KYMENLAAKSO UNIVERSITY OF APPLIED SCIENCES

Degree Programme in Design

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"NORTHERN SEASON" PROJECT – FASHION POSTER DESIGN

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ABSTRACT

This thesis discusses and analyses fashion photography, graphic design and their combination in the process of poster creation. The objective of current study is to investigate how these two spheres of design can be combined in a project.

The first part of the thesis describes the methods used and implemented during the analysis process. In addition, information on the *Northern Season* project is given in order to illustrate and clarify the results of the study.

In the photography chapter the results are reviewed; and the development of the photo session process is demonstrated, both from a professional and technical point of view: choice of camera and lighting at the photo shoot, location, and communication with other team members.

The Graphic design part gives information on the background of the thesis. The results of the historical research were of help when creating the final poster, and also the work of Max Ernst or Aphonse Mucha are analysed.

The Northern Season project was a cooperation and a follow-up project between two universities of applied sciences (SUTD and KyUAS). For this project though, photographing and graphic design were done by different professionals. The possibility of completing this task by one person with the necessary skills is overviewed in the work.

The results reveal that fashion photography has to be studied further, as it a timely topic. Further research could be conducted by picture analysis. It is concluded that an art director should be the person to give an objective guidance, build a team and set a target for every participant.

1. INTRODUCTION

Photography and graphic design are developing side by side with computer and technical progress nowadays. However, in the beginning of twentieth century all illustrations were hand-drawn in magazines. Later on, film photography and printing process were invented. Currently, photographing is easy and digitized: it is enough to pick a camera, take a photo and instantly manipulate and apply necessary changes in graphical applications. A graphic designer by using similar (or identical) programmes can create posters, layouts and send those for printing job.

Photography and graphic design are usually examined as separate entities in research. These spheres differ in equipment used, know-how needed, nevertheless a professional can blend these aspects. Photography and design can be combined in the process of creating artwork (for example, with the use of pictures and graphical elements on top of them), in retouch, layout production or during creating different illustrations. The last aspect is reviewed in the current thesis work.

In my seminar project I deal with fashion photography: differences in cameras and final image results, experience about shooting in different locations, lighting setups and working with models. For the "Northern Season" project and in my thesis I will additionally discuss questions on creating posters and layout in previously generated pictures.

This thesis work is reviewing questions related to poster creation, layout, professional looking fashion photographs and the possibility to combine them in one design placard. The international fashion project "Northern Season" became a source for current research and final posters.

2. RESEARCH

2.1 Research Methods and questions

In the beginning of this work, different methods of research had to be chosen correctly in order to achieve a desirable result and material for further process. The objective of this thesis was not only to present a graphical content (photographs and design posters), moreover it contains a description and analysis of these graphical works and conclusions for further studies. The main research methods used in this thesis are:

- Content analysis
- Visual analysis
- Analyzing photographs

Holsti (1968, p. 608) wrote "Content analysis is any technique for making inferences by systematically and objectively identifying special characteristics of messages". Research done by University of Surrey (2014) shows that this type of analysis is a process, containing the following steps:

- the whole text should be read through, notes on content have to be made
- different aspects mentioned in the text should be categorized
- material comparison
- reread text in order to acquire all necessary information for further research.

Content analysis is used for text material (Berg, 2011). For a proper analysis, the researcher has to decide on which level he would be examining the text: it can be either words, phrases or paragraphs.

Visual analysis and analyzing photographs can be combined because of graphical content, nevertheless, they differ by the results and objective. Pictures are applicable for all kinds of research and they are used to illustrate questions, problems, and processes. Image as a source of research is created to illustrate existing objects and actual events, it is a visual data used for extracting information from it (Leeuwen, Jewitt, 2001).

From an artistic point of view, a photograph can be analyzed by following these stages (J. Getty Museum, 2007):

- Description.

  This step should contain summarization of evident data exposed on the picture: place, colours, clothes, poses.

- Reflection is a more subjective stage of picture analysis if compared to description. The researcher has to interpret the emotions and face expressions that are the stage where the whole scene is situated. Furthermore, it is important at this point to know the background of the project: this will help to fully understand what the author wanted to say with his photograph.

- Formal analysis helps to see the picture from an artistic point of view: how different shapes, forms and lines create "art principles" such as patterns, rhythm, movement or balance.

Photography analyzing is used generally in the third chapter, where pictures done for "Northern Season" project are presented.

A poster is a tool for delivering information from a seller or initiator to a potential customer. Graphical and text content should be understandable and catching so that the consumer, who is possibly passing by can get the idea in a glance (www.printplace.com, 2014).

M. Timmers (1999) in the introduction to the book "The power of the poster" writes: "Its originator has a message to sell; the recipient, its target audience must be persuaded to buy the message." This means that people are surrounded by information and advertisements everywhere, so that a good poster or billboard will catch the eye and will be able to deliver needed information.

Poster popularity and its purpose for the public are consequential in today's life according to Margaret Timmers, because of the growing capabilities of digital technology and momentary search and exchange of information. A placard or in French "l'affiche" is usually placed in a public location. There are always two sides in sale relations even concerning graphical art: the initiator who has an idea or message to deliverm and on the other side are people who should be willing to buy a product, service or idea that is represented on a poster.

In her article M. Timmers demonstrates how poster succeeds in its intentions: usually the first impression causes a plenty of different feelings, such as contradiction, joy, questioning and other reactions. Consequently quality posters graphic appearance affects the emotional state of a person and helps to understand the idea which is being sold. In addition, the effectiveness of the message is achieved by placing posters in public with the possibility of a maximum amount of people to see them: on the streets, in transport (metro, buses, and trains), cinemas and shops. Timmers proposes that due to the graphical content (image, language) posters can appeal to different population groups, however, only a specific, target one will truly understand the meaning of the message drawn on a piece of paper.

Labour division is common in contemporary society: professionals are operating separately or in collaboration with people from the same department. For example, single photographer who is working as an entrepreneur is prepared to do retouching and postproduction by him- or herself. If the same person is a part of a team (in a magazine or creative agency), these operations are usually done by different people: photos are being finalized by retoucher or graphic designer. However, occasionally workers have different points of view even if they belong to one crew, one of the most frequent examples can be found in magazines: many pictures are wrongly cropped. This problem exists because of diversity between image size and printing page size, on the other hand in most cases this difficulty can be solved by cooperation of graphic designer and photographer: photo dimensions can be changed and cropping area can be discussed. Because of such complications every team needs a leader, an art director with personal vocational skills in different fields (for example, business and design or photo and graphics). It is a duty of a manager to review mistakes and to approve final product.

Different stages of one project will be reviewed in this thesis work, which are:
- how to make good fashion photograph
- how to retouch
- how to create good poster with use of photo elements
- how to compose professionally looking fashion poster with concerns of layout problems

2.2 Creative team

It is essential to gather a professional team in order to create a final product for further realization. Each person in a group makes his own part and finalizes the work from his point of view. Two participants in the "Northern Season" project had a major role in the process: the fashion designer and the photographer. However, also models for photo sessions and art director were involved (examined in chapter 2.3).

Art director is a person with a certain skill set, whose task is to gather a team of professionals, manage the process, and deal with misunderstandings (Seddon, Herriott, 2009). He/she should guide the whole team through the process in a project and create a clear vision for each team member. The art director's part is similar to a teacher's: he/she gives guidance, answer questions, shows study cases. In the "Northern Season" project a teacher only partly did this: the finalizing part should was done solely by students (photographing, preparations, etc.).

A fashion designer should have an aim, a final target to follow in order to gather a team, create an outfit and make the whole project a success (Springsteel, 2013). It is an important thought, because the photographer in this process can be anyone with a camera following the fashion designer's idea.

A photographer can bring creative thinking to a process, a fresh view on outfits and suggestions on photo session locations. In this step a fashion designer has to deliver his vision of the final outcome. A photographer with his guidance on location and with the help of the model should create the desired picture showing the outfit from different angles. The third chapter of this thesis discusses how this can be achieved.

2.4 "Northern Season" project

Northern season is the third educational project between Saint Petersburg State University of Technology and Design (SUTD) and Kymenlaakso University of Applied Sciences (KyUAS). The cooperation began in 2012 with the project "White nights", which continued the next year with "Other sides" project. The main idea of this international cooperation is to create a fashion collection by Russian and Finnish students based on one theme in order to find out cultural interpretations and visions. Moreover, the development of personal professional skills of every participant was also a major focus of this project.

Mythology was chosen as a main theme for the Northern Season project in 2014. Students from Russia were assigned to present their outfits based on the influence by Finnish and Carelian mythological characters, and Finnish students had to find their inspiration in Carelian and Russian mythology.

Twelve participants altogether had to present fifteen sketches which were evaluated by teachers. Finally only one idea was chosen for further project work. The project concept contains the idea that participants have to follow; inspiration is not the only source for creation of an outfit. Students were allowed to use simple materials or denim with soft colours from blue to brown.

3. PHOTOGRAPHY

This current thesis is based on the seminar project "Fashion Photography" in which questions on camera choice and picture quality were already examined. Previously a small format cropped Canon EOS 60D 16 megapixels and medium format Mamiya 645D with 20 megapixels digital back were used. These cameras are comparable and picture quality is good in studio conditions, nevertheless Mamiya shows greater results with outside pictures, and plain air photo sessions: a wider dynamic range allows depicting more colours, natural tints and overexposed and underexposed areas in a frame; a large sensor size provides a possibility to get more information from the photofile for further post-production.

Additionally, it is important to choose the right lens for a photo session. Combined with a camera the focal length can create different results and unwanted distortion in some cases. For example, if a cropped camera is used like Canon 60D, the lens length should be multiplied by 1,6: 50mm becomes 80 mm. The usual lenses used for portrait photography are from 50mm and higher (preferable focal length for studio portrait and beauty photos are 70-200mm). Six students participated in the Northern Season project from KyUAS. All photo sessions were done in a studio by using a full-frame small format camera Canon EOS 6D, Canon EOS100mm 2.8 lens (it creates less distortion) and Canon EOS 50mm 1.4 for special shots. Some master photographers (Melissa Rodwell, for example) suggest using wide-angle lenses for fashion photography for exotic or provocative results (the aim is to amuse and shock the viewer).

Moreover, there are six general lighting setups for studio photo sessions. Melissa Rodwell explains in her video "Fashion Photography Exposed" all types and possibilities of different light source positions. One of them is depicted in Figure 1: softboxes are put in front of the model on both sides. Usually one more contour light is added on the back of the person in a frame in order to separate him from the background (Rodwell, 2012).

It is essential to involve professionals in a photography project: that will make the process simpler. The usual participants are:

- photographer
- model
- stylist
- makeup artist
- hair stylist
- photographic assistant

Sometimes art director or a client is inspecting the photo session. Though there are basically only two main participants on location (photographer and model), every other mentioned member is important. For the project "Northern Seasons stylist, makeup and hair artists merged — this person was responsible for realization of the project.

Lara Jades (2012, pp. 44-45) writes in her book about fashion photography and in her opinion, a clearly explained concept reflects on the whole photographic process and final result. It is essential for a photographer to explain how to change poses and show intermediate pictures in order to correct and guide model's movements during photo sessions.
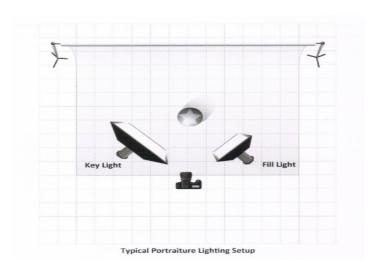

Figure 1.

Typical Portraiture Lighting Setup.

(Unknown Author)

3.1 Sadko

| Figure 2. Sadko. | Figure 3. Sadko. |
| (Pronina 2014) | (Pronina 2014) |

Fashion designer: Rosa-Maria Torvinen

Model: Maria Vvedenskaya

Inspiration for designer: Sadko

Original bylina is about poor guslar Sadko. One day he was playing on the shore of Ilmen Lake and Sea Tsar liked his music and rewarded him. Sadko got proud of that and started living a fancy life. After some time Sea Tsar became angry and made storm while Sadko and his ships were sailing. In order to save his life, Sadko had to marry sea damsel.

The outfit and inspiring story inspired to a photo session outdoors, on the lake, but the designer preferred studio location. The model in this project – Maria – is professional, and working with her was easy: she changed her poses and facial expressions on demand and the desired result was achieved quickly.

In Figure 2 the dress can be seen in full length. Static poses did not look good and the designer helped to create a "wind effect" on the skirt of the outfit: because of this small trick the shot does not look motionless. Contour light from the back separates the model from the background and increases shadows giving the picture a more professional look.

Blue filter is used on the back lighting in order to adapt the studio environment to an "outdoor" feeling as can be seen in Figure 3; light colour matches the outfit.

These two figures represent different ideas delivered by a photographer: on the full-length shot the skirt is translucent, the material is very light, however, the second image is closer, and the top of the dress can be reviewed and analyzed. Sadko dress pictures were chosen in order for the observer to form subjective opinion about the whole outfit.
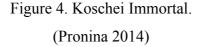
3.2 Koschei Immortal

Figure 4. Koschei Immortal.

(Pronina 2014)

Figure 5. Koschei Immortal.

(Pronina 2014)

Fashion designer: Kirsi Laurila

Model: Rosa-Maria Torvinen

Inspiration for designer: Koschei Immortal

Koschei is a very famous Slavonic character, memorized for his immortality, because his soul was separated from his body, as it was inside a needle, which was in an egg, which was in a duck, which was in a hare, which was in an iron chest, which is buried under a green oak tree, which is on the island of Buyan in the ocean.

As can be seen in Figures 4 and 5 the dress is very long, this fact made it difficult for the model to pose and change postures: she was standing mostly in one position until a good shot with the right angle was created. Black background in Figure 4 is a contrast to the white dress, helping the outfit to stand out in the image. The location was changed in order to create a more dynamic photo. The model changed her position to stairs with natural lighting (Figure 5). The outfit looks more elegant in the new location; the skirt of the dress lies down gradually and does not look too long anymore. The idea of a model standing on the stairs creates the effect of movement (she is potentially going down and was caught on the camera at this moment), which could not be achieved by a studio shot.

3.3 Force Majeure

Figure 6. Force Majeure.

(Pronina 2014)

Figure 7. Force Majeure.

(Pronina 2014)

Fashion designer: Jere Vilo

Model: Polina Vinogradova

Inspiration for designer: Stratim

The outfit is inspired by Stratim, mother of all birds. She has power over nature and its forces. Assignment for photographer was to take pictures inside the studio and to deliver a feeling of strength. In order to achieve that effect black background and strong contour light were used: it adds dramatic impression to the scene.

In Figure 6 model is three/thirds turned from the camera, looking to the side, outfit is shown in full length and in the best perspective. If the model was standing straight, it would be impossible to capture movement in the coat since other parts of the outfit cannot move. The dark image of the model expresses more power in Figure 7, because of the straight gaze at the viewer.

3.4 Volkh Vseslavich

Figure 8. Volkh Vseslavich.
(Pronina 2014)

Figure 9. Volkh Vseslavich.
(Pronina 2014)

Fashion designer: Mari Kalilainen

Model: Maria Vvedenskaya

Inspiration for designer: Vseslav of Polotsk

Volkh Vseslavich was a character from Russian bylina. His prototype was Vseslav Bryachislavich, who ruled in Polotsk; after what he was called Vseslav of Polotsk. In fairy-tale he had an ability to turn into wolf and other animals. Fashion designer wanted to demonstrate in her dress and through the photo session particularly this fact. The key words for the process were "power" and "fight" and they had to be expressed through model's poses.

In order to deliver main idea different filters with bold colours were used: orange (Figure 8) and blue (Figure 9). In addition some improvised accessories were employed (like pieces of broken mirror) especially for completing image. Finally were

chosen photos with simple poses, because they are showing the beauty of outfit most of all.

3.5 Nasto

Figure 10. Nasto.

(Pronina 2014)

Figure 11. Nasto.

(Pronina 2014)

Figure 12. Nasto (Jufa 1968)

Fashion designer: Lidia Vorobyeva

Model: Maria Vvedenskaya

Inspiration for designer: Nasto the Beauty

This is a Karelian tale about traveler's beautiful daughter, which he rescued from wicked witches. Beauty, belief, waiting and courage are the keywords of Nasto the Beauty story. Tamara Jufa is an artist from Petrozavodsk, who drew official illustrations for the book: some of them can be seen on Figure 12. These pictures blend in with the whole concept of "Northern Season" project.

The idea was to create photos with simple, static but still fashion poses. The request from designer was to show outfit and personal pattern on the inside of the hood – result can be seen on Figure 10. Plain postures allowed displaying how coat is going to look in real life on a person.
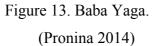
3.6 Sadko

Figure 13. Baba Yaga.   Figure 14. Baba Yaga.

(Pronina 2014)   (Pronina 2014)

Fashion designer: Veera Pasanen

Model: Rosa-Maria

Inspiration for designer: Baba Yaga

Baba Yaga is a character from Russian fairy-tales. She lives in little hut (izba) on hen's legs, which inspired the designer for an outfit: the upper part is house; the down half embodies hen's legs.

Reflecting material created difficulties in photography process as it formed some unwanted light spots. On the contrary, occasionally interesting results could be achieved (like reflection of the collar on the model's neck on Figure 14). Unfortunately there were misunderstandings with designer in a process, because there was no guidance given in the photo session from her as an art director. Finally picture on Figure 14 mostly reveals the idea of an outfit.

3.7 Conclusion

There are many participants in the art process as was explained previously in the beginning of the Photography chapter. The fashion designer functioned as an art director in each photo session. From this point of view, the best guidance was given in cases Sadko, Nasto, Force Majeure and Volkh Vseslavich: each designer knew what the final result should look like and gave directions both to the photographer and model and did not interrupt the work in questions which did not concern fashion, for example, quantity of light resources and its position in a shot. It is easy to work when the task is clear for every participant and there is somebody on the photo scene to supervise the process.

In "Northern Season" project took part both professional and unprofessional models. Maria Vedenskaya is qualified and skilled; she acted perfectly on every photo session, adjusting her images with the outfits. She did not need much guidance as she changed her poses as the camera clicked. This aspect also made the photographing process easier.

However, some difficulties occurred during photo sessions, which only made the process more interesting and challenging. Every situation helps to get experience: not only how to change the position of light sources and finding better spots for taking pictures, but also how to avoid unwanted effects, for example, eliminating distortion by using portrait lens instead of a wide angle. Taking photos in a studio is convenient for fashion or catalogue photo sessions; nevertheless some decorations are needed to create a creative, attractive and professional result. Even change of location to outdoors can bring significant differences into the final result.

4. GRAPHIC DESIGN

4.1 Important points in poster design history

In order to understand, what kind of poster should have been created for the project, it is essential to know Poster Design History. What a poster meant and was used for, what is its main purpose and how posters have been done is examined in this section. Fortunately, while reading information about early developments in graphics the following questions related to my thesis theme were answered: how to create a photographic poster and what photomontage is.

According to Oxford Dictionary a poster is "a large printed picture, notice, or advertisement displayed in a public place". Initially broadsides – one-side prints – were produced and distributed throughout the USA in the seventeenth century. They were called Ephemera and were created in order to deliver information and then to be disposed, they were not supposed to be kept. Because broadsides contained mostly text, it helped developing new fonts: people had to read from a distance, fonts had to be larger than usually and readable. Finally Robert Thorne invented Fat Face type in 1803 – the first display font (Lewis, 2007). Broadsides were political, Civil War, Anti-slavery, advertising and rewarding as can be seen on Figure15.

Figure 15. Posters (Dunlap 1776)

In 1796 Alois Sanefelder invented lithography (drawing with greasy crayons on Bavarian limestone and offsetting the image on the paper). This was followed by Jules Cheret who created chromolithography (color lithography). It was a three stone process: three basic colours (red, yellow and blue) were combined together in order to create needed tint (designhistory.org, 2012). These developments created opportunities for mass production.

The Belle Époque (The beautiful Era) thrived in France in the 1890s and its symbol is a lithographic poster. Prints were generally used to promote events or for commercial advertisements: the problem was that as soon as a poster was hung up, people stole it. In 1894 Alphonse Mucha created his first poster (Figure 16) in the style of Art Nouveau: it can be described as flowery. This style became leading in Paris and internationally until World War I. In the whole Europe during Belle Époque thousands of posters were created with an accent of national cultural characteristic. For example, for France it was cult of cafes, in Spain bullfights etc. (International poster gallery, 2014). This Epoque can be named the golden period in graphic design and its development.

Figure 16. Gismonda. (Mucha 1894)

4.2 Photographic poster

Dada movement aroused during World War I, in 1916. It was originated in Switzerland, Zurich, and spread to Europe and North America. Dadaism was an avant-garde art movement in literature, theatre, film and graphic design. The main form of Dadaism graphical expression was collage – work of art made from different materials such as paper, cloth for example, configured and glued together on a flat surface, such ascanvas, cardboard, paper. This technique originated in the cubism movement in Russia, but Dadaists extended their art works to real life objects (tickets, maps etc.) (DADA – National Gallery of Art, 2006). On the Figure 17 is an example of a collage created by Kurt Schwitters who has used oil, paper, cardboard, fabric, wood, hair, ceramic, and metal.

Figure 17. Picture of Spatial Growths –
Picture with Two Small Dogs.
(Schwitters 1920)

A similar technique to collage is photomontage, the difference is that in collage different materials can be used and glued together, while as in photo montaging,

generally, pictures can be used to create artwork. In Figure 18 an example picture is done by putting different parts of photos together, which makes the photo resemble creative photography, today this is called "photoshopping". The difference between Figure 17 is significant, because Kurt Schwitters work is abstract work, while Max Ernst's crations are more realistic.
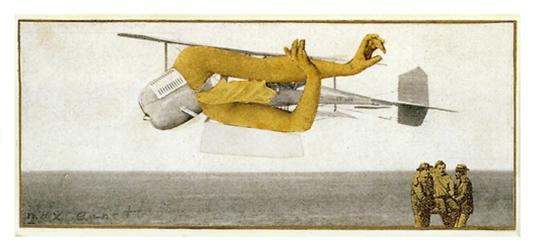

Figure 18. Untitled. (Ernst 1920)

This historical information helped me to understand my thesis assignment more clearly and to realize that one of the main points is that a photographic poster does not necessarily need to contain text, it can be done by using not only pictures, but also other elements, such as drawings, illustrations, and so forth.

From the contemporary design art as concept inspiration were chosen two exhibition projects: Johanne Kolstad by Velour design (Figure 19) and Other Sides by Ivanova Anastasia (Figure 20). The first work was created in 2013 about the Norwegian sports woman Johanne Kolstrad and exposed in Valdres Folk Museum situated in Fagernes, Norway. Posters on Figure 19 are created using photographs and text. They are designed with different graphical elements, mostly geometrical (circles, triangles, rhombs). Moreover, pictures are cropped and arranged in cubical forms in order to follow the posters' concept. Also this work intersects with the current thesis task (because of the content). Norwegian posters are more graphical; photos are not the priority.

"Other sides" poster (Figure 20) was created in 2013 for the previous project between SUTD and KyUAS. It became the main ideation source for "Northern Season" placards. Anastasia had to deal with the same task: create a main poster and posters with photos of outfits. Graphical elements on Figure 20 are not dominant and placed on the sides, while photographs with models in different poses are in the center.

Figure 19. Johanne Kolstad (Velour Design 2013)

Figure 20. Other Sides (Ivanova 2013)

4.3 "Northern Season" poster

The task for the Northern Season poster was to design a placard reflecting the theme with the use of an inspirational picture and natural colours. On the Figure 21 is displayed a main task and idea that effected the final result. The colours are mild and natural: blue, brown, yellow, and the trees and sun are in the background were replicated for the Northern Season poster.

Figure 21. Carelian Art (Anon, n.d.)

Mythology and mystery are usually associated with forest: in Russian fairy-tales a lot of characters have to walk through a magical forest in order to get home or save somebody's life (for example in Koschei, the Immortal, etc.). That is why it was decided to draw this scene for this project. Research on representation of Russian bylinas in cartoons, paintings and illustrations (presented in Figures 22 and 23) show that the most used elements are: moon, spruce, birch, and the sky.

Figure 22, Sestritsa Alyonushka i bratets Ivanushka. (Khodatayeva 1953)

Figure 23, Three bogatyrs. (Anon. n.d.)

Additionally two pictures appear to be an inspiration: They are presented on Figure 24. They have mysterious darkness because of the background row of trees. It was decided to take this idea and replicate it in the final poster. Besides children are raised to believe that everything magical things happen at night (Father Frost comes after

00.00 on 1st of January and brings presents, the Tooth Fairy appears at daytime). That is why a night scene is illustrated on a poster.

Figure 24, Untitled. (Katany 2014)

Below Figures 25 to 28 present a range of trees that were created with Adobe Illustrator for the Poster. After considering different options, it was decided that the pine-tree does not fit into the concept. A spruce (Figures 25 and 26) was chosen for the foreground and main element, because it is associated with a dark forest.

Figure 25, Pine-tree.

(Pronina 2014)

Figure 26, Pine-tree.

(Pronina 2014)

Figure 27, Spruce.

(Pronina 2014)

Figure 28, Spruce.

(Pronina 2014)

The final poster had to contain three main parts: heading, descriptive text in three languages (Finnish, English, Russian) and a theme illustration. In the end, the text elements were placed on top (where the sky was drawn) and at a down part on the clearing. Commonly black tint is more readable for the eyes, but in this case, a white heading and descriptive text are combined with colour.

Though sans serif fonts should be used for body copy text, as the connective elements make reading easier (Monotype Imaging Inc, 2005). Research on covers used in Russian fairy-tales show that every heading is written with sans serif (Figure 29, Figure 30).

Figure 29. Nasto

(Jufa 1968)

Figure 30, Morozko

(Anisimova 2008)

In addition it is essential to find a font that has Cyrillic option. Minion Pro was chosen for header.

NORTHERN SEASON size 91pt

POHJOINEN SESONKI size 42pt

СЕВЕРНЫЕ СЕЗОНЫ size 42pt

Georgia was chosen as a body copy font.

Northern Season size 17pt

Pohjoinen Sesonki size 16,5pt

size 16pt

The final poster can be seen in Figure 31.

Figure 31, Northern Season.

(Pronina 2014)

Photo poster had to contain the project name in three languages, a citation (for Russian posters translated both to Russian and English), at least two pictures, a sketch and a work name. It was decided to leave the sky and clearing so it would create the same feeling as the main poster, and therefore not conflict with the text and photo content.

In order to combine English and Russian citations, Sergoe Print was chosen as a typeface: it is a serif font that reminds of fairy-tales written in children's books.
Thou giver if swords… size 27pt
С медом ты съел сердца сыновей… size 27/25pt

Georgia Regular was chosen as a font for the name of each work both in English and Russian: this typeface is similar to Minion Pro, in the headings of the main poster, and also used as a descriptive text on Figure … In addition, Gerogia italics is used for the authors' names.

Example photo poster can be seen on Figure 32.

Figure 32, Northern Season.

(Pronina 2014)

5. CONCLUSION

Present thesis work was written in order to ascertain how to a create poster by using different graphic content: photographs, illustrations and text. Consequently, empirical and methods of research were used during analysis. Fashion photography is a trend in the contemporary epoch: people read magazines, follow haut couture shows and tendencies. Moreover, beautiful high-quality pictures appeal to readers.

The above stated factors appeared to be the main aspects for a personal challenge. Fashion photography was the main research question examined in the seminar work and developed from a practical point of view in this current thesis: starting from assisting in a photo session to being a single photographer and experience in working with different models (both professional and unprofessional). As a final conclusion of these two projects show that it is essential to find the right balance during the work process: a photographer needs to be creative and very effective in decision-making and think about the results. From the graphic designers' point of view, poster creation on the given topic appeared to be simpler than creating exhibition posters using different visual components (text, fashion photographs and illustrations): this question was discussed in the last part of this thesis.

"Northern Season" (or any similar project in the future) could be developed by engaging an art director in the process to supervise every step and guide the participants. Also it became clear on the day of the photo sessions that fashion designers are not completely competent when it comes to visualizing their outfits. Some shootings could be, and from a professional's point of view, should be done on different locations, not in a studio. This would have created a different impression for a viewer, and made it more fashionable. These are important questions in photographing that have to be controlled, discussed and realized.

Fashion photography has previously been studied from different points of views: sexual aspects, feminism, and lighting methods, for example. However, the literature on graphic design, rules and principles, and creative resources is extensive, but exhibition poster design is not researched enough; the information about this type of

visual art can be examined from several different sources, for example, rules on typography, layout, illustrations and so forth.

At the same time it should be understood, that it is very difficult to function in two different professions, as one person should have both the knowledge of a photographer and a graphic designer as well. They both should have a clear idea about final result, fulfill their duties in the creative process and deliver a product with all the necessary aspects of a professionally done work.

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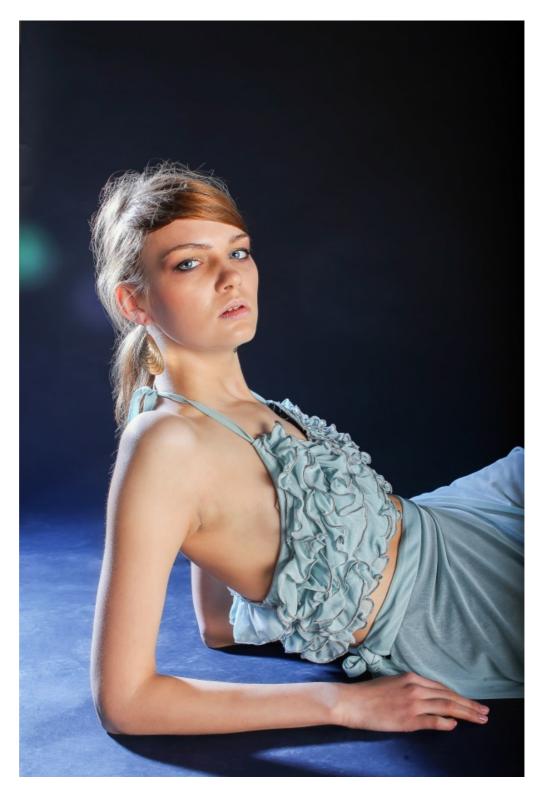
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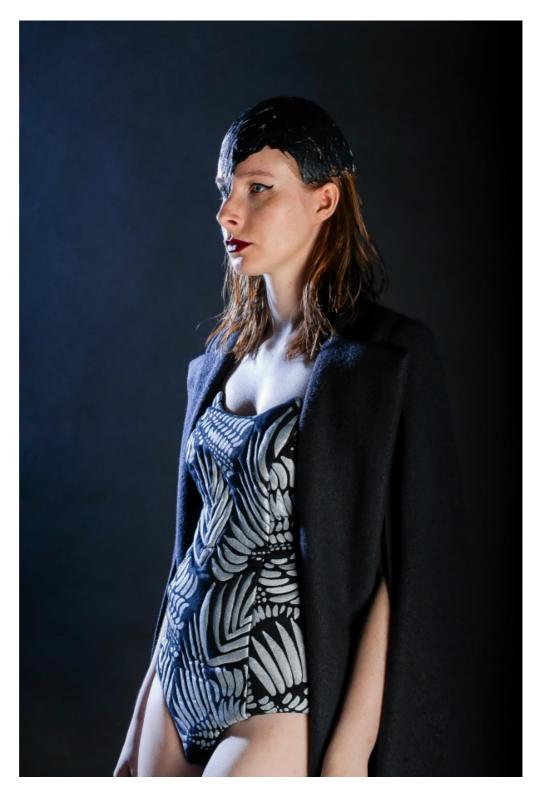Figure 5. Koschei Immortal. (Pronina 2014)
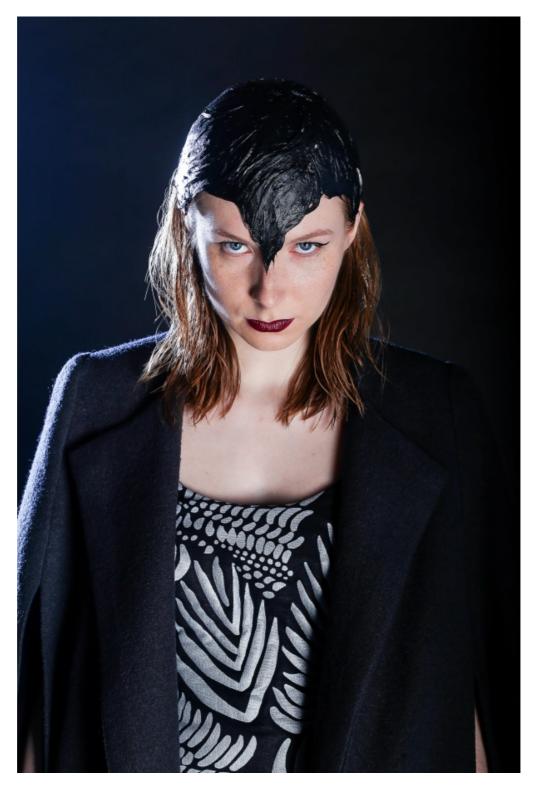
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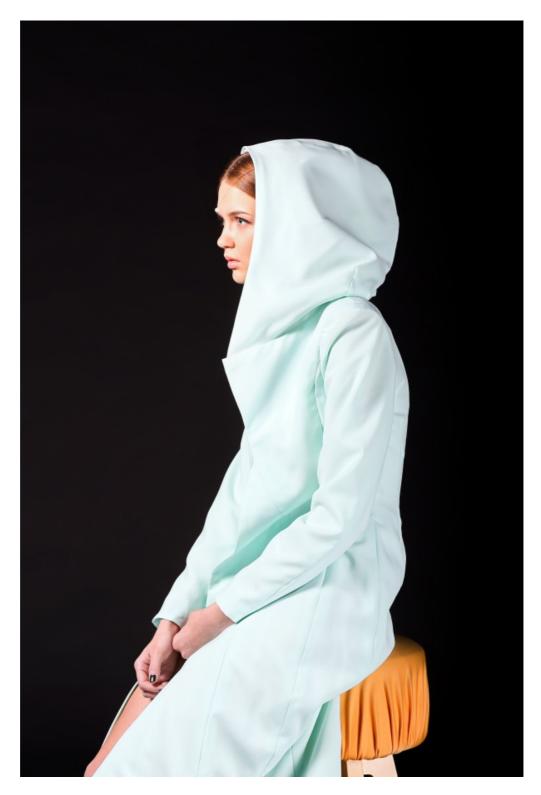
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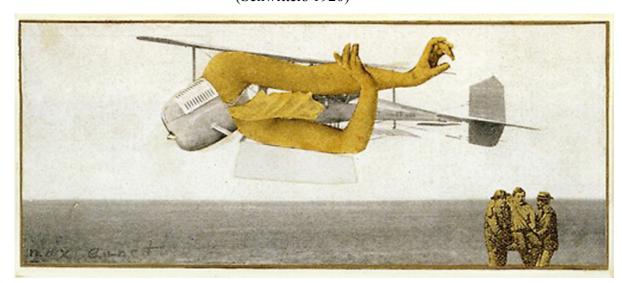Picture with Two Small Dogs.

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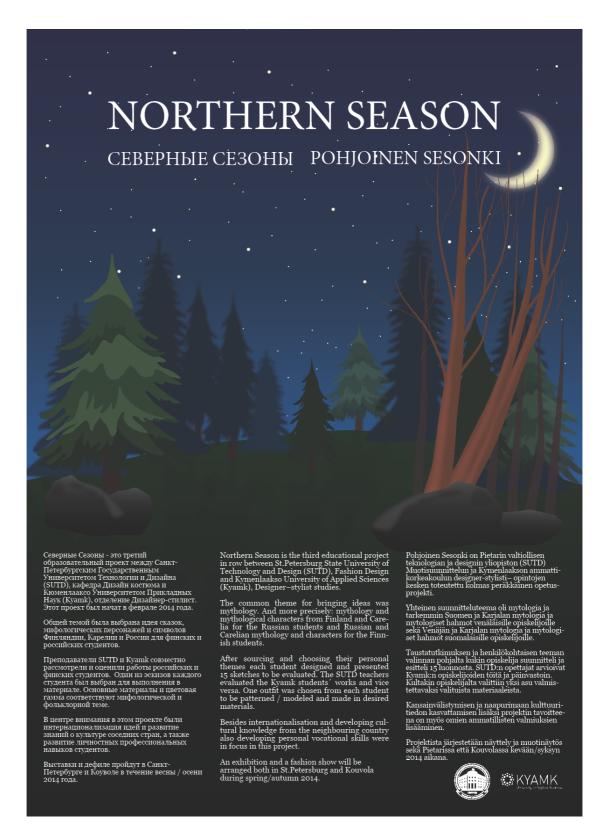

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