

# ROCK/GIG POSTERS

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**T**his project will focus on designing and illustrating with the software program Adobe Illustrator. The objective is to demonstrate a basic understanding of digital illustration concepts through the design of a Rock/Gig Poster. (concept/ideas, typography, composition, craftsmanship)

## COMPUTER ILLUSTRATION SKILLS

Be able to create a poster using only Adobe Illustrator. (pen and bezier curve techniques, stroke attributes, variable-width strokes, appearance panel effects, expanding appearance, pathfinder tools, compound paths, clipping masks, using layers, transparency and mode effects, art boards, aligning objects, working with color and gradients.)

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

## FINAL PRODUCT

**CONTENT:** You (with the approval of the art director) will decide on a musical artist or band or group to do a poster for a tour or gig. You will create 2 posters promoting 2 different gigs (performances) by a small band or musical artist, (rock, indie, alternative, underground hip hop.) *No big name, top forty, well known music artists.*

The final 2 posters should have the following:

- Graphic illustration (This is often obscure and conceptual)
- Name of the musical artist(s)
- Tour name
- Date
- Time
- Name of venue
- City (Location)
- logos and sponsors
- Any other contact info (Like website) is needed

## SIZE:

Depends on the style layout or flow of your digital illustration. But must be no smaller than 17 inches (in height or width.) MUST have a white border around the poster. No Bleeds.

**COLOR:** Must have a limited color palette. (Simulate silk screen print).

**SOFTWARE:** Must be created solely in Illustrator  
(Vector graphics are essential to a rock/gig poster style).

**RESTRICTIONS:** No live trace, no use of typefaces that are on the banned list. You will be guided to either find the right typeface for your poster style or you will be encouraged to create your own typeface style through illustration.

## GRADING CRITERIA

Grading is based on the following:

*Note: Extra credit will be given to anyone who creates additional posters for their musical artist.*

### PROCESS

Conducted Research

Provided Sketches/Comps

Time (having things done on time)

Followed directions according to specs

### DEMONSTRATION OF PROPER USE OF SKILLS

Computer techniques as  
specified in the objectives

### 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.

# POSTER HISTORY

## VISUAL LITERACY

Studying the work of other designers will give you a larger visual vocabulary. By deconstructing other works, 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 history will allow you to recognize the style and what that style means in relationship to culture.

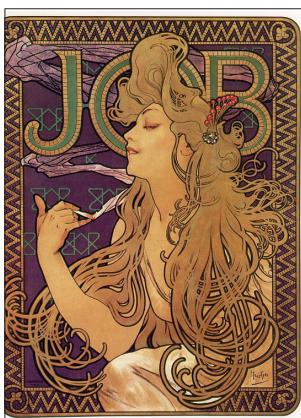
## COMMUNICATE INFORMATION

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.

CHECK OUT THIS SITE FOR THE HISTORY OF POSTER DESIGN

[HTTP://WWW.DESIGNHISTORY.ORG/POSTERS.HTML](http://www.designhistory.org/posters.html)

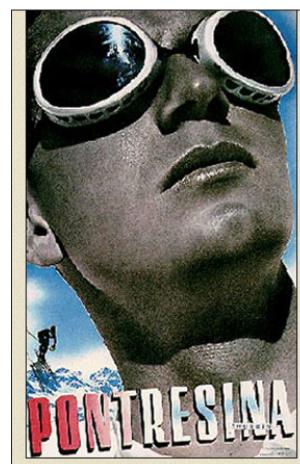
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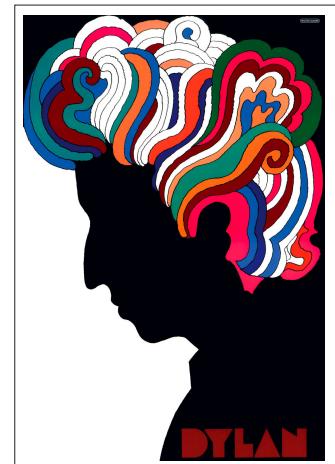
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HERBERT MATTER



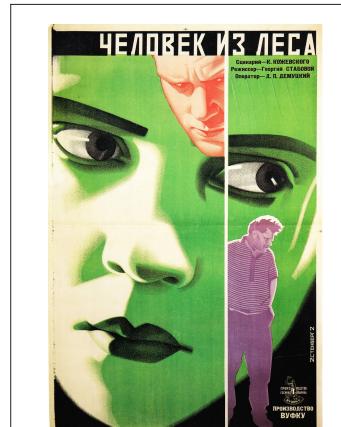
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A.M. CASSANDRE



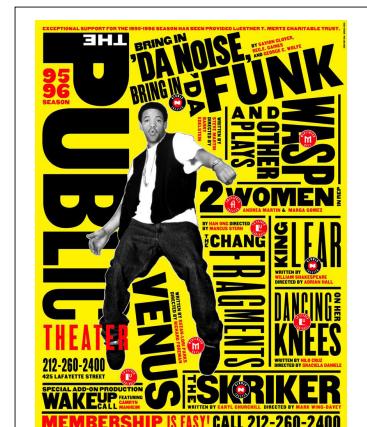
STENBERG BROTHERS



WES WILSON



PAULA SCHER



# ROCK/GIG POSTER DESIGNERS/ILLUSTRATORS

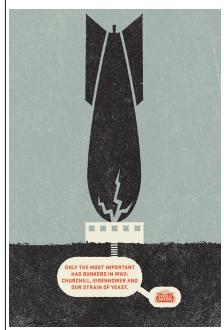
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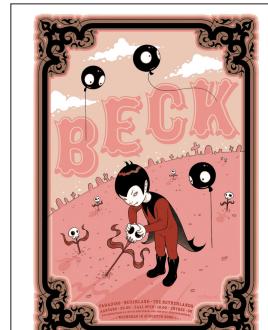
BRIAN EWING



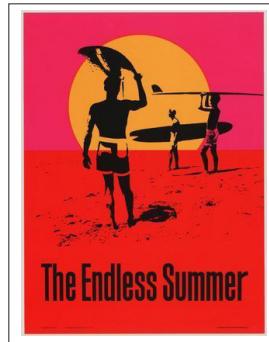
AESTHETIC APPARATUS



TARA MCPHERSON



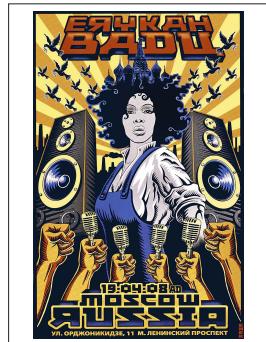
JOHN VAN HAMERSVELD



ERNESTO YERENA



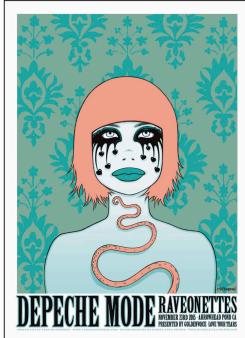
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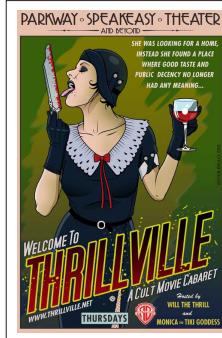
CHUCK SPERRY



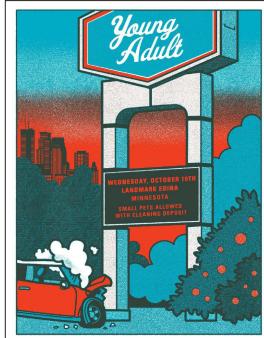
TARA MCPHERSON



R. BLACK



AESTHETIC APPARATUS



Aesthetic Apparatus

R. Black

Guy Burwell

Joshua Budich

Drowning Creek

Emek

Brian Ewing

Dirk Fowler

Firehouse

Dave Gink

Tara McPherson

Scrojo

Chuck Sperry

Dan Stiles

John Van Hamersveld

Wes Wilson

Wendy Wright

Ernesto Yerena

BRIAN EWING



## 5 ASPECTS TO AN EFFECTIVE POSTER

### 1. ATTENTION :

Capture the viewer's attention. It is important for you to create a focal point/ main element in your poster, thus grabbing the attention of passers-by and encouraging them to look.

### 2. ICONOGRAPHY

You want to tell a visual story without words, so creating an icon based image give meaning to the poster.

### 3. STYLE

The design needs to have a stylistic look and feeling. This style or look should be consistent with the musical artist's work/sound.

### 4. INTEREST

Creating interest is keeping the viewer longer than a glance. You have captured their attention and provided a story, now you want to make sure there is an interest in the information on the poster. You want to create a sense of intrigue and curiosity from the viewer.

### 5. ACTION

All posters have a purpose. To promote an event, idea, or product. But the main purpose is to get the viewer/audience to take action. For a Rock/gig poster, you want them to either go to an event or buy their music. Getting people to take action is not telling them what to do, but rather creating and interest and then giving them information to follow through on that action.