

## **THE LATE 19<sup>TH</sup> CENTURY**

### **Conditions that led to change**

- **Prosperity and Peace prevail in Europe and America**
  - **Cities begin to grow and improve**
    - **Advent of Mass Transit – The railroad and automobile**
    - **Spread the population density out – middle and upper class**
    - **Workers begin to unionize**
    - **Cities like Chicago are home to the political “machines”**
    - **Cities like Chicago become home to organized crime**
  - **Economic Prosperity strengthens upper and middle classes**
    - **Age of the capitalist**
      - **John D. Rockefeller – Standard Oil**
      - **Andrew Carnegie – US Steel Corporation**
      - **J.P. Morgan - Banking**
    - **Age of Philanthropy**
      - **Carnegie Mellon University**
      - **Rockefeller Center for the Performing Arts**

## THE LATE 19<sup>TH</sup> CENTURY

**The Industrial Age has taken root**

- **People are afforded choices of products**
  - **People like Marshall Field develop department stores**
  - **People can buy things “off the rack” rather than make their own**
- **People oppose the past**
  - **No more classical ornament**
  - **John Ruskin, *Seven Lamps of Architecture***
    - **Ruskin was against modernism**
    - **Believed everything should be hand crafted**
    - **His philosophy gave birth to the “Arts & Crafts” Movement**
- **Desire to be different and new**
  - **Better understanding of nature**
  - **Look toward the future (e.g., science fiction)**
  - **New artistic expression**
  - **Led to Art Nouveau period**

## THE ARTS & CRAFTS MOVEMENT



Red House, Bexleyheath, Kent, Phillip Webb, 1859

# THE ARTS & CRAFTS MOVEMENT

- Philip Webb
  - Red House (1859 -1860)

This famous house was designed for his boss, noted furniture and graphic designer, William Morris, this simple space was designed in the “Arts & Crafts” style. The austere walls painted white were merely a backdrop to the settle, the bench and cabinet unit designed by Morris. The hinges were hand cast and painted.



Red House – sitting room

# THE ARTS & CRAFTS MOVEMENT

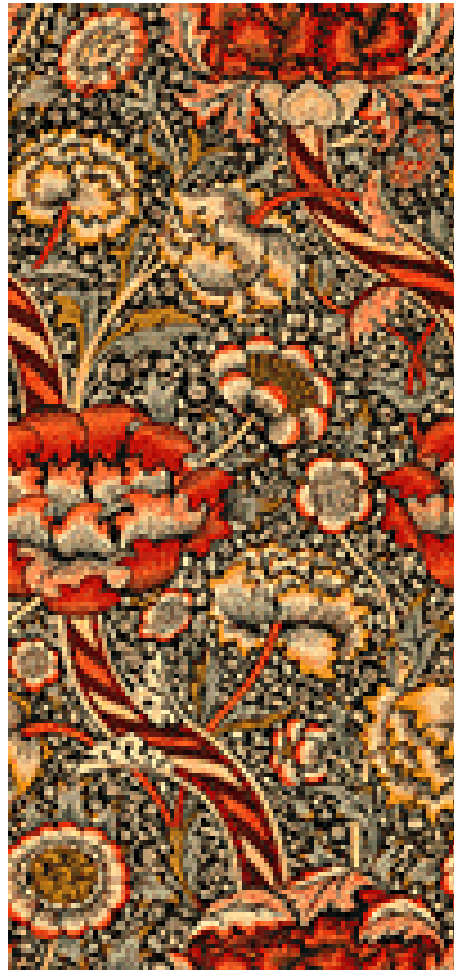
- Philip Webb
  - Standen (1891 -1894)

This building is full of William Morris designed furniture, cabinets and rugs.

The house itself is designed in a cluster arrangement meant to have the character of a farm house. Its main characteristic is simplicity.



Standen – drawing room



**Morris Wallpaper**



# THE ARTS & CRAFTS MOVEMENT

- Edward Ould
  - Wightwick (1887 -1893)

This space was designed to feature the products of Morris and Co. The linen wall covering, rugs and chair were all products made by Morris. The mantel and fireplace were designed and milled by Ould.



Wightwick – sitting room

# THE ARTS & CRAFT MOVEMENT

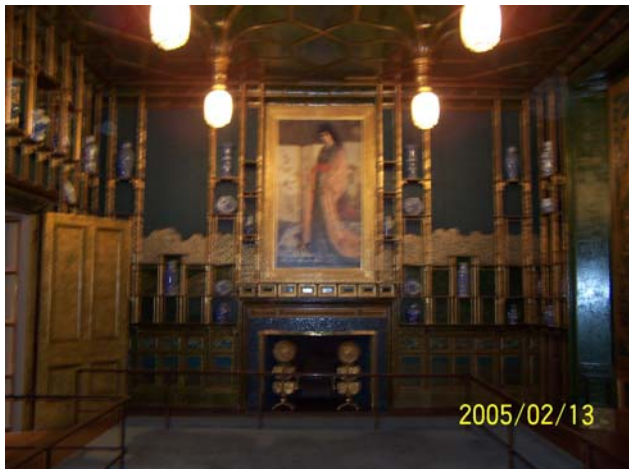
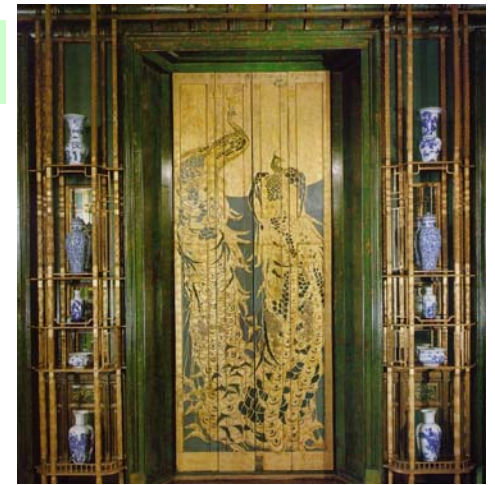
- James McNeill Whistler and Thomas Jeckyll

- The Peacock Room, 1877

Designed to house the Chinese blue and white porcelain collection in the London home of Frederick R. Leyland, the room is peacock blue and gold, decorated to mimic the feathers of a peacock.

The handcrafted shelving stretches from floor to ceiling. The gold painted ceiling is treated with Gothic revival wood ornament and Arts & Crafts light fixtures. Whistler lavished his attention on every detail of the decoration.

In 1919 the room was moved to the Freer Gallery in Washington D.C. where it is now on public display. It was carefully restored in 1947-1950.



Harmony in Blue and Gold: the Peacock Room, London, James McNeill Whistler, 1877



## THE ARTS & CRAFT MOVEMENT



**At the Piano, 1859**



**Arrangement in Grey and Black:  
Portrait of the Painter's Mother, 1871**



**Harmony in Blue and Gold: the Peacock Room, London, James McNeill Whistler, 1877**

# THE ARTS & CRAFTS MOVEMENT

- Charles Francis Voysey
  - Chorley Woods, 1900

This simple living space starts to jump toward modernism with its simplicity. Voysey designed the carpets, wallcovering and the furniture for the space.

The space and furniture fit each other in its simplistic forms.



Chorley Woods, 1900



# THE ARTS & CRAFTS MOVEMENT

- **Charles Rennie Mackintosh (1868-1928)**
  - **Hill House, 1902 -1903**

Mackintosh was the embodiment of the relative styles at the end of the late 19<sup>th</sup> Century/ early 20<sup>th</sup> Century. His designs incorporated elements of both the Arts & Crafts movement as well as Art Nouveau. He completely shunned any historicism in his work. His work even hints toward early modernism with its strict geometries.

The designers of the Arts & Crafts period not only designed the interior spaces but they also created the furniture and accessories. Mackintosh is widely known for his furniture designs. He often used simple geometries and then exaggerated the features.

Mackintosh was one of the founding member of the Glasgow School of Art – a very influential school dedicated to progress in the arts.



Hill House – Living Room

## THE ARTS & CRAFTS MOVEMENT

- Henry Hobbs Richardson (1838-1886)
  - Trinity Church, Boston, 1877

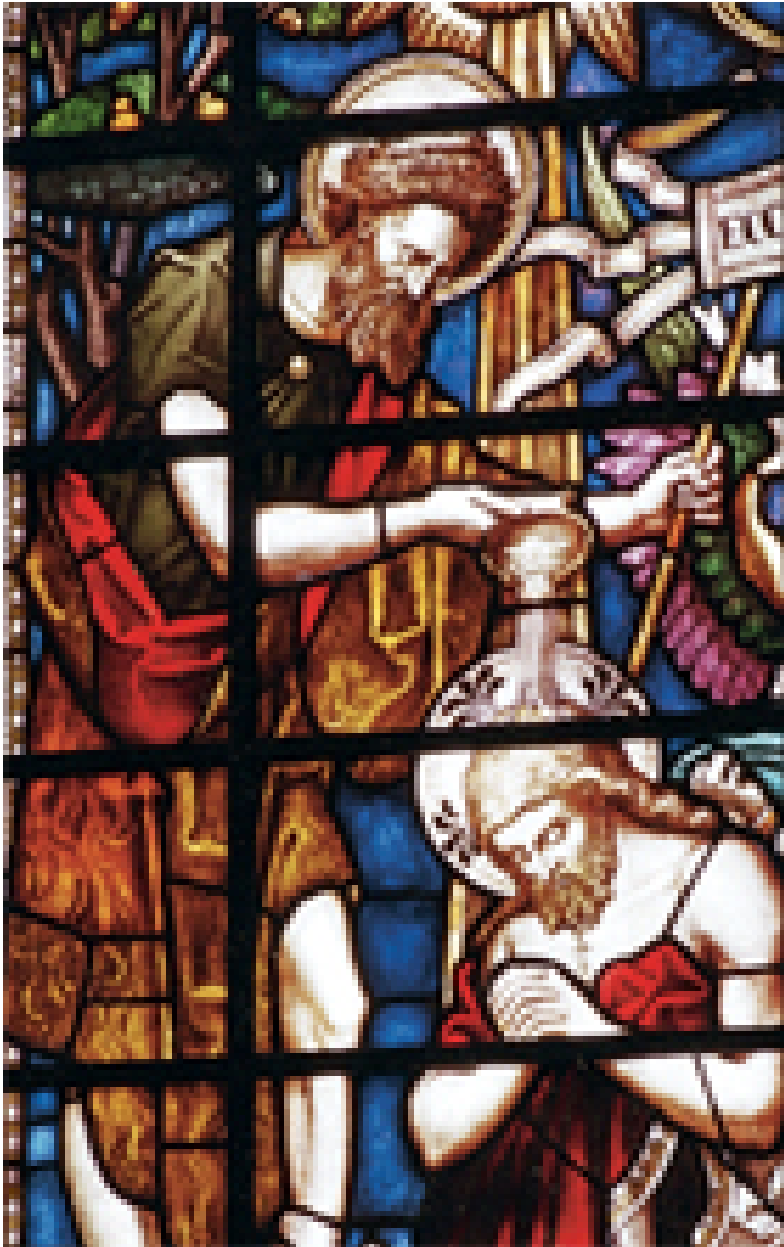
Richardson's architecture is known as Romanesque Revival and "Richardsonian Romanesque." The exaggeration of the arched forms and the creation of double archways is a distinct break from the past and are expression by Richardson.

The church was highly colored with painted stenciling and stained glass Windows.



Trinity Church, Boston, 1877, painted murals and decoration by John LaFarge

## THE ARTS & CRAFTS MOVEMENT



Trinity Church, Boston, window by the English Pre-Raphaelite painter Edward Burne-Jones and assembled by William Morris & Co., 1878



## THE ARTS & CRAFTS MOVEMENT



Trinity Church, Boston, windows by A. Oudinot of Paris, 1882

## THE ARTS & CRAFTS MOVEMENT



Trinity Church, Boston, windows by John LaFarge, 1883

## THE ARTS & CRAFTS MOVEMENT

- Charles and Henry Greene
  - Gamble House, Pasadena, California, 1908



# THE ARTS & CRAFTS MOVEMENT

- Charles and Henry Greene
  - Gamble House, Pasadena, California, 1908

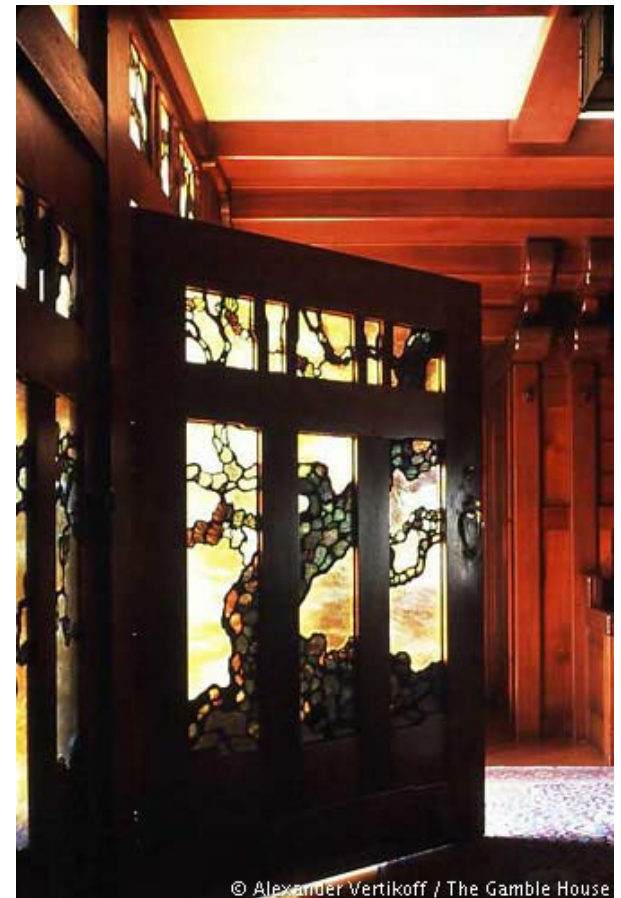
Based on Japanese woodwork design, the house uses mahogany, teak and rosewood. The stained glass windows bring in blues, greens, and reds. The Greene brothers were masters of wood joinery. The carefully crafted details add a layer of sophistication to the design.



Gamble House - entry



## THE ARTS & CRAFTS MOVEMENT





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## THE ARTS & CRAFTS MOVEMENT



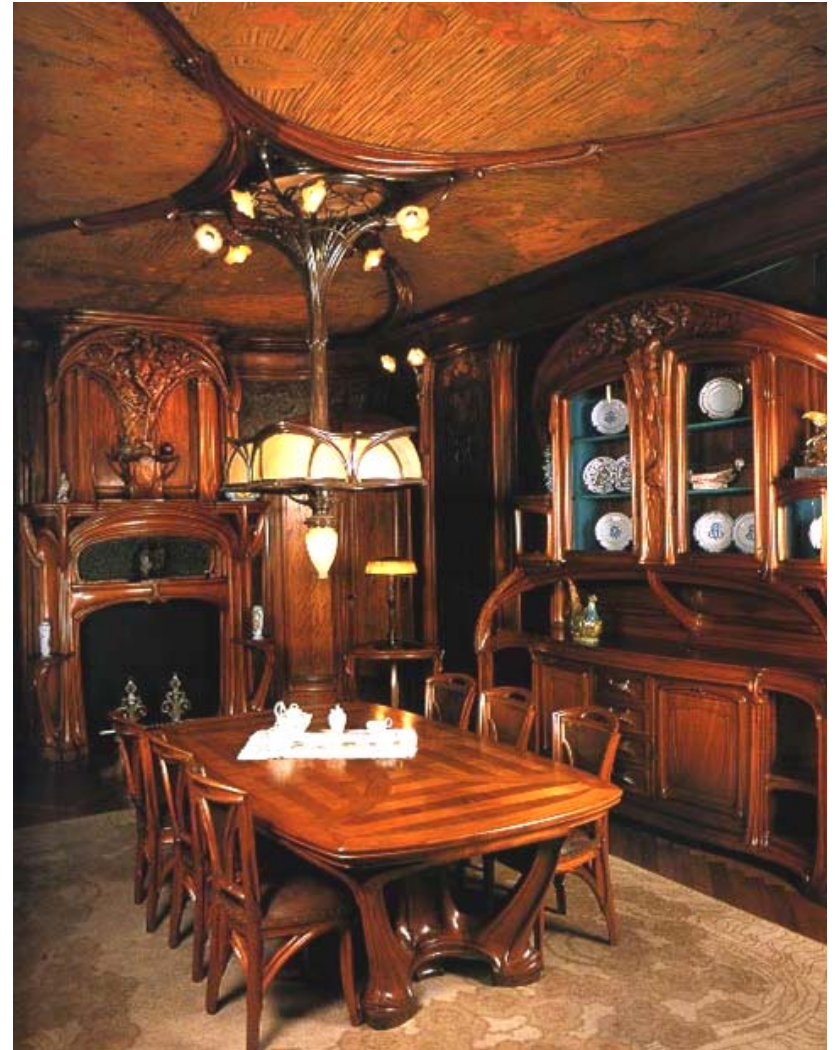
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# THE ART NOUVEAU

- Eugene Vallin
  - Masson House (1903 - 1914)

Vallin designed every detail in the library. The organic nature of the ornament creates the character.

In the Art Nouveau movement, organic and curvilinear forms become prominent and exaggerated. The forms copy those of nature as well as abstract forms. Art Nouveau resulted in the combination of sculpture and architecture. It was the rejection of both the Gothic and Classicism. It highlighted modern materials and Color.



Masson House – Dining Room



# THE ART NOUVEAU

- Victor Horta (1861- 1947)
  - Tassel House (1892)

Victor Horta was one of the best architects of the period. In the Tassel House, he used very thin metal work in combination with elaborate tile patterns, in effort to bring out the organic curves. The walls were cream colored with stenciled patterns painted over the top. In the Art Nouveau, there was an acceptance of metal as a construction material. Its fluid nature allowed for complete flexibility.



Tassel house - stair

# THE ART NOUVEAU

- Victor Horta (1861- 1947)
  - Horta House (1898 - 1911)

Horta used all different kinds of tile on the walls, ceilings and floors. He balanced the cool expression of the tiles with wood. Stained glass was used to bring in color to individual rooms.

The furniture of the period was made up of curving wood pieces. Very skeletal. The furniture expressed the curve and mimicked the designs of the times.



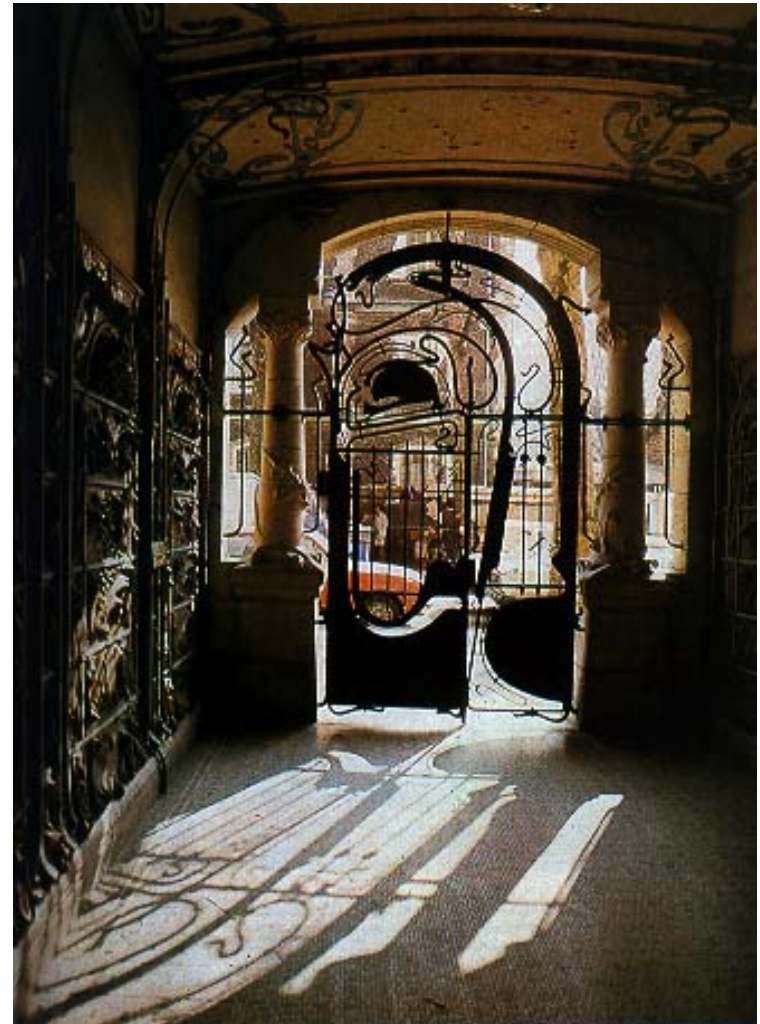
Horta house – Dining Room

# THE ART NOUVEAU

- Hector guimard (1867- 1941)
  - Castel Beranger (1894 - 1899)

Guimard is used a combination of Terra Cotta tiles and metal to create the unique character of the space. He stenciled over the ceiling with floral elements. Most colors were in the pastel range, a commonality in most Art Nouveau work.

Guimard better than anyone else worked with metal and its fluid nature.



Castel beranger – entry



# THE ART NOUVEAU

- Hector guimard (1867- 1941)
  - Paris Metro kiosks (1900)

The most iconographic design of the period. Guimard used a combination of metal and decorative glass , to create forms of nature.

A number of these kiosks were built around Paris, all of similar design. The more prominent locations received unique designs.

This design has been mimicked all around the western world. It has become inherently Parisian. There is even a building on Dearborn in Printers Row in Chicago that directly copies this in its façade.



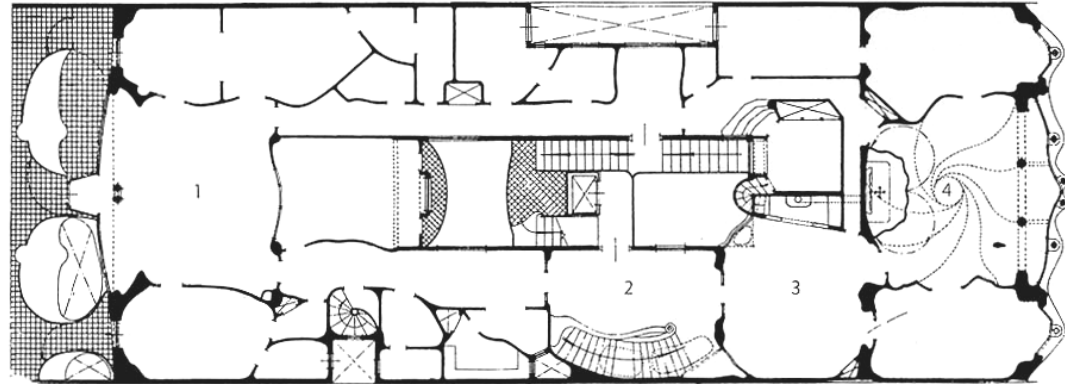
Porte Dauphine – entry

# THE ART NOUVEAU

**Antonio Gaudi (1852 - 1926)**

- **Casa Batllo (1904-1906)**

Gaudi used fluid forms that seem to melt together. On the exterior he uses tiles and Terra Cotta ornament to express this fluid nature. On the interior the buildings ceilings fold down and become walls. The columns take on Skeletal quality.



**Casa Batllo – exterior**



**Casa Batllo – dining room**



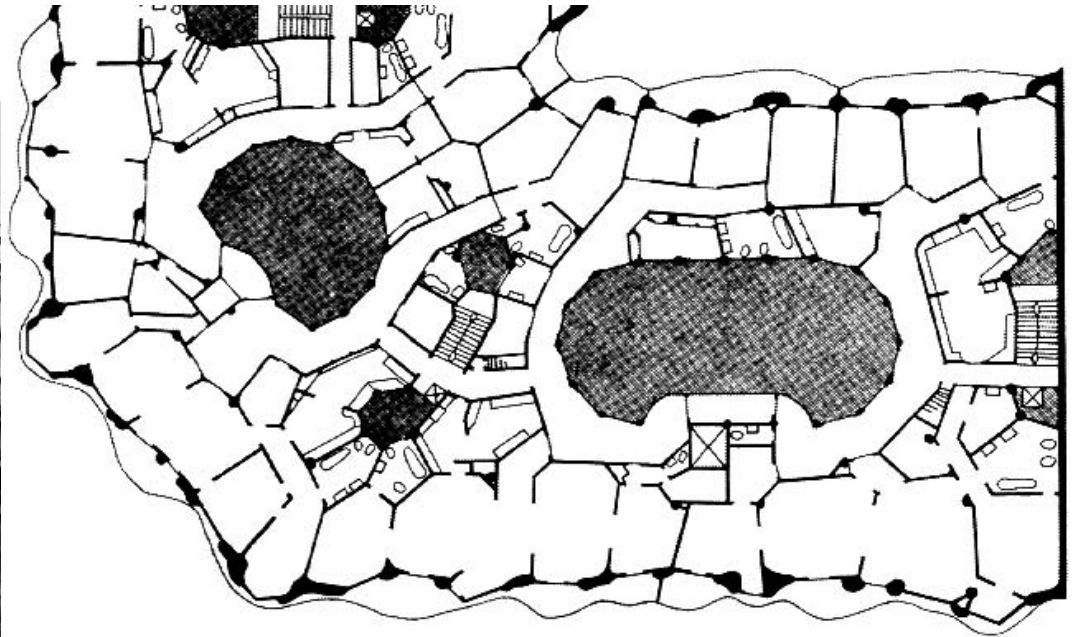
# THE ART NOUVEAU

- Antonio Gaudi (1852 - 1926)
  - Casa mila (1905)

Gaudi, similar to Casa Batllo, used fluid forms that seem to melt together. On the exterior, you see sculptural chimneys atop the fluid curving roof. On the interiors are derived more organically. Their chaotic nature and bubble like forms are almost other worldly.



Casa mila – exterior



Casa mila – plan



# THE ART NOUVEAU

- August Endell (1867- 1941)
  - Elvira Studio (1896)

Endell took the lead in the Jugendstil which was centered in Munich and started in 1869. The Jugendstil mirrors the Art Nouveau period.

IN the atelier Elvira, Endell used forms of water and animals ( fish fins) to create the elaborate bas relief façade. The elements create a sense of whimsy and fantasy in trying to portray an undersea world.



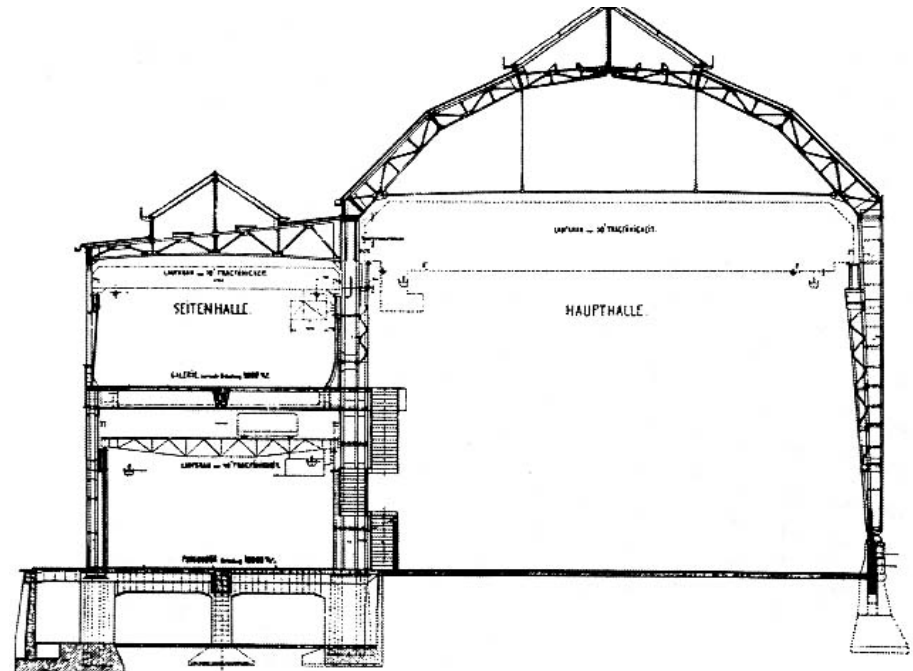
Atelier Elvira – entry

# THE ART NOUVEAU

- Peter Behrens (1868 - 1940)
  - Turbinenfabrik (1909)

Behrens was a bit of an anomaly. His work is considered by some to be in the Jugendstil but most consider him one of the early modernists. This Turbine Factory is a great achievement in design in that it ceases to be just an industrial building. The office portion of the factory receives decorative treatment. The factory portion mimics classical proportion. A great combination of brick detailing, glass and steel.

Behrens was quite influential. At one time in his firm, Walter Gropius, Le Corbusier, and Mies Van De Rohe all worked together as apprentices.



turbinenfabrik – exterior and section

# THE ART NOUVEAU

- **Lars Sonck (1870 - 1956)**
  - **St. Johns (1902 - 1907)**

The Jugendstil made its way to Scandinavia. Finland adopted the style whole heartedly. It allowed for the creation of Romantic Nordic Design. It works within the styles of the Gothic Revival as well as the Art Nouveau.

This church shares similarity to Richardson's Trinity Church in Boston. The ornamental plaster with Stenciling of floral ornament highlights the interior.



St. Johns – Nave



# THE ART NOUVEAU

- Josef Olbrich (1867 - 1908)
  - Secession Hall (1897)

The Vienna Secessionist were architects, designers and Painters who had left the Vienna Academy in 1892 led by artist Gustav Klimt because the school refused to accept modern practices.

Secessionist Hall became their guild. The symmetrical building hints at classicism and rococo. The gilded ornament ( leaves and theatrical masks of Medusa) on the exterior makes it part of the Art Nouveau.

The interior has a series of stenciled squares painted on the plaster. There are also murals depicting fantastic scenes of nature.



Secession Hall – Exterior



Secession Hall – Grand Hall

# THE ART NOUVEAU

- **Otto Wagner (1841 - 1918)**
  - **Post Office Savings Bank (1904 - 1906)**

Wagner's work over his career spanned from revivalism to the modern. This bank in Vienna combined glass, steel, and brick. The elaborate stone tile floors richly colored and glazed bring a level of glint to the space. The glass barrel vaulted ceiling allowed created a milky cloud of light from above. The steel Rivets were made to be decorative as to not miss an opportunity.



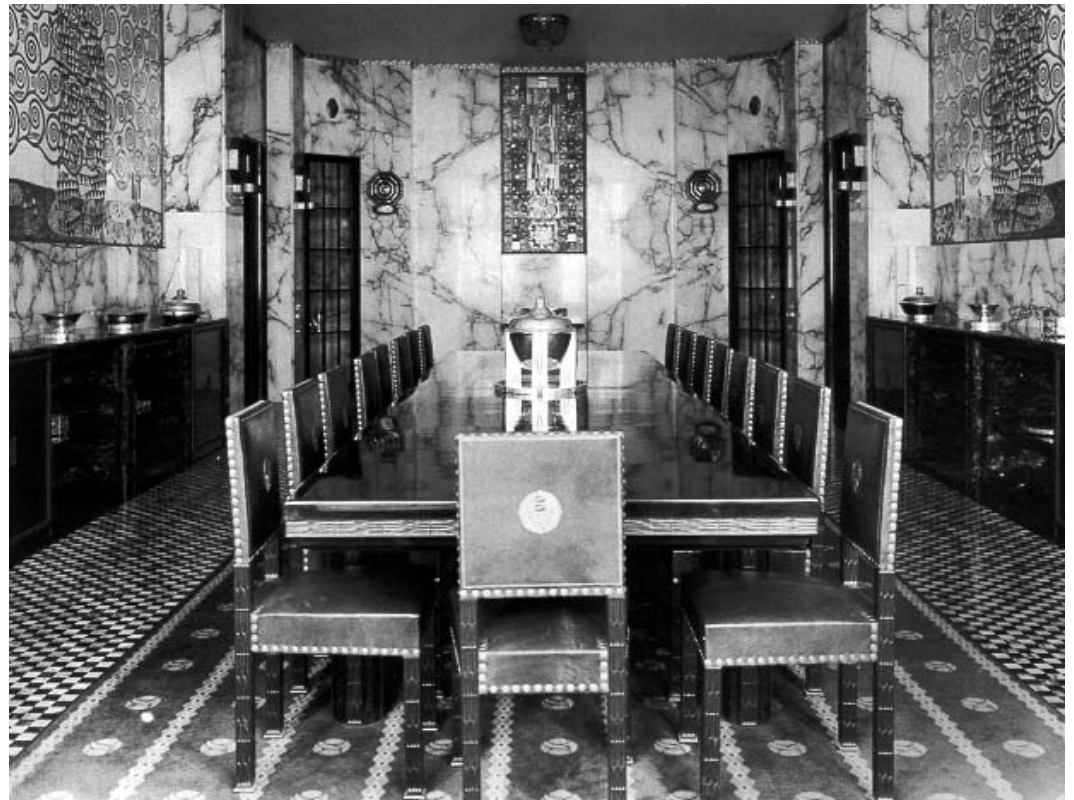
**Savings Bank – Banking Room**

# THE ART NOUVEAU

- Josef Hoffmann (1870 - 1956)
  - Palais Stoclet (1905 - 1911)

Hoffmann's work mixed ideas of early modernism, the art Nouveau and the Secessionist movement. He was a founding member of the Werkstatte – an Arts and Crafts guild.

The walls are comprised of richly veined marble. The floors are ceramic tiles. The furniture is very strict and boxy a la the modernist movement. The paintings on the wall are of the Art Nouveau style.



Palais Stoclet – Dining Room



# THE ART NOUVEAU

- Adolph Loos (1870 - 1933)
  - Loos Residence (1903)

Loos, like Hoffman, was of an eclectic mix. He was an early modernist who made forays into the Art Nouveau.

His work was very geometric. He exposed materials to bring their tactile qualities into the space. He built in shelving and cabinets so that the design housed the function and didn't need to be dressed up with furniture.



Loos Residence – Living Room

# THE ART NOUVEAU

- **Louis Comfort Tiffany (1848 - 1933)**
  - **Tiffany Residence (1883-1884)**

Tiffany & Company produced a wide range of decorative objects from windows, vases, bowls, to lamps and paperweights. His work included floral motifs.

He produced stained glass for churches such as Richardson's Trinity Church in Boston.

The walls in his residence were decorated with floral patterned wall covering. The Residence was the predecessor to the American Art Nouveau.



Tiffany – window



tiffany Residence – Living Room

# THE ART NOUVEAU

- **Louis Sullivan (1856 - 1924)**
  - **Auditorium Theater (1886-1890)**

Sullivan along with Adler and Burnham were the fathers of the Chicago School. Their designs influenced the nation. The Auditorium done by Sullivan was an opulent jewel. It was richly colored with painted detail and painted terra Cotta Panels. The intricate panels line the beams and the proscenium. Sullivan designed the ceiling such that it was moveable to minimize it for lesser crowds. This meant the space was acoustical superior to any other in the USA.



**Auditorium Theater – Main Hall**



# THE ART NOUVEAU

- Louis Sullivan (1856 - 1924)
  - Guaranty Building (1894)

Sullivan's designs match those of the Art Nouveau as well as modernism. They are very organic and layered. The abstract natural forms heighten the level of scale within the space. The ornament was either produced in metal or in cast Terra Cotta. His buildings became framework from which he could display his ornament.

Sullivan is known for the statement, "form follows function." Sullivan was also the mentor to Frank Lloyd Wright. Eventually, with the advent of modernism and the popularity of his pupil, Wright, he drank himself into oblivion.



Guaranty Building – Ornament

## THE ART NOUVEAU

- Louis Sullivan (1856 - 1924)
  - Guaranty Building (1894)



Guaranty Building – Ornament