Art Nouveau (1890-1914)

The name 'Art nouveau' is French for 'new art', it was an international movement that approached art and design as a lifestyle, making art a part of everyday life by breaking down the barriers between fine arts and applied arts like architecture and decorative arts.
The Art Nouveau Movement Influenced

• Glassware and ceramics
• Jewellery
• Product design
• Graphics
• Architecture
Characteristics and motifs

• Whiplash curve and sinuous line
• Stylised flora and fauna
• Natural, organic, fluid form
• Rich decorative pattern
• Dragonflies, peacocks, greyhounds, snakes, vines, irises, daffodils
• Beautiful women with flowing locks
Louis Tiffany (1848–1933) designed lamps, buttons, windows, mosaics and vases.

Opalescent glass, or American glass, was fabulously varied in colour and texture—even within a single piece of glass. By careful selection, Tiffany could use his glass to mimic foliage, fabric, water, or a sunlit horizon. Tiffany, in a sense, was painting with glass, as opposed to painting on glass. He applied for and received patents for his modifications and improvements upon opalescent glass.
Louis Tiffany mass produced glass products including lamps with cast iron bases. Insects, plants and peacock feathers were used as inspiration to decorate the vases, bowls and lamps.

The vases by Tiffany were created in 1900.
Lalique's primary jewellery design motif was the natural world. He was influenced not just by the natural world of the French countryside, but also Japanese natural world art motifs as well. And he incorporated into his jewellery many materials not widely used in his time for high end jewellery including glass, horn, pearls, semi-precious stones, enamel, and ivory.
Hector Guimard, French architect and furniture designer, 1868 -1949 created many entrances out of iron and glass for metro stations in Paris in the Art Nouveau style during 1900-13. He made an enduring contribution to public lettering by incorporating the distinctive letters “METROPOLITAIN” in the Paris Metro design.
Hector Guimard designed the chairs for the Humbert de Romans Concert Hall in Paris in 1899 as well as the entrances to the Paris Metro’s in the late 19th Century.

Guimard designed chairs out of cast iron, leather and wood in the Art Nouveau style.

The bench was designed for a smoking room in 1897. This original, almost outlandish, piece of furniture, was designed to be placed in the corner of a room, as is shown by the small display case which seems to be suspended in the air beneath a roof-like shelf. The original upholstery of the bench would have been embroidered.
From the outside the façade of Casa Batlló looks like it has been made from skulls and bones. The "Skulls" are in fact balconies and the "bones" are supporting pillars.

Gaudí used colours and shapes found in marine life as inspiration for his creativity in this building e.g. the colours chosen for the façade are those found in natural coral.
La Sagrada Familia Basilica Cathedral by Antonio Gaudi

In 1883 Gaudi began devoting himself to designing the cathedral. Gaudí devoted his last years completely to the project, and at the time of his death in 1926, less than a quarter of the project was complete. Sagrada Família's construction progressed slowly, as it relied on private donations and was interrupted by the Spanish Civil War—only to resume intermittent progress in the 1950s. Construction passed the midpoint in 2010 with some of the project's greatest challenges remaining and an anticipated completion date of 2026—the centennial of Gaudí's death.

Sagrada Familia column structures gain strength by mirroring nature's architecture.

Towers of the Sagrada Familia Cathedral. In the course of time, as Gaudi’s work developed, the influence of natural forms became more noticeable in his larger shapes. He no longer applied them decoratively as he did in his early buildings. Natural shapes created to resist wind and weather require sound structures. Shell shapes that have these qualities may have inspired the towers of the Sagrada Familia.
In Beardsley’s short life his design had a huge impact. William Morris, founder of the Arts and Crafts movement and owner of the Kelmsmet Press hired him to create woodcut illustrations for Morte d'Arthur in 1893. In his later work Beardsley used a print process called photoengraving. His pictures express eternal human truths, given a grotesque force by the power of Beardsley's own fevered psyche. He suffered from tuberculosis.

With his original linear, sensitive and sensual style he was possibly the best illustrator in the 19th century. His illustrations for Oscar Wilde’s ‘Salome’ were considered shocking at the time and was typical of the Art Nouveau style: being influenced by Japanese prints, whip lash lines, peacock feathers, headdresses and oriental inspired clothing.
The typeface called Auriol was created in 1901 by George Auriol (pseudonym ... Henri de Toulouse-Lautrec The center of Paris's decadent nightlife in the 1890s.
Typically, Art Nouveau typefaces are stylised, elegant display designs, and are frequently inspired by the posters of Aubrey Beardsley, Alphonse Mucha and Joseph Kaspar Sattler, three renowned designers of the period. Art Nouveau type designs are usually extremely decorative, and can include embellished stroke endings, very high and low “waistlines,” diagonal and triangular character shapes, top- or bottom-weighted stresses, angled crossbars, and in some cases, filigreed initials. Some typefaces have more than one of these distinctive traits.
Mucha moved to Paris from the Czechoslovakia to develop his skills as an artist. Alphonse Mucha was a great draughtsman but he also used new technology, the camera, to help him capture models and dressed them in theatrical or oriental costumes. He shared a flat with Paul Gaugin a Post-Impressionist.
1) Seductive women were not the only theme of Mucha’s work. From an early age he had been a choir boy and may have been inspired by the architecture,
2) Byzantine mosaics and Rose stain glass windows in the Cathedrals he frequented. Around the edges of the posters were borders and circular shapes often framed woman’s heads like halos.
3) The Parisian actress Sarah Bernhardt (1844-1923) was the single most influential figure in Mucha’s life as an artist. It was his first poster for her, Gismonda, that made him famous. Through his commissions over the next six years and friendship with the greatest stage personality of the era his fame continued to grow.
Paul Poiret (1879-1944) created designs for clothes based on antique and regional dress types, most notably to the Greek chiton, the Japanese Kimono, and the North African and Middle Eastern caftan promoting fashions cut along straight lines and constructed out of rectangles. He believed in getting rid of the corset and draping the body in fabric.
These shoes were designed and made by Bally, a Swiss shoe manufacturing giant that manufactures beautifully crafted leather shoes for the upper-middle class. The company was started by Carl Franz Bally in 1850 when he was smitten by a pair of decorated slippers, he bought several pairs for his wife and when he returned home he switched his company to shoe manufacture from elastic suspenders. In the early 1900s women’s fashion was a 24 hour concern, they needed to be perfectly turned out during the day and in the evening.
During the heyday of American shoe manufacturing, roughly 1870 to 1930, Brooklyn was so well known for its manufacturers of high fashion shoes that the term "Brooklyn Shoes" was used generically in the industry to describe the category. Due to advances in machines during the Industrial Revolution the growing middle classes could afford a variety of shoes for many different occasions.