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Art and logo design

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Abstract

This paper aims to present a research study concerning the graphics and symbols in logo design exhibited in an art program dubbed 'Golden Ages of Art Nouveau and Art Deco'. It was important for us to understand these trends, their characteristics and graphics, to create many times beautiful masterpieces of art. We have noticed a lot of differences between these two art movements related to symbols, signs and colours which were used. It was 'a special art travel' to study, theoretically and practically, the field of logo design connected to these ages. Starting from our research study, we have tried to make 'a basket' of features which characterises each trend. We have tried to explain the diversity of elements used as an art graphic design focused on logos. And, of course, we have tried to create logos using the features of Art Nouveau and Art Deco.

Keywords: Art Nouveau, Art Deco, logo design, feature, symbols, colours.

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1. Introduction

Art Nouveau and Art Deco were popular in the early 1900s. In recent times, however, technology is used in creating and making designs and most times in the training of arts students as well (Kalyoncu, 2020; Rakhat et al., 2021). This resulted in arts being technology-centred in recent times. Nevertheless, Art Nouveau and Art Deco are still recognised in arts even in this era of technology. Many researchers and practitioners have also sought to bridge the gap between arts from centuries back, modern-day art and technology (Cirakoglu, 2018; Nas, 2018).

Our research study started from a few questions: What is the influence of art on logo design? Is it possible to consider a logo as a piece of art? What kind of art? We have to answer because we believe this is a challenge for a designer. The world is different now, we are living in a Digital Age, but we are convinced that elements and symbols from Art Nouveau and Art Deco may be useful in creative design work as special drawings. It is as a back in times.

2. Main features of Art Nouveau and Art Deco

Art Nouveau was a trend in decorative art, fine art and graphic art. It was considered 'a new art' from 1880 till 1910. It is considered The Art from the Glamorous End of the 19th century. This movement in art was well known as different names in accordance with the countries which have adopted it. In France, Art Nouveau; in Germany, Jugendstil; in Austria, Secession; in the U.K., Glasgow Style or Studio Style; in Italy, Stile Floreale; in the Netherlands, Nieuwe Kunst; in the USA, Tiffany Style; and so on.

The diversity of these denominations has proved the complexity of this phenomenon, and, for this reason, it was called also 'The 1900 Art' or 'The 1900 Style' (Raicu, 2008). Shortly, we have noticed (included the art literature) a few important features of the Art Nouveau trend as follows: an organic fluidity of the representation, with curvilinear natural forms; many floral motifs; asymmetric designs based on the elements found in nature (irises, tulips, leaf tendrils, dragonflies and butterflies); a sinuous double curve; the image of young women with flowing hair; a special colour effect (to create an image in relief using several layers of coloured glass); symbolic ornaments from nature associated with life and evolution (plants, insects etc.); plasticity and dynamism of the representation; asymmetrical typographic style; and ornate forms of typeface.

In Figure 1, we have selected some parts of motifs in Art Nouveau design.

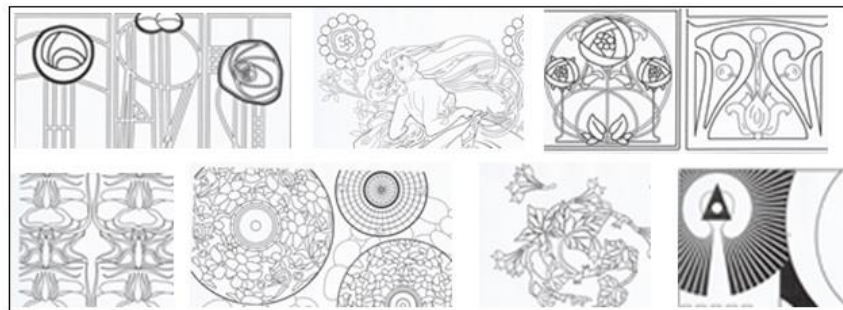


Figure 1. Art Nouveau motifs (images taken from Lopez, 2015)

Art Deco, known as Style Moderne, was developed from 1919 till 1940 in a variety of domains: graphic design, fashion, jewellery, interior design, fine arts, textile, sculpture and architecture (Turkkan, 2018; Vlugt, 2012). It is the abbreviation from Exposition Internationale des Arts Decoratifs et Industriels Modernes, from Paris in 1925. In few words, this movement is characterised using geometric shapes (square, rectangle, circle, triangle, rhomb and octagon); rounded edges; specific motifs from the

animal world (deer, antelope, gazelle and fawn); appears stylised woman (lively and dynamic) with flexible and long limbs; bright and vibrant colours; materials: aluminium, steel, bakelite, onyx, jade and wood; sharp lines; languorous and glamorous females, often as a nude representation; the rainbow, sunshine beams; a large amount of colours; women dancing or practising sports, a 'new female' look for women; and bold rectilinear typefaces.

In Figure 2, we have presented a few Art Deco motifs.

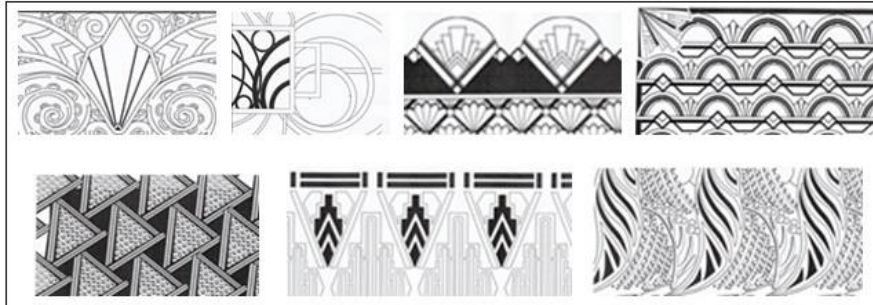


Figure 2. Art Deco motifs (images taken from Lopez, 2015)

2.1. The logo design in Art Nouveau Age

In this creative work, the designers have observed the features of the movement, as writing and as drawings (Ormiston & Robinson, 2013). We have seen many examples in which the recognised elements are very well introduced in the graphic representation. The asymmetric typographic style assures an unconfused graphics for this trend. And, of course, the ornate forms. In Figure 3, we have presented a few examples of logo design (included shape and typographic style).



Figure 3. A few examples of Art Nouveau logos: (a) Ford (1903); (b) Ford (1909); (c) Alfa, the first logo; (d) Renault (1900); (e) Fiat (1901); (f) Fiat 1904); (g) Pepsi-Cola (1898); (h) Pepsi-Cola (1905); (i) Coca-Cola (1887–1890); (j) Coca-Cola (1890–1891); (k) Opel (1906); (l) IBM (1890); (m) Bayer (1886); (n) National Bank of Romania; (o) Allianz (1891); (p) AEG (1896); (r) AEG (1900)

Every letter in Art Nouveau writing was as a piece of art, very elaborated, as in Figure 4.



Figure 4. Examples of Art Nouveau writing

2.2. The logo design in Art Deco Age

During this age, the design has developed other features, and the fluid and curvilinear forms were replaced by straight and strong line, geometric shapes and good represented forms (Charles, 2013; Robinson & Ormiston, 2013).

A lot of geometry was used to create a special design, to be different and free to build another world. After the WWI, it was a necessity for people to join the life. This movement has appeared in the right place and in the right time. That is why it was a Successful Age for about 20 years. The design of Art Deco logos is interesting in its geometry and simplicity. The writing is not an elaborated one but is clear and legible for everyone. The writing is not a piece of art (as it was in the Art Nouveau movement); however, it represents well the company. In Figure 5, there are some examples of Art Deco logo design.

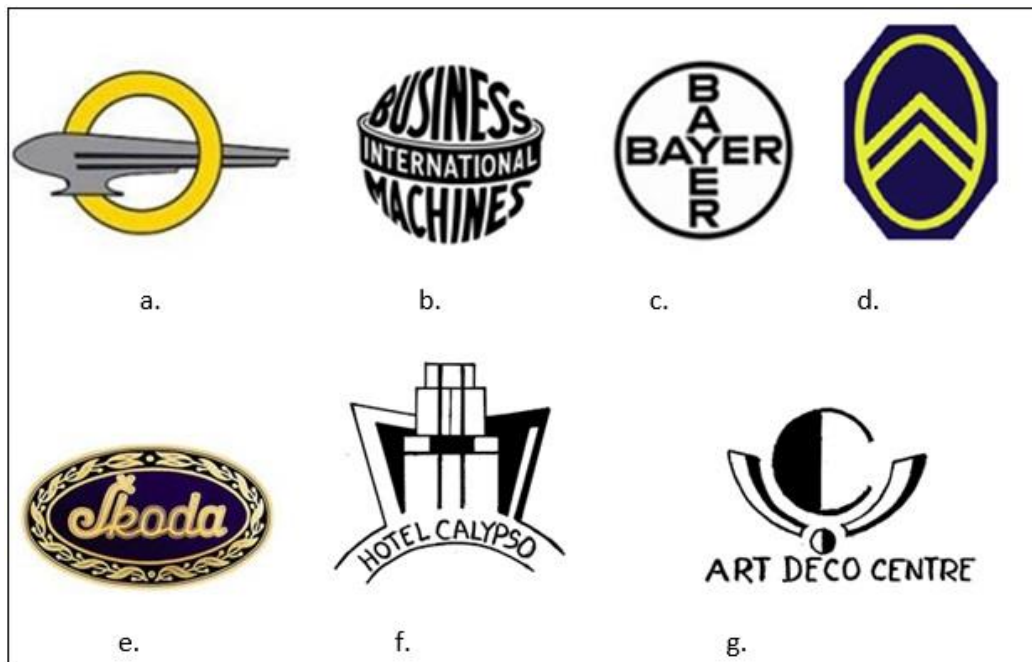


Figure 5. Some examples of Art Deco logos: (a) Opel-1937; (b) IBM-1924; (c) Bayer-1929; (d) Citroen-1922–1928. (e) Skoda-1926–1934; (f, g) authors' drawings

In Figure 6, there are four examples of Art Deco writing.

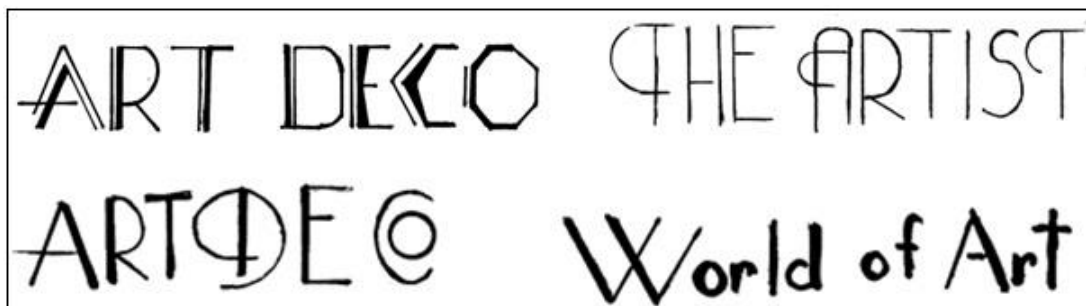


Figure 6. Art Deco writing

3. Conclusions

As we have already stated, this paper is only a part of our research study. It was interesting to see the difference in graphics between these two movements, in writing and in logo design. In our research, we have found interesting aspects about the graphic design of posters (a future direction of our study): Art Nouveau and Art Deco being considered the Golden Ages of Graphic Art and Illustration. We have noticed that in the logo graphics, the designers have used the main characteristics of these trends. The unconfused elaborated graphics using floral motifs and sinuous lines for Art Nouveau logos in contrast to geometric shapes and right lines in Art Deco logos. We have also seen the difference between the two types of writing. The graphics of these movements is a wonderful field of study and our future research will be focused to analyse ‘the life of posters’ of these two Ages.

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