

The Illustrated Poster

ART 220 · Digital Illustration · Session 08

SESSION 08
09.17.26

Workhorse Collective

Name Abraham Garcia
Email abe@wrkhrs.co

ART 220 · Fall 2026

Meets Tue + Thu, 12:30 to 3:20
Today Session 08 · 09.17.2026

Today you turn in Project 1 and start Project 2, an illustrated poster.

01 · Turn in Project 1

No group critique today. Check your files against the list, fix anything missing, and upload. Blackboard closes at 1:30.

03 · Posters to look at

Four ways poster artists handle words, from the 1890s to right now.

02 · Project 2

What you are making, the thirteen subjects to pick from, the dates, and what to buy.

04 · On paper

Sort some posters, then pick your subject and try its words three ways.

Project 1 · upload closes at 1:30

Turn in one Illustrator file and one sentence on Blackboard.

The template

P1-HAND-IN.SVG, ON THE CLASS PAGE

Open it in Illustrator. Select the rectangles on the Artboards layer, then Object, Artboards, Convert to Artboards. Save as lastname-p1.ai.

Artboards 1 to 3

HERO AND TWO SPOTS

Paste your hero and spots in at run size. Layers named, global swatches, no stray points.

Artboards 4 and 5

PROOF AND THUMBNAILS

Fill the proof frames with copies of your art. Place photos of your thumbnail sheets. Artboard 6 is an optional layout check.

One sentence

TYPE IT IN THE SUBMISSION BOX

What does your article argue, and how does your hero image show it?

Project 2

AN ILLUSTRATED POSTER, DRAWN ON PAPER AND SET UP FOR SCREENPRINT. DUE THURSDAY, OCT 15, AFTER FALL BREAK.

WORKHORSE

Make one 18 by 24 poster for a real Charleston event, or a recent film or book.

You pick one subject from a list of thirteen. Real exhibitions and festivals in Charleston, plus recent films and books. The words the poster carries are given to you.

You draw the picture on paper. Finish it. Then scan or photograph it and build the poster from it on the computer, in Photoshop, Illustrator, or whatever suits the drawing.

You choose how the words work. Draw them by hand, set them in a font, or keep them small and let the picture talk. Any of the three can earn an A. Words added at the end cannot.

You set it up for screenprint. Each color gets its own black layer, ready to become a screen. We will try to get into a letterpress shop to print them. It may not happen.

Thirteen subjects. The exhibitions and festivals are real.

Exhibitions

ON IN CHARLESTON NOW

Rodin: All the Truth of Nature, Gibbes · Fighting for Freedom: Black Craftspeople and the Pursuit of Independence, Gibbes, opens Oct 16 · GROUNDED IN GRAIN, WASHED IN THE WATER, Halsey Institute · middle of somewhere, International African American Museum, on view now

Festivals

COMING UP

Charleston Literary Festival, Nov 6 to 15 · Southeastern Wildlife Exposition, Feb 12 to 14 · Charleston Wine + Food, Mar 3 to 7

Films and books

RECENT

Past Lives, 2023 · Everything Everywhere All at Once, 2022 · Sinners, 2025 · Demon Copperhead, 2022 · James, 2024 · Klara and the Sun, 2021

The words

IN ORDER OF SIZE

Events: the title, the venue, the dates, the website. **Films and books:** the title, the director or author and year, then Tuesdays at 7 PM · Library Room 110 · Free and open to everyone.

One rule

NO PEEKING

Do not look at the official poster or book cover until your thumbnails are done. Another subject works too. Bring it Tuesday.

What the poster has to be.

Size 18 BY 24 INCHES, TALL	Draw the picture on paper that is 9 by 12 inches or bigger. That is the same shape as the poster, at half size.
Words DRAWN, SET, OR SMALL	Pick one way and plan it from your first thumbnail. Set type means one font family. The small print can always be typed.
Scan 600 PPI FOR A 9 BY 12 DRAWING	The final file is 18 by 24 inches at 300 ppi. A half-size drawing is scanned at double the resolution. We cover this Tuesday.
Color THREE COLORS, PLUS YOUR LINE	Any software. Color under a scanned line in Photoshop, or trace the drawing to vector in Illustrator. The words use the same three colors.
Screenprint SEPARATED AND READY FOR SCREENS	Every color, the line included, sits on its own layer in solid black, with registration marks. Full color is allowed if you prepare it for process printing. We cover both.
Two tests ACROSS THE ROOM, AND ON A PHONE	It has to catch someone's eye from across a room. It also has to make sense as a small image on a phone.

A screenprint is one stencil per color, printed one on top of the next.

Separations

ONE LAYER PER COLOR

Each color becomes its own layer, filled solid black wherever that ink goes. Black means ink. The printer turns each layer into a film, and each film into a screen.

Registration

MARKS ON EVERY LAYER

Put the same small crosshairs in the same spot on every layer, outside the art. They line the screens up so the colors land where you drew them.

Trap

A LITTLE OVERLAP

Let a color run slightly under its neighbor, about a sixteenth of an inch. Paper never lines up perfectly, and the overlap hides the gap.

Tints

HALFTONE DOTS

A screen prints ink or no ink. A lighter tone of one color is made of dots. Photoshop can turn a gray layer into halftone for you.

Full color

PREPARED FOR PROCESS

Full color prints as four screens, cyan, magenta, yellow and black, each one halftoned. Or pull your art back to a few flat colors. We try both on your file.

Lettering, typography, calligraphy

Three ways to put words on a poster, and all three are allowed.

Typography

CHOOSING A FONT

Letters someone already designed. You pick the font, the size and the spacing. The skill is choosing and arranging.

Lettering

DRAWING THE LETTERS

Letters drawn for this one piece, so they can bend, fill and decorate to fit the picture. You sketch, trace and redraw them like any other drawing.

Calligraphy

WRITING THE LETTERS

Letters written with a pen or brush, one stroke at a time. The tool does much of the shaping.

Read

A SHORT ARTICLE

Dribbble on hand lettering as a job, with ten working letterers: dribbble.com/resources/career/freelance-hand-lettering.

Lettering as a job · look these up

People who letter for a living right now.

Jessica Hische

OAKLAND

Books, brands and stamps, every word sketched on paper first. jessicahische.is

Mary Kate McDevitt

VERMONT

Lettering with pictures built in, for Target and Chronicle Books. dribbble.com/MaryKateMcD

Lori Johnston

SHOWER THOUGHTS

Funny, relatable lettering you can read in a second. dribbble.com/shots/5101245

Jessica Molina

DALLAS

Big, bold letters for brands. dribbble.com/seejessletter

Carmi Grau

PROCREATE

Symmetry and plants woven through the letters. dribbble.com/CarmiGrau

Flora de Carvalho

SÃO PAULO

Lettering made from music, at Estudio Passeio. dribbble.com/floradecarvalho

Every poster has to solve the same problem: how do the words and the picture share one sheet.

01 · Illustration and lettering together. The letters come from the brush or pen that made the picture.

02 · Cut, carved and printed. Scissors, knives and stencils give the letters and the picture the same edge. Most of these were screenprinted.

03 · Lettering as illustration. Letters stretch, bend and decorate until they are the image.

04 · Picture first, type second. A strong drawing, and the words set in a font or kept small.

01 · Illustration and lettering together



WORKHORSE

HENRI DE TOULOUSE-LAUTREC
PARIS · 1890S

ILLUSTRATION AND LETTERING
TOGETHER

He drew the letters with the same brush as the figure

Lautrec drew these straight onto the printing
stone, picture and words together. On
screen: Ambassadeurs: Aristide Bruant dans
son cabaret, 1892. Jane Avril, Jardin de Paris,
1893. commons.wikimedia.org

Compare the thickness of the letters to the
thickness of his outlines. They match. That is
why the words look like they belong.

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WORKHORSE

EDWARD PENFIELD
NEW YORK · 1890S

ILLUSTRATION AND LETTERING
TOGETHER

Big plain letters in the sky above the figure

Penfield made a new poster for Harper's every month. The name and the month are large, plain black letters in the open space above a flat, outlined figure. On screen: Harper's, June, 1896.

commons.wikimedia.org

Plain letters can still be drawn. They do not need to be fancy to belong to the picture.



WORKHORSE

MAX PECHSTEIN

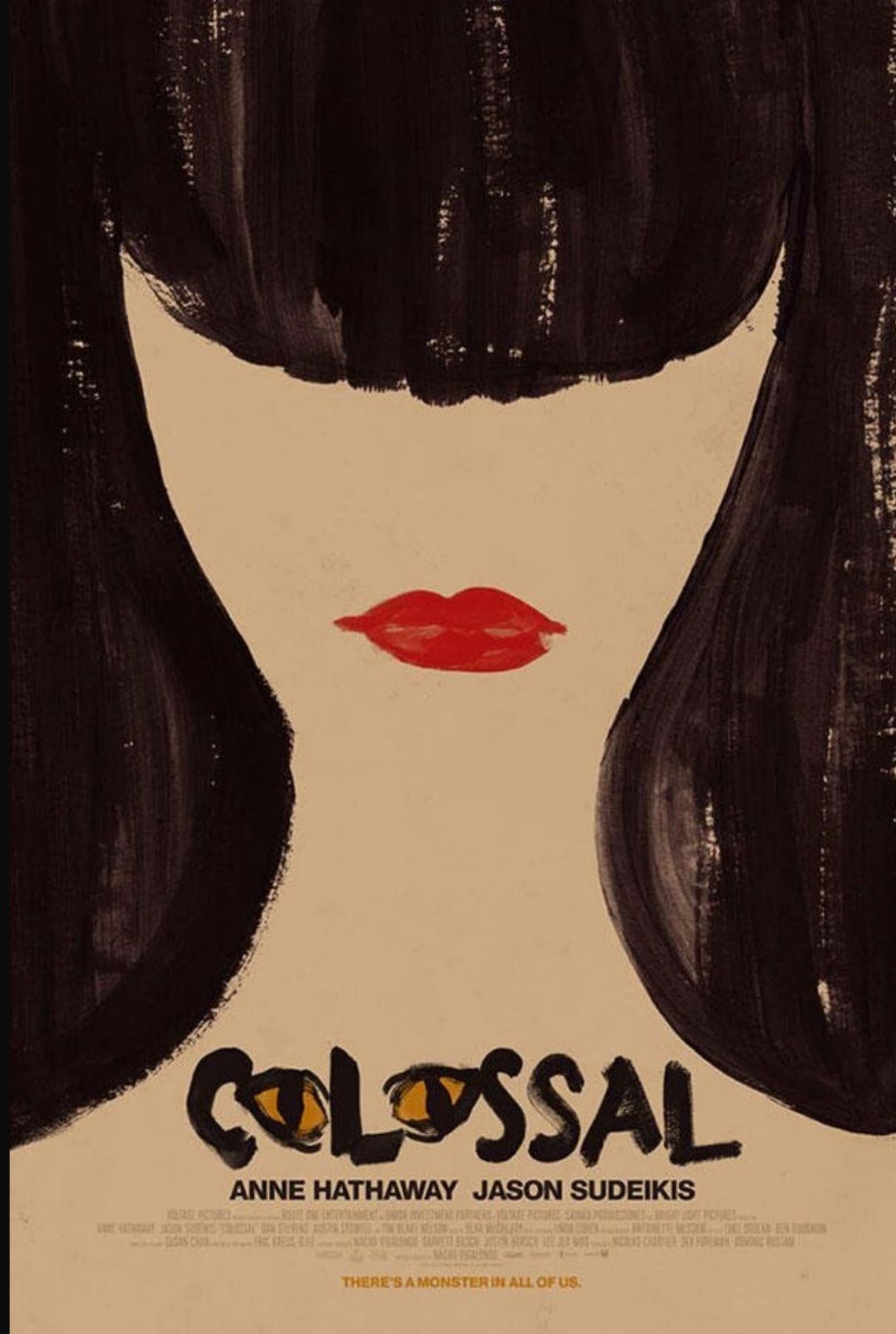
BERLIN · 1919

ILLUSTRATION AND LETTERING
TOGETHER

Words brushed in the same loose strokes as the figure

Pechstein painted the headline with the same rough brush and the same three colors as the kneeling figure. On screen: Die National-Versammlung der Grundstein der Deutschen Sozialistischen Republik, 1919.
commons.wikimedia.org

The edge of your letters should match the edge of your drawing. A ruler-straight title on a scratchy drawing looks pasted on.



WORKHORSE

AKIKO STEHRENBARGER

LOS ANGELES · WORKING NOW

ILLUSTRATION AND LETTERING
TOGETHER

One film poster maker who uses every way of handling words

She paints or draws every poster, and changes how the words work film by film: brushed on *Get Out*, the O as the saucer on *Nope*, set on a sign in *John Lewis*, quiet type under *Her*. On screen: *Colossal* (film poster). *Get Out*, 2017. *Us*, 2019. *Nope*, 2022. *Her*, 2013. *Breathless* (rerelease). *John Lewis*: *Good Trouble*, 2020. *Anatomy of a Fall*, 2023. akikomatic.com

Page through all eight and name the way each one handles its words. Then notice every one has one idea, not a likeness of the star.

A JORDAN PEELE FILM



GET OUT

UNIVERSAL PICTURES PRESENTS A JORDAN PEELE FILM PERFECT WORLD PICTURES A MONKEYPAW PRODUCTION

“GET OUT”

DANIEL KALUUYA ALLISON WILLIAMS BRADLEY WHITFORD CATHERINE KEENER

CALEB LANZRY JONES LIL REL HOWERY MARCUS HENDERSON BETTY GABRIEL LAKEITH STANFIELD
PRODUCED BY SEAN MCCOTTRICK EXECUTIVE PRODUCERS JASON BLUM JEANETTE VOLTURNO EDWARD H. HAMM JR. RAYMOND MANSFIELD SHAUN REDICK
COOPER SAMUELSON LAURA ALTMANN WRITTEN BY JORDAN PEELE

WORKHORSE

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NOPE

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“NOPE”

DANIEL KALUUYA KEKE PALMER STEVEN YEUN

BRANDON PEREZ MICHAEL WINCOTT KEITH DAVID

PRODUCED BY IAN COOPER EXECUTIVE PRODUCERS KAREN RUTH GETCHELL PRODUCED BY DANIEL F. LARSON EXECUTIVE PRODUCERS WIN ROSENFELD ROBERT GRAY
WRITTEN BY MICHAEL ABELS DIRECTED BY JORDAN PEELE EDITOR JORDAN PEELE

WORKHORSE

AKIKO STEHRENBARGER

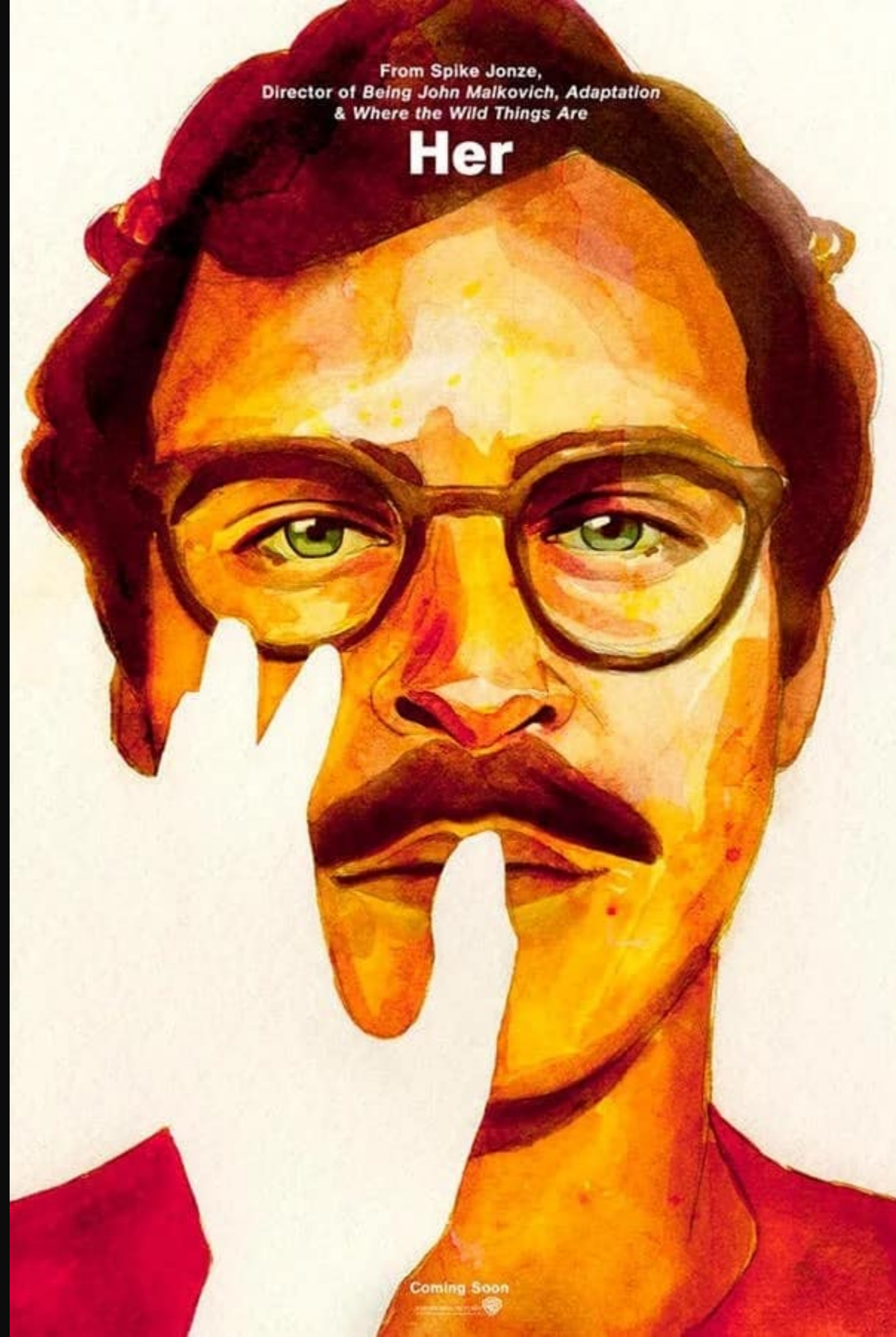
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A FILM BY JEAN-LUC GODARD **“BREATHLESS”** “A BOUT DE SOUFFLE”
STARRING JEAN SEBERG AND JEAN-PAUL BELMONDO
WRITTEN & DIRECTED BY JEAN-LUC GODARD FROM AN ORIGINAL TREATMENT BY FRANÇOIS TRUFFAUT

WORKHORSE

AKIKO STEHRENBARGER

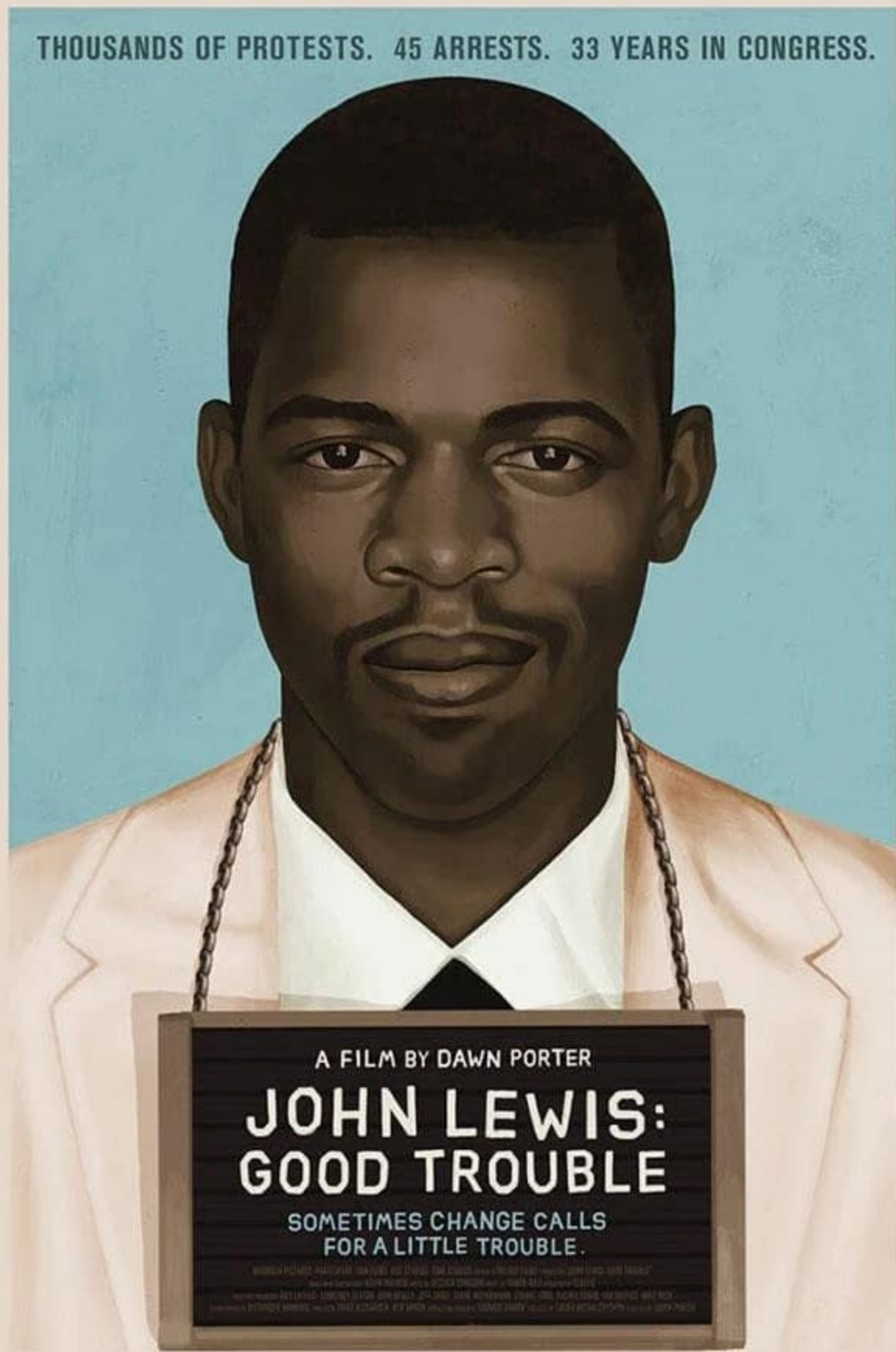
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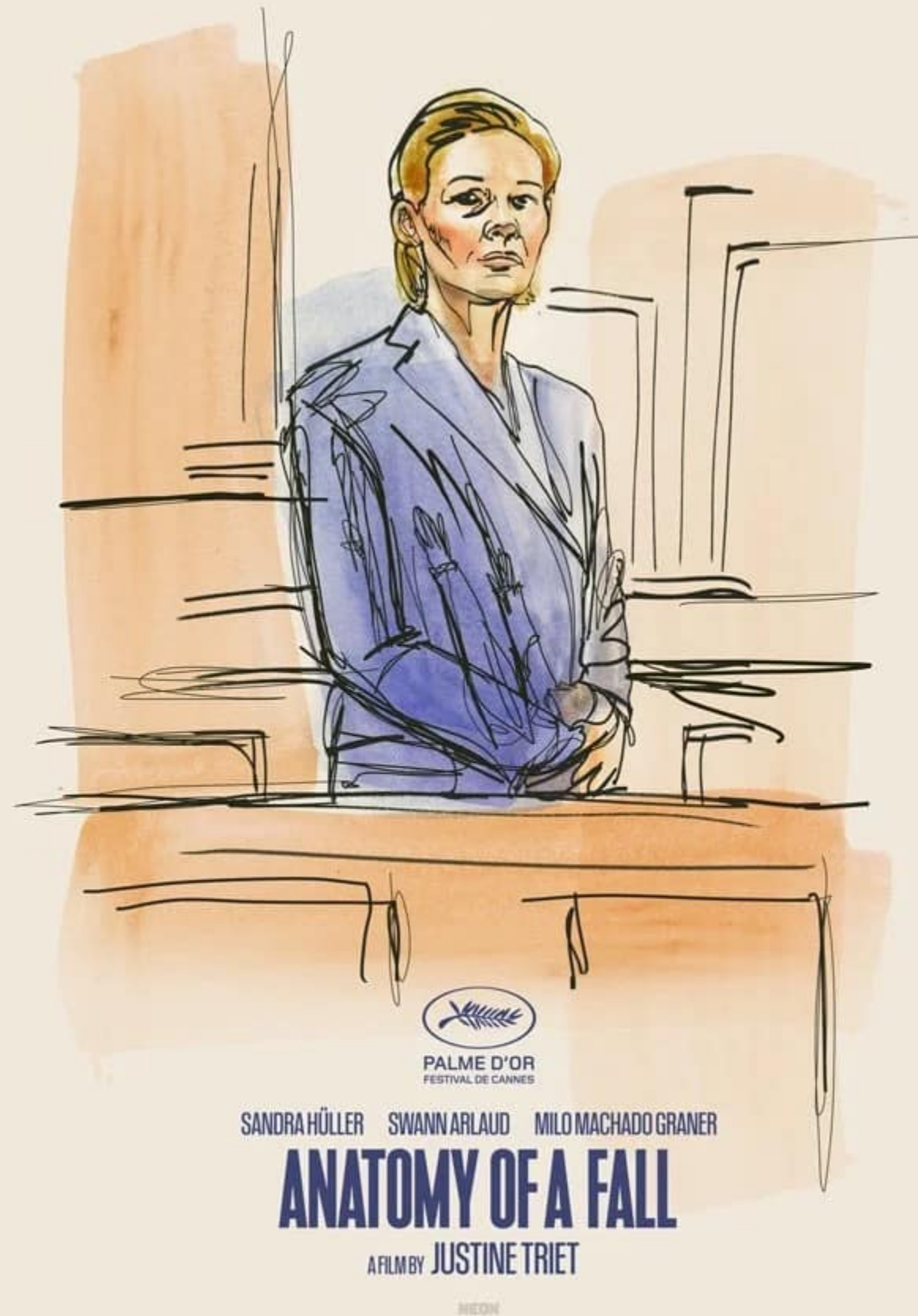
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WORKHORSE

LANDLAND

MINNEAPOLIS · WORKING NOW

ILLUSTRATION AND LETTERING
TOGETHER

Painted and drawn posters for bands and films

Dan Black and Jessica Seamans draw, paint and print their posters. On the tour poster, the band name and every date are handwritten across the water. On screen: The Wicker Man (film poster, Dark City Gallery). Mount Eerie, Night Palace Tour 2025.

landland.bigcartel.com

That poster holds a lot of text, all by hand, and it still feels calm. Small lettering can be drawn too.



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GEMMA O'BRIEN

SYDNEY · WORKING NOW

ILLUSTRATION AND LETTERING
TOGETHER

Brush and marker lettering, from posters up to murals

O'Brien letters with brushes and markers, fast, and keeps the marks the tool leaves. On screen: JOY mural. Thank You Essential Workers (Times Square), 2020.

gemmaobrien.com

A brush pen from the supplies list is enough to try this.

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02 · Cut, carved and printed



WORKHORSE

THE BEGGARSTAFFS

LONDON · 1890S

CUT, CARVED AND PRINTED

Cut paper, flat shapes, blunt letters

Two painters, William Nicholson and James Pryde, cut their posters out of colored paper. The letters are as plain and heavy as the figures. On screen: Hamlet, 1894. Harper's Magazine, 1895. commons.wikimedia.org

Very few shapes and very few colors. Your brief has the same limit: three colors plus the line.



Beggars Staffs

HARPER'S is the largest and most popular MAGAZINE

yet owing to its
enormous sale
and in spite of
the great expense
of production
the price is

STILL

ONE SHILLING

The Artistic Supply Co. Ltd
Amberley House W.C.

Copyrighted in America.

WORKHORSE

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WORKHORSE

WPA FEDERAL ART PROJECT

UNITED STATES · 1936 TO 1943

CUT, CARVED AND PRINTED

Government posters for parks, zoos and libraries

Screenprinted by hand in a few flat colors.

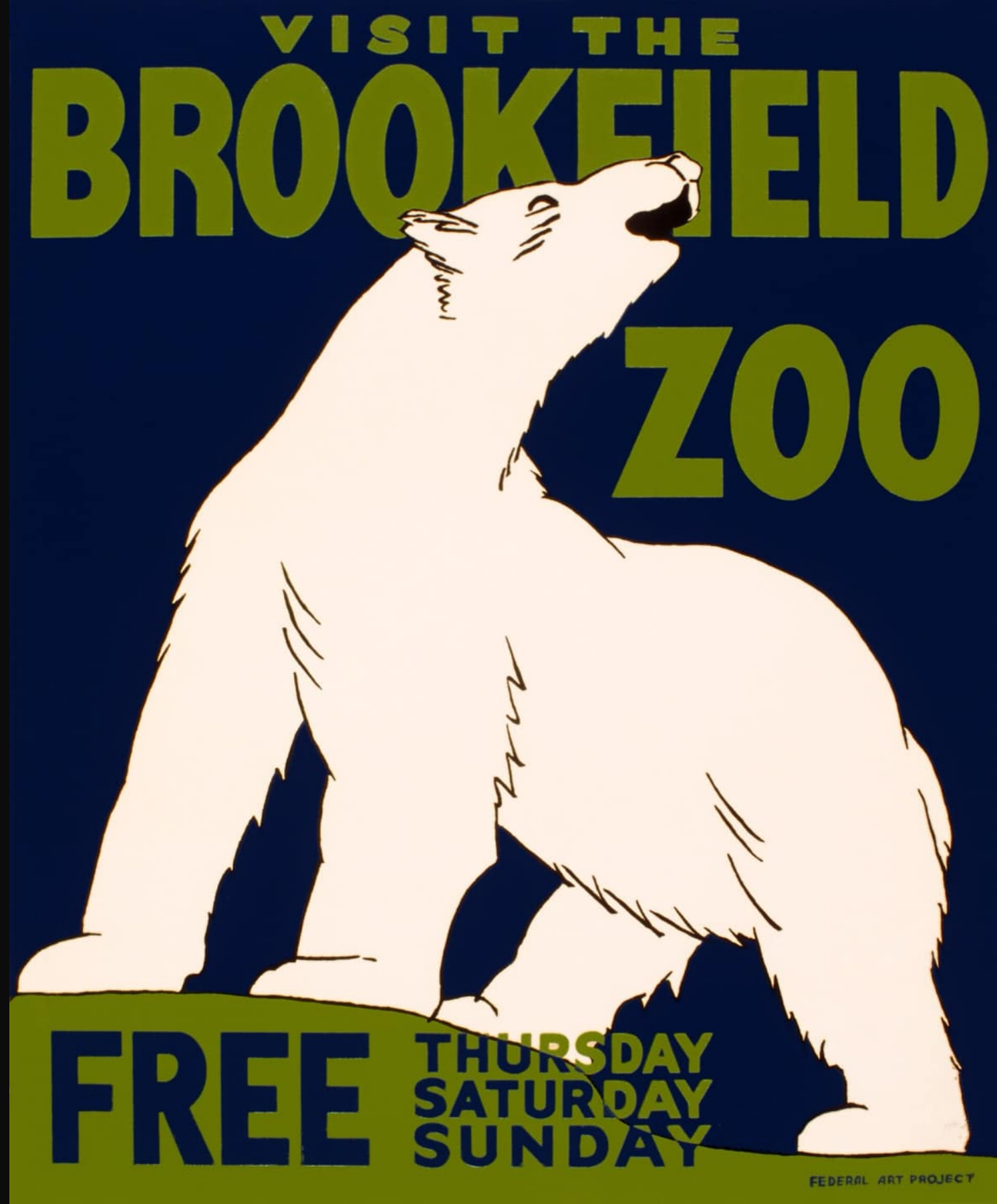
Each color was its own stencil, so the letters were cut along with the picture. On screen:

See America: Welcome to Montana, 1937.

Visit the Brookfield Zoo, 1936. John is not really dull - he may only need his eyes

examined, 1937. loc.gov/collections/works-progress-administration-posters

These are free to use, and the Library of Congress has about 900 of them online at full size. It is the best free archive for this project.



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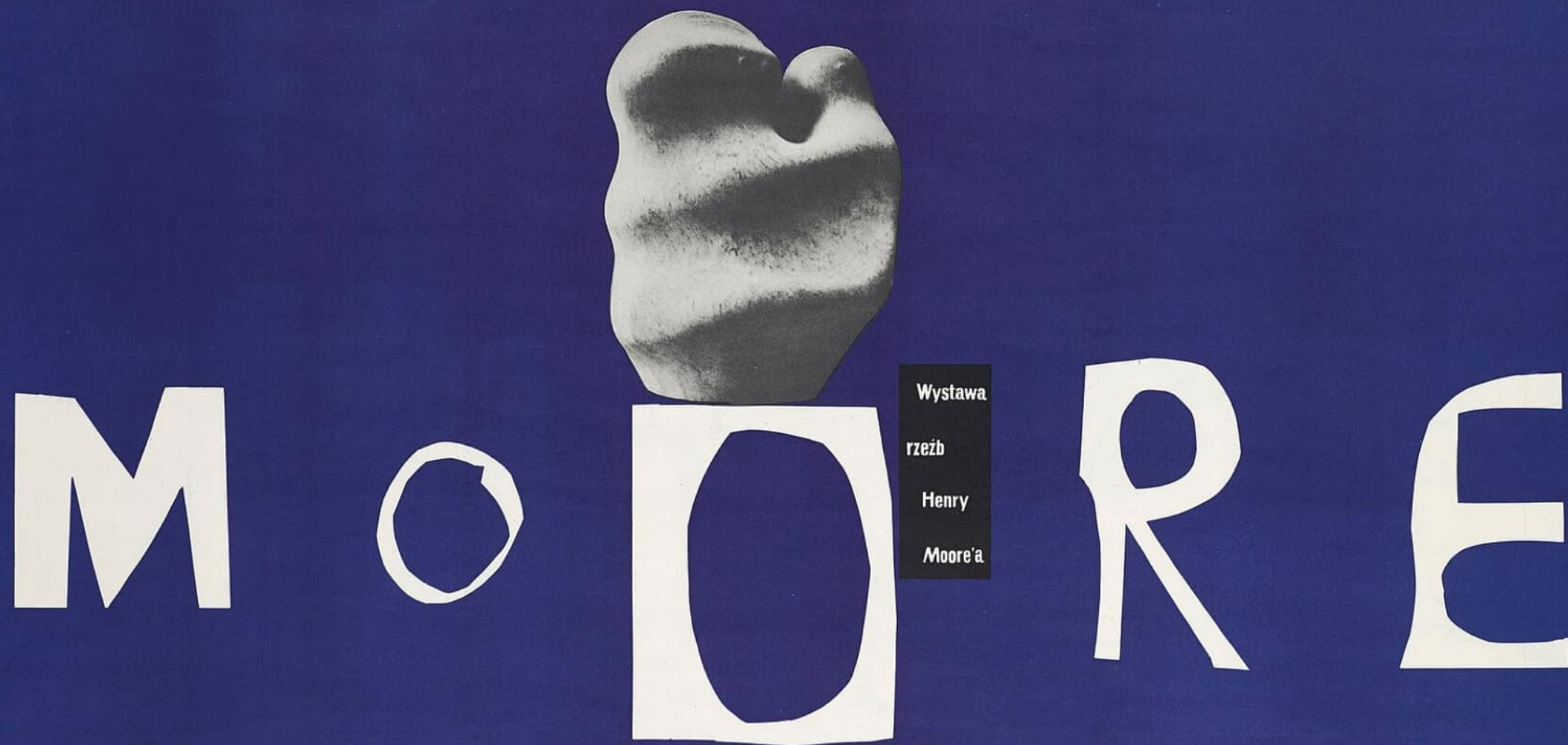
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Wystawa
rzeźb
Henry
Moore'a

WORKHORSE

HENRYK TOMASZEWSKI

WARSAW • POLISH POSTER SCHOOL

CUT, CARVED AND PRINTED

Cut paper and a pen where you would expect type

For a Henry Moore sculpture show he cut the letters out of paper and stood a sculpture on the name. The New Year card is written with one pen. On screen: Moore.

Wystawa rzeźb Henry Moore'a, 1959.

Najlepsze życzenia noworoczne, 1959.

commons.wikimedia.org

Polish poster artists were expected to give their own take on the subject. That is the Concept grade in your brief.

H. TOMASZEWSKI 59

HENRYK TOMASZEWSKI

WARSAW · POLISH POSTER SCHOOL

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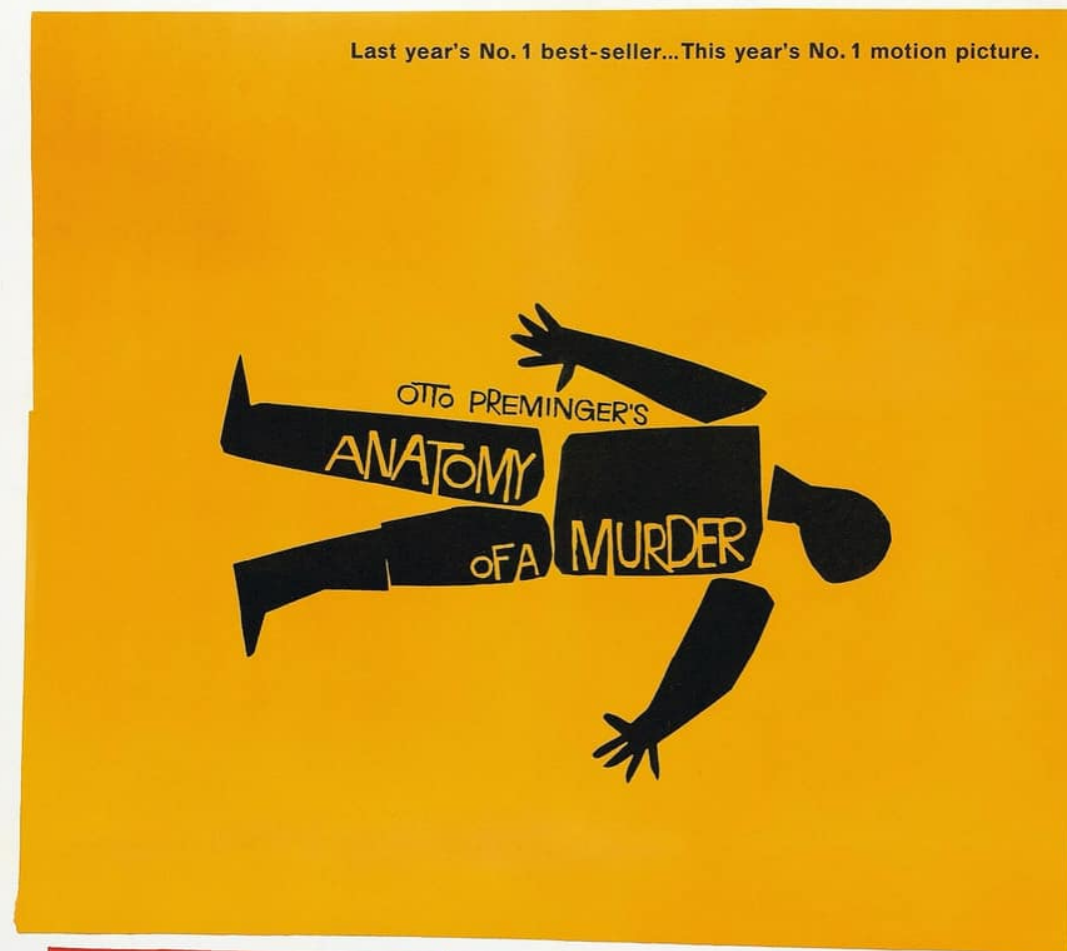
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Najlepsze życzenia noworoczne, 1959.

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STARRING
JAMES STEWART
LEE REMICK
BEN GAZZARA
ARTHUR O'CONNELL
EVE ARDEN
KATHRYN GRANT

and JOSEPH N. WELCH as Judge Weaver

WITH GEORGE C. SCOTT/ORSON BEAN/RUSS BROWN/MURRAY HAMILTON/BROOKS WEST screenplay by WENDELL MAYES from the best-seller by ROBERT TRAVER photography by SAM LEAVITT produced & directed by OTTO PREMINGER/a Columbia release
► music by Duke Ellington ◄

Copyright 1959 by Columbia Pictures Corporation

Property of National Screen Service Corp. Licensed for display in connection with the exhibition of this picture at your theatre. Must be returned immediately thereafter.

99/120

Country of Origin U. S. A.

WORKHORSE

SAUL BASS

LOS ANGELES · 1959

CUT, CARVED AND PRINTED

Cut paper, and a title cut with the same scissors

Bass boiled a film down to one symbol. He cut the title by hand, so it has the same rough edge as the body. On screen: Anatomy of a Murder, 1959. commons.wikimedia.org

Try to describe your poster's image in five words. If you cannot, simplify it.



WORKHORSE

JAY RYAN · THE BIRD MACHINE
CHICAGO · WORKING NOW

CUT, CARVED AND PRINTED

Screenprinted concert posters, every letter drawn

Ryan has drawn, lettered and printed concert posters by hand since the 1990s. The band name wobbles the same way the animals do. On screen: The Breeders with Team Dresch, Woodland Park Zoo, Seattle, Aug 20 2026. Wilco with Yo La Tengo, Forest Hills Stadium, New York, June 20 2026. Andrew Bird 'Eggs' Orchestral Tour 2026. thebirdmachine.com

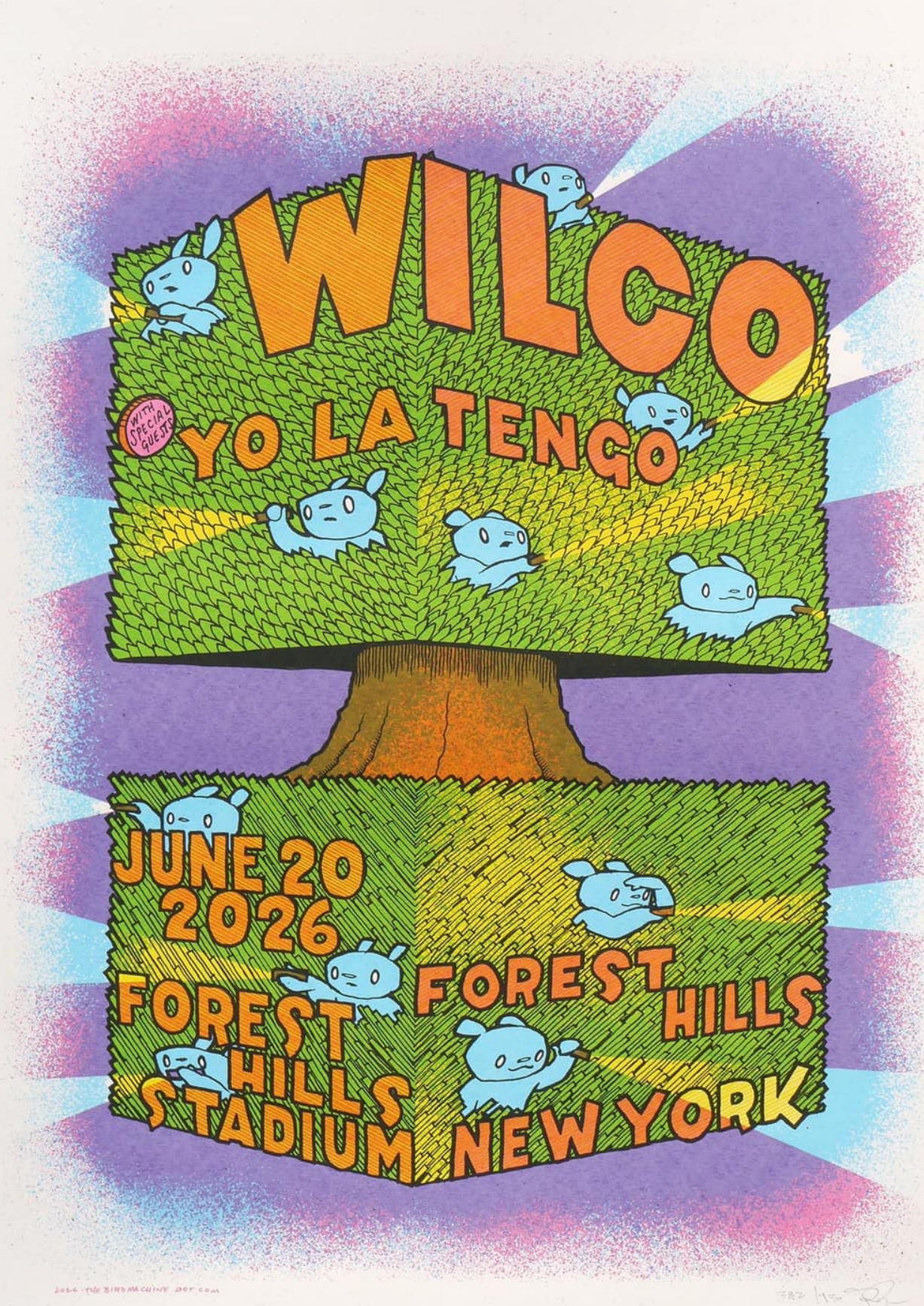
This is his full-time job, and it is close to your assignment: a drawing, its words, a few flat colors.

JAY RYAN · THE BIRD MACHINE
CHICAGO · WORKING NOW

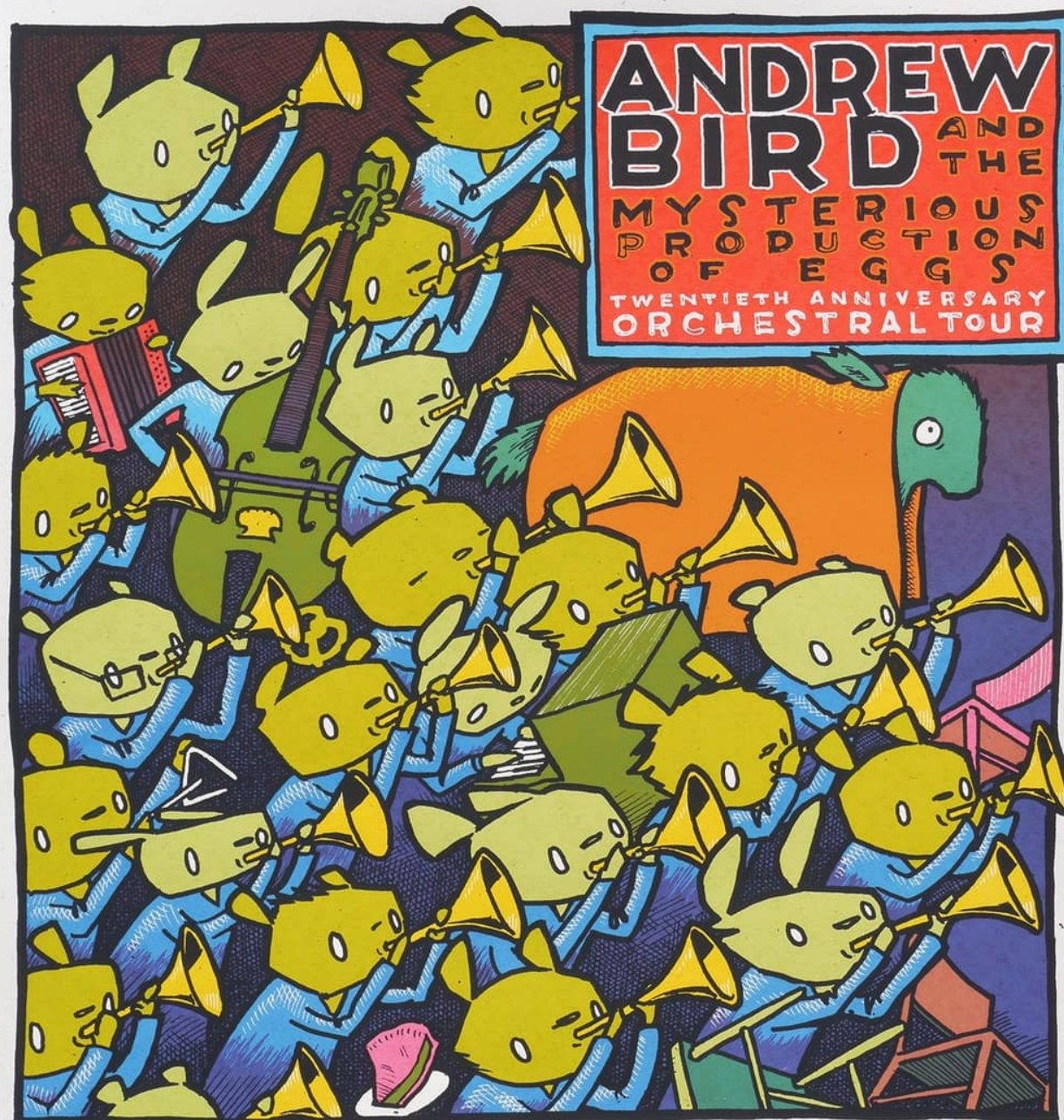
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FEB 28 · LONDON · UK
 APR 2 · WATERBURY · CT
 APR 4 · PROVIDENCE · RI
 APR 7 · BUFFALO · NY
 APR 9 · INDIANAPOLIS · IN
 MAY 29 · ASHEVILLE · NC
 MAY 31 · GREENSBORO · NC
 JUNE 3 · NORTH BETHESDA · MD
 JUNE 4 · NORTH BETHESDA · MD
 AUG 1 · SAN FRANCISCO · CA

20
 26

CINCINNATI · OH · AUG 4
 NEW YORK · NY · AUG 6
 LOS ANGELES · CA · OCT 23
 MEXICO CITY · MX · OCT 27
 MEXICO CITY · MX · OCT 28
 MILWAUKEE · WI · NOV 10
 CHICAGO · IL · NOV 13
 CHICAGO · IL · NOV 14
 DETROIT · MI · NOV 17
 MINNEAPOLIS · MN · NOV 21

WORKHORSE

JAY RYAN · THE BIRD MACHINE
 CHICAGO · WORKING NOW

CUT, CARVED AND PRINTED

Screenprinted concert posters, every letter drawn

Ryan has drawn, lettered and printed concert posters by hand since the 1990s. The band name wobbles the same way the animals do. On screen: The Breeders with Team Dresch, Woodland Park Zoo, Seattle, Aug 20 2026. Wilco with Yo La Tengo, Forest Hills Stadium, New York, June 20 2026. Andrew Bird 'Eggs' Orchestral Tour 2026. thebirdmachine.com

This is his full-time job, and it is close to your assignment: a drawing, its words, a few flat colors.

CORITA KENT

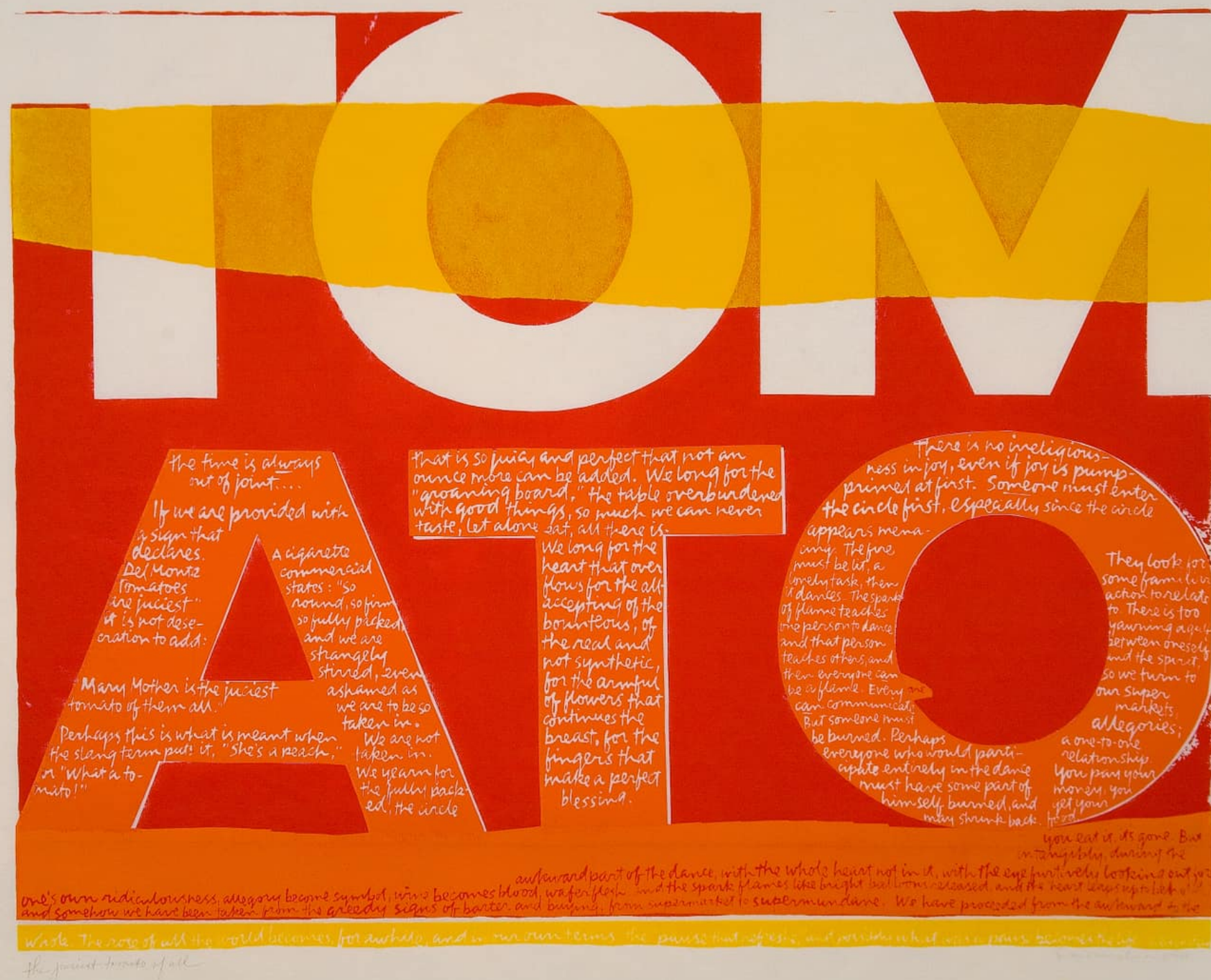
LOS ANGELES · 1960S

CUT, CARVED AND PRINTED

Screenprints where the words are the whole picture

Kent took slogans from ads and cut them into huge letters. TOMATO fills one print. The P and O of Power Up run off the edge. Her own handwriting runs small across the top. On screen: the juiciest tomato of all, 1964. power up (a), 1965. for eleanor, 1964.

corita.org



Letters can be the picture. Two sizes of words, one huge and one small, is enough.

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corita.org

God has chosen his mother
to put an end to all distance.
The first choice of Christians
is Christ. Where is your brother?
Want nothing small about men.
Except maybe their words,
which should be modest and
thoughtful and almost inaudible

before their DEEDS. For the rest, bigness;
heart, brain; Imagination too; let it take
the world in two hands and show us what
it's like to BE! Tell us about it, we're hungry.
Doesn't the bible call for BREAD? We're
starved, our smile has lost out, we crawl
around on a thin margin - a life,
maybe, but what for? and who wants
it anyway?

Where's the man who says yes,
says no, like a thunderclap?
Where's the man whose no
turns to yes in his mouth -
he can't deny life, he asks
like a new flower or a new
day or a hero even; what
more is there to love than
I have loved?

When I hear bread breaking, I see something else;
it seems almost as though God never meant us to do anything
else. So beautiful a sound,
the crust breaks up like manna and falls all over everything,
and then we EAT; bread gets inside humans and turns into
what the experts call "formal glory of god." But don't let that
worry you! Sometime in your life, hope you might see
one starved man, the look on his face when the bread finally arrives.

Hope you might have baked it
or bought it or even needed it
for yourself. For that look on
his face for your hands meeting
his across a piece of bread, you
might be willing to lose a lot or
suffer a lot - or die a little, even

Letters can be the picture. Two sizes of words,
one huge and one small, is enough.

CORITA KENT

LOS ANGELES · 1960S

CUT, CARVED AND PRINTED

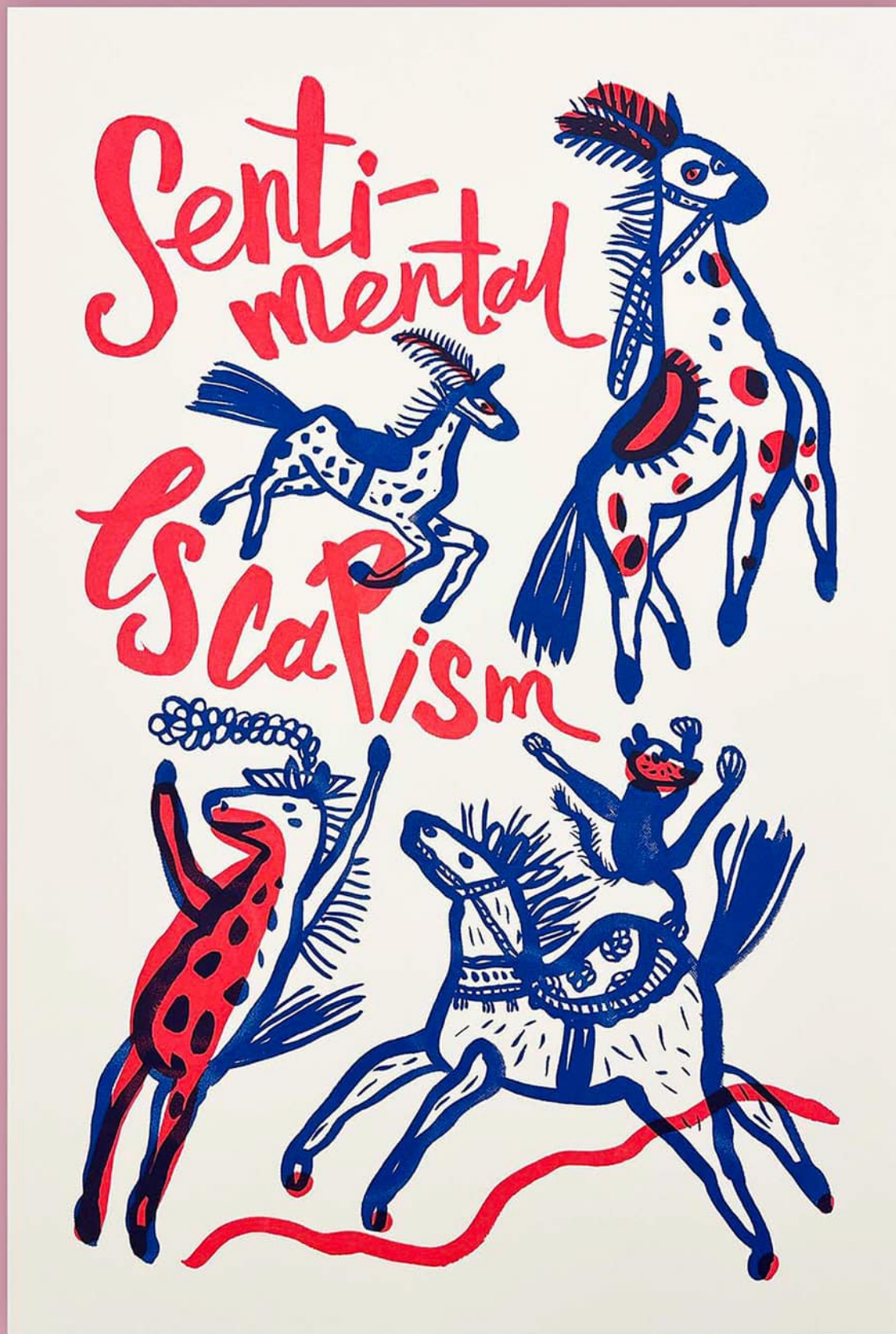
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corita.org



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WORKHORSE

NATALYA BALNOVA

NEW YORK · WORKING NOW

CUT, CARVED AND PRINTED

Sentimental Escapism: a two-color screenprint, hand lettering and horses drawn as one piece

Two colors, red and blue. The title is brushed in red between the blue horses, with the same loose line. On screen: Sentimental Escapism, 2024. Sentimental Escapism (detail), 2024.

behance.net/gallery/204288739/Sentimental-Escapism

This is the closest match to your brief on screen: drawn words, a drawn picture, a few flat colors, printed by hand.



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WORKHORSE

WALDEMAR ŚWIERZY

WARSAW · POLISH POSTER SCHOOL

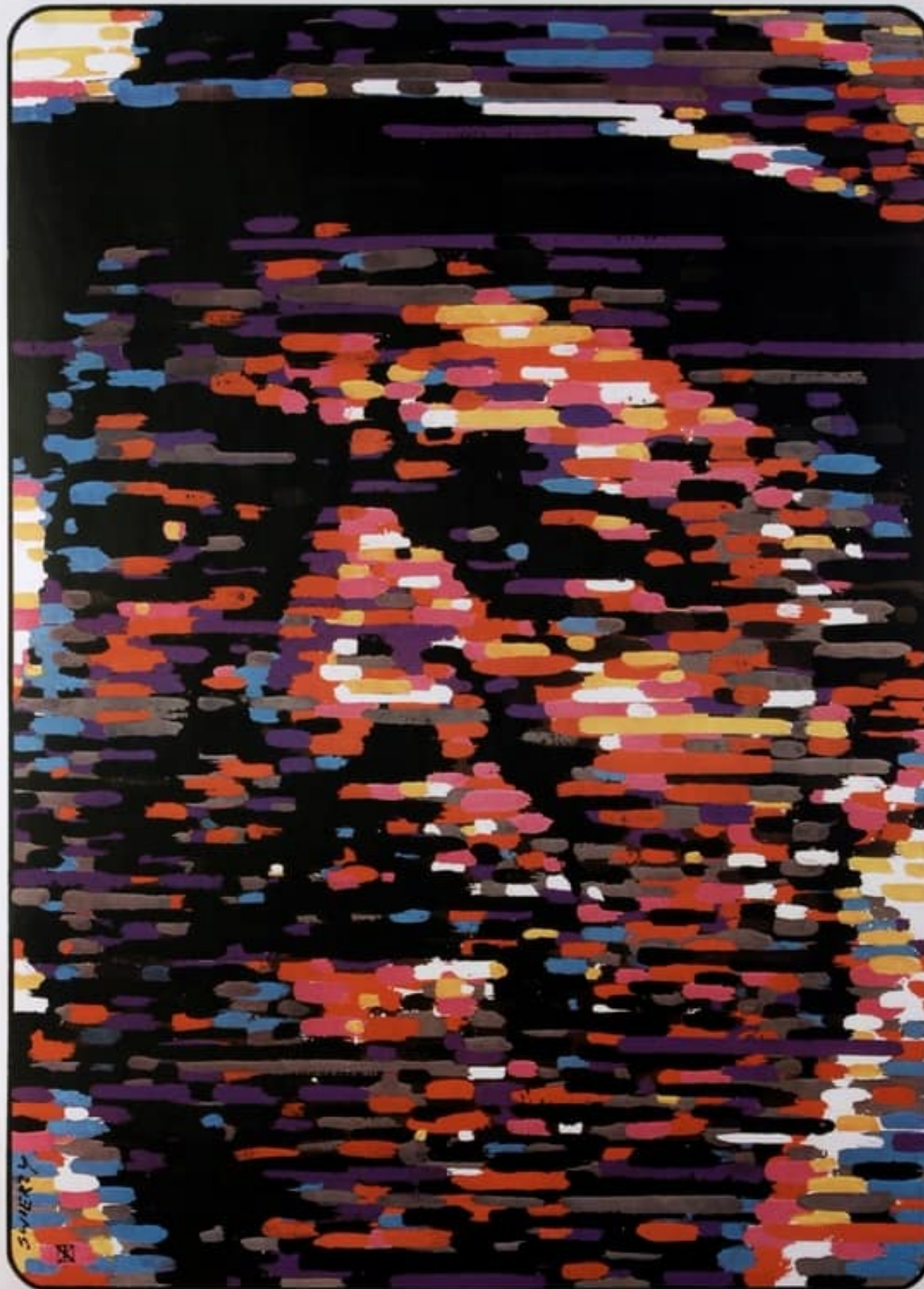
CUT, CARVED AND PRINTED

Painted portraits that fill the sheet, with a small set name

Świerzy painted musicians so big the face is the poster. Hendrix's hair is a tangle of blue line. Count Basie is built from dashes of color. The name is small type at the bottom. On screen: Jimi Hendrix, 1974. Count Basie (Jazz Greats series).

poster.pl/posters/waldemar-swierzy

When the picture is this strong, the words can be quiet. Small set type still has to sit in a clear spot.



Count Basie

WORKHORSE

WALDEMAR ŚWIERZY

WARSAW · POLISH POSTER SCHOOL

CUT, CARVED AND PRINTED

Painted portraits that fill the sheet, with a small set name

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03 · Lettering as illustration

THE LETTERS STRETCH, BEND AND DECORATE UNTIL THEY ARE THE IMAGE.

WORKHORSE



WORKHORSE

WILL H. BRADLEY

CHICAGO · 1894

LETTERING AS ILLUSTRATION

A title band that borrows the picture's colors

The Chap-Book title sits in its own band above the drawing, but its heavy black and red letters repeat the flat shapes of the hats and gowns below. On screen: The Chap-Book, "The Twins", 1894.

commons.wikimedia.org

Words in their own band still belong if they share the picture's colors and weight.

ALFRED ROLLER

VIENNA · 1902

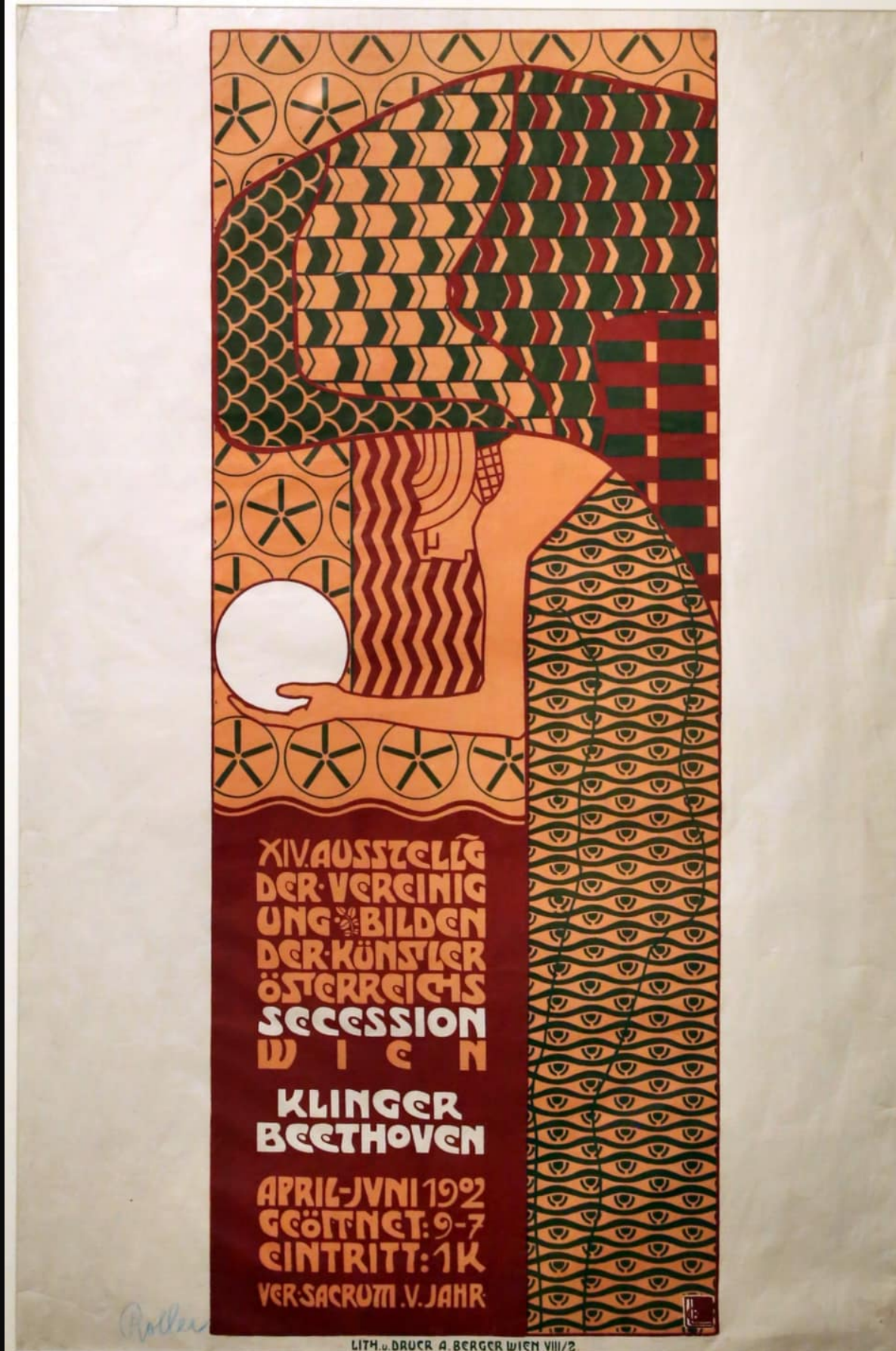
LETTERING AS ILLUSTRATION

Letters stretched until they turn into pattern

Roller drew the letters so tall and tight that they read as texture first and words second. Vienna exhibition posters did this on purpose. On screen: XIV. Ausstellung der Vereinigung Bildender Künstler Österreichs, Secession Wien (Klinger/Beethoven exhibition poster), 1902.

commons.wikimedia.org

Drawn letters can bend rules a font cannot. Decide how hard your title is allowed to be to read, then stop before that.



KOLOMAN MOSER
VIENNA · 1900S

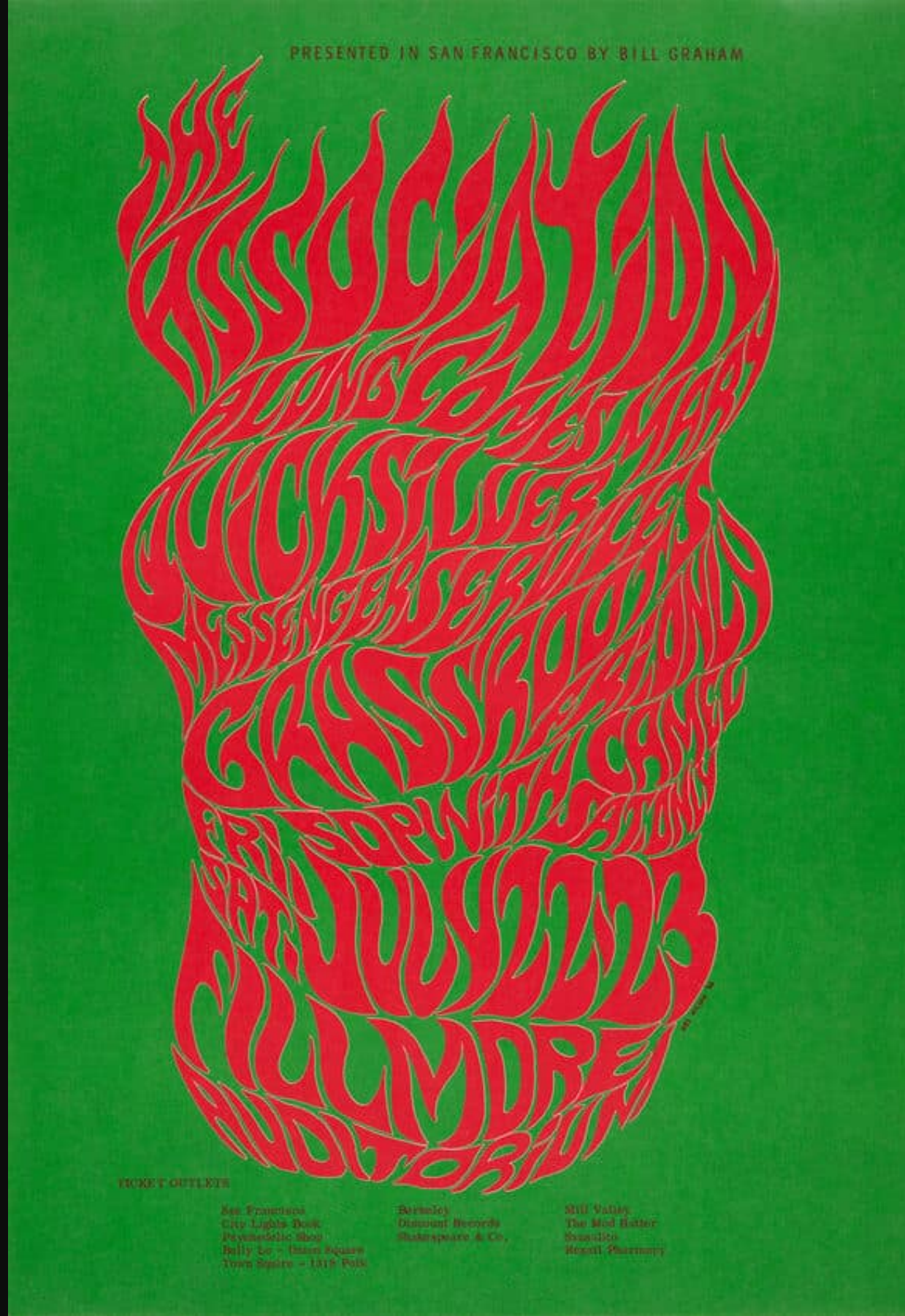
LETTERING AS ILLUSTRATION

The figure and the letters drawn with one decorative line

Moser drew the letters with the same curves and ornament as the figure. On screen: Ver Sacrum V. Jahr, XIII. Ausstellung der Vereinigung Bildender Künstler Österreichs, Secession, 1902. commons.wikimedia.org



Look at one letter and one part of the figure side by side. Find the shared curve.



WORKHORSE

WES WILSON

SAN FRANCISCO · 1966

LETTERING AS ILLUSTRATION

Concert posters where the letters swell to fill every gap

Every band name and date on this Fillmore poster is drawn by hand. The letters stretch like flames until they fill the whole shape. On screen: The Association, Quicksilver Messenger Service, Fillmore Auditorium (BG-18), 1966. wes-wilson.com

It is hard to read on purpose. People stopped to decode it. Decide how much of that your poster can afford.

VICTOR MOSCOSO

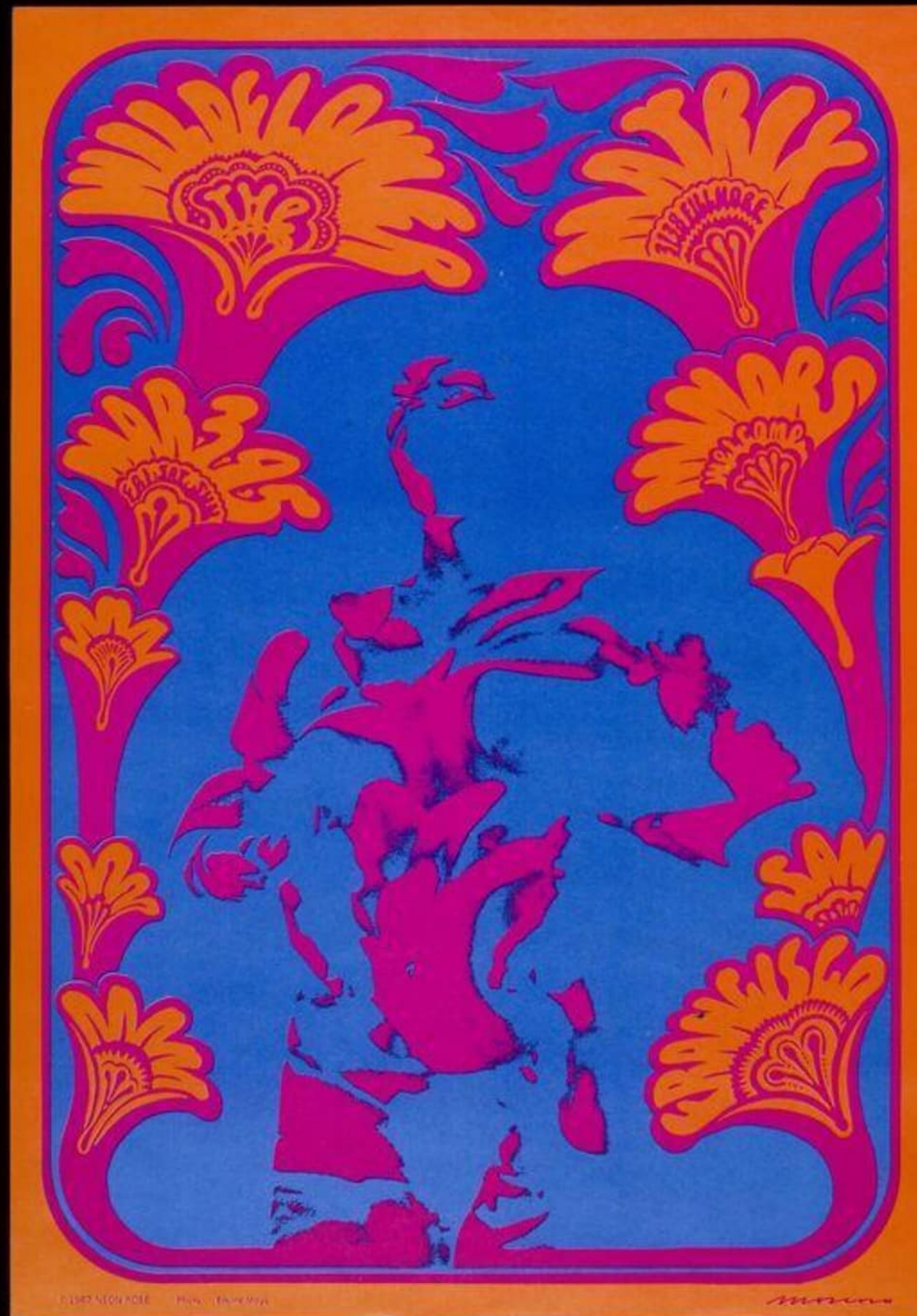
SAN FRANCISCO · 1967

LETTERING AS ILLUSTRATION

Clashing colors that buzz, with letters used as pattern

On the Wildflower poster the band names are drawn inside orange flowers. On Otis Rush the letters run around the edge as a border. On screen: The Wildflower, Neon Rose #9, 1967. Otis Rush, Neon Rose #8, 1967.

victormoscoso.com



Moscoso studied color at Yale, then broke the rules on purpose. Two colors of the same brightness make the edge buzz.

VICTOR MOSCOSO

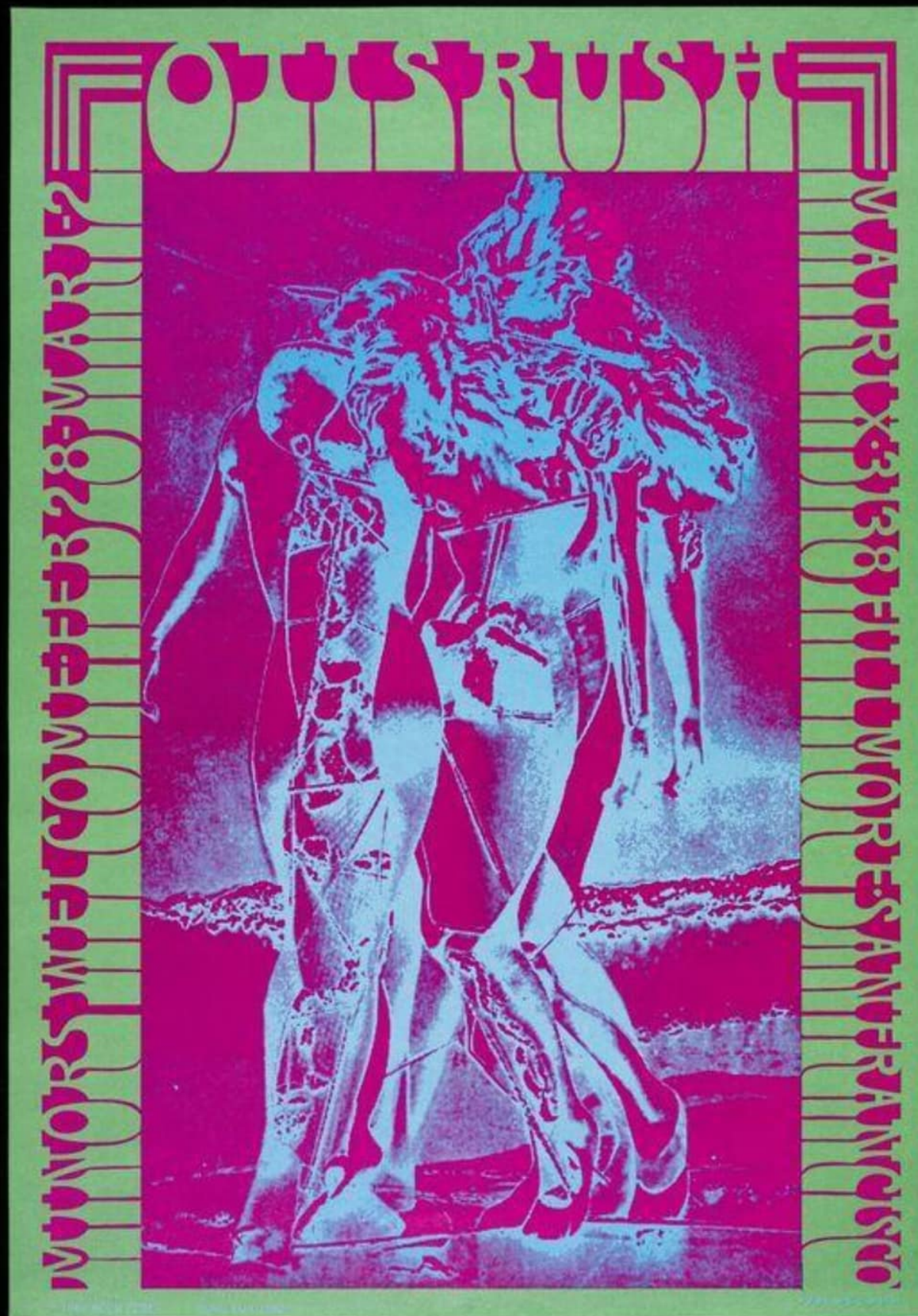
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MARCH 14 2024 PUBLIC RECORDS



10^P_M-2^A_M FREE WITH RSVP

AWAY



WORKHORSE

BRÁULIO AMADO

NEW YORK · WORKING NOW

LETTERING AS ILLUSTRATION

Club and concert posters, lettered differently every time

Amado makes posters for music venues and record labels. He draws the names a new way for almost every one. On screen: The Carry Nation, Eli Escobar, Love at Public Records, March 14 2024. Sylvan Esso, Forest Hills Stadium, New York, September 29, 2023. badbadbadbad.com

Spend ten minutes on his site and count how many ways a title can be drawn.



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WORKHORSE

MARY KATE MCDEVITT

UNITED STATES · WORKING NOW

LETTERING AS ILLUSTRATION

Lettering that is the illustration

McDevitt draws words with their own ornaments and little pictures built in. She also wrote a popular hand-lettering workbook. On screen: State Fair Guide 2017. Mr. Galliano's Circus Story Collection by Enid Blyton (book cover). marykatemcdevitt.com

Her Hand-Lettering Ledger is a cheap, useful book if you want more practice than we do in class.

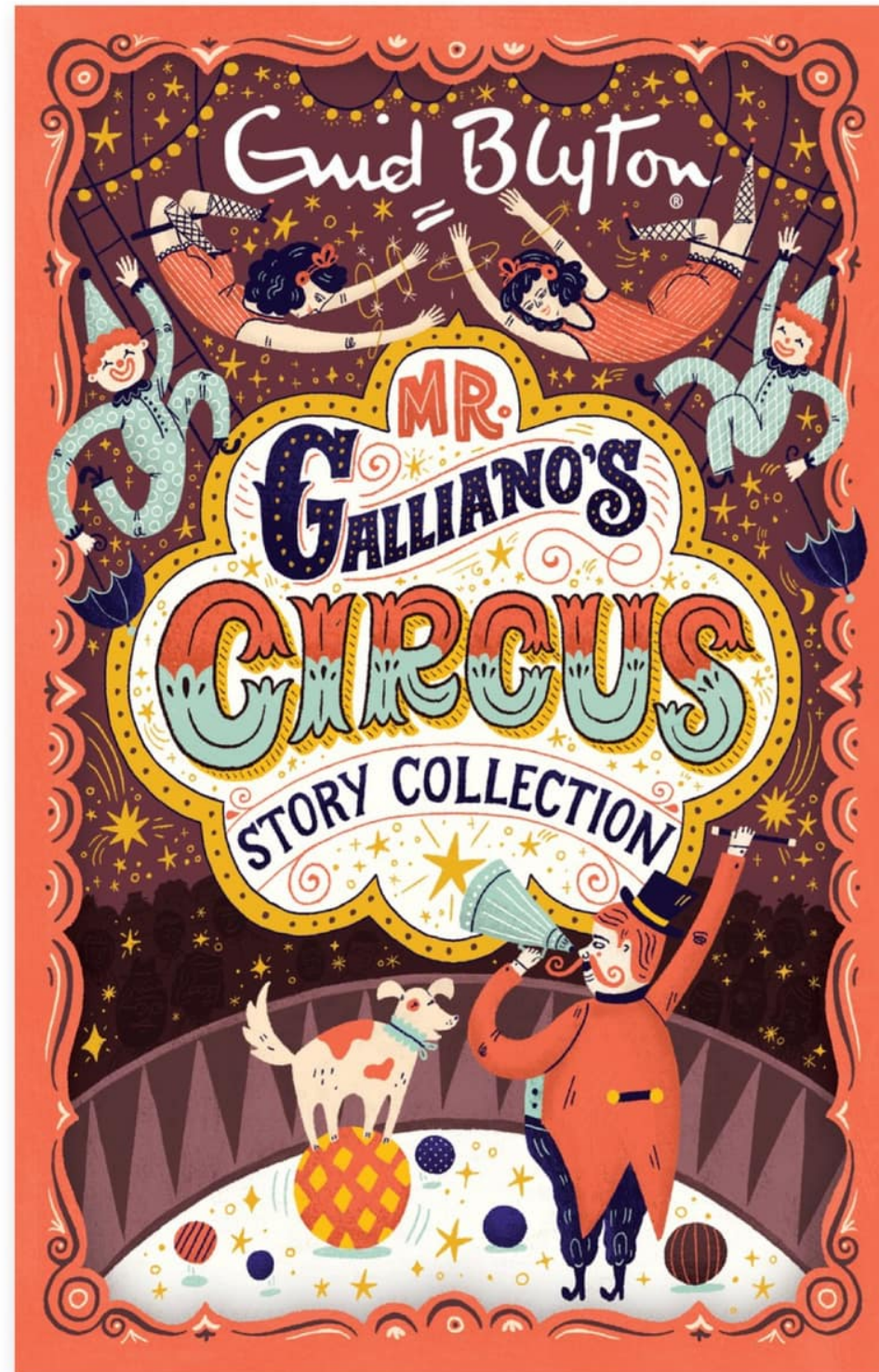
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ICON7 THE ILLUSTRATION CONFERENCE / JUNE 13-16, 2012 / Providence, RI www.theillustrationconference.org
Poster Art by Chris Buzzelli + Jessica Hische

WORKHORSE

JESSICA HISCHE

OAKLAND • WORKING NOW

LETTERING AS ILLUSTRATION

Draws letters on paper, then refines them on the computer

Hische starts every word as a pencil sketch and redraws it until it is clean. Her site shows the sketches beside the finals. On screen: ICON7 conference poster, 2012. Sleeves Up. Hearts Open. All In.. jessicahische.is

That is the path from paper to screen this project teaches, applied to letters.



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Lettering as illustration · look these up

More to look up tonight.

Kate Moross

LONDON · WORKING NOW

Started with hand-drawn concert fliers, now runs a studio. studiomoross.com

Mike Perry

BROOKLYN · WORKING NOW

Loud drawn lettering. Edited Hand Job, a good library book on hand-drawn type. mikeperrystudio.com

04 · Picture first, type second

JULIUS KLINGER

VIENNA · 1922

PICTURE FIRST, TYPE SECOND

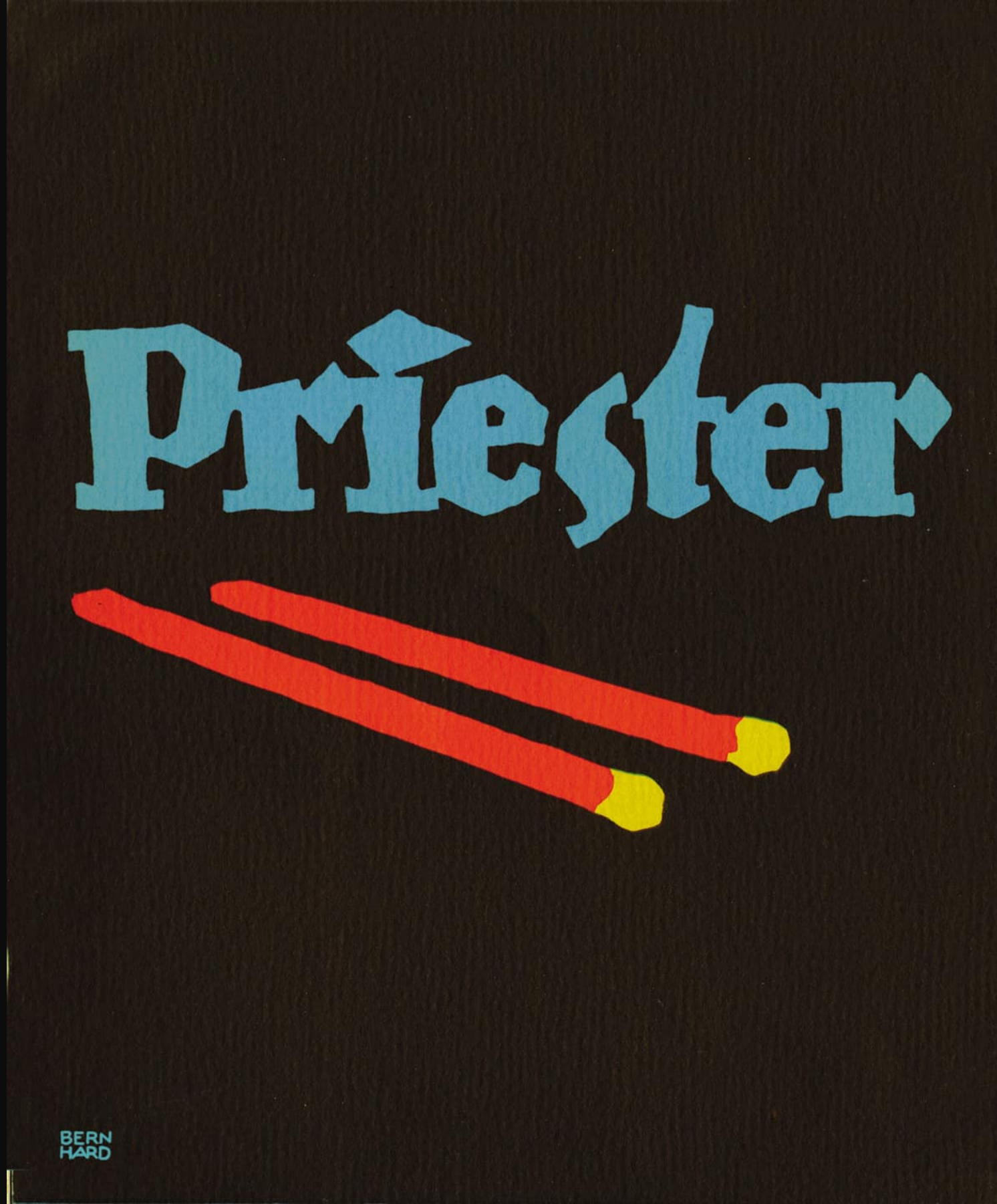
A picture reduced to a sign, the words on a block beneath it

Klinger drew the fair as a flat, geometric tower in two colors and put every word on a black base under it. On screen: III Vienna International Fair, Autumn 1922.

commons.wikimedia.org



Flat shapes and a clear word block are the easiest poster to capture and color.



WORKHORSE

LUCIAN BERNHARD

BERLIN · 1905

PICTURE FIRST, TYPE SECOND

Two matches and one word. The object poster

Priester is two matches and the brand name, drawn in heavy letters on a dark ground. His wartime posters drop the picture and draw the words alone. On screen: Priester, 1905. Spare Seife! aber wie?. Hier zeichnet man die Kriegsanleihe.

en.wikipedia.org/wiki/Lucian_Bernhard

Cut everything that is not the object and the name. Then see what is left.

Spare Seife!

Denn sie besteht aus den jetzt so nötigen
und knappen Fetten und Ölen.

aber wie?

Tauche die Seife nie in das Waschwasser!

Halte sie nie unter fließendes Wasser!

Vermeide überflüssiges Schaumschlagen!

Halte den Seifennapf stets trocken!

Wirf die Seifenreste nicht weg!

Hilf Dir durch den Gebrauch von Bürsten, Sand, Bimsstein,
Holzasche, Scheuergras (Binnkraut), Zigarrenasche und durch
häufiges Waschen in warmem Wasser!

Kriegsausschuß für Öle und Fette
Berlin NW 1

WORKHORSE

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en.wikipedia.org/wiki/Lucian_Bernhard

Hier
zeichnet man die
Kriegsanleihe
Schluß: Donnerstag, 18. Okt., 1 Uhr



WORKHORSE

LUDWIG HOHLWEIN

MUNICH · 1900S TO 1920S

PICTURE FIRST, TYPE SECOND

He placed the words like any other shape

Hohlwein gave the lettering its own block in the layout, in the same flat color as the picture. On screen: Summer in Germany, 1927. Zoologischer Garten Munchen. Richard Strauss-Woche, Munchen 1910.

commons.wikimedia.org

Decide where the words go in your first thumbnail. They should never end up in whatever space is left over.



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commons.wikimedia.org

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Prospekte durch die Geschäftsstelle der Ausstellung (Musikfeste u. musikalische Veranstaltungen) München, Theatinerstr. 38, Bayer. Reisebureau Schenker & Co., München, Promenadepl. 16 u. durch alle offiziellen Auskunftsstellen

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WORKHORSE

E. MCKNIGHT KAUFFER

LONDON · 1918

PICTURE FIRST, TYPE SECOND

A flock of birds, a wide empty field, then the words

Kauffer packed a flock of angular birds into a band at the top, left the middle empty yellow, and set the headline at the bottom. On screen: Soaring to Success! Daily Herald - the Early Bird, 1918. [commons.wikimedia.org](https://commons.wikimedia.org/wiki/File:Soaring_to_Success!_Daily_Herald_-_the_Early_Bird,_1918.jpg)

Empty space is a choice. It gives set type somewhere to breathe and makes the picture louder.

• PEACE • SOLITUDE •
THE GREAT OUTDOORS



VOLUNTEER
— AS A LOOKOUT —



WORKHORSE

OLLY MOSS

UK • WORKING NOW

PICTURE FIRST, TYPE SECOND

A drawn picture with the words set in type

Moss draws the image and sets the words in a font: a badge of bold type over a drawn landscape, and a typeset title under an engraving-style drawing. On screen:

Volunteer as a Lookout (Firewatch poster).

Howl's Moving Castle screenprint.

ollymoss.com

This is the set-type way done well. The type is one family, and it takes its colors from the drawing.



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Authorized reproduction of Milton Glaser's original poster, included in the 1967 "Bob Dylan's Greatest Hits" album from Columbia Records.

WORKHORSE

MILTON GLASER

NEW YORK · 1966

PICTURE FIRST, TYPE SECOND

The Bob Dylan poster: a black profile, colored hair, one small word

Dylan is a black profile with bands of color for hair. The one word sits small in the corner, in letters Glaser drew. On *Zabriskie Point* the title is drawn as solid blocks flying through the sky. On screen: Dylan, 1966. *Zabriskie Point*, 1970. miltonglaser.com

One small word can finish a big picture. Give it the picture's colors.

A FILM BY MICHELANGELO ANTONIONI



MILTON GLASER

AN MGM PRESENTATION

WORKHORSE

MILTON GLASER

NEW YORK • 1966

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One small word can finish a big picture. Give it the picture's colors.



End Bad Breath.

WORKHORSE

SEYMOUR CHWAST

NEW YORK · 1967

PICTURE FIRST, TYPE SECOND

Push Pin Studios posters, drawn pictures with old- style type

Chwast cut Uncle Sam as a rough woodcut, with bombers in his mouth. The words are one line of plain serif type underneath. On screen: End Bad Breath., 1967.

seymourchwastarchive.com

A loud drawing and a calm line of type work together. The type does not need to shout too.

Four things all of those posters do.

The words had a spot from the start. Nobody finished the drawing and then hunted for a place to put the title.

The words match the picture. Same tool, same edge, or the same colors if the type is set.

Only a few colors. Most were printed in two to four.

One idea. You can say what the poster is about in one sentence.

Work in class

EVERY CLASS BEFORE THE CRITIQUE HAS A SHORT EXERCISE THAT BUILDS YOUR POSTER.

WORKHORSE

Each class makes a piece of your poster.

Today

THU, SEP 17

Poster sort, then **words three ways**: your subject as three small sketches.

Tue, Sep 22

CAPTURE

Mark sheet, some scanned and some photographed. Then **thumbnails**: a sheet folded into eight frames, your subject one way at a time, then the ones you like refined on a fresh sheet.

Thu, Sep 24

CHECK-IN 1 DUE

Thumbnails on the wall, one question each. Then the **final drawing** starts, 9 by 12 or bigger.

Tue, Sep 29

DRAWING DAY

Exercise 4: three brushes made from your own marks. Then the rest of class is drawing time.

Thu, Oct 1

CHECK-IN 2 DUE

Scan your finished drawing in class, to black ink on white. **Exercise 5**: color your scan on the computer.

Tue, Oct 6 · Thu, Oct 8

COLOR, THEN SCREENPRINT

Color for print: **three colors plus the line**, each on its own ink layer. Thursday: **setting up for screenprint**, and everyone presents the poster as it stands.

Four dates to put in your calendar.

Thu, Sep 24

CHECK-IN 1 · GRADED

Your subject, your thumbnail pages, and the refined sheet with your favorite marked.

Thu, Oct 1

CHECK-IN 2 · GRADED

Your drawing on paper, finished. You scan it in class.

Thu, Oct 8

LAST CLASS BEFORE BREAK

Screenprint setup, and the poster presented as it stands. Use Fall Break to finish.

Thu, Oct 15

FINAL DUE · CRITIQUE

Your proof on the wall beside your original drawing. Project 3 is assigned.

Supplies to bring on Tuesday.

Good paper

FOR THE FINAL DRAWING

A pad of smooth bristol or mixed-media paper, 9 by 12 inches or bigger. 11 by 14 gives you more room.

Cheap paper

PLUS TRACING PAPER

For thumbnails and studies. Tracing over your last try is the fastest way to improve a drawing or a letter.

Pencils

HB AND 2B

Plus an eraser and a sharpener.

Black pens

THREE SIZES

Fineliners in three sizes, like 01, 05 and 08. Also a brush pen or fat black marker for filling big areas.

Camera or scanner

YOUR PHONE IS FINE

Plus the flash drive you already bring, a ruler and low-tack tape. A drawing tablet is optional.

What you turn in, and how it is graded.

Working file

PHOTOSHOP OR ILLUSTRATOR

Drawing, color and words on their own layers, every layer named.

PDF and a proof

THE PROOF IS THE FINAL

A flattened PDF at 18 by 24. The proof is a printout of it to scale, at a size you can print yourself, like 6 by 8 on letter paper. It hangs at critique.

Separations

ONE PDF PAGE PER COLOR

Each color in solid black on its own page, registration marks on every page, and a color key.

The original

AND YOUR STUDIES

Bring the real drawing. Turn in your in-class studies and thumbnails as one PDF.

Grading

SAME FOUR THINGS AS PROJECT 1

Concept: the poster says one thing about its film or book. **Design:** words and picture planned together, and it passes both tests. **Craft:** clean scan, tidy color, even letters or well-chosen type, and separations a printer could use. **Process:** the studies are done and show real range.

Today

Poster sort: name how three posters handle their words.

Open the PDF of these slides on a phone. Pick three posters you did not expect to like.

For each, write one line: which of the four ways it uses, what tool made the letters, and where the words were placed first.

Then one thing to steal from each for your own poster. Not the style. A decision.

Words three ways: your subject, three small sketches.

Pick your subject from the list. Write out the four lines of words.

Draw three rectangles, 3 by 4 inches. One poster idea in each, the same idea or three different ones.

One way per rectangle. 1: draw the title as part of the picture. 2: set the title as a plain block of letters, sized and placed on purpose. 3: picture first, the words as small as they can go.

At 2:40, circle the one you would follow. Photograph the sheet. It is the first page of your process PDF.

Bring your supplies and your subject.

Everything on the supplies list, in your bag.

Go see, watch or read your subject, or as much as you can. For an exhibition, the museum site and its images count until you can visit. Write down five things in it you could draw.

Look at ten posters from today, from the group you are most drawn to. The PDF is on the class page.

See you Tuesday