прочно ассоциируется скорее с пчелой, чем со знаком радиации, а пчела в свою очередь с медом, сытостью, достатком.

2.TELE2-сочетание синего и белого цветов создает ощущение холода, ассоциируется с зимой, морем, ночным звездным небом. Синий цвет создает ощущение влажности, плотности, эмоционально делает пассивным, утешает, сосредотачивает, успокаивает. Белый же цвет эмоционально оставляет равнодушным. Благодаря абсолютной нейтральности белого, цветовая гармония, соблюдена, шрифт удобочитаем, причем благодаря его геометрической форме, смягчается ощущение природной холодности цветов.

В заключение хочу сказать что Цвет в фирменном стиле играет важную роль, способствуя реализации коммуникативной функции. Так в общем композиционном построении удачно подобранное цветовое решение повышает выразительность, образность, запоминаемость.

В ходе работы были сформулированы практические рекомендации по правильному грамотному и уместному использованию цвета. Цветовое решение фирменного стиля будет иметь положительный эффект если будут соблюдены законы гармонии цвета, учтены особенности восприятия цвета конкретной целевой аудиторией, фирменные цвета будут органично сочетаться и гармонировать с фирменным знаком и шрифтом, и соответствовать рекламируемому товару, цвет будет тщательно продуман с позиции максимального соответствия создаваемому образу.

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ANCIENT ETHNIC DESIGN TRENDS

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Ethno-style in a modern design at the morphological level represents the characteristics of a specific ethnic group and ideoplastic projection of its mythological ideas. Artefacts with a rich symbolic and semantic content become the basis for creation objects in the ethnic style. In such objects the ethno- images gain a second birth, they connect different times and cultures and draw our attention to wisdom of ancestors, who felt and experienced the universe as a single organism. Ethnic images are closely connected with traditional views of different cultures on the universe and moreover they bear deep symbolic meaning. The ethnic heritage can enrich the visual world of modern man who lives in the technocratic space.

Ethno-design has its own features, and the study of their influence on the formation processes is the main objective of this work. In ethno-design that is facing values of traditional cultures, the utilitarian, ritual, decorative and symbolic functions are merged. Function of design is mostly utilitarian, while ethno-design's ones are symbolic, ritual, decorative and utilitarian. Furthermore their values are based on different things: design-pragmatic, aesthetic; ethno-design-epistemological, pragmatic,

aesthetic, artistic. And the main and the last difference is their purpose: design-provision of human needs, harmonization of space; ethno-design-provision of human needs, decoration of space, projecting emotions, information transfer.

The collapse of the functions' original identity has occurred. And as a result the formation of the five types of things has begun. In these things the certain value and function are dominating. Thus, the

«useful» things are endowed with pragmatic value and utilitarian function, «talking» – with a semantic value and ritual function, «beautiful» – with aesthetic value and decorative function, «artistic designed»– with artistic value and artistic-utilitarian function, and finally, «toy» - with epistemological value and symbolic function. Such a way the design objects include "useful" thing, and the ethno-design objects –«talking», «beautiful», «artistic-designed» thing or a «toy». That is depending on what functions are dominating in thing.

Items in traditional societies are tightly woven into the fabric of ceremonial and ritual practices. Ornaments and motives of ethnic objects are metaphorical reflections of universe picture. They carry information about the structure codes of universum and bring us closer to the mysteries of life. They also provide connection to the information stream of cult semantics. All this is reflected in form, system of proportions and choice of materials. Ethno-cultural images are being created on the formed system of mythological thinking and have the following properties:

carry deep semantic meaning,

become symbolic projection of cosmogony,

have the ability to protect against hostile

forces, attract good luck,

give special powers and knowledge to the owner.

In this regard, the symbolic function is dominating in ethno-design objects. Symbolic function includes into object's structure the system of symbols that translate cultural meanings. In today's ethno- design the cultural symbols are included in the compositions in order to help to «remember» traditional knowledge through an appeal to the archetypes, that directing the perception of geometric forms. Effect of instinctual mode of organizing experience on the formation of visual images, the choice of materials and compositions for object are based on researches of C.G. Jung[1].

Although aware of other materials, the ancient Egyptians most commonly used linen, a product made from the abundant flax plant. Due to a belief that animal based fabrics were impure, wool was rarely used and was forbidden in places like temples and sanctuaries. Other animal based products such as pelts were reserved for priests and eventually were adopted by only the highest class of ancient Egyptian citizenry. Linen is light, strong and flexible which made it ideal for life in the warm climate, where abrasion and heat would wear and tear at clothing. Thus, most ancient Egyptians used linen as their primary textile. The material quality of garments differed between the classes, where those of the upper class used finer linens, depicted in statues and paintings by their translucency. They also used more complex drapery, designs and patterns that included dyed threads and feathers. These materials were expensive and the wearer showed greater status by wearing them. On the other hand, cheaper and thicker linen was used within the lower class, where shorter garments were worn by the working class for better mobility in the fields. Ornaments could be worn by all and was even woven into hair, resulting in wigs containing ornamental decorations. A peculiar ornament which the Egyptians created was gorgerin, an assembly of metal discs which rested on the chest skin or a short-sleeved shirt, and tied at the back[2].

Ancient Greece is famous for its philosophy, art, literature, and politics. As a result, classical period Greek style in dress often has been revived when later societies wished to evoke some revered aspect of ancient Greek civilization, such as democratic government. A Greek style in dress became fashionable in France shortly after the French Revolution (1789-1799), because the style was thought to express the democratic ideals for which that revolution was fought, no matter how incorrect the understanding of the historical reality was.

Clothing reformers later in the 19th century AD admired ancient Greek dress because they thought it represented timeless beauty, the opposite of complicated and rapidly changing fashions of their time, as well as the more practical reasoning that Grecian-style dresses required far less cloth than

those of the Rococo period. Clothing in ancient Greece primarily consisted of the chiton, peplos, himation, and chlamys. While no clothes have survived from this period, descriptions exist from contemporary accounts and artistic depiction. Clothes were mainly homemade, and often served many purposes (such as bedding).

Despite popular imagination and media depictions of all-white clothing, elaborate design and bright colors were favored. Ancient Greek clothing consisted of lengths of linen or wool fabric, which generally was rectangular. Clothes were secured with ornamental clasps or pins, and a belt, sash, or girdle might secure the waist. During Classical times in Greece, male nudity received a religious sanction following profound changes in the culture. After that time, male athletes participated in ritualized athletic competitions such as the classical version of the ancient Olympic Games, in the nude as women became barred from the competition except as the owners of racing chariots. Their ancient events were discontinued, one of which (a footrace for women) had been the sole original competition. Myths relate that after this prohibition, a woman was discovered to have won the competition while wearing the clothing of a man-instituting the policy of nudity among the competitors that prevented such embarrassment again[3].

Evidence of ancient Indian clothing can be found in figurines, rock cut sculptures, cave paintings, and human art forms found in temples and monuments. These sculptures show human figures wearing clothes wrapped around the body, such as sari, turbans and dhoti. Upper classes of the society wore fine muslin and imported silk fabrics while the common classes wore locally made fabrics such as cotton, flax, wool, linen, and leather. India was the one of the first places where cotton was cultivated and used as early as 2500 BC during the Harappan Era (3300-1300 BC).

Recent analysis of Harappan silk fibers in beads have shown that silk was made by the process of reeling, an art known only to China until the early centuries AD. The only evidence found for clothing is from iconography and some unearthed Harappan figurines which are usually unclothed. These little depictions show that usually men wore a long cloth wrapped over their waist and fastened it at the back (just like a close clinging dhoti).

Turbans were worn, and a long robe over the left shoulder was worn by those of high social rank. The normal attire of the women at that time was a skirt up to knee length leaving the waist bare, and cotton head dresses. Jewellery was very popular, and men wore their hair in various styles with trimmed beards. Vedic period (c. 1750-500 BC) garments for both sexes included a single cloth wrapped around the whole body and draped over the shoulder. A lower garment called paridhana was pleated in front and tied with a belt (mekhala), and worn with a shawl-like upper garment called uttariya.

Orthodox males and females usually wore the uttariya by throwing it over the left shoulder only, in the style called upavita. The lower garment was called 'nivi' or 'nivi bandha', while the upper body was mostly left bare. In cold weather a garment called pravara was worn. Sometimes the poor people wore the lower garment as a loincloth, while the rich wore foot-length pravara to show their prestige. Vedic women mainly wore the sari, which is derived from the Sanskrit for 'strip of cloth' śāṭī. Towards the later Vedic period, the choli and dupatta, a smaller version of sari, were introduced. The dupatta was worn with ghaghara (an ankle-length skirt).

Vedic men wore lungi (a garment like a sarong and dhoti, a single cloth wrapped around the waist and legs which is still traditionally worn by men in villages. Wool, linen, silk and cotton were the main fibers used for making clothes, with woven stripes and checks. Gold jewellery remained very popular. Evidence of clothing worn during the Maurya Empire (322-185 BC) comes from statues of yakshini, the female epitome of fertility. The most common attire of the people at that time was a lower garment called antariya, generally made of cotton, linen or muslin and decorated with gems, and fastened in a looped knot at the centre of the waist. A cloth was covered in lehenga style around the hips to form a tubular skirt. Another embellished long piece of cloth, hanging at the front and wrapped around the waist, was called patka. Mauryan Empire ladies often wore an embroidered fabric waistband with drum headed knots at the ends. As an upper garment, people's main garb was uttariya, a long scarf worn in several ways[4].

To sum up everything said above, deep study of different cultures' traditions is the basis for creation of ethno-design object. This allows including ethnic symbols in the modern space, and

moreover this helps to understand them and creates opportunities for dialogue between different cultures.

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ӘОЖ
74.01/09   **Фрейминг**

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Фрейминг б.з.б 2-ғасырдан бері бар этруск үңгірлерінің суреттерінің айналасында сызылған шекаралар табылған кезде.Адамдар өнер жасағаннан бері оны көрсетудің дұрыс жолын іздеген сияқты.Орта ғасырларда фрейминг ағаштан қолдан жасалған.Фрейминг-фотограф кадрдың негізгі нысанын басқа объектілердің кадрына орналастыратын композициялық әдіс.Кез келген нәрсе «рама» ретінде әрекет ете алады:ағаштар,ғимараттар,мата,кейбір заттар, тіпті жарықтандыру.Фотосуреттегі фреймингкескіннің басқа бөліктерін көріністегі бір нәрсемен блоктау арқылы фотосуреттегі нысанға назар аудару техникасын білдіреді.Фрейминг суреттің ортасында немесе оның жиектерінде орналасуы мүмкін. Фрейминг кадрдың ішінде кадр жасау үшін көрініс элементтерін пайдалануды білдіреді.Мысалы,нысан фокусын бөлектеу үшін есік арқылы түсіруге,перделерді,қоршауларды,туннельдерді немесе аркаларды тартуға болады.Бұл композицияның көмегімен сіз фотосуретте тереңдік жасай аласыз және оны қызықтырақ ете аласыз. Фрейминг кадрдың ішінде кадр жасау үшін көрініс элементтерін пайдалануды білдіреді.Мысалы,нысан фокусын бөлектеу үшін есік арқылытүсіруге,перделерді,бұтақтарды,қоршауларды,туннельдерді немесе аркаларды тартуға болады.

Сурет-1 Авторы:Сейтмурат Б.

Фрейминг – композициялық әдіс, оның мағынасы кадрдың негізгі нысанын «кадрға»