

Ishik University  
Department of Interior design  
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## Decorative Art After 19th Century

### Art Noveau (1890-1910)

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# Spread of Art where there is Peace and economic growth

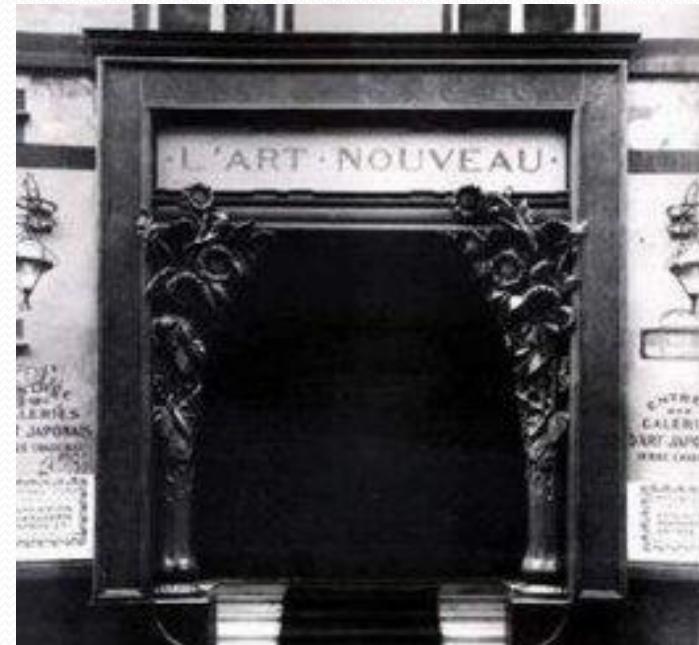
- The late nineteenth century was a period of relative **peace** and **prosperity** in continental **Europe**.
- Economic growth generated larger upper and upper- middle classes that could support **new** and **experimental directions** in **design**. **Belgium** and **France** became the leading regions for the
- development of Art Nouveau (with some extension into Germany, Spain, and the Scandinavian countries).
- In Austria, Vienna became the center for the design direction that became known as the **Vienna Secession**.

# Arts Noveau

- Art Nouveau was an innovative style that became fashionable from about 1890 to the First World War. Arising as a reaction to 19th-century designs dominated by historicism in general.
- it declared the idea of **art and design as part of everyday life.**



- English uses the French name *Art Nouveau* which means ("new art").
- The term "Art Nouveau" stemmed from the name of the Parisian art gallery, called "La Maison de l'Art Nouveau", owned by the **avant-garde art-collector Siegfried Bing**, which showcased **works created in the Art Nouveau style**.



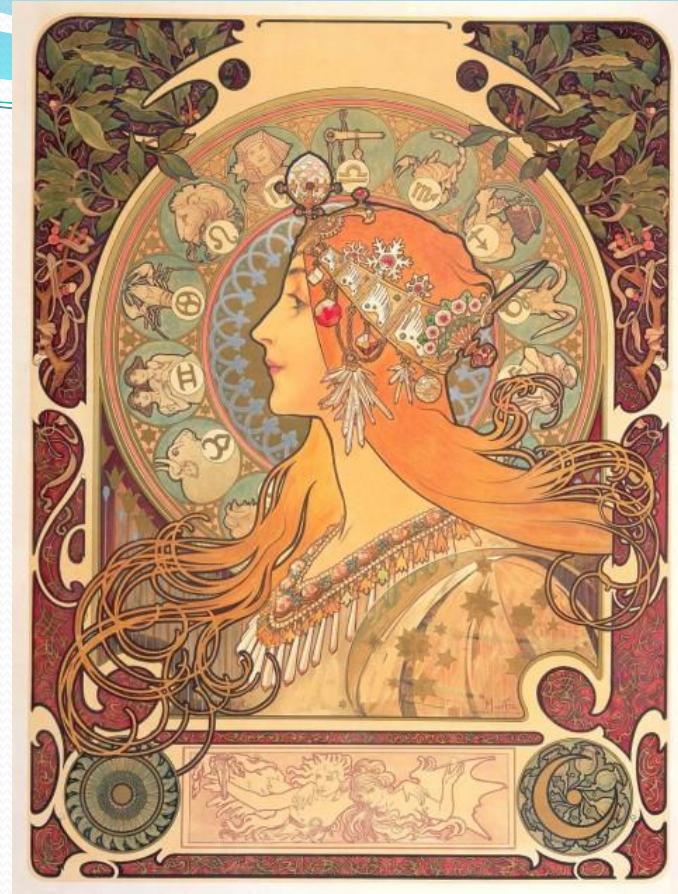
avant-garde (French word)

=

new and unusual or experimental ideas,  
especially in the arts

=innovative or cutting edge

- It was inspired by natural forms and structures, not only in flowers and plants, but also in **curved lines**.
- Curves we can see in flowers, the sea and flowing hair
- Art Nouveau art and architecture flourished in major **EUROPEAN CITIES** between 1890-1914



Art Nouveau directions can be traced in **graphic illustration, posters and advertisements, painting and sculpture, fashion design, and the design of jewelry and decorative objects** such as **ceramics, glassware and silver, picture frames, and lamps**, arriving at a synthesis in **complete interiors and in architecture**.



PAINTING

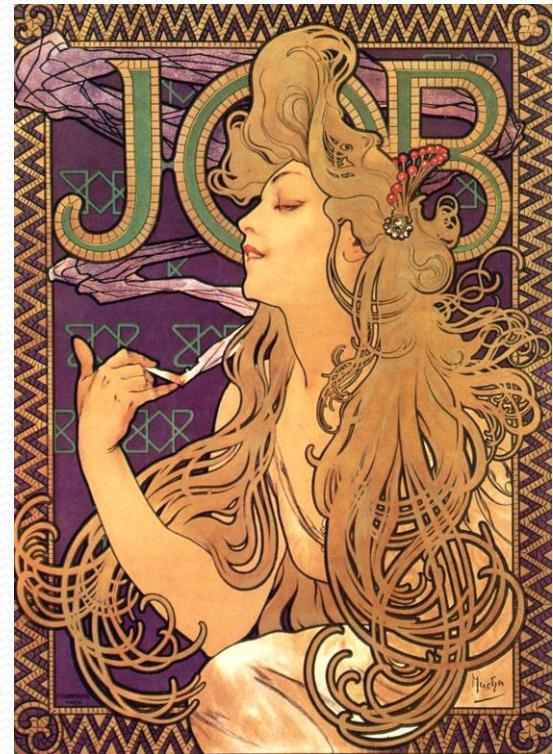
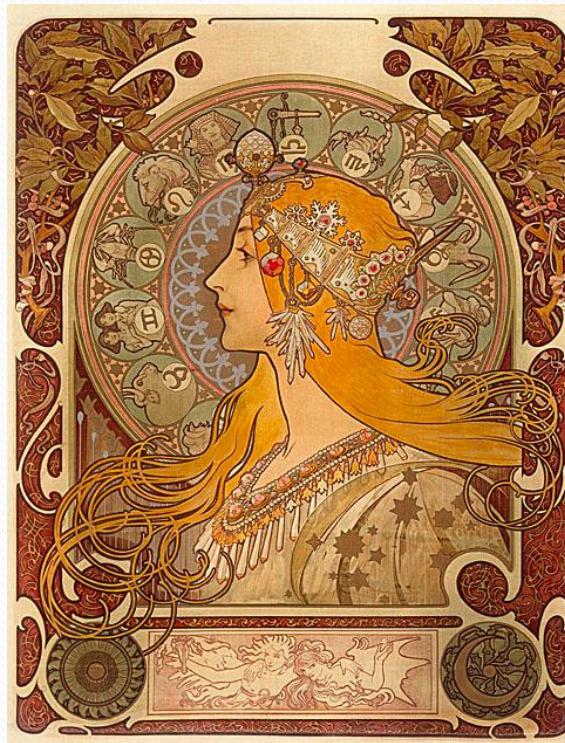
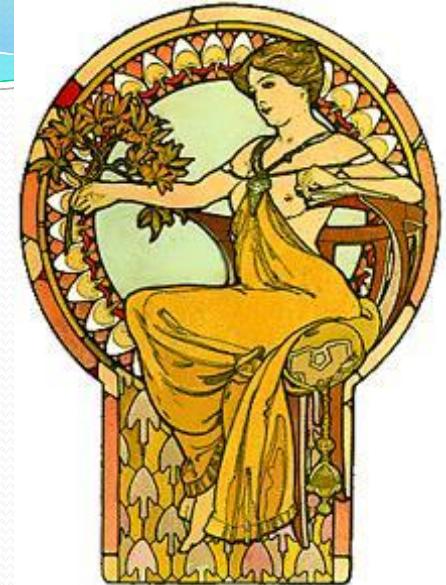


POSTER



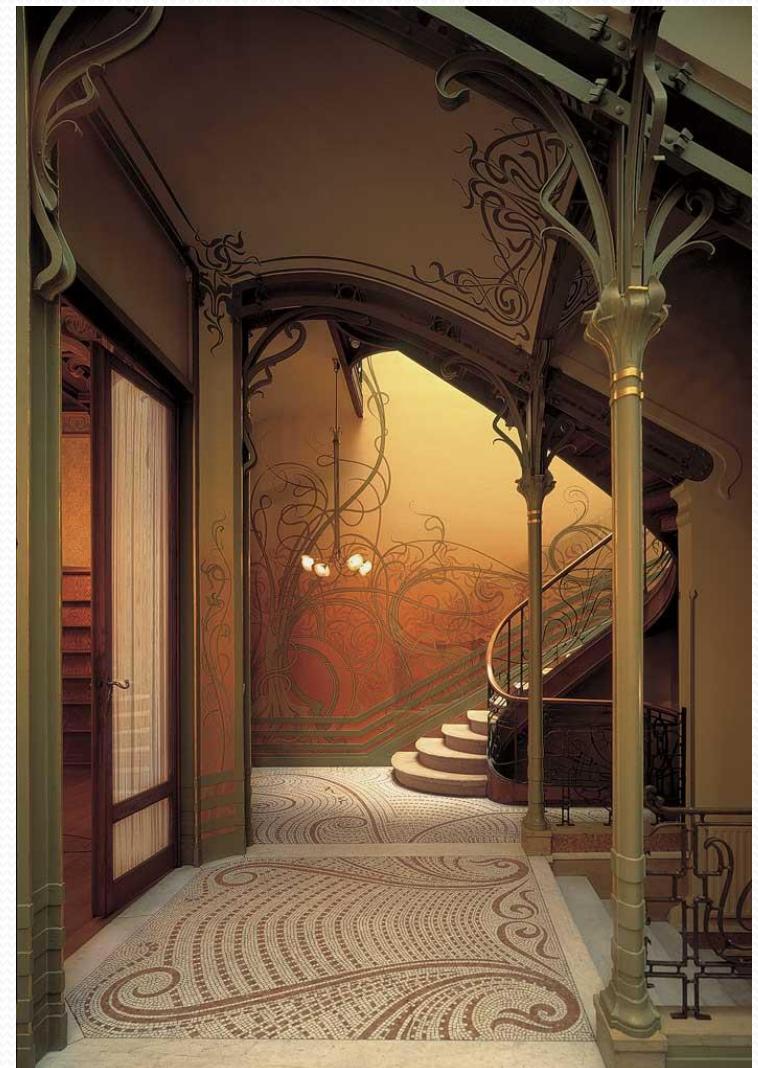
FURNITURE

Art Nouveau was a movement that was inspired by the **Arts and Crafts Movement** and characterized by a focus on decorative arts and architecture as well as an emphasis on organic design.



## The characteristics that make Art Nouveau design recognizable as a unique development are:

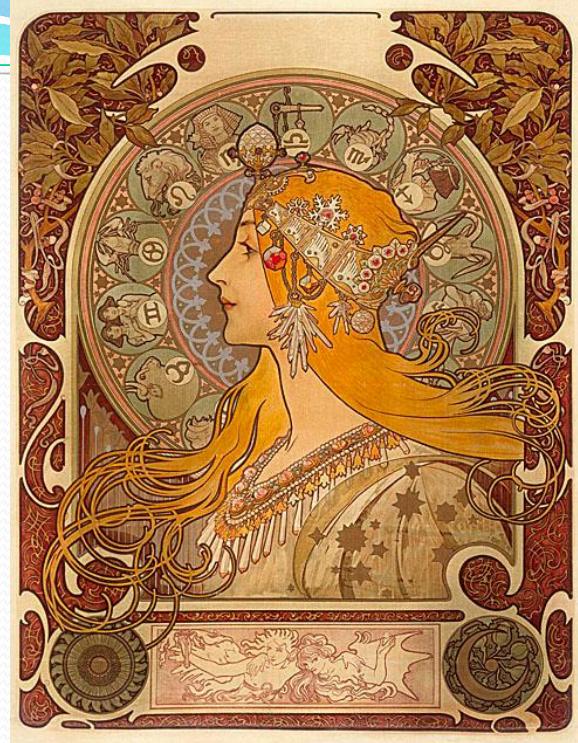
- A **rejection of Victorian styles** and of historic imitation in revivals or through eclectic combinations of precedents.
- A willingness to take advantage of modern materials (**iron and glass**), modern techniques (industrial production), and such innovations as **electric lighting**.
- A **close relationship** with the fine arts, incorporating painting, bas- relief, and sculpture into architecture and interior design.



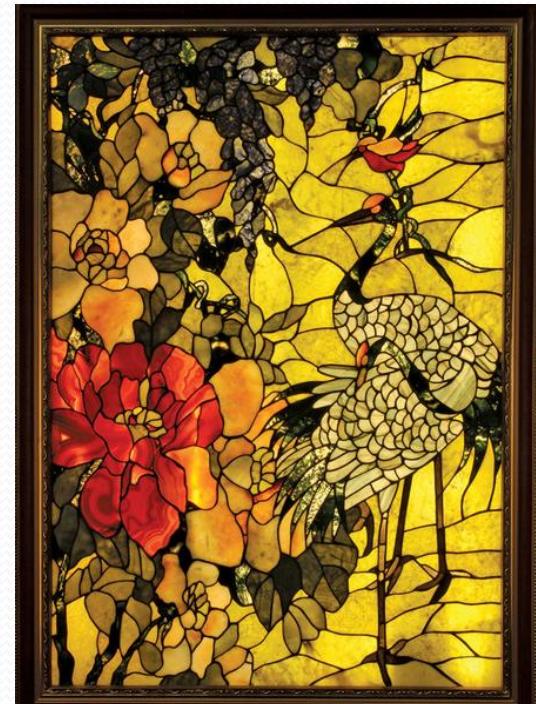
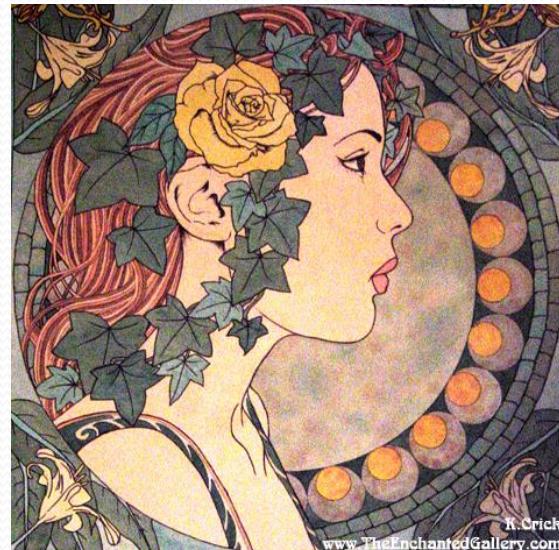
- The use of decorative ornamentation based on **nature forms**—flowers, vines, shells, bird feathers, insect wings—and abstract forms derived from these sources.

- **Curvilinear forms** as dominant themes in both basic structural elements and in ornamentation.

The relationship to the generally curving and flowing forms of nature gave rise to the S- curves , usually regarded as the most visible Art Nouveau motif.



- Flat, decorative patterns
- Intertwined organic forms such as stems and flowers
- Asymmetrical shapes
- Extensive use of curves and arches
- Usage of new materials



# Materials



## Cast iron

-Produced in blast furnace by adjunction of carbon to iron

## Steel and Iron

-Symbol of the first industrial revolution

## Ceramics

-Aesthetic factor  
-Water, fire, pollution proof



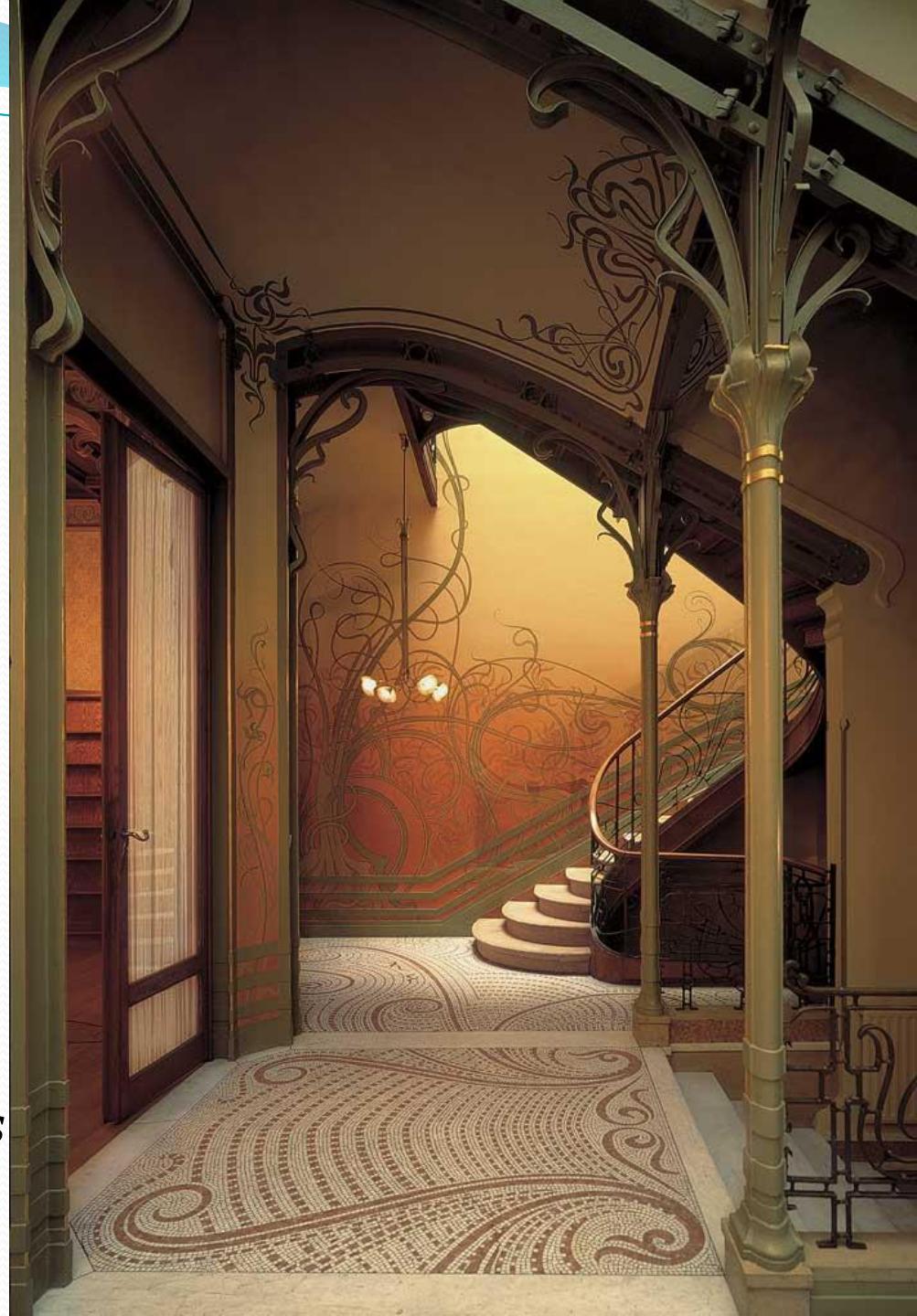
## Glass

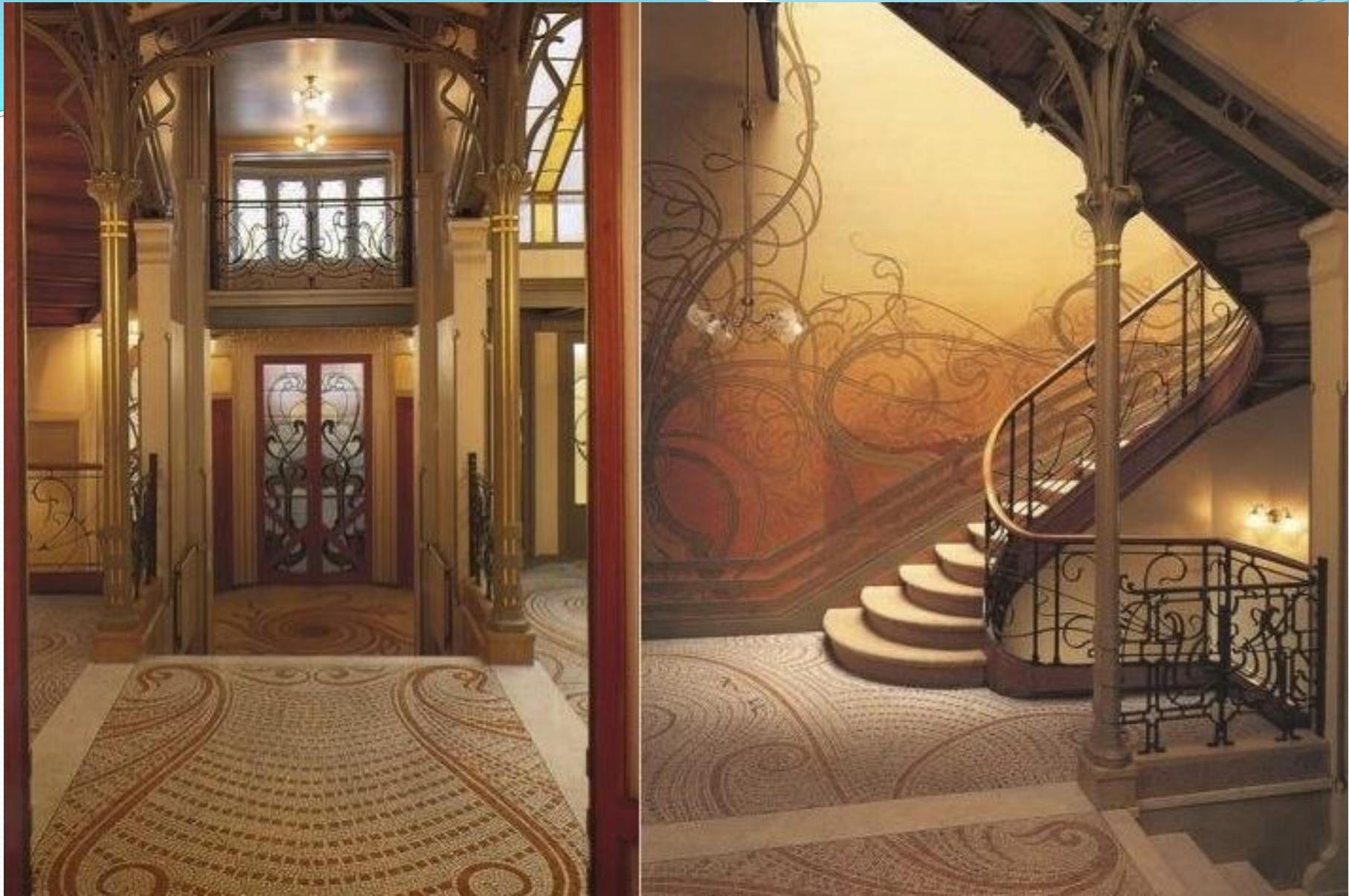
- make luminous living spaces
- creative and artistic factor

## Reinforced concrete

# Victor Horta, Tassel House, Brussels, BELGIUM 1892.

*Stairways offered the Art Nouveau designer opportunities to develop flowing curves in steps, railings, and, as in the Tassel House (now the Mexican Embassy), painted or stenciled color patterns on walls and ceiling. The slim column is an indication of the acceptance of metal as a legitimate material for interior detail, while the hanging lighting fixture exploits the possibilities of the then new electric light.*





Hotel Tassel (Brussels, Belgium)  
By: Victor Horta

Louis Majorelle, desk,  
mahogany with ormolu mounts, c. 1900.



*Majorelle was among the most celebrated of the Art Nouveau designers, working out of a modern workshop in Nancy, France.*

*This desk has the characteristic **flowing lines** following Hogarth's "Line of Beauty," and the **curvilinear, nature-inspired ornamentation** of the turn of the century.*



Emile Gallé,  
Libellule cabinet, rosewood and walnut with  
fruitwood marquetry, bronze hardware,  
c. 1900.

*Most famous for his glassware, Gallé also designed furniture  
in the popular Art Nouveau style.*

*His love of botany informed the pieces, which feature  
distinctive trailing-vine marquetry and edges shaped like  
stalks or branches.*



**Artist:** Henry van de Velde

**Title:** *Tropon*

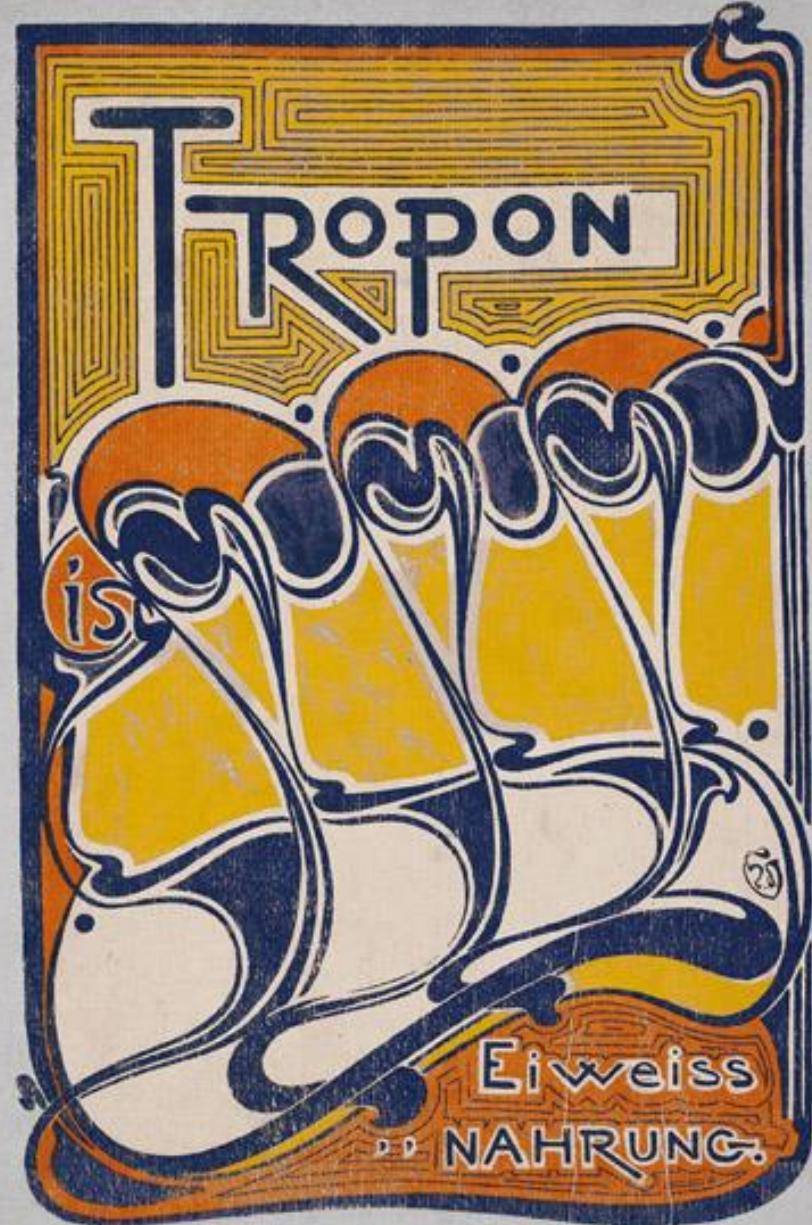
**Medium:** Color lithograph

**Size:** 12 1/4 X 8" (31 X 20 cm)

**Date:** 1898

**Source/ Museum:** Fine Arts Museums  
of San Francisco. Achenbach  
Foundation  
for the Graphic Arts Purchase,  
1976.1.361

A contemporary and compatriot to  
Horta,  
used Art Nouveau in nearly all his  
decorative works.

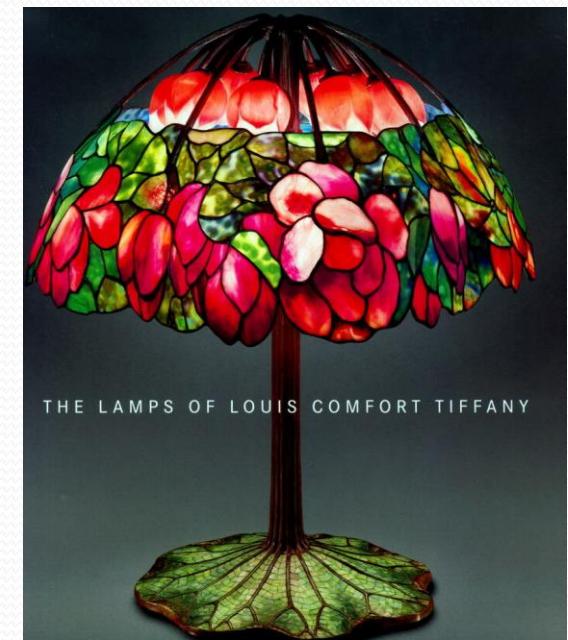
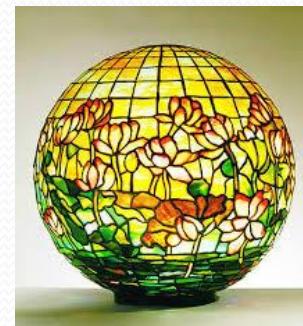


# Louis Comfort Tiffany – Lotus table lamp (1905-1910)



- Tiffany was an American artist and designer well known for his large **stained glass** windows and his handcrafted lamps.
- He was interested in working with light finding new ways to **incorporate electricity into his designs**.
- In 1899 he made his first table with light bulbs shielded by colorful leaded glass shades.
- He pioneered new glassmaking methods to create texture in areas of his work.

# Louis Comfort Tiffany



MARTIN EIDELBERG | ALICE COONEY FRELINGHUYSEN | NANCY A. McCLELLAND | LARS RACHEN

## Hector Guimard (1867-1942)

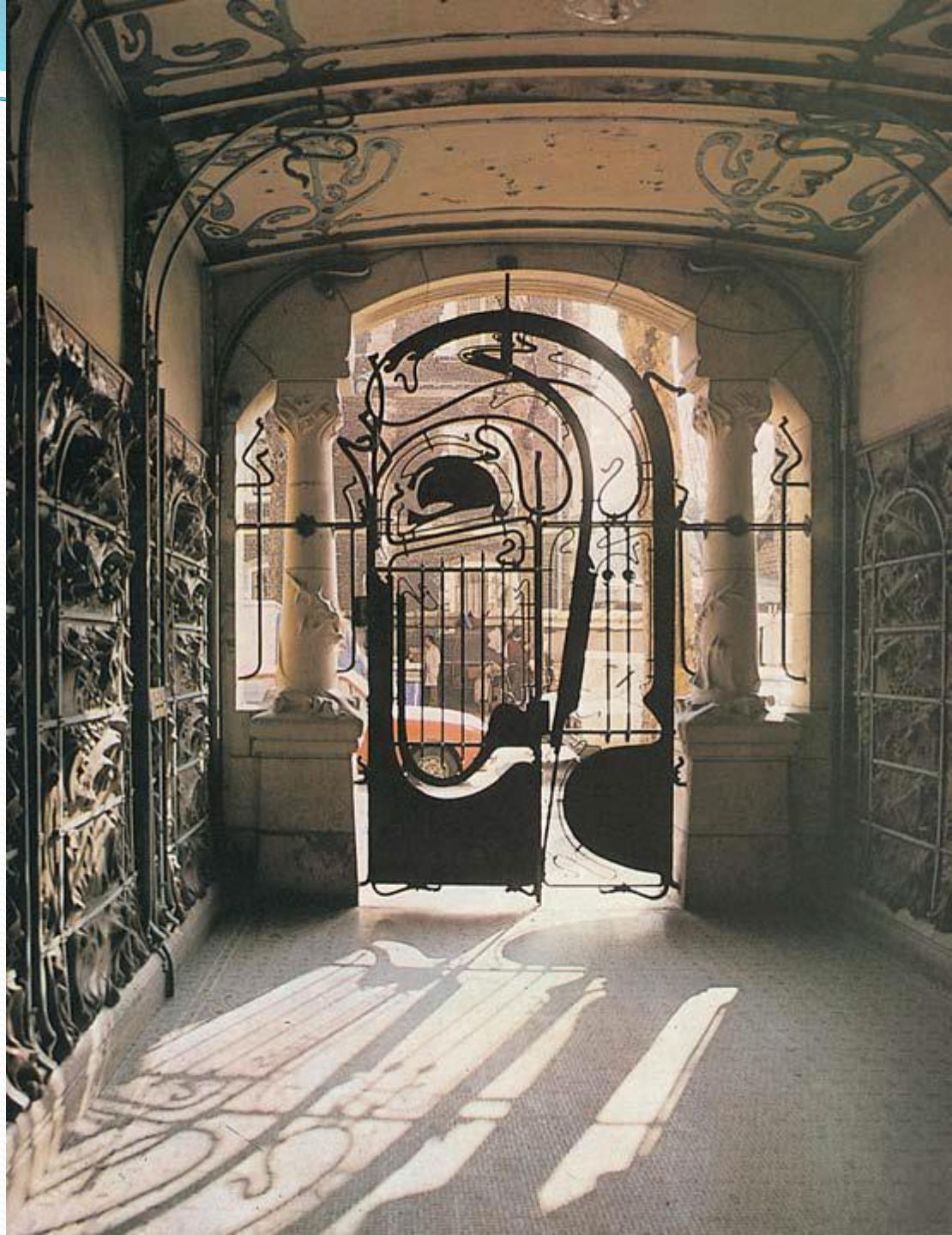
In Paris, the most significant figure was **Hector Guimard (1867-1942)**. Guimard was an architect, but his work included the interior design of many of his buildings, the design of furniture and smaller objects, and of decorative elements such as tiles, window and door trim, and fireplace mantels that could be **reproduced** in some quantity for sale as products.

He was, in a way, a pioneer industrial designer of a wide variety of objects. He worked on such forward- looking projects as the design of visible components for the **Paris Métro**, the subway system that was under construction at the end of the nineteenth century. Many of Guimard's earliest works and some of the small houses and villas he designed throughout his career have a bizarre and fantastic quality, but his **major works can be thought of as Art Nouveau at its best.**

Hector Guimard,  
Castel Béranger, Paris,  
1894–1899.

*In the vestibule of this apartment, Guimard uses uniquely designed terracotta wall tiles, metal wall details that continue up to a painted ceiling, and an entrance gate of metal. All these elements use the **flowing curves** of Art Nouveau.*

*The cream background and blue-green painted detail explore the pastel palette favored by Art Nouveau designers.*



*In the entrances to stations for the Paris Métro Guimard used **standard** elements of **metal** that could be **assembled** to form entrance kiosks of varied size and form.*

*All made use of **curved details** with nature related forms.*



**Hector Guimard,  
entrance to Porte Dauphine Station,  
Paris, 1900.**

Guimard dealt with this project by designing a number of standardized elements—metal railing panels, signs, light standards, and wall panels—that could be **prefabricated** in quantity and assembled in various configurations to suit the **needs** of the **individual Métro stations**. Some of the larger entrances were unique designs, but most shared typical elements assembled in varied ways. Many of the Métro entrances have been destroyed, but the surviving examples have come to seem essential elements of the Paris street scene, beautiful and full of local color. They are among the most successful of all Art Nouveau designs.



## ART NOUVEAU **DIFFERENT** FROM ARTS AND CRAFTS MOVEMENT?

### Rough Timeline

**Arts and Crafts Movement – 1860's – 1910's**

**Art Nouveau – 1890's-1910's**

## ART NOUVEAU **DIFFERENT** FROM ARTS AND CRAFTS MOVEMENT?

### Principles

**Imbibing all art forms**

**Art and Design as part of everyday life.**

## ART NOUVEAU **DIFFERENT** FROM ARTS AND CRAFTS MOVEMENT?



## ART NOUVEAU **DIFFERENT** FROM ARTS AND CRAFTS MOVEMENT?

### **Use of New Materials**

### **Protest against the traditional**

“William Morris was the theoretician whose beliefs more than those of anyone else initiated the Art Nouveau movement”

# Arts and Crafts

- ❖ Arts and Crafts developed in England in the 1860s.
- ❖ Arts and Crafts focuses on direct, handcrafted creations.
- ❖ The movement represents in some sense a revolt against the hard mechanical conventional life and it's insensitivity to beauty.
- ❖ Arts and Crafts designers reacted against these influences of the industrial revolution, insisting on hand techniques rather than assembly lines.
- ❖ Primarily a decorative arts movement about \*how\* things are made .

# Art Nouveau

- ❖ Art Nouveau arose in the Belle Epoque of the 1890s in Paris, Munich (Jugendstil), and Wiener (Sezession).
- ❖ Art Nouveau fully embraces mass production with brightly colored posters and décorative style.
- ❖ Art Nouveau is a rejection of the European Academic Style
- ❖ Art Nouveau artists began to bend metal and glass into strange, new shapes.
- ❖ An art movement about \*what\* is made .



ART NOUVEAU



ART AND CRAFTS

## Arts and crafts

- ❖ William Morris, naturally, was extremely adamant about staying far from industrialized products.
- ❖ While Morris' style was more botanic and decorative.
- ❖ Morris was customized.

## Art Nouveau

- ❖ Henri de Toulouse-Lautrec, work were almost completely mass-produced, as he was responsible for creating posters for the Moulin Rouge cabaret.
- ❖ Lautrec relied on flat, bold colors and strict outlines.
- ❖ Lautrec was commercial.