FONT POSTER ARTISTIC LANGUAGE

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ABSTRACT

The aim of this work was to conduct a study of the modern artistic language of a font poster created in graphic editors and to establish its connection with graphic techniques of past year styles. The article examined specific graphic techniques. They performed the analysis of trends in the graphic design of the font poster at the moment and their connection with various graphic techniques of historical styles is established. The demand for a font poster in modern conditions requires a deep analysis of it. The specifics of the poster language expression means are related to the requirements of effective communication, whether it solves a specific communicative task of a company or embodies designers' own aspirations. This article explores modern techniques and trends of a font poster artistic language, and its expressive means. A variety of artistic techniques as a whole has been revealed, ranging from manual graphic techniques to new forms of graphic digital techniques. They performed the analysis of the artistic techniques of past time styles, outlined the connection of the artistic techniques of the past and the artistic techniques of modern innovative technologies, which are based on the styles of the past. The article notes that the well-forgotten old returns in new forms of digital technology. The provisions of the article reveal the inextricable connection of modern trends in graphic design with the language of old graphics. The materials of the article will contribute to further developments of the methodological material on this topic, will help to formulate project tasks, as well as to evaluate the work in the field of font poster.

Keywords:

INTRODUCTION

Modern trends of communication process development are associated with the use of a huge number of graphic font compositions for various media. The aspects of the work on contemporary trends in graphic art have been studied sufficiently in the writings of both Russian and foreign scholars, so the book by G. Franke "Computer Graphics - Computer Art" was the first in history which

described the topic of digital technologies in art.

This paper describes the visual effects of computer technology in the font poster design. It examines the ways computer design trends are related to traditional art techniques of past styles. The paper analyzes the graphic effects of the past styles, and their relationship with the present font poster. It describes the ways this or that style is reflected in modern font posters. All this will allow expanding scientific ideas about the font poster language, and will allow for the material systematization on the topic. The relevance of the study consists in the systematization of material on the topic, in the further application of scientific ideas about the font language in methodological applications - to set design tasks, and evaluate work, and to develop educational material.

The purpose of art research is the language of the font poster, i.e. the professional means of graphic design in a font poster, and their connection determination with the graphic techniques of past time styles.

To achieve this goal, it is necessary to solve the following tasks:

1. analyze the visual effects of digital technology in a font poster

2. to analyze the graphic effects and techniques of the past styles

3. to establish the connection of computer technology effects with the graphic techniques of past time styles.

Font posters are considered as an object of study. The subject of study is innovative expressive design tools and graphic effects of past styles.

Materials for analysis were represented by network resources, albums, books on design, and magazines.

METHODS

The following research methods were used in the work: analysis, synthesis, extrapolation, bibliographic and historical - comparative methods. They studied a variety of data sources on the topic of the article. They considered such graphic techniques of historical styles, such as kitsch, grunge, Swiss style, New Wave or "Swiss Punk", psychedelics of 60-70 years, and punk. The methods of analysis, synthesis, and extrapolation helped to identify their main characteristics on the research topic. They performed the analysis of current trends in the font poster related to the latest technologies in graphic design. They studied the basic graphic techniques of computer graphics. They applied the method of design object synthesis; it helped to get a general idea of the subject being studied. Research methods are abstract and generalized. They help to systematize the collected material for its successful study. The comparison method is applied - a conclusion is drawn on the similarity and coincidence between the styles of the past and the latest means of computer design technology. Studying styles in their historical sequence helps to better understand the emergence of special features of graphic techniques peculiar to a given time, to understand the occurrence of their characteristic features, their formation and further development.

Poster is one of the most advanced and widespread areas of graphic design. The main function of any poster, including font, is the non-verbal way of a message transmission. The art of the font poster is constantly being improved, and developed during effective communication. All informational visual and semantic load is represented by the text of a font poster.

Today, the creation of a font poster can serve as an expression of individuality. Here, the informational component of the poster is not as important as the various graphic techniques. The authors show their skill level, mastery of technology, give free will to the imagination. Good, imaginative typeface posters are the works of art. In 1929 A.M. Kassander spoke about the executive role of the poster developer, denying his role as an artist and speaking about the fact that the poster is just a means of communication between an entrepreneur and the public. A poster plays the role of a telegraph operator: no

one asks for his opinion, they only require him to establish a clear, strong and clear connection. Today, the statement about the lack of individuality and artistic value in poster design is long outdated.

Graphic design, like no other area of design in our time, is firmly connected with computer technology. C. Newark wrote the following: "In other words, the technological capabilities available to a designer determine the process of his work creation." (Newark What is graphic design?, 2008) Graphic techniques, the capabilities of computer technology are so diverse that they allow experimenting in the search for a new artistic language, and new imaginative means of expression. Design tools and techniques are very diverse. The search for new forms, ingenuity in material presentation is constant. Graphic design strives to create a memorable image. You can tell a lot using the graphics language, and human emotions can also be conveyed in one font. Today, the ability to create unusual effects in a font composition using new technologies is important, but the original graphic work can be quite simple.

There are some modern trends in graphic design that have been popular for the last time: flat design, which involves the use of a minimum of elements and the absence of various effects, and its further continuation in a half-flat design (semi-flat design); the trend of destruction suggests filling the design graphics with splashes, scratches, tears, breaks in shape, and space; distorted reality effects, image doubling, the use of duotones (two different overlapping images in monochrome colors), and the combination of photos and text.

The requirements for a font poster are the same as for any other graphic design work, where the readability of a font, a competent color scheme, the integrity of the compositional solution, the proportional ratio of the main and secondary, balance of parts, and style unity are necessary components.

The use of typography involves the rejection of graphic elements. In this case, the font is the graphic and semantic dominant in the poster. The choice of fonts in the poster depends on the idea, and the semantic load. The use of a single font allows focusing on easy delivery of information to consumers. The main burden of such a poster is informational. The poster typography implies readability of the font, quick perception of a text with information. Here the thing is about highlighting of the main text, its number, size in relation to other elements of the poster and secondary texts.

They increase the load on the graphic solution effectiveness for a greater completeness of the designer image disclosure and emotional impact on the recipient. This is facilitated by such trends as cropped typography (lack of parts of letters), chaotic typography, unrelated text, typography with letters in images, abstractions and effects. The letters in the font poster can cause the same reaction as the graphic element, creating a dialogue with a viewer and involve the same drama.

An advertising font poster is unconventional; it requires a trained consumer. Posters developed using the same font without graphic elements should be very expressive in order to compete with posters that have plot visual compositions. A composition development, the tension of all its elements, their subordination to each other should actively convey the author's thought.

Each font carries an artistic image, causes a certain number of associations, the time of its creation is reflected in the writing of characters. The font is no less expressive than the image. "Set silver" refers to the property of a text to be flat, entirely intended for continuous reading, but in a font poster the font is required to be noticeable, vibrant, individual, it creates aesthetics, and acts as an independent art object. In this case, the need for readability of the font disappears, because it is perceived rather as a whole picture. Emotional stress is provided not only by typography but also by application of a large number of

modern trends. Handwriting is one of modern trends in graphic design. Lettering is relevant - an original, stylish, exclusive handwritten inscription. Lettering is a trend today. Drawn or cut letters are used for a specific situation, and for a specific project. Unique font compositions can combine several non-standard fonts for single word writing. The interaction of a font and an object is also the current trend in the font poster. It is based on the designers' desire to experiment with images and fonts as equals, intertwining them with each other, cropping images with letter outlines. During the experiments, graphic solutions arise in which fonts and illustrations represent harmonious and unusual symbiosis.

Each era, and time period has its own style. Nowadays various historical styles influence graphic design, it is kitsch with its extravagance, grunge with its garbage aesthetics, classic international typographic style, punk, typographic principles of Wolfgang Weingart, postmodernism, avant-garde of 20-30-ies, and psychedelicism of 60-70-ies.

The main trends of recent graphic design, in particular in a font poster, can be safely associated with the term kitsch. Graphic design style gives a completely new opportunity. Kitsch is a phenomenon of mass culture - flashy, extravagant, status. These words can describe this style. Kitsch in graphic design trends is insolence, emancipation, openness, and plasticity. Kitsch artistic techniques are especially applicable in typography: layout for cutting, layout through, layout in form, use of text as decoration. Collages, broken construction structures, artistic influxes, incisions are widely used in graphic design.

Grunge, a popular style of the 90-ies is positioned nowadays as youth subculture. Characteristics of this style - sloppiness, dynamism, dirt, garbage, hand-drawn fonts and graphics, untidy visual elements such as roughness, abrasion, splashes, blots, stains of paint are relevant in the design of a font poster. Style provides great opportunities for self-expression. Pieces of font, blurry distorted images, muted colors, faded background, dullness, fray, "dirty design", all this can be said about the grunge style. The informality, brutality and maximalism of grunge is a steady trend nowadays in font poster design.

The classics of the International Typographic Style (also known as the Swiss style) are relevant today for the graphic design of the font poster. Designers are focused on the use of minimalist aesthetic means is subordinated to effective communication tasks. The main goal is to structure information through minimal typography. It is the main rationalist position of Swiss graphic design representatives.

The Swiss style is understood as a rational design built using a modular grid. Swiss design brings order, clarity to the visual environment, it is constructive and neutral. Flat design can be considered the heir to Swiss design. Modern flat-design is concise, and easy to read. Flat design is translated into Russian as a flat design. It is based on two-dimensional visualization. There are no volumes, no shadows, reflexes, glare, textures, only monosyllabic clear figures. Flat design is a simplified, fairly concise graphic image, transformed real visualization. The simplicity of the solution is always attractive, practical, and functionally convenient. Flat design is purity and function, bright colors, the use of a minimum of elements and the absence of various effects. All this makes flat design understandable to consumers. Further development of flat design led to the development of semi flat design. The design has become a little more spatial, light shadows make the design elements more voluminous.

The trend of minimalism includes polygonal design. Rationality, structure and sketchiness of polygons remain one of the most relevant trends in design for several years.

Interest in 3-D modeling leads to the development of volumetric, spatial solutions with a font.

Raising of typography to the level of art is the merit by Wolfgang Weingart.

He created new principles of typography, which did not rely on any systematic approach: a departure from readability, an image at the base, the experiments with leading and letter-spacing, i.e. visually figurative works with a font. A new wave or in another way "Swiss punk" in graphic design has formed a new style trend, thanks to the numerous successors of his school. His experiments with poster typography, an eclectic visual language, give room for modern designers to express themselves.

The shocking styles of the past that are in demand today include punk. Punk style of 70-80-ies brings its note to graphic design. Punk peculiarities: neon colors, the use of a photo as if it was taken from an enlarged newspaper photograph, the dynamics of diagonal lines for a text composition, vintage style collages still attract graphic designers, and are current trends today.

Psychedelicism of the 60-70-ies and psychedelic compositions with curled lines and shapes, vivid colors with poorly readable fonts with the maximum space, twisty movements, fantastic interweaving of colors, shapes, and fonts are used by designers in compositional solutions today. The color brightness of psychedelics with the spread of mobile applications is very relevant today. Unusual color combinations are used everywhere from images to fonts.

The distribution of duotones (the imposition of bright colors on a monochrome image) gives originality to a design product. The combination of collage and lettering of Dadism inherent in the style today allows you to experiment, "break" the rules, combine seemingly incompatible elements of textures, typesetting, and fonts.

The vanguard of the 20-30-ies can be traced nowadays in the use of saturated shades of colors, the use of geometric shapes, and photo montage.

The modern design in appearance is spontaneous, lightweight dynamic, with the elements of incompleteness, and negligence. At this time, graphic design is a digital design, a design created in graphic editors. "Manual execution" converted into digital form as also in demand. This is a drawing, such as a sketch, manual texture like watercolor, erased pencil, spots, analog illustrations, compositions from different layers of paper, photographs, individual graphics, all that is done by hand.

Font poster designers work in a variety of techniques, based on various artistic techniques of past styles. The search for new graphic techniques, a bright personality in the presentation of a design product will continue. In 2009, the book by M. Francisco "The Best Graphic Designers of the World" was published, where the trend has already been voiced, which continues today: "Suddenly, a wave of many-sided artists firmly entrenched in the art world broke loose. The focus of their work was precisely the experimental aspects. It seemed that there was no limit to their adventurous creativity and the free combination of type and illustrative material." (Bartenshaw, 2012; Maya Francisco, 2009) The author's approach, personal impression, his concept and author's techniques help to implement modern technologies. It should be noted that a consumer rarely pays attention to authorship of projects.

Different consumer groups prefer different color combinations. The variety of colors for font posters is endless. The choice of color is huge, there is the widest color palette for consumer services. The tricks of computer graphics help create the illusion of volume, movement, breaking the usual boundaries. The visual appeal of a graphic design product helps organize a dialogue with a consumer.

A font poster, as a font composition, is often used on book, magazine covers, for CDs, billboards, interior design solutions, facade building, such as the buildings of the New Jersey Center for the Arts by the designer Paul Cher. Internet advertising, web design, infographics, where the font poster finds its

application, are becoming more and more demanded. Traditional forms of paper type fonts are a thing of the past. An electronic technology-based information space, including 3d, is the new font poster space. Modern technology and past experience contribute to new consumer attraction, and communication of large groups of people. Emotionality, intelligence, creativity, imagery, a variety of computer and manual techniques, a lot of expressive techniques borrowed in the past, creative experiments, all this embedded in a font poster, make it the reflection of time. The relevance of the poster is in its communicativeness. Aesthetics, a variety of techniques, graphic techniques help to determine the main role of a font poster.

CONCLUSION

Graphic design is the same, but the methods, styles, the ways of embodiment are different, and design techniques are also different and diverse. They arise, become relevant, leave and again come back modified. Each year, new trends replace the others. Fashion, new technologies, the development of society, culture influence new ideas in graphic design, but many modern trends in design evolution are the continuation of the past master discoveries. The "outdated" design is reborn again and it seems attractive and new to new generations.

Author's searches lead to the fact that a font poster is perceived as art, and its independent appearance. The generation of modern designers is interested in finding their own path in graphic design. But the experiments with self-expression stand close by and do not interfere with visual communication in the created brands and the individuality of their image. The modern world is the time of self-expression, the search for one's own path.

This article analyzes the visual effects of computer technology in a font poster design, the features of the graphic component of the past year styles, a parallel is drawn between them. The result of the study is that innovative ways of a font poster design today have a close relationship with the design culture of past styles. The result of the work will be the popularization of new spectacular artistic techniques for communication. Practical relevance - the materials of the article will contribute to further developments of the methodological material on this topic, will help to formulate design tasks, and to evaluate the work in the field of font poster. The provisions of the article are of methodological value for understanding current trends in their connection with the styles of the past. Today, the understanding of the typeface poster aesthetics is growing. And this happens at the expense of modern expressive means connected with the Internet. Vivid images created through new technologies make posters more popular. In connection with the foregoing, the role of the font is growing, its dominant importance is represented by the unlimited possibilities of new technologies in graphic design as a whole. Graphic design, playing a huge role in the process of visualization and communication, will be developed and will improve its specific means of expression constantly.

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