







2/29 QUIZ READING PAGES 24-77





# Review

Lithography

Art Nouveau-French

Jules Chéret

Eugène Grasset

Alphonse Mucha

Henri de Toulouse-Lautrec





# Jules Chéret





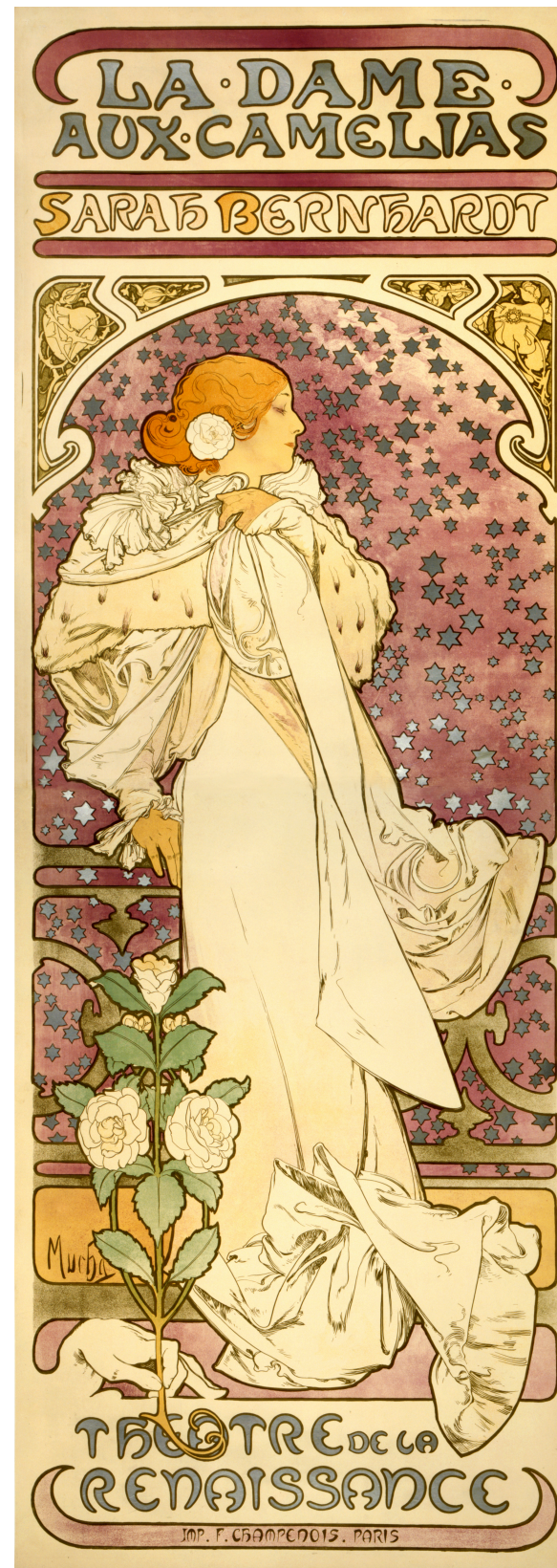
# Eugène Grasset



Eugène Grasset, exhibition poster, c. 1894. Quietly demure instead of exuberant, Grasset's figures project a resonance very different from that of the Chérette.



# Alphonse Mucha



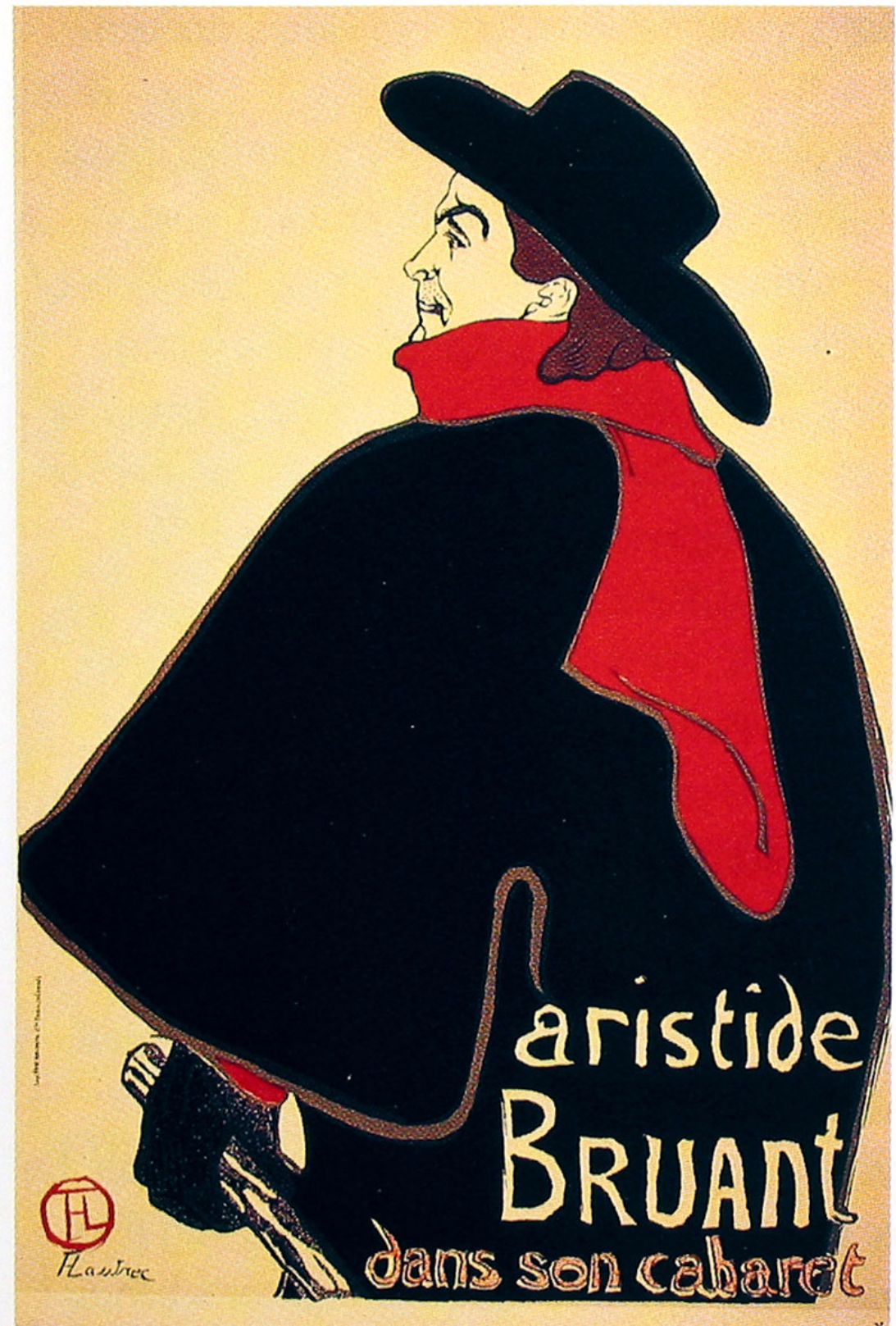
Alphonse Mucha, *Gismonda* poster, 1894. The life-size figure, mosaic pattern, and elongated shape created an overnight sensation



# Henri de Toulouse-Lautrec



13-30



13-31

Henri de Toulouse-Lautrec, poster for La Goulue at Moulin Rouge, 1891. Shapes become symbols; in combination, these signify a place and an event.

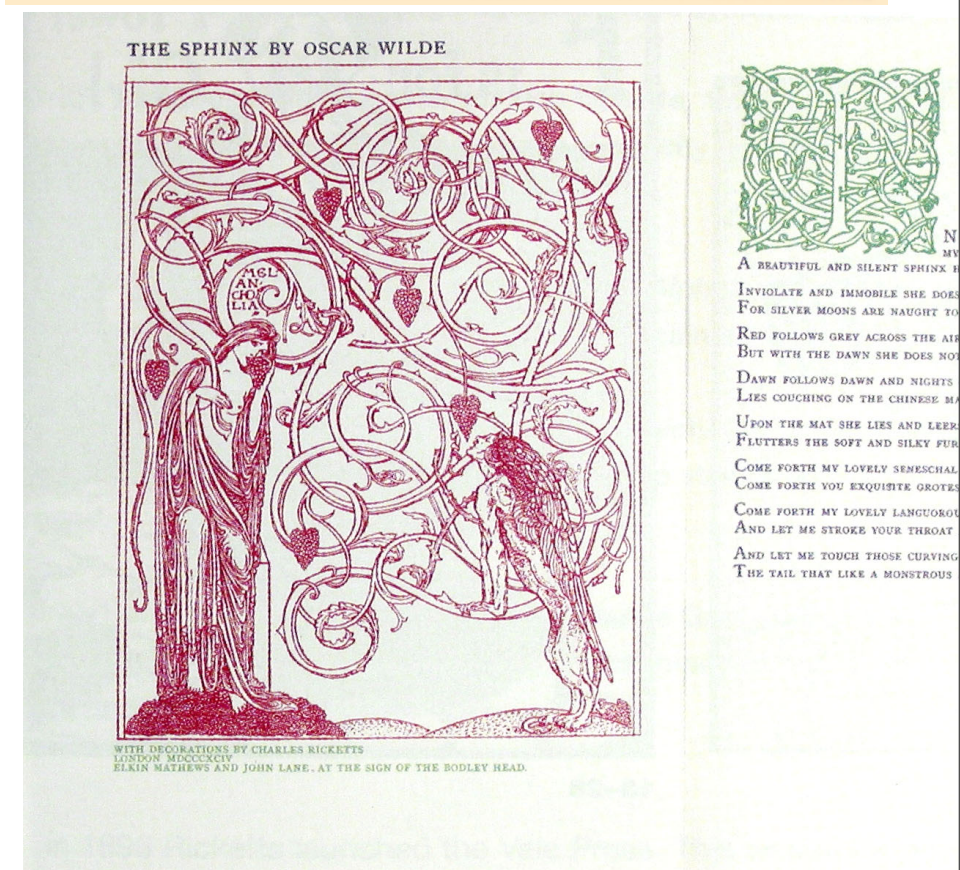


# Art Nouveau - England

Aubrey Beardsley

Charles Ricketts

The Beggarstaffs







# STUDIO

AN ILLUSTRATED MAGAZINE  
OF FINE AND APPLIED ART.

*Artists as Craftsmen. No. 1.*

*Sir Frederic Leighton as a Modeller.*

*The Growth of Recent Art.*

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*A New Illustrator: Aubrey*

*Beardsley.* By JOSEPH PENNELL.

*Spitalfields Brocades.*

By LASENBY LIBERTY.

*Designing for Book-plates.*

*Spain as a Sketching Ground.*

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*The Newlyn Point of View.*

*The Grafton Gallery.*

By C. W. FURSE.

*News of the Month. Reviews. &c. &c.*

*With Auto-lithograph (33 x 15),*

*"WEED BURNERS IN THE FENS."*

By R. W. MACBETH, A.R.A.

SIXPENCE

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MONTHLY

Annual Subscription, Seven Shillings and Sixpence, Post Free.

Aubrey Beardsley, first cover for *The Studio*, 1893. Beardsley's career was launched when editor C. Lewis Hine featured his work on this cover and reproduced eleven of his illustrations in the inaugural issue. He was 23.



# Aubrey Beardsley

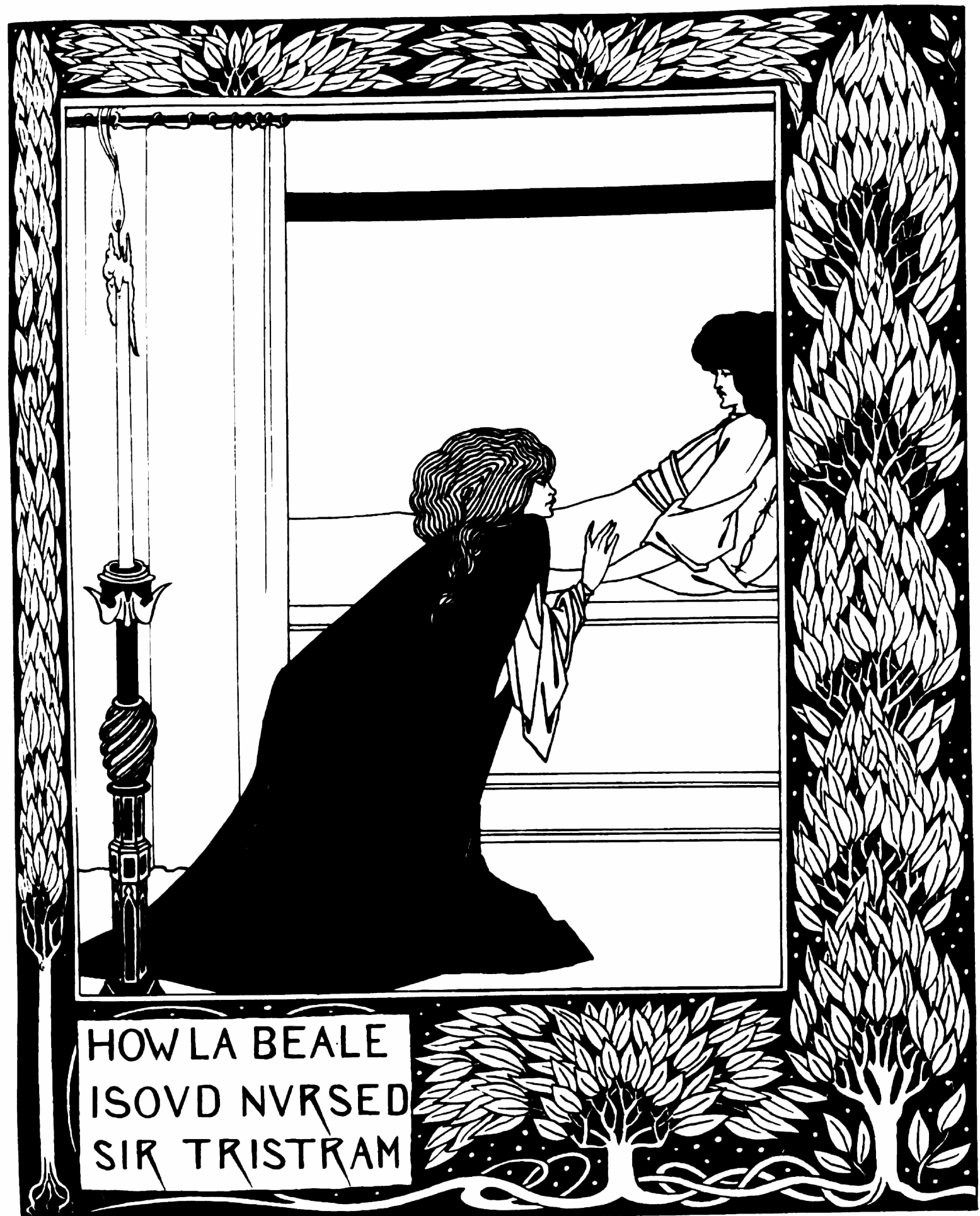
Designed versions of  
“Salomé,” “Mort D’Arthur”  
shocking and exotic

furiously prolific for five  
years, died at 25 from  
tuberculosis

influenced by Kelmscott  
press

“fit only for the opium den”  
– Walter Crane

William Morris considered  
legal action



no tonal modulation

William Morris considered legal action







# Aubrey Beardsley



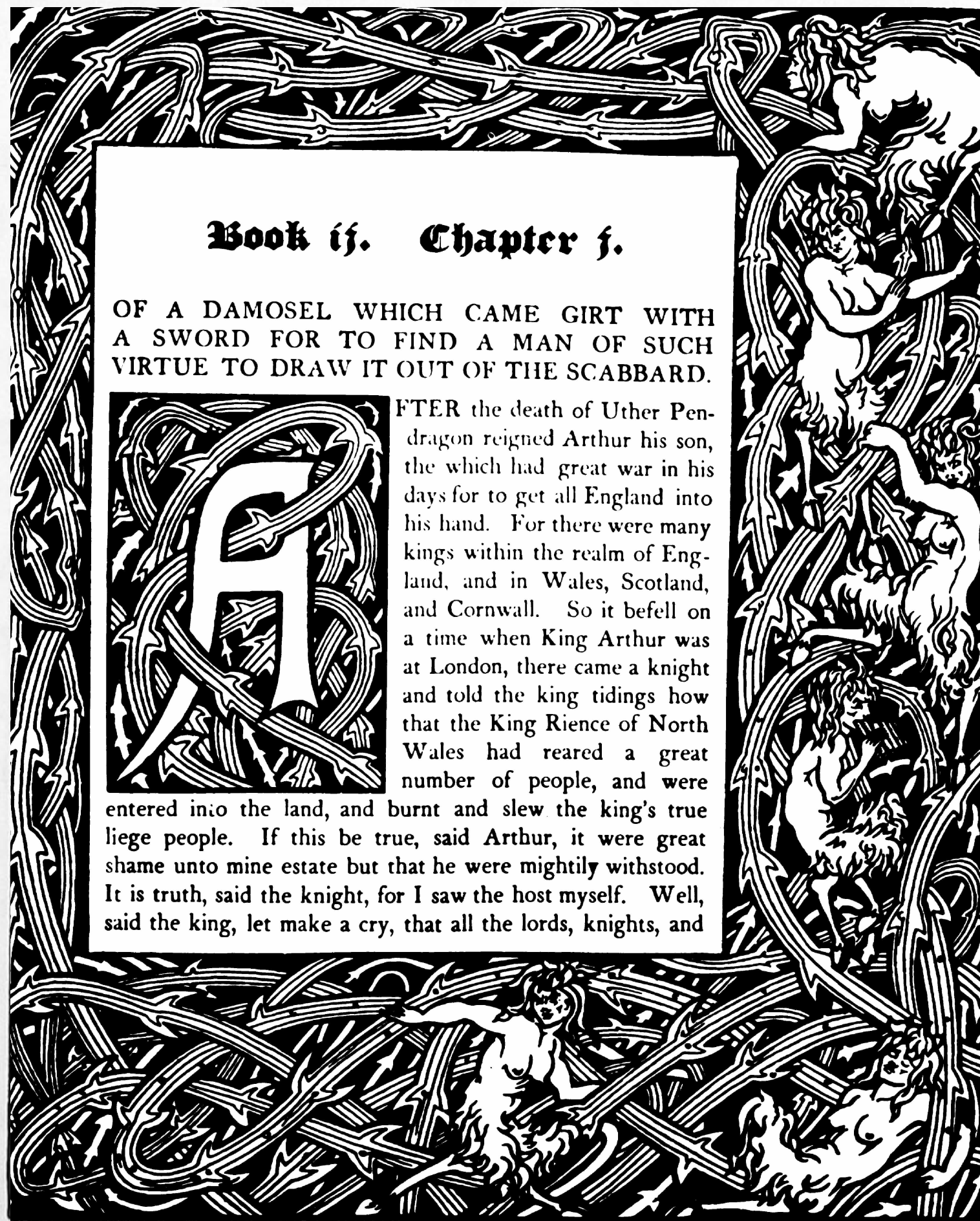
Aubrey Beardsley, illustration for Oscar Wilde's *Salomé*, 1894. John the Baptist and Salomé, who was given his head on a platter by Herod after her dance, are remarkable symbolic figures. The dynamic interplay between positive and negative shapes was unique for the time.





pulling from the line and flat application of color





**Book is. Chapter f.**  
**OF A DAMOSEL WHICH CAME GIRT WITH  
A SWORD FOR TO FIND A MAN OF SUCH  
VIRTUE TO DRAW IT OUT OF THE SCABBARD.**



**A**FTER the death of Uther Pen-  
dragon reigned Arthur his son,  
the which had great war in his  
days for to get all England into  
his hand. For there were many  
kings within the realm of Eng-  
land, and in Wales, Scotland,  
and Cornwall. So it befell on  
a time when King Arthur was  
at London, there came a knight  
and told the king tidings how  
that the King Rience of North  
Wales had reared a great  
number of people, and were  
entered into the land, and burnt and slew the king's true  
liege people. If this be true, said Arthur, it were great  
shame unto mine estate but that he were mightily withstood.  
It is truth, said the knight, for I saw the host myself. Well,  
said the king, let make a cry, that all the lords, knights, and

Aubrey Beardsley, chapter opening, Mort d'Arthur, 1893. William Morris's lyrical bouquets were replaced by rollicking mythological nymphs in a briar border design.



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13-19

The begynnyn of thys book sheweth the Gen-  
clagye of Saturne, and of the paccion & promys  
that he maad to his broder Tytan, & how he toke  
warre mortel agayn Jubyter his owen sone.



**A**T tyme all the children of  
Noe were sprad bi the clim-  
ates, regnes, & strange ha-  
bitacions of the world by the  
general dyuysyon of tonges  
maad at the fondacion of the  
tour of Babilon in tho dayes  
that the world was of gold,  
and that the men in thoo dayes were stedfast  
& poyssing as montaynes and rude as stones  
and bestes, enhaunsyng their grete corages,  
folouyng and shewyng their grete consaytes  
& that the enemye of man induced maliciously  
to practique townes, cytees and castels, to make  
ceptres and diademes, & to forge and make the  
cursid sect of goddis, among the possessours  
of the yle of Crete, there was a riche man en-  
haunsed full of couetise, happy of auentureuse  
enterprise and right riche of the grace of for-  
tune. Somemen callid thys man Celion & some  
men Vranus, he was laweful sone of Ether, sone  
of Demorgorgon, the old dweller of the Caues  
of Archade and first begynner of the fals pay-  
nems goddes. This Vranus had to hys wyf hys  
owne suster called Vesta. He liuyd gloriously  
wyth her and had possession of the most parte  
of the yle of Crete, and habonded prosperly

13-20

left: Aubrey Beardsley, chapter opening, *Mort d'Arthur*, 1893. William Morris's lyrical bouquets were replaced by rollicking mythological nymphs in a briar border design.

right: William Morris, page from *The Recuyell of the Historyes of Troye*, 1892. Comparison of page designs by Morris and Beardsley reveals that their differences reflect a dichotomy of philosophy, lifestyle, and social values.



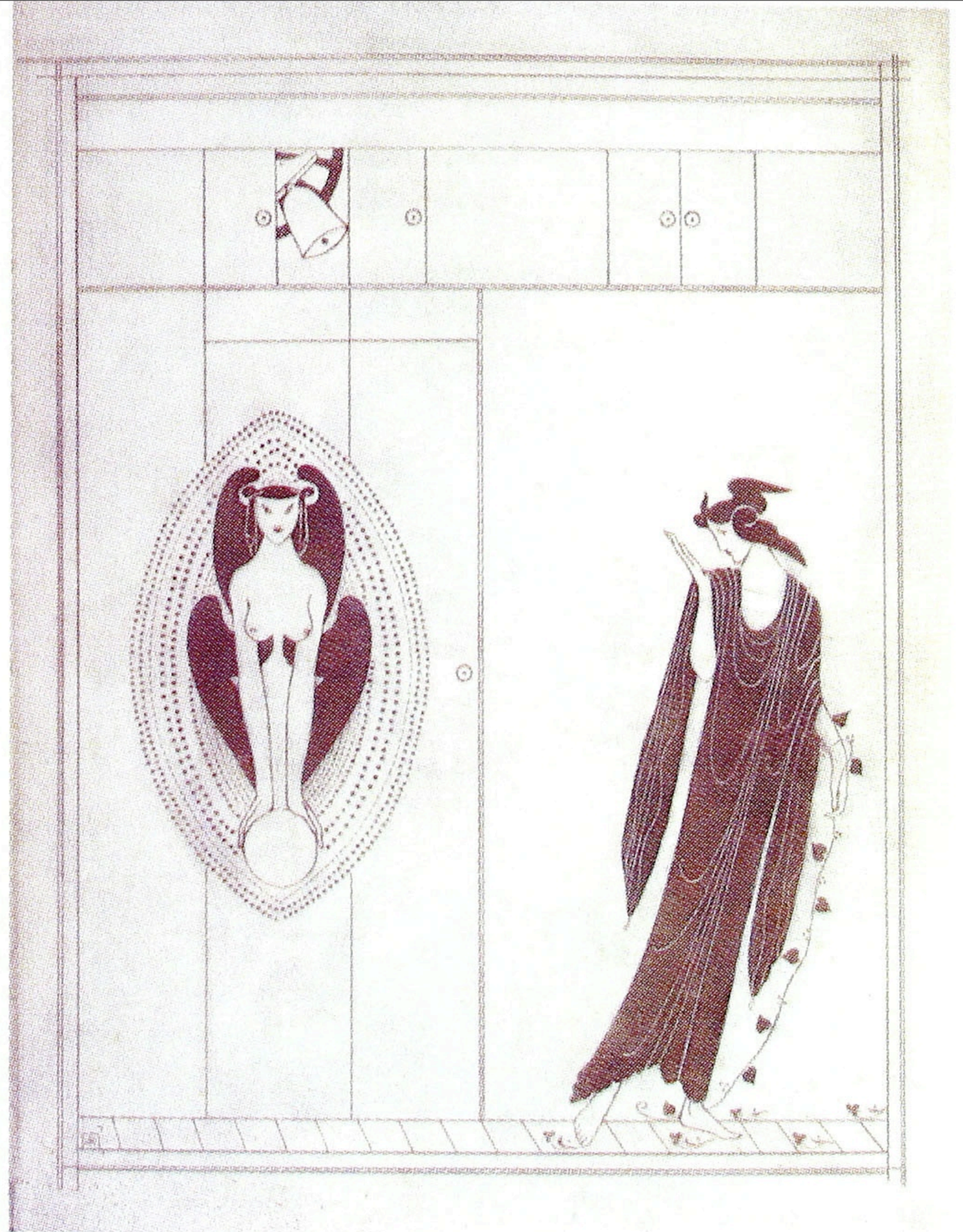








# Charles Ricketts





# Charles Ricketts

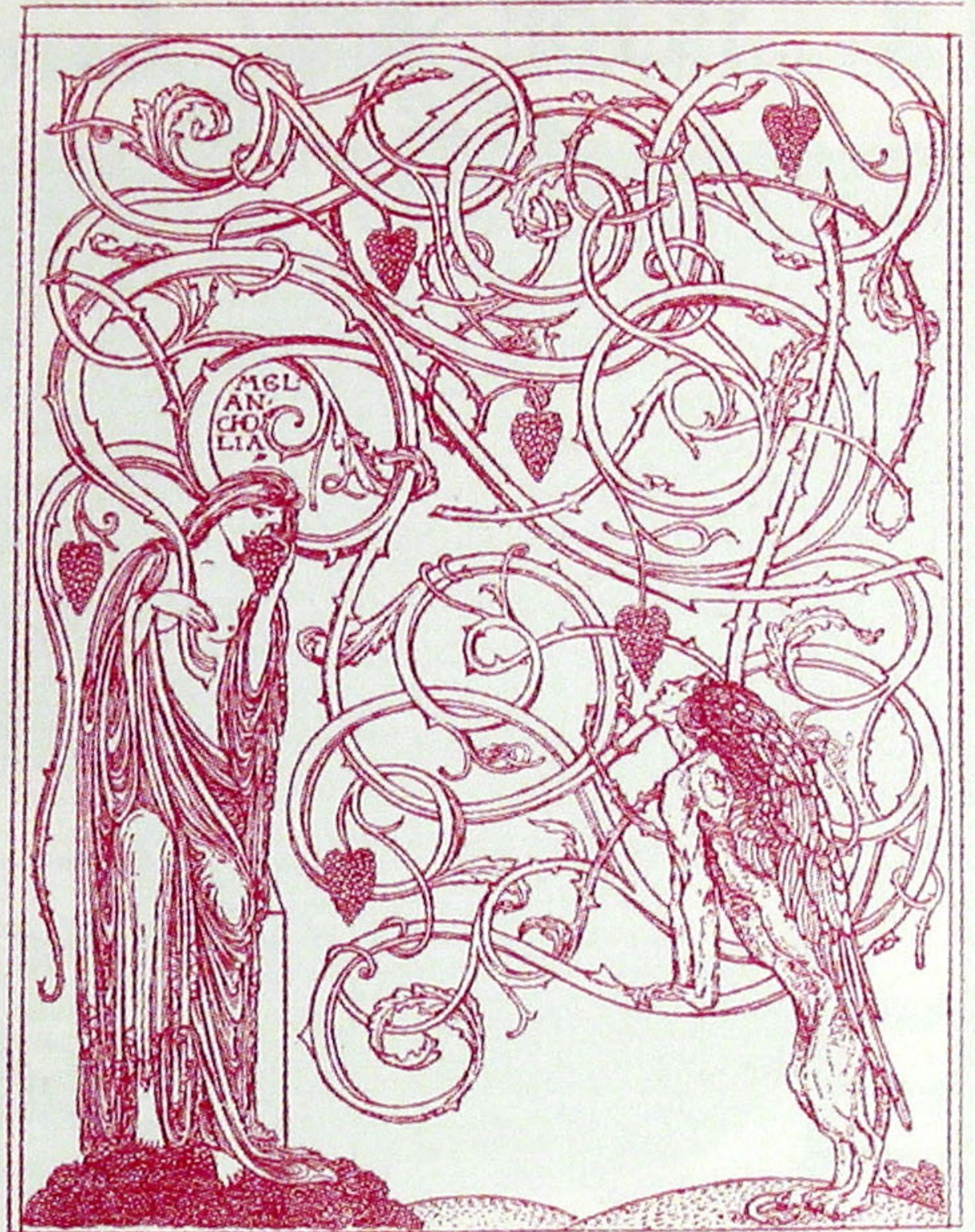
“The Sphinx”

rejected density of  
Kelmscott design

lighter, open, geometric

like Beardsley, little tonal  
modulation

THE SPHINX BY OSCAR WILDE



WITH DECORATIONS BY CHARLES RICKETTS  
LONDON MDCCCXCIV  
ELKIN MATHEWS AND JOHN LANE, AT THE SIGN OF THE BODLEY HEAD.



# THE SPHINX BY OSCAR WILDE



WITH DECORATIONS BY CHARLES RICKETTS  
LONDON MDCCCXCIV  
ELKIN MATHEWS AND JOHN LANE, AT THE SIGN OF THE BODLEY HEAD.

## THE SPHINX



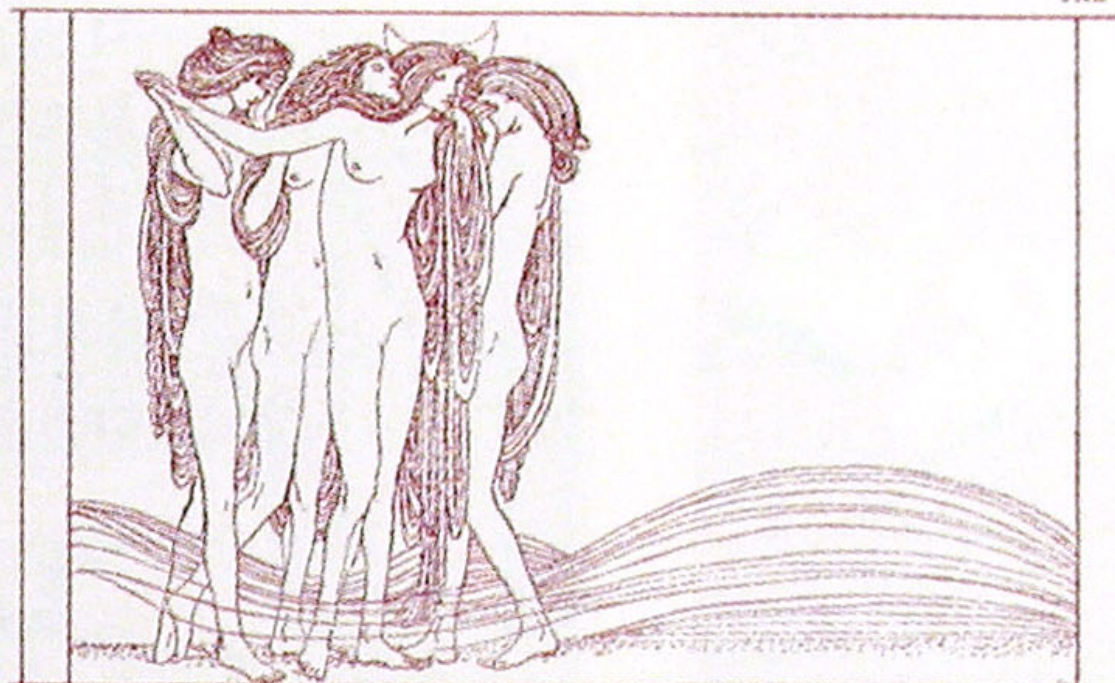
N A DIM CORNER OF MY ROOM FOR LONGER THAN  
MY FANCY THINKS  
A BEAUTIFUL AND SILENT SPHINX HAS WATCHED ME THROUGH THE SHIFTING GLOOM.  
INVIOLEATE AND IMMOBILE SHE DOES NOT RISE SHE DOES NOT STIR  
FOR SILVER MOONS ARE NAUGHT TO HER AND NAUGHT TO HER THE SUNS THAT REEL.  
RED FOLLOWS GREY ACROSS THE AIR THE WAVES OF MOONLIGHT EBB AND FLOW  
BUT WITH THE DAWN SHE DOES NOT GO AND IN THE NIGHT-TIME SHE IS THERE.  
DAWN FOLLOWS DAWN AND NIGHTS GROW OLD AND ALL THE WHILE THIS CURIOUS CAT  
LIES COUCHING ON THE CHINESE MAT WITH EYES OF SATIN RIMMED WITH GOLD.  
UPON THE MAT SHE LIES AND LEERS AND ON THE TAWNY THROAT OF HER  
FLUTTERS THE SOFT AND SILKY FUR OR RIPPLES TO HER POINTED EARS.  
COME FORTH MY LOVELY SENESCHAL! SO SOMNOLENT, SO STATUESQUE!  
COME FORTH YOU EXQUISITE GROTESQUE! HALF WOMAN AND HALF ANIMAL!  
COME FORTH MY LOVELY LANGUOROUS SPHINX! AND PUT YOUR HEAD UPON MY KNEE!  
AND LET ME STROKE YOUR THROAT AND SEE YOUR BODY SPOTTED LIKE THE LYNX!  
AND LET ME TOUCH THOSE CURVING CLAWS OF YELLOW IVORY AND GRASP  
THE TAIL THAT LIKE A MONSTROUS ASP COILS ROUND YOUR HEAVY VELVET PAWS!

A THOUSAND



**A** THOUSAND WEARY CENTURIES ARE THINE WHILE I HAVE HARDLY SEEN  
 SOME TWENTY SUMMERS CAST THEIR GREEN FOR AUTUMN'S GAUDY LIVERIES.  
 BUT YOU CAN READ THE HIEROGLYPHS ON THE GREAT SANDSTONE OBELISKS,  
 AND YOU HAVE TALKED WITH BASILISKS, AND YOU HAVE LOOKED ON HIPPOGRIFFS.  
 O TELL ME, WERE YOU STANDING BY WHEN ISIS TO OSIRIS KNELT?  
 AND DID YOU WATCH THE EGYPTIAN MELT HER UNION FOR ANTONY  
 AND DRINK THE JEWEL-DRUNKEN WINE AND BEND HER HEAD IN MIMIC AWE  
 TO SEE THE HUGE PROCONSUL DRAW THE SALTED TUNNY FROM THE BRINE?  
 AND DID YOU MARK THE CYPRIAN KISS WHITE ADON ON HIS CATAPALQUE?  
 AND DID YOU FOLLOW AMENALK, THE GOD OF HELIOPOLIS?  
 AND DID YOU TALK WITH THOTH, AND DID YOU HEAR THE MOON-HORNED TO WEEP?  
 AND KNOW THE PAINTED KINGS WHO SLEEP BENEATH THE WEDGE-SHAPED PYRAMID?

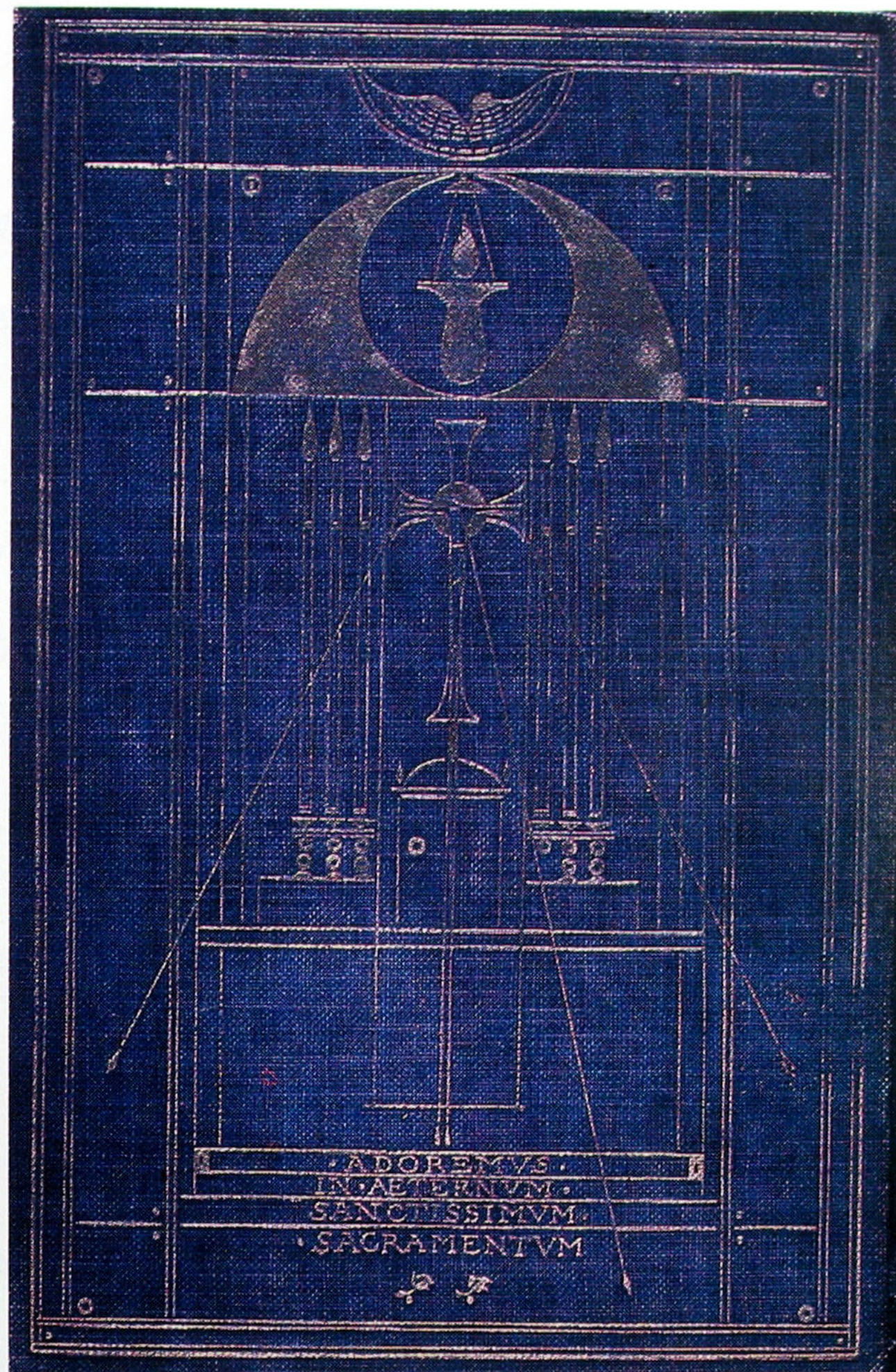
LIFT



**L**IFT UP YOUR LARGE BLACK SATIN EYES WHICH ARE LIKE CUSHIONS  
 WHERE ONE SINKS!  
 FAWN AT MY FEET FANTASTIC SPHINX! AND SING ME ALL YOUR MEMORIES!  
 SING TO ME OF THE JEWISH MAID WHO WANDERED WITH THE HOLY CHILD,  
 AND HOW YOU LED THEM THROUGH THE WILD, AND HOW THEY SLEPT BENEATH  
 YOUR SHADE.

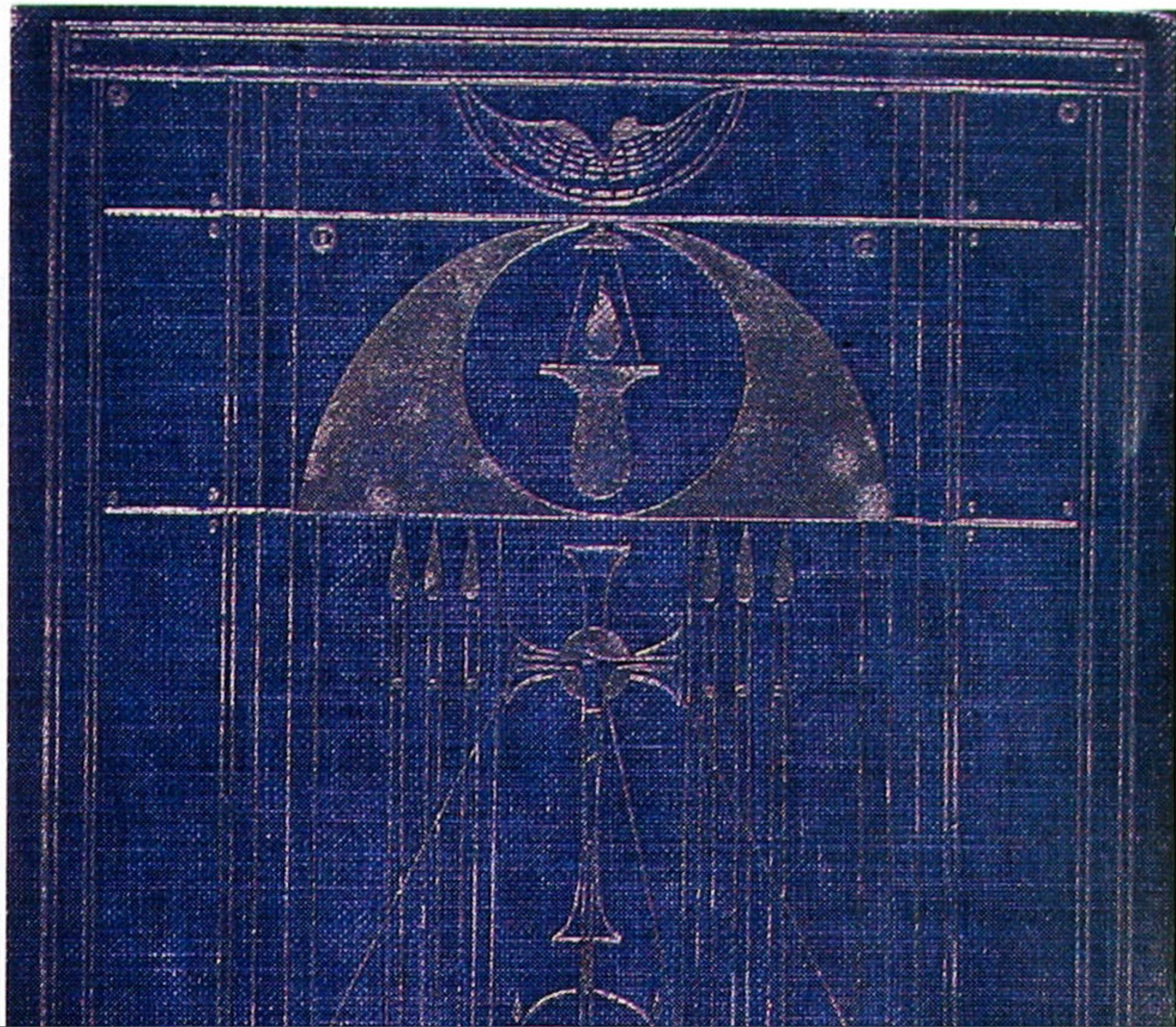
SING



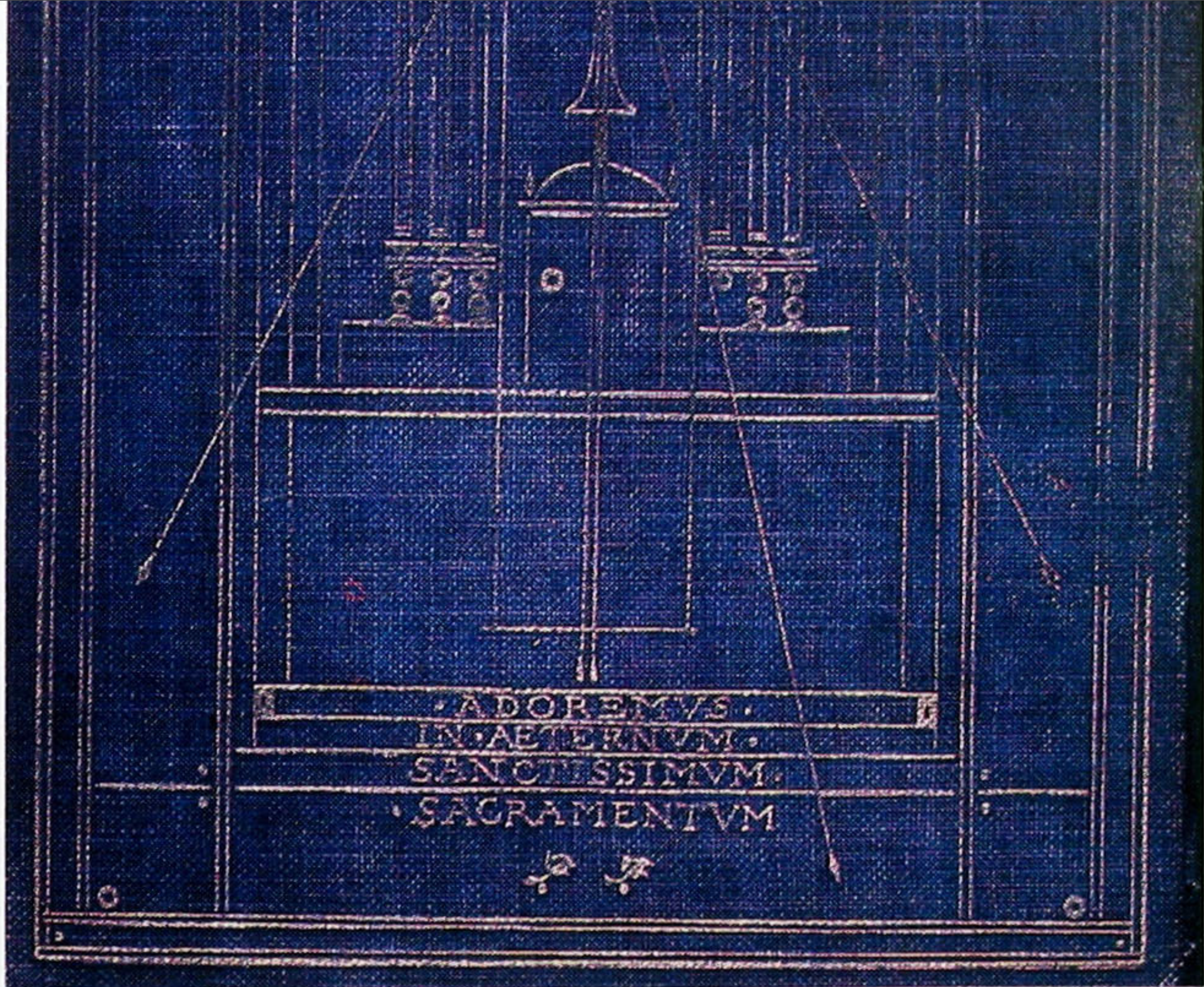


cover of the sphinx











# The Beggarstaffs

James Pryde and  
William Nicholson

fine artists

started design studio in  
1894

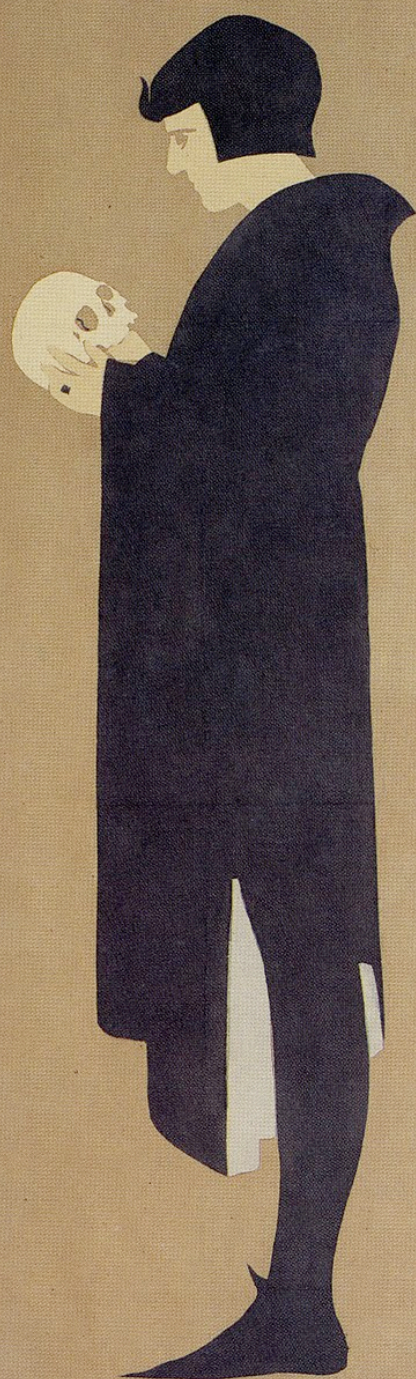
attracted few clients

created comparatively  
little work



13-26





HAMLET.

J. W. Biggs & Co. Denham, Va. 1915



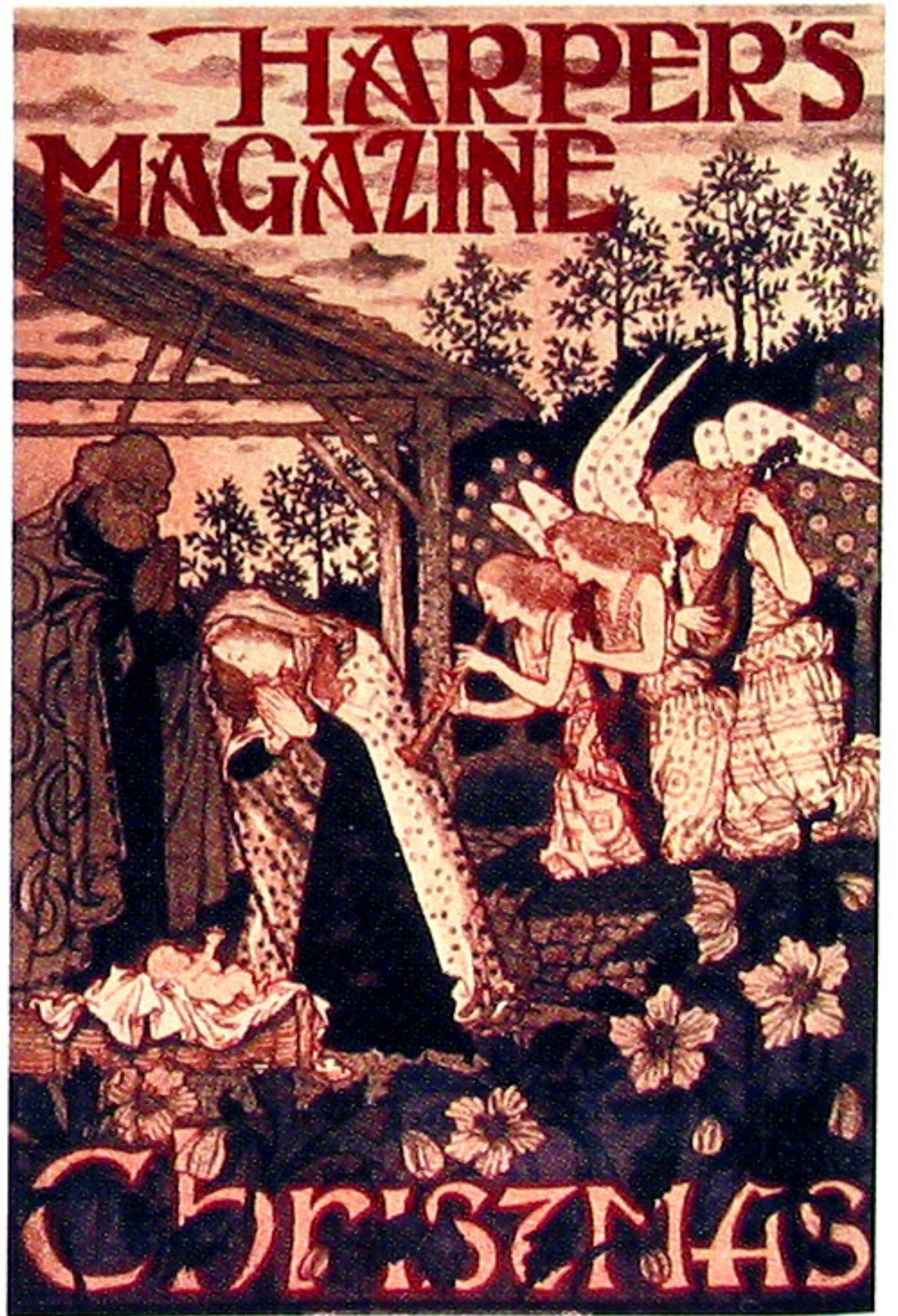
13-27



# Art Nouveau-America

Will Bradley

*Haper's Magazine* commissioned covers from Grasset



13-44



# Will Bradley

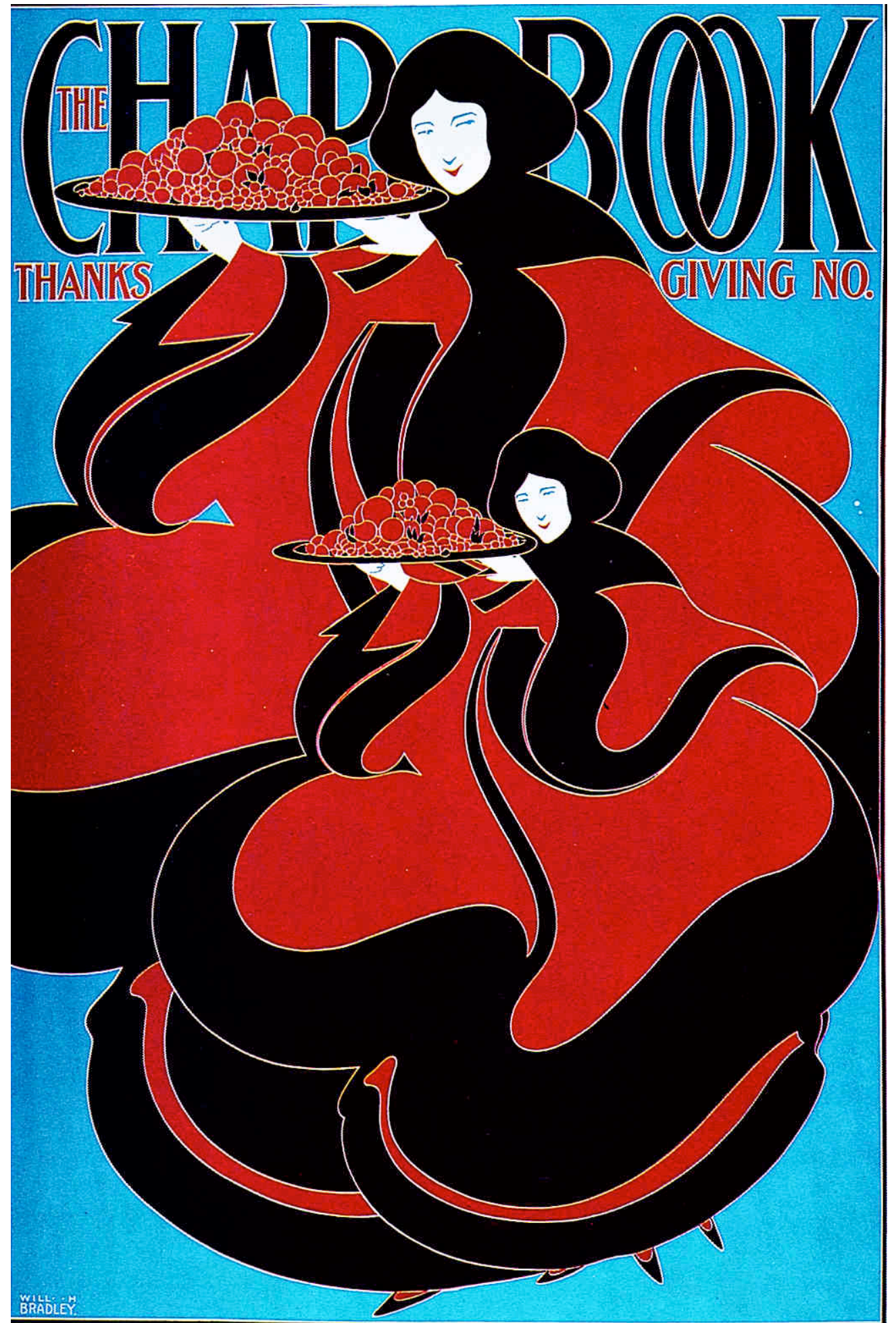
inspired by English designers

Early on influenced by William Morris work

later in 1894 became aware of Beardsley's prints

worked for "The Inland Printer" and "The Chapbook"

established his own press

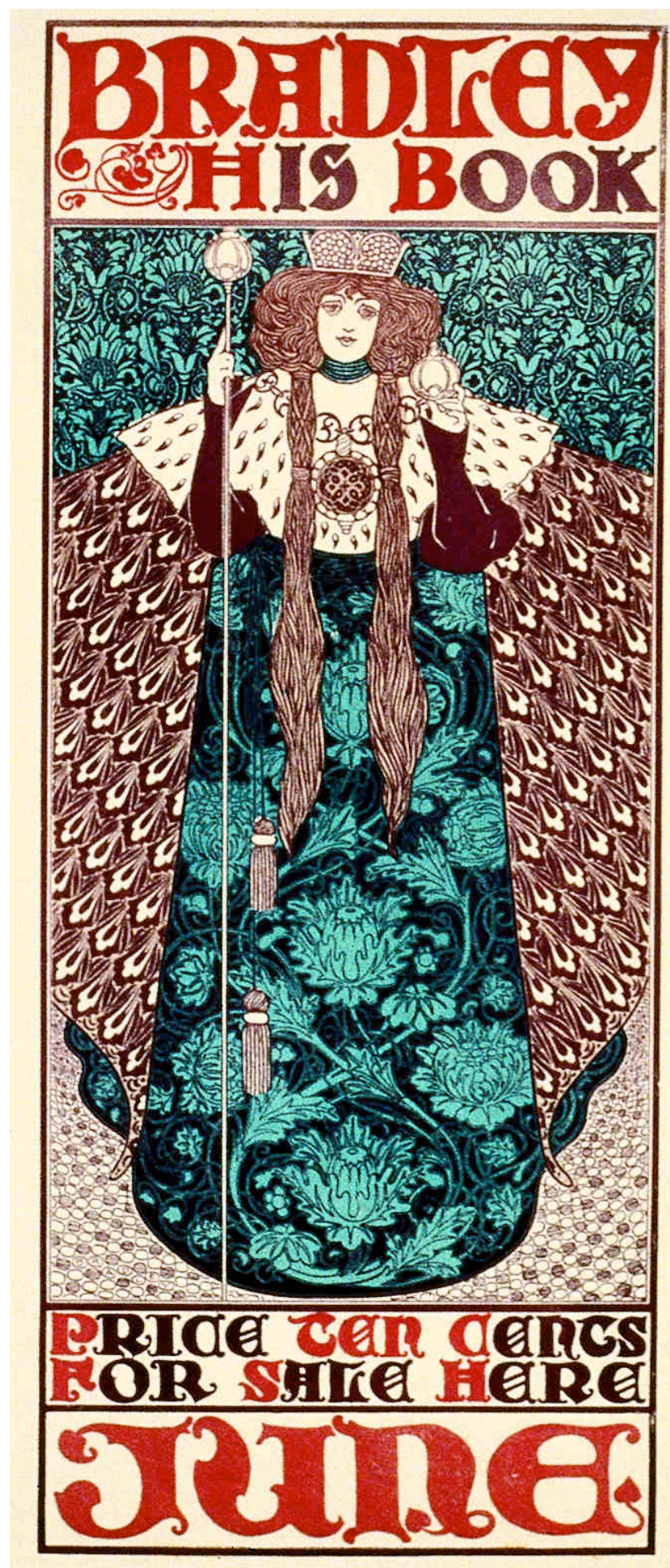


at 17 spent 50 dollars to take train at Rand-McNally in Chicago as an engraver  
19 returned to Chicago printing company  
couldn't afford art lessons

## American Beardsley

Will Bradley, poster for *The Chap Book*, 1895. Repetition of the figure in a smaller size, overlapping the larger figure, enabled Bradley to create a complex set of visual relationships.





Will Bradley, poster for Bradley: His Book, 1898. Medieval romanticism, Arts and Crafts - inspired patterns, and art nouveau are meshed into a compressed frontal image.



# BRADLEY HIS BOOK



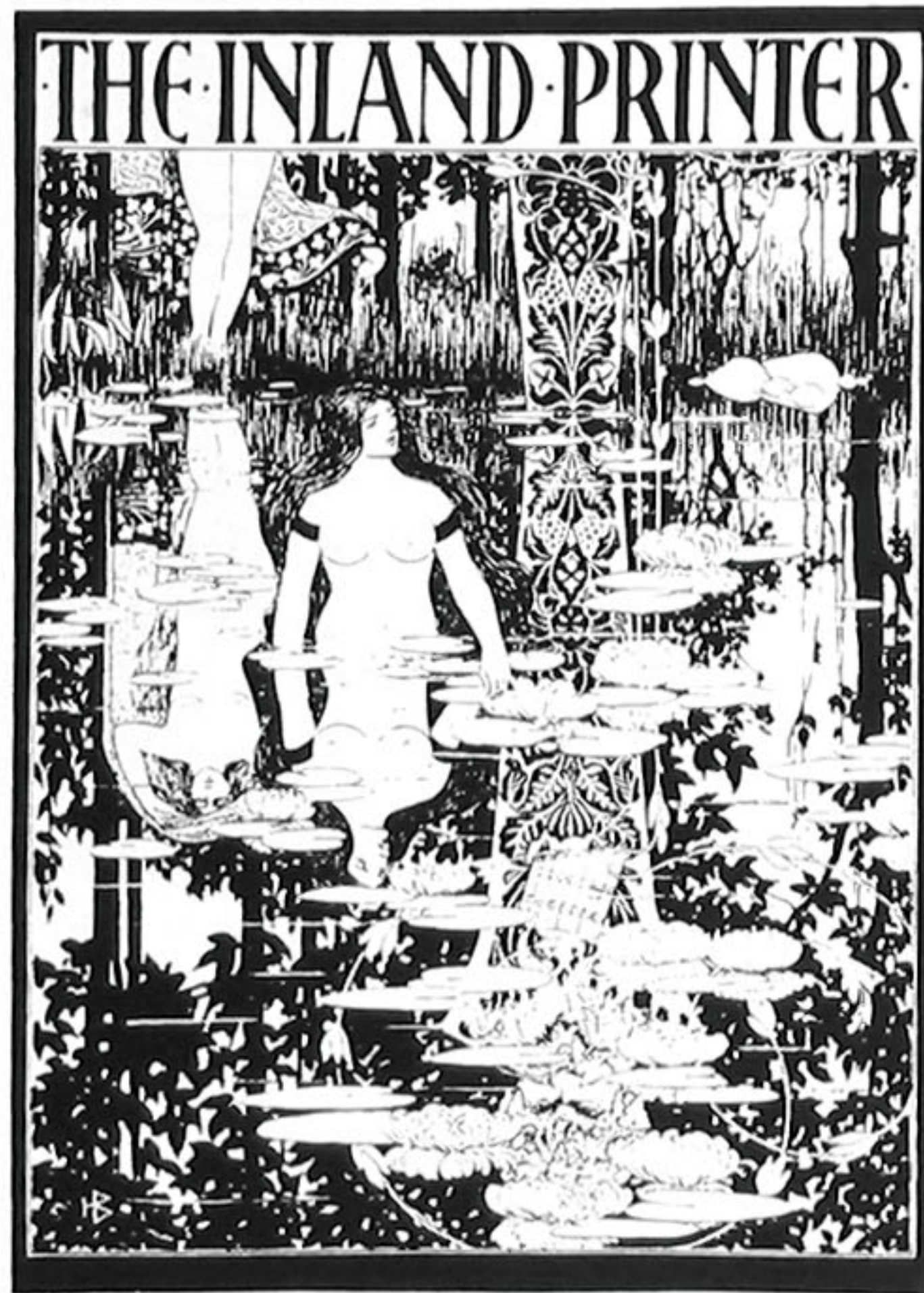
# NOVEMBER





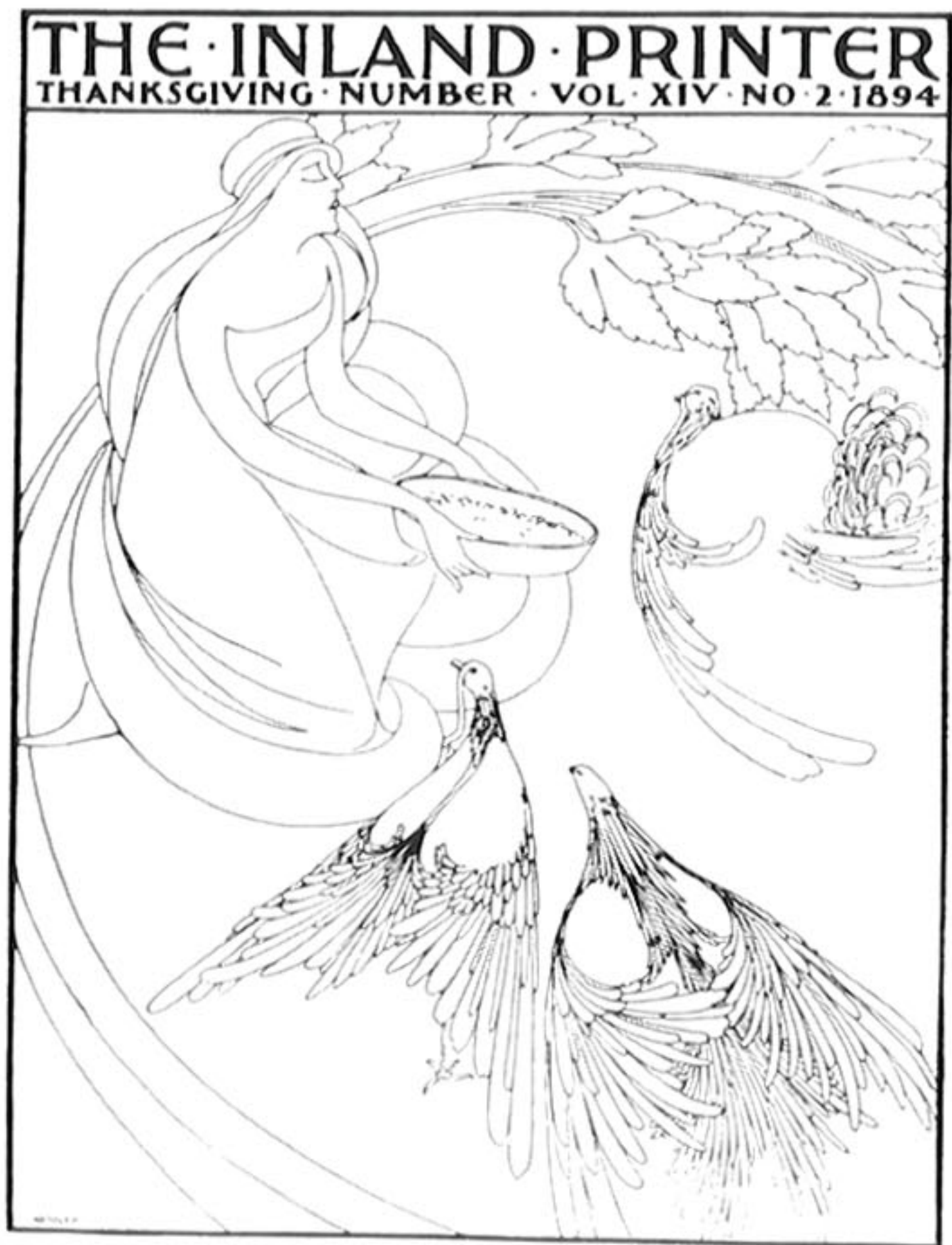
Will Bradley, cover for *The Inland Printer*, 1895. Figures are reduced to organic symbols in dynamic shape relationships.





covers for the inland printer magazine





covers for the inland printer magazine





covers for the inland printer magazine



# Art Nouveau - Scotland

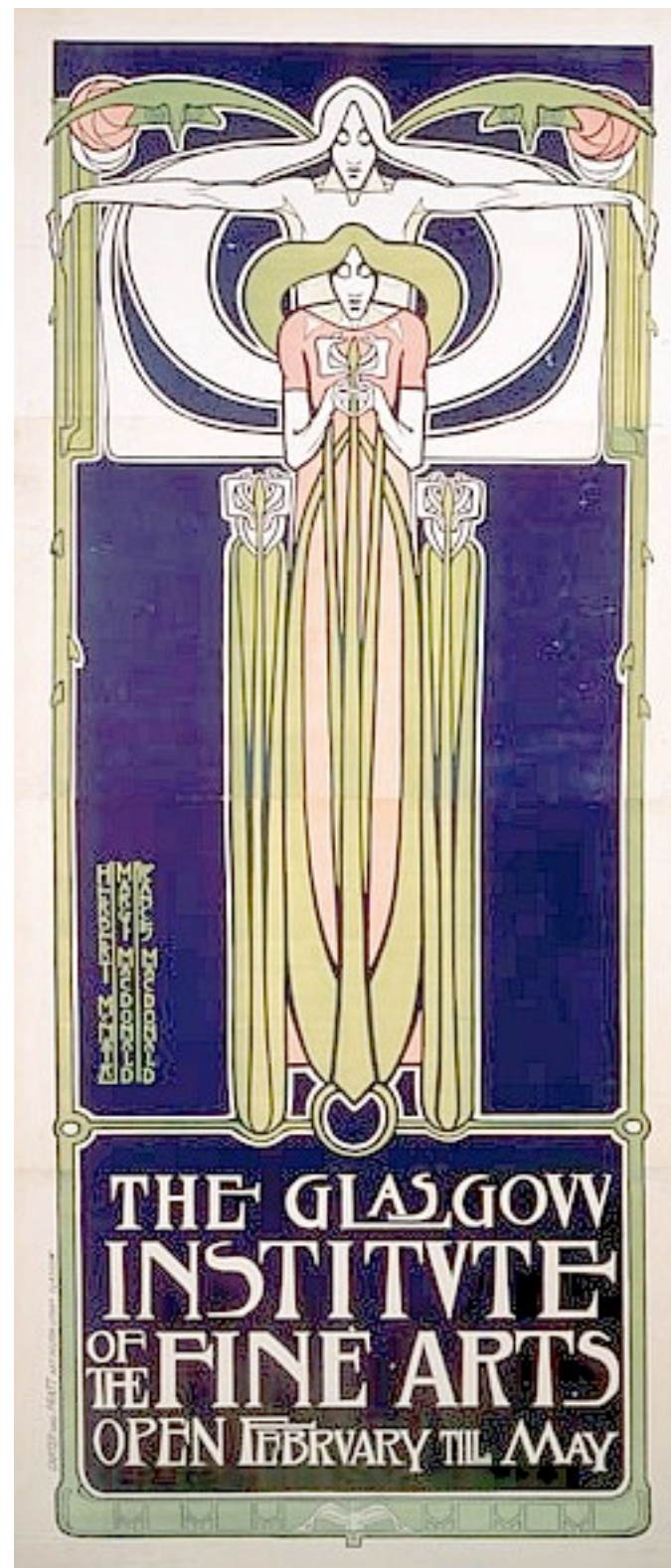
## The Four

Margaret Macdonald

Frances Macdonald

Herbert MacNair

Charles Rennie Mackintosh

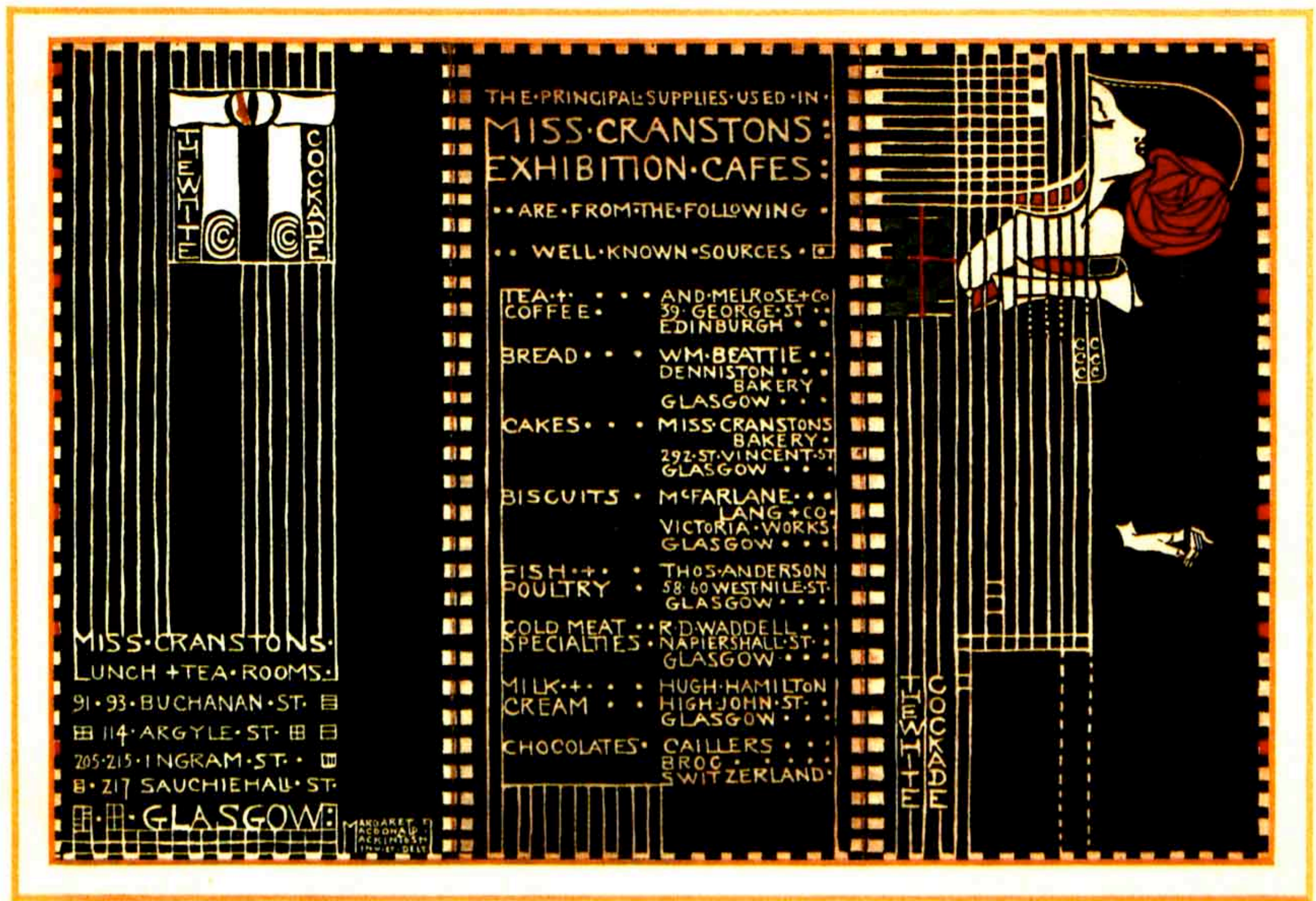


Charles Rennie Mackintosh attended evening classes in art at the Glasgow School of Art. It was at these classes that he first met his future wife Margaret MacDonald, her sister Frances MacDonald, and Herbert MacNair who was also a fellow apprentice with Mackintosh at Honeyman and Keppie. MacNair and Frances would also marry. These close companions would later be known as the collaborative group "The Four", prominent members of the "Glasgow School" movement.

Among the most prominent definers of the Glasgow School were The Four: the painter and glass artist Margaret MacDonald, acclaimed architect Charles Rennie Mackintosh (MacDonald's husband), MacDonald's sister Frances, and Herbert MacNair. Cumulatively, The Four defined the Glasgow Style a blend of influences including the Celtic Revival the Arts and Crafts Movement, and Japonisme. The Four, otherwise known as the Spook School, ultimately made a great impact on the definition of Art Nouveau.



# Art Nouveau - Scotland



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# German Jugendstil

magazine “Jugend” (youth)

“Jugendstil” (young style)

circulation 30,000-200,000  
per week

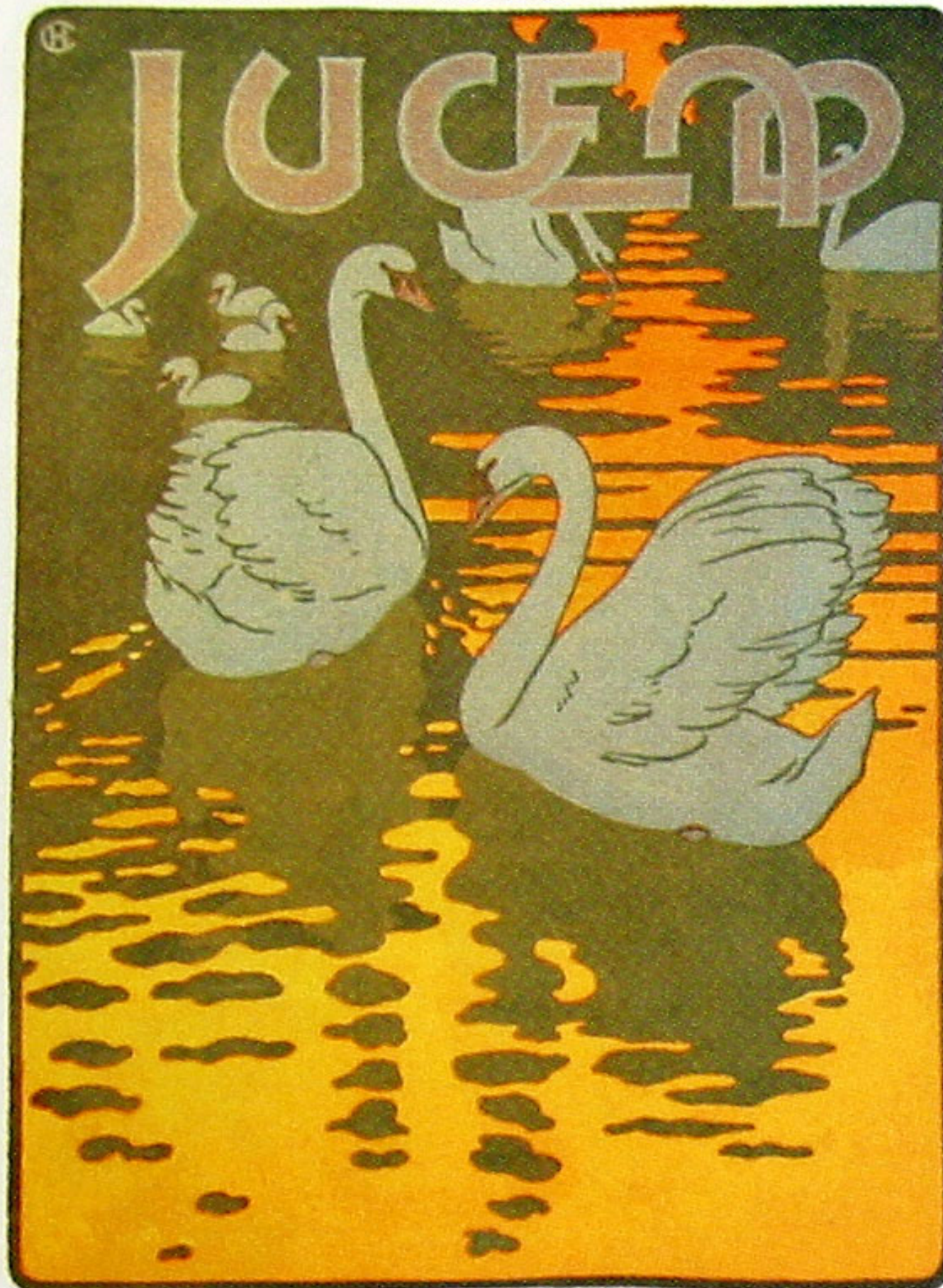
each issue a different  
designers would do cover +  
mast head

art + pop magazine



Otto Eckmann, *Jugend* cover, 1896. Jugendstil graphics often blended curvilinear stylization with traditional realism.





13-68

Hans Christiansen, *Jugend* cover, 1899. The stylized curves of the letterforms echo the curves of the illustration's flat shapes.









Hans Christiansen (Darmstadt)

Hans Christiansen, page design for *Jugend*, 1899. Decorative motifs created lyrical environments for poetry.



# Henri van de Velde

Belgian

architect, painter, designer,  
educator

foreteller of abstract  
expressionism

1908 book designs of Friedrich  
Nietzsche's "Thus Spoke  
Zarathustra" and "Ecce Homo"



studied post-impressionism, pointillism then studied arch.



# Henri van de Velde

only one poster designed  
proponent of the Arts and  
Crafts philosophy

machine made objects should  
look machine made

saw applied arts and fine arts  
as equals

1902 reorganized: Weimar Arts  
and Crafts Institute, Weimar  
Academy of Fine Arts



Line is a force!



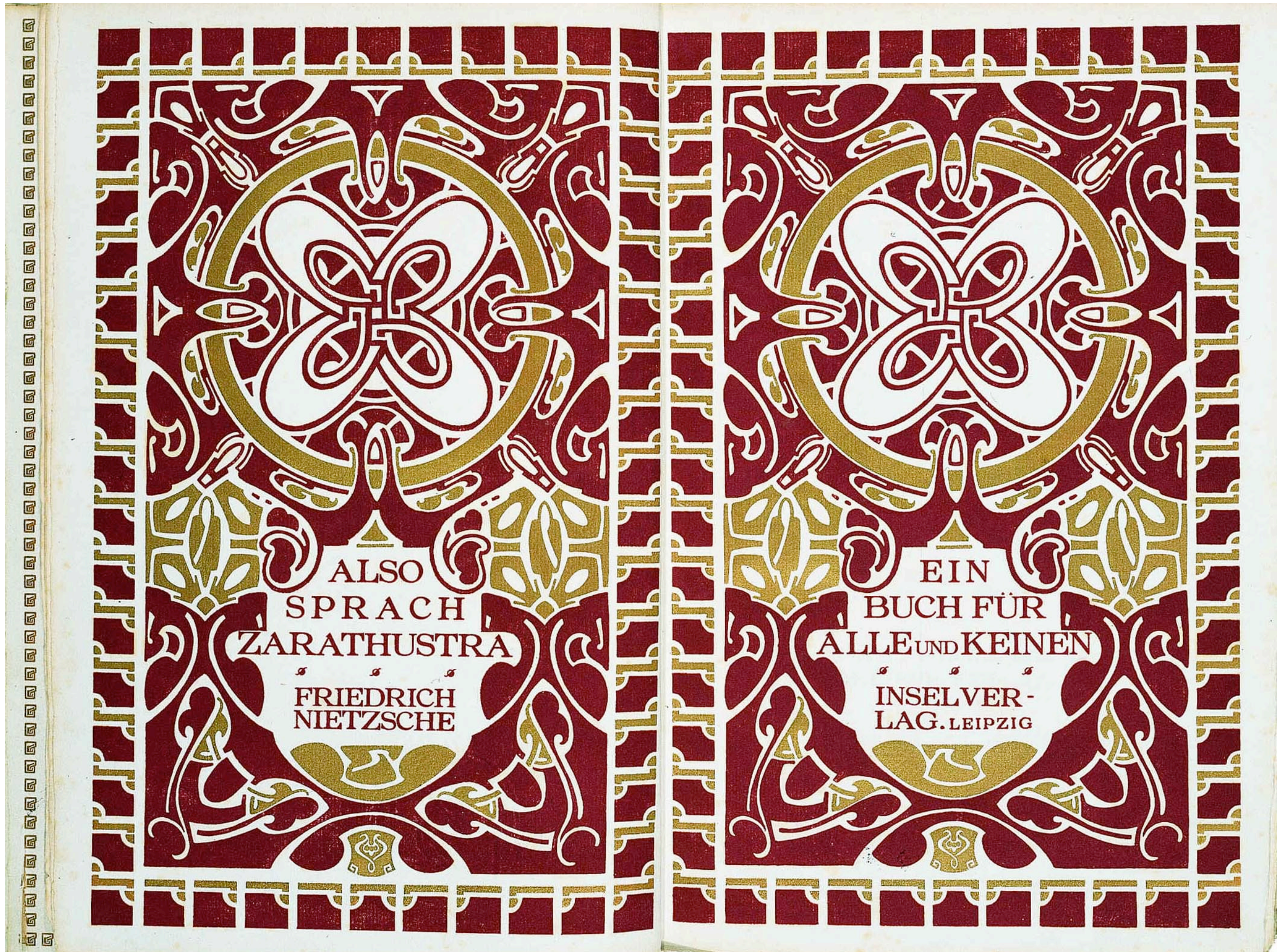


Henri van de Velde, initials from *Van Nu an Straks*, c. 1896. Typography was pushed here toward an expression of pure form.









Henri van de Velde, title pages for *Also Sprach Zarathustra*, 1908. In this monumental art nouveau book design, bold graphic shapes fill the pages.

Design the entire object.





unter ihnen und redete mir noch zu: „unschuldig ist alles Kleine an seiner Kleinheit!“ **W**onderlich Die, welche sich „die Guten“ heißen, fand ich als die giftigsten Fliegen: sie stechen in aller Unschuld, sie lügen in aller Unschuld; wie vermöchten sie, gegen mich – gerecht zu sein! **W**er unter den Guten lebt, den lehrt Mitleid lügen. Mitleid macht dumpfe Luft allen freien Seelen. Die Dummheit der Guten nämlich ist unergründlich. **M**ich selber verbergen und meinen Reichthum – das lernte ich da unten: denn Jeden fand ich noch arm am Geiste. Das war der Lug meines Mitleidens, daß ich bei Jedem wußte, **d**aß ich Jedem es an sah und an roch, was ihm Geistes genug und was ihm schon Geistes zuviel war! **I**hre steifen Weisen: ich hieß sie weise, nicht steif, – so lernte ich Worte verschlucken. Ihre Todtengräber: ich hieß sie Forscher und Prüfer, – so lernte ich Worte vertauschen. **D**ie Todtengräber graben sich Krankheiten an. Unter altem Schutte ruhn schlimme Dünfte. Man soll den Morast nicht aufrühren. Man soll auf Bergen leben. **M**it seligen Nüstern athme ich wieder Berges-Freiheit! **E**rköst ist endlich meine Nase vom Geruch alles Menschenwesens! **V**on scharfen Lüften gekitzelt, wie von schäumenden Weinen, nießt meine Seele, – nießt und jubelt sich zu: Gesundheit!

## ALSO SPRACH ZARATHUSTRA VON DEN DREI BÖSEN

**I**m Traum, im letzten Morgentraume stand ich heut auf einem Vorgebirge, – jenseits der Welt, hielt eine Wage und wog die Welt. **O**h daß zu früh mir die Morgenröthe kam: die glühte mich wach, die Eiferfuchti! Eiferfuchti! ist sie immer auf meine Morgentraum-Cluthen. **M**eißbar für Den, der Zeit hat, wägbar für einen guten Wäger, ersiegbar für starke Pittige, errathbar für göttliche Nüsternacker: also fand mein Traum die Welt: – **M**ein Traum, ein kühner Segler, halb Schiff, halb Windsbraut, gleich Schmetterlingen schweigsam, ungeduldig gleich Edelfalken: wie hatte er doch zum Welt-Wägen heute Geduld und Weile! **S**prach ihm heimlich wohl meine Weisheit zu, meine lachende wache Tags-Weisheit, welche über alle „unendliche Welten“ spottet? Denn sie spricht: „wo Kraft ist, wird auch die Zahl Meistern: die hat mehr Kraft.“ **W**ie sicher schaute mein Traum auf diese endliche Welt, nicht neugierig, nicht altgerig, nicht fürchtend, nicht bittend: – **a**ls ob ein voller Apfel sich meiner Hand böte, ein reifer Goldapfel, mit kühl-sanfter sammtener Haut: – so bot sich mir die Welt: – **a**ls ob ein Baum mir winke, ein breitflügeliger, starkwilliger, gekrümmt zur Lehne und noch zum Fußbrett für den Wegmüden: so stand die Welt auf meinem Vorgebirge: – **a**ls ob zierliche Hände mir einen Schrein entgegenbrügten, – einen Schrein, offen für das Entzücken schamhafter verehrender Augen: also bot sich mir heute die Welt entgegen: – **n**icht Räthsel genug, um Menschen-Liebe davon zu scheuchen, nicht Lösung genug, um Menschen-Weisheit einzuschläfern: – ein menschlich gutes Ding war mir heut die Welt, der man so Böses nachredet! **W**ie danke ich es meinem Morgentraum, daß ich also in der Frühe heut die Welt wog! **A**ls ein menschlich gutes Ding kam er zu mir, dieser Traum und Herzenströster! **U**nd daß ich's ihm gleich thue am Tage und sein Bestes ihm nach- und ablerne: will ich jetzt die drei bösesten Dinge auf die Wage thun und menschlich gut abwägen. – **W**er da segnen lehrte, der lehrte auch fluchen: welches sind in der Welt die drei bestverfluchten Dinge? Diese will ich auf die Wage thun. **W**ollust, Herrschsucht, Selbstsucht: diese Drei wurden bisher am besten verflucht und am schlimmsten beleu- und belügenmun-



det, – diese Drei will ich menschlich gut abwägen. **W**ohlauf! Hier ist mein Vorgebirg, und da das Meer: das wälzt sich zu mir heran, zottelig, schmeichlerisch, das getreue alte hundertköpfige Hunds-Ungethüm, das ich liebe. **W**ohlauf! Hier will ich die Wage halten über gewälztem Meere: und auch einen Zeugen wähle ich, daß er zusehe, – dich, du Einsiedler-Baum, dich starkduftigen, breitgewölbten, den ich liebe! – **A**uf welcher Brücke geht zum Dereinst das Jetzt? Nach welchem Zwange zwingt das Hohe sich zum Niederen? Und was heißt auch das Höchste noch – hinaufwachen? – **N**un steht die Wage gleich und still: drei schwere Fragen **g**en warf ich hinein, drei schwere Antworten **t**rägt die andre Wagischale. **W**ollust: allen bußhemdigen Leib-Verächtern ihr Stachel und Pfahl, und **a**ls „Welt“ verflucht bei allen Hinterweltlern: denn sie höhnt und narrt alle Wirr- und Irr-Lehrer. **W**ollust: dem Gefindel das langsame Feuer, auf dem es verbrannt wird; allem wurmichten Holze, allen stinkenden Lumpen der bereite Brunt- und Brodel-Ofen. **W**ollust: für die freien Herzen unschuldig und frei, das Garten-Glück der Erde, aller Zukunft Dankes-Überschwang an das Jetzt. **W**ollust: nur dem Welken ein süßlich Gift, für die Löwen-Willigen aber die große Herzstärkung, und der ehrfürchtig gefchonte Wein der Weine. **W**ollust: das große Gleichniß-Glück für höheres Glück und höchste Hoffnung. **V**ielem nämlich ist Ehe verheißen und mehr als Ehe, – **V**ielem, das fremder sich ist, als Mann und Weib: – und wer begriff es ganz, wie fremd sich Mann und Weib sind! **W**ollust: – doch ich will Zäune um meine Gedanken haben und auch noch um meine Worte: daß mir nicht in meine Gärten die Schweine und Schwärmer brechen! – **H**errschsucht: die Glüh-Geißel der härtesten Herzensharten; die graue Marter, die sich dem Graufamsten selber aufspart; die düstre Flamme lebendiger Scheiterhaufen. **H**errschsucht: die boshafte Bremse, die den eitelsten Völkern aufgesetzt wird; die Verhöhnern aller ungewissen Tugend; die auf jedem Rosse und jedem Stolge reitet. **H**errschsucht: das Erdbeben, das alles Morische und Höhlliche bricht und aufbricht; die rollende grollende strafende Zerbrecherin übertünchter Gräber; das blühende Fragezeichen neben vorzeitigen Antworten. **H**errschsucht: vor deren Blick der Mensch kriecht und duckt und fröhnt und niedriger wird als Schlange und Schwein: – bis endlich die große Verachtung aus ihm aufschreit – **H**errschsucht: die furchtbare Lehrerin der großen Verachtung, welche Städten und Reichen in's Antlitz predigt „hinweg mit dir!“ – bis es aus ihnen selber aufschreit „hinweg mit mir!“ **H**errschsucht: die aber lockend auch zu Reinen und Ein-samen und hinauf zu selbstgenugamen Höhen steigt, glühend gleich einer Liebe, welche purpurne Seligkeiten lockend an Erdenhimmel malt. **H**errschsucht: doch wer hiesse es Sucht, wenn das Hohe hinab nach Macht gelüftet! **W**ahrlich, nichts Sieches und Süchtiges ist an solchem Gelüsten und Niedersteigen! **D**aß die einsame Höhe sich nicht ewig vereinsame und selbst begnüge; daß der Berg zu Thale komme, und die Winde der Höhe zu den Niederungen: – **O**h wer fände den rechten Tauf- und Tugend-namen für solche Sehnsucht! „Schenkende Tugend“ – so nannte das Unnennbare einst Zarathustra. **U**nd damals geschah es auch – und wahrlich, es geschah zum ersten Male! –, daß sein Wort die Selbstsucht selig pries, die heile, gesunde Selbstsucht, die aus mächtiger Seele quillt: – **a**us mächtiger Seele, zu welcher der hohe Leib gehört, der schöne, sieghafte, erquickliche, um den herum jedwedes Ding Spiegel wird: **d**er geschmeidige überredende Leib, der Tänzer, dessen Gleichniß und Auszug die selbst-lustige Seele ist. Solcher Leiber und Seelen Selbst-Lust heißt sich selber: „Tugend“.





logo – furniture, clothing, jewelry, objects

spread to other regions  
International decorative style

Emmanuel Orazi, poster for *La Maison Moderne* (The Modern House), 1905. Furniture, objects, clothing, jewelry, and even the woman's hair evidence the totality of the movement.



# Art Nouveau

Was in decline by 1910

Social changes from the  
First World War (1914-18)  
furthered its demise







Maurice Verneuil, page from *Combinaisons Ornementales*, 1900. Art nouveau was spread by pattern books for artists and designers.

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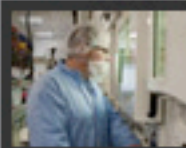


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