



Analytical study of Implication of Art Nouveau in designer's clothing

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The research describes the origin, time-span, key characteristic, artists, their works, and its implication. The key objective of the research is to analyze the depiction of Art Nouveau style in the garmenting by the designers. Despite the short life span, Art Nouveau's modernized revolution has a prominent existence and also had its revival in the sixties. This is a visual assessment of a designer's perspective on their design. It is the reasonability of its organic and decorative imagery in every form of art. Taking inspiration from Art Nouveau, they created a collection that embodies their acceptance of the movement's form, color, and aesthetics. The research will portray the in-depth descriptive analysis of the Art Nouveau Style and the essence of the garments created by designers. This analysis employs secondary sources and is descriptive and qualitative. In the study, the content analysis was conducted to identify the elements of Art Nouveau that have been used and implemented by various designers over the years. This study will result in the extraction of motifs, styles, and colors used by designers in the Art Nouveau style that has gained popularity over the years.

Keywords: *Designer, Garmenting, Style, Art nouveau*

OBJECTIVE

1. To study the styles of Art Nouveau
2. To analyze the style of Art Nouveau
3. Discover the designers whose work is influenced by the style
4. To study the Art Nouveau implication by popular designers of the 20th century in garmenting designer clothes



RESEARCH METHODOLOGY

Through the secondary sources available in the university library and by means of outline sources. It is outlined further on the basis of the important art nouveau artists, which elaborates on the subject matter, inspiration, and deep-rooted works of the art nouveau artists rather than just a few famous ones. In the study, information was gathered from books, articles, reports, newsletters, bulletins, websites, and brochures which were randomly selected, as well as mentioning inspiration sources, color palette, shapes, form & distinguishing elements of the art nouveau style, and pattern. Content analysis was used to conclude this study, which used a non-probability sampling method. By means of relational content analysis, the aim is to qualify and assess the presence of art nouveau characteristics in 20th-century clothing.

The following designer's garments with Art nouveau style has been studied -

1. L Wren Scott Fall RTW 2013
2. Anna Sui RTW 2013
3. Parada Spring RTW 2008
4. Gucci Spring RTW 2014
5. Tory Burch Fall 2013
6. Alexander Resort 2013
7. Alberta Ferreti Pre- Fall 2016
8. Rodarte Fall RTW 2016

1. Literature Review

1.1. Introduction

Art Nouveau's interpretation of the newness of art from the 19th to 20th century is appraised as the first modern style. It was a movement against the design and composition of Victorian-era decorative art & Japanese culture was the base of its origin. It was a style of international scope resulting from the attempt to find an art appropriate for the modern world. Art Nouveau was partially acquired from Ukiyo-e, a Japanese Art. Woodblock prints are one of the most popular forms of Ukiyo-e art, which featured depictions of the human female form, fauna and flora, scenes from history, and folktales. (Pirkovic, 1997). It is also considered to contain some bit of the English Arts and Crafts Movement which was stimulated by the Gothic era of bookmakers and illustrators. (P., Kogod, Eleanor & Tafner, 2000).

In Belgium, the periodical *L' Art Moderne* coined the phrase Art Nouveau to refer to the work of the artist group *Les'Vingt*, while in Paris, S. Bing named his gallery *L' Art Nouveau*. Aestheticism was the immediate predecessor of the style in England, where Aubrey Beardsley relied heavily on the organic line as a means of experiencing. The Arts & Crafts movement of William Morris



underscored the importance of a vital style in applied arts. It is also quoted that Art Nouveau was also at the heart of the Renaissance and Art Deco as its successor of it. Art Nouveau is often viewed as having its origins in the flowing, patterned lines and floral backgrounds of paintings by Vincent Van Gogh and Paul Gauguin. Its earliest work appeared in the 1890s, and a critic coined the term art nouveau pointing out that every style is new in the beginning. To a great extent, it depicts modernity rather than newness. It was the westerly first venture of creating something new in terms of thinking forward to propose Neoclassicism into modern realms. All over Europe and North America, Art Nouveau flourished. Art Nouveau has been attributed with different names relying on the location- Jugendstil in Germany, Sezessionstil in Vienna, Modernismo in Spain, Tiffany Style in United States, Stile Floreale in Italy, Moderne-Style in France, and NieuweKunst in the Netherlands. More prominently its creation represents Gesamtkunstwerk which is the complete infinity of the art. As the style of the era, Art Nouveau was no longer considered avant-garde, but could be seen in homes and public places, on posters, and on all sorts of products. Art Nouveau was not limited only to artwork and printing style but also pervasive in architecture, interior design, and even metalwork, which led it to be an immersive style. It also left its prominent footprints in the area of graphic design. Amongst the many notable designers and artists of the movement, the most recognizable were Aubrey Beardsley in England, Eugene Grasset in France, Alphonse Mucha in the Czech Republic, and Koloman Moser in Vienna. The Art Nouveau movement lasted just over thirty years – which is relatively short when compared to how long most art movements last. Due to the abrupt explosion of World War I in 1914, the Art Nouveau movement departed. However, the Art Nouveau style heavily influenced many art movements and styles since that time, including Psychedelic Art and Postmodernism. (Lahor,2007). The most famous exhibition held to promote Art Nouveau was in 1900 in Paris. Art Nouveau termination was struck by another exhibition designated as Arts “Decoratifs et IndustrielsModernes”, 1925 in Paris(Pirkovic,1997). In the 1960s it regained its prominence and contributed to the future of design in the 20th century. It was generally abandoned as a distinct decorative style in 1918 because it appeared old-fashioned and limited. A large-scale retrospective of Beardsley held at the Victoria & Albert Museum in London in 1966, along with numerous exhibitions at the Museum of Modern Art in New York in 1959 and at the Musee National d'ArtModerne in 1960, played a significant role in its rehabilitation. As a result of these exhibitions, the movement gained a wider audience.

1.2.Art Nouveau Style

Characterized by decorative designs with lines being tendril-like, bold, sinuous, rhythmic, springing & energetic, curving & organic, and asymmetrical. It is considered to be an innovative new style that spread rapidly throughout Europe. It stands out for its heterogeneous form expression and decorative language. The most important source of inspiration for art nouveau was nature, and in surprisingly complex ways. It employs plants & flora and the elements like curves, undulating lines, and concave-convex surfaces, edges, and borders. The art used organic motifs



like decorative elements – plants, animals, or anthropomorphic elements. Motifs that were prominently visual of Art Nouveau are delicate and swirling femininity figures, tree branches, flower stalks, bugs of flower, insects like bees and dragonflies, circular shapes similar to solar disc, French curves, parabolas, crescent, circles, floral iconography, illuminated manuscripts, whiplash shapes. (Stoilova & Lokimov,2014). Dragonfly was a popular art nouveau motif and was a favorite of Lalique, Louis Comfort Tiffany & Emile Galle. It is also believed that the Art Nouveau trend was also driven by the Arts & Crafts and Glasgow School which was carried to its peak by Joseph Hoffmann through its design by Wiener Werkstatte. It also drew its styles from the natural forms through the books on botany, geology, and zoology (Pirkovic,1997). Its pattern offers an undulating approach to natural forms. Madson in his book “Art Nouveau” classified the characteristic of expression style into four classes first Abstract, structural, symbolical; second Floral & organic; third Linear & two-dimensional and fourth Constructive & geographical. For Art Nouveau artists considered nature as a model of transformation & metamorphosis that is its changeable states mirrored with psychological realities. They tried to depict the dynamism of nature. It showcases schematically stylized flora and fauna. The key symbols of Art nouveau can be seen in the building's stylized flowers, tendrils, and female heads replacing the endless cornices, cartouches, pilasters, columns, and other historicist oddities. (Pirkovic,1997). Art Nouveau is an exuberant & marvelous master of ornamental style. Bright colors like peacock blue and sea green were replacing the grays, browns, and sad tones. Usage of the selective palette including warm colors, de-saturated to simulate a romantic and fantasy feeling. (Antonijua,2016). Art Nouveau artists indicated the importance of the figures and used gold paint and color on the inner walls and the flowing curves were used on the staircase walls. Symbolism is also referred to the plants and animal motifs portrayed. Stylized arts and crafts patterns offered art nouveau designers an approach to natural forms that was conventionalized by repetition and abstraction. The popularity of insect elements in Art Nouveau was high. The insect portfolio includes invertebrates, dragonflies, damselflies, butterflies, moths, cicadas, grasshoppers, ornate birds, and longhorn beetles with spiraling antennae and legs. He is one of the key figures in the history of ecology and evolution for his obsession with minute anatomical details of single marine organisms. During the peak of Art Nouveau, his 1899-1904 collection of Art forms in nature was a stunning collection. (Schachat,2015).

The table describes the key motifs which dominated the eye-sights, the colors which gave the aesthetic pleasures, & the characteristics which distinguish it from other art movements.



Motifs	Colors	Characteristics
<ul style="list-style-type: none"> • Birds - swans, flamingos, peacocks, and insects such as butterflies and dragonflies, grasshoppers • Leaves & stems flower - rose, lily, iris, sunflower, jasmine, carnation • Lines - long, flexible, twinning • Masks & Mascaron - winged head, wide open mouth, serpentine clusters of curls, wide staring eyes, burning nostrils, tusks, short beard • central circular shape - solar discs, circles, bugs of flower, undulating lines, tendrils • whimsical female figure, swirling hair • tree branches, flower stalks, bees, mimicked vines, ivies, spare lines 	<ul style="list-style-type: none"> • Subtle color, gentle and pastel tones • gold paint - indicating the importance of figures • vivid color • warm colors – de-saturated to stimulate romantic-fantasy feelings • contrast colors • bright colors like peacock blue, and sea green • strong colors • bold sinuous line in black and white 	<ul style="list-style-type: none"> • Asymmetry, texture & wavy sinuous lines • Vertical lines & anthropomorphic elements • long flowing C & S curve style • organic curve • natural drapes • feminine face fabulousness, irrationality and mysteriousness • stylized lithographic • abstract decorative background • optical design & twisted shapes • concave-convex surfaces/edges/borders • buildings decorated with endless cornices, pilasters, oddities • exuberant & marvelous master ornamentation • schematically stylized flora and fauna • expensive and elitist style, hair and body parts fused into flora and fauna of the surrounding environment • expression of freedom and constant metamorphosis of nature

		<ul style="list-style-type: none"> • experimental and bold, stylized floral and organic forms • iconography of insects, reptiles, water life and flowers, biomorphic whiplash • sweeping organic forms, flat planes, abruptly cut-off scenes, and looming perspectives • elegant design based on plants and insects
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Table 1. Art Nouveau - Motif, Color & Characteristics

2. Analysis & Findings

As a result, it illustrates the designer's astonishment at the works of the Art Nouveau artists. Parada, Gucci, Anna Sui, L'Wren Scott, Tory Burch, Alexander Mc Queen, Roberto Cavalli, Alberta Ferretti & Roderate are among the designers who have incorporated the essence of Art Nouveau. The designer collection has been studied in depth while the analyses have been taken out from the most appropriate garment among the collection on the basis of the key elements it's depicting. The designer and collection are taken from 2001 to 2020, then the collection and designer who are inspired by Art Nouveau have been classified which came out to be more from 2008, 2013, 2014 & 2016.

This qualitative analysis summarizes the key characteristics, motifs, elements, and colors in the mass of data collected and presents the result to show the popularity of the special elements adopted by the designers in the garments. The analysis focuses on the summarization of the frequencies of the motifs, differential, style & implementation. A stylistic analysis of the designer's collection has been conducted, and then the motifs, designs, and patterns have been extracted and compared to the artwork of Art Nouveau artists.

DESIGNER 1: L Wren Scott Fall RTW 2013



Figure 1 L' Wren
Scott, Fall RTW 2013,
Collection look



Figure 1a, Medicine, by Gustav Klimt

From right to left of the upper bodies, the snake curling through the legs dominates the garment look. Artists of Art Nouveau were often inspired by reptiles. As a reflection of Gustav Klimt's painting "The Medicine," this garment depicts a natural form, organic curves, and asymmetrical aesthetic characteristics of art nouveau design. In addition to being known as the Faculty Painting, it depicts Hygieia. The design incorporates an organic circular flow and a gold leaf-carved circle to represent Gustav Klimt's highly embellished work. A design that was inspired by the extravagant obsession of Gustav Klimt with Adele has long been a trademark of Scott's. She cites that her state of mind was "dreaming of the decades". A few fishtail evening dresses, inspired by Klimt's paintings, brought his swirling patterns to life. Klimt's embossed texture was duplicated in extravagant jacquards and brocades. The coiling serpent was the most highlighted look depicting the art nouveau imagery. By partially concealing his naked figures with gold, Klimt expresses themes that at the time were rejected, such as intimacy, and sexuality, by juxtaposing color with the theme. He made up of an array of tones, including purple, white, blue, green, red, and orange, and added a touch of matte color to the nearly entirely reactive canvas. Like the garment in the painting, the silhouette resembles the garment in the painting. The designer has tried to pick the element of the cervical lines and the serpent which is curing the girl in the painting has been taken as print in the fabric of the garment. We can see the similarities in the color though it is not exact because in the painting it is rust orange & rust red whereas it is cock maroon color in the garment.

DESIGNER 2: Anna Sui Resort 2013



Figure 2 Anna Sui Spring RTW 2013 Collection Look



Figure 2a, A scene from the decoration of pavilion of Bosnia-Herzegovina at the Paris Universal Exposition of 1900, now in the Museum of the Petit Palais, Paris (1900) by Alphonse Mucha

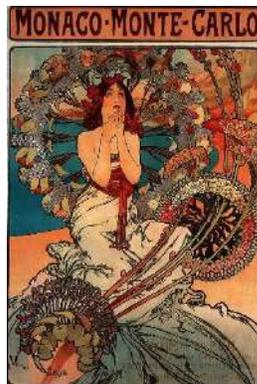


Figure 2b, Railroad poster advertising travel to Monaco and Monte-Carlo (1897) by Alphonse Mucha



Figure 2c, Pattern from Documents Decoratifs (1901) by Alphonse Mucha



Figure 2d, Poster for JOB cigarette papers (1898) by Alphonse Mucha



Figure 2e, Bernhardt in a male role as Lorenzaccio (1896) by Alphonse Mucha

The look is from the collection name Anna's Garden by the designer Anna Sui. The garment is embraced by the richly colored Art Nouveau print and blossom. The look has the designer customized Blossoms and buds which gives the garment a special touch to the Art Nouveau decorative and ornamental effect. In Figure 2 the pattern print at the bottom of the dress looks a bit similar to figure 2a color object/subject from the combination of different shapes and forms. The style of the design is more in line with the work of Alphonse Mucha, one of the most celebrated Art Nouveau artists. The embellished shape of circles depicts the same aesthetics seen in Figure 2 b which also includes circle intricate details. Regular and irregular open and closed-ended and closed exaggerated circles and part of the circle seen in most of the work give a decorative yet natural appeal. The look is added with a sleeveless over jacket that embodies the embellished circles similar to in figure 2b. The key motifs are composed together as per the trends by the designer which is well seen in figure 2.

DESIGNER 3: Parada Spring RTW 2008



Figure 3 Parada Spring
RTW 2008, Collection
Look



Figure 3a, Decorative
panel from *The Seasons -
Summer* (1896) by
Alphonse Mucha



Figure 3b, *Flowers -
the Rose* (1898) by
Alphonse Mucha



Figure 3c, *Flowers -
the Lily* (1898) by
Alphonse Mucha



Figure 3d, *The Arts -
painting* (1898) by
Alphonse Mucha

The garment has a kind of Art Nouveau tendrils that girls/women draw on the torso of the long bodice. Also, the girl surrounded by the environment is blended to exaggerate the look, which can also be seen in Figures 3a, 3b, 3c, and 3d. Featured here are the artworks of Alphonse Mucha. The primary impression of placement on the centered torsos appears to be Alphonse Mucha's decorative panel's interpretation of the seasons represented by the female figures. All decorative panels have some similar aspects such as curvature. The curved lines, curved stem, floral touch, and draped silhouette also featured on the garment share some similar aspects to the curved lines, curved stem, floral touch, and draped silhouette also featured the garment you can see.

DESIGNER 4: Gucci Spring RTW 2014



Figure 4 Gucci Spring RTW 2014, Collection look



Figure 4a, Decorative panel from *The Seasons - Summer* (1896)



Figure 4b, Chair designed by Mackmurdo,.

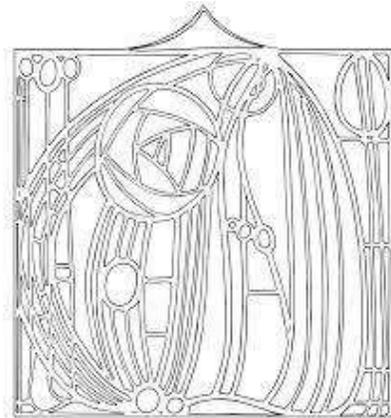


Figure 4c, Stain Glass pattern Charles Rennie Mackintosh



Figure 4d, Bookcover of *Wren's City Churches*, 1883



Figure 4e, *Venus between Terminal Gods*, 1895

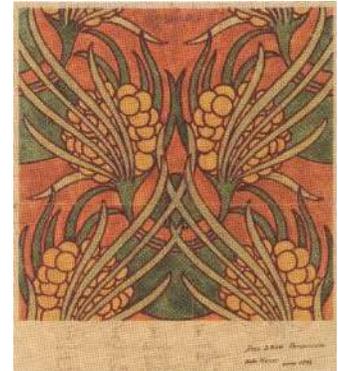


Figure 4f, Artwork 'Ambilech' for Joh. Backhausen&Söhne, 1899 by Koloman Moser

The designer Giannini is inspired by the Art Nouveau scrolling flowers & curling lines, although she enlarged the pattern making it more appealing throughout the garment in silk jacquard or lurex. The garment is embraced by the countered lines which start from close to each other from the upper bodies and while flowing downwards toward the bottom become more distant and curling over each other with the leaves appearing like the delicate stems of the plant which curl over each other in organic ways with leaves embracing them. Similar curvilinear flow and motion can be seen in figure 4a where the stems with flowers and leaves are flowing and curling over each other on which the woman is resting her hand. In figure 4d the black and white contrast is used to elaborate the flowing effect of the lines in motion similarly the darker strokes in the print pattern on the garment produce the contrast effect, emphasizing the movement of the lines.

DESIGNER 5: Tory Burch Fall 2013



Figure 5 Tory Burch Fall RTW 2013

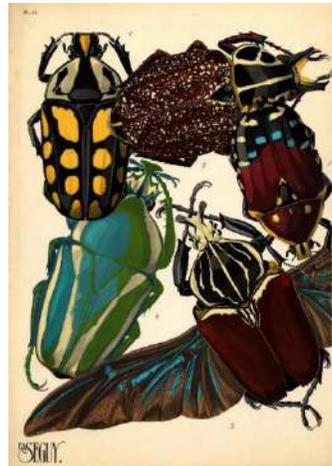


Figure 5a, Séguy's notes: 1. *Amaurodes Passerinii*. Mozambique; 2. *Inca clathratus*. Pérou; 3. *Histrionicaeuchroea*. Madagascar; 4. *Cerathorhina derbyana*. Mozambique. 5. *Goliathus giganteus*. Cameroun.



Figure 5b, Séguy's notes: 1. *Scolia procer*. Asie Tropicale; 2. *Eulema dimidiata*. Brésil; 3. *Stilbum splendidum*. Cosmpolite; 4. *Bombus lapidarius incertus*. Arménie; 5. *Xylocopa tenuiscapa*. Asie Tropicale.

The designer has reproduced Art Nouveau artist Emile Allain Seguy's wildlife theme Insect papillons. In the insect papillon, the artist has depicted the insects in different positions, angles, and color variations, but in a natural and detailed way. In Figure 5, the garment consists of a bug print with embellishments of beats to complement the Beatles' wings printed on the fabric. The designer has created the all-over print of beetles with the accuracy of the beetle's wings & feet; showing the yellowish golden part that connects the head to the body. With the random beat embellishment, the high neck dress boasts a fabulous print complemented by a bishop sleeve with gathered and folded sleeves.

DESIGNER 6: Alexander Mc Queen Resort 2013



Figure 6 Alexander Mc Queen Resort 2013

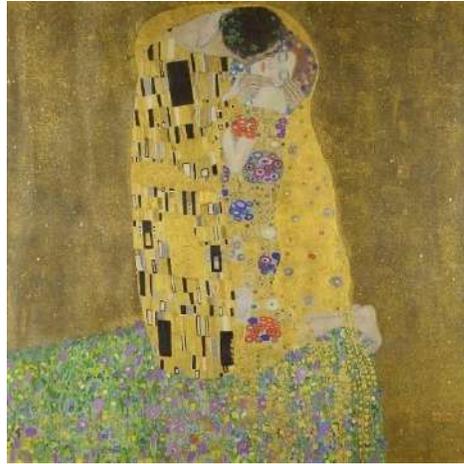


Figure 6a, *The Kiss* 1907–08, oil on canvas, Österreichische Galerie Belvedere, Vienna



Figure 6b, *Adele Bloch-Bauer I* (1907), which sold for a record \$135 million in 2006, Neue Galerie, New York



Figure 6c, *Seguy-Pochoir-Insectes-Plate-9-450x600*



Figure 6d, Designed by William Morris (1834-1896) for Morris & Company - *Strawberry Thief Chintz* - 1883



Figure 6e, *Pochoir-EA Seguy-Design 17-450x600*

A backdrop print inspired by Gustav Klimt's painting *The Kiss* seen in Figure 6a & Adele Bloch - Bauer I seen in Figure 6b embellishes the garment with floral elements, leaves, dragonflies, butterflies, birds, & stems. Its ornamentation exemplifies balance and harmony. It is lavishly decorated with gold, black, and white in the geometric escapades inspired by the painting. Foreground subjects are the key motifs of the Art Nouveau period, highlighted by the geometrical, angular pattern of the black fabric. As the dragonfly is Japan's national emblem, Art Nouveau borrowed Japanese art's imagery of dragonflies and butterflies. Art Nouveau has been influenced by Emile Alain Seguy's dragonfly plate, which depicts insects. The two birds that can be seen on the upper bodies of the jumpsuit are influenced by the textile work of William Morris, known for his stylized floral & organic forms.

DESIGNER 7: Alberta Ferreti Pre-Fall 2016



Figure 7 Alberta Ferreti Pre Fall 2016, Collection Look



Figure 7a, Secession Building, Vienna, Austria



Figure 7b,2-wallpaper-sample-with-forget-william-morris



Figure 7c, Alphonse MuchaTutt'Art



Figure 7d, William Morris - tulip2-red



Figure 7e, Louis-Sullivan-Guaranty-Building-Buffalo-New-York-1896 wide wall history

There are rich prints on this garment that are vaguely Art Nouveau in style. These prints are heavily influenced by the textile tapestries of William Morris, which are also Art Nouveau in style. Flowers opening from an unusual perspective are depicted in the print of the garment. The petals of each flower are exaggerated and unfold at different angles, while the leaves are overlapping in a curling motion above & below the flower. In a repetitive pattern, open curves connected in a wavy motion appear similar to the circles of Figure 7e on the wide decorative wall of the Guaranty Building Buffalo. The flowers depicted in the garment are modified from William Morris's Figure 7d, and the leaves have similar portraiture to Figure 7b, another textile tapestry by Morris.

DESIGNER 8: Rodarte Fall RTW 2016



Figure 8 Rodarte Fall RTW 2016. Collection Look



Figure8a, Alphonse Mucha Peonies



Figure 8b, Left-William-Morris-Printed-Textile-Design. Right-Alphonse-Mucha-Illustration-from-Le-Pater



Figure8c, Elisabeth Sonrel flora 1899 christie's



Figure 8d, slider-img-wpcf_750x303 William Morris



Figure 8e, Clara Driscoll for tiffany studios, daffodil lamp 1900 1920

A hand-crafted effect is achieved by layering an upper shirt-top with a black lace sleeve beneath it, with a trouser with ruffled mesh laces attached to the side seams. There is an overpowering floral print palette in the motifs and pattern, giving the effect of stained glass. Plants being the key source of inspiration for Art Nouveau artists, the prints sink into figures 8a, 8b, 8c, & 8d depict the overlapped, curling, and swirling effects that made the Art Nouveau movement unique.

Specified Parameters	L Wren Scott Fall RTW 2013	Anna Sui RTW 2013	Parada Spring RTW 2008	Gucci Spring RTW 2014	Tory Burch Fall 2013	Alexander Resort 2013	Alberta Ferreti Pre-Fall 2016	Rodarte Fall RTW 2016	Popularity Percentage
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Reptiles	yes	-	-	-	-	-	-	-	12.5 %
Birds	-	-	-	-	-	yes	-	-	12.5 %
Insects	-	-	-	-	yes	yes	-	-	25 %
Leaves & stems	-	yes	yes	yes	-	yes	yes	yes	75 %
Flowers	-	yes	yes	-	-	yes	yes	yes	62.5 %
Lines swirling & organic curves	yes	yes	yes	yes	-	-	yes	yes	75 %
Masks & Heads	-	-	-	-	-	-	-	-	0%
Circular shapes	yes	yes	yes	-	-	-	yes	-	50 %
Female Figures	yes	-	yes	-	-	-	-	-	25 %
Gold Colors	yes	-	-	-	-	yes	-	-	25 %
Pastels tones	-	-	yes	yes	yes	-	yes	-	50 %
Bold / Contrast / Bright colors	yes	yes	-	-	-	yes	-	yes	50 %

Asymmetrical Aesthetic	yes	-	yes	yes	-	-	-	-	37.5 %
Symmetrical Aesthetic	-	yes	-	-	yes	yes	yes	yes	62.5 %
Abstract Decoration	yes	-	-	yes	yes	yes	yes	-	62.5 %
Fusion with surroundings	-	-	yes	-	-	yes	yes	-	37.5 %
Rectangles & squares	-	-	-	-	-	yes	-	-	12.5 %

Table 2. Designers Garments Analysis

The leaves and stems tendrils are 75% that are most frequently used by designers in the creation of garments in Art Nouveau aesthetics. Art Nouveau has its roots in nature, but it is exaggerated and characterized by organic designs dominated by plants and flowers, flattening forms into color planes and using strong outlines with whiplash curves as its trademark. Therefore, flowers enjoy 62.5% popularity as well. It is noticeable that insects have a greater popularity scale of 25%, while reptiles and birds only have a 12.5% popularity scale. Therefore, designers are more intrigued by the insect's anatomy, natural variations, details, and beauty. Art Nouveau was characterized by swirling and curvilinear motions, which exaggerated the feel and flow of design aesthetically by incorporating every form, shape, and design into spiraling and curvilinear motion. This is why it accounts for 75% of the popularity among the designers who incorporated Art Nouveau into their designs.

In paintings, architecture, and sculptures of the art nouveau period, masks and heads are highly recognizable, while they are not as prevalent in garments and account for only 0% of adoption by designers. A circular shape had a 50% popularity share, while a rectangle & square shape had a 12.5% share. Regular, irregular, sharpened edges, rough edges, overlapped, separated, and many more are more visible forms of circular shapes that are overwhelmingly filled in the artworks of Art Nouveau which were adopted by the designer as well.



The female figures are also seen in the Art Nouveau visual vocabulary and have gained 25% of popularity in the garment implementation. Female figures fusing with surroundings and depicting specified phenomena is the most practiced speculation. Fusion with the surroundings is the visual characteristic that the Art Nouveau artist developed and it gained 37.5% of popularity among the designer's collections. In terms of colors, aesthetic pastels tones, as well as bold, contrast & bright colors, enjoyed 50% of popularity each in the designer's garments with the influence of the designer's outlook and trends of that particular year and season. While on the other side golden color has its special place in the eyes of the Art Nouveau artists as well as the designer's germination by 25% of scale. Symmetrical aesthetics enjoy a preference of 62.5% while the asymmetrical aesthetic enjoys a preference of just 37.5% among the designer's garments. While the opposite can be analyzed in the artworks of the Art Nouveau artists which implies more asymmetrical and irregular forms and spaces. Art Nouveau artists are also known for adding abstraction values to the flora and fauna by eliminating the details but there was a minimal number of artists who sought this as it alternative, it enjoyed a greater amount of popularity of 62.5% among the garments as the abstraction gives the exploring, unusual and added beauty to the garment look, style, and motif.

3. Conclusion

Designers who are influenced & inspired by the Art Nouveau collection seem to be drawn to its decorative, swirling, floral aesthetic. While few designers have also been captivated by Alphonse Mucha's depictions of women merging with the surroundings while others have been astonished by Gustav Klimt's oppression of gold color and geometric shapes detail that is remarkably visible in his paintings. All designer garments' aesthetics share commonalities such as curled, swirling, wavy, and coiling lines and forms, but each is interpreted differently.

In Art Nouveau, a lot of inspiration came from botany, which is why the garments feature flowers, buds, leaves, stems & tendrils. Fauna can be seen in the fabrics, ornaments, embellishments, and lace carvings. In addition to fauna, the designer garments also utilize motifs from Art Nouveau that have a significant impact on their pattern palette. A lot of influence is given to insects, birds, and replies such as a beetle print in the Tory Burch collection, dragonflies with birds embroidered in the Alexander McQueen collection, and even an exaggerated snake coiling motion in L'Wren. The analysis concludes that leaves & stems, swirling lines, and organic curves, and flowers are the motifs with the highest influence over the garmenting industries. While Masks and Heads, reptiles, birds & rectangles, and squares account for minimal representation in garments fabrication.



4. Acknowledgment

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