

THE WALL

MODERN DAY MUSIC POSTERS

TOM BOOTH

FOREWORD BY TARON COCHRANE

This eBook is dedicated to:

Vanessa Newbutt,

Joe Strummer (RIP),

And all the brilliant and amazing artists and designers who have taken part in this book and who believed in it.

CONTENTS

Content:

- Introduction
- Foreword
- Author
 - Chapter 1 - **Chemical Phases**
 - Chapter 2 - **The Ark**
 - Chapter 3 - **Transcribe**
 - Chapter 4 - **The Silver Screen**
 - Chapter 5 - **Portrayed**
 - Chapter 6 - **Devoid of Duplicity**
 - Chapter 7 - **Retroactive**
 - Chapter 8 - **Unkempt Neglect**
 - Chapter 9 - **Paragon**

INTRODUCTION

Introduction:

In modern times, people tend to overlook the gig poster, dismissing it as another art form gradually becoming lost to the internet age. But the discipline is far from dying. There are still creatives out there in the trenches, working their way into history with - in some cases - some of the most inspiring gig posters ever created.

Some of the best from recent times have been gathered together in this anthology. The main reason they have been selected is because they stand out as being different in some form or another. You can use the same tried and tested tricks over and over, and you can create a good poster; but to make a great poster, it takes that extra courage and imagination to go beyond the norm and produce something original and exciting. This is what the posters in this collection demonstrate.

For decades, gig posters would be a common sight not just outside the venue itself, but plastered over walls to form an ever-present backdrop across the town or city in which the show was taking place.

Nowadays, however, with the advent of the internet and the revolution in communication that has come with it, they can more commonly be seen gracing the walls of Facebook.

The transition from wall to wall has not been an easy one. While bands were enjoying the cheaper costs and greater exposure afforded by the internet, designers and artists were faced with the glaring problem of how to put together posters that both suited the small thumbnail format online and the larger printed version offline.

This was no easy task, and something that the new era of designers had to learn to get used to.

This book will focus, with a few exceptions, on the last three or four years of poster designs. There is a lot of undiscovered talent out there right now, with no shortage of pieces that new and upcoming designers can learn from. There are thousands upon thousands of gig posters created every year, but only a select few stand out from the rest.

In the next nine chapters, you will find some of the elite.

FOREWORD

Foreword:

As old, sun stained posters cling for life from mailboxes, telephone poles and storefront windows you quickly begin to wonder whatever happened to the glory days of self promotion. Is the art of concert posters really dead?

The answer is actually quite simple. No. In fact, it has never been stronger!

Since the massive insurgence of social media and the digital age, creativity in the visual representation of music has finally found a place it can call home. Thanks to the worldwide reach of the Internet, artists are now equipped with yet another creative outlet where their work can proudly be put on display.

What you once had to rip off the wall after a show can now be downloaded in seconds. What was once printed in large quantities and painstakingly nailed to telephone poles is now hand numbered and gently placed in a frame.

We may have lost the cut, paste and photocopy approach to concert poster production but with silk screening and graphic design sweeping the land you can rest easily knowing that the DIY spirit is still alive and well. Just this time, it's digital.

- **Taron Cochrane**
Music Columnist/Designer

AUTHOR



MARCH

THURS 24 / HOLLAND / EMMEN BLANCO
FRI 25 / HOLLAND / LEIDEN LVC
SAT 26 / HOLLAND / LELYSTAD UNDERGROUND
SUN 27 / HOLLAND / EINDHOVEN CAF WILHELMINA
MON 28 / BELGIUM / KONTICH LINTFABRIK
TUE 29 / GERMANY / HAMBURG HAFENKLANG
WED 30 / GERMANY / WIESBADEN SCHLACHTHOF
THURS 31 / GERMANY / MUNCHEN BACKSTAGE

APRIL

FRI 1 / GERMANY / JENA KASSABLANCA
SAT 2 / GERMANY / DRESDEN SCHEUNE
SUN 3 / POLAND / WROCLAW MADNESS
MON 4 / POLAND / BYDGOSZCZ ESTRADA
TUE 5 / POLAND / WARSAW FONOBAR
WED 6 / LITHUANIA / VILNIUS BERMUDAI
THURS 7 / LATVIA / RIGA NABAKLAB
FRI 8 / LATVIA / LIEPAJA FONTAINE PALACE
SAT 9 / FINLAND / HELSINKI BARLOOSE
SUN 10 / FINLAND / TAMPERE KLUBI
MON 11 / FINLAND
TUE 12 / SWEDEN / ENKOEPIG?
WED 13 / SWEDEN / STOCKHOLM SUGAR BAR
THURS 14 / SWEDEN / VAXJO
FRI 15 / SWEDEN / LUND
SAT 16 / DENMARK / COPENHAGEN LOPPEN
SUN 17 / GERMANY / LUBECK
MON 18 / GERMANY

MAY

TUE 19 / CZ / PRAHA CROSS CLUB
WED 20 / SK / BRATISLAVA RANDALL
THURS 21 / POLAND / KRAKOW IMBIR
FRI 22 / SLOVAKIA / KOSICE COLLOSSEUM
SAT 23 / HUNGARY / BUDAPEST DURER KEST
SUN 24 / SLOVENIA / TRBOLVJE VELASKI DAM
MON 25 / ITALY / TRIESTE AUSONIA
TUE 26 / SWITZERLAND / SCHAFFHAUSEN FASSKELLER
WED 27 / FRANCE / TBC
THURS 28 / FRANCE / MONTREUIL LA PECHE
FRI 29 / FRANCE / NEVERS CAF CHARBON
SAT 30 / FRANCE / TERVILLE CLUB 112

SUN 1 / FRANCE / ST QUENTIN MEPHISTO
MON 2 / FRANCE / HAZEBROUCK SHAKA LAKA
TUE 3 / FRANCE / NANCY L'HUBLOT
WED 4 / CH
THURS 5 / CH / BUCHS KREMPER
FRI 6 / CH / BRUGG PICADILLY
SAT 7 / BELGIUM / INCOURT INCROCK FESTIVAL
SUN 8 / BELGIUM / BREE CAF AMMEHEOLA
MON 9 / GERMANY
TUE 10 / GERMANY / BOCHUM
WED 11 / GERMANY / SIEGEN VORTEX
THURS 12 / GERMANY / HANNOVER FAUST
FRI 13 / GERMANY / MUNSTER HOT JAZZ
SAT 14 / GERMANY / TRIER EXHAUS

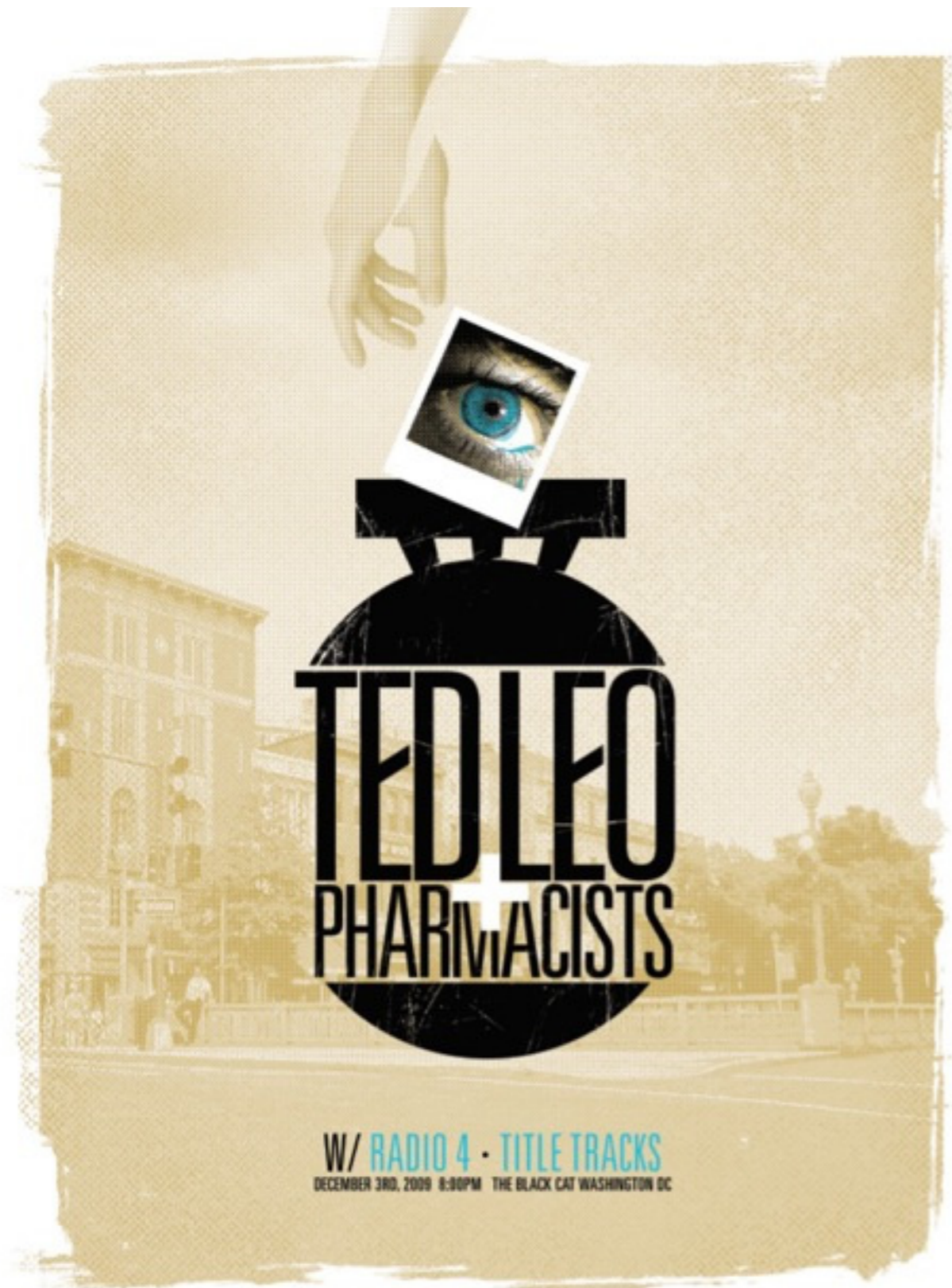
WWW.TOASTERS.ORG FACEBOOK.COM/THETOASTERS MYSAPCE.COM/TOASTERS

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 hates talking in third person.

- Chapter 1 -
Chemical Phases

The next chapter focuses on photography based posters. Photography is a beautiful thing, and an amazing tool to have when creating posters. A lot of the posters in this book involve photography in some form or another. But in this chapter, we focus on the ones that use it to their advantage more than the rest.



JOHN WHITLOCK

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

Client: Ted Leo & The Pharmacists

Year: 2009

“Right around the time I was starting this poster, Ted Leo put out a song called “One Polaroid a Day” - This song was about a person living through the lens of a camera and missing out on what was actually going on in life. At one point, the lyrics say “pull the trigger and let it go” - I think referring metaphorically to letting go of the camera, and freeing one’s self. I added the Fat Nuke as both a symbol of the weight that the camera had held, and also as a nod to the popular Ted Leo song “Bomb. Repeat.Bomb.” Ted Leo is originally a Washington, DC band, so the whole scene had to be set in Dupont Circle.”

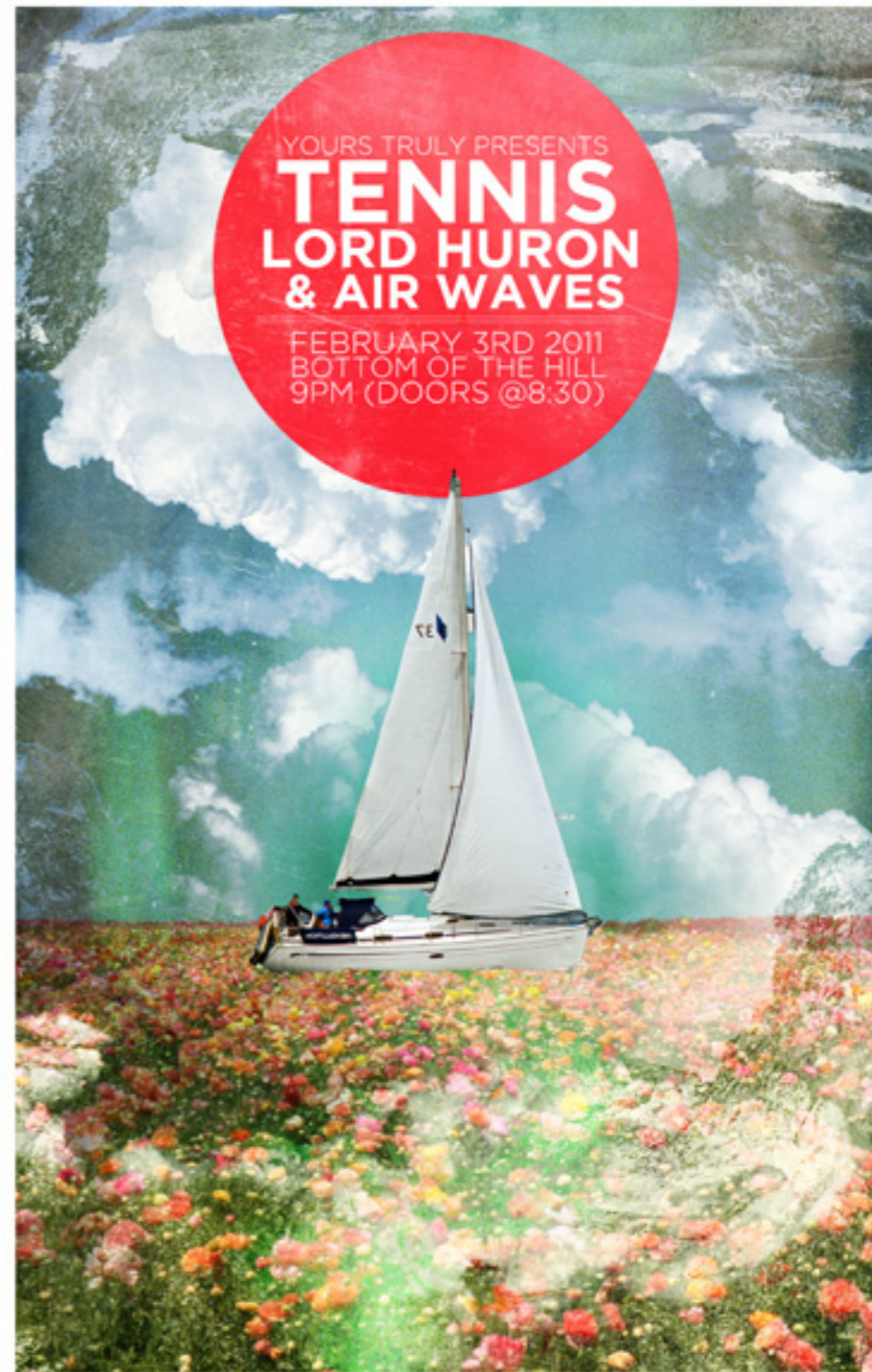
KEVIN CASH

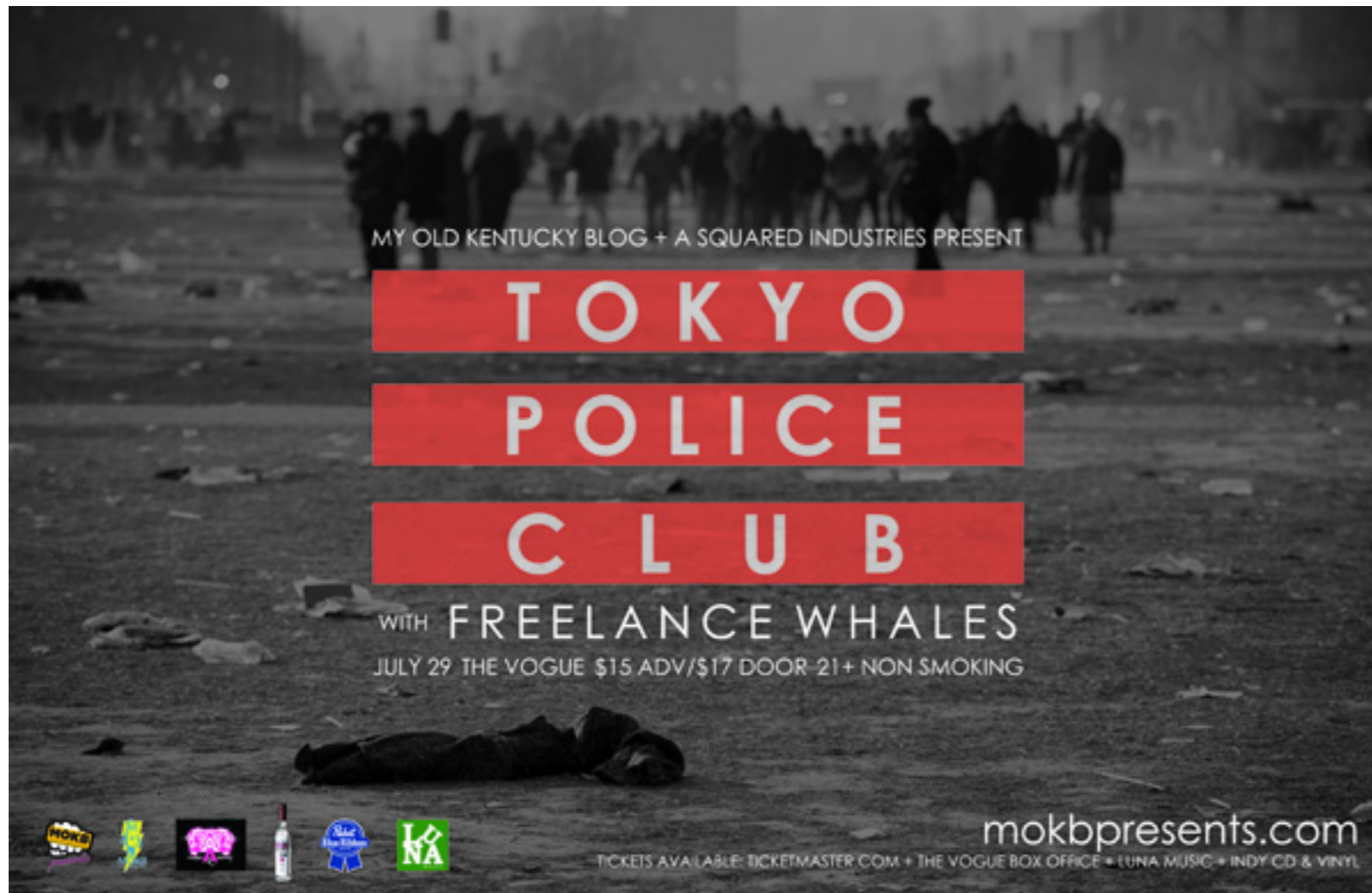
<http://www.findbetterways.com/>

Client: Tennis

Year: 2011

“Before I start designing a poster I research what sort of aesthetics the bands playing are into and figure out the general vibe they give off. For this poster I noticed Lord Huron had a thing for flowers and discovered the members of Tennis lived on a sail boat for several years. Both bands had a fun adventurous sound so I tried to incorporate that into the poster as well. Then I mixed all my findings together, explored lots of different ideas and this is what came out.”





LANCE LESTER

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

Client: Tokyo Police Club

Year: 2010

“I had been emailing back and forth with the guy who does promotion and booking for My Old Kentucky Blog Presents, I think at that point I had done a few pieces for them. I don’t remember if they asked me or I asked them for the job, but I was pleased to get the work none-the-less.

The idea was really pretty instantaneous, Tokyo Police Club > police > riots and that was about it. And I thought an image of a riot was fitting for the angular sound of the band. From there it was all about finding the right image and I found one of a riot aftermath. I usually don’t like to work with just straight up photos, but, it seemed to be really fitting for this piece and with the copy it turned out great.”

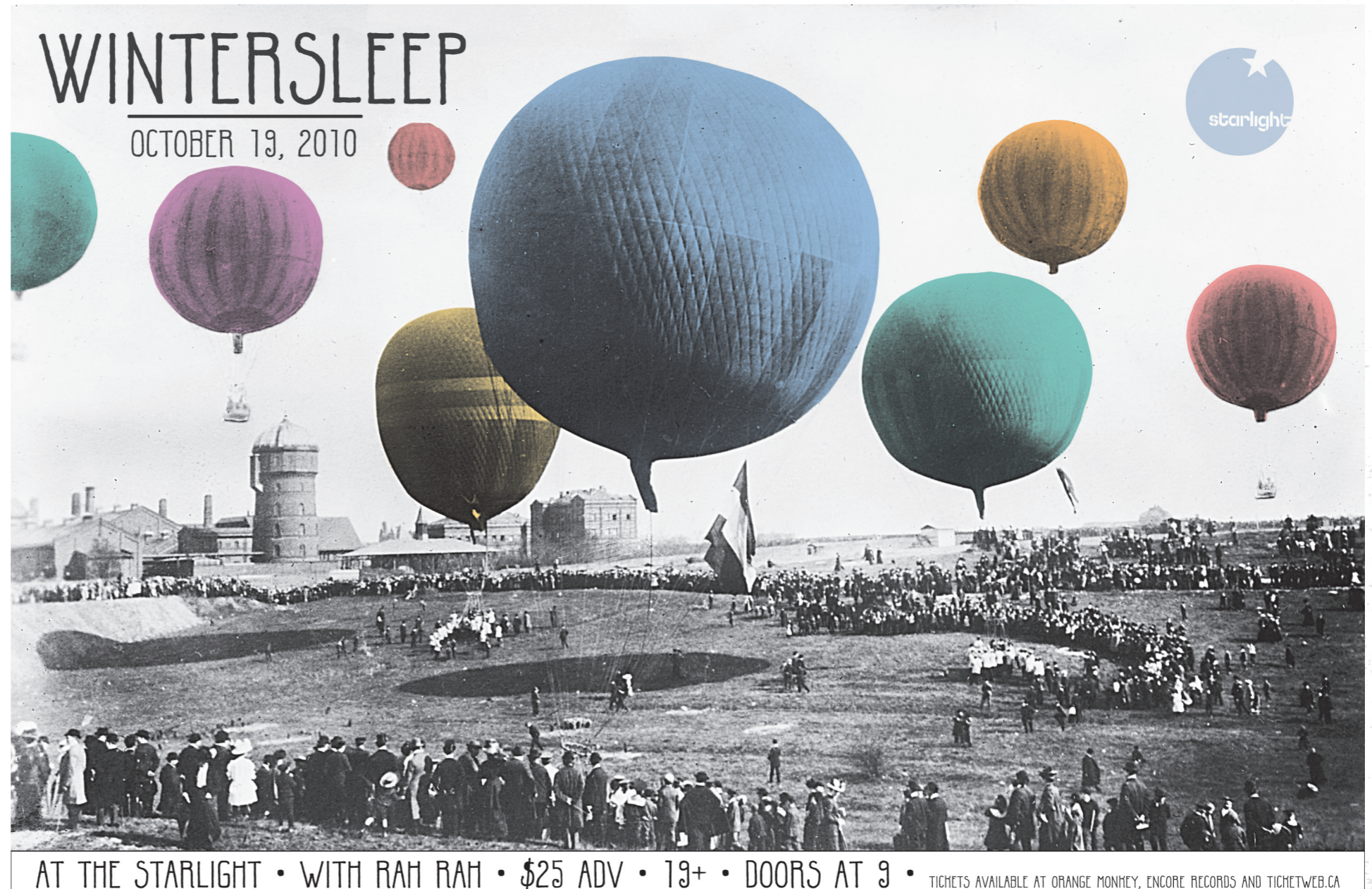
“One of the cool things about being a designer these days is the wealth of public domain images that have been digitized. They offer a great deal of inspiration, and sometimes source material. The dreamy wonder of these old time hot air balloons just felt appropriate for Wintersleep. I tried to make the colours playful, but not too aggressive.”

JON JOHNSON

<http://www.bearface.ca/>

Client: Wintersleep

Year: 2010



“I had a festival to promote so one band could not be the focus. The idea was simple—tell people “this is the place to be” but do it in a unique and striking way. We had to do an extra run because people kept stealing them. I guess that’s a sign of a successful design”

JOEL WHEAT

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

Client: 4th Ave Jazz

Year: 2007





JOSH SULLIVAN

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

Client: This Will Destroy You

Year: 2010

“This Will Destroy You is one of those bands I thoroughly enjoy doing work for because the music and my design share a certain feeling. I always try and listen to the music for the band I’m working for, and wanted to portray visually the feelings I get from their giant guitar swells. This is also one of the few pieces I’ve done that wasn’t made for screen-printing. I ended up doing an 11x17 Giclee print, and the result was really something.”



AESTHETIC APPARATUS

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

Client: WFMU

Year: 2008

“This was a tough one. First we had to find a monkey to kill in Minneapolis. When would could not find one we had to have one shipped in. Once the monkey was here we found out monkeys are rather difficult to kill. But eventually we succeeded. We probably should not have trusted our rather rudimentary taxidermy skills would be sufficient for this task. But once again we surprised ourselves. Once we got through all that we snapped a photo of our newly stuffed monkey threw together this poster. EASY.”



DREW ROPER

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

Client: Fresh Heir

Year: 2011

“I really drew my inspiration from their progressive bluegrass sound. What better imagery for a band from Colorado, that “sounds” like Colorado, than a picture of Colorado? Since they have such a unique rooted sound, I wanted to switch up my style a bit and head in a new direction for this poster.”

“Frontier are old friends, and this poster is for a reunion show that was their first in over ten years. They are a very visually-oriented band, who envelop the audience in smoke, flashing lights, and chaotic noise. I wanted to do something which would produce a similarly disorienting effect. In this case the scale and proximity of the red sphere are ambiguous; it could be huge or close, floating or flying at you. My process and the image here were both very much inspired by the work of Hipgnosis, who are best known for the album covers they did in the 1970’s. Like them, I started with the camera and then collaged and manipulated the components into the whole, which I produced as a five-color silkscreen print. The red sphere is in fact a rusted-out fishing float I found in NW Scotland, about 1m in diameter, and the cityscape and sky were shot on my studio rooftop in Chicago.”

CROSSHAIR

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

Client: Frontier

Year: 2010



CELEBRATE THE MARRIAGE OF MARK FERGUSON & HEATHER JACK - FRONTIER - SEPTEMBER 4, 2010 AT THE EMPTY BOTTLE - 3 SETS SPANNING TEN YEARS OF MATERIAL - WITH DJ KEVIN DRUMM AND MUSICAL GUESTS

THE UPRISING CREATIVE

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

Client: LCD Soundsystem

Year: 2010

“What we wanted to do was give it a vintage feel like the school science textbooks we all remember from High School. We wanted something kind of tech but mysterious, that also spoke to the band name, and that mutated into what you see here.” - **Simon McLoughlin**



- Chapter 2 -
The Ark

Posters aren't always a single entity. Some amazing posters only exist in the form of a multiple, others either changes to the colour, type or image. While some are the opposite side of the coin, the second half of the story. The half that makes the whole.



“The Avett Brothers are one of my longest and most frequent clients. I started seeing those guys play in bars and have watched their climb to success in the past few years. They are some of the most humble and hard-working musicians in the business. I was thrilled to be asked to do the NYE run posters...”

STATUS SERIGRAPH

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

Client: The Avett Brothers

Year: 2010



STATUS SERIGRAPH

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

Client: The Avett Brothers

Year: 2010

...I tried to work in the theme of time as well as local birds native to North Carolina. The Avetts are from NC and show a great deal of pride in the area they come from. I thought making references to the area was only a proper thing to do.”

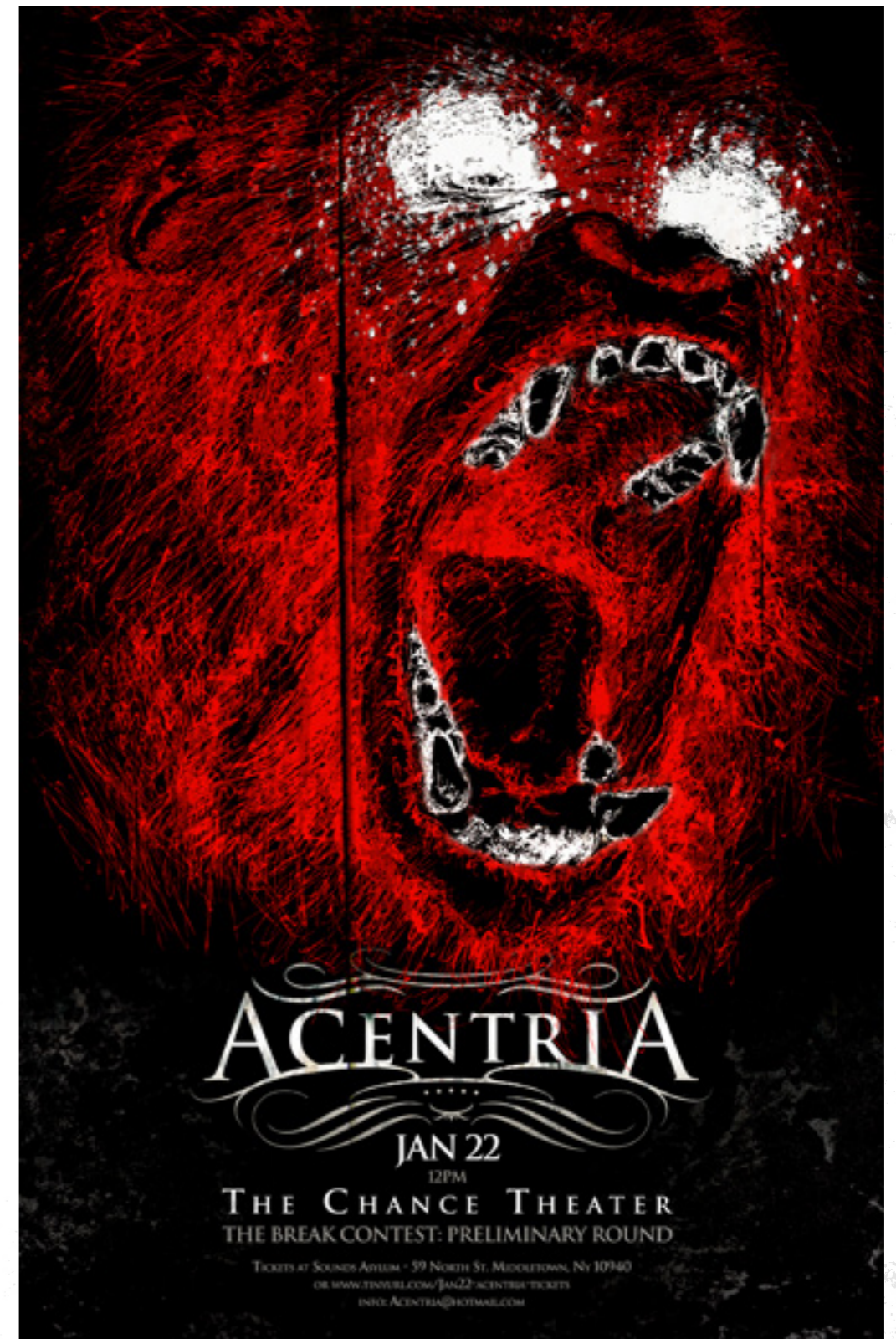
RYAN FLEMING

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

Client: Acentria

Year: 2011

“These posters embodied stylistically what I felt the band was presenting. It aimed to represent the visceral aggressive nature of their music and their live performances, while also touching on their ethereal quality. I wanted the art to look like it was created from blood almost as part of a ritual that was taking on a supernatural energy from the process.”



RYAN FLEMING

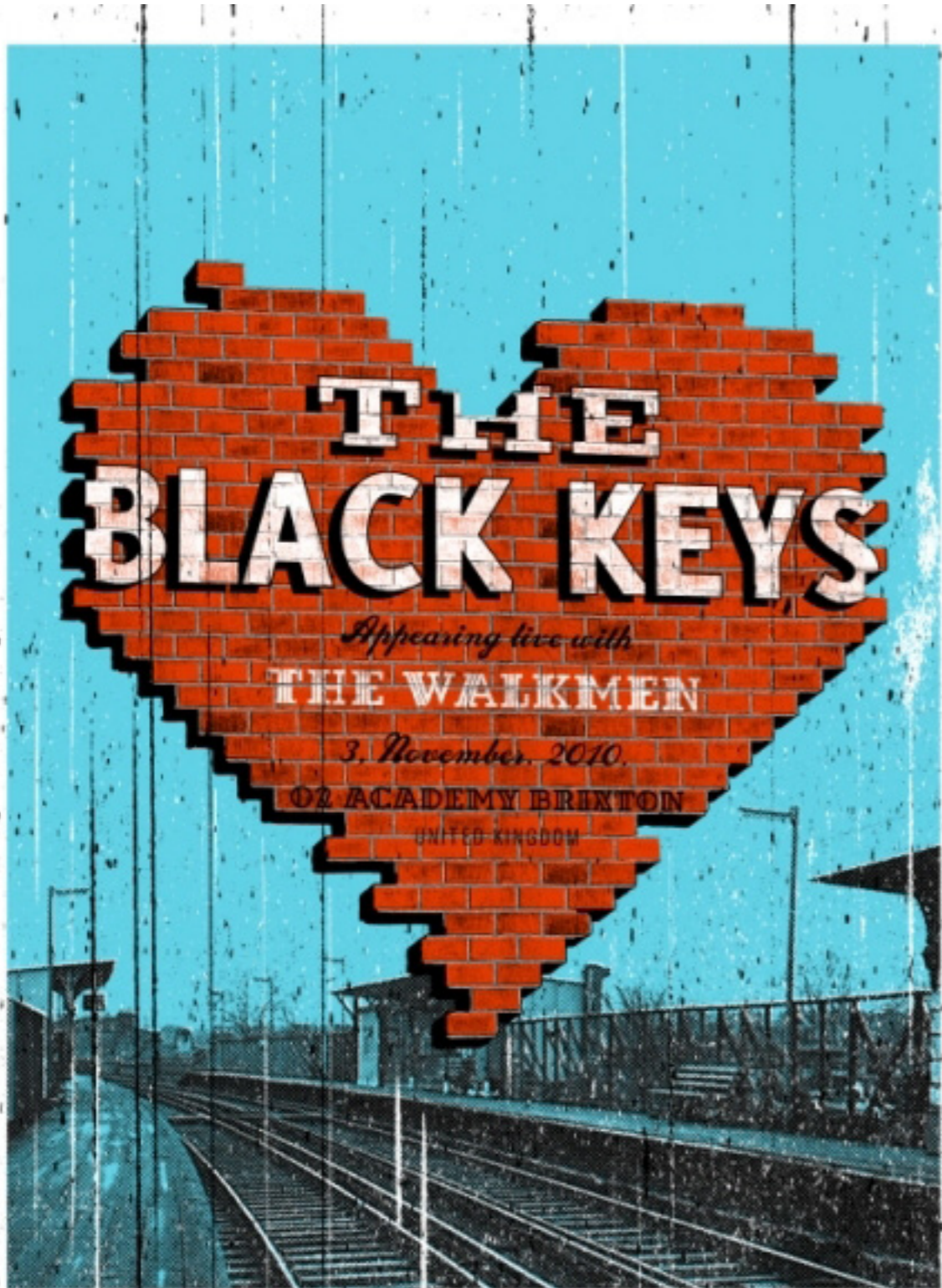
<http://www.ryanflemingdesign.com/>

Client: Acentria

Year: 2011

“The layout strategy took into consideration that they it was a festival situation with numerous bands and posters that are each filled with dozens of logos and excessive copy. I gave them visual contrast by focusing on a single large iconic image that could stand out from across a room on a crowded venue wall of noisy posters.”





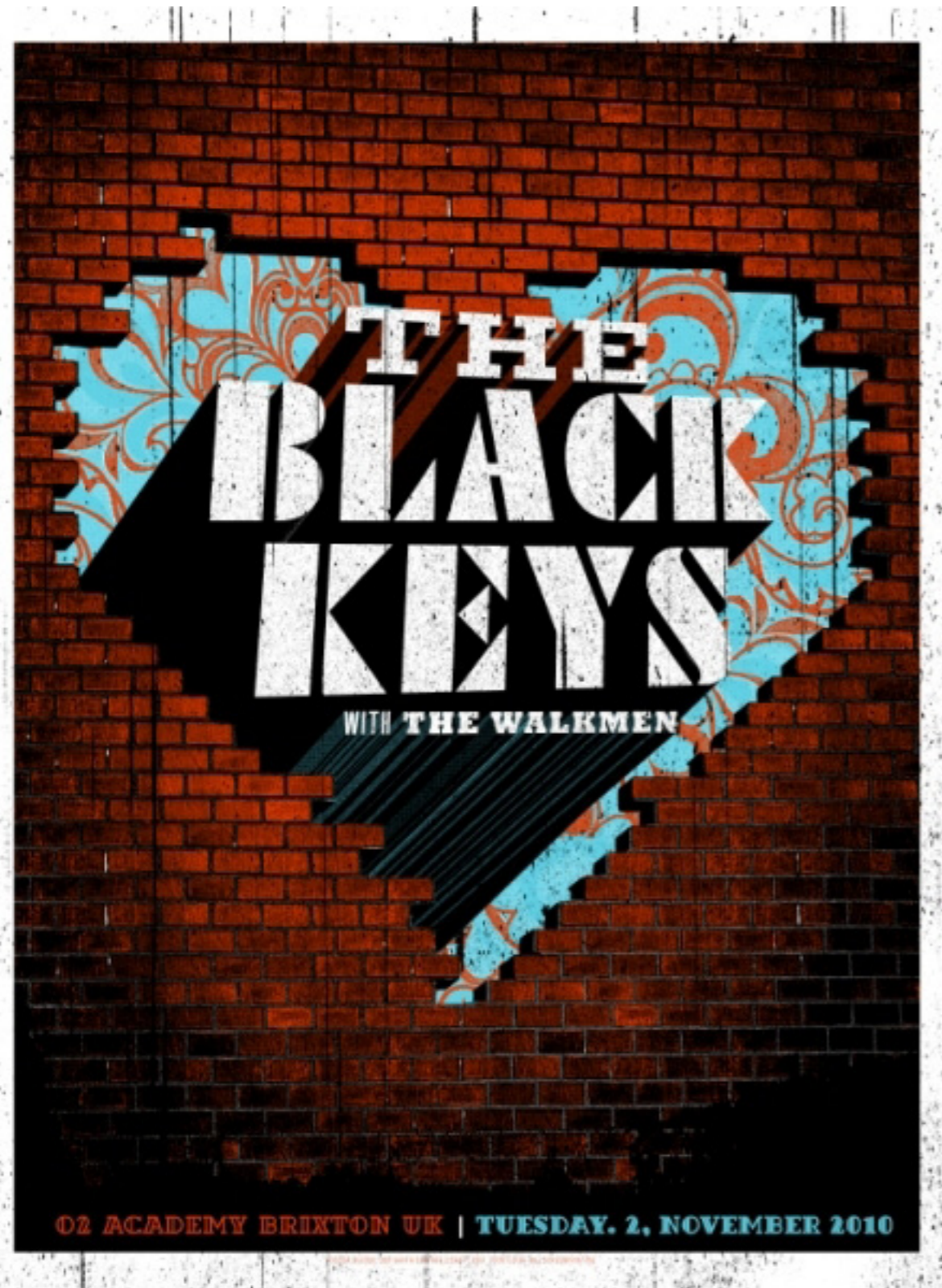
JON SMITH

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

Client: The Black Keys

Year: 2010

“So when I was asked to design posters these two Black Keys shows in Brixton, management was hoping for a concept that worked as a two part side by side design. Pretty cool but a hurdle in the design process. I needed to keep it simple since I spaced on the deadline and didn't end up leaving myself much time, plus I've been to England once at it seemed fitting to keep the design minimal...”



JON SMITH

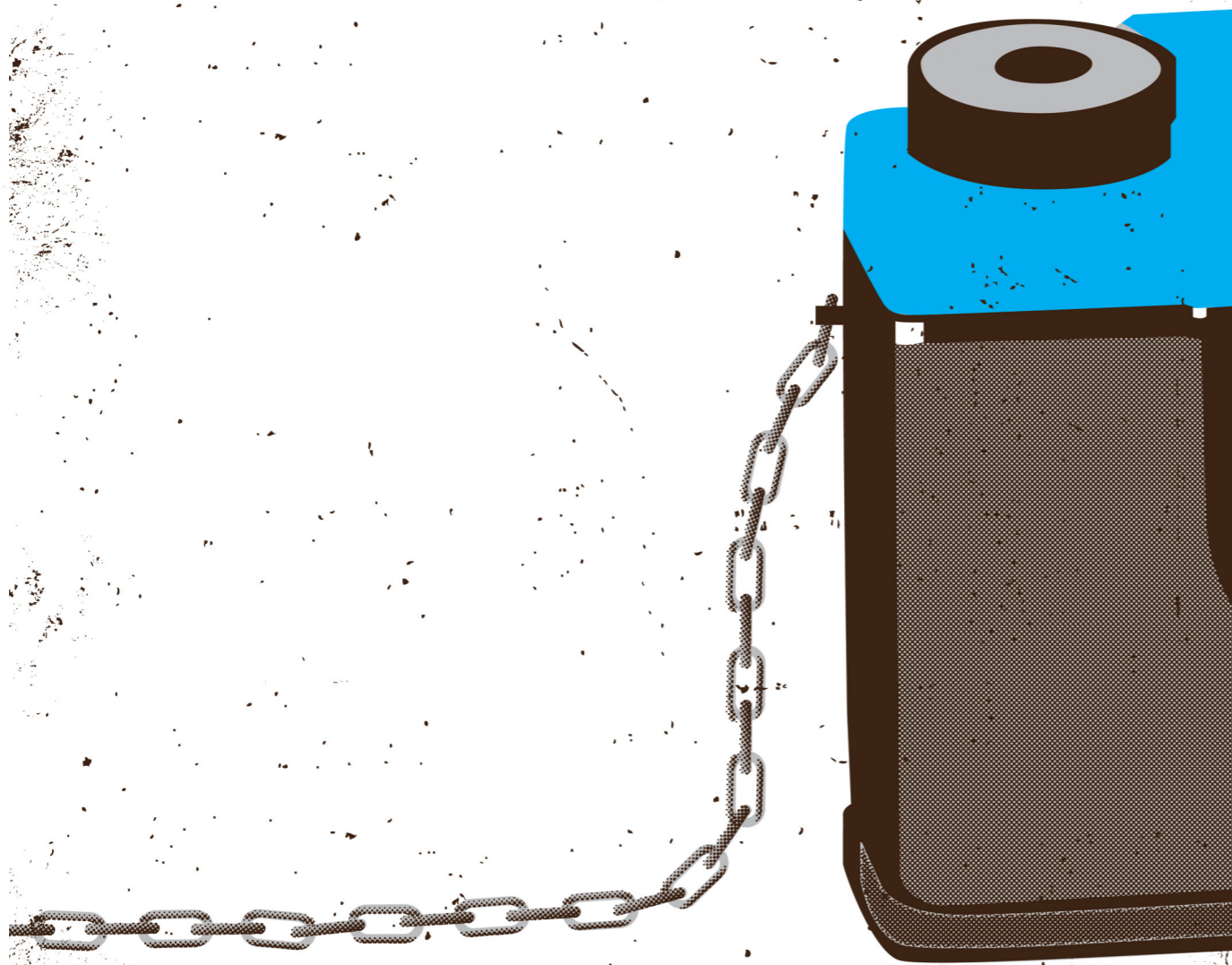
<http://www.smithbellcraft.com/>

Client: The Black Keys

Year: 2010

...I decided bricks were simple enough and got across the old, gritty vibe I wanted and the shape popping out of the brick wall achieved the 2-part concept. The heart shape just seemed obvious. These are Black Keys posters after all, the symbolism should be positive.”

SMALL BLACK



“After incorporating some direction from the band, and lyrical cues from songs off their new album the poster almost designed itself. The heavy texture, overprinting, and metallic/matte contrast bring out the layered and textural quality of the band’s music...”

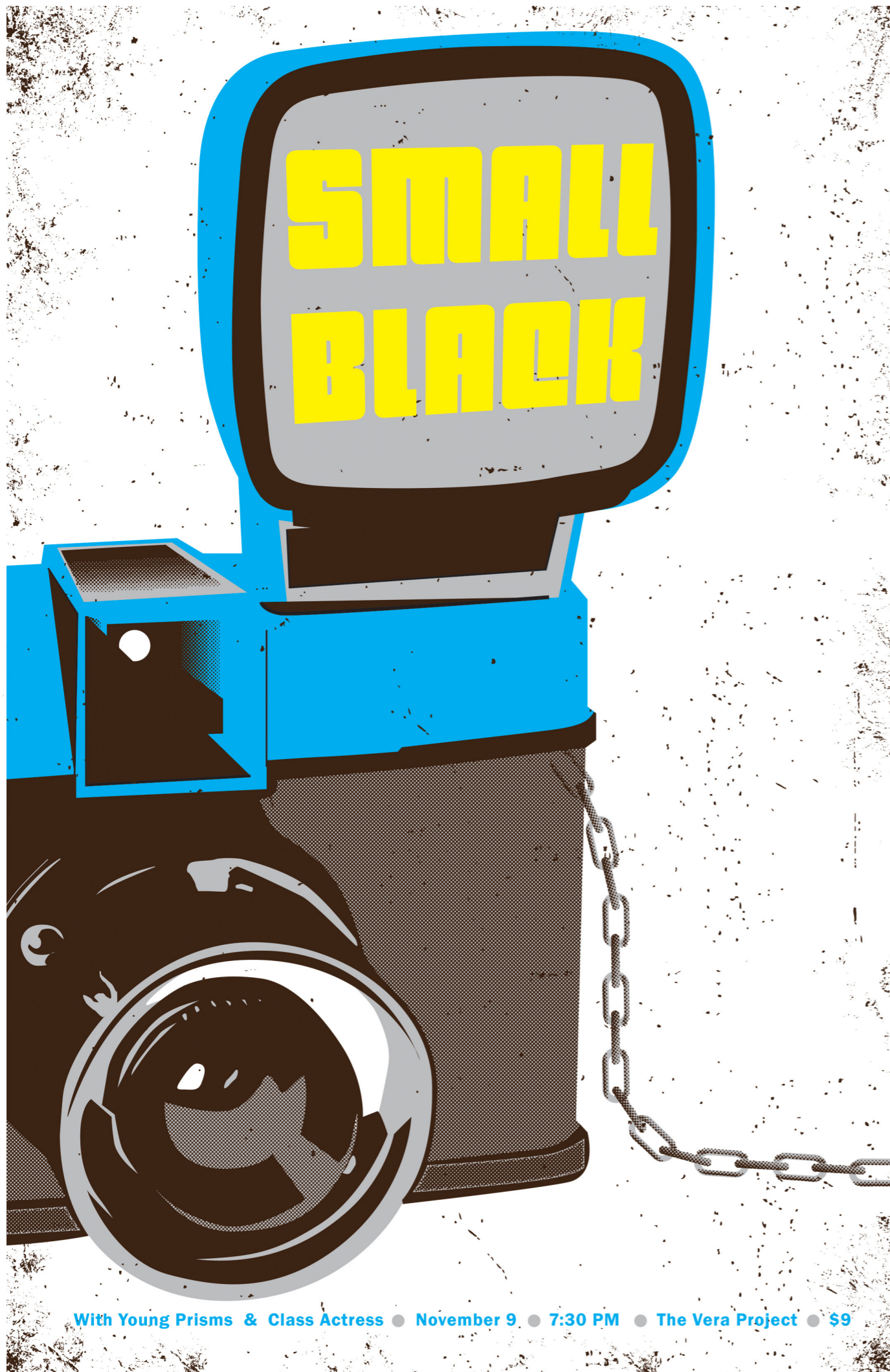
CHAD LUNDBERG

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

Client: Small Black

Year: 2010

With Young Prisms & Class Actress • November 9 • 7:30 PM • The Vera Project • \$9



...A bold and iconic illustration combined with a second poster with ample room for signatures after the show were the finishing touches the poster needed.”

CHAD LUNDBERG

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

Client: Small Black

Year: 2010

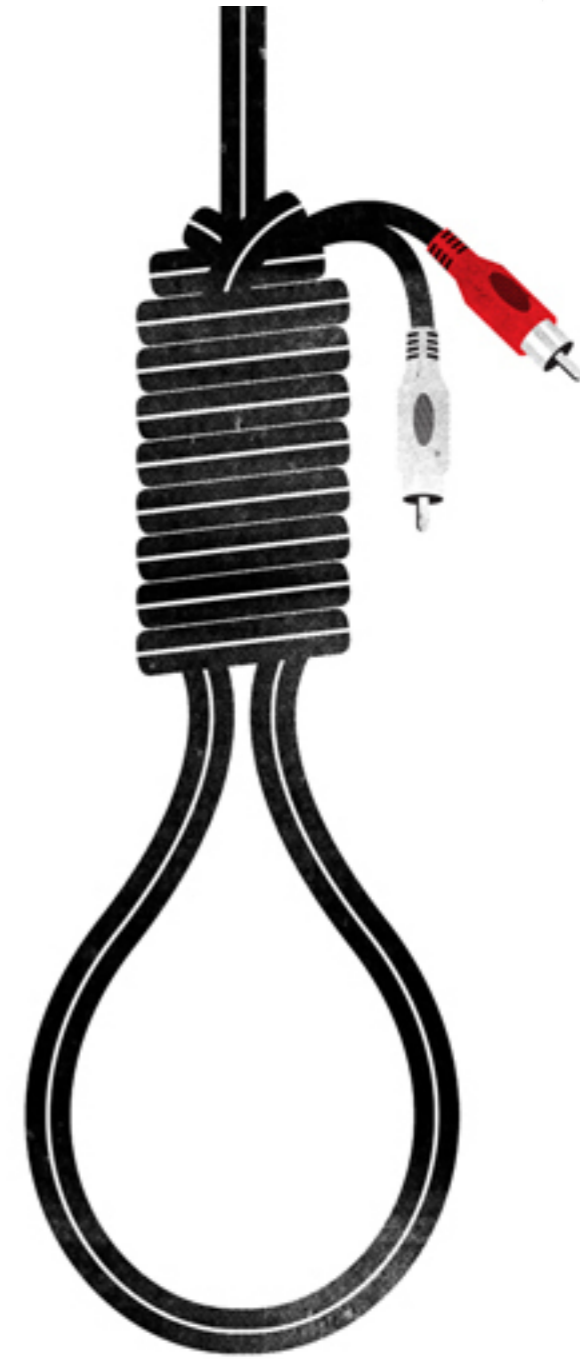
GREG HARRISON

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

Client: Archers Of Loaf

Year: 2011

“For AOL’s reunion, I really wanted to use an image that represented the timeframe that they operated during (1991-1998), and I kept coming back to Bill Clinton. After a few failed attempts at trying to shoehorn him in there, I decided instead to go with a visual representation of their song “Strangled By The Stereo Wire.” I never do this...



JUNE 26, 2011 WEBSTER HALL

archers of loaf

GREG HARRISON

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

Client: Archers Of Loaf

Year: 2011

...My contention is that anybody can look at a tracklist and then make an image- it doesn't always show a real understanding of the artist's work. The only reason I let it slide was because I felt like it was striking as a design, and because the RCA cables are a sufficient callback to the '90s. They asked me to do a second one for the Brooklyn show, so I utilized some of the Atomic Era imagery that had been part of their aesthetic."





“Working with Nate Duval was great. I have always though Nate and I had styles that were similar in ways and thought they would compliment each other well. Nate’s a super creative guy and for the Tweedy posters we decided to do a series of his animal/human mash-ups...

STATUS SERIGRAPH NATE DUVAL

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

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

Client: Jeff Tweedy

Year: 2010



STATUS SERIGRAPH NATE DUVAL

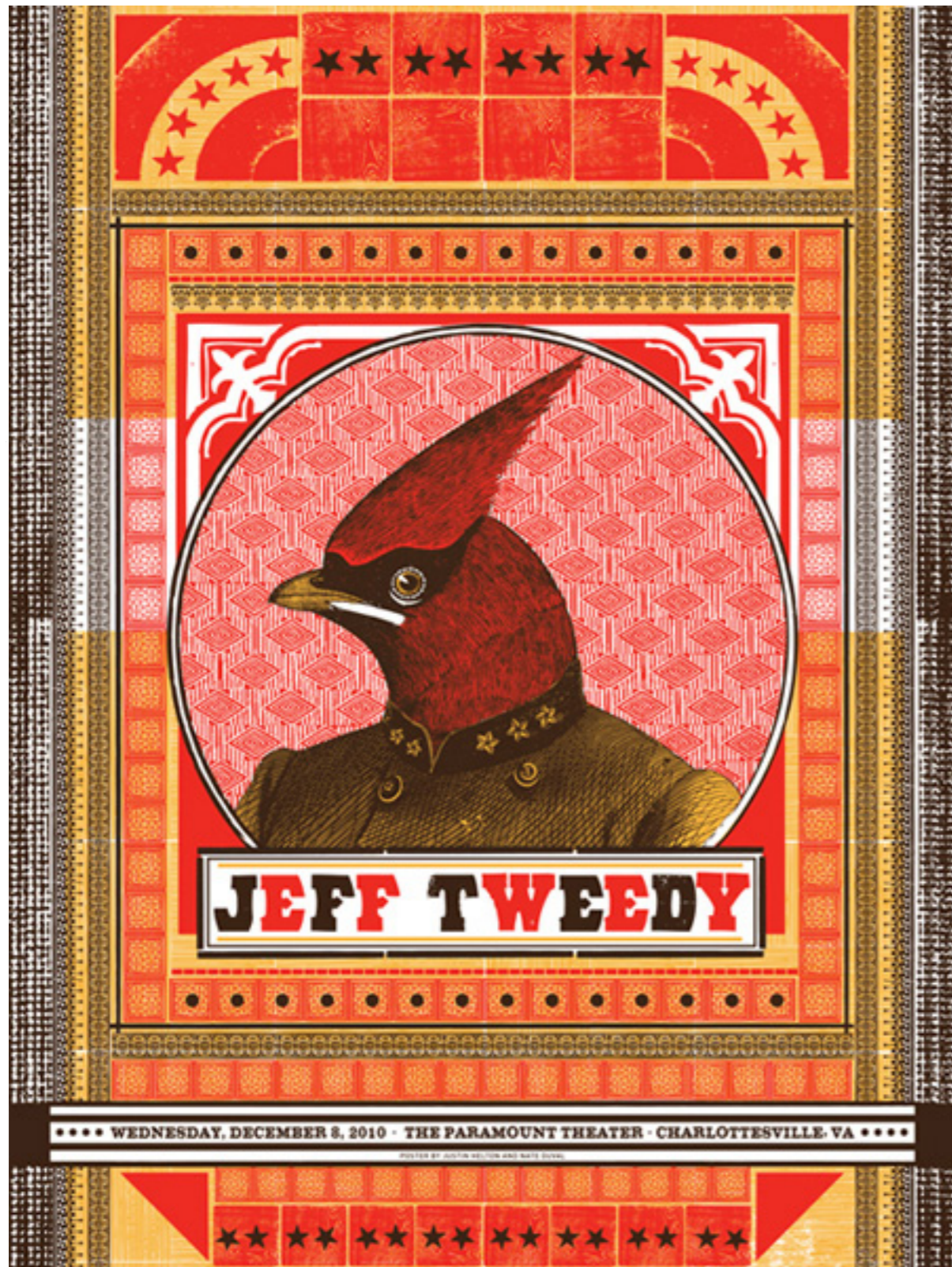
<http://www.statusserigraph.com/>

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

Client: Jeff Tweedy

Year: 2010

...The New York poster was created with the working businessman in mind as well as the art deco style of the Bowery Ballroom. The DC poster was obviously inspired by more than just a few American history references. The Lincoln style hat and the ornate money-like flourishes made this one fit really well with the bald eagle character...



STATUS SERIGRAPH NATE DUVAL

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

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

Client: Jeff Tweedy

Year: 2010

...Finally for the Charlottesville poster we went with a southern letterpress style that living in the south I am more than familiar with. Growing up in Tennessee around Hatch Show Print and Yee-Haw Industries, I have been soaking up that form of poster work since I was a kid.” - Status Serigraph

BROKEN SOCIAL SCENE

FRIDAY, MAY 21st, 2010 | LA MAROQUINERIE | 23 RUE BOYER | PARIS, FRANCE



CONCEPCIÓN STUDIOS

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

Client: Broken Social Scene

Year: 2010

“We explored the combination of simple geometric shapes with high-contrast photographic imagery; the result was one of our most successful graphic juxtapositions yet.”

BROKEN SOCIAL SCENE

with JULIE DOIRON | SATURDAY, MAY 1st, 2010 | THE FILLMORE | SAN FRANCISCO, CALIFORNIA



CONCEPCIÓN STUDIOS

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

Client: Broken Social Scene

Year: 2010

“This poster received the most response of any of our posters to date. It was even used to represent the 2012 graphic design forecast by WGSN - the leading online trend-analysis and research service providing creative and business intelligence for the apparel, style, design and retail industries.”

- Chapter 3 -
Transcribe

Every poster in this book must contain one main element in their design: typography.

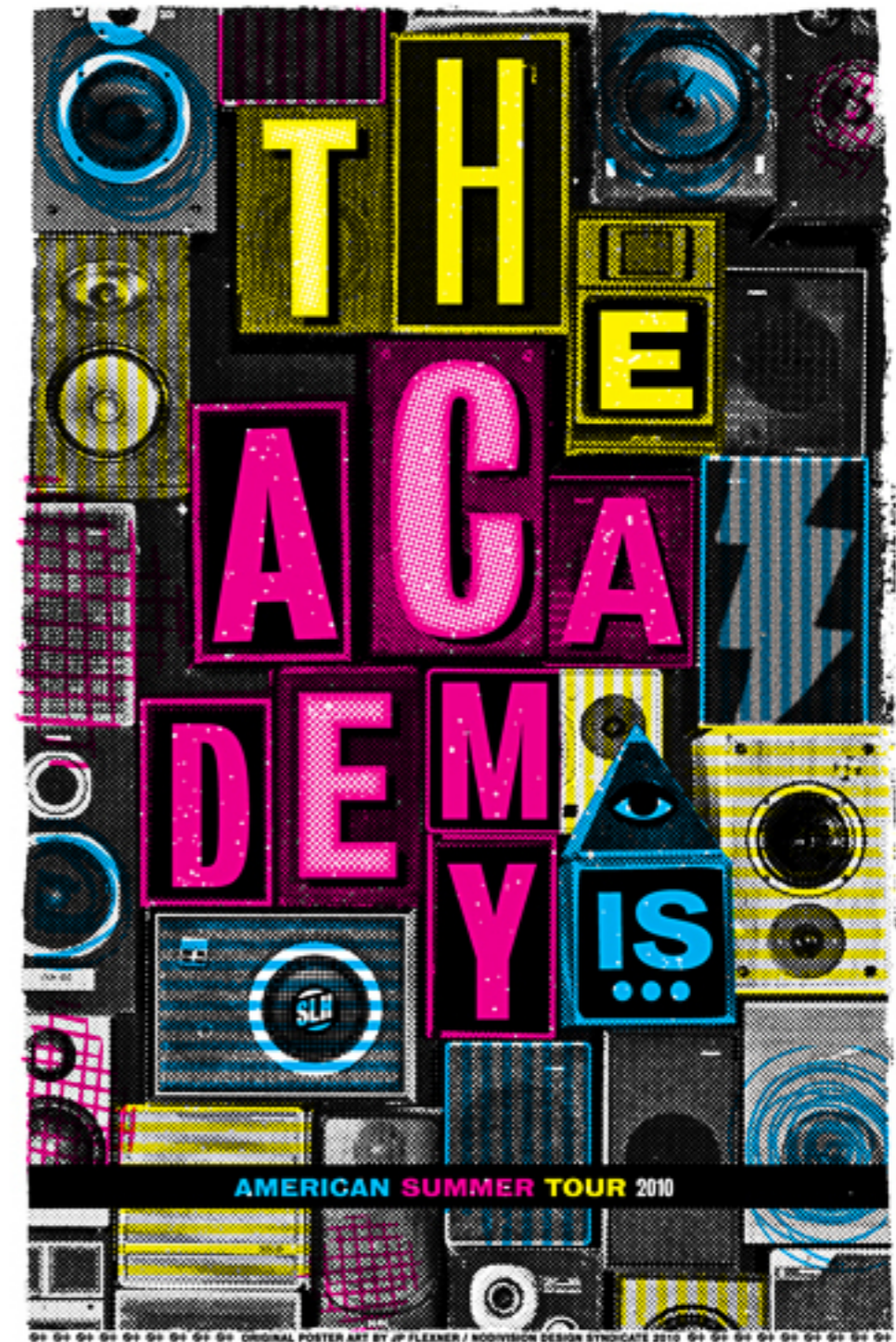
JP FLEXNER

<http://jpflexnercreative.blogspot.com/>

Client: The Academy Is...

Year: 2010

“I did this poster with little more than a days notice. A time prohibitive deadline that forced me to work outside of my normal illustration-based style focusing instead on the letter forms and texture. I used the speakers as a sort of “found” layout grid which I hand rendered the spot colored separations on top of. 4 color screen print, S&N edition of 150 on 12”x18” 120lb bright white cover stock.”





“A floating flourish inspired by an old paint can label and the lilting airy quality of Snowblink’s songs.”

JOEL HENTGES

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

Client: Snowblink

Year: 2011



GREG HARRISON

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

Client: Rilo Kiley

Year: 2008

“I was asked to do this poster by the band’s touring company so they could give them away at the show. I’ve heard a few of their songs here and there, but I was by no means as intimately familiar with their music as I was with other artists that I had approached. I had to give myself a crash course and come up with something that I felt fit reasonably well. I suppose I succeeded because I received some very nice feedback from some RK fans online. After this job my brother said what has become one of my design mantras: “Not every poster can be for Ted Leo.” (TL being one of my favorite musicians.) It’s a reminder that not every job will hit you like a bolt of lightning. Sometimes (most of the time, really) you have to research and dig and fail and, y’know...work.”

“I felt this poster brought the maniacal performance and energy of Killing Joke alive by reading through the lines while tipping the hat to the great works of Lester Beall.”



KADE BURT

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

Client: Killing Joke

Year: 2011

Background:

In 2006 my friend Al Jourgensen introduced me to Paul Raven (Killing Joke) on Ministry's MasterBaTour. I had been a long time Killing Joke fan. A year later Raven and I were exchanging emails over his new project Mob Research when he asked me to come up with some designs for the logo and CD. We bounced some ideas back and forth and came up with the artwork for Mob Research. The last time I spoke to Paul was in mid-September of 2007. He passed in mid-October of 2007 and he never got to see the final version. When I finished this Killing Joke poster I grinned and said "You know what... Paul would of liked this."

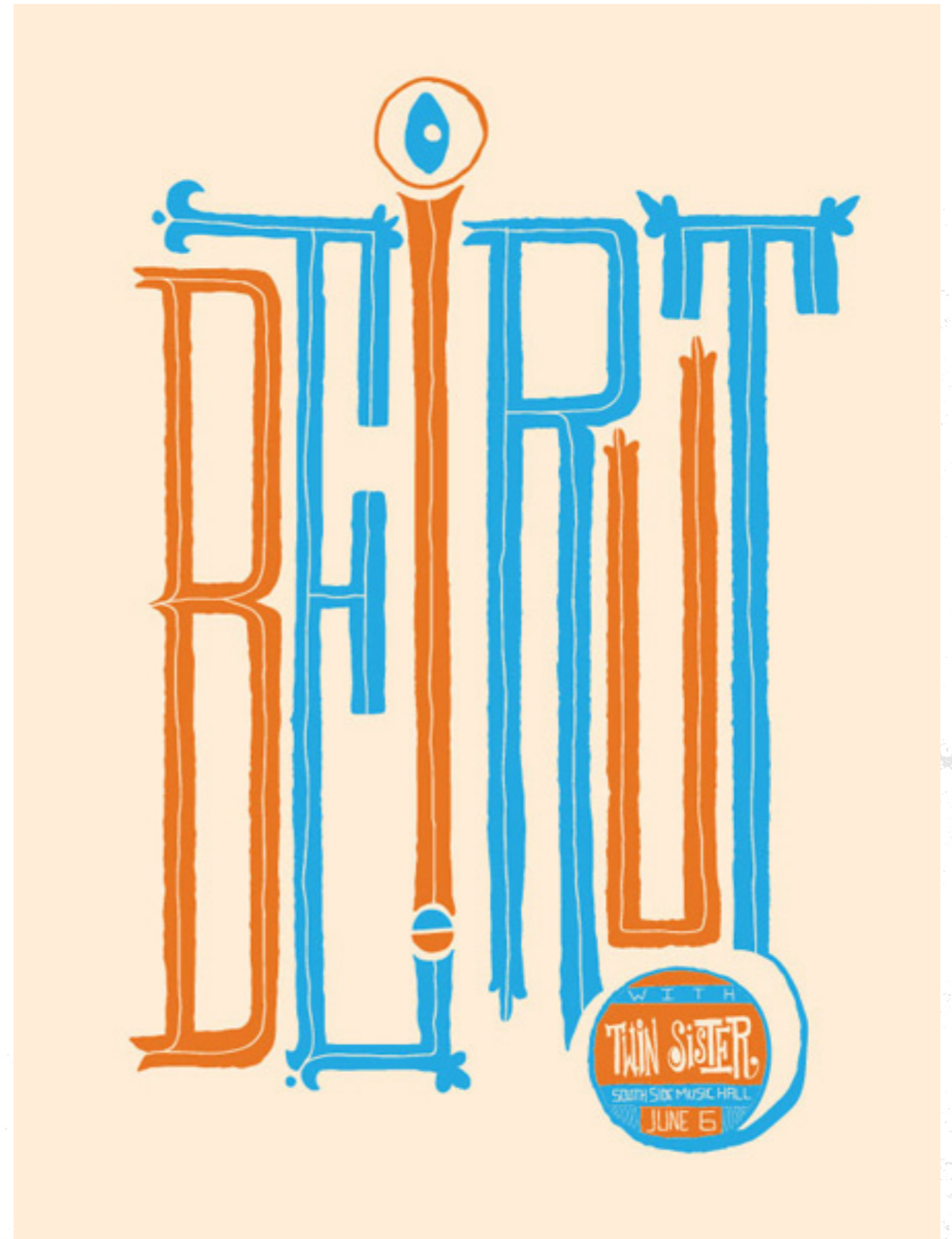
“We wanted to do a poster that was perfect for everyone...
except the illiterate.”

MAGNIFICENT BEARD

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

Client: Beirut

Year: 2011



CAST OUT THE SERPENTS
AND CELEBRATE THE



SATURDAY MARCH 19TH 🍀 4PM UNTIL SUNRISE

— FEAST OF —
SAINT PATRICK

AN ANNUAL LYNCH FAMILY TRADITION

EAT **DRINK** **2011** **SING** **DANCE**

MUSIC PROVIDED BY OUR VERY OWN:

HORSESHOES
& HAND GRENADES

LYNCH'S CASTLE SAINT FRANCIS, WI

RYAN LYNCH

<http://www.flickr.com/ryanexport>

Client: Horseshoes & Hand Grenades

Year: 2011

“For most of my posters I try to draw from what’s going on with the event: the city, the venue or something visually striking about the band. In this case, since the band plays old time bluegrass and the event was on St. Patrick’s day I wanted it to have an authentic vintage feel and still have some fun with it.”

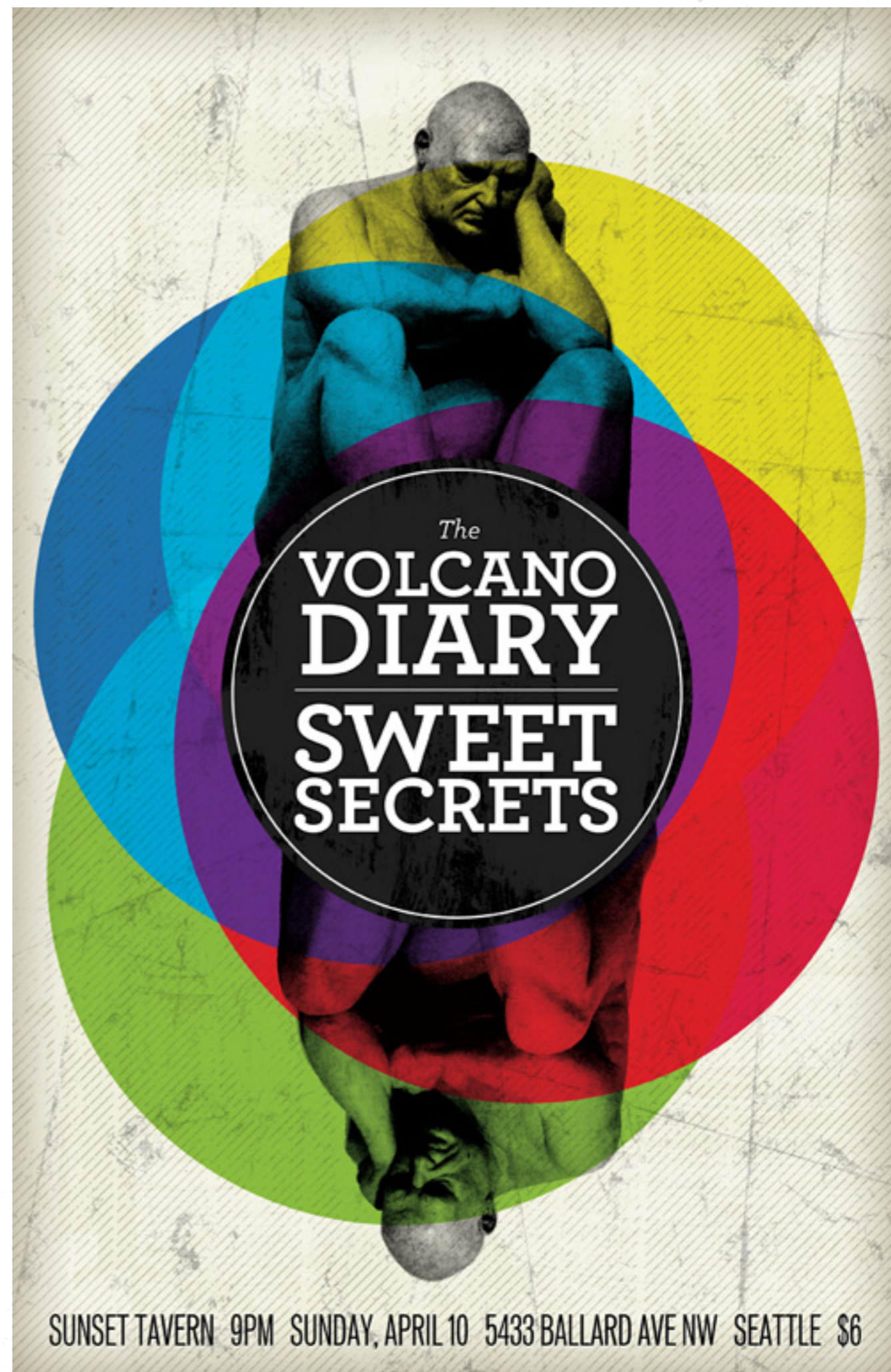
MR. ROBOTO

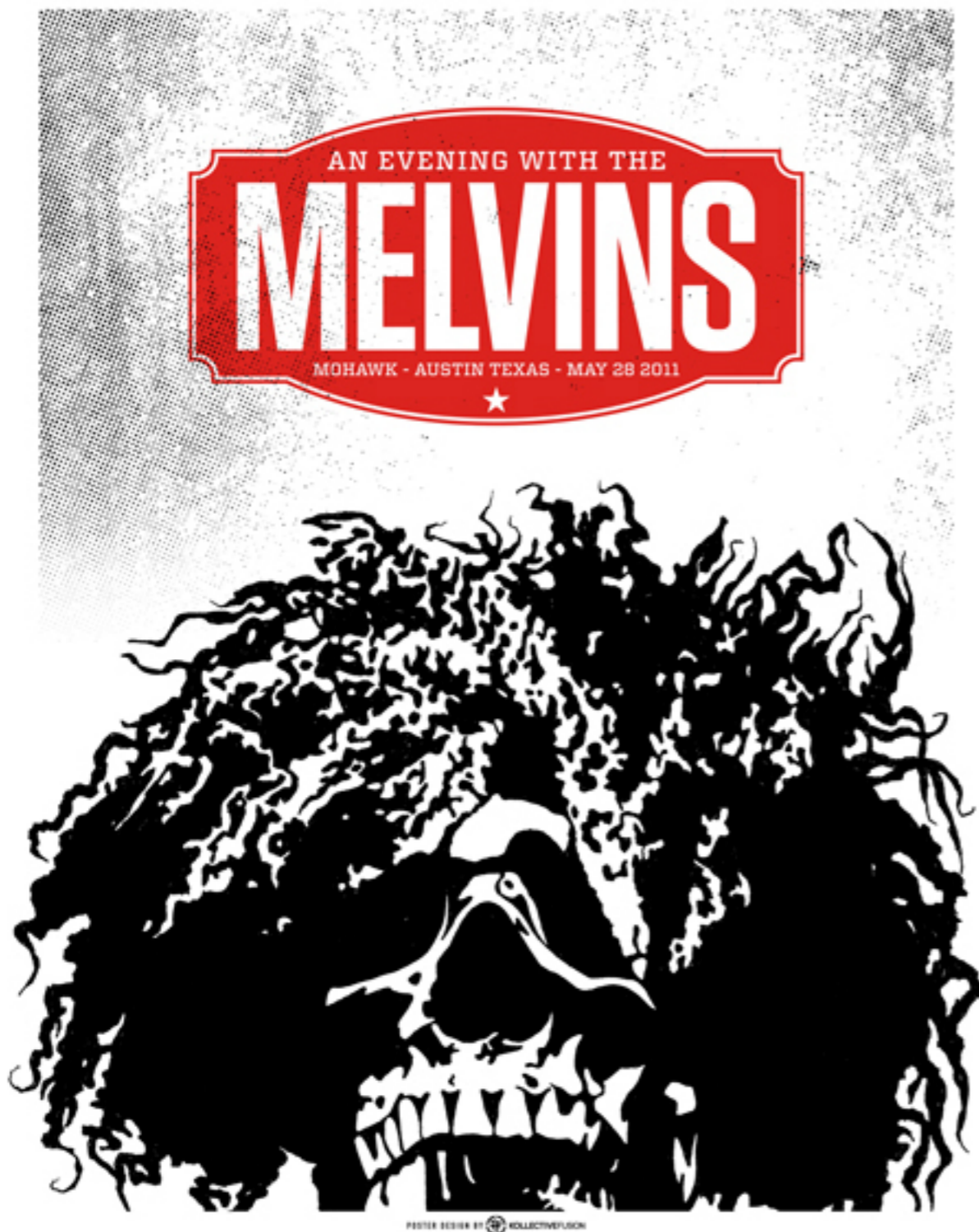
<http://www.sparkrobot.com/>

Client: The Volcano Diary

Year: 2011

“This poster began with the typography, and a series of concentric circles. I worked in some color to surround the typographic elements and build a visual interest to the center. Finally some tough love for the background to give a weathered look to the overall aesthetic. This was one of my favorite recent posters, and typically when they come together in only a hour, I know I’ve got something good cooking.”





BOBBY DIXON

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

Client: The Melvins

Year: 2011

“This poster was for the second night of a two night residency the Melvins did in Austin, TX. All of my Melvins posters up to this point have been about death and I wanted to continue with that theme while at the same time make an iconic image.”

“The design concept for this poster came about through piano-pop musician, Jeffery Straker’s recent trip to Nashville and the inspiring artwork he saw on vintage posters from the Grand Ole Opry days. Following that theme and by mimicking the color scheme from Jeff’s attire this digital poster was soon born!”

TARON COCHRANE

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

Client: Jeffery Straker

Year: 2011

JEFFERY STRAKER CD RELEASE CONCERT

TUES. JUNE 14TH 8:00PM

THE CULTURAL EXCHANGE | 2431 8TH AVE (REGINA SK)

TICKETS: \$15 ADVANCE / \$20 AT THE DOOR / DOORS 7:15

TICKET INFO: WWW.JEFFSTRAKER.COM ALL AGES



“I just want to do an glamour-like poster. Also at this moment I was really into vintage hotel ads. So I started to realise this idea. I did it in black and white because I also want to print it in screenprint.”

STEPHAN WALTER

<http://www.stephanwalter.ch/>

Client: Phoenix

Year: 2010



“The New Pornographers have a sound that can be very “pop” and upbeat while at the same time very powerful and aggressive. My goal was to create imagery that showed this balance. Creating this poster also gave me the opportunity to experiment with overprinting colors to add additional texture and depth.”

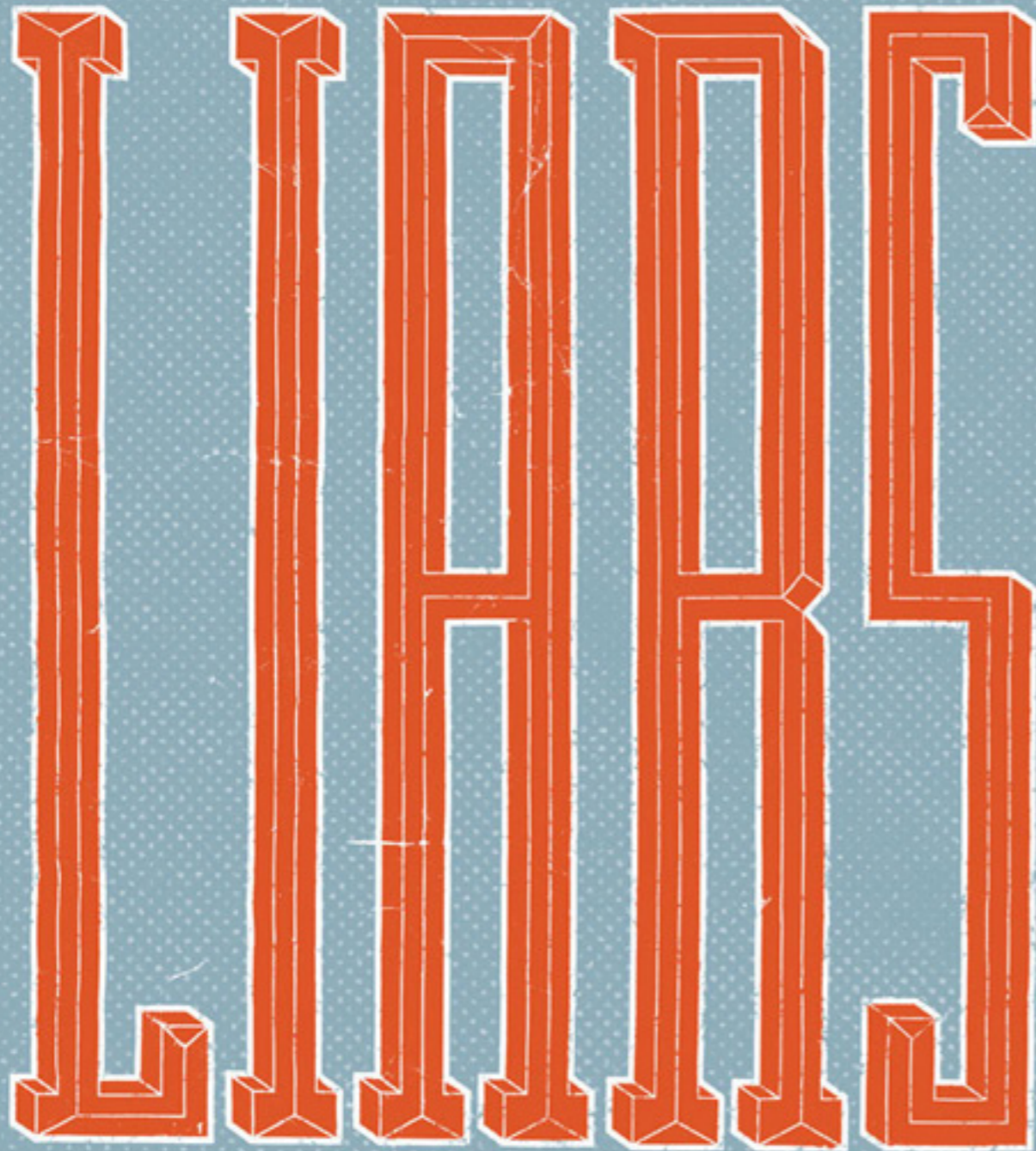
PUBLIC DOMAIN

<http://publicdomaindesign.com/>

Client: The New Pornographers

Year: 2008





(MUTE/USA)

TUESDAY 9. NOVEMBER 20H
DACHSTOCK REITSCHULE BERN

VVK, RETZITICKETS.CH, ROCKAWAY BEACH & DEMO TICKETS.ERN / WWW.DACHSTOCK.CH

BLACK YARD

<http://www.blackyard.ch/>

Client: Liars

Year: 2010

“Optical illusion is always a lie. With this in mind we designed this 2-color typography poster for the liars gig at the dachstock in Bern.”

TRAVIS WILLIAMS

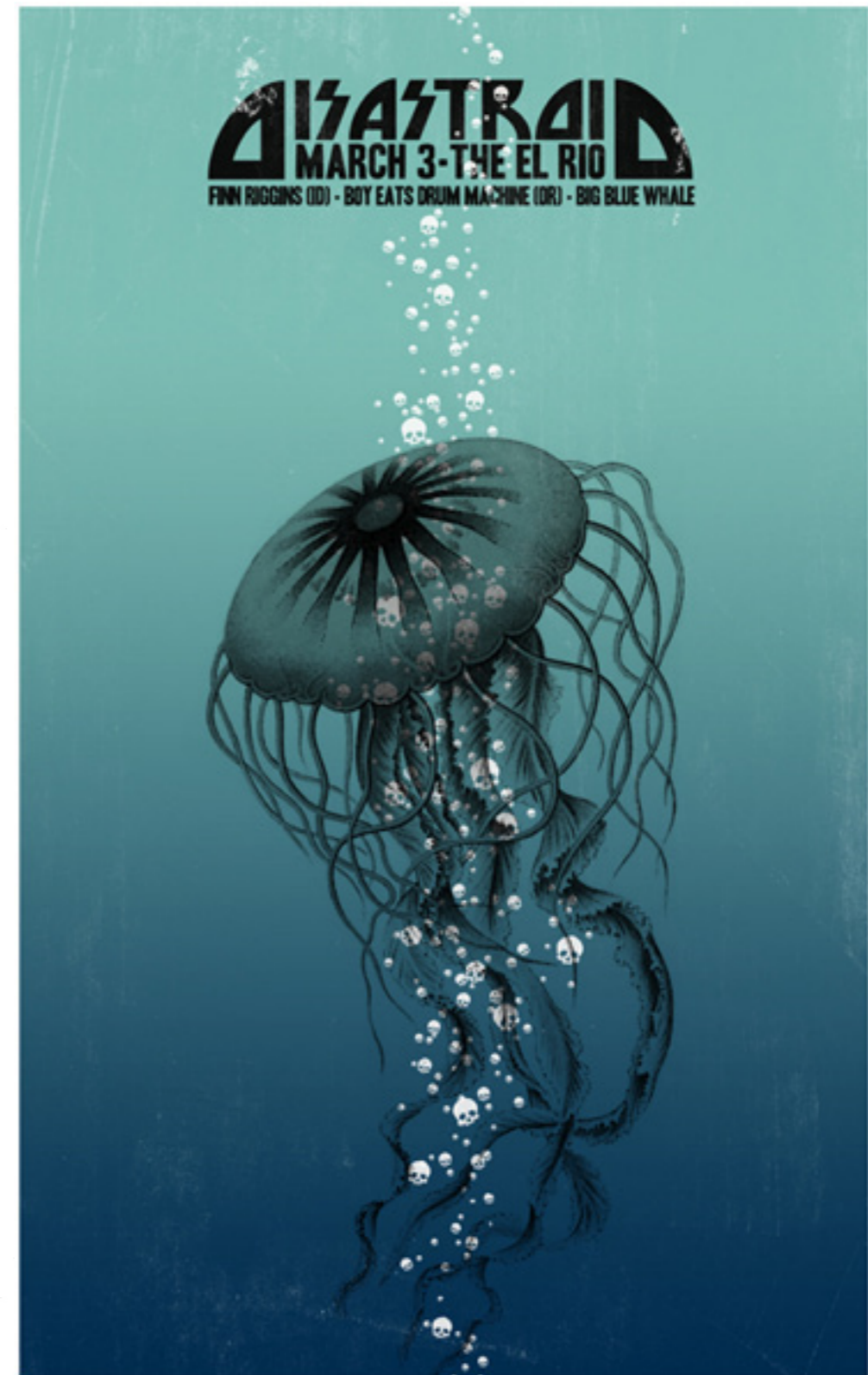
<http://www.steeledesignco.com/traviswilliams>

Client: Disastroid

Year: 2010

“Both these posters rely on some old, public-domain scientific etchings as a central element. I love that stuff. It’s particularly amazing to me how in earlier times, naturalists had to learn to draw as a part of their scientific profession ~ some of them developed amazing technique. Their work is a great combination of extreme detail, and an organic hand drawn quality. I use etchings a lot in my art, to create that nice contrast between scientific precision and looser handmade textures. It strikes me as a good metaphor for print making, which is a mix of mechanical /chemical technologies and handmade artistic processes. One of these (the jellyfish) is an etching by Ernst Haeckel, and the other is an amalgam of different animals that I pulled apart and pieced together, Frankenstein-style.

I really admire poster artists who can do great and innovative things with typography ~ that where I want to try and learn and grow the most with my work now, to get away from simple typefaces and work on things like hand-lettered type. That’s what I’m starting to really work on now. This is an amazing time for poster art and there are so many great artists out there to learn from.”



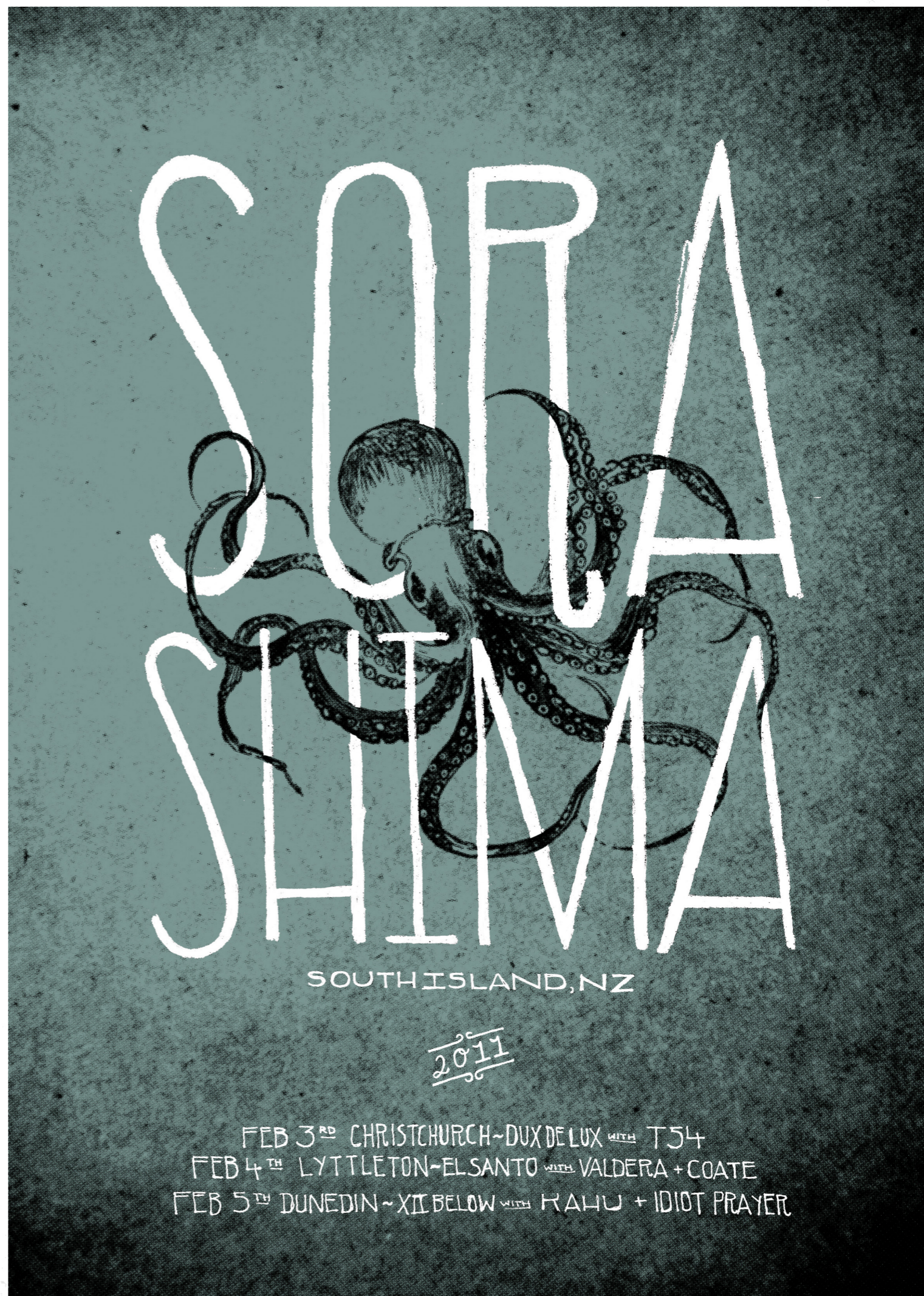
DANIEL BLACKBALL

<http://dunedincc.bigcartel.com/>

Client: Sora Shima

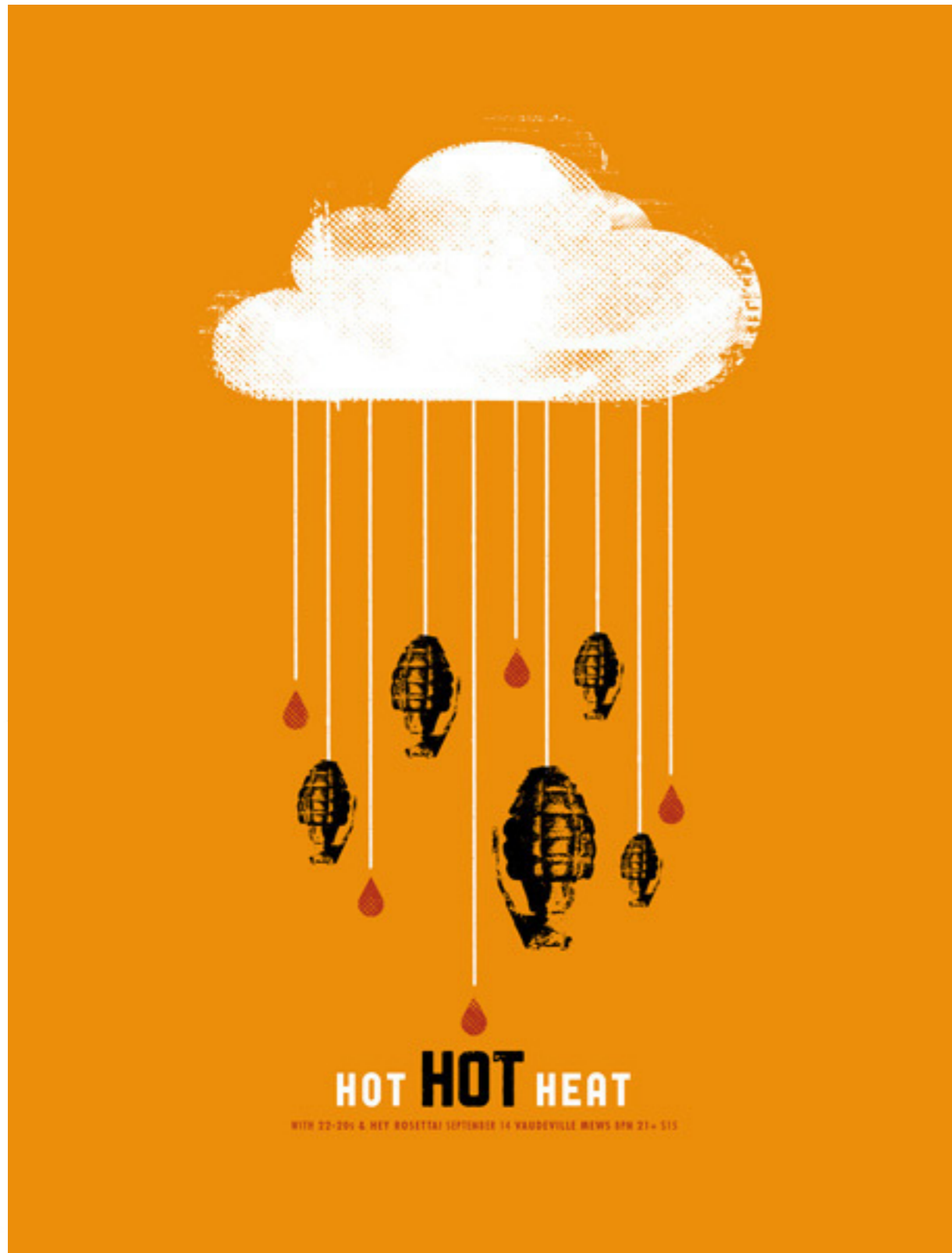
Year: 2011

“Sora Shima are one of my favorite New Zealand bands. I spent two weeks coming up with some truly god-awful rubbish designs... this happened on the last day.”



- Chapter 4 -
The Silver Screen

There are very few skills within the art and design industry that are held as highly as screen printing is.



BASEMINT

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

Client: Hot Hot Heat

Year: 2010

“Visually we designed the poster around the band’s new album at the time, Future Breeds, and the song JFK’s LSD. The imagery is based on the lyric “Throw grenades instead of baby showers” in that song. The red and orange color palette worked well with bands name and the imagery. Unfortunately this show was cancelled, we currently design posters for the Vaudeville Mews and their shows on a monthly basis.”



“When starting a new poster, we begin with isolating imagery or concepts embedded in lyrics or the album name with the hopes of telling a story unique to each band. Despite having taken the obvious “band-name-into-a-poster”, we strayed from our usual methods of creation for this poster. We used actual ink, paper and brushes as we drew snake coils, scales and cobra hood on the floor of our previously clean studio. It marked a stylistic turning point. From here on, we decided to incorporate more brush and hand-influenced imagery into our work. We hand-printed the posters in a night, trimmed the next morning, sent out a handful for promotion a few weeks prior and the night of the show, we schlepped them to the venue. The Cobra Skulls killed it and later that night we exchanged a few nice words with front-man, Devin Peralta. He, having not realized the arguments, suggestions, changes, and re-changes, that went into this particular poster, said he liked it.”

TWO ARMS INC.

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

Client: Cobra Skulls

Year: 2011

NERL SAYS

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

Client: Dan Mangan

Year: 2010

“With this poster I wanted to create a simple design, sort of like his music. By overlapping the yellow and red I created orange, and using black as the final color really made it stand out and pop.”



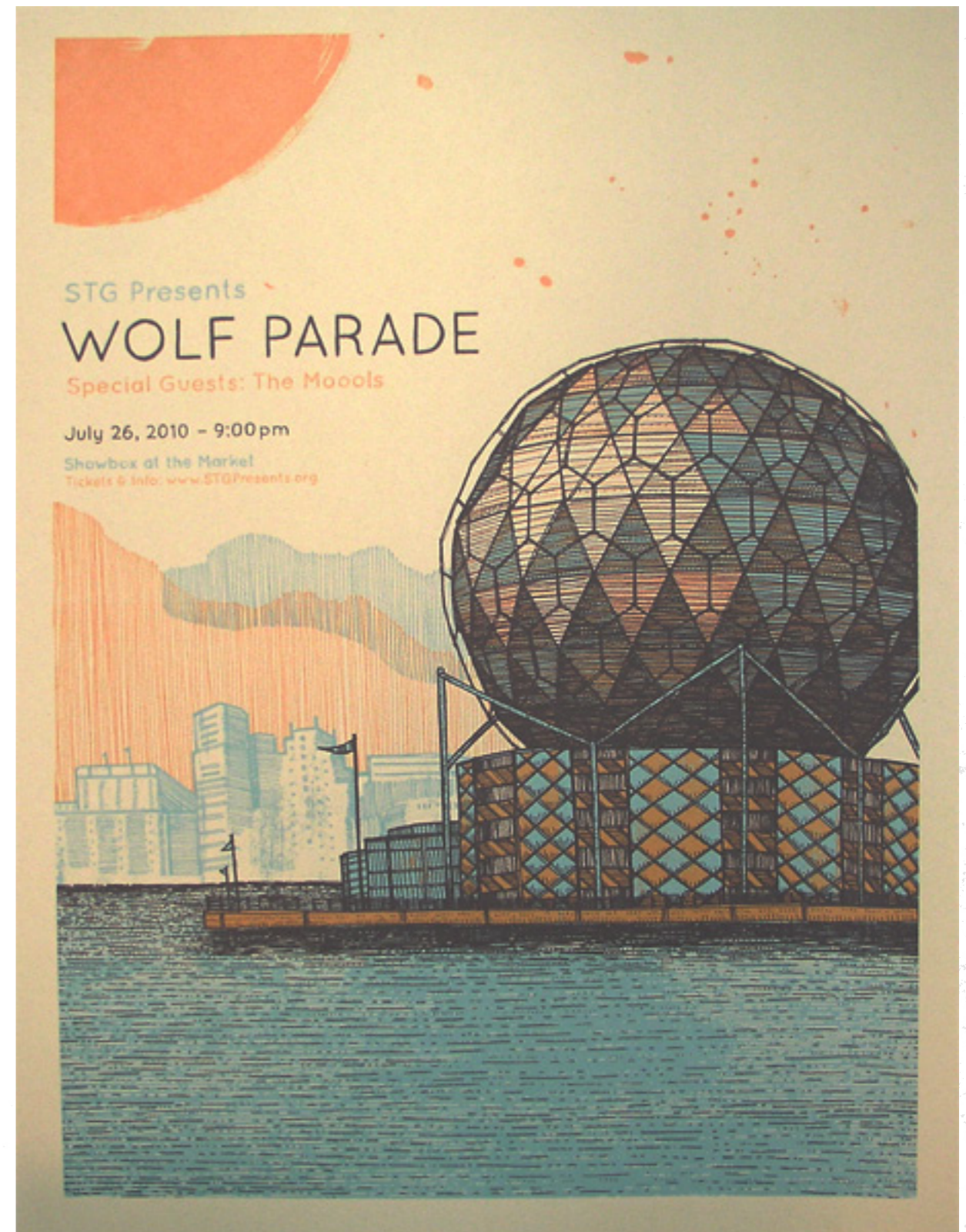
JOHN VOGL

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

Client: Wolf Parade

Year: 2010

“Inspired by Wolf Parade’s latest album title, Expo 86, I nostalgically recalled an event I was never at, in a place I’ve never been to, featuring a building I’ve never actually seen. Those were the days...”





DKNG

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

Client: Phish

Year: 2010

“The idea behind the poster was to incorporate elements of Phish’s positive musical vibe and the venue/location of their show (The Alpine Valley Music Theatre in East Troy, Wisconsin). We decided that a bottle of milk containing the venue’s scenery (in a more fantastical style) would represent both nicely.” *



JOHN VOGL

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

Client: Galactic

Year: 2010

“This was probably my 7th or 8th idea for this print. It is also far and away better than the previous ideas I had going. The goal was to create an image that represented the aura and diversity of the band, while celebrating their huge NYE show.”

REEDICUS

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

Client: Beta Radio

Year: 2010

“I wish I had that kind of clarity and simplicity in my own design work. With that thought I set out, not design a Jason Munn poster but, to edit my own process and try simplifying the page a little more. I feel like I was able to do this in this Beta Radio poster. The poster went through a few initial sketches of this concept before setting into the final layout.” *





“This poster was for The Gaslight Anthem’s last show before entering the studio to record their next album “American Slang”. Though the music is harder edged - in the same vein as Social Distortion and The Clash - the lyrics have always had a romantic, if tragic, mood. The poster represents the passing of lovers, the sweetness of familiarity and bittersweet beauty of fleeting emotions. Brian Fallon’s lyrics often reference cars, lost love, travelling lonely paths, and nostalgia for an easier time. This was a good bye to this point in time for the band (and I guess myself) before moving onto a new path - a road less travelled.”

EL JEFE DESIGN

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

Client: The Gaslight Anthem

Year: 2009

HYP INC.

<http://www.hyp-inc.com/>

Client: Ray Lamontagne

Year: 2010

“Ray’s musical and personal style always made me think back to the time of the industrial revolution. An era of tough work and hard lives reminds me so much of Ray, I believe that bottled in energy is what makes his voice roar so powerfully. One of the greatest artists of all times, I feel honored to work with him.”





BOBBY DIXON

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

Client: Thievery Corporation

Year: 2010

“I consistently see Massive Attack and Thievery Corporation being described as “Electronic music” or “DJ music”, when in actuality they are two of the best live bands/shows one can ever witness. I wanted to shatter the preconceived notion of them being music strictly for a turntable.”

CRAIG UPDEGROVE

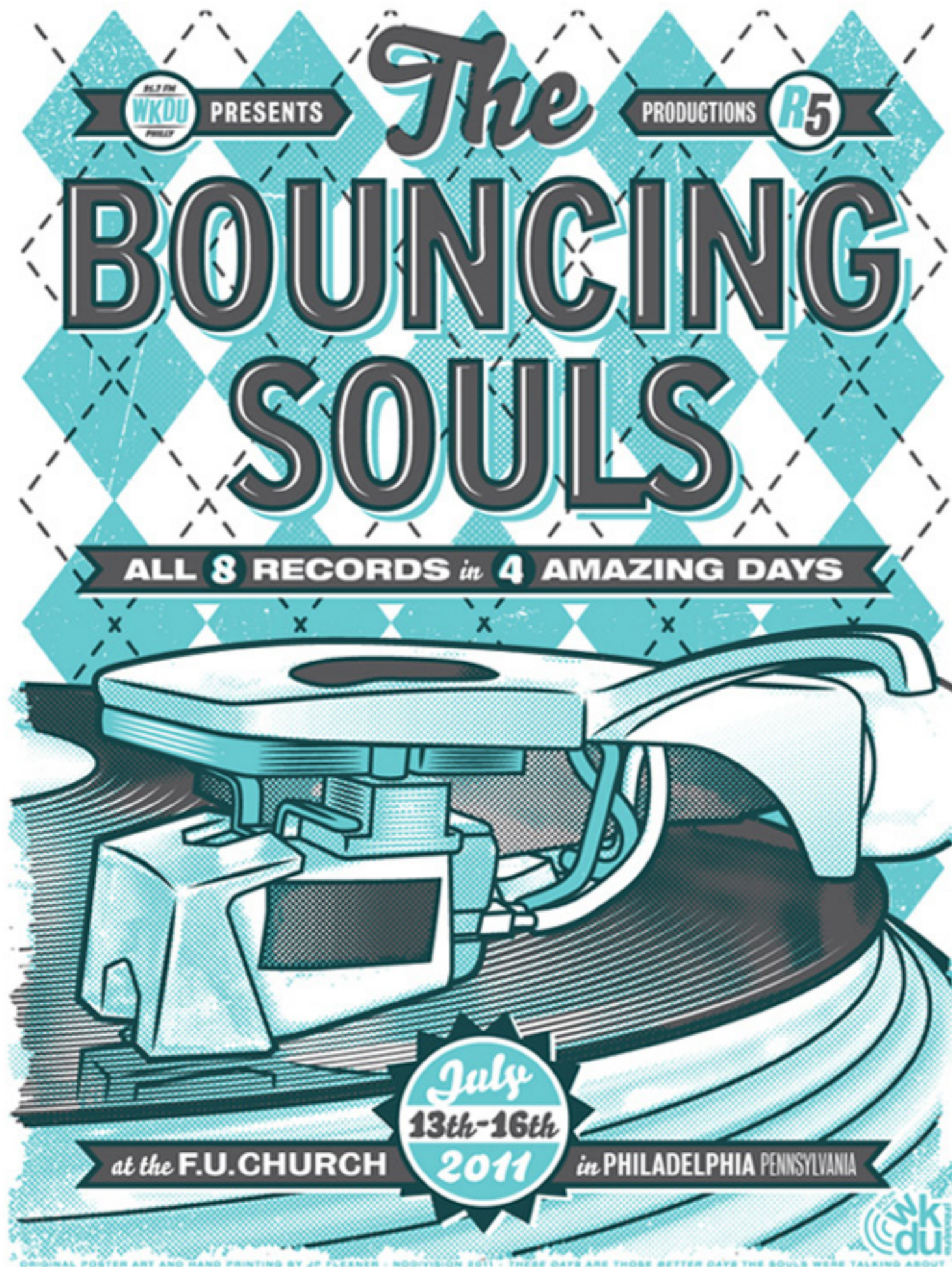
<http://www.craigupdegrove.com/>

Client: Feeding Frenzy

Year: 2010

“The inspiration for this poster happened when I tried to use a brush that had not been fully cleaned. The stiff bristles streaked scratchy lines across the canvas I was prepping. I scanned the brush and saved the design idea for a band whose musical style fit the imagery. Feeding Frenzy’s sound has an irresistible allure that I thought fit with the concept of a futile resistance to seduction.”





JP FLEXNER

<http://jpflexnercreative.blogspot.com/>

Client: The Bouncing Souls

Year: 2011

“My dear friend Tony Godino- founder and head honcho at Dead Industry, a Philadelphia, PA USA based booking and promotion firm- and his co-conspirators at WKDU radio & R5 Productions asked me to make a poster for the epic 4 day series of Bouncing Souls Discography shows at the legendary First Unitarian Church basement in Philadelphia, PA. The poster I created for them is an illustration based design with equal parts; argyle, classic Americana type and record player mechanics. The design also makes good use of the over printed color effect where the transparent metallic gray overlaps onto the spot color to create a darker tone, giving the appearance of a third layer. For each of the 4 shows I printed a unique color edition of 75 prints... Blue for the first show, Green for the second, Orange/Third and Red/Fourth. I also printed a limited amount of Silver and Metallic Transparent Gray prints for 50 WKDU contest winners. All in all I made 4 S&N editions of 75 and an additional S&N edition of 50, a total of 350 prints on 100lb bright white cover stock.”

SHED LABS

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

Client: The Lilies & Sparrows

Year: 2011

“With this poster, we spent a ton of time listening to Lilies and trying to understand the metaphors, overtones and vibes of songs like ‘Oh Casket, My Casket’ and ‘Jobs’. Lyrically, their music is mostly dreary and melancholy, but the music itself tends to carry an upbeat southern-inspired melody. The contrast here seemed to lend itself well to this poster considering the vibrant color palette and the stark imagery.”



THE LILIES & SPARROWS
FOLEY
THE CHANNEL GREENVILLE SC AUGUST 27th

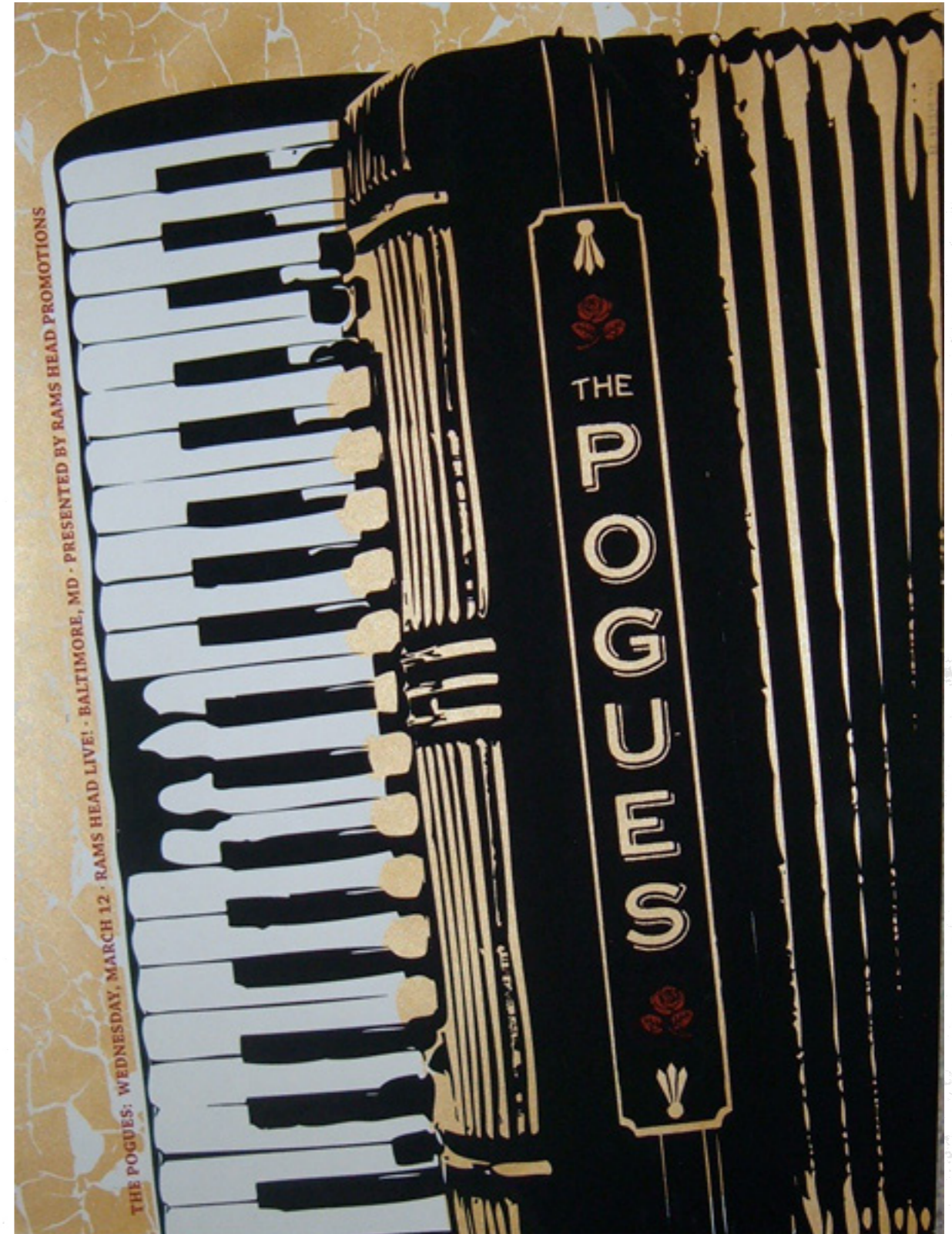
CRIMINAL DESIGN

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

Client: The Pogues

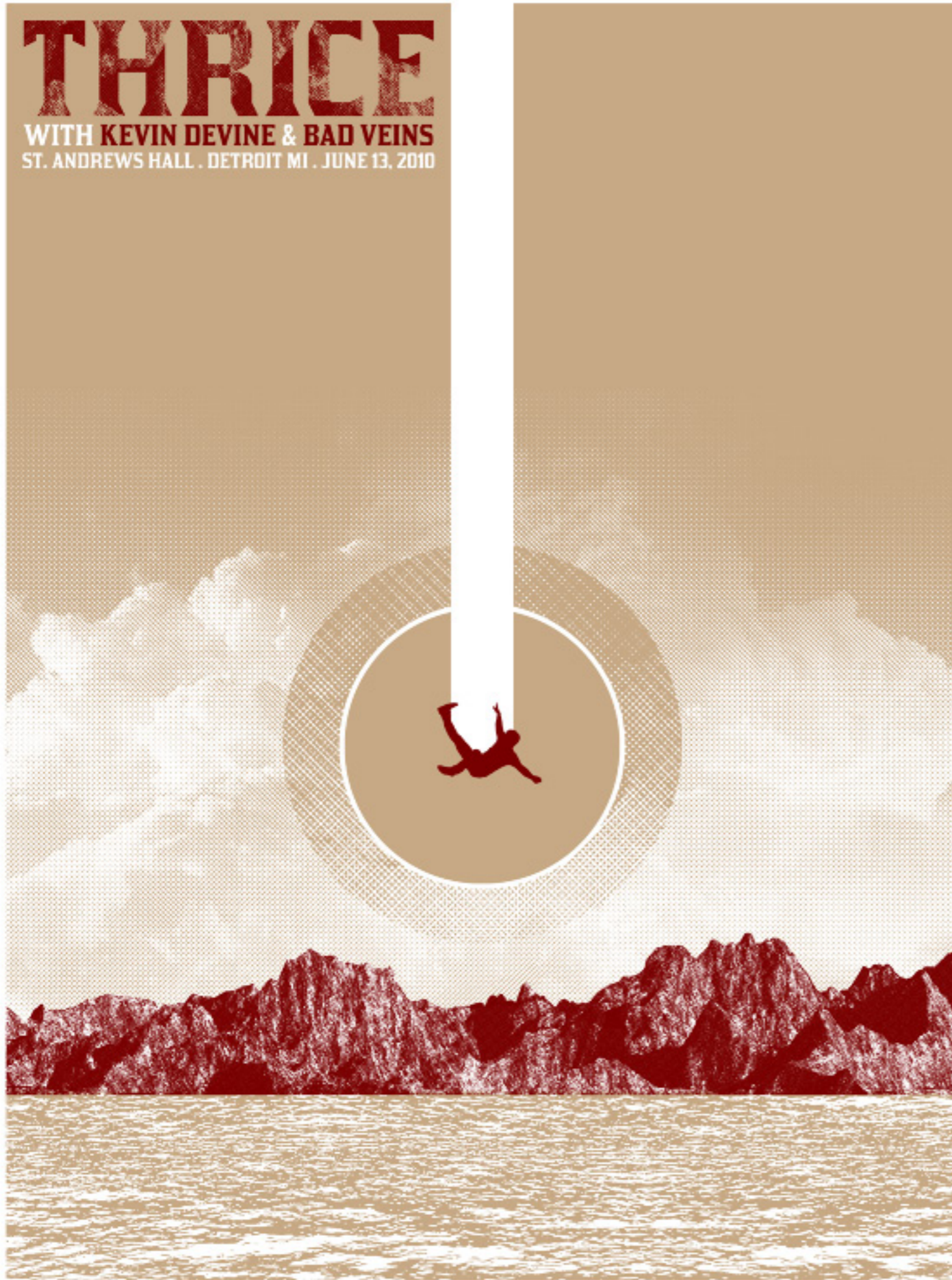
Year: 2008

“For a band of underdogs in a world of guitars, the accordion seemed like a good visual to utilize and strike a chord with the Pogues. The accordion comes across classy yet a bit bar room, it can sound extremely sad and tremendously raunchy, a bit like the band themselves.”



THRICE

WITH KEVIN DEVINE & BAD VEINS
ST. ANDREWS HALL . DETROIT MI . JUNE 13, 2010



NERL SAYS

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

Client: Thrice

Year: 2010

“This was one of the first posters I designed and printed. This was based on the bands song “The Sky is Falling” and I tried to capture the feel of the bands music with the colors, textures and elements used.”

MODERN ANTHEM

<http://www.modernanthem.net/>

Client: Deer Tick

Year: 2010

“Representing the raspy tenor and pure despair of the band’s lead vocalist was my intention with this poster. The vulture seemed an obvious choice for symbolizing the anguish and loss that is conveyed in Deer Tick’s music.”



SUMMER TOUR 2010



DAN JUDGE

<http://www.etsy.com/shop/danjudge/>

Client: Chuck Costa

Year: 2010

“This poster is one in a series of twelve prints designed for the Red Curtain Music Series in Portland, Maine.”



AMOS LEE

Mission Bell Tour

RYAN TRAYTE

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

Client: Amos Lee

Year: 2011

“As a tour poster for his newest record (recorded in my hometown of Tucson!), I wanted to make something representational of his music. There are a few tracks about hitting the road and the urge to find answers. The sparseness of musical ornamentation in Amos’ music, coupled with his heartfelt lyrics I think really shows through in this poster.”

- Chapter 5 -
Portrayed

With technology being such a big focus of life nowadays, simply drawing can be overlooked by many to do something easier with a quicker reward. Which is fine, because it leaves us with some of the talented illustrators we see next.

“The concept of this poster centers around the solitude and quiet wisdom of some of Sufjan’s work. I love the narration of his songs so I chose to illustrate this old story teller to reflect that aspect. Plus, the banjo is the new owl of design- ha.”

METHANE STUDIOS

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

Client: Sufjan Stevens

Year: 2010





JOHN VOGL

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

Client: Rise Against

Year: 2011

“My art direction from the promoter on this one was a simple request to use Red, a color I generally shy away from. For whatever reason I just don’t really like Red very much. However, since I used Red, something I do not often do, I felt it OK to work birds into this poster, something I quite often do.”

IRON CANVAS STUDIOS

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

Client: Melvins

Year: 2010

“We where trying to come up with something that referenced the vast catalog of stuff the Melvins have done over the years. They had recently released the album “The Bride Screamed Murder”, so we put a few references to that title in the imagery. Beyond that we thought a giant rat with with a terrible case of halitosis was perfectly fitting to top it all off.”





HEIDI ZITO
<http://www.heidizito.com/>
Client: Pinback
Year: 2009

“The image is a landscape of an urban city. The sky scrapers, made from a collection of credit card receipts, spiral downwards which represents an economic downfall.”



“As a big Mogwai fan, it’s always a little daunting to work with a band you regard so highly. I wanted to capture a little of the mood I had created in my previous poster for the band, while experimenting a little. The poster is based on a photograph I took of Neist Point Lighthouse on the most Westerly tip of Skye. I think the vast open spaces and dramatic scenery really resonate within their music, and I wanted to capture some of that. Then I drew a massive monster.”

DREW MILLWARD

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

Client: Mogwai

Year: 2011



BLACK YARD

<http://www.blackyard.ch/>

Client: Jello Biafra & The Guantanamo School Of Medicine

Year: 2011

“The initial idea was to pick up the artist’s principle of contrast and sarcasm. The figure you can see on the poster riding the bomb is named “Globi”, it’s the swiss Mickey Mouse if you will. He’s about our one and only common “cartoon” character which we all can relate to. In his original stories “Globi” is like a guide and companion for swiss kids growing up, teaching us the morals of right and wrong. So there you have that role model riding the bomb (which Switzerland also skillfully produces and exports) in a “Dr. Strangelove” setting.”



“This poster was requested in the middle of a disgustingly hot Saskatchewan summer, so it was almost impossible to avoid it as a theme. This was helpful because many of the artists on this bill are folk artists who draw heavily from their flat and dry surroundings. To me there is nothing that signifies and romanticizes Saskatchewan more than a grain elevator. To match the organic feel of the music, I used watercolour to create a simple and expressive elevator. The prairies have an uncanny way of being boring and beautiful at the same time, hopefully I got that across with this poster.”

GRAEME ZIRK

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

Client: Nick Faye

Year: 2010



SKATRADIOH

<http://www.flickr.com/photos/skatradioh/>

Client: The Bombay Sweets

Year: 2011

“One day I found an image of a dozen cadets with their superior officer all lined up, stout, and sporting 3D glasses. Since I had no context, I was left in awkward wonderment, imagining the ambiguity of reality and perspective within a society. Occasionally I work with optical illusions and I chose to finally create a show poster that was 3D based on the content itself.”

KUNNY VAN DER PLOEG

<http://www.kunnyvanderploeg.nl/>

Client: Vera Club

Year: 2011

“I work for the Art Division of the Vera Club in Groningen, we create an in-house poster for every band that comes to play. It is initiated by the club so therefor there’s not really interaction with the bands about the content of the poster, it’s more a gift from the club to the musicians.

In general I am interested in making collages with human forms combined with all kinds of other objects but especially machinery parts. The inspiration for this poster was the Luyas new album title ‘too beautiful to work’, which i found a bit of a tragic sentence. Therefor I created a sort of melancholic, helpless robot-like female, who also looks quite classy and beautiful in a way. The words come out of her mouth, and she is placed next to a bird to make a connection with singing and music. Like most of my posters it’s based on some words that I use as a basis to freely associate upon and this often results in assembled collage works. Sometimes I put the words in the work, like I did with this one, to put a bit more narrative in it.”





“At the time of this poster, Of Montreal lead singer Kevin Barnes was developing an alter ego on stage: Georgie Fruit. Georgie is a black man who’s been through multiple sex changes, been to prison, and played in a funk band in the ‘70s. I always liked how Of Montreal stretch the roles of gender in their music, and Kevin & Georgie lead me to this imagery where the figure’s gender isn’t the only thing up for grabs.”

JAMES FLAMES

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

Client: Of Montreal

Year: 2009

INVSBLE STUDIO / KRISTAL RAELENE MELSON

Typography: Errol Tan

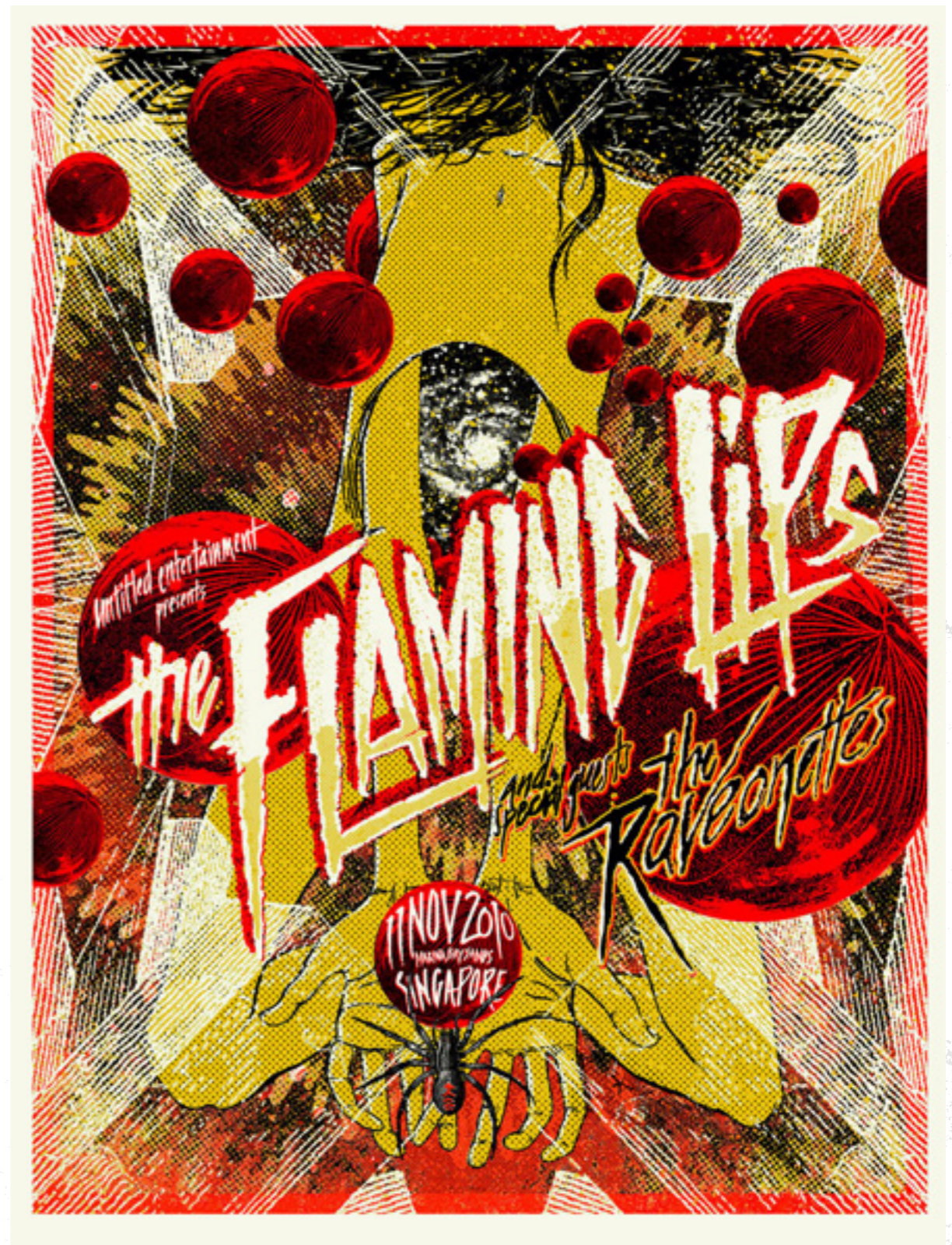
<http://invsblestudio.bigcartel.com/>

Client: The Flaming Lips

Year: 2010

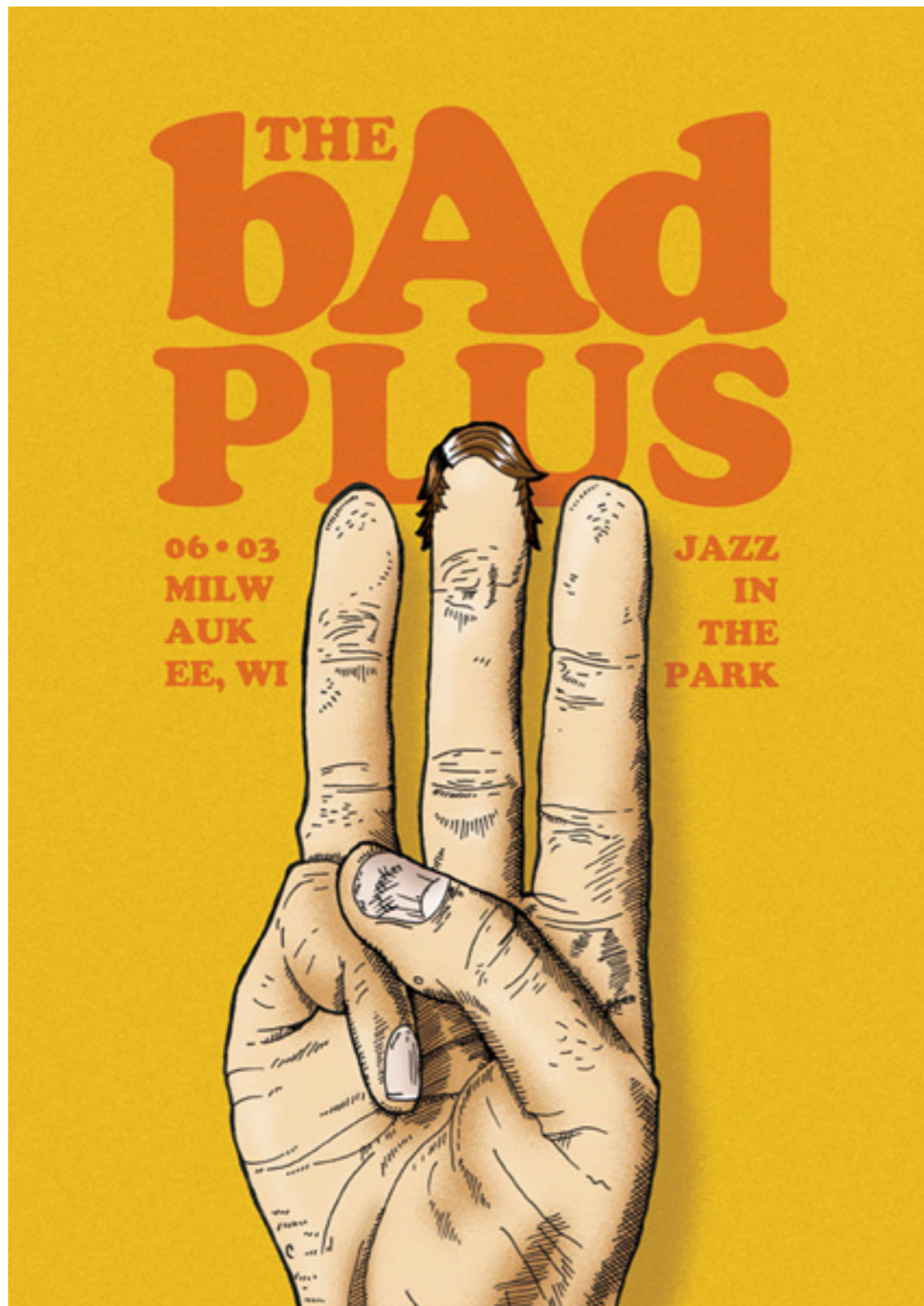
“Everything’s Exploding in the Bowels of the beast, when you play so loud that you could wake the dead. The Supreme Being Teaches Spider-man How To Be In Love but ends up with a spider bite instead.”

Balloons, galaxies, arachnids and naked bodies. Based off the amazing imagery laden lyrics of The Flaming Lips and The Raveonettes.”



- Chapter 6 -
Devoid of Duplicity

Occam's razor.
Simple answers are most often correct.



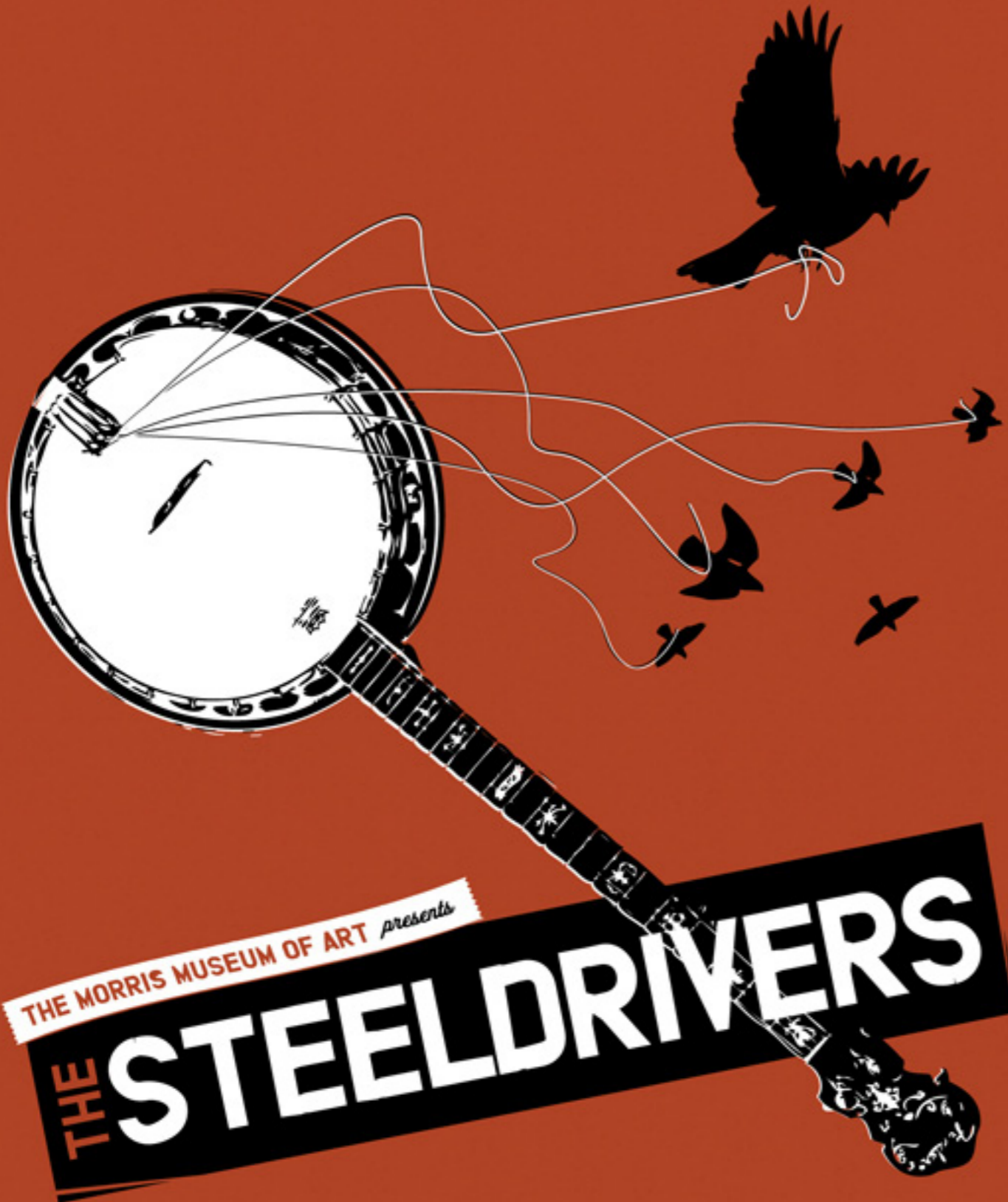
VICTOR MEIRA

<http://www.behance.net/victormeira>

Client: The Bad Plus

Year: 2010

“The Bad Plus is an youth symbol. Speaking the language of our time, they’ve become a band of undeniable importance in the transformation undergoing on Jazz now a days. Their music brings a kind of complex joy, compelling and overflowing even though we talk about a [power] trio. That’s why the poster had to be sober as much as bright and vibrant, with a juvenile touch.”



“The original concept for this poster was a banjo out of train parts. As it progressed it became more complicated and difficult to decipher. By stripping it down to its core elements I ended up with an image that was – quite happily – miles from the original intent. That’s how it works sometimes.”

WIERHOUSE

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

Client: The Steeldrivers

Year: 2010

Imperial Theatre OCTOBER 15, 2010 • 7:30PM

BUDWEISER TRUE MUSIC THE AUGUSTA CHRONICLE AUGUSTA MAGAZINE WJBF NEWS CHANNEL 6 COMCAST SEIGLERHO KICKS99
AUGUSTA COCA-COLA BOTTLING COMPANY INC. SRP FEDERAL CREDIT UNION MULLINS LAW FIRM GORDON CHEVROLET WIFESAHER

WWW.SOUTHERNSOULANDSONG.ORG

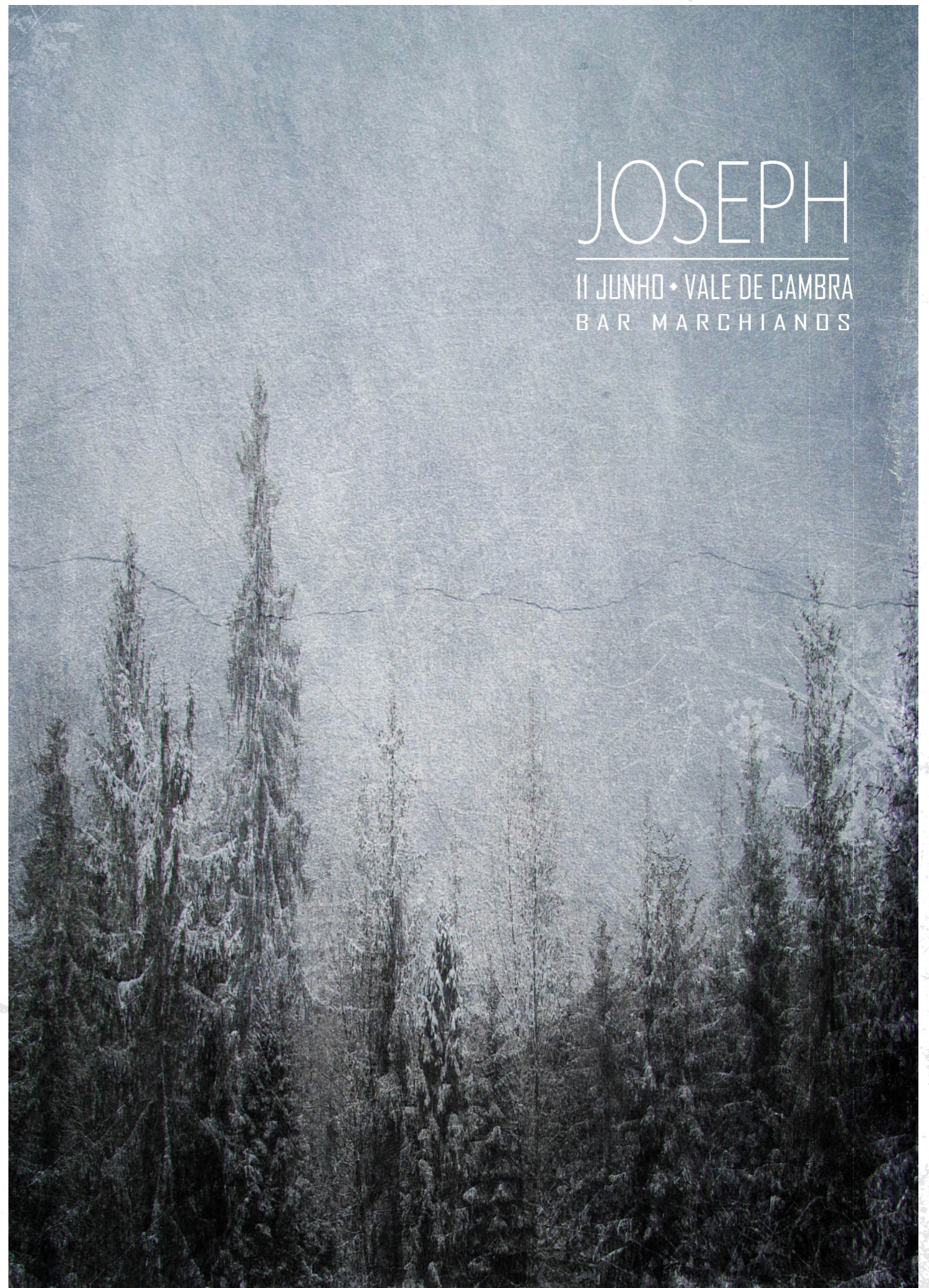


PEDRO SOBAST

Client: Joseph

Year: 2010

“Joseph, a Portuguese band but with northern darkness in their sound, so the choice of grey and cold dense forest for the poster.”



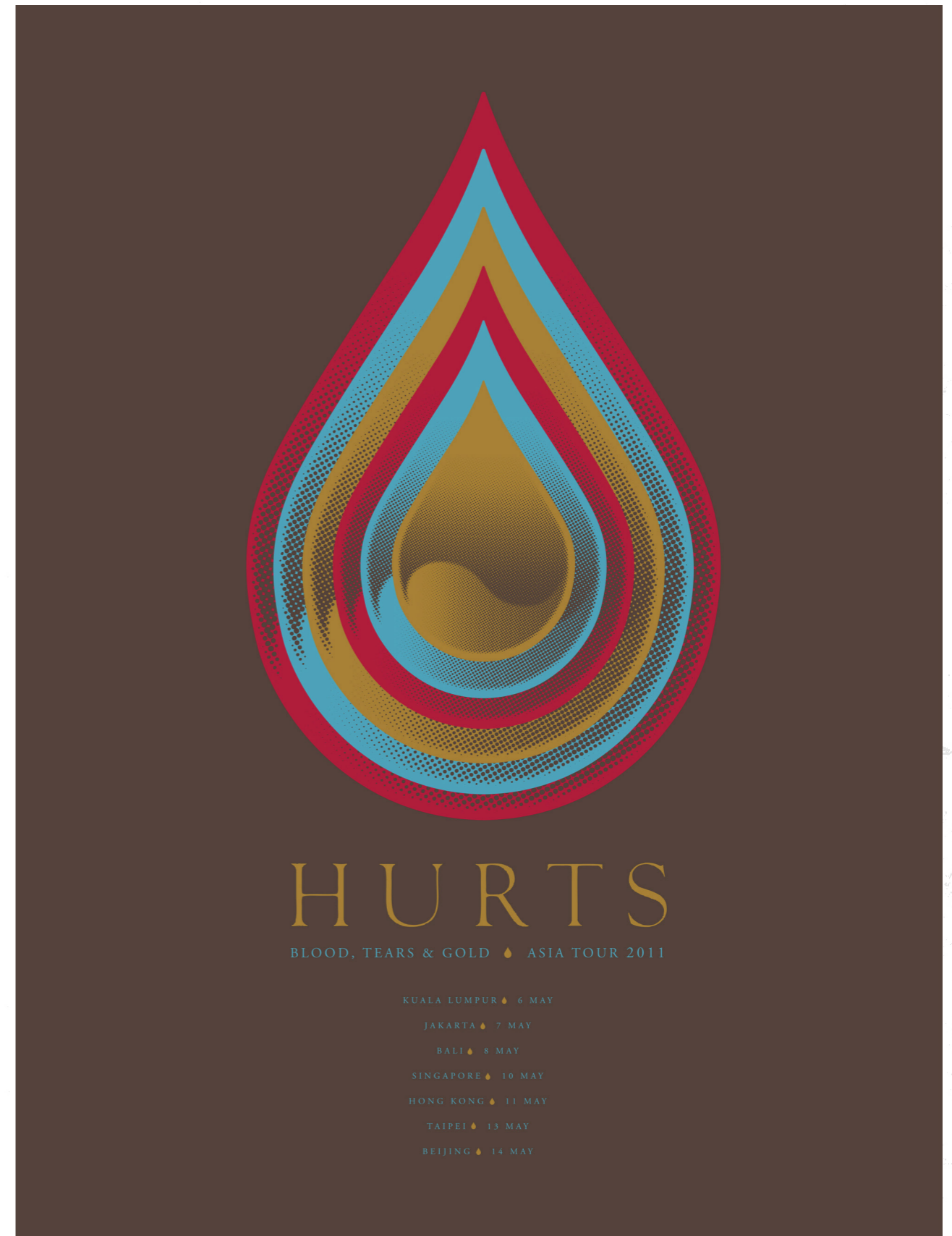
INVSBLE STUDIO / ERROL TAN

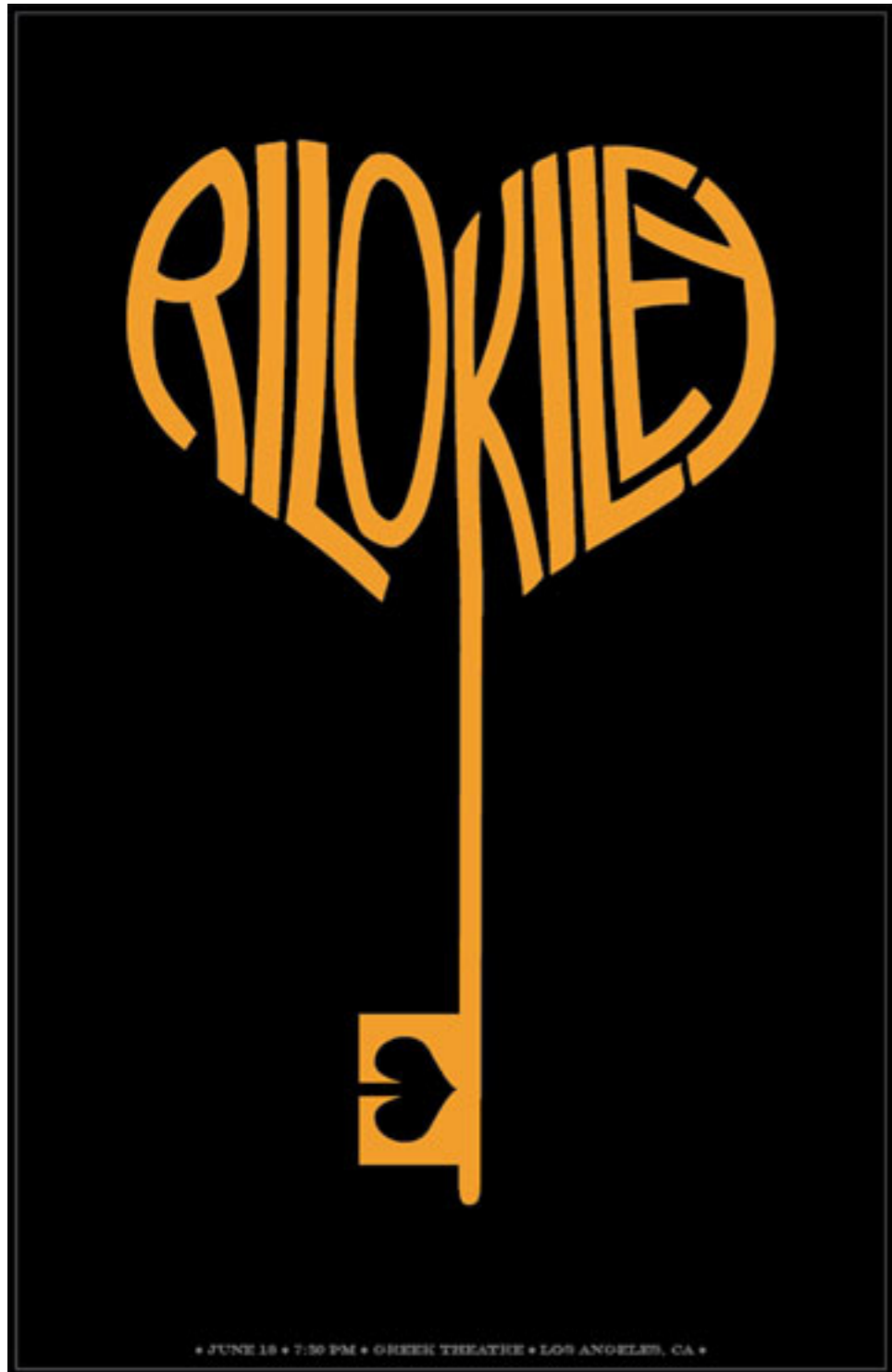
<http://invsblestudio.bigcartel.com/>

Client: Hurts

Year: 2011

“Love grows cold, Blood, tears and gold” - HURTS





BEVERLY BARTOLOME

<http://beverlyb.carbonmade.com/>

Client: Rilo Kiley

Year: 2008

“I often hear that designers shouldn’t design for themselves but I found myself breaking that rule with this poster. I designed it for the sole purpose of framing it in my house. Having the band like it enough to use it was icing on top of the cake.”

FLIGHT OF THE CONCHORDS

10 May 2010
with Eugene Mirman
The NIA
Birmingham, UK



JASON MUNN

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

Client: Flight Of The Conchords

Year: 2010

“With the Flight Of The Conchords I have the chance to make something slightly more humorous, while still keeping the design sophisticated and smart.”

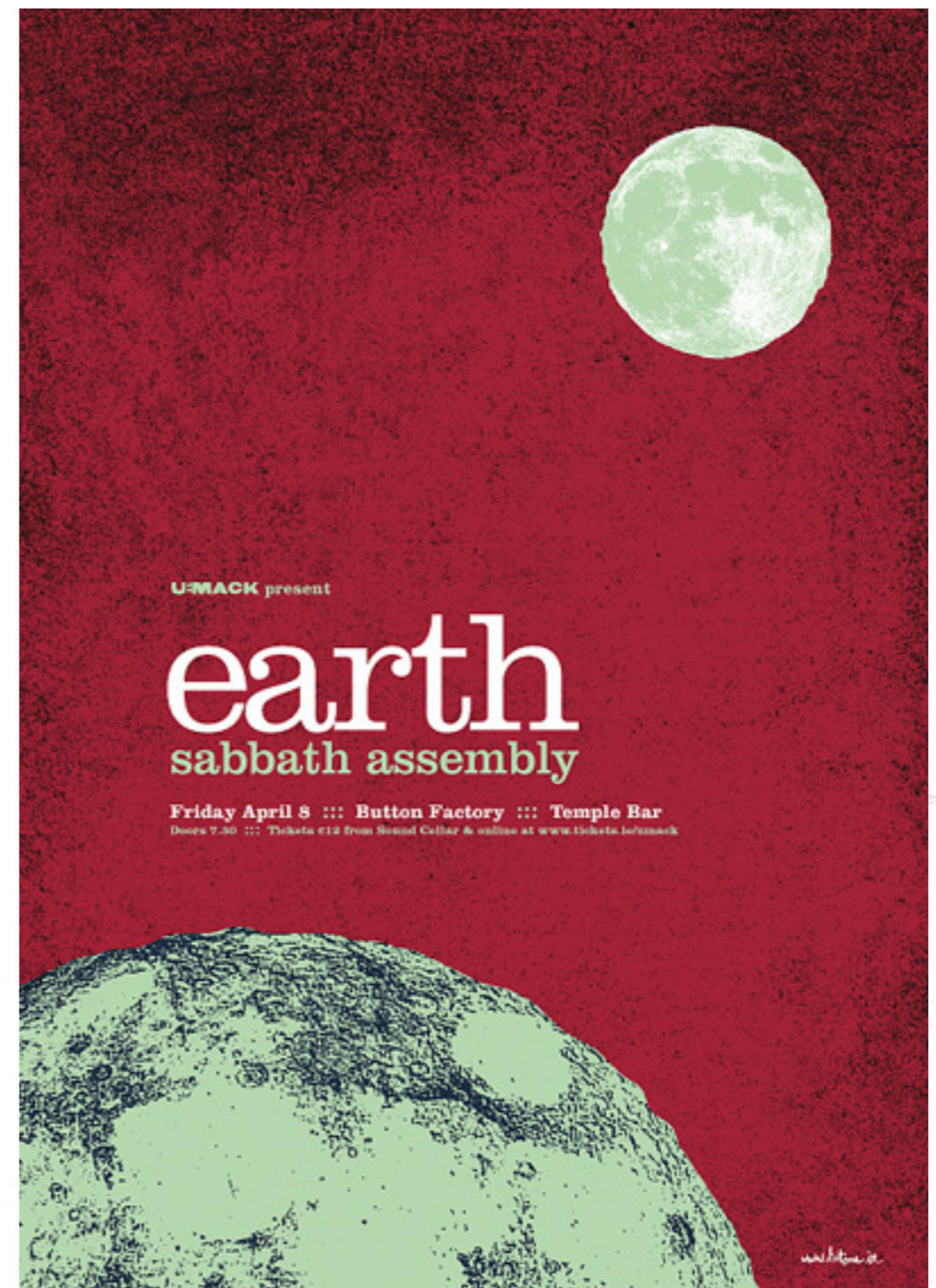
NIALL MCCORMACK

<http://www.hitone.ie/>

Client: Earth

Year: 2011

“I have been designing gig posters for U:mack Productions for over 16 years. I’ve always used the U:mack posters as an opportunity to experiment and try new ideas and techniques which I can develop and bring into my other work. There is a lot of freedom designing gig posters but the downside is the low financial reward. I try to balance this by turning around the artwork as quickly as possible and most designs are completed in a couple of hours. I consider U:mack to be the client rather than the bands themselves. I rarely get feedback on the posters from the musicians which is not the case when designing CD and album artwork where I will generally have a lot of contact with the artist.”



ERIN O'CONNOR

<http://www.sandbox-studio.com/>

Client: The Swell Season

Year: 2008

“My process usually begins with listening to the music and searching for inspiration in the lyrics and mood. The imagery for this particular poster came from a line I heard in a Swell Season song “Trying to Pull Myself Away”. The line in the song that caught my attention was “Bang, bang on piano ‘til I smash the keys”. From that initial spark of an idea I tried to capture the feeling of their overall style and reference some other bits from various songs.”





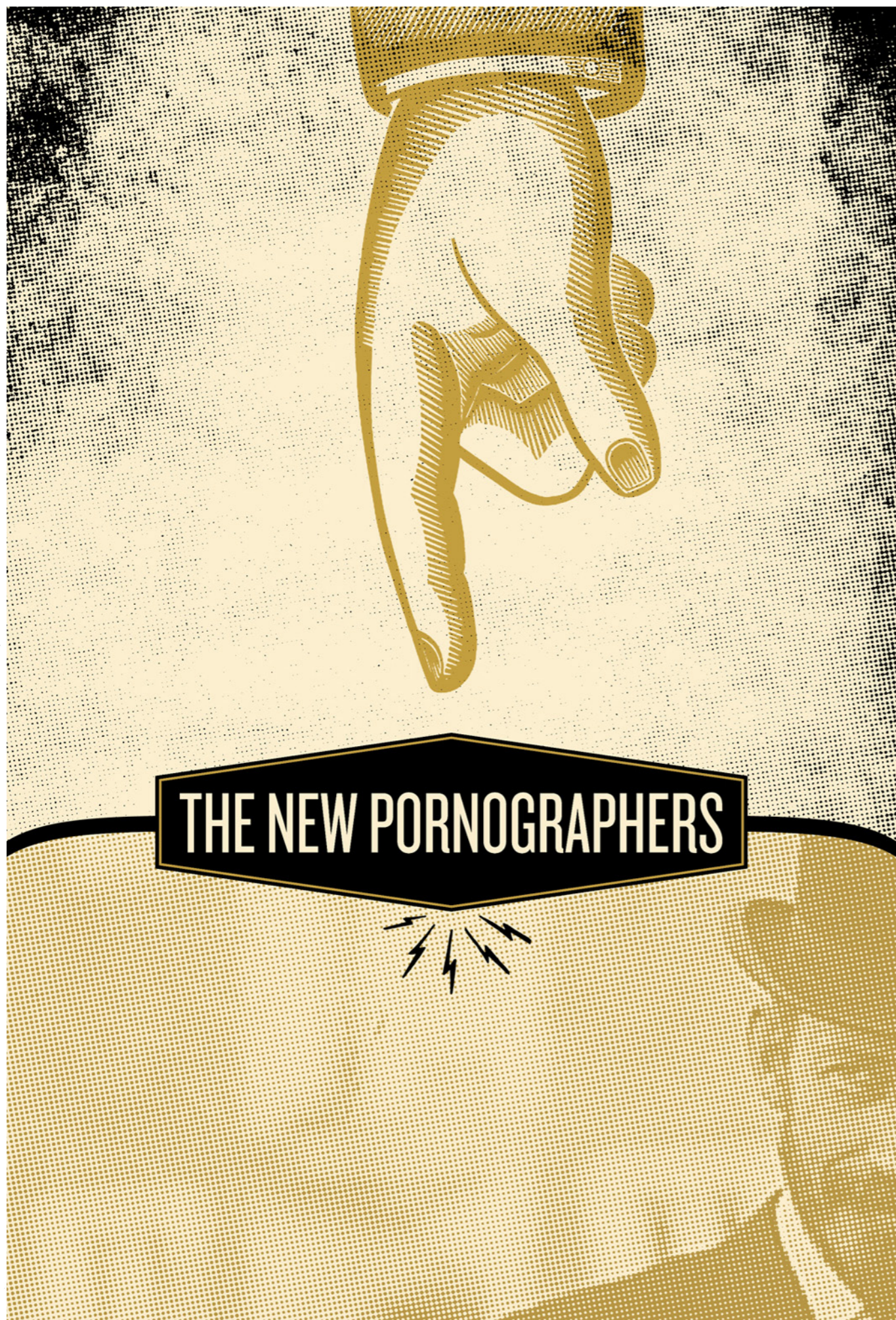
“I always want my work (especially when relating to music) to reflect the client. Band/gig posters have always been one of my favorite projects because of this. There’s just something about trying to get people to hear with their eyes that’s incomparable to any other design challenge.”

ANDREW LAWANDUS

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

Client: Summer Sounds

Year: 2011



GARRETT KAROL

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

Client: The New Pornographers

Year: 2008

“For this poster, I wanted the design to be bold and direct and for all elements to immediately draw attention to the band’s name.”

PAUL RICE

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

Client: Yeasayer

Year: 2010

“Yeasayer’s musical style is incredibly layered yet vibrant; I always aim to portray as much of the band’s musical style rather than direct imagery when creating posters and covers. The simplicity of the sweeping rough texture placed on top of the deep patchwork of brightly coloured hexagons has an aura of mystery yet informs the viewer of the band’s deeply complex yet accessible music.”



CONCEPCIÓN STUDIOS

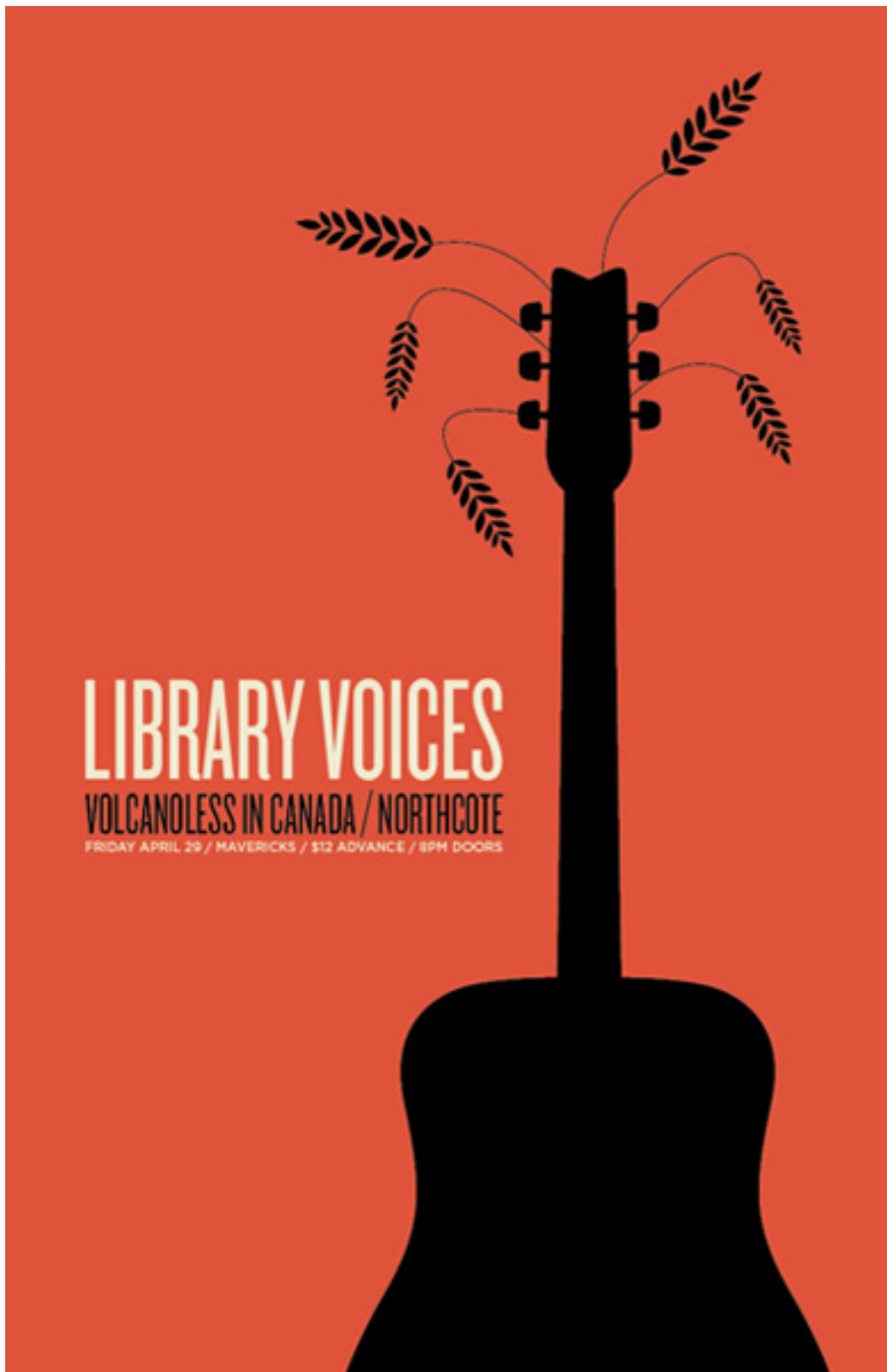
<http://www.concepcionstudios.com/>

Client: Silversun Pickups

Year: 2010

“It is impossible not to have fun designing when the unpredictably of watercolors are involved.”





CARDINAL CREATIVE

<http://www.pms201.com/>

Client: Library Voices

Year: 2010

“When I design a poster I have two main goals: to strongly represent the band’s identity and to execute my concept in the simplest form possible. And if someone appreciates my design enough to put it up on their wall, there is no greater compliment.”

HANDCOOKED POSTERS

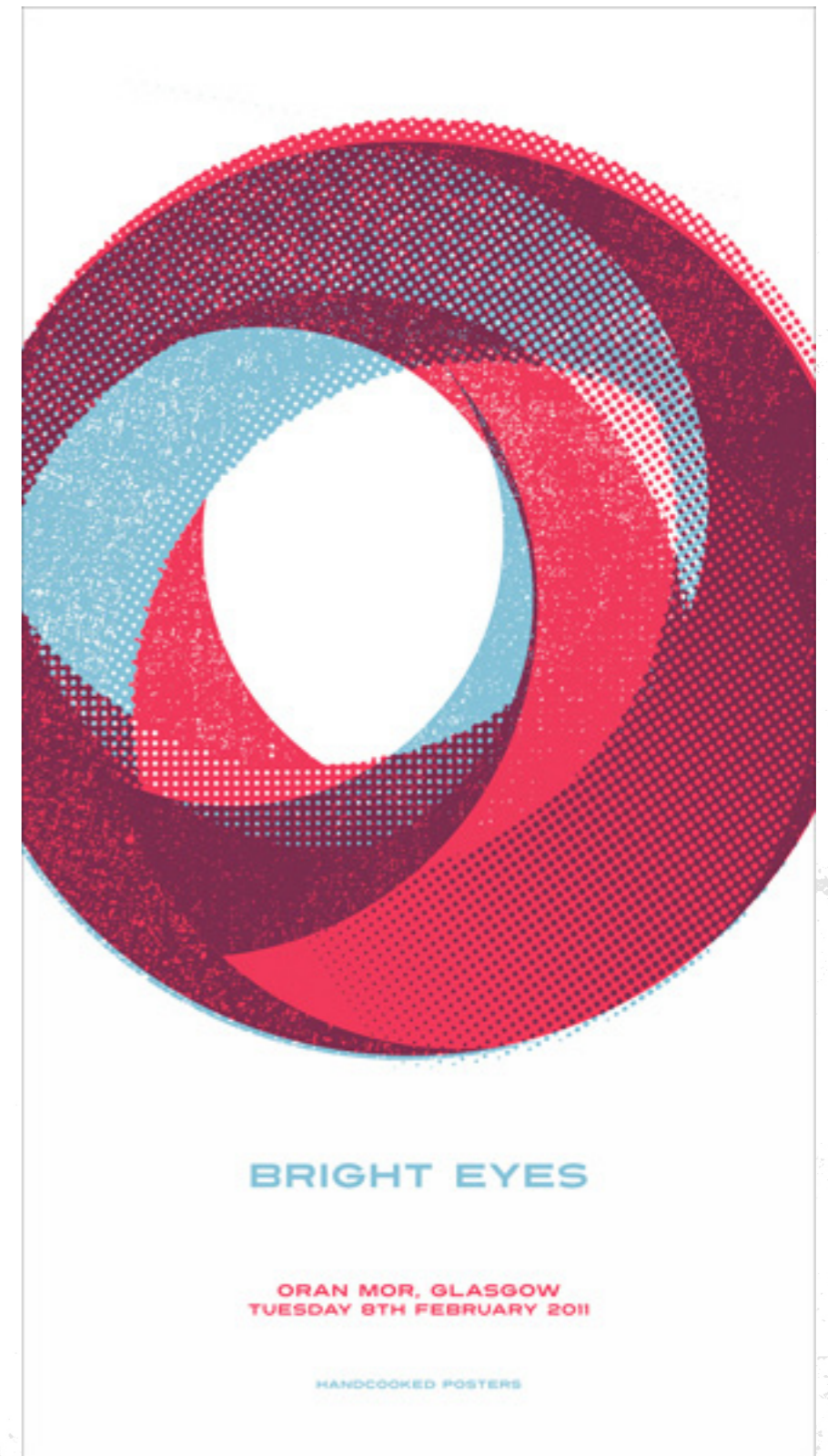
<http://www.handcookedposters.com/>

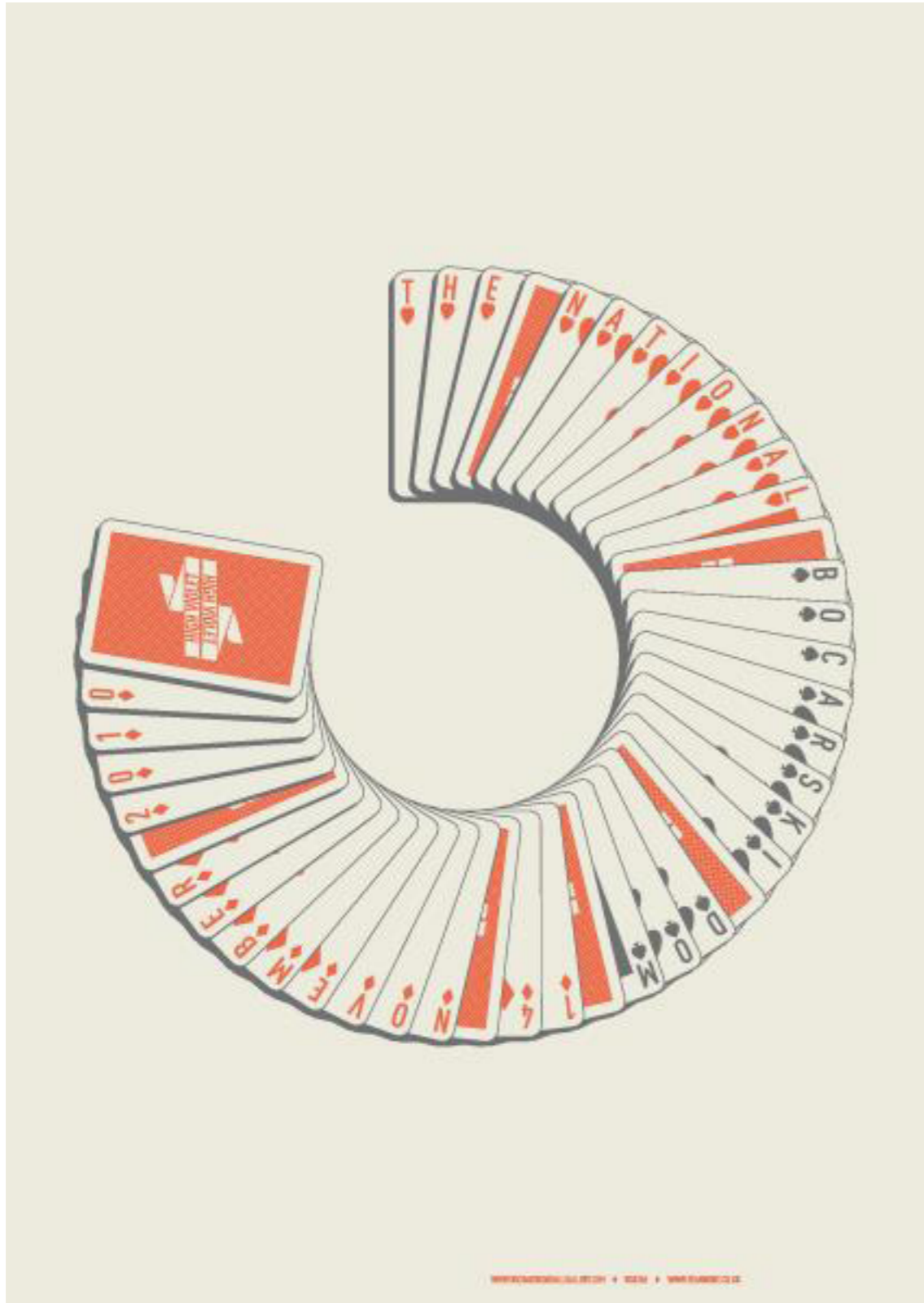
Client: Bright Eyes

Year: 2011

“I’d got approached about possibly doing a print for Bright Eyes’ Glasgow show only a week before the gig, so the design of this print was kept pretty simplistic and also straightforward enough to screen-print in the timescale. The design was based on the song title “Triple Spiral” from the Bright Eyes album that was being toured at the time, and I’d loosely rendered this with a modern take/abstraction on the famous Mackintosh “rose motif” - which is closely associated with the city of Glasgow.

As it turned out, the design was only approved the day before the show, so the poster landed up having to get printed throughout the night - and the edition of 90+ prints was only trimmed, checked, signed, numbered & tubed on the day of the show... arriving at the venue half an hour before the show. All a bit too close for comfort - but a relief that the design had been relatively easy enough to print... well, as easy as screen-printing gets in the first place!”





SEAN MORT

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

Client: The National

Year: 2010

“This poster brings together many of my favourite things, playing with shapes, repetition, type and The National so this is my favourite poster.”

AARON GRESHAM

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

Client: Avalon

Year: 2009

“I was commissioned by the venue to do this one for an upcoming Ladyhawke show. I was really excited because I already loved her music. Her music has so much energy; to me it felt like it was drawing from a 80s Pat Benatar vibe. I wanted to combine a retro look with modern colors and simple shapes ~ but really push it with a lot of color (printing was a nightmare, but we finally got it to work). To create the hawk, I wanted the simple shapes and the layers of colors to do the work, then flow the type into the bird so it would look perched on it. I had already established my system for how I would design posters, “the band name meets the sound“ would be my visual rule. This one got a lot of kudos from the band and fans alike.”



PETER WUJKOWSKI

Client: Kerretta

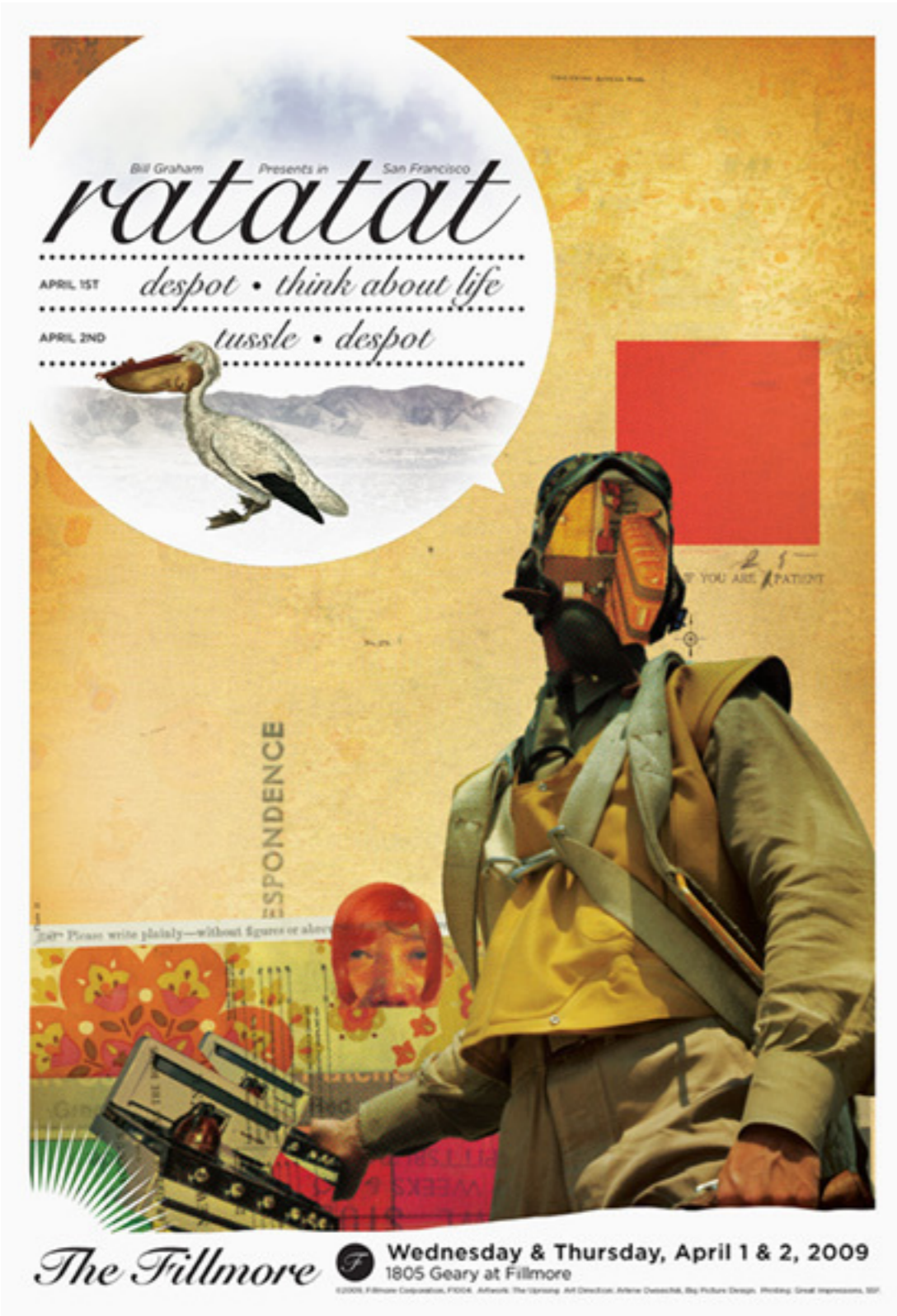
Year: 2010

“Any piece of promotional material or artwork that is created for a musical project must be closely aligned with and authentic to the sound, style and ethos of the artist or band. When I found out that I had the chance to design a poster for a show headlined by the monolithic instrumental band Kerretta, I knew immediately that I had to look into using space and celestial objects. The juxtaposition of infinite, crushing emptiness of outer space and the dense, chaotic, constantly churning power of a sun make for perfect visual metaphor for the soft and (very) loud sonic elements expected from the headlining act. The image is heavily layered with speckles and textures to further illustrate the density and complexity of the sound. The singular astronaut floating towards the grinding vortex was incorporated into the design to add an element of scale, and to establish a stronger emotional connection with the viewer - by implying the unavoidable immolation of the tiny figure as he is confronted by the energy of the fiery orb. The subject matter worked well not only in representing the nut rattling heaviness delivered by Kerretta, but also the stinging chaos of my own band Carthaginian and the thoughtful bleakness of openers The Faults. The typography was all hand rendered as I didn't feel that a typeface generated by someone else for something else would do justice to the uniqueness of the bands, and would not fit well with the general aesthetic of the piece.”



- Chapter 7 -
Retroactive

Retro will never go out of fashion. Case in point,
the next chapter...



THE UPRISING CREATIVE

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

Client: Ratatat

Year: 2009

“Usually all the direction we get on event posters is “make it look cool”. We didn’t really have an idea in mind to start, other than to do a photo-collage style design. So we just let it evolve. The client liked and it looked cool - that’s enough for us.” - **Simon McLoughlin**

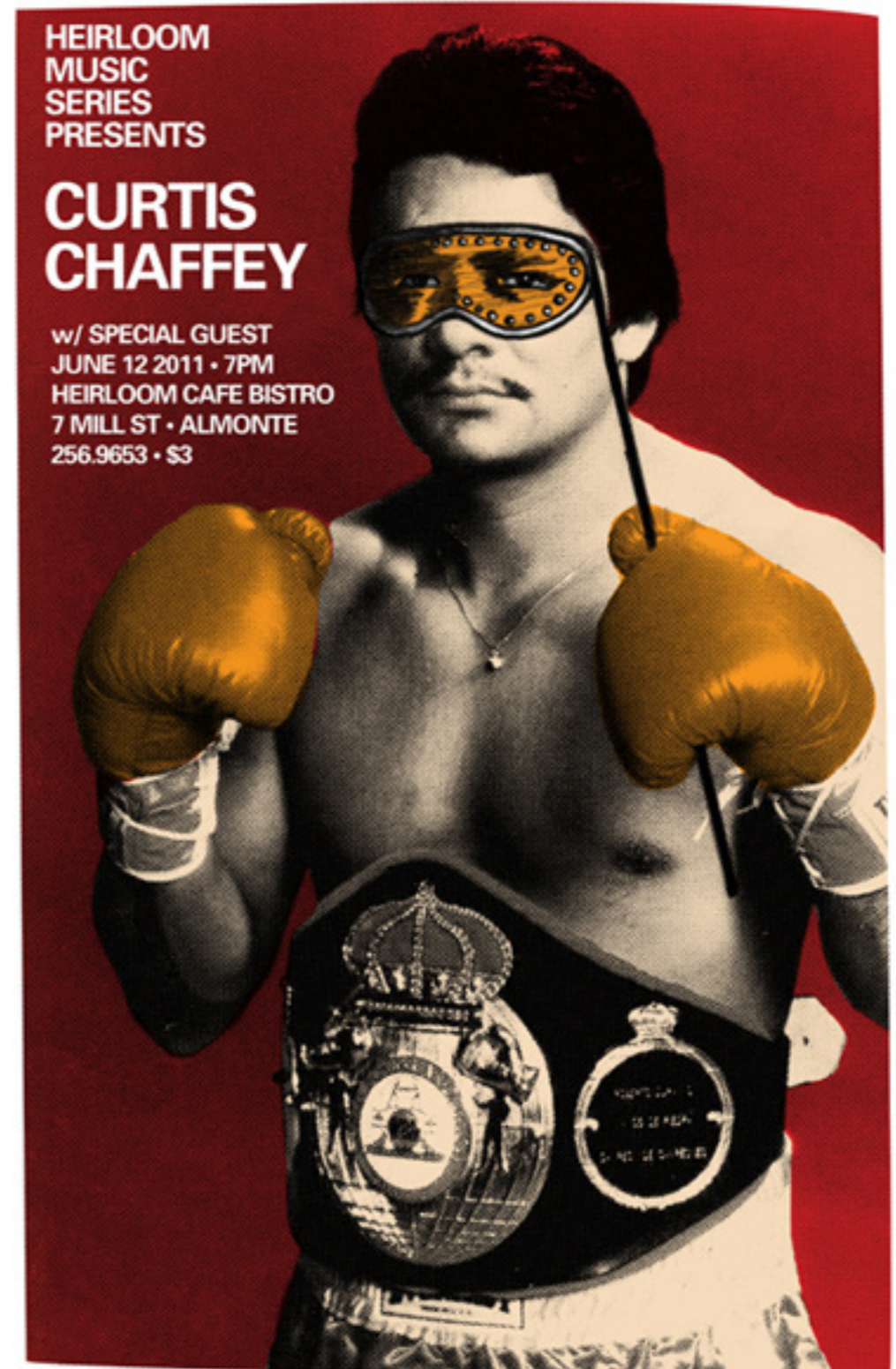
SLUNGSHOT STUDIO

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

Client: Heirloom Café Bistro

Year: 2011

“With this poster we decided to use the image of a boxer, an image found on the internet, as the theme because we had used a similar theme in two earlier poster designs for Curtis’ main band, Brothers Chaffey. This poster is a bit unusual for us because normally we try to draw all of our posters by hand and this one was created almost entirely in photoshop. Our inspiration comes from many sources but ultimately we really try to match the image with the band’s sound or personality and to do so in the least obvious way possible.”



“All of our posters are generated from found digital images culled from Google image searches and online photo archives. While we are always collecting images and working on multimedia collages, the music itself is the inspiration for each poster.”

THE MARVELOUS COLLECTIVE

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

Client: Maria Taylor

Year: 2009



CONCEPCIÓN STUDIOS

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

Client: Jack's Mannequin

Year: 2010

“Jack’s Mannequin is one of our favorite clients to work with. They have a strong aesthetic and thematic direction while giving us a lot of creative freedom.”





JOEL HENTGES

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

Client: Rich Aucoin

Year: 2011

“Elements of a map, bike advertisement, info graphic on trees indigenous to North America and a painting are combined for a sunny guided tour through Rich Aucoin!”

PAUL MICHAEL DELLOSTRITTO

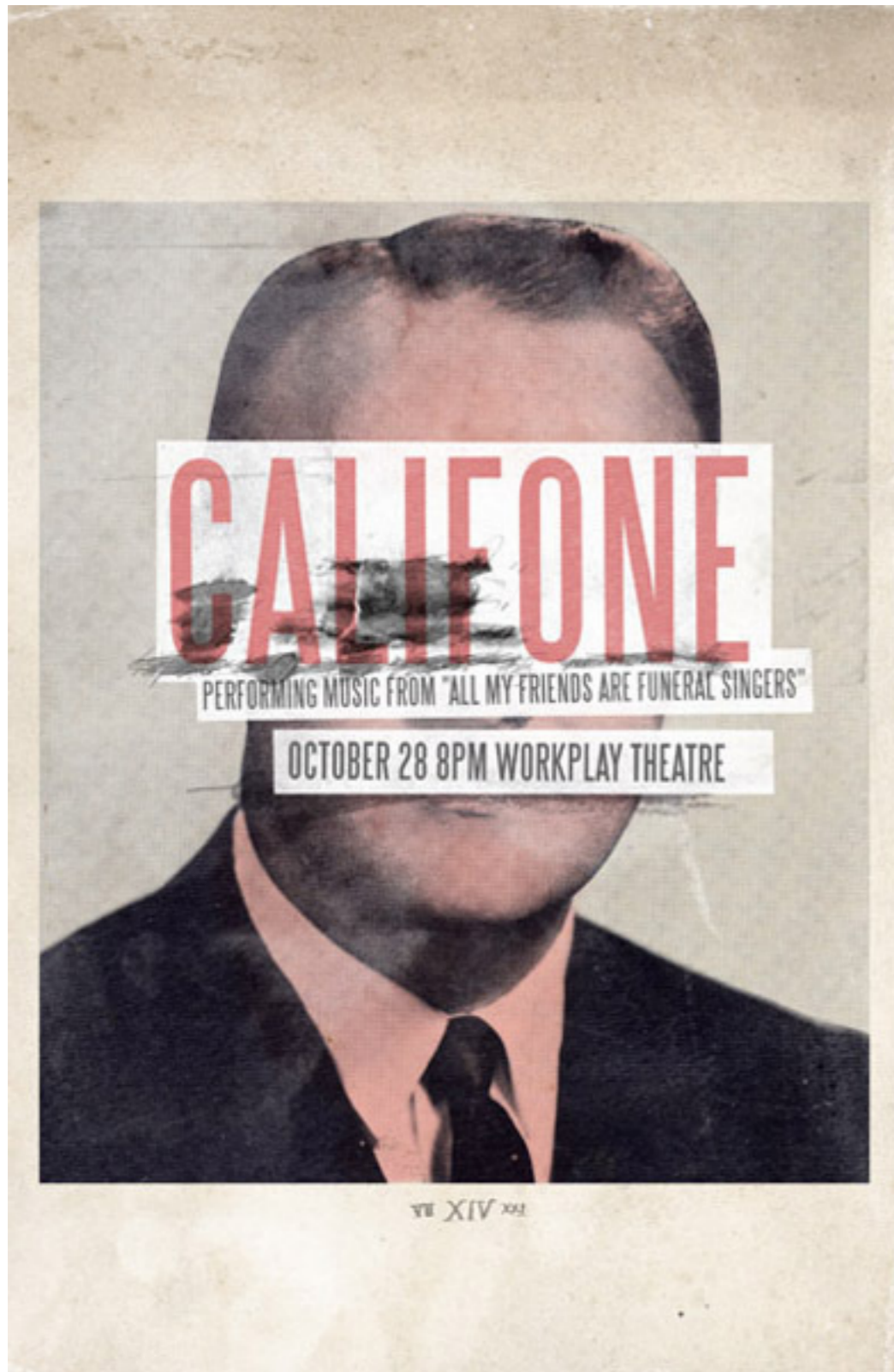
<http://www.dellostritto.com/>

Client: Cory Branan

Year: 2011

“This was part of a series that was a homage back to classic style of Penguin books: grid oriented, 2-color and the use of a single photographic reference to convey the message. For me, this treatment seemed to work really well in communicating the relationship between the two artist and their particular type of music.”





THE MARVELOUS COLLECTIVE

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

Client: Califone

Year: 2009

“We take queues from the musician’s lyrics or the mood of their music and always strive to create an image that is visually evocative of both the musician’s identity as well as our own visual style.”

“I set out to visually match 30 Seconds to Mars’ sound by using a cold color palette and rigid geometric forms. Breaking up the picture of the woman adds a vague uneasiness or sense of emotional urgency.”

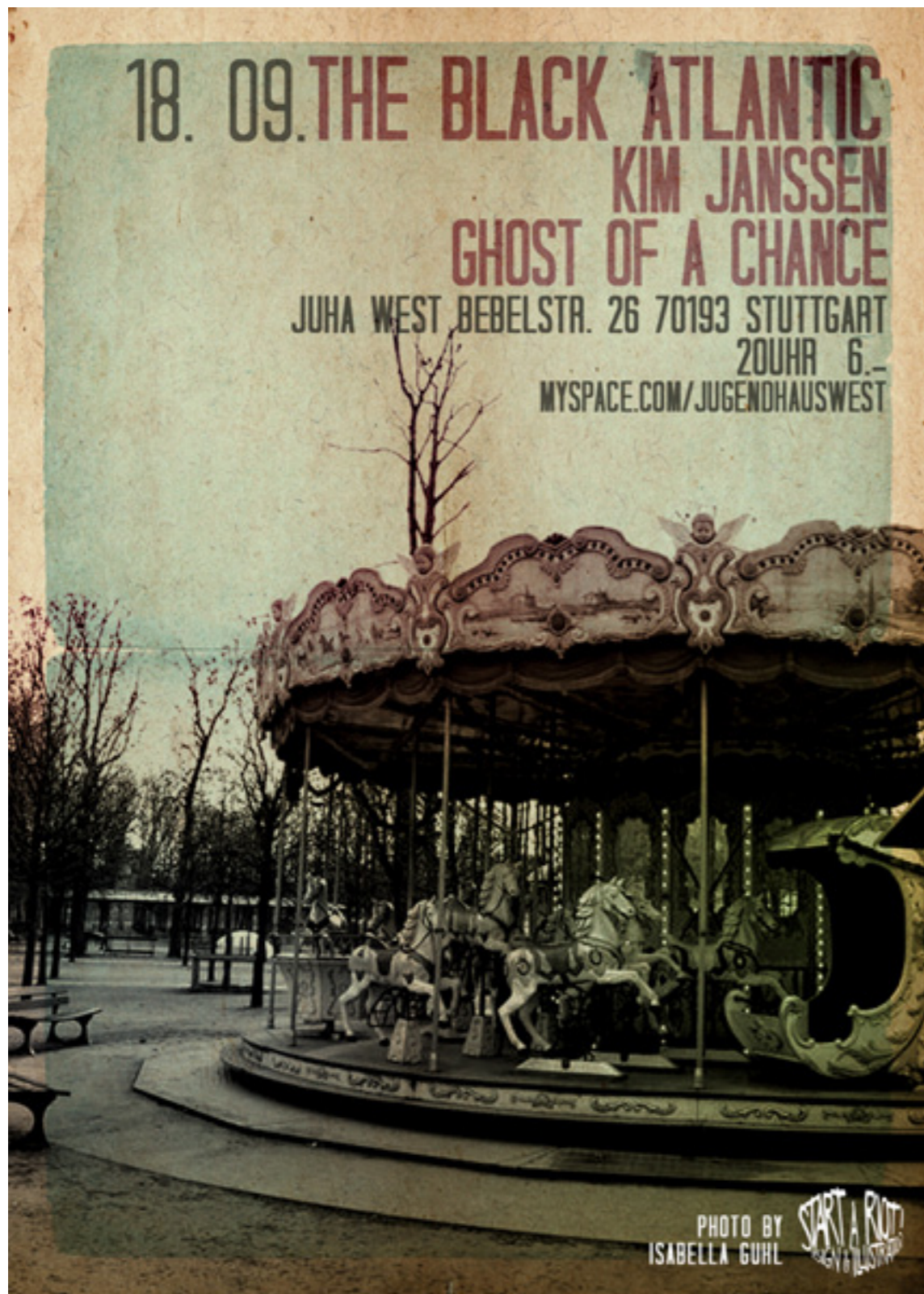
SCOTT CAMPBELL

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

Client: 30 Seconds To Mars

Year: 2010





PATRICK HENNE

<http://patrickhenne.wordpress.com/>

Client: The Black Atlantic

Year: 2010

“I´m a big fan of The Black Atlantic! The promoter of Jugendhaus West asked me whether I want to create the Flyer for the show. I make almost all of the Flyers for the Jugendhaus West, and for some shows I´m really proud that I had the chance to make the flyer.”



NICK RHODES

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

Client: Queens Of The Stone Age

Year: 2011

“As this is my second poster for the band. I wanted to continue the ‘story’ I set in the previous poster. I am working on a illustration project with a good friend called; Project 52. The characters in the poster represent the members of the band, but also members in the story of Project 52. One day it will be released, and this poster will fall in to place perfectly.”

DREW BINKLEY

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

Client: Josh Ritter

Year: 2011

“It would be safe for me to say, I spent more time researching for this print than any other print I have done to this day. Josh Ritter’s song “A Thin Blue Flame” was the main inspiration of the design and I did my best in trying to encompass all the imagery in those lyrics. That song is so visceral ...This print was also the largest run I have printed myself. We printed 2 color variants with a grand total just under 700 all together. It took three 7hr days to print and 2 days to sign, stamp, and number. It was long week...”



“The Apache Relay came to me looking for a tour poster but more importantly, one that could be sold after the tour. They asked me to illustrate a photo that was used for the album art, so I did just that. I wanted the print look as life-like as possible using only 3 colors. I thought I nailed it and the band love it. I couldn’t have been more happy with how they turned out.”

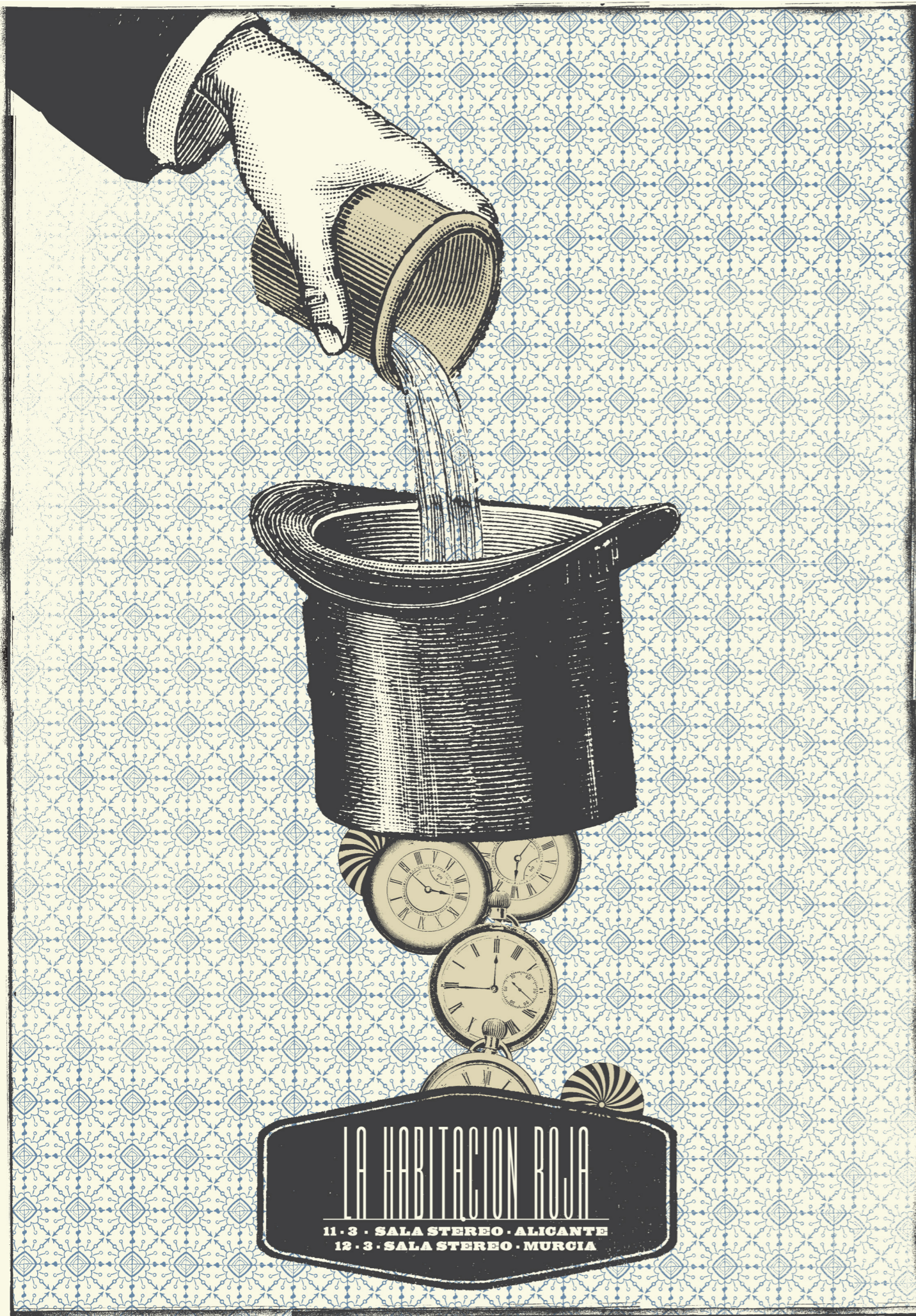
DREW BINKLEY

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

Client: The Apache Relay

Year: 2011





MÜNSTER STUDIO

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

Client: La Habitación Roja

Year: 2011

“This is the third poster I did for the indie-pop band from Spain La Habitación Roja in less than three months so I started to read all their lyrics searching for some ideas. Finally the topic of getting old and past time was over many of their songs. It’s always great to work with these indie bands as they give me complete creative freedom even if I use some punkrock imagery, which I love!”

ANDREW VASTAGH

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

Client: Toad The Wet Sprocket

Year: 2011

“A Spring tour poster commissioned by the band. They referenced a previous poster of mine I did for Blonde Redhead, a sort of whimsical and classic feel. The band took them on tour and went through the first 200 by the first three dates, a second edition has gone out and we’re now moving them into a Summer Tour poster.”



NATE DUVAL

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

Client: Okkervil River

Year: 2011



OKKERVIL RIVER

June 2, 2011 in Washington D.C. at the 9.30 Club with: Titus Andronicus and Future Islands

- Chapter 8 -
Unkempt Neglect

Rough or textured? However you put it, these
posters are not to be messed with!

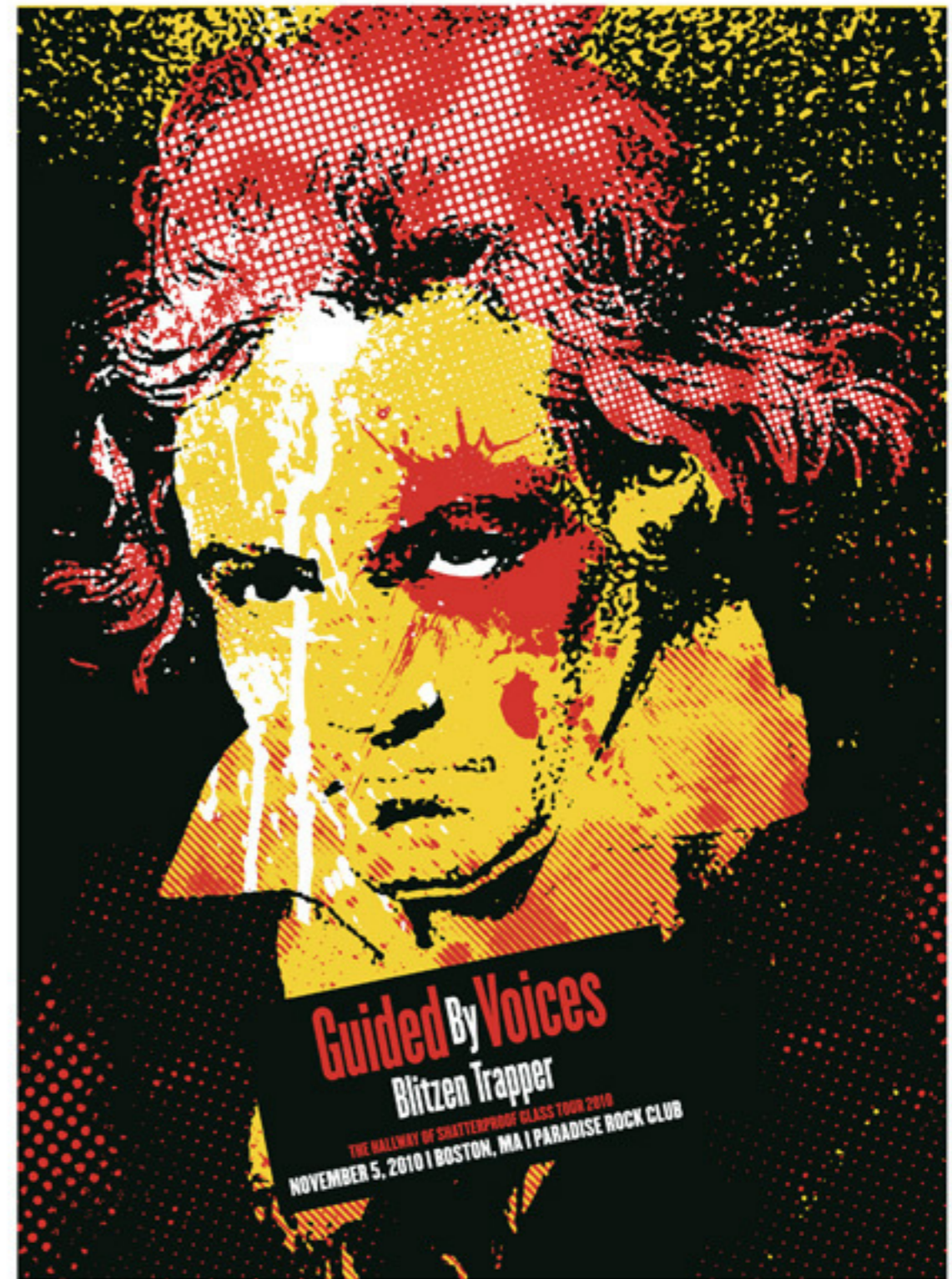
PETE CARDOSO

<http://www.ghost-town.net/>

Client: Guided By Voices

Year: 2010

“This poster was part of the official GBV 2010 tour series. They hired an artist for each city on the tour. I always loved this image of Beethoven. I read once that as he went deaf, his music was guided by the voices and sounds he heard in his head. Hence the connection here.”





TODD SLATER

<http://www.toddslater.net/>

Client: Bad Religion

Year: 2004

“The poster is really about the greed that comes from going to war. I wanted to see how many textures and patterns I could fit into one design. War is messy, and I wanted that reflected in the print. We printed this on an off-white cream paper stock, and in order to add some additional texture we began the printing by flipping the red screen upside down and printing it white.”

“As an artist and printer I know my craft is valid. However, I realize it’s not the printed piece of paper that actually matters... it’s getting that image or statement burned into the minds of the viewer and by doing so, creating history.”

JERAL TIDWELL

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

Client: Rise Against

Year: 2008





HYP INC.

<http://www.hyp-inc.com/>

Client: Citizen Cope

Year: 2010

“Hard to take all the credit for this poster since the erotically charged black-and-white photographer, Helmut Newton, made the poster as powerful as it is. I wanted to combine Helmut’s photo with the inspiration of vintage film “Attack of the 50ft. Woman”, taking over Houston.”

POWERHOUSE FACTORIES

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

Client: Anti-Flag

Year: 2007

“We like to combine found imagery with hand-done techniques to produce a balance between layer complexity and visual noise.”



CASSIE PODISH

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

Client: A Wilhelm Scream

Year: 2010

“This particular poster was used to promote the first show at The Jewish Mother, it’s a local venue here. They opened a second smaller location in Norfolk, Va. and A Wilhelm Scream and Heartsounds were lucky enough to break the place in. My intention for the design was to combine design elements that represent both bands and the music they play. In the beginning the plan was to have screenprints available at the show, however we ran out of time to do so and only me and the band members received prints.”





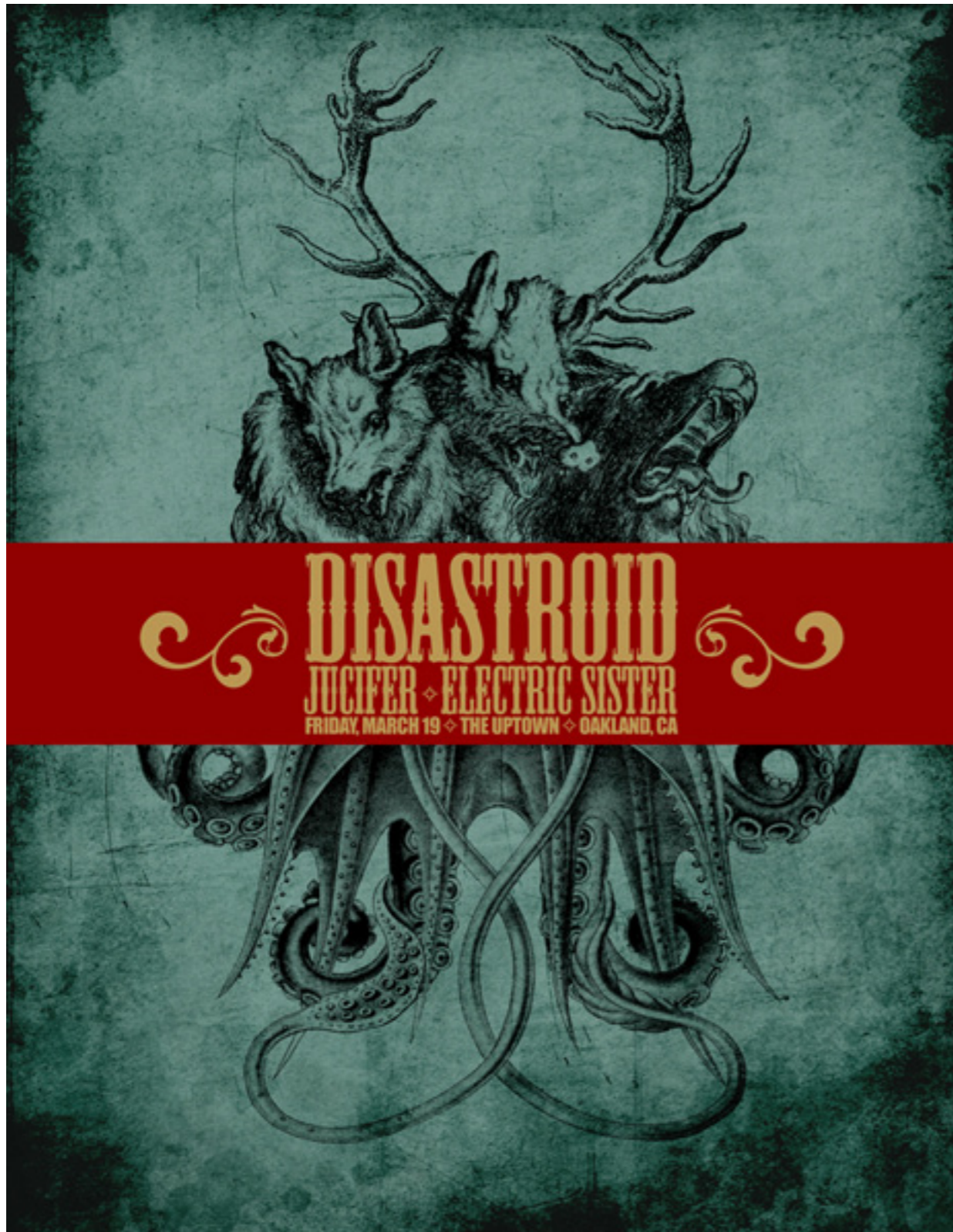
UNCLE PETE

<http://www.swampyankee.org/>

Client: Dropkick Murphys

Year: 2010

“This poster I was trying to take my tight clean graphic style and rough it up a bit.”



TRAVIS WILLIAMS

<http://www.steeledesignco.com/traviswilliams>

Client: Disastroid

Year: 2010

“I’ve been playing in bands for many years now, so the majority of the posters I make are for the bands I’m in, or for friends’ bands. This is actually a great situation, because it forces you to keep making art on a regular basis (as long as you’re getting gigs, anyways.) It can be a bit of a challenge to adapt your style to diverse kinds of music and still have a good aesthetic fit: my work tends to be somewhat dark and roughly textured, which isn’t a good fit for everything, but you find ways to make it work ~ usually by picking imagery that fits, while maintaining your general approach. My current band is a sludgy rock band, and that’s a nice natural fit for the kind of stuff I usually make.”

POWER HOUSE FACTORIES

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

Client: The Twilight Singers

Year: 2011

“The Twilight Singers poster was designed using various mediums to compile the poster. The blue and red color were brushed with water colors before a halftone was made for each layer. The large negative space from the image was made with a pencil outlining the shape of the Ohio Flag. The city is Covington, Kentucky back in the early 1900’s looking toward the Ohio River. Since the band has local roots, we wanted to show support for both.”



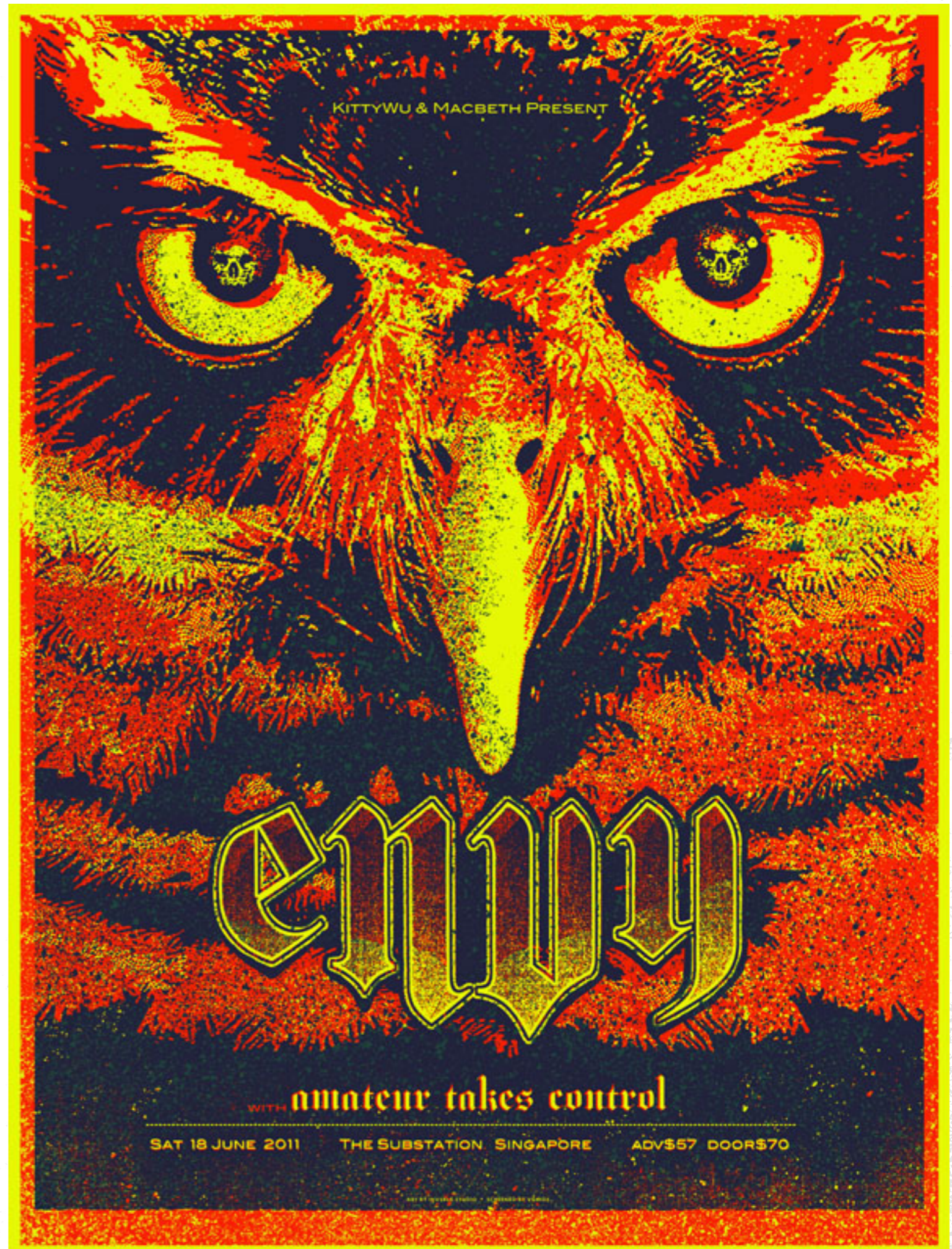
INVSBLE STUDIO / ERROL TAN

<http://invsblestudio.bigcartel.com/>

Client: Envy

Year: 2011

“I seem to have a certain affinity to animals in my art. I’m not sure why (possibly because my human figure drawings are bad). When I started on this Envy poster, I started thinking about Envy’s music and how it is like a bird of prey. Owls have this certain stoic calm about them, silently watching the night and at the final moment, swiftly striking with terror. This bird’s got death in its eyes.”





BLACK YARD

<http://www.blackyard.ch/>

Client: The Young Gods

Year: 2010

“Making a poster for such an influential band is always a challenging task. We tried to come up with something epic, iconic relating to the band’s name without being all too literal. After tossing a few ideas the image of a monolith somehow stuck. The implementation of the idea was then done by layering multiple brushed shapes and adding a bold archaic font.”

ERIC NYFFELER AND MICHAEL NIELSEN

<http://www.doe-eyed.com/>

Client: Mogwai

Year: 2011

“Mogwai is a (mostly) instrumental band from Scotland that is notorious for their outrageously loud live shows. When I sat down to create a poster for them, I didn’t want to riff on any specific song title, but rather create something that reflected the bright, colorful, over the top volume of their concerts.”



ERIC NYFFELER AND MICHAEL NIELSEN

<http://www.doe-eyed.com/>

Client: The Appleseed Cast

Year: 2010

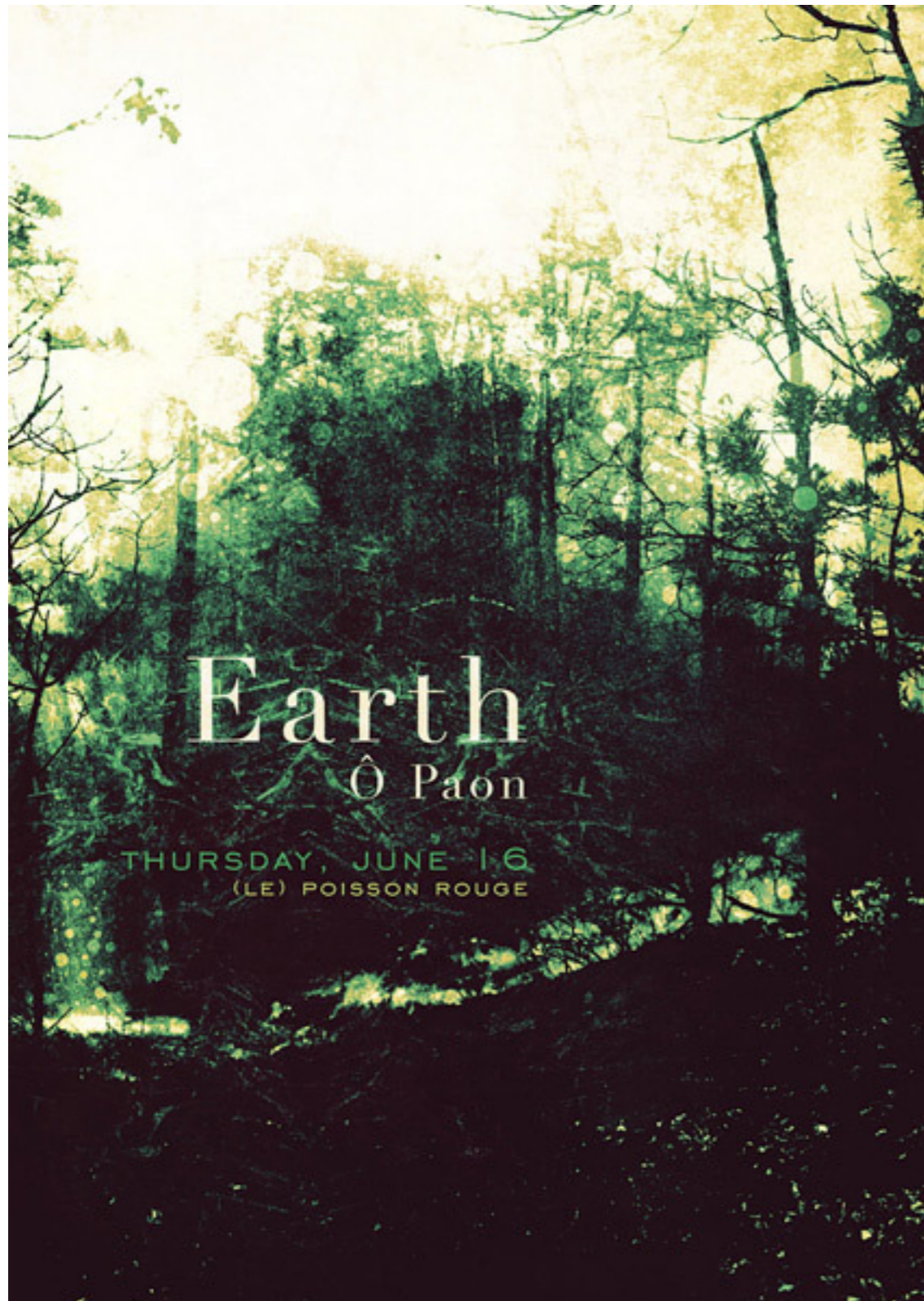
“The Appleseed Cast recently embarked on a tour where they commemorated their landmark “Low Level Owls” albums by performing them in their entirety. This poster illustrates how birds have no real home, but are instead stuck between land and sky, a reflection of the homesick emotions of the records. Also, I told myself that if I put an owl on the poster, I would punch myself in the face.”





HYP INC.
<http://www.hyp-inc.com/>
Client: Citizen Cope
Year: 2010

“The back story to this poster is that the kid in this photo is actually Cope’s bassist’s son. The bassist took this photo on tour in South Carolina and I flipped it with bright primary color to just make it pop off the page. Still one of my own personal favorites, makes me feel like the boy is surfing in ocean of paint!”



PAUL MICHAEL DELLOSTRITTO

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

Client: Earth

Year: 2011

“The challenge is not only to create something that is visually stimulating, but also a direct correlation to the band and/or music itself. For me, this sort of textural, worn and heavy aesthetic fits the droning, ominous qualities of the band quite well. As well as also pulling in references to their geographical roots.”

“In my opinion one of the most underrated bands around today. The talent level is amazing. I wanted to do something subtle yet still dark in a way just like their music. I also wanted to do a sort of juxtaposition of the image, again sort of a visual reference to your sound.”

PETE CARDOSO

<http://www.ghost-town.net/>

Client: Grails

Year: 2011



CQ PRESENTS

GRAILS

Animal Hospital James Blackshaw

04.26.11 GREAT SCOTT, ALLSTON, MA



cardoso / www.ghost-town.net

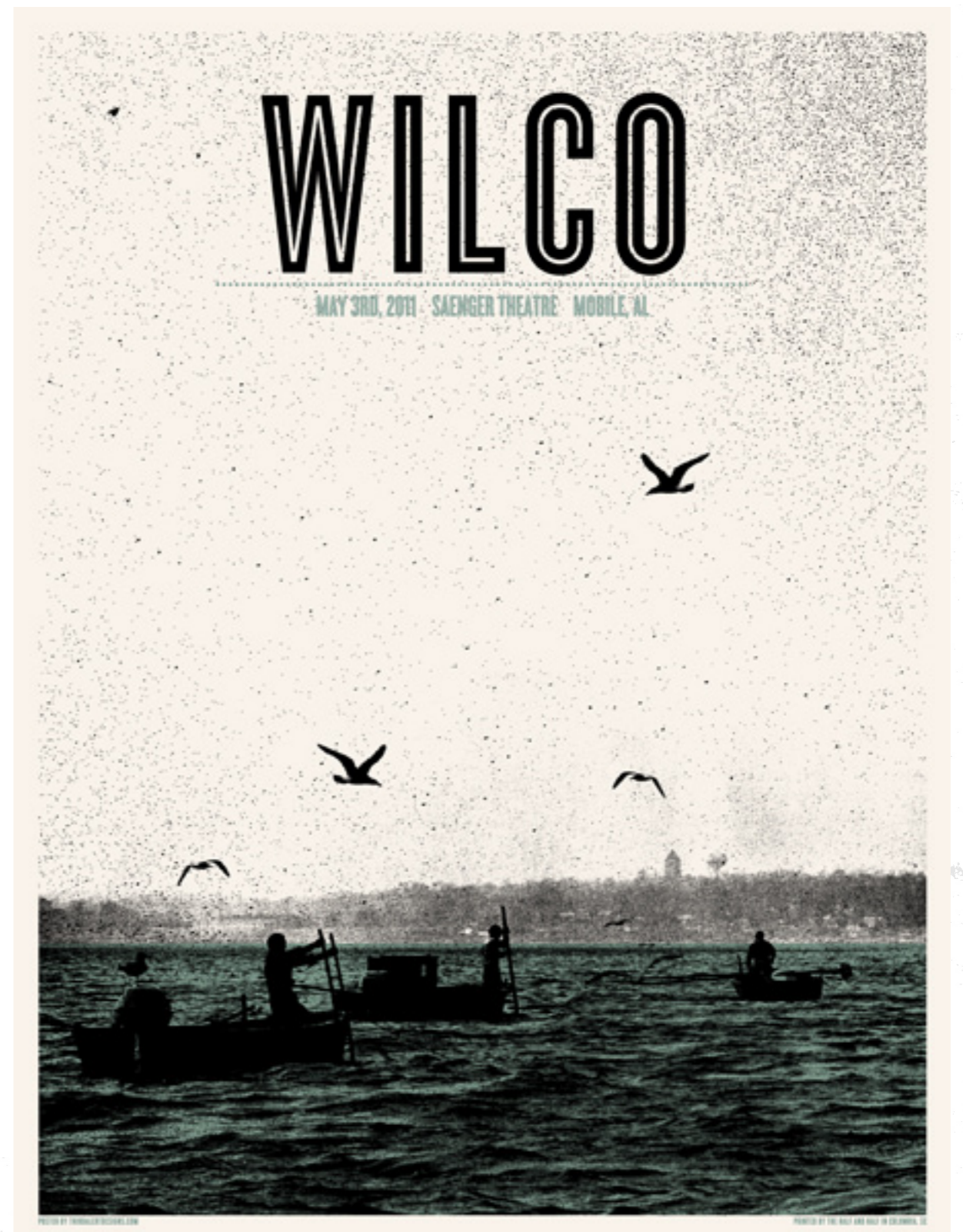
THIRD ALERT DESIGNS

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

Client: Wilco

Year: 2011

“This particular poster didn’t have too much thinking behind it. Though, the birds are reminiscent of Wilco’s Sky Blue Sky album art. I was told by their manager that they used this design for the cover of their tour book. Being a huge Wilco fan, that was exciting to hear!”



- Chapter 9 -
Paragon

The pattern is in the posters. The poster is in the patterns.

ANDREW VASTAGH

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

Client: Girl Talk

Year: 2011

“As I started thinking about what to do about this poster conceptually I thought about what Greg Gillis a.k.a. Girl Talk does with the music he chops up and splices back together to create his own amalgamation of sound and the controversy that it has caused. His use of uncleared samples because of a loophole in the rights and clearance laws made me think about the way the industry looks at it as him taking money out of their pockets. From there I thought “well, I’ll make the poster like he makes the music, chop up a dollar and reconfigure it to suit my needs artistically.” The banner says ‘Totus Dies’ which is Latin for All Day, the name of Girl Talk’s latest album.”





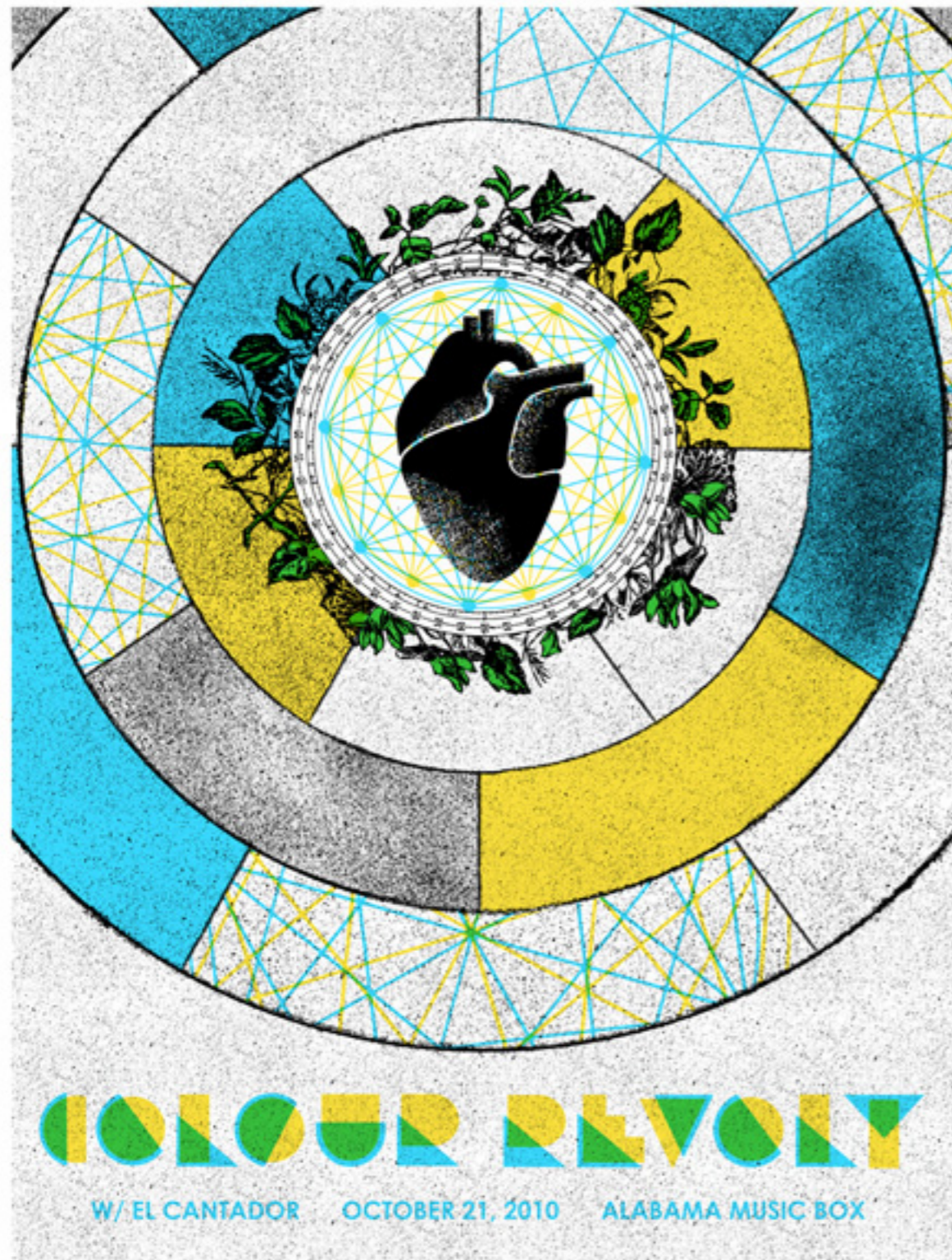
“I was commissioned by an events management company to do this one for a large group of STG fans that had blocked out a VIP section at the arena for this show and wanted to have a great giveaway as part of the package. Offspring was the headliner, but they obviously wanted to push STG. I hadn’t heard their music, so EMI sent me an early release. I was instantly struck by the expansive atmospheric nature of the sound. It had deep echo too it and seemed to build as the album went on. The childlike simplicity of the name Shiny Toy Guns, seemed to innocently flirt with the power and violence of guns. The design is structured like a stained glass window that expands like sound waves from the center. I created a variety of weaponry to contrast with the simple beauty of the structure. I felt like this captured both the name and the sound. Which became the basis for the way I would do every poster from this point on. I was seeking a system for the way I would handle posters and this one started it all.”

AARON GRESHAM

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

Client: Shiny Toy Guns

Year: 2009



DOG ON FIRE

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

Client: Colour Revolt

Year: 2010

“When designing a poster we always want the imagery to relate to the band in some form or fashion. When it came to the Colour Revolt poster, we based the illustration off a line from their song, Heartbeat. We took the lyric and played with it in a very literal context, resulting in the heart and foliage that the rest of the design was based around.”



ANDREW VASTAGH

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

Client: Arma Secreta

Year: 2010

“Designed for an old friend’s band back in Memphis. He mentioned several random words in his email to help direct me in what he was looking for in the poster. The words were: UFOs, geometry, illuminati, antique. I think I covered most of those bases. Always a fun game to play with a project. Try it at home!”

JASON MUNN

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

Client: She & Him

Year: 2010

“The design is a simple representation of the collaborative process of M. Ward and Zooey Deschanel making a record.”



STEVE MITCHELL

<http://www.57design.co.uk/>

Client: Bright Eyes

Year: 2011

“This poster, like just about everything I do was very last minute, Bright Eyes were doing a small tour to promote the new album but carrying no merch, the tour manager got in touch and asked for a quick poster for the London show “What sort of thing do you want?” “Er, we had a look on your site, how about some of that kinda ‘masonic’ stuff?” “Coming right up!””





MIKEY BURTON

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

Client: Wilco

Year: 2010

“There have been so many amazing posters made for Wilco over the years, the management likes the concept to be more focused on the city they are playing in. The idea for this poster was simply to highlight the blue collar steel workers of Pittsburg PA.”

“During a fairly exhausting week I received the order to design a poster for the record promotion gig of “Bright Eyes” in Berlin. I was right in the middle of printing a “Jan Delay” poster and on my desk the first drawings and sketches for yet two other posters, “Fu Manchu” and “Maserati” were piling up. On top of that, I was planning a trip to the US in order to participate in the Flatstock Poster Convention being held in Austin, Texas, during the SXSW Festival. That’s why a couple of dollar bills were lying on my desk. On the back of the bills there’s this pyramid with a bright eye in the top. I’ve heard a lot of incredible and bloodcurdling stories about this motif – but in fact it’s just a bright eye in the top of a pyramid ... and as such I have used it for the “Bright Eyes” poster. I scanned the dollar bill, manipulated the typography and printed the poster with three screens in metallic colors.”

LARS P. KRAUSE

<http://www.douze.de/>

Client: Bright Eyes

Year: 2011

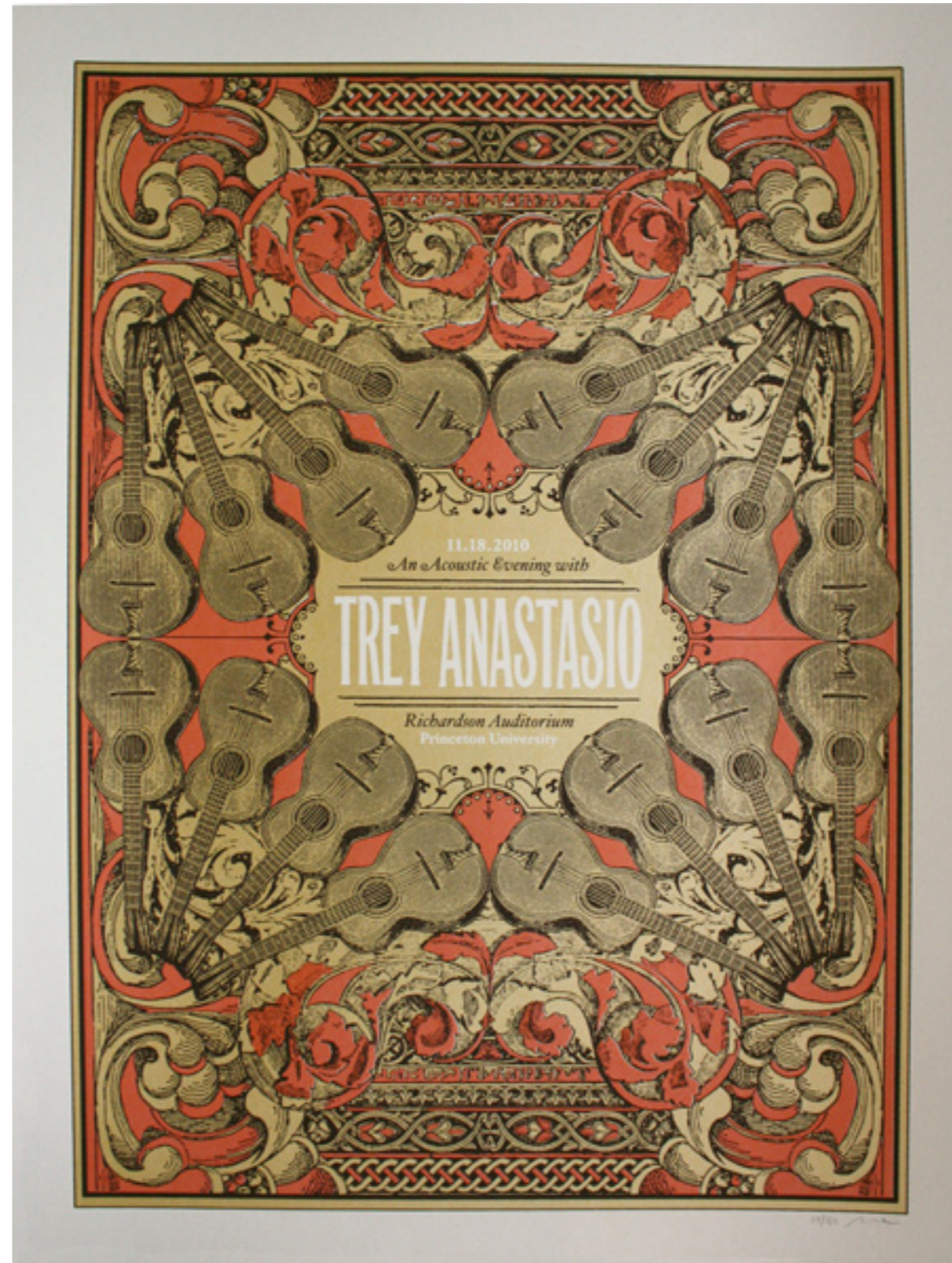


NATE DUVAL

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

Client: Trey Anastasio

Year: 2010





JUNE 26TH | 8:00PM | THE RIOT ROOM PATIO | KANSAS CITY, MO

“Fresh Heir is a fantastic local band from St. Louis, and I wanted to create something that would really stand out in Kansas City to draw people to the show. They have an incredible funky sound and I wanted the imagery to mimic their musical style. The end result was a very bright and psychedelic poster to advertise the show and get people interested in good music.”

DREW ROPER

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

Client: Fresh Heir

Year: 2011

AESTHETIC APPARATUS

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

Client: The Decemberists

Year: 2008

“This is what you get when you request a “psychedelic” poster from Aesthetic Apparatus. I guess it would qualify as a sort of hard edge, graphic, non drug taking, slower brother of a psychedelic poster.”





JESSICA SCIULLI

<http://www.cargocollective.com/jsciulli>

Client: Spektral Quartet

Year: 2011

“The guys of Spektral Quartet have so greatly thought out the message of their own art that it makes my job infinitely easier. This specific show was comprised around the letters written by the great composers of the past that which they would send to each other. I ran with the idea of using a typewriter because it conjures up feelings of the past and it speaks to the overall correspondence theme.”



NATE DUVAL

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

Client: Mike Gordon

Year: 2010



“I was approached to design this poster by my long time friend and collaborator, Chris Grigg, the front man for Woe. I had worked on most of Woe’s art work in the past as well as their new album. Both Krieg and Woe had recently signed to Candlelight and had albums coming out at the same time so this weekend tour was set up. When we talked about the art for this poster I was given very little instructions, Chris and I are normally on the same page. I think the only direction I was give was “to make it blasphemous”... I hope I achieved that.”

HAUNT LOVE

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

Client: Krieg

Year: 2010

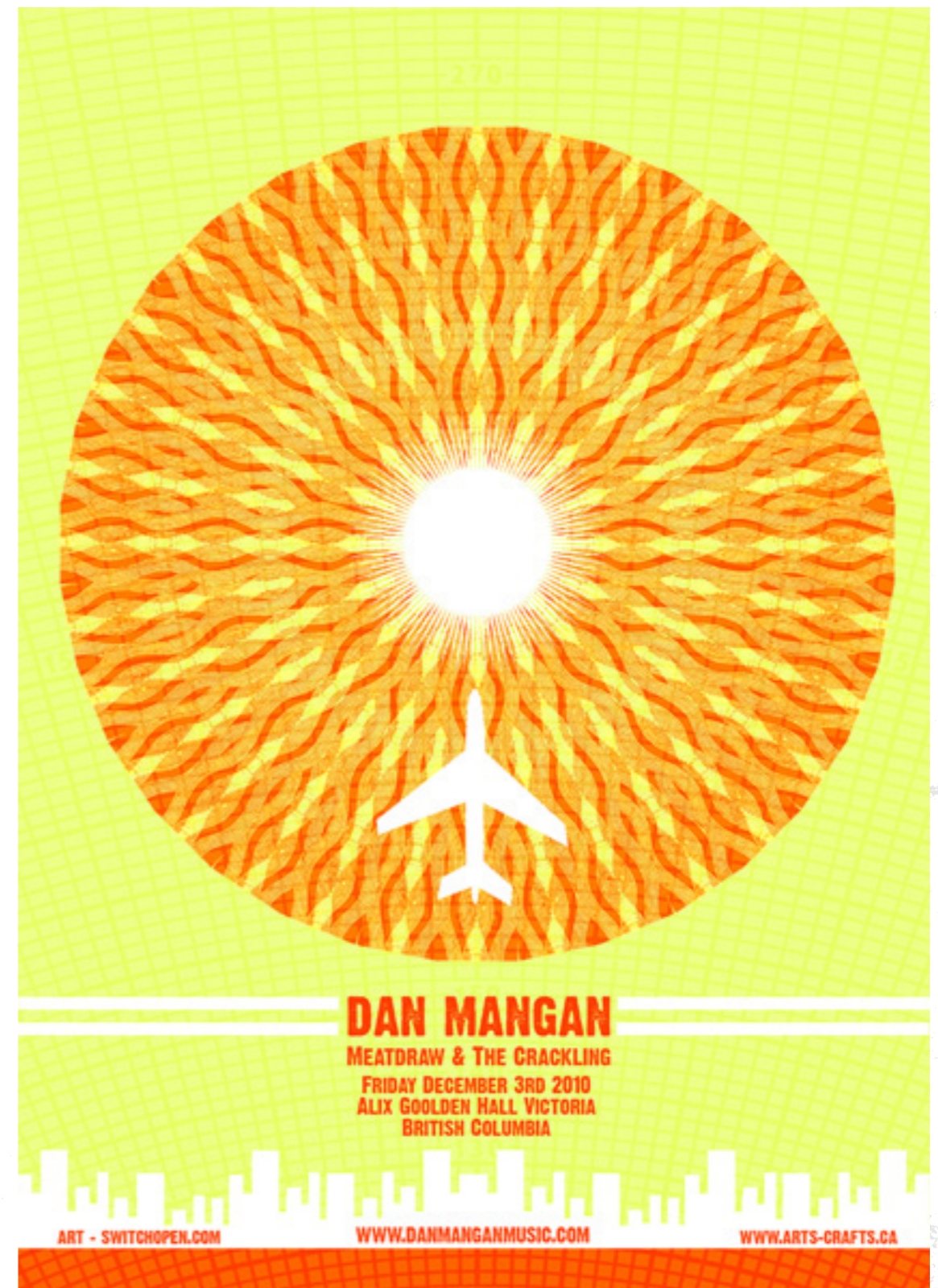
NICK RHODES

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

Client: Dan Mangan

Year: 2010

“I thought of this idea from the last name of Dan Mangan’s tour. Dan and I chatted a little to the ‘theme’ of the tour, and the overriding illustration was a huge burning sun. I wanted the poster to have a 70’s feel to it. A lot of elements in here are that I use in my posters. Bits of drawing, bits of images, and a bit of photoshoppery!”



THANKS

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Foreword - by **Taron Cochrane** -
<http://www.taroncochrane.com/>

Phish - Page 58 -
<http://www.bangback.com/print-crush/dkng-makes-a-poster/>

Beta Radio - Page 60 -
<http://iamreedicus.blogspot.com/2010/09/beta-radio-cd-release-show.html>

Disclaimer:

Now I understand that some of you may be thinking that there are some artists and designers whom I have missed out and haven't appeared in this book. Yes that is true, but with a lot of them it is simply not the case that I have missed them out, I contacted many other designers and artists, asking them if they would like to be in this book, but not everyone replied to any of my attempts to contact them. So hence I feel the need to put a disclaimer stating that these are not the only brilliant poster artists and designers out there. There are others, but these are the ones that were available at the time.

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www.TheWallBook.com

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