

## ART NOUVEAU



**Alphonse Mucha**  
*Biscuits Lefèvre-Utile*  
Poster (1896)

**Art Nouveau** is an international style of art, architecture, and applied art, especially the decorative arts, known in different languages by different names: Jugendstil in German, Stile Liberty in Italian, Modernisme català in Catalan, etc. In English it is also known as the Modern Style. The style was most popular between 1890 and 1910 during the Belle Époque period that ended with the start of the First World War in 1914. It was a reaction against the academic art, eclecticism and historicism of 19th century architecture and decoration. It was often inspired by natural forms such as the sinuous curves of plants and flowers. Other characteristics of Art Nouveau were a sense of dynamism and movement, often given by asymmetry or whiplash lines, and the use of modern materials, particularly iron, glass, ceramics and later concrete, to create unusual forms and larger open spaces.

A major objective of Art Nouveau was to break down the traditional distinction between fine arts and applied arts, (especially painting and sculpture) and applied arts. It arose in response to leading 19th-century theoreticians, such as French architect Eugène Villot-le-Duc (1814–1879) and British art

critic John Ruskin. In Britain it was influenced by William Morris and the Arts and Crafts movement. German architects and designers sought a spiritually uplifting Gesamtkunstwerk ("total work of art") that would unify the architecture, furnishings, and art in the interior in a common style. It was most widely used in interior design, graphic arts, furniture, glass art, textiles, ceramics, jewellery and metal work. .

Villot-le-Duc was a declared enemy of the historical Beaux-Arts architectural style, whose theories on rationalism were derived from his study of medieval art.

The term *Art Nouveau* was first used in the 1880s in the Belgian journal *L'Art Moderne* to describe the work of *Les Vingt*, twenty painters and sculptors who were unhappy with the conservative policies of the official academic Salon, and sought reform through art.

The rise of Art Nouveau was in part a reaction on the one hand against industrialisation, which reduced the new factory workers to mere cogs in the wheels of production, and threatened traditional crafts and craftsmanship, particularly in Britain by William Morris and the arts and crafts movement; and on the other the superficiality and extravagance of eighteenth and early nineteenth century art, architecture and furnishings, especially on the continent.



**Privat Livemont**  
*International Exhibition*  
Poster (1897)



**François-Joseph Bélanger**  
*Château de Bagatelle* (1777)



**Joseph-Marie Vien** *Venus, Wounded by Diomedes, is Saved by Iris* (1775)



**Marie-Guillemine Benoist**  
*Portrait of a Lady* (c.1775)

It was a response to the Puritanism and order of Neo-Classicism, the superficial, decorative Empire style, and the historicism of the prevailing Beaux-Arts architectural style.

The **Château de Bagatelle** is a small Neoclassical style chateau in Paris. The French word *bagatelle*, from the Italian word *bagatella*, means a trifle or little decorative nothing. The prevailing Academic taste in painting was for episodes from Greek and Roman mythology; and the fashion in women's dress was for imitations of Classical costume.



**Karl Friedrich Schinkel**  
*Armchair* (c.1828)



**Charles Cressent**  
*Chest of drawers* (c.1730)



*Clodion vase,*  
(1817)



*Teapot, Part of a breakfast service* (1815)

The Empire style originated in and takes its name from the rule of the Emperor Napoleon I. It is an early-nineteenth-century design movement in architecture, furniture, decorative and visual arts, representing the second phase of Neo-Classicism. Decoration was ornate and superficial, being 'stuck on' to the surface with little relationship to the form or use of the objects. The quite elegant outlines of the vase and teapot are nullified by excessive and unrelated detail (especially in the case of the vase with its elephant headed handles), and the treatment of the vessel as if it were a surface on which to hang a pretty picture.

### Influences:

A major influence on late nineteenth century art and design was Japanese art; which reached Europe in the form of ceramics, lacquerware and woodblock prints.



Ceramics and lacquerware containers are notable for the simplicity of form and grace of the line. Decoration is often of natural forms, such as plants and birds, is stylised relating to and enhancing the form of the object (rather than a mere copy or naturalistic illustration of a plant or animal).

Characteristics most commonly associated with Japanese prints are flatness of form, clear outlines filled with colour, emphasis on pattern and lack of aerial and linear perspective typical of Western, post Renaissance art.

The 1850s wood block print by **Utagawa Kunisada** (1786–1865) is made with clear lines and flat colour areas. There is no attempt to convey depth through shading or perspective. The terrace on which the warrior crouches is depicted without seeming to be a flat, horizontal surface, the sense of space being achieved by overlapping the figure in front of the far edge. The trees are not depicted with any hint of naturalism, but seem to achieve a reality by expressing their natural rhythms of growth. All qualities which appealed to European artists and designers of the late nineteenth century.

**Namikawa Yasuyuki** (1845–1927) was a Japanese *cloisonné* artist. His work was highly sought after in his own lifetime and is held in several collections today. He was one of the most famous *cloisonné* artists of the 1890 to 1910 period, known as the "Golden age" of Japanese enamels. His late 19<sup>th</sup> century Flower and Bird Pattern vase is similar to one made for the emperor. Cloisonné is a technique where the design is outlined on a copper base with metal, usually gold, stops or wire. Coloured paste is then applied between the wires and the article fired in a kiln to form an enamel.



The term Cloisonnism was applied to the paintings of Émile Bernard, Paul Gauguin, Paul Sérusier and others to describe their use of flat colour and boundary lines.

An *inro* ("stamp case") is a traditional Japanese case for holding small objects, suspended from a sash worn around the waist when wearing a kimono. They are often highly decorated with various materials such as lacquer. This 18<sup>th</sup> century example depicts characters for longevity and good fortune and the "Seven Lucky Treasures" on a checkerboard ground. A netsuke is a decorative toggle, often in the form of a tiny sculpture, used to fasten the article to the clothing.

The Arts and Crafts movement arose between about 1880 and 1920 as a reaction to the impoverishment of the decorative arts: the excessive decoration of eighteenth century artefacts. It is characterised by a respect for materials and rural craftsmanship. It developed earliest and most fully in the British Isles and subsequently spread across the British Empire and to the rest of Europe and America. It was the British expression of what later came to be called the Art Nouveau movement, which it strongly influenced.

Arts and Crafts was derived in large measure from the social and critical philosophy of **John Ruskin** (1819-1900), which held that the moral and social health of a nation was related to the qualities of its architecture and to the nature of its work. Ruskin thought that a healthy and moral society required independent workers who designed the things that they made. He believed factory-made works to be "dishonest," and that handwork and craftsmanship merged dignity with labour.



**William Morris** (1834–96) was the towering figure in late 19th-century design and the main influence on the Arts and Crafts movement. The aesthetic and social vision of the movement grew out of ideas that he developed in the 1850s with the Birmingham Set – a group of students at the University of Oxford including Edward Burne-Jones, who combined a love of Romantic literature with a commitment to social reform. His 1862 design for trellis wall-paper combines the stylised natural form of the roses with the geometry of the trellis, which nevertheless by depicting the grain and the nails introduces a touch of trompe-loil naturalism.



**Aubrey Vincent Beardsley** (1872–98) was an English illustrator and author. His black ink drawings were influenced by Japanese woodcuts, and depicted the grotesque, the decadent, and the erotic. He was a leading figure in the aesthetic movement which also included Oscar Wilde and James McNeil Whistler. Beardsley's contribution to the development of the Art Nouveau and poster styles was significant despite his early death from tuberculosis.

**The Studio:** was an illustrated fine arts and decorative arts magazine published in London from 1893 until 1964. This is its first cover, designed by Beardsley. It promoted the work of "New Art" artists, designers and architects, and played a major part in introducing the work of Charles Rennie Mackintosh and Charles Voysey to a wide audience, and was especially influential in Europe.

The founder and first editor was Charles Holme. The magazine exerted a major influence on the development of the Art Nouveau and Arts and Crafts movements.

Holme was in the wool and silk trades, had travelled extensively in Europe and had visited Japan and the United States with Lasenby Liberty and his wife Emma. During his travels he had formed:

"... the idea of an art magazine crystallised around his recurring observation that the chief barrier between countries was language, and his belief that the more the culture of one part of the world could be brought "visually" to the attention of another, the greater the chance of international understanding and peace."



Vernacular architecture: done outside of any academic tradition, and without professional guidance, such as the traditional Ukrainian house, with its steeply thatched roof, was a major influence on the Arts and Crafts movement.

The Red House, Bexleyheath, co-designed by **Philip Webb** and William Morris in 1859 for Morris's family home, is a significant Arts and Crafts building, inspired by styles of British design from the thirteenth century, which Morris described as being "very mediaeval in spirit".

The external design of the house was "plain almost to severity, and depended for its effect on its solidity and fine proportion." This was somewhat radical at the time, as most contemporary buildings were heavily furnished with ornamentation. It has the steep roofs and gables often seen in traditional houses, such as the thatched Ukrainian house.

Also influential were everyday domestic objects, made with none precious materials: wood, clay, metal, cane and cotton etc. with no extraneous, unnecessary decoration.

**Notable characteristics of Art Nouveau:**

**MOTIFS:** the natural world; plants and animals.



Comb backed Windsor armchair



Baskets, Reunion island



Tub

Early Art Nouveau was characterized by undulating, curving forms inspired by lilies, vines, flower stems and other natural forms, it also drew upon patterns based on butterflies and dragonflies, borrowed from Japanese art. Many designs depicted women's hair intertwined with stems of lilies, irises and other flowers.



**Walter Crane** (1845–1915) was an English artist and book illustrator. He is considered to be the most influential, and among the most prolific, children's book creators of his generation. He was part of the arts and Crafts movement and produced an array of paintings, illustrations, children's books, ceramic tiles, wallpapers and other decorative arts.

His 1883 design for wallpaper, *Swan, Rush and Iris*, transforms the natural form of the birds and the abstraction of the plants into a delicate arrangement of sweeping curves.

**Daum** is a crystal studio based in Nancy, founded in 1878 by **Jean Daum** (1825–1885). His sons, **Auguste Daum** (1853–1909) and **Antonin Daum** (1864–1931), oversaw its growth during the burgeoning Art-Nouveau period. Currently Daum is the only commercial crystal manufacturer employing the *pâte de verre* (glass paste) process for art glass and crystal sculptures, a technique in which crushed glass is packed into a refractory mould and then fused in a kiln.



Antonin Daum's *Lamp: Winter with Trees and Falling Snow* (1900), is decorated with a finely made picture of a winter landscape; however, in contrast with the Empire style teapot and vase, which are decorated with painted illustrations, tamed inside rigid rectangles like pictures on a wall, these trees, embedded in the fabric of the glass, gracefully follow and enhance the form, transforming a simple lamp into an enchanting winter wonderland.



Floral motifs and stylised vegetable forms were used extensively by **Hector Guimard** (1867-1942); most famously for the lamps and railings at the entrances of the Paris Metro, designed in 1900. A competition was organised, none of the twenty one submissions were suitable, and ridiculed in the press. Guimard, who hadn't applied was given the commission on the strength of his *Castel Beranger* (see below), the first Art Nouveau apartment in Paris. Time was short, and Guimard presented sketches of his own idea for entrances made of iron and glass, which would be quicker and simpler to manufacture, also designing the distinctive lettering. He was given the commission on 12 January 1900, just a few months before the opening of the system in time for the Paris Universal Exposition.

One hundred and forty one subway entrances were built, becoming the symbol of the Art Nouveau movement in Paris, although only two of the original edicules survive, this one at Envers being the simplest of the three designs.

Guimard explained: "That which must be avoided in everything that is continuous is the parallel and symmetry. Nature is the greatest builder and nature makes nothing that is parallel and nothing that is symmetrical."

In the United States, the firm of **Louis Comfort Tiffany** (1843-1943) played a central role in American Art Nouveau. He started out as a painter but, motivated by the Arts and Crafts movement, became interested in glass-making from about 1875 at the age of 24, designing stained glass windows and lamps, glass mosaics, blown glass, ceramics, jewellery, enamels, and metalwork.

He experimented extensively with the processes of colouring glass, patenting in 1894 the Favrile process, a type of iridescent glass, such as the *Lily Lamp* (1900-10), which used metallic oxides to colour the interior of the molten glass, in which the colour is ingrained in the glass itself. He won a grand prize at the 1900 Paris Exposition for his Favrile glass.



Notable Italian designers in the style included **Galileo Chini** (1873-1956) an Italian decorator, designer, painter, and potter, and also a designer of sets for Puccini's operas.

He was a prominent member of the Italian Liberty style, the Italian variant of Art Nouveau which flourished between about 1890 and 1914. It was also sometimes known as *stile floreale*, *arte nuova*, or *stile moderno*. It took its name from the London Liberty Store, founded in 1874 by **Arthur Lasenby Liberty** (1843-1917), which specialized in importing ornaments, textiles and art objects from Japan and the Far East.

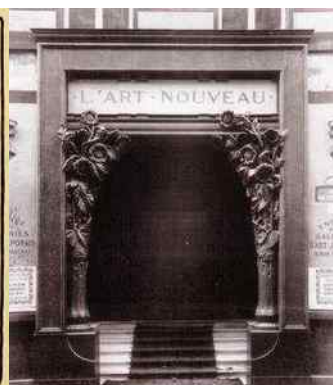
Chini's *Floral Vase* (1896-98) uses stylised flowers, leaves and tendrils to create a repeated design which perfectly conforms to the shape of the vase, enhancing the curvature and emphasising its concave form.

The designs of **Margaret Macdonald Mackintosh** (1864-1933) became one of the defining features of the Glasgow Style during the 1890s – 1900s. She designed floral stained glass, such as this 1901 window with its stylised rose, for the architectural display called "*The House of an Art Lover*". (See section on Scottish Art)



Born near Birmingham, the daughter of a colliery manager and engineer, by 1890 she had moved with her sister Frances to Glasgow, and enrolled at the Glasgow School of Art. From their home they produced book illustrations, embroidery, leaded glass and *repoussé* metalwork. Their innovative work was inspired by Celtic imagery, literature, symbolism, and folklore. *gesso* panels,

Her most well-known works are the *gesso* panels made for interiors designed with Charles Rennie Mackintosh (whom she married in 1900) such as tearooms and private residences.



The Franco-German art dealer **Siegfried Bing** (1838–1905) developed a flourishing import-export business from the 1870s onward, working through several commercial entities with various partners and family members; he concentrated on the importation and sale of Japanese and other Asian *objets d'art*.

In December 1895 he opened his famous gallery, the *Maison de l'Art Nouveau* ("House of the New Art") which showed works of artists of what would become known as the Art Nouveau style, and popularized the name of the new style. The interior

of the gallery was designed by Henry van de Velde, while Louis Comfort Tiffany supplied stained glass. Bing's gallery featured entire rooms designed in the Art Nouveau style by his in-house designers.

**René Jules Lalique** (1860-1945) was a French jeweller, medalist, and glass designer known for his creations of glass art, perfume bottles, vases, jewellery, chandeliers, clocks and automobile hood ornaments.

He studied art in France and spent two years in England at the Crystal Palace School of Art, Sydenham. When he returned from England, he designed jewellery for Cartier and others, including Samuel Bing and Gulbenkian. Lalique became a central figure of Art Nouveau jewellery and glass, referencing nature in flowing lines, from dragonflies to grasses, as his models. In the 1920s, he became noted for his work in the Art Deco style. This Comb of horn, gold and diamonds (c.1902) uses a variety of materials to weave plant forms into a symmetrical design which nevertheless expresses rhythm and movement in its swirling lines.



**LINE:** whiplash, dynamic, asymmetric, bounding.

Decorative, undulating and flowing lines in a syncopated rhythm and asymmetrical shape, are often found in the architecture, painting, sculpture, and other forms of Art Nouveau design.



The most famous and influential work of Swiss sculptor and textile designer **Hermann Obrist** (1862–1927), made while living in Munich, was the design for an 1892 embroidered wall hanging, "*Cyclamen*". It featured a series of elegant, looping curves of cyclamen flowers, described as a *coup de foue* or whiplash motif, a highly stylized double curve suggesting motion taken from the stem of the cyclamen flower, which became a seminal motif of the Art Nouveau movement.

In his youth he studied history, natural sciences, botany and medicine in Heidelberg, and made several trips during which he had visions that determined his artistic vocation. The influence of those subjects is detected in his later work in the field of applied arts. He received an award for his ceramics and furniture at the Paris Exposition of 1889. As a teacher, Hermann Obrist exerted a seminal influence on the rise and subsequent development of Jugendstil in Germany.

The first Art Nouveau houses and interior decoration appeared in Brussels in the 1890s, in the architecture and interior design of houses designed by Paul Hankar, Henry van de Velde, and especially **Victor Horta** (1861-1947), whose *Hotel Tassel*, Brussels was completed in 1893. Horta owned a collection of Far Eastern art, especially Japanese.



The central element of the house was the stairway, not enclosed by walls, but open, decorated with a curling wrought-iron railing, and placed beneath a high skylight. The floors were supported by slender iron columns like the trunks of trees. The mosaic floors and walls were decorated with delicate arabesques in floral and vegetal forms, which became the most popular signature of the style.



**Paul Hankar** (1859–1901) was a Belgian architect and furniture designer, and an innovator in the Art Nouveau style. Like Horta, who he met at the royal Academy of fine Arts in Brussels, he closely studied the techniques of forged iron, which he would later use in many of his buildings, such as on the *Chemiserie Niquet* storefront of 1896.

The first Art Nouveau houses of Hankar and Horta were completed in the same year, 1893, and the styles of the two architects were similar in several ways. They both renounced traditional historical styles, made visible use of

new materials, such as glass and iron, and had as well a strong preference for arches, and for curving lines, a style sometimes called *à membrures*, which characterised the early work of both architects. There was a great difference, however, in their available budgets; Hankar was building homes for his artist friends, with modest budgets, while Horta had very wealthy patrons, who could afford expensive materials and larger houses. The chief feature of Horta's houses was the interior, while the focus of Hankar's houses was primarily the facade. Hankar believed that Horta's work was excessively lavish; he called it "Louis XV".

The whiplash line is evident in this entrance at *Vitebsky* railway station, St. Petersburg, built in 1904; although it looks a little as if stuck on as an afterthought.

The exterior was designed by Stanislaw Brzozowski. However, it was **Sima Minash's** opulent Art Nouveau interior that established the building as the most ornate of St. Petersburg stations. Minash was responsible for the sweeping staircases, foyer with stained glass and spacious halls boasting a series of painted panels that chronicle the history of Russia's first railway. The building's soaring arches and expanses of glass proclaimed the architect's familiarity with advanced construction techniques of the West.



The graphic arts flourished in the Art Nouveau period, thanks to new technologies of printing, particularly colour lithography, which allowed the mass production of colour posters. Art was no longer confined to galleries, museums and salons; it could be found on Paris walls, and in illustrated art magazines, which circulated throughout Europe and to the United States. The most popular theme of Art Nouveau posters was women; women symbolizing glamour, modernity and beauty, often surrounded by flowers.

**Alfons Mucha** (1860–1939), was a Bohemian and Czech painter, illustrator, and graphic artist, living in Paris: best known for his distinctly stylized and decorative theatrical posters, particularly those of Sarah Bernhardt. He produced illustrations, advertisements, decorative panels, and designs, which became among the best-known images of the period.

*Reverie* (1897) was a new kind of product, produced in collaboration with the printer F Champenois, a poster without text, purely for decoration. They were published in large print runs for a modest price. It depicts a young woman in a decorative floral setting, which is a flat, abstract design in a circle, with no reference to nature, other than the stylised flowers, or a real location. She is young, pearly skinned and humanly proportioned but contained within a clearly defined bounding line; a clear influence from Japanese art.

**Arthur Mackmurdo** (1851–1942) was a progressive English architect and designer, who influenced the Arts and Crafts Movement, notably through the Century Guild of Artists, which he set up in partnership with Herbert Horne in 1882. In 1874 he opened his own architectural practice in central London.

His design for the cover of his essay on *Wren's City Churches* published in 1883, along with his Mahogany chair from the same year (see below), is a notable early example of the Modern Style.

The swirling lines of the cover fill the picture area from the base to the highly stylised flower heads. Two birds, elongated into columns, stand sentinel at the extreme edges of the design.



**Émile Gallé** (1846–1904) was a French artist and designer who worked in glass, and is considered to be one of the major innovators in the French Art Nouveau movement. He was a founder of the Nancy School of design. He took over and expanded his father's factory which manufactured glassware with a floral design, pioneering new forms of manufacture, such as cameo glass, enamel glass, glass marquetry, patinated glass and cased glass, which involved layering different sheets of glass together.



In his spare time he became an accomplished botanist, collecting plants from the region, Italy and Switzerland; and ordered his designers to use only real flowers and plants as their models, though they could take some liberties in the final design. He wrote in 1889, "it is necessary to have a pronounced bias in favour of models taken from flora and fauna, while giving them free expression."

His *Rose de France* cup (1901) is symmetrical in outline, but has a deeply curved contour; while the bowl swells up from the pedestal in an elegant sweep to the wildly whiplash rim, suggesting the open mouth of a flower. The floral design, in subtly autumn colouring, beautifully complements the undulating form of the bowl.

**Koloman Moser** (1868–1918) was an Austrian artist who exerted considerable influence on twentieth-century graphic art. He was one of the foremost artists of the Viennese Secession and a co-founder of Wiener Werkstätte.

He designed a wide array of art works, including books and graphic works from postage stamps to magazine vignettes; fashion; stained glass windows, porcelains and ceramics, blown glass, tableware, silver, jewellery, and furniture

In his 1899 cover for *Ver Sacrum* (the magazine of the Vienna Secession) the hair of his model flows free from the face, filling the space with a wild dancing line.



Moser's watercolour of *Loïe Fuller Dancing* (1902) makes a dynamic abstract shape, her dress sweeping up like an exotic yellow flower, with the diminutive figure at its centre.

Loïe Fuller was an American actress and free dancer. She originated the Serpentine dance, developed from burlesque skirt dances, which became very popular, and was imitated by many other dancers. The dance involved swirling motions of a large dress, supported by sticks. She became very famous and was depicted by many artists and sculptors.

supported by sticks. She became very famous and was depicted by many artists and sculptors.

**Jules Chéret** (1836–1932) was a French painter and lithographer who became a master of Belle Époque poster art. He has been called the father of the modern poster. This poster of 1893 shows Loïe Fuller in a colourful, but diaphanous dress which only partially hides and reveals the pivoting motions of her body.



**Leonardo Bistolfi** (1859-1933) was an Italian symbolist sculptor. In 1902, along with other artists and the poet Enrico Thovez, he founded the magazine *L'arte decorativa moderna* ('Modern Decorative Art'). He designed the poster for the 1902 Turin Exhibition, with its serpentine line spelling out ARS (Latin for ART) linking the four women together.

The 1902 Turin Exposition, formally titled, *Torino 1902: Le Arti Decorative Internazionali Del Nuovo Secolo*, was the signature event of the style. It included designers from the United States, Belgium, Denmark, Germany, England, France, Holland, Norway, Austria, Scotland, Sweden and Hungary. Those displaying their works included Victor

Horta, the pioneer Art Nouveau architect and furniture designer from Brussels. who displayed rooms with sets of furniture.



**PATTERN:** repeating, overall, horror vacui (fear of empty space.)

This preparatory painting depicting a detail (*The Expectation*) of the *Tree of Life* mosaic frieze (1905-11) by **Gustav Klimt** (1862-1918) designed for the Palais Stoclet, displays these characteristics: filling the space with a series of repeating arabesques, symbolic loops which represent the 'branches' of the central tree of life. The triangular pattern on the dress doesn't describe any folds, but instead serves to make the figure into a smooth geometric form, devoid of any light and shade and hardly detached from the background. It derives its force from the striking geometrical pattern of interlocking triangles and the dynamic movement leftward leaning diagonal, which is counteracted by the head, with its exaggerated ovoid of black hair, looking to the right. The only suggestion of natural form amongst this dramatic sweep of pure ornament is the soft, blushing pink face and arms, hinting at the human figure beneath the flattened form.



**Kolomon Moser's** illustration from *Ver Sacrum* (1900) likewise shows two abstracted figures against a continuous patterned background which completely fills the space. The black and white squares and diamonds in the background seem to vibrate and dance before our eyes, anticipating the op art of Bridget Riley.

The Liberty department store in London played an important role, through its colourful stylized floral designs for textiles, and the silver, pewter, and jewellery designs of **Archibald Knox** (1864-1943). His jewellery designs in materials and forms broke away entirely from the historical traditions of jewellery design.



This *Belt Buckle* (1899) exploits the whiplash line to create a repeating form which looks as though it could continue perpetually.



**William Morris's** 1883 intricate printed textile design depicts a flower, leaves and tendrils in a repeating sequence. A very faint pencil grid is discernible within which the design is made, such that each edge matches up with its neighbour to ensure the continuity of the design. We can imagine the finished product with the colours filled in and filling a bolt of cloth with its dense intricate pattern.

*The Majolica House* (1898) in Vienna was designed by **Otto Wagner** (1841-1918). It has highly stylized floral designs in its railings, balconies and, as here, on the staircase balustrade. As in the William Morris fabric the same pattern, fitted in a rectangle, is repeated, filling the entire format.



**Louis Sullivan** (1856-1924) was a leading pioneer of American modern architecture and the founder of the Chicago School. His buildings were among some of the earliest skyscrapers, a technique made possible by the use of metal frame structures and cladding.



One of Sullivan's primary concerns was the development of an architectural symbolism consisting of simple geometric, structural forms and organic ornamentation.

The *Wainwright Building*, completed in 1889, where he juxtaposed the objective-tectonic and the subjective-organic was the first demonstration of this symbolism. The Wainwright Building is considered to be one of the first aesthetically fully expressed **early skyscrapers**. In this detail the intricate frieze along the top of the building, along with the bull's-eye windows, makes an intricate pattern out of a floral motif, which enhances

and brings to a sense of completion the high honeycomb-like walls beneath the deep overhang of the roof.

Sullivan declared that "Form follows function", and abhorred the application of frivolous decoration 'stuck on' to the surface as an afterthought, and said that decoration should grow naturally from the structure, as a flower is the natural outgrowth of the stem and leaves of a plant.

He was the mentor of Frank Lloyd Wright, who continued his concern for 'organic' architecture and integrated decorative elements.



**Maurice Denis** (1870–1943) was an important figure in the transitional period between Impressionism and modern. He was associated with Les Nabis and the Symbolist movement. An influence on Denis was the art of Japan. Denis, like other artists of the period, also designed colourful lithograph posters with the arabesque curves of the Art Nouveau.

His painting, *Ladder in the Foliage* (1892) portrays four women in classical style dress (totally unsuitable for the supposed fruit picking) ascending a ladder in a rhythmic upwards movement, against a repetitive pattern of leaves. Patches of blue and white sky perform pirouettes across the blue-green background.

In August 1890, Denis presented his ideas in an essay published in the review *Art et Critique*. The opening line of the essay was: "Remember that a picture, before being a battle horse, a female nude or some sort of anecdote, is essentially a flat surface covered with colours assembled in a certain order." This idea was not original to Denis; the idea had been put forward not long before by Hippolyte Taine in *The Philosophy of Art*, where Taine wrote: "A painting is a coloured surface, in which the various tones and various degrees of light are placed with a certain choice; that is its intimate being."

**GEOMETRY:** combining natural form and geometrical form.

**James Salmon** (1873-1924) practiced mainly in Glasgow. He developed an attenuated high-rise style for the office buildings.

"*The Hatrack*" (1899-1902) in Vincent Street, Glasgow is his most famous work. It is a heavily glass-fronted Modern Style (British Art Nouveau) tower, with a distinctive cupola that gave the building its nickname, and is remarkable in execution for its day. The building was only recently rescued from demolition, and is now a category-A listed building.



**Arthur Sullivan's** elegant *Farmer's Bank* (1907-08) combines geometrical forms with brick and glass to make a building which is simple but striking in its appearance. The angled roof line imparts a sense of completion to its proportion and outline.

**Philippe Wolfers** (1858-1929) was a Belgian silversmith, jeweller, sculptor and designer. Wolfers is also known for his sculptures, decorative objects and tableware executed in precious materials such as, silver, bronze, ivory and marble. He also designed vases and objects in glass and faience.

Between 1898 and 1907 Wolfers produced some 130 unique pieces of jewellery, of which about 20 pieces still exist

The flower-stalk of the brooch "*plumes de paon*", (1898) curves around into an oval, embracing the thin quivering leaf blades, and reflecting the geometric curves of the flower. The pin is a straight rod, from which three evenly distributed leaves unfurl in horizontal lines.





**Theo Colenbrander** (1841–1930) Dutch architect, ceramist, plaque painter, and designer, designer and artistic director at the plaque factory Plateelbakkerij Rozenburg in The Hague, is regarded as the first Dutch industrial designer.

His striking designs featured distinctively irregular shapes and fanciful decorative motifs, generally abstracted from nature and executed in an Expressionist palette."

**Henry Williams** was perhaps the most active Art Nouveau architect in England. *The Edward Everard* building in Bristol, built during 1900–01 to house the main printing works of Edward Everard, features an Art Nouveau façade by **W.J. Neatby**. It has a triple

archway design on the ground floor with two on the first floor and four on the upper floor. The figures depicted on either side on the first floor are of Johannes Gutenberg and William Morris, both eminent in the field of printing. Behind each figure are typefaces representing their work. While between the two a winged figure symbolises the "Spirit of Light". In the lunette at the top a figure holding a lamp and mirror symbolises Light and Truth.

Most of the red brick building was demolished in 1970 but the Modern Style facade was preserved as it is the largest decorative Doullton Carrara ware tile facade of its kind in Britain (so named from its resemblance to Carrara marble.) After the demolition of the rest of the building the facade was incorporated into a new building which is used as offices by the NatWest bank.



**Alphonse Mucha's** two metre high poster of Sarah Bernhardt (1895) depicted her with an innovative ornate rainbow-shaped arch behind the head. When it appeared on the streets it caused an immediate sensation, Bernhardt herself ordering four thousand copies. Between 1896 and 1904 Mucha created over one hundred poster designs for *Champenois*. These were sold in various formats, ranging from expensive versions printed on Japanese paper or vellum, to less expensive versions which combined multiple images, to calendars and postcards.

His posters focused almost entirely on beautiful women in lavish settings with their hair usually curling in arabesque forms and filling the frame. *The Dance* of 1898 displays the shapely form of the girl swept up into a decorative circle. Her scarves and long strands of hair swirl around as if caught in a wind.

The *Castel Béranger* (1895-98) is a residential building with thirty-six apartments.

Designed by **Hector Guimard**, it was the first Art Nouveau residence in Paris. The buildings constructed during the Second Empire of Napoleon III, with identical facades, were described as monotonous and boring. In 1898 the City government encouraged variety by organizing a competition for the most beautiful and original new building facades; It was the the winner for the 16th arrondissement.

The architectural historian and critic Simon Texier wrote: "The Art Nouveau had as its characteristic trait a naturalist approach, which made a building or a simple object into a work which was at the same time complex, in motion, and unified by its lines."

There were many elements of the new building that were neo-Gothic, though Guimard's interpretation was very far from the pure 13th century style advocated by Viollet-le-Duc.

The building contains a multiplicity of different forms, materials and colours. The abundance of ornament was carefully designed and not overwhelming, moving away from Gothic into a more personal and original style. The interior decoration was also diverse and personal.





**MODERN MATERIALS:** glass, metal, wood.

The 19th-century architectural theorist Viollet le Duc had advocated showing, rather than concealing the iron frameworks of modern buildings. Unlike the artisan-oriented Arts and Crafts movement, Art Nouveau artists readily used new materials, machined surfaces, and abstraction in the service of pure design; and made use of technological innovation.

While the architecture of **Louis Sullivan's Carson, Pirie, Scott and Company Building** (1899) (now the Sullivan Centre) was strikingly modern and functional, he surrounded the windows with stylized floral decoration. He invented a specifically American variety of Art Nouveau, declaring that decorative forms should oscillate, surge, mix and derive without end. He created works of great precision which sometimes combined Gothic with Art Nouveau themes.

The Hôtel van Eetvelde (1898–1900), designed by **Victor Horta**, is considered one of his most accomplished and innovative buildings, because of the highly original Winter Garden interior and the imaginative details throughout. The open floor plan was particularly original, and offered an abundance of light, both horizontally and vertically, and a great sensation of space. A central court went up the height of the building, bringing light from the skylight above. On the main floor, the oval-shaped salons were open to the courtyard, and also received light from large bay windows. It was possible to look from one side of the building to other from any of the salons on the main floor.



The slender iron pillars of the Winter Garden is reminiscent of the rib vaulting of Gothic cathedrals.

The slender iron pillars of the Winter Garden is reminiscent of the rib vaulting of Gothic cathedrals.

Art Nouveau architects added iron decoration in curves inspired by floral and vegetal forms both in the interiors and exteriors of their buildings. The use of metal decoration in vegetal forms soon also appeared in silverware, lamps, and other items.



Examples are **Hector Guimard's Castel Béranger**, the *Iron Roses* of the Glasgow School of Art, by **Charles Rene Mackintosh**; and the glass and wrought iron grill of the front door of the *Villa Majorelle*.



The *Villa Majorelle* (1901) is a house located in the city of Nancy. It was the home and studio of the furniture designer **Louis Majorelle** (1859-1926). It was designed and built by the architect **Henri Sauvage** (1873-1932). It served as a showcase for Majorelle's furniture and the work of other noted decorative artists of the period, including ceramist Alexandre Bigot and stained glass artist Jacques Gruber. It is now owned by the city of Nancy, and is open to the public certain days for tours by reservation.

Details: ceramic mural by **Alexandre Bigot** (1862-1927), and drainpipe with vegetable form.

*Table Lamp* by **François-Raoul Larche** (1860-1912) in gilt bronze (1901) depicts Loïe Fuller dancing with part of her drapery billowing above and behind her head like a flame.



Glass art was a medium in which Art Nouveau found new and varied ways of expression. Intense amount of experimentation went on to find new effects of transparency and opacity: in engraving, win cameo, double layers, and acid engraving. The city of Nancy became an important centre for the French glass industry, and the workshops of Émile Gallé and Antonin Daum.



The wine glass (1906) in the style of the Viennese Secession by **Otto Prutscher** (1880-1949), and light fixture (1903) by **Victor Horta** combine metal with glass.

**Louis Majorelle** (1859–1926) was a decorator and furniture designer who manufactured his own designs, in the French tradition of the *ébéniste*. He is one of those who contributed the most to the transformation of furniture, and formally served as one of the vice-presidents of the *École de Nancy*.

The palette he composed with wood from France and abroad, resembles that of a painter. Oak, walnut, ash, elm, holly, plane, chestnut, cherry, pear and beech provide the soft tones and the enveloping range of greys; they serve Majorelle in calm and deliberately monochrome compositions. Rosewood provides the delicate colours and patterns of the flower. The tender yellow lemon tree, the silver maple, the purple amaranth, dear to Cressent, the jacaranda wood, the red satin, the amourette, the orange clarembourg, the black or green ebony, the red or black palm, etc., constituted for him, among the foreign essences, the most extensive coloured swell, where his painter instincts could flourish.



A mahogany bed, known as the **Nénuphar bed** for its water lily motifs, was designed and manufactured by Louis Majorelle around 1902-3.

**Otto Eckmann** (1865–1902) was a German painter and graphic artist. He was a prominent member of the "floral" branch of Jugendstil. He created the Eckmann typeface, which was based on Japanese calligraphy and medieval font design.



His wood and leather armchair (1898) combines natural materials in a simple design, uncomplicated by decorative details, but nevertheless displaying art-nouveau elements in the whiplash curve of the arms.



**Ernest Chaplet** (1835-1909) was designer, sculptor and a pioneer of French Art Nouveau ceramics. He began producing stoneware influenced by Japanese and Chinese prototypes, such as the *Ibis Vase*, from the 1880s

Beginning in 1886, he worked with Paul Gauguin on stoneware designs with applied figures, multiple handles, painted and partially glazed. The *Vase with Breton Girls* was decorated by Gauguin.

**ORIGINALITY:** quirky, eccentric, unconventional, irrational, subjective, asymmetrical.

The Belgian born **Émile Fernand-Dubois** (1869–1952) was a sculptor and medallist. He is most well known for his bust of Marianne, the national personification of the French Republic, and a symbol of liberty, which was replicated many times. Examples can be seen throughout France, normally in pride of place in the "mairie".

His bronze *Tulip Candelabra* (1899) is quirky and irrational, having the look of a wild, frenetic dancer, rather than a simple centrepiece to hold candles..



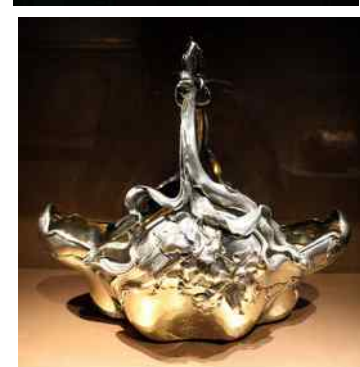
A highly original variant of the style emerged in Barcelona at about the same time that the Art Nouveau style appeared in Belgium and France. Called Modernismo, its most famous creator was **Antoni Gaudi** (1852-1926). He integrated ceramics, stained glass, wrought iron work, forging and carpentry into his architecture. This crazy *Dressing Table* of 1889 combines different materials, and the curvaceous lines suggestive of plant and natural forms identified with art nouveau, but also betrays the excess and frivolity that is often associated with Gaudi.

**Carlo Bugatti** (1856-1940) was the most important figure in Liberty style design. Father of Rembrandt Bugatti, Liberty sculptor, and of Ettore Bugatti, the automobile designer, his work was distinguished by its exoticism and eccentricity, included silverware, textiles, ceramics, and musical instruments, but he is best remembered for his innovative furniture designs, shown first in the 1888 Milan Fine Arts Fair. His furniture often featured a keyhole design, and had unusual coverings, including parchment and silk, and inlays of bone and ivory. It also sometimes had surprising organic shapes, copied after snails and cobras, such as his extraordinary *Cobra Chair and Desk*, wood covered with painted parchment and copper, designed for the *Snail Room* for the Turin International Exposition of 1902.



Other eccentric examples are the *Doorway* of the *Lavirotte Building* by **Jules Lavirotte** (1864-1929), Paris (1901); **Louis Majorelle's** *Wall Cabinet*; and the *Bed and Mirror* (1898) by **Gustave Serrurier-Bovy** (1858-1910).

Jewellery by **Philippe Wolfers**: *Dragonfly* pendant and *Niké* brooch (1902), and his fruit bowl, *Orchids* (1894)





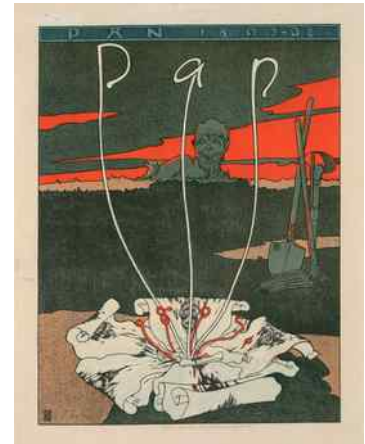
## Jugendstil

In Germany the style is known as *Jugendstil*, ("Youth style"), after the popular German art magazine of that name, as well as *Wellenstil* ("Wave style"), or *Lilienstil* ("Lily style"). The magazine, *Die Jugend* was founded in 1896, and survived until 1940. Cover designed by **Otto Eckmann**.

Otto Eckmann was one of the most prominent German artists associated with both *Die Jugend* and *Pan*. His favourite animal was the swan, as in his tapestry *The Five Swans* (1896-97) and so great was his influence that the swan came to serve as the symbol of the entire movement.

**Joseph Kaspar Sattler** (1867-1931) was a German painter, bookplate artist and illustrator. He is best remembered for his work that appeared in the magazine *Pan*.

*Pan* was a Berlin-based German arts magazine, published sporadically between 1895 and 1915, by the PAN co-operative of artists, poets and critics. Focused on literature, theatre and music, the magazine published more than 20 issues "without reference to commercial, moral, personal or polemical questions, appreciating only the purely aesthetic viewpoint." The magazine sold tiered subscriptions: standard and luxury, and quickly "became the most expensive German art magazine of its era. Its artists-first commitment also led to its becoming one of the best representations of pan-European art in the early days of Abstract and Expressionist art.



In 1910, the magazine was revived by Berlin gallery owner and art dealer Paul Cassirer with his Pan-Press imprint. Cassirer's avant-garde taste in print reflected his gallery work. He was the first to exhibit Manet, Cézanne, van Gogh and Gauguin in Germany,



**Richard Riemerschmid** (1868–1957) was a German architect, painter, designer and city planner from Munich. He was a major figure in Jugendstil, and a founder of both the *Vereinigte Werkstätte für Kunst im Handwerk* (United Workshops for Art in Handcrafts) and the *Deutscher Werkbund* and the director of art and design institutions in Munich and Cologne, he prized craftsmanship but also pioneered machine production of artistically designed objects.

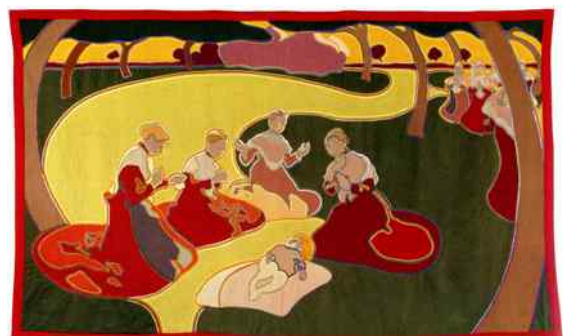
He paved the way for the modern artistic handcrafts movement. Influenced by the English Arts and Crafts movement he created furniture, carpets, fabric and wallpaper designs and glass and porcelain pieces. In all of these his guiding principles were "objective clarity and purpose, solid craftsmanship and the use of simple, inexpensive materials".

The ivy pattern on his *Stoneware Jug* (1902) traces a path around the surface and emphasises its spherical form.

Belgian architect, illustrator and designer **Henry van de Velde** (1863-1957) started as a painter. *Vigil of the Angels* (1893) is in a cloissonist style.

For his house *Bloemenwerf* he designed the furniture, textiles, wallpaper, silverware, jewellery, and even clothing, that matched the style of the residence. The exterior of the house was inspired by the William Morris's Red House.

He was also an early Art Nouveau theorist, demanding the use of dynamic, often opposing lines. He wrote: "A



line is a force like all the other elementary forces. Several lines put together but opposed have a presence as strong as several forces".



In 1906, he moved to Weimar in Germany, where he played an important role in the German *Werkbund*. He designed the first Bauhaus building (1905-06). The south gable is known as *The Horseshoe*.



Examples of his designs are the chair for his *Residence Bloemenwerf* ((1895); the porcelain plate for the Meissen factory (1903); and the silver terrine (1905-06).



**Peter Behrens** (1868–1940) was a leading German architect, graphic and industrial designer, best known for his early pioneering *AEG Turbine Hall* in Berlin in 1909. He had a long career, designing objects, typefaces, and important buildings in a range of styles from the 1900s to the 1930s. He was a foundation member of the German *Werkbund* in 1907. He became a successful architect, a leader of the rationalist / classical German Reform Movement of the 1910s. As a well known architect he produced design across Germany, in other European countries, Russia and England. Several of the leading names of European modernism worked for him when they were starting out in the 1910s, including Mies van der Rohe, Le Corbusier and Walter Gropius.

In Germany, the furniture of Peter Behrens and the *Jugendstil* was largely rationalist, with geometric straight lines and some decoration attached to the surface. Their goal was exactly the opposite of French Art Nouveau; simplicity of structure and simplicity of materials, for furniture that could be inexpensive and easily mass-manufactured. This *Jugendstil* dining room set and dishes was designed by Behrens in 1900-01.



“Speisezimmer” (dining room) Chair. (1902)

Inkwells (c.1901)

Three versions of the famous water kettle- 1,25L 1,0L and 0,75L



## Scandinavia



Furniture of the Finnish Art Nouveau style (1903)



Poster for the Baltic Exhibition in Malmö, Sweden (1914)



Vase with blackberry painting by **Algot Erikson** (1868-1937) and silver by **E. Lefebvre**



**Elie Saarinen** Chair (1907-08)



**Alf Wallander** Vase (c.1900)



**Jens Dahl-Jensen** Inkwell and stamp box (c. 1900)

**Gottlieb Elie Saarinen** (1873-1950) was a Finnish-American architect known for his work with art-nouveau buildings in the early years of the 20th century. He was also the father of famed architect Eero Saarinen.

**Alf Wallander** (1862-1914) was a Swedish artist and designer. He studied as a painter in Stockholm and Paris and is best known for his delicately modelled Art Nouveau floral porcelains of c.1900, shown at the Paris 1900 Exhibition, for which the mark 'Dessin Alf Wallander' was introduced.

**Jens Peter Dahl-Jensen** (1874-1960) was a Danish sculptor and designer.

## Britain



**Charles Harrison Townsend**  
*The Whitechapel Gallery*  
(1895-99)



**William Morris**  
*Peacock and Dragon Fabric*  
(1878)



**James McNeill Whistler** and **Thomas Jeckyll**  
*The Peacock Room* (1876-77)



**Arthur Mackmurdo**  
Mahogany chair (1883)



**Archibald Knox**  
Beer Stein (1900)



**Archibald Knox**  
Candle Holder (1899)

The new art movement had its roots in Britain, in the floral designs of William Morris and the Arts and Crafts movement. Early prototypes were the Red House and the lavish Peacock Room by James Whistler. The new movement was also strongly influenced by the Pre-Raphaelite painters, and especially by British graphic artists of the 1880s, such as Aubrey Beardsley and Walter Crane.

**Arthur Heygate Mackmurdo** (1851–1942) was a progressive English architect and designer, who influenced the Arts and Crafts Movement, notably through the Century Guild of Artists, which he set up in partnership with Herbert Home in 1882. He was a pioneer of the Modern Style, and in turn the global Art Nouveau movement.

The Century Guild of Artists was one of the more successful craft guilds of its time. It offered complete furnishing of homes and buildings, and its artists were encouraged to participate in production as well as design; Mackmurdo himself mastered several crafts, including metalwork and cabinet making.

The chair designed by Arthur Mackmurdo has been recognized as a precursor of Art Nouveau design.

**Archibald Knox** (1864– 1933), was a Manx designer of Scottish descent. He is best known as being Liberty's primary designer at the height of their success and influence upon UK and International design. Knox's work bridged the Arts and Crafts Movement, Celtic Revival, Art Nouveau, and Modernism. He is seen as a leading figure of the Modern Style movement. Knox's hundreds of designs for Liberty made his style widely known, though not his name, as Liberty kept their designers anonymous.



**Walter Crane**  
*The Frog Asks To Be Allowed To Enter The Castle - Illustration For The Frog Prince* (1874)



Necklace manufactured in Birmingham



**Christopher Dresser**  
*Wave Bowl* (1880)



**Christopher Dresser**  
*Jug* (1884)



**Charles Robert Ashbee**  
*Covered Bowl* (1900)



*Cymric' style silver ladies' belt clasps for Liberty*

**Christopher Dresser** (1834–1904) was a British designer and design theorist, now widely known as one of the first and most important, independent designers. He was a pivotal figure in the Aesthetic Movement and a major contributor to the allied Anglo-Japanese and Modern Style, both of which originated in England and had long-lasting international influence.

At age 13, he began attending the Government School of Design, Somerset House, London. From this early date his design work included carpets, ceramics, furniture, glass, graphics, metalwork, including silver and electroplate, and textiles printed and woven.

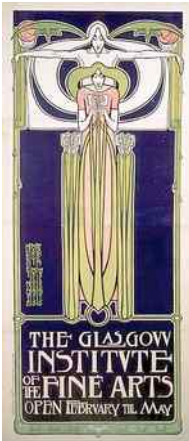
**Charles Robert Ashbee** (1863–1942) was an English architect and designer who was a prime mover of the Arts and Crafts movement, which took its craft ethic from the works of John Ruskin and its co-operative structure from the socialism of William Morris.

Ashbee was defined by one source as "designer, architect, entrepreneur, and social reformer". His disciplines included metalwork, textile design, furniture, jewellery and other objects in the modern Style and Arts and Crafts genres.

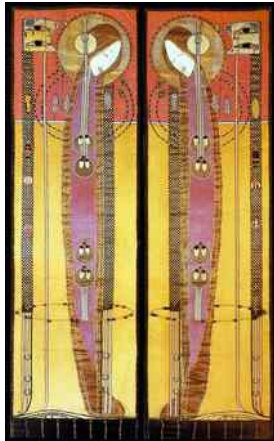
### **Scotland and the Glasgow style**

The most important centre in Britain for Art Nouveau architecture and furniture design, was Glasgow. Beginning in 1895, Mackintosh displayed his designs at international expositions in London, Vienna, and Turin; his designs particularly influenced the Secession Style in Vienna. His architectural creations included the Glasgow Herald Building (1894) and the Glasgow School of Art. He also established a major reputation as a furniture designer and decorator, working closely with his wife, Margaret Macdonald Mackintosh, a prominent painter and designer. Together they created striking designs that combined geometric straight lines with gently curving floral decoration, particularly a famous symbol of the style, the Glasgow Rose"

The Glasgow school introduced several distinctive motifs, including stylized eggs, geometric forms and the "Rose of Glasgow".



**Frances Macdonald**  
Poster (1896)



**Margaret Macdonald Mackintosh**  
Embroidered panels (1902)



**Bessie MacNicol**  
*A Girl of the Sixties*  
(1899)



**Charles Rennie Mackintosh**  
*Willow Tearooms, Glasgow* (1903)

Among the most prominent definers of the Glasgow School collective were The Four. They were the painter and glass artist Margaret MacDonal, Charles Rennie Mackintosh, MacDonal's sister Frances and Herbert MacNair, who married Frances. Together, The Four defined the Glasgow Style's fusion of influences including the Celtic Revival, the Arts and Crafts movement and *Japonisme*, which found favour throughout the modern art world of continental Europe. The Four, otherwise known as the Spook School, ultimately made a significant impact on the definition of Art Nouveau. The name, Spook School, or Spooky or Ghoulish School, was originally a "derisive epithet" given to their work which "distorted and conventionalized human... form."

**Frances Macdonald** (1873–1921) was the sister of Margaret MacDonal Mackintosh. They collaborated on graphics, textile designs, book illustrations and metalwork, developing a distinctive style influenced by mysticism, symbolism and Celtic imagery. Frances also produced a wide variety of other artistic work, including embroidery, metalwork panels and water colour paintings.

**Margaret Macdonald Mackintosh** (1864–1933) was English-born but worked in Scotland. Her design work became one of the defining features of the Glasgow Style during the 1890s –1900s. (see above)

**Elizabeth "Bessie" MacNicol** (1869–1904) was a Scottish painter and member of the Glasgow Girls group of artists affiliated with the Glasgow School of artists. The Glasgow Girls is the name now used for a group of female designers and artists including Margaret and Frances MacDonald.

Women were able to flourish in Glasgow during a "period of enlightenment" that took place between 1885 and 1920, where women were actively pursuing art careers and the Glasgow School of Art had a significant period of "international visibility". This is sometimes attributed to the "influential" and "progressive" head of the art school, Fra (Francis) Newbery, who established an environment in which women could flourish, both as students and as teachers. Women benefited from the new Glasgow Society of Lady Artists (founded in 1882) which offered a place for women artists to meet and also had exhibition space. In addition, many art school students and staff were involved in women's suffrage. "Students took turns between classes stitching up banners" for the movement.

**Charles Rennie Mackintosh** (1868–1928) was a Scottish architect, designer, water colourist and artist. His work, alongside that of his wife Margaret, was influential on European design movements, Art Nouveau and the Secessionists, and praised by great modernists such as Joseph Hoffmann.

The **Willow Tearooms** at 217 Sauchiehall Street first opened in 1903 and are the only surviving Tea Rooms designed by Charles Rennie Mackintosh for local entrepreneur and patron Miss Catherine Cranston.

The temperance movement was becoming increasingly popular in Glasgow at the turn of the century and Miss Cranston had conceived the idea of a series of "art tearooms", venues where people could meet to relax and enjoy non-alcoholic refreshments in a variety of different "rooms" within the same building. There was a ladies' tearoom to the front of the ground floor, with a general lunch room to the back and a tea gallery above it. The first floor contained the "Room de Luxe", a more exclusive ladies' room overlooking Sauchiehall Street. The second floor contained a timber-panelled billiards room and smoking rooms for the men. The design concept foresaw a place for the ladies to meet their friends, and for the men to use on their breaks from office work - an oasis in the city centre.

## Russia

Модерн ("Modern") was a very colourful Russian variation of Art Nouveau which appeared in Moscow and Saint Petersburg in 1898 with the publication of a new art journal, "Мир искусства" ("The World of Art"), by Russian artists **Alexandre Benois** (1870-1960) and **Leon Bakst** (1866-1924), and chief editor **Sergei Diaghilev** (1872-1929). The magazine organized exhibitions of leading Russian artists,

The most influential contribution of the "World of Art" was the creation of a new ballet company, the *Ballets Russes*, headed by Diaghilev, with costumes and sets designed by Bakst and Benois. The new ballet company premiered in Paris in 1909, and performed there every year until 1913. The exotic and colourful sets designed by Benois and Bakst had a major impact on French art and design.



Art Nouveau  
Fabergé egg  
(1898)



**Léon Bakst**  
Programme design for  
"Afternoon of a Faun"  
for Ballets Russes (1912)



**Fyodor Schechtel**  
Ryabushinsky House,  
Moscow, Staircase (1900)

**Mikhail Vrubel**  
Ceramic  
Fireplace on  
Russian  
Folklore theme  
(1908)



**Sergey Malyutin**  
Chairs, Talashkino  
Art Colony  
(1900-03)



**Léon Bakst** (1866–1924) was a painter and scene and costume designer of Belarusian origin.

**Mikhail Aleksandrovich Vrubel** (1856–1910) was prolific and innovative in such media as painting, drawing, decorative sculpture, and theatrical art; and is considered as a pioneering figure of Modernist art.