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**EVOLUTION OF ARTISTIC STYLES
OF COMMERCIAL ADVERTISING
POSTERS IN THE CONTEXT
OF THE HISTORY
OF GRAPHIC DESIGN**Iryna Udrys^{1a}, Natalia Udrys-Borodavko^{2b}¹*PhD in Art Studies, Professor,
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The purpose of the article is to understand the synthesis and cautious term system of specific artistic features of an advertising poster at every stage of the stylistic evolution for the effective practice of modern graphic designers in creating a variety of advertising images by stylisation. The research methodology is based on the use of systematic art review, stylistic, and comparative analysis of artistic advertising products of the 1870s-2010s to determine the evolution of artistic styles of commercial advertising posters. The scientific novelty of the study is to conduct a comprehensive analysis of advertising posters over the specified period to learn the development of their visual language as a system of artistic and figurative means, and swipe files for modern graphic designers to implement stylised advertising graphics following each artistic style. The article describes typical signs of advertising posters at each historical stage with the following components of the graphic design project: composition, the principle of stylised image, colour, typography, and the effects of applying technical resources at each new stage. We have provided examples of modern stylisation for advertising posters following the styles of previous eras. Conclusions. In the general cultural and historical context of the epoch, an advertising poster represents typical features of the artistic style of each historical period. The study of these features and mastering the stylised skills of style patterns after each specific period gives modern graphic designers the chance to develop variable brand visual systems.

Keywords: advertising poster; composition; colour; typography; stylisation; artistic style; advertising image

Introduction

Throughout the evolution of the artistic culture of society, the graphics of advertising posters as a component of its system were naturally influenced by the artistic styles that dominated from period to period. The style of advertising aids has changed over the past 150 years since advertising grew to a professional venture. The modern advertising industry is constantly updating and searching for the most effective means of influencing the recipient, including graphic ones. So, today a popular method of idea visualisation is the use of studio photographic images, carefully processed in graphic editors and, is less often, 2D and 3D graphics. However, any popular trend that is actively used in advertising materials gradually becomes ordinary and does not make the expected impression on the audience. Therefore, the search for various visual techniques and stylisation is an essential task of a graphic designer.

One of the methods of a diversity of artistic language is stylisation – creating an image of a particular object or group of objects that are depicted by generalisation, discarding insignificant details, changing the shape exaggerating particular design, proportional and colour qualities. Simplification, generalisation and colour layout are based on current artistic parameters and the implementation of sociocultural requests of both the customer and consumers. It requires the graphic designer to have the skills to reproduce a particular style and, accordingly, to know special style features of advertising products. Besides, some companies' advertising and image materials are stylised after a particular artistic style, which is part of their permanent brand. In other cases, stylisation is used in an advertising campaign for one or two seasons.

Graphic designer's job expectations require a study of the style evolution of promotion materials in the period from the 1870s to 2010s and a generalised representation of the main artistic characteristics.

The outlined problem in the aspect of determining the features of styles is covered mainly in the professional, research, reference and educational literature. In particular, distinct aspects of stylistic evolution are discussed in the corresponding articles of V. Vlasov's dictionaries thoroughly (Vlasov, 2004–2010). The vast majority of sources concern the analysis of specific artistic styles, for example, the monographs of V. Sarabianov and Ye. Andreieva. Various aspects of the formation and development of poster art in the context of their research interests take place in the works of M. Selivachov, I. Bondar, L. Sokoliuk, O. Noha, Y. Biriulov, H. Skliarenko, V. Danylenko. A descriptive analysis of styles in graphic design from the standpoint of modern design experience is presented in an illustrated compendium by English researchers S. Heller and S. Chwast. The thesis research of A. Budnyk is devoted to the stylistic features of the Ukrainian Constructivism poster, O. Zalevska's research is devoted to Postmodernism poster. Genre varieties of the poster are considered, in particular, in the articles of V. Hryshchenko (2011) and A. Andreikanich (2013). Stylistic issues of the modern poster are covered in the publication of N. Sbitneva (2007).

The analysis of stylistic trends in the poster genre partially concerns the advertising field, since at the first stages (the end of the 19th century – the beginning of the 20th century) it was advertising posters that demonstrated the characteristic features of the artistic culture of that time. There are few publications on the analysis of advertising products. Thorough work is the research by O. Olenina (1998) and S. Pryshchenko (2019), as well as several articles, including T. Prymak's study (Prymak, 2011). At the same time, there are no theses in precise system-based terms that can be used either as recommendations for practising graphic designers or for their training.

The scientific novelty of the article consists in analysing advertising posters of the 1870s – 2000s in order to understand the development of their visual component as a system of artistic and imaginative means and swipe files for modern graphic designers in order to implement the stylisation of advertising graphics according to each artistic style.

Purpose and research methodology

The purpose of the article is to define the synthesis and cautious term system of specific artistic features of an advertising poster at every stage of the stylistic evolution for the effective practice of modern graphic designers in creating a variety of advertising images. The synthesis is based on the analysis of the primary visual characteristics of print advertising as a component of the artistic culture of the Euro-American society. The research methodology consists of applying an empirical method, analysis and synthesis, comparison and generalisation of advertising posters from Europe and America in the period 1870s - 2010s, which are freely available on web resources. We emphasise that commercial advertising posters dedicated to the promotion of certain products and services are subject to analysis.

Main research material

The formation of artful print advertising occurred during the transition to a new stage of progress in art. For the previous periods, printed ads, flyers, price lists, posters were made as graphic products with ordinary drawings in the technique, usually engravings. The style in advertising products occurred in the middle of the 19th century when advertising communication became mass-market and skilled. According to experts, style in visual art is primarily a formal category (Sarabianov, 1989). Accordingly, the new graphic industry was involved in general art movements and styles such as Modern, Art Nouveau, Secession, and the like. The variety of names reflects the peculiarity of the stylistic then-orientations: the parallel existence of reciprocal influence in different directions, and individual formal approaches domination (Lahutenko, 2006, p. 19). In this variation of the general unity laid the basic foundation of the growing mobility and trend diversity within 20th-century megastyles.

Having become a self-existent type of visual art, the poster as a leading component of graphic design has been developing following general artistic trends, forming its own formal and meaningful language. Advertising products reflect the needs and tastes of a broad public audience directly and expressively, which determines, among other things, an equally respectful approach to solving artistic and commercial issues. At each stage of the development of the contemporary art, there is a process inherent in this artistic field of a certain “mass-production” of current artistic solutions, stylistic guidelines, which can cause some criticism of the creative elite and at the same time contributes to the popularisation of the style (Heller & Chwast, 2019, p. 10).

In the modern information design environment, as already noted, when creating an advertising product, depending on the needs of the customer, the target audience and author's favours, techniques of retrospective and historical stylisation are quite commonly used. The evocation of certain previous styles, trends, and so on, combined with the necessary decorative and spatial stylisation of forms, gives expressiveness to works, which determines the need to generalise the leading style parameters in the field of professional print advertising within historical development.

During the study of the advertising industry and artistic analysis of advertising products, in particular posters, we identified chronological periods before significant changes in advertising communication occurred. They are related to the transformation of the advertising image as the primary communication structure in advertising, which is introduced in recent studies and publications (Udris-Borodavko, 2018).

We have ordered the style features of commercial advertising posters following the list of composition features, means of ostmode (stylisation), backgrounds solutions, colouring, and typography.

The 1870s -1910s. Art Nouveau.

The first style that embraced all types of European art, design and advertising, in particular, was Art Nouveau. At the time of Art Nouveau, artists, designers, and architects tried to create a new aesthetic environment, working in a unified manner. In printed advertising products, the visual features of the style are observed in three directions, represented by different regions. Signs of Stile Floreal dominating in many European countries were the rejection of straight lines and angles in favour of natural lines, stylised images, and the decoration with ornamental and patterned compositions. Among the visual sources of the style, there is traditional Japanese woodcut, which became known in Europe in the last third of the 19th century. The idea and detail source was based on organic, natural forms, mainly their parts: a flower, leaves or a bird's wing, which is taken as an independent object. "Natural" forms run through all levels of style – from the ideas of the "philosophy of life", man-nature orientation to favourite decorative motifs: swans, peacocks, butterflies and dragonflies, irises and lilies, stylised outlines of clouds and waves, an elegant curl of long female hair, and so on. Objects and phenomena of nature were usually interpreted through symbolical and mythological strains of Art Nouveau. The leading approach to all compositional constructions was asymmetry.

The second direction was developed mainly in Austria and Germany; it had a different approach to ornamentation. There, notionally called geometric style, the decoration was provided with geometric forms, ornaments built on repetitions of modules, in more excellent favour of symmetry. Even though the Vienna style, partly – German Secession, English "school of Glasgow" is concise and clear, and different from the "curving" French/Belgian Art Nouveau, it is part of the style of that period. The third notable direction of the style was the national romanticism of Eastern Europe, the creators of which followed the folk art of their region and in some places on the varieties mentioned above; these trends are characterised, in particular, by Polish design.



Figure 1. Art Nouveau Advertising Posters.

(From left to right) A. Mucha, J. Toorop, A. Privat-Livemont, A. Mucha

Advertising posters made in the 1870s-1910s show in general the style belonging to Art Nouveau (modern):

- the composition is asymmetric but mostly static in floreal and more close to symmetrical in the works of secession artists; there is a contrast in the size of the main parts – the central figure is much larger, it occupies a large part of the visual plane and creates a visual centre, the angles are mainly frontal, the point of view is familiar to routine perception;

- three-dimensional figures are flat; toning is minimal, only conventionalised shadows; a line forms the volume and intricacy of forms (fabric tucks, angels and planes of objects); a dark contour outlines the forms of the composition parts, the line of which is dynamic, with thickening and thinning;

- the backgrounds are decorated with numerous lines, patterns, and ornaments typical of Art Nouveau;

- the colour is balanced, dominated by complex shades that are close to the colour wheel;

- copies are made in fonts developed and distributed at that time and used in other graphic design products. In posters, fonts are used quite harmoniously following the visual component. Sometimes the desire of designers to attract more attention of the reader led to an excess of used fonts in text ads (each sentence is a separate typeface), letter drawing, and so on. Most newspaper ads, as well as page layout in general, are with a hint of aesthetic disharmony.

The 1920s – 1930s.

It is a period of coexistence of two styles: Interwar Modern, a variant of which was constructivism and Art Deco. The innovations of the Bauhaus school of design had a huge impact on the overall aesthetic. The well-known style of laconic geometric shapes, plain fronts, a combination of black-white-grey and blue-red-yellow, and plain colour tint were manifested mainly in interior, object, and textile designs. The posters were full of compositional dynamics, typographic experiments, and collages. The eccentricity of the new style was just overaggressive for advertising products designed for the popular majority, and not for a narrow progressive group of ideologues and their supporters. Therefore, advertising posters showed more features of the Art Deco style, which imitated artistic and creative innovations but adapted for the perception of the general public.

Art Deco followed the traditions of the geometric Vienna Secession and German Jugendstil; they tended to a combination of monumental heavy forms with sophisticated geometric decor; the synthesis of the main components of the Interwar Megastyles as Cubism, Constructivism, Futurism; the use of graphic expressive forms of “industrial design” (often the texture and style of fashionable “streamlined shapes” borrowed from the last thing in motor-cars and engines). Rendering modernity, representatives of all areas of fine and decorative arts were looking for a way to express the speed and pressure with which cars, trains, planes, radio and electricity changed society and social relations.

The Art Deco style is characterised by plain forms and images, supreme simplification of forms when drawing the real object, straight or broken-bent lines, decoration of planes with zigzags, triangles, circles, or a complete lack of decor – clean, concise spot colours.

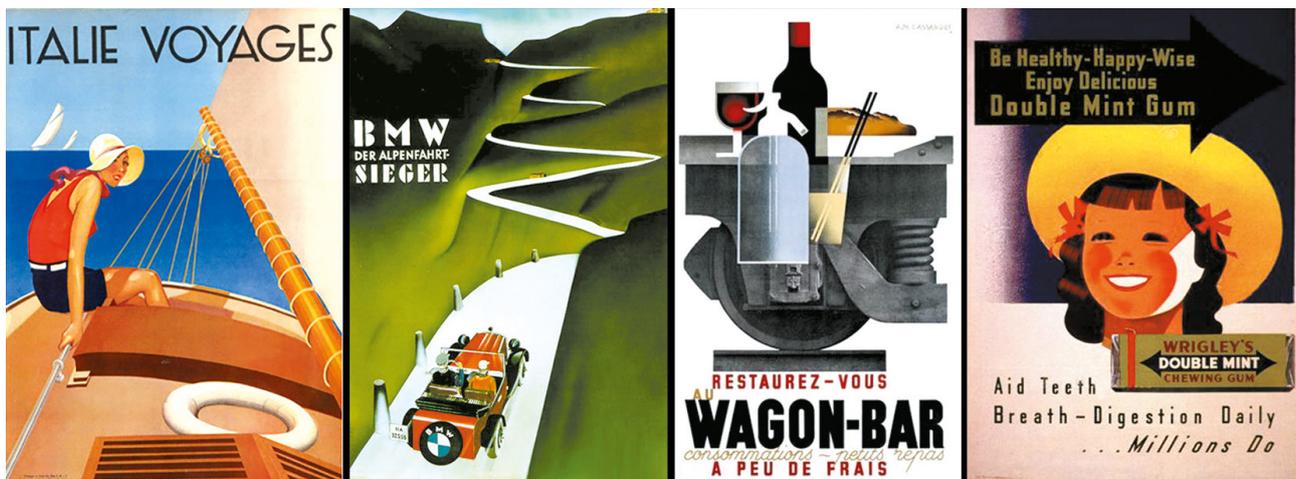


Figure 2. Art Deco Advertising Posters

Advertising posters, which during this period became a design career field, demonstrated the style belonging to Art Deco (Fig. 2):

- the composition is asymmetric, enhanced dynamic; the number of image elements is minimal; the visual centre focuses on a particular process or object in motion; sharp angles that are unusual for routine perception (from below, from above), sharpened by perspective abbreviations;
 - three-dimensional figures are extremely simplified to geometric laconism and flattened; there is no toning – objects are either completely flat or drawn in volume for sharp-edged and accented areas of light and shadow;
 - no decoration for backgrounds;
 - the colouring is bright, rich; colours are contrast, somewhere a gradient between two colours or tones is used (from light to deep);
 - copies are made with fonts developed and distributed at that time and used in other graphic design products; the text becomes part of the composition and follows general guidelines, and is located in colour chips;
- there are typography experiments when several fonts can be used in one poster, kerning changes (from a wide area with a width of several letters to the letters overlapping against each other), tracking, text layout (vertical, perimeter-wise, etc.);
- this technique is used as a collage, the effect of which is enhanced by the use of photographic images along with the drawing, which is especially noticeable in the works of Ukrainian constructivists and the German Bauhaus school.

The 1940s and 1950s. During this period, the development of European print advertising had an echo of the traditions of artistic culture and the fine art of the last century. The message of European advertising encoded mainly in graphic forms. The images took 90-95% of the total information plane. One of the leading places in the overall process is won by American print advertising. In contrast to European advertising, product copies became more critical in American advertising. America is a country of copywriting, and the tendency to fill posters with large product copies also comes from the previous century.



Figure 3. Post-war Modern Advertising Posters

Style features of American advertising products of the Post-War Modernism design (Fig. 3):

- no clear layout and content of the composition, subject images dominate that is similar to still ads of family or friends footage documentary video; hence, the image is cut by the edges of the pictorial plane; the number of image-making elements is large, there is an environment (interior, creature comforts), where the story takes place; the visual centre is mainly positive emotions of the characters, smiles, joy, etc.; the routine perception angles; American posters also contain a lot of bodycopies;
- three-dimensional figures are drawn; they convey naturalistic light-shadow and colours, handles and textures of fabrics and materials. American and European advertising graphics are slightly different. European designers preserved, at least partially, the artistic level of production: their projects have stylisation, artistic image, graphic technique or a whole set. American advertisers paid attention to the maximum similarity of the image to real objects and their realism, in general, the image is almost photographic;

- there are no backgrounds, in and itself, the background is a field that is detailed and close to naturalism, just like the characters;
- the colouring is bright, rich; colours are sharp for creating a positive impression and optimism that the advertising messages;
- copies are made in fonts that were common at that time and used in other graphic design products; posters often contained a mixture of 3-5 fonts and Egyptian typeface, the Roman typeface was used for handwriting posters. Handwritten fonts generally prevailed, because they, according to designers of that era, on the one hand, helped to create a positive mood in the audience, and on the other, gave ingenuity and dissimilarity to the advertising products of competitors. But this “free” approach to typefaces borders on the lack of font harmony and culture and is somewhat reminiscent of the period of the 1910s;
- style solutions for advertising products included cultural trends of those years as Pop Art, Comics, Pin Up Art.

It is also worth noting that at the same time with the style mentioned above trends since the interwar years, in some regions, there was a simplified realism movement, which was reflected in the advertising poster. During the war years and later in a number of countries, this movement led to a trend that in some studies is defined as “Heroic Realism” (Heller & Chwast, 2019, p. 176).

The 1960s and 1970s. Late Modern as a Megastyle of the period.

This period was marked by the flourishing of the Swiss International Style in graphic design, which was equally evident in a different field. However, other national schools played an important role in connecting standard parameters with national features. It should also be noted that there was a certain distinction in advertising products: if the entertainment line has a bold abstraction from the real life, then the commercial and trade direction had it.



Figure 4. Post-War Modern Advertising Posters

In total, the following style features are outlined in advertising posters:

- the layout is made on a strict modular grid, in the image plane a lot of fields given to the free space, but the background plays an independent significance, has changed from a secondary element on the equal component with its expressiveness; there are symmetry and asymmetry, however, all mathematically balanced, the number of component image elements minimal: the visual focus is usually the advertised object; the camera angles are available on as close to the audience points of view, pointedly zoomed or typical for routine perception;
- the use of photographic techniques and the possibility of high-quality photography with exposed lighting determine the dominance of photographic images in advertising products; they almost wholly replace drawings;
- backgrounds are extensive and with plain tint;
- the colouring is bright, rich; colours are sharp, somewhere a gradient between two colours or tones is used (from light to deep);

– copies are made in laconic “pure” Modernist fonts like Helvetica, which is the main pattern of it. However, even though designers paid much attention to the font, it followed the information and graphic typesetter of the product, without loading the viewer’s perception with its ingenuity and variety. This period was the flowering of typography within the text layout on the page, the invention of the harmony of lettering and leading, the balance between free and filled space;

– it is essential that with the help of photographic techniques, bright emotions were depicted – a face with broad, energetic smiles was in the product shot.

The end of 1970s – 1990s. Postmodern.

The Modernist period with fixed layout, filled and free space proportion, and fonts, came to an end in graphic design, in particular in advertising. The Postmodern paradigm in culture (art, literature, cinema, music) inspired designers to break the established trends of the previous decade, try ambitious, eccentric and eclectic experiments with styles, things, materials, handles and textures, colours, planes, and typography.

In the context of Postmodern interests in culture, advertising was interpreted by scientists and practitioners as a component of culture; it has become interested not only in terms of its significance in the economy and the search for effective methods to increase commercial benefits but also for artistic creativity – as an element of everyday aesthetics, an influential factor in human lifestyle. Increasingly, the visual nature of advertising affected artistic works or became the raw material for the latest collage and artistic techniques.



Figure 5. Postmodern Advertising Posters

Visual features of advertising posters are as follows:

– the composition is diverse and follows the basic principles of balance, contrast, rhythm; variations of layout techniques “work” to provide the advertising idea; in general, dynamic and asymmetric compositions prevail; hyperbolised elements can touch the fields of the artistic plane or be trim-sized;

– there is the ostmode of using photographic technology, and the possibility of high-quality photography is being realised more and more fully thanks to the growing printing facilities. The 1990s brought significant innovations in the visualisation of advertising ideas – this is associated with the introduction of computer systems and image editors. Pixel graphics and, most importantly, target effects, unusual shapes or combination, decorating with artificial textures are the trends of the 1990s in creating original layouts;

– backgrounds are extensive and with plain tint; they are often decorated with combine textures – simple ornamental or modular patterns of simple elements (circle, rhombus, segment);

– the colouring does not have precise characteristics, that is, it is diverse, corresponding to the characteristics of the of an advertised object, corporate identity or advertising ideas, but thanks to digital printing, images are reproduced in full-colour combinations;

– Modernist typeface design is applied for copies mainly. This is because advertising should remain readable and understandable for the majority of recipients - general public, and Postmodernism developed in the art of spectacular posters, partly in social advertising and graphic design (printed publications, various printing products, house style, etc.);

– regarding stylistics, citations become an essential characteristic of advertising ideas visualisation, which is one of the defining features of Postmodernism. It was fashionable to use works of various fields of art and culture in advertising, that is, advertising products use not only advertising materials directly (photos, drawings, video images created for an advertising campaign and dedicated to advertised objects), but also works of

fine art: paintings, drawings, graphics, art photography, continuity shot. They are used partially, in fragments, that is, the advertising idea is revealed through intrigue, humour, aesthetics, which is contained in the content or information of outstanding works. These are examples of the striking manifestations of the citation style of contemporary culture. It should be added that with such a citation, the original meaning, the original art image of a work of art is transformed and adapted to the needs of advertising. This approach is controversial since it is a “mockery” of high art. Indeed, we can agree with this, but it is worth noting that this somewhat “brutal” approach dominated the initial stage of introducing citations. Over time, citations became more refined and balanced;

– also important is the use of photographic techniques, which, on the one hand, fix studio staged images, and on the other – there is an imitation of everyday shots, as for voluntary everyday situations.

So, in each historical period, one can determine the characteristics of the visual system of commercial advertising posters, which reflect the most typical features of the artistic style that dominated through the visual arts and design. Some well-known international brands with more than a century of history can demonstrate the history of styles on the examples of their advertising products (Fig. 6).



Figure 6. Stylisation evolution of Nestle advertising posters

Conclusions

The article proves the synthesis of features of visualisation of advertising ideas at each cultural stage during almost 150 years of active development of the advertising industry. The analysis with examples of typical advertising posters of each style period proves that the advertising graphics reflect the typical features of the style and adapt them to the perception of the general public. Commercial advertising posters have a bright stylistic history and differ in their compositional structure, means of simplifying a realistic image, colouring, typography, and the emergence of new visualisation techniques due to innovations. All this creates an extensive framework for variety-based design, which stylised after a particular artistic style and historical period, applied by modern graphic designers of advertising products. A summary of the results in clear theses will facilitate both practical experiments by already experienced designers and mastering stylisation by beginners, which determines the directions for our future research.

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ЕВОЛЮЦІЯ ХУДОЖНЬОГО СТИЛЮ ПЛАКАТІВ КОМЕРЦІЙНОЇ РЕКЛАМИ В КОНТЕКСТІ ІСТОРІЇ ГРАФІЧНОГО ДИЗАЙНУ

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Мета статті – осмислити синтез та формулювання системно виважених специфічних художніх ознак рекламного плакату на кожному етапі стильової еволюції задля ефективної практики сучасних графічних дизайнерів у створенні різноманітних рекламних образів методом стилізації. Методологія дослідження полягає у використанні системного мистецтвознавчого, стилістичного, порівняльного художнього аналізу рекламної продукції 1870–2010-х рр. для з'ясування еволюції художніх стилів плакатів комерційної реклами. Наукова новизна дослідження полягає в проведенні комплексного аналізу рекламних плакатів означеного періоду з метою з'ясування розвитку їхньої візуальної мови як системи художньо-образних засобів, а також стислих формулювань для сучасних графічних дизайнерів з метою

здійснення стилізації рекламної графіки відповідно до кожного художнього стилю. У статті сформульовані типові ознаки рекламних плакатів на кожному історичному етапі за такими складниками проекту графічного дизайну: композиція, принцип стилізації зображення, колорит, типографія, ефекти застосування технічних можливостей на кожному новому етапі. Наведено приклади сучасної стилізації в рекламних постерах відповідно до стилів попередніх епох. Висновки. У загальному культурно-історичному контексті доби рекламний плакат представляє найтипівіші ознаки художнього стилю кожного історичного періоду. Вивчення цих ознак та опанування навичками стилізації згідно з упорядкованими ознаками стилю кожного визначеного періоду дає сучасним графічним дизайнерам змогу розробляти варіативні візуальні системи брендів.

Ключові слова: рекламний плакат; композиція; колорит; типографія; стилізація; художній стиль; рекламний образ

ЭВОЛЮЦИЯ ХУДОЖЕСТВЕННОГО СТИЛЯ ПЛАКАТОВ КОММЕРЧЕСКОЙ РЕКЛАМЫ В КОНТЕКСТЕ ИСТОРИИ ГРАФИЧЕСКОГО ДИЗАЙНА

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Цель статьи – осмыслить синтез и формулирование системно взвешенных специфических художественных признаков рекламного плаката на каждом этапе стилиевой эволюции для эффективной практики современных графических дизайнеров в создании различных рекламных образов методом стилизации. Методология исследования заключается в использовании системного искусствоведческого, стилистического, сравнительного художественного анализа рекламной продукции периода 1870–2010-х гг. для выяснения эволюции художественных стилей плакатов коммерческой рекламы. Научная новизна заключается в проведении комплексного анализа рекламных плакатов определенного периода с целью выяснения развития их визуального языка как системы художественно-образных средств, а также сжатых формулирований для современных графических дизайнеров с целью осуществления стилизации рекламной графики соответственно каждому художественному стилю. В статье сформулированы типичные признаки рекламных плакатов на каждом историческом этапе по следующим составляющим проекта графического дизайна: композиция, принцип стилизации изображения, колорит, типографія, эффекты применения технических возможностей на каждом новом этапе. Приведены примеры современной стилизации в рекламных постерах в соответствии со стилями предыдущих эпох. Выводы. В общем культурно-историческом контексте эпохи рекламный плакат представляет наиболее типичные признаки художественного стиля каждого исторического периода. Изучение этих признаков и овладение навыками стилизации согласно упорядоченным признакам стиля каждого определенного периода предоставляет современным графическим дизайнерам возможности разрабатывать вариативные визуальные системы брендів.

Ключевые слова: рекламный плакат; композиция; колорит; типографія; стилизация; художественный стиль; рекламный образ