

Overview of Poster Design:	
Notes:	Links:
<p>Advances in Printing Technology: The arrival of color printing had vast social and economic ramifications. Medieval printing techniques including hand engraving and woodblock printing. Gutenberg's printing press in 1450 first made it possible to print copies of books, which had since been hand copied and illustrated (see Illuminated Medieval Manuscripts). However, the printing technique of set movable type (wooden and cast) restricted design to an inflexible grid: Anything that was to be printed had to adhere to a system whereby type was set in consecutive rows of parallel lines. Illustrations, maps and the like were hand drawn and engraved. Lithography set type and layout free from the grid system. The Industrial Revolution (1700-1900) brought the productive power of the Steam Engine (James Watt 1775), as well as new advances in printing technology. Stone Lithography (1796 by Alois Senefelder) replaced older intaglio (sopperplate etching) and relief methods, and Chromolithography (1837) was introduced at the Crystal Palace Exhibition of 1851. Jules Cheret's 3 stone process made it possible to produce beautifully coloured posters relatively. These heavy stones were later replaced by easier to handle zinc plates. The Belle Epoque (Beautiful Era), centralized in Paris, was a golden age for posters, which were collected and prized as affordable fine art for the newly emerging middle class in newly industrialized France.</p>	<p>Printing Techniques Slideshow: http://gds.parkland.edu/gds/!lectures/history/0020_graphicarts/graphicarts.html</p> <p>Rock Poster Evolution: http://johnsonbanks.co.uk/thoughtfortheweek/guitars-and-graphics/</p> <p>Poster Styles Examples: http://www.internationalposter.com/about-poster-art/style-primer.aspx</p> <p>Poster History .Pdf http://eetwagga.riverinainstitute.wikispaces.net/file/view/Poster+Styles.pdf</p> <p>Design History Lectures: http://gds.parkland.edu/gds/!lectures/</p> <p>Overview of poster history http://www.designhistory.org/</p>

1837 - 1901 Victorian:			
Notes:	Links:	Design Principals	Artists and Works:
<p>1837 - 1901 Victorian: The Victorian era is often defined as the years from 1837 to 1901, Queen Victoria's period in office. The momentum of the industrial revolution had already begun, but it was during the Victorian era that the full effects of industrialization made itself felt. Along with technological breakthroughs, the Industrial Revolution brought the rise of a self-indulgent nouveau riche (newly rich) class. Wealth became a motivating cultural force. As the desire for unlimited comfort spread from the wealthy to the new middle class, a taste for ornamentation and ostentation became the dominant style. Extravagant embellishment was applied to architecture, furniture, clothing, and appeared as elaborate borders and lettering in graphic design.</p>	<p>Selling the Victorians: http://www.nationalarchives.gov.uk/education/resources/selling-the-victorians/</p> <p>Victorian Era History: http://visualartsdepartment.wordpress.com/the-victorian-era/</p> <p>Victorian Graphic Design Slideshow: http://gds.parkland.edu/gds/!lectures/history/1840/victorian.htm </p>	<p>Victorian Design Principals: Ornate, elaborate typography and curvilinear decorative elements Architectural Framing Symmetrical Layout Dense crowding of type and image Decorative Borders Hand tinted etchings</p> <p>Type: Fat face types</p>	<p>Victorian Circus Victorian Advertisements Punch Magazine Jules Verne book covers</p>

1850 – 1900 Arts and Crafts			
Notes:	Links:	Design Principals	Artists and Works:
<p>1850-1900 Arts and Crafts: Reaction against the aesthetics of the industrial revolution Saw printed matter like books and posters lacking craftsmanship, beauty</p> <p>Printing Technology: Recalling the tradition of medieval woodblock printing using modern lithographic techniques</p>	<p>Arts and Crafts slide show: http://gds.parkland.edu/gds/!lectures/history/1850/arts_crafts.html</p> <p>William Morris and Arts and Crafts: http://www.artyfactory.com/art_appreciation/graphic_designers/william_morris.html</p>	<p>Arts and Crafts Design Principals: Revival of medieval illuminated manuscript styles, medieval motifs Inclusion of natural, organic forms inspired by nature Balance, harmony Borders, headbands, decorative initials, and wallpaper-like patterns</p> <p>Type: Goudy, Caxton fonts</p>	<p>Key Arts and Crafts Artist: Willam Morris (1834-1896) Morris' Kelmscott Press</p>

1870 – 1914 La Belle Époque / Fin de siècle

Notes:	Links:	Design Principals	Artists and Works:
<p>1870-1914 Fin de siècle / Belle Époque: The Belle Époque or (Beautiful Age) was a period starting in 1871 and ending when World War I began in 1914. It was a peaceful, golden age. The industrial revolution created new wealth and a new middle class with more expendable income and leisure time. In the 1890s Paris became the urban stage for a “spectacle of posters” and the term “affichomanie” (poster-mania) was coined. The advent of colour lithography made it possible to mass produce beautifully coloured posters, the main method of advertising, which were collected as art by the emerging middle class.</p> <p>Printing Technology: Colour Lithography developed by Cheret (3 stone process using red, yellow, blue transparent inks)</p>	<p>Jules Cheret Slideshow: http://gds.parkland.edu/gds/lectures/history/1890/artnouveau.html</p> <p>Belle Époque poster craze: http://www.designhistory.org/Poster_pages/LaBelleEpoque.html</p>	<p>Belle Époque Design Principals: Black outlined contours Focus on image, not product being sold Flat, bright colours and figures</p>	<p>Key Belle Époque Artists: Jules Cheret Toulouse-Lautrec (Moulin Rouge Poster)</p> <p>Other Belle Époque Artists: William H. Bradley Théophile Steinlen Leonetto Cappiello (Italian) Albert Guillaume</p>

1890-1910 Art Nouveau / Jugendstijl			
Notes:	Links:	Design Principals	Artists and Works:
<p>1890-1910 Art Nouveau / Jugendstijl: Art Nouveau and Jugendstil (Young Style) drew inspiration from both organic and geometric forms that united flowing, natural forms with more angular contours. Two-dimensional Art Nouveau pieces were painted, drawn, and printed in popular forms such as advertisements, posters, labels, magazines, and the like. Japanese wood-block prints, with their curved lines, patterned surfaces, contrasting voids, and flatness of visual plane, also inspired Art Nouveau.</p> <p>Printing Technology: Fascination with recreating style of Japanese Wood-block printing and hand copied illuminated manuscripts from Europe with modern Lithography technology</p>	<p>Art Nouveau Slide Show: http://gds.parkland.edu/gds/!lectures/history/1890/artnouveau.html</p> <p>Graphic Design History Art Nouveau: http://guity-novin.blogspot.ca/2010/05/history-of-graphic-design-birth-of-art.html</p>	<p>Art Nouveau Design Principals: Descendent of arts and crafts movement Organic forms, vines, plants, flowers Fascination with Japanese painting, "Japonisme"</p> <p>Type: Hand drawn</p>	<p>Key Art Nouveau Artist: Alphonse Mucha</p> <p>Other Art Nouveau Artists: Jan Toorop Aubrey Beardsley Eugène Samuel Grasset Henri Privat-Livemont Eugène Grasset (1845-1917) Paul Berthon (1872-1909) William H. Bradley</p>

1910 – 1920 Dada / Italian Futurism / Suprematism / Constructivism:			
Notes:	Links:	Design Principals	Artists and Works:
<p>1910 - 1920 Dada / Italian Futurism: In 1916 Zurich was a safe haven for artists fleeing the war in Europe. The international mix of artists brought a Futurist inspired development in art, named Dada. Dada was an anti-art, anti-reason reaction to the horrors of war brought on by the industrial revolution. Futurism extolled the beauty of speed, rapid growth, industrialization, and dynamism.</p> <p>Key Technique: Collage, Photomontage</p>	<p>Design History Fururism: http://www.designhistory.org/Avant_Garde_pages/Futurism.html</p> <p>Design History Avant-Garde Russia: http://www.designhistory.org/Avant_Garde_pages/Russia.html</p> <p>Italian Futurism: http://guity-novin.blogspot.ca/2011/08/cha-pter-44-italian-futurist-visual.html</p> <p>Suprematism and Constructivism slide show: http://www.artyfactory.com/art_appreciation/art-history-slideshows/modern_art_slideshows/suprematism_constructivism_de-stijl_slideshow.html</p> <p>Constructivism, Suprematism, Futurism, Dada, Bauhaus, De Stijl: http://www.citrinitas.com/history_of_viscom/avantgarde.html</p>	<p>Dada and Futurism Design Principals: Asymmetrical type and page layout Expressive typography Plenty of negative space Variations in weight Collage Photomontage Speed, movement, dynamism Anti-harmony Text conveys meaning and feeling through size, weight, and placement</p>	<p>Key Futurist Artist: Filippo Tommaso Marinetti Futurist publication Blast Magazine 1914-1915</p> <p>Dada Artists: Kurt Schwitters</p> <p>Suprematist/Russian Constructivist: El Lissitzky Kazimir Malevich</p>

1919 - 1933 Bauhaus/ De Stijl			
Notes:	Links:	Design Principals	Artists and Works:
<p>1917 - 1933 Bauhaus/ De Stijl / The Bauhaus was a school founded by Walter Gropius in 1919. It survived until the Nazi regime forced its closure (after moving from Weimar, to Dessau, to Berlin) because of its socialist ideals. The Bauhaus wanted to improve on the poorly crafted products of the industrial revolution, but strove for simplicity of form (in contrast to Morris' Arts and Crafts movement) that could still be distributed at low cost. Think Ikea.</p>	<p>Bauhaus Graphic Design: http://www.designhistory.org/Bauhaus_pages/GDBauhaus.html</p> <p>Constructivism, Suprematism, Futurism, Dada, Bauhaus, De Stijl: http://www.citrinitas.com/history_of_viscom/avantgarde.html</p>	<p>Bauhaus Design Principals: Clarity Immediacy Sans-Serif font (see Bayer's universal typeface) Grid layouts, rotated grids Lack of ornamentation Simple line and geometries over floral and curvilinear design Form follows function</p> <p>Typeface: Bauhaus</p>	<p>Bauhaus Artists: Laszlo Moholy-Nagy Joost Schmidt 1893-1948</p> <p>Late Bauhaus: Herbert Bayer 1900-1985</p>

1914-1918, 1939 – 1945 WWI, WWII Propaganda Posters			
Notes:	Links:	Design Principals	Artists and Works:
<p>1914-1918, 1939 – 1945 WWI, WWII Propaganda Posters: (North American, European) During World War I and II propaganda was used to increase support for the war and commitment to an Allied victory. Using a vast array of media, propagandists fomented hatred for the enemy and support for the allies, urged greater public effort for war production and victory gardens, persuaded people to save some of their material so that more material could be used for the war effort, and sold war bonds. Patriotism became the central theme of propaganda advertising.</p>	<p>WWI Posters from LIFE: http://life.time.com/history/world-war-i-posters-the-graphic-art-of-propaganda/#1</p> <p>Canadian Propaganda: http://www.warmuseum.ca/cwm/exhibitions/propaganda/index_e.shtml</p> <p>WWII Posters from US National Archives: http://www.archives.gov/exhibits/powers_of_persuasion/powers_of_persuasion_intro.html</p> <p>History of Graphic Design – Propaganda: http://guity-novin.blogspot.ca/2010/05/cha-pter-29-propaganda-posters.html</p>	<p>WWI and WWII Design Principals: Bold images and text grab viewers attention Language confronts the viewer directly, identifies a lack or shortcoming on their behalf or offers a directive Stylistically, posters vary from constructivist to pulp to art deco.</p>	<p>WWI and WWII Propaganda poster artists: Frank Newbould Hans Rudi Paul Von Hindenbrug Jean Carlu C.E. Chambers (1932), Harrison Fisher (1918), and N. C. Wyeth (1933) Abram Games Cassandre</p> <p>Notable WWI/WWII Examples: We Can Do It! Uncle Sam Wants You!</p>

1920's - 1940's Art Deco			
Notes:	Links:	Design Principals	Artists and Works:
<p>1920's - 1940's Art Deco: The Roaring 20s was a time of rapid cultural change. Transportation technologies (cars, trains, planes) were getting faster, buildings taller, cities more packed. It was also a time of incredible wealth, especially in the United States. The result of all this was a feeling of dizzying fragmentation, which you'll see in the cubist and futurist artwork of the time, paired with an obsession with luxury, speed and power.</p> <p>Key Technology: Airbrush</p>	<p>Cassandre Slide show: http://www.artfactory.com/art_appreciation/graphic_designers/cassandre.htm</p> <p>Art Deco design blog: http://99designs.com/designer-blog/2012/06/05/art-deco-a-strong-striking-style-for-graphic-design/</p>	<p>Art Deco Design Principals: Geometric shapes Zigzags, sunbursts, lightning bolts Airbrushed gradients Aerodynamic, streamlined forms</p> <p>Art Deco Typefaces: Broadway Bifur (designed by Cassandre) Peignot</p>	<p>Key Art Deco artist: A.M. Cassandre</p> <p>Other Art Deco artists: Raymond Loewy Tamara de Lempicka</p> <p>Notable Art Deco Examples: 20th Century Ltd. locomotive, designed by Henry Dreyfuss Fritz Lang's Metropolis poster The Chrysler Building</p>

1917 – late 1930's Russian Constructivist / Heroic or Socialist Realism			
Notes:	Links:	Design Principals	Artists and Works:
<p>1917 – late 1930's Russian Constructivist / Heroic or Socialist Realism: (Soviet Russia) Russian Socialist Constructivism rejected the idea of "art for art's sake" and believed that art should have a practical reason that would serve the social purposes of the communist party in the Russian Revolution in 1917. This movement was born and developed from Italian futurism, Russian suprematism, the Bauhaus school of Germany and Cubism. The use of the basic shapes, the geometric style, the non-emotional and the experimental themes gave the movement a high degree of abstraction, modernity and simplicity that can be used internationally.</p>	<p>Design History Avant-Garde Russia: http://www.designhistory.org/Avant_Garde_pages/Russia.html</p> <p>Design is History Constructivism: http://www.designishistory.com/1920/constructivism/</p>	<p>Russian Socialist Constructivism Design Principals: Basic, geometric shapes A socialist message Clear, simple form Economical organization Vertical, horizontal, diagonal arrangements</p>	<p>Key Russian Constructivist: Alexander Rodchenko 1891-1956</p> <p>Other Russian Constructivists: Gustav Klutis Dmitry Moor Galina Shubina Boris Aleksandrovich Uspensky Liubov Popova Varvara Stepanova Karl Ioganson Konstantin Medunetskii Aleksi Gan the two brothers Stenberg</p> <p>Constructivist design Examples: LEF: Journal of the Left of the Arts Modern Russian</p> <p>Constructivist design revivals: Shepard Fairey's Obey, Hope campaigns</p>

1940s – 1950s Swiss design / International Typographic Style			
Notes:	Links:	Design Principals	Artists and Works:
<p>1940s – 1950s Swiss design / International Typographic Style (Swiss)</p> <p>The International Typographic Style, also known as the Swiss Style, is a graphic design style developed in Switzerland in the 1950s that emphasizes cleanliness, readability and objectivity.[1] Hallmarks of the style are asymmetric layouts, use of a grid, sans-serif typefaces like Akzidenz Grotesk, and flush left, ragged right text. The style is also associated with a preference for photography in place of illustrations or drawings. Many of the early International Typographic Style works featured typography as a primary design element in addition to its use in text, and it is for this that the style is named</p>	<p>Design is History Swiss Design: http://www.designishistory.com/home/swiss/</p> <p>History Of Graphic Design Swiss Design: http://guity-novin.blogspot.ca/2011/07/chapter-42-swiss-grade-style-and-dutch.html</p>	<p>International Style Design Principals</p> <p>Abstracted, minimalist design elements Absence of ornamentation Helvetica font Grid alignment on a tilted axis Sparse population of page, lots of negative space</p> <p>Typeface: Helvetica</p>	<p>International Style Designers: Hans Rudi Erdt Jan Tschichold 1902-1974 Rudolph de Harak Josef Müller-Brockmann Armin Hoffmann</p> <p>Sachplakat / Plakastijl Artists: Lucien Bernhard Ludwig Hohlwein Edmund Edel Ernst Deutsch-Dryden Hans Lindenstadt Julius Klinger Julius Gipkens Paul Scheurich Karl Schulpig Hans Rudi Erdt</p> <p>Modern International Style Revivals: Wes Anderson</p>

1950's - 1960's Pulp / B-movie / Horror / Scifi			
Notes:	Links:	Design Principals	Artists and Works:
<p>1950's - 1960's Pulp/B-movie/Horror/Scifi: (North America, Europe) In the 50s, science fiction and fantasy emerged as a strong entity within the pulp scene. Many covers in this decade showcased a combination of art deco style and a sort of Cold War Futurism, depicting space age cities, flying cars and a variety of rocket ships. Though the images presented in pulp fantasy can be either extremely reserved or feverishly explicit, there are some standard themes that persist throughout the three decades. Astronauts, armored warriors, robots, barbarians, magicians and women in various states of undress were the usual subject matter. They were paired with terrifying creatures, spaceships, cities, castles and weapons. Doorways and planets were also common, as were images of body horror and violent conflict.</p>	<p>B Movie Posters: http://wheredangerlives.blogspot.ca/2012/12/50-greatest-classic-sci-fi-poster.html</p> <p>American Kitsch Slideshow: http://gds.parkland.edu/gds/!lectures/history/1940/kitsch.html</p> <p>Albert Kallis Art: http://monsterbrains.blogspot.ca/2011/08/amazing-poster-art-of-albert-kallis.html</p> <p>Reynold Brown Art: http://monsterbrains.blogspot.ca/2011/08/amazing-poster-art-of-reynold-brown.html</p>	<p>Pulp Design Principals: A large dominant image/figure dark backgrounds glowing, bright hues in the foreground strong colour contrasts Large titles, capital letters, outlined traditional fonts and hand drawn, jagged or bubbly fonts</p>	<p>Key Pulp Artists: Reynold Brown Albert Kallis</p>

1960's – 1970's Psychedelic Rock Posters			
Notes:	Links:	Design Principals	Artists and Works:
<p>1960's – 1970's Psychedelic Rock Posters: Posters and album covers were a popular medium for this expression. The creative works, whose aesthetic attributes were enhanced through LSD, appealed more to the senses than to reason. They were based on the interplay of curves and counter curves, wild and soft arabesques, and distending the line and liberating colour. Lettering ceased to be independent, following the rhythm of the composition to become part of the fluidity of the image, suggesting the sound waves from rock and pop concerts.</p> <p>Printing Technology: Offset Lithography</p>	<p>Pschedelia slide show: http://gds.parkland.edu/gds/lectures/history/1960/psychedelia.html</p> <p>When Art Rocked Virtual Exhibit: http://www.flysfo.com/museum/exhibitions/when-art-rocked-san-francisco-music-posters-1966-1971</p> <p>100 Stunning Examples of modern rock poster design: https://gomeia.us/zine/insights/modern-gigposter-design-100-stunning-examples/</p>	<p>Psychedelic Design Principals: Art-Nouveau inspired curvilinear design "Trippy" optical effects – see "Op-Art" Strong color contrasts create a vibrating effect</p>	<p>Key Psychedelic Rock Poster Artist: Milton Glaser (Bob Dylan Love)</p> <p>Other Psychedelic Artists: Peter Max Hapshash and the Coloured Coat group Wes Wilson Victor Moscoso Bonnie MacLean Alton Kelley Stanley Mouse Rick Griffin</p> <p>Underground Comix: R. Crumb</p>

1960's Pop Art			
Notes:	Links:	Design Principals	Artists and Works:
<p>1960's Pop Art: By creating paintings or sculptures of mass culture objects and media stars, the Pop art movement aimed to blur the boundaries between "high" art and "low" culture. The majority of Pop artists began their careers in commercial art: Andy Warhol was an highly successful magazine illustrator and graphic designer; Ed Ruscha was also a graphic designer, and James Rosenquist started his career as a billboard painter. Their background in the commercial art world trained them in the visual vocabulary of mass culture as well as the techniques to seamlessly merge the realms of high art and popular culture.</p> <p>Key Technology: Screen Printing</p>	<p>Pop Art Slide show: http://gds.parkland.edu/gds/!lectures/history/1960/psychedelia.html</p> <p>Pop Art: http://guity-novin.blogspot.ca/2010/06/cha-pter-33-pop-art.html</p> <p>Pop Art at Art Story: http://www.theartstory.org/movement-pop-art.htm</p>	<p>Imagery and colour schemes for most Pop-art painting and sculpture was taken from high-profile and easily recognizable consumerist or media sources such as: consumer goods, advertising graphics, magazines, television, film, cartoons and comic books. People and objects were presented in bright, often highly-contrasting colours, while compositions were typically very simple and visually appealing to the general public.</p>	<p>Key Artists: Roy Lichtenstein Andy Warhol James Rosenquist</p>

1980s Totally 80s!			
Notes:	Links:	Design Principals	Artists and Works:
<p>1980's Design Styles: 80's Deco Memphis Group / Memphis Milano Style 80's Digital Neon Noir</p> <p>80's Design Notes In the 1980s computers and desktop publishing software became widely available for the first time. Computer graphic design empowered designers to instantly see the effects of layout or typography changes on screen without printing. Hewlett-Packard's LaserJet desktop laser printer (1984), combined with the Apple Macintosh computer and Adobe's PostScript page description language and Aldus's PageMaker software were the cornerstones of Desktop publishing in 1985. PageMaker allowed designers to layout pages in WYSIWYG mode, rather than having to type in arcane typesetting code commands.</p> <p>Key Technologies: Air Brush WYSIWYG Desktop Publishing Laser Printing</p>	<p>Design is History 1980s: http://www.designishistory.com/1980/new-ideas/</p> <p>Overview of 80's Styles: http://mirror80.com/2011/11/19/80s-graphic-design-styles/</p> <p>Dutch Wax at Jane and Finch: http://ethnicaisle.wordpress.com/2012/11/27/african-dutch-wax-fabrics/</p> <p>How the 80's revolutionized design? http://talkingpointdesigns.blogspot.ca/2013/11/how-1980s-revolutionised-graphic-design_11.html</p>	<p>80's Design Principals: Art-Deco and Pop Art Inspired Striking/Neon Colors Geometric Shapes Reference to African Textiles (African Dutch Wax) Cool Colors</p>	<p>80's cute: Lisa Frank Trapper Keepers</p> <p>Influential designers: Neville Brody? Paula Scher?</p> <p>80's Nail Salon Artist: Patrick Nagel</p> <p>Influential Pop Artists: Keith Haring Roy Lichtenstein Andy Warhol</p> <p>80's new wave/radical modernism: Dan Friedman Barbara Kruger?</p> <p>80's Digital: Tron, Back to the Future</p> <p>80's Deco: Miami Vice</p> <p>Neon Noir: Risky Business License to Drive</p> <p>Memphis Milano: Fresh Prince of Bel-Air Saved by the Bell</p> <p>Modern Style Revivals: Drive, Only God Forgives Nu-Rave Style</p>

1980-1990 Punk			
Notes:	Links:	Design Principals	Artists and Works:
<p>1980's/ 1990's Punk: (British, American) At the outset punk graphics, like punk music, required little technical skill to produce. They were characterized by the emergence of a range of low-tech fanzines such as Punk and Sniffin Glue, which began publication in 1976. Crudely designed pages, often with handwritten, graffiti like scrawl, typographic errors, as well as ransom note – like cutout and torn letters from various print sources.</p> <p>Key Technology: Xerox</p>	<p>Punk History: http://www.designhistory.org/PoStModern_pages/Punk.html</p> <p>Punk Flyers Archive: http://oldpunkflyers.tumblr.com/archive</p>	<p>Punk Design Principals: DIY Punk Flyers, Zines Xerox collage Low – Tech Xeroxed, Cut out and collaged and imagery text from magazines/newspapers (like Dada) Limited colors, black on coloured paper</p>	<p>Key Punk Artists: Jamie Reid (Sex Pistols Anarchy in the UK cover) Raymond Pettibone (Black Flag)</p> <p>DIY Zines: Sniffin Glue Punk</p>