Faultline Magazine

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My design brief was to create a series of unique posters for a magazine called Faultline Magazine. I accomplished this by taking photographs of a model in various locations then manipulating them onto a poster, I also incorporated various typographic techniques inspired by David Carson. The software used to manipulate the images and text was Adobe Photoshop and Adobe Illustrator. This software gave me complete creative control over the image and typography styles. I was able to achieve a specific aesthetic for each of the three posters by combining a variety of photographic and typographic techniques. While my goal was to create posters that appealed to a younger audience of all genders, I believe they have the potential to appeal to a wide range of individuals because each poster has a unique design and aesthetic.

Through researching historical, cultural, and contemporary designs it provided me with assistance in determining the common elements that are required for each poster. By analysing the different layouts and design elements in the selected posters, I was able to combine and change particular aspects in order to develop a series of aesthetics. This assisted in the development of three potential concepts that could be further explored. Through this process, I was able to access and identify limitations or challenges as well as determine which concept best suited my design brief. From creating various concepts, (soon discovered that I wanted to create the posters inspired by David Carson. From here I was able to establish the potential of the posters. (researched successful designers Paula Scher, David Carson, and Alex Trouchut as well as popular photographers Scarlet Page and Annie Leibovitz. Researching these artists influenced me through generating various typographic style ideas and creative compositions when taking photos. I was able to push outside of my comfort zone and approach my design from a different perspective by exploring and experimenting with Alex Trouchut's work. Although I attempted to duplicate parts of his work using Adobe Illustrator, the software he used was not available to me, and his work did not suit the style I wanted to produce. Experimenting with Paula Scher's style taught me that text doesn't always have to be perfectly aligned, and that a more unstructured approach may add a lot of personality to an image. By familiarising myself with the work of Scarlet Page and Annie Leibovitz I learnt a lot about black and white portraiture and the implications a successful composition has on the result of an image. Their work also taught me knew ways to effectively pose a subject.

The considerable amount of planning required to take the images was a challenge I confronted in the development of the posters. Because the photos represent the foundation of the design, it was critical that I capture them correctly; I ended up spending numerous hours doing so. By figuring out exactly how I'll shoot my photos, I was able to produce them faster and overcome that challenge. Another challenge I faced was deciding which typographic style to utilise. Since each poster has a different aesthetic, I needed to come up with three different and unique styles to achieve this. This was difficult because I didn't have much time and many of the styles, I came up with didn't match the image's aesthetic. This made deciding on a design plan incredibly challenging.

Overall, I believe I have successfully fulfilled my design brief by constructing three unique and creative posters that represent the colourful and street style aesthetic of the magazine. I believe the posters convey an enticing and modern style that reflects David Carson's style and is relevant for the target audience as they are creative and visually pleasing.