

# ONE SHEET/ MOVIE POSTER

[2 posters]

**T**his project will focus on designing, adjusting and compositing images for a movie poster with the software program Adobe Photoshop. The objective is to demonstrate a basic understanding of digital techniques through image manipulation. (concept/ideas, typography, composition, craftsmanship)

## COMPUTER IMAGE MANIPULATION SKILLS

Be able to create a poster using only Adobe Photoshop. (pen and bezier curve techniques, tonal and color adjustment layers, selections and layer masks, filter effects, and more. )

**GRAPHIC DESIGN CONCEPTS:** Compositional principles: such as focal point, hierarchy, continuation (eye flow), unity, balance using negative and positive space. Communicate a style, purpose or message through story telling, stylistic features, and use of color, tone, and image placement.

## FINAL PRODUCT

**CONTENT:** You (with the approval of the art director) will decide on a movie to do a poster/ one sheet. **You will create 2 posters** depicting the mood, story, and genre of a movie/ movies assigned.

The final posters should have the following:

- Images of actors, scenes or props (objects) from the movie.
- Final composite of images should be done at the highest quality.
- Name of the movie
- Date of release (or in theatres now, or on DVD)
- Billing: All the main billing information
- Logos from studio productions and other logos related to sound.
- Final layout of type must be done in InDesign or Illustrator.

## SKETCHES

You will be required to do extensive sketches for each movie poster. These sketches must be by hand. They must be detailed oriented and a clear read to anyone who is looking at the sketches. You can trace from the assets, but you must create the sketches in the 11 x 17 orientation. (But of course at a smaller size.)

## SIZE:

11 x 17. (Print out will be larger in size.) Full bleed  
MUST be mounted on foam core, preferably black foam core.

**COLOR:** Full color (watch when printing out, as all colors will print darker than what you see on the screen.)

**SOFTWARE:** Must be created solely in Photoshop, but brought into InDesign.

## DEMONSTRATION OF EFFECTIVE DESIGN CONCEPTS

Layout and composition using the principles of design.

Digital terms, concepts and elements used in a vector illustration and poster design.

**RESTRICTIONS:** No art filters on images (accept those used to enhance the quality of the image, like film grain). No vector style artwork.

# POSTER HISTORY

## VISUAL LITERACY

Studying other poster designs will give you a larger visual vocabulary. By deconstructing posters based on the genre of the films, you will begin to understand why things look the way they look through isolation of visual elements and techniques.

## MORE EFFECTIVE

The more you know about the traditions of a field, the more you can distinguish the effective from the ineffective (good vs. bad).

## STYLE AND MEANING

Understanding style will allow you to recognize cultural meanings and stereotypes. You will see the relationship between trend, style and culture.

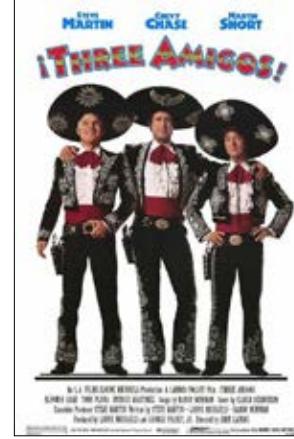
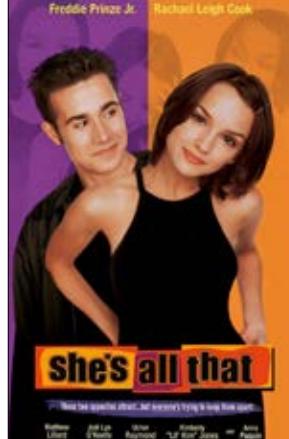
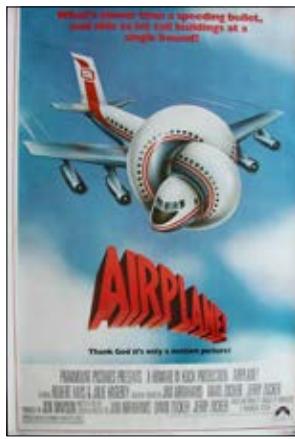
## COMMUNICATE INFORMATION

Since several other designers before you have researched and developed systems and theories around design, learning about these systems and then applying them will make you a better communicator.

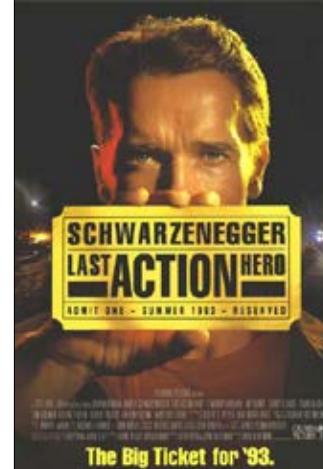
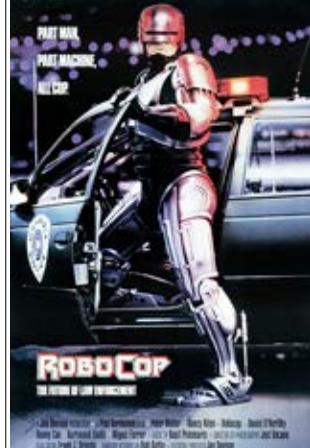
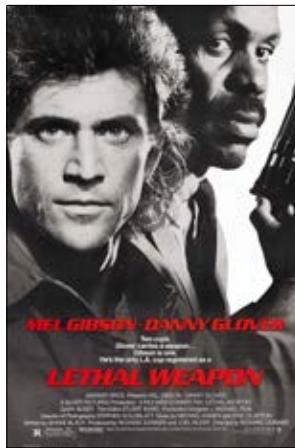
**"OVER THE COURSE OF  
SIX WEEKS, WE WILL BE  
INVESTIGATING  
SEVERAL ASPECTS OF  
THE MOVIE  
POSTER."**

— DRD

### COMEDY



### ACTION

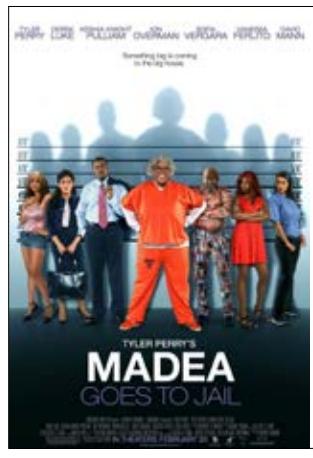
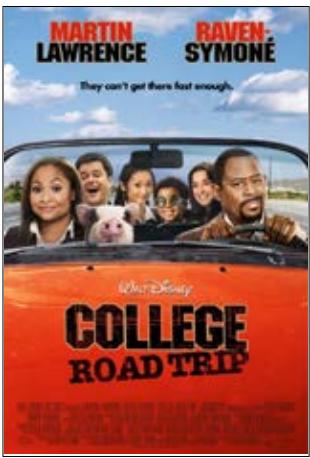
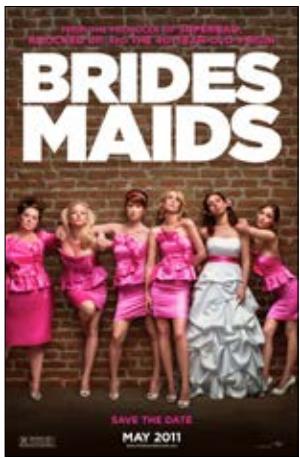


# OLDER FILMS

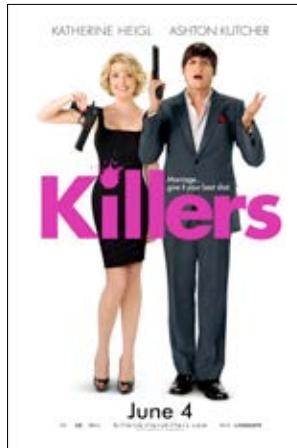
MADE TO  
LOOK LIKE  
AN ACTION  
FILM, BUT  
IT IS A  
COMEDY



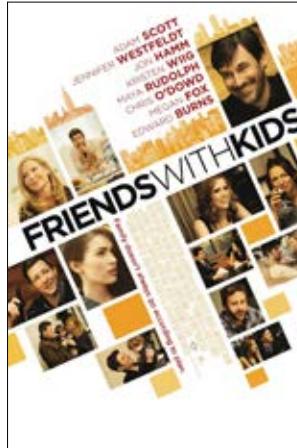
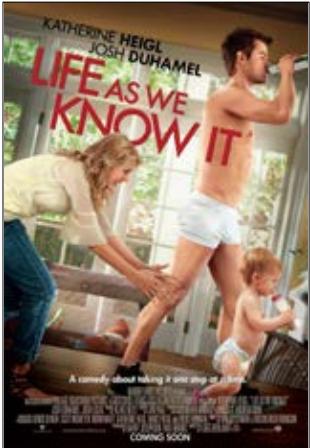
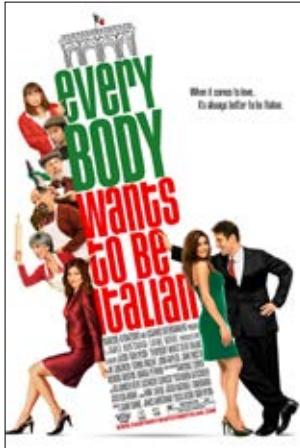
ENSEMBLE  
OF A CAST



ROMANTIC  
COMEDY,  
SHOWING  
TWO  
PEOPLE



USING  
UNIQUE  
TYPE,  
BOXES AND  
ANGLES

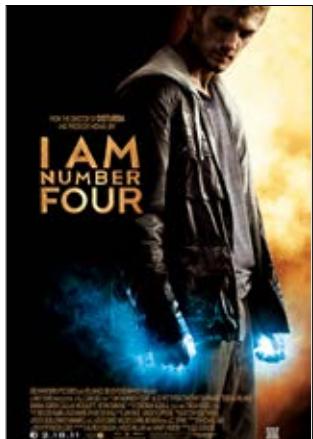
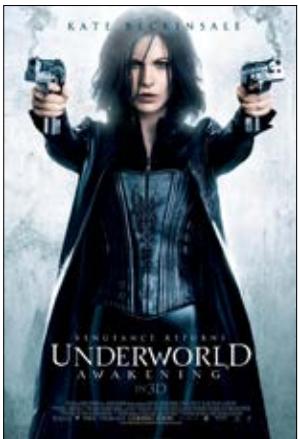


LOUIS A. SOLIS

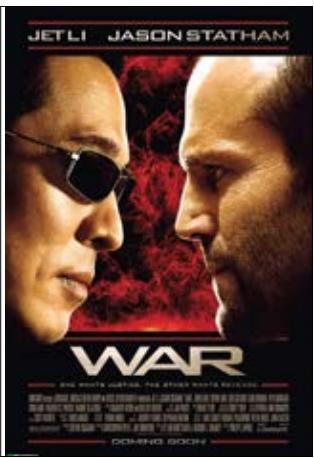
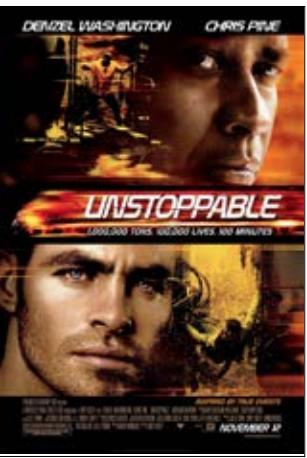
silosproductions@sbcglobal.net

COMEDY

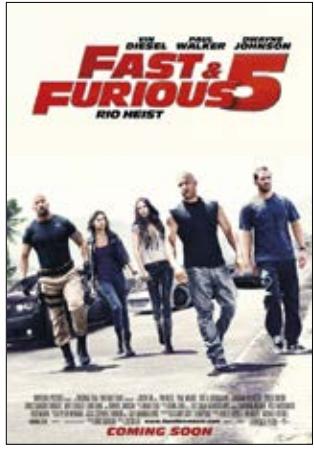
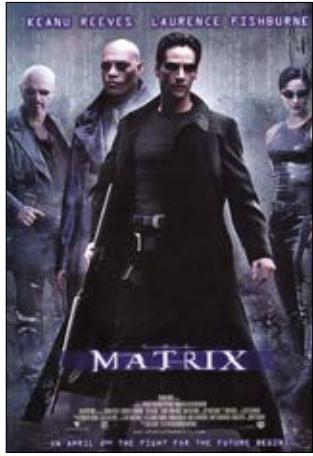
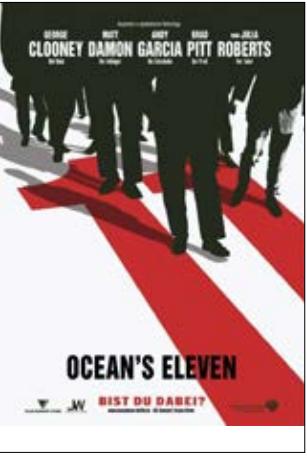
ONE FIGURE,  
BACK  
FRONT OR  
CROPPED  
TO THE SIDE



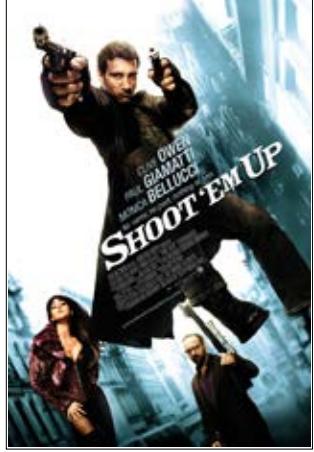
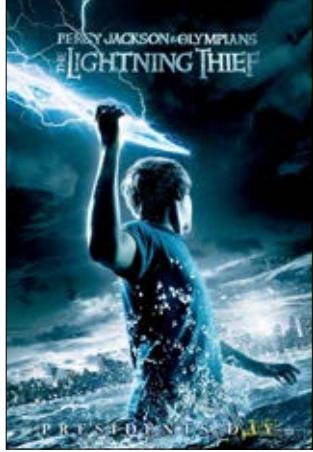
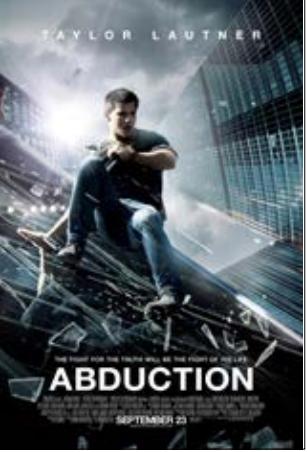
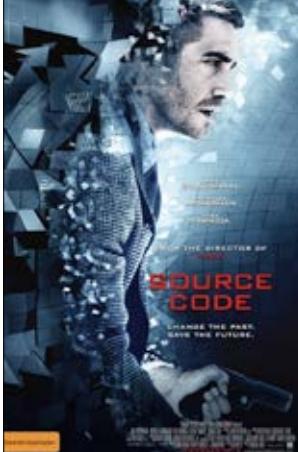
2 HEADS  
SHOWING  
TENSION



ENSEMBLE  
OF A CAST



ACTION  
HERO WITH  
SOME TYPE  
OF EFFECT  
OR MOTION  
INDICATION

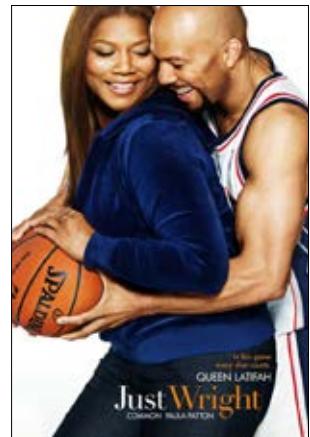


LOUIS A. SOLIS

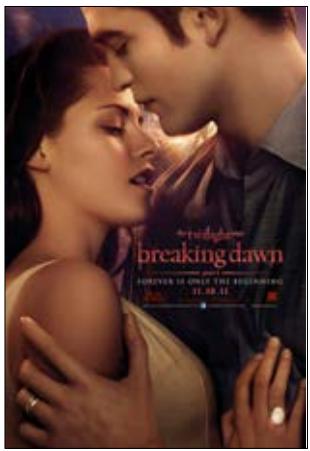
silosproductions@sbcglobal.net

ACTION

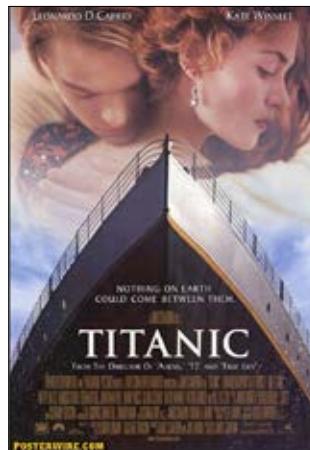
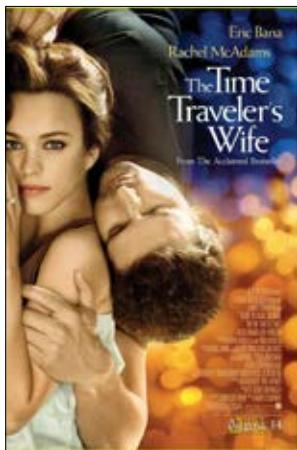
## EMBRACE



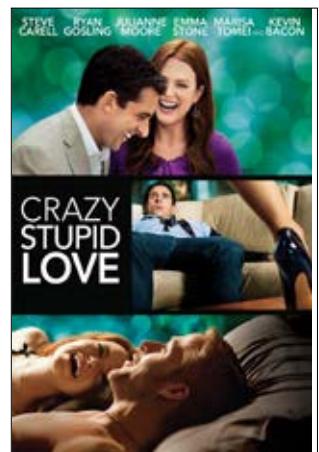
## EMBRACE/ INTERACTION



## HEADS IN DIFFERENT DIRECTIONS SHOWING TENSION



## SECTIONING OFF OF IMAGES IN BOXES OR FRAMES.



LOUIS A. SOLIS

silosproductions@sbcglobal.net

ROMANCE