

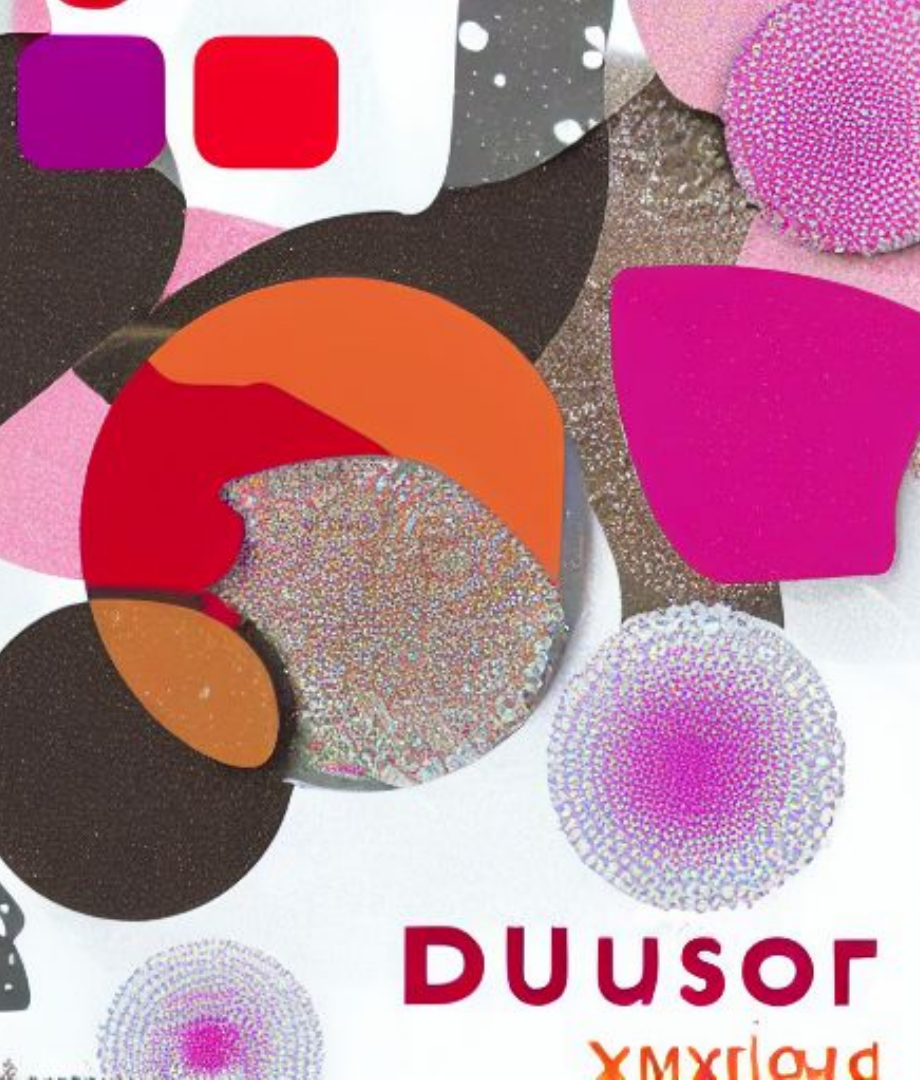
Who, What, & Where?

Grace Feng

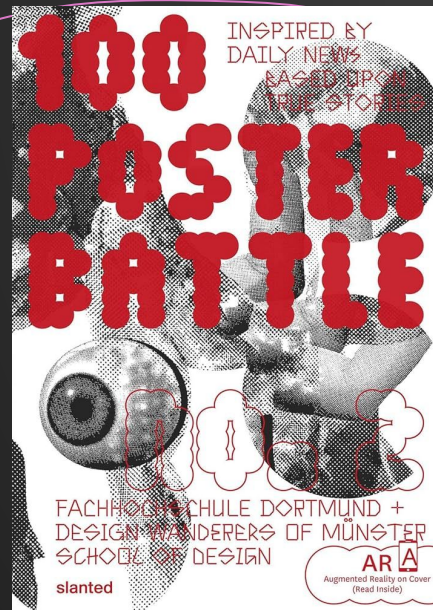
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Overview

Who, What, & Where? is a collection of posters generated using Stable Diffusion Automatic 1111 v1.6 (SDXL Refiner, ControlNet). The aim was to forge visually unconventional and enigmatic compositions, prioritizing the capture of viewers' attention as a primary objective, while concurrently conveying essential information — a dual purpose inherent in any impactful poster. Achieving this balance posed a formidable challenge, as an **overdose of chaos** risked devolving into indecipherable noise, while an absence of chaos ran the risk of rendering the posters overly generic. The delicate equilibrium between **CAPTIVATION** and **communication** was a central consideration throughout the creative process.



DUUSOR
XMXrioid



Reference Image

I was most impressed by the lettering in this poster. Although the word has no coherent meaning, each individual letter remains legible, and the consistency in font is noteworthy.

My goal was to strike a balance between chaos and visual harmony. The inclusion of organic shapes, almost perfect circles, and diverse textures adds an element of chaos, while the uncomplicated color scheme serves to unify the composition. I credit the effective use of the prompt keyword 'duochromatic,' which is overtly acknowledged in the top left corner through a duochromatic color swatch, setting the tone for the entire piece.

Experimental poster design with organic shapes and mixed media randomness, **duochromatic**, branded, slogan, legible typography, digitalism, stippling, overlap.

Negative prompt: Boring, illegible, straight lines.

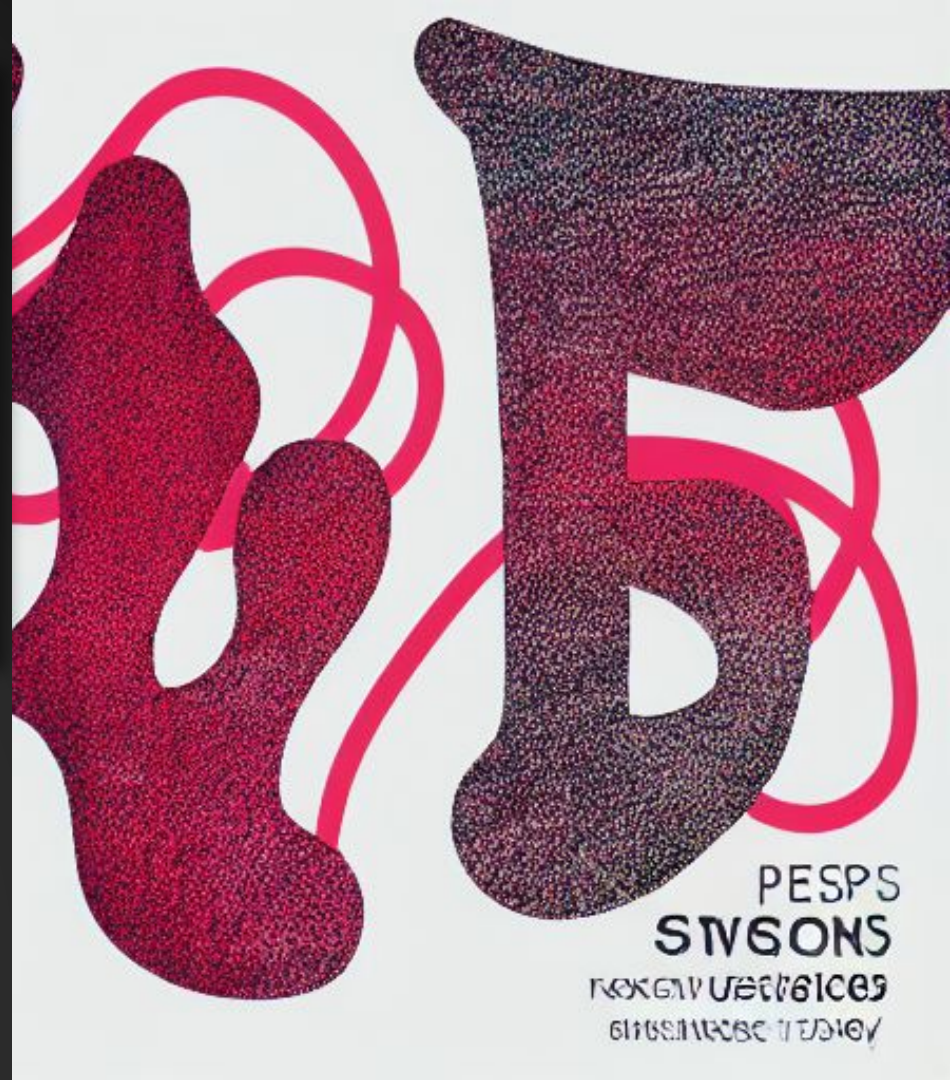
Steps: 46, Sampler: DPM++ 2M Karras, CFG scale: 7.5, Seed: 2958164571, Size: 512x512, Model hash: 6ce0161689, Model: v1-5-pruned-emaonly, Denoising strength: 0.75, Version: v1.6.0

Similar to my last image, I was most impressed with the legible typography. The standout feature of this image is its hand-made qualities. Like poster 1, it mixes realistic, hyper-detailed textures in a collage-like format. The subtly off-white background also creates the impression that the poster is a tangible piece of paper rather than a digital document.

Again, the uniform color scheme ties the piece together. The lettering maintains a fairly conventional placement, ensuring clarity in delivering the poster's message. However, I'm inclined to explore more unconventional lettering in subsequent iterations to introduce elements of experimentation and creativity.



Reference Image



Experimental poster design with organic shapes, mixed fonts, legible typography, digitalism, stippling, randomness, mixed media, branded, slogan.

Negative prompt: Boring, illegible, straight lines.

Steps: 40, Sampler: DPM++ 2M Karras, CFG scale: 7.5, Seed: 3818463038, Size: 512x512, Model hash: 6ce0161689, Model: v1-5-pruned-emaonly, Denoising strength: 0.75, Version: v1.6.0



Reference Image

The standout feature of this image is its creative use of color and gradients. This was unexpected as the original image is generally monochromatic and incorporates no transitions between different colors. Again, I was impressed by the uniformity of the font and the creative use of textures and irregular shapes to create the image of flowers.

Of the four posters generated using this source image, this was the most unpredictable. It diverged the most from my 'duochromatic' prompt.

Experimental poster design with organic shapes and mixed media randomness, duochromatic, branded, slogan, legible typography, digitalism, stippling, overlap. Negative prompt: Boring, illegible, straight lines. Steps: 46, Sampler: DPM++ 2M Karras, CFG scale: 7.5, Seed: 2958164571, Size: 512x512, Model hash: 6ce0161689, Model: v1-5-pruned-emaonly, Denoising strength: 0.75, Version: v1.6.0

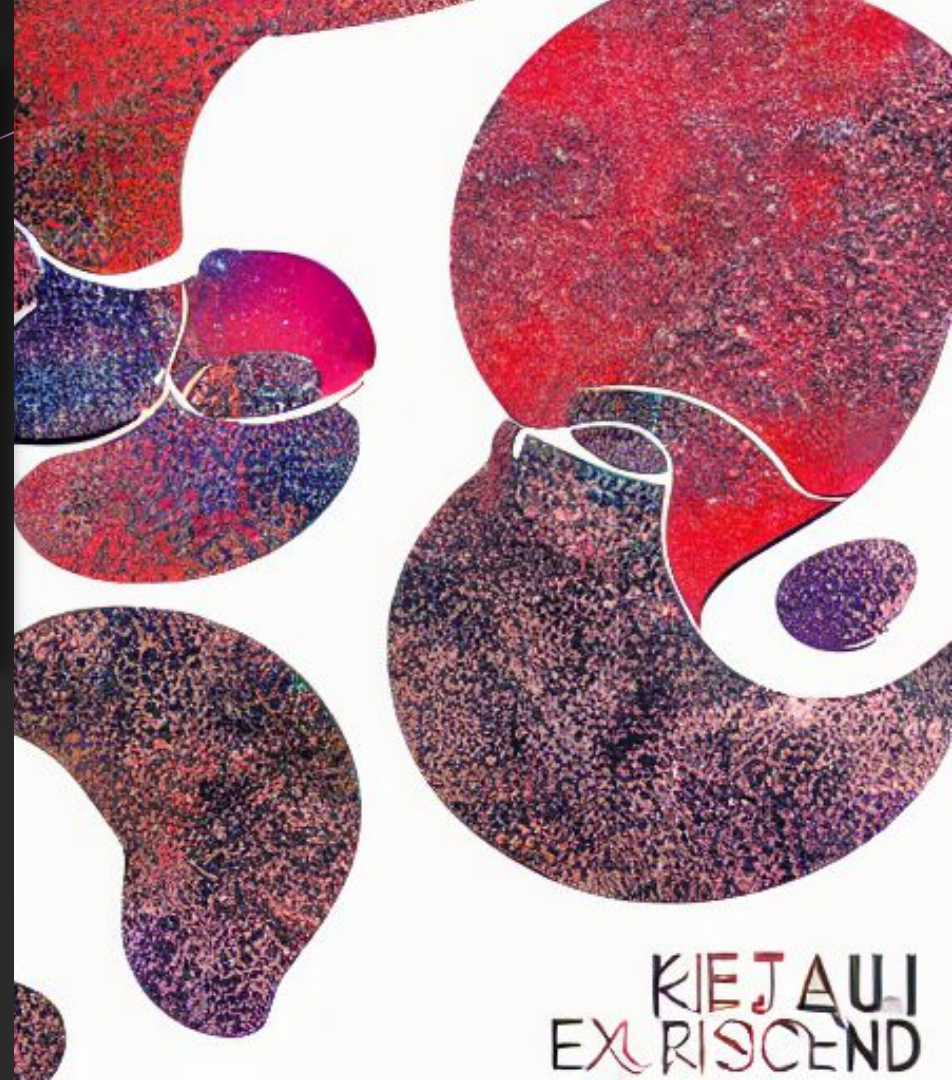
I was most impressed by this poster's near-seamless piecing together of its components. While the shapes are irregular and organic, they are kept cohesive through the duochromatic color scheme.

I felt like the textures of the shapes were unpredictable. In the source image, the stippling and dotting is unnaturally perfect (digitally rendered). In the generated image, the stippling resembles the textures made by a real-life sponge.

Once again, the typography is impressively legible. I notice that the font always appears uniform.



Reference Image



KIEJAU
EXRISCEND

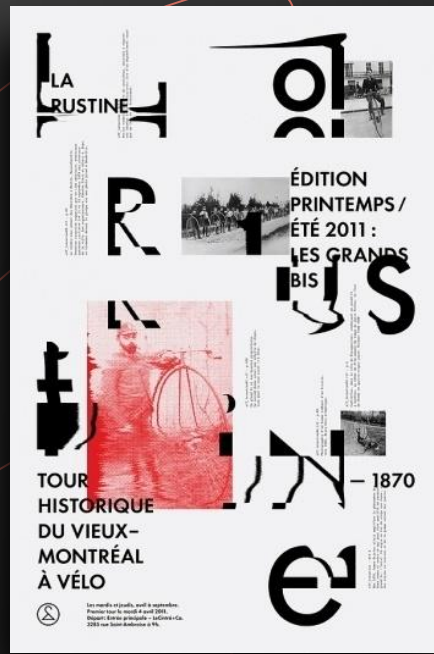
Experimental poster design with organic shapes, mixed fonts, legible typography, digitalism, stippling, randomness, mixed media, branded, slogan.

Negative prompt: Boring, illegible, straight lines.

Steps: 40, Sampler: DPM++ 2M Karras, CFG scale: 7.5, Seed: 3818463038, Size: 512x512, Model hash: 6ce0161689, Model: v1-5-pruned-emaonly, Denoising strength: 0.75, Version: v1.6.0

I attempted to generate less predictable text placements with this source image. This was a shortcoming in my previous posters.

Unfortunately, the ensuing images did not yield the results I wanted. Still, I liked the continued theme of mixed media and organic shapes. My favorite feature of this poster was the swirl and dot textures it used to communicate shades using only one shade. I also felt that its use of negative space lent an aspect of interactivity – the viewer would be encouraged to look closely to notice the patterns etched into the major shapes.



Reference Image



Experimental poster design with organic shapes and mixed media, branded, slogan, legible typography, handwritten words, textured, stippling, asymmetry, wrapping text, duochromatic.

Negative prompt: Boring, illegible, straight lines, symmetry, faces
Steps: 60, Sampler: DPM++ 2M Karras, CFG scale: 5, Seed: 1923079521, Size: 512x600, Model hash: 7440042bbd, Model: sd_xl_refiner_1.0, Denoising strength: 0.75, Version: v1.6.0



Reference Image

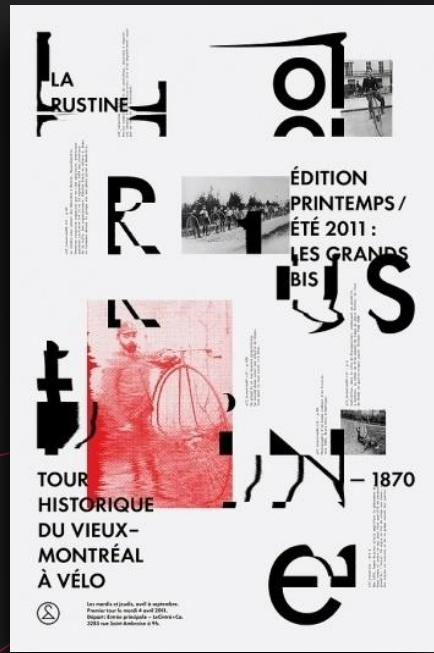
This poster unexpectedly incorporated features of traditional asian art with the apparent watercolor and inky brush strokes. Here, I began to notice that the placement of shapes and their colors was largely determined by the source image. In this image and the previous one, there is a large, warm-toned shape in the bottom left corner, much like the poster. I was disappointed by the dearth of typography in this poster, but its eclectic blend of asian painting techniques and English letters at the bottom intrigued me.

Experimental poster design with organic shapes and mixed media, information, legible typography, handwritten words, textured, stippling, asymmetry, wrapping text, duochromatic.

Negative prompt: Boring, illegible, straight lines, symmetry, faces, negative space
Steps: 60, Sampler: DPM++ 2M Karras, CFG scale: 1, Seed: 2260303562, Size: 512x600, Model hash: 7440042bbd, Model: sd_xl_refiner_1.0, Denoising strength: 0.75, Version: v1.6.0

I was most impressed with the colors used in this poster. The color scheme actually resembles the flower poster (slide 5), with vibrant blues, yellows, and pinks. This makes me wonder if previous images play a part in new creations.

Again, the components are very similar to the source image. I did like the placement of the letter 'S' in the bottom right corner. The way it blended in with the rest of the lines inspired me to experiment with text that is simultaneously a part of the art.



Reference Image



Experimental poster design with organic shapes and mixed media, information, legible typography, handwritten words, textured, stippling, asymmetry, wrapping text, duochromatic.

Negative prompt: Boring, illegible, straight lines, symmetry, faces, negative space
Steps: 60, Sampler: DPM++ 2M Karras, CFG scale: 1, Seed: 2260303562, Size: 512x600, Model hash: 7440042bbd, Model: sd_xl_refiner_1.0, Denoising strength: 0.75, Version: v1.6.0



Reference Image

This poster was the most unpredictable of the 4 generated using this source image. Unlike the previous images, it doesn't follow the general composition of the original poster. It also uses an entirely new color scheme and leans heavily into the asian art aesthetic.

My favorite feature of this poster is how the painting appears to go off-page. This creates the sense that there is more to the poster than is let on. If I were to create a tangible version of this on paper, I would continue the painting on the other side and display it in a way so that viewers can easily flip the poster over.

Experimental poster design with organic shapes and mixed media, information, mixed fonts, legible typography, handwritten words, textured, stippling, asymmetry, wrapping text, duochromatic.

Negative prompt: Boring, illegible, straight lines, symmetry, faces, negative space
Steps: 60, Sampler: DPM++ 2M Karras, CFG scale: 1, Seed: 626267955, Size: 512x600, Model hash: 7440042bbd, Model: sd_xl_refiner_1.0, Denoising strength: 0.75, Version: v1.6.0

Takeaways

Keywords: 'duochromatic'... 'asymmetry'... 'TYPOGRAPHY'... 'stippling'... 'slogan'

Notes:

- ★ The image composition largely depends on the source image. I could see myself using AI as a brainstorming tool by allowing it to superimpose over a simplified “template” layout.
- ★ In my opinion, the most intriguing posters are those that place key information in unconventional places. These posters initially catch the eye with their eclectic composition, colors, etc. Their complexity then beckons the viewer to find meaning in the chaos, assuming there is meaning to be found.
 - * I'm a big fan of interactive artwork; I think embedding messages within posters deepens their impact as the process of decoding a message will prompt the viewer to reflect on their personal interpretations of signals and clues.
- ★ Mixed media can also be applied to typography – mixed fonts, as demonstrated in Ray Gun magazines, create a (fun) extra obstacle to decipher text.