

form
+content
message

post·er (pōs'tər), *n.*
a large sign or notice
put up in a public place
[a circus *poster*].



I did my first
punk poster in
1977 and all the
copies were torn
off the campus
walls within 24
hours. **SUCCESS!**
- Art Chantry

INSPIRATIONAL POSTERS



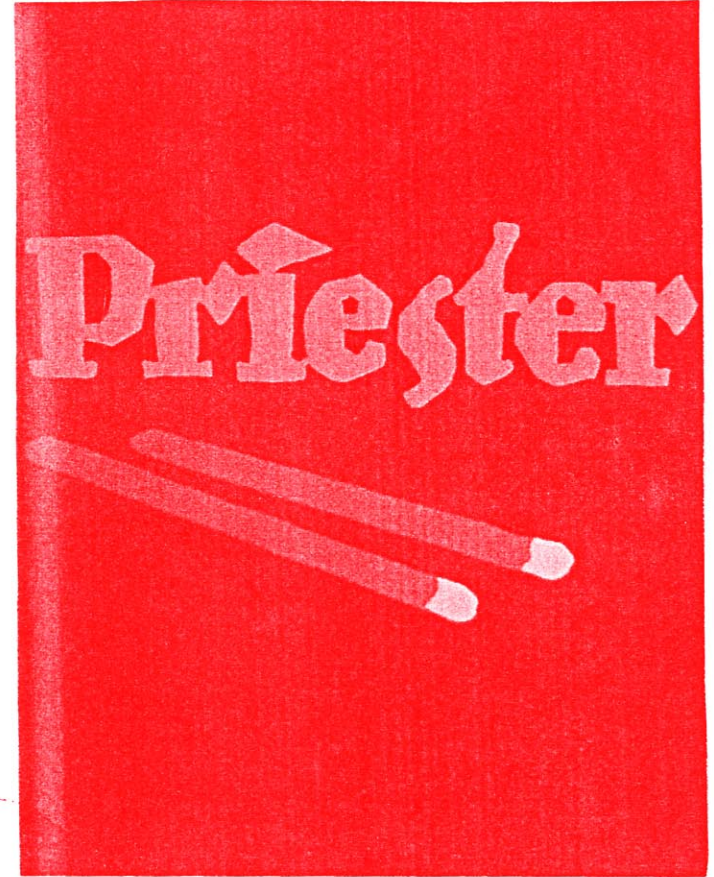
Hey fellas and gals here's the new fad. These novelty wall posters are guaranteed to inspire your employees to ever-greater heights of personal success and creative career accomplishment. Utilizing slogans and mottoes penned by Rev. Daniel Kelly of the First Church of Business Achievement

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. Officiated by Hollerbaum and Schmidt's advertising manager, Ernest Growald, and sponsored by the Priester Match Company, which needed a fresh advertising image, 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 heroicized 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&Ic Spring 1999



ART

Dangerous if handled incorrectly. Harmless.
Completely unnecessary. Indispensable. Priceless.
Worthless. Weird! Who knows what it is, this
mysterious substance that everyone seems to be so
worried about identifying. Whatever - get some now.

No. 1540. STUFF\$10/b.

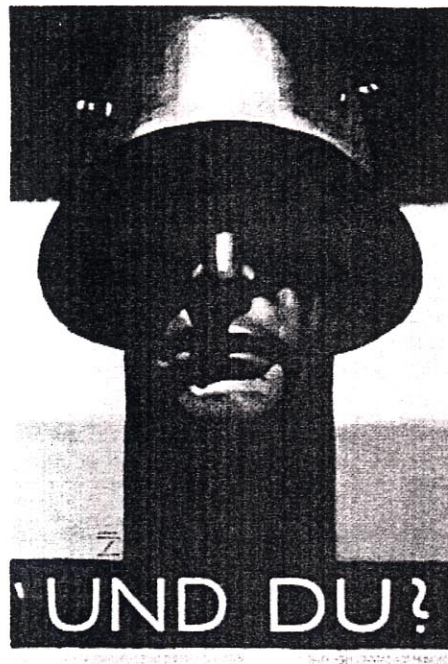
FEBRUARY 25TH THURSDAY
10:30 AM
IN THE BLOU THEATER
CALIFORNIA INSTITUTE OF THE ARTS
FOR SPRING:
1993
A SERIES OF GUEST LECTURES
ARTS IN DESIGN
GRAPHIC DESIGN
ART, 24700
M = BE
AN PARK WAY
valencia CA 91355
PRESENTING REBECA MENDEZ
DESIGN DIRECTOR
AT
ART CENTER
pasadena OF
DESIGN

Edward Fella

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.

Vladimir Stenberg



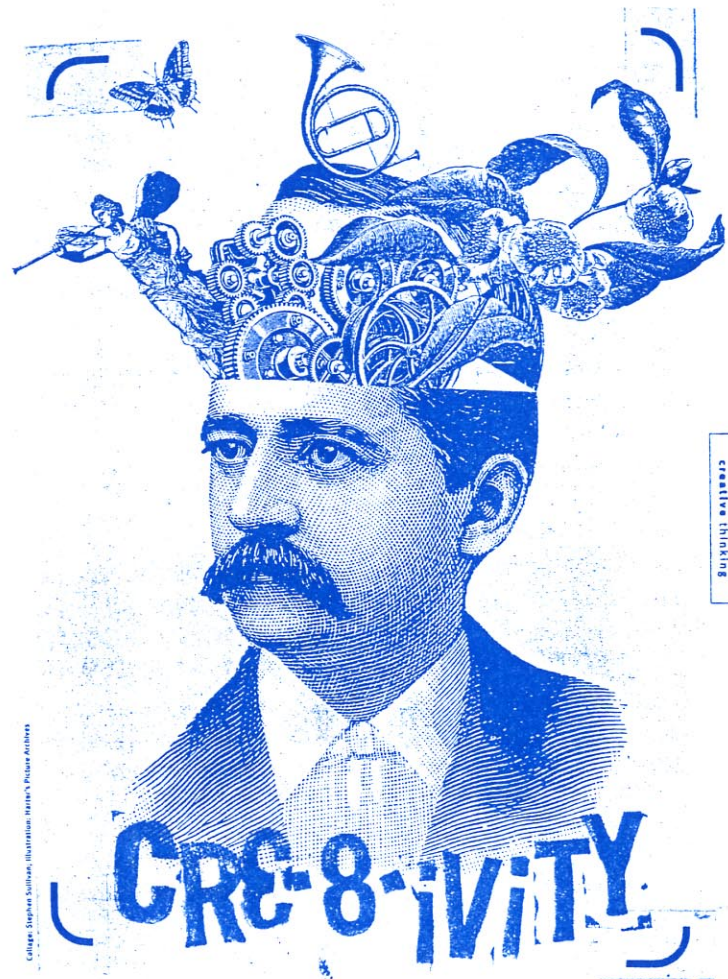


Know Everything

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.

HOW **DECEMBER 1997**

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 your hands.
Quit.

McRay Magleby

39. TAKE FIELD TRIPS.
The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time graphic-simulated computer environment.

40. AVOID FIELDS. JUMP FENCES.
Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

41. LAUGH.
People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortable we are expressing ourselves.

42. REMEMBER.
Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source and, as such, a potential for growth itself.

43. POWER TO THE PEOPLE.
Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free. ★

13. SLOW DOWN.
Desynchronize with typical time frames and surprising opportunities may present themselves.

14. DON'T BE COOL.
Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. ASK STUPID QUESTIONS.
Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. COLLABORATE.
The space between people working together is filled with conflict, friction, strife, exhilaration, delight and vast creative potential.)

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

18. STAY UP LATE.
Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. WORK THE METAPHOR.
Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. TIME 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.

31. DON'T BORROW MONEY.
Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.

32. LISTEN CAREFULLY.
Every collaborator who enters our orbit brings with them a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires or ambitions, we fold their world into our own. Neither party will ever be the same.

21. REPEAT YOURSELF.
If you like it, do it again. If you don't like it, do it again.

22. MAKE YOUR OWN TOOLS.
Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities so even a small tool can make a big difference.

23. STAND ON SOMEONE'S SHOULDERS.
You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

24. AVOID SOFTWARE.
The problem with software is that everyone has it.

25. DON'T CLEAN YOUR DESK.
You might find something in the morning that you can't see tonight.

26. DON'T ENTER CONTESTS.
Just don't. It's not good for you.

27. READ ONLY LEFT-HAND PAGES.
Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our "noodle."

28. MAKE NEW WORDS.
EXTEND THE LEXICON.
The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

10. EVERYONE IS A LEADER.
Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

11. HARVEST IDEAS.
EDIT APPLICATIONS.
Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

12. KEEP MOVING.
The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

33. IMITATE.
Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton's version of Marcel Duchamp's large glass to see how rich, discredited and underused imitation is as a technique.

34. MAKE MISTAKES FASTER.
This isn't my idea—I borrowed it. I think it belongs to Andy Grove.

35. SCAT.
When you forget the words, do what Ella did: Make up something else... not words.

36. BREAK IT. STRETCH IT, BEND IT. CRUSH IT. CRACK IT. FOLD IT.

37. EXPLORE THE OTHER EDGE.
Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old tech, equipment made obsolete by an economic cycle but still rich with potential.

38. COFFEE BREAKS, CAB RIDES, GREEN ROOMS.
Real growth often happens outside of where we intend it to. In the interstitial spaces—what Dr. Seuss calls "the waiting place." Hans Ulrich Obrist, an exhibit curator in Paris, once organized a science and art conference with all of the infrastructure of a conference—the parties, chats, lunches, airport arrivals—but no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

29. CREATIVITY IS NOT DEVICE-DEPENDENT.
Forget technology. Think with your mind.

30. ORGANIZATION=LIBERTY.
Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, was only able to realize the Guggenheim in Bilbao because his studio could deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a "charming artifact of the past."

6. CAPTURE ACCIDENTS.
The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

7. STUDY.
A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

8. DRIFT.
Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

9. BEGIN ANYWHERE.
John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

1. ALLOW EVENTS TO CHANGE YOU.
You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

2. FORGET ABOUT GOOD.
Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlike recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

3. PROCESS IS MORE IMPORTANT THAN OUTCOME.
When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

4. LOVE YOUR EXPERIMENTS (AS YOU WOULD AN UGLY CHILD).
Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials and errors. Take the long view and allow yourself the fun of failure every day.

5. GO DEEP.
The deeper you go, the more likely you will discover something of value.



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

This book was designed and produced for the graphic artists of the Associated Students Publicity Center at Western Washington University in the Fall of 1999 by Dan D Shafer. The main job of a Publicity Center artist was to design posters for on-campus events.