the bottom for the type. The concern of the client was that New York is far more congested with architecture, which in the end was a good call and really helped the poster evolve into what it is. It also gave us the opportunity to place the type on a rooftop billboard, which is a nice detail." Of course, the Clarks took some creative liberties with the city. "The idea was to incorporate Carnegie Hall, which Aziz has planted his giant foot atop, as well as a popular, and tall, New York City landmark like the Chrysler or Empire State Building," notes Don. "In the end, the Chrysler Building made the cut, because of the beautiful and unique roof details, which allowed us to incorporate more of the metallic ink. The facial expression was the biggest area of concern," Don continues. "Aziz has a sort of signature expression that they were interested in trying to replicate. After about a half dozen changes—mostly to the mouth area—we finally agreed that a content, yet simple, expression was the best fit."



TITLE: Conan O'Brien "Legally Prohibited from Being Funny on Television Tour"
CLIENT: Seattle Theatre Group
SIZE: 24 x 18 inches [61 x 45.7 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

Sometimes, a dream project lands in your lap. "I'm a big Conan fan and instantly knew what I wanted to do for this poster," says Don. That is not to say that such a project doesn't present a unique hurdle. "I think the concept missed the mark for casual viewers of the show," he admits. "I still stand by my choice of a Taurus-driving primate, though."



TITLE: The Cave Singers "The Bonfire Sessions"
CLIENT: Creature, LLC
SIZE: 24 x 36 inches [61 x 91.4 cm]
PRINTING PROCESS: Screenprint and digital
INKS: 9 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Creature, LLC
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

This poster required the studio to generate excitement, while not revealing too much. "It was for a secret show where folks lined up at marked bus stops in downtown Seattle on a first come, first served basis," begins Don. "The only information they had was that The Cave Singers were playing somewhere. Three tour buses picked up folks and brought them out to a lodge in eastern Washington, where the band performed acoustic songs around a campfire. We wanted to convey literal aspects of the show. The lodge illustration is based off the actual lodge, mixed with a splash of 'campfire-y' fun as well."



TITLE: The Music "Album Eater"
CLIENT: Neumos
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Worked with Patent Pending Screenprinting

This is one of the first Invisible Creature posters to show the transformation toward a more definitively illustrative approach by the duo, and it serves as one of the finest examples of the bridge to their current work. "The band is called The Music, which leaves the concept wide open," says Don. "Naturally, I chose to create a character eating an album."



TITLE: The Arcade Fire "City with No Children"
CLIENT: Seattle Theatre Group
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Marketing department
INVOLVEMENT WITH FINAL PRINTING:
 Worked with D&L Screenprinting

One of the most enjoyable approaches to a gig poster design can be to let yourself get lost in a particular song. For this Arcade Fire poster, Don enveloped himself in the song "City with No Children" from the album *The Suburbs*. "I wanted to convey a somber image juxtaposed with a graphic and playful style," he recalls.

★ KELLERHOUSE, INC. ★

LOS ANGELES, CALIFORNIA, USA

SELLING AESTHETICS

No one in this book has the financial pressure riding on the output of his or her studio that Neil Kellerhouse does. When you're marketing properties backed by hundreds of millions of dollars, the expectations are enormous. With those expectations (and investments) comes layer upon layer of people that need to be involved, and a risk-adverse environment that makes groundbreaking work nearly impossible to achieve. That's what makes Kellerhouse so refreshing. He operates within the decades of restrictions, many established with good reason, that which exist in designing posters for movie studios. Yet, he consistently stretches the boundaries and brings a sense of undeniable style and craft, while still taking care to maximize the assets of the film.

After designing a lot of music packaging in the '90s, Kellerhouse began doing work for Disney's animation creative services, working on all the Pixar blockbusters, starting with *A Bug's Life*. "It was a real education," he admits, and adds, jokingly, "After all my time working in music, film seemed easy. Instead of twelve disparate songs, I had to focus on one story!" Soaking in years of strategic thinking, he appreciated how the studio developed its own voice and brand and pushed the boundaries, while still ensuring that it didn't compromise a billion-dollar property. "They weren't going to do something without a lot of thought and work going into it. But you could engage in those conversations and really flesh out how decisions were made," he says.

Kellerhouse learned the movie marketing language and understood why different looks and techniques, while not held in high esteem by designers, "telegraphed and communicated certain messages," he says. Once he grasped why these things exist as they do, he began to work on how he could break out from those constraints, while working side by side with them. Quoting Marshall McLuhan, Kellerhouse says, "The medium is the message. In order to really take advantage of the medium, you have to really work hard and figure out how to be most effective in that medium; then leverage that as best you can."

Knowing that you have to back up anything you plan to bring to the table, he adapted to the strenuous process of working through every last aspect of an image and justifying every decision. "You can sell a more interesting aesthetic if you have an idea and a message and something that makes sense to sell back to the client," he explains. Bringing strategy along with him, and helping studios and directors hone in on what the saleable assets are in the film before them, Kellerhouse soon became a valued partner.

HARD WORK BRINGS RESULTS

He also came to cherish the poster process and all that it can bring to the overall task of marketing a film. "You could make a movie trailer, but it is a lot more useful to try to say it all in one image or word, than it is to do so in a sentence. A trailer has twenty-four frames every second to communicate a message. A poster has to have it all right there," he says. "It is a pretty difficult exercise to go through, but it is worthwhile, because you and your client, and the media buyers, marketers, and the studio, all get on the same page when you have to force yourself into one image or word to express what this is in the marketplace."

Kellerhouse's need to produce many concepts and comps to fully investigate that process is evident. "I love the beginning part of designing the poster, but I also love that middle, when there are a lot of ideas to choose from," he explains. "The start can be frustrating, and so can the end, so I'll take the happy middle, once things get flowing.

"Fine art inspires me visually, but I also read and absorb a ton of smart marketing," he continues. He also keeps up on what is happening in the industry; despite a healthy dislike of the clumsy social networking experience around films, he understands that you cannot dismiss it. In fact, he neatly sums up what he does so well: provide genuine and hard-fought creative for his properties. "You can't sell something that doesn't exist in your film anymore," he explains. "People are going to go online on Friday night and read about the film; they will know if the person on the poster was really only in the movie for five minutes. You have to be honest and genuine about it, and being honest and genuine is going to be hard work."

*"It is a lot more useful to try to say it all in one image or word,
than it is to do so in a sentence."*

A movie poster for 'The Social Network' featuring a close-up of Jesse Eisenberg. The text is overlaid on his face and the background. The text reads: 'YOU DON'T GET TO 500 MILLION FRIENDS WITHOUT MAKING A FEW ENEMIES'.

YOU DON'T
GET TO
500 MILLION
FRIENDS
WITHOUT MAKING
A FEW
ENEMIES

the social network



500millionfriends.com



JOAQUIN
PHOENIX

I'M STILL
HERE

CASEY AFFLECK

MAGNOLIA PICTURES PRESENTS THEY ARE GOING TO KILL US PRODUCTIONS

JOAQUIN PHOENIX "I'M STILL HERE"

WRITTEN AND PRODUCED BY CASEY AFFLECK & JOAQUIN PHOENIX

DIRECTED BY CASEY AFFLECK

THEY ARE GOING TO KILL US
PRODUCTIONS

IN THEATERS SEPTEMBER 10 imstillheremovie.com

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DIGITAL

magnolia
pictures

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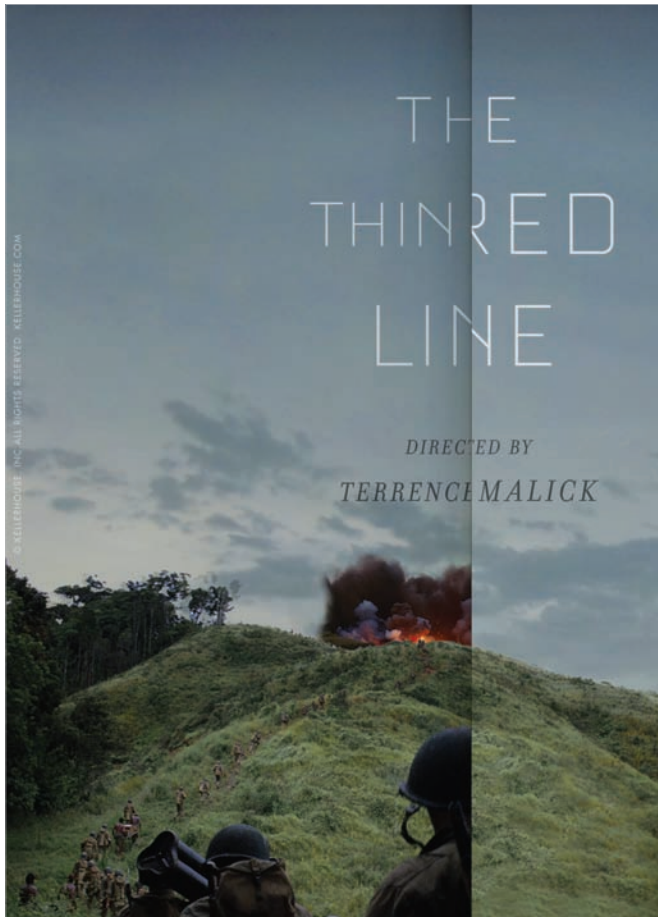
CIARAN HINDS

IBEN HJESLE

AIDAN QUINN

THE ECLIPSE
A FILM BY
JAMES MCKENZIE
MCKENZIE

QUI OMNIBUS AND AQUARUM SUBMERSIS PRESENT IN ASSOCIATION WITH CAM FILMS SUIA A SIMUL AC NURIBUS PRODUCTION
AMIRABILI QUODA FILM MODO QUASI SOMEN HUANI "HUNSIIS" CO-PRODUCER ALII QUORD VITUAL AND SPECIAL EFFECTS SUPERVISOR DEI SACERDOS COSTUME DESIGNER UNUS
ALTISSIMI CASTING BY FUERUNT POST Q.U.O. ASSOCIATE PRODUCER DILI AUTEM DIRECTOR OF PHOTOGRAPHY HEBORU APPELLATUS
PRODUCED BY QUOS CIRCIONIS WRITTEN AND DIRECTED BY LEGIS ULLA





TITLE: The Social Network
CLIENT: Sony
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 500
REVISIONS: 20
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 None

Working on these types of projects years in advance can create a unique set of problems. "What were they going to sell with this film?" asks Designer Neil Kellerhouse. "Why do you want to see a movie about the creation of a website? Those stories are boring. This is about traditional themes, but no big stars. The whole reason that makes it interesting is the timeless story of betrayal, and money, and sex. How do you make it broad based?" As he sat down writing out the headline, they had been working for a year on it already and they saw Facebook crawling toward 300 million users, Kellerhouse decided to gamble on the coming months and say "500 million friends, because it's dramatic. It turns out we scooped them on their own story—we had outdoor advertising with that number already up when they hit 500 million users."



TITLE: I'm Still Here
CLIENT: Casey Affleck/Magnolia Pictures
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 100
REVISIONS: 20
APPROVAL: Casey Affleck/Joaquin Phoenix
INVOLVEMENT WITH FINAL PRINTING:
 None

"What is this film going to be ten years down the road?" asks Kellerhouse. "This is a new genre. This is a new way to make films. Anyone can get the high production values and they really took advantage of that and they made a two-year commitment to living his life as a character in a film." Seeing it as a timeless piece, Kellerhouse approached it as if "the Museum of Modern Art were doing a retrospective on this genre. That was where it needed to be."



TITLE: Gomorra
CLIENT: Criterion Collection
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 200
REVISIONS: 60
APPROVAL: Criterion
INVOLVEMENT WITH FINAL PRINTING:
 None

Working with a client like Criterion, Kellerhouse often finds himself pushed to do things he considered impossible. "I had done the original poster for the film in black and white, because I was sure there wasn't an image with the proper perspective of Naples to carry it out any other way," he explains. Criterion was determined to see it out in painful full color. Kellerhouse laughed about the budget needed to fly him to take the proper photograph, yet they urged him on. "We want it to look hyper real, just like the film, they asked and asked. I finally took a good hard look and found the perfect image. I needed the push," he smiles.



TITLE: The Eclipse
CLIENT: Magnolia Pictures
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 30
REVISIONS: 10
APPROVAL: Magnolia Pictures
INVOLVEMENT WITH FINAL PRINTING:
 None

Kellerhouse wanted the effect of the dramatic removal of the pieces of the main character's head, "to seem like a cracked shell. The movie was about shedding skin and the removal of a part of yourself, settling on this as a metaphor." On his loose hand drawn type that slashes across, Kellerhouse admits that he "pieced it together from hundreds of attempts to get it to make it look like it had just been tossed off."



TITLE: The Thin Red Line
CLIENT: Criterion Collection
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 200
REVISIONS: 30
APPROVAL: Terence Malick/Criterion
INVOLVEMENT WITH FINAL PRINTING:
 None

"With Criterion, you are doing an archival piece, so you have a true perspective on a film by then, possibly decades of critiques. On the other hand, you are also redesigning someone's childhood dream movie. It can be tough. Then again," he laughs, "everyone is dead and you don't have to get as many approvals." The dialogue between Criterion and Kellerhouse has pushed his work in areas he might never go. "A big part of getting a great client is knowing to listen to them and ask the right questions. They are the ones that have been living with the property for so long already," he adds.



TITLE: Walkabout
CLIENT: Criterion Collection
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 40
REVISIONS: 20
APPROVAL: Criterion
INVOLVEMENT WITH FINAL PRINTING:
 None

As a designer, you can sometimes improve upon the imagery a film provides, to truly get the idea across. "The image was put together on our end," explains Kellerhouse. "The Volkswagen burning in the Australian outback is in the film and we recomposed it, and stood the figure atop it." He adds that, "the idea is akin to the culture clash in the film—modern and aboriginal cultures coming together as these kids end up stranded in the desert. The pose makes a champion of the existing culture—200 years of modern culture compared to millions of years of aboriginal culture."



TITLE: Paris, Texas
CLIENT: Criterion Collection
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 40
REVISIONS: 20
APPROVAL: Criterion
INVOLVEMENT WITH FINAL PRINTING:
 None

Director Wim Wenders stated his intentions right in the very title of the movie *Paris, Texas*. Kellerhouse was only too happy to see it through. "It is all about the title, in the same way the two disparate title characters are like oil and water," he says. "The treatment really captured that dynamic—serving as a metaphor for their relationship."



TITLE: And Everything Is Going Fine
CLIENT: IFC
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 30
REVISIONS: 2
APPROVAL: Steven Soderbergh
INVOLVEMENT WITH FINAL PRINTING:
 None

"That's his personality—totally uninhibited," explains Kellerhouse. Creating the image for Steven Soderbergh's posthumous portrait of Spalding Gray from interviews and performance footage, he truly wanted to capture the man at his very core. "That's his art," he adds. "Nothing between you and him." Once he had the metaphor in mind, Kellerhouse got a lucky answer to a request. "It just so happened that his wife had nude pictures of him."

★ YANN LEGENDRE ★

CHICAGO, ILLINOIS, USA

DOING IT IN PUBLIC

"Posters are trying to survive in a world where they have fewer and fewer places to exist in public space, and they have become smaller and smaller. Our public space has become almost exclusively private, available for rent, instead of to share," laments Yann Legendre. Now that he is in Chicago, it bothers him even more when he looks back on his younger days in France. "I come from a country where posters were once considered the masterpiece/centerpiece of the communication program for all kinds of cultural institutions. For example, in Paris, the walls were covered by posters announcing theater plays, museum exhibitions, shows, concerts, etc., and they were printed at a very large scale (50 x 75 inches [127 x 190.5 cm]), in silkscreen, at least 500 copies, and they were displayed all around the city. There was an understood 'competition' between institutions to get the best poster in the best spot." Legendre's work has a certain nostalgic quality to it, and it is his unwillingness to concede this power (and place) of the poster that draws me to it.

It is that desire for a poster to do and say more that sets Legendre off about the current movement or lack thereof. "A poster is made to serve a purpose, an opinion, a subject, and that has always been the case. Posters can serve or admonish an ideology. A true poster never exists for itself (or a poster 'movement'), or it becomes an art print. I don't see a current movement of purposeful posters," he explains.

That desire runs to the very core of why Legendre does what he does, and what inspires his direction. "The best poster designers, for me, are the ones who can make a poster on any subject and still be surprising and generous," he explains. "For instance, Leonetto Cappiello, Paul Colin, Raymond Savignac—they gave me the motivation to become a poster designer. All of them influenced me through the power of their concepts, but also because they were really good image makers and composers. Their posters are like the stage of a theater, which means that when they made one, they took care of the light, the costumes, the space, the motion, and the sound of it."

PRACTICE MAKES PERFECT

Requiring such high standards for your work and measuring yourself against such past masters requires a disciplined approach and training before doing. "I draw every day, mostly what is around me—not just the places and the people, but the sounds of them . . . the light on them," he explains. "Something about the *hic et nunc* (here and now)—by that, I mean I have the feeling that drawing is helping me to understand the unique world around me, always changing.

"I design posters for people whose work I admire," he continues. "These could be artists, musicians, film directors, scientists, writers, publishers, or chefs. My inspiration comes from the world that they created by their art."

All of this work is to ultimately arrive at a simple and direct solution, with a twist. "The subject of a poster may be complex, but the visual result of the work must have a power and clarity that is unique from other communication problems," explains Legendre. "A poster must also contain a question—something that allows the public to find their own meaning and joy—and this makes the visual goal of a poster extremely unique, thereby inferring that the 'solving' process is unique," he smiles.

"A poster is a piece of paper printed on one side and stuck to a wall by the other. It's fragile and ephemeral," he explains. "A poster is an opinion facing the world from that wall. It becomes part of a public dialogue, elevating our ability to become more informed and visually literate people. It can be a scream or a soft melody . . . but in every case, a real poster needs to be seen by people in the street."

Yann Legendre's posters must be seen.

"The best poster designers, for me, are the ones who can make a poster on any subject and still be surprising and generous."



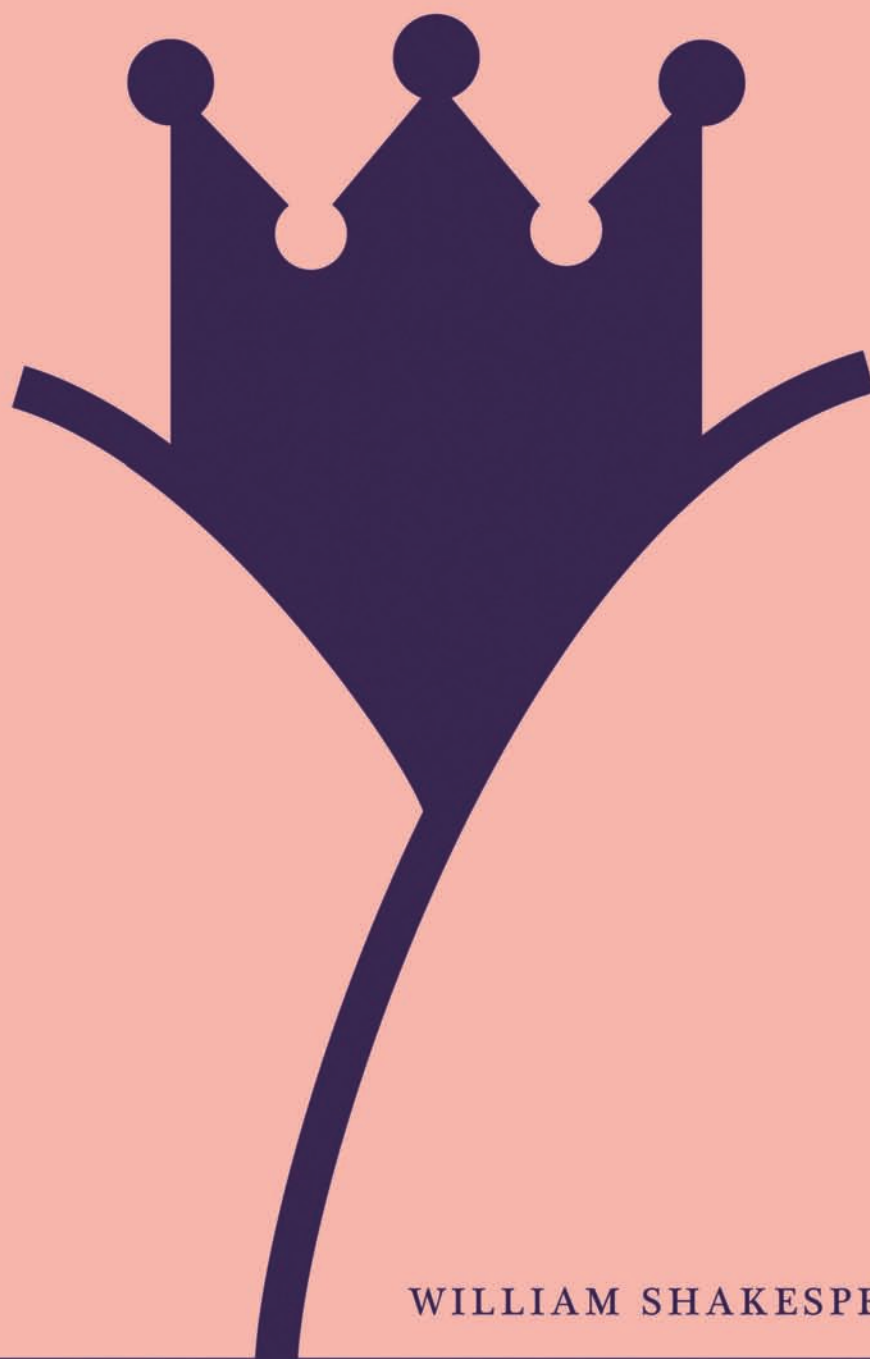
*A FILM BY
JOE SWANBERG*

*WITH KATE LYN SHEIL
TI WEST
AMY SEIMETZ*

SILVER BULLETS

YANN LEGRAND

KING) LEAR



YVES LEBOUR

WILLIAM SHAKESPEARE





Visual Language

HAMLET

WILLIAM SHAKESPEARE

in Viaggio con GAUGUIN

7 marzo 09
14 giugno 09



il **MUSEO**
in ERBA

Piazza Magoria 8
Bellinzona
Svizzera

orari: lu-ve:
8.30 - 11.30
13.30 - 16.30

sabato, domenica e
vacanze scolastiche:
14.00 - 17.00
chiuso: festivi

MATERIALI MOLLI

19 marzo 2011
19 giugno 2011



il MUSEO
in ENBA

Centre
Pompidou

Piazza Magoria 8
Bellinzona
Svizzera

orari: lu-ve:
8.30 - 11.30
13.30 - 16.30

sabato, domenica e
vacanze scolastiche:
14.00 - 17.00
chiuso: festivi

LA MUCCA DI MR. WARHOL

11 settembre 10
16 gennaio 2011



il MUSEO
in ENBA

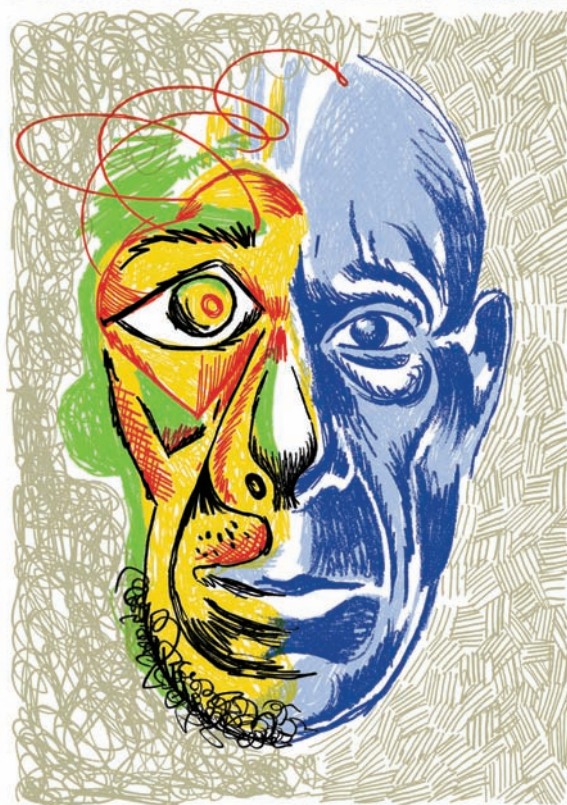
Piazza Magoria 8
Bellinzona
Svizzera

orari: lu-ve:
8.30 - 11.30
13.30 - 16.30

sabato, domenica e
vacanze scolastiche:
14.00 - 17.00
chiuso: festivi

I QUADRI DI PABLO PICASSO

6 marzo 2010
16 giugno 2010



il MUSEO
in ENBA

Piazza Magoria 8
Bellinzona
Svizzera

orari: lu-ve:
8.30 - 11.30
13.30 - 16.30

sabato, domenica e
vacanze scolastiche:
14.00 - 17.00
chiuso: festivi

domenica su appuntamento
per gruppi. Festivi chiuso.

orari : lu-ve : 8.30 - 11.30 > 13.30 - 16.30
sa e vacanze scolastiche : 14.00 - 17.00



Yann Legendre

LAUTREC



et le Moulin Rouge
12 febbraio > 16 giugno

Piazza Magoria 8 / Bellinzona-Svizzera



TITLE: Silver Bullets
CLIENT: Joe Swanberg
SIZE: 27 x 40 inches [68.6 x 101.6 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Joe Swanberg
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

For this poster for filmmaker Joe Swanberg, Legendre whittled down the base inspiration and feeling of the movie. "Inspired by Chekhov's *The Seagull*, *Silver Bullets* examines the cinema and asks questions about art, commerce, power, and desire. Using David Foster Wallace as a reference point, the film also explores fame, depression, and suicide," Legendre explains.



TITLE: King Lear
CLIENT: Tadaa! Publishing
SIZE: 24 x 36 inches [61 x 91.4 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Publisher
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

As a continuation of his series of homage prints on William Shakespeare, Legendre shifts colors and carries off the classiest crown/pubic hair image of all time.



TITLE: Fantasmagoria Fukuda
CLIENT: The 3rd International Biennial Poster of La Paz, Bolivia
SIZE: 33 x 46 inches [83.8 x 116.8 cm]
PRINTING PROCESS: Screenprint
INKS: 8 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Biennial Committee
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

"Shigeo Fukuda was one of the most influential Japanese artists and designers of any generation," explains Legendre. "His posters were exhibited all over the world for five decades, and he was the recipient of the highest prize at the Warsaw Biennial and many others. This poster was designed by invitation of the Bolivian International Poster Biennial as a tribute to Fukuda, and it will appear in a worldwide traveling exhibition."



TITLE: Cool 2011
CLIENT: IIDA (International Interior Design Association)
SIZE: 24 x 36 inches [61 x 91.4 cm]
PRINTING PROCESS: Offset
INKS: 4 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Board of directors
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

This poster was created for the annual gala of the IIDA, to honor the winners of two of the most prestigious competitions in the interior design profession: the 38th Annual Interior Design Competition and the 19th Annual Will Ching Design Competition. "Cool is an exciting, elegant, and entertaining evening of cocktails, dinner, and dancing . . . in black tie!" notes Legendre.



TITLE: Fall French Market 2010
CLIENT: Lycée Français de Chicago
SIZE: 24 x 36 inches [61 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Event director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

Legendre has worked for several years with Lycée Français de Chicago. He drew the poster advertising the third annual French Market "based on one of the most well-known portraits of the King of France—Louis XIV—that I playfully dressed for the occasion as a French *chef gourmet*," he says with a smile.



TITLE: Le Scatole dei Segreti di Niki de Saint Phalle
CLIENT: The Museo in Erba, Switzerland
SIZE: 22 x 36 inches [55.9 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 7 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

This poster is the second in a series about Le Scatole dei Segreti di Niki de Saint Phalle (The Secret Boxes of Niki de Saint Phalle), which Legendre designed as a biographical portrait of the artist. "Niki de Saint Phalle was a French sculptor, painter, and filmmaker," he explains. "She is best known for her organic sculptural work represented in the series of women 'Nanas' in Hannover, the Stravinsky Fountain in Paris, or the Queen Califia's Magic Circle in California."



TITLE: Hamlet
CLIENT: Tadaaa! Publishing
SIZE: 24 x 36 inches [61 x 91.4 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Publisher
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

Boiling down his thoughtful concepts to the bare essentials on these two-color prints, Legendre shows that he can do so much with so little. "This was part of a series for an independent publisher as homage to William Shakespeare that was presented in different shows across the world," he explains.



TITLE: In Viaggio con Gauguin
CLIENT: The Museo in Erba, Switzerland
SIZE: 22 x 36 inches [55.9 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

Like "I Quadri di Pablo Picasso," this poster is also part of a series—this one titled "Traveling with Gauguin"—and it also conveys the artist as a biographical portrait. "Paul Gauguin was a leading French post-Impressionist artist under the influence of the Cloisonnism style, the primitivism and the return to the pastoral (along with a definitive use of outlining shapes)," Legendre explains. "I drew this portrait based on his 'Polynesia period' when he lived in Tahiti."



TITLE: Materiali Molli
CLIENT: The Museo in Erba, Switzerland
SIZE: 22 x 36 inches [55.9 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

When Legendre was given the task of promoting the newest exhibit for the museum, he knew he wanted to convey the interactive aspect of the art. "It is a show that presents large sculptures made with soft material that can be used as furniture and to play with," he explains.



TITLE: La Mucca di Mr. Warhol
CLIENT: The Museo in Erba, Switzerland
SIZE: 22 x 36 inches [55.9 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

Working with the Children's Museum in Bellinzona, Switzerland, Legendre was asked to create a poster for an exhibition titled "The Cow of Mr. Warhol." Once he saw the graphic result, he wanted to expand upon it. "This poster ended up as part of a series of four that I had printed in three different fluorescent colors, and then they were hung all around the museum."



TITLE: I Quadri di Pablo Picasso
CLIENT: The Museo in Erba, Switzerland
SIZE: 22 x 36 inches [55.9 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 7 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

For this poster, which is part of a series on "The Canvas of Pablo Picasso," Legendre decided that he wanted to convey the artist as a biographical portrait. "I drew this one using the first and the last of the self-portraits that Picasso painted," he recalls. Legendre printed the results using fluorescent inks.



TITLE: Lautrec et le Moulin Rouge
CLIENT: The Museo in Erba, Switzerland
SIZE: 22 x 36 inches [55.9 x 91.4 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum director
INVOLVEMENT WITH FINAL PRINTING:
 Supervised printing

In depicting the Moulin Rouge and Henri de Toulouse-Lautrec's time there, Legendre cut through with a simple and iconic image capturing what he describes as the "semi-nude dancing and tableaux vivants and what Andrey Bely referred to as the 'Tavern of Hell,' while Lautrec was one of the permanent residents of the cabaret and painted numerous posters and scenes of the night life at the Moulin Rouge."

★ RON LIBERTI ★

CHAPEL HILL, NORTH CAROLINA, USA

POP DADA GREASER

The man riding his bicycle around this college town, pasting telephone poles with his clutch of prints, is quite possibly the ultimate embodiment of the underground poster scene in the United States over the past fifty years. When asked about his place in the scene, he describes it in his typical style: “I see myself as part of the big ‘poster movement’ that, in my mind, began with the Dadaist who hung out with the rock and roll letter pressers of the ‘50s,” explains gig poster superstar Ron Liberti. “The greasers and hot-rodders of the early ‘60s, the psychedelic masters of the mid- and late ‘60s, the sweet, sweet, cut-and-paste punk rockers of the ‘70s, the new wave to the gravers, Raymond Pettibon, SST Records, and the stuff I cut my teeth on in the ‘80s, Art Chantry, Jeff Kleinsmith, and the like up there in the Pacific Northwest, and eventually my own little world where I landed in the ‘90s—Chapel Hill, NC, where I found a thriving music and art scene that fed my need for making things, and still does to this day.”

His work has become a part of the fabric of this southern city that takes its ability to drink beer and discuss classical literature quite fervently, in equal parts, creating posters on whatever paper might be handy, whether it is small lined sheets of legal paper or piles of graph paper meant for architects and mathematicians. The results can be a combination of copy machine joy and feral scrawl, mixed with a sophisticated sensibility and a searching sense of typography. You don’t need to hear Liberti talk about indie rock legends in the same breath as Dada masters or pop art troublemakers to see it in his low-tech creations. His work can be so raw and cheaply produced that you might be inclined to consider it teetering on outsider art, until you see the lineage of high art that flows through its veins. At that moment, you come to appreciate the street-level interaction that takes place with his posters.

It is a process that affords joy on both ends, as he explains. “The spontaneity and the inclusive nature of the art form (is what he really enjoys). When my work is hanging on a pole one hour after I finished printing it, now it’s part of thousands of people’s lives in real time. I like that.” That interaction also drives Liberti to carefully select his clients, ensuring that he feels good about all aspects of a project that is so available in such a local fashion.

IT’S MY LIFE

Just listening to Liberti riff on his influences can be fascinating and enlightening. You may get a consideration for Saul Bass: “His simplicity in design and composition has always spoken to me . . . k.i.s.s.—keep it simple, stupid!” And, just as easily, a reference to musical artists who lived on their own terms, like

Husker Du, The Clash, Patti Smith, or The Replacements. Contemporaries such as Seripop, Mat Daly, or Dale Flattum sneak in, as do filmmakers like David Lynch, Alfred Hitchcock, and John Cassavetes. Most telling is the inclusion of Duchamp, David Hockney, and Rauschenberg. One might just assume that Liberti has impeccable taste in art and music until you dissect his work and see a sliver of each and every one, while keeping the whole something that could only come from his hands.

“It’s my music, it’s my art, it’s my life . . . it’s all the same thing,” he smiles.

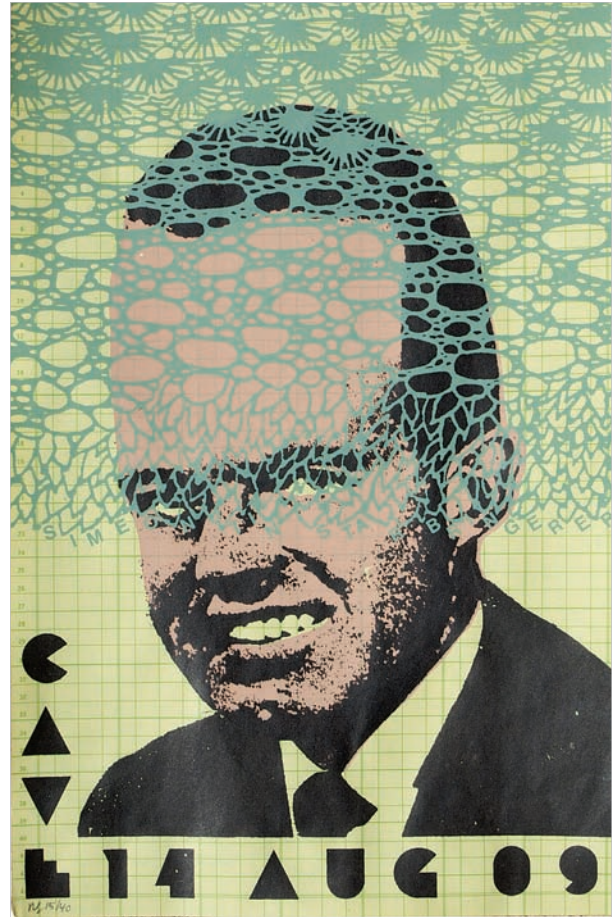
Embracing the new world of gig poster art where “anyone who has ever had any desire to design and print posters now has access to the resources, reference materials, and virtual ‘telephone poles’ to get their work made and seen,” Liberti sees it as a potential for growth on his end. “Because there is so much action in the poster world these days, inevitably all styles of posters are being made, many times using digital tools as primary components. The handmade, tactile nature of my work, plus the fact that I usually keep my runs to under seventy-five, keeps people that are interested in that sort of thing coming back for more.”

They can’t help but come back for his inventive image manipulation and incredible handmade type, continuing a thread of vital artists and designers that plied their trade at the street level. Andy Warhol needed an entire Factory. Liberti just needs a telephone pole.

“When my work is hanging on a pole one hour after I finished printing it, now it’s part of thousands of people’s lives in real time. I like that.”







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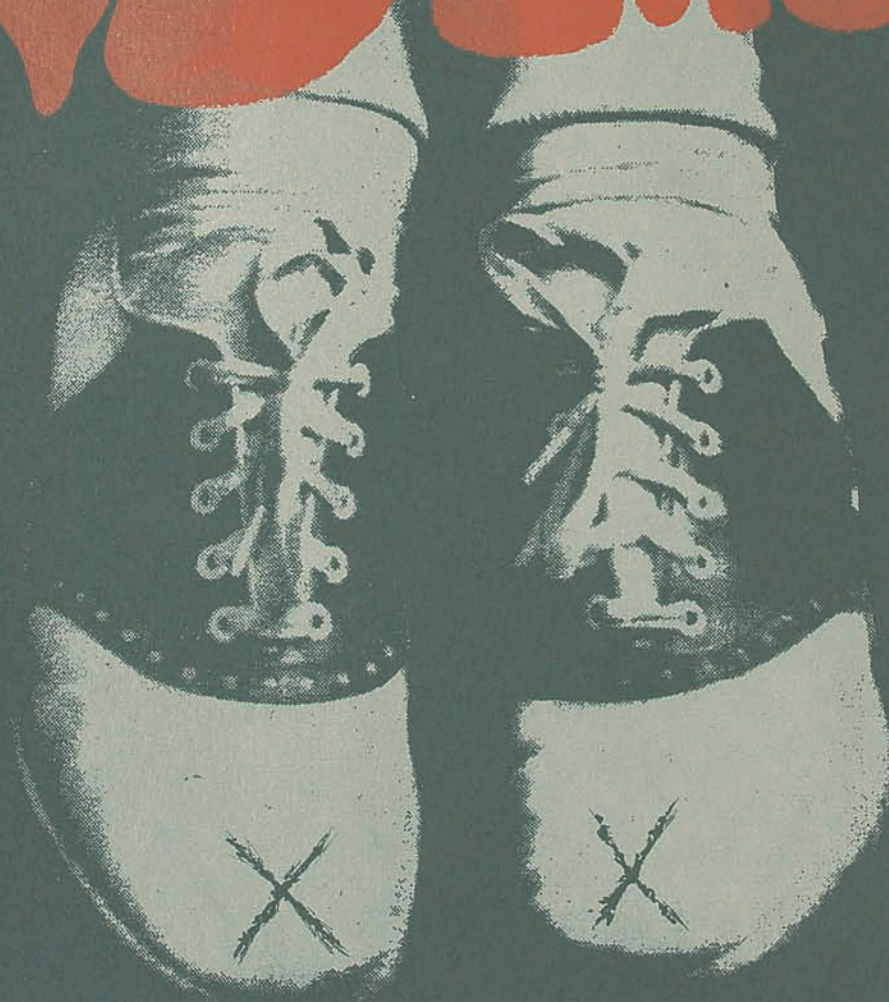


JANDEK

02 22 09



THE WASTES



CRADLE 10-11-10 with JEFFREY LEWIS

02/05/10



TITLE: Fan Modine
CLIENT: Fan Modine
SIZE: 12.5 x 19 inches [31.8 x 48.3 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Gordon Zacharias
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

The easiest pathway to a successful solution is often just talking to the client. Liberti says, "I just asked Gordon [from Fan Modine] what he has been into lately, and he mentioned captains, admirals, vessels, ships, and French symbolism. So the next thing you know, I am imagining Fan Modine taking a steamer ship to tour France, and more importantly, to make a special appearance for its biggest fan, Arthur Rimbaud. In fact," he laughs, "that's the only thing on Rimbaud's mind these days."



TITLE: Best Coast
CLIENT: Cat's Cradle
SIZE: 12.5 x 19 inches [31.8 x 48.3 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

While listening to an interview with Bethany from the band Best Coast, Liberti says, "She was talking about liking Stevie Nicks and I thought that was pretty cool, because in this day and age not a lot of people will admit their admiration of Stevie Nicks. I've always liked her, too, and was excited to finally be able to incorporate an image of her into one of my posters," he smiles.



TITLE: Love Language
CLIENT: Love Language
SIZE: 11 x 17 inches [27.9 x 43.2 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Artist
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

Thinking about the band's punchy brand of pop, Liberti "found this photo in an old health book about adolescence. I thought the guy in the image would really like making out with chicks with the words Love Language as a face," he laughs.



TITLE: Simeon/Tin Star/Bringerer
CLIENT: Bringerer
SIZE: 12.5 x 19 inches [31.8 x 48.3 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Ron Liberti
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

Finally finding time for his own band, Bringerer, Liberti whips up an image of "Astronaut Gordon Cooper penetrating the Earth's atmosphere with his enormous head," he laughs. "I like doing posters for my own band the most. Let the rules go hang!"

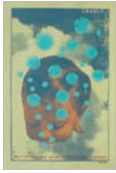


TITLE: Superchunk
CLIENT: Superchunk
SIZE: 12.5 x 17.5 inches [31.8 x 44.5 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 15
REVISIONS: 0
APPROVAL: Artist
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

Working on a poster for the Philadelphia date for the tour of Chapel Hill punk pop legend Superchunk, Liberti "combined the Philly skyline, with her all-seeing majesty (inspired by the album title, *Majesty Shredding*) peering through a cloud of Superchunk," he explains. "Through the color scheme and use of the queen, this is a big shout-out to designer Jamie Reid (most famous for his iconic work for the Sex Pistols), who is a huge inspiration."



TITLE: Butterflies
CLIENT: Butterflies
SIZE: 12.5 x 19 inches [31.8 x 48.3 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

"Their press photo shows their heads popping out of a big pile of stuffed animals, and that immediately gave me an idea," says Liberti. "They make sweet indie pop, so I imagined their warm fuzzy tunes turning into a storm cloud and then into a baby blowing bubbles of wet sound."



TITLE: Jandek
CLIENT: Billy Stines
SIZE: 11.5 x 15.25 inches [29.2 x 38.7 cm]
PRINTING PROCESS: Silkscreen/collage
INKS: 1 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Artist
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

An in-depth knowledge of your subject matter can ensure that your final poster connects on a level that few others could. Designing for the reclusive Jandek, Liberti explains, "I have been a longtime fan, and for years, the only way that anyone could contact him was by sending letters to this post office box in Houston, Texas." Pushing him further in this direction was the fact that Liberti had always wanted to print a poster on an envelope. Once he had the resolve to see it through, he made one last, crucial decision. "I was going to screenprint a stamp on it, but I realized that it would look a lot better, and actually be easier, to just buy a pile of one-cent stamps and stick them on there."



TITLE: Black Keys
CLIENT: Disco Rodeo
SIZE: 11 x 14 inches [27.9 x 35.6 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

Sometimes, an iconic piece of graphic design just sits out there, taunting you and challenging you to do a riff on it. Liberti readily admits, "I had always wanted to do my own take on the Rolling Stones logo—and here it is!"



TITLE: Ghost
CLIENT: Local 506
SIZE: 11.5 x 15.25 inches [29.2 x 38.7 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

When asked about this particular piece for Japanese music act Ghost, Liberti recites some prose: "Sleeping baby has / open eyes as nighttime turns / dreams to paper ghost." I stare blankly back at him, so he adds, "The baby's dreaming of the band Ghost, and his mind's eyes are wide open."



TITLE: Vaselines
CLIENT: Cat's Cradle
SIZE: 12.5 x 19 inches [31.8 x 48.3 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Artist
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Ron Liberti

Playing out a little storyline in his head always seems to inspire Liberti's best work. For this poster for Scottish legends the Vaselines, "I imagined a Catholic schoolgirl who had recently discovered her older brother's record collection, causing her to fall in love with the band. She is so excited that she scratches the letter X atop each of her saddle shoes, inspired by the new Vaselines record *Sex With an X*. What we see are her little secrets dangling underneath her desk."

★ MOTHERBIRD ★

MELBOURNE, AUSTRALIA

KEEPING IT POSITIVE

A trio of like-minded designers, seeking only to have a studio in Melbourne where they can work on the kind of projects that satisfy their creative yearnings, is slowly becoming one of the most important firms in the world. Formed by Chris Murphy, Dan Evans, and Jack Mussett, Motherbird has invested its energies into clients that it believes in and is willing to allow it to experiment and challenge the basic notions of design. Finding their way into everything from branding to digital solutions, the designers have quickly shown a soft spot for the poster; a place where their talents quickly shine through.

This carries over to how they invest their time, as well. “We work with an organization called Positive Posters,” explains Mussett. “They run an annual poster competition in which the winning poster gets put up around the street in various spaces, which are usually filled with commercial posters. Positive Posters uses the medium of poster design to raise awareness about particular social issues. It also gives designers a platform to voice their opinion.” It is a relationship that has worked well on both ends. “Apart from branding the organization, it is great to work with them each year to find new ways to promote the event, and of course, see it flourish,” he smiles.

BALANCE, TYPE, AND COLOR

Posters are in the designers’ blood. “The era of the International Typographical style had some brilliant work coming out of it; most notably the posters of Armin Hofmann and Joseph Muller-Brockman,” says Mussett. “The mathematical grid provided a lovely unified structure to the artwork. This movement had an influence on the way we use balance, type, and color,” something that is readily evident in their portfolio.

The team likes to experiment with their surroundings to affect the outcome of what they are working on. “We often change the music in the studio to suit the mood we need to convey in the work,” Mussett explains. “Lighting also has an

effect because we have a lot of natural light, and so it depends on what type of day it is. We’re influenced by many different things, which allows our work to be as diverse as possible.”

One of their best qualities is a flexible outlook on the industry as a whole. “Graphic design is rapidly becoming more digitally focused. It no longer means being a print designer,” explains Mussett. “That’s not to say that print is dead—far from it, actually. I attribute the rise in noncommercial poster design to the rise in digital design. We’re going back to our roots. People are screenprinting, using letterpress, hand-painting signage. It’s brilliant. The rise in commercial poster design can certainly be attributed to the amount of advertising that is going on. To be seen, you have to be repetitive,” he adds.

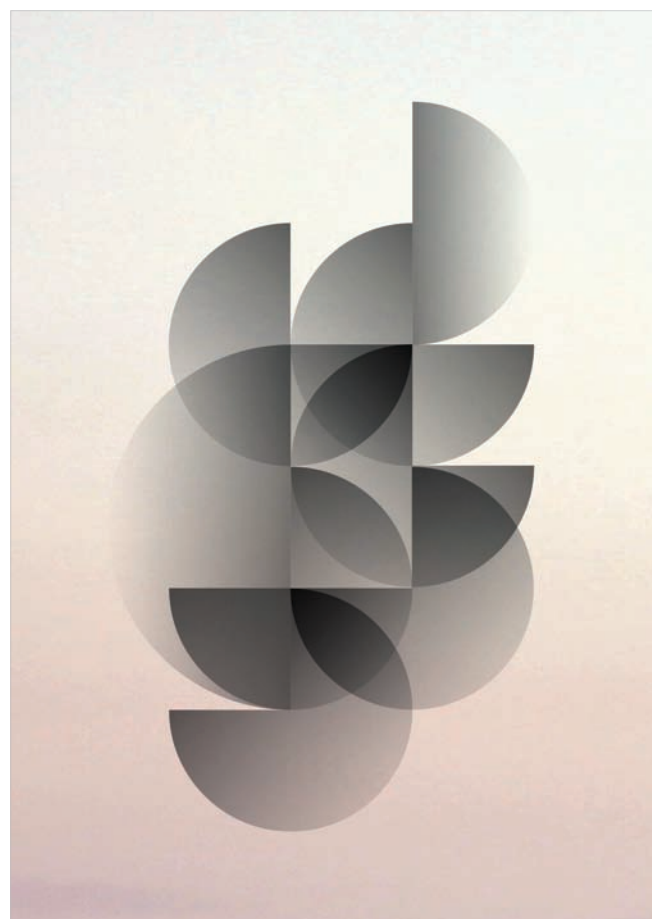
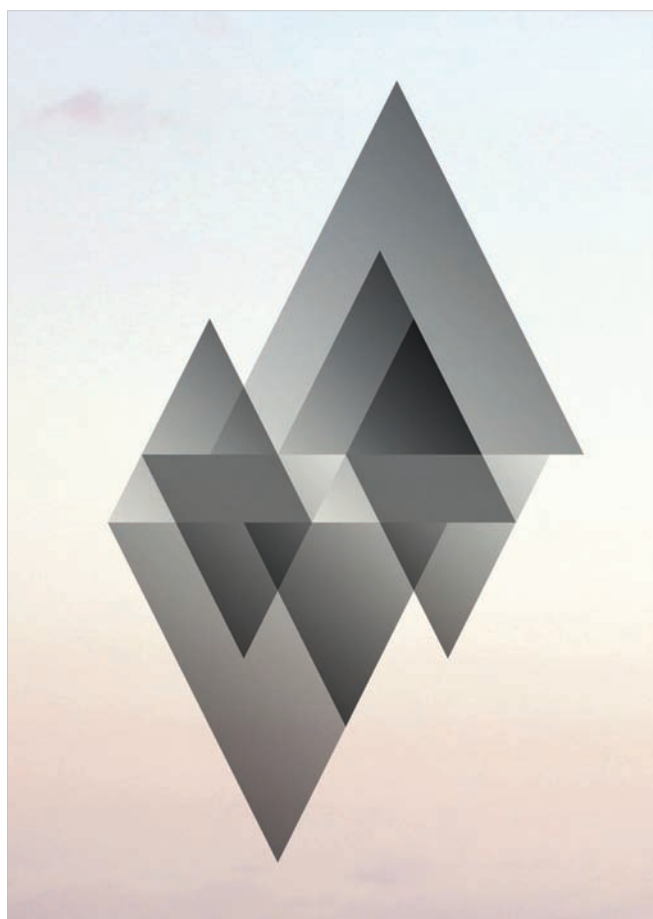
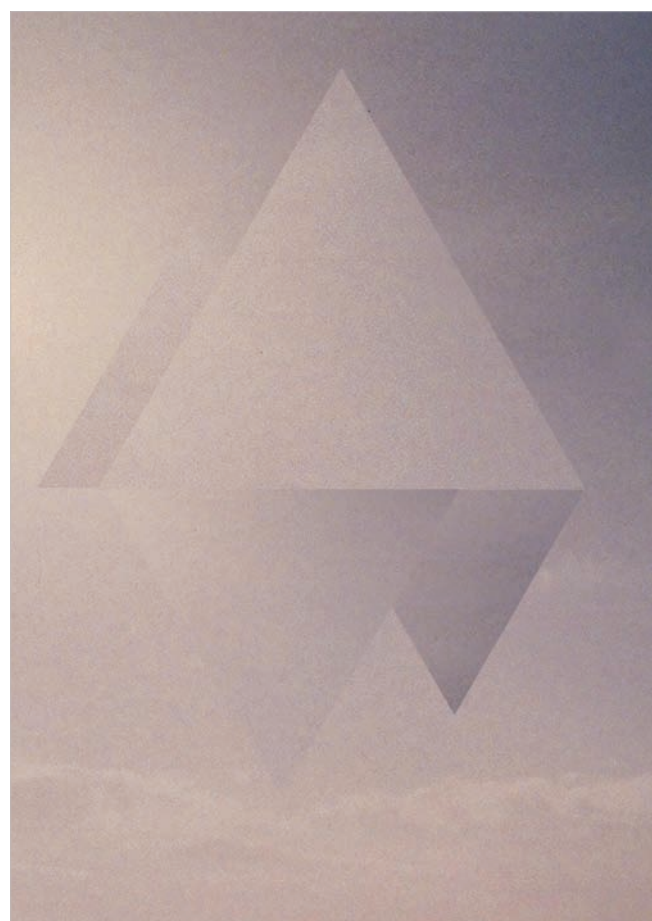
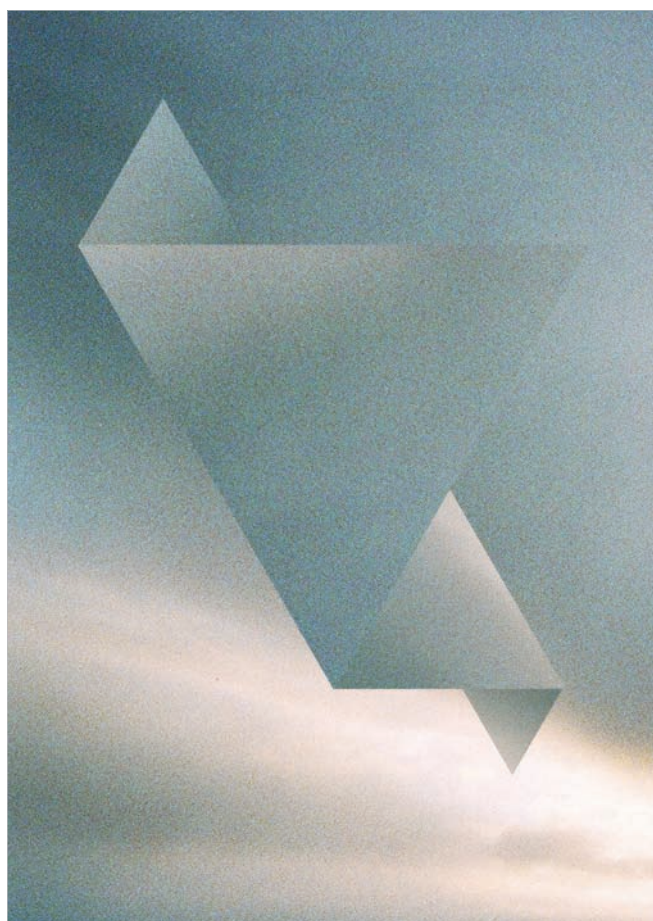
YOUTHFUL EXPERIENCE

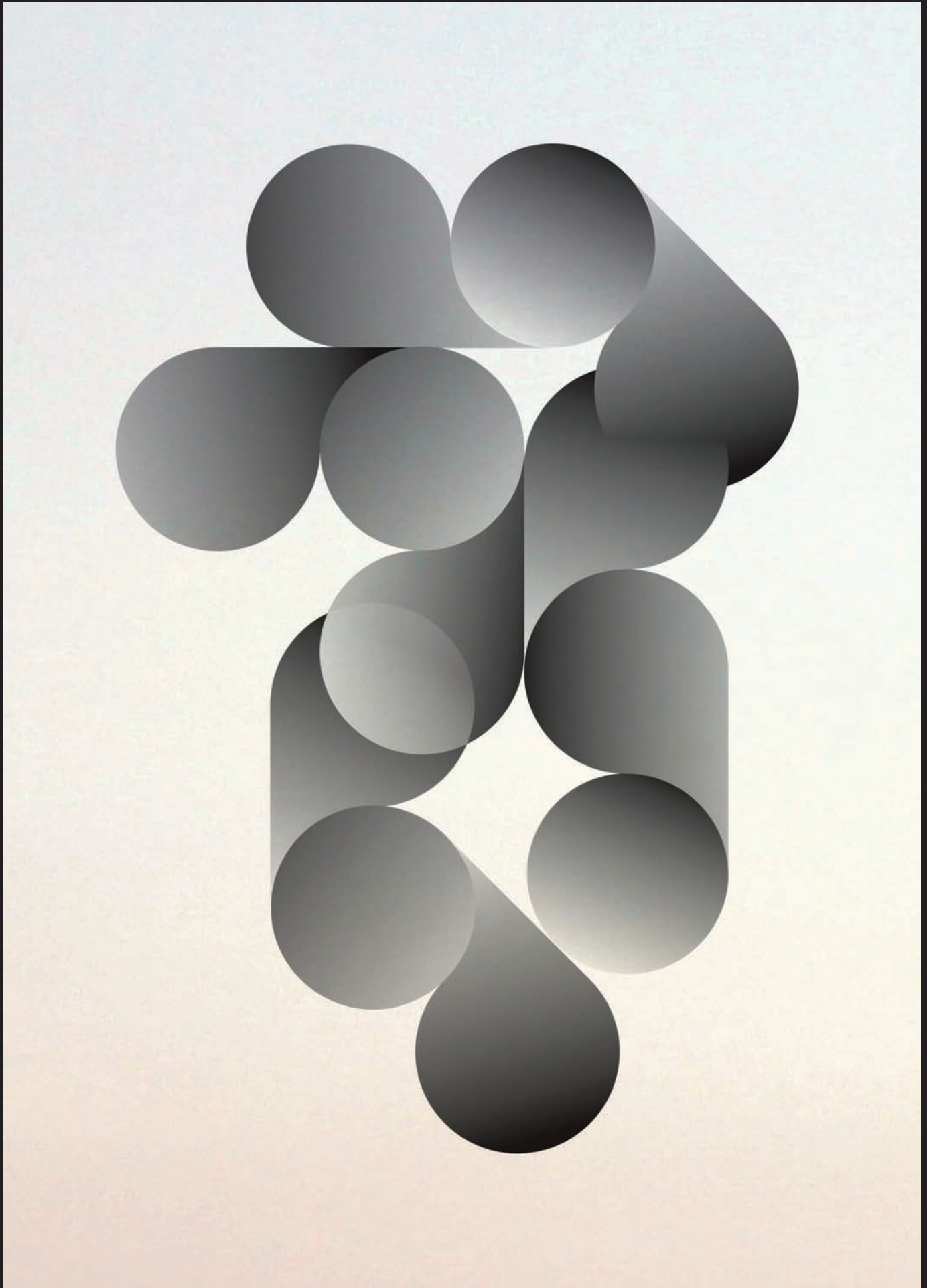
Taking a healthy, youthful outlook and mixing it with a well-informed base with which to work, the team designs as if they have been in the game for decades, spinning it all on its head with a youthful exuberance. It all comes together when I ask Mussett what his least favorite part about designing a poster is. “Having a blank canvas,” he answers.

When I ask him what his favorite part is, he answers, “Having a blank canvas.”

“We often change the music in the studio to suit the mood we need to convey in the work.”









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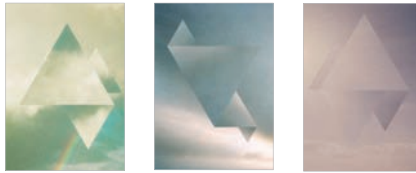
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- Fiction
- Children's Titles



TITLE: Format 2.0
CLIENT: Motherbird
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Motherbird
INVOLVEMENT WITH FINAL PRINTING:
 Managed by Motherbird

Furthering Motherbird's earlier studies, this series continued that exploration by "experimenting with shape and form within photography," says Murphy.



TITLE: Format 1.0
CLIENT: Motherbird
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Motherbird
INVOLVEMENT WITH FINAL PRINTING:
 Managed by Motherbird

Showcasing the studio's exquisite use of simple forms, "these self-initiated posters were used as an opportunity for the studio to let their hair down and take a break from commercial work," explains Murphy. "Working with all Motherbird team members, through concept development and refinement, it was a chance for us all to have some fun!"



TITLE: People
CLIENT: Greville Street Bookstore
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Manager and owner
INVOLVEMENT WITH FINAL PRINTING:
 Managed by Motherbird

Continuing their series, the team at Motherbird went fully into Monty Python territory with the suit-wearing man atop a unicycle and a hot air balloon for an inflated head.



TITLE: Curiosity
CLIENT: Greville Street Bookstore
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Manager and owner
INVOLVEMENT WITH FINAL PRINTING:
 Managed by Motherbird

Surrealistic images, played out on bright mono color palettes, draw viewers in and let them know they are somewhere special. The team at Motherbird quickly found that the client was giving them almost too much latitude. "Initially, we had a very open brief from the client, where we had to set tight restrictions on ourselves in order to direct the design process," explains Murphy. "Overall, it was a great project to work on, inspired by surrealism, dealing with curiosity, people, place, and the future."



TITLE: The Future
CLIENT: Greville Street Bookstore
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Manager and owner
INVOLVEMENT WITH FINAL PRINTING:
 Managed by Motherbird

Tying things together with a window into the world—or is it a window to escape from it?—the designers cleverly tip their hat by making the dinosaur and the world he lives in black and white, while a seagull perches, unbothered.



TITLE: Place
CLIENT: Greville Street Bookstore
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Manager and owner
INVOLVEMENT WITH FINAL PRINTING:
 Managed by Motherbird

Much in the same way that they do in the "Curiosity" poster, the team at Motherbird cuts the plane into definitive slices, only here they continue the figure by having it transform into a fish. The jaunty pose and giant apple balancing out the moon over the shoulder of our central figure show a humorous and terribly sophisticated bent.

★ OLIVER MUNDAY ★

NEW YORK, NEW YORK, USA

GENERATION NOW

“You have to be abbreviated (for the most part) in the way you tell a story,” explains designer Oliver Munday. “It’s a lot different from designing a book, for example, because then pace comes into play. With a poster, you know that the shelf life is a lot shorter as well, so you have to make a strong impression in a very short amount of time.”

It’s the kind of project that Munday relishes. “I love the challenge of having one shot to tell a story.”

Munday is part of a new generation, one where the poster is once again part of the everyday vernacular. One where a young designer might have just started his or her career and already been involved in gig posters, lecture posters, and big corporate projects. They see the poster every time they go into a store or a Starbucks. That’s not to say that they view them as an easy project, on any level. “Most of the time, you are lucky to make any money off of a poster project,” adds Munday, “unless you are talking about something on a massive scale. However, they remain among my favorite things to work on. I find that they are a constant evolutionary tool that influences the shape of work to come.”

Making an instant name for himself in college, Munday was selected for the prestigious Project M (as seen by his work on the PieLab project) as well as being named to numerous Young Guns lists, and one of *Print* magazine’s “20 under 30” to watch. Finishing his studies at MICA, he briefly settled in Washington, DC, before opening his own office in New York City. Quickly sought out by major names in every spectrum of American business, he has moved the poster to the forefront of his arsenal.

VISCERAL REACTIONS

“I have been drawing influences from things outside of design. Things that stir an emotional reaction,” he notes. “A good album, a short story, a novel, a movie. Radiohead’s “King of Limbs” has been a huge source of inspiration lately while working, thinking, etc. A song can seep into the background of your thoughts and take you in a whole new direction. Edward P. Jones’s novel, *The*

Known World, is one of the most incredible things I’ve ever experienced. The man is a genius with words. I am always trying to mirror the type of visceral reactions that are caused by these types of pieces in my own work. The way words and notes are constructed is so similar to how one uses typography, image, and color,” he adds.

“My biggest influences in poster design are Paul Sahre, Scott Sugiuchi, James Victore, and Max Huber—all masters in their own right; Paul’s conceptual posters, James’s emotional hand, Scott’s aesthetic sensibilities, and Max Huber’s use of type, color, and layering.”

It all funnels into Munday’s desire to ensure that “a successful poster grabs someone by the back of the neck and says, ‘look at me, dammit!’ ” he exclaims.

One of the huge payoffs in Munday’s work is his sophisticated typography, certainly giving the impression that he is experienced well beyond his calendar years, and his attention to detail. His work often hits the viewer immediately, as well as once again as the viewer moves closer to investigate, and then often once more, should he or she choose to examine every nook and cranny.

“I was taught from the start that how a poster was going to look was the easy part,” he explains. “The idea behind the poster is what should take the time. My favorite posters are the ones where there is an idea that excites you so much that the way the poster is designed becomes secondary. The conceptual end taking over and guiding the hand, until you are left with one mantra: Think more. Design less.”

“I love the challenge of having one shot to tell a story.”

7:00 PM

MICA PRESENTS

Cameron Sinclair

MICA PRESENTS

CAMERON

Monday April 20th

Falvey Hall

Maryland Institute College of Art

SINCLAIR

Free Admission

www.architectureforhumanity.org

LECTURE MONDAY, APRIL 20TH AT 7PM FALVEY HALL

In 1999 Sinclair co-founded Architecture for Humanity, which seeks architectural solutions to humanitarian crises and brings design services to communities in need. Currently the organization is working in a dozen countries on projects ranging from health centers in Sub-Saharan Africa, community centers in Southeast Asia to lowincome housing on the Gulf Coast of the United States. In 2007 Architecture for Humanity launched the Open Architecture Network, the worlds' first online community dedicated to improving living conditions through innovative and sustainable design.

MUSEUM OF UNNATURAL HISTORY

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EXHIBITS



THE UNNATURALIST SOCIETY
was founded on August 26th 1826 in Quito,
Ecuador when eight fabulously unknown
scientists sat down around a large octagonal
table and boldly declared they would "no
longer cling to the scientific method."

Oh — Leave — My
ASTONISHED...

**MUSEUM OF
UNNATURAL
HISTORY**
WASHINGTON, DC



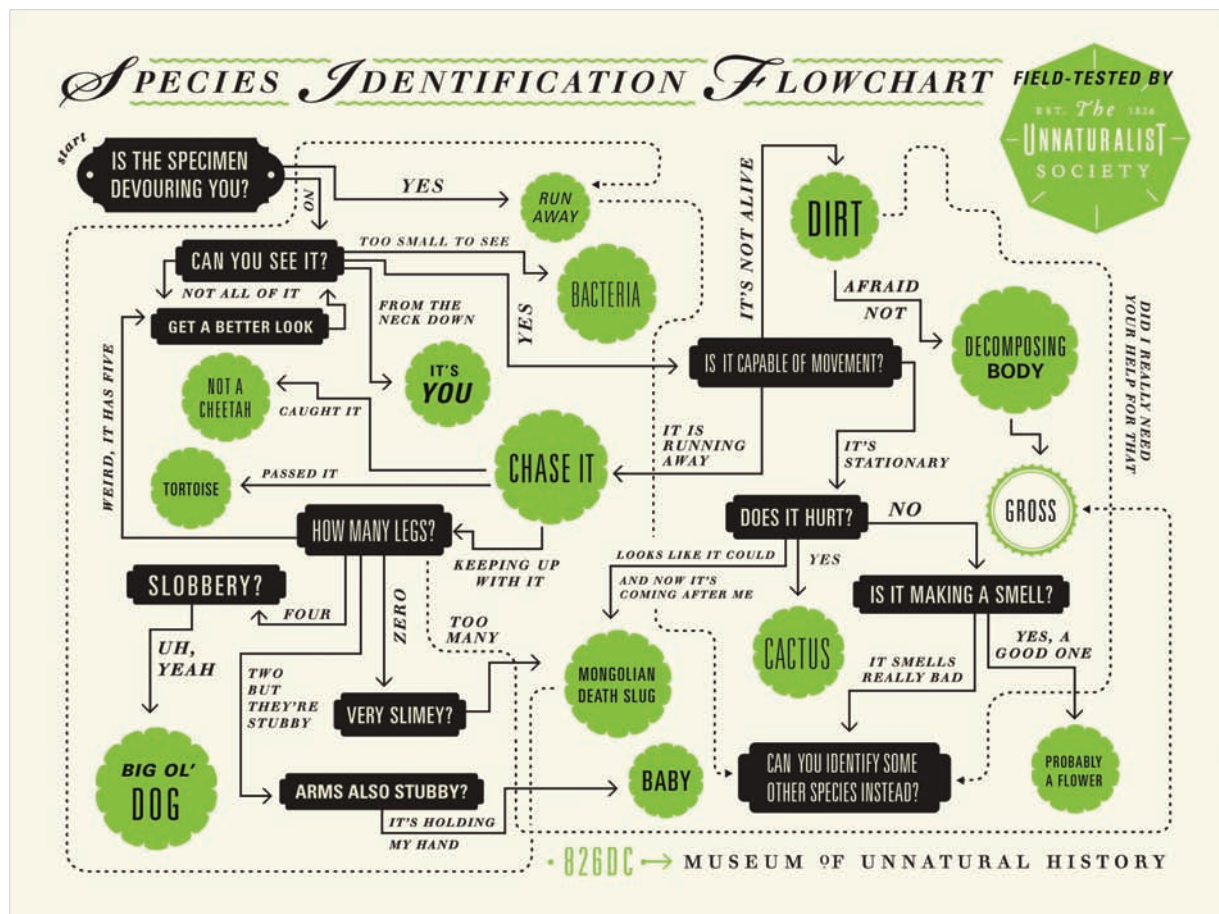
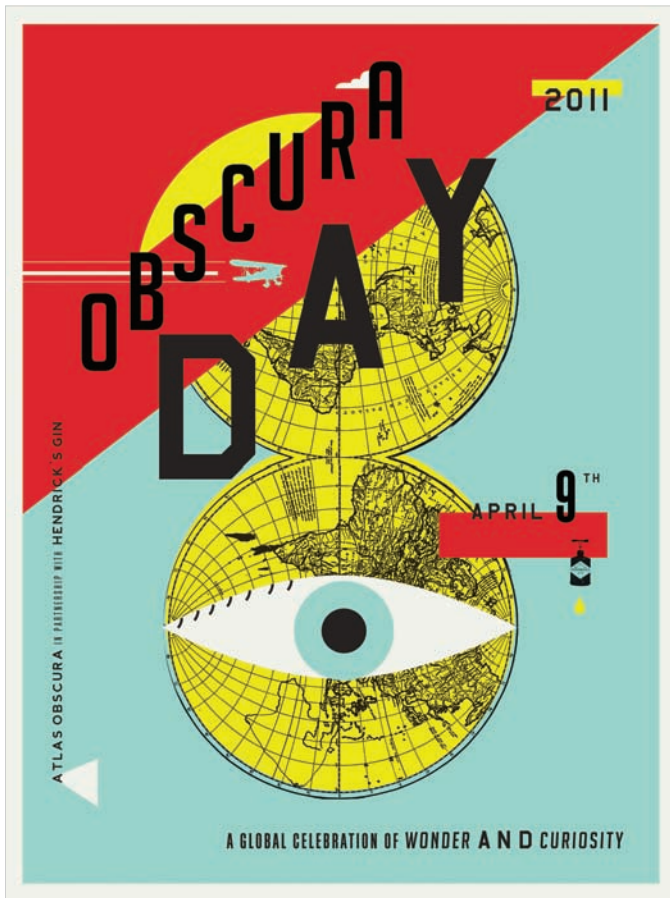
They represented a class of zoologists, botanists, and paleontologists
fed up with the rigid formalities of "If-then" statements, math, and
poster-board science fairs. For the next two centuries, they compiled
knowledge of plants, animals, and minerals through haphazard observa-
tion, unchecked speculation, and creative inquiry.

At their headquarters in Washington, D.C., Unnaturalists gather to share
their discoveries without fear of ridicule. All of the exhibits, events, and
educational programs therein are dedicated to exploring beyond the
known boundaries of nature to convey a simple truth: the world is as
strange as you imagine it to be.

• **FIN** •

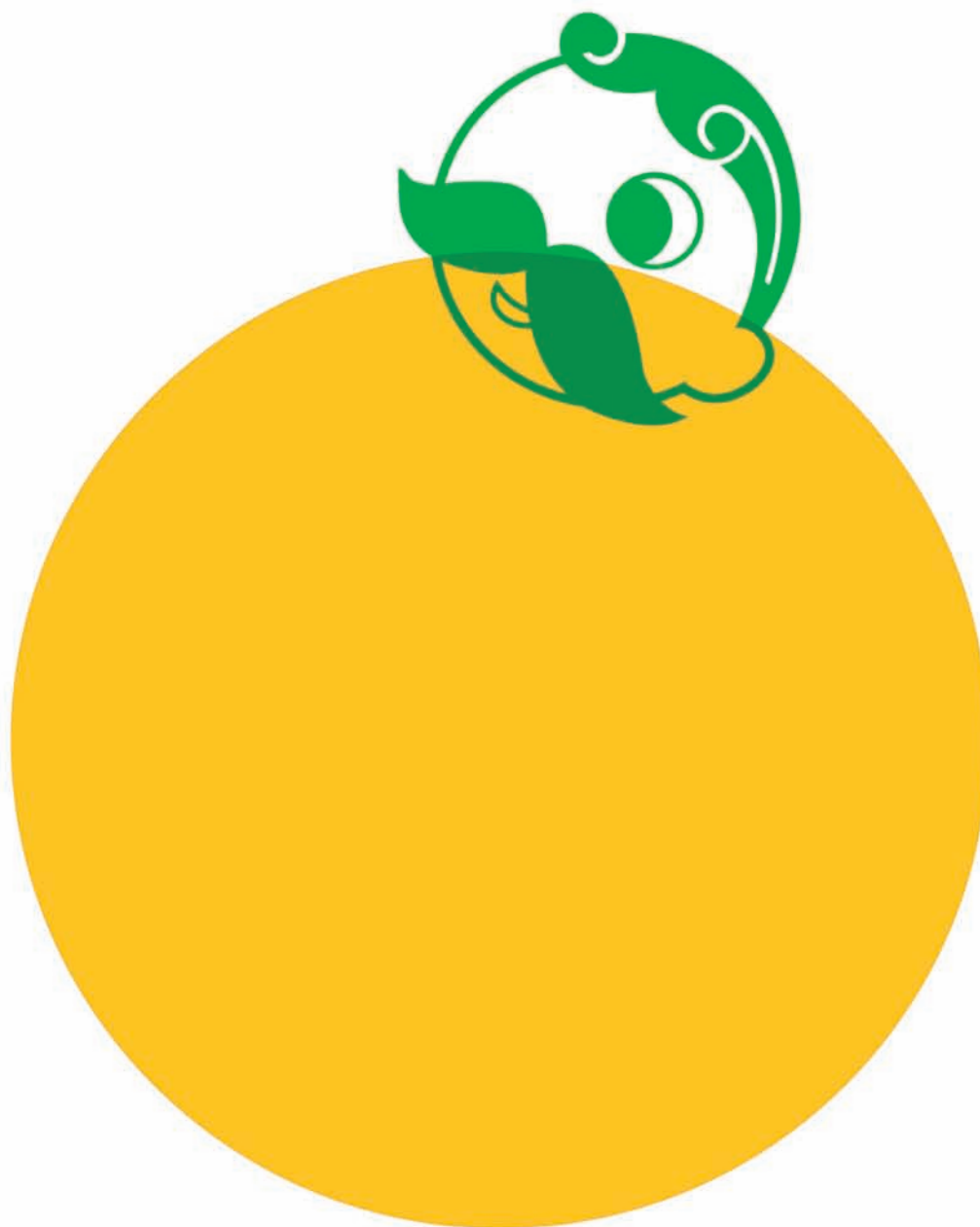
5255 14TH STREET, NORTHWEST WASHINGTON D.C. 20009

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Check In / 1:30pm Panel Discussion / 2:00-3:30pm

1/20/07

* Pre registration is required Call 410-225-2294 or toll free at 866-680-MICA to register.



Angela Davis will be coming to speak at MICA for "The State of Women's Rights" conference along with Helen Molesworth, curator of the Harvard Fogg museum, on Sept. 12th 2009.



WHO

THE

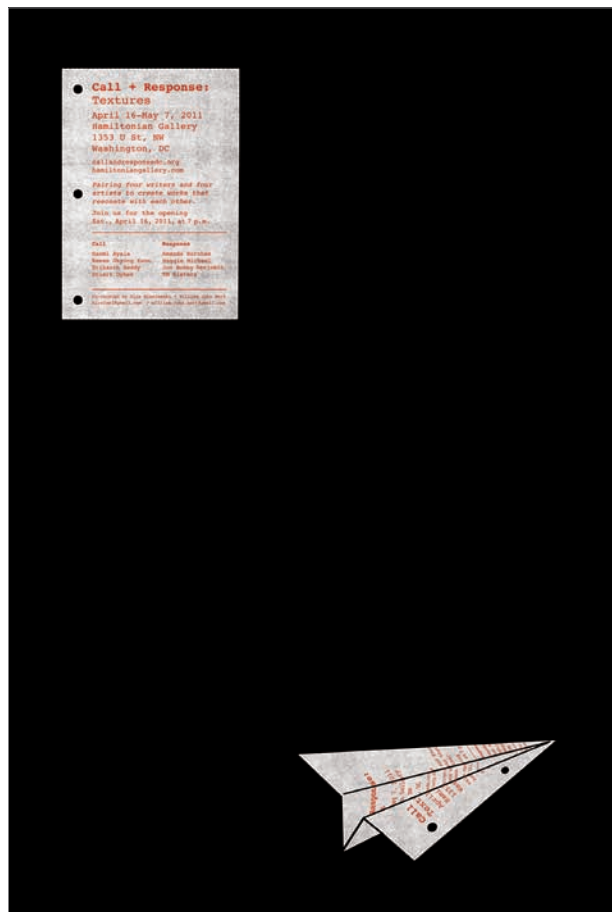
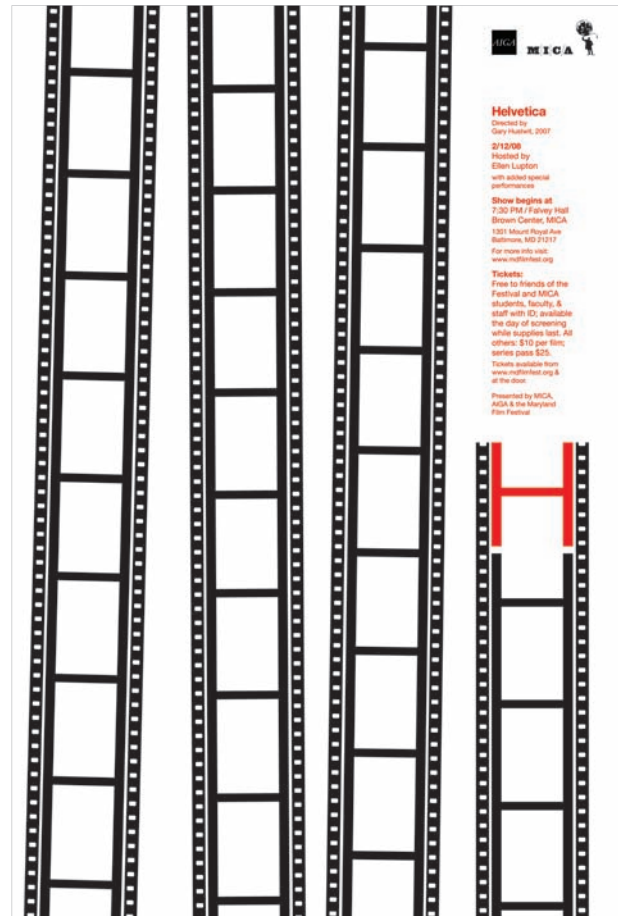
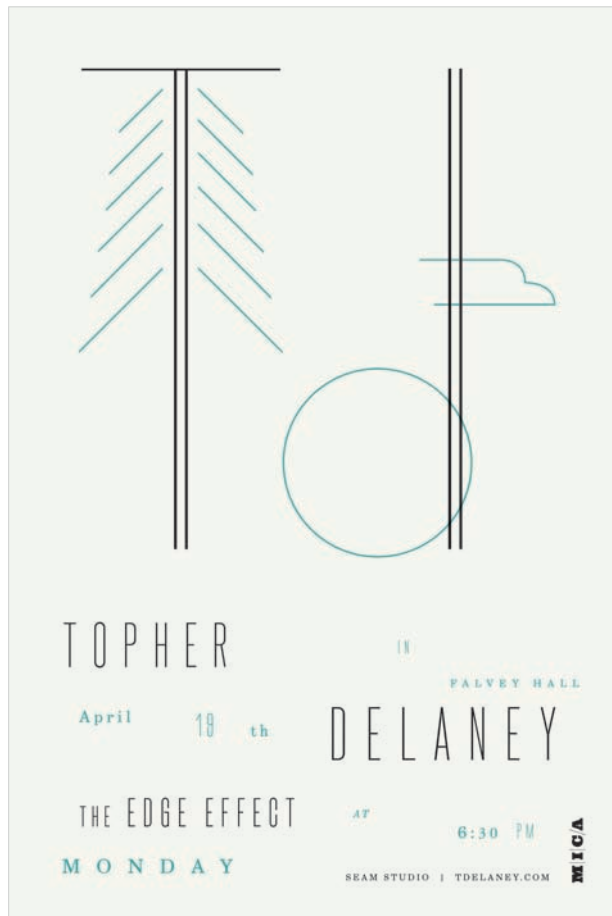
HELL IS

ANGELA

DAVIS?



MICA



John Bielenberg

"Thinking Wrong at the Edge of the Earth"

Monday, April 17. 4pm Brown 320
Maryland Institute College of Art

John is founder and director of Project M, a summer program in Maine that inspires young designers, writers, photographers and filmmakers by proving that their work can have a positive and significant impact on the world by Thinking Wrong.

Since 1991, John has produced an ongoing series of projects under the pseudonym Virtual Telematrix, Inc. that address issues related to the practice of graphic design and Corporate America. The San Francisco Museum of Modern Art has acquired 6 of the VT projects and staged a Virtual Telematrix exhibition and mock IPO in 2000.

In addition, John has won over 250 design awards, was recently nominated for 2 National Design Awards from the Cooper-Hewitt Museum, has served on the AIGA National Board of Directors, taught at California College of the Arts in San Francisco and has written articles on design for Communication Arts Magazine, Critique Magazine, "Looking Closer 2-Critical Writings on Graphic Design," and "Design Issues-How Graphic Design Informs Society." He is currently co-curating an issue of STEP magazine on Thinking Wrong.

John is a member of AGI (Alliance Graphique International) and is Vice President, and on the Board of Directors, of the PopTech Institute in Camden, which explores the impact of technology on people.

Sponsored by the MICA undergraduate and graduate graphic design departments.

Poster: Oliver Munday, 2004, 24x36



THE CORNEL WEST THEORY

P E R F O R M I N G L I V E

WHERE: _____

WHEN: _____

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Cuba Skate





TITLE: Cameron Sinclair Lecture
CLIENT: MICA
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Digital
INKS: 1 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Department head
INVOLVEMENT WITH FINAL PRINTING:
 None

Inspiration can sometimes come from the most mundane of sources, says Munday. "The head of the environmental design department at MICA contacted me with a scan of a translucent bag that had type showing through on both sides, asking how we can play off of this for the poster," he says. Sticking to black laser toner and printing on newsprint, Munday captured that effect to perfection.



TITLE: 826DC: Museum of Unnatural History Posters
CLIENT: 826DC
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 4
APPROVAL: Dave Eggers and 826
INVOLVEMENT WITH FINAL PRINTING:
 None

When working with Dave Eggers and his imaginative storefront projects, Munday found that it wasn't surprising that "these posters were super text heavy," he admits. However, an interesting opportunity arose. "On one of the posters, I even got to do a bit of copy-writing, which was really fun."



TITLE: Obscura Day
CLIENT: Atlas Obscura
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 2
APPROVAL: Atlas Obscura
INVOLVEMENT WITH FINAL PRINTING:
 None

"The original design was extremely typographic," explains Munday. "The client decided that after a revision, they wanted to have a 'vintage travel poster' feel. So, I tried to marry the two ideas and keep some of the interpretive type style from the first poster presented."



TITLE: PieLab
CLIENT: PieLab
SIZE: 13 x 19 inches [33 x 48.3 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: PieLab
INVOLVEMENT WITH FINAL PRINTING:
 None

Inspiration can come at any hour, explains Munday. "I was working/living in Greensboro, Alabama, as part of John Bielenberg's PieLab project, when this idea came to me right as I was falling asleep one night. I jumped out of bed and got on the laptop immediately and put it all together."



TITLE: MICA in Miami
CLIENT: MICA
SIZE: 13 x 19 inches [33 x 48.3 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Department head
INVOLVEMENT WITH FINAL PRINTING:
 None

Just because your poster is printed, that doesn't mean your work is over just yet, as Munday explains. "When this poster came back from the printer, there was a glaring spelling error in the small body text. We proceeded to hand-scrape the misplaced letter with an X-Acto knife and correct it with a green colored pencil. It took forever. We had to do it on 100 posters."



TITLE: Angela Davis Lecture
CLIENT: MICA
SIZE: 13 x 19 inches [33 x 48.3 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 2
APPROVAL: Department head
INVOLVEMENT WITH FINAL PRINTING:
 None

Angela Davis is a powder keg in her own right, so it is understandable that "this one took a while," as Munday explains. "It was really about avoiding the stereotypical imagery associated with Black Panther imagery."



TITLE: Topher Delaney Lecture
CLIENT: MICA
SIZE: 13 x 19 inches [33 x 48.3 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Department head
INVOLVEMENT WITH FINAL PRINTING:
 None

Munday had the challenge of designing a promotion for another creative and his work. It can often be the hardest project—especially when the highlighted work includes architectures, sculpture, writing, and gardening. "Ultimately, I attempted to respond to the work of the designer," he says.

★ OSTENGRUPPE ★

MOSCOW, RUSSIA

THE LAB

In 2002, a clutch of Russian designers decided they wanted a place where they could experiment and push their work in whatever direction they desired. They not only wanted freedom on a personal creative level, but also wanted their own little society where they could inspire one another. They knew the work would be incredible, and a collection of challenging minds would quickly draw more attention, and accelerate their progress, as opposed to tinkering away individually. Igor Gurovich, Eric Belousov, Anna Naumova, and Dima Kavko would form the early core. Kavko would eventually depart, and Ira Yuzhanina and Natasha Shendrik would have short stays, while Kirill Blagodatskikh and Natasha Agapova joined the others. Their work would quickly prove to be so popular that they would form a special division for commercial projects, where clients came for the adventurous work they see through Ostengruppe, bringing things to a delicious full circle.

The drive behind all of this is quickly evident when talking to the founders. “I love printed matter,” explains Gurovich. “I like when a brilliant idea has found the exact printing embodiment as well.” It is that combination—a desire to see ideas come to fruition and to have them on his beloved paper, in his hands and on his walls—that drives Gurovich and the others.

It also allows them an outlet for these emotions. “I’d like to make each poster as a very personal visual statement,” Gurovich adds. “Therefore, I often solve the given problem in exact accordance to my feelings,” he says with a smile. “It seems to me that in a huge amount of current visual messages, increasingly the value is in a design based on a personal insight or viewpoint. Something that reflects the personal universe of the artist, which enables the artist to solve all of the problems proposed in their own unique way.” It is this arena that Ostengruppe cares to tread, bringing with them not just a single unique viewpoint, but the wildly divergent visions of the country’s top experimental graphic designers. “It has to ultimately feel alive,” says Gurovich. “It is the alive messaging that is the most interesting.”

For the members of the lab, the work itself gives back immensely, as they all share the notion that working on a poster is a precious assignment. “Most of all, I enjoy the feeling that there is an important, magic process going on,” says Gurovich. “And in the final result, there will be born the brand-new sheet carrying our images and messages,” he says with a smile.

WE ARE A (PART OF THE) SCENE

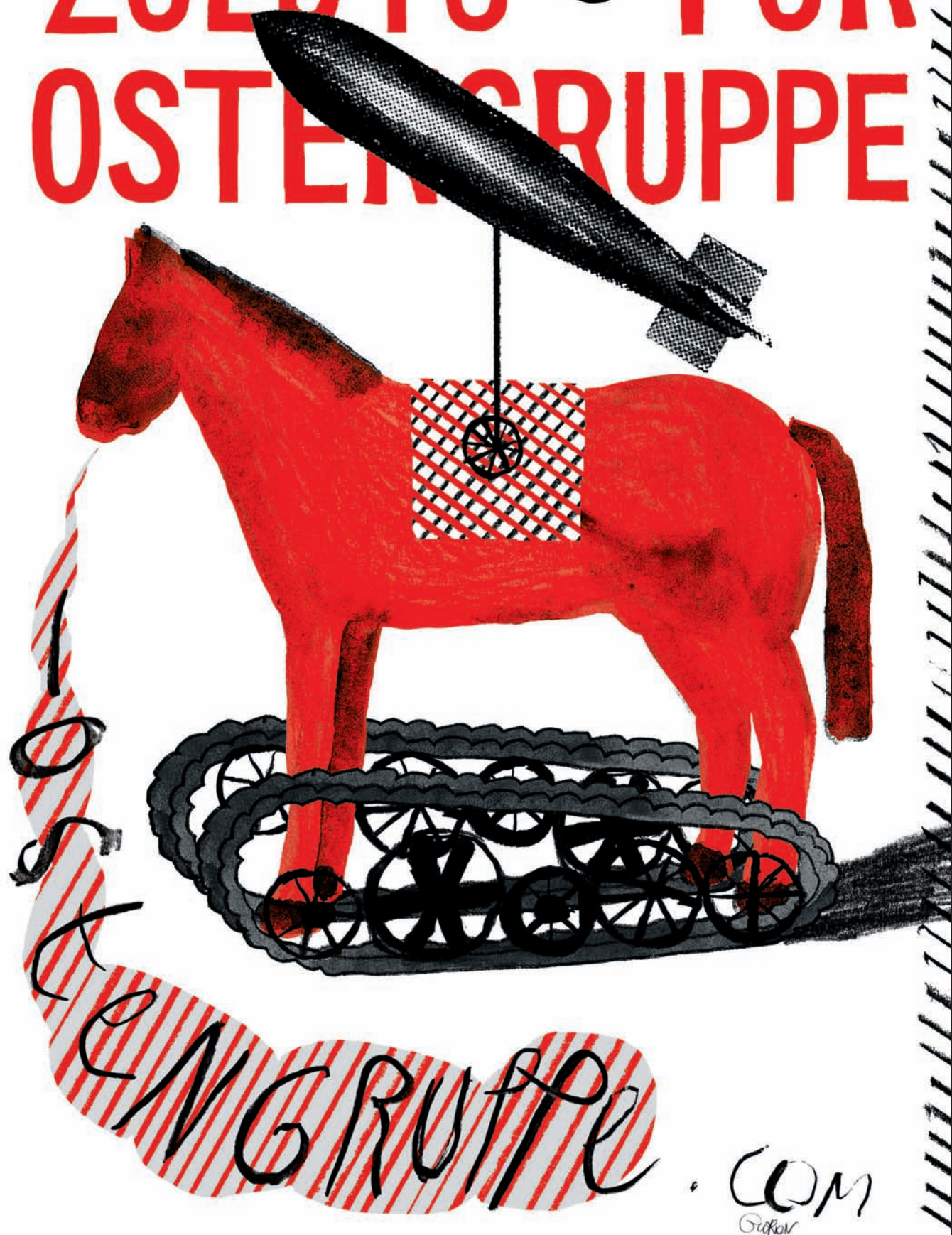
The collective lab has worked hard to pull along the poster design movement in Russia, updating a storied history with fresh thinking. In many ways, the formation of Ostengruppe is as important to design in their own country as it is to the individuals involved. They keep abreast of what is happening around the world, while being sure to burn their own path through the poster arena. Gurovich is quick to add that he “enjoys thinking about all of them as part of a larger poster movement,” while keeping their unique voices in the conversation.

They also recognize the masters along the way. “Grapuse, Depero, Tomashevski, and many others—all of them have influenced me during different times in my life,” he says. “We all take in strange visuals all around us as well. During a trip to a construction market in Goa, India, I was stunned by the amount of seemingly senseless plaster ornaments on everything. I have been designing posters using drawings of these architectural elements for half a year,” he says with amazement.

More importantly, the collective that is Ostengruppe have been inspiring those around them—in their tight circle, with Russia, and all around the world.

“It has to ultimately feel alive.”

ZOLOTO 2010 FOR OSTENGGRUPPE



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MATHIAS

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Начало в 20.00

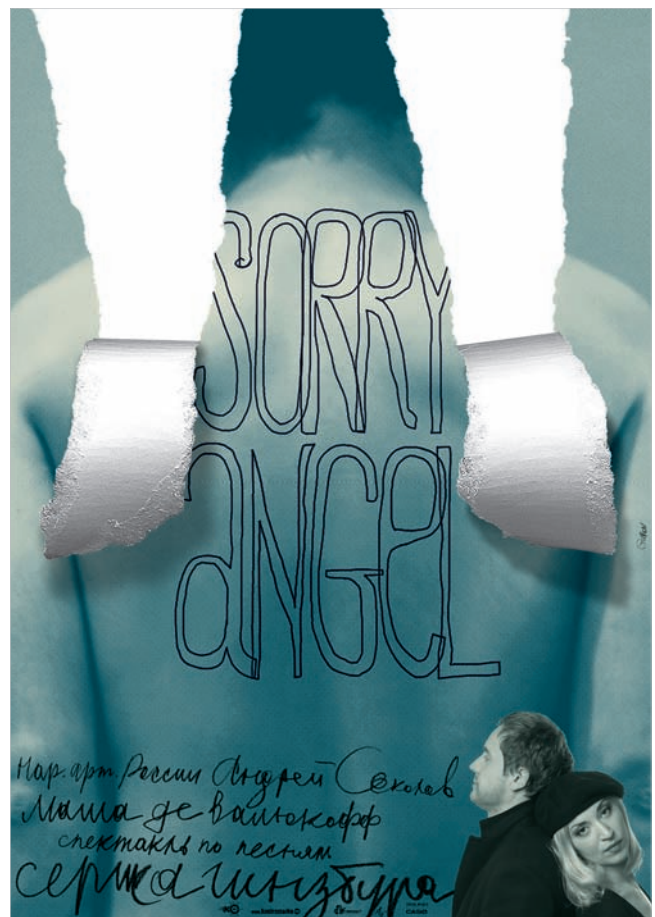
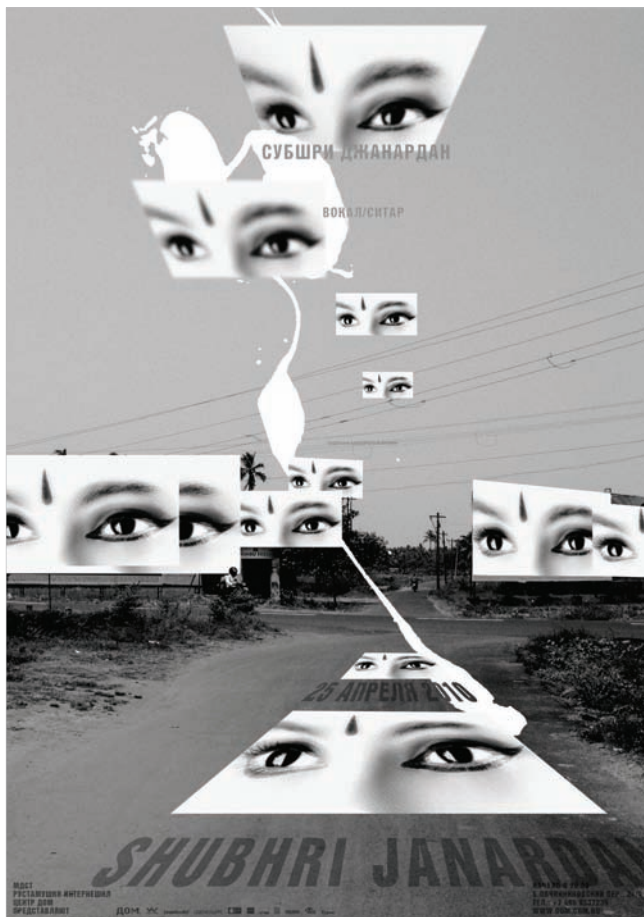
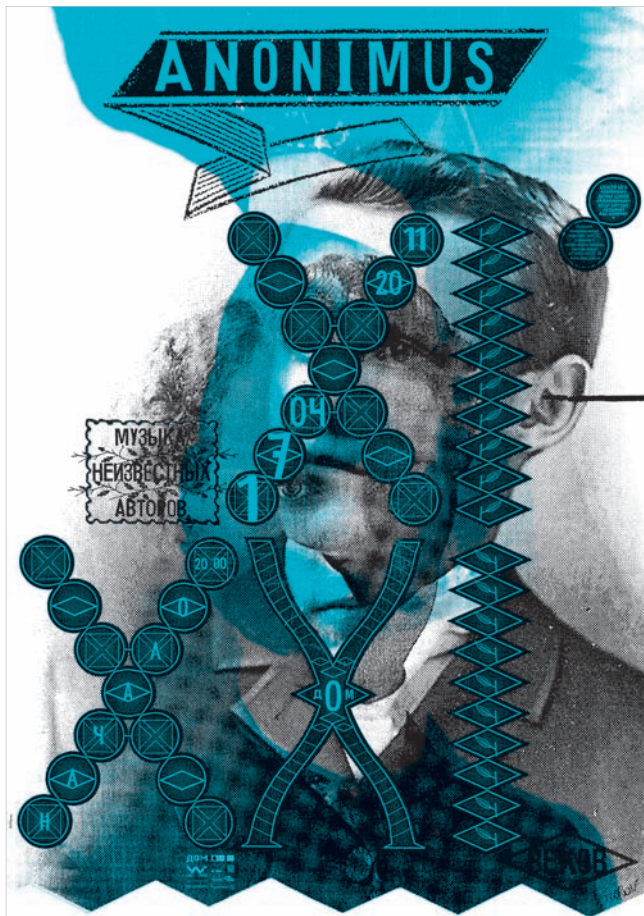
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ДИЗАЙН
ПРОЕКТИРОВАНИЕ
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ИСТОРИЧЕСКИХ
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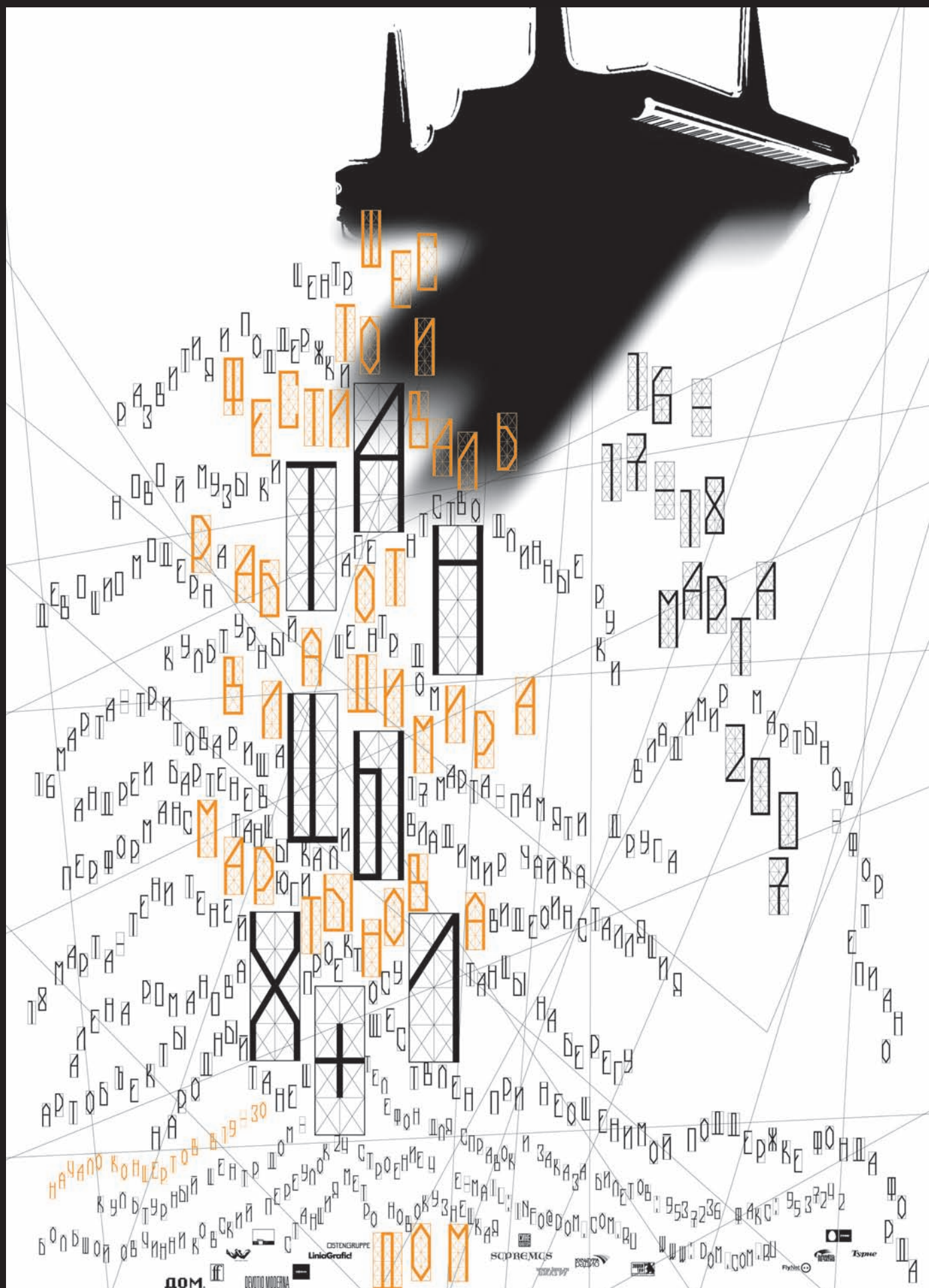
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Gott









TITLE: Zolotto—Ostengruppe Promo Poster
CLIENT: Zolotto
SIZE: 23.6 x 35.4 inches [60 x 90 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Studio
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

Gurovich is the first to admit that “the hardest project is to make a poster for your own studio.” In promoting the Ostengruppe design lab and the commercial studio, he wanted to be playful and make what he calls a “funny anti-poster.” Returning to his folk imagery for a horse, he quickly dressed it up in battle gear, while somehow leaving it more friendly than fearsome.



TITLE: Matthew Grassow Concert 2010
CLIENT: Cultural Center DOM
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

What Gurovich describes as “simple geometric forms for simple adjusted music” is anything but, as he transforms letters into creeping shadows and defines every frame with a drawn-out line, just a little rougher than expected.



TITLE: Anonymous Composers and 4'33 Band
CLIENT: Cultural Center DOM
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

“Anonymous composers should be anonymous on the poster as well,” says Gurovich. “To that end, I created the images on the poster using random characters I happened upon in the nearest antiques shop.”



TITLE: Vialka Concert Poster
CLIENT: Cultural Center DOM
SIZE: 24.8 x 37.4 inches [63 x 95 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

Powerful rhythms drive Belousov's design for the concert by Vialka. Creating a giant drum, he employs the power of red and black along with numerous lightning bolts and bursts.



TITLE: Shubhri Janardan Concert Poster
CLIENT: Cultural Center DOM
SIZE: 24.8 x 37.4 inches [63 x 95 cm]
PRINTING PROCESS: Offset
INKS: 1 spot color
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

Naumova continues her experimentation in black-and-white poster solutions with this repetitive manipulation of a crop of musician Shubhri Janardan's face set against a more desolate and boring roadside.

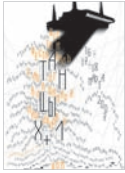


TITLE: Sorry Angel
CLIENT: Maria Misozhnikova
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

“This is my first poster for a theatrical performance,” says Gurovich with a smile. “It was something that I always wanted to try.” It is easy to determine that it is a success, with his brilliant play on the title using the torn paper, curling downward, to stand in for the angel's wings.



TITLE: Vladimir Martynov's Festival
CLIENT: Cultural Center DOM
SIZE: 24.8 x 37.4 inches [63 x 95 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

For the Dancing X+1 program, Belousov decided to turn everything upside down so that not only is the piano stranded, but it sends wave upon wave of sound and type cascading down into his intricate crisscrossed web.



TITLE: Memorial Festival Honoring Nikolay Dmitrev
CLIENT: Cultural Center DOM
SIZE: 25.6 x 36.6 inches [65 x 93 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

Designing for this memorial music festival, organized by the close friends, musicians, and artists that Nikolay Dmitriev touched during his lifetime, is always a personal project for Gurovich. "Nikolay was a dear friend of mine for fifteen years," he adds.



TITLE: The 9th International Video Festival in Kansk
CLIENT: International Video Festival in Kansk
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Festival curator
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

"This is the intelligent festival," says Gurovich with a grin, "where you can get the broken glasses." Playing up the cerebral aspect in a mischievous manner, he applies a simple image in an incredibly sophisticated, yet direct, manner.



TITLE: Plaistow Jazz Concert
CLIENT: Cultural Center DOM
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Center director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

Belousov's textured deconstruction, with its hand-written titles strewn about, plays heavily into the improvised nature of the jazz to be performed, but it is his subtle way of establishing structure that really carries the poster, with his built title type, using small grids within grids to create the letterforms.



TITLE: Chernobyl Disaster 25 Years
CLIENT: The Block #4
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Curator
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Ostengruppe

"I wanted to make a simple folk poster; something informal," explains Gurovich. "I didn't want any confusion as to what this poster is about." His directness certainly comes across in capturing the continued heartbreak (literally) in the aftermath of the Chernobyl disaster.

★ PRINT MAFIA ★

BOWLING GREEN, KENTUCKY, USA

COVER MY WALLS FROM HEAD TO TOE

Very few folks in the underground poster movement have ever been as productive as Print Mafia. “Between 2002 and 2008, doing gig posters for gig posters’ sake was the popular thing,” explains Connie Collingsworth. “We turned out a colossal amount of work during those years. Our busiest year topped out at 146 or so posters. We began doing tour series in 2005, and peaked with that in 2007 and 2008.” The massive blast of work into the marketplace would change their stature and their approach to the business side of poster making. “It certainly established us more with merchandise companies and corporate clients, and even just nonband clients or promoters,” she marvels.

Even though their imagery harkens back to a time when technology was not as big a factor, it is the Internet that has fueled a lot of their success. “We have always had a good following of people who like what we do and the style that we create in,” explains Collingsworth. “It seems that we get a lot of people that maybe don’t fit into the mainstream that appreciate our work. We like that. Our core collectors probably don’t spend a ton of time on the Web searching for posters. But when we do our art prints and especially our icon themed or movie or TV themed pieces, the bloggers seem to pick up on these and we see an increase in hits and sales as a result.”

POP CULTURE JUNKIES

“Anything old is probably better than anything new as far as we are concerned,” laughs Collingsworth. “We do pine for the era of our youth—the ’70s and ’80s. The movies were better. The TV was better. The music was better, for the most part. Athletes were true heroes and people weren’t famous for doing nothing more than being famous,” she declares. That love of the era is more than evident in the images they cull for their work, but the actual application and printing is more experimental and tied to the early ’90s. “Our holy trinity would have to be Art Chantry, Frank Kozik, and Jeff Kleinsmith,” she details. “Although we like and appreciate the work of so many, these three master the things we love the most and aspire to: the grit and the pop culture elements. We love a lot of the ’zine aspects to Chantry’s design and the early Kleinsmith flyer art is genius. Kozik’s posters featured the people and subject matter that we have both always been into. They give twisted little pop culture history lessons and we sometimes aspire to that with our posters. We like our posters to tell a visual story we’ve made up ourselves and hope that somebody can figure it out, too.”

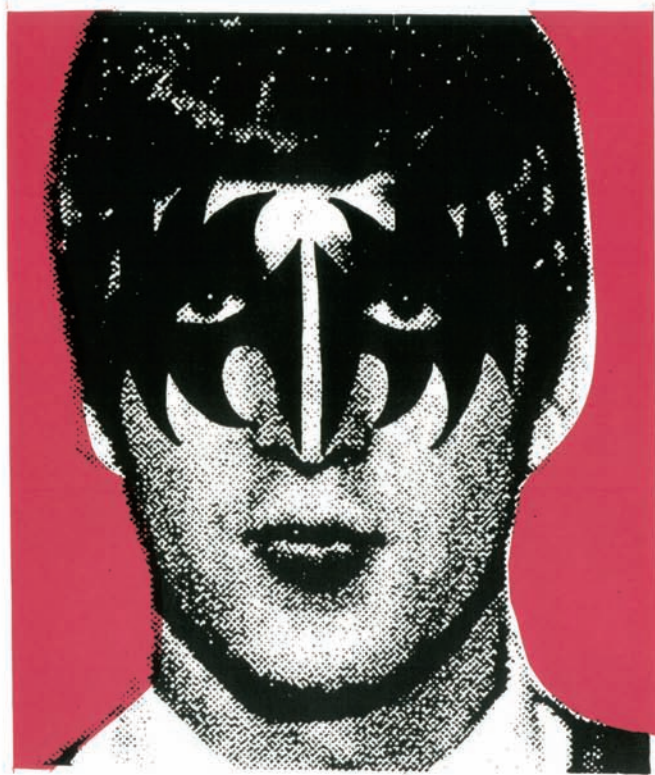
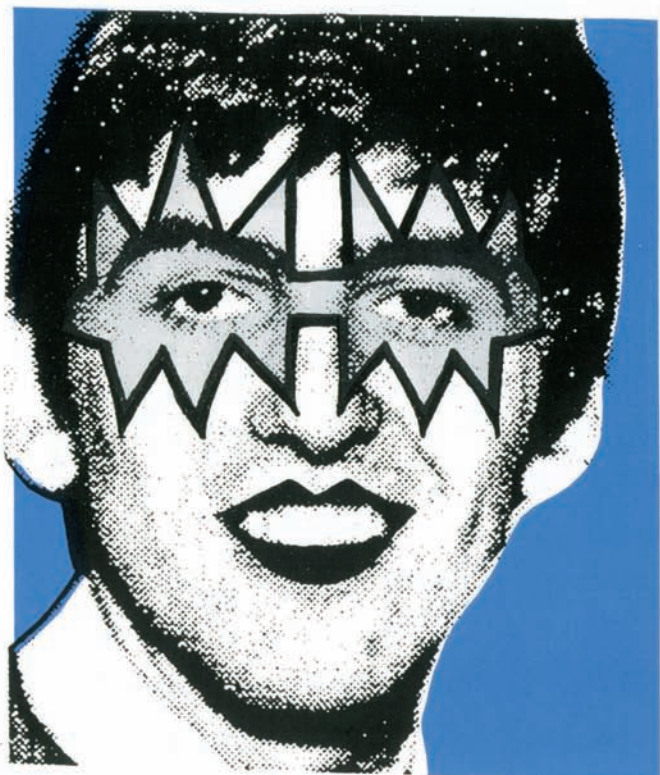
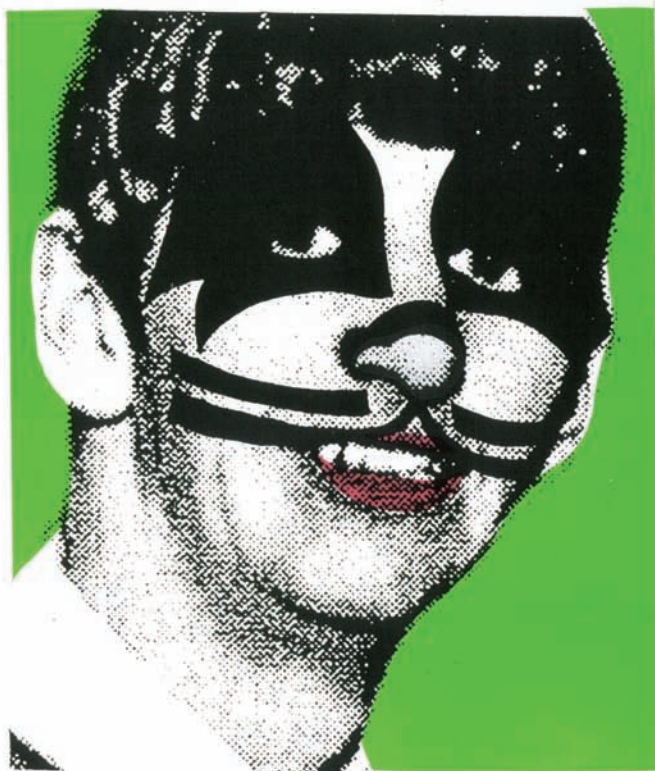
Just a discarded piece of what others would deem junk can be the spark Print Mafia needs. “We like to photograph our flea market finds such as plastic animals and statues and then work some photocopy magic on those pictures,” says Collingsworth. “We can be influenced by anything, really, a roadside sign, an old yearbook photograph, a postcard, or a song lyric. If it can be photocopied, we can design with it.”

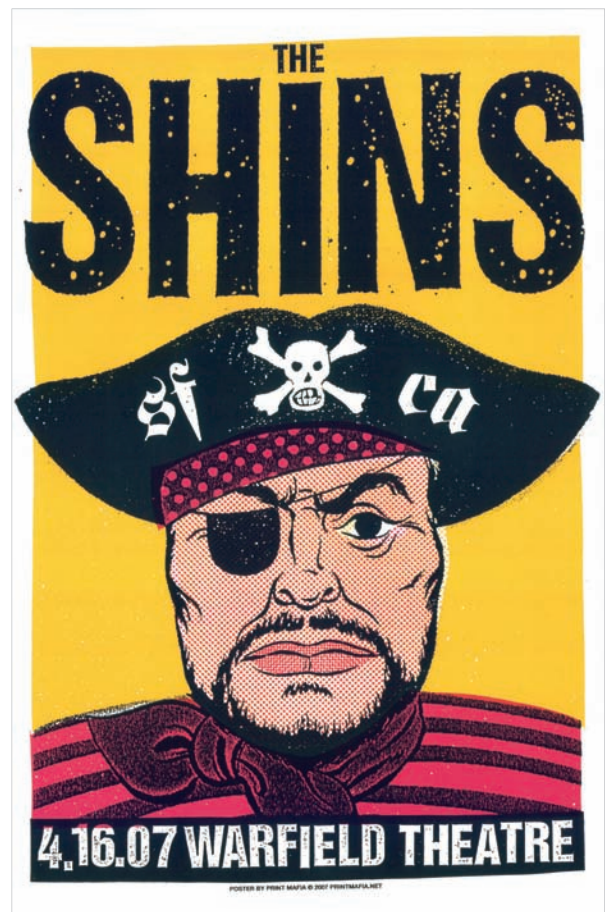
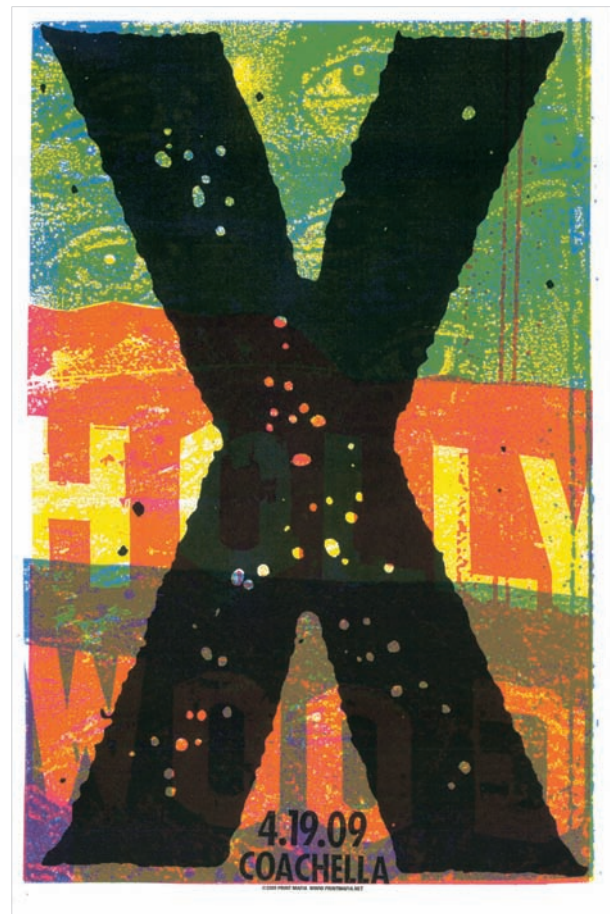
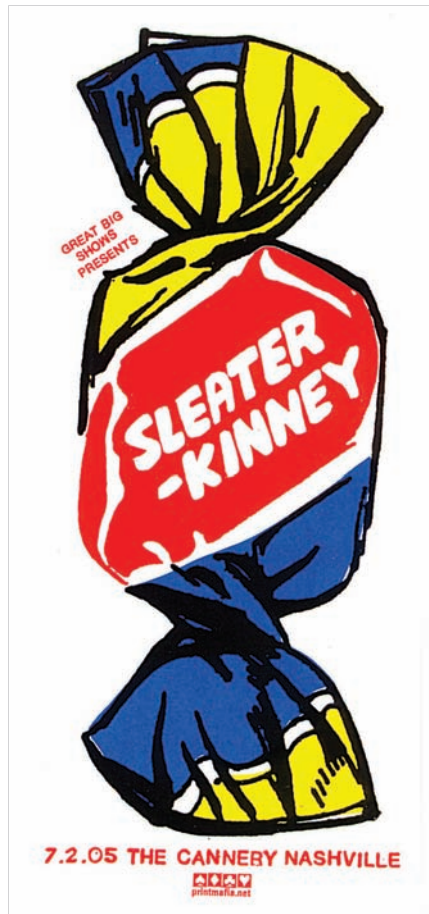
MORE THAN WORK COULD SAY

The way the studio operates is as important to the duo as the work they produce. “Every poster is a collaboration of the events that lead to it,” explains Collingsworth. “Where were we when we found the book or magazine that had the perfect image in it? Was the toy that we are photographing from our childhood, or was it special to some child we don’t know? Is it a family photo we are using? How are we making new memories for that image?” After the images are ready, the fun just begins. “The time we spend together creating is special,” she says. “We talk about more than just the work we are doing. We discuss our lives, our families, we talk about the past and we make future plans. We make top 10 lists; we talk about movies and music. All that goes into the recipe of our designs. That is what we have done nonstop for nearly fourteen years. We built a friendship around a business. I doubt it would have lasted or been so special if it had been the other way around.

“We just do what we do, and we make our posters as if we were designing for ourselves,” she continues. “That may sound self-important, but we like to do things and say, ‘I would have to buy this. I could not pass it up.’ ”

“It seems that we get a lot of people that maybe don’t fit into the mainstream that appreciate our work.”





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TITLE: KISS The Beatles
CLIENT: Print Mafia Art Print
SIZE: 10 x 11 inches [25.4 x 27.9 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Print Mafia
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"We both have a fascination with KISS dating back to our childhoods," admits Collingsworth. "They were, in our opinion, the best band ever as far as visuals. The Beatles are the best band, in our opinion, musically, and the visuals weren't too shabby, either. Why not combine them?" she asks. "We have always had fun, and still do, placing the KISS makeup on classic or iconic figures. We just wanted the heads in clean backgrounds featuring each KISS member's signature color."



TITLE: Sleater-Kinney
CLIENT: The Cannery
SIZE: 10 x 23 inches [25.4 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"This piece was made from a partial image we found of a gum wrapper," explains Collingsworth. "Jim was able to redraw and solidify the lines to make the wrapper much bolder and pop art than it was. It seemed like a great fit for Sleater-Kinney, an all-girl group that definitely was not bubble gum. We first tried to place the image in a background framework to square up the edges of the poster, but in the end, the colors were so bold that it didn't matter that the wrapper and text were floating."



TITLE: X
CLIENT: X
SIZE: 10 x 23 inches [25.4 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Great Big Shows
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"We were fans of the band X, and also fans of the musical movement in Los Angeles that they had been a part of. X embodies the seedier side of Hollywood for us—the clubs on the Sunset Strip are the underside of the American Dream," explains Collingsworth. "We combined the famed Hollywood sign with the Travis Bickle eyes from *Taxi Driver*. Bickle's descriptions of the streets of New York seemed to fit with the reality of X's Hollywood, more so than what the movie industry would like us to believe."



TITLE: Mumford & Sons
CLIENT: The Messina Group / AEG Live
SIZE: 17.5 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 1
APPROVAL: Promoter and band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"We were very intrigued by the band's old-time image and music style," admits Collingsworth. "This was our second attempt, and we thought of the family business basis of the band's name and used an antique men's family crest ring with 'M&S'. The band approved it quickly and the diamond image poster was created as a companion piece for the supposed ladies in the family. This earned us a second gig," she grins.



TITLE: The Shins
CLIENT: The Shins
SIZE: 13 x 20 inches [33 x 50.8 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: The Shins and band management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

Knowing these would be for single dates, but a part of a greater tour for The Shins, "that freed us up creatively to work with the band inside a theme over a specific time period for the first time," explains Collingsworth. "We went on to work with The Shins for three more tours, including this poster featuring a pirate. The band liked the theme we had for the previous tour and requested a water theme this time. We stretched the limits of that idea, running the gamut from underwater sea life to ships to pirates. The image was sourced from a kid's food book and redrawn and photocopied to give it a vintage comic feel."

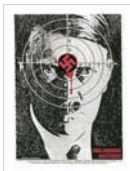


TITLE: Chelsea Handler
CLIENT: Bridgestone Arena
SIZE: 17.5 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"Chelsea has a pretty risqué attitude and we knew this piece could be a little racier than our usual fare for the Bridgestone," Collingsworth explains. "We have a vast collection of vintage porn magazines and ads, and are always up for a good collage, so we decided to try to seamlessly insert our own ad for the Chelsea Handler love doll and show that our reader had selected this ad and its info for his or her purchase," she laughs. "The accompanying ads are not as they were in the original publications. We cherry-picked and reworked them for better emphasis on the naughty."



TITLE: Inglourious Basterds
CLIENT: Alamo Drafthouse Cinema
SIZE: 175 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Drafthouse management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"When the client asked, 'Could you do, like, Nazi targets?' We said, 'Could we ever!' " exclaims Collingsworth. "The challenge with this poster was in our lo-fi technique. Getting the target to fall properly in the positive and negative areas of the Hitler image with a copy machine, X-Acto slicing, and transparencies proved to be a test of our fix-it abilities," she explains. "The poster ended up being a great seller for us, even though we had to field a few calls from people who were upset because they loved the poster, and wanted something from the screening, but felt uncomfortable displaying a swastika prominently in their homes."



TITLE: Spoon
CLIENT: Spoon
SIZE: 175 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band and management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"We have worked with Spoon a few times with great success," explains Collingsworth. "Their music is very inspiring and they always have great merchandise and a wonderful variety in designs." Losing herself in the songs "after listening to the *Transference* album, the song that stood out as something that we could interpret visually was 'The Mystery Zone'. We wanted this poster to represent the unknown area that we referred to as the Bermuda Triangle of Love. The photo was culled from one of our collection of late '60s *Teen* or *Ingenue* magazines."



TITLE: Flogging Molly
CLIENT: Great Big Shows and City Hall
SIZE: 10 x 23 inches [25.4 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Great Big Shows
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

Having a great client relationship can be crucial, explains Collingsworth. "We had a longtime relationship with Great Big Shows dating back to our very first show poster jobs in Nashville [Tennessee] in 1998. When the call came to do Flogging Molly, we knew that it needed to be especially fitting for the band due to the number of fans that look forward to the posters from their shows. You don't want to muck one up—it will stand out if you do, in a bad way."



TITLE: Sharon Jones and the Dap Kings
CLIENT: Mercy Lounge
SIZE: 175 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"We had worked with the management and the band several times in the past on show posters and on merchandise," explains Collingsworth. "So when this show came up, we were excited to do it. Jones and the Dap Kings' music style lends itself to the '60s and '70s soul imagery that we are fond of. We used a wig ad that we had been keeping in the archive, waiting for just the right client!" she says. "The various stereo logos were compiled from a trip to our local used record store, The Great Escape. We purchased fifty-cent and one-dollar [£0.3 to 0.6] used records that had the best "stereo" wording and then copied those and used them for the background. We have relied on the hand lettering in the hair shape technique a few other times and thought it worked great here, and helped make the "stereo" wording stand out as well."



TITLE: Buckethead
CLIENT: Great Big Shows and The Exit In
SIZE: 10 x 23 inches [25.4 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Great Big Shows
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"Lots of folks do chicken imagery for Buckethead," says Collingsworth. "We had already used chicken photos for some other clients in the past, so we wanted to mix it up without going out of the poultry area. It took us only about ten minutes to replace Colonel Sanders' face with his bones, and thus was born 'Skull Sanders.' This image is probably the thing we are most proud of in terms of single imagery. We have since adopted him as our Print Mafia mascot. He has appeared in art prints, gallery works, stickers, flyers, and T-shirts. The thing that works is that it is so close to the real image, but yet so different at the same time. People will mistake it for the Colonel, then do a double take and either laugh or give it a disapproving glare."



TITLE: The Time Machine
CLIENT: Print Mafia and Hero Design
SIZE: 175 x 23 inches [44.5 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Both studios
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Print Mafia

"As fans of the TV show *Mad Men*, both Print Mafia and Hero Design wanted to make something fun and collectible for fans who don't necessarily want to hang slick studio posters or actor promo shots on the wall," notes Collingsworth. "I called Mark from Hero up one day and said, 'I can't watch the sales pitch for the Kodak Carousel in the first season without tearing up every time.' He said, 'Me too.' And a collaboration project was born."

★ JAY RYAN ★

CHICAGO, ILLINOIS, USA

SQUIRRELS HAVING FUN

From his perch in The Bird Machine in Chicago, Jay Ryan has the unique position as one of the most well-known, and established, underground poster artists, while being someone who pops up on the national radar in fleeting flashes, only to recede back to his scene. It's made for a unique perspective, as well. "I have a hard time discerning what parts of the business are a natural flow of developing over time, which parts are due to some 'explosion' within the poster culture, and which are simply due to being in the right time at the right place, or perhaps to getting old and losing relevance to 'the kids.' I certainly have been having fun for the last ten or fifteen years," he admits.

Having fun was a lot of what drove Ryan to pursue this path. For a long time, it seemed like he was having more fun than anyone else, dotting his posters with squirrels and bunnies, sometimes doing the mundane, and occasionally taking on more dangerous tasks. His inclusion of animals in virtually all of his solutions has served to set him apart in an increasingly crowded field. It became such a running joke that it informed the title of a monograph of his early work: *100 Posters, 134 Squirrels*. However, that won't be his lasting impact for generations to come.

Ryan's work is based entirely on his pencil drawings. While that provides an inherent looseness to the proceedings, his designs are actually very structured. One of the wonderful parts about his design is that he leaves in a lot of the lines that form his grid, so you can see the layout in its rawest form—what the computer would make invisible, Ryan brings to the forefront. Along these grids, he creates his unique typography, often in complicated stacks. Never taking a shortcut, he draws out every last letter, no matter how important. While his layouts have become more sophisticated over time, his type has stayed true to his original handiwork. One can look at a single letter and instantly know it has come from his pencil. It has become so recognizable that it has formed a school of imitators, working through the paces before eventually finding their own voice.

HOW DID WE GET HERE?

"I think the current poster-making community was founded on the work of people like Art Chantry, Frank Kozik, Derek Hess, and Mark Arminski," says Ryan. "The crop of poster makers who were involved in the early Flatstock

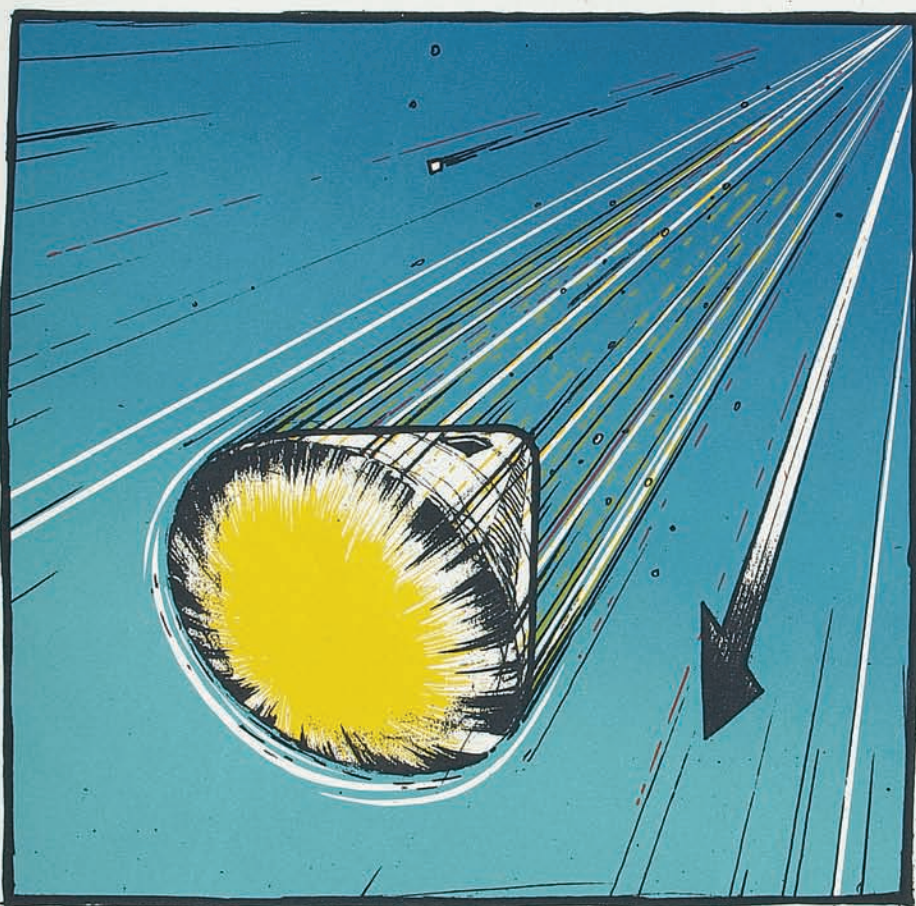
events started (generally) in the '90s. Since then, awareness of the medium has spread due to the advent of Flatstock in 2002, and due to the popularity of sites like gigposters.com and books and various poster makers' monographs." Acknowledging the gig poster trailblazers, he is still amazed at where it has grown. "Now, young people appear to consider this as a viable part-time career," he smiles, "when the entire concept of rock posters was a head-scratcher to many folks just ten years ago."

Influenced by the design of Hess and Chantry, and the renegade spirit of the movement as a whole, Ryan is quick to reference the classic '60s psychedelic poster school, as well as everything from graphic merchants like Chris Ware and Michael Schwab to Horst Janssen's etchings; "His [Janssen's] muted colors and use of text within the image have been one of my main influences," he admits. A critical exposure was the work of "Shel Silverstein and Richard Scarry, who both made huge impressions on me as a child," he says. "Absurdity and anthropomorphized animals have a place in my work due to these two."

His main influence is a little closer to home, though. Fellow artist "Diana Sudyka has been my partner [girlfriend, and then wife] since 1992, while we were in school, and our influences on each other cannot be underestimated," he adds. "Diana's success with her etchings during the mid- to late 1990s provided me with some career inspiration, aside from the image-oriented inspiration we've given to each other over the years."

One can imagine him drawing up a squirrel crashing a motorbike into a dinosaur right now, just to amuse her.

"The entire concept of rock posters was a head-scratcher to many folks just ten years ago."



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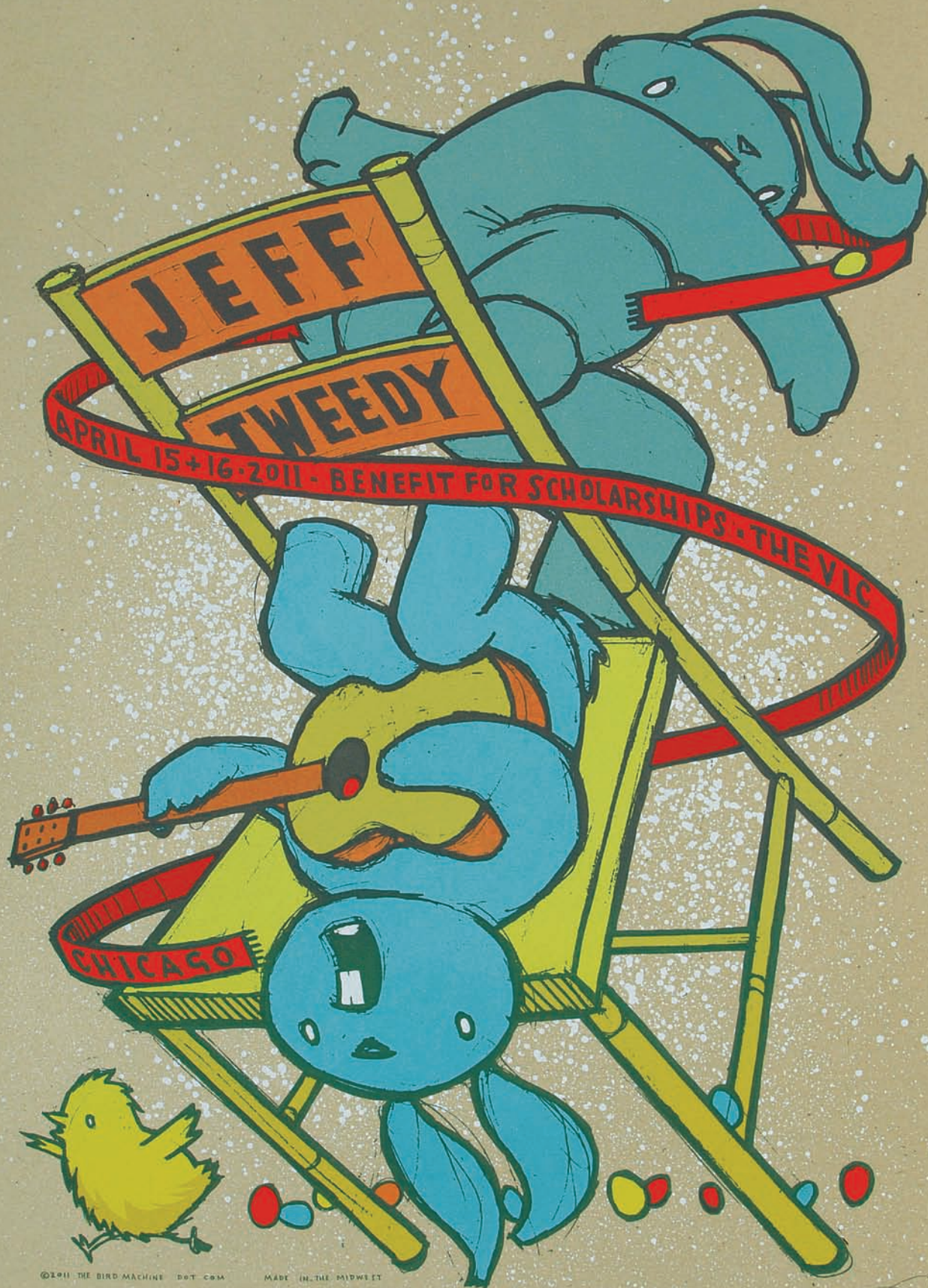
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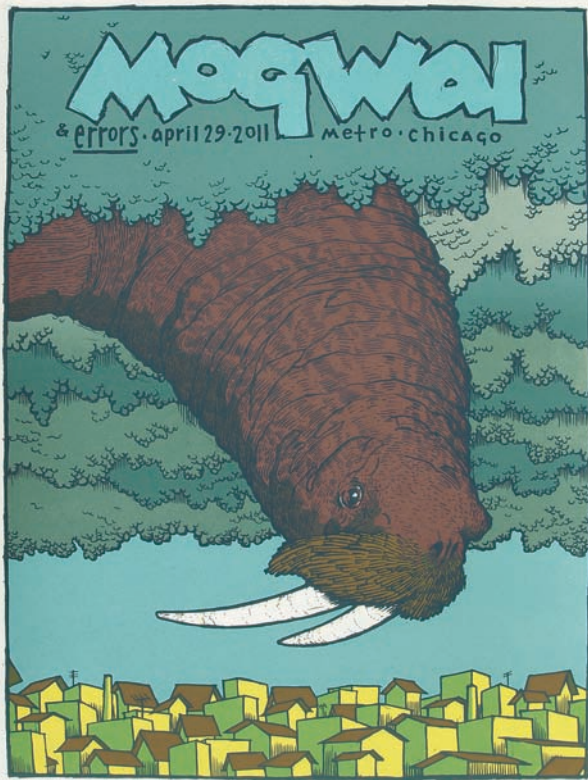
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[Signature]







TITLE: Man or Astro-Man?
CLIENT: Chunklet
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Henry Owings
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

"We added a darker blue to the solar system map just before the keyplate, as I didn't think the field of blue in the solar system stood out enough from the field of sky blue below where the spacecraft is making a fiery reentry to Earth's atmosphere," explains Ryan. "You know why I love my job?" he asks. "Go back and read that last sentence. No other job allows one to use a sentence like that to answer an interview question."



TITLE: My Morning Jacket 2010
CLIENT: My Morning Jacket
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Merchandise company
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

For this design, done as a follow-up to a poster he had done for the band a few years prior, Ryan returned to the architectural theme. "I wanted to create distance between the viewer's standpoint and the buildings at the heart of the city," he explains.



TITLE: Jeff Tweedy 2011
CLIENT: Jeff Tweedy
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Jeff Tweedy
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

When you are to do a poster for an event benefiting a scholarship program happening a week before Easter, go with the obvious. "I hid some Easter eggs (literal depictions) in the image," says Ryan with a grin. "As well as some rabbits as the stars."



TITLE: Oakton Elementary School
CLIENT: Oakton Elementary School
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Jason Harvey
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

"I owed a couple hundred favors to my friend," laughs Ryan. "He asked if I would design and print a poster to raise funds for his twin sons' school. The nice lady at the PTA offered two art direction suggestions: 1) don't use the school's mascot (the cougar) as it may frighten the children and 2) do use the school's official colors: black and gray. I ignored the suggestions."



TITLE: Jay Ryan: FLOCK at NIU
CLIENT: Northern Illinois University
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Jay Ryan
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

Oftentimes, the actions of others determine the direction of a project before you have even started—even if it is a gallery showing of your own work. "The curator of the gallery titled the show 'FLOCK' without my approval, and put the name in all the publications," explains Ryan. "You know, flock, like birds; like The Bird Machine. I suggested we tweak the name a little bit, and offered titles such as 'FLOCK something something bird machine joke', or 'FLOCKing a bad wamp among others,'" he says with a rueful grin.



TITLE: St. Vincent
CLIENT: St. Vincent
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

The joys of Ryan's posters are in how he interprets different things. Or, rather, how he misinterprets them. "The image was based on a misunderstood lyric," he admits. "Something about a fiery escape, though I heard it as 'fire escape.' Some leap of logic, which I don't recall just now, had me deducing that the best way to get pesky bison off of your fire escape was to spray them with water."



TITLE: The Thing, with Joe McPhee
CLIENT: The Thing
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

Not everyone wants their animals to look cute, especially when they are called "The Thing," explains Ryan. "In the first version of the drawing, I depicted a caribou crossing a river with a bunch of crap stuck in its antlers. The response was that the reindeer is a bit too much like Christmas and the band hoped that it could be rawer, like the music. So I added a mass of thick black hair in a couple layers on top of the caribou, and made it into an unknown animal being pelted with flowers and with stuff in its antlers. This improvement was what the band was looking for."



TITLE: Mogwai 2011
CLIENT: Mogwai
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Mogwai
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

For those who are curious how Ryan ends up at a final solution, this serves as a pretty good primer. "Initially, I had some whales reclining in the surf," he explains. "They were redrawn as a walrus. The picture was then turned upside down. I was looking for something sensible for the walrus to be looking at, when my lovely wife pointed out that I had already crossed the line of absurdity, and that I should embrace that move, so the walrus became a giant sky walrus, the type which are prone to visiting Scotland in the springtime. I took some liberties with the representations of Scottish architecture, for which I ask your forgiveness."



TITLE: Low at Lincoln Hall
CLIENT: Lincoln Hall
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

Inspired by some unexpected developments during the printing process, "I got a moiré pattern in the first layer of shading," explains Ryan. "The solution was to embrace the moiré, and to add a second layer of half-tone on top, in a different color and different angle." The result is a slightly more graphic poster than the usual Ryan output.



TITLE: Sixteen Candles
CLIENT: Alamo Drafthouse Cinema
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jay Ryan

You cannot beat a true reference photo, as Ryan knows all too well. "This is one of the few prints where I actually had to go shoot some photos of someone holding women's underwear above their head [à la Anthony Michael Hall in the film] just so I could see how they looked stretched between two hands. No other project to date has required me to photograph stretched-out women's underwear, sadly."

★ MEHDI SAEEDI ★

TEHRAN, IRAN

IRAN OF THE FUTURE (AND PAST)

Iran has been at the forefront of design culture in the Middle East, and, over the past decade, has used the poster to a much greater degree than nearly any other country. When Iranian designers try to impress one another, and certainly when they try to impress the Western world, it is almost always by displaying their most recent poster. “There’s definitely a growing media literacy that has come about due to our increasingly visual culture,” explains Mehdi Saeedi. “That has, in turn, influenced the prominence of the poster as a communication medium, which has led to an increase in the clients’ awareness of their visual needs, as well as promoted interest among a new generation of designers in the medium of poster design.”

When one looks for the designer leading this new wave of Iranian creatives, it doesn’t take long to arrive at the work of Saeedi. His quick rise to international prominence, upon starting his own studio following studies in Iran as well as Cambridge, England, is magnified by his influence on the local scene by his judging of poster competitions, organizing many exhibitions, teaching at the universities, and praising the work of his country at every turn. His combination of an adventurous and experimental spirit with a traditional set of tools, especially his masterful calligraphy, completes the perfect bridge from the Iran of the past to the Iran of the future.

I CAN HEAR THE IMAGES

“Music definitely has a profound influence on me,” explains Saeedi. “I particularly enjoy classical Persian music—tar music, to be exact. I am usually listening to it when I am working on calligraphy: Its movements inspire me and help me bring that fluidity and musicality into my own work.” This flowing nature to his letterforms is one of his most definable qualities, adding an exquisite beauty, while applied in heavy, masculine lines. It is a graphic treatment to the Arabic type that makes it so memorable, and exploits its inherent qualities.

While Saeedi was influenced by many designers, one in particular played a part in pushing his work forward. “About ten years ago,” he recalls, “I was part of an exhibition on contemporary poster design in Iran, and I remember looking through the catalogue and literally being stopped in my tracks by one

of the texts. It was Alain Le Querrec, talking about the specific distinctions between Persian calligraphy and Latin calligraphy. The sentences were short and concise, and they had a completely magical effect on me. I must have read them about ten times, and really, that point marked a very specific evolution in my career,” he adds.

Saeedi is someone who always looks to the poster as a starting point in a project. “In my opinion,” he says, “the most difficult and essential aspect of design is poster design. It brings together every design element and asks you to put them together in a harmonious way. As far as I’m concerned, if you start off with a good poster, that really captures the concept, everything else can proceed from there—logo, package design, etc.” That’s not to say that it is never a challenge. “If I’m working on a poster whose theme I like, it’s hard not to enjoy the process,” he says. “But sometimes, I have a very specific idea in mind that simply can’t be translated onto the paper before me, and that can be really frustrating.

“When you begin designing a poster, none of the composite parts exist,” he explains. “You have to build it from the ground up, putting all the elements together: the illustration, the typography, the proportions, etc. Seeing them all come together and work harmoniously off of one another is one of the great joys of being a designer,” he says with a smile. “I think it’s one of the moments of profound pleasure you take in your work.”

“The most difficult and essential aspect of design is poster design.”

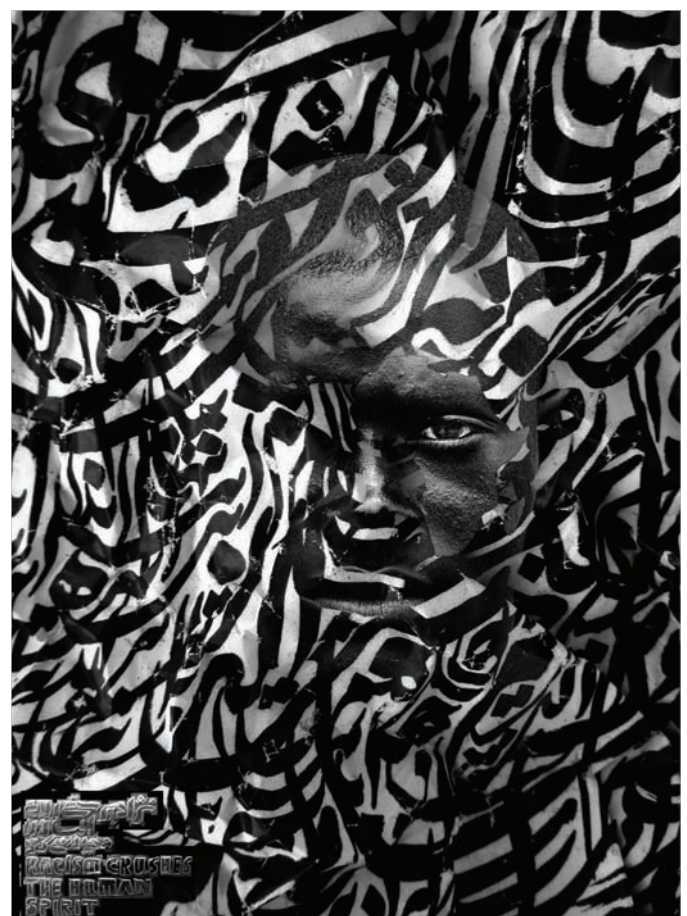


انجمن موسیقی ایران • حوزه هنری استان کردستان • باهمکاری استانداری کردستان • فرهنگستان هنر • بنیاد رودکی

به مناسبت میلاد حضرت رسول اکرم (ص) هفته وحدت

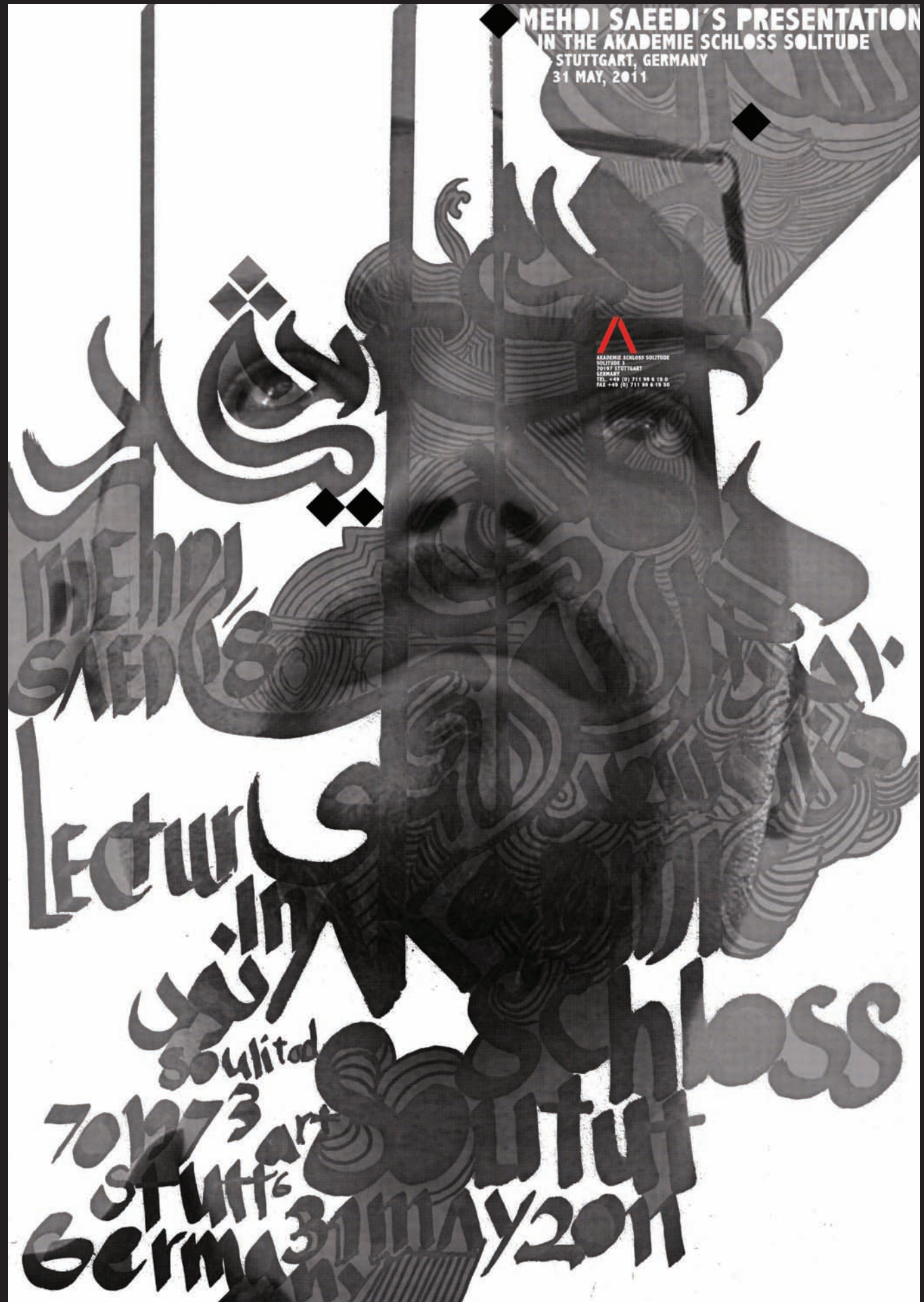
بیجار هفتمین جشنواره موسیقی زکرو زاکارین 14TH FORTNICH FESTIVAL MUSIC ZEKRO-ZAKARIN ■ سنندج، پارک ملت ■ ۲۴ الی ۲۵ اردیبهشت ماه ۱۳۸۳



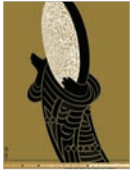


MEHDI SAEEDI'S PRESENTATION
IN THE AKADEMIE SCHLOSS SOLITUDE
STUTTART, GERMANY
31 MAY, 2011

AKADEMIE SCHLOSS SOLITUDE
SOLITUDE 3
70107 STUTTGART
GERMANY
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FAX +49 (0) 711 99 6 10 50







TITLE: The 4th Music Festival of Zekro-Zakerin
CLIENT: House of Music of Iran and Academy of Art
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 100
REVISIONS: 0
APPROVAL: Manager of the House of Music and representative of the Academy of Art
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mehdi Saeedi

Developing a theme around a solo musician playing the traditional Persian instrument, the daf, Saeedi “spent a great deal of time studying photos of daf players, and then asked someone to play before me so that I could communicate the feelings I had from the music. I then took some photos of the musician in various positions and I tried to illustrate the player through calligraphy.” The positioning was very important as “I used him in a way that his face is hidden behind the daf. This pose is a mystical state in which the player whispers special praises and hides his face from others,” he adds.



TITLE: Sadegh Hedayat
CLIENT: 5th Colors
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: The 5th Color Group
INVOLVEMENT WITH FINAL PRINTING:
 The 5th Color Group

Designed to honor the famous Iranian writer, Sadegh Hedayat, Saeedi “designed his face by analyzing a sentence he wrote just before his death—‘I’m gone, see you in doomsday!’—and the surrealistic atmosphere of his books.” Though he knew what he wanted, it only came about by internal trial and error. “I tried five different methods of illustration and calligraphy, until I finally got the right combination of typography and illustration that I wanted.”



TITLE: And God Created Man Free
CLIENT: Mehdi Saeedi
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Mehdi Saeedi
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mehdi Saeedi

For his personal exploration, Saeedi made dramatic inroads into a dimensional look, combining his twirling swashes of calligraphy with a graphic dove attempting to take flight. Using brass staples to hold down the bird, as well as his type, Saeedi ensures that the battle between darkness and light rages on.



TITLE: Three Iranian Looks
CLIENT: The Tehran Museum of Contemporary Art
SIZE: 39.4 x 27.6 inches [100 x 70 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 2
APPROVAL: Museum manager
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Mehdi Saeedi

The first time is a charm. For this poster, about an exhibition to run in Paris, Saeedi ended up with only one day to produce the final poster once it was approved. “So, for the first time, thanks to a good friend with a small printing studio, I tried traditional printing by hand,” he says. The piece itself is promoting the paintings of three Iranian women, inspiring Saeedi to “show the concept of ‘Three Looks’ using the Iranian identity and separate repetition of the artists’ names in their profile images.”



TITLE: Shiraz, Persian Paradise
CLIENT: House of Iranian Culture, Mayor's Office of Paris
SIZE: 35.4 x 47.2 inches [90 x 120 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Manager of House of Iranian Culture
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mehdi Saeedi

Working with the House of Iranian Culture in Paris to promote an exhibition of the Shiraz art and culture scene, Saeedi focused on the city of Shiraz as "one of the oldest centers of poetry, art, and civilization. I used handwriting motifs of the throne of Jamshid [a legendary Persian king] and a poem of Hafez about Shiraz. I also used the golden color to suggest the ancient spirits of the Eastern culture of the city."



TITLE: Racism Crushes the Human Spirit
CLIENT: Poster Festival Ljubljana
SIZE: 22.8 x 31.5 inches [58 x 80 cm]
PRINTING PROCESS: Digital
INKS: 1 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Mehdi Saeedi
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mehdi Saeedi

For his submission to the poster festival in Ljubljana, Saeedi worked from his trademark calligraphy, but used it as a jumping-off point, crumpling it until it folds into itself and serves as a background for the spectral face. He also used the opportunity to experiment with some new typographic experiments in English with the poster title, bringing a dimensional effect into play.



TITLE: Akademie Schloss Solitude Presentation
CLIENT: Akademie Schloss Solitude
SIZE: 27.6 x 39.4 inches [70 x 100 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 10
REVISIONS: 0
APPROVAL: Akademie Schloss Solitude
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mehdi Saeedi

For his presentation to the Akademie Schloss Solitude, Saeedi loosened up his trademark calligraphy and did not shy away from a large portrait of himself, but chose to use it to form the counterbalance for the dramatic swaths of white space that dominate the poster.



TITLE: Ladies and Gentlemen I Represent the New Symbol of Peace
CLIENT: Ogaki Poster Museum
SIZE: 35.4 x 47.2 inches [90 x 120 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Museum executive director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Mehdi Saeedi

"Much is talked about regarding peace these days," says Saeedi. "But you don't see real peace." For this poster, he "replaced the white dove that usually represents peace with a crow, which is associated with sorrow and grief in many cultures. I designed the bird's wing using words like *war*, *sorrow*, and *death*."

★ THE SMALL STAKES ★

OAKLAND, CALIFORNIA, USA

WHY DIDN'T I THINK OF THAT?

Jason Munn is very polite. He is a nice man and a clear thinker, yet somehow it is perfect that he houses his studio in Oakland, California, rather than the artier enclave of San Francisco just across the water. He even named his firm in a self-deprecating manner, as if he was afraid to boast or brag in a profession that seems to demand it. He barely even uses color, yet his work speaks to everyone, while seeming to come out of nowhere. Like that of no one in the gig poster world before him, his work makes you smack your forehead and think, “That is so obvious! Why didn’t I think of that?” But, of course, you didn’t. Jason Munn did.

To say that his work resonates would be a massive understatement. Tapped as “one to watch” in *New Masters of Poster Design*, Munn soon took off into a stratosphere that involves monographs and an audience that knows little about the design world. They just know a really good idea when they see one and they race to put it on their wall. No one could begrudge Munn his success, but his stripping of his concepts of any fancy styling or extravagance of any kind whatsoever (he doesn’t even have a unique printing technique to fall back on) has made him a divisive figure in design circles—which has to leave him bemused, and slightly on the larger outside, where he never expected to be: a nice guy, finishing first.

YOU DON'T HAVE BRILLIANT IDEAS OVERNIGHT

“I’ve been making posters for about eight years,” explains Munn, “which doesn’t feel incredibly long. So, most of my early influences in design are designers who are still very involved in poster making—Jeff Kleinsmith, Aesthetic Apparatus, and Dirk Fowler being the largest influences. I gravitated toward their work aesthetically, and also because they were making work for the bands I was listening to.” As he delved deeper into design, another iconic designer started to wield his powerful sensibility on Munn’s thinking. “Shigeo Fukuda became a big influence. I was not aware of his work before I started making posters, but I remember coming across the work and was always impressed with the clarity and imagination. I found his work very inspiring.”

Working with a lot of clients in the music industry, Munn found that soon the sounds shaped his concepts. “The biggest factor is the music,” he states. “My main goal is to try and create a poster that feels appropriate for the band. I don’t always succeed, but this is the main objective. I also get to work with bands I admire and that inspire me. I feel very fortunate that I get to design for something I care deeply about.” That level of gratitude for what and whom he is able to work for shows up day after day in his solutions.

How Do I Make This Idea Big?

Munn is one of the best visual editors in the business. Once he has his idea, he strips it away to the core. In a lot of ways, it was evident early on that he would have to leave found imagery behind and eventually be confident enough to draw his solutions—the world could never be simple enough for his requirements! Part of the joy in his work is that he does the refinement that one usually reserves for a six-figure logo assignment, and then he produces it large enough so that you can fill your wall with it. This means there can be no flaws, lest they be exposed by the scale of the final presentation.

Munn is creating the most complex simple solutions we have ever witnessed.

*“I feel very fortunate that I get to design for something
I care deeply about.”*



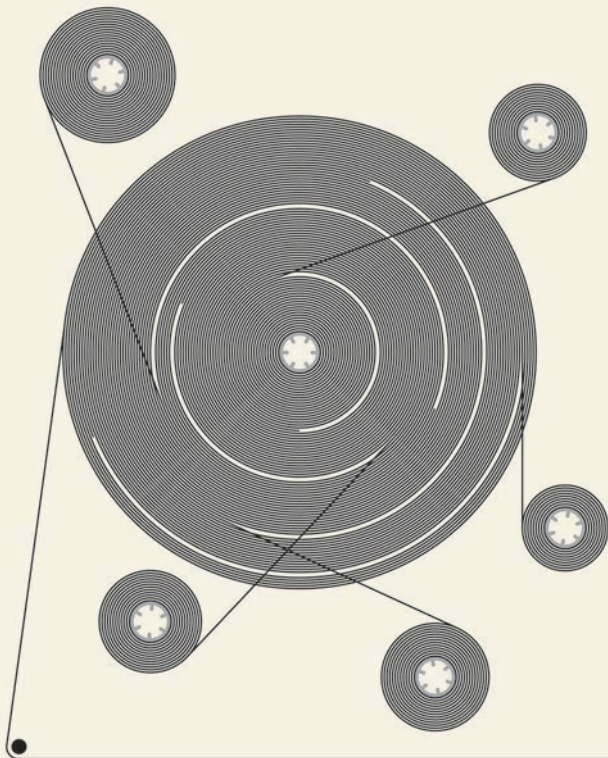
WITH OAKLEY HALL AND BRILLIANT RED LIGHTS AT CAFE DUNORD

Andrew Bird with Loney Dear | February 27, 2009 | Slowdown | Omaha, NE



SHE & HIM

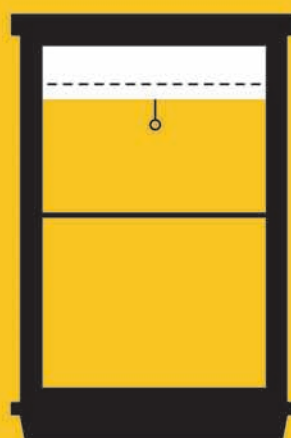
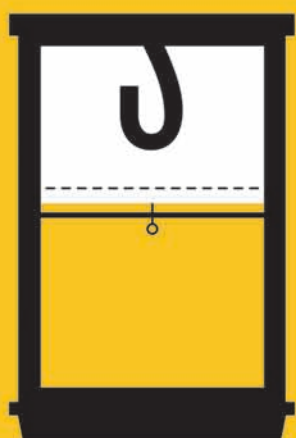
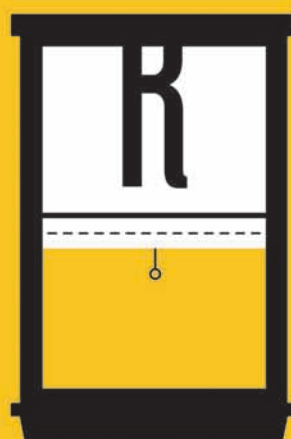
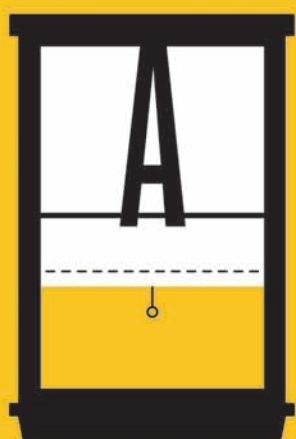
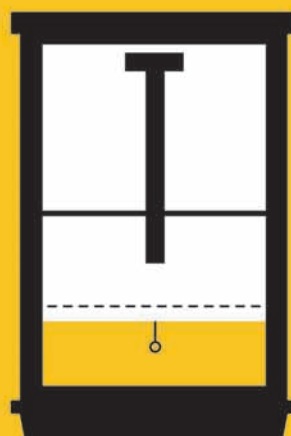
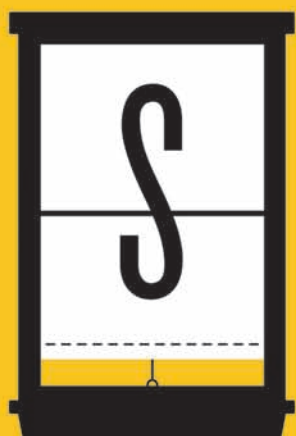
MAY 29, 2010 / with THE CHAPIN SISTERS / FOX THEATER / OAKLAND, CA



the Books
The Way Out / Fall Tour 2010

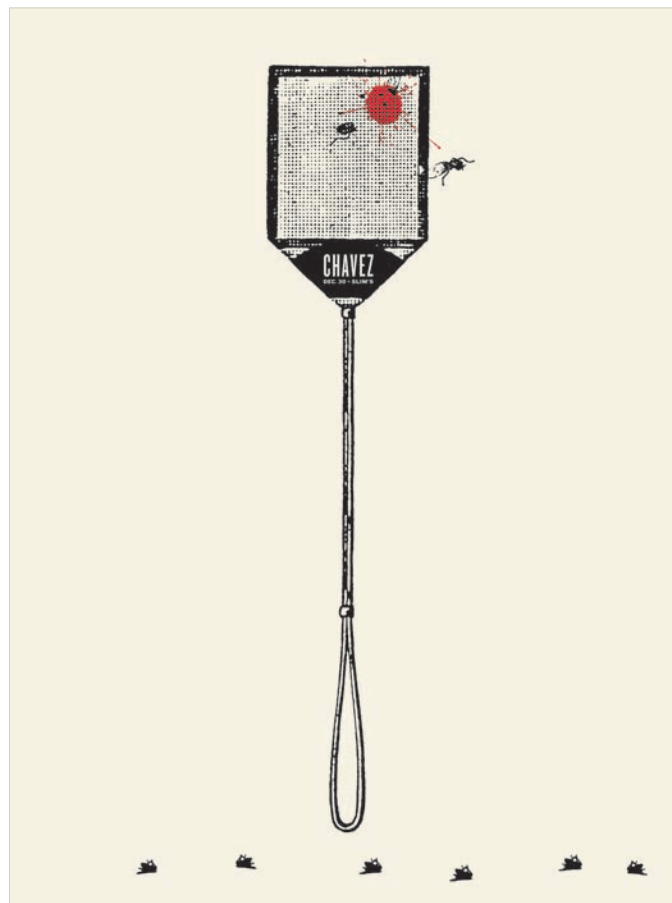
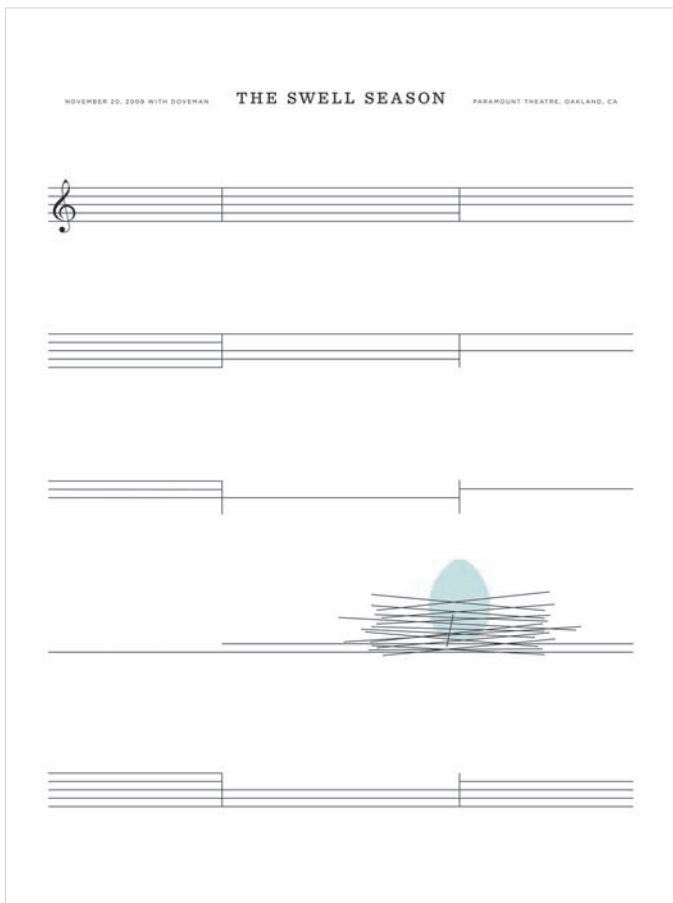
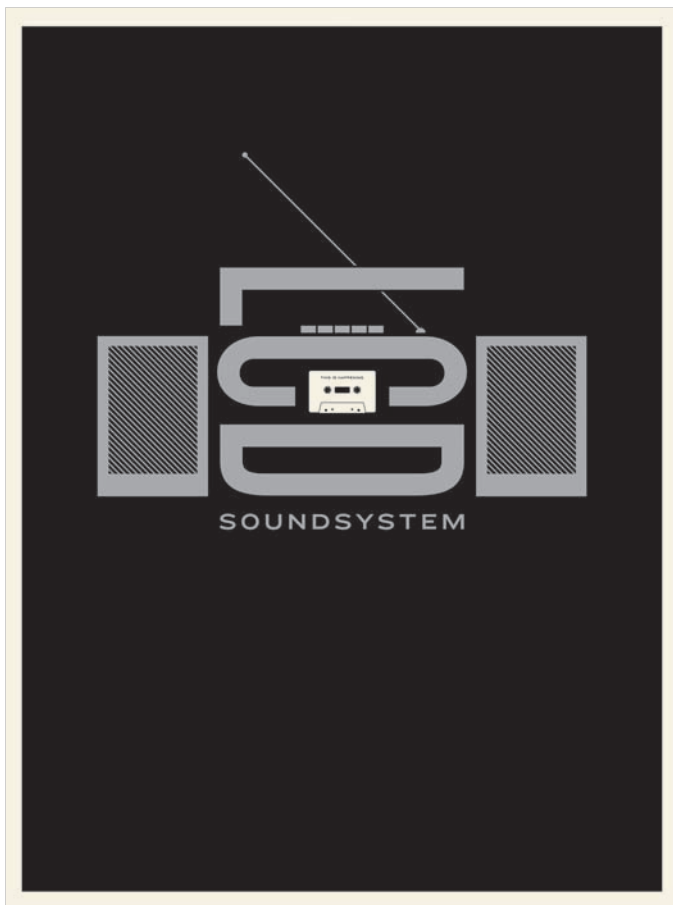


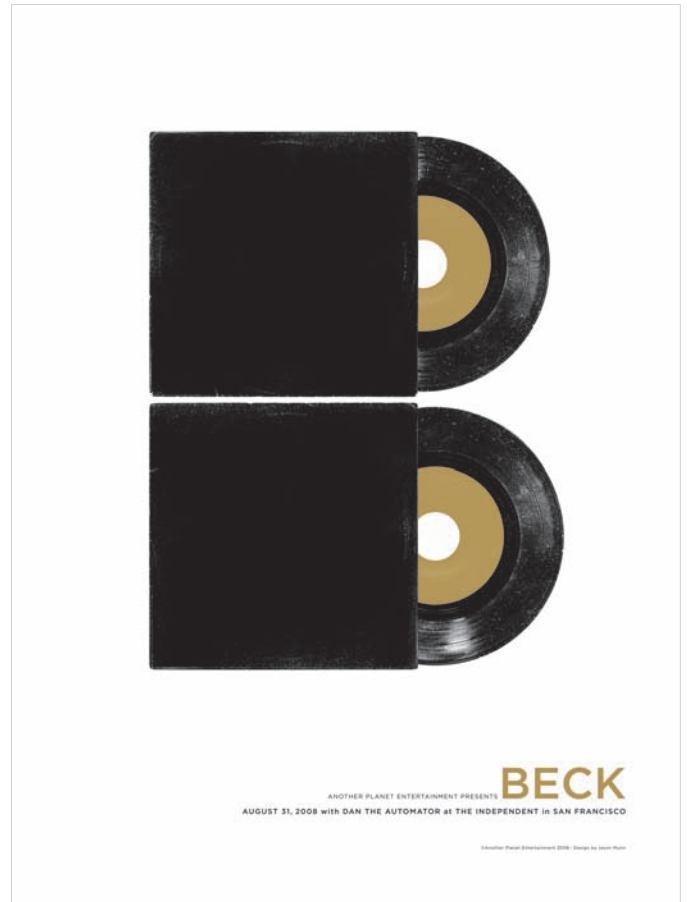
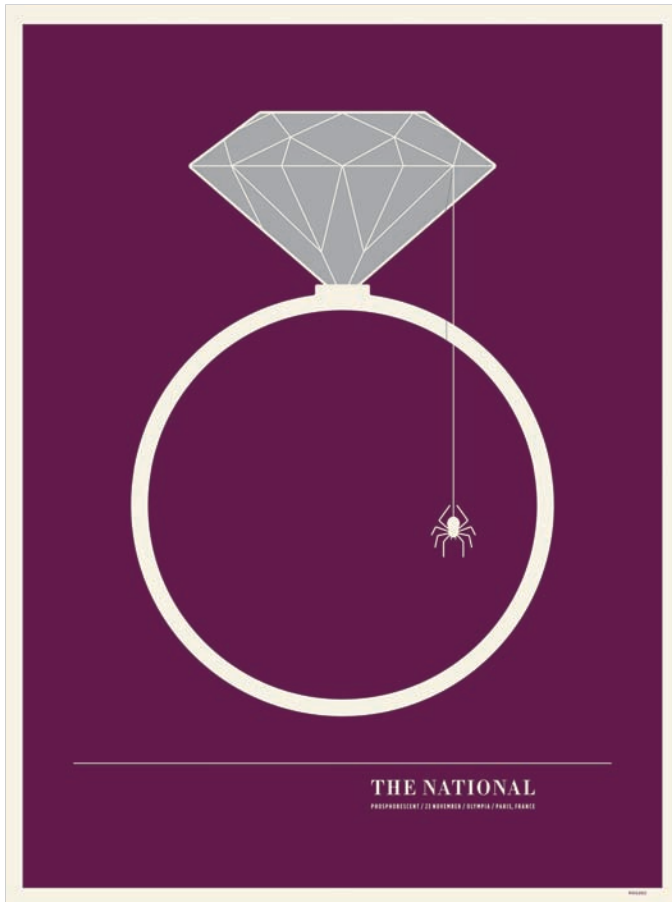
JOSH RITTER
FALL TOUR 2008



IN OUR BEDROOM AFTER THE WAR NOVEMBER 13 - 14, 2007

BIMBO'S 365 CLUB • SAN FRANCISCO, CA







TITLE: Constantines
CLIENT: Constantines
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Constantines
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jason Munn

Munn was searching for his inspiration in the songs on the band's record—in particular, the song "Hotline Operator." While he loves the final solution, something still nags at him. "While I was printing this poster, I thought I should have printed the metal piece on the rotary phone in silver instead of just reversed out. I still wish I did."



TITLE: Andrew Bird
CLIENT: Andrew Bird
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Andrew Bird
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jason Munn

This poster was inspired by a combination of things, Munn admits. "Andrew Bird's violin, Diana Sudyka's beautiful illustration for the limited-edition *Noble Beast* cover, and the legs, were a nod to Charley Harpers' bug illustrations." It was produced as a three-color screenprint. The background was printed in metallic gold and the wings were in transparent white over the top of the bug, for just the right effect.

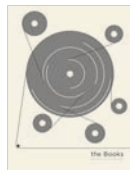


TITLE: She & Him
CLIENT: She & Him
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: She & Him
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

Sometimes, it is just as important to focus on the way the music by a particular artist was made and formed, rather than just the music itself. "This design is a reflection of the collaborative approach to She & Him making their album," says Munn.



TITLE: The Books Fall Tour 2010
CLIENT: The Books
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: The Books
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

"I've made a few posters for The Books, all having something to do with tape reels, referencing their approach to using found sounds combined with their own compositions," explains Munn.



TITLE: Josh Ritter Fall Tour 2006
CLIENT: Josh Ritter
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Josh Ritter
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

"This poster is one of the few instances where the band had a direction they wanted me to think about," admits Munn. "Josh requested the image have something to do with Idaho, based on his home state and a song off of the band's album." It was not the easiest of creative briefs, but Munn took it by the reigns.



TITLE: Stars
CLIENT: Stars
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Stars
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jason Munn

When you know you have a really solid idea, don't just give up on it if it doesn't go through on the first try. "This is part of a series of posters for the band's tour in support of their album, *In Our Bedroom After the War*. The design was originally rejected, but it was later brought back, which I was happy about because it was my favorite of the series."



TITLE: LCD Soundsystem This Is Happening
CLIENT: LCD Soundsystem and Capitol Records
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: LCD Soundsystem and Capitol Records
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

"This is a poster to announce the release of LCD Soundsystem's album, *This Is Happening*," says Munn. Playing up the feel of the record packaging, the radio is printed in metallic silver.



TITLE: Flight of the Conchords
CLIENT: Flight of the Conchords
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Flight of the Conchords
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

Working with comedians can be particularly challenging, especially for this duo, who are known for their wit. "I've had a chance to make a few posters for Flight of the Conchords, and sometimes they have asked that the designs don't reference specific songs from their show, so it's a challenge to come up with something that has a good combination of wit and smarts, that falls in line with the band's material," says Munn.



TITLE: The Swell Season
CLIENT: The Swell Season
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: The Swell Season
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

Sometimes, inspiration is chirping away right next to you, as Munn explains. "The design started with a piece of sheet music. At the same time, birds had built a nest in a tree right outside my office window, which gave me the idea of making the next one out of the pieces of sheet music."



TITLE: Chavez
CLIENT: Chavez
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Chavez
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Jason Munn

It can be funny which parts you need to do over and over again to get a certain piece of the puzzle just right. "I can't say exactly what sparked this image," explains Munn, "but it felt fitting for the band. I enjoyed dropping ink onto the floor again and again to get the right blood splat."



TITLE: The National
CLIENT: The National and Richard Goodall Gallery
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: The National
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

Munn had designed a poster for The National earlier on this tour and had used a diamond motif. "Working on this poster a couple months later, I left the diamond and incorporated the same colors. It's a loose interpretation of their song, 'Terrible Love.' The diamond is printed in metallic silver," as it should be.



TITLE: Beck
CLIENT: Beck and Another Planet Entertainment
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Beck and Another Planet Entertainment
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

"When I was first asked to make this poster, I had to say no because I was going out of town the next morning and the poster needed to be designed and printed by the next day," laments Munn. "But then I had an idea and I called them back right away. The poster was designed that afternoon and printed the next morning!"



TITLE: Andrew Bird—Philadelphia
CLIENT: Andrew Bird
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Andrew Bird
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Bloom Screen Printing

Oftentimes, a designer can sit on a concept waiting for the appropriate problem to beg for that solution. "This was an idea that I had for quite a while," explains Munn. "I decided to apply it to this poster as a bit of a companion to a shirt design that I had created for Andrew Bird which made a bird out of a record." The final requirements stretched beyond Munn's usual simple palette. "This is the only five-color screen print I've ever made," he laughs.

★ SONNENZIMMER ★

CHICAGO, ILLINOIS, USA

MAKING A WHOLE

The pairing of Nick Butcher and Nadine Nakanishi, both personally as well as professionally, has taken two daring talents and made their already impressive work into something altogether new and exciting.

Surely, you have an advantage when your partners come as well-regarded as these, but even with their decorated past, one could hardly have expected the groundbreaking synthesis of art and design that they have laid before us.

While the studio is multifaceted, it is in their poster work that they first served notice to the design world. “Nick and I always say that, at some point, the capital A art world had no more room for image makers, and as a result of that, many amazing image makers fled to the graphic arts, such as illustrators or form-oriented artists,” explains Nakanishi. “Communication design is constantly fed by images and ideas coming from fine art or pop art. Today, as the white cube has crashed and blue chip art doesn’t move units, those opinions and decisions on what kinds of images are effective are back in popular hands.”

Butcher sees that pushing the poster movement forward, as “there has been an unparalleled democratization of design at the moment, with greater access to computers and design software. Simultaneously, there is a push toward the handmade, for the very same reason. People want to work away from the computer more and reclaim their arms and fingers as their own. Put those things together and you’ve got a ton of screenprinted posters.”

As part of that surge forward, Butcher admits that he is “from a generation in love with images of subversive and underground subculture. A lot of folks grew up going to punk shows and skateboarding, and were just as into how it looked as how it sounded. The two were intertwined,” he says. “We’re older now and have a chance to be a part of that continuum. Or at least pretend to be.”

The size of their studio is just as important to their aesthetics, as Nakanishi explains. “It has helped us to be on a micro level with creating a demand in our own way. The popularity of the medium makes people understand that poster making is a discipline in itself. It takes practice to find the right form. And that form needs to be executed in a certain idiosyncratic manner. The popular demand creates a huge wave of visual noise, but we welcome and embrace the new tide. Because it reevaluates this medium as a cultural artifact that still lives on.” Creating those artifacts in the small-press environment ties them into the “inherent legacy of creating the content and image yourself while also printing it with your own hands,” she adds.

FILL IT WITH LOVE

Merging their inspirations finds some differences and an important overlap—the design of the Swiss. Where Butcher navigates to the legendary work of Niklaus Troxler (his daughter, Paula, is featured on page 214), Nakanishi hearkens back to her “old teacher, Marc Rudin, an old-school designer from Switzerland with a very complex past from being a commercial poster artist to becoming a political artist making posters in the Middle East,” she explains. “Many people would have mixed feelings about him and his work. He himself has hand-printed and made hundreds of posters under the hardest circumstances. His posters have a strong spirit that extends itself beyond the page. I close my eyes and feel these images,” she says. “Even though I make very different posters with Nick, and yet it’s the entirety of his work and his devotion to it and how he made that mean something, that really stuck with me.”

Nakanishi’s move from California to Switzerland also allowed her to “suffocate from the omnipresence of the Swiss design legacy. It was shaped by the aesthetics I knew from skateboard graphics and the hardcore and punk rock scene I was emerged in.” That pairs them with like-minded Chicago souls like Jay Ryan, Diana Sudyka, and Mat Daly. Not to mention the inspiration brought on from each other. Perhaps it is when Butcher talks about the work of Robert Rauchenberg, Robert Ryman, Free Jazz, Kim Hirothoy, and forward-thinking electronic music—“Basically, anything that finds form through intuition,” he says—that things start to fall into place.

“Many of our prints are improvised,” he explains. “While not the most economical approach, I feel that we stumble onto more original solutions through the problem solving involved in such a task. This approach has been influenced by everything from painters to saxophone players.”

The final products are infused with skill and dedication and, more than anything, love. “I love to create images. I love to work with trusting clients. I love the problem-solving aspect of it. I love that these are living artifacts that go out in the world just a few days after you finish them,” says Butcher. “More than anything, I love the way images look in conjunction with text. I’ve always loved books about abstract expressionism better than the actual famous pieces of art. It just always looked so good next to the clean typefaces!”

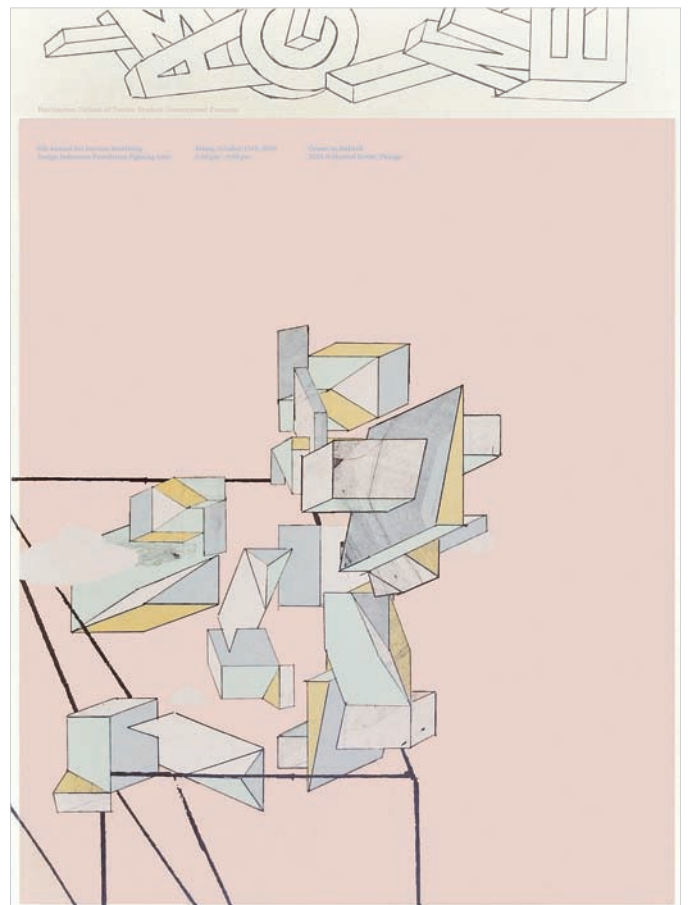
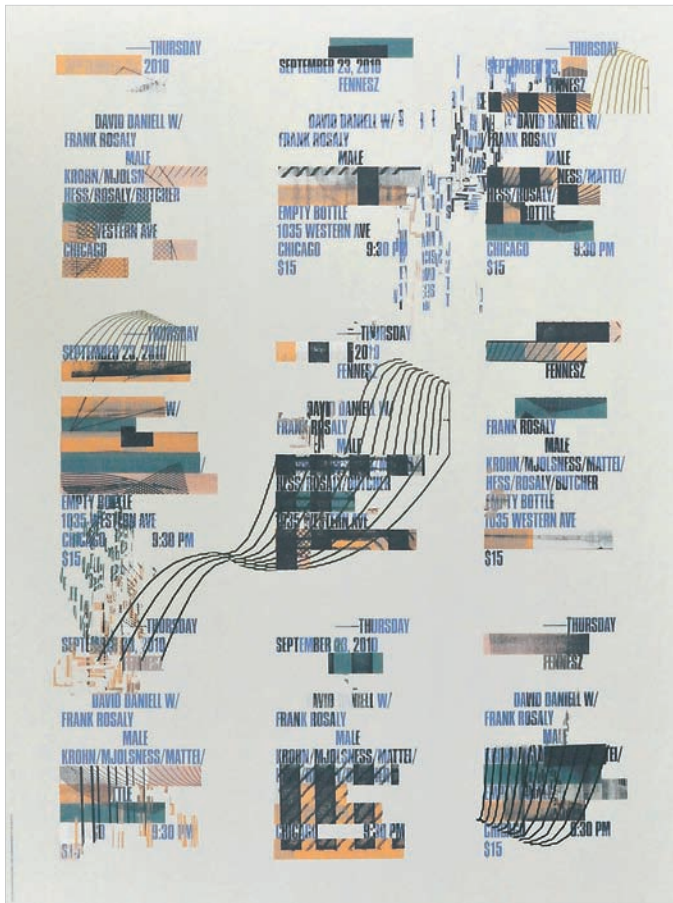
“People want to work away from the computer more and reclaim their arms and fingers as their own.”

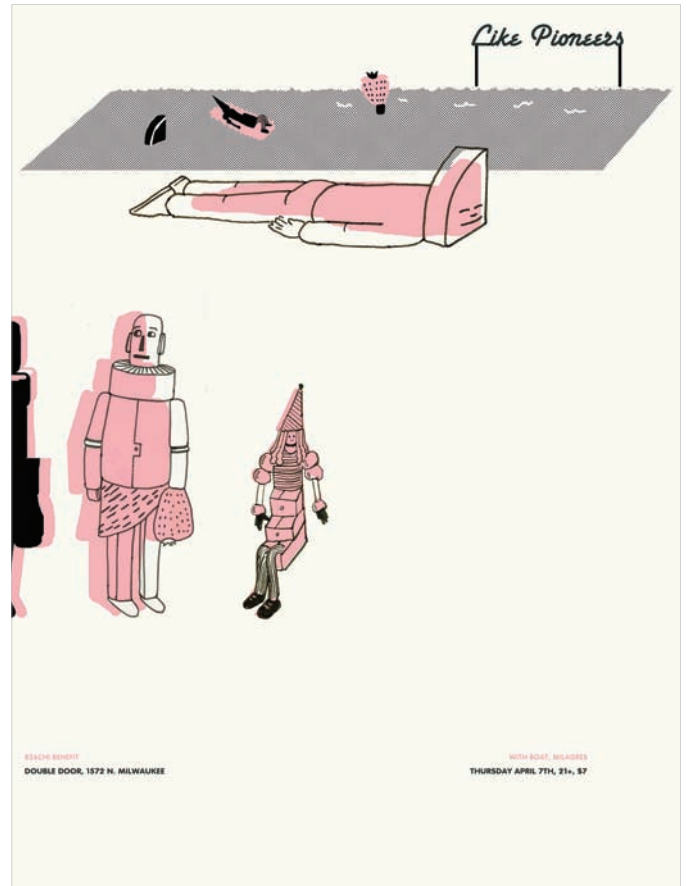


THE RADI DEPT.

Young Prisms

February 8, 2011 | 7pm & 10pm, \$12 | The Empty Bottle | 1035 N Western Ave | Chicago



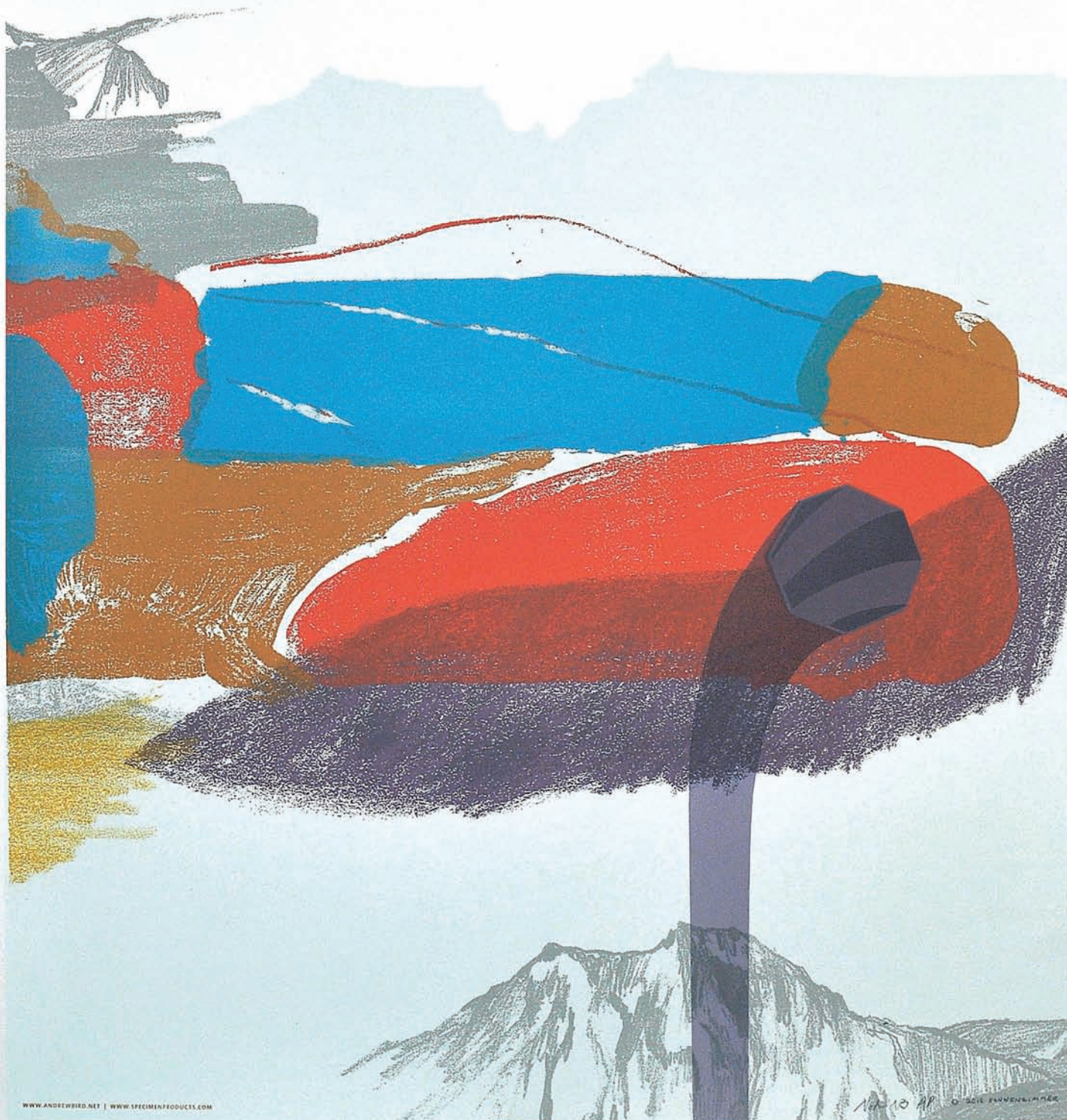


ANDREW BIRD

SONIC ARBORETUM

IAN SCHNELLER

AUGUST 5, 2010 | GUGGENHEIM MUSEUM | NEW YORK CITY



WWW.ANDREWBIRD.NET | WWW.SPECIMENPRODUCTS.COM

Aug 10 AP © 2010 SONNENZIMMER



TITLE: The Radio Dept. with Young Prisms
CLIENT: The Empty Bottle
SIZE: 18.5 x 23.5 inches [47 x 59.7 cm]
PRINTING PROCESS: Silkscreen
INKS: 7 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"The Radio Dept. is a Swedish trio playing frigidly lush melodic pop," explains Butcher. "While treading in familiar territory, the band is really bringing a unique atmosphere and mood to the table. Skeletal rhythms and melancholic melodies are sewn together to create an awesome sense of texture and longing, creating an unplaceable nostalgia. Tour mates and aesthetic brethren, Young Prisms have a more full-on approach to their sound, filling the air with brittle distortion and howling harmonies to create slightly sunnier sound." Nakanishi says, "For this poster, we wanted to create our own sense of strange nostalgia, referencing both bands' fuzzy approach, but countering the images usually associated with such music. We did this using a 4-color process dither and three spot colors using a big brush and hand-painted elements for the image, and a background that is part of a photographed painting of ours."



TITLE: Fennesz with David Daniell and Male
CLIENT: Male
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 7 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

A collaboration with Jonathan Krohn—with whom Nick Butcher is a regular contributor to Chicago drone group, Male—turns into a base-level type study." Jon is a talented and subversive graphic designer," marvels Butcher. "He provided the type treatment (font, Impact); we then deconstructed it. We used the text block he provided as a texture, as it seemed to be very heavy, like Gothic fonts."



TITLE: Mouse on Mars and The Chicago Symphony Orchestra
CLIENT: Mouse on Mars and The Chicago Symphony Orchestra
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"The early sound of Germany's Mouse on Mars epitomized the fractured digital funk explorations of the '90s electronica boom," explains Butcher. "Their everything-but-the-kitchen-sink approach to computer-based music set the tone for much of the electronic music to follow. They were not only extremely influential, but just plain fun." Sonnenzimmer wanted to deliver a look that captured that spirit, as well as celebrated the special event.



TITLE: Imagine
CLIENT: Harrington College of Design
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Organizers
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"Imagine is an annual art auction organized by the Chicago-based Harrington College of Design," explains Butcher. "Each year, a new charity is chosen to receive all the proceeds from the event." They used the opportunity to the fullest. "It's so nice to get a break from gig posters, and the idea that we could actually be helping someone in need with our work feels really good," he adds. "With such a loaded word as *imagine*, we struggled to find the right imagery for the project. Clichés are always hard to avoid, but this time around it was even harder than usual! Harrington has a long history of interior design and craftsmanship as an institution; we figured this kind of a post-modern constructiveness along with the word *image* would make it work."

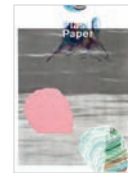


TITLE: Printer's Ball 2010
CLIENT: Poetry Foundation, Center for Book and Paper Arts at Columbia College Chicago
SIZE: 20 x 26 inches [50.8 x 66 cm]
PRINTING PROCESS: Silkscreen, letterpress
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Organizer
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

Nakanishi says, "The Printers' Ball is a huge homage and celebration of print culture. Supported and envisioned by the city's famous *Poetry* magazine, this annual event has experienced a great reception in the community with its eclectic exchange between poets, writers, publishers, printers, print enthusiasts, literary fans, and many more. Organized by Fred Sasaki and April Sheridan, we were asked to create the event poster." Butcher says, "Our concept was to letterpress the entire HTML code of the Printer's Ball website onto the poster as the text. This was done with the assistance of April Sheridan and Daniel Mellis at the Center for Book and Paper Arts."



TITLE: Plastic Paper: Winnipeg's Festival of Animated, Illustrated + Puppet Film
CLIENT: Big Smash Productions
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 7 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Organizers
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

For a Canadian animation festival, the duo harnessed the "power of alternative tourism (take note, city departments)!" exclaims Nakanishi. "We first developed a postcard, knowing we would have to translate it to ads, offset and screenprint. Our biggest struggle was to battle the notion of the words *plastic* and *paper*. They each formally pull from two different graphic libraries." Butcher adds, "Akzidenz Grotesk is a humble nod to Joseph Müller-Brockman's film poster. Motion, however, was implied by forms and images, not type. We rolled out the design in stages: first postcard, then screenprinted poster, then program, and then ads. It all needed to expand for various purposes."



TITLE: Eyeworks Animation Festival
CLIENT: Eyeworks Animation Festival
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Organizers
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

Created in collaboration with festival organizers Alexander Stewart and Lilli Carré, Sonnenzimmer's poster "bridges the gap between character-based narrative to all-out avant-garde explorations," explains Nakanishi. "Eyeworks marks a distinct jump from the format of more established animation festivals, which tend to lean one way or the other." Butcher adds, "The forward-thinking tendencies didn't stop at festival programming. After a massive brainstorming session, the four of us came up with a really warped idea: creating an animated poster. The paper isn't locked in place, allowing elements to be printed in various locations throughout the print run; and the ink is regulated by hand, allowing color changes. Using these techniques, we created 200 posters, all with slight variations."



TITLE: Litter Is More Than An Aesthetic Problem
CLIENT: Sonnenzimmer
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Sonnenzimmer
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"Folks are tired of the lifeless limitations that computers and computer-generated imagery have made commonplace," says Nakanishi. "A growing number of people are not only discovering old printing processes, but learning to print themselves. Rediscovering this tactile and messy world, especially mediums like screenprint, letterpress, and woodblock printing. Print-based shows are popping up all across the United States and Europe. This was in conjunction with the WPA projects." Butcher adds that they had to think about "the kind of messaging could we use, especially as printers, because we create a lot of litter, too."



TITLE: Like Pioneers
CLIENT: Like Pioneers
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Like Pioneers
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

Sometimes, the very essence of your business—how you price your products—can influence your work. Butcher says, "This poster came about during a pricing special called March Radness. For the month of March, we offered up a two-color poster package for a bargain. The limitations of the project really got us thinking in new ways, as most of our posters are between five and eight colors. This idea also reflects our ongoing interest in comics and graphic art narratives."

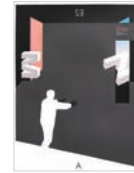


TITLE: Four Tet and Matthew Dear
CLIENT: Metro
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"Kieran Hebden's Four Tet has been a longtime favorite of ours," says Butcher. "From his folk-driven downbeat electronica, to his explorations in bit-mapped free jazz, we are constantly impressed by his curiosity and drive. His use of found sounds, live instrumentation, and geometric rhythms makes for a beautiful mix of nostalgia-free, forward-thinking music. His newest work has been a bit more simplified and dance-inspired, and we wanted to touch on that with this poster." Nakanishi explains, "We set the type in a bold sans serif, which was chopped and separated into four colors. Our aim was to make a poster heavy in active white space, with the type working as an active image rather than static information. Four screens was important."



TITLE: Mazes with Hotel Brotherhood
CLIENT: Mazes
SIZE: 19 x 25 inches [48.3 x 63.5 cm]
PRINTING PROCESS: Silkscreen
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Mazes
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"There is a sense of darkness at the edge of the sunny narratives Mazes create," explains Butcher. "We wanted to explore this in the poster. Somewhere between David Lynch, Tron, and Gotcha, this op-art confusion is probably one of the more graphic images we've made in a long time." Nakanishi says, "We explored flatness, depth, and the tension between the two. We utilized fluorescent colors, split fountains, and overprinting to create this strange world."



TITLE: Andrew Bird and Ian Schneller's Sonic Arboretum
CLIENT: Specimen Products
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Silkscreen
INKS: 8 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Specimen Products
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Sonnenzimmer

"It's not too often that you get a chance to make a poster for the Guggenheim," explains Butcher. "When longtime collaborators Andrew Bird and Specimen Products' Ian Schneller approached us about making a poster commemorating their installation, at one of New York's most iconic museums, we jumped in excitement." Nakanishi adds, "If you've seen Andrew Bird perform over the past couple of years, you've probably noticed the beautiful Victrola-inspired speakers that accompany him on stage. Chicago-based artist and craftsman, Ian Schneller, is the man behind these gems. Using forty-six speakers—large, small, spinning, and still—Andrew played in the 'Sonic Arboretum.' For the poster, we were asked to incorporate the speaker somehow. We weaved it into the pastoral oceanside landscape where Andrew's music always takes us."

★ STAYNICE ★

BREDA, THE NETHERLANDS

YOU THINK THIS IS BIG?

Staynice was formed by brothers Rob and Barry van Dijck, after the two turned their early love for graffiti art into degrees from the St. Joost Academy of Fine Arts. They have a compulsion to work big, really big. Theirs may well be the only firm represented in this book that uses the poster format for some of its “smaller” work. At the time of our interview, they had just returned from decorating a new rollercoaster in Belgium.

The early graffiti leanings certainly set the stage, and when you see the playful, yet sophisticated, graphic nature of their design work, the translation to bigger and bigger displays makes instant sense. In a way, it paints them as explorers of forms to stretch and push their skills around. “We don’t see ourselves as poster designers, but as graphic designers. The poster is just one of our canvases,” explains Rob. The studio sees a big difference in today’s design world compared to five years ago. “You now see students and designers constantly expressing themselves via the poster. With so many blogs touting them and making little worlds for them to live in, the decreased expense to print a limited edition, publications and bookstores filled with posters on every page, they could all stimulate the movement to even greater heights and exposure.” That cost has even led them to “send a poster instead of a postcard to clients every once in a while. We love it.”

A TYPE ABOVE

It could be a hotly contested debate as to what makes the brothers’ work so unique: their use of classic and simple forms to create a greater whole; the pop-art color palette that is equally at home in a museum or a disco, decorating a sneaker or a multimillion-dollar building. But the thing that truly puts their work in another stratosphere is their typography. Staynice pushes and pulls its letterforms, often digitally illustrating each individual letter into a stand-alone image. Close inspection reveals a painstaking dedication to detail and a true sense of grace and beauty, while still being “in your face.”

GET TO THE POINT (NO MATTER HOW PRETTY IT IS)

A designer to the core, Rob is sure to put a point on the notion that “the only good design is a design which communicates the message it has to tell to the audience it has to reach. It’s not an issue whether it is beautiful, ugly, silkscreen, photocopied, landscape, portrait, typographic, illustrative, or whatever. Wim Crouwel once said, ‘The best way is the shortest way, why take a detour by using baroque shapes and colors, they only mask the message.’ We are glad to see that we don’t need as much decoration as we previously did to make an attractive design, but we still have a long way to go,” he smiles.

Although he and Barry are fans of like-minded souls such as M/M Paris, Antoine et Manuel, Richard Niessen, Anthony Burill, and Welcometo, Rob says, “Our biggest inspiration is the content of the assignment. We study the content and rephrase it in our own language. We are always searching for the right way to visualize it, taking inspiration from everything that surrounds us, yet nothing in particular

In the end, says Rob, they live by one final decree: “Don’t talk about it. Do it.”

“We send a poster instead of a postcard to clients every once in a while. We love it.”





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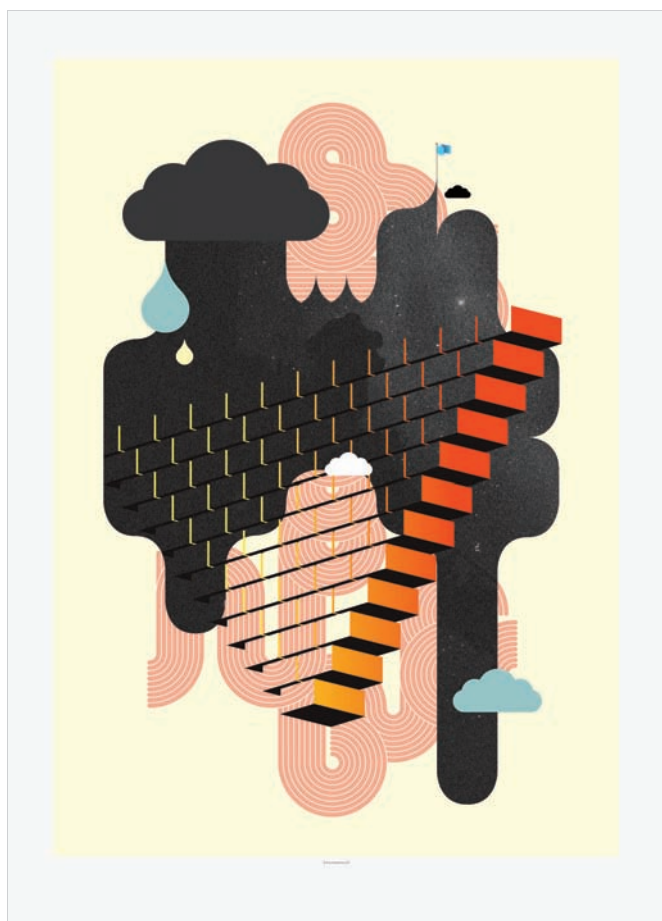
19 t/m 27 september
Vredesweek 2009
Breda-Noord
Haagse Beemden

vele activiteiten waaronder: onthulling Vredesmonument, zang, dans,
vredessporttoernooi, muziek, uitreiking Vredesprijs en oecumenische en interreligieuze vieringen.

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religieuze, maatschappelijke en onderwijsinstellingen.







TITLE: Emmapack
CLIENT: Emmapack Poland
SIZE: 16.54 x 23.39 inches [42 x 59.4 cm]
PRINTING PROCESS: Inkjet
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Manager
INVOLVEMENT WITH FINAL PRINTING:
 None

Looking at the daring typography, it pains me that this poster never received the intended exposure it so richly deserved. It certainly pains the brothers. "As there was no fee associated with this job, we made one proposal and our client loved it. Unfortunately, he quit his job before it went to press. The new person that came on board subsequently rejected the design," laments Rob. "We had worked up the artwork as inspired by the CD *For Emma, Forever Ago*. We saw Emma as a girl instead of a company. I suppose that, in the end, this poster turned out to be kind of a love letter to an unrequited love!"



TITLE: Vredesweek (Week of Peace)
CLIENT: Parochie Breda Noord
SIZE: 16.54 x 23.39 inches [42 x 59.4 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Board and staff
INVOLVEMENT WITH FINAL PRINTING:
 None

On their fourth year working on the "Week of Peace" poster for a local parish, the brothers used the opportunity to "create a nice experiment with shapes and reversed imagery." Using far more traditional typography than they might normally employ, they take the chance to incorporate a complex background and draw the viewer in with simulated depth.



TITLE: StreetheART posters (New York posters)
CLIENT: RAW New York
SIZE: 16.54 x 23.39 inches [42 x 59.4 cm]
PRINTING PROCESS: Inkjet
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Staynice
INVOLVEMENT WITH FINAL PRINTING:
 None

Given the opportunity to submit pieces for the "StreetheART" exhibition, the van Dijk brothers decided to each create an entry. "We both started illustrating the name STAYNICE," explains Rob. "We then added some abstract references to our perceptions," only to begin taking them in very different, yet similar, directions. They were deemed a success as "both of the posters were later sold at an auction for charity," he adds.



TITLE: Mount Pleasure
CLIENT: Staynice
SIZE: 23.38 x 33.11 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Inkjet
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Staynice
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Staynice

Using self-assignments to spur experimentation and develop ideas and skills for client work, Staynice took a new approach on this print. Creating an output with a half-ready background, Rob says "this is one of the first experiments we did with drawing/illustrating the rest by hand." Forever trying to push their work can add a little healthy self-doubt. Rob says, "I think the original artwork is more interesting than the final result we placed on our site. But I was always in doubt to bring it out in the open. Well, here it is!" he laughs. It becomes something between a poster and a piece of art. But truly it is all about the process. "It is really therapeutic," he explains. "Something to do after work, instead of watching TV."



TITLE: Ship of Fools posters
CLIENT: Ship of Fools Gallery
SIZE: 27.56 x 39.37 inches [70 x 100 cm]
PRINTING PROCESS: Inkjet
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Staynice
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Staynice

For these posters, which Staynice produced for the “*Don’t Believe the Type*” exhibition, the studio focused on creating “three posters representing a typographic reaction to the way advertisers are communicating with consumers,” explains Rob. “They often use nice words and feel-good images and concepts to cover up the true nature of the product or service they are selling. For example, petrochemical companies use product names like Excellium or Future Energy. And their communication language looks very pro-environment instead of a polluting industry.”



TITLE: Het Geloof Van De Vliegende Vogels
CLIENT: Zuidenwind Filmproductions
SIZE: 16.54 x 23.39 inches [42 x 59.4 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Producer and director
INVOLVEMENT WITH FINAL PRINTING:
 None

Working in tandem with the late Lambert Hendriks for Zuidenwind Filmproductions, the crew at Staynice wanted to capture the true feelings of the people in the film and evoke their plight. “*Het Geloof Van De Vliegende Vogels*” (*The Faith of the Flying Birds*) is a film about the small Turkish Alevi community in the Netherlands,” explains Rob. “The image represents the struggle of those people, whether their identity is Dutch or Turkish. We made a mashup of the Dutch queen and the spiritual leader of the Alevi to reflect the feeling of the leading characters of the movie.”



TITLE: But Now Here You Are And Here I Am (poster set)
CLIENT: Sister
SIZE: 16.54 x 23.39 inches [42 x 59.4 cm]
PRINTING PROCESS: Inkjet
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Manager
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Staynice

Family can often be the hardest client to please, so the brothers at Staynice decided it would be best that their sister not even know they were working on a project for her—surprise! “Our sister has been whining for years for a real Staynice piece of work,” says Rob. “Just two hours before her birthday party, we made this design and got it printed. We almost forgot to make something again,” he laughs. “The work is inspired by her favorite song by her favorite band: “Eldery Woman Behind the Counter of a Small Town” by Pearl Jam. Most of the time, designing a poster, for us, takes days or even weeks. It’s nice to know that we also can do it in a couple of hours.”

★ PAULA TROXLER ★

ZÜRICH, SWITZERLAND

A TRUE NEW MASTER

Being the child of a famous celebrity or athlete can bring with it enormous pressure, even if it opens up access to things others might never see. Being the daughter of one of the most famous poster designers that the world has ever known is no different.

The environment for poster design has shifted dramatically in Switzerland since Paula Troxler's father, Niklaus Troxler, started out in the business. "A lot of designers here have the opinion that the poster is dead," she explains. "The reduction in financing for these projects, coupled with less print and fewer areas in the street to hang posters, has changed things." That doesn't deter her, or her like-minded compatriots. "Smaller projects and budgets still get realized. So you can say that it is a shift from the earlier commercial posters to the independent and small-run world. Especially unauthorized hangings."

This shift has brought about a new economic path as well, something that is true for poster designers all over the world. "When I was starting out, and still in school, I did a lot of pro bono work for concerts and theaters and plays for my friends, printing the posters myself via silkscreen," Troxler explains. "As my friends and I became more professional, we continued to work together and get paid so that we can profit from the independent and unauthorized cultural work."

"That is not to say that the financial part is the most important," she stresses. "I just follow my instincts as a designer. If a project is interesting, I just do it independent from the payment side of things. I think this is an important part of this poster movement, as in this way, you can make your visions as a designer possible."

BORN TO DESIGN

"I grew up in the middle of a poster world," marvels Troxler. "My father made over 600 posters, most famously for jazz concerts and for the theater. Certainly you could say that he is a direct influence on my work. We would spend a lot of time discussing the poster and its power to communicate." Her famous fa-

ther was not her only inspiration. "Müller-Brockmann, Seymour Chwast, Tomato Toaszewski, Alexander Rodtschenko, Shigeo Fukuda, Martin Woodtli, Hans Hillmann, and Paula Sher were all great influences," she admits.

"I am also inspired by things I might find on the street," she explains. "Newspapers and everything around me. Art in particular. Dada, Constructivism, Bauhaus, Expressionism, historical and religious images that help you learn how to tell a story, and books for letters and handwriting samples. All of it is an influence. Encyclopedias, natural history books, different printing techniques like wood cuts, stencils and silkscreening, not to mention poems and song lyrics and written words."

Troxler's own work is informed by the stretching of what one might have considered Swiss design. Her pushing of handmade pieces and manipulation of type and image have added a decidedly modern and messy burst to the traditional grids of the past. "Surprise and irritation make a successful poster," she joyfully explains.

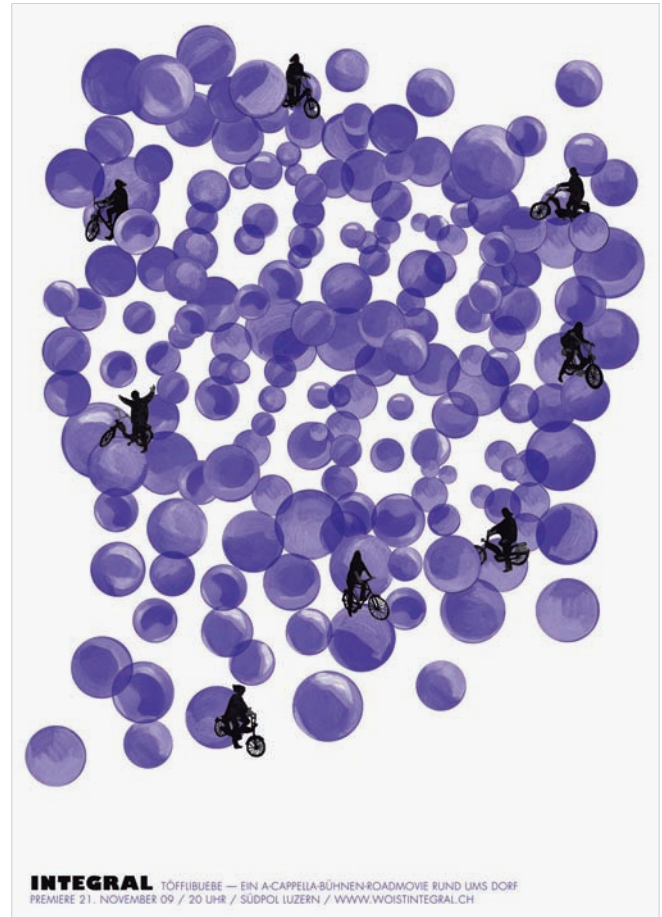
"It is all about the dialogue between the typography of the title and the image on the poster that makes the difference," she says. "You have to check what kind of relationship they have with each other." Her process is about getting to the true solution of the problem at hand. "In the beginning, you have too many ideas and things that you want to put on a poster to transport the larger idea," she explains. "While working on a poster, you have to say goodbye to a lot of things to ultimately make the idea understandable. It's like eating an apple and in the end, you are left with just the core." She adds, "the moment you see the core and get it to truly be visible, is the most wonderful moment in the world."

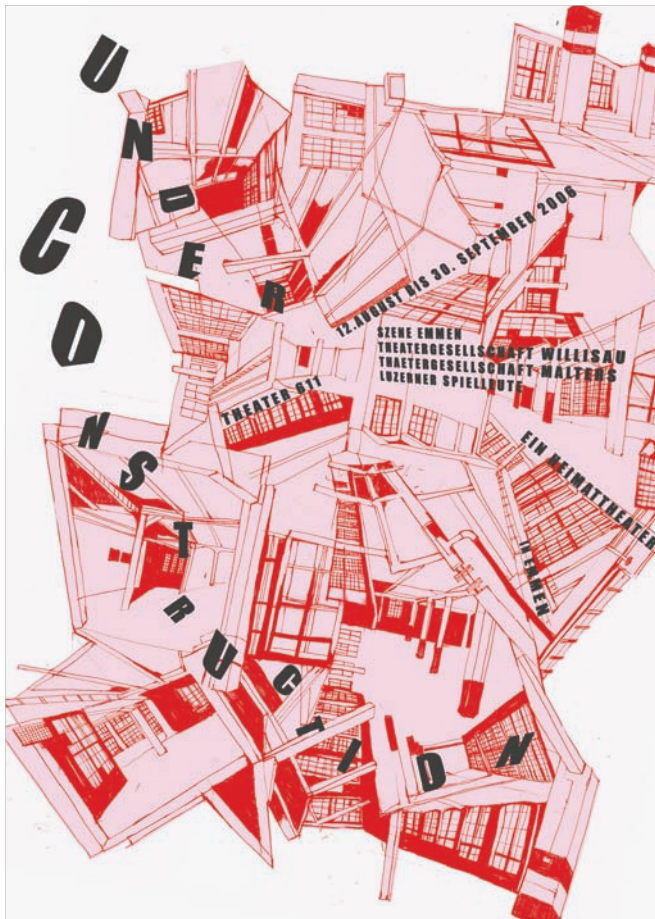
"I grew up in the middle of a poster world."



Jugendtheater Willisau
Mer läbid of
em Land

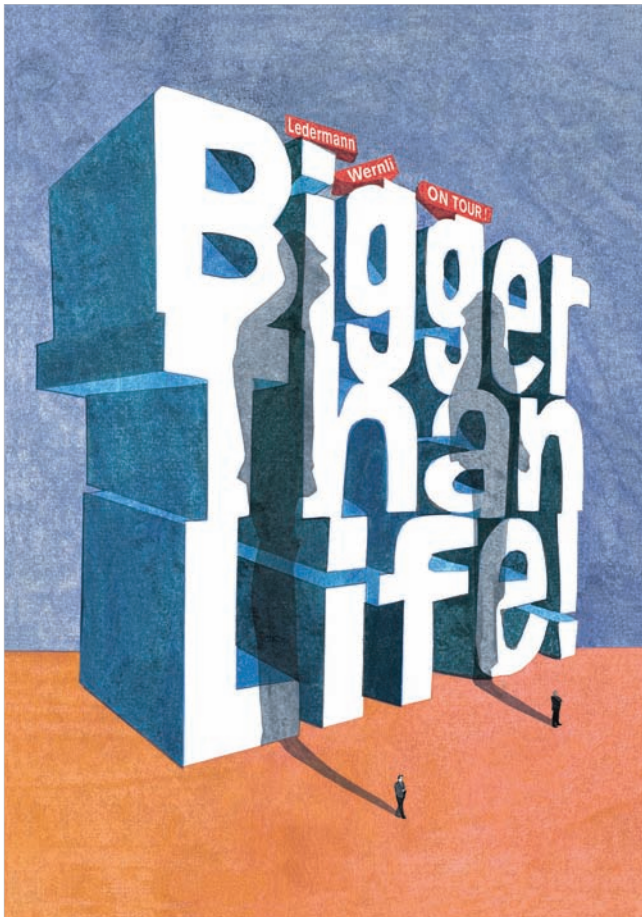
Stück: Ensemble
Regie: Sarah Fellmann
Dramaturgie: Martin Bieri
Premiere: Mi 30. Mai
weitere Aufführungen Juni:
Sa 2. / Di 5. / Di 12. / Fr. 15.
Sa 16. / Di 19. / Do 21. / Sa 23.
jeweils 20.15 h, Zeughaus
Willisau
Vorverkauf ab 10. Mai
Papeterie Imhof Willisau
T 041 970 14 34 oder
WWW.jugendtheater.willisau.ch







FUCKING ÅMÅL VON LUKAS MOODYSSON / JUGENDTHEATER WILLISAU / REGIE SIMON LEDERMANN / MUSIK CHRISTOPH MAHNIG /
CHOREOGRAFIE MARIANA COVIELLO / PREMIERE: FREITAG 5. JUNI 20.15 H / ZEUGHAUS WILLISAU / WEITERE DATEN: MI 10. / FR 12. / SA 13. / DI 16. /
FR 19. / SA 20. / MI 24. / DO 25. JUNI / VORVERKAUF AB 20. MAI / PAPETERIE IMHOF WILLISAU T 041 970 14 34 / WWW.JUGENDTHEATER.WILLISAU.CH





TITLE: Mer läbid of em Land
CLIENT: Youth Theater Willisau
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter/director
INVOLVEMENT WITH FINAL PRINTING:
 Yes

The translated title for the play reads as “we are living in the countryside,” explains Troxler. Focusing on what she refers to as the “unmoveable situation,” she makes a simple, yet jarring, image. “I wanted to show the black clouds instead of the heads for the people,” she adds. “It will not go forward or backward—it is just hovering as they stand there in the grass, without a plan for the future.”



TITLE: 10 Years Integra—Birthday Party
CLIENT: A Cappella Ensemble Integral
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Bandleader
INVOLVEMENT WITH FINAL PRINTING:
 Yes

Sometimes, a designer can find an abstract connection to a performance and make it into something organic and fantastic. Such was the case when Troxler learned of the venue for the ten-year celebration of the A Cappella Ensemble Integral. “They were holding it in the Anchor Restaurant, and I couldn’t help but think of how the anchor itself is such a popular subject for tattoos,” she explains. “So I took that inspiration to show the history of the band as a tattoo. You can clearly follow the connection from their past to their present, and their importance. I added the years to the fingers, and the lines in the hand show their bright future if you were a palm reader.”



TITLE: Töfflibueben
CLIENT: A Cappella Ensemble Integral
SIZE: 11.7 x 16.5 inches [29.7 x 41.9 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Bandleader
INVOLVEMENT WITH FINAL PRINTING:
 Yes

“Using a backdrop of nostalgia about motorcycle boys, the play shows a meeting where the old gang gets together and looks back on their younger days,” explains Troxler. “They are getting older, but this shows their dreams and visions and memories of the past. Using bubbles to symbolize their old stories, they then build together to form the title. If you don’t buy into the memory bubbles, you could always read it as the exhaust smoke from the motorcycles,” she smiles.

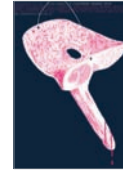


TITLE: Ligger & Bonjour Madame
CLIENT: Bonjour Madame
SIZE: 10.2 x 16.5 inches [25.9 x 41.9 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Paula Troxler

For this poster, which is printed on gold paper with black and white spot inks, Troxler worked with Bonjour Madame bandleader Christov Rolla to convey something that would work for this double concert with the band Ligger. “I decided on a theme about locked dreams,” she explains. “The emotions came to be revealed with the music.”



TITLE: A Clockwork Orange 2010
CLIENT: Youth Theater Willisau
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter/director
INVOLVEMENT WITH FINAL PRINTING:
 Yes

In her work for the Youth Theater, where she always does its small-run posters for its productions and workshops, the story within individual plays can have a huge impact on Troxler’s design, bringing out the vital details. “In the story, there is a key sequence where the wife of an author is raped by the lead. In this scene, Alex, the antihero, is wearing a mask with a penis as a nose. The mask symbolizes the brutality, sexuality, and the crux of the story.” It is her turning of the mask that makes all the difference. “Inside the mask,” she explains, “you can see the imagination of the person wearing it and see through the scratched drawings the images in his mind that led to his depraved actions.”



TITLE: Under Construction
CLIENT: Theater 611
SIZE: 23.4 x 35.5 inches [59.4 x 90.2 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: None
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Paula Troxler

Creating a piece for a competition was unusual for Troxler, as she is used to working with the director or promoter for the play she is visualizing. She pulled herself into the “subject of the play, which is the integration of a foreigner and the effects of living together in a new country,” she explains. “I showed the different perspectives, along with backgrounds and traditions with multiple ways to view the place where the spectacle is ultimately taking place. The different spaces in the building come together to create a form. Ultimately, you can read it as an unfinished organ or as a new building which is still under construction.”



TITLE: Songs der Dreigroschenoper
CLIENT: Christov Rolla
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Orchestra leader
INVOLVEMENT WITH FINAL PRINTING:
 Yes

Wanting to do something unique for the poster of this performance of Kurt Weil's songs from Brecht's *Three Penny Opera*, Troxler narrowed her focus. "The key questions in the play are: Are humans good or bad? Are they living just for their own advantage? What leads them to act as they do? These questions are symbolized in the figure which is made to be animalistic yet still innately human. Showing the submarine at the top (which can also be construed as a brain) cannot answer the question, and it hovers, waiting to move forward or backward. Which will it be? Good or Bad?"



TITLE: Metamorphoses
CLIENT: Youth Theater Willisau
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter/director
INVOLVEMENT WITH FINAL PRINTING:
 Yes

"Showing the moment before a figure becomes fully defined is what this poster is all about," explains Troxler. "It is the interesting portion of the metamorphosis itself, how the figure looks when there is no true definition yet. Everything is in motion and it is not clear what direction it will go. It becomes a play on different parts of different figures," she explains. "The play is Ovid's *Metamorphosis*, so you can discover some parts of the important figures: the birds Orpheus and Eurydice, the King Midas, Narziss, Philemon, and so on."



TITLE: The Dark Side of Madame
CLIENT: Bonjour Madame
SIZE: 11.7 x 16.5 inches [29.7 x 41.9 cm]
PRINTING PROCESS: Silkscreen
INKS: 1 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Yes

"Using the title '*The Dark Side of Madame*' to promote a concert by Bonjour Madame, I used a raven to convey the theme," explains Troxler. "The message of Madame is falling down from the wings to the ground. It includes the information about the concert, while the bird is a symbol of dark feelings and death."



TITLE: Fucking Amal
CLIENT: Youth Theater Willisau
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter/director
INVOLVEMENT WITH FINAL PRINTING:
 Yes

A brilliant mix of concept and integrated typography, Troxler's take on the story within "Fucking Amal" is somehow straightforward in its emotion, yet insanely complicated—which is perfect for the subject matter. "Telling a tale of two teenage girls falling in love in a little town called Amal, I wanted to show the feelings of searching, vulnerability, sexuality, and sensitivity," Troxler explains. She came around to the concept of the balloons. "The balloons are looking for their own way through this little town (represented by the type) and they have a thin skin. Not to mention being pompous with air (akin to the feeling of adolescence), and they are in constant danger of being hurt or burst. The two balloons embrace each other, representative of the two girls who are also seen standing on the overall structure."



TITLE: Bigger Than Life
CLIENT: Theater 611
SIZE: 11.7 x 16.5 inches [29.7 x 41.9 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: None
INVOLVEMENT WITH FINAL PRINTING:
 Yes

"The play is a text-and-song collage on the entertainment business and show business in general, where you have to blow up your personality to massive proportions," Troxler explains. To get this point across, she used the shadows, "which became large and incredible on the stage. On the poster, they project against the monumental type display. The people behind the shadows are normal and small and it becomes apparent that it is just the light that projects these people as giant stars," she says.



TITLE: Jazz Festival Willisau 2010
CLIENT: Jazz Festival Willisau
SIZE: 35.5 x 50.4 inches [90.2 x 128 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 Yes

For this poster, which Troxler designed in collaboration with her sister, Annik, she set out to "build the figure with different types of forms and shapes." With that comes the required freedom as "they are moveable and loose, like music," she explains. "The texture in the forms also symbolizes the variety of music in the festival. The festival itself is building the space for this music and is showing the poster as a female figure. The music, and listening to the music, is viewed like a white organ which is going through the body and the different forms."

★ JOANNA WECHT ★

PORTLAND, OREGON, USA

GET FRESH, GIRL

Some designers seem like a persnickety version of fine artists, and some fine artists find their calling in design, but Joanna Wecht is a combination of fine artist and designer—uninhibited and indecisive. She designs in a way that was abandoned decades ago, while being very respectful of the printing process. She comes up with powerful concepts in an instant and is then prone to fiddle forever with the initial exploration. Mixing skate culture and a sassy voice with retro reverence and a love of advertising ephemera, she is, in short, refreshing.

A true maverick, Wecht has done things her own way. After graduating from art school, she held numerous jobs while designing posters as a part-time pursuit, until recently. She clearly is a natural talent. “I see myself as a designer who has a love for art,” she states. “I see myself as myself, really, if that makes sense. I never put myself into a category, and I have done my own thing for years and prefer it that way.”

SOMEWHERE TO BELONG

In the past, Wecht would have garnered little notice outside Portland. “But now, with the American Poster Institute (API) and gigposters.com, interest in what we do in our own little world has really grown,” she says. “A poster designer can travel to different places in the U.S. and in Europe and share their work, via Flatstock, with thousands of people attending large music festivals. All of those elements are a big part of the poster community. It dawned on me that if it was not for gigposters.com, I would not be where I am today.”

It is telling that she relates her influences to a classic artist whose work was stumbled upon just in the nick of time. “Lucian Bernhard is special to me for many reasons,” she says. “I first learned about his work while taking a course in college and just felt this odd connection with him for being this artist who had this carefree, don’t-care attitude. The Priester Match poster was so ahead of its time for many reasons. I mean, he invented the flat poster and his type was hand-lettered. The fact that it was rejected and thrown in the trash by the judges of the poster competition—as the story goes—and a late-arriving

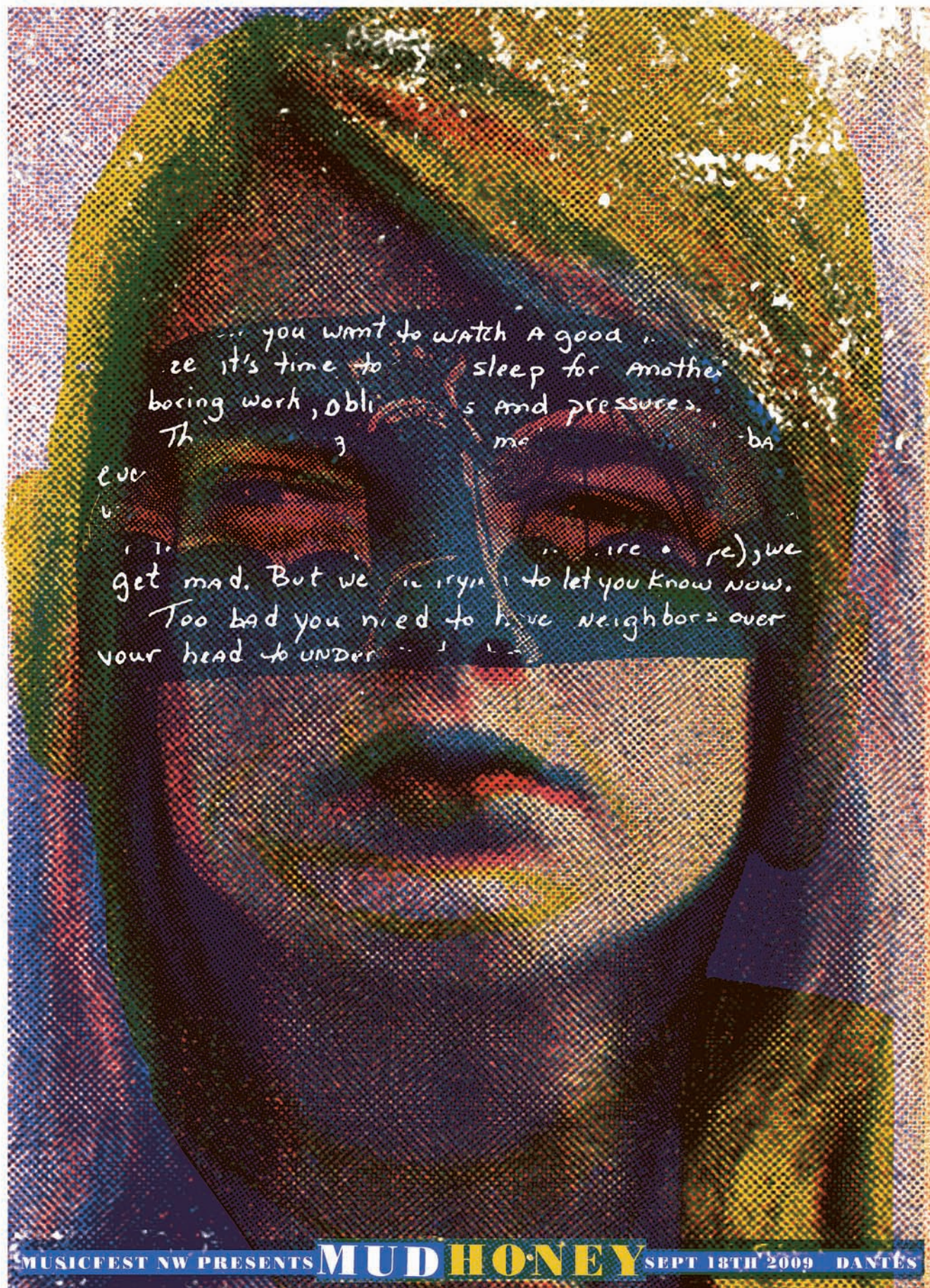
judge took it out of the trash only to declare it the winner and jumpstart his career, sounds like a dumb-luck situation that would happen to me. The most important part that I take away from his work is his attitude toward design and his approach to type. I believe that attitude is the most important element at all times in posters.”

Making posters seems like a natural extension of her talents, much in the way it was for Bernhard. “My favorite thing about making posters is that it’s a hands-on project. I never wanted to sit behind a computer all day and design work on a screen. I wanted to feel like an artist, a painter, or someone who gets their hands dirty while creating. That is the thing I love the most about designing a poster. I also love the complete creative freedom I have. That was a problem I always seemed to have in college—being told what to do,” she smiles.

It has been the same in deciding how to approach her designs. “I always seem to work with the main image first and then leave the type for last,” she admits. “But lately, I’ve been enjoying working with type.”

Taking her funny nature and compulsion to make things, Wecht spills her creative skills into a mix of her family and friends and love of low-culture food and post-punk music. It is family that often informs her the most. “I got the best advice from my dad,” she shares. “He told me, ‘don’t shit where you eat!’”

“I have done my own thing for years and prefer it that way.”



... you want to watch a good
ze it's time to sleep for another
boring work, obli s and pressures.
Th 3 me -ba
eve
get mad. But we are trying to let you know now.
Too bad you need to have neighbors over
your head to under

MUSICFEST NW PRESENTS **MUDHONEY** SEPT 18TH 2009 DANTÉS

6'0"

5'6"

5'6"

5'0"

4'6"

4'0"

3'6"

3'0"



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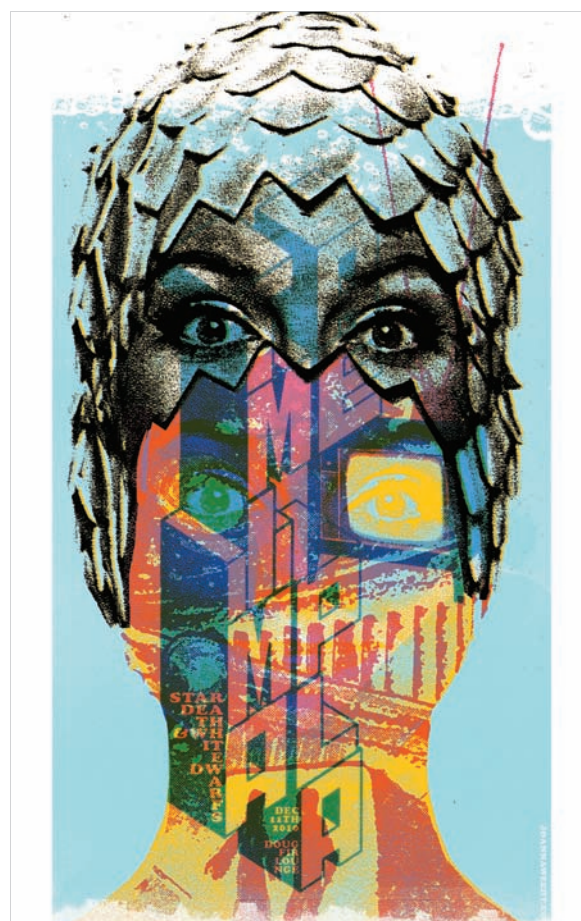
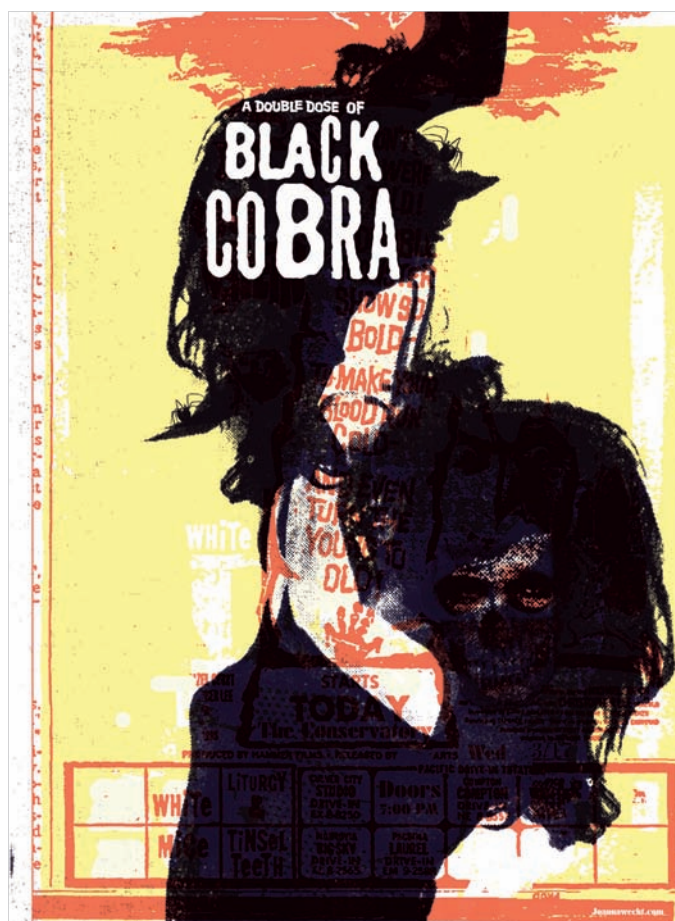
THE G I O R G E

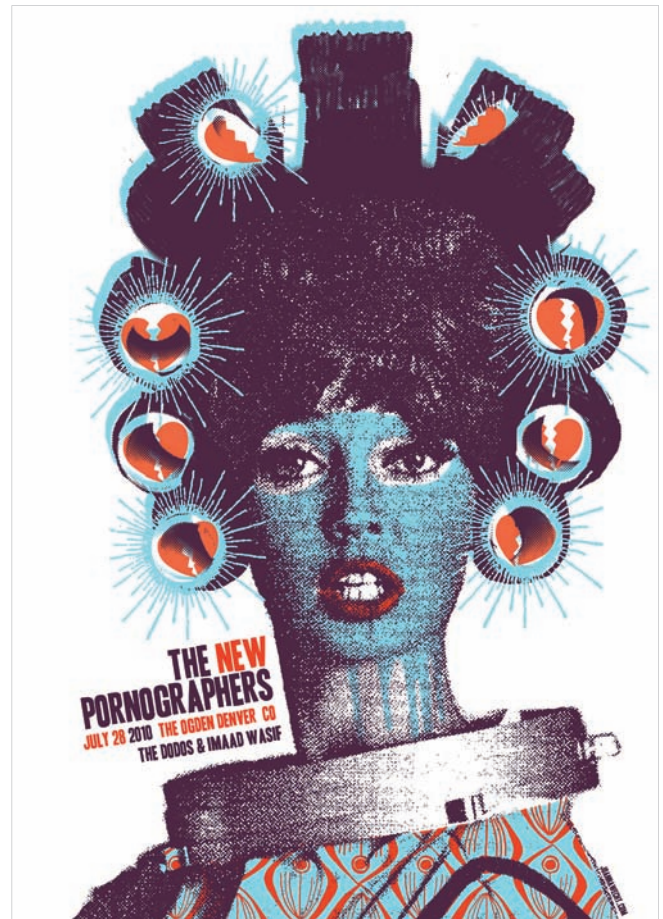
SASQUATCH

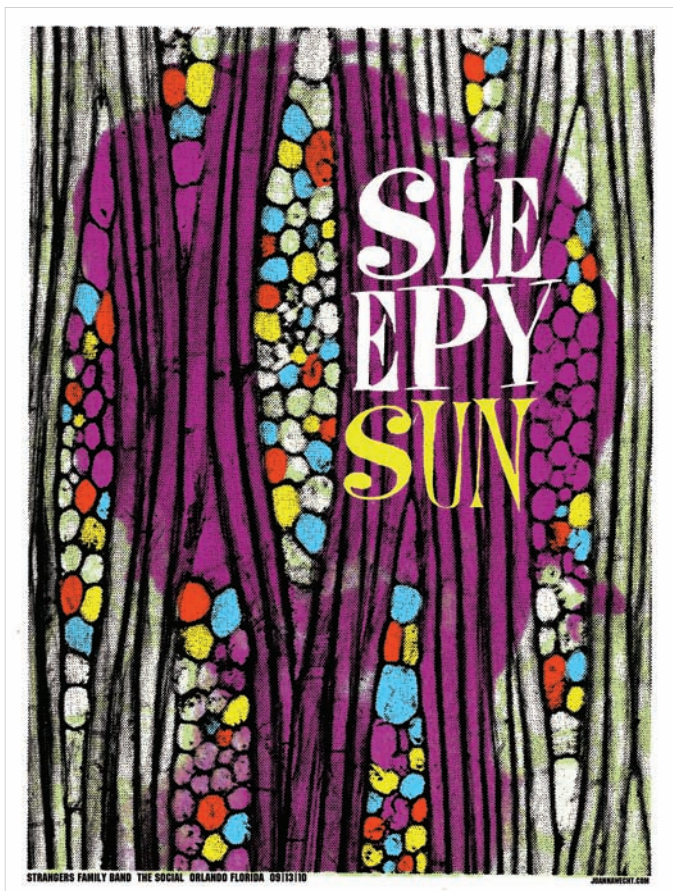
MUSIC

FESTIVAL

DRIVE-BY TRUCKERS









TITLE: Mudhoney
CLIENT: Musicfest NW
SIZE: 16 x 21 inches [40.6 x 53.3 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 None

Perhaps Mudhoney doesn't instantly draw these words to mind, but Wecht "wanted to go with something corporate and something elegant with this poster. I had this idea in the back of my head from one of the band's songs and I just had this vision. I created two images that overlapped themselves, with the first image being an old image of a model from the '60s and the other image was Ronald Reagan. When you look closely at the poster, the model has Ronald's eyes," she smiles.



TITLE: Drive-By Truckers
CLIENT: Sasquatch! Music Festival
SIZE: 18 x 22 inches [45.7 x 55.9 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Festival marketing department
INVOLVEMENT WITH FINAL PRINTING:
 None

"Since this was being printed from another company, I wanted to keep it down to a two-color print," explains Wecht. "That was a large challenge for me, as I use at least four colors in most of my posters. I had a very hard time in the beginning with this project since I was not that familiar with the band," she admits. After having friends suggest some favorite song selections, Wecht "wanted to create something shocking, but yet elegant, to fit this one song. I had this vision of doing a lineup, and I had many images that I had been saving at the ready. The next tricky part was to find type that resembles that old mug-shot feeling. I drove everywhere and then came across some office type that is used to slot into a sign. It worked out perfect!"



TITLE: Black Cobra
CLIENT: The Conservatory
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 None

"I love to change things up," admits Wecht, "and this was one of those bands that was different for me. I adore using dark imagery to create this feeling. I came across this amazing picture of a woman being attacked by a bat. I saved it for a few months, just waiting for that perfect band to be used on. Sure enough, when this came along I thought, this is it! I did not want it to be a bat at the end but, rather, this ugly shape. It's funny, the different reactions I got, but the shaped worked out perfectly and was used for my main type placement."



TITLE: Tame Impala
CLIENT: Doug Fir Lounge
SIZE: 13 x 20 inches [33 x 50.8 cm]
PRINTING PROCESS: Screenprint
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

"I already knew that I would be able to create something odd for this poster," explains Wecht. "I came across these old images from a magazine that I cut and pasted together to create this double-headed lady. I then worked in a scenic landscape, and when I placed it over her face, it looked like a skull. Instant gratification is when images fit together so well."



TITLE: Man or Astro-man?
CLIENT: Doug Fir Lounge
SIZE: 16 x 21 inches [40.6 x 53.3 cm]
PRINTING PROCESS: Screenprint
INKS: 7 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

As a huge fan of the band, Wecht admitted, "this was a long-lived dream come true! I was thrilled when I landed this gig, and I wanted to make sure that I did the best job that I could. I wanted to stay away from using a female figure as the main object. So I did major research at the library for images and I came across this image of a man in an old science magazine. I love when you come across an image that just fits perfectly. From there, I added little things to make it more exciting to the eye. The funny thing is, at their show, they had many of my elements from my poster being projected on screens behind them."



TITLE: Swans
CLIENT: Swans, Leafy Green Booking
SIZE: 14 x 21 inches [35.6 x 53.3 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Swans
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

Where you begin a design can radically alter your final approach. Wecht "started with the type right away," she explains. "As I am not a fan of computer type, I had come across some old lettering in a book that I liked. I worked with it in different layouts until I created this logotype image with the two S's in *Swans*. It just worked out so well and had the feeling that I wanted. Taking inspiration from the song 'She Lives,' I went along with this idea of a woman being constructed" and created the image to coincide with the type stack.



TITLE: Heart
CLIENT: Edgefield Portland, OR
SIZE: 15 x 17 inches [38.1 x 43.2 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

Fear can be a huge motivator, explains Wecht. "I actually whipped up this poster in thirty minutes on an airplane. I am not a fan of flying, and I was on a plane to Portland, Oregon, to actually print this poster. I was stuck on an idea, and we started to hit turbulence and I got all freaked out, so I whipped out my computer and basically came up with my Heart poster out of fear. True story."



TITLE: The New Pornographers
CLIENT: Secret Serpents
SIZE: 14 x 20 inches [35.6 x 50.8 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

Wecht "wanted something clean and lovely for this band." Going against the obvious, "it seems like when you hear the word *porno*, one may do something that goes with that theme. I just wanted something sweet and simple on this poster," she says. "That involved using an old ad and adding curlers to her head. I also went as far as giving her a facial mask treatment. There is something sweet and alluring about the image, but yet it has this weirdness to it."



TITLE: Crystal Antlers
CLIENT: The Rainbow
SIZE: 12 x 17 inches [30.5 x 43.2 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 None

Using to her advantage the printing restriction that "this had to be a two-color print only," Wecht says she "had to come up with something that would at least be striking. I came up with this idea of a woman being sunburned and having the band's name on her burnt skin. This was one of those posters that was really easy and quick to create."



TITLE: Brian Jonestown Massacre
CLIENT: Crystal Ballroom
SIZE: 18 x 22 inches [45.7 x 55.9 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 None

When you are excited about a particular piece of work from a musical artist, it can serve as a point of inspiration. "My favorite song from the band Brian Jonestown Massacre is a tune called 'Wisdom.' That song has a lot of hidden meaning to me, so I wanted to create that feeling on my poster. Sometimes, love is brutal, and using elements to represent that ended up in the final poster. I wanted to create this vision of a girl's face, but a story that tells of her fatal ending."



TITLE: Shonen Knife
CLIENT: Musicfest NW
SIZE: 14 x 20 inches [35.6 x 50.8 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Shonen Knife
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

"With this poster, the first thing that popped into my head was bright, loud colors," declares Wecht. "I wanted to do something completely different from a lot of my old posters. I started out with this simple image and placing the swirls over her eyes." Despite being happy with the starting point, Wecht says the process was a real struggle until she "was able to add a black frame around the entire poster and then the dark hands that covered her eyes."



TITLE: Sleepy Sun
CLIENT: Sleepy Sun
SIZE: 16 x 21 inches [40.6 x 53.3 cm]
PRINTING PROCESS: Screenprint
INKS: 6 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Booking manager and band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Joanna Wecht

As strong as her connection to feminine focal points had become, Wecht "needed a break from using my female images, so I wanted to push myself and go for a different direction," she says. "Sleepy Sun is a great band with a great sound, so I wanted to use color and shapes in order to create that feeling."

★ DANIEL WIESMANN ★

BERLIN, GERMANY

MUSIC TO YOUR EYES

Germany can lay claim to a burgeoning wave of designers who use the graphics technology that is at their disposal to create raw vector material that results in something altogether different from the technical tools that gave it life. The result is akin to recording guitar, but playing it back through cold, mechanical synths and drum machines in off-kilter rhythms. It is no coincidence, then, that young firebrand Daniel Wiesmann has produced some of his strongest work in jazz circles.

Cutting his teeth in the cyan offices (featured in *New Masters of Poster Design*) in Berlin, Wiesmann was able to see firsthand the ability to make something incredible from just a few bits of type and vector shapes. Striking out on his own, he carries on the tradition of experimentation, but pulls back the layers to go in a more direct route, and doesn't shy away from shaking things up with the introduction of natural texture or hand-drawn or painted elements. In a funny way, he is pushing the envelope even more, by virtue of pushing it less.

His type dances about, tilts and pulls, washes and slashes, builds foundations and floats about in the ethereal wind. He plays it like a masterful musician, able to shift genres at the drop of a hat, while never losing his artistic voice. Wiesmann's command is all the more striking when you realize he has been practicing professionally for only a few years.

TWO PARTS SIMPLE, ONE PART INNOVATIVE

"I vividly recall my first contact with the posters of the Stenberg brothers (masters of the Constructivist period), the work of Tadanori Yokoo or Max Huber," says Wiesmann. "This was a real revelation to me." They would prove to be a shaping force along with current surroundings and his instructor, Niklaus Troxler. "I like to look at the posters of the old masters for enjoyment," he adds. "But they won't always be a motivation for my own work. Sometimes, I get the blues and think I should skip the whole design thing—regarding all the beautiful work out there already. Then, I have a certain kind of hope and conviction inside me which makes me go on and search for the ability to match their greatness—I think, one day this will pay off," he smiles.

His time spent studying with Troxler only reinforces the musical connection. "His enthusiastic sense for music taught and influenced me at least as much as the visual design aspect of his work. On our study trips, we were always

welcomed to join him in one of the jazz bars and clubs after the daily program. This was inspiring and beautiful, and sometimes I got the feeling I would understand a bit of his sense for graphic design through listening closely to the music." This also taught Wiesmann the difference between the actual performance and conveying it in a visual sense. "Whoever is trying to re-create music on paper will realize in a very short while that the acoustic experience can't be beaten," he says. "Almost any attempt to visualize the acoustic experience is likely to fail right from the start. But nevertheless, there are interesting results being made, because there has to exist a transformation from the listening—or however I experience it—to the graphic expression, in the form of typography. This process is highly individualized and exciting, because you never know where to go first and how to reach the point in the end."

Like a dedicated musician practicing for years before sauntering onto the stage, Wiesmann finds himself ruminating about a different parallel. "The cooking of lunch at the cyan office over the last three years was a daily ritual for me. But I came to realize that cooking is similar to the process of design—starting with the work itself: the preparation of the ingredients, rinsing, cleaning, cutting, and so on, and the combination of flavors. The act of cooking itself, like design, can be very brief. As such, the work with cyan was pretty much structured like this. There was no design without preparation. I was told that even the craziest solutions were created following this simple, transparent recipe. This doesn't mean I would always do it like that, but working with them has been a huge influence on me. Whenever I get totally stuck, I might just heat up some ideas on the stove."

"This process is highly individualized and exciting, because you never know where to go first and how to reach the point in the end."



JAN-PHILIPP WIESMANN ▶ DRUMS

PATRICK "PACO" MÜLLER ▶ BASS

PLAY ▶ STATION

KLAUS WEBER ▶ KEYBOARDS

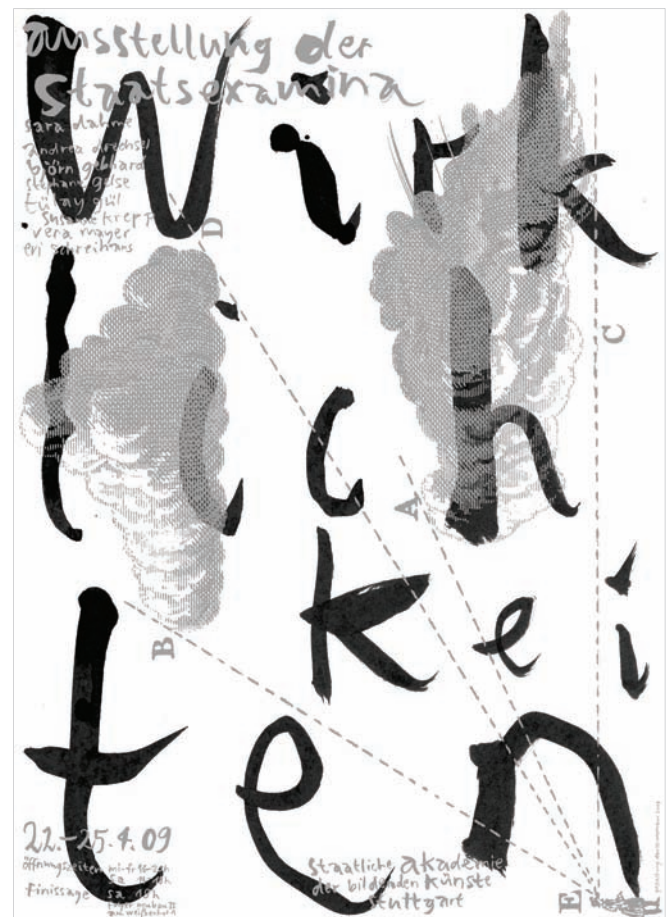
WWW.PLAYSTATION-WEB.DE

NICO SCHLEIMANN ▶ GUITAR

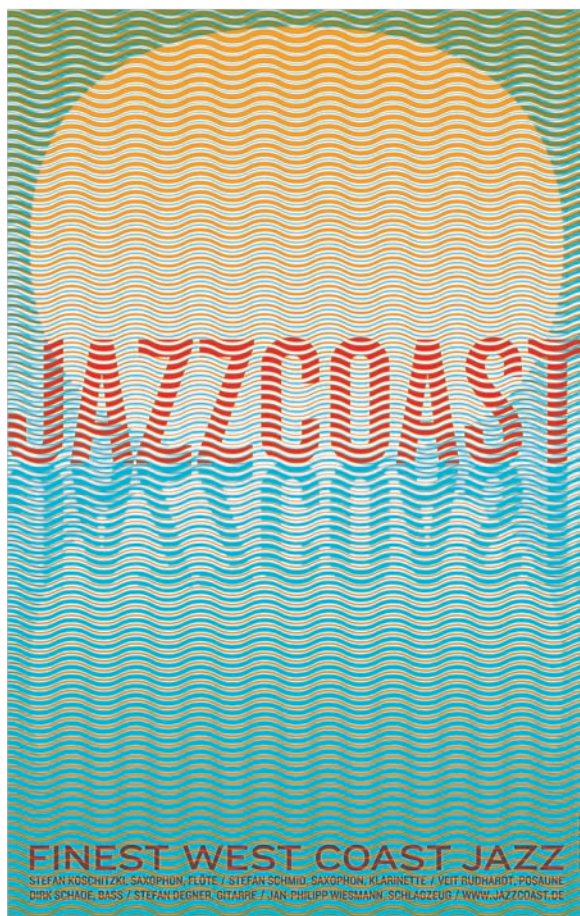
MATTHIAS ANTON ▶ SAXOPHON

JAZZ ▶ ROCK











TITLE: Playstation
CLIENT: Playstation
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Silkscreen
INKS: 1 spot color
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 3
REVISIONS: 0
APPROVAL: Artists
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Daniel Wiesmann

"I first worked on an illustration that looked like a plastic toy with all the instruments included in one device," says Wiesmann. But the band members found it too childish. When I stopped thinking too much and just played around myself, I quickly arrived at this solution."



TITLE: Mai Galerie
CLIENT: Mai Galerie
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Artists
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Daniel Wiesmann

"Why birds?" queries Wiesmann, as he shows off the poster he designed for the temporary gallery in Stuttgart. "Because it was spring, and the gallery's name underlined that fact," he says matter of factly. "I printed the poster myself, knowing that it was for a group of artists, so that I could experiment with different colors. We printed half of the circulation in green instead of pink. At the end, we took some posters and printed both colors on top of each other. The result was a dark purple. Some people said they liked it the best," he laughs.



TITLE: Site
CLIENT: Kunstraum Potsdam
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 2 spot color
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 3
REVISIONS: 1
APPROVAL: Gallery director
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Daniel Wiesmann

Creating a poster to promote a show by fourteen artists, "each one reflecting something about architecture," was a challenge for Wiesmann. "Some artists referred to an etching of Piranesi, so it was a thought from the very beginning to use it for the promotion. What looks gray in the background is actually silver, printed on uncoated paper, which makes for a mellow shimmer. This somehow reminds me of the printing plate—as a symbol for work in progress—and physically adds deepness to the poster." After completing the poster, Wiesmann went to the exhibition. "The first art piece I saw, right at the entrance, was a big silver cube," he muses.



TITLE: Auszeichnung Guter Bauten
CLIENT: Bund Deutscher Architekten BDA, Kreisgruppe Stuttgart
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 2
APPROVAL: Board
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Daniel Wiesmann

Wiesmann thought he might have it easy when his concept played into his client's architectural practice. "They liked the idea of the cube as a basic architectural element, which I used for composition, but they complained that it would be too difficult to read the information. I ended up doing a lot of convincing, as well as some changes on the (handmade) type, but they finally agreed," he smiles. They were not done, however. "Another point of discussion became the color. I suggested using gold and silver, since the poster announces an awards ceremony, which I thought would be funny and also a little ironic. The client took a little longer to come around to my sense of humor."



TITLE: Luftmentschn
CLIENT: Luftmentschn
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 2 spot colors
Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 2
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Daniel Wiesmann

A little national pride never hurts, as is the case in describing the music of Luftmentschn. "Their music is somewhere between traditional Bavarian folk music and ska," Wiesmann explains. "That's why I used the white and blue diamonds, as they are a popular part of the Bavarian flag, and turned them into squares—which I think is the perfect synthesis between the two styles." Working with the photo from Digitale-fotokunst.de, he captured it perfectly.



TITLE: Wirklichkeiten
CLIENT: State Academy of Art and Design, Stuttgart
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Silkscreen
INKS: Two
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL: Artists and PR department
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Daniel Wiesmann

"I struggled to find an adequate image dealing with the exhibition's title, 'Realities.' I located this drawing of clouds being somehow measured, which led me to think of questions like 'What does a cloud look like?' and 'What is reality?' and 'Do they have something in common?'" Wiesmann explains. "However I describe it, it all very much depends on the initial point someone is starting from," he adds. For a final touch, he used the handwriting to make it even more subjective.



TITLE: Wolfgang Weingart
CLIENT: State Academy of Art and Design, Stuttgart
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Professor
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Daniel Wiesmann

Creating a lecture poster for "the great graphic design master Wolfgang Weingart was a challenge," admits Wiesmann. "I was not sure if I would offend him, using parts of his own posters to fill the double-W. But it was definitely meant as a homage. After the lecture, I gave him a poster, and I don't know if he liked it, but at least he didn't complain," he laughs. "It was enough for me to feel honored by the meeting."

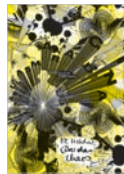


TITLE: Wir Machen Musik
CLIENT: Backnanger Jugendmusikschule
SIZE: 23.4 x 33.1 inches [59.4 x 84.1 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Head of the school
INVOLVEMENT WITH FINAL PRINTING:
 Overseen by Daniel Wiesmann

In creating this piece for the Backnang Music School, Wiesmann had to consider that "music schools from six different towns were giving a collective concert." In trying not to overthink his concept, he centered his design on "the arrow-like forms that point to the six different towns on a virtual map."



TITLE: Tabula Smaragdina—Die Wahrheit über das Chaos
CLIENT: Daniel Wiesmann
SIZE: 33.1 x 46.8 inches [84.1 x 118.9 cm]
PRINTING PROCESS: Silkscreen
INKS: 2 spot color
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Self
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Daniel Wiesmann

"Chaos was the subject of a book project that I was completing for my diploma, which I worked on for months, and sometimes the chaos enveloped me completely," Wiesmann explains. "One thing that surprised me is that I really learned some interesting things about chaos and its opposite—but what actually is the opposite of chaos? Whatever it is, it would never exist without chaos (and vice versa). This also served as an illustration about an article on Stephen Hawking, who remarkably implicated chaos and order with the same parts of a human body, like the artist Joseph Beuys did." Following a great deal of research, Wiesmann "realized that it's really worth it to find opposites, with the intention to understand the world, at least in some aspects. Thinking more about this, I noticed that with many things that interest me, the exact opposite is just as exciting. The interesting things are on the edges."



TITLE: Jazzcoast
CLIENT: Jazzcoast
SIZE: 19.4 x 30.8 inches [49.2 x 78.3 cm]
PRINTING PROCESS: Silkscreen
INKS: 3 spot colors
 Are posters what you primarily do for this client? No

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Daniel Wiesmann

Working for his brother's band, Wiesmann was determined to deliver a jaw-dropping result. "I was focused on West Coast jazz," he explains. "I immediately thought of the California sunset, but I pushed myself in a less obvious direction initially. I tried hard to use an abstract acoustic bass as the main element. At one point, looking at the wooden body of the bass, I thought this could also be a sun and its reflection at the horizon. That's how the sun finally made it into the poster," he laughs.

★ YOUNG MONSTER ★

CHATTANOOGA AND NEW ORLEANS, USA

WE STAND ALONE/TOGETHER

The past decade has ushered in a new way for creatives to work together; a loose, virtual world where putting down a flag on the Internet can pull together like-minded designers in unique ways.

I had long had the brilliant work of Scott Campbell and Zach Hobbs on my radar. When they stayed put in their own studios, while also joining forces with Nick DuPey as he opened up a storefront print shop, I couldn't help but grin at the perfect name they selected for their collective: Young Monster.

Sharing a sly sense of humor among their threesome, I was originally drawn to the differences in their work: Campbell being a "designer's designer," with his subtle twist on clean grids and strong central images and admitted love of Saul Bass; Hobbs with his blown-up drawings of faces and type pulled into the Polish mode of poster design; and DuPey, who proved to be the perfect bridge between the two, taking nods from both approaches, yet reveling in the slicing up and rearranging of the final product.

HOME IS WHERE THE WEIRDNESS IS

The Monsters acknowledge a kinship with the larger poster scene, but DuPey adds, "I like to think we are part of a musical regionalism that is going down right now. We are making posters for our friends' bands most of the time. They rarely tell us what to do and we never tell them how to play. When we see that our buds are playing a show, we ask, 'Can we make a big ugly poster for you?' They say, 'Sure,' and—BAM—there it is. The kinship is in the way Seripop is involved with this noise movement. We feel the same way about our musical community. We want to illustrate that sound as if we are teenagers again."

That desire to communicate on a raw level informs a creative grumpiness they all share. Hobbs debates the merits of a proper global scene that includes the cute Etsy phenoms. "Just don't call it a movement if it doesn't have any soul. It's a 'hang in your kitchen' kind of deal, and I'm not sure I want to be part of that movement. All this cute shit is for the birds. It's purely for the pretty, and I have dreams and visions that are not pretty," He notes. "Our world needs a big fucking mirror to see how vile, nasty, weird, and cool it is. Our posters are these little mirrors. Our culture needs a big wake-up call. Get off Twitter and feel something. Even if it's a poster for a rock show, the feeling is there."

Music and trash culture play a big part in their inspiration, on a par with the conceptual strength of Saul Bass and Polish and Cuban Poster Gods, with Hobbs's "one-beer-a-week diet" and Campbell's ability to balance the geometry that they all bow down to. That punk and post-rock mentality in their work also relates to the man that introduced a lot of what drives them—Art Chantry. "Of course I got hooked on posters through a musical journey," says

Hobbs. "Chantry was a big part of that. He is still the guy that mastered the feeling that I think we're going for now. The archival types understand. Hey, our culture is rotting away, and instead of letting it biodegrade in some landfill in Staten Island, we're going to force you to be a witness."

In keeping with that in-your-face aesthetic, the trio stays away from stale, digital typography. Hobbs explains, "This has forced us to become scanning machines. Scanning in fragments, paragraphs, entire fonts, all printed material from the '50s through the '80s in an effort to make our work look less like current design trends. I get a sick feeling when I see a beautiful poster design with bland digital type. The typesetting of the past has become a resource and learning tool for us, especially if it's the random ads or magazine copy," he smiles.

That push and pull relates back to a desire to "feel" and be "real." DuPey adds, "Life, design, music, etc., is not all about beauty. The real beauty happens when something looks real, and being real means being flawed—like having a snagged gold tooth. Music was always about doing a catchy chorus, a catchy verse—be fast, be loud, and make it sound fucked. This isn't anything new. But a band like Wire really nailed that. The Clash and the Ramones are the same way. When Clash frontman Joe Strummer was talking about the Ramones, in reference to how fast and short their songs were, he said, 'Let's get this over with; people have lives to live!' We don't work fast, but I think the goal is to make an easy, quick read that you want to keep coming back to." Campbell agrees, saying, "We are essentially trying to create a visual equivalent to music and sound."

The hard part of designing for that modern punk rock world is that, "Most of our audience needs to be woken up every fifteen minutes," smiles Hobbs. "Can you get them to put down that BlackBerry and stare at this print for just a second? Jesus, I hope so. In this culture of more, more, more, we have to work harder to cut through the bullshit. How do we do it? By utilizing our tools properly and by working hard to show something new, yet familiar. We work a lot in faces and distortions of the familiar, but that's what our influences did and it's a proven way to cut through the muck and mire. I design for America!"

They push and pull one another to somehow eclipse their already abundant talent. Driven by smarts and straight-up guts, they all find their muse in the poster. Hobbs finally sums up everything that drives the trio: "Designing posters = easy and fun. Designing everything else = hard and frustrating."

"Most of our audience needs to be woken up every 15 minutes."

BEAT

COLLINS

PAUL

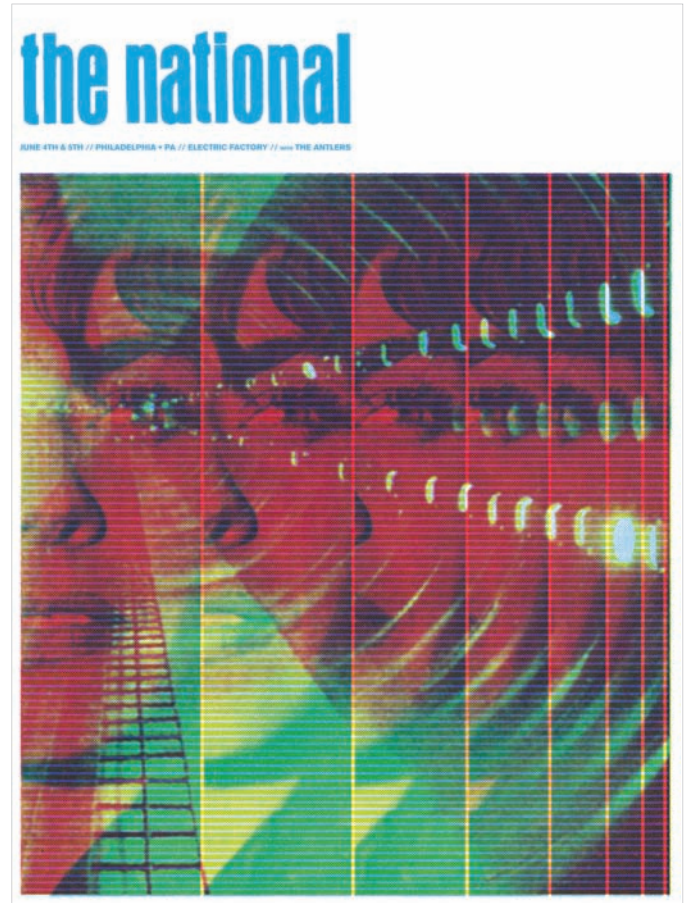
WITH
FUTURE
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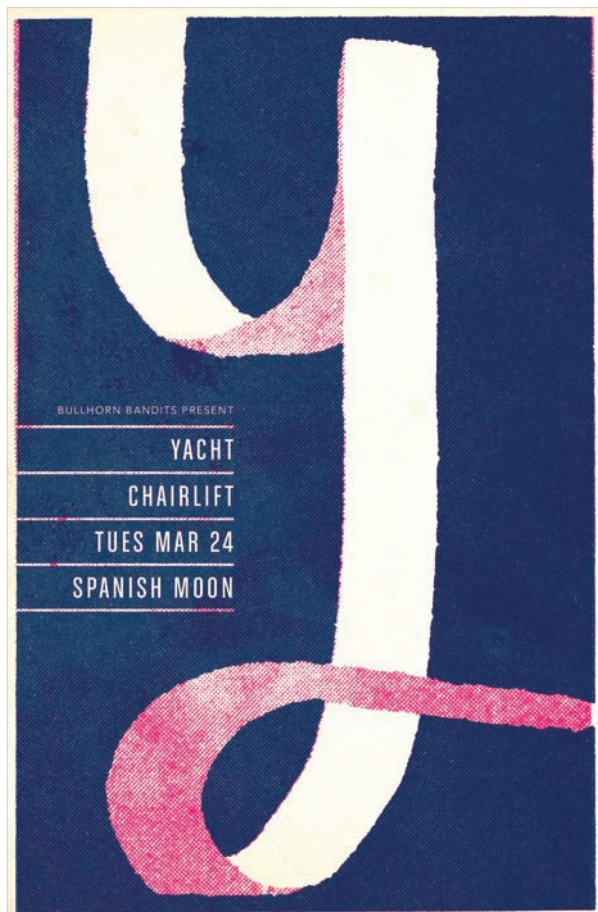
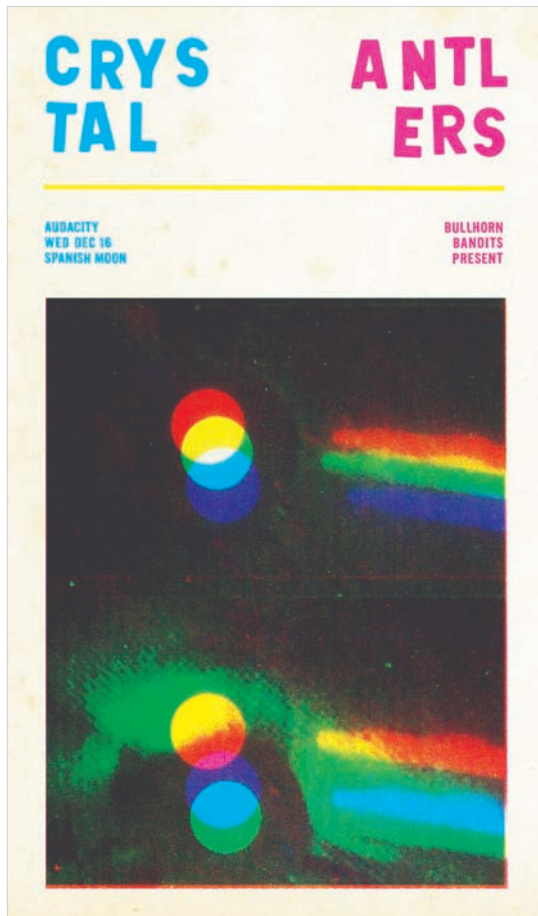
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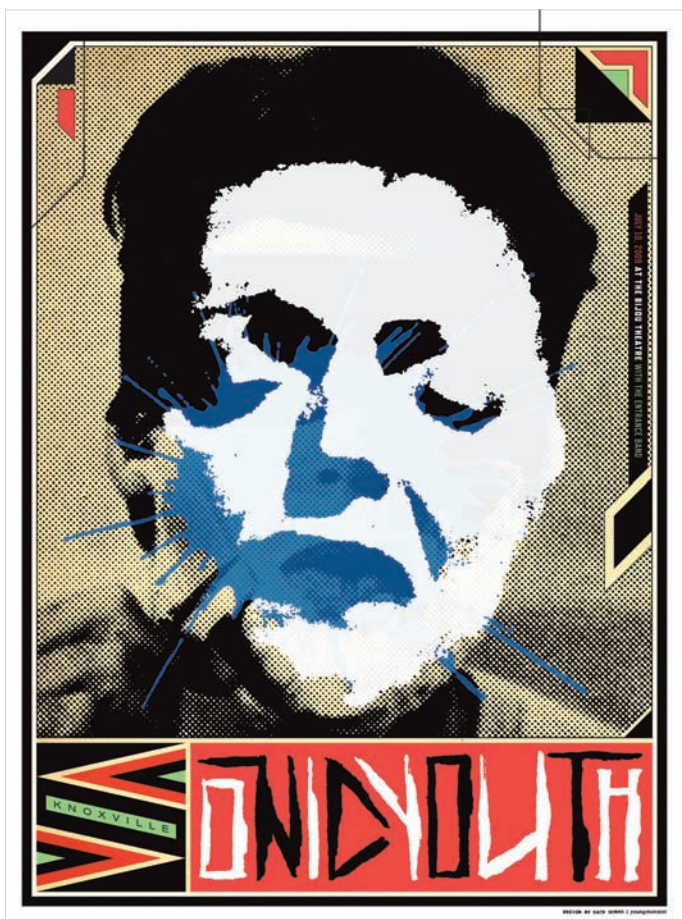
22 CHATTANOOGA
JJ'S BOHEMIA

23 ATHENS • GA
CALEDONIA LOUNGE

24 ASHEVILLE • NC
BROADWAYS









**BURGER
RECORDS**

APACHE
CUM STAINS
te COSMONAUTS
HUMMS
BILL COSBY
PLANET KETCHUP

YOU WANT
TO LISTEN,
YOU CANT

A
CARAVAN
off STARDS
iTOUR!
LADIES'BO-OK
DISCOTECA
JULY 12



TITLE: Paul Collins Beat
CLIENT: Future Virgins
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Given free reign to kick ass
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Nick DuPey

"You can look at a million power-pop record covers and posters and still never be able to replicate that stuff correctly," laments Hobbs. "I figure, damn, this thing doesn't need to look new wave, but it doesn't need to look Beatles or straight ahead '60s vibe, either. What the hell am I gonna do? Enter the 'crust-punk meets pop art' thing. Draw in the positive, scan in, and invert to the negative. That's the basic process for the overall imagery. The hardest part here was the smaller type at the bottom. We showed the Future Virgins a couple of different color comps. They didn't care at all. The best kinda customer for us is too stoned to even care, as long as the art is rocking."



TITLE: Of Montreal
CLIENT: B.O.M.B. Fest
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: B.O.M.B. Fest
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Nick DuPey

It is funny what you can see with some distance from your own work. "I didn't realize that the tongue looked phallic until I was way into the design," laughs Hobbs. "The image started as black-and-white photocopy imagery that I was cutting up with an X-Acto and pasting together. Basically, I printed out 100 different images, lots of faces and dot sizes, and then I started cutting apart and creating something new—sometimes good, sometimes bad." Capturing the lips and tongue from an old '60s counterculture magazine, "I borrowed a little piece and changed it a bit."



TITLE: The National
CLIENT: The National
SIZE: 17 x 23 inches [43.2 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Band and management
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Scott Campbell

Denying himself the use of black from the CMYK palette, Campbell found himself really feeling the pressure. "When a band like The National asks you to do something for them, it's best not to hand them some second-rate shit," he laughs. "In all seriousness, I probably spent more time on this project than any other poster I have done. I went through four full designs that I wasn't totally happy with before reaching this final one."



TITLE: Howlies
CLIENT: Discoteca
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Discoteca
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Nick DuPey

It can be a lot of fun to do work for your friends, admits DuPey. "This poster was for our buddies, the Howlies, based in Atlanta. I went on tour with them years ago and they are buds who don't care what we do. Trust," he adds, "is just so important." Knowing their propensity to put large faces in their work, DuPey attempted to do something that didn't have a face on it. But he soon caved when "someone made a joke and I was like, okay, I will make a hand face with a cool green color," he laughs. "The Howlies are kinda doo-wop garage in sound. They are also really close with each other, so I figured these hands dropping into a collective brain would work. I know it might seem like it doesn't make sense, but it does to me," he laughs.



TITLE: Miniature Tigers
CLIENT: Bullhorn Bandits
SIZE: 12 x 18 inches [30.5 x 45.7 cm]
PRINTING PROCESS: Digital
INKS: 3 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Talent buyer for club
INVOLVEMENT WITH FINAL PRINTING:
 None

In designing a poster for the Spanish Moon nightclub, Campbell continues his quirky dropping of one color from the process palette. "This was done with yellow, magenta, and black—no cyan," he says. Campbell manages to get amazing depth while thinking flat. The blurred feel of the flowers and the evocative face balance out the heavy dark figure. He also manages to stagger letters in a manner that he has sole ownership over, using the white space created to make a daring visual focus.



TITLE: Crystal Antlers
CLIENT: Bullhorn Bandits
SIZE: 10 x 17 inches [25.4 x 43.2 cm]
PRINTING PROCESS: Digital
INKS: 3 spot colors
Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Talent buyer for club
INVOLVEMENT WITH FINAL PRINTING:
 None

Campbell is a master at the tiny experiment. In keeping himself challenged, he has been thinking in terms of designing for 4-color process printing—yet restricting himself by taking away one of the colors. In this case, it is the black that drops out, only to be built back up by layering all three over one another. His evocative imagery, formed from the nudge of simple shapes, fits the music perfectly. His type has unusual breaks in a simple stagger. It has a hand-placed quality. That's not surprising, as the actual letterforms showed up in an unexpected fashion. "I made the type from refrigerator magnet letters that I had to borrow from my nephew," he grins.



TITLE: Coathangers
CLIENT: Discoteca Rock Club
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Offset
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Discoteca
INVOLVEMENT WITH FINAL PRINTING:
 Press check

"I got really bored working in two to three spot colors," admits Hobbs. "Even for prints that were offset or digital, I would limit myself to flat color, usually two to three to give it that feel that everyone is going for nowadays. You know, that old-school vibe. Eventually I was just like, 'Let's go for broke here, full color.' Same thing. Grabbed all those magazines and books I've collected for years, looking for easy-does-it, black-and-white halftone imagery, and started grabbing the full-color ads and photos. By God, a new world revealed itself. I just started cutting or ripping things apart, trying to paste together interesting imagery. To me, working in the full color is the most fun ever. It is also painful, because I realize that I fall into patterns and traps, like, how many people can I find that are smoking cigs and throw them in there? And how many hot women can I sneak into this jam? This sucker is so Frankensteined, it's looney!"



TITLE: Yacht
CLIENT: Bullhorn Bandits
SIZE: 16 x 24 inches [40.6 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 2 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Talent buyer for club
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Scott Campbell

"I love posters where one giant letterform is the focal point," notes Campbell. With that in mind, the challenge became finding the ideal font. Of course, it can often be a quicker path to success just to execute it on your own. "The final Y was made using a chisel-tip marker," he explains.



TITLE: Dirty Lungs
CLIENT: Discoteca
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Discoteca
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Nick DuPey

Part of the joy in printing your own work is that you constantly challenge yourself on both ends of the process. "This was my first 4-color process print," says DuPey. He used this collage technique to come up with the final image, "using old scraps of photocopied photos and some jive that came out of a *Playboy* magazine or something. The band members like people's faces getting ripped off and rock and roll, so that is what I went for." The end result has turned into a full direction of printing and image manipulation/assembly that they are pursuing.



TITLE: Sonic Youth
CLIENT: Sonic Youth
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Offset with silkscreen
INKS: 4-color process and 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Band and band management
INVOLVEMENT WITH FINAL PRINTING:
 Press check and screenprinting by Nick DuPey

Hearing from your idols can inspire, but also shake you up. "So Sonic Youth calls, and we kind of crap our pants a little. At least I did," Hobbs says with a smile. Using an organic process, he "had some general ideas based on the latest album, and we decide that I can print the CMYK offset, and then we can add some fun at the shop with silkscreen." Pulling from multiple sources, including the image of a blindfolded man shaving—and a white mask he had been saving for just such an occasion—Hobbs laughs at the use of "the clean lines and geometric oddities that pop up on the sides and corners, but I guess I wanted a real contrast in the elements that would come together in the end, and hopefully make sense and be both beautiful and ugly."



TITLE: Supercunk Boston 2010
CLIENT: Discoteca
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 1
APPROVAL PROCESS: Band
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Nick DuPey

In starting work on the poster for the band Supercunk, DuPey was instructed by the lead singer to "not make it rock and roll, but new wave is fine." DuPey grins and says, "So this is my attempt at a new wave poster. I just went total abstract on it and based it on the song fractures. I put the collage together from scraps of photocopies—just whatever I had lying around." When it came time to print his fragmented masterpiece, DuPey was "really happy with how the gray overprint came out. It was tricky and cool."



TITLE: Burger Records Fest
CLIENT: Discoteca
SIZE: 18 x 24 inches [45.7 x 61 cm]
PRINTING PROCESS: Screenprint
INKS: 3 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL PROCESS: Discoteca
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Nick DuPey

"This poster was fun!" declares DuPey. "It was for a group of scummy bands," he says, so they decided to go dirty and playful. "There was a point when we started misspelling things on purpose in our posters—this was around that time," he laughs. "We had also started putting fake bands on. You'll see that Bill Cosby is on this poster—he actually couldn't make it," he adds with a sly grin. "The concept behind this was something ridiculous. It came out looking like Muppet boobs, which works for Burger Records. Using these found images and collaging them, I was especially happy with the two split-fountain flesh tones and how they got lighter as they edged toward the center of the boob face," he laughs.

★ ZELOOT ★

THE HAGUE, THE NETHERLANDS

MASKED GENIUS

A buzz went about the underground poster world . . . who was this mysterious upstart with the quizzical name Zeloot? The work was strange, yet immediate, and the subject matter harkened back to the psychedelic era of the '60s with a twisted take on things. Everyone was pouring out of someone's mouth and nudity seemed to be a given. Close observers were quick to note that this unknown designer was quickly progressing, with such a defined voice that it sliced through the weaker visuals floating around the scene.

Zeloot's name kept cropping up more and more, but no one seemed to know anything about this person, even after two years. To hold a veil of mystery in this Internet age was nothing short of amazing. Some had managed to surmise that Zeloot hailed from the Netherlands (true), and almost everyone assumed it was a man, based on the imagery (not even close). When Eline Van Dam emerged as the person behind the beguiling moniker, she did so just barely (many still are not sure what the face behind the name looks like), but she brought a startling humility to the proceedings.

INSECURE MOUNTAINTOP

"I have an everlasting insecurity," she admits. "Sometimes, it's the feeling that people will see through my work, as if I have only been cheating them until now. It's the fear that I've made my best poster already." Those fears only serve to motivate her and play a large part in her rapid progression as a designer and illustrator.

Shockingly, she says that she hardly ever sketches. "Sometimes, I am influenced by forms that I have discovered—it can be a cactus, a spot on the wall, a piece of art, or a piece of ripped paper. I often go out hunting specifically for forms on the street," she adds.

"Besides the database in my head, I always carry the *Push Pin Graphic* book around with me and I stare a lot at the posters of (Belgian underground poster artist) Jelle Crama on my walls," she says. "I think there is little in life that

can get me so excited as his work. It is unique in form, composition, and color, and he is a master in exploring and exploiting the silkscreen techniques. His work never stops looking super fresh." Now that she has a child, Zeloot says, "I'm using a lot more organic forms, and my posters are getting more narrative again. That must be the influence of all these beautiful children's books of the '60s and '70s that I read daily now," she smiles.

She also acknowledges a love of the Japanese masters, such as Kazumasa Nagai, Shigeo Fukuda, Keiichi Tanaami, and Tadanori Yokoo, and the Polish masters like Jan Lenica, Waldemar Swierzy, Jan Mlodozieniec, as well as Eduardo Bachs, among others. "They certainly have an influence on my work in some way or another. It's like they form this visual database that has become part of me and created my visual language," she says. What she doesn't account for is her own place in that lineage now.

Forming a culmination of all the masters before her, as well as stacks of the coolest children's books available, Zeloot throws them all into a meat grinder and sends it to a bizarre factory to bake, before the smoke rises from the misshapen chimneys to alert the townspeople that a unique new voice has arrived to grab their eye. Literally, grab their eyeball and send it down multiple tubes before it reemerges only to be bathed in butterflies.

"I have an everlasting insecurity."

the DEEMERS

March 16 2014



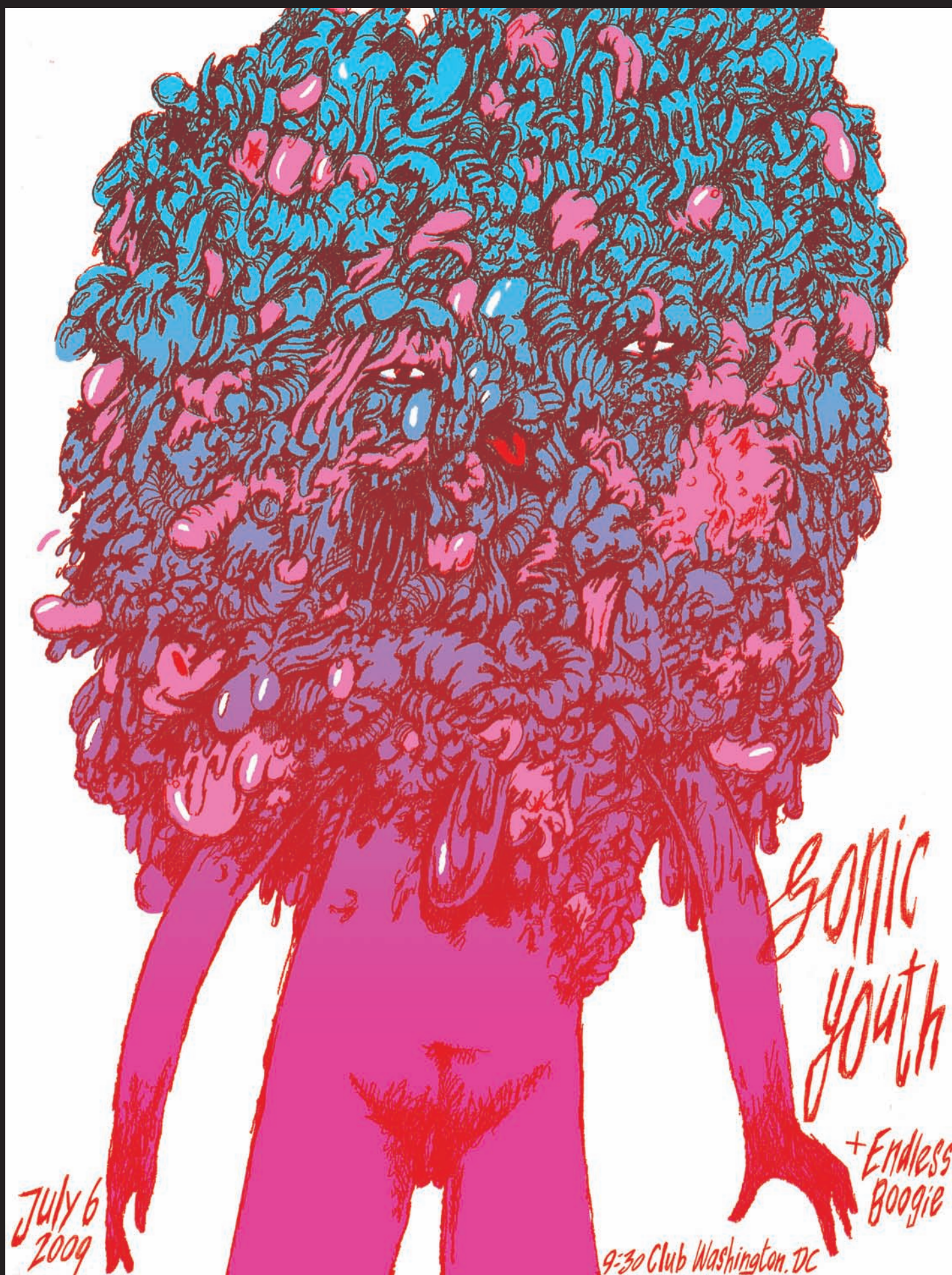
with
Blind Pilot
Hammersmith Apollo
London, UK





26 AUGUST
DURACEL
ZATERDAG

21.30 HR
HELBAND
I.S.M. DE
PLAYER
DELSTR30
ROTTERDAM

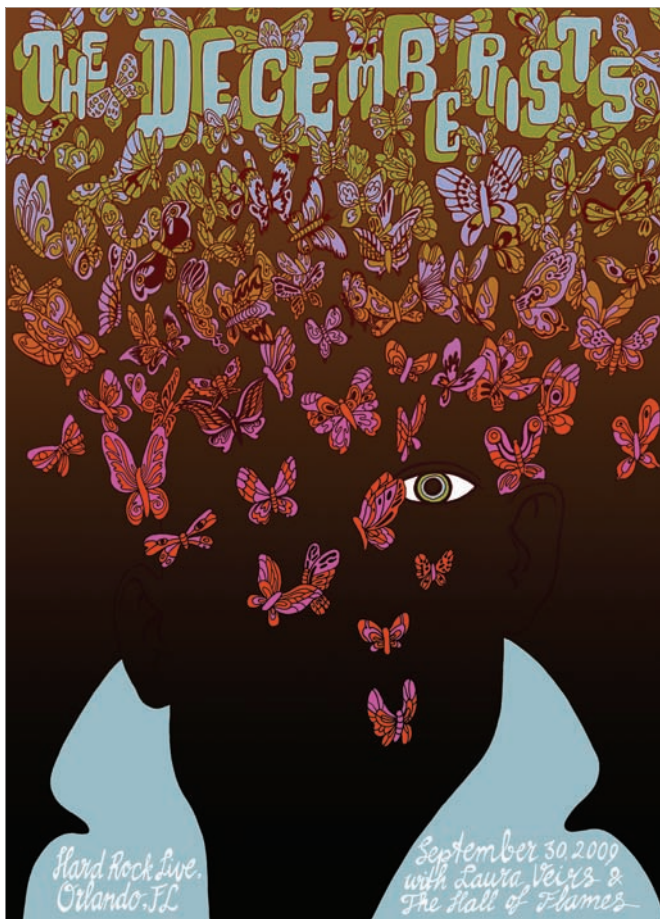


July 6
2009

GONIC
youth

+ Endless
Boogie

9:30 Club Washington, DC





TITLE: The Decemberists
CLIENT: Red Light Management
SIZE: 19.7 x 27.6 inches [50 x 70 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Manager
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Zeloot with Slowboy in Germany

As her work has progressed, Zeloot has added in more and more detail, but in very specific and meaningful ways. In the figure created to promote an upcoming show by indie folkers The Decemberists, it is the tiny spaces she chooses to leave uncovered that make the most impact—revealing hands, feet, knees, and face about to be swallowed whole—that define the figure, along with the shocking white space to make up the chair he sits upon.



TITLE: Deerhoof
CLIENT: posterandtoys
SIZE: 17 x 23 inches [43.2 x 58.4 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Organizer
INVOLVEMENT WITH FINAL PRINTING:
 None

Perhaps the perfect synthesis of Zeloot's mix of psychedelic imagery and playful Parisian street posters, this print for the band Deerhoof looks like candy and warps your mind into a druglike swirl.



TITLE: Duracell
CLIENT: Helbaard
SIZE: 11.7 x 16.5 inches [29.7 x 42 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Helbaard
INVOLVEMENT WITH FINAL PRINTING:
 None

Just when you feel like you have a grasp on Zeloot, she shows you this poster, one of the first that brought her to the world's attention, and lets you in on another secret. Zeloot is not her only alias. "I was doing these posters for concerts, lectures, and film screenings that I organized myself. Along with Manuel Padding, I was Helbaard," she smiles.

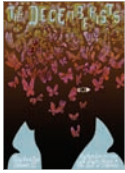


TITLE: Sonic Youth
CLIENT: OMG Posters
SIZE: 15.9 x 22 inches [40.5 x 56 cm]
PRINTING PROCESS: Silkscreen
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 None

One has to wonder what the organizer of the Sonic Youth gig poster series thought when they received the rough sketch from Zeloot for her poster. "I just sent the drawing along for approval," she explains. Luckily, they trusted her to turn it into this split-fountain printing, psychedelic masterpiece.



TITLE: The Decemberists
CLIENT: Red Light Management
SIZE: 15.9 x 22 inches [40.5 x 56 cm]
PRINTING PROCESS: Screenprint
INKS: 5 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Manager
INVOLVEMENT WITH FINAL PRINTING:
 None

Retaining her affinity for split-fountain printing, Zeloot stretches her design to make her title typography fully integrated, as it darts in and out of the onslaught of playful butterflies that mask a mysterious face, defined only by the single color slab that makes up the collar and shoulders at the base.



TITLE: Sister Iodine
CLIENT: De Garage
SIZE: 11.7 x 16.5 inches [29.7 x 42 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Venue
INVOLVEMENT WITH FINAL PRINTING:
 None

Working on some of her earliest projects “for an underground venue in Den Haag, Holland, where I used to live,” Zeloot would design flyers with her crazy imagery and bright color selections. This one showcases a concept, relating to a pulled-apart face, that she would pursue again and again.



TITLE: Pelt
CLIENT: Helbaard
SIZE: 11.4 x 16.5 inches [29 x 42 cm]
PRINTING PROCESS: Screenprint
INKS: 4 spot colors
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Helbaard
INVOLVEMENT WITH FINAL PRINTING:
 Printed by Zeloot

This poster was not only the continuation of Zeloot’s fascination with fauna growing from faces, but also the first hand-pulled print in her new studio. “It is very improvised,” she says. She laughs when she explains, “While printing the third color, at about the twenty-fifth print, there appeared a huge cut across the image. It ended up being a very limited edition, indeed.”



TITLE: Un Concert Ali fib
CLIENT: Ali fib
SIZE: 15.9 x 23.6 inches [40.5 x 60 cm]
PRINTING PROCESS: Digital
INKS: 4-color process
 Are posters what you primarily do for this client? Yes

PROCESS

COMPS PRESENTED: 1
REVISIONS: 0
APPROVAL: Promoter
INVOLVEMENT WITH FINAL PRINTING:
 None

“Creating posters for concerts organized by Ali fib in Paris, I had to communicate several genres of music, mostly free folk, experimental, and underground artists,” explains Zeloot. She built up a bizarre man/factory where the figure seems relaxed in its bricked-in state, only to pump out smoke that carries all the concert information.

★ AFTERWORD ★

IT'S ALL COMING TRUE

No longer having to concern myself with being the crazy man running the streets, grabbing everyone by the collar, and covering their face in spittle as I insist that the poster is alive and well has left me in an odd position. It was almost as if I had been standing on the corner wearing a giant sign proclaiming the world was ending. The lone voice in the battered bullhorn, that no one pays any heed, when suddenly, the Earth opens up and people start to rethink the wild-haired maniac they passed by daily.

When that time finally comes, trust me when I tell you that it lacks the satisfaction one might imagine. We all like to be right, and my scenario has a much more positive ending, but it can be anticlimactic to have your doubters silently back into the ether.

There could be no doubt, the poster has returned to its prominent place atop the design hierarchy. In a lot of ways, it has gained too high a profile for some people's liking. Dominating design annuals and local shows alike, a funny undercurrent took place where professionals began to question every aspect of a poster project, from client to printing. The giant canvas for creativity received a scrutiny never unleashed on the smaller logos that graced the pages beside it. So many young and courageous designers were using the poster as the outlet for their more experimental solutions that the old guard bristled at sharing the stage. It was a funny twist on the decade before when the same people walked around with hammer and nail, searching for the poster's coffin.

THE FUTURE IS NOW

Quieting down eventually, the design world has settled into a golden period for the poster. When a designer from another country wants to introduce him or herself, they are just as likely to tag me on a poster on Facebook, than to

send an email or printed piece my way. Every international calamity to local dust up is met with a poster campaign. Some of it brought out the best in the capabilities of the designer. Most of it becomes graphic noise.

In the beginning, I had to hunt down the true poster mavens around the world. Now, I find that so many people are engaging in poster design that finding the truly amazing work is more difficult than ever. However, the huge surge of pieces being put forward has done its job and raised the bar even further. Designers young and old are being inspired to do their very best every second of the day, thanks to the incredible poster work before them, ensuring that there will be several more volumes of *New Masters of Poster Design* to come.

As for me, my dedication to the medium has been rewarded at every turn, even if it could be overwhelming at times. I take great pride in knowing that I have been able to champion the poster in even the smallest way, locking arms with people like Clay Hayes, Rene Wanner, and so many others that are helping bring this wealth of work to your hungry eyes. When you see the astonishing designers collected here, you know that it was the very least that I could do.

I look forward to seeing all of you back here for Volume 3.



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www.zeloot.nl

DEDICATION

I love every member of my family: even the ones I don't like all the time. So, given that I have a huge number of siblings, cousins, in-laws, nieces, nephews, and even parents, it can be difficult to single any one person out. Having said that, the last two years have been incredibly difficult for my Mom. In turn, they have been very special for me. It is no secret that I am crazy about my mother and that she loves her first born a little more than the rest of the kids, but our recent time together has been intense, in a good way. I love you, Mom.

ACKNOWLEDGMENTS

Both volumes of *New Masters of Poster Design* would not be possible without the vision and dedication of the wonderful folks at Rockport. They deserve far more than a kind word here, so be forewarned that you all have a sloppy kiss awaiting you. Winnie Prentiss and her leadership, Emily Potts and her stellar editing, combined with her ability to know just when to push and when to soothe, David Martinell who always makes me smile with his unflappable nature, Betsy Gammons and her wisecracks and whip cracks, Cora Hawks for doing so much behind the scenes, and so many others—I adore you all.

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You can't make a book like this without a cadre of talented designers to draw on—so thank you to everyone included in this collection. You are an inspiration.



ABOUT THE AUTHOR

John Foster is a designer and writer in Washington, D.C., as the principal and superintendent of Bad People Good Things LLC. He is the author of *1,000 Indie Posters* (Rockport Publishers), *Dirty Fingernails: A One-of-a Kind Collection of Graphics Uniquely Designed by Hand* (Rockport Publishers), *For Sale: Over 200 Innovative Solutions in Packaging Design* (HOW Books), *New Masters of Poster Design* (Rockport Publishers), *Maximum Page Design* (HOW Books), as well as a long-rumored monograph on the work of Jeff Kleinsmith for Sub Pop Records. He writes the "Dirty Work" column for rockpaperink.com and "Judging a Cover by Its Cover" over at brightestyoungthings.com. He is an international speaker on design issues and has appeared several times at the world's largest design gathering, the HOW Design Conference, and was recently named the curator for the poster collection for the University of Maryland. His work has appeared in every major industry publication, and he is the proud recipient of a gold medal from the Art Directors Club of Metropolitan Washington and a Best in Show from the ADDYs. His work has been shown in galleries all over the globe and is also a part of the Smithsonian's permanent collection. Foster resides in Maryland with his lovely wife and daughter and the world's goofiest foxhound.

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