

# Stylised Natural Forms

## *Art Nouveau*

Art Nouveau was an incredibly influential movement from the late 1800s until the beginning of the First World War. It focused on the use of flowing organic lines, taking inspiration from natural forms. Art Nouveau designs are anything but plain and are stark contrasts to the art movements that follow it like Art Deco and Bauhaus with their embellishments and decorative finishes. Much of late 19th century and early 20th century architecture, graphic design, interior design and fashion was inspired by this movement and produced countless well known artists, designers and artworks themselves.





Left – Moulin Rouge, Henri De Toulouse Lautrec, Middle – The Casa Batllo, Antoni Gaudi, Right – Monaco Monte Carlo, Alphonse Mucha

### ***Arts and Crafts***

The Arts and Crafts movement was popular in mid 19th century Britain and was, first and foremost, a backlash against the new industrialisation of the UK. Art and Crafts focused on the use of traditional making skills, creating handmade pieces inspired, like Art Nouveau, by natural and organic forms. The movement championed handmade goods, in the form of wood carving, textiles, tiling and glassware. Arguably the most famous participant in the Arts and Crafts movement was William Morris. Morris's textile and wallpaper designs are instantly recognisable and he too was a believer in the continued use of classic production techniques rather than yielding to the new method of mass produced goods. His use of traditional woodblock printing for this wallpaper designs is an example of this.



### William Morris textile and wallpaper designs

I am especially drawn to the work of William Morris, particularly due to his bold use of colour. His colour palettes perfectly compliment the stylised organic forms in his designs. The overall premise of the Arts and Crafts movement interests me also, because of the strong desire to use traditional making methods, I often find that I enjoy making more when I can really feel the materials I'm working with and I have that tangible relationship with the piece I'm creating. I love Morris's use of pattern in that he has managed to pack as much vibrant decoration into his work as is possible without it being too busy or garish. Going forward, I'd like to try and incorporate Morris's application of pattern into my chasing and repoussé panels and try to recreate the balance between detail and successful design that he achieves.