Selected Paper of 4th World Conference on Design and Arts, (DAE-2015)
26-28 June 2015, St.Petersburg Christan University, St. Petersburg, Russia.

Using traditional illustration techniques in poster design

Berna Özlem Özcan*, Fine Arts Faculty Graphic Arts Department, Mustafa Kemal University, Hatay 31000, Turkey.

Ayhan Özer, Fine Arts FacultyPainting Department, Gaziantep University, Gaziantep 27000,Turkey.

Abstract

Literally posters is defined as a sign attached to the wall, printed or hand-written carried during the demonstration in order to expose the public notice. Posters to convey a message of equal weight or anxiety and are prepared graphic design and art products in order to promote a product. The purpose of this study is to determine the advantages of using illustration an painting techniques in designing traditional poster. The problems that lead the study to this aim are technological developments and that contemporary art poster designs formed with absolute photographic aesthetic are becoming monotonous.

The findings of this study were tried to be obtained by two-dimensional approach. The first is literature scanning. In the second, works of artist in the determined sample were analyzed in terms of both illustrations and using of pictorial techniques. In this context, examples of the works of artists such as Henri Toulouse Lautrec, Jules Cheret, Alphonso Mucha, Alexandre Steınlen, İhap Hulusi, Pagowski Andrzej, and Leszek Zebrowski examined.

Keywords: poster, picture, ıllustriation.

---

* ADDRESS FOR CORRESPONDENCE: **Berna Özlem Özcan,** Fine Arts Faculty Graphic Arts Department, Mustafa Kemal University, Hatay 31000, Turkey. *E-mail address*: bernaozlem.ozcan@gmail.com / Tel.: +90-532-223-2377

1. Introduction

As an oldest graphic design application Posters, are still one of the widely used communication tools in today's advertising world. Modern art and contemporary design trends such as Cubism, Expressionism, Art Nouveau, Art Deco, Bauhaus, International Typographic Style has been a major influence on the development poster language.

Many institutions and organizations are benefiting from the power of the masses to action of posters to raise awareness of the social and cultural aspects, to provide positive thoughts and behaviours that will benefit the community by giving them a different perspective of thinking and to introduce a product/service for the consumer's purchase.

According to Adnan Tepecik (2002) posters do not only bring information in relations of production and consumption, in addition to this it plays an effective role in announcing social, political, and cultural events to the public

As a mass media TV, radio and the Internet are tools that communicate the result of the desire and will of the audience. Viewers can interrupt communications at any time by pulling the plug of the mass media. On the other hand in the poster is a mandatory type of togetherness with the audience. Audience or target group expose to posters when they are walking down the street, waiting for the bus exterior design of the buildings or a display of shopping centres. In brief, posters take part in the social life. Posters are the constant reminder of events to the public. Even though they are short-lived, they are more effective communication tools than other mass media.

Individuals in the same environment do not mean that they are in contact. The communication process only takes place with both sides in taking an active role in communication. In this context, to provide communication between the sender and the recipient posters must be remarkable, convincing the target audience and qualified to mobilize them in a positive direction.

Posters as advertising carriers are required to have a quick impact on audience. It must be able to perceived easily and be able to delivers the required message quickly. Audience detects posters that are making a difference among their peers, simple and eye-catching direct and forwards without causing misunderstanding the message. An effect of the distance between the viewer and the poster is very important that should not be underestimated.

2. Visualization Techniques used in the Poster Design

Many techniques used in the poster design as well as in all areas of graphic art.

- The traditional drawing and painting techniques like watercolors, pastels, ink, marker, charcoal, as well as photography, collage, printmaking techniques and digital media in vector or pixel-based programs used in posters.

- Photo, can be used as a simple form of posters, various laboratory techniques used in making artistic arrangements on the photo to create special effects for poster design. Different techniques applied to the photo by using several graphic design programs.

- Another illustration technique is mixed media. Pencil, ink, watercolor, acrylic, gouache, airbrush as a combination of techniques applied. These techniques considered a unity in the materials applied together.

- Graphic design programs are useful tools for creating poster design. Design programs allows designer to implement several illustration techniques at the same time in very short period. It

also provides an opportunity to work alternative samples in a very short period. The advantage of working with design programs is that the designer can instantly see the result and he/she can change and manipulate the mistakes easily. The artist is always free to reposition the elements of design as well as re-coloring and re-touching. The important point to remember is that computer is a technical tool to compose the graphic design elements.

2. Artists Poster Samples

2.1 Henri Toulouse Lautrec (1864-1901)

He brings artistic value to culture of poster art. He has managed to present advertising as an art object. His posters were bold, and his aesthetics avant-garde with a radically flattened space, satirical characters with virtually no graduated shading, Japanese-inspired simplifications, clear silhouettes, and stark colours. See Fig. 1

Figure 1. Henri Toulouse Lautrec

Figure 2. Jules Cheret

2.2 Jules Cheret (1836-1933)

Cheret is invented colour lithography, which creates colours by printing each colour separately and has created a revolution in printing and advertising industry. He gave a revolutionary and new modern look to his posters by using colourful illustrations, by experimenting with the typographic elements or by adding very strong colour palettes in his works. The importance of his posters is also in the readability. The posters have many illustrative elements, which play the main role, and then only small amount of typography, which gave wide chances to illiterate audience. He was used to characteristically, vibrant red and black strokes, light yellow and green next to blue ink to create evening and night atmosphere or filtered light blue to generate background behind the dancing figures. See Fig. 2

2.3 Alphonso Mucha (1931-2000)

The subject of his works were often beautiful young women with long flowing hair and Neoclassical robes, usually surrounded by lush flowers which sometimes formed halos behind their heads. The poster at Fig 3, portrays a woman with a wreath of poppies, wheat and hops in her hair holding a pint of beer. The poster incorporates two images at the bottom of the poster that are by another artist: an image of the goddess of the river Meuse and a bird's eye view of the brewery.See. Fig 3
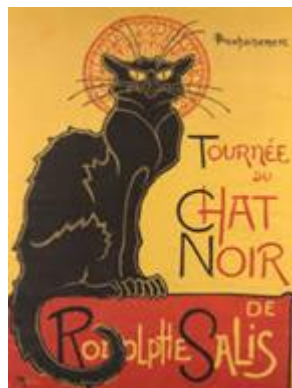
Figure 3 Alphonso Mucha

Figure 4 Alexandre Steinlen

2.4 Alexandre Steinlen (1931-2000)

His colorful lithograph posters provided an inexpensive means of advertising for the influx of mass produced goods entering the market place, as well as advertising the popular cabaret and theatrical stars of the period.

Steinlen's images were critica of social contrasts, which he depicted with a sure handed simplicity, fine imagery and stylistic elegance.

"Steinlen's hieratic and image of the black cat 'Chat Noir' which already had a history of use as a methapor for sexual arousal and alternative sentiments, denotes the irreverent and provocative natüre not only of the cabaret but also of the entire district" (Carter, Waller2015)

Figure 5 İ. Hulusi Görey

Figure 6 Andrzej Pagowski

2.5 İhap Hulusi Görey (1898-1986)

Görey's posters, consist of geometric shapes on closer inspection,and dominated by shades of the same color. Most of his posters are in reachin sketches, light and dark contrast and tone. His brush technique issimple and all colours are composed of unique and emblematic pigments. Big colour spotsa re put forward by extremity colours . He works with square and pentagon shapes when it

looked close. The realistic images in posters let the messages go effectively to audience. He also made calligraphic layouts and text layouts for the poster that he made. See.Fig 5

2.6 Andrzej Pagowski (1953-)

The artist is Poster and graphic designer, book/newspaper illustrator, theatre and TV set-designer, creator of film and video clip screenplays. Pagowski's works are described by a characteristic technique: impulsive drawing, bright colours, tempo and vivid, artistic gesture. As an artist, his individualized posters evoke a range of moods and ideas. He claims to have created a separate concept for each of his many posters, saying: "Every poster for me is an individual exercise different from the previous one." See.Fig 6

Figure 7 Leszek Zebrowski

Figure 8 Leszek Zebrowski

2.7 Leszek Zebrowski (1950 -)

Besides computer-generated posters, Leszek Zebrowski uses traditional drawing techniques, mostly pastels on colored stock, in format identical to posters. The artist creates portraits and masks that bring out the model's psyche. Posters- the reprints of the original drawings, lose some of the artistic value of the of the original Works.

3. Contributions of Traditional Illustration Method

Posters that generated by traditional illustration techniques allow the audience to participate in the process by stimulating creativity and imagination. Photos are reflects the reality by absolute freeze the moment. Illustrations, photographs or cases that cannot be described by using elements such as exaggeration and humor in emotional expression is dramatically better picture of inadequate to allows the transfer of messages.

Creating a design promptly and manipulating its composition, scale, or colors swiftly and so effortlessly are great advantages of computer-aided design. Digital media are faster and provide an incredible amount of capability and flexibility at the fingertips of designers, to redraft, recompose or rescale their artworks, change their color schemes, and add various visual impacts in an instant. On the other hand, what these programs cannot offer is artistic sensitivity and design creativity.

The traditional drawing skills equip artists with versatility, dexterity and facility to communicate visually complicated concepts more intelligently, and in an intellectually more sophisticated manner. They allow the artists to exaggerate certain feature of their images, while reemphasizing or deleting some other segments in order to create more harmonious compositions and at the same time enhancing the artistic integrity of the image. The computer-aided designs do such functions with

preset software limits and do not allow for improvisation and innovative thinking. Hand drawing which help to generate new concepts, which facilitates problem-solving, attention equally to refine revised ideas they supply (Dom, 2000).

An interview with Andrzej Pagowski in Play Poland Film Festival in 2013 He explains poster design should be attractive and different as follows: A great designer Franciszek Starowiejski, had a great formula for creating poster. He used to say, "If a viewer is walking down on the street he sees a poster he says "ah" because he noticed it. Then he walks out of the cinema sees the same poster and says "aha" because now he understands it. (pagowski.pl/www_pl/index_en.html).

4. Conclusion

Individuals in society's needs and requirements continue to evolve to increase technological developments and improvements to respond to these needs. One of the most important products of graphic design of these developments will inevitably affect the design method of the poster.

Posters remain the most direct form of mass communication. Their messages are brief, uncomplicated and focused, and reach the widest audience every day, but their function remains the same: to inform and influence us.

References

Arnheim, R. (1979). Visual Thinking in Art Education, In A.A. Sheilch & J. T. Shaffer (Eds.), The Potential of fantasy and Imagination, Brandon House, New York, pg.115

Do, E., Yi, L., Gross, M., D., Neiman, B. & Zimring, C. (200). Intentions in and Relations Among Design Drawings, *Design Studies, 21*(5), 483–503

Handano, E., B. (1996). Effective and Visualisation for Learning Materials for Girls and Woman, LRC Training Workshop in Phnom Penh, 11-12 September, Cambodia, pg.2.

Tepecik, A. (2002). Grafik Sanatlar Tarih Tasarım Teknoloji, Ankara: Detay ve Sistem Ofset

Waller, S., & Carter, K. L. (Eds.). (2015). *Foreign Artists and Communities in Modern Paris, 1870-1914: Strangers in Paradise.* Ashgate Publishing, Ltd..

Interview for Play Poland Film Festival 2013 with Polish Poster designer Andrzej Pagowski Received from: pagowski.pl/www_pl/index_en.html

Received from: http://www.muchafoundation.org/gallery/browse-works/object/46

Received from: https://commons.wikimedia.org/wiki/File:Lautrec_passenger_poster.jpg

Received from: http://www.tasarimdelisi.com/tasarimlar/sanat/turk-grafik-sanatinin-kurucusu-ihap-hulusi-gorey/