

THE WALL VOL. 2
INSIDE THE POSTER STUDIO

An inside look into the design studios of the gig poster community.

by **TOM BOOTH** foreword by Jeff Finley

© 2012 BadTown.co.uk / Tom Booth
All Rights Reserved.
ISBN: 978-1-62050-936-4
Printed and bound in the UK.

Visit the website for more information:
<http://www.thewallbook.com/>

Errors or omissions will be corrected in following editions.

All poster designs are copyrighted to their own originated designer/artist. Unless otherwise stated, the remaining designs are by the author. All text is by author, unless otherwise stated.

All views expressed are the views of the author, unless otherwise stated. All posters appearing in this book are selected by the author and the designers.

All posters are used with permission of the individual artists and/or designers.

No part of this book may be reproduced in any form without the written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists/designers concerned, and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

This ebook edition of *The Wall: Inside The Poster Studio* is to be used alongside the print edition.

Additional content can be accessed on the eBook that couldn't be put into the print edition, but the print edition is much nicer to look at.

CONTENTS

Introduction

Foreword

01. Todd Slater

02. **DKNG**

03. Only More Never Less

04. **Sean Mort**

05. Methane Studios

06. **Drew Millward**

07. Ross Proulx

08. **Army Of Cats**

09. Doublenaut

10. **Kevin Tong**

11. Munster Studio

12. **Kunny Van Der Ploeg**

13. Bear Face

14. **Concepción Studios**

15. Monkey Ink Design

16. **strawberryluna**

17. The Bungalow

18. **Wier/Stewart**

19. Doe-Eyed

20. **Lil Tuffy**

21. Delicious Design League

22. **Hero Design**

23. Andrew Vastagh

24. **Landland**

25. Anonymous Ink & Idea

26. **The Silent Giants**

27. Subject Matter Studio

28. **Print Mafia**

29. Ken Taylor

30. **The Half And Half**

31. Switchopen

INTRODUCTION

Shortly before the release of volume one, *The Wall: Modern Day Music Posters*, I got the idea for a follow up. Knowing that having the designers say something about or relevant to each poster was a good start, but it just wasn't enough. After talking to each designer and hearing their quotes I found myself wanting to know more and more and so the idea for this book blossomed.

Screenprinting is the life blood of the poster world. If you don't print yourself then you must know a good printer. Digital printing may be a whole lot easier with just a press of a button, but you don't get the love and attention you get from screenprinting. Each print getting lovingly pulled one colour at a time, with the knowledge that to get the poster looking its best, does not only takes years of design practise but also years of experience.

This book isn't a "how to be a poster designer" or an academic source on the variety of poster studios. It is a preview of a much larger world than that can fit into a single book. There are a fair few other poster books, yet none of them seem to focus on the behind the scenes side of the medium. Some grace the pages with some light Q&A but overall, poster books just contain nothing more than posters. There are a lot of great resources online but in print, it is a sparse wasteland.

Here is a peek inside the studios. It won't tell you everything you need to know about all the featured designers. It is crafted to give a taste of each, and if you are curious to know more, the resources to find them. Over the next 200 or so pages, you will see some of the very best in poster design today, talking about the highs and lows of having your own studio, and you may even get to see a poster or two along the way.

AUTHOR

Tom Booth owns and runs *BadTown.co.uk*. Where he has designed and worked for some of the biggest names in Ska and Punk music. He has an education in Graphic Design with a specialism for Advertising. He started working for bands after winning a poster design competition for the band, Westbound Train. Since then he has gradually branched out into other areas of art and design. Also, he still hates talking in third person.

Tom Booth
<http://www.badtown.co.uk/>
@badtown

FOREWORD

I remember in 2007 when my business partner Bill Beachy and I were hunting. Hunting for a new home for our growing design firm Go Media. We were currently stuffing about 12 people inside Bill's condo and were now setting up desks in the kitchen. That's when you know it's time to find a bigger space. Time to grow up.

We bought and renovated a 15,000 square foot warehouse in Cleveland, Ohio. The economy tanked shortly after and our dreams of growing into a 30 person firm came crashing down to earth. We lost some clients and laid off a few designers. We realized that doing t-shirt designs and gig poster work wasn't enough to pay the bills.

As we grew our team and had to focus on making more money, we eventually got to a point where our prices were too high for most apparel and gig poster jobs. So for a while, we were missing out on a lot of really creative opportunities. We just couldn't afford it!

We still love doing poster work, and we relish the opportunities as they arise. We balance the higher paying consulting and web development work with the often low-paying, but highly creative and rewarding poster work. It's a chance to experiment and explore artistic styles. I think a lot of artists who grow beyond a solo freelancer will have to find this balance.

The pros of being a studio with a staff of designers is that you can handle bigger projects and more of them simultaneously. You can pull things off that only a team of dedicated contributors can. The cons are that there's a lot more overhead and sometimes less flexibility in the types of projects your firm takes on. It's a balance and we all have to find it.

So my advice to you is to keep the poster art freak alive inside you. Allow yourself some time to simply create and explore. Relish those opportunities and let your creative juices flow. Support your fellow poster artists and constantly collect and appreciate the vast amount of work out there. Use the gig poster medium as a chance to put your style on the map.

By Jeff Finley
<http://www.jefffinley.org/>
@jeff_finley

FOREWORD

About Jeff:



ON THE CLOCK

I'm one of three partners at Go Media and founder of Weapons of Mass Creation Fest

I oversee the majority of Go Media's sub-brands and products like Arsenal, GoMediaZine, Mockup Everything, etc.

I'm the social media guru at Go Media. I live on the web and love connecting with fans, clients, and peers.

I wrote the book Thread's Not Dead: The Designer's Guide to the Apparel Industry

OFF THE CLOCK

I'm an aspiring b-boy (break dancer) training under Cleveland hip hop legend Swift Ali.

I'm a drummer and musician. I used to play in Parachute Journalists and occasionally produce my own music under the alias BOXOMYLK.

I grew up on punk rock and like mine served with a splash of folk, pop, and beards.

My wife and I are obsessed with documentaries and real-crime shows. I'm a mumblecore connoisseur.

I don't smoke, drink, or do drugs. I'm a sucker for coffee though. Peanut butter Mochas from Gypsy are amazing.

By Jeff Finley
<http://www.jefffinley.org/>
[@jeff_finley](#)

TODD SLATER

[HTTP://WWW.TODDSLATER.NET/](http://www.toddslater.net/)
AUSTIN, TX, USA

Who inspires you?

Anyone that doesn't compromise their artistic vision. People that take chances and put their hearts in whatever they do, be it art, film, cooking, parenting...

What is your typical process?

There isn't one. I approach each print with a clear head and try to leave any agenda I might have at the door. I work digitally and hand drawn and find that switching things up adds to the freshness of each project.

Any advice for newbies?

I really only have one piece of advice and that is to create something every day. If you simply do that you will naturally improve and it usually happens at a rapid rate. It also helps to surround yourself with some really honest people who aren't afraid to tell you when you've failed. I find that having a few cheerleaders helps as well...

Do you have any design education?

I have a BFA from Stephen F. Austin in Art. My time there was good, but the real learning happens on the job everyday.

Favourite part of poster design?

I think it's the moment that I know the design is finished and that it's got a chance to resonate with people.

Your favourite piece of design equipment?

My brain and hands. I've always found the idea to be secondary to the execution.

Your most used piece of design equipment?

Probably my Wacom Cintiq.

What do you think makes a good poster?

My favorite prints are the ones that merge graphic design and illustration into one medium. I think good type is essential and the image is always lost on me when the type falls short.

Do you do any other design work? If so, what?

Tshirts and logos primarily but most of what I do is centered around prints. I've developed a following over the years and my focus is on making new prints.

Can you describe your studio/workspace to me?

It's a converted garage with about 60 flat file drawers full of prints, 3 cases full of Star Wars miniatures, Ikea shelving and stacks and stacks of tubes ready to be shipped out. The floors are often covered in baby toys.

What's the best thing about your studio?

I think the silence at 3am when I'm working is probably the best thing about it. It's somewhat isolated from the rest of the house so it can get pretty quiet at times. I need that.

What is the worst thing about running your own studio?

I would say it's that if you're not working you're not making money. I never want a 9-5 job, but whether you put 10% or 100% into your work the pay is the same. I can see where people would take comfort in that stability.

Can you give any background info on your design history?

Well, I've said that I was going to be an artist when I grow up ever since I can remember. After finishing school I worked in a screen printing shop in Nacogdoches, Texas. While working there I discovered gigposters.com and realized immediately that this was something I wanted to do. I began contacting promoters and developing friendships with the artists on gigposters. I ended up tirelessly working on my craft through print after print. From 2004-2008 I rarely left the house and every waking hour was spent making new prints. I still am a junkie and making art is my fix.









JACK WHITE

03.10.12 ||| CHATTANOOGA, TN ||| TRACK 29



DKNG

[HTTP://WWW.DKNGSTUDIOS.COM/](http://www.dkngstudios.com/)
SANTA MONICA, CA. USA,

What is your typical process?

In a nutshell, Nathan and I will typically brainstorm together to find a solid concept for the project. From there, I usually will focus on the illustration and graphics while Nathan takes charge of the typography and design. Having two minds on one project is a huge advantage in our work.

Any advice for newbies?

Don't be discouraged by difficult clients. As far as we have noticed, it's something you just have to get used to. It's an art in itself to understand other people's perspectives and from what I can tell we will never be perfect at it.

Favourite part of poster design?

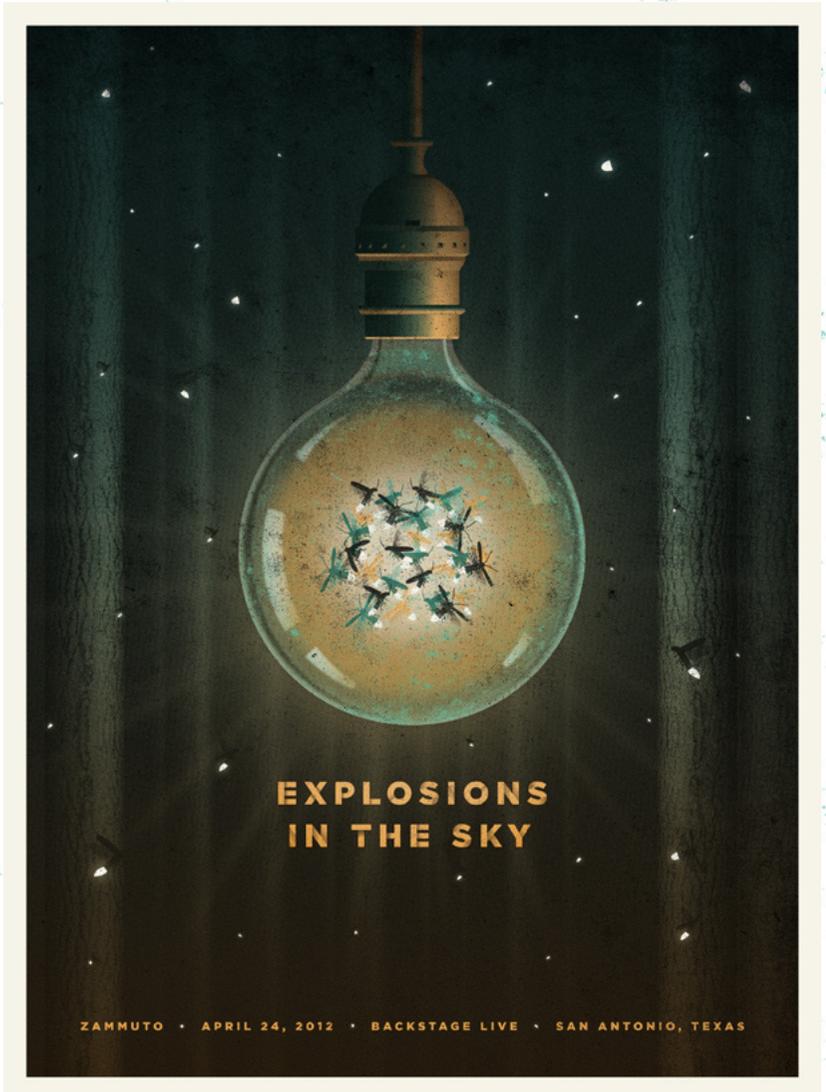
The brainstorming process is my personal favorite. The majority of my motivation to work on a project stems from having a good idea behind it. I've worked on poster designs where I wasn't too excited about the concept and the entire process seemed to drag on, and all I wanted to do was get it over with. It's much more fun when you are proud of the idea.

Your favourite piece of design equipment?

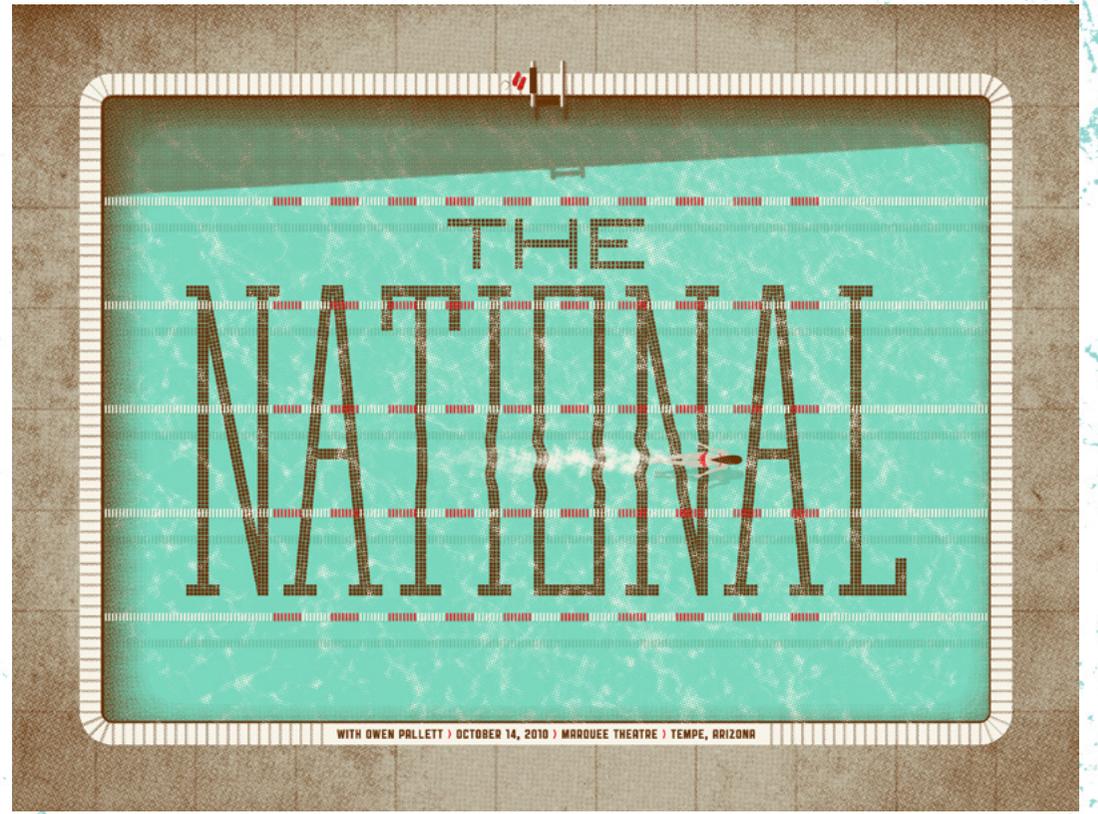
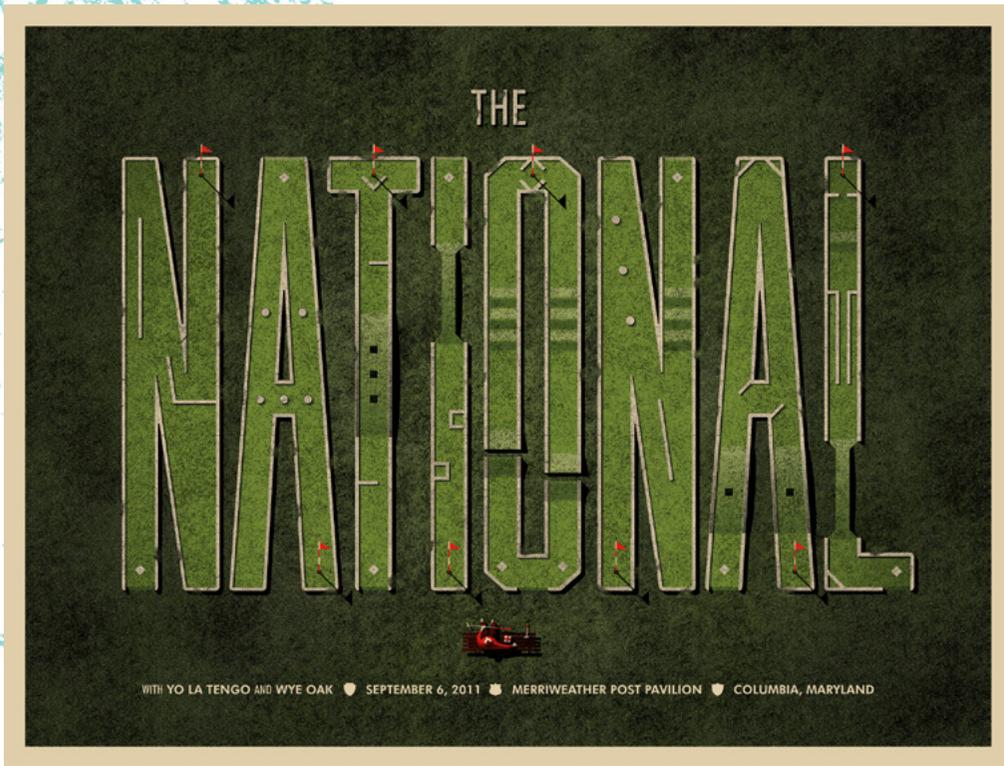
I know a lot of artists that prefer to use a Wacom tablet to draw on their computer. I've never felt comfortable with the tool and when it comes to using my computer I've always been used to the built in track pad on my MacBook Pro. So instead of changing my ways I simply bought an external track pad along with an external monitor, so that I still have the feeling of using a laptop, but with a much larger system.

Can you describe your studio/workspace to me?

It's a weird fusion of a storage room for inventory, a shipping station, and a work space. I've worked so hard to avoid a job in a cubicle and it seems that I've created one for myself.







EXPLOSIONS IN THE SKY



WYE OAK • OCTOBER 10, 2011 • FIRST AVENUE • MINNEAPOLIS, MINNESOTA

ONLY MORE NEVER LESS

[HTTP://WWW.ONLYMORENEVERLESS.COM/](http://www.ONLYMORENEVERLESS.COM/)
ATLANTA, GA. USA

Who inspires you?

There are loads of artists and designers out there who inspire me. I see things every day that I wished I was talented enough to have created! However I have to say that my biggest inspiration ever since I first got interested in art and design when at high school has been the sculptor Andy Goldsworthy. His work just really speaks to me and I have a huge respect for his process. There's really no-one else that comes close to how his work makes me feel.

What is your typical process?

To be honest it varies from project to project. Depending on how much I know about that particular project there will be a research phase followed by some quick sketches and then straight into Illustrator. I like to get an idea down really quickly with pencil on paper but I like to do a lot of exploration on the computer. A lot of happy accidents happen there and I find that can often influence the direction the piece takes. The sketched idea is really just a guide and I like the process to take a life of it's own and stay very organic.

Any advice for newbies?

Work hard. Do as many personal projects as possible. Realise that everything you do, whether successful or not makes you better. Finally and probably most importantly, be patient, don't follow trends and let your own style develop over time.

Do you have any design education?

Yes, I have a Higher National Diploma in Industrial Design. I realised during that course that what I really enjoyed was visualising my designs and explaining them graphically rather than actually designing them. That's what prompted my shift to graphics after graduation.

Favourite part of poster design?

The fact that design wise you can almost always basically do what you want. So long as you capture something unique about that artist's music or persona you can really pretty much go in any direction you want.

Your favourite piece of design equipment?

My Wacom tablet. Couldn't live without it.

Your most used piece of design equipment?

In conjunction with the Wacom.... Illustrator.

What do you think makes a good poster?

Something that is simple, grabs your attention and says something about the artist that a fan would spot, relate to and appreciate.

Do you do any other design work? If so, what?

I have a 9 to 5 job so there's that! I also do quite a lot of identity work.

Can you describe your studio/workspace to me?

I don't have a dedicated studio space so its usually the kitchen table!

What's the best thing about your studio?

It's close to the kitchen.

What is the worst thing about running your own studio?

I work a day job so I suppose the worst thing is not really having much time to do as many projects as I would like. However it's nice to be able to pick and choose the cool ones to get involved in.

Can you give any background info on your design history?

After graduating in Glasgow I worked in Desktop Publishing for a financial company. It was the middle of the last big recession and I felt lucky just to have a job. A few years into that however and I needed something more so I quit my job, packed a suitcase and flew to Amsterdam. I didn't know what I was going to do but there were some companies out there that I knew I would enjoy working for. I slept on a friends floor for a couple of weeks and took a job answering phones for Time Magazine. A few weeks later I was working for Nike at their European Headquarters in their Global Football Unit. I stayed there nearly 7 years and I was fortunate to design football uniforms for the best clubs and players in the world. After World Cup 2010 I moved to Manchester, England to kickstart the Graphics Department at Umbro which is a Nike subsidiary company. There I got to be involved with a much wider variety of projects including branding and visual identity. In summer 2011 my wife got a great job offer in Atlanta and seeing as how we have family in the area it was a great chance to be close to them. I fully intended to go full-time freelance at that point but pretty soon I found myself working at The Coca-Cola Company as a Design Manager. I worked mainly on Sprite, refocusing the brand on the teen consumer. Just recently I've moved to an exciting new role as an Art Director at CNN Digital. As you probably know, CNN's parent company is Time Warner so it feels like I've come full circle from answering telephones for them all those years ago back in Amsterdam!



DANIEL KNOX

W/ JOAN OF ARC

**JULY 2ND
6.30PM**

FREE

MILLENNIUM PARK

WWW.DANIELKNOX.COM

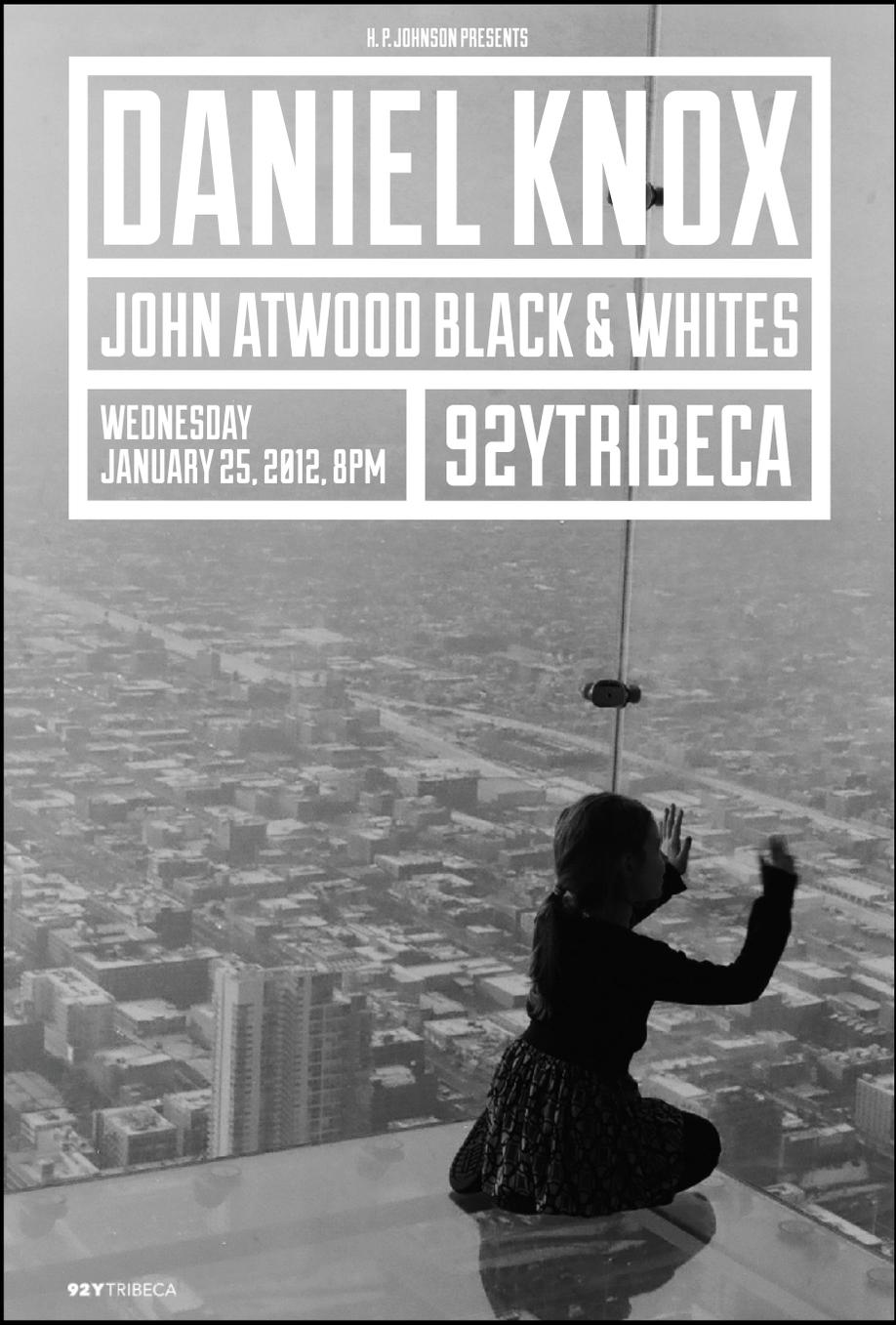
H. P. JOHNSON PRESENTS

DANIEL KNOX

JOHN ATWOOD BLACK & WHITES

WEDNESDAY
JANUARY 25, 2012, 8PM

92YTRIBECA



92YTRIBECA

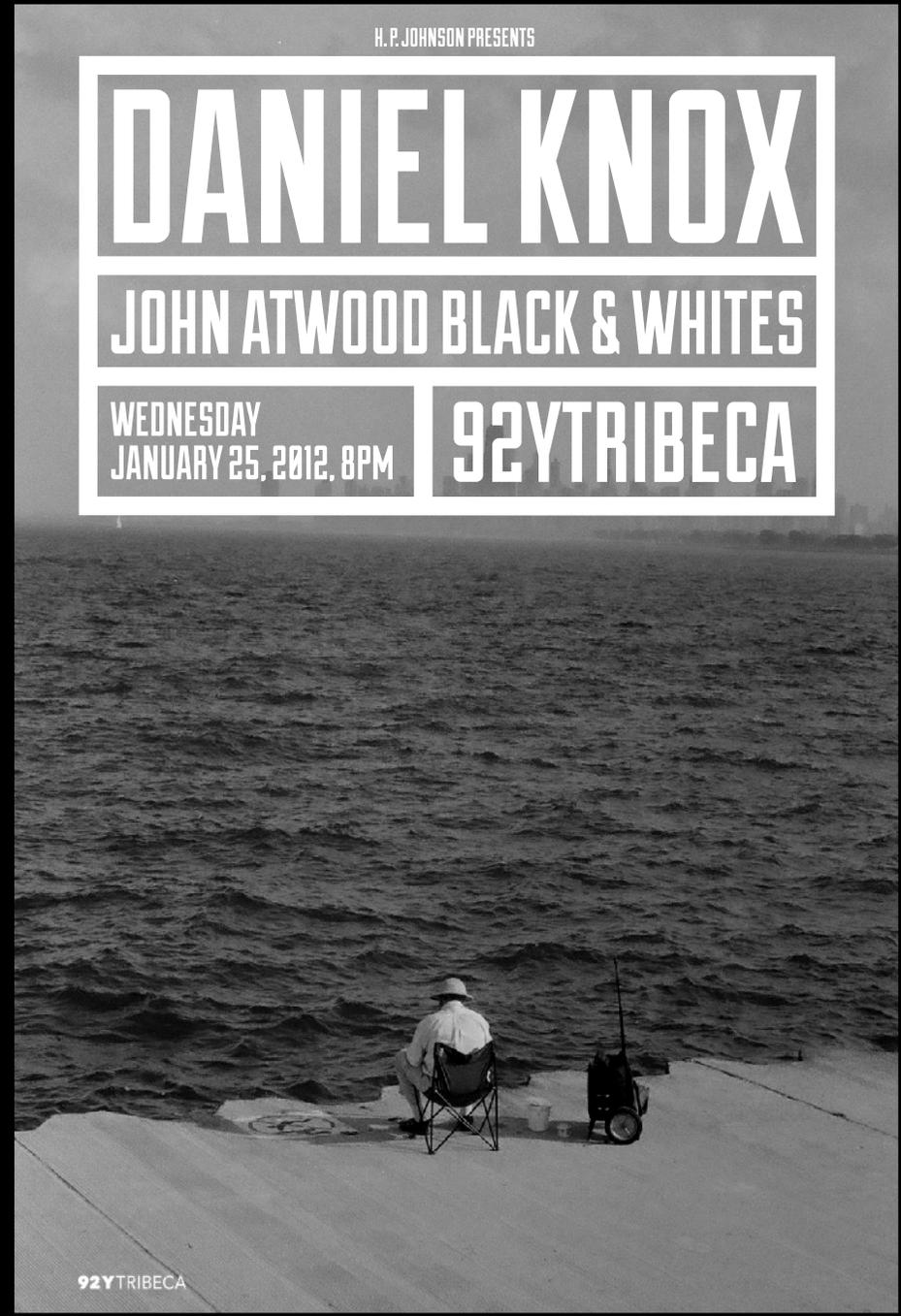
H. P. JOHNSON PRESENTS

DANIEL KNOX

JOHN ATWOOD BLACK & WHITES

WEDNESDAY
JANUARY 25, 2012, 8PM

92YTRIBECA



92YTRIBECA

SEAN MORT

[HTTP://WWW.SEANMORT.CO.UK/](http://www.seanmort.co.uk/)
LEEDS, UK

Who inspires you?

Every band since I was old enough to know better.

What is your typical process?

Listening to the band in question & sketching ideas in a notebook then heading to a computer to make it look as close to the picture in my head.

Any advice for newbies?

Just hustle people.

Do you have any design education?

2.1 Graphic Design.

Favourite part of poster design?

Seeing the finished poster.

Your favourite piece of design equipment?

Adobe Illustrator, it does everything I could possibly need and much more.

Your most used piece of design equipment?

My notebook, I'm terribly forgetful when it comes to ideas, especially in the middle of the night.

What do you think makes a good poster?

For me, it's all about colour.

Do you do any other design work? If so, what?

All sorts, book covers, web design, illustrations, art prints, whatever commissions come my way.

Can you describe your studio/workspace to me?

Spare bedroom.

What's the best thing about your studio?

Although it's messy it's close to my kitchen & only a short walk to the post office.

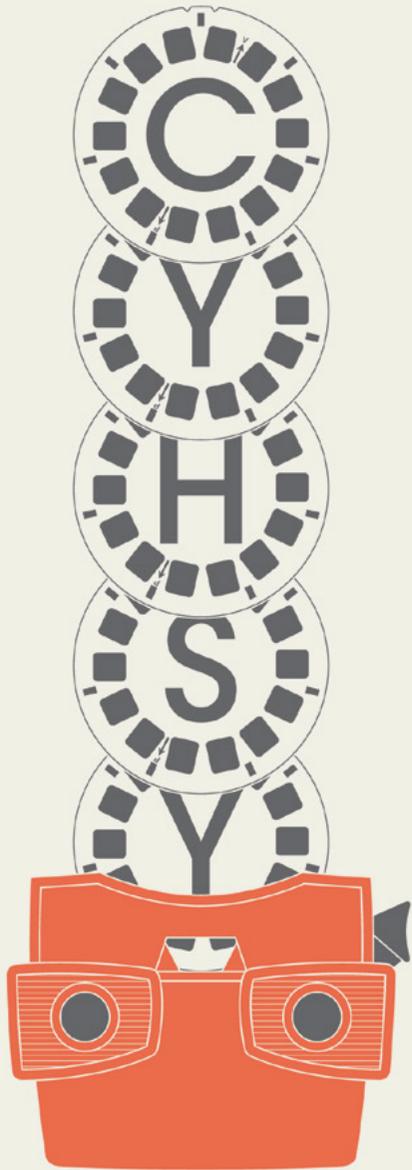
What is the worst thing about running your own studio?

Money, chasing it accounting for it, paying it out.

Can you give any background info on your design history?

Freelance for 7 years, many peaks and troughs but the peaks are far more memorable than the troughs.





Clap Your Hands Say Yeah
 The Cockpit • Leeds • 30th January 2012

A	Am	Asus	Abmaj7	Am ⁶	A ⁹	B	Bbm7
Bm	B#m	B#	Bbmaj7	B ⁷	Bbdim	Bbm	C#m7
C	Cm	C ⁶	C ⁷	C ⁹	Cm ⁶	Csus	C#m
D	Dm	Db	Dm	D ⁶	D#m	Dsus	E
Em	Em7	Ebmaj7	Edim	Esus	F	Fm	F7
F#m	F#m7	Fmaj7	Fm7	G	Gm	G ⁷	Gmaj7

Real Estate

Brudenell Social Club • Leeds • Sunday 19th February 2012



DEATH CAB FOR CUTIE • BEN ATELIER • LUXEMBOURG CITY • 12/11/11

1988
272



SHARON VAN ETTEN
EUROPEAN TOUR 2012



METHANE STUDIOS

[HTTP://WWW.METHANESTUDIOS.COM/](http://www.methanestudios.com/)
ATLANTA, GA, USA

Who inspires you?

Growing up I was inspired by my brother for sure. He was always drawing and creating so kind of latched onto.

In general I am inspired by anyone who works hard at their craft and brings something new and fresh to the creative field.

What is your typical process?

My typical process starts in my brain and knocks around for a while until it makes it's way to pen and paper or computer.

I spend a lot of time researching and concepting before drawing. A good poster starts with a good idea.

Any advice for newbies?

My advice would be to put in the time to be a good at what you do. It's cliché but there is no substitute for experience.

Don't wait for a job to explore and be creative. Give yourself an assignment if need be. I would also advise hanging out with other creative in the field you wish to explore. Soak up their knowledge and learn as much as you can.

Do you have any design education?

Yes, I graduated with a BFA in illustration at The Columbus College of Art and Design in Columbus Ohio.

Favourite part of poster design?

My favorite part is a result of the worst part. Coming up with a concept can be a pain and frustrating so when I finally come across that elusive concept it feels great.

Your favourite piece of design equipment?

A Sharpie and a legal pad.

Your most used piece of design equipment?

A tie between the Legal pad and Sharpie and the iMac.

What do you think makes a good poster?

I think the most successful poster is one that looks like it was intended from the start to be a poster if that makes sense. I like that a poster is

larger in format and can convey a message from a distance. A successful poster is interesting enough to bring someone across the room or across the street to check it out. At its most simplistic a gig poster is successful if it causes someone to go to the show and or check out the bands music but my personal favorite posters are those that have a narrative, have a unique point of view and stick with you well beyond the encore. A successful poster to me is a poster that is worth remembering.

Do you do any other design work? If so, what?

We work on most anything that needs designing.

We have done print ads, logos and branding, as well as a variety of packaging. Presently we are working on some beer labels and some branding for a chocolate bar.

Can you describe your studio/workspace to me?

We (Mark McDevitt and I) primarily design out of our home studios. We do have a shop space for printing and inventory for our online merchandise orders.

What's the best thing about your studio?

I guess I like that it's in my home and that I do not have to drive anywhere. Atlanta traffic can be a bear!

What is the worst thing about running your own studio?

I would say the worse thing is that it can cause me to be a hermit. I force myself to get out and visit humans a few times a week.

Can you give any background info on your design history?

After graduating college my first creative job was in newspapers. I had an internship in New Jersey which led to a job in Ohio 40 minutes from where I grew up. I loved illustrating at a newspaper. It taught me to think on my feet.

After enduring enough of the long cold Ohio winters, Mark and I moved to Atlanta along with a bunch of friends. My brother Tim who is also an illustrator and graduated from CCAD was living there at the time.

Mark and I both had various design/illustration jobs through the years I was introduced to screen printing when I worked designing art for those plastic cups you see at ballparks and convenient stores. That job led to a job in the t-shirt screen printing field. We actually used to print our posters in the back of that shop after work until we were encouraged to find someplace else to make a mess. That particular company was bought out by Nascar which resulted in me drawing a ton of cars as loud and proud as I could. After 14 years of t-shirt designing I jumped ship and concentrated full time on Methane Studios with Mark.



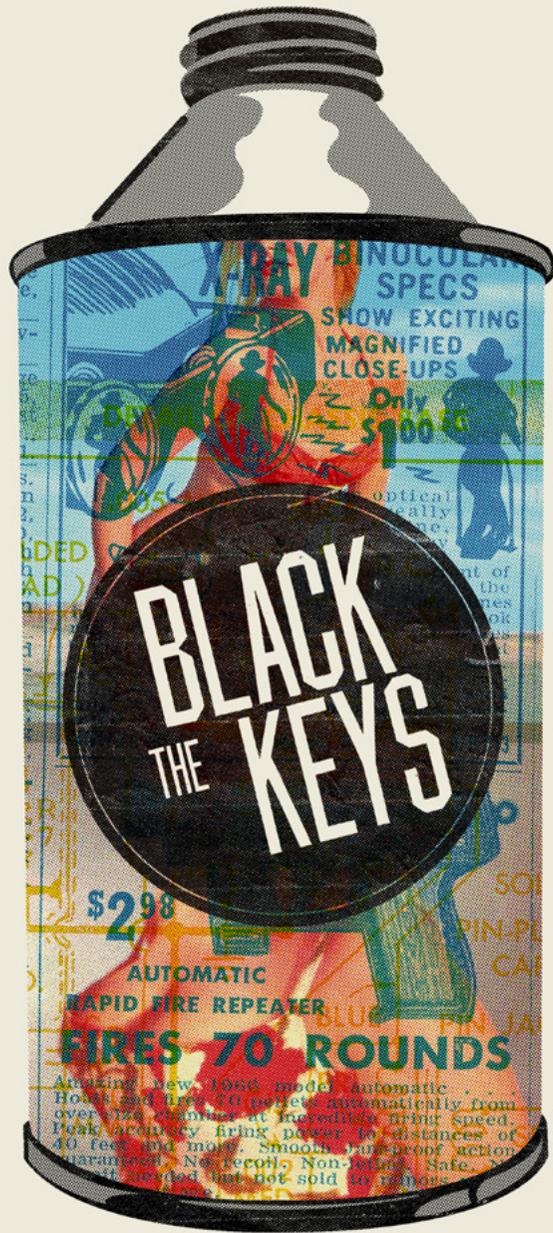
CASS MCCOMBS FRANK FAIRFIELD 01/19/12 THE EARL EAST ATLANTA, GA

TIGHT BROS & OK PRODUCTIONS PRESENTS:



WITH LAURA MARLING | APRIL 20TH, 2012 | RIALTO THEATER | TUCSON, AZ



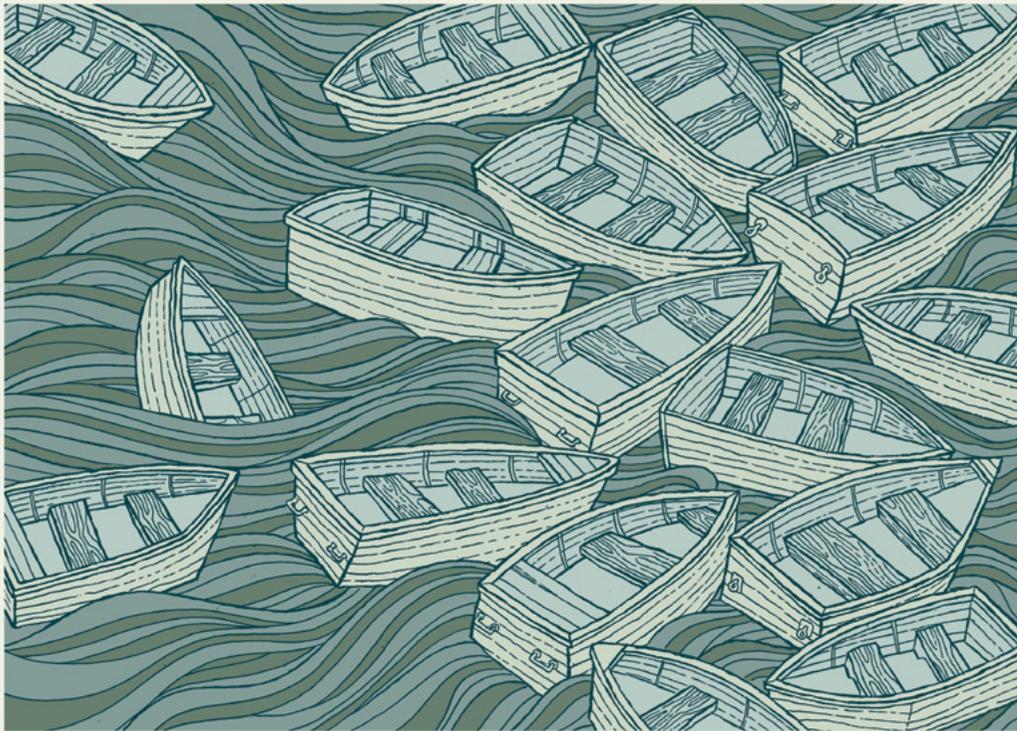


MAAG HALLE, ZÜRICH | 31. JANUARY 2012



THE MELVINS
UNSAFE

APRIL 25, 2012 THE LOFT AT CENTER STAGE ATLANTA, GA



MARCH 17, 2012 **ANDREW BIRD** WITH EUGENE MIRMAN THE TABERNALE ATLANTA, GA





Who inspires you?

Lot's of people. It's really difficult to say. I find myself being inspired by a lot of natural history, Japanese wood block printing, Russian illustration, religions art and iconography, 80's skate graphics, cartoons, renaissance art, historical etchings and prints, advertising ephemera, commercial design.... pretty much everything.

What is your typical process?

Sketch, sketch, sketch, sketch, ink, colour.

Any advice for newbies?

Keep drawing. Draw until you are absolutely sick of it, if you get to that point and still want to carry on, it's probably something you should be doing.

Do you have any design education?

I have a degree in Fine Art. Thought I'm not entirely sure that is of any use, or indeed relevance to what I get up to.

Favourite part of poster design?

The freedom. Generally speaking, it is not a highly paid venture, so the stakes are pretty low. With that comes a lot more freedom, and ability to really put your stamp on the work. I'm pretty sure, had I not started out making posters, there is no way I would be in the position I am today.

Your favourite piece of design equipment?

Pencil.

Your most used piece of design equipment?

Pen.

What do you think makes a good poster?

Something that marries the artists own style, with the visual identity of the band, and their sound. And it helps if it goes well with the sofa.

Do you do any other design work? If so, what?

Yeah, I'll turn my hand to anything. As time goes on, I find myself doing less and less posters, to be honest.

Can you describe your studio/workspace to me?

It's a small room, with lots of things in it.

What's the best thing about your studio?

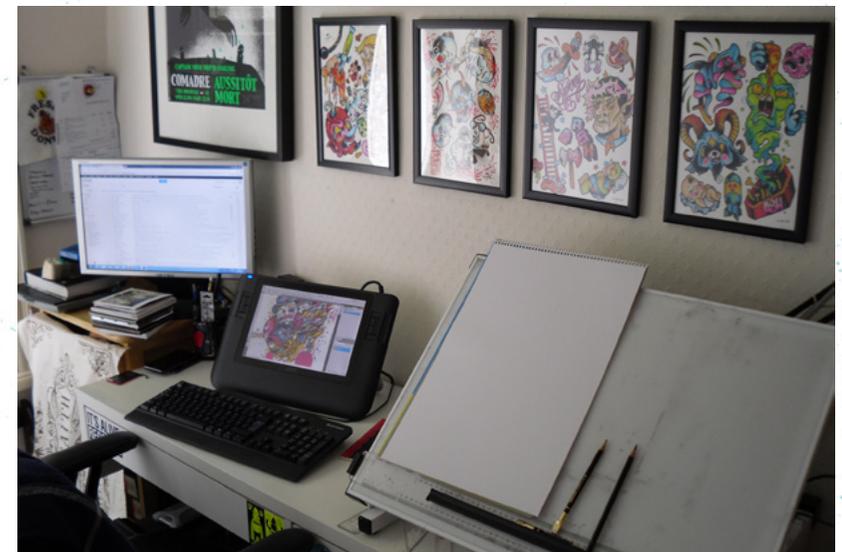
It's appropriately 10 paces away from my bed.

What is the worst thing about running your own studio?

There is often no one around to go and get coffee.

Can you give any background info on your design history?

I started making posters, people liked them, they asked me to do more, then people asked me to do other things, now I draw pictures for a living.



FLORENCE AND THE MACHINES



POSTER BY WWW.GREWILLWARD.COM

BESTIVAL - TWO THOUSAND TWELVE



1954 | © GREW MILLWARD | PRINTED AT MONOLITH PRESS, ALAMEDA, CA



FIRST NIAGARA PAVILION, BURGETTSTOWN, PA

6/23 2012



FORTISSIMO RECORDS PRESENTS:

YO ESKERRIK
ASKO NYU!

PUBLIC ASSEMBLY - 70 N 6TH STREET, BROOKLYN - \$22 DAY TICKETS / \$35 WEEKEND - DOORS AT 8.00PM - TICKETS AVAILABLE AT WWW.TICKETWEB.COM



ROSS PROULX

[HTTP://WWW.ROSSPROULX.COM/](http://www.rossproulx.com/)
OTTAWA, CANADA

Who inspires you?

Saul Bass is the reason I got into graphic design in the first place. Growing up watching Hitchcock films, the Vertigo poster always stuck with me. I loved how simple it was. Within seconds you knew exactly what the poster was saying. I wanted to be able to do that. Although, I'm also inspired by many modern designers such as Doublenaut, Concepcion Studios & Dan Cassaro.

What do you think makes a good poster?

The poster has to communicate. Your message has to be clear and concise so that anyone can look at it and just get it. The way I try to achieve that is through trimming the fat, keeping the design clean and simple.

What's the best thing about your studio?

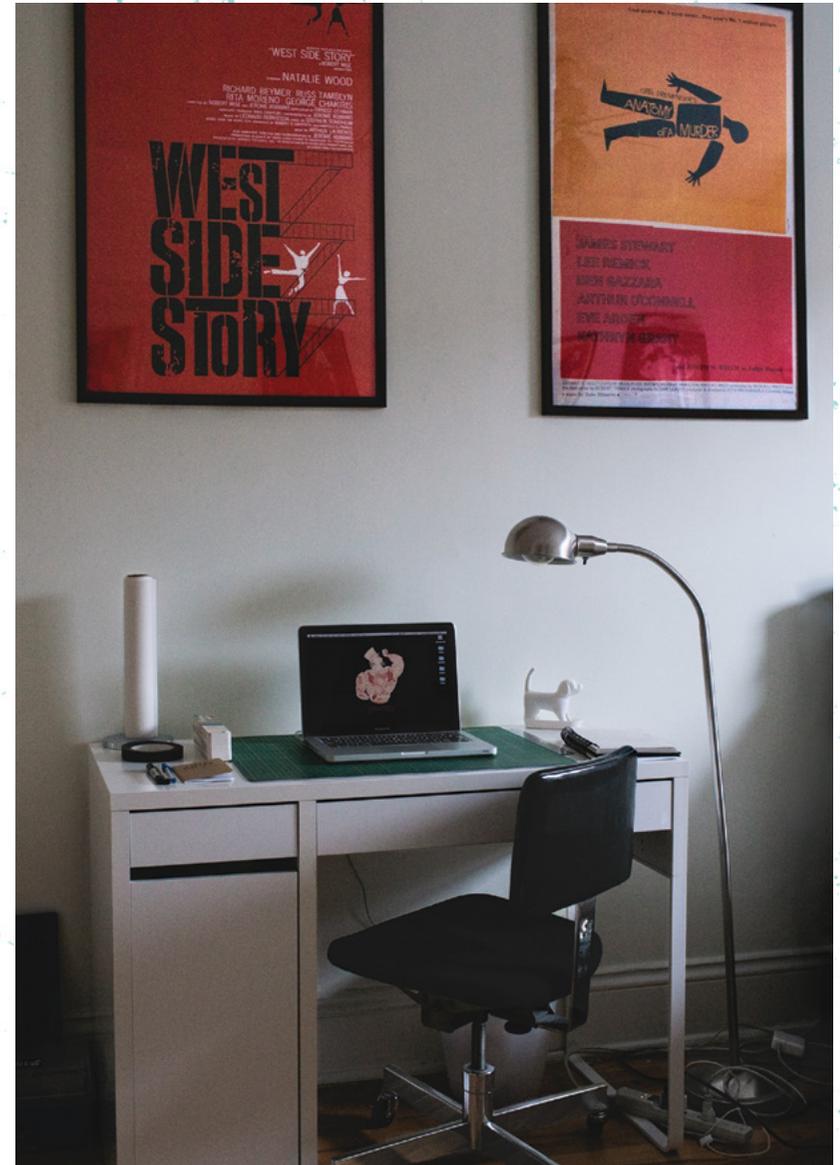
If I get tired, I can walk two feet to my bed and take a nap.

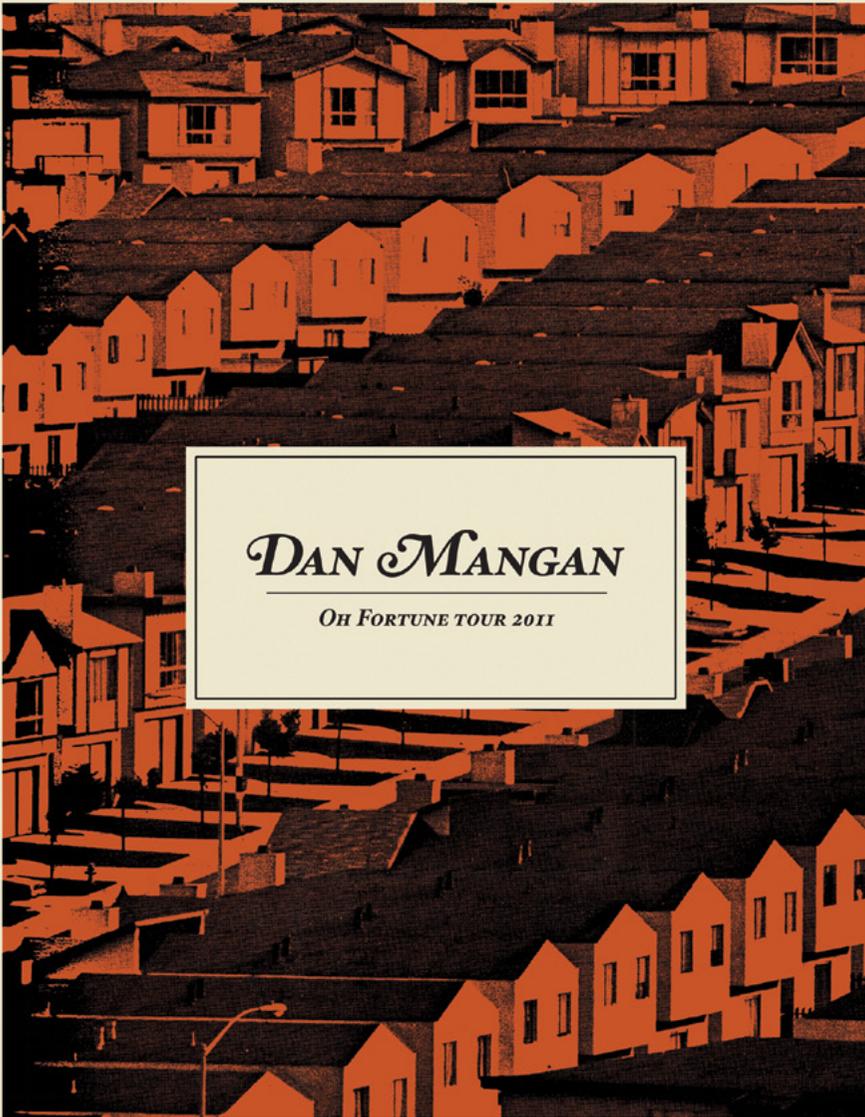
Can you give any background info on your design history?

I grew up in the punk and hardcore scene here in Ottawa. As soon as I started going to shows, I was enthralled by poster design. I'd keep every flyer from every show, good or bad. It didn't matter to me as long as the artwork spoke to me in some way. Once I realized that I could potentially have a job that mixed art and punk rock. I was all for it. I started by designing posters and merch for my own bands and for friends and then it just progressed from there. Going into design was the best decision I've ever made.

What is your typical process?

Sketching as much as possible before bringing anything to my Mac is key. It saves you a lot of time and agony to realize your concept won't work through a quick thumbnail, rather than after hours of rendering on the computer. I also always listen to the band I'm designing for a bunch while I'm working. It helps me to put myself in their shoes so that I can use colours, typefaces and imagery that are representative of the band.

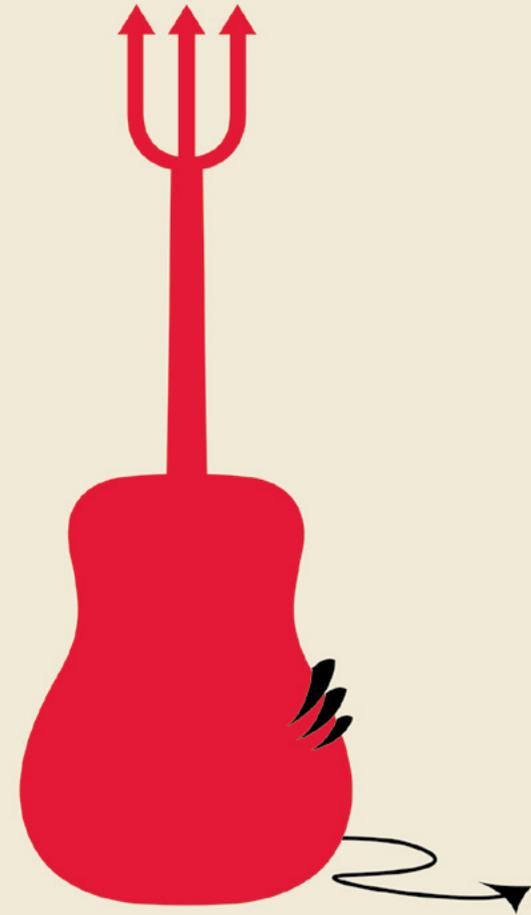




DAN MANGAN

OH FORTUNE TOUR 2011

Friday October 14th • Ottawa, ON / Saturday October 15th • Kingston, ON / Sunday October 16th • Montreal, QC / Monday October 17th • Quebec, QC
Wednesday October 19th • St. John's, NL / Thursday October 20th • Halifax, NS / Friday October 21st • Sackville, NB / Saturday October 22nd • Fredericton, NB
Tuesday October 25th • Waterloo, ON / Wednesday October 26th • London, ON / Thursday October 27th • Hamilton, ON / Friday October 28th • Toronto, ON
Saturday October 29th • Guelph, ON / Tuesday November 1st • Winnipeg, MB / Wednesday November 2nd • Saskatoon, SK / Thursday November 3rd • Edmonton, AB
Friday November 4th • Calgary, AB / Wednesday November 9th • Vancouver, BC / Thursday November 10th • Victoria, BC



TIMBER TIMBRE

w/ TASSEOMANCY / SATURDAY APRIL 9, 2011 / FIRST BAPTIST CHURCH / OTTAWA, ON

TEENAGE KICKS

W/ FAST ROMANTICS, GREYS
& GODDAMN ROBOTS

FRIDAY NOVEMBER 4TH, 2011
THE HORSESHOE TAVERN
\$10 • DOORS AT 9PM



DJ SIR-ETT
HOBO
SWEETCHEEKS
ADAM SAIKALEY
GARY FRANKS
& ERIC ROBERTS

FRIDAY MARCH 23 AT BABYLON, OTTAWA, ON

YUKON BLONDE

w/ The Paint Movement & The Gallop



FRIDAY MARCH 4TH AT MAVERICKS, OTTAWA, ON

Who inspires you?

This is always a tough question to answer interestingly. I'm finding lately that I'm not so much inspired by specific artists' work, but more by the ethos and approach of my favourite designers. Looking at so much great work can end up being overwhelming, but actually reading an article by someone who is passionate about the work they do can be very inspiring to me. I find that it rubs off, and I am able to internalise and direct that passion into my own visual work, and hopefully end up working harder because of that.

What is your typical process?

I imagine my process is largely the same as 99% other poster artists: I will listen to the band and make notes on interesting references or lyrics, and then produce a series of incredibly shitty looking thumbnail sketches. Somewhere in there an idea will jump out and I'll start building it up on the computer. Sometimes it works out and sometimes I'll end up scrapping ideas and starting again.

I find that reminding myself "It's just a bloody poster!" helps me avoid wasting hours on meddling with the details and forces me to admit when something is finished.

Any advice for newbies?

Work hard. Persevere. Learn all the time. Be positive. Make friends.

Do you have any design education?

Absolutely none at all. I've always drawn or designed things and always enjoyed reading and learning about design. It took me a long time to get serious about a career and decide that this is what I wanted to do but all my previous experiences of being in a band, putting on gigs, and working shit jobs, actually turned out to be valuable to design, especially working with bands.

Favourite part of poster design?

I actually really love the tactile, finished product of printed posters, I think it's great to use a digital process to design something which you then hand-print with hand-mixed inks. This is why I think there will always be a place for screenprinting, and it will never be replaced by digital printing.

Your favourite piece of design equipment?

Though it isn't really a single piece of equipment, I would say my computer.

I love my set up. I use a PC that I built myself and I have two big monitors. I've never been able to work on laptops - they just don't have the screen real estate that I need; my set up is just really comfortable to me and I enjoy working in the little space I've created.

Your most used piece of design equipment?

Definitely my computer!

What do you think makes a good poster?

A strong concept that has a clear link to the band or event, which is executed with only as much visual information as it needs to communicate the concept in a way that is pleasing to the eye.

Do you do any other design work? If so, what?

I do a lot of logo and branding work, bits of illustration here and there, and a little bit of web design work. I've also art directed and worked on some animated music videos, and have done a bit of lecturing work also. I really enjoy teaching the business and ethics side of design.

Can you describe your studio/workspace to me?

My workspace is the attic room of my house, it's a long space, so everything is along the edges and easy to reach. I have two desks set up, one for the computer and one for drawing and other work. Down the other end of the workspace 'corridor' are my flatfiles and where I store tubes and bags and cardboard. It is always a bit on the cluttered side. I'm quite envious when you see people's studios and they are like pristine operating rooms, but deep down I know I am a person who attracts mild clutter!

The print studio I use is in another town but I've always printed there and I'm used to the set up. I'm a keyholder, so I like to head over there and print when nobody else is around. I would love to get my own set up at some point, however I just lack the adequate space to do so!

What's the best thing about your studio?

Growing up, I was always a bedroom kid. I loved my room and would frequently rearrange furniture to come up with new and improved layouts. I was always coming up with little projects, building things, drawing, or on the computer. It was always a space in which I felt comfortable and safe and productive and inspired.

The older I get the more I realise I have yet to grow up, and the work place I have created for myself and my relationship with it is essentially not much different from me and my bedroom. The key difference is that I have learned the value of not sleeping where you work, and of making sure you go outside every once in a while!

What is the worst thing about running your own studio?

I honestly don't know. I genuinely love working for myself. I'd be tempted to say that the worst thing is not having a secure, salaried income, but I think the flexibility and work/life balance that you gain is more than worth the trade off.

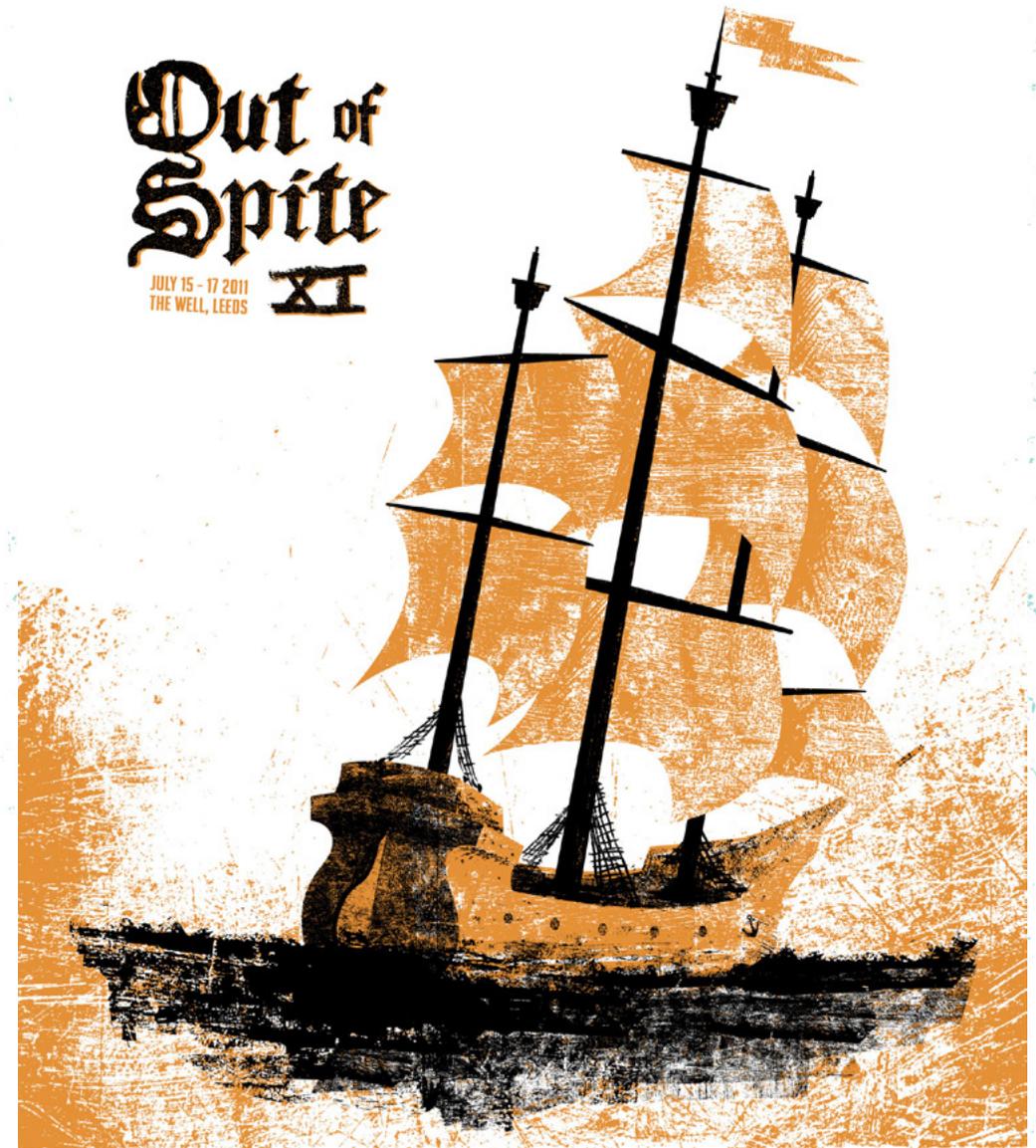
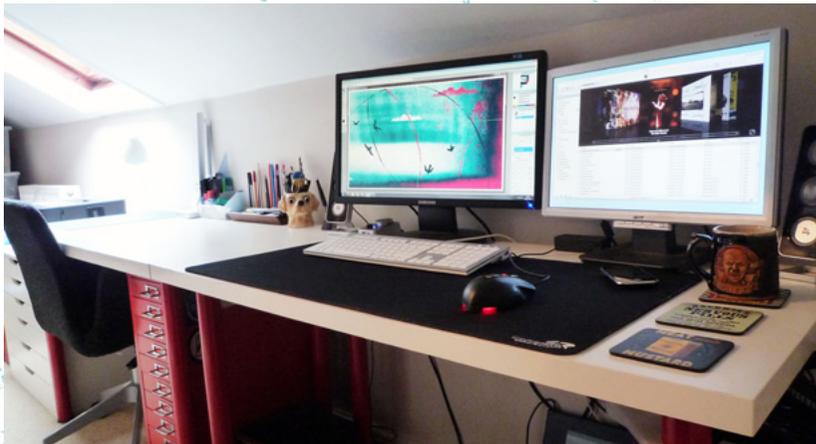
Can you give any background info on your design history?

I grew up in a town called Huddersfield, and moved to Leeds to get involved in the DIY punk scene of the 90's. I played in bands and put on shows, and inevitably would end up doing flyer art for our own endeavours, and eventually for other bands and gigs. I actually spent a good chunk of my 20's being incredibly irresponsible.

I'm not regretful of that time period, because I really think it played a huge part in who I am and where I am today, but damn I was useless - terrible with money, no real career aspirations, really falling short of my potential in many areas.

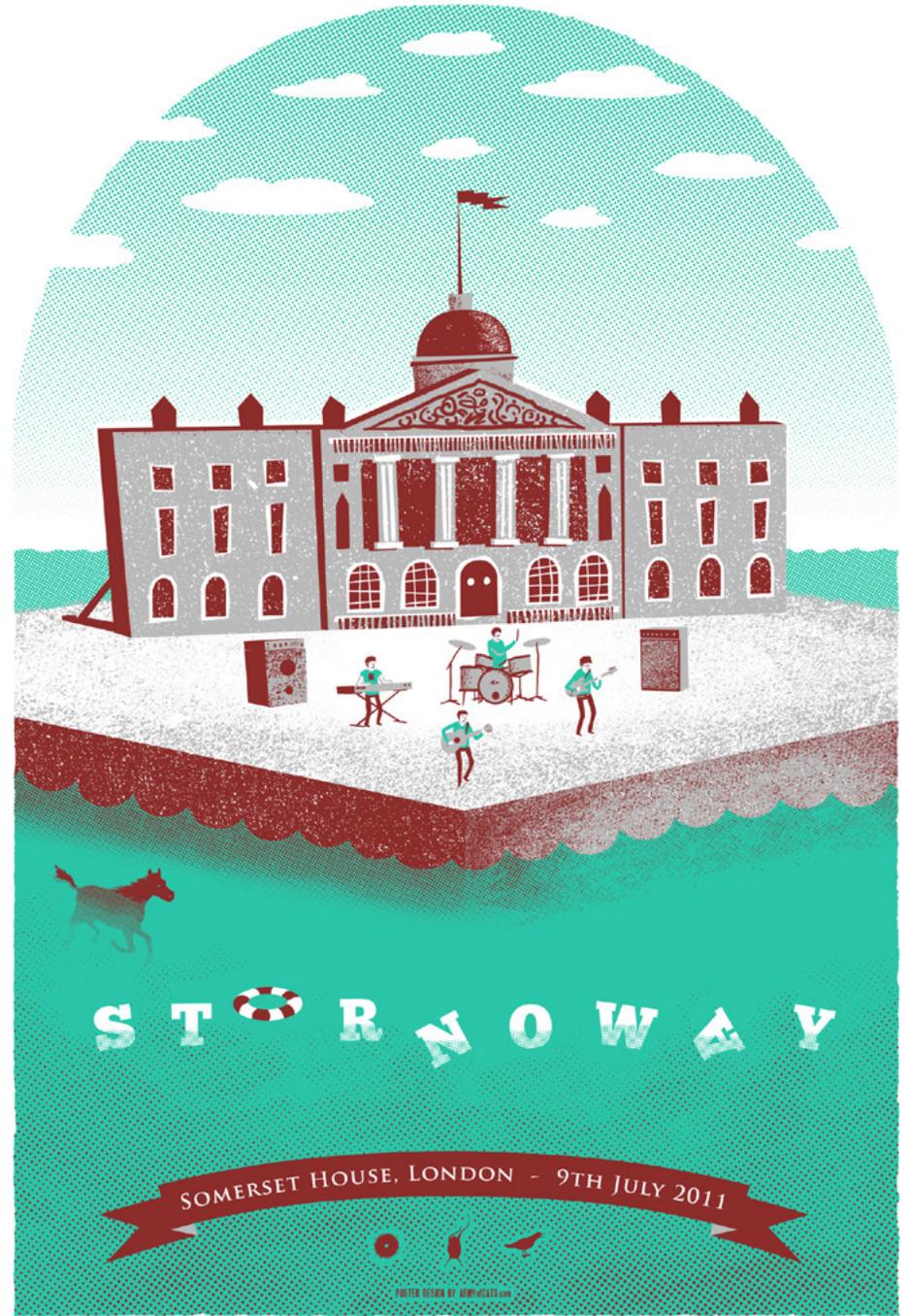
Somewhere along the line I got my arse in gear and learned to be organised and hard working. Though I have had a couple of design jobs prior to working for myself, I also worked as a Project Manager for a while and learned a lot about businesses and how they are run. Eventually things sort of clicked for me, and I realised when all these elements came together I actually had the basic skills required to run myself as a design business - and so here I am!

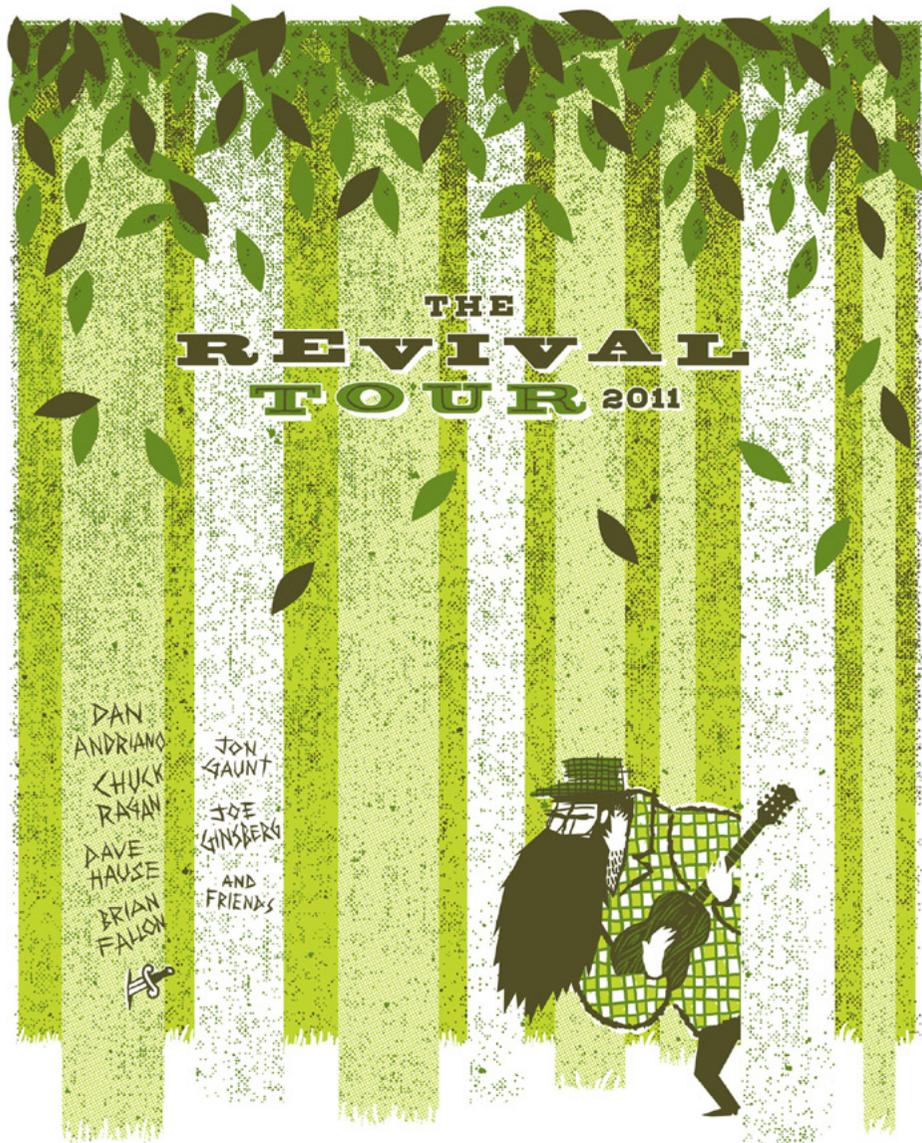
Outside of design work, my wife and I enjoy doing a lot of outdoor sports and activities. Hiking, cycling, climbing, and cross country running. We both love the countryside and I've come to realise how valuable it is for me to do sport and outdoor activities when my work is so sedentary - I love what I do, so it makes sense to stay fit and healthy so I can continue to do what I love for a long time.



FRI/15 LEATHERFACE THAT FUCKING TANK THE HORROR THE PLIGHT J-R GLASS AVALANCHE
SAT/16 IMBALANCE MILLOY BANGERS THE COMPUTERS PROTECTORS THE MAGNIFICENT THE ARTERIES TEXTBOOK
DOWN & OUTS SSSNAKES BROKEN FEW SPINES HELEN CHAMBERS FUN ALF EL MORGAN
SUN/17 PYLON ABOVE THEM THE DAUNTLESS ELITE EAGULLS SOUTHPORT COAL TRAIN VANILLA POD BEDFORD FALLS
THE DEAD RECKONING PURE GRAFT ADAM KILLIP PAUL YEARDON POWERED BY TOFU

POSTER DESIGNED & PRINTED BY ARMYOFCATS.COM





SEPT 27 - BRISTOL - O2 ACADEMY ● SEPT 28 - MANCHESTER - ACADEMY 2 ● SEPT 29 - DUBLIN - THE ACADEMY
 SEPT 30 - GLASGOW - O2 ABC GLASGOW ● OCT 1 - NEWCASTLE - NORTHUMBRIA UNIVERSITY SU
 OCT 2 - NOTTINGHAM - ROCK CITY ● OCT 4 - AMSTERDAM - BITTERZOET ● OCT 5 - HAMBURG - GUNSPAN
 OCT 6 - BERLIN - POSTBAHNHOF ● OCT 7 - WIEN - ARENA ● OCT 8 - MUNCHEN - BACKSTAGE HALLE
 OCT 9 - ZURICH - DYNAMO ● OCT 11 - WIESBADEN - RINGKIRSCHKE ● OCT 12 - COLOGNE - LIVE MUSIC HALL
 OCT 13 - MUNSTER - SKATERS PALACE ● OCT 14 - ANTWERP - TRIX ● OCT 15 - LONDON - O2 SHEPHERD'S BUSH EMPIRE
 OCT 16 - CARDIFF - UNI SOULS ● OCT 17 - PORTSMOUTH - PYRAMIDS

www.therevivaltour.com ● POSTER DESIGN BY [ARMYOFCATS.COM](http://armyofcats.com)





ORLANDO CALLING · SAT 12 NOV 2011 · CITRUS BOWL PARK · POSTER DESIGN BY ARMYOFCATS.COM

DOUBLENAUT

[HTTP://WWW.DOUBLENAUT.COM/](http://www.doubleonaut.com/)
TORONTO, CANADA

Who inspires you?

Many older designers/illustrators such as Saul Bass, Abram Games, Stefan Kanchev, Alvin Lustig, Charley Harper, and Peter Saville. We're also inspired by many current poster designers like Aesthetic Apparatus, Invisible Creature, Methane Studios, and Jason Munn to name a few.

What is your typical process?

For posters, we usually sit down and listen to whatever album the band is currently promoting. At the same time we'll sketch out ideas and go through books and websites looking for inspiration. We try to narrow down a bunch of different themes, styles and images that we feel could work well for the band. We'll also sometimes read the bands lyrics and interviews in search of ideas if nothing comes immediately to mind. Once a direction is chosen we start putting it together on the computer. The final design is then screen printed.

Any advice for newbies?

Don't be afraid to try new things and develop a style unique to yourself. A lot of young designers tend to copy the style of his or her favourite artists. We were guilty of doing it in our early years. I think it's more beneficial to attempt something new and different. It will garner more interest and respect from the design community.

Do you have any design education?

We both attended different colleges for Graphic Design after high school.

Favourite part of poster design?

I enjoy the initial stages of sketching and conceptualizing ideas. Some times it can be the most challenging part but I like the freedom of coming up any idea that comes to mind.

Your favourite piece of design equipment?

Whatever sketchbook I'm currently drawing in.

Your most used piece of design equipment?

My iMac and Adobe illustrator get used the most.

What do you think makes a good poster?

I think a design that is appealing and eye-catching and suits the band well. A poster can look cool but might not be a successful design if it doesn't illustrate the bands sound and style.

Do you do any other design work? If so, what?

Yes, we do all kinds of print design. Illustration, logos, book covers, merchandise, signage, basically anything that comes our way. We're actually doing more of that stuff than posters these days.

Can you describe your studio/workspace to me?

We have a space above a retail store that Andrew owns. It's the perfect space for a small studio like us. It has high ceilings and lots of light. It's on a great street in central downtown Toronto which is good for both us and the shop. There are a lot of great bars, restaurants, venues, shops and parks in the area.

What's the best thing about your studio?

We built a big deck in the back of the store. It is great in the warmer months to work on ideas or just relax and take a break. It's a good escape from sitting in front of the computer.

What is the worst thing about running your own studio?

Sometimes it's hard juggling all the duties that are integral to running a small business. It can be hard finding time to actually work on projects when you also have to return emails, quote/invoice clients, pack and ship orders, do the book keeping, meet or talk to clients on the phone, etc.

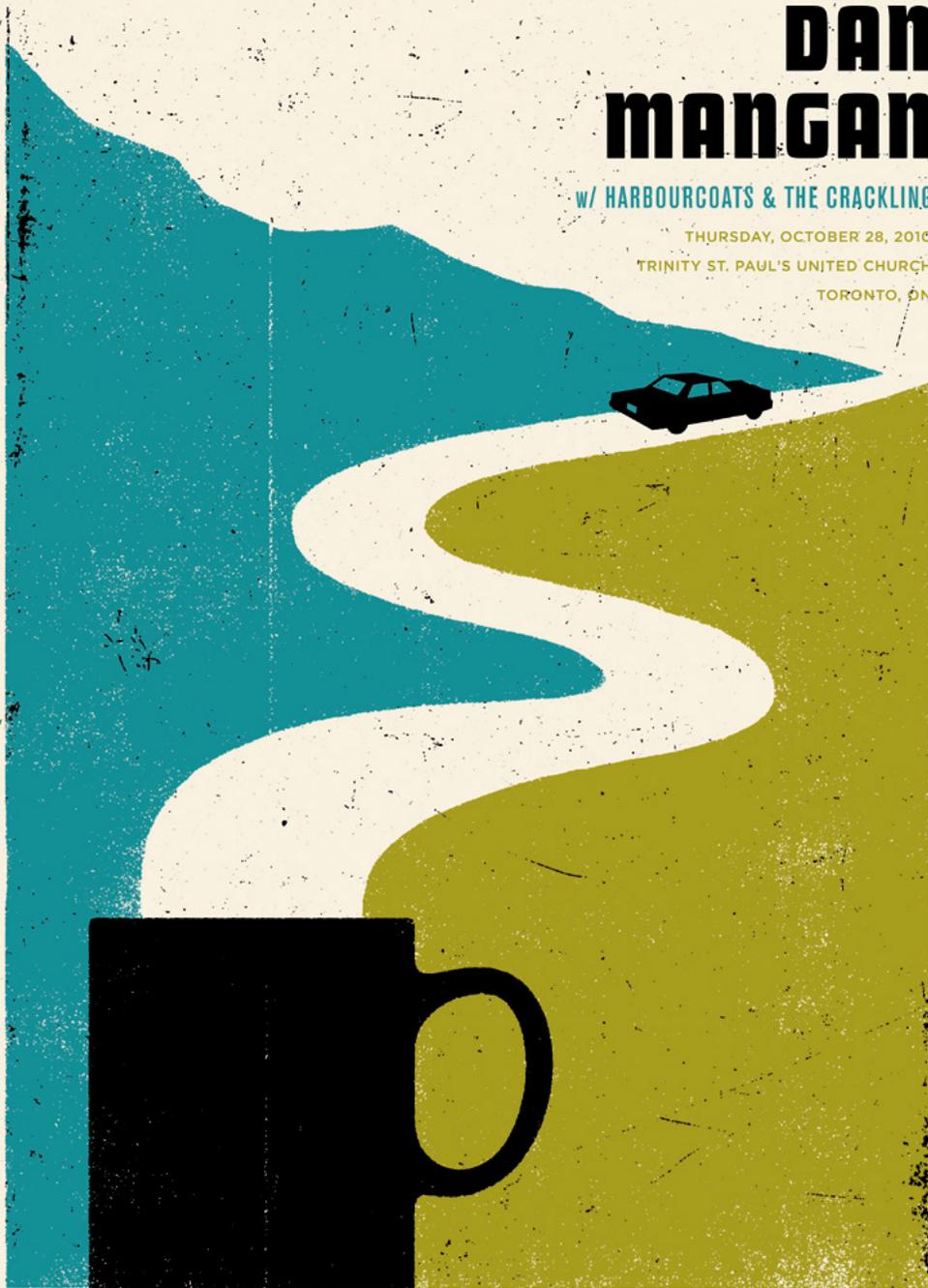
Can you give any background info on your design history?

We've been interested in the arts and different creative subjects for most of our lives. As a teenager, I did a lot of drawing and painting. Andrew was in to photography. We both took a 'Communications Technology' class in our last year of high school. It introduced us to graphic design and we both decided it was something we wanted to pursue as a career. After college we both got jobs at different design studios. After about a year I decided to move to Toronto so we could start up Doubleonaut.

DAN MANGAN

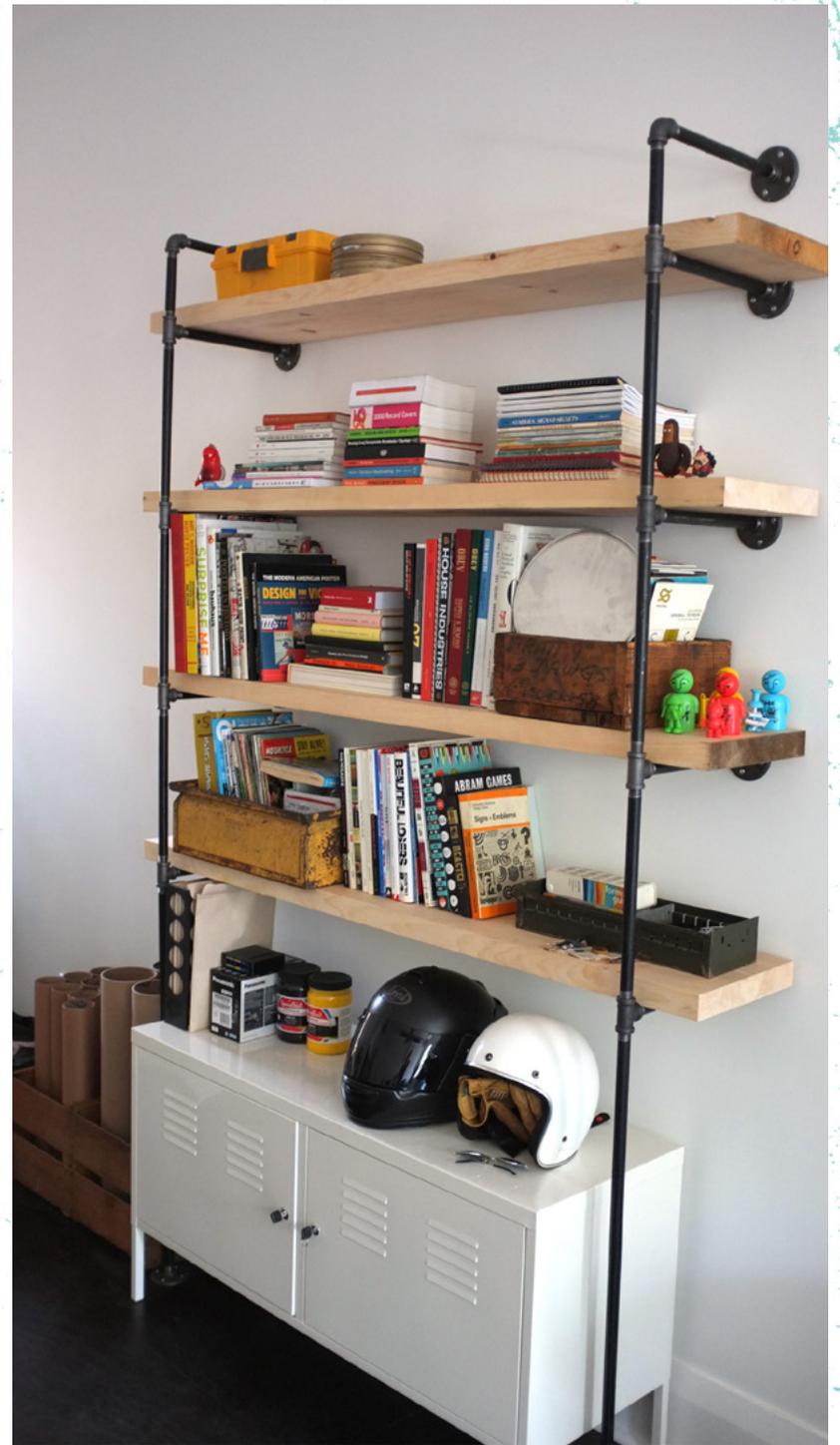
w/ HARBOURCOATS & THE CRACKLING

THURSDAY, OCTOBER 28, 2010
TRINITY ST. PAUL'S UNITED CHURCH
TORONTO, ON



— the —
NATIONAL

JUNE 8 & 9, 2010 / with THE ANTLERS / MASSEY HALL / TORONTO, ON



Explosions in the Sky



with WYE OAK / OCT. 7, 2011 / THE SOUND ACADEMY / TORONTO, ON

Mogwai

w/ Errors
Tuesday, April 26, 2011
Phoenix Concert Theatre
Toronto, ON



LIVE NATION PRESENTS

The Flaming Lips

Spoon & Tokyo Police Club

with Fang Island / July 8th, 2010

Molson Canadian Amphitheatre

Toronto, ON / 6:30pm / AA



KEVIN TONG

[HTTP://WWW.TRAGICSUNSHINE.COM/](http://www.tragicsunshine.com/)
LOS ANGELES, CA. USA

Who inspires you?

I am inspired the most by my peers in the poster community. Whenever someone puts out something amazing, we all take notice.

What is your typical process?

I don't have a typical process. I prefer drawing most of the time, versus using the computer.

Do you have any illustration education?

I have a Bachelor's of Fine Art in Illustration from California State University Long Beach.

Your most used piece of illustration equipment?

Everything ultimately ends up on the computer to prepare it for screen printing. So I guess the computer, my Wacom tablet, and Adobe CS are the most used illustration equipment around here.

What do you think makes a good poster?

If the poster clearly communicates an idea, then it's a good poster in my opinion. Then again, a good poster doesn't always equal good illustration.

Do you do any other illustration work? If so, what?

I've done all kinds of illustration work. That would include apparel, book, editorial, toy, web, and probably some other stuff. For me, illustration is illustration. The application could be for anything if the idea and execution are good.

Can you give any background info on your illustration history?

Let's see... I started working as an illustrator while I was a student at California State University. I had worked as a doll accessory designer (I know, I know, laugh it up. I was young and I needed the work!). During my final semester I started writing and illustrating a children's book that got published. In 2005, I finished school.

After school, I did various freelance illustration work like t-shirt designs (i.e. I won a competition for Threadless.com) and editorials (X-Box Magazine, LA Weekly). That was kind of rough, because I was spending as much, if not more time, looking for work than I was working. This period of my life lasted for about a year.

The most regular work I could find that suited me was toy and children's illustration. I began working as an in-house illustrator for various toy companies. The work I did ranged from designing toys, concepts, packaging, instruction sheets, etc. That kind of work was extremely educational. I learned many computer skills from some of the best in their field. Those skills would later help me with posters.

In 2007, while I was employed at a major toy company, I did my first poster for a band. Poster after poster followed and the work was so fun, I left my job and just did posters for bands. Those posters led to other illustration work and high profile projects like movie posters and such.

That just about covers my six year fling with illustration.



Bon Iver



NEW ZEALAND / AUSTRALIAN TOUR 2012

02/27 - 02/28 Wellington, NZ - New Zealand Festival of the Arts
03/03 - Perth - Perth International Arts Festival • 03/06 - Adelaide - "Barbours Theatre"
03/08 - Melbourne, AUS - Myer Music Bowl • 03/10 - Mansfield - Gabbon Plains Music Festival
03/11 - 03/13 Sydney - Sydney Opera House
03/15 - 03/17 Brisbane - "Tivoli Theatre"

KEVIN YONG 2012

the Black Keys

Coachella
Indio, CA - April 13 and 20, 2012



KEVIN YONG 2012





AT THE DRIVE-IN

APRIL 10, 2012 - DALLAS, TX - TREES

KEVIN TONG 2012

MÜNSTER STUDIO

[HTTP://WWW.MUNSTERSTUDIO.COM/](http://www.munsterstudio.com/)
ZARAGOZA, SPAIN

Who inspires you?

We are influenced by everything around us but in graphic design we must say for sure Gee Vaucher and CRASS graphics, Polish and Cuban posters, comic books, Isidro Ferrer, Roland Topor, Jan Svankmajer and many of today gig posters designers.

What is your typical process?

We love to take our time thinking about what we want to say and what will be appropriated for our client. After that we start working in the whole design, both image and type. Once the project is ok we prepare it for printing!

Any advice for newbies?

Keep on working, do it everyday and keep your eyes open to everything. Never stop learning.

Do you have any design education?

Yes, we both studied graphic design in the art school and design school here in Zaragoza, but we try to educate ourselves everyday.

Favourite part of poster design?

When we're listening to the band and trying to get the idea. We go thorough the songs, the lyrics, interviews and images to catch the soul. For sure we love also when we're drawing or preparing the images.

Your favourite piece of design equipment?

Probably the pencil and paper. There is where you throw the most pure ideas.

Your most used piece of design equipment?

Computer! jajaja we spend many hours on it. We also use a lot the Wacom tablet for illustration.

What do you think makes a good poster?

A good idea, good composition and good type use.

Do you do any other design work? If so, what?

Yes, sure. We're full time in our studio. We do mostly cultural and musical works: lp sleeves, cd packaging, posters for events, some books, etc. We love all areas of design!

Can you describe your studio/workspace to me?

Right now we share space with a cloth shop called Simbiosis. They also have a street wear brand and they screenprint their own t-shirts. We also have the screenprint workshop here so we share it.

What's the best thing about your studio?

Having the workshop right back my chair! jaja

What is the worst thing about running your own studio?

The administrative thing which has nothing to do with design and takes many time. It's horrible!

Can you give any background info on your design history?

Before studying graphic design I worked in a screenprinting workshop, at the same time I used to design my own bands records and posters for the shows I organized. After finishing my design studies I worked as graphic designer for some years in different studios and printing works doing "commercial art".

BOMBO Y PLATILLO Y CONIASÚRAS PRESENTAN

DANIEL HIGGS

DOMINGO 1 DE ABRIL 20H
ARREBATO ZARAGOZA

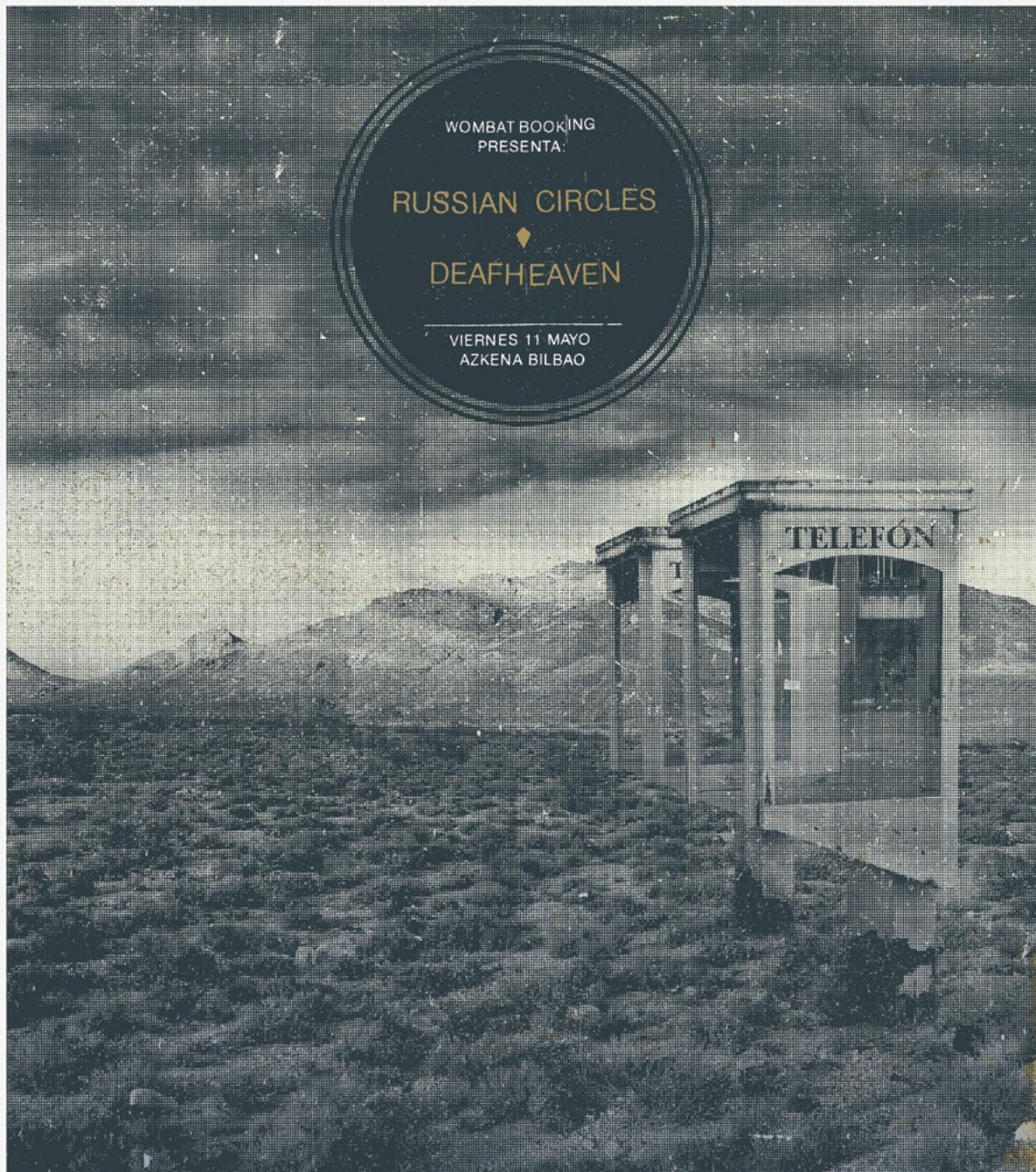


INTEGRATOR PRODUCCIONES PRESENTA

FUZZY FONOS



+ PRINCESS MONGO & THE RATBONES • MIÉRCOLES 18 DE ABRIL • 21H • THE ROYAL CLUB



La HABITACION ROJA



- VIERNES 11 DE MAYO · 2012 · SALA WAH · WAH · VALENCIA -



MARTES 17 DE ABRIL 2012 | 20H | ARREBATO | ZARAGOZA

Who inspires you?

There are so many people and things that inspire me that sometimes I get an artist block!

Yes, many influences come into my head, from the pioneers that started to use photomontage and collage and experimental lettering; like the Dadaists, the Surrealists, Russian avant garde book - and poster designers. Polish and Czech postermakers; people with an open attitude towards the use of various materials and found imagery and objects, works with a genuine authenticity and originality. I'm also very intrigued by the (applied) arts from (former) communist countries; the highly inventive ways of communicating your ideas in restricted regimes with a lot of censorship. With metaphors and hidden meanings. I love it when a work communicates on different levels, that demands something from the viewer, that reveals multiple meanings.

Some more names; the Berlin Dadaists Hanna Hoch & Raoul Hausmann, Russians El Lissitzky and Rodchenko for their photomontage (and great childrens books too!), Czech (film)postermaker Karl Teissig, who created such inventive and intelligent works... Polish designers Roman Cieslewicz, Jan Lenica, the very surreal stop motion animations by Jan Svankmajer; also Czech, and the Quay Brothers. Then there's UK artist Eduardo Paolozzi, whom I will always mention as an inspiration for his amazing variety of work, as well in screenprinting as in sculpture and textiles. A few contemporary favorites are UK illustrators Graham Rawle and Sara Fanelli, US book designer Chip Kidd, postermaker Michel Casarramona especially for his great handlettering and drawing skills, and I could go on for ages. An exhibition curated by Rick Poyner called 'Uncanny: Surrealism and Graphic Design' that I saw in Rotterdam last year contained many artists that I mentioned above, and it's well worth looking that one up online if you have similar interests. Basically that exhibition summarised many of my own ideas and interests, which was great to see.

What is your typical process?

I guess the keywords are collage, handmade textures, playful, surreal, & multilayeredness. As a technique I use a 50/50 combination of both handmade and computer work, though I use the computer mainly as a tool for assembling, arranging and messing around with scanned in hand made elements and found imagery and objects. I do not like digital effects and always strive for the hand made look.

While illustrating / designing I leave a lot open to chance. Based on my research I collect many 'ingredients' that I could use in the final image. Pieces

of paper, photo's, stamps, illustration, imagery -- the final outcome always surprises me as well, I never really have the final image in my head, things start to happen whilst working and shuffling things around. I like to browse through books; the advantage of browsing through books instead of online browsing is that there's more chance for surprises. Online browsing is always defined by what you type into google and then stumble upon selections that other people made for you. Then there's the complete lack of overview too. I also go to thrift stores or car boot sales; places where there's many strange things next to each other. I collect things like old books, packaging, all kinds of strange objects and things with letters on them, and old photographs. -- that stuff always comes in useful when I need materials for my collages.

Do you have any design education?

Yes, I did my BA at Academie Minerva in Groningen, Netherlands and took my MDes at Edinburgh College of Art, Scotland.

I studied graphic design and illustration combined.

Favourite part of poster design?

Right after that moment you know you're onto something, after days of messing around and not getting anywhere.

And lifting the screen after printing the last layer, also great and always a bit nerveing too.

Your favourite piece of design equipment?

My scanner!

Your most used piece of design equipment?

Scanner again, and photoshop; to assemble the pics and the hand drawn / cut elements.

What do you think makes a good poster?

It has to catch your attention, again, and again. One way to get that is to put something in 'to discover'. A little story, a joke, visual pun, a metaphor...it can be many things actually. If the viewer 'gets' it, your work will stick in his memory.

A poster has to have balance, as well in the colours (I like earthy tones, but that's personal), the typography and the composition. And some sort of unique personal style of course. I love handmade type, although it's very difficult to make it right, even though it looks so easy. But when it's well done it sure catches my attention.

Do you do any other design work? If so, what?

Yes, I work for publishers, film makers, radiologists, absurdists, business advisors etc. to name a few of my clients.

Can you describe your studio/workspace to me?

It's a bedroom turned into studio in my house, a large one. I have my books around, and things that inspire me, assembled into nice little 'compositions' & displays. The space could use more plants. It's a little boring on the walls I guess, there's hardly anything on it, but I cannot really work well in a lot of visual overload.

What's the best thing about your studio?

That I have all my things around, and the fact it's in my house. Which makes it also the worst thing. Cause it's very common I keep on working till 2 am. And do dishes in between.

What is the worst thing about running your own studio?

The insecurity of getting enough jobs / money in, but the freedom you have makes up for it!

Can you give any background info on your design history?

Well, I'm a freelancing graphic designer // illustrator living in the north of the Netherlands in a lovely little city called Groningen. I went to Academie Minerva art college here in town, and also did a year of art school in Exeter, in the UK. After getting my degree here I moved to Edinburgh for two years to get my masters in graphic design. I really enjoyed living abroad and I learned so much from it, I can say it really shaped me, not only education wise. It really widened my horizons in every way. As for graphics / illustration; I met so many people from all over the world who taught and showed me new things, who showed me different books, designs, artists, films, views on life etc. So it was very inspiring. I also learned screenprinting in general there was a lot of interest in 'the handmade' in my year. Authentic design methods with letterpress, collages, screenprinting; things I was already into, but developed strongly. The nice thing about living abroad is that ordinary things become special, at least for a while. Somehow you're more focussed on getting everything out of your time (there), and you're more aware of your surroundings. I tried to keep that feeling when I returned to my home land, even though it's easier to sink back into a certain routine and not notice what's around you. One of the things I did to keep the workflow going was to join the Art Division of the Vera Club, in 2007, I think the best venue for underground music in the Netherlands. They're the only venue that still creates a unique screenprinted gigposter for every show they have, in a little attic in-house studio. That's how I got into creating posters and that's where I can experiment with styles and develop myself continuously. We are completely free to create what we want, as long as the poster is legible. That amount of creative freedom is priceless. And it's a great showcase for your work.



february 1 **VERA** oosterstraat 44
Info: www.vera-groningen.nl + verakrant



INFO: WWW.VERA-GRONINGEN.NL • VERAKRANT ART: KUNNY '12



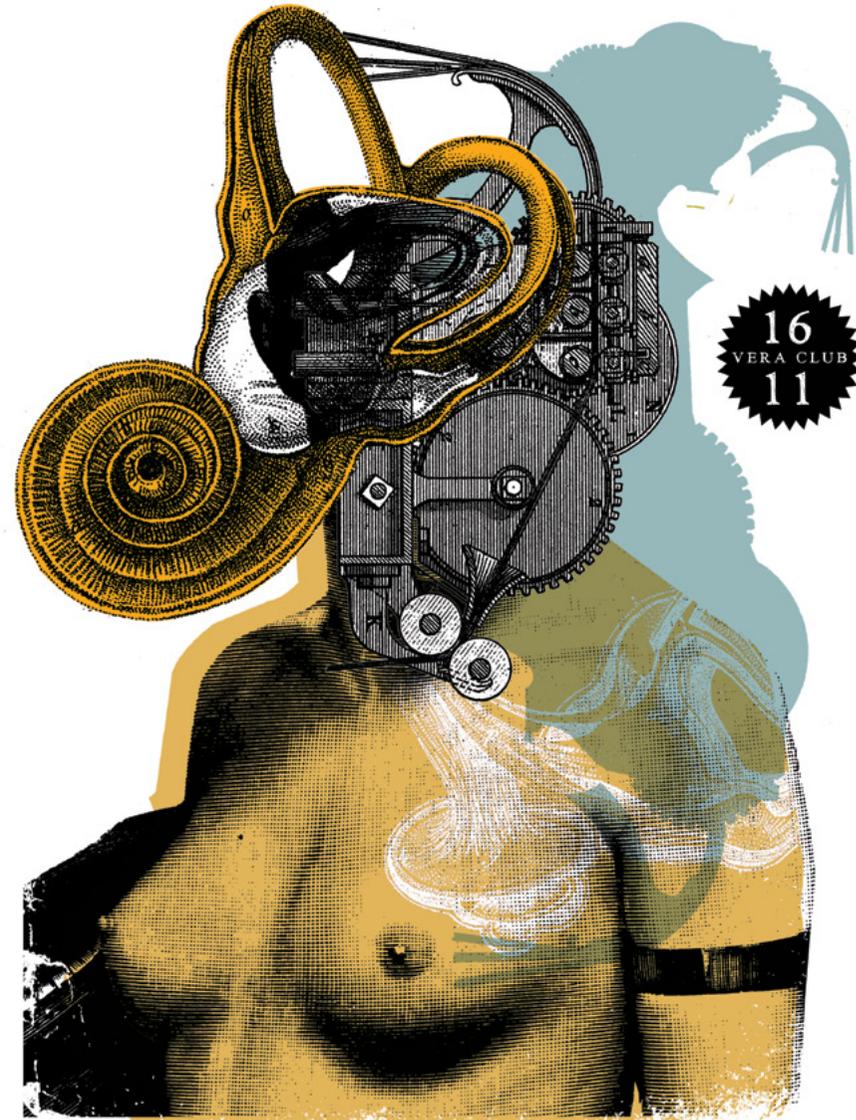
THE MAGNETIC NORTH

MARCH 31



INFO: WWW.VERA-GRONINGEN.NL • VERAKRANT ART: KUNNY '12

VERA CLUB



16
VERA CLUB
11

Explosions in the sky INFO: WWW.VERA-GROHINGEN.NL • VERKRAKT ART: KUNNY '11
+ the drift

Who inspires you?

The two people who really inspired me to work in design in the first place are Chip Kidd and Aaron Draplin. I got into, or realized I was interested in, graphic design a little later than most. When I finished high school I got a degree in English and Film Studies. As an avid reader, I've always had an eye out for good cover design, but once I started noticing Chip Kidd's work it was like a whole world opened up, and I started to enjoy his cover work more than the books themselves. His work is so clean, and so striking, and very evocative of the work inside the pages. It oozes both the personality of the book, and the personality of Kidd himself.

Stumbling upon Aaron Draplin's blog made me realize the art and design behind so many of the things I had been drawn to over the years. Simple, workman-like text. Bold, clean graphics. The kinds of things you find in rail yards, old factories, and your grandfather's basement. I knew I loved them, but I wasn't entirely sure why, or that other people also loved them. Draplin's almost obsessive documentation of these sorts of things helped me feel like I was into a type of art, maybe even had an eye for it.

As far as finding continued inspiration goes, I've been appreciating the work of Jay Ryan, Jason Munn, and Doublenaut Design for awhile now. I am constantly impressed by DKNG, and lately have really been into the stuff Bandito Design is putting out. As I'm sure is the same for a lot of designers, dribbble.com has been amazingly inspirational. There are so many designers on there, offering up snippets of so many different things. It's a smorgasboard of inspiration.

Do you have any design education? And Can you give any background info on your design history?

I am a completely self-taught designer. I actually got my poster-designing job while cleaning the bathrooms at the club I work for. I was working part time as their cleaner, and had just talked my way into a layout/design position at the independent movie theatre where I was a projectionist. While cleaning the club, I'd often take breaks to chat with their existing poster designer, who I had a ton of respect for. The next thing I knew he was leaving for a job with a design agency and I found out that he had told the owners he thought I could do his job. I was pretty honoured, and pretty terrified, but I got to work, and I'm still doing work for them now.

What do you think makes a good poster?

I think a good poster is striking, but not so striking that it causes the information to be obscured. You should want to take it home with you, but it should be clear that it is a show poster, and not an art print.

What is your typical process?

I don't think I have a typical process. Sometimes I'm just looking for a quick

solution, so I take a promo photo, and spend some time scouring my font collection, trying to find the one that speaks to the artist and the picture, and then I put it together, and there it is. Sometimes I have more time, so I keep the artist's name in the back of my head for a little while, and maybe read some of their song titles, or look at some of their album artwork or other things that relate to them, trying to work out how they make me feel, and how I relate to them. Then I create something that I hope speaks to all of that. And then sometimes, rarely, I'm really selfish, and I have an idea I want to bring to life, and so I use a poster to make it happen, even if it's kind of a stretch to connect the idea to the artist.

Favourite part of poster design?

My favourite part of poster design is definitely how free and open it is. This idea has been mentioned a number of times on the really great podcast, Adventures in Design. Basically, it's kind of an open palette. I feel I can really do anything with a poster. It's a chance to not be too bound down by formalities.

Can you describe your workspace to me?

Honestly, most of my design work is done on the couch, in front of the TV. All of my gig poster work is done in the evening, after I've worked my day job in the office of the movie theatre. Poster design is kind of a part of my evening relaxation from work.

This is kind of both the best and worst thing about my workspace. It makes it easy to work my poster work into my life, but hard to work it back out and actually relax. One day, this set-up will have to change, but for now it's the best way to get everything done.

Do you do any other design work? If so, what?

At my day job, I lay out a bi-monthly small newspaper/calendar detailing upcoming films, as well as designing newspaper ads, and various elements around the theatre. At home, I design ads and posters for a yoga studio, menus and advertising for a cafe, custom wedding invitations, posters and post-cards for a craft collective that I'm a part of, and pretty much anything else I can get my hands on.

Sadly, all of my show posters are printed digitally, but I do also screen print in my free time. I print on items such as hankies, tea towels and coasters, as well as creating art prints. Some of these are created from vintage images, but most are original designs of mine.

Any advice for newbies?

Honestly, I still consider myself a newbie. All I can say is that I've found it beneficial to just keep trying new things. New styles, new techniques, I try to teach myself something new with everything I do. It keeps things interesting and helps me feel like I keep progressing. On the downside, it makes looking at your old work a little painful.



ANDY
KIM

JUNE 4 19+ • DOORS AT 7:30 • \$25
TICKETS AVAILABLE AT ORANGE MONKEY, ENCORE RECORDS & TICKETWEB.CA



*Peter Elkas
and friends*

A STARLIGHT
RESIDENCY

WEDNESDAYS ◊ STARTING MARCH 16
19 PLUS ◊ \$5/DOOR

STARLIGHT 47 KING ST. N. WATERLOO ◊ WWW.JANEBOHD.CA

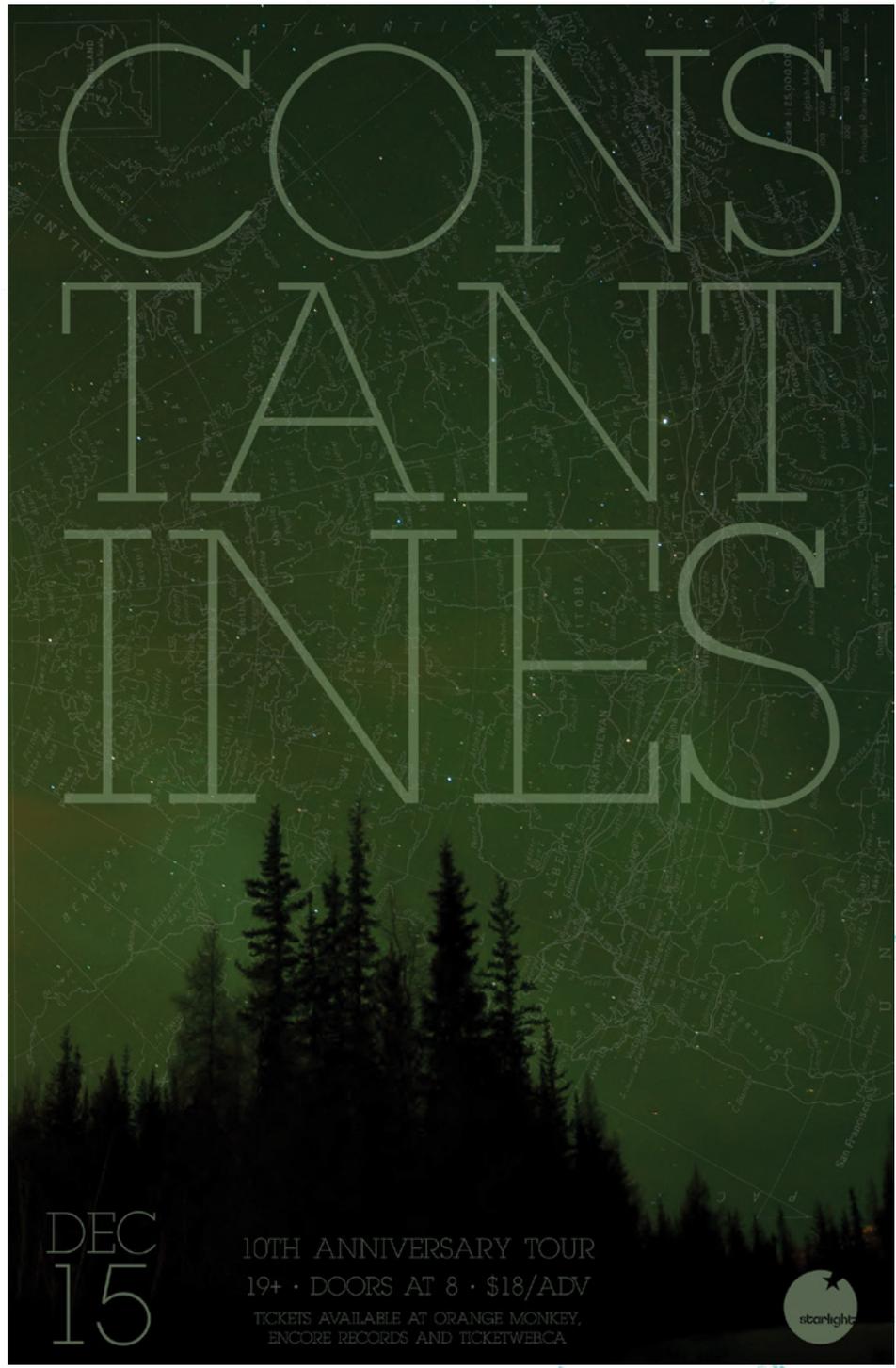


TOKYO
POLICE
CLUB

WITH SPECIAL GUEST
PARLOVR
APRIL SIXTH

DOORS AT 9 • 19+ • \$16ADV
TICKETS AVAILABLE AT ORANGE
MONKEY, ENCORE RECORDS &
TICKETWEB.CA

starlight



CONCEPCIÓN STUDIOS

[HTTP://WWW.CONCEPCIONSTUDIOS.COM/](http://www.concepcionstudios.com/)
SAN JOSE, CA. USA

Who inspires you?

My graphic design peers, good typography, 1950-1979, Bob Dylan, Johnny Cash, and Han Solo.

What is your typical process?

I try to immerse myself in music and lyrics before I begin any design gig. I come up with a concept through written word, then I begin the thumbnail process. I scour the library, antique stores, and the like for design elements, then it is on to Photoshop and Illustrator to flesh out my design concept.

Any advice for newbies?

Give yourself the best chance in this field by working for a large company before you freelance or start your own company. Whether it be as in-house designer or an intern – the people you meet and the reputation you establish for yourself will last a lifetime.

Stay current! Subscribe to every design magazine.

Do you have any design education?

I graduated with a Bachelor of Science Degree in Art & Design with a concentration in Graphic Design at Cal Poly in San Luis Obispo, California.

Favourite part of poster design?

Designing for musicians. Artists working for artists is the perfect recipe for creative expression.

Your favourite piece of design equipment?

My Mac, Photoshop and Illustrator. I would be nothing without you, Apple and Adobe. This is probably why I live in Silicon Valley.

What do you think makes a good poster?

A good poster communicates a message instantly and evokes emotion. A good poster can also be as simple as anything that is aesthetically pleasing and looks beautiful hanging on a wall.

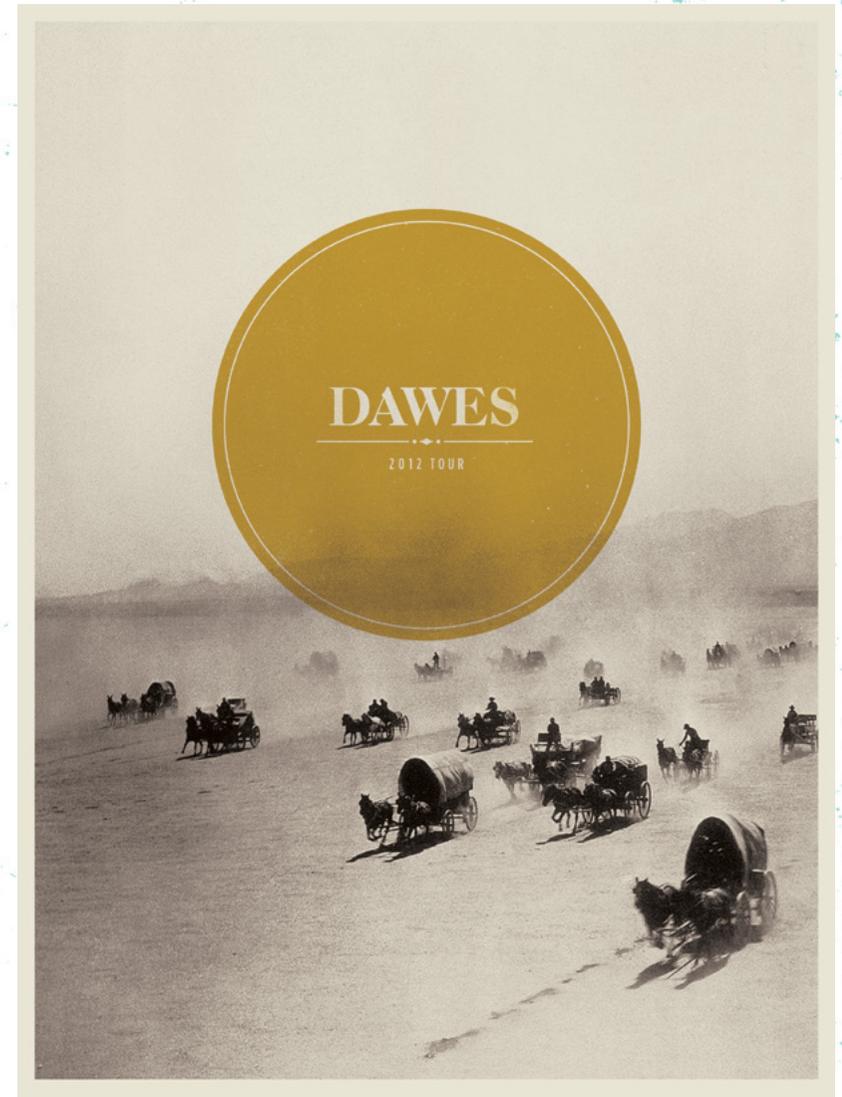
GOOD TYPOGRAPHY.

Do you do any other design work? If so, what?

Album packaging, band apparel/merchandise, and art prints.

Can you describe your studio/workspace to me?

Our studio is very simple and clean - my desktop computer, a drafting table, a huge library of design books and old magazines, a photograph of myself and Conan O'Brien, and a Jason Munn Flatstock poster from 2004.







The
**ALL-AMERICAN
REJECTS**

*** KIDS IN THE STREET ***



16



warner brothers records presents

MUSE

with mutemath

friday / 21 december / 2012
wembley stadium
london / england



People and Things Tour

Jack's Mannequin



January

- 19 St. Louis, MO The Foghorn
- 20 Kansas City, MO Beaverlert Club
- 21 Minneapolis, MN First Avenue
- 23 Milwaukee, WI The Rave Eagle Club
- 24 Chicago, IL House Of Blues
- 25 Chicago, IL House Of Blues
- 26 Chicago, IL House Of Blues
- 27 Cincinnati, OH Sugar's
- 28 Indianapolis, IN Egyptian Room
- 29 Cleveland, OH House Of Blues
- 31 Toronto, ON Sound Academy

February

- 02 Portland, ME State Theatre
- 03 Boston, MA House Of Blues Boston
- 04 Philadelphia, PA Theatre Of The Living Arts
- 06 Philadelphia, PA Theatre Of The Living Arts
- 08 New York, NY Irving Plaza
- 09 New York, NY Irving Plaza
- 10 Washington, DC 9:30 Club
- 11 Washington, DC 9:30 Club



Who inspires you?

Alicia: Jon Contino as a hand letterer & illustrator and Tina Fey as an all around badass

Drew: Every gig/movie poster designer out there keeps cranking out work and raising their own personal “bar” per say. As a printer, the guys who screen prints Kevin Tong’s posters. I’d really like to ask him some questions.

What is your typical process?

A: Most of my projects are personal, so my process is remembering to write down an idea, sketch it over and over for a day, week or month & finally decide to print it. I tend to create work on the lighter side, be it a sweet or silly phrase or character, so my process is just to keep cranking out ideas that make me smile or I know will make others smile, and try my best to make sure they come to life. I do everything by hand first either in a sketchbook or with tracing paper. Then I scan my work in and edit lightly as it is, or I also tend to illustrate my work in pieces and adjust in Photoshop. I like playing around with sizing so I never like to be locked in when I’m sketching. After the layout is set I play around with colors, ask Drew for his opinion and set it up to print. I used to take my work into illustrator and work on vectorizing and smoothing everything out, but more and more I keep coming back to the natural hand drawn feel best and I’m excited to see where that continues to take me.

D: It varies from each piece and mainly depends on the deadline i am working with but usually i’ll write a list of words and/or imagery that I either gather from lyrics or picture while listening to the band’s music. Once I’ve pinpointed something, I then begin sketching. I prefer the jobs that allow me the time to fully illustrate with pen. Once the illustration in finished it is scanned into Photoshop where I expand on the drawing with colors, textures, and tweaking needed. On jobs with tighter deadlines, I’ve referenced imagery from old books with etchings from the 17th and 18th century, then manipulate them in Photoshop. When I first started about 3 years ago, this was my initial move, but I got bored with those books pretty quickly as I didn’t think they were pushing me as an artist. I still have the books, but I have no desire to us them unless I absolutely have to. Color separations, printing films, burning screens, buying beer, and scrintin’ into the wee hours of the morning follow.

Any advice for newbies?

A: Keep working. If client work is slow, find a reason to create for yourself and don’t stop practicing and working. Don’t compare yourself to others. I think we teach ourselves this lesson everyday - but don’t get down on

yourself when you’re looking at the work of someone who’s been in the business for 10+ years & compare your work to theirs. It isn’t fair to you or your work. And never underestimate the power of networking, or even just making friends in your field. The design community in Nashville is pretty spectacular and we’ve received jobs from friends and given them out also. More friends & more work leads to being able to do what you love another day.

Do you have any design education?

A: BFA in graphic design. I’m glad I have it and I can experience different avenues within the design world like mobile & video, but I also get envious of Drew, who has a constant passion for print design & screen printing.

D: Google, Gigposters.com, OMG Posters, Inside the Rock Poster Frame, and a few others. School was not for me.

Favourite part of poster design?

D: Execution of my idea. Once I know exactly what I want to do, everything else just kind of falls into place fairly easily.

Your favourite and most used piece of design equipment?

A: Pen & paper.

D: Faber-Castell pens and Photoshop. I do not care for Illustrator, yet.

What do you think makes a good poster?

D: Strong imagery, well thought out type, and one that was printed by the person who designed it.

Do you do any other design work? If so, what?

A: Ux/ui for mobile apps, design for video content, & illustration for our own line of MID textiles.

D: Not really.

Can you describe your studio/workspace to me?

D: We just moved our shop to Nashville last year, so we are currently renting a 1000sqft garage in the back of a friend’s house. It works well for now but it’s halfway in the ghetto on Nashville so we hear gun shots from time to time. Very uncool.

What’s the best thing about your studio?

A: Getting to watch Dexter while we work! Just the fact of having a studio, and knowing that you get to go there, to do work you care about, with people you enjoy working with. Drew is there all the time, while I’m always out working with other people. Finally getting to go to the shop to work, just feels good.

D: Being able to separate my work from home. I used to work from my room and it really messed with my sleeps.

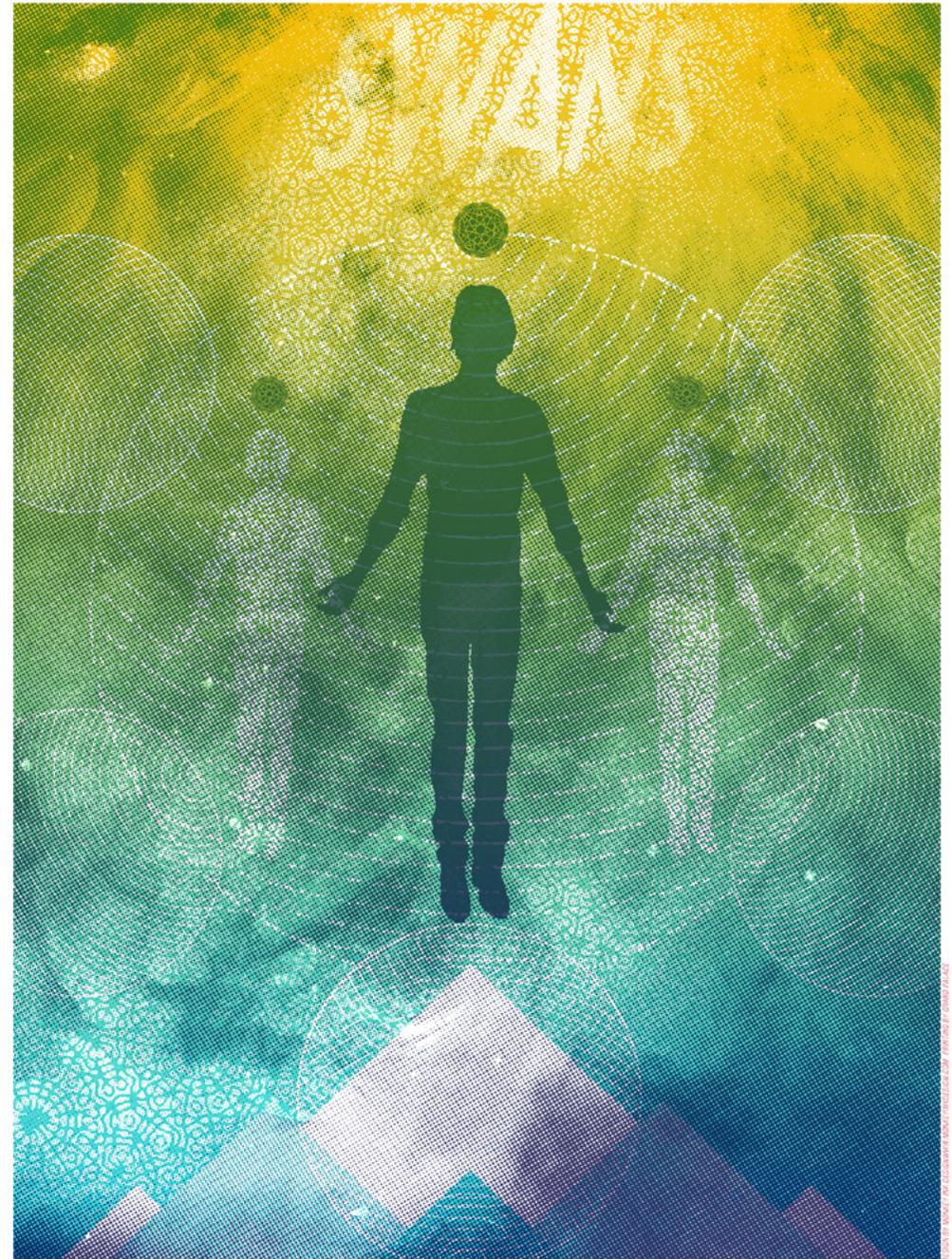
What is the worst thing about running your own studio?

A: Always thinking about more space.

Can you give any background info on your design history?

A: I've always been an illustrator, even before I knew it. College got me into the big world of print design where I first fell in love with the work of Art Chantry, which lead to my love for album artwork & gig posters. That fueled the beginning of MID for me, which matched up with Drew's love for art & music in his own band. Since I've taken a more Art Direction role working with other companies in various mediums, I now mainly focus on my illustrating again & come up with all kinds of personal projects to make with MID. Drew's style has become the standard for gig posters in our company & I'm happy to let him run with it.

D: Pretty typical story, i've drawn since I was a kid and never gave it up. Only unique part is I didn't go to school for what I am doing. I'm self taught on everything, along with advise and input from my peers who are also freelance designers. You can learning anything, as long as you spend enough time Googling it.



SEPTEMBER 17, 2011 THE MERCY LOUNGE NASHVILLE, TN

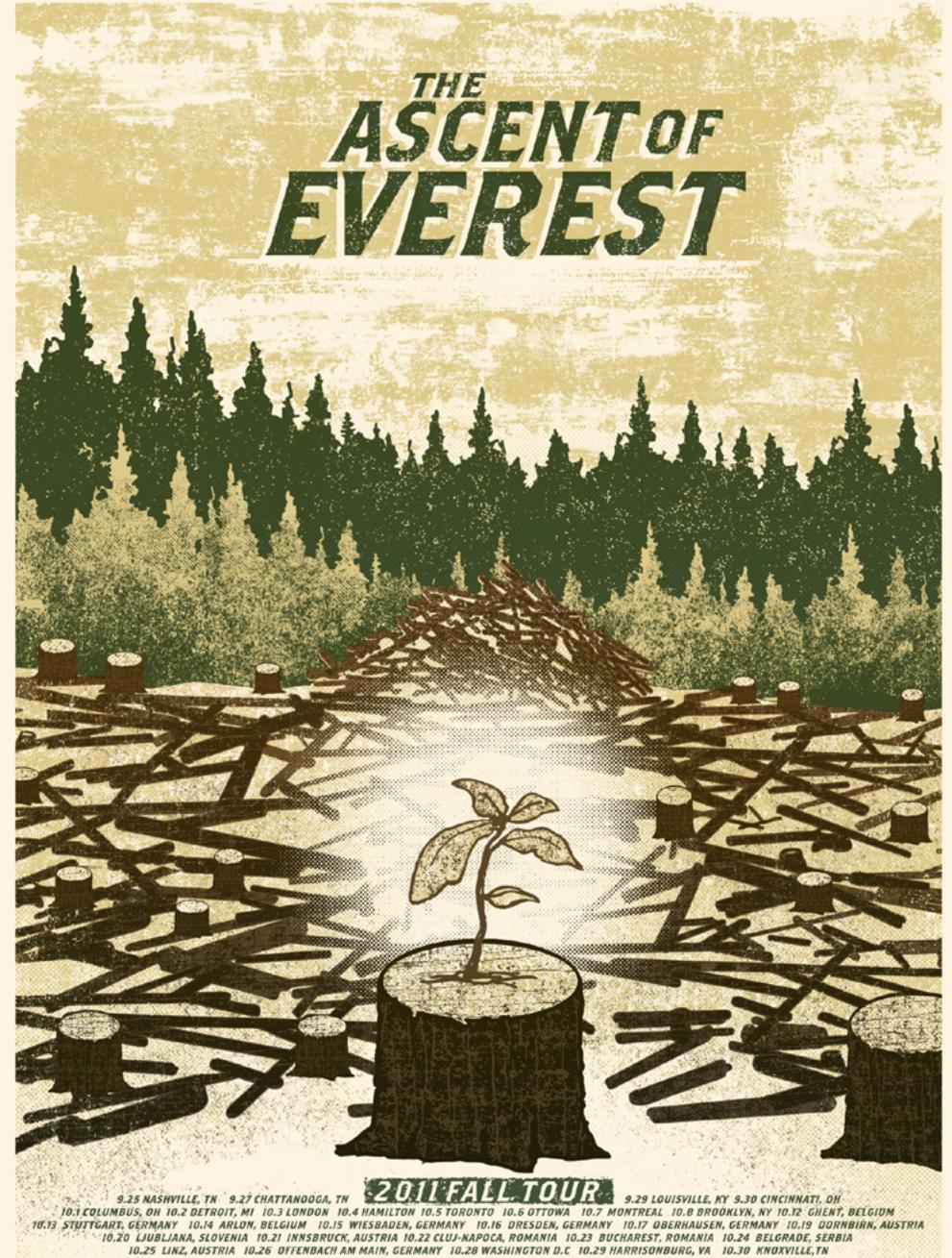




PHOTO BY MICHAEL LEE/ISTOCK PHOTO BY CLAUDIO BELLIS

Crystal Antlers
3/10/12 The Rogue Bar Scottsdale, AZ

STRAWBERRY LUNA

[HTTP://STRAWBERRY LUNA.COM/](http://strawberryluna.com/)
PITTSBURGH, PA. USA

Who inspires you?

We definitely get inspired by a few different types of people, and usually it seems that between the two of us, the people that inspire us both the most are those who can deftly take an idea and translate it from a thought into a real thing that's out there in the world. We're also very inspired by people who work super hard and have longevity in their fields. It's really something impressive to maintain a creative process over years and years while maintaining interest in your work and creating fresh output.

What is your typical process?

It definitely depends on the project. A poster for a single band's single show will have a different approach than say, a poster that will be a part of the full identity package for a large festival. Ultimately we start off with asking lots and lots of questions, from the client or band, as well as ourselves. What do we want to convey? What information is crucial in the text? In the imagery? What time of year will this piece be seen? And where? Our concepting process emerges from there. We often do multiple illustrations and then choose a "winner" to move forward and transition from the rough to the final. This often involves further exploration in proportions, relationships between the illustration and text elements, playing with texture and color and sometimes, a bit of back and forth between the two of us, deciding who is "right". Luckily, we share a basically similar design perspective. Mostly.

Any advice for newbies?

Don't let fear stop you. Make mistakes. Always keep moving, much like a shark. Becoming static is the antithesis of learning. You can't learn without also making mistakes, and pushing yourself forward in territories unknown can be a bit scary at times, but that's not a sign to give up. That's a sign that you are in a prime situation to learn, if you are open to the process.

Do you have any design education?

Formally, no. We are both self-taught designers, in that we each pursued degrees in non-design fields. And yet, here we are. Both Allison & Craig were drawn to creative pursuits, art, and design throughout our lives and found unorthodox ways to explore them until eventually working in design full time. Craig earned a degree in English Writing while studying Art History and Allison focussed on a self-designed course of study encompassing Linguistics, Literature and Child Development.

Favourite part of poster design?

For Allison it's a tie between drawing and creating color palettes and for Craig it's a tie between drawing and designing the typographic elements and layouts.

Your favourite piece of design equipment?

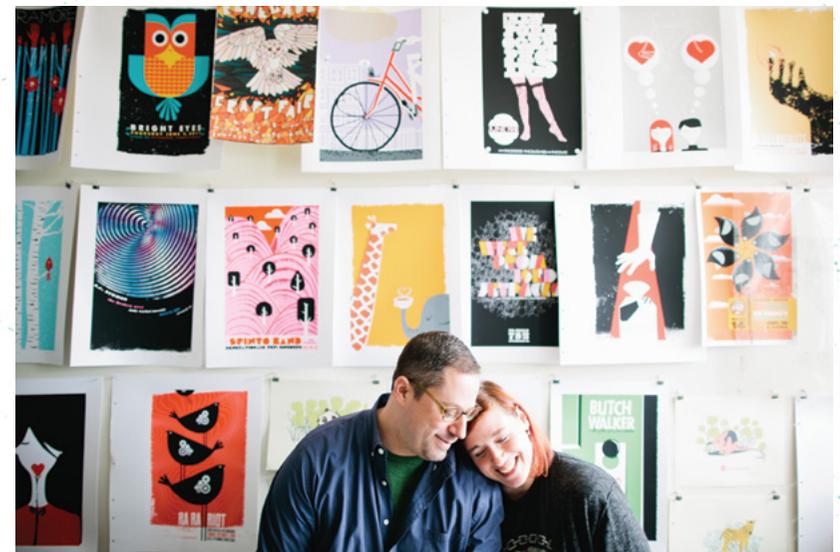
Adobe Illustrator and squeegees. Or, maybe Adobe Illustrator and the array of kitchen spatulas that we use to mix our ink colors. There is something adorable about using a tool that's more often found mixing brownie batter for mixing inks. Then again, the large light box for exposing our screens was hand built by Craig, Allison & Allison's handy stepdad Clay after spending an afternoon brainstorming while wandering around a Home Depot hardware store. It's pretty boss.

Your most used piece of design equipment?

Probably our screens. Allison takes pretty swell care of them and really blasts them out after each poster run, so some of them have been in use for 4 or 5 years, printing hundreds of prints and posters.

What do you think makes a good poster?

A good poster has to be compelling in some fashion, whether that is in bold colors, snappy type, striking visuals, etc. We think it's best when they tell some sort of story, no matter how simplified. Even an all type poster can have a narrative either by association (think about Blue Note typography) or placement. Ultimately a good poster needs to fit the band AND make sense to the band's fans, as well as hopefully being able to make a stranger stop in the street to lean in and learn more. All of which is often harder to do than



it sounds. That is sort of the essential struggle with every new poster that we create.

Do you do any other design work? If so, what?

Absolutely. Being a poster artist is an incredible education in design because you work with a lot different people in a short amount of time, on quick deadlines. Poster artists often end up being a true jack of all trades from artist, marketing expert, business negotiator, production department, logistical problem solver and more. To that end, we work on everything from book jacket design, CD art and layout, identity concepting, package designs, logo work, etc.

Can you describe your studio/workspace to me?

All of our drawing and design is done in one of 2 home office rooms, one is a cozy little extra bedroom painted somewhere between baby & robin's egg blue and the other is a deep ruby red which doubles as our poster stock and shipping room as well as out guest bedroom. For our silkscreen printing, we rent a small 2nd floor studio space, 488 sq. feet to be exact. It's 2 rooms, one of which is small and windowless, which is perfect for a safe-light-only space with our exposure unit, emulsion, and coated screens. The rest of the studio is literally flooded with natural light most of the day with a large glass sliding door and floor to ceiling windows. It's just about perfect really. We have the press table where Allison prints pushed way up towards the front, next to the glass windows so she can watch the world go by while printing. She has also set up a bird feeder on the tiny balcony that gets lots of visitors throughout the day too.

What's the best thing about your studio?

The natural light and the windows. It's super cool being able to watch a storm form, or a blue sky, or snow fall while printing by hand. A run of 100 posters can take 3-5 hours or more to print by hand, so a nice view makes it far more pleasant and fun when you are tired.

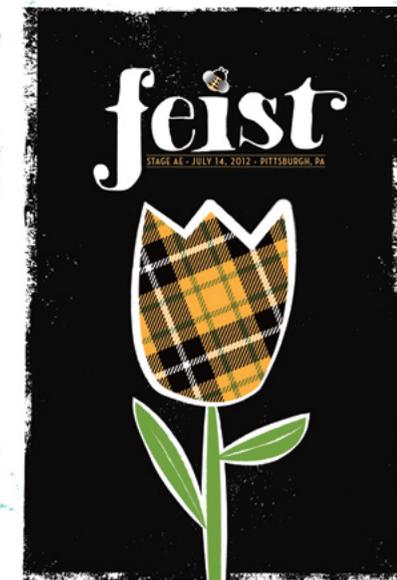
What is the worst thing about running your own studio?

There is never enough time! Being just a 2 person studio is wonderful in terms of having complete control over what we are working on, but it also means that there are times where we just can't take on all of the projects that we'd like to, when we'd like to. As a freelance designer, turning down work because you aren't able to add just one more project to your workload is a tough feeling, no matter how reasonable or fair it might be.

Can you give any background info on your design history?

Primarily a writer prior to learning how to screen print, Allison had always been interested in printmaking with it's very 2-dimensional features. She was particularly interested in silkscreen printing because of it's flexibility, relative

simplicity, aesthetic. She found an amazing co-op in town called Artists Image Resource that has Open Studio nights where she learned how to screen print and suddenly everything snapped into place from there. She left a day job in HR not too long afterwards and began freelancing with the intention of getting another "real job", though happily that never happened. Craig had always been interested in somewhat more formal design applications and spent large amounts of his free time learning design programs, drawing, and then applying both sets of skills to increasingly design-centric day jobs in graphic design, publishing, a restaurant group and ad agency work as a Creative Director.



THE STUDIO
 BY HGTV
MARCH 14

SXSW 2012
SAY HI **YOUNG ORCHIDS**
OH MERCY
SEAN BONES
THE PIER **GIRL IN A COMA**
CES

STRAVE LUNA



MAY 28, 2012 SASQUATCH! MUSIC FESTIVAL THE GORGE



BRIGHT EYES

THURSDAY JUNE 9, 2011

STAGE AE PITTSBURGH, PENNSYLVANIA



DEATH CAB FOR CUTIE

ANDREW BIRD

FRIDAY JULY 13, 2012
STAGE AE • PITTSBURGH, PA

THE BUNGALOO

[HTTP://WWW.THEBUNGALOO.COM/](http://www.thebungalow.com/)
DENVER, CO. USA

Who inspires you?

That's a list that could go on for a long time, but I've always loved the work of Frank Frazetta, Bill Watterson, Charlie Harper, and Winsor McCay.

What is your typical process?

I sketch in pencil, which leads to inked drawings. I usually draw at about 1/2 or 1/3 the size of the final poster. I'll scan in my inked up drawings, scale and compose the drawings accordingly in Photoshop, and print my films from there. There's not too much to it, 99% of the markings on my prints are all done by hand and then scanned in.

Any advice for newbies?

There's no substitute for working hard and putting your time in. You won't get any better by just wishing you were. Also, don't be afraid to try new processes and approaches; exploration is good at finding your boundaries and know what you do well and what you need to improve upon.

Do you have any design education?

I have my BFA in Graphic Design from Drake University

Favourite part of poster design?

Seeing where people have hung my posters, it can be very revealing.

Your favourite piece of design equipment?

A 2H drawing pencil

Your most used piece of design equipment?

A 2H drawing pencil

What do you think makes a good poster?

That's tough, because I really don't think there's one good formula at all. But, of the work I like, and what I strive to do in all my work is 1.) Have a solid concept 2.) Find the best way to execute that concept 3.) Make sure it is something that will honor the band appropriately and speak to their audience and 4.) Make it something people will want to put on their walls, regardless of what I just listed in 1-3.

Do you do any other design work? If so, what?

I do all sorts, it informs my poster work and vice versa. I do identity, package, t shirt, and web design, editorial illustration and things of that nature. I also do as much gallery work and shows as I can. There's very little I say no to.

Can you describe your studio/workspace to me?

I rent a very modest duplex. I illustrate and design in what should be my dining room and print in what should be my furnace room.

What's the best thing about your studio?

It's 25 feet from my bed.

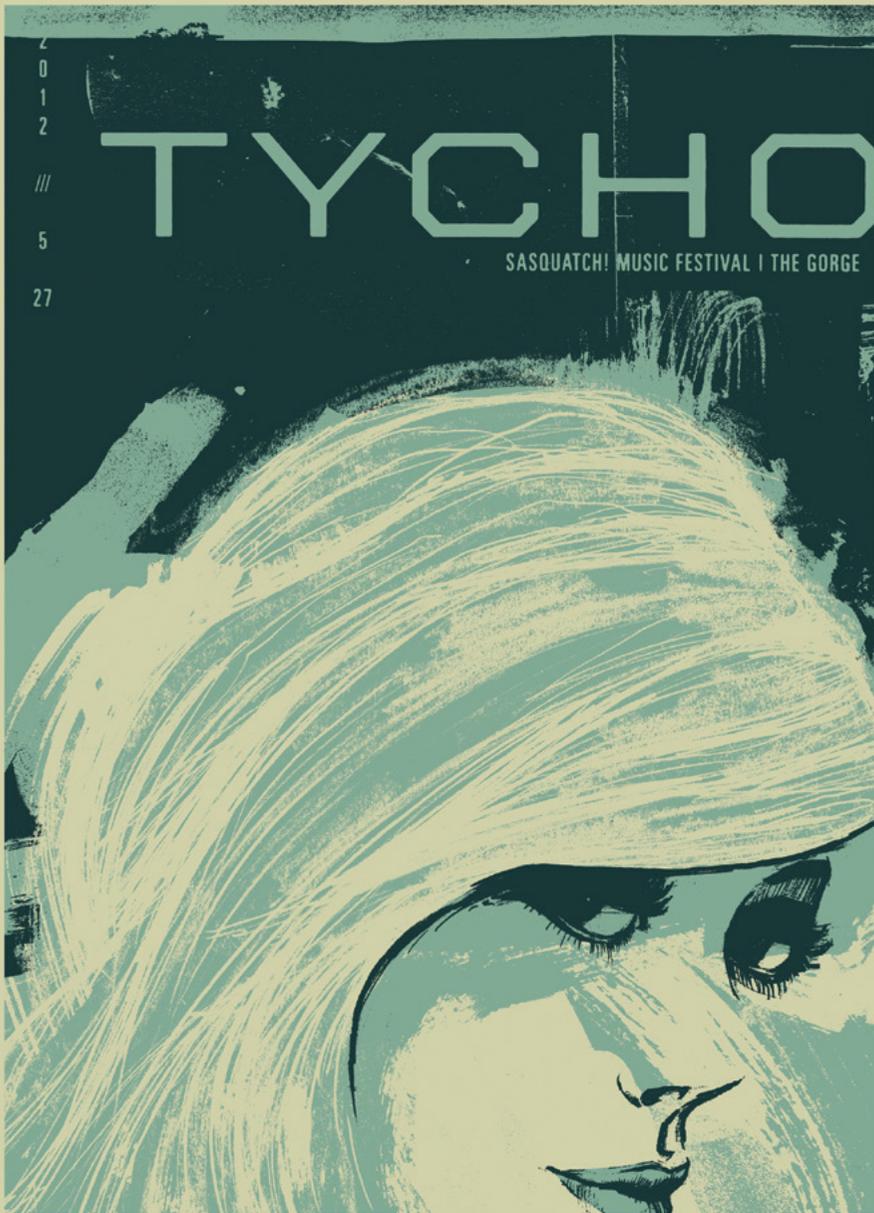
What is the worst thing about running your own studio?

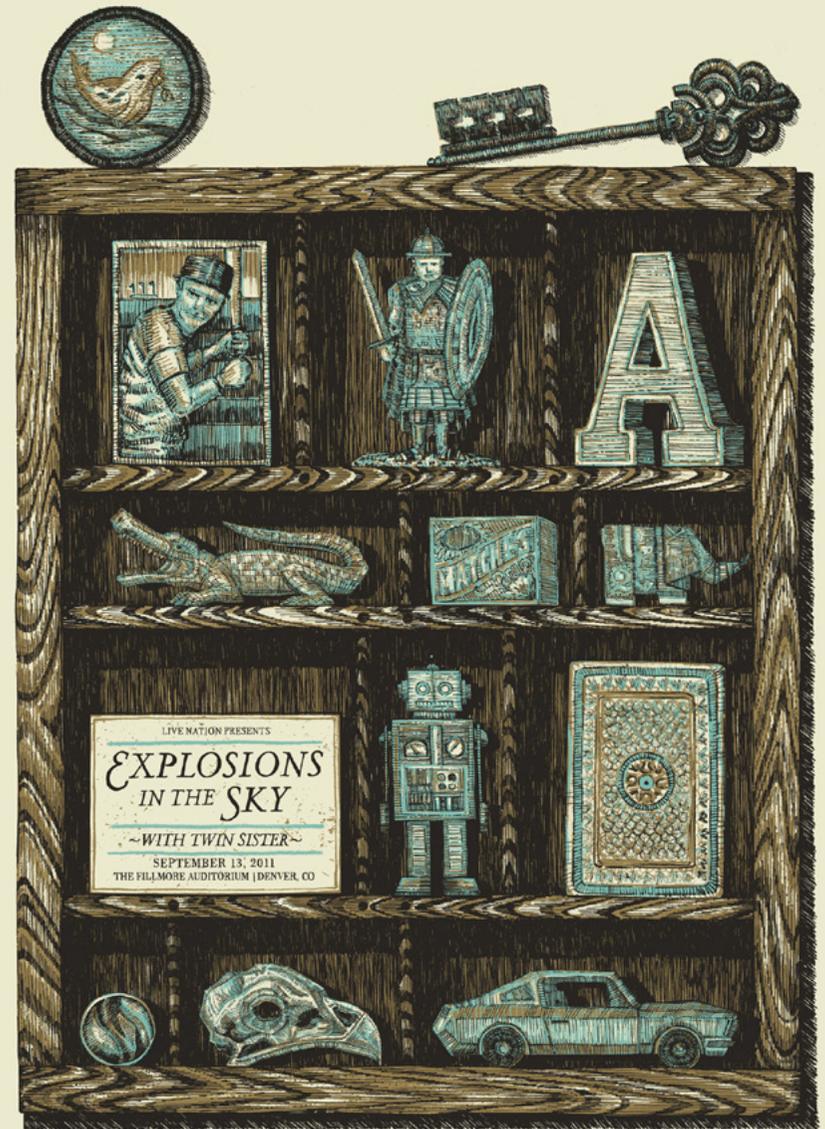
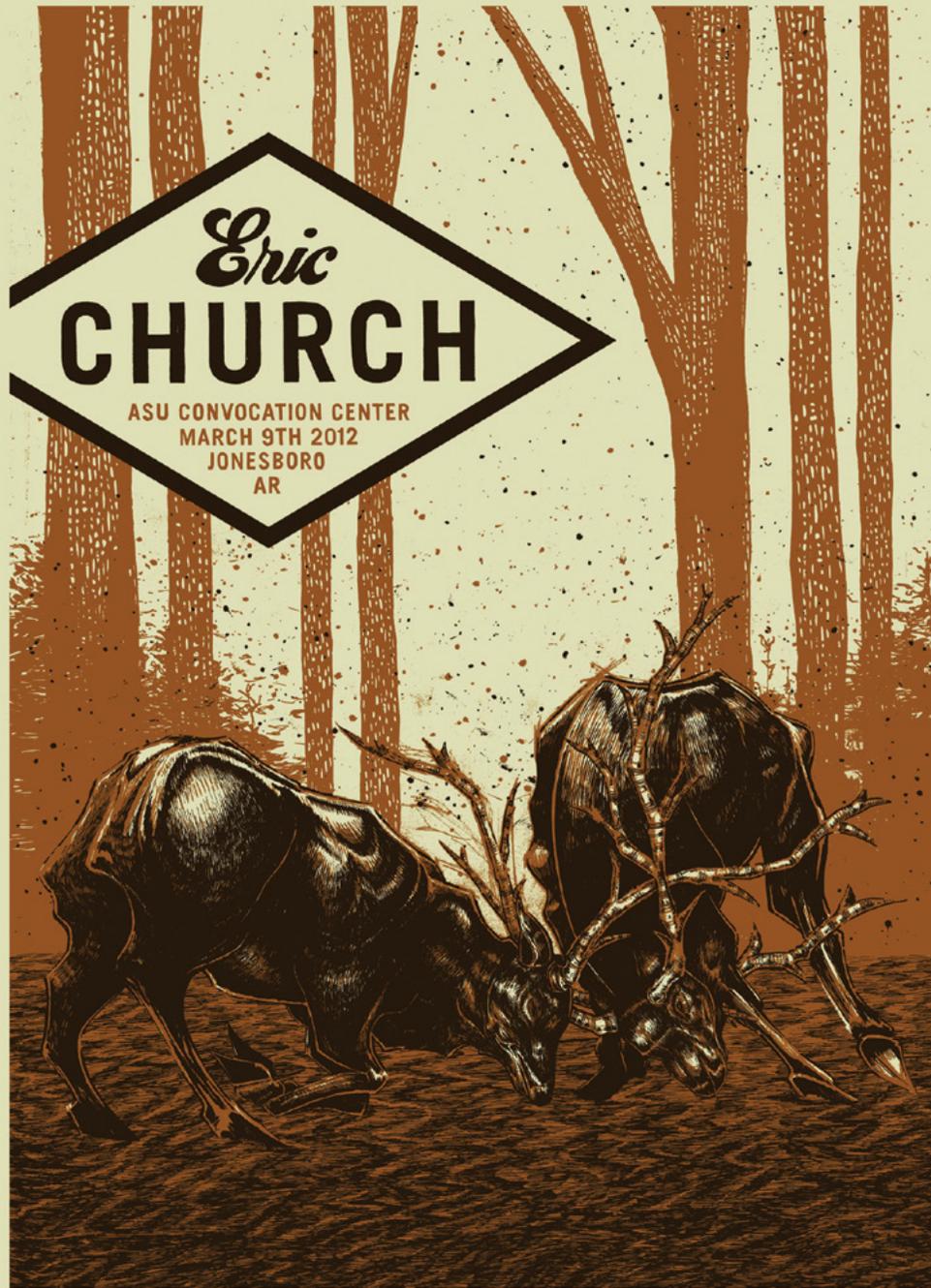
It's 25 feet from my bed.

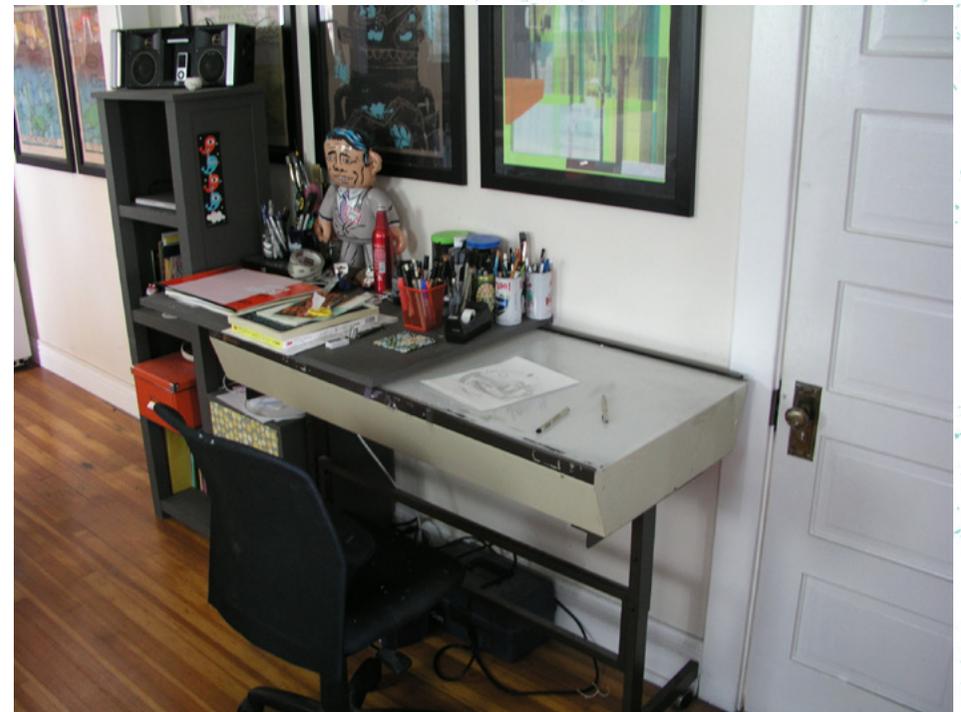
Can you give any background info on your design history?

It's a pretty typical story. I worked in advertising right out of school and did posters on the side. Eventually between getting laid off in a bad economy and building up enough freelance I started working from home. It's a ton of hours for embarrassingly low money, but I do honestly love what I do.









WIER/STEWART

[HTTP://WWW.WIERSTEWART.COM/](http://www.wierstewart.com/)
AUGUSTA, GA. USA.

Who inspires you?

In terms of our posters, a lot is inspired by the music. We always want to design things that are appropriate. A poster that doesn't carry the tone of the band or the artist is usually going to end up being a failure. Fans connect with designs that look and feel like the music they love.

What is your typical process?

We hand pull everything. Sometimes outdoors, sometimes in places with no climate control, which can make it difficult. We try to add process when we can. We've shot posters, splattered them with fake blood, spray painted them, etc.

Any advice for newbies?

Don't do it for the money.

Do you have any design education?

Of the five of us here who are designers, one is a cum laude SCAD graduate and one has a degree in Graphic Design from UGA. The rest of us have no formal education in regards to design. We just know what we like.

Favourite part of poster design?

The other people who are doing it.

Your most used piece of design equipment?

Forearms.

What do you think makes a good poster?

You can see it from across the street, it feels like something you need to attend and gives you an idea of what the band is like.

Do you do any other kind of design work?

We do everything from creating identities and packaging to multi-media campaigns and websites.

Describe your studio?

Our studio is a long, narrow building we renovated in the heart of our downtown. It was built in 1916, is wide open and has been everything from a Piggly Wiggly (Southern American grocery store) to a toy store.

Best thing about your studio?

Location. We share a wall with the Soul Bar.

What's the worst thing about running your own studio?

Payroll.

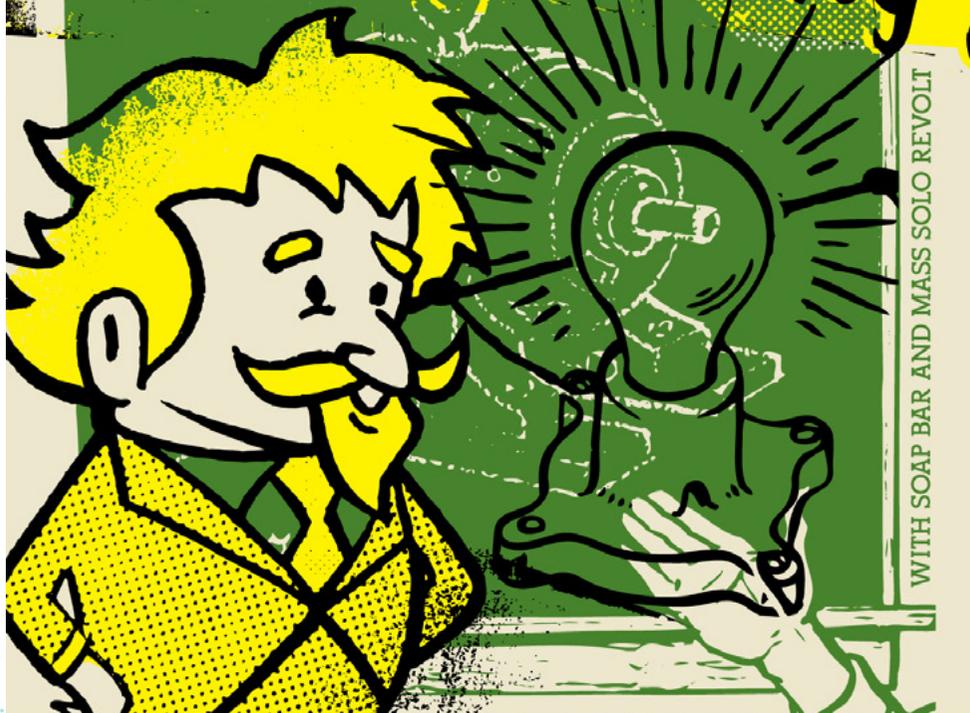
Can you give any background on your design history?

As individuals, we all have very different influences, but a common understanding of what good is, generally speaking.



FRIDAY, JUNE 19TH AT SKY CITY AUGUSTA GA

EAT Lightning

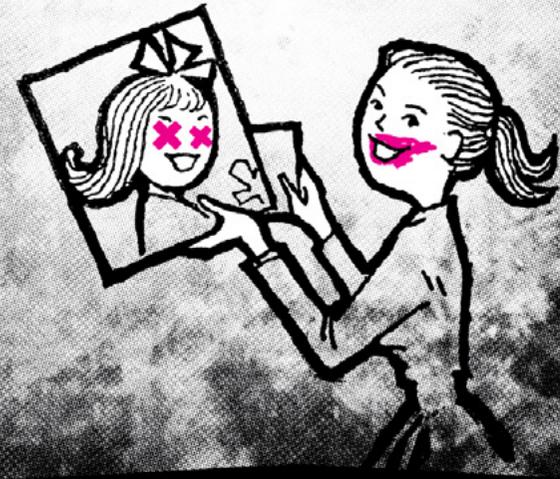


WITH SOAP BAR AND MASS SOLO REVOLT

The illustration features a man with spiky yellow hair and a mustache, wearing a yellow patterned suit. He is holding a glowing lightbulb with radiating lines, symbolizing an idea. The background is green with yellow patterns and some faint text like 'N', 'S', 'SE', 'S'.

Those DARLINS

TUESDAY MAY TENTH SKY CITY · AUGUSTA



The illustration shows a woman with a ponytail and pink lips holding a framed photo of a woman with a crown and pink 'X' eyes. The background is a dark, textured grey.



DEAD CONFEDERATE W/ GIFT HORSE • DECEMBER 23 • SKY CITY • AUGUSTA



DRIVE BY TRUCKERS





THURSDAY · AUGUST 14 · DOORS 8PM · \$5 · WWW.SKYCITYAUGUSTA.COM



Who inspires you?

Herb Lubalin, Paul Rand, Charley Harper, WeBuyYourKids, Doublenaut, Young Monster, Raymond Biesinger, Sonnenzimmer, Silent Giants, cats, metal bands, girls with pretty eyes.

What is your typical process?

I like to let ideas incubate for a few weeks... Not even put a pen to a piece of paper until I've mulled over my thoughts for a healthy amount of time. After that I like to start sketching out composition and small elements. Following the sketching is a lot of back and forth between pen drawings, scanning, re-drawing in Illustrator, printing off and fucking up with copiers and lacquer thinner and other junk, and rescanning. Nothing is ever made entirely in the computer. Eventually I'm left a thick pile of trash and paper and a fairly organized digital file.

Any advice for newbies?

Work hard. Work until you feel like dying and then work a bit more. No one can motivate you more than yourself.

Do you have any design education?

Bachelors Degree in Fine Arts - Visual Communication and Design from the University of Nebraska at Kearney. Graduated in 2007.

Favourite part of poster design?

My favorite part is the forced restriction and economy of colors. In most digital arts and design applications, the designer is free to use however many hundreds of colors that they wish, but in screen printing, the designer is forced to be constantly aware of color. I feel like it forces the designer to be much more clever and intelligent.

Your favourite piece of design equipment?

I have a couple of old 1970s/1980s photocopiers that I love. Epic trashiness. That being said, I couldn't live without my scanner. It's just a run of the mill large format Epson, but I use it dozens and dozens of times every single day.

Your most used piece of design equipment?

See above. Scanner.

What do you think makes a good poster?

I think a good poster is like a good song. There is no checklist of points that it must achieve or not set rules that it must follow. You instantly know a good poster the second you see it. A good poster sits at an intersection of uniqueness, solid implementation and production, and fun.

Do you do any other design work? If so, what?

I love to handle any sort of illustration or physical/print design that is thrown at me. While I have an obvious love for creating tangible objects (vinyl records, tshirts, snowboards, beer packaging, etc etc etc), I have been working much more on pure illustration work. I'd love to get more into editorial illustration.

Can you describe your studio/workspace to me?

It's a small 500-600 square foot one room studio in a beautiful historic building that was originally a grocery wholesaler. It's a pretty typical mix of contemporary furniture and devices coupled with vintage decoration and rough walls and floors that you will find in many design studios. The highlight of our studio is definitely the faux darkroom we built in the back corner using nothing but recycled wood, culled from sources as diverse as hundred year old shipping crates to barn wood to the sides of pinball tables.

What's the best thing about your studio?

The best thing is the sense of freedom and experimentation. Every time I want into the studio, I feel the strange sensation that I get to do whatever I want. True, there is shit I SHOULD do each day, but no one is actually going to tell me to do it. If I want to blow off all responsibilities for the day and draw a psychedelic dragon, it's totally within my grasp.

What is the worst thing about running your own studio?

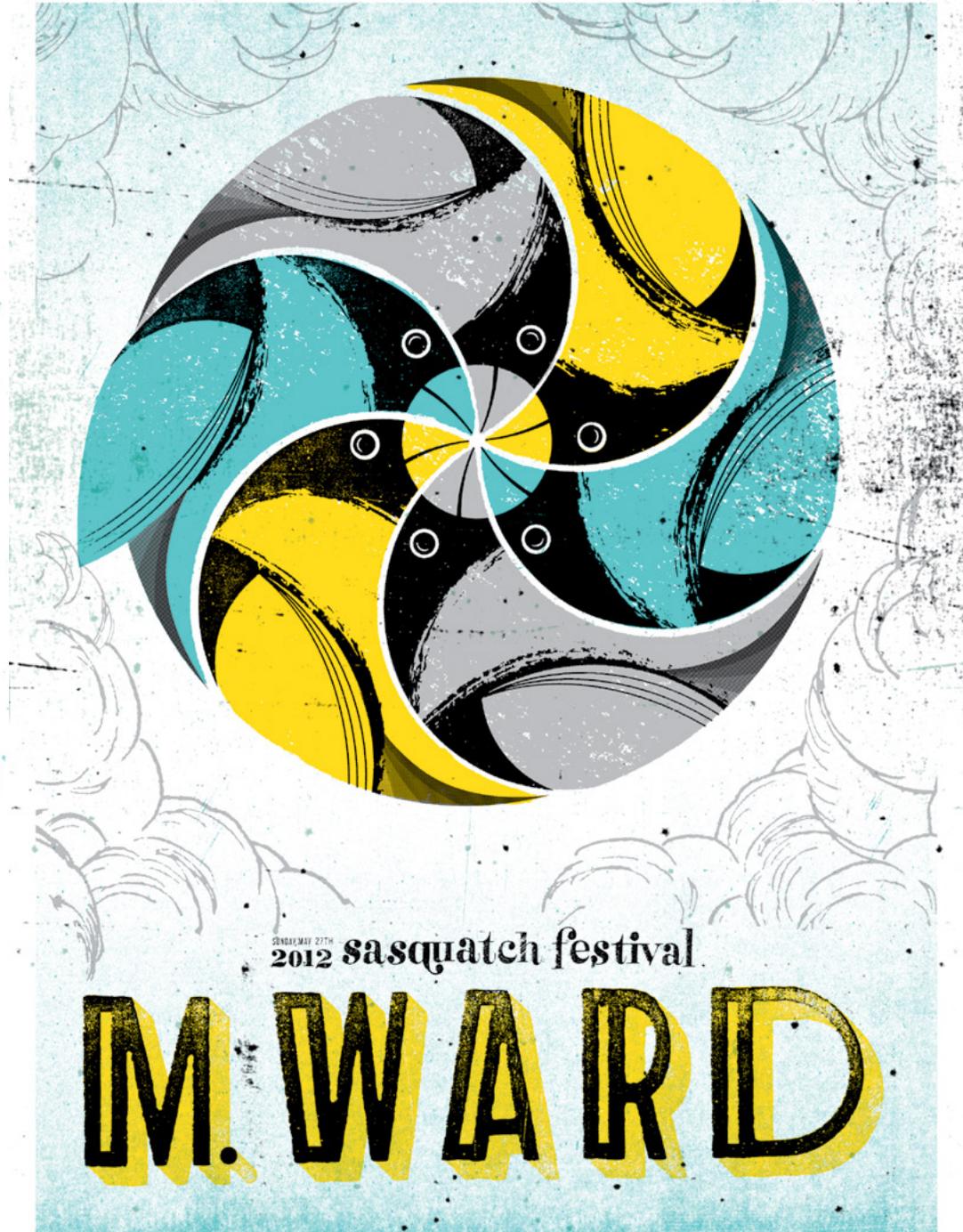
The ups and downs of owning a business are much greater than just being a part of a business. When things go well, you feel like you can take on the world, but when shit goes wrong, you feel the sting far worse.

Can you give any background info on your design history?

Doe Eyed was originally started in 2007 or so as a name for my afterhours freelance work, which typically was music/band related. The amount of music work kept increasing and getting cooler and cooler, with bigger and bigger bands and projects. Eventually in 2011, I decided it was time to cut ties with the traditional advertising/design world and strike out after Doe Eyed fulltime. Around that time, we decided to add my previous screen-printing partner and art show co-curator as a part of Doe Eyed name. Where things go from here, we have no idea.



J MASCIS WITH CURSIVE + GUIDED BY VOICES + MORE MAHA MUSIC FESTIVAL
MATISYAHU + THE ENVY CORPS AUG 13 AT AKSARBEN VILLAGE
THE REVEREND HORTON HEAT



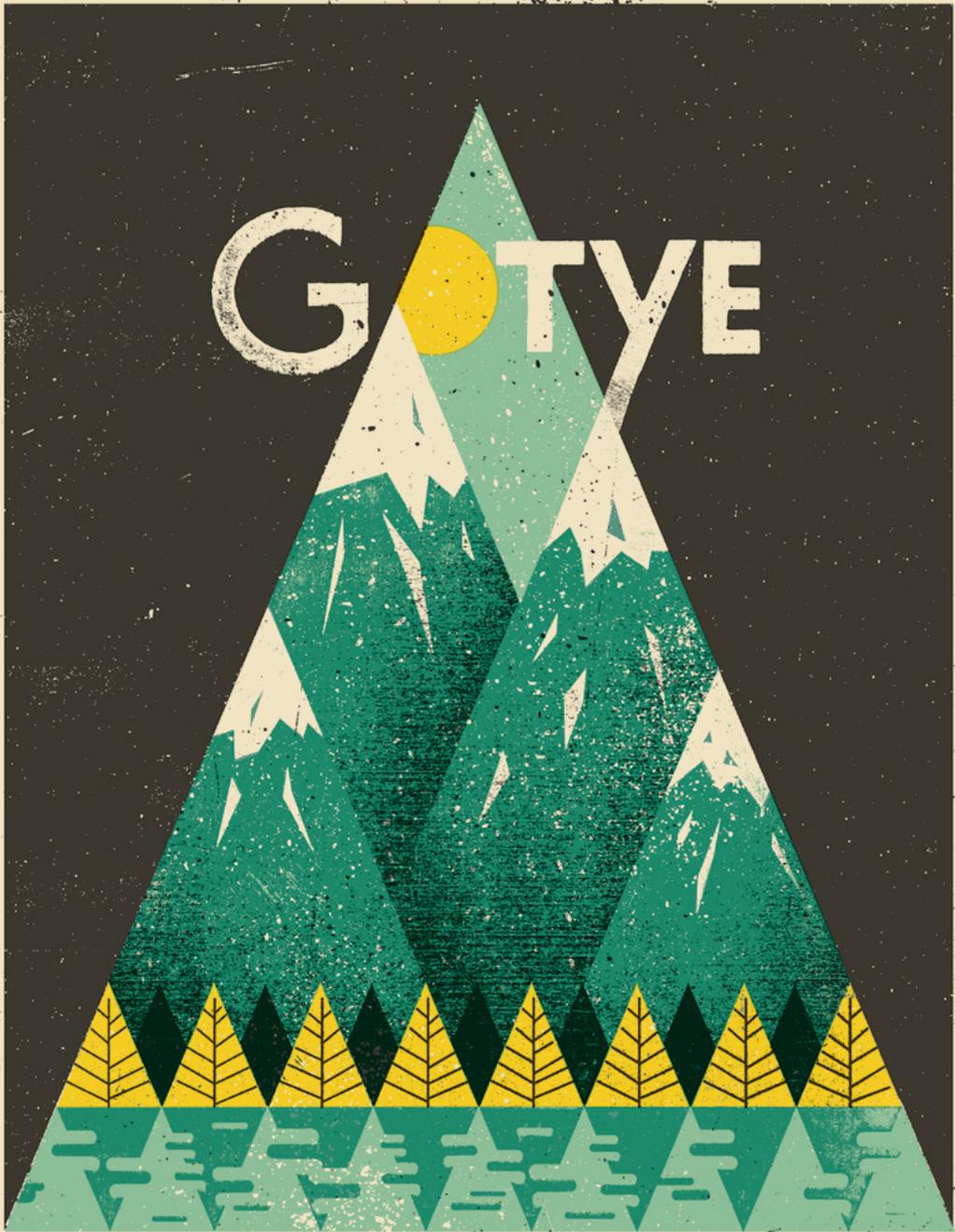
SUNDAY MAY 27TH 2012 sasquatch festival

M. WARD

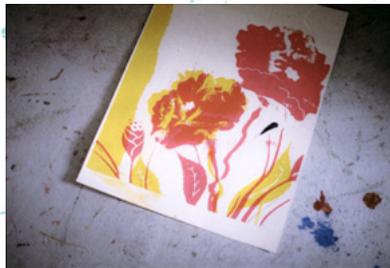
GUIDED BY VOICES

MAHA MUSIC FESTIVAL
appearing with MATISYAHU, CURSIVE,
 THE REVEREND HORTON HEAT,
 THE ENVY CORPS, AND J MASCIS,
 SATURDAY, AUGUST 13, 2011 //
 OMAHA, NEBRASKA

Deathwaltz Media Presents
GRUDGE FEDERATION
DANN RIGHI
DVS*



with special guest Kimbra / Webster Hall / New York, NY / March 27, 2012



What is your typical process?

Typically, I queue up the latest album and give it a few listens. I try to find inspiration in a particular song or lyric. Next, I start experimenting with shapes, textures and text treatments.

Do you have any design education?

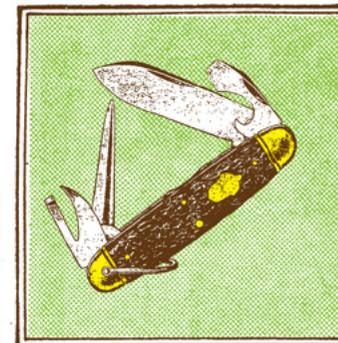
I spent my last semester of high school interning at a design agency and continued to work there through the summer before going to college. It made the first year of design school very frustrating because I had already learned a lot of shortcuts and the faculty was very adamant about doing things the hard way. I think one of my professors resented the fact that I had worked on national campaigns before I was even 18. I ended up transferring to the fine art school and defining my own curriculum based around video/ computer art, sculpture, installation and performance art. Not very practical.

Can you describe your studio/workspace to me?

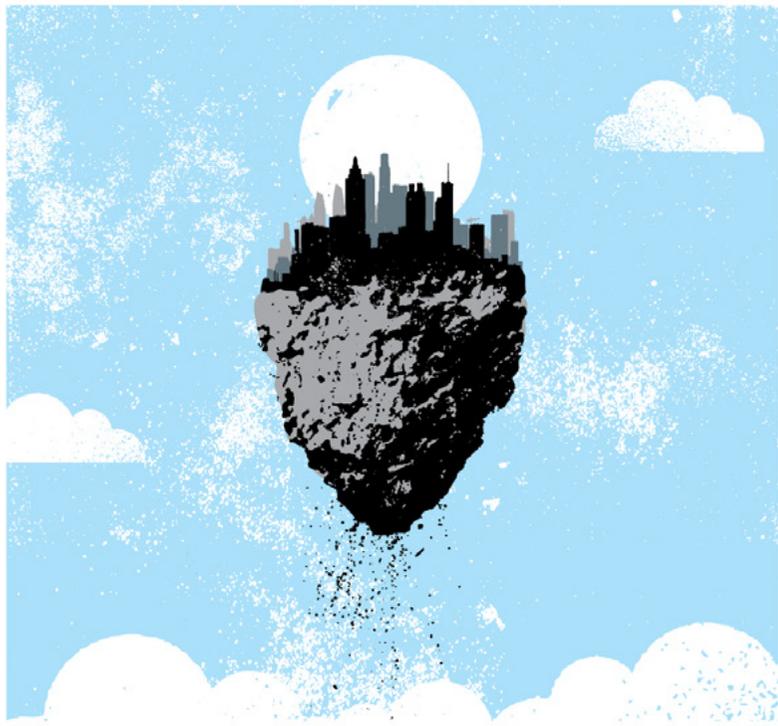
Years ago, I picked up some coffee table book about Playboy magazine. There was a small photo of Hugh Hefner sitting in his bed surrounded by contact sheets and notes and paste-ups. I really liked the idea of working in such a comfortable environment and I adopted that exact practice a few years ago. I sit in bed, propped against a mountain of pillows and work on my laptop. My scanner and printer are in my nightstand and I have a small lap table for my computer. It's very relaxing. I never, ever want to work in a cubicle again.

Can you give any background info on your design history?

When I was young, I spent a lot of time drawing and building things. My parents encouraged it and my father tried to direct me towards architecture. I was much more interested in drawing band logos on my jeans and shoes. He said I should right my own name and make my own logos. I told him, "No one cares about who I am!" and he simply said, "Then do something to change that." I spent a long time working in the tech field designing interfaces for financial services and various government agencies -- I hated it and I finally decided that I had to just walk away from it and focus on something that didn't feel so much like a job.







JAY OSCAR PRESENTS APRIL 13 - 2012 - 7:00 PM & 10 PM - THE RED DEVIL LOUNGE - SAN FRANCISCO

THOMAS DOLBY

WITH AARON JONAH LEWIS AND BEN BELCHER

POSTER DESIGN & PRINTING © 2012 L.L. TUFTZ.COM



NOISE POP 20 PRESENTS
THE 20TH ANNIVERSARY OF "COPPER BLUE"

BOB MOULD

FRIDAY, FEBRUARY 24, 2012 · BOTTOM OF THE HILL · SAN FRANCISCO · CA
FAKE YOUR OWN DEATH · DISTORTION+ · VIR

POSTER DESIGN & PRINTING © 2011 L.L. TUFTZ.COM

DELICIOUS DESIGN LEAGUE

[HTTP://WWW.DELICIOUSDESIGNLEAGUE.COM/](http://www.deliciousdesignleague.com/)
CHICAGO, ILLINOIS, USA

Who inspires you?

From an artistic standpoint we're inspired by over a century of great commercial design and illustration. We are voracious consumers of design and illustration history. We stand on the shoulders of giants - we take the lessons learned by these artists and we try to build, morph, and evolve our ideas and executions based on them.

Any advice for newbies?

For anyone working in a creative field you must always be self-critical of your work. You'll never be happy but happiness shouldn't be your goal in life - that's a fool's game. If you want to be "successful", if you want to make the best "art" that you can then you have to stop lying to yourself and realize that your work could be much much better and if you do that maybe one day you can look back on your life and say, "wow, I really accomplished something", and then perhaps you can die happy.

Do you have any design education?

Yes, but I never graduated. I was able to land a job before I finished school. Luckily, in our field, you can show what you can do in your portfolio.

Favourite part of poster design?

The creative freedom that comes with poster design is very unique. Usually the higher the budgets get the lower the creative freedom becomes.

Your favourite piece of design equipment?

My Staedtler-mars Technico Pencil 780 C

Your most used piece of design equipment?

My Wacom Cintiq.

What do you think makes a good poster?

A good poster is one that excels at two things: 1. Concept. Does the poster have a concept that reaches the intended audience on an emotional or intellectual level that speaks to them and represents the product being advertised. 2. Execution. You can have the most clever of concept but if you fail to execute the idea in professional and top notch, detail oriented way then your clever concept will be ignored and it will fail.

Do you do any other design work? If so, what?

Yes, we do everything from general illustration, branding and logo design, web design and programming, and packaging. We really get to dabble in all facets of design and illustration, it's what keeps this job fun.

Can you describe your studio/workspace to me?

We have a 1200 sq ft. raw studio space in the Garfield Park neighborhood of Chicago. In the studio we have areas for our computers and and such, another area for our design/music library, and another section for screen-printing and poster storage.

What's the best thing about your studio?

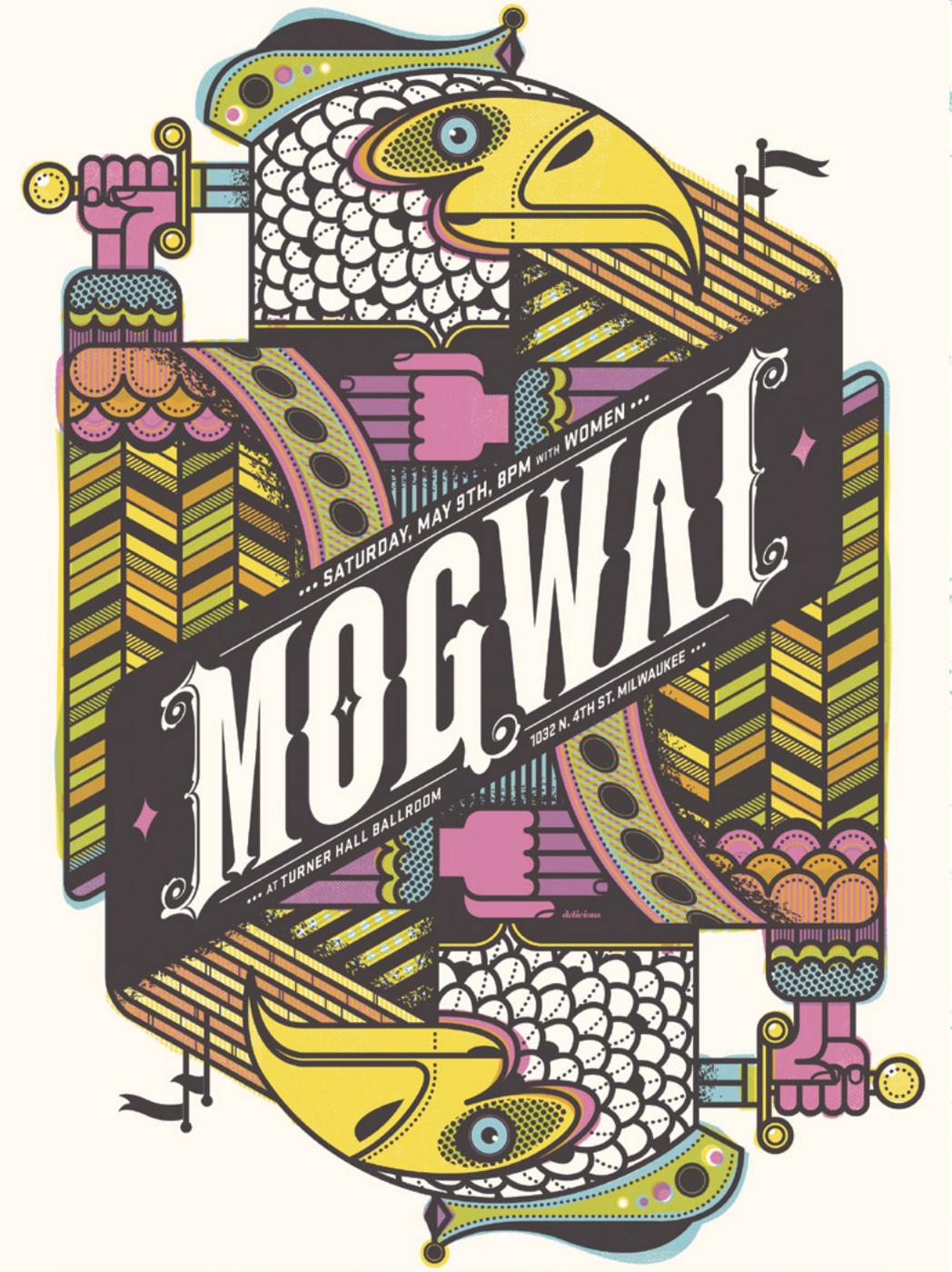
The rent is cheap and utilities are included.

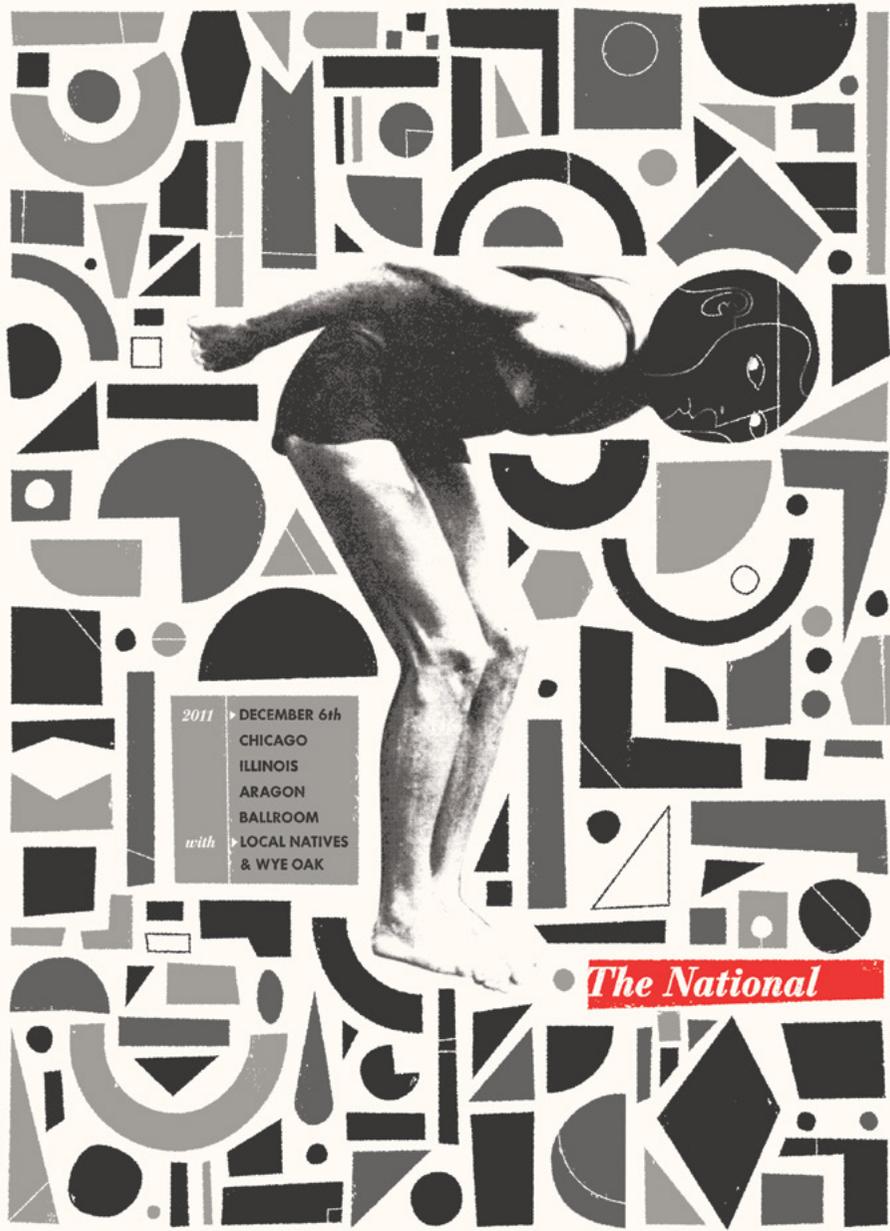
What is the worst thing about running your own studio?

Healthcare, and how difficult and impeding it can be to obtain it while trying to get a business off the ground. Financially it's stifling.

Can you give any background info on your design history?

I was a community college drop out that was lucky enough to land a job during the internet boom in 1998. Everyone was hiring at that time and if you could turn on a computer you had a good chance of landing a gig. From there I worked in advertising as an art Director for a couple of agencies. I made my first poster in 2003 for my own band. People seemed to like my posters for my own band so I started making posters for other people's bands and clubs. In 2006 I partnered with Jason Teegarden-Downs and we decided to try and make this poster hobby a series business. In 2008 I was able to quit my job in advertising and work at DDL full-time. I've been very lucky with my career so far.





2011 ▶ DECEMBER 6th
CHICAGO
ILLINOIS
ARAGON
BALLROOM
with LOCAL NATIVES
& WYE OAK

The National



MAY
28
2011

=the=

RADIO

DEPT

THE GORGE
SASQUATCH! MUSIC FESTIVAL

10th
Anniversary



SEPTEMBER 24, 2011 with COM TRUISE at THE GRANADA THEATER, DALLAS



Adventures In Design podcast

“Graphic design gossip and artistic growing pains through the eyes of two handsome DIY poster designers.” AID Facebook page bio.

Adventures In Design is a whirlwind of excitement bundled together in the shape of a seemingly unstructured but suspectingly structured podcast. Presented by Billy Baumann of Delicious Design League (previous) and Mark Brickly of Hero Design (next). Listen to them interview some of the best the poster scene has to offer and be blown away by the infamous, SHOP TALK! Adventures In Design is highly recommended to anyone that wants to learn, to laugh, to cry, and to welcome two very hungry poster designers that just want a decent meal and their first lawnmower back.

<https://twitter.com/AIDpodcast>
<http://www.facebook.com/AIDpodcast>

How to listen?

<http://aidpodcast.libsyn.com/rss>
<http://itunes.apple.com/gb/podcast/adventures-in-design/id503341322>



Who inspires you?

For me personally, it's not so much who inspires me, but what inspires me. And that what is, popular culture. Even though I've lived the life of a cultural outsider through skateboarding, punk rock, and now a design world that's sort of lives parallel below the corporate and mass media design world.

What influences me is albums, movies, TV shows currently is my big sweet tooth but mainly just pop culture and just this world that we fabricate and put out there and I realise that was my true love on the millennium, when the world went into Y2K, when the news channels would show midnight in different spots of the world and after watching all these very cultural experiences of people in grass skirts hula dancing around a fire, seeing the tear shaped buildings in Russia, and the fireworks in Japan, when it finally became New York City's turn for New Years and I saw the giant Coka Cola billboard in Times Square, and this movie here and this product there and all the advertising everywhere, that's when I realised that Americans, being the mutts of the Earth, where everyone came and started a new life here, I realised that is our true culture and what we give to the world is pop culture. I know everyone in the States is "Oh what are you?" and to say you are American is to say it's bullshit because you should be French, or this, or that, or Native American, or a little bit of German, and my blood line goes so far back of poor farming people in America that I consider myself to be a true blooded American, and even though I know that that's not the coolest thing to say, I think of myself as an American, I think of our culture of being pop culture. I think that's what we give to the rest of the world aside from a bunch of headaches, and that is my biggest influence and that is what I'm trying to take out of this world is the media, and situations that inspire me and turn those into fun loving art prints or design that has my sense of style to it.

What is your typical process?

My typical process is to always be thinking about design, art, illustration and print making. When I walk my dog is when I do a lot of my deep thinking, when I drive my automobile is when I do a lot of my deep thinking. I guess my plan is to always have a game plan, because there is so much more stuff I have to do in this world, aside from design time. The design hours are unfortunately the fewest hours of my life, because I've turned it into a career like an idiot, and so when I get finally in front of my computer and it is design time, I always try to have a game plan, I always try to have an attack plan so that those few hours are used as sufficiently as possible. Cause there's too little of them.

Any advice for newbies?

Build a career of your personality. Don't do things to make money. Do things to make you happy, because what I've learned is that the things that make me happy make ten other people happy and makes ten people they know happy. I've grown a business and a very happy life off of thinking about myself, my passions, and that's one of the things you realise as humans, we all want to act like we are so different and outsiders, but we are all very very close to one another. The human experience is one of wanting to belong and to need, and I always try to think of things that are an extension of me, and I think that people like me so hopefully they will like the artwork that I create.

Do you have a favourite part of poster design?

Well, my favourite part of poster design is a two part answer. One, after all the key lines and illustrations is done, I LOVE colouring in my artwork. I love it. And I also love doing handmade textures, drawing woodgrain for hours at a time. Drawing strands of hair, drawing leaves. I find all of that completely intoxicating, it's a meditation type experience and it's one that I could use a lot more of in my life.

The second part of poster design that I absolutely love involves the print making process, is what we jokingly refer to as the 'wow colour', or the last colour. The moment that you print the last colour and all of it finally comes together and it's not a screenshot, it's not a mock up, it's the real deal. There's like a 36 hour window where your newest print, your newest baby, doesn't look like a real poster. It doesn't look like a real piece of paper, it looks like this weird... thing that is unlike anything else in your life because it's gone from your imagination to the real world, and until it sorts of settles in and becomes an organic member of your environment, it just always feels surreal. To watch a dream turn into a real product, it's a dream come true.

Your favourite piece of design equipment?

Two part questions again. I love my iMac. I have the biggest iMac on the market. And I really really love this ginormous screen that I'm blessed with. And I also really really love our American tempo, semi-automatic poster press. I love it because both of these items were paid for when the company was making good money and had extra money, and they weren't like "I'm going to get a loan and buy something that I can make money off of it". They were both earned. They were worked very hard for, and it was that precious moment in life when everything else was paid and you can finally give back to yourself. Which rennenate art based business those moments, sometimes, are few and far between.

Do you have any design education?

Yes. I am a proud community college drop out. I am one photography class away from having a... degree of some sorts. You can see how important it is to me. All my heros are drop outs.

Your most used piece of design equipment?

At the moment it's my Wacom Tablet. Love love love my Wacom tablet. I love illustrating on it. I love drawing on it. I used to have a lot of pain in my hand and my Wacom tablet has solved a lot of that. Actually, my wife who is my business partner as well, Beth, she has a Wacom tablet and we are both really crazy about them and can't say enough good things about them.

What do you think makes a good poster?

What I think makes a good design poster is when somebody figures out a way to communicate, cause communication is a key part of good poster design. When somebody finds an unpredictable, a different sort of way to communicate with you but it still makes total sense. People love the gig poster movement, because it's an unnatural solution to the age old problem of advertising. And even though we all want to think what we are doing is grandiose and bigger than what it is, we are all making very very fancy ads that have a lot of time and attention put into them. And that's what I love about what we do is, gig poster folks just always find a different angle to get you, where you want it to belong. And in a world of everything being dumbed down, it's nice to see people react to their brains being challenged, even when they

are being advertised upon or marketed to.

Do you do any other kinds of design work? If so, what?

At Hero, Beth and I, we do all kinds of design. We've made books, tshirts, websites, logos, either digital world or real world, we love design and we love people that get what kind of design we do and want to hire us and work with us, but in the partnership sense. They don't just want us to be their design monkey. They come to us because they love what we do, and they want us to do it for them. That's always a huge compliment.

Can you describe your studio workspace to me?

Currently, here at Hero Design studio for the last year has been ran out of a modest 1100 square foot town home in South Buffalo, NY. Beth purchased this house about one month before she met me and I think she stayed here about two nights without me and then I have been here every night since and we are husband and wife and been together for nine years. We sort of, about a year ago, had a studio down town and a retail space and we just sort of wanted to reevaluate the way we are running our business and how we were doing our business. We were having a lot of fun doing trips on the road and getting successful reactions from very very big markets and so we wanted to sort of stop the clock and figure out what was right for us as a couple and what was right for us as a business. As so we've been working from home for the last year. Our garage is our print base, and we have a three bedroom home. We each have one bedroom that are a his and her office, and then we have the third bedroom where we make the love, and I would say that after working from home for a year and printing for a year, I don't really know that I ever really want to get a separate space ever again. It's been very nice having the two worlds connected, and when you work long hours the last thing you need is that extra hour of getting prepared and commuting, and so by having it all under one roof it's a quicker start time which has created more free time and also without having a storefront for the last four years we have the ability to take early days or off days and enjoy some of this "freedom" that you get when you own your own business that has been a benefit.

What is the worst thing about running your own studio?

The worst thing about running your own studio and running your own business is that even though you are free in the world's eyes you are a prisoner in your own eyes. You never get to know the beauty of clocking out at 5 on Friday and not thinking about it until Monday morning. I've never been on a vacation where I haven't thought about work and how I can attack the situation better when I get back. Every blessing is a curse, it happens to be a bigger blessing than a curse, but the curse is that Hero is a complete extension of us, our relationship and can never ever turn our back on it and get away from it, even though sometimes we would totally love to.

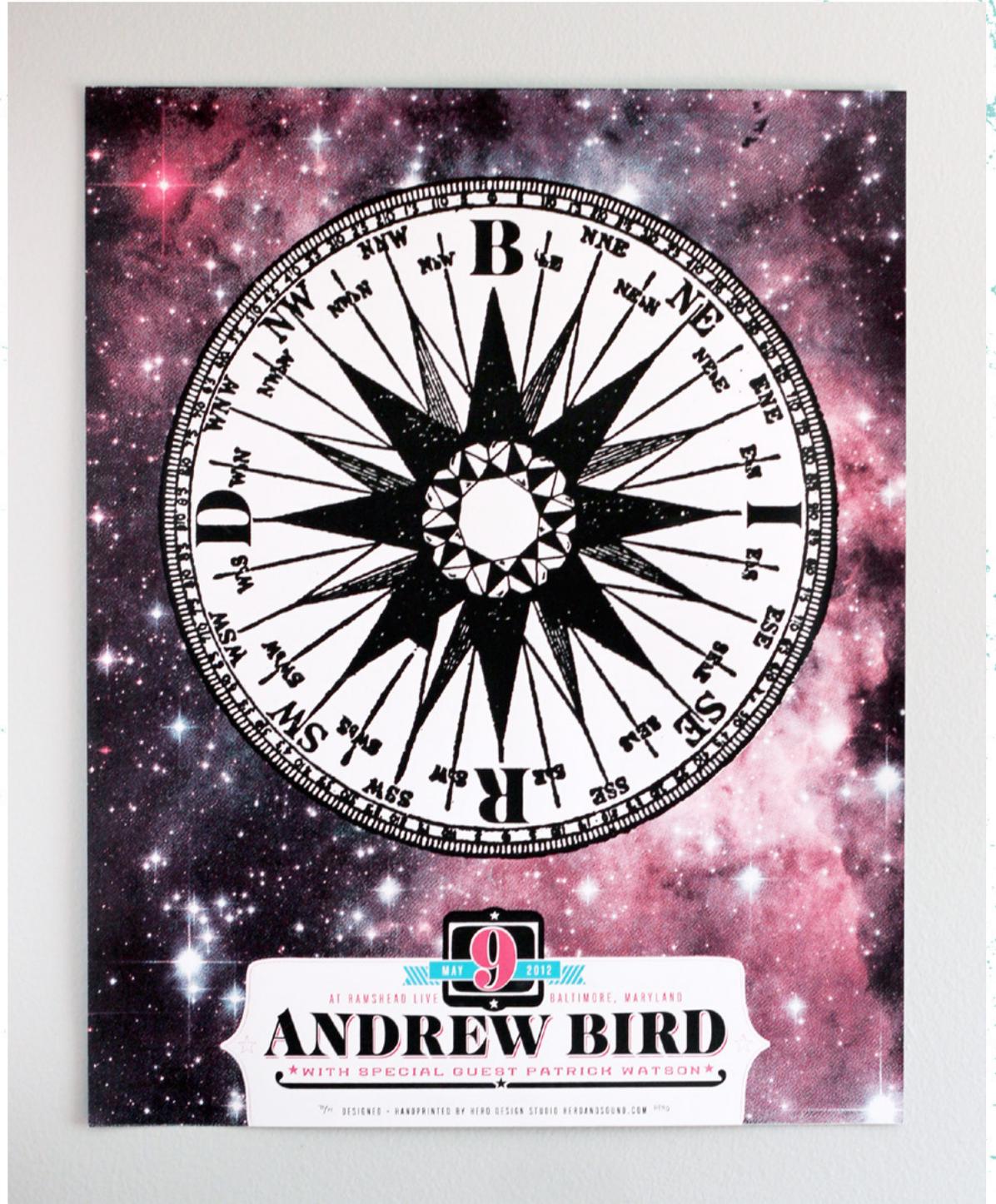
Can you give any background info on your design history?

Personally, my background is from the streets, being a little punk rocker, making show flyers, laying out album artwork, making tshirts because my band needed all that stuff. And then after the music career was over, parlaying that into working with lots of other bands and lots of independent music stores where I did tonnes and tonnes of marketing projects for huge huge releases for six years.

My partner Beth, she has a little bit more of a traditional route. She does have a

college education. She went to school for design and even though an internship wasn't required she got an internship and turned that into an agency job and worked at that agency for a handful of years until one day, she asked her boss for a raise that she deserved and the boss didn't want to give her said raise, she called me up crying, frantic like mad "I deserve this, I worked hard for this but they won't give it to me, what do I do?" And I gave her my answer I learned in my schooling of punk rock, "Tell them to fuck off and quit. Come and work for me". And with that much thought and consideration, that's exactly what she did. That was on a Thursday and she came to work that next Friday, Saturday and Sunday, and we worked weekends for months until we figured it all out. And it was a scary moment because all of our families income was dependant on this little, small rinky-dink business, but it was an exciting moment because we were both, for the first time on the exact same page emotionally, monetarily, and career wise, and every other thing you can think of. It wasn't until Beth become a part of Hero that, that was the moment when Hero became a real business and really started to take off, because I'd always loved it but it's just too much work for one person I'd hire assistants, I'd hire employees but nobody ever loved it like I loved it. Beth loved Hero and me as much as I loved her and Hero, and sort of that business marriage and literal marriage is when the business really took off and it's been such a dream for nine years to have everything on my life being on the same page, whether it's my dog, my wife/my business partner, my business, it's all on the same page. It's been a real dream come true. Currently it's a rags to rags story, but if we could just figure out how to make money, it would totally be a rags to riches story. I consider myself to be an emotional millionaire, and on paper a hundreaire.







Special exhibit for
**Glen Hansard
& Guitin Heroes**

May 28, 2011
The Metropolitan Museum of Art
New York, C. U.

BOSS CONSTRUCTION

[HTTP://WWW.BOSCONSTRUCT.COM/](http://www.bosconstruct.com/)
NASHVILLE, TN, USA

Who inspires you?

I'm inspired by my colleagues in the design/illustration world, my daughter, my friends, my family. Those are the first things that come to mind.

What is your typical process?

Listen to the music, listen for a lyric or some sort of tone that begins to paint a picture and set an aesthetic I want to match to the sounds.

Any advice for newbies?

Run, don't walk.

Do you have any design education?

BFA from The University of Memphis.

Favourite part of poster design?

Finishing / printing it.

Your favourite piece of design equipment?

Pencil and paper.

Your most used piece of design equipment?

My brain.

What do you think makes a good poster?

The connection between the band and the art. When some folks just make a poster that is just what they want to make then slap a band name on it i feel bad for them. They're doing it wrong.

Do you do any other design work? If so, what?

I like to brand music festivals like Warped Tour, brand venues, record packaging is fun when the band / label lets me run with an idea or format that may be out of the norm from what they were initially thinking. If I go to a label and say, "I think this would be rad on white vinyl" and they say, "cool, lets do it" thats an awesome feeling because my vision and ambition on a certain project is being heard and respected. It doesn't happen a lot but when it does it is sweet.

Can you describe your studio/workspace to me?

One car garage to print in, it's humble and efficient and the dogs like to lay out in the yard and catch some rays. I design in my home office, often in my pajama shorts.

What's the best thing about your studio?

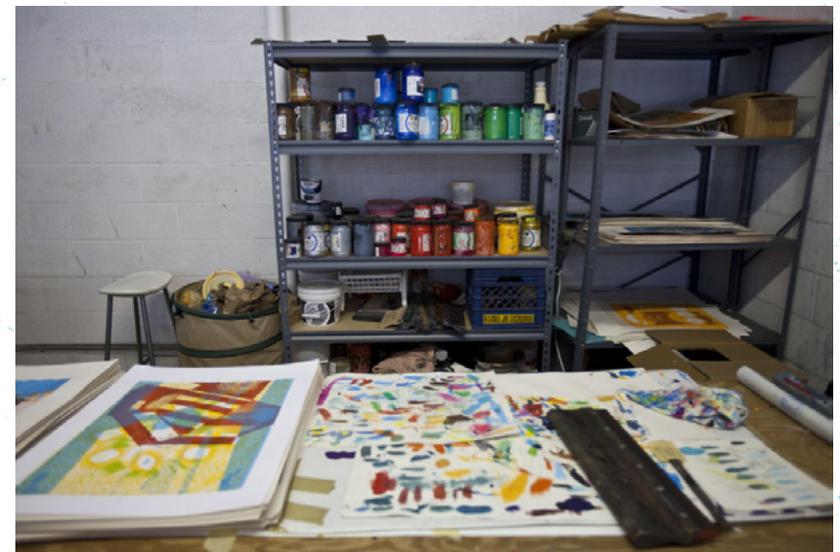
The freedom and peace I have working in an environment I have created and have total control over. I had a shopmate once. Not sure if I ever would want another. Definitely not one who smoked too much pot and listened to Alex Jones nonstop and thought the world was out to get them. That was horrible. Paranoia will destroy ya.

What is the worst thing about running your own studio?

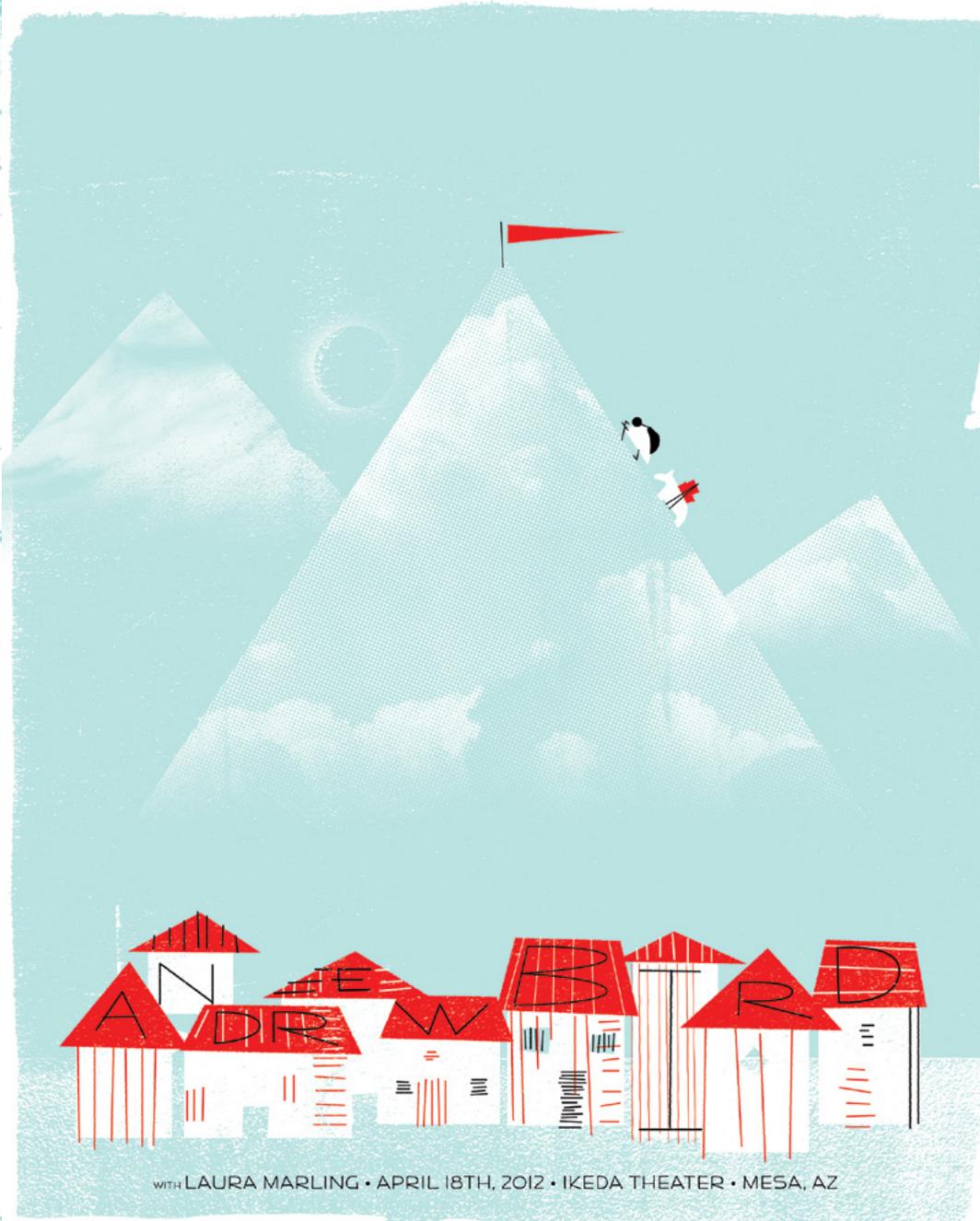
Billing / collecting past due invoices.

Can you give any background info on your design history?

I always made little flyers in high school. I stole a xerox machine out of my dads office building. I don't know how I pulled that off, I just rolled it out the front door in the middle of the day. In college it was me, my stereo, my bed and that copier in a tiny room with bars on the windows. I lived in the hood. The gratification of making little flyers or posters and seeing them all over the city or hanging up on strangers walls was all I wanted and became addicted to that rush. I still have that desire, not sure what ever happened to that copier though.









APRIL 28TH & 29TH, 2012



US CELLULAR COLISEUM

Bloomington, IL

"We won't leave ya' hangin'."



AVETT
BROTHERS

4/28/12 NTELOS WIRELESS PAVILLION PORTSMOUTH, VA

Any advice for newbies?

Work a lot. Constantly. If you're not being asked to work on projects, focus on self-initiated work... Just stay moving all the time. Also, be realistic about what you need to get started. Start as small as you can and grow from there as you need to. Also, get a website. Do that part right now.

Do you have any design education?

I have a BFA in Graphic Design from the Minneapolis College of Art & Design, but I was a Fine Art Printmaking Major for three years of that time...Which I guess explains a lot about why we do what we do.

Your favourite piece of design equipment?

I had been using Rapidographs for drawing for a few years, but just rediscovered the tiny Micron pens... Those might be my favorite thing right now. I like really good, precise erasers too. I also just picked up a new mechanical pencil that I'm sort of in love with: an Alvin Draft/Matic... The yellow one with the 0.3mm leads. Tiny, tiny lines coming out of that thing. Of course, I'm grateful for all of the Adobe software and my iMac and all that, but it's really just a means to an end for us, as most of the real work happens analog.

Your most used piece of design equipment?

We've gotten a LOT of mileage out of our Cameo press... it's a semi-automatic press that we use to do all of our printing. We still register everything by hand, and are technically printing by hand, but the Cameo takes care of pulling the squeegee across the screen, which would be a lot of physical stress on our arms for the volume of prints we're doing. For example, the first 20 editioned prints we've done in the first six months of 2012 have added up to somewhere around 24000 pulls.

What do you think makes a good poster?

Most simply, I have to want to look at it. Whether that means I cross the street to get a closer look, or feel like I have to hang it on my wall, or that I give it a good, long stare to try to figure out how it was built and printed, the most basic idea is that I want to look at it. The message and the concept can be totally clear and brilliant, but that alone doesn't always add up.

Do you do any other design work? If so, what?

I used to do a lot of freelance design for ad agencies and companies here in Minneapolis, but not so much anymore. Landland works on a lot of record sleeves and "non-poster" work, and we're hoping to start working on more illustration-based projects that we're not necessarily handling the production of as well, but at the moment it's mostly poster work.

Can you describe your studio to me?

It's in the basement of a warehouse. Despite that, we've done the best we can to try to make it feel like a healthy, productive place to work. When we moved in, it was just a huge empty room... We built pretty much everything in it, including our loft and the rooms holding it up. Jes and I have our separate workstations that are often cluttered with the remnants of several overlapping projects, and we have a production area where all of the screenprinting takes place. We have a couch and a mattress for sleeping on when the work day gets a little longer than we'd like. Lots of tables and shelves with stacks of paper and prints in-progress. Lots of lists of things we need to take care of as soon as things slow down a little bit.

What's the best thing about your studio?

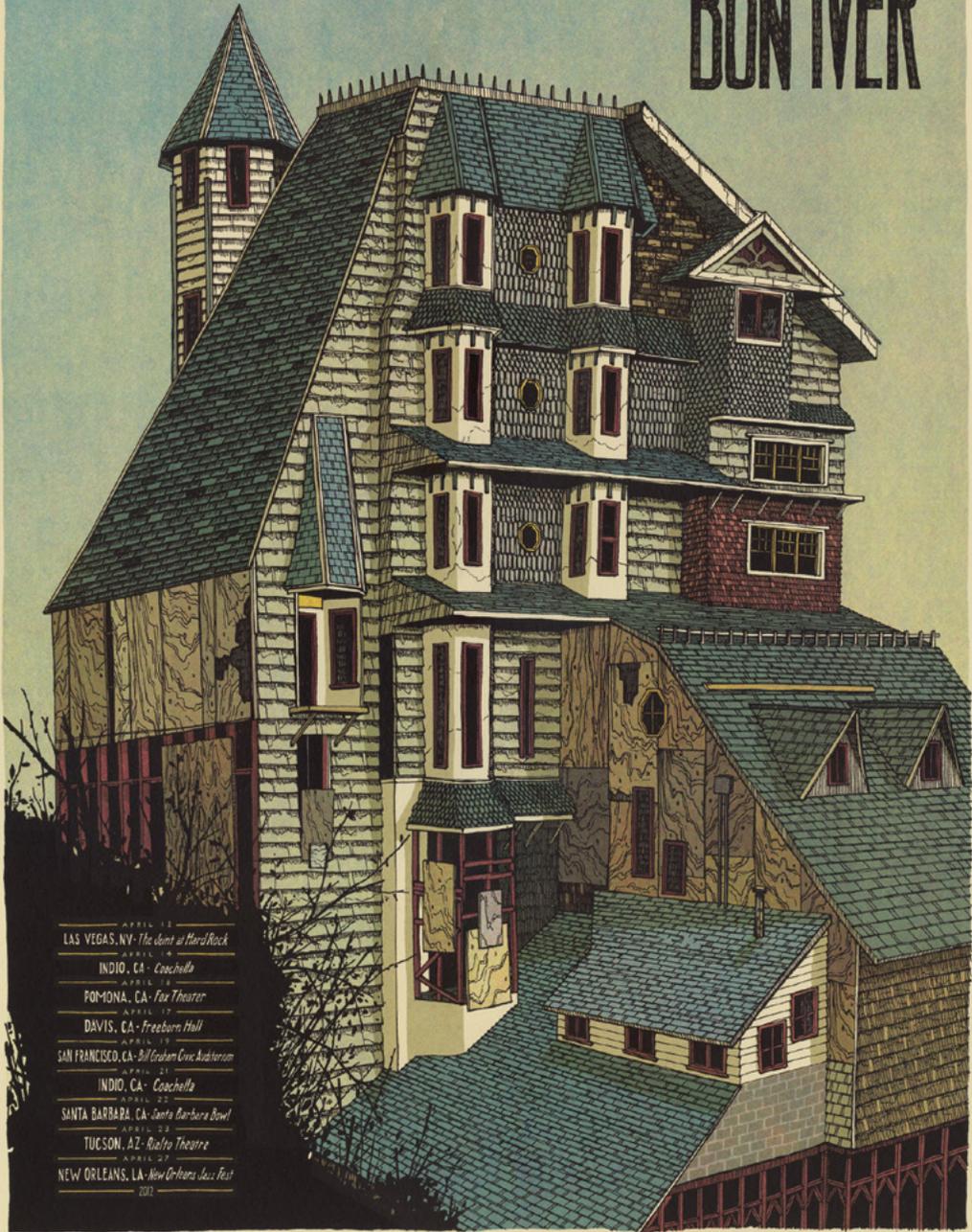
I don't know if Jes would agree, but I like that I can spend a lot of time here... It's set up so that if I need to work on something for a few days at a time, I can. I usually just need to take a walk or two around the block to get some air. I also like that it's constantly evolving; as our needs change, and our workload goes up and down, we bring in things we need that help us, or things that make the place a bit more relaxing and comfortable.

What is the worst thing about running your own studio?

We're not always that good at all of the boring business aspects... Neither of us come from that background at all, and as we've grown, we've ended up inheriting all of the necessary tasks of owning and running a small business. It's never been all that tough, we've never felt like we're in over our heads, but there have definitely been some growing pains as we stumble around trying to figure out how to do everything the right way.



BON IVER



APRIL 12
LAS VEGAS, NV - *The Club at Hard Rock*

APRIL 14
INDIO, CA - *Coachella*

APRIL 16
POMONA, CA - *Fox Theater*

APRIL 17
DAVIS, CA - *Freeborn Hall*

APRIL 19
SAN FRANCISCO, CA - *Bill Graham Civic Auditorium*

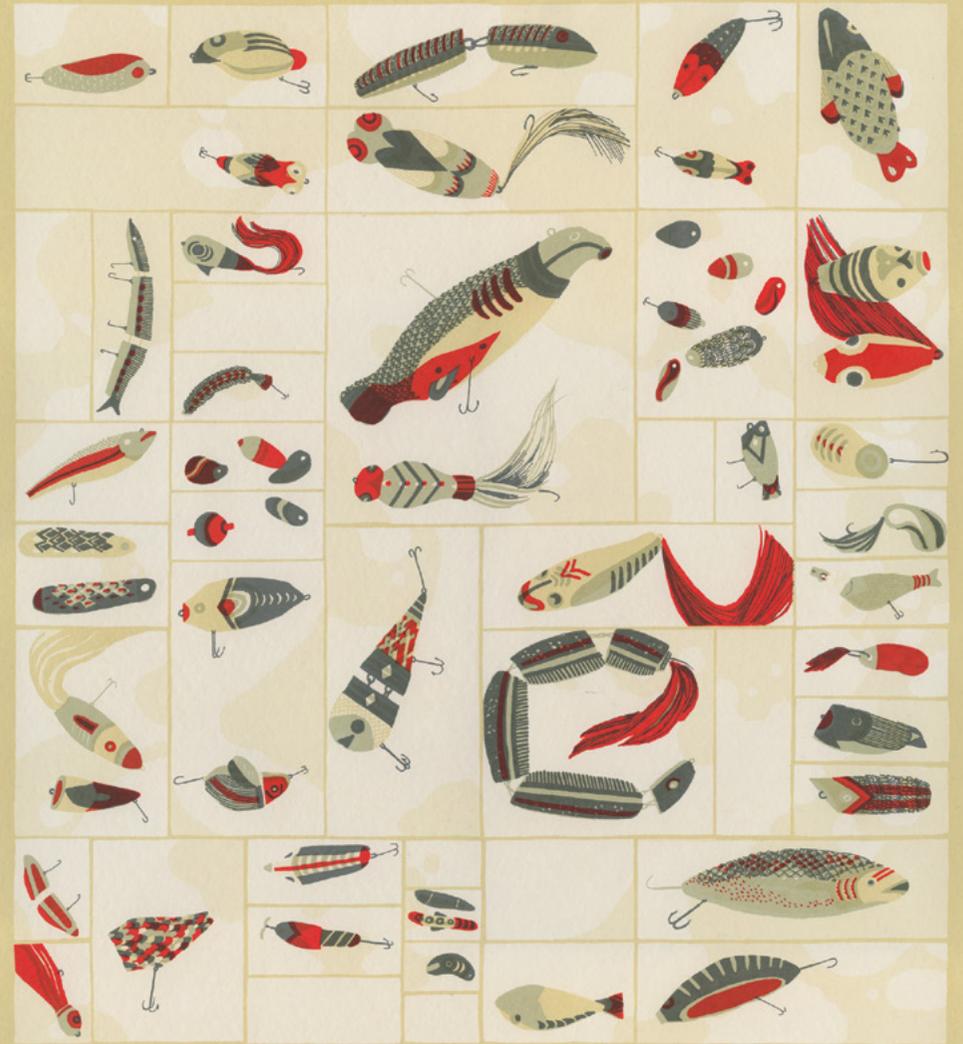
APRIL 21
INDIO, CA - *Coachella*

APRIL 22
SANTA BARBARA, CA - *Santa Barbara Bowl*

APRIL 23
TUCSON, AZ - *Rialto Theatre*

APRIL 27
NEW ORLEANS, LA - *New Orleans Jazz Fest*

2012



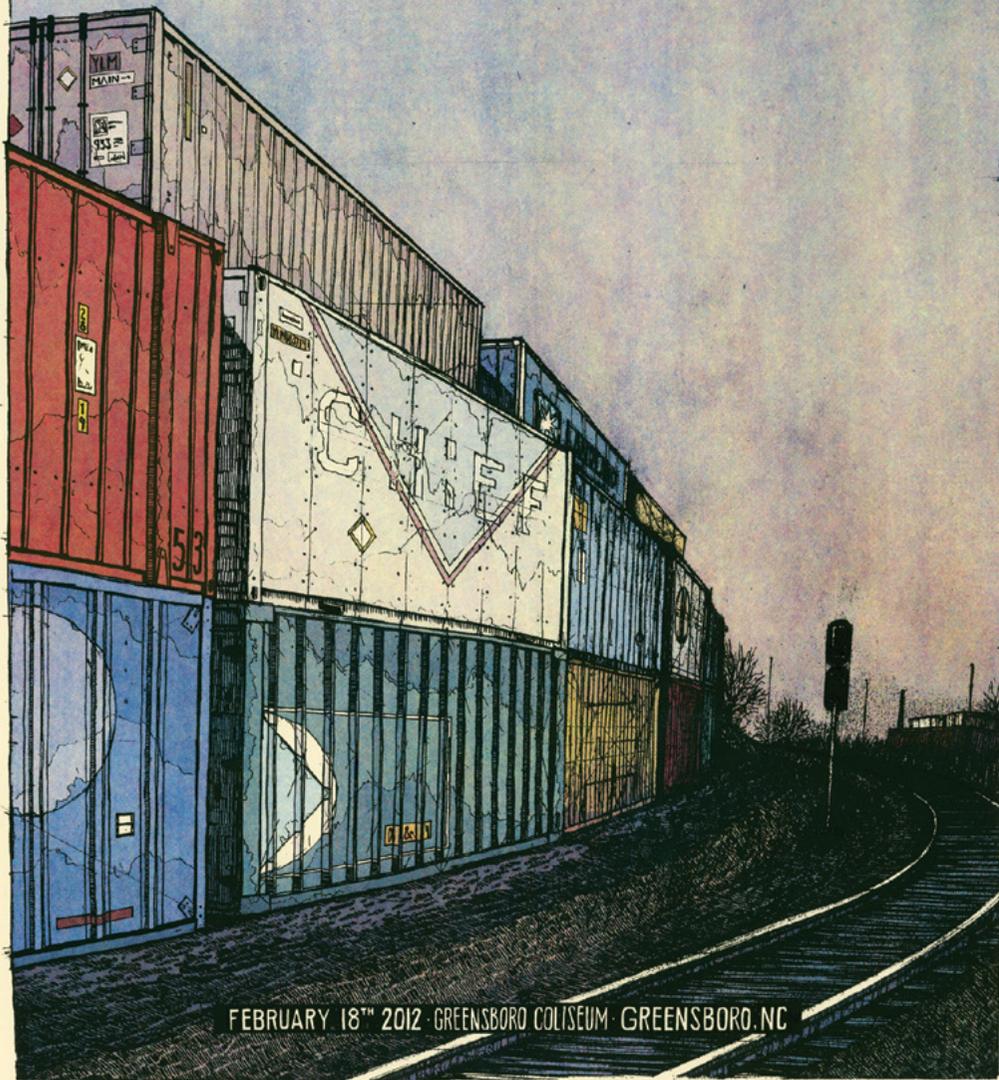
ANDREW BIRD

with EUGENE MIRMAN · MARCH 24th 2012 · RIVERSIDE THEATER · MILWAUKEE, WISC.

Handwritten signature or mark.



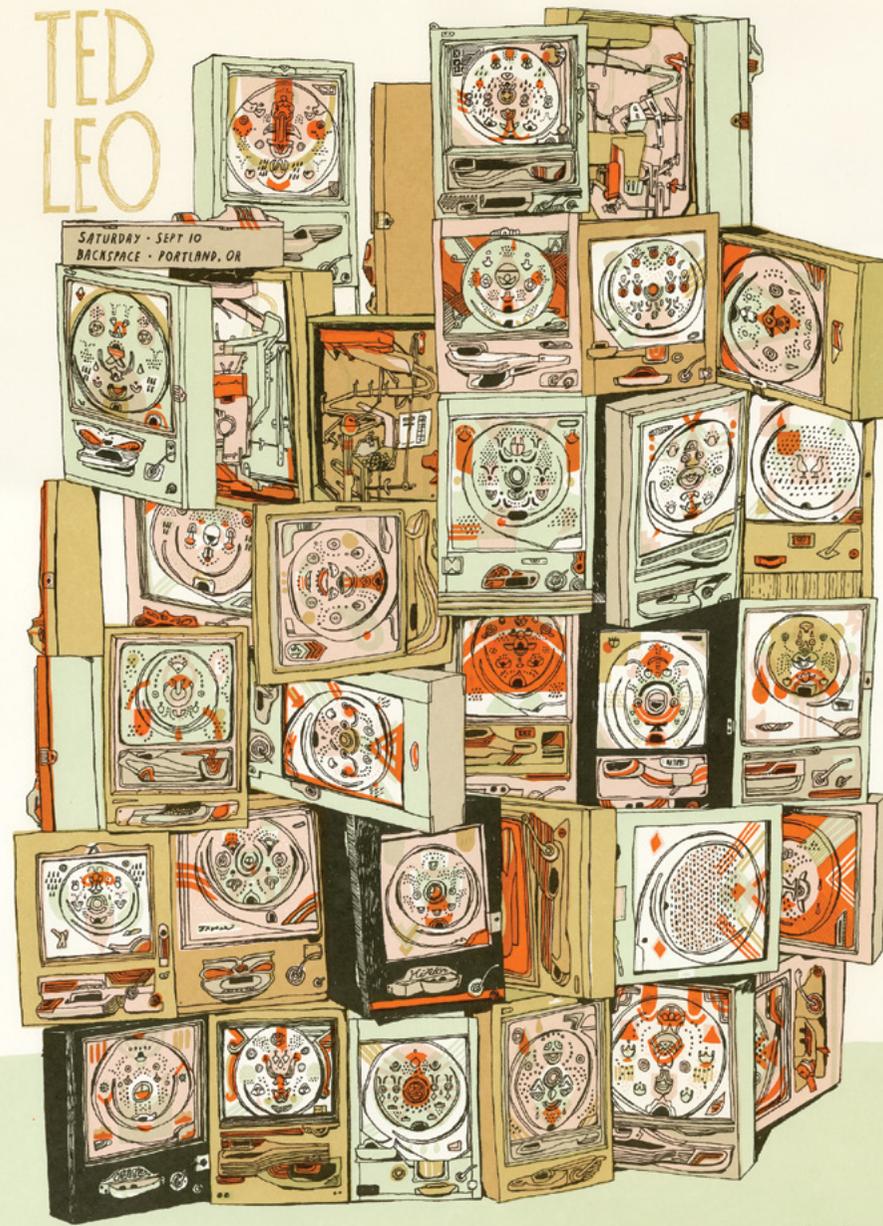
ERIC CHURCH



FEBRUARY 18TH 2012 GREENSBORO COLISEUM GREENSBORO, NC

2/10/12

TED LEO



2/10/12



14 MAY 2012
MTS CENTRE - WINNIPEG, MANITOBA

10/1/12 JLB

ANONYMOUS INK & IDEA

[HTTP://WWW.ANONYMOUSII.COM/](http://www.anonymoussii.com/)
AUSTIN, TX, USA

Who inspires you?

I love the work of Dan Kulken from DKNG, Todd Slater, Ken Taylor, John Vogl, Rob Sheridan (Nine Inch Nails), Storm Thorgerson and The Clark brothers from Invisible Creature. But, by definition, to be inspired means to be filled with the urge or ability to do or feel something, especially to do something creative. For me this sensation comes while listening to music, particularly by artists who make albums, as opposed to singles. I also get a ton of inspiration from movies and television shows. I will often consume an entire season of a good show in one weekend, while working out a creative idea or putting the finishing touches on a project.

What is your typical process?

Lot's of study and preparation. I like to keep my work area organized with all the tools of my trade close by. Maintaining the mood of my workspace keeps me engaged with my project and allows me to hone in on details or subtleties that I might overlook in the controlled chaos of a normal studio. Otherwise, I think my process is similar to most... pencil sketch, scanner, computer, rinse and repeat.

Any advice for newbies?

Oh jeez. Well, few newbies take advice when given, I know I didn't when I started out, but I'll give it a shot. Things won't always work out the way you planned, with a single project or with the direction of your career. Be patient with yourself and learn to play the hand you are dealt.

Do you have any design education?

Nope. I'm self-taught.

Favourite part of poster design?

Philosophically, I see posters as an opportunity to try out design ideas and techniques with little commitment to permanency. For whatever reason, people seem to be more willing to experiment with gig posters, and it's fun to watch that evolution unfold organically (for artist and client). In practice though, I guess I really dig the larger real-estate that a poster gives me.

Your favourite piece of design equipment?

Good question. I love graphing paper, sketchbooks and my collection of pens, pencils and markers. But if I had to pick one, I would say the X-acto blade. I make a lot of hand-made pieces, prototypes and limited edition packaging for musicians and it's definitely my favorite tool.

Your most used piece of design equipment?

I balance clumsily between the tangible world of sketching and the virtual world of digital design. The bridge between those two worlds is my digital scanner, it definitely gets the most use out of any tool in my studio.

What do you think makes a good poster?

Yikes, that's a tough question. I am usually drawn to posters with a smart color palette, well placed typography or custom lettering, and I am a complete sucker for symmetry. However, I've seen posters that had none of these elements, but still knocked my socks off. I guess I prefer artists who try to capture a mood or idea in a clever way, but sometimes too clever is shitty. I'm not sure if that is an answer. :/

Do you do any other design work? If so, what?

Over the span of my career, I've done just about everything. Those experiences have allowed me to evaluate what I enjoy most, and what I'm best at. I'm also extremely lucky, in that I don't HAVE to take on work that I am not interested in. So outside of my day job, I take on small projects like album covers, book jackets, food & beverage labels, and the occasional handmade soap packaging.

Can you describe your workspace to me?

Gladly. My wife and daughter refer to my office as the "treehouse", because it's the only room on the second floor of our South Austin home. The main work area is cozy 350 sq ft with an attached bathroom and walk-in closet (which I've turned into my ad hoc shipping area). I'm surrounded by colorful books, posters, toys and reference materials to keep me inspired and comfortable.

What's the best thing about your studio?

Definitely that it's at home. At first, transitioning from a 2000 sqft studio space to a home office was a daunting task, but after years of working 18 hour days away from my family, I made the extra effort to create a comfortable space at home where I could be close to them.

What is the worst thing about running your own studio?

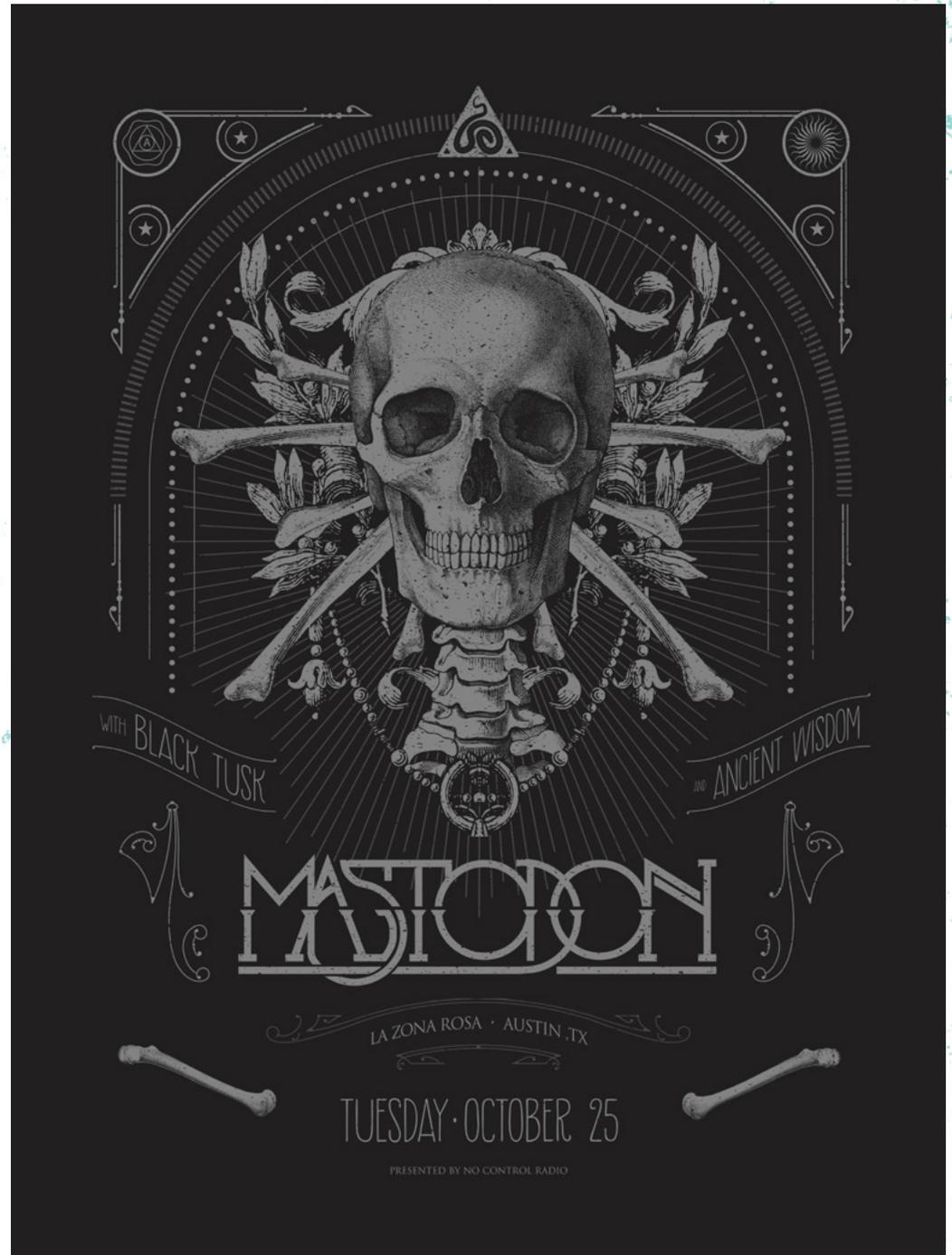
I could list a hundred things that were less than glamorous about running a studio back when I ran one... But what I'm doing now is too informal to even call a studio. But all the things I disliked back then, have helped shape and mold what I am doing now. I'm not saying I'll never run another studio, but for now, I'm enjoying the freedom that my situation allows for. I take on projects that I'm genuinely interested in, for the rate I think I'm worth.... rather than projects to cover payroll or a bloated overhead.

Can you give any background info on your design history?

My career started in traditional print design a little over 12 years ago. My first design job was for a weekly newspaper where I cut my teeth on multi-page layout, type selection, and “paste-up” production methods. In later positions, I would learn about offset printing, binding/finishing techniques and how to leverage these processes in my design work.

At a certain point, I found I had a passion for design systems rather than just one off designs. So I began to focus on projects that would allow me to exercise that passion and create complete identity packages that would include a logo design as well as print ads, trade show graphics, and retail product packaging. This eventually led to my interest in web design, where I would take the design language I had created for print campaigns, and extend it to the web. From 2005-2010, my wife and I ran a boutique design studio that catered to small business clients and the local music industry. In that five years, I worked on hundreds of cool and exciting projects...but the role of running a studio was becoming less and less exciting to me, and more of a burden on my personal life. So, in January of 2010, we closed shop and I started looking for a new opportunity. I was quickly offered a position at Dell Computers as a senior UX designer and that's where I've been for the last two and a half years.

This position combines my visual design experience with my passion for problem solving and allows me a chance to work on some extremely cool, forward thinking products. Most importantly, I've been able to establish a healthy work/life balance and have the freedom to take my time with posters and other fun projects through Anonymous.





SATURDAY · JANUARY 21

IN FLAMES

• TRIVIUM

WITH VEIL OF MAYA
AND KYNG

EMO'S EAST

AUSTIN, TX

PRESENTED BY NO CONTROL RADIO



MACHINE HEAD

HOUSE OF BLUES FEBRUARY 11 HOUSTON, TX

SUICIDE SILENCE AND DARKEST HOUR



MACHINE HEAD

BACKSTAGE LIVE FEBRUARY 12 SAN ANTONIO, TX

SUICIDE SILENCE AND DARKEST HOUR



MACHINE HEAD

HOUSE OF BLUES FEBRUARY 13 DALLAS, TX

SUICIDE SILENCE AND DARKEST HOUR

THE SILENT GIANTS

[HTTP://WWW.THESILENTGIANTS.COM/](http://www.thesilentgiants.com/)
FERNDALE, MI, USA

Who inspires you?

There are a lot of classic designers/artists that I look up to. Saul Bass, Tadanori Yokoo, and a whole bunch of other Mid-Century graphic geniuses.

A bunch current designers that I look up to for inspiration. Too many to list to be honest.

A few notables: Aesthetic Apparatus, Jeff Kleinsmith, Steven Harrington, webuyour kids.

Inspiration also comes from real life experience and emotion.

What is your typical process?

Process for me is never the same. I do not have a formula. Sometimes a concept is realized right away. I will have a thumbnail and an idea. Other times it comes together organically by playing and experimenting.

I enjoy working out of my comfort zone from time to time. There is a lot to learn from happy accidents and not being comfortable with what you're doing.

Any advice for newbies?

Three Things

1: *Play and Experiment:*

For fun, try to recreate something that your favorite artists has done. Learn how it was made. Learn from that and make something your own with the new knowledge. Try to have fun.

2: *Localize*

Meet people in your local music scene. Try to meet the promoters of venues and reach out to bands. A lot of them will never email you back. Eventually one will. Keep it up.

3: *Work Hard*

Do you have any design education?

I went to a community college to study motion design.

Favourite part of poster design?

The Freedom in creating and the tangible output.

Your favourite piece of design equipment?

My Mac

Your most used piece of design equipment?

My Mac

What do you think makes a good poster?

Strong graphic visual and clear communication and idea. A poster should move you in some way.

Do you do any other design work? If so, what?

Yes, everything... Product (skis, snowboards, outerwear) Web, Logo, etc...

Can you describe your studio to me?

Currently I have a room in my house dedicated to my workspace. There is a table, a few book shelves, and my computer. Exciting.

What's the best thing about your studio?

My Dog (Sulley).

What is the worst thing about running your own studio?

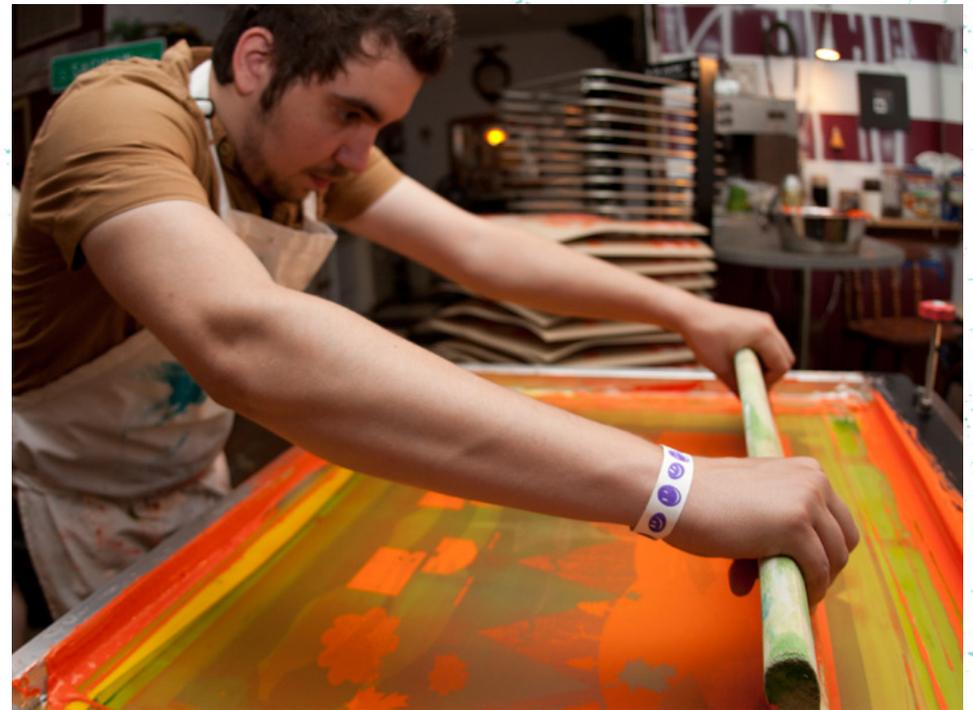
Trying to find that balance between your work life and real life.

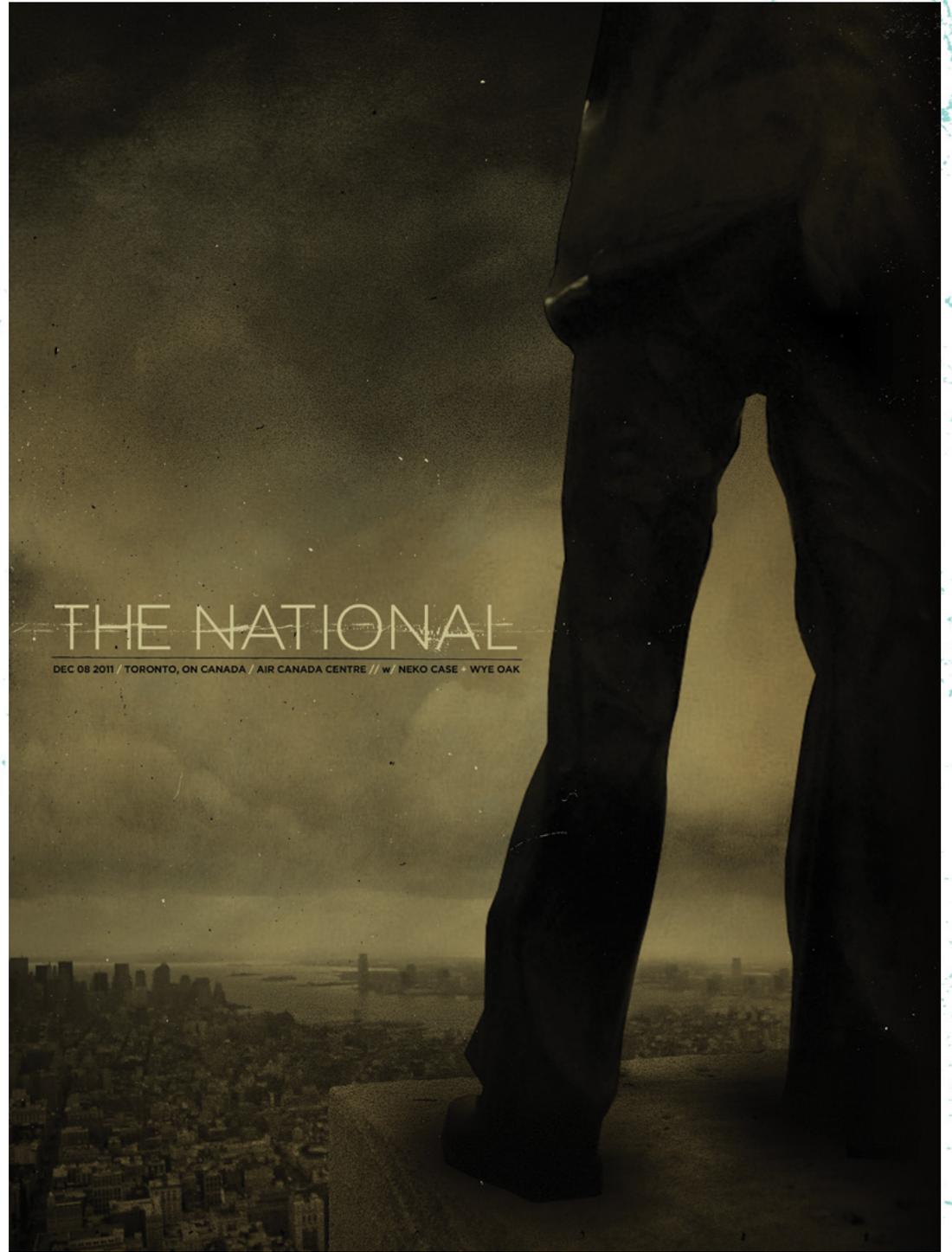
Can you give any background info on your design history?

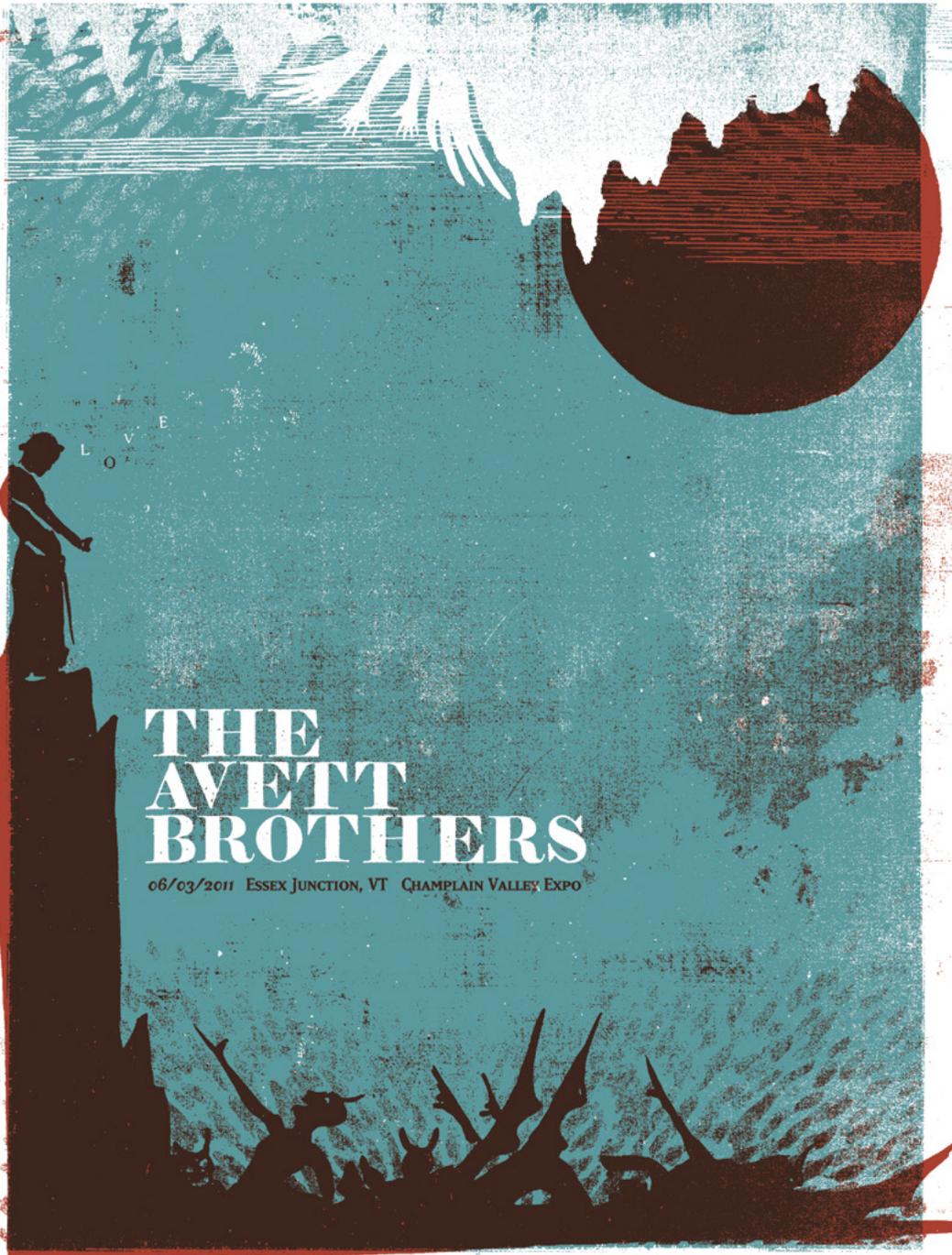
The Silent Giants started with my buddy Ed Knight during college. It was our outlet to making things outside of school and challenging ourselves. Professionally I have worked In both Post Production and Advertising doing various levels of graphic design for the past several years.

I am currently a Senior Conceptual Designer at an ad agency in Detroit.









SUBJECT MATTER STUDIO

[HTTP://WWW.SUBJECTMATTERSTUDIO.COM/](http://www.subjectmatterstudio.com/)
ASHEVILLE, NC, USA

Who inspires you?

I am inspired by my family, friends and the many talented artists in the concert poster community.

What is your typical process?

I start by coming up with a concept. Next, I determine how the concept will be executed and whether it calls for illustration, collage, found imagery, etc. I work until I create something that I am proud of and that works for my client.

Any advice for newbies?

You have to be truly dedicated to being a poster artist, because it takes up so much time and energy.

Do you have any design education?

Yes. I have an associates degree in Communication Graphics Technology.

Favourite part of poster design?

My favorite part of the process is when I finish printing a poster and able to admire the finished product.

Your favourite piece of design equipment?

My computer.

Your most used piece of design equipment?

My Brain.

What do you think makes a good poster?

A good poster consists of a good color combination, strong type, dynamic imagery, and thoughtful printing.

Do you do any other design work? If so, what?

Yes, poster work is approximately half of the design work I do. The other half is anything from creating identity to painting murals and beyond.

Can you describe your studio to me?

I have a basement studio at my home, which houses my design space and printing area.

What's best thing about your studio?

The best thing about my studio is that it is at my home so it is convenient to work at all hours.

What is the worst thing about running your own studio?

The worst thing about my studio is that it is at my home and it is difficult to separate work and family life.

Can you give any background info on your design history?

From an early age I loved drawing. In my teenage years I wrote graffiti. When I started college I transitioned some of my artistic expression into graphic design. Shortly thereafter, I began experimenting with screen printing and poster design.



LANGHORNE SLIM & THE LAW



The Way We Move SUMMER TOUR

05/25/12: Cambridge, MA, The Middle East	05/31/12: Chicago, IL, Lincoln Hall	06/06/12: Denver, CO, Bluebird Theater	06/12/12: Durham, NC, Casbah
05/26/12: Montreal, QC, Club des Brumes	06/01/12: Milwaukee, WI, Turner Hall Ballroom	06/07/12: Lawrence, KS, Jackpot Music Hall	06/13/12: Washington, DC, Rock & Roll Hotel
05/27/12: Toronto, ON, Horseshoe Tavern	06/02/12: Minneapolis, MN, Tripco Rock Social Club	06/09/12: Nashville, TN, The Marcy Lounge	06/14/12: New York, NY, Bowery Ballroom
05/28/12: Pontiac, MI, Pike Room	06/03/12: Omaha, NE, The Waiting Room Lounge	06/11/12: Atlanta, GA, The Earl	06/15/12: Philadelphia, PA, Union Transfer

DNA CONCERTS PRESENTS:

BUD SPENCER BLUES EXPLOSION

SUMMER TOUR 2012







© FINISH 2012

SUBJECT MATTER STUDIO

HARVEST RECORDS PRESENTS

A K R O N / F A M I L Y

W /
BAD WEATHER
CALIFORNIA

SUN. JAN. 8, 2012
THE GREY EAGLE
ASHEVILLE, NC



TICKETS \$10 ADV / \$12 DAY OF // AVAILABLE AT HARVEST RECORDS, ORBIT DVD, STATIC AGE, THE GREY EAGLE & THEGREYEAGLE.COM

SUBJECT MATTER STUDIO

Who inspires you?

We are inspired by so many things and people. Anyone who keeps doing what they do and doesn't quit. We are heavily influenced by Andy Warhol, Frank Kozik and Art Chantry and the early flyer work of Jeff Kleinsmith. Keeping it simple and still effective are earmarks of all these guys. We are inspired by old magazines, advertising, vintage packaging, movies and TV. Even something as simple as the way grocery store ads were laid out in old newspapers. We collect so many old things and appreciate all aspect of pop culture design and it all seems to find it's way into our work.

What is your typical process?

If it is say for a gigposter for a band - 1. We research the music and see if we can pick out something to play off of or interpret. Sometimes it's just what the sounds of the music make us think of visually. Sometimes it may be just a line from one song. 2. We source through our archives and see what we have that may fit a concept or idea we have come up with. 3. If we have to alter, combine or generally scruff up our work this is when its done. 4. We create our dominant layer of the image - generally the black or dark image. We then hand cut the paper stencils to make the color parts of the design. We have to just pick colors and go with it - we don't use computers so we never know exactly for sure what anything will come together as or look like color wise until we actually print it since we have not had the benefit of the computer image to reference or fiddle with colors. 5. Films are made on transparencies on the copier and then screens shot and the poster screen printed.

Any advice for newbies?

As they say Practice Practice Practice. Treat design as your primary job whether it is your main job or not. You have to do the work. Make something everyday. Realize that work won't just fall into your lap early on. Promote your studio anyway you can.

Do you have any design education?

Jim has a background in printmaking from Western Kentucky University. Connie was a Sociology and History major. Neither of us graduated. We both wish we had skipped those college years and started doing the work we are doing years earlier. We didn't begin Print Mafia until we were 27. Designers and printers these days are starting so much earlier than we did and hitting their strides at the age we were just beginning to figure out what we wanted to do.

Favourite part of poster design?

The glory of the find. We create a lot of our designs from piecing together parts of found imagery. Not just finding a pic online or anything like that. We both have been gathering flea market, auction and yard sale and junk store treasures since we were kids. We may not have a use for a particular image when we first purchase it but we instinctively know what we will be able to use at sometime in the future. This has lead to a pretty vast archive of old magazines, books, newspapers and vintage packaging.

Your favourite piece of design equipment?

Our severely outdated copy machine that we have. The newer copiers are digital and just not the same. You can't get the breakdown of toner and copy like you can on the older ones. We like the scruff and grit and it sort of defines our work. We got our machine right before the large switchover to digital.

Your most used piece of design equipment?

Xacto knives. All our work is cut paper by hand. All of our type gets cut out letter by letter as well.

What do you think makes a good poster?

The poster needs to reflect the band it promotes. There is a trap that some designers fall into where they do a poster in one style that becomes popular or sells well and then all their posters from then on employ that look or gimmick. The poster then becomes a so and so designer poster for whatever band instead of a particular band poster designed by so and so designer. The work should reflect the music each time and not all music is the same. The poster should not be interchangeable with a number of bands. It should fit the band it was meant for.

Do you do any other design work? If so, what?

Yes we do all sorts of design work. We even illustrated our own children's book for Random House - The ABCs of Rock. Also we do the following:

- Illustrations for publications such as SPIN and the Wall Street Journal.
- Snowboard and Skateboard design.
- Apparel / T-shirt design.

to name a few things.

Can you describe your studio to me?

We do our design work out of a spare room in Connie's house. We do all the printing in Jim's garage which was semi converted into a print studio. In the past we have leased a design office but we both like being around home so much more. Also the cost of an outside office is just a waste. The convenience of both workspaces being in our homes allows us to design something or search through our archives easily and conveniently at any

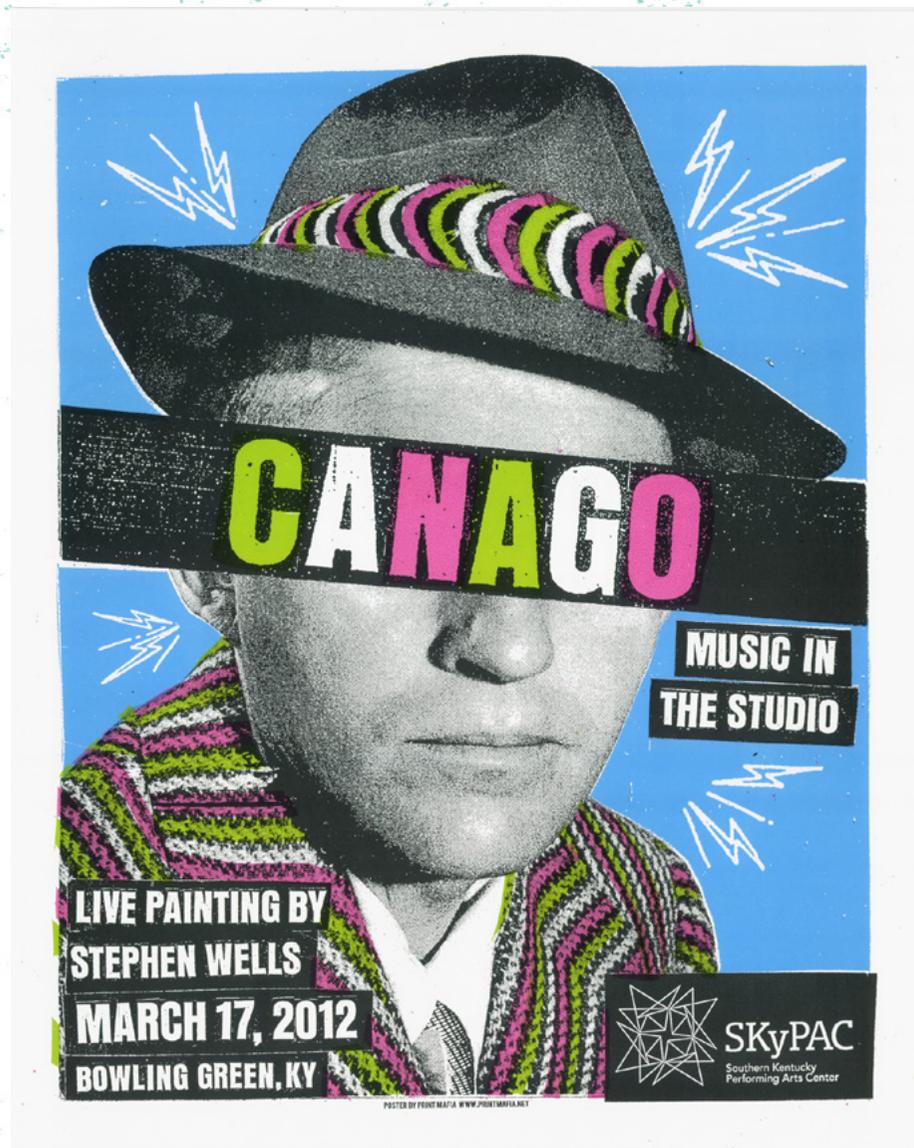
time. No traveling and trying to create based around "office hours" - We can make something when inspiration strikes.

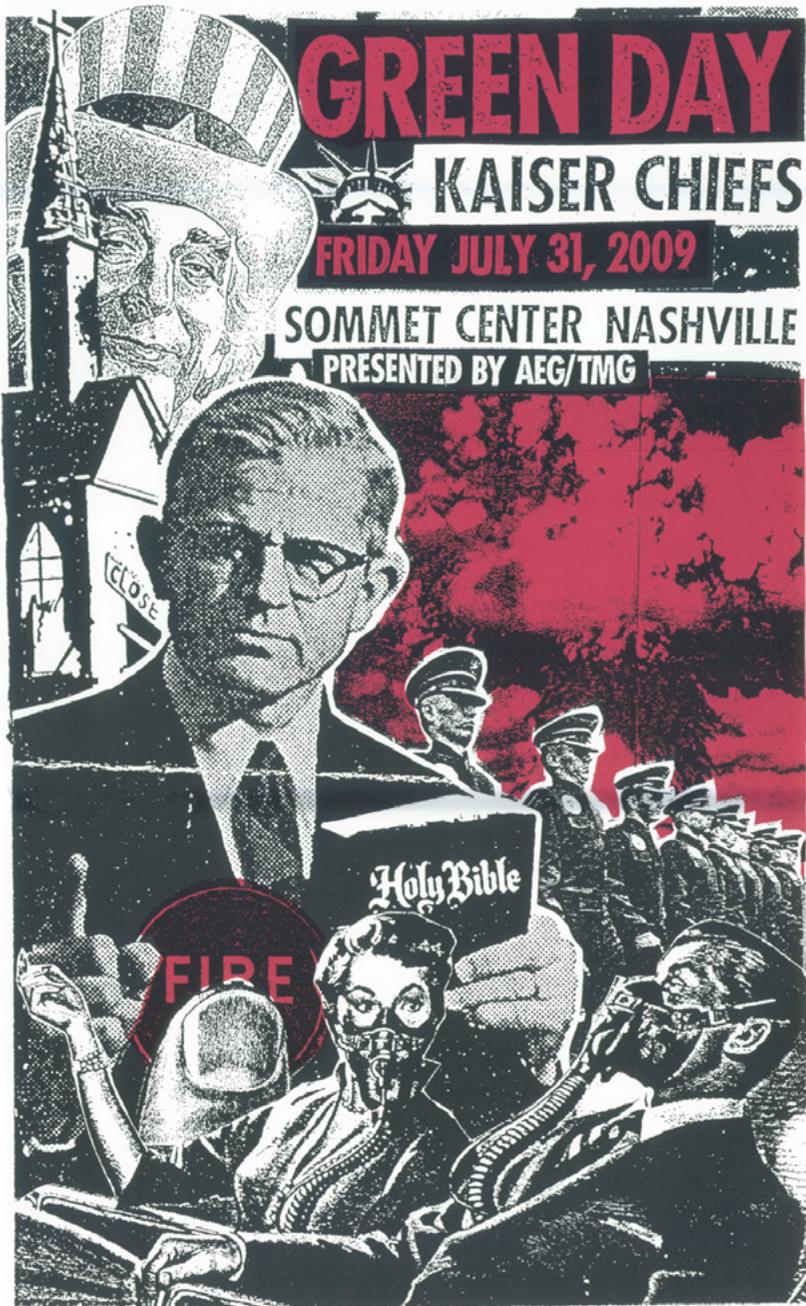
What's the best thing about your studio?

As stated above the best thing is convenience and relaxed freedom of being at home. Add that to the free space aspect and working from home is the best.

What is the worst thing about running your own studio?

The worst thing is separating work time from home time.





100% HUMAN HAIR WIG

2 YEAR
GUARANTEE

GRACE POTTER & THE NOCTURNALS FEATURING THE FLAMING LIPS

WAS
\$34

#9—
Imported
nylon ve
sheen . .
or for w
Black, Dar
Light Auburn
num or Brow

WAS
\$49

S-T-R-E-

#4—5629 \$1
Dare to wear eye
underneath it all
panty with sheer
padded fanny . .
clothes fit better.
Sizes: Small, 22
Large 28 to 30.

6.27.12 THE LYRIC OXFORD OXFORD, MS
WORLD RECORD ATTEMPT

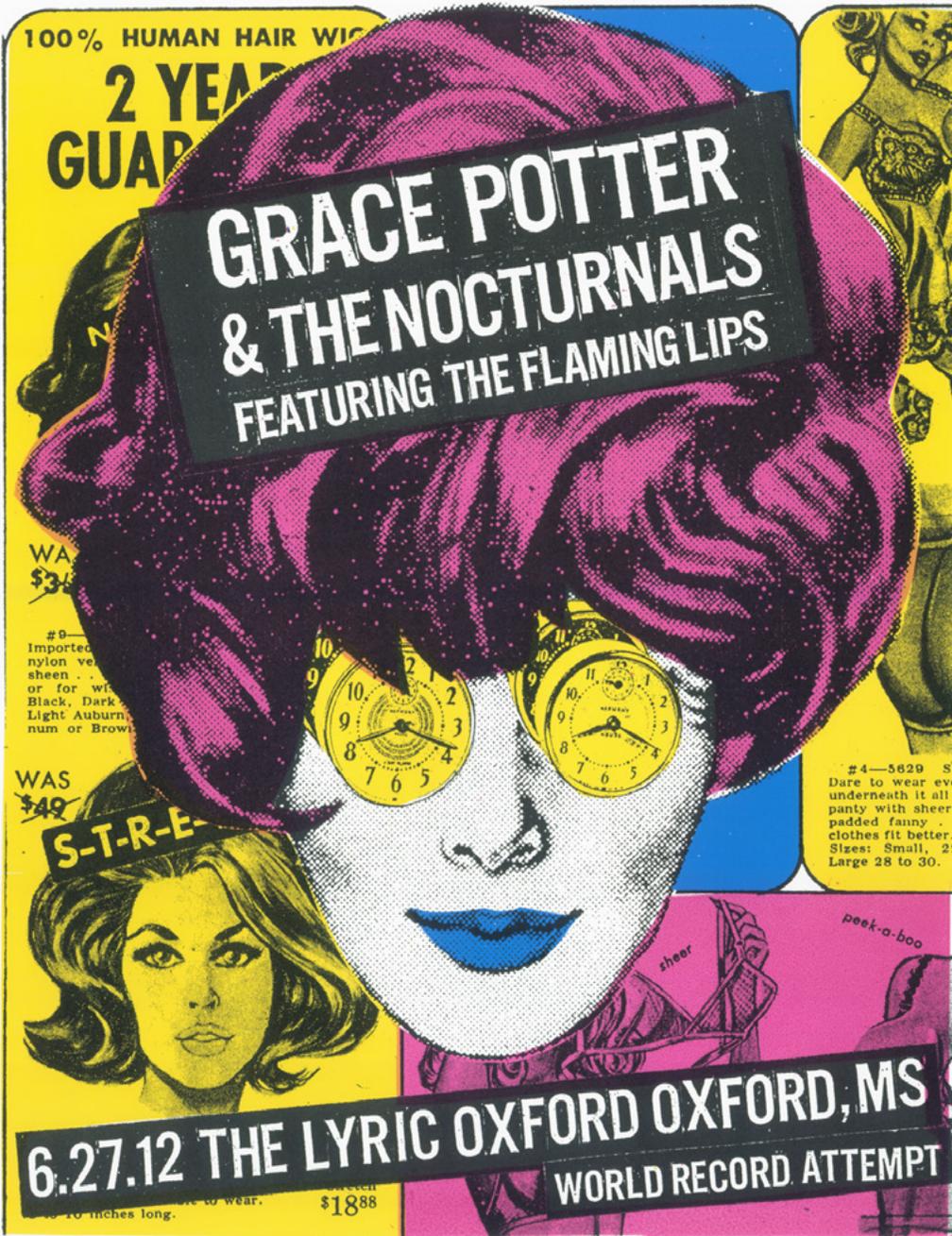
\$1888

to 10 inches long.

to wear.

sheer

peek-a-boo



KEN TAYLOR

[HTTP://WWW.KENTAYLOR.COM.AU/](http://www.kentaylor.com.au/)
MELBOURNE, AUSTRALIA

Who inspires you?

I guess I get the most amount of inspiration from fellow designers and illustrators. My list of inspiration literally changes daily but I also get a lot from magazines and blogs. There is so much awesome work being done out there - it is a constant reminder to lift my game!!

What is your typical process?

It depends on what the job is - if it's a movie or rock poster - its really about listening to the music reading the lyrics and stories behind the songs or the band themselves. The same can be applied to the movie poster - watch the film and decide how I want to approach the poster. I often like posters that focus on a crucial moment but I am often asked to do more character based work. I really enjoy both. From there I go to really rough pencil sketches based more on composition than anything else and follow that up with a more revised sketch in photoshop and then take that sketch into illustrator and begin drawing the linework. I usually complete the whole poster using just black linework before I add any color what so ever

Any advice for newbies?

Work and work and work. Do what you love and love what you do. I think this game is as much about work ethic and perserverance than about raw talent - I think you need both but they are pretty much as important as each other.

Do you have any design education?

Yeah - I did a 3 year design degree majoring in illustration. It's so much more important to get industry experience though I reckon.

Favourite part of poster design?

I think I have 2 favorite parts. The first is really constructing the whole think in my head before I even put pen to paper. The second is the last few hours before finishing, when I have done all the hard yards and it's just about bringing it home.

Your favourite piece of design equipment?

I guess it's my own thought process - as cheesy as that sounds. All design starts there and if I didn't get these ideas I would be finished.

Your most used piece of design equipment?

Probably my Wacom tablet - it's so thrashed - they are built so well though - I had my first one for 7 years.

What do you think makes a good poster?

I think 2 things. first and foremost it has to represent the subject matter - that really is the most important thing and secondly of course it has to look great on a wall. At the end of the day, that's why people love posters.

Do you do any other design work? If so, what?

Loads of different stuff. Album artwork, tshirts, skateboard art, beer labels, logo design... The list goes on - it's really important for me to have variety. I would eventually get bored if that is all I did.

Can you describe your studio to me?

I share an old renovated stable in Fitzroy, Melbourne. Smack bang in the middle of loads of great restaurants, pubs and music venues. I have a little wooden loft up top in the old roof space. I love it - I have to climb a little ladder each morning - it's pretty cool.

What's the best thing about your studio?

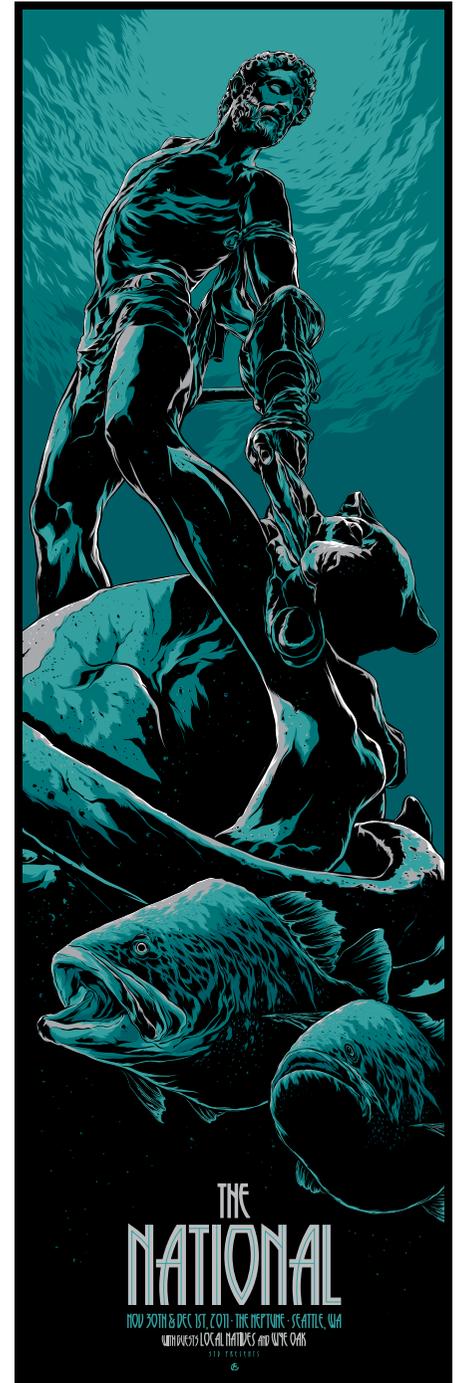
The people I share it with are all great creative dudes. Everyone is doing their own thing and understands each others needs that come with running your own business.

What is the worst thing about running your own studio?

Definitely all the financial stuff - I find it so boring. I have an accountant but there is still so much to do and I always end up leaving everything to last because I would rather be working.

Can you give any background info on your design history?

I have been working for myself for about 6 years now. Before that I was working in a small design firm that handled some big clients in Melbourne for about 3 or 4 years. I learnt a lot from that. Before that, I was living in Perth and working as a children's book illustrator. Throughout all those jobs I was still designing posters for local bands. As I said above, it's all about perserverance, eventually if you do something relatively well for long enough someone will notice you.







THE HALF AND HALF

[HTTP://WWW.THEHALFANDHALF.COM/](http://www.thehalfandhalf.com/)
COLUMBIA, SC, USA

What is your typical process?

We normally start with the music, and pull imagery from what we hear. Most of our clients let us have free reign on concepts, and we love them for it.

Any advice for newbies?

Charge triple whatever you think you should charge.

Do you have any design education?

All 5 of us have our BFA's in Design or Art from University of South Carolina and we teach (sometimes) the Design School now.

Favourite part of poster design?

Creating something out of nothing, and running full blast to finish it.

Your favourite piece of design equipment?

Pencil and paper.

Your most used piece of design equipment?

Unfortunately the computer.

What do you think makes a good poster?

Anything that makes people stop and read the information. Posters are a means of communication.

Do you do any other design work? If so, what?

Our agency is a full service design studio, so we do everything from packaging to web to video.

Can you describe your studio to me?

2,980 sqft of awesomeness. We have a giant clerestory above the entire studio, 18ft high ceilings and a water fountain. We never turn the lights on when it's nice outside.

What's the best thing about your studio?

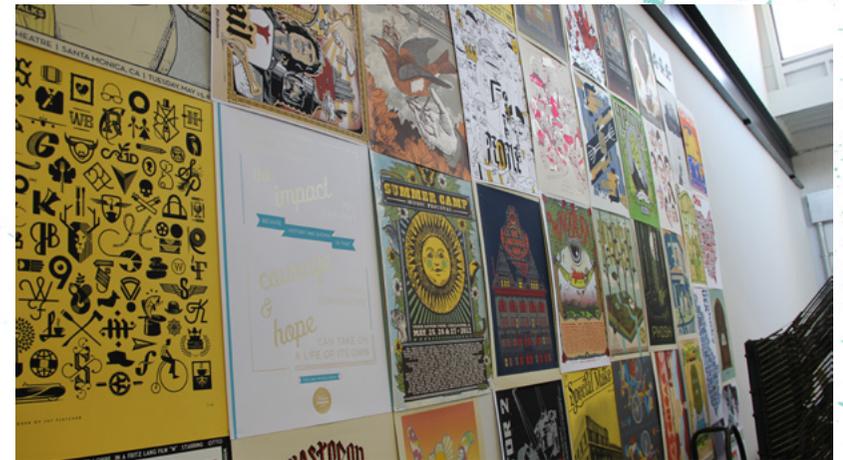
That we started in a nearly condemned building 6 years ago, and this is a space that lets people know we mean business.

What is the worst thing about running your own studio?

I haven't slept a full nights sleep in 6 years.

Can you give any background info on your design history?

Sara (the other partner) and I were in the same classes together, and got into doing posters for local venues and restaurants. Since we had a pretty decent silkscreen lab at the school, we were able to make posters on the school's dime, and then get into shows for free. Our first client was a taco shop called El Burrito, and we got paid in three months of tacos for a poster we made for them. We eat there every single day. During school we had our own list of paying clients before graduating, so we thought "why not?" and started the day after graduation. We now employ 3 other people, 2 interns, and work with the biggest names in the business.







Who inspires you?

First and foremost, my family. Then it's a myriad of things, I will break it down. Colour wise it's got to be nature. I am always stunned and super inspired by different bug species, whether it be beetles or flies, or the colour combination of lichen against bark! Random I know, but more and more it is informing me colour wise. Compositionally, it is a myriad of things, I am a bit of a magpie, so anything that takes my fancy to what I am working on, I am always soaking up inspiration, constantly evolving my artwork.

What is your typical process?

Gigposter wise - I listen to the music, then nail down a lyric of a song that really captures the band or song, and go from there. Sketches in my A5 moleskin in black biro, and if my thumbnail sketches work at that scale, I work up to a main sketch on to Photoshop to tidy and add, then on to separations for screen printing.

Any advice for newbies?

Keep your day job, seriously. I have 3 jobs at the moment. Sadly in the UK you cannot make a full time living from purely poster work.

Do you have any design education?

No, I studied Fine Art at Manchester Metropolitan University. I can't say that it informed my design work, however it did teach me to keep an open mind about any eventuality in my work, and think like a painter.

Favourite part of poster design?

The initial 20 minutes of receiving confirmation of a commission. My mind riots with the possibility of producing a print for a band. Love it everytime. More often than not, I go back to my first initial sketch or idea for the work, after faffing for hours!

Your favourite piece of design equipment?

Black Biro medium nib!

Your most used piece of design equipment?

Moleskin sketchbook

What do you think makes a good poster?

A piece of art that is to the point and clearly states the date time and bands name. All of those, and most importantly that it does the bands music justice.

Do you do any other design work? If so, what?

Yes. I design logo's, wedding invites, Art prints, and clothing designs.

Can you describe your studio to me?

I have had huge studio spaces (over 1000sq ft) to where I am now (my garage), and I have to say that my garage is the best. It's my pad, a place where I am truly comfortable in. I do a lot of my initial work at the kitchen table too, so that's a space I love too. Because it's not a studio in the conventional terms, I feel I work a lot better.

What's the best thing about your studio?

That it's at my home and its 30 seconds from the fridge, plus being able to go for a walk near a river when I need a change of scenery to get inspiration.

What is the worst thing about running your own studio?

The pay and sourcing work! The end.... No seriously, that is the hardest part to it all. If I could have a PA I would, then again I like to have control of everything when it comes to my own work. Promotion of your own work is hardcore, I am not a avid facebooker, although I use twitter and have started to use instagram.

Can you give any background info on your design history?

I started drawing at a young age, around 5, I learnt how to draw via my dad who is a great illustrator come gas man. He went in to engineering, so he has always encouraged me to pursue my own art. He used to leave my brother and I drawings, of which I often traced. So from an early age I used to draw. Often it was aircraft, as I am a bit of a geek when it comes to them!

I studied 3D design at college after not studying Art at school, which I am glad about, as I had a more open mind towards Art at that age. From there I went on to study a foundation in Art. Then on to study a Fine Art degree at Manchester metropolitan university. Graduating in 2002. I loved the course, as it taught me a lot about the artworld, and how to work independently.

From there I went on to start my own screen printing company called grand sounding 'The Manchester Screen printing Company' (a staff of 2!). I ran that for 5 years up until 2008, alongside this I started Switchopen Illustrations in 2004 and am still going strong to date. I realised early on in my degree that the world of illustration beckoned, so it was an easy transition to illustrating. During University and college I was in a band, and produced flyers and posters for them, so that is the first in road to gigposters. I also have the Richard Goodall Gallery on my doorstep in Manchester, and this was no end of inspiration to have when I first set out. I do credit Richard and Jody of the gallery, as they gave me some amazing opportunities early on to get bands of such good calibre. It has stood me in good stead for most of my future work

that I have produced.

In my other lives (that pay the bills!) - I have just qualified as an Art & Design teacher after studying my PGCE for 2 years, and being an associate lecturer at Southport College teaching 2nd year students part time. I also am Castlefield Gallery's Coordinator (Contemporary Art Gallery) in Manchester part time, so I get to work with a myriad of different national and international artists. Its a very interesting week. I have a busy life! Although in this present climate I am not complaining as I am lucky to have one job in the field I love, let alone 3!



NO DIRECTION HOME
FESTIVAL
WELBECK ESTATE 8TH - 10TH JUNE 2012

RICHARD HAWLEY
ANDREW BIRD
THE LOW ANTHEM DIRTY THREE
GRUFF RHYS
The Unthanks With The Brighthouse & Rastrick Brass Band
SLOW CLUB MARTIN CARTHY AUSTRALIA
ALEX HIGHTON BEST FRIENDS
BETH JEANS HOUGHTON & THE HOOVES OF DESTINY
BOAT TO ROW COLD SPECKS THE CORNSHED SISTERS
THE CROOKES DAD ROCKS DAVID THOMAS BROUGHTON
DIAGRAMS DJANGO DJANGO DOG EARS EUROS CHILDS EYES AND NO EYES
FATHER JOHN MISTY COWBOYS RHOS BOTWNOG HOQUETS HYPERPOTAMUS
Joe Gideon And The Shark Ichi Laish Lanterns On The Lake Laura J Martin
Liz Green Martin Simpson Mikal Cronin Moon Duo Nat Johnson And The Figureheads
Orlando Seal And The Swell Peter Wolf Crier Other Lives Peaking Lights The Pyramids
Rachael Dadd Seamus Fogarty Serafina Steer Spectrals Tiny Ruins Trembling Bells Crusen
Veronica Falls The Wave Pictures Wet Nuns Woodpigeons Zulu Winter

NODIRECTIONHOMEFESTIVAL.COM ART: NICK RHODES WWW.SWITCHOPEN.COM



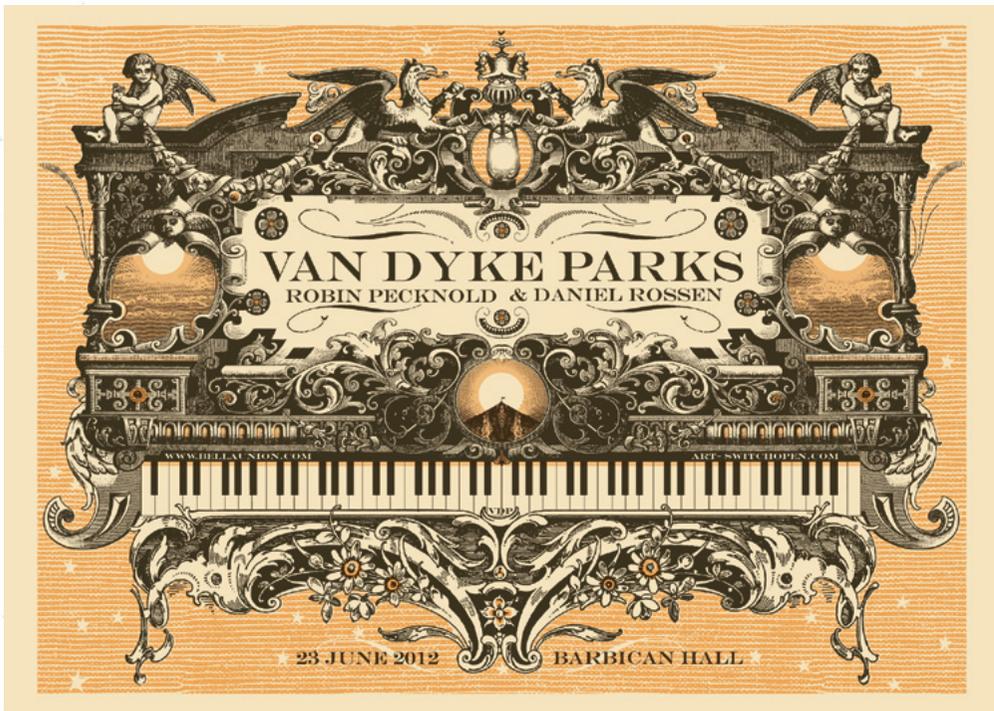
The Mariners Children and Rezi Plain

21st January at The Slaughtered Lamb

Neighbourhoodmusic.co.uk

Art by Switchopen.com





THANKS

Special thanks to:

Jeff Finley.

Regular thanks to:

Vanessa Newbutt, Emma Booth, Taron Cochrane, Jonny Willmer, Sam Neilson, Katie Briars, Sam Fleetwood, Thaddeus Merritt, Sarah Wilds, Ken Stewart, and whomever else I have forgotten...

ACKNOWLEDGEMENTS

I hereby acknowledge...

Hone, William: "Hone's Everyday Book" (1826)

- *Poster Illustration.*

Blades, William: "Pentateuch of Printing with a Chapter on Judges" (1891)

- *Reverse book cover illustration.*

Go Media - <http://www.gomedia.us/>

- *Jeff Finley bio.*

FURTHER READING

Online:

<http://www.badtown.co.uk/>

<http://www.gomedia.us/>

<http://www.gigposters.com/>

<http://www.facebook.com/AIDpodcast>

<http://www.gomediazine.com/design-articles/modern-gigposter-design-100-stunning-examples/>

<http://www.ukposterart.com/>

<http://www.omgposters.com/>

Print:

The Wall: Modern Day Music Posters

Gig Posters: Rock Show Art of the 21st Century

Gig Posters VII: Rock Show Art of the 21st Century

The Small Stakes: Music Posters

Thread's Not Dead

Listen:

Adventures In Design podcast

DISCLAIMER

Now I understand that some of you may be thinking that there are some artists and designers that I have missed out haven't appeared in this book. Which is true, but not everyone chose or wished to be in the book. There are some incredible designers that I would have loved to have in this book, but there isn't enough paper in the world to make this book more lengthy and for these designers to still print posters on paper!

For more information on this and future releases, please visit:
www.thewallbook.com

For future updates, please visit and like our Facebook page at:
<http://www.facebook.com/thewallbook2>



© Tom Booth 2012. All Rights Reserved.
The Wall: Inside The Poster Studio is a BadTown.co.uk product.