POSTERS
poster (pōs’tər), n.
a large sign or notice
put up in a public place
[a circus poster].
I did my first punk poster in the 1977 and all the copies were torn off the campus walls within 24 hours. SUCCESS! -Art Chantry

INSPIRATIONAL POSTERS

Hey fellas and gals here's the new fad. These novelty wall posters are guaranteed to inspire your employees on to ever-greater heights of personal success and creative career accomplishment. Utilizing slogans and mottos penned by Rev. Daniel Kelly of the First Church of Business Achievement in Chicago, Illinois, these are the motivational quotes that famous and successful capitalists all over the world are talking about. Hang "There's More Where You Came From" in the lunchroom. Put "Unpaid Interns -- The Key to the Future" in the warehouse. And our all-time favorite, the sure-fire "Who Will Feed Your Children if You Fail?" -- certain to get them to hop to it. Inspire excellence and achievement the old-fashioned way. Each quote is illustrated by a breathtaking color photograph of the sea, a mountain, or a majestic lion ripping its prey to pieces. Attractively framed in Hi-Fi Aluminum or Classic American Walnut.

No. 2944. FINE ART. Each . . . . . . $34.99
In 1906 a novice graphic artist named Lucian Bernhard won a competition that changed the nature of poster design. Officials by Hollerbaum and Schmidt's advertising manager, Ernest Growald, and sponsored by the Priester Match Company, which needed fresh advertising images, the competition was open to all comers, with an ultimate prize of fifty marks and a printed poster. Bernhard submitted what at the time was an unprecedented, reductive composition that introduced a style called Sachplakat (object poster), characterized by the rejection of all ornament in favor of an unambiguous image of the product (in this case, twin red and yellow tipped wooden matches), with the only text being the brand name in block letters. The sachplakat heroized the mundane—a typewriter, shoes, matches—and in this sense was the proto-manifestation of Pop Art in the twentieth century. Compared to the more ornate poster on the Berlin hoardings, the Priester image was an eyestopper that catapulted its creator to the position of Berlin's foremost poster-maker.

From "Das Plakat," by Steven Heller, U&lc Spring 1999
No. 1540. STUFF ............... $10/lb.
While Glaser was sketching the idea, he realized it offered a rare opportunity to create a poster with a diecut edge. "I'm very interested in the idea of transgressing the boundaries of a poster," he says. "I've done so or so posters through the years that play with the idea that a poster does not necessarily have to be square or rectangular. Whenever I have the chance to exercise that, I do." Although Fraser had some initial qualms about cost and practicality, Glaser went out. "The benefit, if there is any, of doing that sort of thing," he explains, "is that people say, 'What the hell is that!'"

Glaser attributes his desire to violate the boundaries to his love of the "Smokey Stover" comic strip, which was popular when he was growing up. "There were usually two-frame pictures, and the subject of one was a guy with a hammer hitting the guy in the next picture on the head. Part of my idea of going out of the framework of the poster lies in my residual memories of 'Smokey Stover.'"
OURS ARE EYE-CATCHING POSTERS WHICH, ONE MIGHT SAY, ARE DESIGNED TO SHOCK. WE DEAL WITH THE MATERIAL IN A FREE MANNER: DISREGARDING ACTUAL PROPORTIONS, TURNING PICTURES UPSIDE-DOWN. IN SHORT, WE EMPLOY EVERYTHING THAT CAN MAKE A BUSY PASSERBY STOP IN THEIR TRACKS.
Know Everything
It’s a designer’s responsibility to know everything—not just about the specific project you’re working on, but about everything around you. A designer, by definition, is employed to be a value-added filter of information. Fill your mind with as much information and experience as possible. The more information and experience you have, the more creative you’ll be. After all, an idea is the connection of everything in your world and in your mind. At any one moment, ideas and creativity come only from what you know. You can pull out of your mind only what’s already there.

Mark Oldach
HOW TO BE CREATIVE
Do preliminary research into the problem. Get a thorough background; understand the nature of the problem. Work in a restful environment. Know you can do it. Have faith that the idea will come. Minimize interruptions. Relax, let ideas start to flow. Walk around. Wash your hands in warm water. Go with the flow. Add some stimulus; look at inspirational sources - books, photos, nature, etc. Join ideas together. Ask, "What if...?" Use free association. Let creativity form naturally. Start with simple, build to complex. Don’t force it. Get away. Relax. Take another direction. Change surroundings. Add new stimulation. Use other sources as a springboard. Let the idea expand and improve. Build on that idea. Refine the idea, test it, and if it works, go with it. If it doesn’t work, reject it and repeat the process. Work hard. Don’t give up.

HOW NOT TO BE CREATIVE
Work in a hectic environment.
Start working right away.
Be negative.
Tell yourself that it can’t be done.
Stare at a blank sheet of paper.
Get all uptight.
Worry about job security.
Sit in one place.
Dress in a suit and tie.
Sit up straight and rigid.
Keep those muscles tight.
Work in a vacuum.
Use no outside resources.
Remain sitting in one place.
Force the idea to come.
Make the problem complex.
Reject ideas.
Fear new, unproven ideas.
Don’t take risks.
Throw up you hands.
Quit.

McRay Magleby
10. TAKE FIELD TRIPS. The whole of the world is greater than that which you see, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, graphic-simulated computer environment.

11. SLOW DOWN. Devenrionize with typical time frames and涩涩 opportunities may present themselves.

12. Don’t be Cool. You can be so free to dress black. Free yourself from limits of this sort.

13. SEE OTHER SIGHTS. Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

14. COLLABORATE. The spaces between people working together fuelled with curiosity, fiction, fiction, childhood, delight and vast creative potential.

15. Intentionally left blank. Allow space for the ideas you haven’t had yet, and the ideas of others.

16. STAY UP LATE. Strange things happen when you’ve been too long, be up too long, be up too long, and you’re separated from the rest of the world.

17. IN THE MIRROR. Every object has the capacity to stand for something else. What is apparent. Work on what it stands for.

18. THIS IS GENETIC. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future. Be careful to take risks.

19. DON’T BURN YOUR CANDLE AT BOTH ENDS. Once again, Frank Gehry’s advice. By maintaining financial control, we maintain creative control. It’s easy to quickly rook science. It’s surprising how hard it is to maintain that discipline, and how many have failed.

20. LISTEN CAREFULLY. Every collaborator you invite onto your project combines a world more vibrant and complex than any you could ever hope to imagine. By listening to the details and the subtleties of these needs, desires, and ambitions, wefold our world into our own. Neither party will ever be the same.”
get rid of your preconceptions - let the solution come out of the problem
recognize that good posters come from the mind not the hand - great designers are good thinkers
then, get out of the head and get to the gut - posters are immediate
we are not making art - we are creating a visual voice
worship the idea and enhance it with the design
simplify - too much information is deadly
get comfortable with being uncomfortable
push yourself - experiment
good graphic designers don't do the obvious - they make the obvious out of what is not
learn from all mistakes - mistakes only happen once, twice if you are lucky
respect your audience - don't assume they are unintelligent
respect your audience - don't assume they are intelligent
objectify everything in solving the problem so that you know when you are done
recognize the "eureka" process
get them to notice it - get them to remember it - get them to act on it
enjoy the product - enjoy the process

Kent Smith