Hiver 1894-1895
Mercredi 16 Janvier
Redoute des Etu
Closerie des Lilas
2/29 QUIZ READING PAGES 24-77
Review

Lithography
Art Nouveau-French
Jules Chéret
Eugéne Grasset
Alphonse Mucha
Henri de Toulouse-Lautrec
Jules Chéret

Folies Bergère

Fleur de Lotus

Ballet-Pantomime en 2 Tableaux

DE M. ARMAND SILVESTRE

Musique de M. L. DESORMES

Mise en Scène de Mme MARIQUITA

Les GIRARD
Eugéne 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, *Gismonda* poster, 1894. The life-size figure, mosaic pattern, and elongated shape created an overnight sensation.
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
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, 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 15.  CHAPTER 5.

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

FTER the death of Uther Pendragon, Prince of all Wales, his son, King Arthur, 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 England, 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
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.
J'AI BAJSE TA BOUCHE
I OKANAAN
J'AI BAJSE TA BOUCHE.
Charles Ricketts
Charles Ricketts

“The Sphinx” rejected density of Kelmscott design lighter, open, geometric like Beardsley, little tonal modulation
THE SPHINX BY OSCAR WILDE

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.

INVOLATE 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 FALLS 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 of 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 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 catafalque?
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 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.
cover of the sphinx
James Pryde and William Nicholson, fine artists, started design studio in 1894. They attracted few clients and created comparatively little work.
Art Nouveau-America

Will Bradley

_Haper's Magazine_ commissioned covers from Grasset
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 MacDonal, her sister Frances MacDonal, 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 MacDonal, 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.
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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

Hans Christiansen, *Jugend* cover, 1899. The stylized curves of the letterforms echo the curves of the illustration’s flat shapes.
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”
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.
Henry van de Velde, text pages from Also Sprach Zarathustra, 1908. Gold ornaments cap each column of type. The chapter heading design is in the center of the left page, and a chapter section is indicated high on the right page.
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.
GE works by providing jobs for thousands of Americans.

Estimated number of appliances shipped from Appliance Park since loading this page.