

Vintage Inspired Tourism Posters

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For my practical, I was to design and create three vintage inspired tourism posters for the top European tourist destinations of 2016: Amsterdam, Istanbul and Venice. The posters were in conjunction with Australian Travel Experts Phil Hoffmann Travel as part of their new campaign, targeting 22-35 year olds.

Inspired by the rich history, culture and uniqueness of each European country, I began the design process by researching and analysing photos of each city. This allowed me to gain a broader knowledge and understanding of their true authenticity and essence, so I would be able to capture the blend of rich bold colours and beautiful architecture and replicate it throughout my posters. I researched the colours that are associated with each city as well as information on what needs to be incorporated in a poster to make it successful for viewers. The beautiful sceneries and centuries of history written through these spectacular cities is what provided inspiration in the drafting process of my designs.

It my experimentation, I drew a simple line drawing of an iconic scene belonging to each of the cities. The drawings were then manually filled in using coloured pencils. It was evident that I needed to focus on the blending of colours through my drawings as well as the sketching techniques I needed to develop, as it wasn't an area I was experienced in. Therefore, I used Photoshop to help in the areas I was lacking. Through out my experimentation, I also discovered a smart phone app called Prisma. Prisma is a filter generator app, each of the app's filters gives a hand painted or graphic effect to an original photo once uploaded. Not one of my original images shared the same filter; however, they all shared similar colour palettes. Using the filters gave me a greater appreciation of what makes a successful tourism poster. All the vintage tourism posters I have seen are quite simple in design, the colours and images are balanced and the text is usually bold and centred to the image. This helped me put my concentration on getting the right colours and textures rather than complicating the images with too many textures or details. During my experimentation on both Photoshop and Prisma, I began to become more confident in my work, and developed a better understanding that less is more.

For each vintage poster I wanted to go with a different season, I created Amsterdam as a winter season by adding some soft, cascading snowflakes, a burnt orange and turquoise desert mist for Istanbul and a warm yellow sky for gondola ride on a summer's day in Venice. I noted that the use of colour in many tourism posters was integral to the overall feel of the location. When people travel they want to be moved by something they have never seen or experienced before, and I wanted to capture that for each city. Across the three posters, I wanted to create flow and consistency and therefore, I maintained the same font and positioning of the text. The writing is positioned top centre to the images and rather than having a Phil Hoffman watermark in each corner of the poster, I made it tie in with the advertising. I wanted the viewers to be able to clearly associate the travel company with the imagery.

Throughout this process, I not only developed more knowledge on Photoshop and discovered new techniques, but I was able to build confidence in my abilities in sketching. What is more, I developed an understanding of what makes an effective tourism poster: clean, classic and simple. Overall, I believe that I adhered to the aims and expectations stipulated in my Design Brief and feel that the posters successfully capture the heart and feel of each European destination.