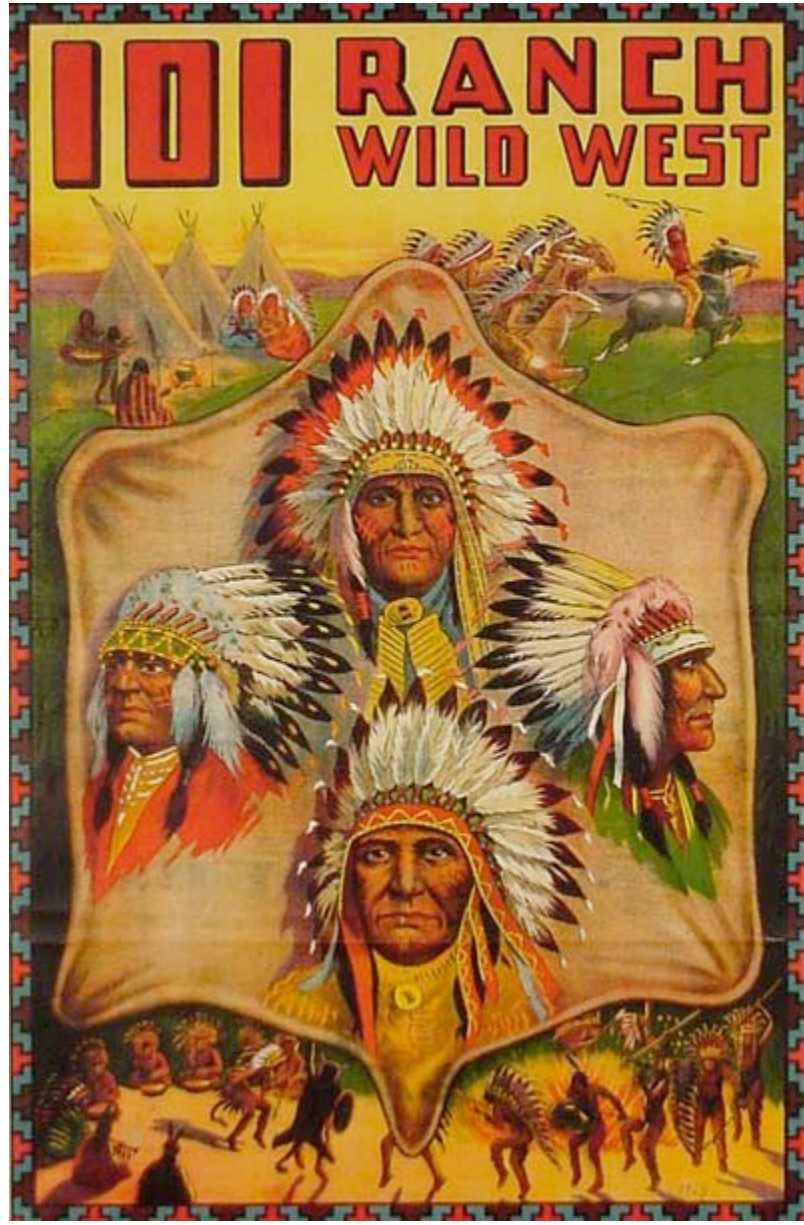


The Poster



Poster History

- The oldest examples of modern poster design dates back to the 1860's when colourfully illustrated posters were used to advertise such events as a circus, a play or a concert. Before long people began to collect them and use them to decorate their homes.





  **COLE BROS.**
CIRCUS



**BLOOD SWEATING
HIPPOPOTAMUS
FROM THE
RIVER NILE**

WORLD'S LARGEST TRAVELING ZOO

Henri de Toulouse-Lautrec

(1864- 1901)

Perhaps the best known artist who worked in the area of posters was Henri de Toulouse-Lautrec.

Due to a genetic disorder and as a result of a number of accidents, Toulouse's legs ceased to grow and function properly after the age of 15.

He was to focus his life upon his art, producing paintings, illustrations and in particular lithographic prints which were used to advertise the Moulin Rouge and other disreputable cabarets of Paris.

Although he led a short, painful life he became famous as an innovative and perceptive artist whose work presents a truly sympathetic view of humanity.

Henri de Toulouse-Lautrec

Lautrec helped to establish the bold dramatic poster design that remains popular to this day.









World War 1

With the outbreak of World War I in 1914, the poster became an art that could influence history. Prior to the ascendancy of motion pictures and television, it was politically the most important of all visual media. It was easily produced and immediate in impact, and it could be posted wherever there was a public to see it.





*Help
Them*



Are YOU in this?

Poster Design

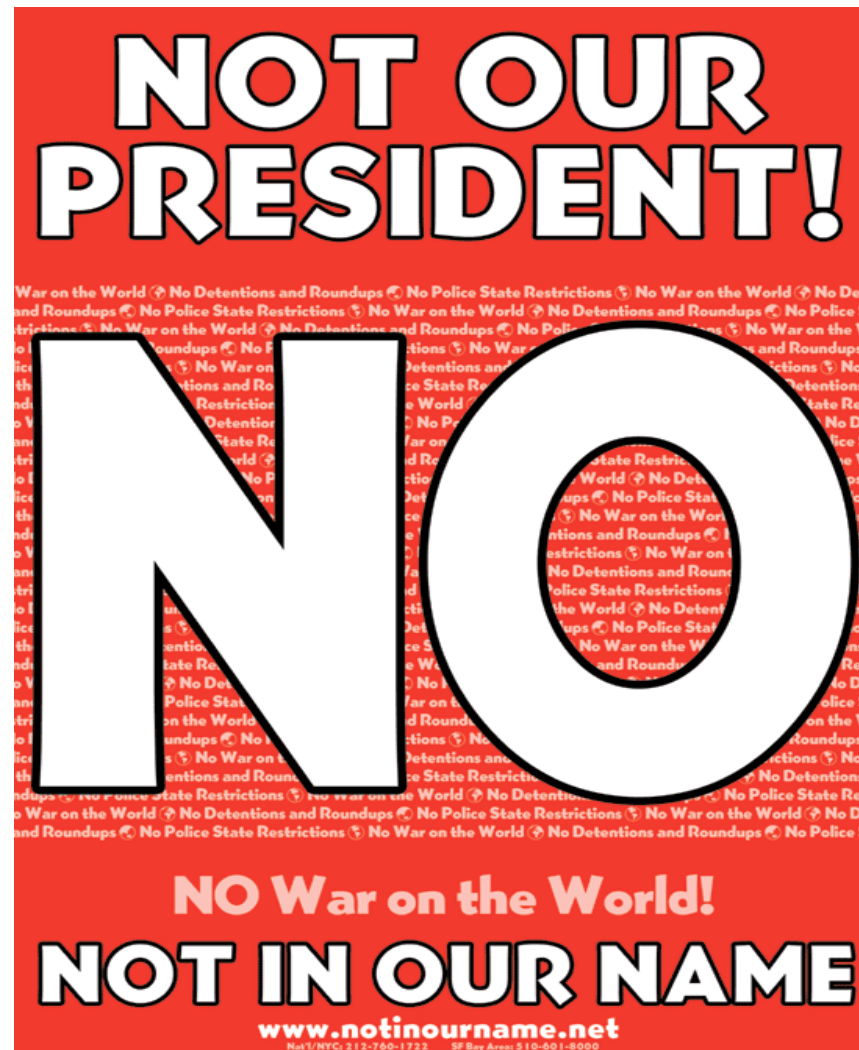
- The basic difference between posters and most other advertising media (such as newspaper ads or brochures) is that they are designed for people on the move. They must capture the attention and get their message across in a matter of seconds. “It must spark the attention of the reader to take the desired action through a brief message packed with punch.”

The Characteristics of the Poster

A successful poster
tells the story quickly



It must be attention getting



The poster must be convincing



5% Pure

95% of all NZ lowland rivers are unsafe
for swimming or drinking - NIWA

Let's clean it up

Green
www.greens.org.nz



A striking use of colour is important

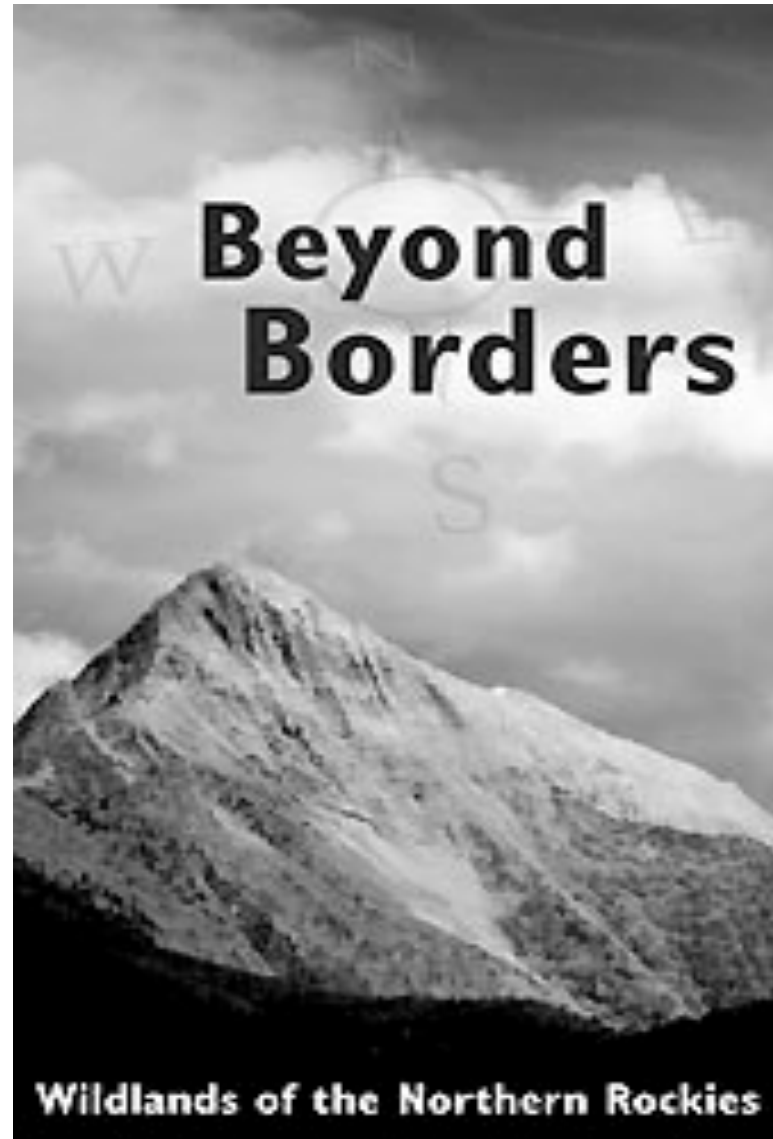


MEET THE NEW **BOSS
429**



Ford Motor Company
DETROIT, MICHIGAN

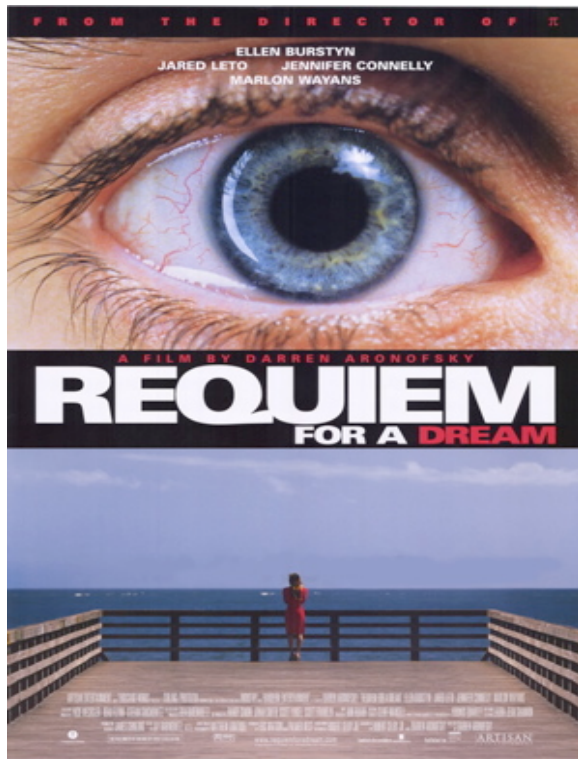
An effective poster is visually very simple



DESIGN QUALITIES OF THE POSTER

As with all design – certain principals and elements must be considered.

Balance



Formal -
(symmetrical)



Informal - (asymmetrical)

Movement

Movement is the systematic directing of the viewers eye from one part of the poster predetermined by the artist.



Emphasis

Emphasis is very important in designing a poster – this can be done by:
Strong contrasting colours and values.



**Okay, one last time:
This is not a urinal.**



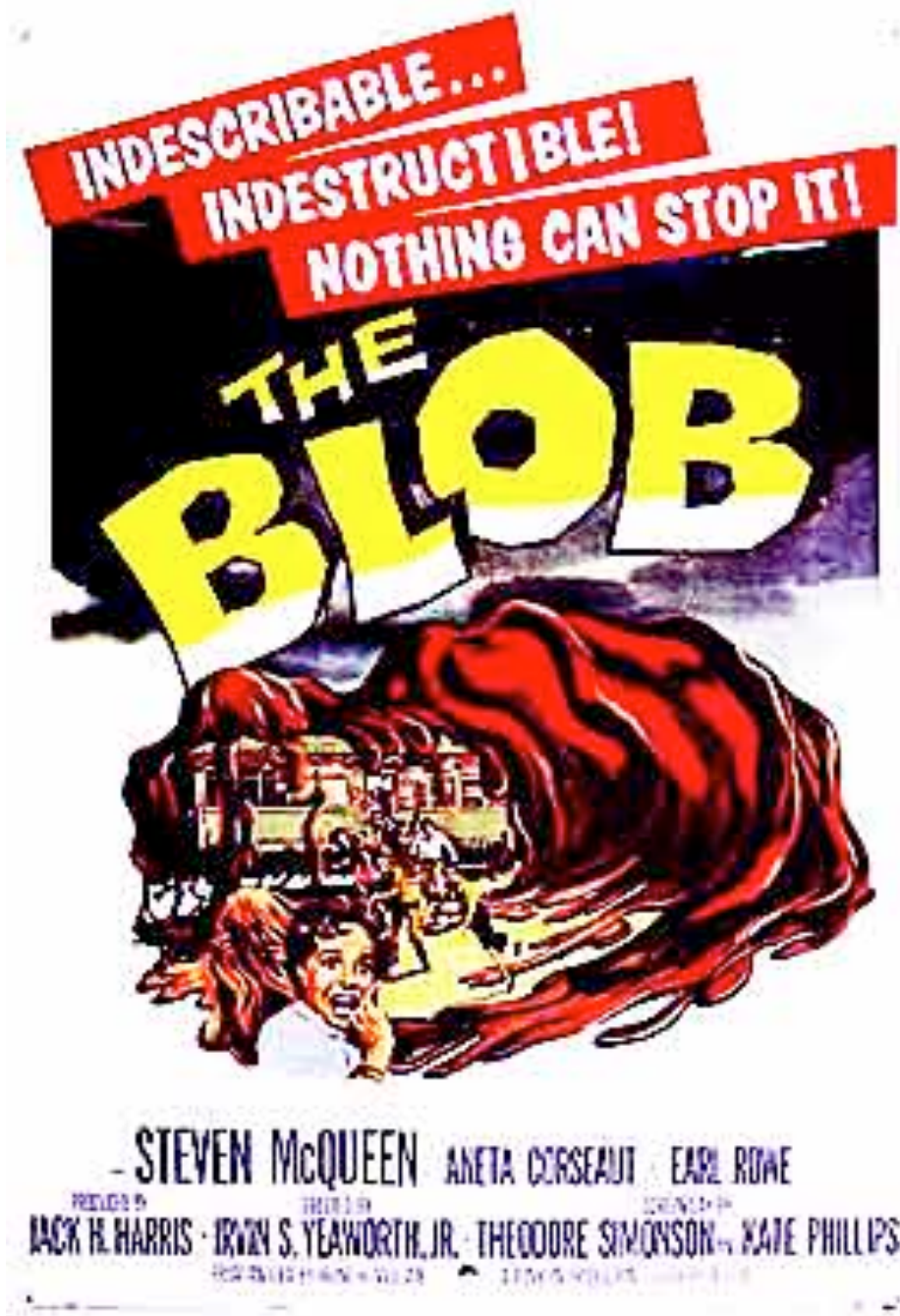
Get caught leaving a bottle of urine and you'll pay \$95.
Fines for littering range from \$95 to \$1,000. Remember, Washington
State Patrol has eyes out for violators. (Not to mention their noses).

**Litter and
it will hurt.**

**REPORT VIOLATORS
866-LITTER-1**

A generous use of
white space or open
space





Contrasting
styles, sizes and
colours in the
lettering – or a
large illustration

Unity

The component parts of a poster must work together – this can be achieved a number of ways

By overlapping visual elements in the design





Through the use
of panels

Or line





through the treatment of the background

Specific Appeal

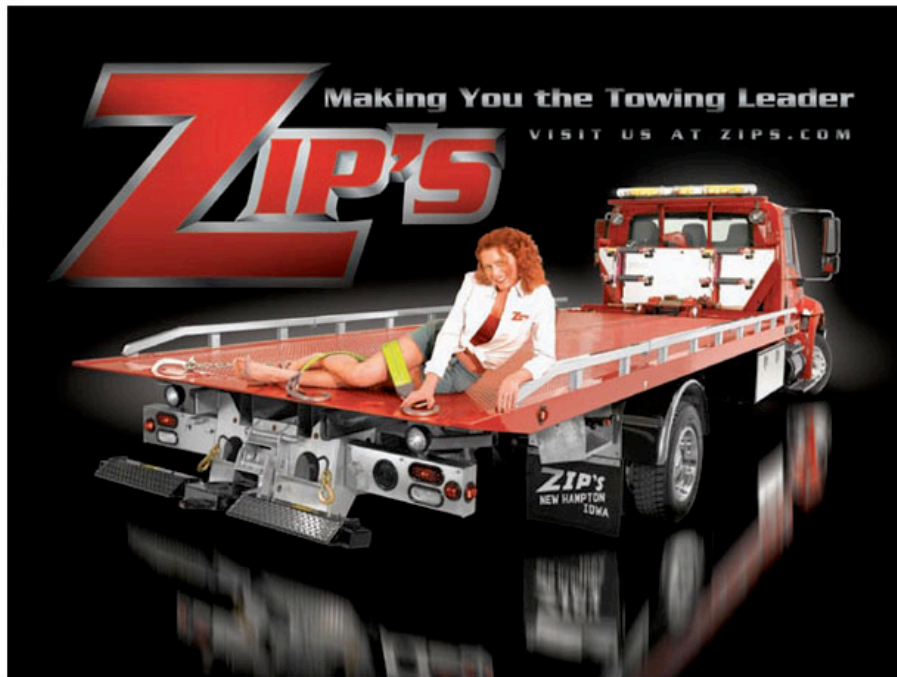
A poster is designed for a specific purpose based on a single theme. Aim to put into a design a feeling for the product, service, event or attitude



A poster for perfume should be light, delicate, feminine or decorative



...while a poster selling heavy equipment should be strong, masculine - using bold colours





A poster selling a winter vacation in the south should be bright, shiny carefree.

Lettering

Lettering in a poster should be:



Simple

AMERICAN
REPERTORY
THEATRE

THE DAY ROOM



by **DON DE LILLO**
CONTEMPORARY & CONTEMPORARY
MICHAEL BLOOM
PRODUCED BY
DAVID WHEELER

IN REPERTORY FEBRUARY 18 - MARCH 25
16 BRATTLE STREET, CAMBRIDGE 617 452 5555



Legible



and Attractive

Here are some other great posters...





MARVEL

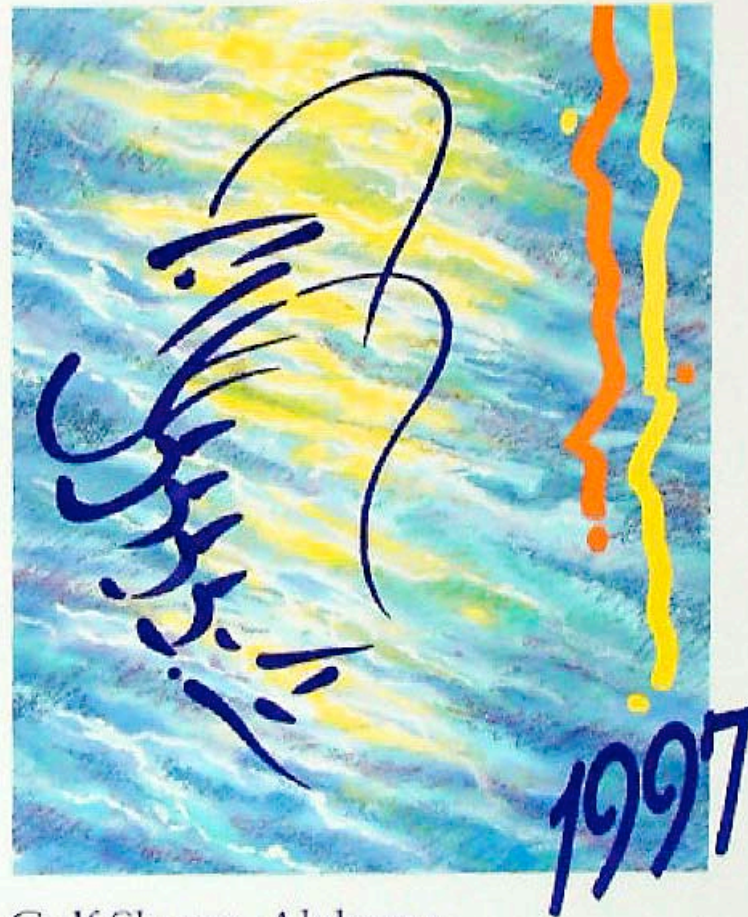
THIS FILM IS RATED PG-13
FOR PARENTAL STRONG CAUTION
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

06.04.07

sony.com/Spider-Man

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26th Annual National
Shrimp Festival



Gulf Shores, Alabama

Rose L. Davis AP

AMERICA

by CLIPPER



PAN AMERICAN WORLD AIRWAYS
THE WORLD'S MOST EXPERIENCED AIRLINE



UCSF
University of California
San Francisco

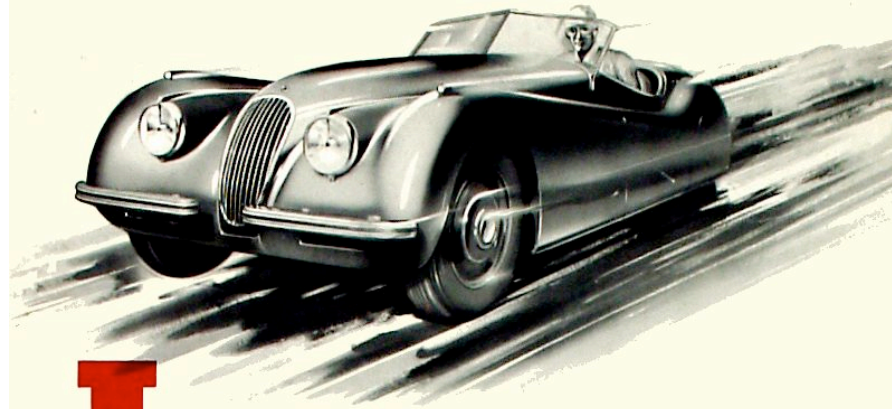
pub.ucsf.edu/magazine

© UCSF Magazine

SAN FRANCISCO



WESTERN  AIR EXPRESS, INC.



Jaguar

again makes
motoring history

On 30th May, 1949, an entirely standard Jaguar 3½ Litre XK 120 Sports car running on pump petrol was officially timed in attaining a speed over a flying mile of:

132.6 M.P.H.

This speed, observed and recorded by the Royal Automobile Club of Belgium on the Jabbeke motor road, has gained for Jaguar four Belgian speed records and is

**THE FASTEST SPEED EVER
RECORDED BY A PRODUCTION CAR**

T O M C R U I S E

A STEVEN SPIELBERG FILM

WAR OF THE WORLDS



PARAMOUNT PICTURES AND DREAMWORKS PICTURES PRESENT AN AMBLIN ENTERTAINMENT/CROUSE/WAGNER PRODUCTION A STEVEN SPIELBERG FILM TOM CRUISE "WAR OF THE WORLDS"
DAKOTA FANNING MIRANDA OTTO AND TIM ROBBINS CASTING BY JESSICA ZANE AND TERRI TAYLOR SPECIAL VISUAL EFFECTS AND ANIMATION BY INDUSTRIAL LIGHT & MAGIC SENIOR VISUAL EFFECTS SUPERVISOR DENNIS MUIRHEAD MUSIC BY JOHN WILLIAMS
COSTUME DESIGNER JOANNA JOHNSTON EDITOR MICHAEL KAHN, A.C.E. PRODUCTION DESIGNER RICK CARTER DIRECTOR OF PHOTOGRAPHY JANUSZ KAMINSKI, A.S.C. EXECUTIVE PRODUCERS PAULA WAGNER PRODUCED BY KATHLEEN KENNEDY COLIN WILSON
BASED ON THE NOVEL BY H.G. WELLS SCREENPLAY BY DAVID KOEPP DIRECTED BY STEVEN SPIELBERG
DREAMWORKS PICTURES AMBLIN ENTERTAINMENT CROUSE/WAGNER
WarOfTheWorlds.com SOUNDTRACK AVAILABLE ON DECCA
JUNE 29
PG-13
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How far can we take Wind Power?

The Energy Debates

WIND POWER

Wednesday, June 19, 2002, 6:00 - 9:00 p.m.

The Center for Sustainable Energy,
University of Massachusetts Lowell
One University Ave. Lowell, MA 01854

A series of debates featuring energy specialists focusing on how much of the budget should be spent on current fossil fuel use and the development of nuclear power, and how much should be devoted to developing alternatives.

This debate series is co-sponsored by U Mass Lowell and the Commonwealth of Massachusetts.



EVERY
TIME
I DIE

it dies today, haste the day, cancer bats

MONTREAL Oct 11, 2005 @ Club Soda
OTTAWA Oct 12, 2005 @ Babylon
ST.CATHARINES Oct 13, 2005 @ Level 3
TORONTO Oct 14, 2005 @ The Fun Haus
LONDON Oct 15, 2005 @ The Embassy

Diet

Cesser de fumer
profite à la santé

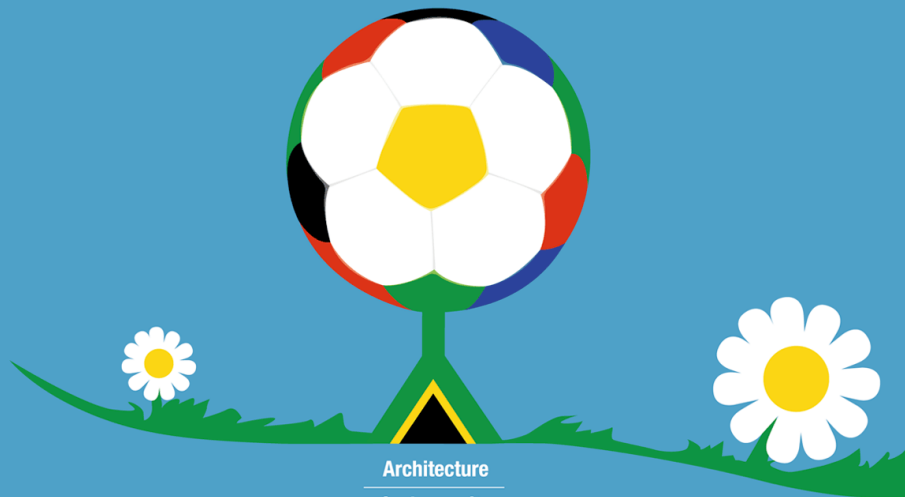
77



www.ericclapton.com

TOUR 2004





Architecture
for humanity

Siyathemba *Design Competition 2004*

This summer we are challenging the creative world to design a football facility in Somkhele, Kwa-Zulu Natal, South Africa. This facility, run by medical professionals from the Africa Center for Health and Population Studies, will serve as a gathering place for youth between the ages of 9 and 14 including home to the first-ever girls football league in the area. The pitch will also act as a tool to disseminate information on HIV/AIDS prevention and treatment and eventually a service point for a mobile health care clinic. For more information go to www.architectureforhumanity.org



Book Week · November 12-18, 1984



Your Poster

- With this background, you should now be ready to design your poster. A suggested procedure is brainstorm and to develop small preliminary sketches, often referred to as thumbnail sketches. The purpose of these sketches is to:

Your Poster

- Try different ways of arranging the information on the poster, to explore different design possibilities.
- Try different styles and sizes of letters.
- Develop various colour combinations.
- Experiment with background shapes, panels, lines of movement.
- Different emphasis.

Remember What Makes A Great Poster

Capture your attention

- Bold and Contrasting colour
- Large and easily readable text

Imagery and text must be quickly understood

- Simple message

Message must be convincing

Simple and clever message

Strong Design

Remembrance poster rules

- Posters should be no be larger than 56cm. X 71cm – or smaller than 40cm. x 60cm.
- Can be done in either in colour or black and white.
- Entries are judges on originality, expression, drawing and illustration quality.
- No computer generated entries will be accepted.
- The poster should reflect REMEMBRANCE with a Canadian theme – if symbols are used, Canadian symbols should be pre-eminent.

- Posters are judged at a local, area, provincial and national levels. Each level has progressively larger prizes
- The winners at the national level will have their work on display at the Canadian War museum in Ottawa – 2nd and 3rd will be placed at Parliament Hill during the week of Remembrance. All artwork will be returned.
- 1st. Prize winners receive \$500.00 – second place \$200.00

