

designer

posters

THE  
WHEEL  
OF  
FORTUNE

marc

TINA

**designer**

designerposters

**posters**



Rockport Publishers  
Rockport, Massachusetts

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# introduction

Once beyond the initial flattery of being asked to write this foreword, I must admit I had to take a very long pause to actually begin to articulate what goes on in my conscious mind when I consider the “poster” medium. In actuality, and I think I can speak for a lot of designers, posters are not something that we’re asked to do for our clients with any regularity. So I can’t speak from the point of view of someone who turns them out like a press. But certainly the same aesthetic, the same design principles and communication criteria are called upon as for any other design format.

When we do design them, quite often they are an extension of something else. Whether it’s an image campaign for a retail center, an exhibition opening or a running event—the posters we generally create are made to work in conjunction with many other media to get the message across. The point is, they don’t have to work as hard as they might if they were the sole pipeline of information. They are often image-driven or even commemorative. And I don’t think our studio is unique in this situation. The resulting phenomenon is that posters as a medium have gotten away from their original classic intent which, best I can tell, is to get your attention—from a distance. And in the most expedient way possible. After all, posters are meant to be posted in public places such as subways, storefronts and kiosks—

where they are seen in passing while on the way to somewhere else. The window of opportunity to communicate is very small.

Reality, however, is that the contemporary poster landscape has evolved a great deal. Posters have become something more than a way to communicate quickly and to inexpensively avoid media placement costs. Their function has become much more diverse than simply being a vehicle for getting across views of underfunded special interests or promoting the next concert coming to town. The poster that once carried some message of dissent on the latest social issue may just as likely show up at your door rolled in a tube announcing a birth or inviting you to a party—a much different use from what inspired the medium originally. And although many “period” posters in retrospect can be considered things of beauty, while still communicating their message in the classic sense, the last decade has seen a proliferation of posters that have been produced that aspire to be just that, a thing of beauty—with no real message at all other than what they convey as image. They are simply decorative objects—something for the living room wall.

There is nothing wrong with making “decorative” posters necessarily. I do understand it. And probably more than once in my career I have succumbed to the temptation. There is simply something very intoxicating and irresistible to the designer, myself included, about seeing your work big. It somehow seems better, or more important. It is, in a way, a



vehicle to produce your own fine art, to graphically experiment or explore the latest printing technique. It just dictates a different criteria on which to be judged.

Because the poster is unique in our business in that it has and does cross over in the public's mind as art, the medium has a sort of built in forgiveness factor—it's beautiful so it must be good. I have several old advertising posters framed and hanging in our offices as art that don't say or mean a thing. They just look cool. Again, maybe it's this obsession designers have with scale. The interesting thing to take note of is that in a world filled with advertising messages screaming at you from every direction and every medium, the poster is the one advertising media that almost universally people accept. And to the extreme, steal. Or even hop fences for. Because posters have achieved this level of perceived value, they hang around. Long after that great print ad campaign is in the landfill, the poster will still be on the wall or, at the very least, in the flat file for posterity.

Does this mean that at some point in our future a "Lite Beer" point-of-purchase poster might be considered art? The new retro craze? I doubt it. But who knows what the next hundred years of the poster may bring. Historically, the poster offers a wonderful freeze-frame, short-hand glimpse at our society and the human condition. What is important. What is popular. Where to be. How to dress. How to vote. Who was born. What to see. I assume the trend will continue.

And speaking of what to see. Books like *Age* this, to a degree, are a lot of what we see when considering the poster medium. Unless you happen to live in an urban environment with a large pedestrian population, or are walking on a college campus everyday, your exposure to posters is likely limited. Personally, beyond trips to the local video store and the proliferation of photographer, paper and professional design organization mailings, my take on the state of the art of poster design is formulated from graphic design publications. But just because they have been selected for reproduction or that they are beautiful to look at does not necessarily mean they are good "posters". The good ones to me will always be the posters that defy definition—that somehow through juxtaposition of imagery and words (or no words) communicate a quick, clear message in a totally unique fashion—from ten feet away. But what I like, you may not. My Glaser may be your Max. The psychedelic posters of the sixties were illegible to the Haight-Ashbury businessman and my dad. But I never had a problem with them. My, how times have changed, or have they?

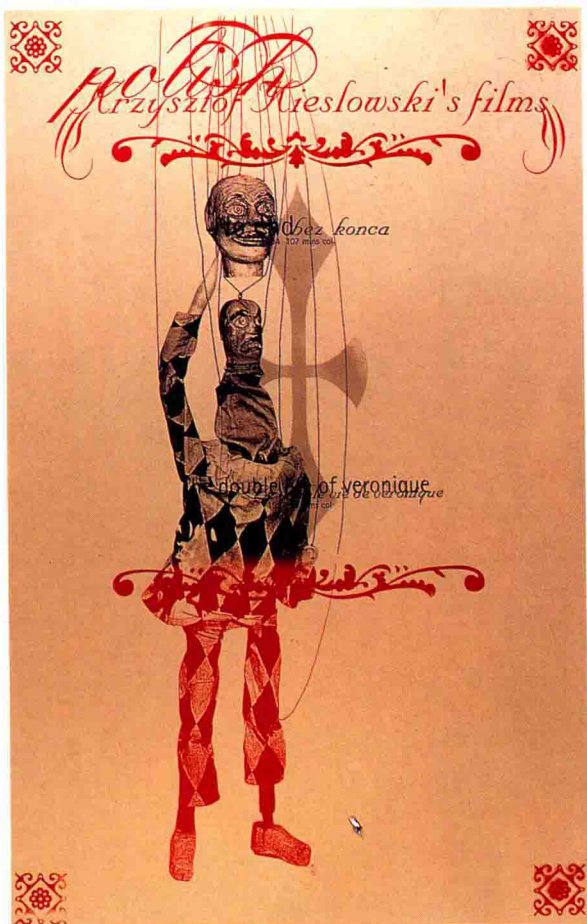
—Rex Peteet

Principal  
Sibley/Peteet Design  
Austin, Texas

**designer**

**posters**





DESIGN FIRM

Margo Chase Design

ALL DESIGN

Margo Chase

PHOTOGRAPHERS

Margo Chase, Merlin Rosenberg

CLIENT

Graphic Communication Society, Oklahoma  
and Art Directors Club, Tulsa

PURPOSE

Lecture announcement

SIZE

16.25" x 21.5" (41.3cm x 54.6cm)

[right] This lecture announcement employs a literal interpretation of germs imagery: a box of tissue. A Margo Chase Design font, Envision, was used for the type.

[below] The designer used intentionally unsettling imagery from a variety of sources, juxtaposing it with big cut-up type to give the feeling of cage bars blocking the way.

DESIGN FIRM

HMM Communications

ALL DESIGN

Howard M. Montgomery

CLIENT

Cranbrook Academy of Art

PURPOSE

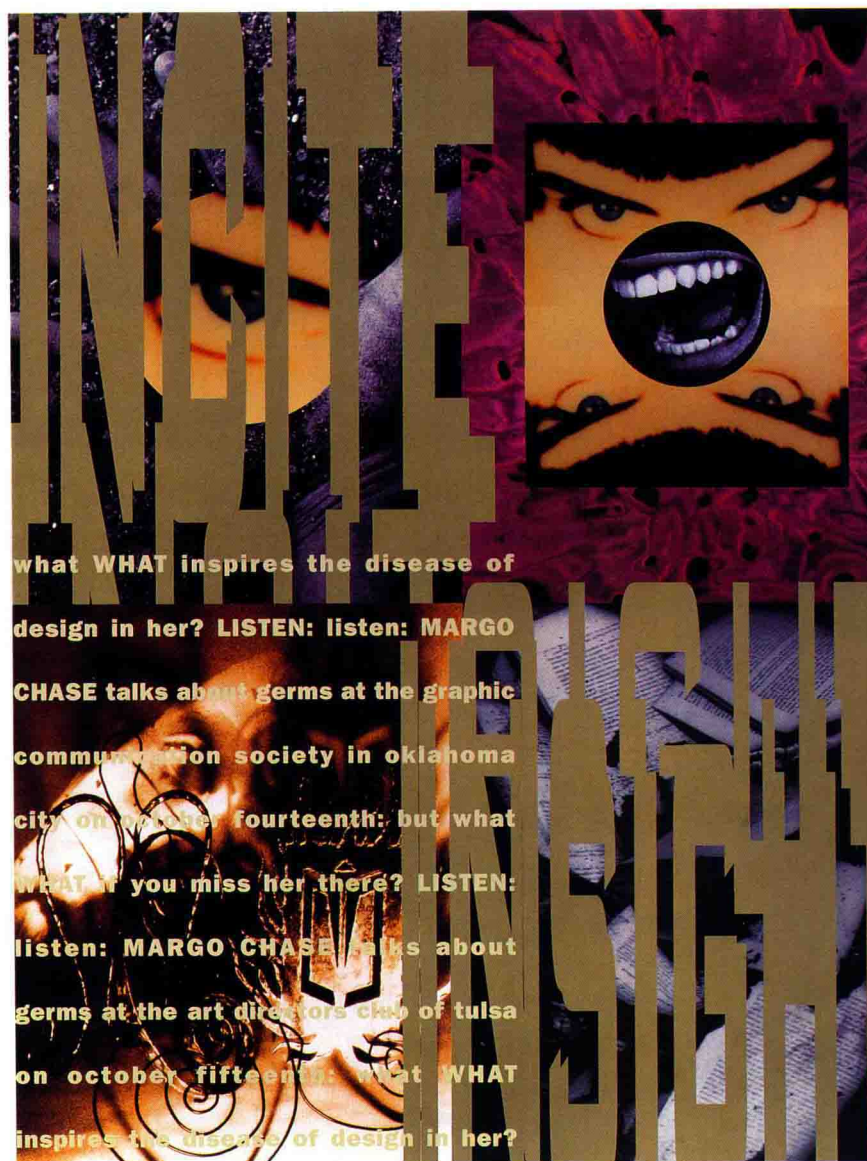
Film series promotion

SIZE

11" x 17"

(27.9cm x 43.2cm)

Designer used a combination of QuarkXPress, montage, and a small Xerox batch run to complete this poster project.





a slide lecture by  
margo chase

# germs

catch

september 7 (Wednesday)  
1994

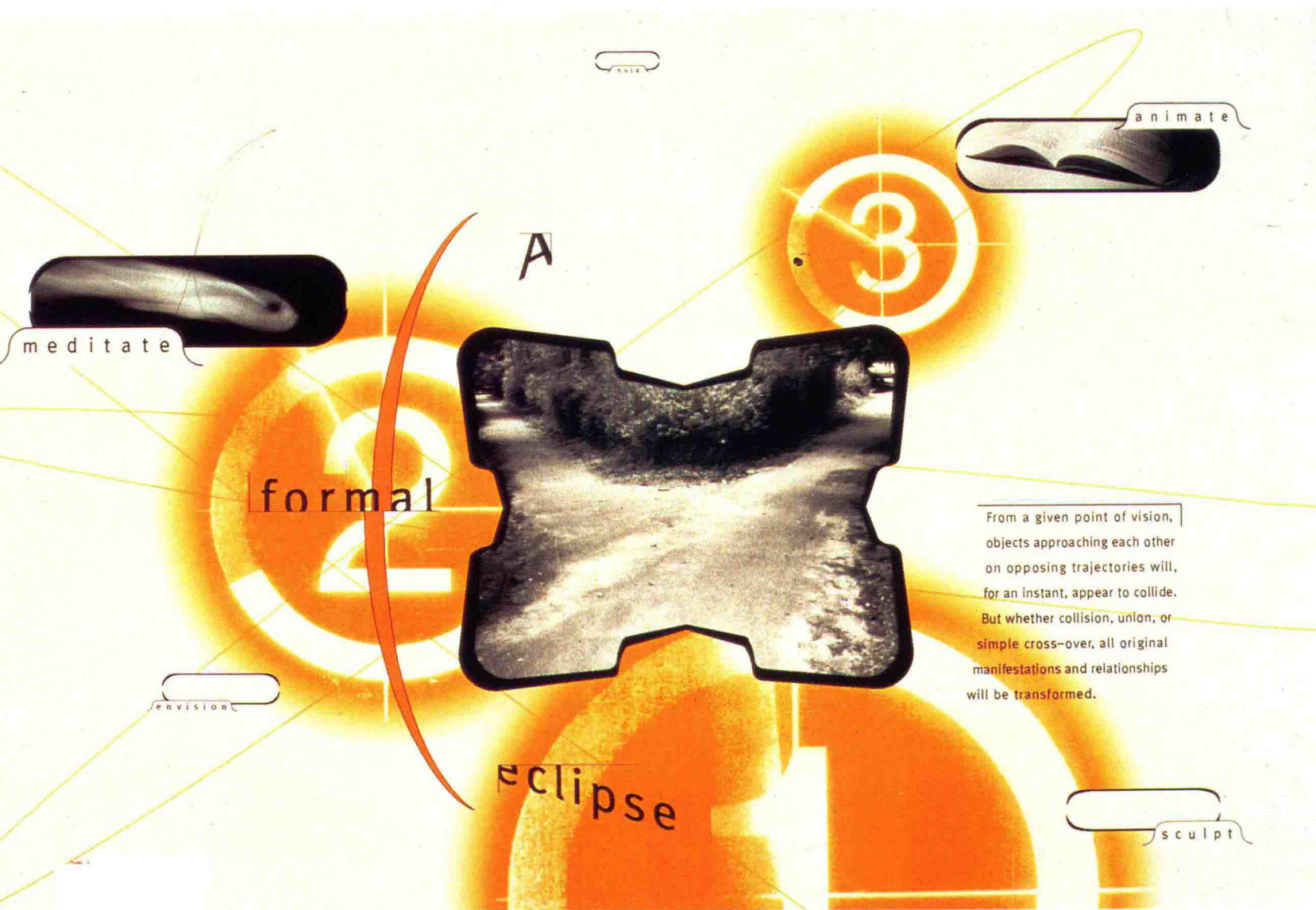
cityplace  
(central express way and haskett)

the  
hors d'oeuvres and cocktails from 6 to 7 pm  
program at 7 pm

dsuc members free  
non-members \$10  
students \$5

disease





DESIGN FIRM

Studio Dunbar

ART DIRECTOR

Gert Dunbar

DESIGNER

Jeremy F. Mende

PHOTOGRAPHER

Jeremy F. Mende

CLIENT

Theatre Zeebelt

PURPOSE

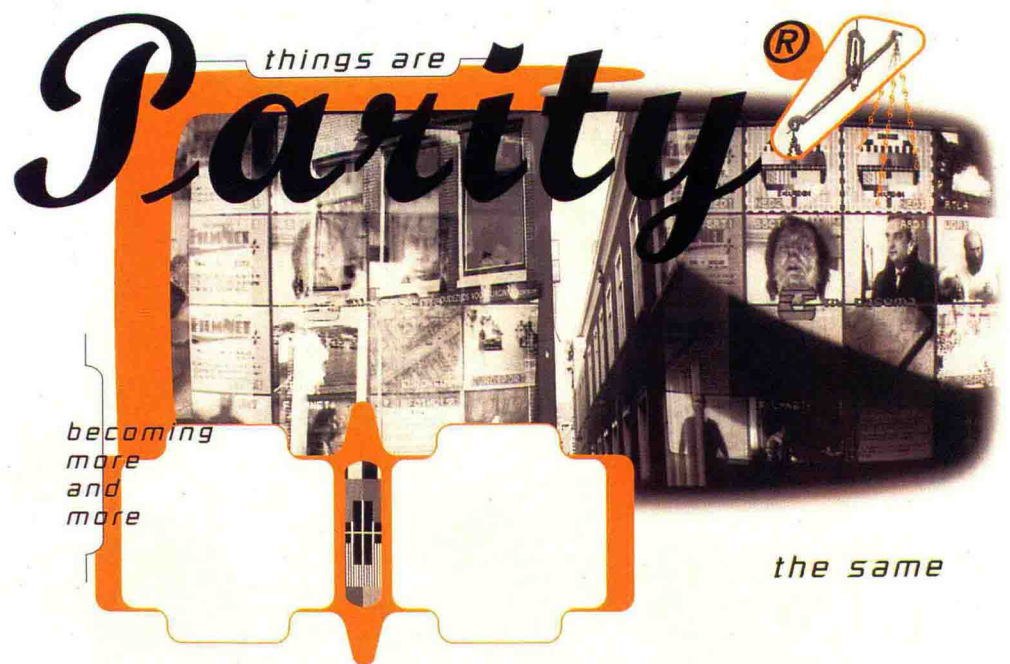
Promotion

SIZE

[above and right]

18" x 24"

(43.7cm x 61cm)





# DESIGN FIRM

Watt, Roop & Co.

## ART DIRECTOR

Gregory Oznowich

## DESIGNERS

Gregory Oznowich, Kurt Roscoe

## PHOTOGRAPHER

Martin Reuben Photography, Inc.

## CLIENT

The American Institute of Graphic Arts  
(AIGA), Cleveland Charter

## PURPOSE

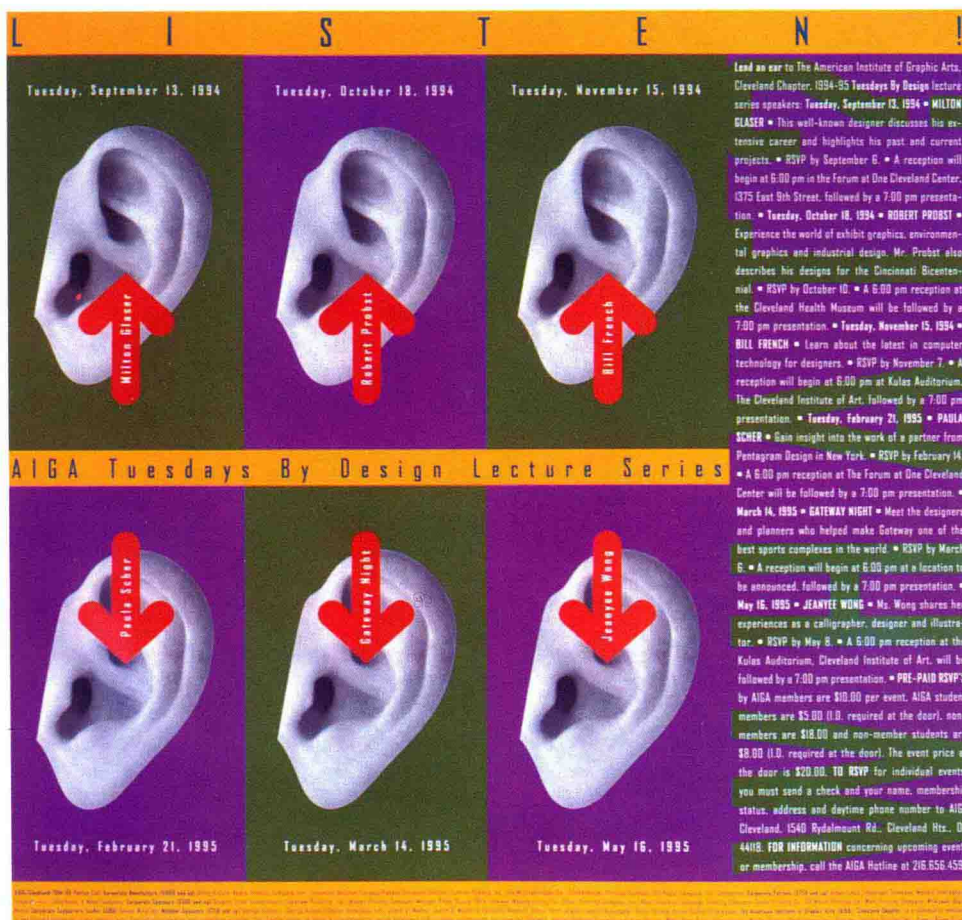
Event Promotion

## SIZE

20.75" x 21.75"

(52.7cm x 55.2cm)

[right] This poster was produced in PageMaker 5.0. No special techniques were used, however, special care had to be taken on press since all of the colors used were solid PMS colors trapping against one another.



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Martin Reuben Photography, Inc.

## CLIENT

The American Institute of Graphic Arts  
(AIGA), Cleveland Charter

## PURPOSE

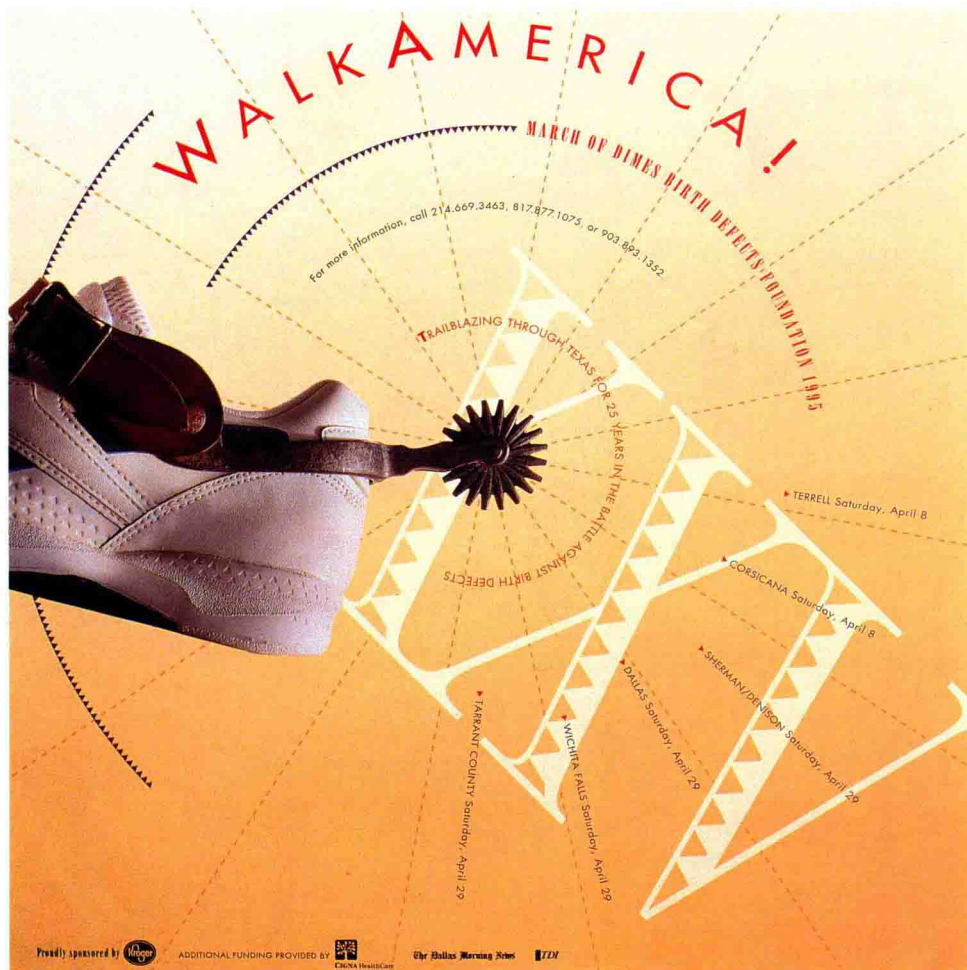
Event Promotion

## SIZE

22" x 21" (55.9cm x 53.3cm)

[left] This poster was produced in PageMaker 5.0. The photos were supplied by the photographer as both high- and low-resolution Adobe Photoshop documents. Designers placed the low-resolution EPS files into Aldus PageMaker for position only, and had the printer drop in the high-resolution versions later.





#### DESIGN FIRM

SullivanPerkins

#### ART DIRECTOR

Ron Sullivan, Lorraine Charman

#### DESIGNER

Lorraine Charman

#### PHOTOGRAPHER

Robb Debenport

#### COPYWRITER

Christine Lowrance

#### CLIENT

March of Dimes North Texas Chapter

#### PURPOSE

WalkAmerica poster

#### SIZE

19" x 19" (48.3cm x 48.3cm)

The poster combines photography with typesetting and design created in Adobe Illustrator 5.0.

#### DESIGN FIRM

SullivanPerkins

#### ART DIRECTOR

Art Garcia

#### ILLUSTRATOR

Art Garcia

#### COPYWRITER

Mark Perkins

#### CLIENT

DSVC

#### PURPOSE

Promotion

#### SIZE

23.5" x 25.5"  
(59.7cm x 59.7cm)

All art was picked up from original art from Art Chantry and composed as a portrait. Base art was printed black with PMS colors as background solids.





DESIGN FIRM

SullivanPerkins

ART DIRECTOR

Art Garcia

DESIGNER

Art Garcia

ILLUSTRATOR

Art Garcia

COPYWRITER

Mark Perkins

CLIENT

Friends of the Dallas Public Library

PURPOSE

Library poster

SIZE

14.5 x 25

(36.8cm x 63.5cm)

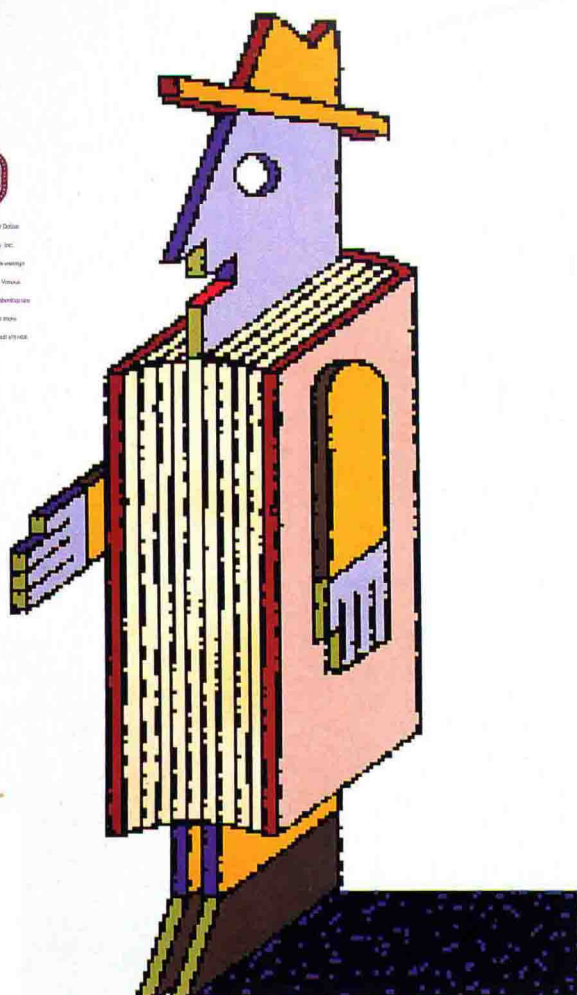
[below]

The original line art was scanned and bitmapped and used as a holiday line to trap other colors. This poster ran on a 2-color press.

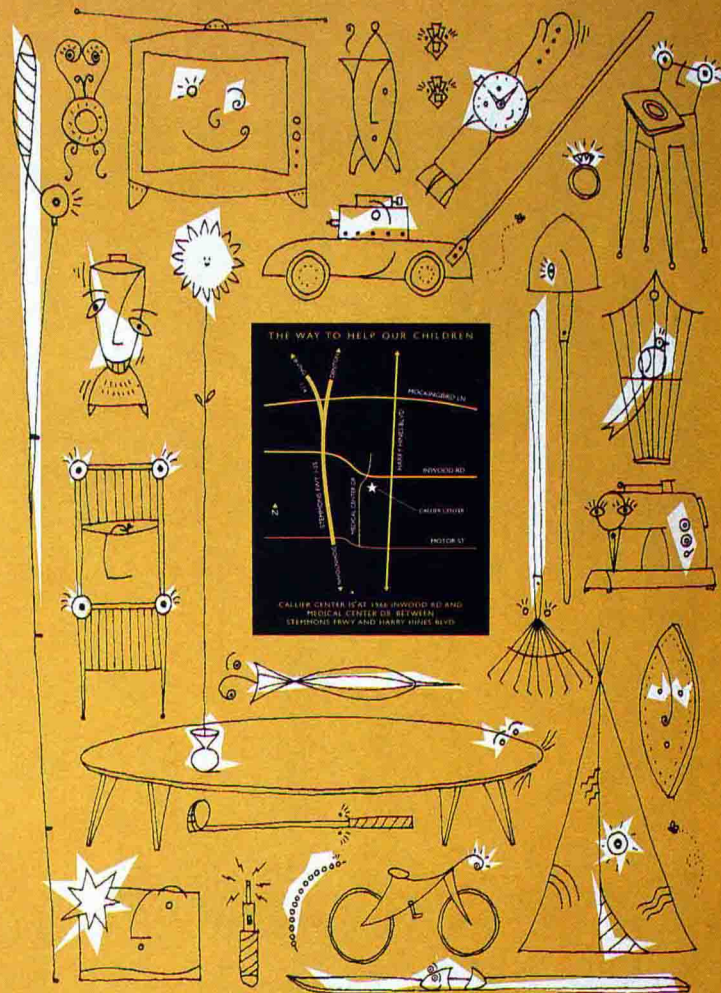
BECOME A FRIEND OF THE DALLAS PUBLIC LIBRARY.



Friends of the Dallas  
Public Library, Inc.  
a 501(c)(3) non-profit  
organization. Please  
contact us for more  
information. For more  
information, call 972-581-1111.



CALLIER PRESCHOOL GARAGE SALE



SATURDAY, MAY 6, 8AM TO 3PM

DESIGN FIRM

SullivanPerkins

ART DIRECTOR

Art Garcia

DESIGNER

Art Garcia

COPYWRITER

Michael Langley

CLIENT

Callier Center

PURPOSE

Garage sale promotion

SIZE

11" x 17"

(27.9cm x 43.2cm)

[above]

Line art illustration was scanned and bitmapped. Two PMS colors were used over 90 percent of the image area to make the white appear to be a second color.



進念二十面體 第六十六齣創作劇  
Zumi Icosahedron • 66

## 血腥裝置

導演：梁念曾

監製：胡恩威

編排：鄭志銳、王榮榮

音樂：潘德恕、于逸堯

演出地點：香港文化中心大劇院

日期：一九九五年一月二十日至二十一日（星期五至六）下午七時半

Director: Danny Yung

Producer: Mathias Woo

Choreographer: Arthur Ching, Wong Kwan Sim

Music: Pun Tak Shu, Yu Yau Yau

Performance: Hong Kong Cultural Centre Grand Theatre

Date: 1995 January 20-21 (Friday to Saturday) 7:30 pm

## 暴力搖滾

票價：港幣四十、六十、八十及一百元  
（設有學生及高齡人士半價優惠票）  
門票於一九九四年十二月二十日起  
在各城市電腦售票處公開發售  
查詢及留座：七三四九零零九  
登記客戶：七三四九零一一  
節目查詢：七三四二九一二 / 八九三八七零四

## 香港九五二三事

Tickets: HK\$40, 60, 80, 100  
(Half-price tickets available for students and senior citizens)  
Tickets available at all URBIX Outlets from 20.12.1994 onwards  
Enquiries and Reservations: 734 9009  
Registered Patron: 734 9011  
Programme Enquiries: 734 2912/893 8704

## 賤格劇場

圖片展覽：一九九五年一月十二日至二十一日香港文化中心大堂  
Photo Exhibition: January 12-21, 1995, Hong Kong Cultural Centre Foyer

比利時報章（Le Soir）「整個演出是非常獨特，令人驚喜，充滿著  
香港現今環境，前途，有趣事物的象徵及形象。」

"Full of ideas, symbols, images" Le Soir 7/5/94

"A perfection which can compare with Bob Wilson" De Standard 7/5/94  
"Humor, quiteness, beauty..... subtle faith" La Libre Belgique 7/5/94

## 下流演出



HONG KONG CITY LIFE  
理想都市攜手創

市政局主辦

An Urban Council Presentation

Two or Three Events ... of No Significance. Hong Kong 1995



DESIGN FIRM

Kan Tai-keung Design  
& Associates Ltd.

ART DIRECTOR

Freeman Lau Siu Hong

DESIGNERS

Freeman Lau Siu Hong,  
Veronica Cheung Lai Sheung

PHOTOGRAPHER

Cheung Chi Wai

CLIENT

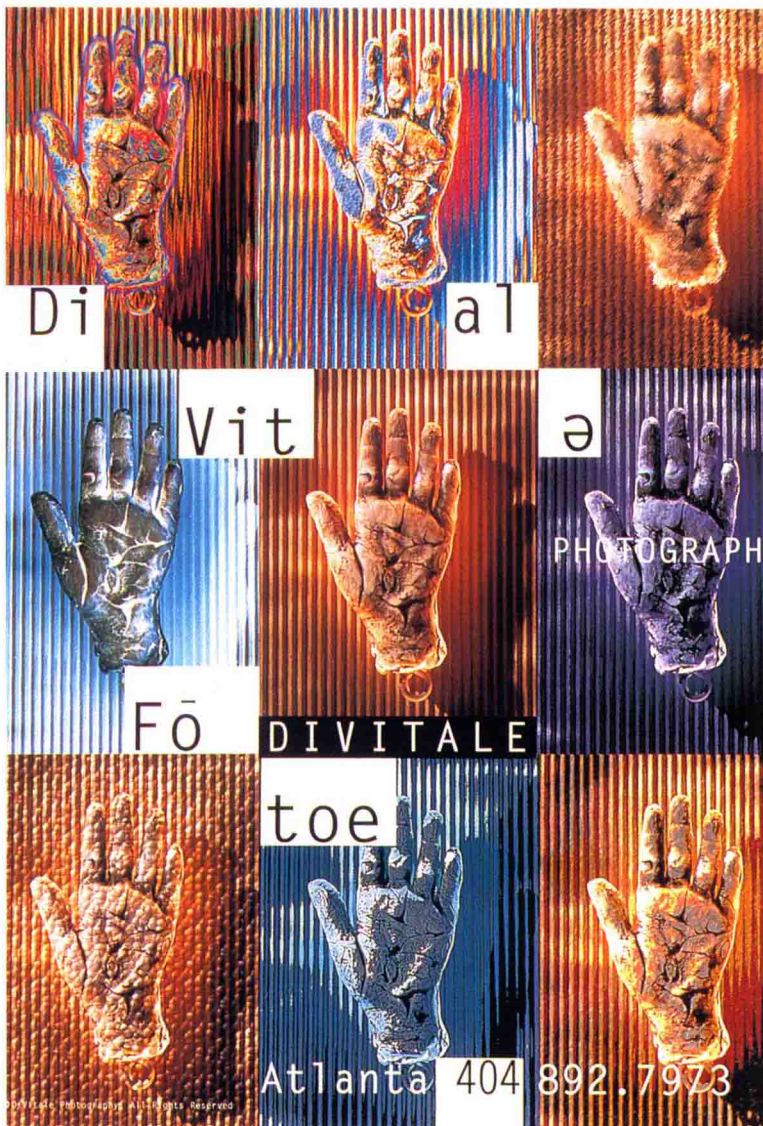
Zuni Icosahedron

PURPOSE

Drama promotion

[facing page]

This poster promotes a drama about the political crisis that the Hong Kong will face in 1997. The person standing in front represents a Hong Kong citizen. He fearfully and helplessly faces the ghost, visualized as an ancient Chinese emperor, which symbolizes the totalitarianism.



DESIGN FIRM

Fuse

ART DIRECTOR

Rich Godfrey

DESIGNER

Rich Godfrey

ILLUSTRATOR

Jim DiVital

PHOTOGRAPHER

DiVital Photography

DIGITAL MANIPULATOR

Jim DiVital

CLIENT

DiVital Photography

PURPOSE

Self-promotion

SIZE

[left] 10" x 14" (25.4cm x 35.6cm)

[above] 16" x 20" (40.64cm x 50.8cm)

[above] Designers constructed an interesting layout with type around an exciting photograph. Original typography fonts created in Altsys Fontographer and Adobe Illustrator were output to lino. The special effects shown in the image were achieved by the photographer, using traditional darkroom techniques.

[left] The designer used Altsys Fontographer to create original type which had to work through a repetitive motif and multiple colors without overshadowing the image. The advertising message was delivered through the type and layout without taking away from the visual impact of the image. The image itself was created on the computer with Adobe Photoshop, Aldus Gallery Effects, Kai's Power Tools, and Fractal Design Painter.