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## POSTERS' DESIGN IN STYLE MODERN

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The **purpose** of this research work is to analyze features of posters' design in style modern in the early 20th century. According to the aim the following **tasks** have been identified:

- to analyze the features of time period when the style was created;
- to describe the graphic devices, the range of colours, the main theme of posters in style modern.

*The object* of the research is posters designed in style modern.

**Research results.** Modern is an art style which appeared in France where it took the name *Art Nouveau*, or "new art". From the 1890th through the 1910th, the movement swept through European countries and North America. This modern style was considered an international style based on decorations.

Art Nouveau was developed by a generation of designers and artists who sought to transform art form appropriate to the modern age. The academic system, which dominated in art education from the 17th to the 19th century, underpinned the widespread belief that forms such as painting and sculpture were superior to crafts such as furniture design and ironwork. The movement resonated particularly strongly with avant-garde artists interested in abandoning academic art of the 19th century.

Art Nouveau helped to narrow the distance between the fine and the decorative arts. Modernism marked the beginning of a new art and at the same time was the last phase of art of the 19th century. It heavily influenced fine art which includes drawing, painting, sculpture and contemporary decorative arts, like jewelry, furniture, textiles, and architecture.

Modern style made a huge impact at poster's design development. Until the second half of the 19th century, the posters consisted only of text blocks and very rarely there was an image. Jules Cheret proposed a version of a poster with large colourful pictures that accompanied a little, brief text. Accents were made on lines and contours of subjects, and attention was concentrated on one central figure, due to contrasting colours and composition. So streets at that time seemed like "art gallery" for poor people. Jules Cheret was called the founder of an advertising poster, because he was first who developed the basics of advertising poster and brought it to the level of art.

Printing technologies such as multiple-colour lithography allowed using more sophisticated range of tones and contrasting colour values. Posters in modern style presented not only new way to present goods but used new materials, methods and techniques. So it becomes modern in all directions.

This style appeared before the World War II, when the development of industry and trade led to the appearance of large firms, stores and new goods, which had to be represented to buyers. So the advertising posters showed a wealthy life and offered goods and services for rich people. Honorable audience of those years, to which advertising posters were addressed, rested at the resorts and preferred absinthe of drinks. Also usual things were shown in high art form. In fact a form was considered to be the basic feature of style, not a content or sphere of using. Art Nouveau was originally aimed at bringing art and aesthetics to the private life, adornment of reality and, first of all, things that surround a person.



Posters of Art Nouveau were created under the influence of Japanese artists' works. The style of Japanese engraving is differed from the European drawing. The colour in Japanese graphics does not model the shape, but define it. It has only a symbolic and decorative meaning.

The modern style is characterized by the use of organic **motifs and** soft contours of the feminine form as a means to combine curves (Art Nouveau is also characterised as women's style). The ornament is a part of the growing force of nature. Artists create an organic and bright pattern with flower elements combined with lines and simple undulated planes. Frequently it features stylized animals, plants, and feathers as the subject. To emphasize the dynamism of curved lines, artists frequently made them asymmetrically. Often twisting contours accentuate the asymmetry of the composition. It is likely inspired by natural elements' aesthetic often found.

Art Nouveau's decline began in Germany and Austria. Designers began to turn towards a sparer, more severely geometric industrially-inspired aesthetic and starkly angular and rectilinear form as early as 1903. After World War I it developed into the style that we now call Art Deco. This style expressed commercial character.

**Conclusion.** To sum up, Art Nouveau created new form of poster and it became a basic model for further styles. Also Modern was an intermediary level between high art form and advertising posters, which made a huge impact on characteristics of style.

**Key words:** *posters' design, range of colours, style, Art Nouveau.*

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