

# The Sensual Line

## The Curvilinear Lines of Art Nouveau

University of the Pacific

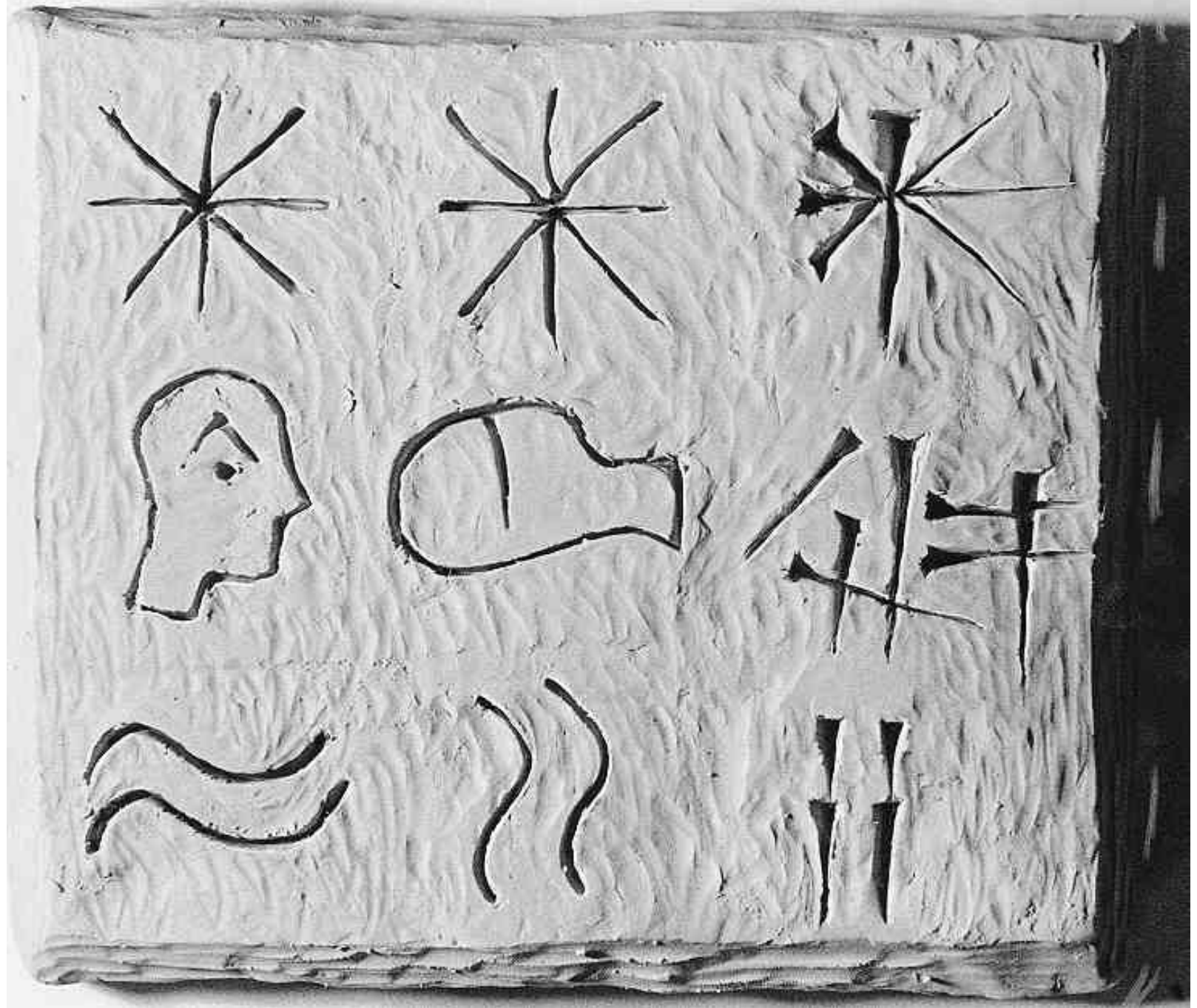
Michael E. Leonard  
Instructor

# Earliest Drawn Images

- Earliest images found in Africa 200,000 years ago
- Cave paintings most impressive pre-historic images
- Sumerian pictographs are dated around 3000 BCE
- Code of Hammurabi dated 1800 BCE
- Egyptian pictographs evolve into hieroglyphics around 3100 BCE

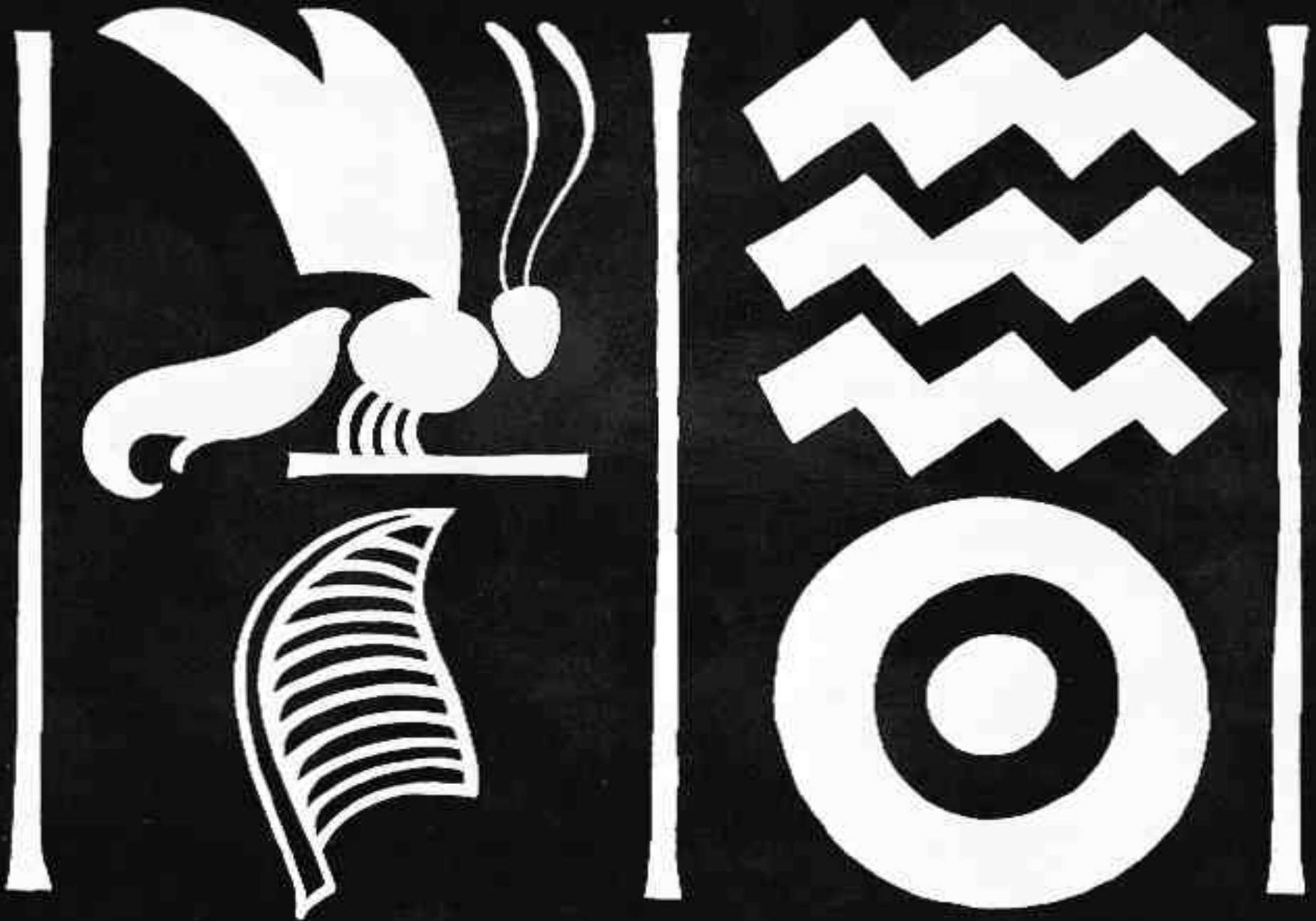












# Evolutionary Steps of Western Alphabets

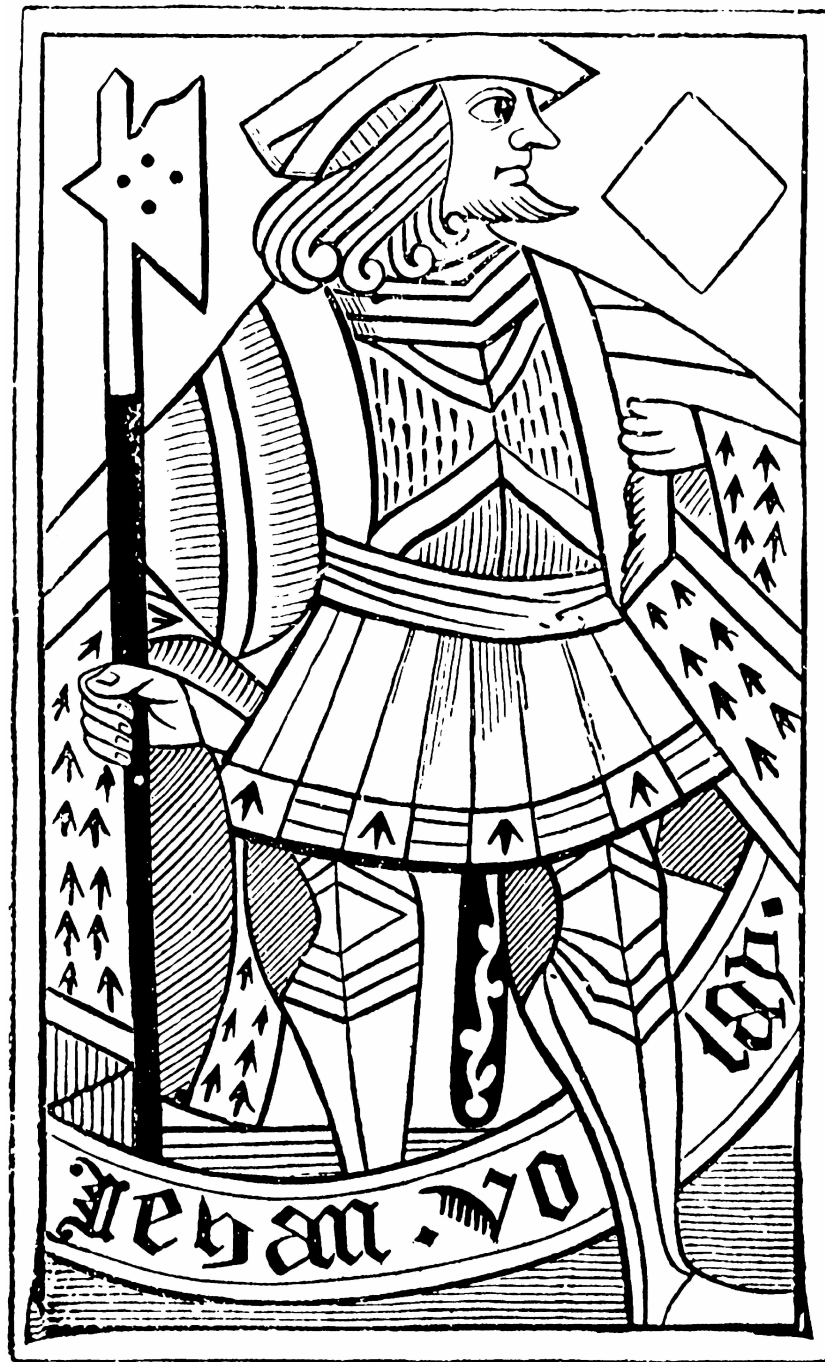
- Cretan
- Phoenician
- Early Greek
- Classical Greek
- Latin
- Modern English

V	4	A	A	A	A
H	9	B	B	B	B
U	1	C	C	C	C
Δ	4	Δ	Δ	D	D
目	3	3	E	E	E
6	4	7		F	F
				G	G
8	7	I	Z		
H	H	B	H	H	H
⊗	⊗	⊗	θ		
7	Z	2	I	I	I
					J
Y	Y	4	K	K	K
6	6	1	Λ	L	L
M	W	7	M	M	M
2	Y	Y	N	N	N
丰	F		≡		
⊗	O	O	0	O	O
0	7	7	Π	P	P
R	W	M		Q	Q
9	9	4	P	R	R
9	4	4	Σ	S	S
W	W	3	T	T	T
X	X	X	Y	U	U
				V	V
				W	W
			X	X	X
				Y	Y
				Z	Z

# Printing Comes to Europe

- Mid 1400s Gutenberg perfects typographic printing
- This invention revolutionizes societies
- There is enormous dissemination of scientific and religious knowledge and ideas
- Drawing techniques mature rapidly across Europe







**P**rimus psalmus eodem. Venustate capitalium deoat?  
Illuminationibus sufficienter distinctus,  
Admiratione artificiosa impmendi ac caracterizandi.  
absq; calami vlla reparacione sic effigiatus. Et ad esse-  
biam dei industrie est consummatus. Per Jochem fuit  
Luce magistru. Et Petru Schpfer de Gerolzhaim,  
Anno dni Millesimo.ccc.lviij. In vigilia Assumpcionis,



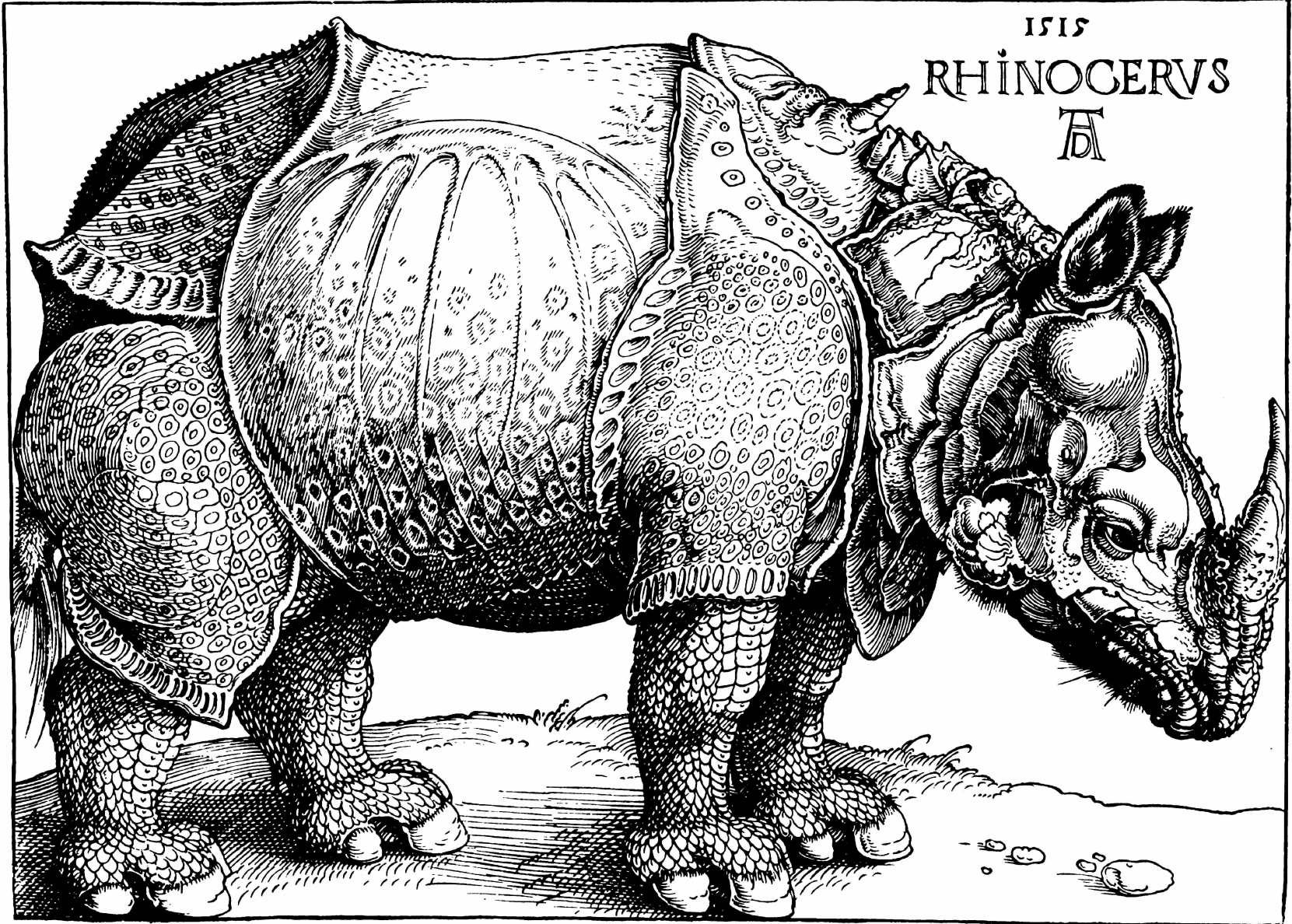
# Albrecht Dürer

- Shows dignity and respect to Nature in his naturalistic drawings
- Becomes a graphics printing master
- Becomes wealthy from his prints not his paintings
- His artistic works are copied and shipped across Europe



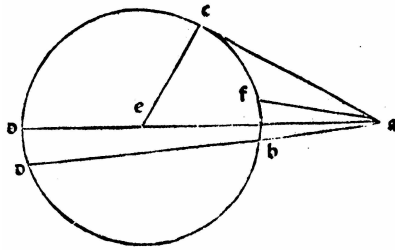


Nach Christus gepurt. 1513. Jar. Abt. s. May. Hat man dem großmechtigen Kunig von Portugall Emanuel gen Lysabona pracht auf India/ ein sollich lebendig Thier. Das nennen si Rhinocerus. Das ist byt mit aller seiner gestalt Absonderet. Es hat ein farb wie ein gespuckter Schildkrot. Vnd ist vñ dicken Schalen vberlegt fast fest. Vnd ist in der groß als der Haffand aber nyderrechter von paynen/ vnd fast wehafftig. Es hat ein scharff starck Horn vom auss der nase/ Das begyndt es albeg zu wegen wo es bey staynen ist. Das dofig Thier ist des Haffand tode feynde. Der Haffand furcht es fast vñel/ dann wo es In antumbe/ so laufft Im das Thier mit dem kopff zwischen dye foidern payn/ vnd reyst den Haffand vnden am pauch auf/ n erwürgt In/ des mag er sich nit erweyn. Dann das Thier ist also gewapent/ das Im der Haffand nichts kan thun. Sie sagen auch das der Rhinocerus Schnell/ Graydig vnd Listig sey



# Renaissance Art & Drawing

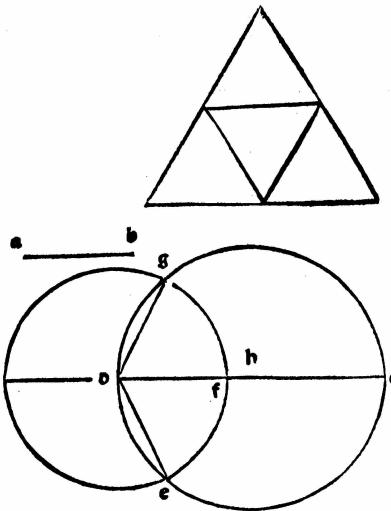
- Florence becomes the artistic center of the Renaissance
- Science and art merge
- Several artistic geniuses move art in new directions
- Florence is influenced by Roman and Hellenistic Empires, Italian artists, Northern Late Gothic artists, Albrecht Dürer as well as Byzantine iconography painters



## Propositio .36.

**S**i fuerit punctus extra circuli signatus a quo due linee ad circuli ferantur ducantur. altera secans. altera circumferentem applicata fueritque quod ex ductu totius secantis in parte sui applicata secum equum ei quod ex ductu applicate in seipsam fit: erit linea applicata ex necessitate circuli contingens.

¶ Sit a punctus signatus extra circulum. b. c. d. colus centrum. e. a quo ducantur ad circulum linea. a. b. d. secans ipsum et linea. a. c. applicata circumferentie. et esto ut qđ sit. ex. d. a. in. a. b. sit equale quadrato. a. c. dico lineam. a. c. esse contingente et est hoc conuersa prioris. Si enim non est contingens. sit ergo contingens linea a. f. eritq3 per premissam quod sit ex. d. a. in. a. b. equale quadrato linee. a. f. quare quadratum linee. a. f. est equale quadrato linee. a. c. ergo. a. c. est equalis. a. f. quod est impossibile. per. s. huius. erit ergo. a. c. contingens quod est propositum. ¶ Idē ostēdē pbabit maneat prior dispositio et hypothēsis. et si linea. a. b. d. trāsit p cēp3 ducatur linea. c. e. q3 erit per. s. secundi qđ sit ex. d. a. in. a. b. cum quadrato o. e. b. et ideo cum quadrato. e. c. equale quadrato. a. e. sed qđ sit ex. d. a. in. a. b. positum est equale quadrato. a. c. ergo quadratum. a. c. cū quadrato. c. e. ē equale quadrato. a. e. ergo per vltimā primi angulus. c. est rectus. ergo per coroll. 15. huius linea. a. c. est contingens circulum quod est propositum. ¶ Si autem. a. b. d. non transit per centrum ducatur a puncto. d. linea transiens per centrum. et quia qđ sit ex bac to / ta in eius partem extrinsecam est equale ei quod sit ex. d. a. in. a. b. per premissam ipsum erit equale quadrato linee. a. c. quare ut prius. a. c. erit contingens circulū. Explicit liber tertius. Incipit liber quartus.



**F**or the first time in the history of the world, the human race has been able to see the world as it really is. The world is not a flat plain, but a vast, curved surface. The world is not a simple, unchanging thing, but a complex, ever-changing thing. The world is not a place of perfect order, but a place of constant chaos and disorder. The world is not a place of perfect harmony, but a place of constant conflict and struggle. The world is not a place of perfect peace, but a place of constant war and violence. The world is not a place of perfect justice, but a place of constant injustice and oppression. The world is not a place of perfect love, but a place of constant hate and cruelty. The world is not a place of perfect truth, but a place of constant lies and deception. The world is not a place of perfect goodness, but a place of constant evil and wickedness. The world is not a place of perfect beauty, but a place of constant ugliness and deformity. The world is not a place of perfect happiness, but a place of constant pain and suffering. The world is not a place of perfect hope, but a place of constant despair and hopelessness. The world is not a place of perfect faith, but a place of constant doubt and uncertainty. The world is not a place of perfect knowledge, but a place of constant ignorance and stupidity. The world is not a place of perfect wisdom, but a place of constant foolishness and folly. The world is not a place of perfect virtue, but a place of constant vice and sin. The world is not a place of perfect holiness, but a place of constant uncleanness and impurity. The world is not a place of perfect righteousness, but a place of constant wickedness and iniquity. The world is not a place of perfect justice, but a place of constant injustice and oppression. The world is not a place of perfect love, but a place of constant hate and cruelty. The world is not a place of perfect truth, but a place of constant lies and deception. The world is not a place of perfect goodness, but a place of constant evil and wickedness. The world is not a place of perfect beauty, but a place of constant ugliness and deformity. The world is not a place of perfect happiness, but a place of constant pain and suffering. The world is not a place of perfect hope, but a place of constant despair and hopelessness. The world is not a place of perfect faith, but a place of constant doubt and uncertainty. The world is not a place of perfect knowledge, but a place of constant ignorance and stupidity. The world is not a place of perfect wisdom, but a place of constant foolishness and folly. The world is not a place of perfect virtue, but a place of constant vice and sin. The world is not a place of perfect holiness, but a place of constant uncleanness and impurity. The world is not a place of perfect righteousness, but a place of constant wickedness and iniquity.

**F**igura intra figuram dicitur inscribi quando ea que inscribitur est in qua inscribitur. Ita vno quoque suorum angulorum ab interiore parte contingit. **C**ircumscribi vero figura figure perhibetur quoties ea quidē figura eius cui circumscribitur suis lateribus omnibus omnes angulos contingit.

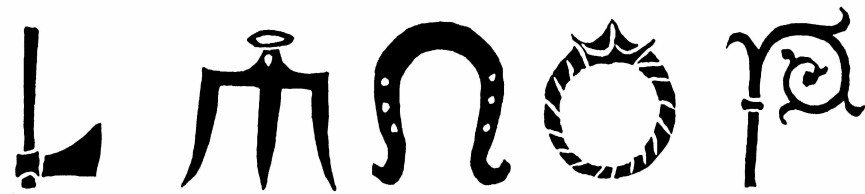
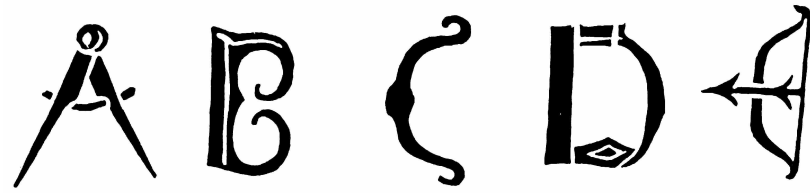
**Propositio. .i.**

**I**ntra datum circulum date linee recte que diametro mi-  
nime maior existat equam rectam lineam coaptare.

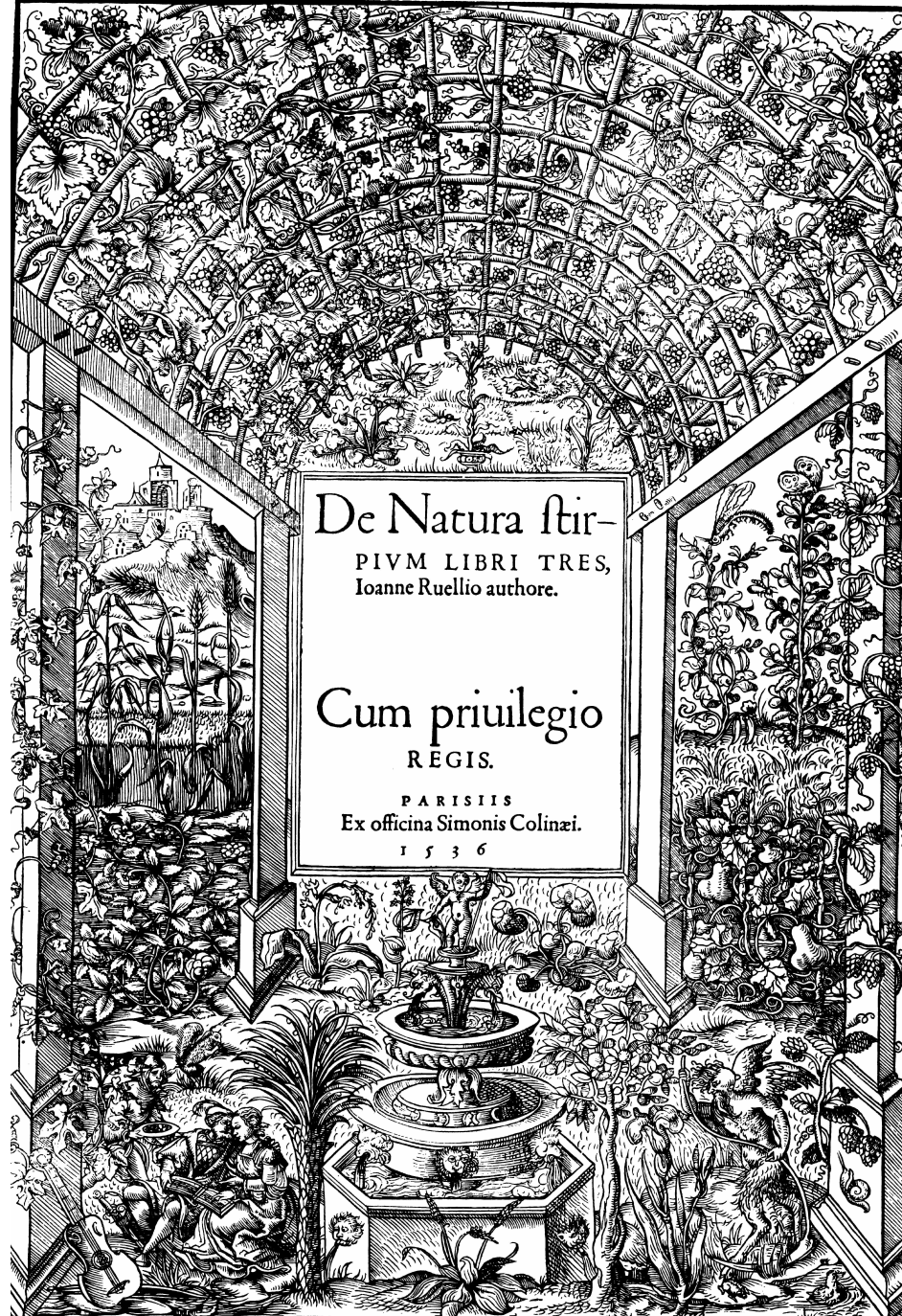
**S**it linea bara. a. b. circulusq; datus. c. d. e. cui<sup>9</sup> diameter. c. d. qua  
nō ē maior linea. a. b. volo itra datū circulū coaptare lineā eq̄lē. a. b.  
que si fuerit equalis diametro cōstat. ppositū. si aut̄ minor ex diame  
tro sumat̄. d. f. sibi eq̄lis ⁊ sup punctū. d. fm quātitatē linee. d. f. describat̄ circulus  
f. e. g. secans datum circulum in punctis. g. ⁊ c. ad alterum quozum oucatur linea  
a. puncto. d. vt. d. e. vel. d. g. eritq; vtralibet earum equalis lineē. a. b. eo q̄ vtraq;  
earū est equalis lineē. d. f. per diffinitionem circuli: quare habemus ppositū.











# French Baroque and Rococo

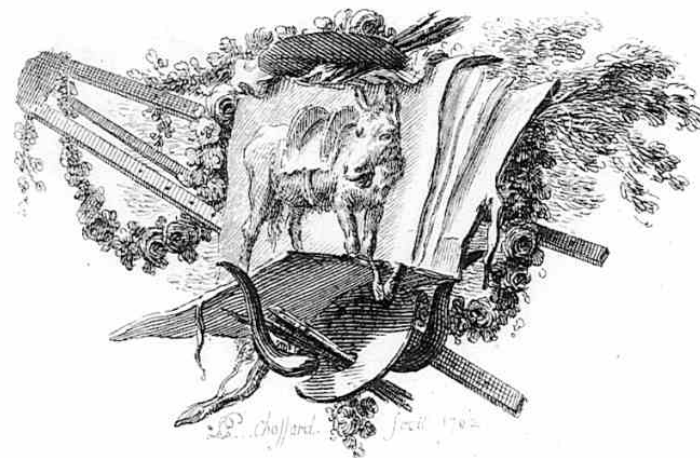
- King Louis IX sets a standard for a new, highly ornamental style in furniture, fashion, architecture, painting and sculpture
- Playful, decadent, erotic and luxurious
- Drawings are detailed with complex interior scenes and narratives



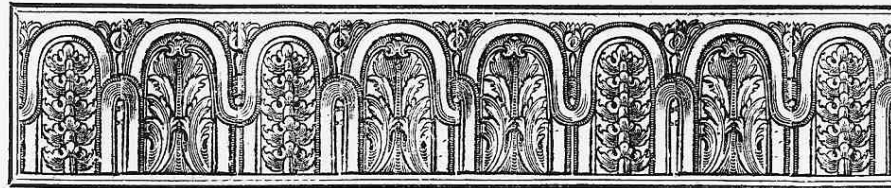
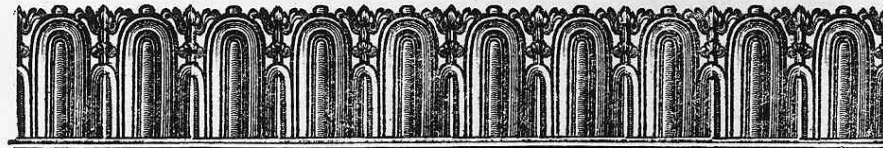


## LE BÂT.

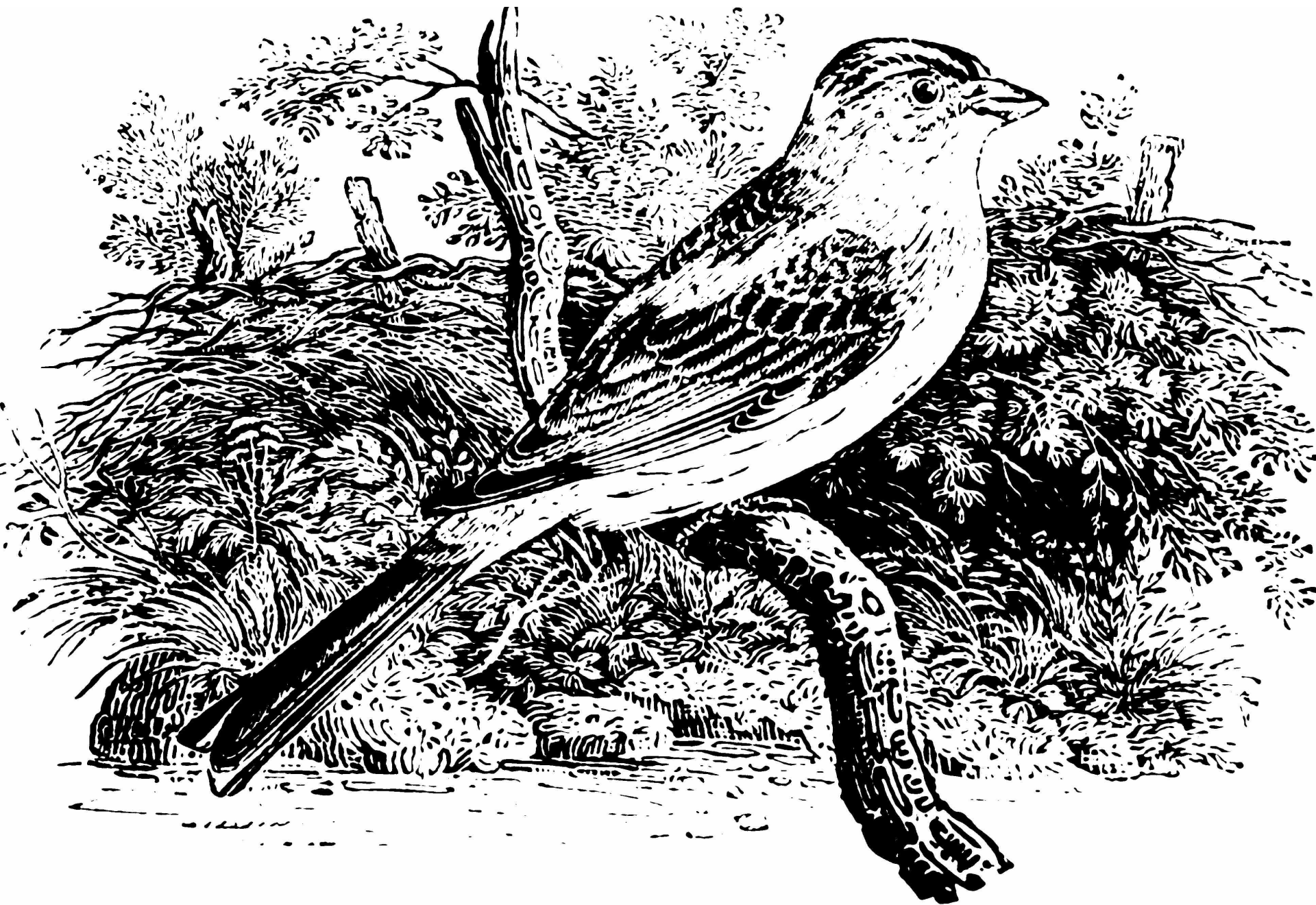
U N peintre étoit, qui jaloux de sa femme,  
 Allant aux champs, lui peignit un baudet  
 Sur le nombril, en guise de cachet.  
 Un sien confrere amoureux de la Dame,  
 La va trouver, & l'âne efface net,  
 Dieu sçait comment ; puis un autre en remet,  
 Au même endroit, ainsi que l'on peut croire.  
 A celui-ci, par faute de mémoire,  
 Il mit un Bât ; l'autre n'en avoit point.  
 L'époux revient, veut s'éclaircir du point.  
 Voyez, mon fils, dit la bonne commere ;  
 L'âne est témoin de ma fidélité.  
 Diantre soit fait, dit l'époux en colere,  
 Et du témoin, & de qui l'a bâti.











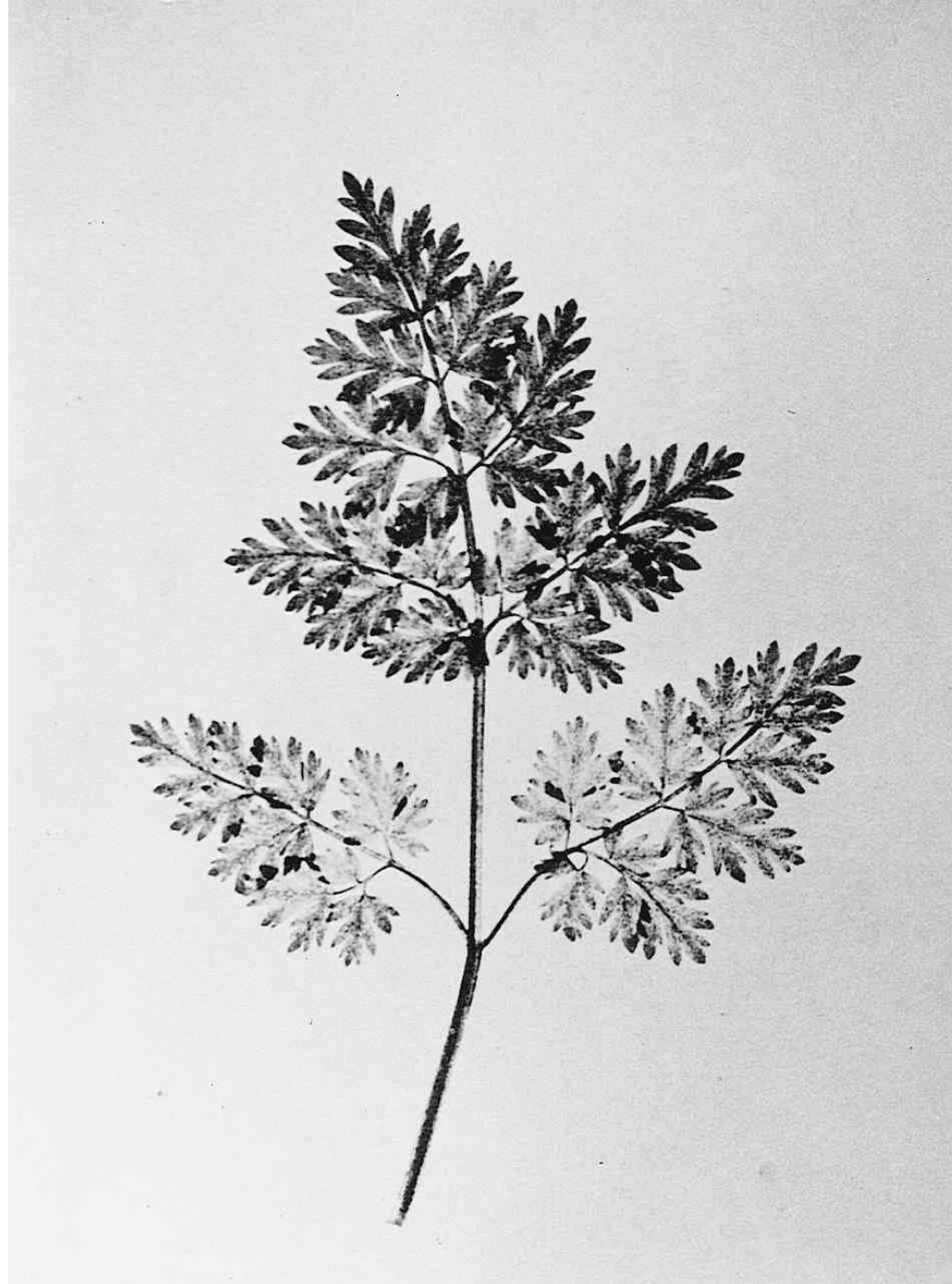


In Albion's isle, when glorious Edgar reign'd,  
He, wisely provident, from her white cliffs  
Launch'd half her forests, and, with numerous fleets,  
Cover'd his wide domain: there proudly rode,  
Lord of the deep, the great prerogative  
Of British monarchs. Each invader bold,  
Dane and Norwegian, at a distance gazed,  
And, disappointed, gnash'd his teeth in vain.  
He scour'd the seas, and to remotest shores  
With swelling sails the trembling corsair fled.  
Rich commerce flourish'd; and with busy oars  
Dash'd the resounding surge. Nor less, at land,  
His royal cares; wise, potent, gracious prince!  
His subjects from their cruel foes he saved,

# Industrial Revolution

- Photography emerges in the mid-1800s
- Will drawing and painting be eclipsed?
- Victorian era mass-produced objects and printing are generally of low quality
- Lower quality of life, war and disease plague Europe and America



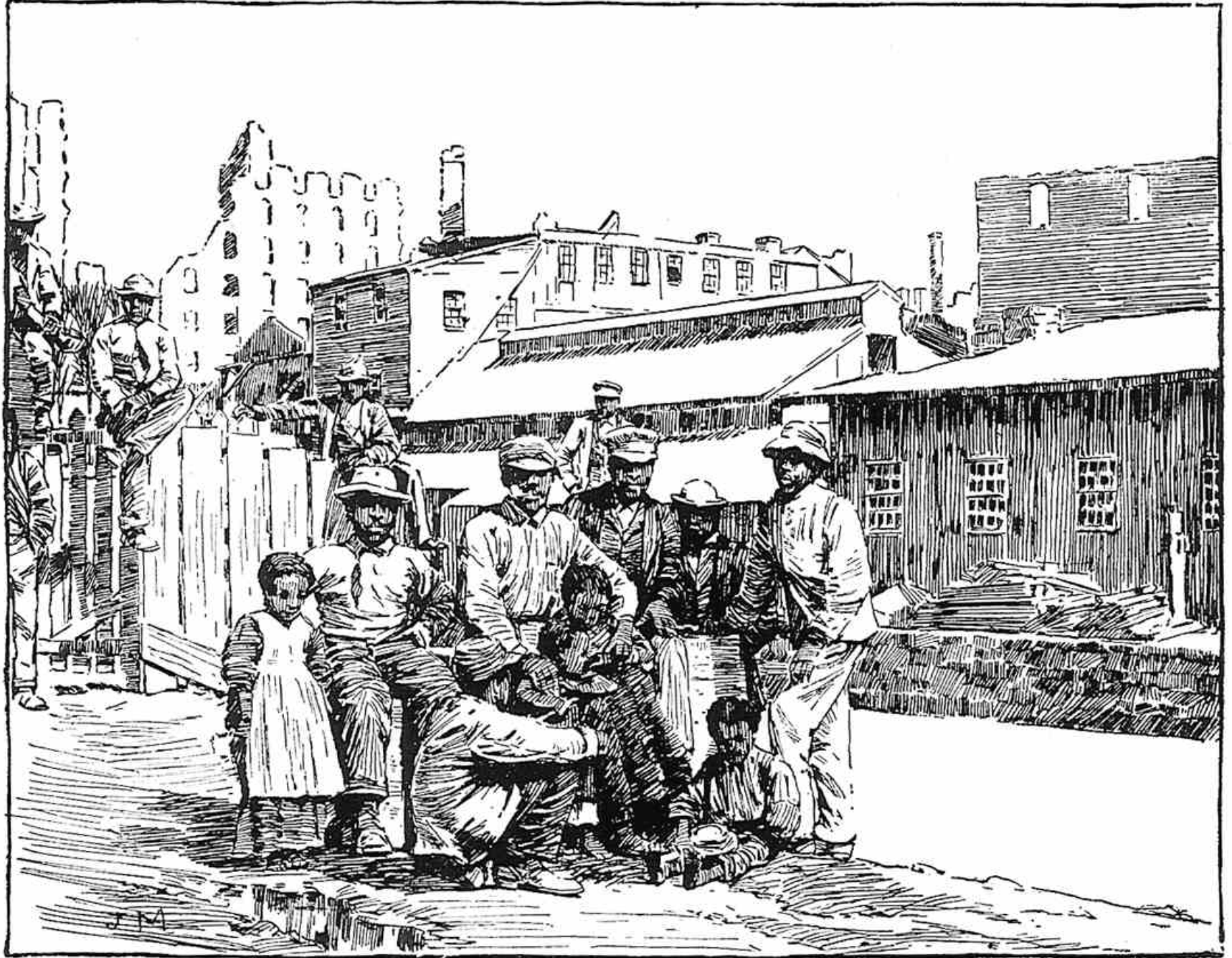






Excerpted from Meggs' *History of Graphic Design, Fourth Edition*. Copyright 2005, All rights reserved. Published by John Wiley & Sons, Inc.







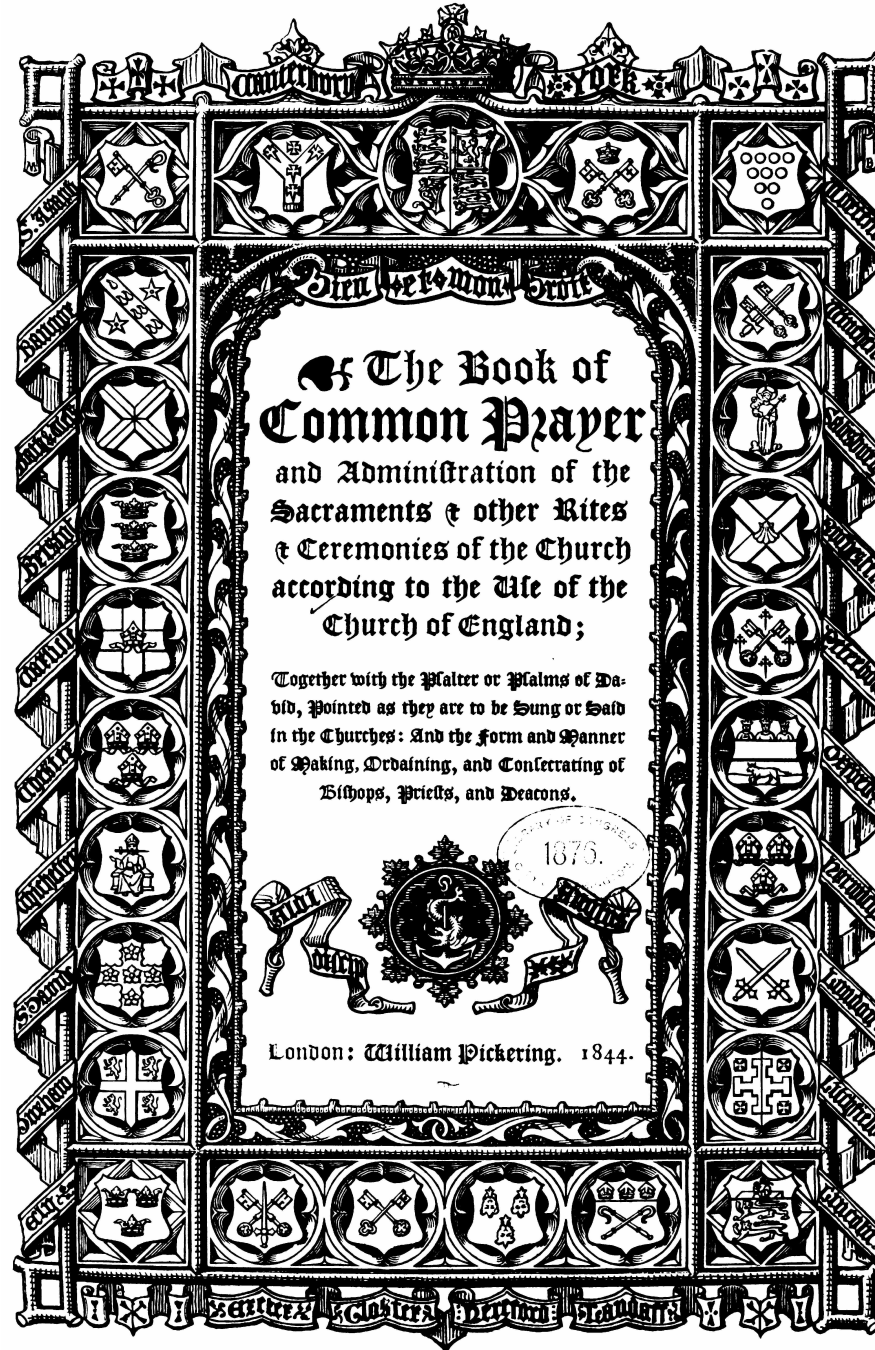
ELEVENTH

Opens Sep! 5th.  
Closes Oct! 6th.



# The Arts & Crafts Movement

- In the late 1880s, William Morris looks back to the Gothic era for inspiration
- A rejection of Victorian era mass-production
- Emphasis on quality
- Art and craftsmanship merge
- Emphasis on Nature and Medieval spirituality













# the story of the Glittering Plain or the Land of Living Men

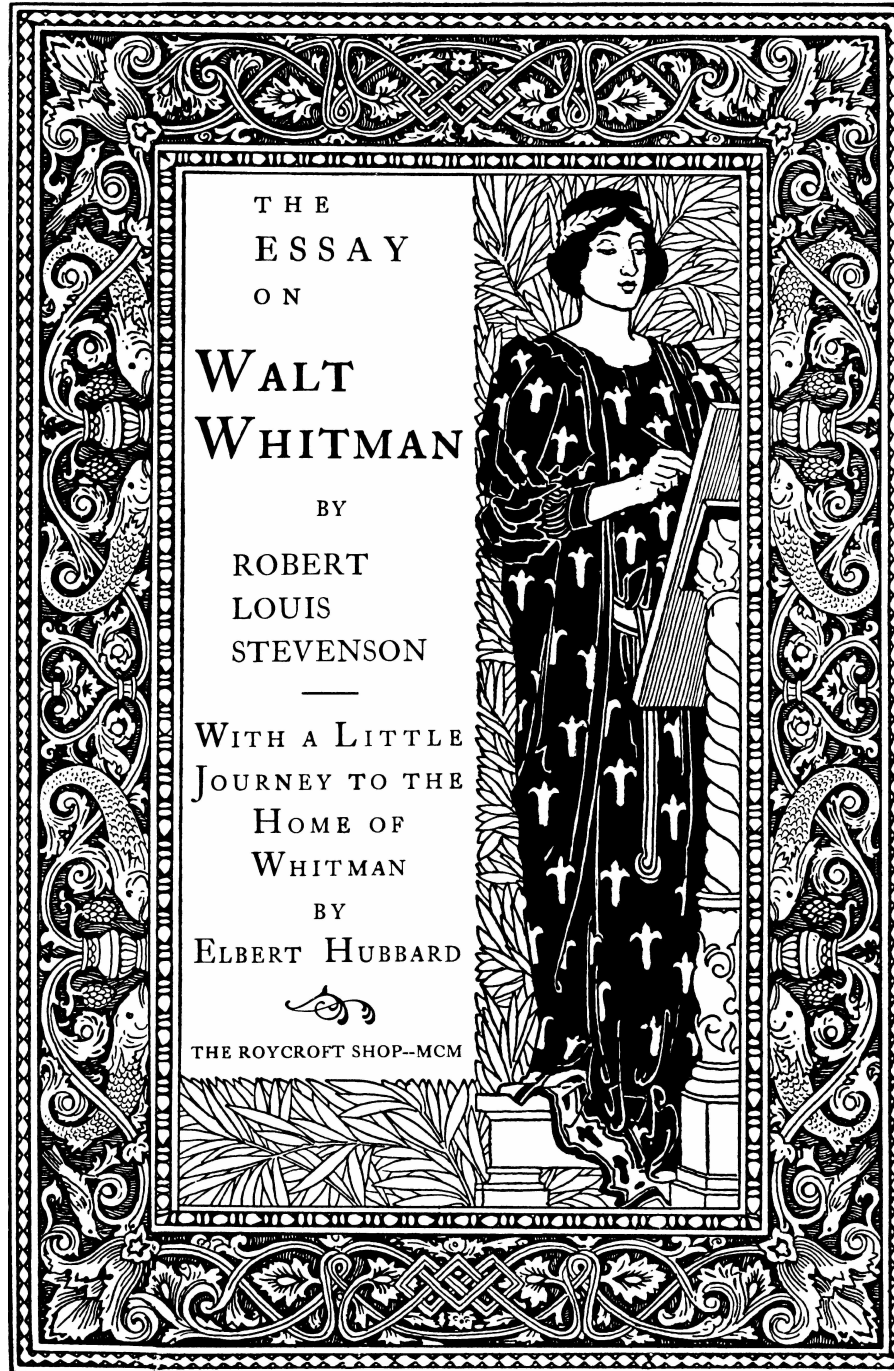
## THE STORY OF THE GLITTERING PLAIN OR THE LAND OF LIVING MEN



Chapter I. Of those Threewho came unto Hallblithe  
to the House of the Raven

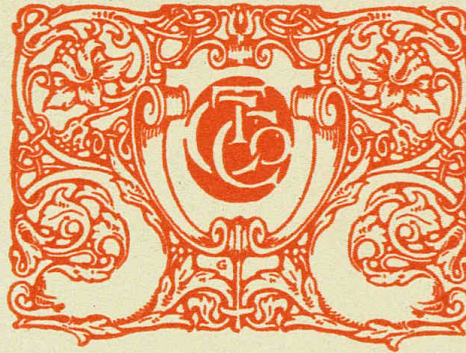
**T**HAS been told that there was once a  
young man of free kindred and whose  
name was Hallblithe: he was fair, strong,  
and not untried in battle; he was of the  
House of the Raven of old time. This





# THE CAXTON BOOK

A FEW RECORDS OF THE PAST · BE-  
ING PROPHETIC OF THE FUTURE



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# Art Nouveau

## 1890-1910

- Influenced by Japanese ukiyo-e “pictures of the floating world”
- Oscar Wilde’s *Solomé* - erotic and sensual drawings of Aubrey Beardsley
- Mucha’s women: erotic, sensuous, yet maidenlike, they express no age, nationality or historical period
- Popular subjects include women, vines, peacock feathers, exotic patterning















## Book ij. Chapter j.

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



AFTER the death of Uther Pendragon 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



The begynnynge of this 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 Iubiter his owen sone. ✠ ✠



AT 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. Some men callid this 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



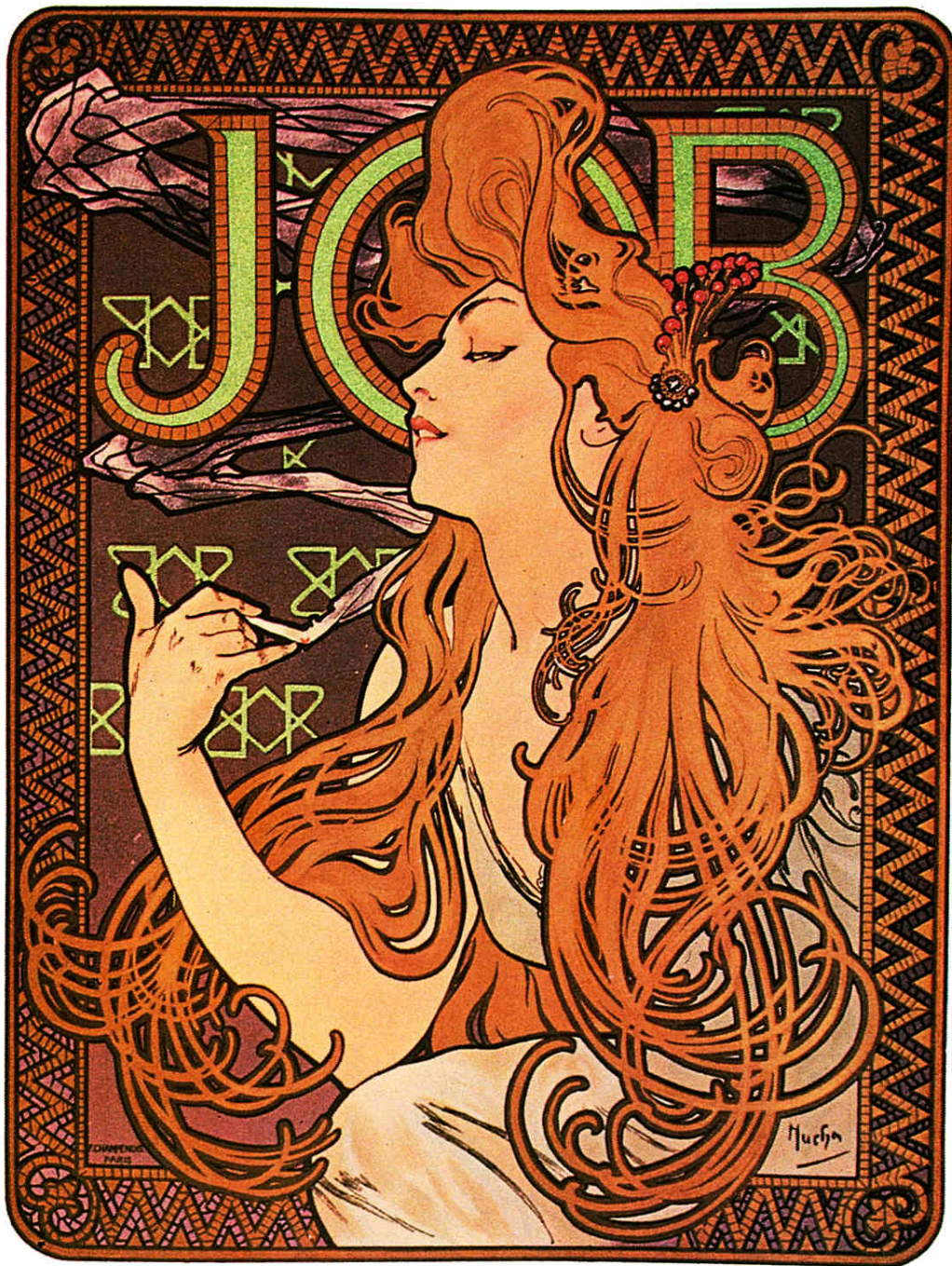




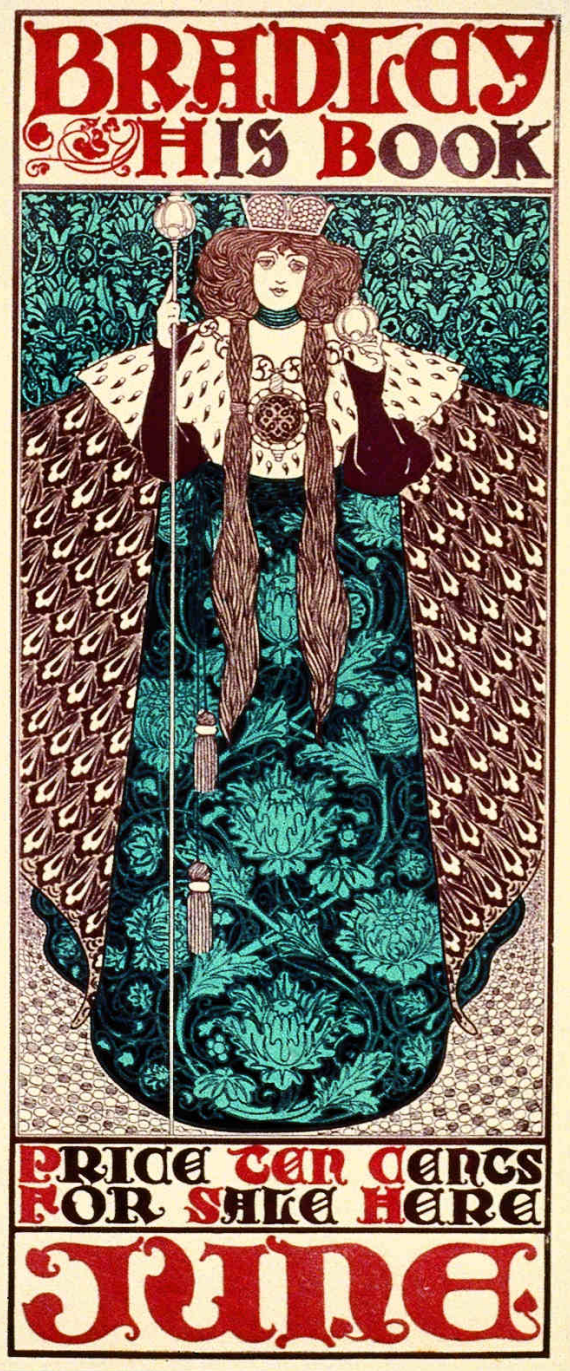


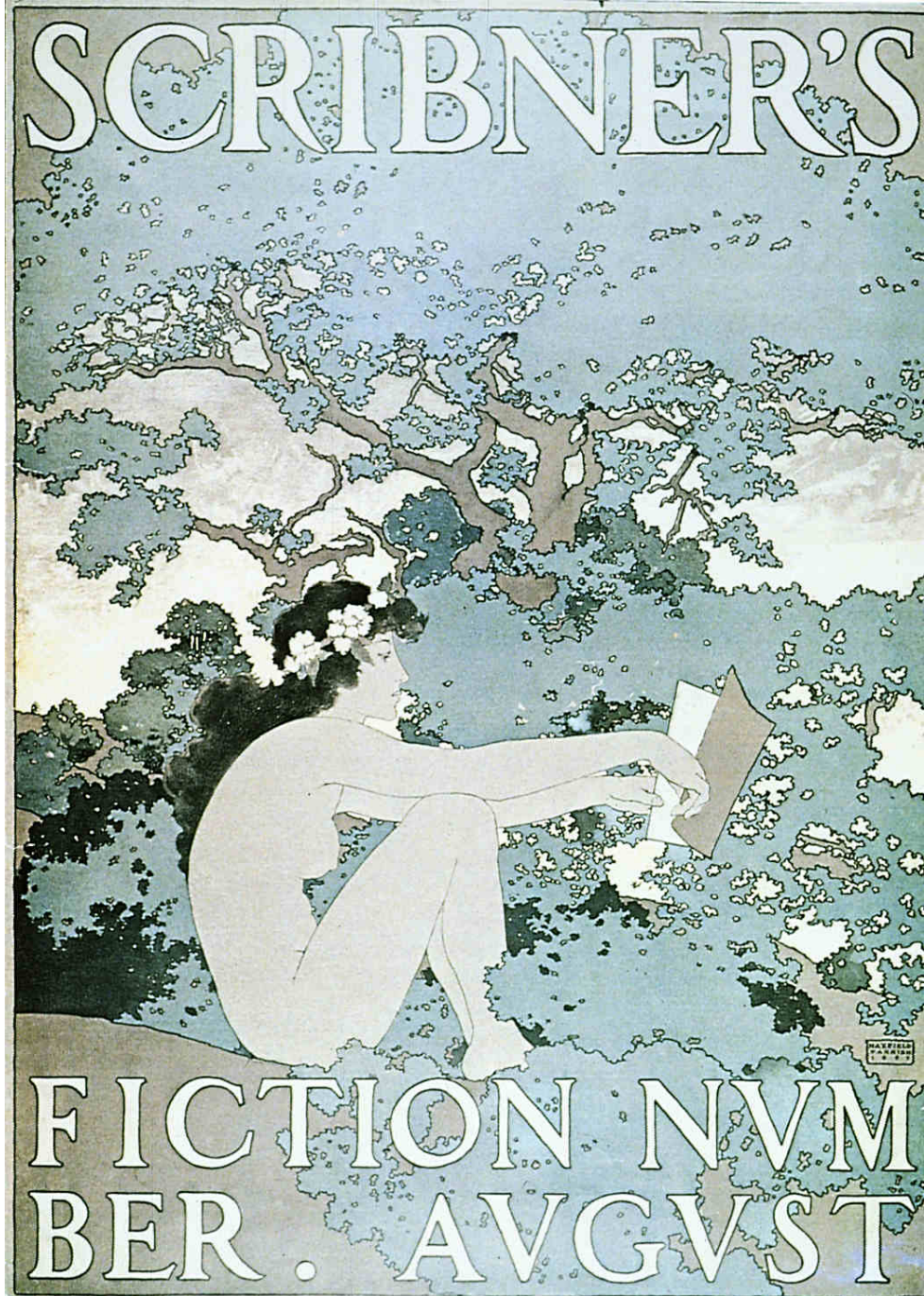


















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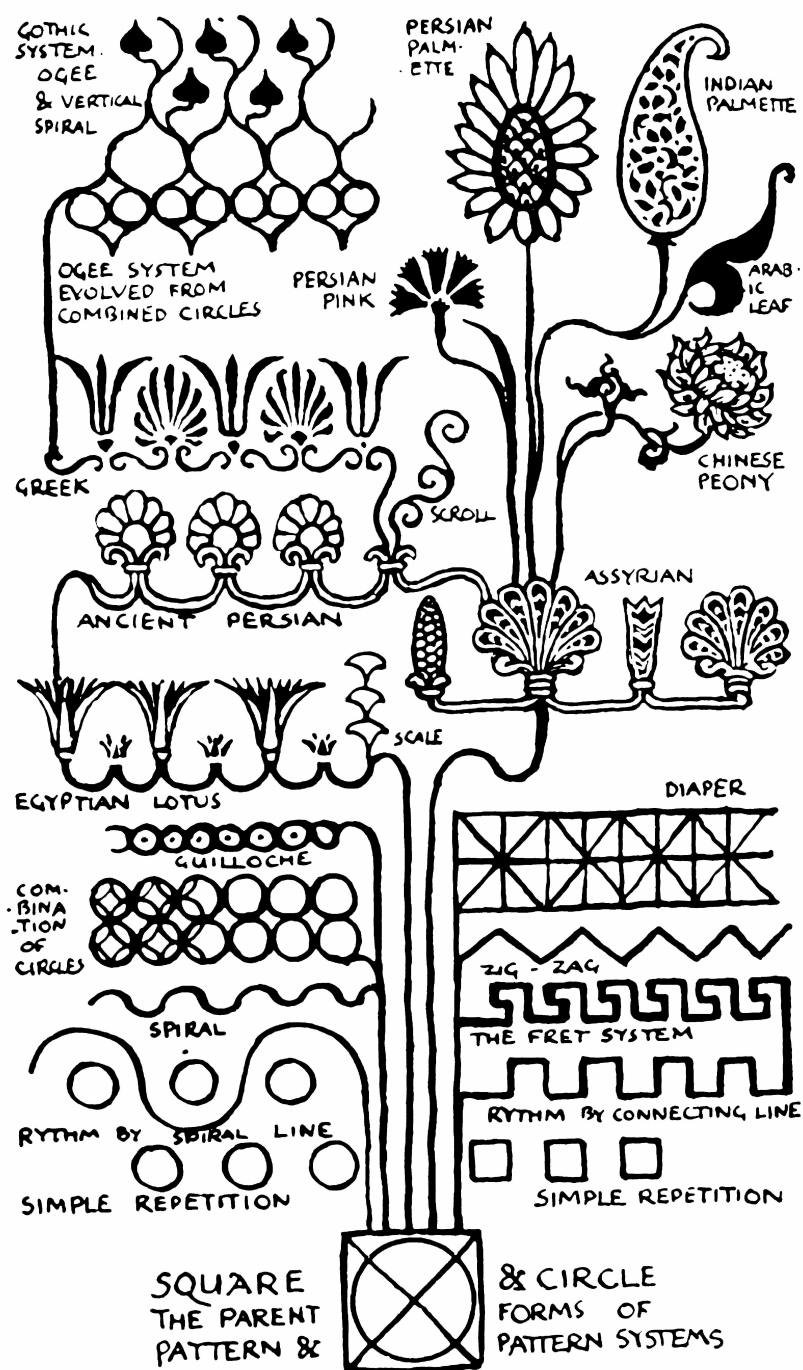




# The Glasgow School and The Vienna Secession

1895-1900

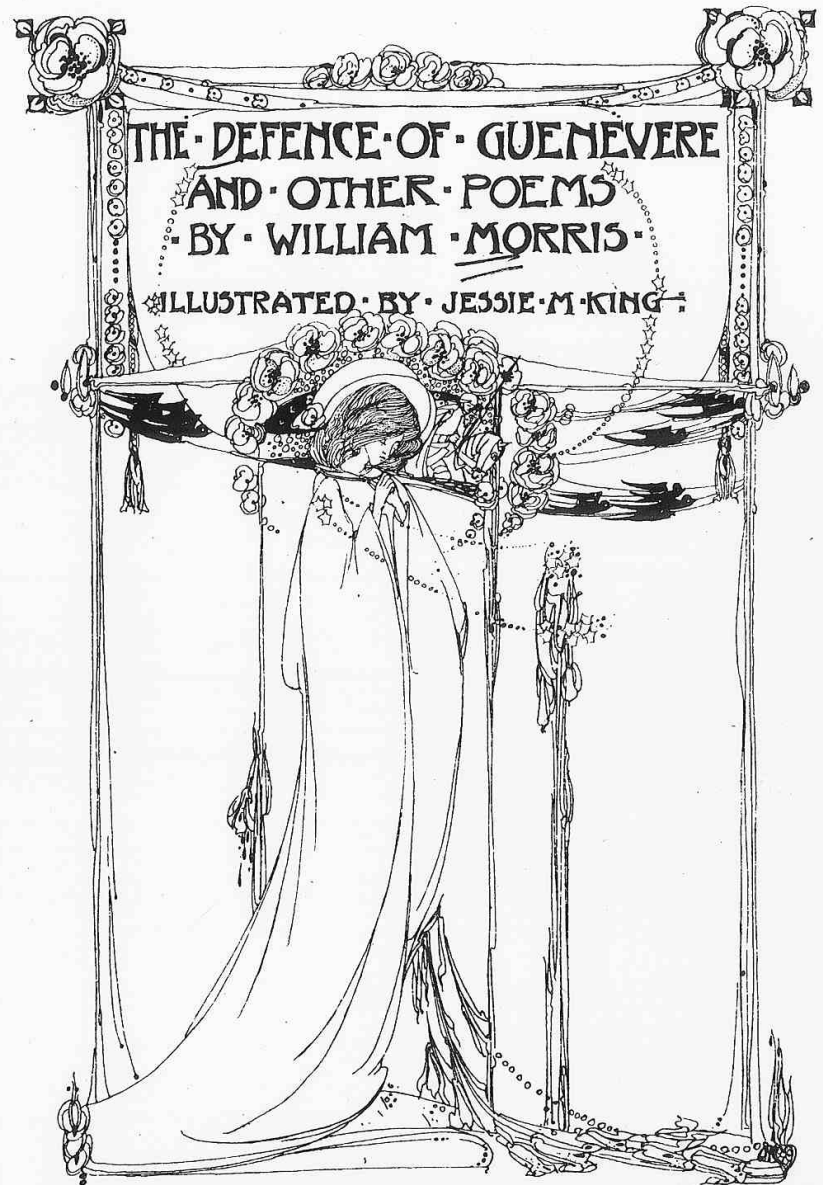
- Counterpoints to Art Nouveau
- Scottish artists form the Glasgow School creating similar but highly stylized work
- Vienna Secession is an Austrian revolutionary movement against the Viennese Artist's Association
- Vienna Secession absorbed Art Nouveau style







BUT STOOD TURN'D SIDWAYS; LISTENING,

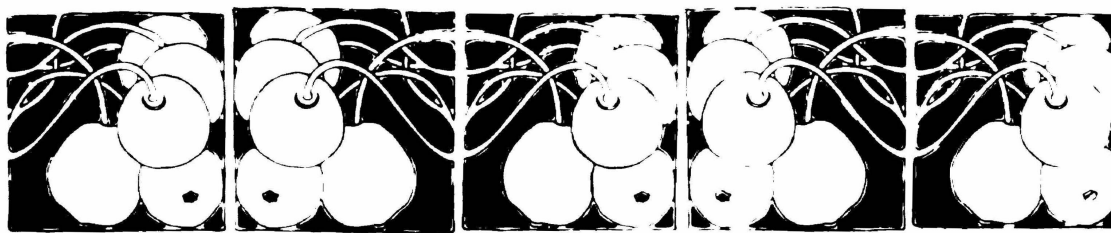


THE DEFENCE OF GUENEVERE  
AND OTHER POEMS  
BY WILLIAM MORRIS  
ILLUSTRATED BY JESSIE M. KING  
JOHN LANE THE BODLEY HEAD  
LONDON AND NEW YORK MDCCCIV

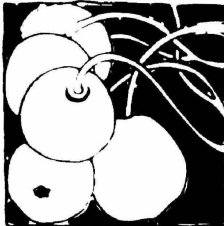








Buchschmuck  
v. J. Hoffmann

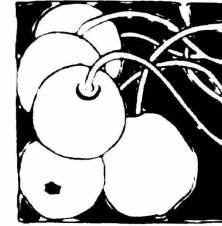


## KUNSTGENIESSSEN.

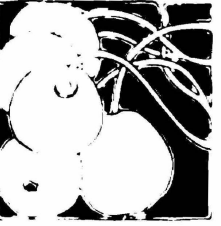
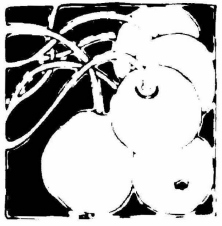
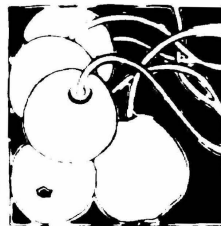
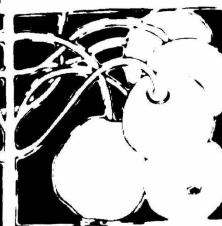
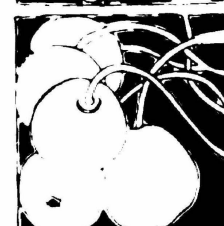
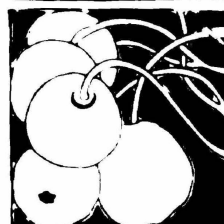
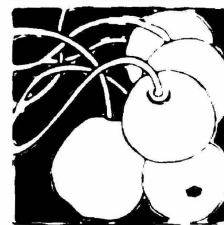
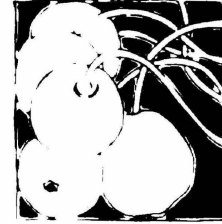
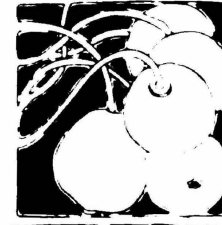
Ein bedeutsames Unterscheidungsmerkmal zwischen den alten „Familien-Zeitschriften“ und einer modernen Zeitschrift im wahren Sinne finde ich darin, das jene zum „Volke“ gingen und ihm Kunst zutrug, eine Kunst für alle — diese aber so angelegt ist, dass das Volk zu ihr

kommen soll, um der Kunst willen. Damals, als die Kunst selbst wieder zum Volke gegangen war, sich da neues Leben zu holen, wurde sie nicht verstanden. Ihre Vertreter gaben daher dem Publicum Nasenstüber und — historisch genommen — sie thaten sehr recht daran. Diese Zeit, dunkt mich, sollte vorüber sein. Eigentlich hat die moderne Kunst gesiegt. Quantitativ sicher. Sie wird nunmehr in sich selbst zurückkehren, stiller werden. Sie reißt, doch sie tritt immer wieder vor die Leute hin, denn sie fühlt ihr Recht in sich. Und sie wird das eine fertig zu bringen haben und fertig bringen müssen, dass man Geschmack an ihr bekommt. Das ist schon sehr viel. Schnell wird sich dann der Geschmack „bilden“. Das ist viel mehr. Dann aber erwacht die Lust an ihr und aus der Lust das Verlangen. Alle Lust will mehr. Will mehr, und das ist ihr Bestes. Die Kunst wird verlangt, weil sie zum GENUSS geworden. Und dann wird sie auch ein Bedürfnis werden, ein Bedürfnis wie die Natur, deren Schwester sie ist . . .

Viele VERSTEHEN Kunst, wenige nur können Kunst GENIESSSEN. Das Verstehen, wenigstens bis zu einem gewissen Grade, kann erworben werden. Bestimmte



Initial von  
Kolo Moser



The End