

МИСТЕЦТВО / ИСКУССТВО

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USE OF GRAPHIC ELEMENTS IN PRINT MEDIA

The article analyzes various graphic elements in Ukrainian print media, as well as their functions and development during XX-XXI centuries. Special aspects of realization, stylistics and design solution are also considered.

Key words: *graphic design, print media design, book illustration, magazine, newspaper.*

У статті здійснюється аналіз графічних елементів в поліграфічних виданнях на території України, їх функції та розвиток впродовж XX-XXI століть. Розглянуто особливості виконання, стилістику та дизайнерське рішення.

Ключові слова: *графічний дизайн, дизайн поліграфічних видань, книжкова ілюстрація, журнал, газета.*

Since ancient times people have strived to decorate their experiences, stories, fictional and religious texts. The graphic arrangement of written and published materials in the broadest sense has thousands of years of evolution – beginning with handwritten sources which were embellished with miniatures, patterns and ornaments.

Graphic elements, similar to illustrations, are designed to accompany the text: complement, accent, explain and interpret it. Thus, they obey three functions of illustration: psycho-emotional, aesthetical and informational [12, p. 3-5]. Graphic elements contain illustration itself, including collages and mixed media art, photography, drop caps and lettering, decorative plaques, vignettes, ornaments, patterns, head miniatures, covers, dust jackets [6, p. 9-10].

The appearance of graphic elements depends on multiple factors:

- given technical task (audience, format);
- realization method (techniques, materials);
- socio-historical context (culture, social norms, political climate);
- artist's personal style.

The realization method of print media majorly relies on audience and format. As a general rule, children's media is dominated by saturated colours and illustrations, while comedic and political media often utilizes caricatures. Periodicals aimed at women most often have pastel colours; the ones aimed at men use deeper reds, blues and greens. Adult books regularly look modest with infrequent or absent illustrations. Non-fiction media often uses photographs. If the intended audience is people in their sixties and older, bright and saturated photographs are used in the layout.

Newspapers are a cheaper form of print media, so they use basic one-colour geometric shapes for emphasising and dividing information. The most colourful elements are the newspaper's logo, photographs and sometimes comic strips.

History. The collapse of the Soviet Union in 1991 radically affected the vector of graphic design development. First of all, graphic artists of this decade took massive inspiration from the western masters. On the second hand, censorship and strict standardization have disappeared, although book design standards have remained relevant for some time. Foreign private publishers, such as Independent Media, Burda and Bauer, joined the governmental publishing houses [4]. The visual style of this decade has also been undeniably influenced by the growing accessibility of computer technology.

The magazines layout was made with photo collages, bright colours and a large number of decorative fonts [5]. The gradual availability of computer graphics and the crisis of the 1990s

contributed to maximalist approaches to the design of print media [11]. More serious magazines of this time, on the contrary, followed the rules of the golden ratio and modular grids as strictly as possible.

Most of these design features continued their life until the mid-2000s, adding gradients and 3D elements. The latter is particularly associated with this period: three-dimensional text, plaques, images, 3D models – all this was at the peak of popularity. Some publications from the '90s continued their life, but some lost their relevance [4].

Gradually, the colours became more nuanced and 3D began to be considered a bad taste. The 2010s were all about the return of flat elements [10]. With the spread of social media, magazines and newspapers began to lose their audience and close their production. Of course, some well-known periodicals remained afloat and some went online. In the mid-10s minimalism, unusual layout techniques and sometimes ignoring the grid were appropriate. Magazines again began to hire illustrators to design their articles. Also, it is considered a creative approach to use photos or scanned versions of traditionally made artwork.

Nowadays, it is tasteful to use good quality 3D, mix photographs and drawings in one picture, and use various textures in the production. Modern programs allow you to make a more thoughtful, detail-rich design. Today both minimalism and heavier designs with textures, gradients and 3D elements are considered relevant.

Illustration. It makes sense to look at illustration through the prism of specific names, because each artist has their own original style. Most often, illustrators worked on children's books, magazines and newspapers, as these publications were the least subject to censorship [9]. This rings true to both the earlier artists and the later Sixtiers. Vasyl Kasiian, Hryhorii Narbut, Vasyl Krychevskiy, Vasyl Yermilov, Adolf Strakhov – all these people are considered to be the founders of Ukrainian design [8]. Illustrations of this period are full of psychedelic folk motives.

Okhrim Sudomora is a poster artist and illustrator from Boryspil, whose works are full of details, textures and rich, contrasting colours. He collaborated with many publishing houses, including "Chas", "Dzvin" and "Siaivo" magazine.

Viacheslav Lehkobyt, Volodymyr Holozubiv, Yulii Kryha, Ivan-Valentyn Zadorozhnyi, Olena Yablonska, Viktor Malynka, Edward Kozak, Anatolii Bazylevych contributed to the publishing houses "Veselka", "Molod", "Dnipro", "Mystetstvo", "Barvinok", "Maliatko", "Pioneriia" [3].

Beginning from the 1990s, illustrators have been able to experiment with styles, techniques and technologies. The economic crisis has affected book printing, which has led to other forms of publication taking on prominence – such as newspapers, magazines and comics. This period is considered a transition from Soviet-style design to something new. It is worth mentioning Anatolii Vasylenko, Oleksandr Mikhnushov, Konstiantyn Sulyma, Victoriia Kovalchuk, Oksana Ignashchenko, Oleksandr Koshel, Nataliia Kokhal and Igor Baranko [2]. Many of them later collaborated with the publishing house "A-BA-BA-HA-LA-MA-HA".

Volodymyr Yerko, Kost Lavro, Kateryna Shtanko and Yevheniia Gapchynska are some of the most remarkable illustrators of the 2000s [7]. At this stage, Ukrainian artists continue to assert themselves in the international arena. The development of technology has improved the quality of printed publications and the overall style has changed quite dramatically.

Today Ukrainian illustrators continue to develop using the latest technology and adding a new look to the familiar classics. Artists are keen to use digital graphics and computer programs to create and process illustrations. Some of the modern illustrators and designers are Pictoric Club, Agrafka Creative Workshop, Antonina Alexandrova, Violetta Borigard, Oksana Bula, Yevheniia Haidamak, Anna Demchenko, Anna Ivanenko, LISPRORIS Creative Workshop, Zhenia Polosina, Kateryna Sad, Anastasiia Stefurak, Mariia Foia, Tetiana Tsiupka [1].

Illustrations in magazines were somewhat forgotten in the 2000s and have recently been revived. Illustrations are used as a full spread background, small hand-drawn elements and head miniatures for articles. They are a good tool to get the reader's attention – in a publication full of photographs it is much easier to focus on something new and fresh.

Photo materials. These are the most common graphic elements in magazines and newspapers. Photos are used for covers, articles layout and advertisement. Sometimes, photographed objects are being cut out and placed straight on the background – this practice has been used from the ‘00s to the present day. Designers also make collages out of photos, add elements to them, change colours.

Drop caps. They are associated mainly with old books, manuscripts and modern deluxe editions. However, this graphic element is quite common – the drop caps were actively used in newspapers and magazines of the 20th century. Unlike books, a drop cap in magazines and newspapers has an effortless look. It is often just a letter in the main font of an enlarged form. In prestigious editions with a thoughtful layout you can find drop caps with a stroke alone, written in decorative fonts, put in unusual positions. It gives the magazine a fresher look. In a modern book the drop caps rarely have an ornamental finish. Most often they look like a handwritten font, often highlighted with an accent colour.

Covers. Magazine covers usually feature the title of the publication and article names published in this issue. Due to the more complex structure of the cover, graphic elements must be selected consciously. The background colour of cover photos should be relatively solid for a better perception of the text, and the same applies to illustrations. The face in the photo/illustration should be positioned thoughtfully, without any obscuring. Some periodicals, such as Paper magazine, have abandoned the titles of the articles on the cover. Thus, photography is the main element that motivates the reader to buy a magazine, so this photo should be expressive, attention-catching. Modern book covers are very diverse: from the laconic inscription of the title and author on a solid background to complex and richly decorated with detailed illustrations. All decoration methods listed above seek to attract the attention of future readers. Therefore, illustrators and designers use a variety of techniques to create a modern, high-quality cover.

Conclusion. Graphic elements perform psycho-emotional, aesthetical and informational functions. The most commonly used elements today are illustrations, photographs, coloured shapes, drop caps. The appearance of graphic elements depends on the specifics of the publication, method of execution, historical and social context, and current trends in graphic design. The analysis of graphic elements in different decades can help to design more thoughtful and detailed print media today.

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