

But this comparison poses some differences as well. Gilan has experienced less recession in press and consequently graphic activity. Creativity and strict adherence to visual traditions – here meaning traditional scripts – are tied together. In Gilan, imported motifs – arriving with the advent of lead print devices – were used to decorate the traditional scripts but not as the main pattern.

In the designing of Gilan's press logotype, five different tendencies are observable: the first one, affected by traditional scripts, comprises the highest number, which proves that Gilan designers emphasized on the maintenance of traditions and national identity. The abundant use of Thuluth, Nastaliq and Naskh scripts – with the most amount of application among the logotypes, testify to the aforesaid claim. Another interesting point in logotypes of Gilan's press is the obsession of the newspaper managers with updating the logotypes, as well as changing tastes throughout the publishing period. These publications have witnessed frequent changes of logotypes due to such aesthetic sensitivities. Kheyrolkalam newspaper in Rasht is best example of such alterations.

In general, conducting research on the press of Gilan area, as part of the cultural geography of Iran's vast territory, particularly in terms of visual activities, could shed more light on many hidden points of the solemn artistic endeavors in the field of press and publication.

Keywords: Print Media, Logotype, Gilan Province, Publications, Design, Graphic Design.

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Press & Journals Available at the National Library of Rasht:

- *Kheyrolkalam Newspaper* (a complete set, dating to 1325 to 1329 AH.) (5 Vols.). Rasht: National Library of Rasht.
- A Selection of Journals of the Constitution Period. Rasht: National Library of Rasht.

The Study & Analysis of Logotypes in Gilan's Print Media from the Beginning to 1953

Abstract:

This descriptive-analytical research, for conducting which data has been collected through library and field studies, deals with the past and present of graphic arts in Gilan during different periods of time (since the advent of printing industry Gilan onwards). Prior to 1953, the first graphical experiences of Gilan in the publication of the country's press were being formed. In all cases, headings were simple yet rich in form. The scripts used in logotypes were Naskh, Nastaliq, Thuluth and other types of calligraphy and lead letters were also common. As for technique and type of design, they were mostly influenced by the design types popular in the capital of the country yet in some cases, they were under the influence of the neighboring countries.

Occasionally logotypes were very simple as for the technique applied but in some cases, the beautiful shapes of the Iranian traditional script were used using modern and journalist ones. In some publications (for example: Kheyrolkalam newspaper in Rasht), the heading used to frequently changed in some issues which reflects the visual taste of the management of the publication.

Through examining Gilan's press graphic, particularly the logotype, we find that that there are five general tendencies existed in the structure of logos.

Which have been aesthetically surveyed, compared and classified as follows:

1. Written symbols derived from the Iranian traditional scripts (for example: Kherolkalam, Nasim Shomal, etc.);
2. Written logos influenced by lead letters (for example: Gilan newspaper);
3. Compound logos (for example: Nameh Nesvan Shargh newspaper in Rasht);
4. Combined logos (for example: Rah-e Khial newspaper in Anzali).
5. Free, fantasy written logos (for example: Gilan Ma newspaper).

Via reviewing the relevant evidence and documents, as well as the material presented in this article, we find that graphic design in Gilan enjoys a longer background as compared to other parts of Iran because it had more educated people. Moreover, owing to its geographical location and proximity to the European gateway and consequently, becoming a pioneer in using modern world technologies, Gilan was also pioneer in the field of graphic design.

Moreover, with the study of Gilan press, in particular its logotypes, we find a part of the graphic community of the country was formed on a small scale, which progressed with the advancement of technology, and during the flourishing of the constitutional era and relishing the national popularity gained, it flourished too.

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