

THE ARTS OF EARLY TWENTIETH CENTURY DINING ROOMS: ARTS AND CRAFTS,
ART NOUVEAU, AND ART DECO

by

SUE-ANNA ELIZA DOWDY

(Under the Direction of John C. Waters)

ABSTRACT

Within the preservation community, little is done to preserve the interiors of historic buildings. While many individuals are concerned with preserving our historic resources, they fail to look beyond the obvious—the exteriors of buildings. If efforts are not made to preserve interiors as well as exteriors, then many important resources will be lost. This thesis serves as a catalog of how to recreate and preserve an historic dining room of the early twentieth century in the Arts and Crafts, Art Nouveau, and Art Deco styles.

INDEX WORDS: Arts and Crafts, Art Nouveau, Art Deco, Dining Room, Dining Table, Dining Chair, Sideboard, China Cabinet, Cocktail Cabinet, Glass, Ceramics, Pottery, Silver, Metalworking, Textiles, Lighting, Historic Preservation, Interior Design, Interior Decoration, House Museum

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DEDICATION

To My Mother.

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I would like to thank all of my family and friends for their thoughts and prayers while I was writing this—without those, I never would have finished. To Professor Waters, thank you for believing that I could do it. To my Reading Committee, thank you all for coming together so easily and taking the time to be involved in the process. To Donna, thank you for keeping our department glued together. And finally, to Amos, thank you for putting up with me. I know I was not the easiest person to love during this process.

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CHAPTER 1

INTRODUCTION

This Thesis seeks to stress the importance of the preservation of historic interiors. It is intended to be a catalog of style. In today's society, extensive efforts are being made to preserve those resources that are important to the history of our community, state, nation, and the world. However, within the parameters of these preservation movements, there is little effort being taken to preserve and catalog the goings-on within modern homes. Interiors play a major role in our daily lives. They define who we are and how we react to one another. Our homes and the design of our personal interior spaces give outsiders a small glance into our "real" selves. They even give us a sense of protection from the outside world. Modern historic interiors should be preserved, and the public should become more educated about them.

There are few better ways to educate future generations on the manner in which their ancestors lived and worked and socialized than to allow them to see into the interiors of the homes of the past, the most personal space of these forebears. Education is the ultimate key in allowing future generations to understand the importance of preservation, and within this education, it is becoming increasingly important to provide them with an awareness of historic interiors. House museums are one of the most efficient ways to achieve this insight.

"For today's preservationists, involved so often with neighborhoods, districts, and adaptive use, the historic [interior] may appear to be an anachronism, or a phenomenon largely peripheral to their concerns. In actuality, when well executed, such [an interior] functions as a reminder of the high ideals and standards that need guide all preservation undertakings, whether the purest of

restorations or the most creative of free-form adaptations. The historic [interior] will always have more direct relevance to curatorship and museum practice than to more economically oriented adaptive use and rehabilitation, but as a three-dimensional documentary source it will continue to offer preservationists needed instruction.”¹

At the present time, there are numerous house museums that portray the interiors from the founding years of our nation. Many of these museums are “hands on” locations where visitors are allowed to participate in some of the same activities in which our ancestors participated. In Colonial Williamsburg, for example, there are houses in which children are allowed to sweep the floors, make the beds, and ring the dinner bell just as children of the period would have done. These activities are available in addition to reenactments of adult tasks and pastimes and serve to demonstrate the lifestyles of the period. Establishment of modern era house museums is necessary for the perpetuation of early twentieth century interiors, and the cataloging of these interiors is a first step in the beginning of such museums.

This thesis is intended to be exactly such a “first step,” and in particular, its aim is to catalog and describe three decorating styles which are unique and original to the early twentieth century and to serve as a resource guide to furnishing a dining room in each of these three styles. These three styles, Arts and Crafts, Art Nouveau, and Art Deco, are indicative of designs that are not as widely known or understood as other early twentieth century designs.

When the general population thinks of early twentieth century interior design styles, they think of all of the “revivals”—Colonial Revival, Rococo Revival, Classical Revival, etc. It was certainly a time of revivals, and those stylistic movements seem to be where our attention is focused when the early twentieth century is discussed. The three styles contained in this paper were original to their time. They were not revivals of any sort. For the most part, they

¹ Murtagh, William J.; Keeping Time: The History and Theory of Preservation in America; John Wiley and Sons, Inc.; New York, NY, 1997; page 84.

originated in Europe as a stylistic backlash to many of the revivals that were occurring at the time. As radical departures from older design traditions, these three styles found a limited audience in the United States. As a result, they are not as well known, and it is necessary to catalog and discuss these stylistic movements so that they are not forgotten. Also, a discussion of these styles is important so that resources currently available in these styles are not neglected and lost. Additionally, it is important to study and discuss these styles so that the general population is educated about them. As mentioned earlier, education is one key to preservation and very few average individuals are aware of these styles and what they encompass.

The three styles discussed in this paper were certainly not the only trends in home décor at the time. Other major stylistic movements in interior design during the earliest part of the twentieth century included Colonial Revival, Neoclassical, and the Bauhaus. Colonial Revival architecture, and therefore interior design, took its influences from the Georgian and Adam style homes of the colonial years of our nation. It can be said of this style that it was, and perhaps still is, the most popular architectural and interior style of the twentieth and now twenty-first centuries. Neoclassical, another widely popular architectural and interior design style of the era, was influenced by the classical revivals that occurred after the Revolutionary War. Homes of this style were, more or less, copies of copies. In the late eighteenth and early nineteenth centuries, Thomas Jefferson, among others, was designing both government buildings and private residences that modeled the work of Palladio and other Italian Renaissance architects. It is these buildings after which the Neoclassical buildings of the early twentieth century were modeled. The Bauhaus school of thought was established in the 1920's after the emergence of Arts and Crafts and Art Nouveau. It combined two of their already existing principles of design. The first Bauhaus principle, to integrate architecture and interior design, was achieved primarily

by the members of the Arts and Crafts Movement and the second, to produce good design in mass quantities, by many of the Art Nouveau designers. While each of these styles was certainly influential to interior design of the early twentieth century, they were all influenced by earlier styles or taken from other movements happening at the time. It is for these reasons that this paper focuses on the Arts and Crafts, Art Nouveau, and Art Deco styles: They were singular and did not copy from what had been done in earlier years.

Museums, however, are not the sole entity in which the preservation of interiors is needed. Owners of private homes with historical significance may, too, find it important to accurately portray their interiors. What better testament is there to the general population of the importance of preserving historic interiors than for private home owners to do so? Although exact replication may not always be feasible for private residences, historic homes can offer a type of interior preservation through accurate portrayal of furniture style, arrangement, and decoration, while not forgoing any modern amenities. This approach also offers an opportunity for individuals to locate, rehabilitate and preserve antiques that represent their stylistic era. “What’s old is new again” is certainly a mantra that should be important to historic preservation. With increased interest in past styles, it is becoming easier to entice homeowners to accurately portray the decorative interior of their historic homes. Therefore, an additional goal of this thesis is to provide information about design specifications for early twentieth century historic interiors that can serve as guidelines for homeowners in the recreation of historic dining rooms.

In addition to serving as a record or catalog of and an educational tool of the Arts and Crafts, Art Nouveau, and Art Deco periods, this thesis can also serve to assist interior designers who are working within an interior in one of these styles. This compilation of materials can be easily referenced by interior designers who might otherwise have to sort through volumes of

books and journals to find specific details (which even then might be only one or two sentences) about a dining room in one of these styles. If there are documents which are easily referenced by interior designers, these individuals may be far more likely to design interiors with historic periods in mind.

During the Victorian era, there was a heightened interest in the rituals of dining. Much is known about dining almost from the beginning of time through the end of the Victorian era, but very little is known about what was considered fashionable in dining during the twentieth century. The history of the dining room as a separate living space may be traced back to the seventeenth century and the reign of Louis XIV. It was then that the ritual of dining was born. Previously, dining took place in the Great Hall, the same room where most all events occurred. In these halls only the most basic utensils were used—a plate, a knife with a sharp tip, and a cup. During this period, eating was considered to be only the most basic and fundamental of activities. Therefore, these few bare accouterments were the only items deemed necessary for dining, and on some occasions, the knife even doubled as an instrument for settling disputes that would arise. In fact, most eating was done with the hands until the dining room was separated from the other rooms of the domicile.

As the dining room evolved in the seventeenth century, the great hall was replaced by a separate space for taking meals. The eighteenth and nineteenth centuries continued this development with dining becoming a more elaborate affair. Meal time often took many hours, contained many courses, and provided entertainment for guests. However, today, our society considers itself so very busy that meals are often eaten on the go. Many families never even bother to congregate around a table. It is precisely for this reason that the dining spaces of our

recent past must be preserved. The dining room may, in the near future, be but a distant memory in the minds of the eldest in our society.

During the Victorian period, such utensils as the fish fork, tea strainer, and olive pick were developed and dining evolved into a stylized ritual. These utensils, today, are seen as both obsolete and collectable, but they serve to remind us of the period in which dining and the room in which these dining activities were carried out was expanded to become a true statement of one's home and identity.

With the aforementioned things in mind, this thesis seeks to preserve the dining rooms of the earliest parts of the twentieth century. During this time in our history, there was much change occurring and many new events working to shape the world at the time. The Machine Age was upon us; society was becoming industrialized. Therefore, people were forced to leave their farms and workshops and take work on one of the many assembly lines in one of the many factories. These changes and events opened up many new avenues in which designers and craftsmen could explore their artistic tendencies. Some chose to embrace the new technology and design with the benefits of this technology at the forefront of their ideas, and others decided to shy away from industrialism and get back to their roots through handcrafting their designs.

The following chapters explore three different movements that transpired during the first few decades of the twentieth century—Arts and Crafts, Art Nouveau, and Art Deco. These three schools of design all had different backgrounds and arose out of different beliefs. They, however, are all considered today to have created good, often times, even excellent, designs that were indicative of the era in which they were conceived and that are certainly worthy of preservation.

CHAPTER 2

ARTS AND CRAFTS

The Arts and Crafts Movement began in England in the late nineteenth century. William Morris, who is considered the father of the movement, influenced many designers in his own country, here in the United States, and around the world. The Industrial Revolution, which brought about changes to all areas of the world and to every stratum of society, was, in a major sense, responsible for the Arts and Crafts Movement in design since this style was begun as a rebellion against the machine age. Proponents of this style reacted against the mechanization that was rapidly changing the lifestyle of both the laborer and craftsman. “Often skilled artisans found themselves degraded to routine process laborers as machines began to mass produce the products formerly made by hand. Generally speaking, wages were low, hours were long, and working conditions unpleasant and dangerous.”² The craftsman had been put out of work by the machine, and those individuals involved in this new design movement wanted to bring back the quality and beauty of handcraftsmanship. In addition to desiring the integration of all aspects of design, this style sought to bring the natural, outdoors into the interior of a home. Architects no longer designed only the exterior of buildings; instead, they placed their hallmarks on the interiors of the homes and buildings they designed as well. This was most often accomplished by using clean lines, natural, unstained woods, and little ornamentation.

² Rempel, Gerhard; “The Industrial Revolution”; Western New England College, Professor of History; mars.acnet.wnec.edu/~grempe/courses/wc2/lectures/industrialrev.html; March 24, 2005.

The most prominent figures of the movement were not merely architects or designers or craftsmen, but they were all three. In addition to William Morris, men such as Frank Lloyd Wright, Gustav Stickley, and Charles Voysey fought for a world in which all architects were also designers and craftsmen, where all designers were also architects and craftsmen, and where all craftsmen were also designers and architects. These artists often lived communally, somewhat removed from the large cities in which they had once lived. Living deep in the country, they believed, helped them to be true to their craft and to their art. They thrived upon being out in nature, away from the sterile, industrial environments that had become the cities where they once lived.

Although Arts and Crafts style homes were seen throughout the United States, centers such as Chicago, Illinois and Pasadena, California were prominent areas for the design. The high concentrations of Arts and Crafts style homes were due to their close proximity to the homes, studios, and even communes of prominent Arts and Crafts designers like Frank Lloyd Wright and the Green Brothers. The Gamble House in Pasadena and the Oak Park subdivision in Chicago are superb examples of this architecture that survive today.



Figure 1
Gamble House, Pasadena, California



Figure 2
E.R. Hills-DeCaro House, Oak Park, Illinois

Although their ideas were new and cutting edge, the fathers of the Arts and Crafts Movement derived a few of their views and beliefs from the Gothic Revival. They felt that there

was nothing more honest than Gothic architecture. Gothic architecture was not caught up in symmetry. It was true to what its creator—architect, designer, craftsman—wanted. If he felt that the building needed a room, one was added. There was no fuss over adding two rooms because the exterior needed to be symmetrical. The asymmetry reflected the honesty and naturalistic view of its creator.³ In this way, Gothic asymmetry was utilized but in a new and linear fashion.

The Arts and Crafts Movement “never advocated one particular style; rather, they shared assumptions about good design that resulted in an Arts and Crafts ‘look.’”⁴ Clean lines were only to be ornamented with designs that were inspired by nature. The “natural” decoration was at its best when it was an element of nature local to the designer of the piece. This theory was applied to all areas of design—architecture, furniture making, pottery, etc.—and it was not a theory only applied to ornamentation. When possible, Arts and Crafts followers used woods, clays, and metals that were native to the area in which they designed.

The Arts and Crafts Movement was a lifestyle for its followers. It dictated their every move. They loved and adored everything natural and handcrafted and loathed those things that were artificial and contrived. They rejected the Rococo and Louis XIV styles as too contrived and false. They fought to create a world in which a plethora of beautifully made and beautifully functional pieces existed. Everything from the buildings in which they lived and worked to the chairs on which they sat and the glasses from which they drank were designed with functionality in mind.

³ Cumming, Elizabeth and Kaplan, Wendy; The Arts and Crafts Movement; Thames and Hudson; London, England; 1991; pg. 10-11.

⁴ Cumming, Elizabeth and Kaplan, Wendy; The Arts and Crafts Movement; Thames and Hudson; London, England; 1991; pg. 144.

This ethic was certainly applied to the dining room. At the time, the dining room was still immensely important. The dining room was the room in which one entertained. Often, it was the only glimpse that a visitor might be allowed into the life of his host, and Arts and Crafts followers wanted every aspect of their life to follow the principles by which they designed and, more importantly, lived.

“A well-arranged dining room, more than almost any other room in the house, rejects any but the absolutely necessary furnishings. If the wall spaces are well divided and the color scheme rich and interesting, there is no need for pictures—which usually seem out of place in a dining room—and the shining array of silver, glass and china on a sideboard, shelves or plate-rack leaves nothing lacking in the way of appropriate ornamentation.”⁵

These words epitomized the style of the Arts and Crafts Period and set forth the fundamental principles for the dining room of this period.



Figure 3
Frank Lloyd Wright Dining Room, Oak Park Illinois

⁵Rubin, Gerome and Cynthia; Mission Furniture; Chronicle Books; San Francisco, CA; 1980; pg. 28.

Furniture

The dining rooms of the Arts and Crafts period would have contained many of the same elements as those of preceding stylistic periods—a dining table and chairs, a sideboard, and a china cabinet. However, following with the principles mentioned above, much of the dining room furniture evolved to suit the needs and express the design principles of the Arts and Crafts Movement. Prior to the era of Arts and Crafts, there was the over-ornamentation of the Victorian era. Whenever possible, Arts and Crafts designers integrated built-in furniture into their interiors in order to avoid unnecessary clutter and excessive ornamentation. The dining room was no exception to this rule. In many homes, sideboards and china cabinets would often be of the built-in variety. These pieces would be made of the same oak, pine, or walnut as the rest of the details of the interior such as beams, wall paneling, molding, and floors.

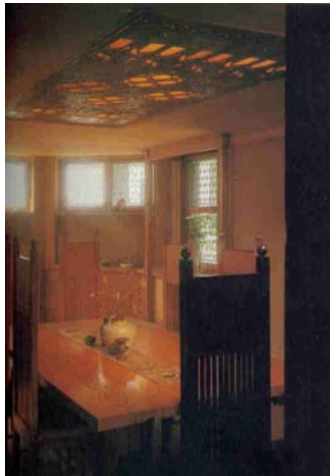


Figure 4
Frank Lloyd Wright Dining Room with Built-in Cabinets

Arts and Crafts furniture was very rectilinear. Straight lines were considered to be more honest and less decorative. Occasionally, a curved line would be used as a way of minimal decoration. This detail was most often found on the aprons of sideboards and china cabinets. Hardware on these items was most often derived from vernacular forms and was made of traditional brass. On more formal pieces, polished copper or polished brass was sometimes used.

The woods of which the furniture pieces were constructed were the main focus of Arts and Crafts furniture. Oak and walnut were most often used with pine used less frequently. The woods were seldom stained; the natural beauty was allowed to shine through.



Figure 5
Arts and Crafts Sideboard with Traditional Hardware

Dining room tables had previously been rectangular in shape. However, during this period, dining tables were seen in round, hexagonal, or octagonal shapes. Not only were these shapes more organic, but they allowed for more natural conversations during dinners. These tables were placed on pedestal bases with only minimal carving found on the legs as decoration. In other instances, round, hexagonal, or octagonal tables would have bases with four legs that were joined with stretchers to add stability.



Figure 6
Hexagonal Dining Table with Six Legs and Stretchers



Figure 7
Round Dining Table with Pedestal Base

Although round dining tables gained popularity during the Arts and Crafts period, rectangular tables did not altogether disappear from the dining room. Rectangular dining tables were most often supported with rectangular legs that were linked with stretchers. These tables would have been constructed in the same unstained oaks, walnuts, and pines as round dining tables, and like round tables, the only decoration would have appeared in the form of naturalistic carvings on the legs and stretchers.



Figure 8
Rectangular Dining Table used in Frank Lloyd Wright Arts and Crafts Dining Room

The dining chair was no longer an upholstered chair as it had been during the Victorian era. It was now made of the same woods as the other pieces of dining room furniture. Dining room chairs were very rectilinear in form. Chairs were constructed using elements of square or rectangular cross section. If a turned element was used, it was left in its purest form. Usually, none of the elements were carved or embellished in any way. They were most often derived from vernacular styles and contained no decoration. The beauty of these pieces was found in the wood and the seat cover. Seats were usually covered with rush, cane, or leather, but sometimes they were upholstered with a fabric that depicted some form of a natural scene.⁶ Occasionally, one would see slats on the backs of chairs that were undulated or minimally carved, but this was

⁶Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 176.

rarely the case. However, chair backs were almost always made of natural wood, but very infrequently, one might see a chair back upholstered with rush, cane, leather, or fabric just as the seat of the chair.



Figure 9
Arts and Crafts Dining Room Chairs

Since pictures and paintings were seen as superfluous, they were mostly omitted from dining rooms of the Arts and Crafts time period. Designers relied on windows and necessary items as “functional” embellishments for dining rooms. Very frequently, furniture makers would craft plate racks to hang on the walls of dining rooms. This idea fit perfectly into the Arts and Crafts beliefs system, since plates were not seen as decoration but as a necessity of any dining room. Although they were not hung on the walls for the sole purpose of decoration, these hanging plate racks were very complimentary to the rest of the designs throughout the room. These plate racks were often designed as complimentary pieces to sideboards and china cabinets. They were constructed of the same beautiful, naturally finished woods and were of the same rectilinear form as the other furniture in the dining room.

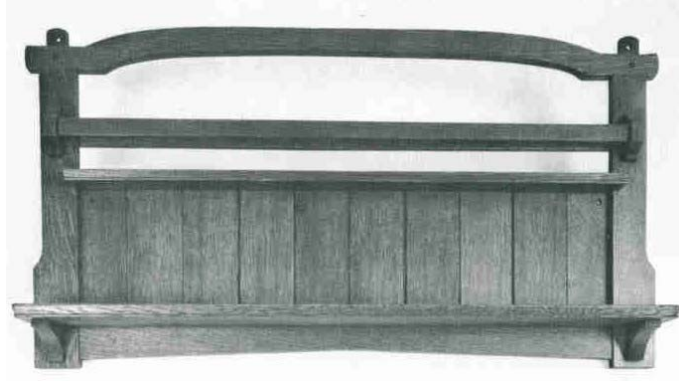


Figure 10
Arts and Crafts Plate Rack by Stickley

China, Pottery, and Ceramics

China, pottery, and ceramics were certainly areas where the Arts and Crafts philosophies could flourish. Handcraftsmanship is extremely important to these trades, and ornament derived from nature was the most coveted on these pieces. Each individual piece produced by each different workshop and every individual craftsman was unique. The most sought after glazes were matte glazes that had been developed during the latter portion of the nineteenth century. These glazes did not contain the same intensity of the high polish glazes, and therefore, they produced more natural hues of green and brown. Pottery that was fired in this manner was described as having the smooth surface of a melon, or the bloom of a leaf. The designs of this pottery were based on leaves and flowers native to the lands of the designers.



Figure 11
Pottery Vase That Emulates a Leaf and has a Matte Finish

Another form that pottery, china, and ceramics of the Arts and Crafts Movement took on was that of the early Gothic. Stylized animals often appeared on backgrounds covered with leaves or flowers. These animal forms were often copied from Japanese prints of the early ages. These wares were most frequently available in blue, green, and red.

Although pottery, china, and ceramics of the period followed the strict standards of the Arts and Crafts beliefs, this was the one area where there was a little more freedom in design. The creation of these things was considered more or less “art,” and designers took more freedom in creating their designs. In rooms such as the dining room, pottery, china, and ceramics were often the sole decoration used. The fact that the designer was given the freedom to produce functional articles that were allowed to be considered as art imposed fewer restrictions on designers and allowed them to create more freely. However, being the purists that Arts and Crafts members were, they still followed the strict standards on craftsmanship and design quality. They still used all natural materials and shied away from bright colors not found in nature. The motifs that they used could be found in the nature surrounding the designer, although they were quite often stylized versions of these natural wonders.

Glassware

Glassware, like all other aspects of the Arts and Crafts Movement, was created to eliminate the over-ornamentation of the preceding period. Glass of the Victorian era had been so stylized and decorative that it came close to being impossible to use. Designers of the Arts and Crafts era worked diligently to create glassware that had simple, clean lines and that was functional for everyday use. The bright hues from the Victorian era gave way to colorless glass or glass that was colored in very subtle hues of green or amber tones.

Like any other aspect of the Arts and Crafts Movement glassware was always hand blown. This made every piece from every designer unique to any other. Any decoration that appeared on the glassware of the period was usually found on the stems of glasses and goblets. This decoration was almost always in the form of round shapes of different sizes. The stem was also the place where color was applied for the purpose of decoration. Since color could be applied to the stem without compromising the integrity of the glass itself, the designer could attain an individual and artistic look for his creation without sacrificing the principles of the style he was working to achieve.

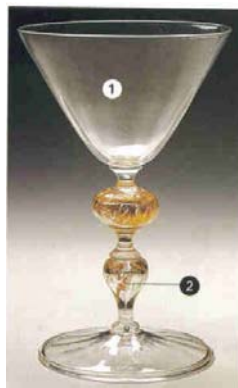


Figure 12
Wine Glass with Colored Detail on Stem

In addition to glasses and goblets, Arts and Crafts glassmakers created serving dishes, vases, punch bowls, and pitchers. All of these pieces were, of course, designed in the same manner as other Arts and Crafts wares. They contained minimal decoration that was of the most natural form. Colors used on these pieces were colors occurring naturally in the craftsman's world such as blues, golds, and greens with much of the applied decoration being derived from times past. Color was influenced by seventeenth century Holland and Germany, and the decorative motifs were reminiscent of the Gothic and Gothic Revival.

Silver and other metals

Along with silver, Arts and Crafts metalworkers used pewter, copper, and bronze. No matter with which metal an artist was working, the same principles applied. The lines were always clean with little ornamentation. Each piece was created with an obvious function in mind. Metal crafts that appeared in the dining room took on many shapes and sizes. There were tea and coffee pots, flatware, serving dishes, centerpieces, candlesticks, crumb-catchers; the list goes on and on. One of the most popular decorative patterns found on metal pieces was the monogram. Although monogrammed items were first used in an earlier period, these items were both practical and beautiful. Since the idea of beauty and practicality fit perfectly with the Arts and Crafts philosophy, the monogram was, as might have been expected, adopted by the designers of the day and became one of the mainstays for metal pieces of the era.



Figure 13
Silver Sugar and Creamer with Monogram Detail

With metal pieces, the obviously handcrafted ones were the most beautiful. The marks remaining from where the artisan had hand-hammered each piece were considered to be the purest and most beautiful form of metal work in existence. Coppers and bronzes were allowed to retain a certain patina that was believed to enhance their beauty of the object. Any rivets and hinges were often left exposed to further the assurance that a piece was hand crafted. It was not uncommon for a bowl to have a misshapen body or for a copper candlestick pair to be slightly

mismatched in size. These characteristics were believed to add integrity to the item and give it a sense of peace. They were intended to assure the purchaser that the item had been crafted by hand by someone who truly cared about his craft.



Figure 14
Silver Bowl with Handcrafted Details

On occasion, applied decoration other than a monogram would appear on metal pieces. Keeping with the Arts and Crafts traditions, these decorations were organic forms and stylized organic forms. Most often, however, the metal designs spoke for themselves. There was no decoration because the candle stick or serving tray was created in the image of a leaf or flower or some other organic thing. In some instances, an enameled medallion would be the decoration on a metal piece. These medallions took on the forms of stylized plants and animals. The enamel most repeatedly appeared in red, blue, or green, and like the glassware, these pieces were influenced by earlier creations.⁷



Figure 15
Silver Service with Enameled Detail

⁷ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 181.

Lighting

By the turn of the twentieth century, electric lighting was available, although many homes still used only gas fixtures. Most residences had lighting fixtures that combined both gas and electricity due to the instability of electricity at the time. Copper and brass were the metals of choice used in most lighting fixtures. Electric fixtures often had shades made of glass over the bulbs. One very popular glass used in light fixtures was Tiffany stained glass. Although these works were mass produced, his designs were natural and accepted by members of the Arts and Crafts society. Lighting fixtures of this style displayed bright and vivid colors. Red and yellow combinations along with blue and green were the most predominate color choices, the combination of brown and golden amber were also used for this style fixture.



Figure16
Tiffany Style Light Fixture

Dining rooms of the period would have contained both a chandelier over the table and wall sconces on either side of the buffet. This was due mainly to the fact that electric bulbs were still of very low wattage at the beginning of the twentieth century, and more than one fixture would have been necessary to properly light the room. Since almost all of the light fixtures were made of metal, the same design principles applied to lighting as did to other metal works. A

work was considered beautiful when it showed signs of being handcrafted. Rivets and marks identifying work as done by hand were allowed to remain on the pieces.

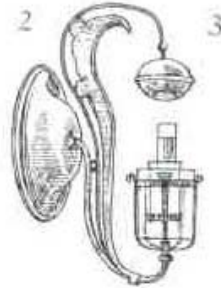


Figure 17
Arts and Crafts Style Sconce

However, light fixtures seemed to show a much stronger Gothic influence than other metal articles. This was especially evident in chandeliers and wall sconces which seemed to have a more intricate design element than any other aspect of the Arts and Crafts Movement. Some of the earlier works look as though they may have once hung in some spectacular Gothic cathedral. This departure from simplicity seems to point to the fact that interior lighting was a new invention that designers and craftsmen overlooked. They may have considered it as such a new phenomenon that they were not sure how to approach its design. However, later light fixture designs seem to become more singular and adhere to the Arts and Crafts principles more strongly. They contained less intricate detailing in the ironwork, and the globes and shades took on more natural, undulating forms.



Figure 18
Gothic Inspired Lighting Fixtures from the Arts and Crafts Period

Textiles

Throughout the centuries, textiles have been used as interior decoration. They have always been a creative way to introduce color and pattern into a room and thus add interest to the surroundings. This was no exception during the Arts and Crafts Movement. Textiles during this period were used in a number of ways. As today, draperies, wall coverings, rugs, and upholsteries were popular ways to incorporate textiles into interiors, but during the period of Arts and Crafts, tapestries were also used.

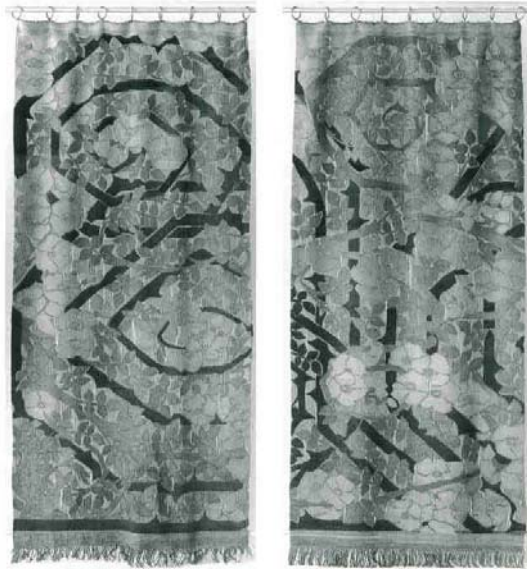


Figure19
Arts and Crafts Tapestry

Fabrics for use as draperies and wall coverings and for upholstery were available in printed and woven designs. Like all aspects of the movement, they depicted natural forms and used natural colors achieved with natural dyes. Typical Arts and Crafts textile patterns were limited to only two or three colors, and the most popular styles depicted flora and fauna. Tapestries and rugs were hand woven using traditional techniques. Traditional designs depicting natural scenes were used, but during this period, more geometric, abstract designs were

introduced. As with other handcrafted products produced during the Arts and Crafts period, designs often came from nature but were abstract interpretations of the natural objects.



Figure 20

Typical Arts and Crafts Fabric Featuring Natural Colors and Motifs

Arts and Crafts dining rooms most commonly used textiles in the forms of rugs and table runners with the occasional use of upholstery. Adhering to the belief of beauty being natural and inside and outside becoming one, windows were rarely covered with draperies unless draperies were needed for extra privacy. In the case of the dining room, privacy was not the most important concern, and windows were most often left bare in order to allow maximum light into the room and to incorporate the outdoors into the room. Tablecloths were replaced with table runners during this period. This allowed the natural beauty of the wood of the table to be viewed and appreciated. Rugs were also another popular manner in which to use textiles during the Arts and Crafts period. Although they did cover some of the natural beauty of wooden floors made from oak, pine, and walnut, they were practical. Rugs provided insulation of sorts for interior rooms allowing heat to be absorbed by the rugs and keeping the room warm longer.



Figure 21
Arts and Crafts Style Rug



Figure 22
Frank Lloyd Wright Dining Room with Table Runner

The Arts and Crafts Movement was a time of great change throughout the world. It was a reaction to the poor living and working conditions that the Industrial Revolution created for the working class masses. It focused on creating high quality, expertly designed crafts that were created by the loving, talented hands of an individual, an individual who might have been displaced by some modern machine. Although these techniques and craftsmen were held in the highest regard by most, it soon became evident that the ideals of this period could only provide for the most influential and affluent families. It was this realization that provoked later designers of the period to allow their crafts to be made by machine. However, they still strongly adhered to their Arts and Crafts ideals. Even those tables, chairs, bowls, glasses, light fixtures, and rugs that were made by machine were designed with the utmost care and attention, and they were executed in the most honest materials possible. It is all of these factors that make up the Arts and Crafts style that is so recognizable today.

The Arts and Crafts dining room would have been a reflection of its designer just as much as a bedroom or bath. Great care was taken in all aspects of design during the period.

Although all dining rooms would not have contained all of the elements discussed above, this is a fair representation of the elements contained in an Arts and Crafts dining room. Just as the rest of the house, the dining room was a testament to the identity of the craftsman who was responsible for its design, and it was often a testament to where he lived and worked through the materials that he used and designs that he created.

Although Arts and Crafts style dining rooms could be incorporated into any style home, to be completely accurate and faithful to its original intent, it should be included in the Prairie designed houses like those of Frank Lloyd Wright or the Craftsman style buildings of the Greene brothers, both depicted earlier in this chapter. Examples of these type homes still exist throughout the United States. In fact, in the very small and rural, Jefferson County, Georgia, the author's home, at least two of these truly period homes are still standing and inhabited by local families. The location of these buildings in such a remote area miles away from any major city serves as further testimony to the power and influence of the Arts and Crafts style. Major examples, however, can, of course, be found in the Oak Park neighborhood of Chicago and in the Pasadena, California area.

CHAPTER 3

ART NOUVEAU

“A revived interest in the decorative arts flowed over Europe . . . giving rise to a concerted rebellion against the stale eclecticism of the time. A conscious effort to create along new lines inspired this ‘New Art.’”⁸

The height of the Art Nouveau period ranged from 1890 until 1910 with influences from the period lasting into the 1930’s. Although Art Nouveau was more popular in Europe, particularly in Austria and Belgium through the works of Victor Horta and Josef Hoffman, than here in the United States, many American designers adopted this style for their interiors. One of the most famous American designers of Art Nouveau objects was Louis Comfort Tiffany. The high concentration of his studios and workshops made the area surrounding New York City one of the most notable places in which to view the Art Nouveau style.



Figure 23
Louis Comfort Tiffany Vase

⁸ Aronson, Joseph; The Encyclopedia of Furniture; Crown Publishers, Inc.; New York, NY; 1965; pg. 32.

At the close of the nineteenth century, spirits were high, and the decorative arts experienced radical changes. The style of the Art Nouveau period emerged from ideas that were explored during the Rococo period. Ornamentation of the Rococo period is very detailed and intricate with its influences gleaned from nature. However, details of the new era that came into being as a backlash of Victorian over-ornamentation are more stylized and sparse than this predecessor. The over-ornamentation was rejected by designers favoring this new style.

As the machine age progressed in the close of the nineteenth century and beginning in the early twentieth century, concepts for design works were able to be mass-produced. This accessibility of goods allowed even middle and working class families to attain the new style in their homes. Unlike the Arts and Crafts designers, Art Nouveau designers sought ways to have their products mass produced, believing that the general population should have access to good design. However, as with Arts and Crafts designs, the earliest works of the period were made by hand.⁹

Although Art Nouveau was happening at the same time as Arts and Crafts, the design concepts of the two could not have been more opposite. Much like the Arts and Crafts period, designers designed all aspects of home spaces ranging from exterior facades and floor plans to room arrangements and interior accoutrements. However, unlike the Arts and Crafts, intricate decorative details were a must. Light, airy, and curved designs were favored over the massive, rectilinear designs of the Arts and Crafts. Art Nouveau designers were more concerned with the romantic appearance of the finished product than of how it would function.

Art Nouveau design was surreal in decoration and often in appearance. While the decorations depicted were forms found in nature, they had been so abstracted that they were barely recognizable. It has been said that “a key feature of the [Art Nouveau] style was a

⁹ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 184.

blurring between fine and applied art.”¹⁰ It allowed artists to broaden the scope of their works. Those who had previously been painters and sculptors in the world of fine art were now venturing out into the design world of architecture and interior decoration, while, at the same time, architects and interior designers were trying their hand at the fine arts.

The strongest influences of the period came from “Japanese art, pre-Raphaelite affectation, and the architectural forms and motifs of ancient cultures—Egyptian, Byzantine, Moorish, and Roman.”¹¹ The earliest Art Nouveau designs relied very heavily on past creations. Designers took ancient forms and recreated these forms as their own art. However, it did not take long for designers to realize that they had created a new style as a rebellion to an old style. This brought them to the realization that recreating old art as new art was in no way honest or good. It was appropriate to be influenced from the past, but it was immensely wrong to copy from it.

This was also a period of new materials. Art Nouveau designers sought ways to use these new materials, such as reinforced concrete, aluminum, and steel, in their designs. This helped to further the ideals of the early twentieth century that architect, designer, and craftsman were one. To be able to work with these new materials, architects who were already functioning as designers and craftsmen also had to be engineers. The movement proved to be as much about a way of life as it was about the applied arts. The Art Nouveau period was not so much about what was right or wrong but about what was new and creative.

“The dominant feature of art nouveau is the slender nature of form and decoration. Forms were seen as genuinely new and moved away from the feel of the nineteenth century. The style evolved differently . . . into two distinct forms: the naturalistic flowing forms . . . (and) the more angular, less decorative works.”¹²

¹⁰ Davidson, Paul et al; Antique Collector’s Directory of Period Detail; Barron’s; Hauppauge, NY; 2000; pg. 186.

¹¹ Revi, Albert Christian; American Art Nouveau Glass; Thomas Nelson & Sons; Camden, NJ; 1968; pg. 11.

¹² Davidson, Paul et al; Antique Collector’s Directory of Period Detail; Barron’s; Hauppauge, NY; 2000; pg188.



Figure 24
Art Nouveau Dining Room

Furniture

The dining room furniture of the Art Nouveau was much like that of previous time periods in content. A dining table, side and arm chairs, a sideboard or buffet, and a china cabinet were most often present. The furniture style of the Art Nouveau period, however, was definitely a departure from that of the Arts and Crafts period. Furniture designs of the time were based on “curving lines and smooth, filled planes.”¹³ Designers were not worried about the materials that they used. Veneers were often used in the place of solid woods, and designers were never concerned that the woods they used came from the region in which they lived. In fact, exotic woods were considered to be finer and more coveted. Mahogany was extremely fashionable because of its dark color and its utility in the execution of the Japanese influenced designs. Straight lines all but disappeared. The signature of the period became the whiplash curve, and it was demonstrated on almost all furniture of the Art Nouveau period.

¹³ Mang, Karl; History of Modern Furniture; Harry N. Abrams, Inc., Publishers; New York, NY; 1979; pg. 73.



Figure 25
Whiplash Curve Detail

China cabinets and sideboards were designed with the same basic use of previous periods in mind, but the applied decoration that appeared on these pieces was far different. The straight lines of the Arts and Crafts were replaced with curved cornices and flowing aprons. Veneers were applied to the faces of cabinets to give them a more luxurious sense, and they were often stained in dark colors to create a feeling of quiet and refined elegance. Cabinet faces were also ornamented with intricate carvings. Most of these carvings were based on natural forms, but they had been distorted in the artist's mind almost to the point of unrecognizable form. Curving, swirling stem-like forms were carved, often by hand, to reveal the talent and skill of the designer or craftsman. One of the most popular of these curved forms was the whiplash curve, a long, scrolling, stem-like form with leaf-like protrusions. These carvings appeared on many Art Nouveau furniture pieces. On china cabinets and sideboards, they were most often present on cornices and aprons.



Figure 26
Art Nouveau China Cabinet with Intricate Detailing

In contrast to cabinets and sideboards with intricate detail, some designers chose to focus on form rather than decoration. Showcasing the other direction that Art Nouveau design took,

these pieces of furniture “favored open and curved superstructures aimed at lightening the effect of an otherwise solid piece of furniture.”¹⁴ Designers of these pieces used glass on three sides to lighten the look of the furniture and made the three front sides curved instead of straight to further accentuate the lightness of the piece. The massiveness and heaviness of the Arts and Crafts movement was abandoned for a more light design created through the use of larger amounts of glass and fewer solid expanses of wood.



Figure 27
Art Nouveau China Cabinet with Simple Details and Clean Lines

Like dining tables of the Arts and Crafts, Art Nouveau dining tables were often round in shape. This exhibited the forward thinking and much changing time period. However, square and rectangular tables were still used frequently. Intrinsicly, dining tables are very basic in form. Therefore, in order to adhere to the cutting edge and forward thinking aspect of the period, Art Nouveau designers had to be very creative. This creativity was most often achieved in the designs for the legs of the dining tables. Table legs appeared in many curved fashions most often imitating plant forms. Some table legs were concave and others convex, but most were carved

¹⁴ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 188.

with detailed stem-like and leaf-like forms. Again, as with the cabinets and sideboards, the whiplash curve was a very popular form found on table legs.

Another way that Art Nouveau designers made their dining tables newer and more cutting edge was through the use of scalloped edges. This was a design detail that worked well with tables of any shape and of any size. Art Nouveau designers, who considered curved lines as more natural and light, employed these scalloped edges as an easy way to create rounded edges on what would otherwise be a straight-edged form.

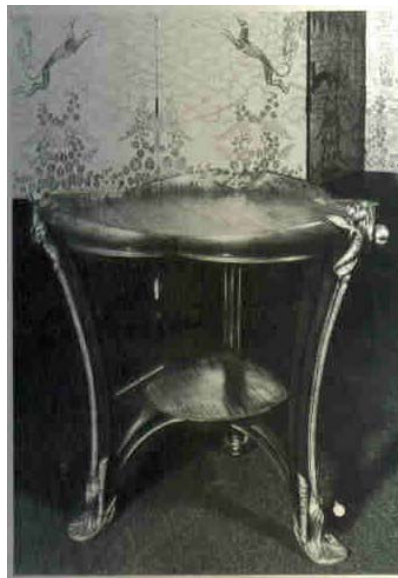


Figure 28
Art Nouveau Table with Scalloped Edges and Legs with Carved Details

Like all aspects of Art Nouveau, dining tables, too, could be designed to take on a less intricate form. The opposite of the tables designed with carved details and stylized forms translated into tables with very clean lines. However, the curved shape was still present. Table legs were still either concave or convex, rarely straight. Scalloped edges were less common with this form of the style, but even those tables that were square or rectangular were modified to exhibit rounded edges.

It could most likely be said that chairs were the most intricate of furniture designed for the dining rooms of the Art Nouveau period. Chair backs took on a distinctive and individual flair. Most often they were very intricately carved in widely varying motifs. Some popular motifs of the period were trees, flowers, birds, fire, and sometimes even animal forms, but, as with all motifs from the period, the forms were extremely abstract and almost indistinguishable from the forms that the items represented. Seats were most often upholstered, and chair legs were found in a wide array of designs. Some chair legs were traditional and straight, and others were curved. Some chairs would have had stretchers joining the legs while others did not. It is obvious; however, that the more detail-oriented chairs would have had legs containing the same carvings and details as that of table legs.

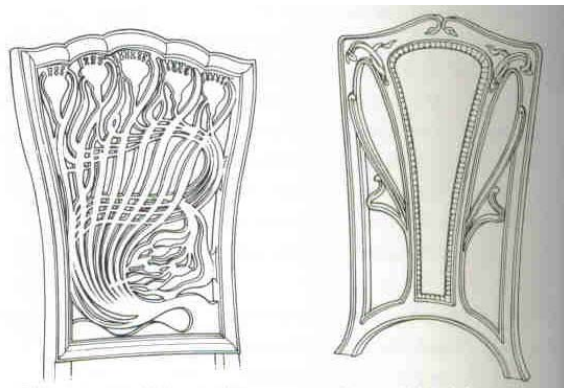


Figure 29
Sketches of Intricately Carved Dining Room Chair Backs

The less intricate chair designs still contained curved lines, but they were far less decorated. These chairs often had upholstered backs as well as seats. The chair backs were complimented by curvilinear slats that provided a framework for the upholstered area of the back. There was a lack of carved detail, but often the boards would have been beaded to provide extra detail to the chair's form. The purest, least detailed dining chairs would have had cane seats, and although the boards used to construct the chairs would have been curved, there was no detail other than those curves.



Figure 30
Art Nouveau Dining Room Chair with Simple Details and Clean Lines

China, Pottery, and Ceramics

Table services, much like dining room tables, are very limited by their design. They all must be of the same basic shapes. This leaves the designer very little freedom for creation. Creativity is basically limited to the applied decoration found on china, pottery, and ceramics, although some slight changes can be made to the shapes of certain pieces. Art Nouveau tureens, for example, were created in oval forms rather than the round shapes previously seen. Another change of form came when the dinner plate was redesigned, and the modern dinner plate was born. The shape was modified to encompass a raised edge or border to keep food more easily contained. Additionally, handles of tea services, tureens, pitchers, and the like became another outlet for design experimentation. These handles took on many forms during the Art Nouveau period. They appeared as tree trunks, dragonflies, flower stems, and many other natural forms.



Figure 31
Hand Painted Porcelain Examples from the Art Nouveau Period

Art Nouveau potters and ceramics designers were very concerned with new techniques. They were constantly experimenting with new glazes, new colors, and new iconography. Although they experimented extensively with the shape of decorative ceramics, pottery, and porcelains, Art Nouveau designers seemed to stick to the basics when designing tableware. They became more concerned with the colors and decorations used than with the forms themselves.

Like all design details of the time, the scenes depicted on tableware came from natural sources. Fish, trees, flowers, and birds were all popular motifs found on everyday ceramic, pottery, and porcelain pieces. However, these forms took on a surreal appearance. A fish would morph into a flower at the end of its tail, or the top of a tree would transform into a bird flying high into the sky. New colors were also introduced to pottery and ceramics during this period. While Arts and Crafts designers used blues and greens most prominently, Art Nouveau designers began to use colors like pink and orange in their designs. They also tended to use artificial colors, colors for natural things that would not have appeared in the natural world. For example, the morphed fish mentioned above could easily have been a bright fuchsia with its flower tail another equally spectacular color. This added to that surreal feeling that Art Nouveau designers sought to evoke.



Figure 32
Porcelain Vase of Surreal Design

Glassware

The preoccupation of Art Nouveau designers with ancient times was obvious in their glassworks. “The most obvious ancient influence to be found in Art Nouveau glass was an imitation of the nacreous surface deterioration found on many pieces of ancient glass.”¹⁵ Most Art Nouveau glass was hand blown, and the decoration took on fantastical appearances through threads and patches applied to the form itself.

The most popular technique for decorating glass during the Art Nouveau period was lustering. Lustred glass takes on an iridescent color. Depending on the original color of the glass, the iridescent effects will vary. Transparent glass takes on a bright iridescence, opaque glass a pearl-like finish; yellow glass develops a gold sheen, and cobalt glass obtains a deep blue glow.¹⁶ This lustering of the glass was the best technique to use to achieve the effects of ancient glass.



Figure 33
Lustred Glass Collection

¹⁵ Revi, Albert Christian; American Art Nouveau Glass; Thomas Nelson & Sons; Camden, NJ; 1968; pg. 13.

¹⁶ Revi, Albert Christian; American Art Nouveau Glass; Thomas Nelson & Sons; Camden, NJ; 1968; pg 32.

Most often the decorative qualities of Art Nouveau glass were found in the form of the object itself. Vases and candlesticks took on stem-like forms with the top portion forming the flower. Bowls had undulating rims that mimicked the waves of the ocean. Even drinking glasses had stems that resembled those found in nature. When applied, decoration most often took on the form of foliage. Green leaves and vines appeared on everything from punch bowls and water pitchers to sugar bowls and creamers.



Figure 34
Art Nouveau Glass Examples of Fantastical Form

Glass during this period came in a variety of colors and a number of different pieces. Milky white, cobalt blue, pink, and green were popular colors for glassware of the Art Nouveau period. Many popular dining room accoutrements were made of glass during this time. Coffee and tea services complete with cups and saucers, pitchers, vases, platters, baking dishes, candy dishes, and serving bowls are some of the glass pieces that would have been present in an Art Nouveau dining room.

Silver and other metals

“During the art nouveau period, metalwork was often made in asymmetrical forms, both in shape and decoration, and the individuality of a piece was considered a virtue. The early manifestations of art

nouveau silver, as with other media, show two recurring themes: delicate forms and biomorphic, particularly plantlike, iconography.”¹⁷

Since metal is such a solid material, much like wood, measures were often taken by designers to give their works a light and airy feeling. This was frequently achieved by placing the objects on scrolled feet. Bowls, pitchers, sugar dishes, creamers, tea and coffee pots, and punch bowls were designed with these scrolled feet, which usually numbered three rather than four to imply asymmetry to an otherwise symmetrical object.



Figure 35
Silver Bowl with Scrolled Feet

As in other design areas of the period, the objects created in metal were often surreal in form, and it was very popular with metal designers and craftsmen to incorporate the applied decoration on an object into the actual form of the object. One favorite form of Art Nouveau designers was a goddess figure in a flowing dress. The flowing dress would often be used to form the base of the object, whether it was a vase, candlestick, coffee pot or pitcher.

¹⁷ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 195.



Figure 36
Silver Collection of Goddess Figures

Metal was one area where designs truly were available to the masses. While silver pieces were created for the wealthy, other designs were being executed in less expensive metals like pewter. These objects were quite often mass-produced very inexpensively without sacrificing any of the quality of the design. The same basic forms and principles were used in the products that were mass-produced, but the inexpensive price tag allowed middle and working class families to enjoy counterparts of the same decorative objects with which the more affluent of society decorated their living spaces.

Lighting

Since the time period of the two design eras overlapped, many trends in lighting fixtures of the Art Nouveau period overlapped with those of the Arts and Crafts Movement. As discussed in the Arts and Crafts section on lighting, electrical lighting was a new concept of the early twentieth century, and many homes contained both gas and electrical fixtures. Copper, pewter, and brass were the metals of choice for fixtures. Tiffany and Tiffany-inspired fixtures

were the most popular of the time. These fixtures contained stained glass shades that were decorated with plant life in rich colors.



Figure 37
Tiffany Inspired Art Nouveau Chandelier

The lighting fixtures of the time period seemed to be too detailed and intricate for the aforementioned Arts and Crafts designs. However, they seem to fit rather well into the designs of Art Nouveau. The intricately designed metalwork with details of plants and flowers fit the ideals of the Art Nouveau much better than it did the ideals of the Arts and Crafts followers. As in dining rooms of the Arts and Crafts period, Art Nouveau dining rooms would have contained a chandelier over the dining table and wall sconces on either side of the buffet to allow sufficient light to illuminate the room.



Figure 38
Chandelier with Matching Sconces

The overlapping of the styles of light fixtures of the two periods supports the theory mentioned in the previous text that lighting was a new concept, and not all designers were sure how to handle it. The lack of distinction between the two stylistic periods in lighting devices of various designs seems to show an aversion of designers to creating fixtures that were representative of the movement in which they were involved. It is unclear whether this shows a lack of knowledge about indoor lighting design or a fear of creating the unknown. It is, however, evident that lighting design during this time was not done on the extensive level in which designs were implemented in other media.

Textiles

As with interior decoration from any stylistic period, Art Nouveau designers incorporated textiles into their décor. Textiles were certainly used in the traditional ways—upholstery, window coverings, rugs, and table linens—but during the Art Nouveau period, the popularity of wall hangings arose. Although there are not many surviving examples of textiles designed by the prominent Art Nouveau designers, it is evident that some of these designers did design their own textile collections. Contained in these collections were mainly table linens, upholstery fabrics, window coverings, and wall hangings. Rugs and carpets were predominately imported from Middle Eastern countries.¹⁸

Dining rooms of the Art Nouveau period would have contained some or all of these examples of textiles—upholstery fabrics, window coverings, table linens, and wall hangings. Unlike the trends occurring within the Arts and Crafts circles, Art Nouveau designers desired the richness and interest that textiles added to a dining room. Floor length window dressings would have been used to accentuate windows. In addition, sheers would also be used to cover and

¹⁸ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg 197.

further accentuate windows. Table linens came in the form of both tablecloths and runners. Since Art Nouveau designers were not as concerned with honesty of materials as Arts and Crafts designers, they were not adverse to covering the entire table with a cloth and hiding the natural wood finish of the table.

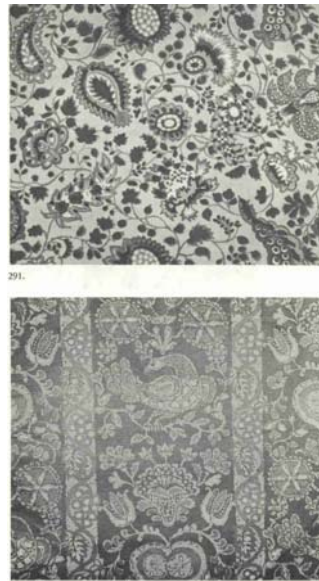


Figure 39
Art Nouveau Textiles Featuring Stylized Birds and Flowers

The designs of Art Nouveau textiles would have mimicked other designs of the time. Natural themes were used such as birds, flowers, fish, animals, and trees, but they almost always appeared in a stylized manner. Wall hangings often featured fantastical scenes, once again, featuring a goddess figure with flowing hair and a flowing dress. These textiles came in a range of colors from the bright pinks and oranges found in the pottery, china and ceramics of the style to very subdued, neutral color palettes used to offset the other bright colors used in other decoration throughout the room.

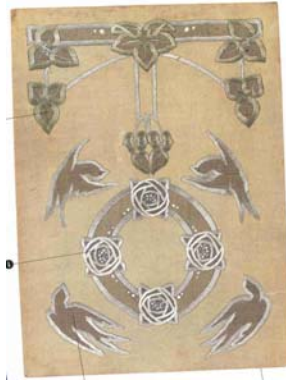


Figure 40
Art Nouveau Wall Hanging

The time period in which the Art Nouveau style emerged was one of change. New and creative ways to design buildings, furniture, metal works, and glass were developed by all designers of the time, and though, today, critics have their opinions on what was right and what was wrong, at the time, it was all creative and new. Designers of the style labored to develop details that were designed with creativity and originality in mind. They wanted to be seen as unusual and even provocative in some minds, and on many levels, they achieved this.

Like Arts and Crafts dining rooms, Art Nouveau dining rooms were an expression of the designer. Although early Art Nouveau designers looked to the past for their design inspiration and even frequently copied exactly from the past, by the end of the period, Art Nouveau designers had created their own style. Their stylized designs and new, bright colors were a testament to who they were and to the fact that they were talented designers. They were a different breed with different beliefs than the Arts and Crafts designers, and the designs that they created showed that. Dining rooms and the varied accoutrements that went with them were an excellent outlet for Art Nouveau designers to show off their style, not only to their clients but to the world.

Houses appropriate to this style would include Tudor, Chateausque, and Beaux Arts. The Tudor style is characterized by a steeply pitched roof which is most usually side-gabled.

Decorative accents for this style home would have included half-timbering and tall narrow groups of multi-paned windows. The final distinctive aspect of this style was the massive chimney which was most usually topped by decorative chimney pots. Another home style appropriate for this type dining room was known as Chateausque. This style home featured steeply pitched, hipped roofs combined with many vertical roof elements such as gables, turrets, spires, and shaped chimneys. Often, gables, dormers, and windows were decorated with shallow carvings or Gothic tracings. Beaux Arts, the third type home appropriate for this type of design, would have been identified by flat roofs, masonry walls, and surface decorations. Occasionally, this style was seen with a mansard roof. This style, like much of the Art Nouveau, was influenced by the styles of Europe.

Each of these exterior styles worked well with the styling of Art Nouveau interiors. Their attention to detail, intricate ornamentation, and innovative forms met the ideals of Art Nouveau designers. Therefore, the aforementioned dining room arrangements suit any of these home styles perfectly.



Figure 41
Tudor Style Home



Figure 42
Chateausque Style Home



Figure 43
Beaux Arts Style Home

CHAPTER 4

ART DECO

“Art Deco design formed the basis of almost all domestic interiors in the late 1920’s and 1930’s . . .”¹⁹

By the second decade of the twentieth century, interior design was taking an entirely different direction. Technological innovation became the impetus for interior design, and the Art Deco style emerged. Although the exact time period of the Art Deco style is debated, the general consensus seems to be the period of time between the two World Wars. The style was most popular during the 1920’s and 1930’s, and its influences are still seen today. With new inventions like radio and household appliances and with the increased accessibility of electrical lighting, interior design mimicked many of these products and took on a more streamlined appearance. Decoration was limited and what decoration was present was most often in very stylized and geometric shapes. With these designs, the Art Deco style truly emerged as the first good design to be mass produced.

With the invention of new electronic products, emerged the use of new materials in interior design. While traditional materials were used, chrome plated steel widely came into use in interiors. Wooden furniture was veneered with extremely exotic woods such as ebony, sycamore, and violetwood. Mirrors were used on almost every surface, and walls were clad with tiles, marble, or wood veneers, rather than being clad in wooden panels or painted. One thing that could certainly be said of Art Deco design was that, unlike Arts and Crafts and Art Nouveau, it did not copy from the past. Although Art Deco designers had extensively studied previous

¹⁹Davidson, Paul et al; Antique Collector’s Directory of Period Detail; Barron’s; Hauppauge, NY; 2000; pg. 200.

styles and may even had been influenced by these styles, their design was singular. Instead of copying from forms already created, they took inspiration from the changes that they saw occurring around them and turned it into a completely new style that was definitively their own.

Designers who took this new form as their own included William Van Allen, who designed the Chrysler building in New York City and many smaller scale designers who designed everything from luxury cruise ships to airplanes. Notable architects who also designed interiors include Eliel Saarinen and Mies van der Rohe. Since the Art Deco style was the first “high style” to truly be mass produced, its influences could be seen across the country. However, the most concentrated areas in which this style flourished were large metropolitan areas such as New York City, Chicago, and Los Angeles.



Figure 44
Van Allen's Chrysler Building



Figure 45
Saarinen's Sketch of Chicago Tribune Building



Figure 47
Van der Rohe's Barcelona Pavillion

The Art Deco period was the first example of work from interior designers. Previously, designers of interiors were architects who wished to integrate the entire building into one design. With Art Deco, the most famous designers of interiors were just that, designers of interior spaces. They worked with the interior in mind and often produced their own lines of furniture, textiles, lighting, and decorative pieces. They were not architects, but they were of a new bent to match the new times. They were simply interior designers, visionaries for interior living spaces. During this period, major department stores were gaining status as being the favored locations to shop for everything. To provide further impetus to this trend, interior designers were hired by these burgeoning companies to locate their offices within the furniture departments in these stores and assist clients with the design of their interiors.

Art Deco attempted to separate itself from the previous Arts and Crafts and Art Nouveau styles. Proponents of the style found Arts and Crafts to be too “functional” and Art Nouveau to be too “ornamented.” A Parisian supporter of the style best summed up the feelings of Art Deco designers in a 1928 speech: “We know that the ‘necessary’ alone is not sufficient for man and that the superfluous is indispensable for him . . . or otherwise let us also suppress music, flowers, perfumes . . . and the smiles of ladies!”²⁰ While the style did allow for decoration merely for the sake of decoration, great care was taken in the design of that decoration. There was no cluttering of spaces like in the previous Art Nouveau style, but at the same time, there was much more applied decoration than in the Arts and Crafts style. Art Deco ornamentation was well thought out and carefully planned so that the homeowner reaped the benefits of this decoration. The designers of this period believed that “beauty in the home was essential to people’s psychological well-being,”²¹ and they designed with this idea at the forefront of their minds.

²⁰ Duncan, Alastair; Art Deco Furniture; Holt, Rinehart, and Winston; New York, NY; 1984; pg. 10.

²¹ Duncan, Alastair; Art Deco Furniture; Holt, Rinehart, and Winston; New York, NY; 1984; pg. 9.



Figure 48
Rendering of Art Deco Dining Room

Furniture

While Art Deco dining rooms contained the traditional dining room furniture—dining table, chairs, buffet or sideboard, and china cabinet—there was an emergence of a new piece of furniture during this period. The bar, or cocktail cabinet as it was known then, was first seen designed in the Art Deco style. Although not all homes had a bar and many of these were located outside of the dining room, the discussion of the bar certainly falls within the scope of this paper.

“The cocktail cabinet, with its mirrored and chromed interior, is almost symbolic of the era. More than ever, fashion was playing an important part in people’s choice of furniture, and the popularity of cocktails in smart circles meant that a cocktail cabinet was an essential accessory.”²²

Art Deco furniture was very streamlined in its design, and the decoration found on Art Deco furniture often took the form of elaborate veneers, inlays, and the mixing of exotic woods with contrasting colors. Some of the materials used to achieve these methods of decoration were

²²Davidson, Paul et al; Antique Collector’s Directory of Period Detail; Barron’s; Hauppauge, NY; 2000; pg. 207.

very new to the Art Deco period. Snakeskin, ivory, straw, and galuchat, a fish skin first used during the eighteenth century, were used as inlays on many pieces of furniture. Favorite woods most often used by furniture designers of the time were ebony, which was most popular, along with palmwood, mahogany, violetwood, and sycamore.²³ Metal and glass also became popular for use in interior decoration during the Art Deco period. Lacquer furniture was also seen frequently during this time.



Figure 49
Sideboard with Ivory Inlay

These materials and methods were, at first, very expensive to produce, and designers had to find ways to make this furniture more affordable to the mass market. Synthetic materials and methods were developed to replace costly lacquers, ivory inlays, and solid ebony construction. Technological advances made these changes possible and therefore, allowed Art Deco furniture to be marketed to the general public rather than to the wealthy patrons, only.

Art Deco furniture design was influenced by technology, as mentioned above, and one of the most important technological advances of the time was building construction. The skyscraper was first built during this time, and furniture designers were influenced by the great architectural works that they saw. China cabinets and sideboards often had pilasters on their corners that were stylized and reminiscent of the ones that appeared on modern buildings. Doors

²³ Duncan, Alastair; Art Deco Furniture; Holt, Rinehart, and Winston; New York, NY; 1984; pg.12.

and drawers to these pieces were now plain instead of paneled, giving them a more streamlined appearance. Decoration on these pieces often appeared in the form of inlays. These inlays were most often scenes influenced by Eastern culture or merely geometric shapes that the designer created. These cabinets and sideboards often stood on legs, and most often these legs were cylindrical, tapered at the base, and capped with metal or ivory at the bottom. Due to rising costs of wood and rising production costs of handmade furniture, china cabinets and sideboards were often constructed in less costly woods and then veneered in the more expensive ebony, mahogany, or violetwood.



Figure 50
China Cabinet with Details Influenced by Architecture

The aim of Art Deco designers was to create beautiful spaces which were so beautifully ordered that they calmed their inhabitants. This was achieved not only through furniture design, but also through furniture arrangement. If a room was given a definite focal point, then the rest somehow managed to fade into the background. In the dining room, this focal point was most often a cabinet or sideboard. It was placed on the largest wall, framed by wall sconces, and topped with a mirror, painting, picture, or wall hanging.²⁴ Therefore, cabinets and sideboards were frequently the most elaborately designed pieces of furniture for the dining room.

²⁴ Breon, Emmanuel and Peppall, Rosalind; Ruhlmann Genius of Art Deco; The Montreal Museum of Fine Arts; Montreal, Canada; 2004; pg. 28.



Figure 51
Art Deco Dining Room with Cabinet as Focal Point

Cocktail cabinets or bars, like other Art Deco cabinets, were often one of the more ornamented pieces of furniture found in the dining room. However, many examples of this type of cabinet appeared outside of the dining room in a living room or study. Although they were not always present in an Art Deco dining room, cocktail cabinets and their accessories tended to fall within the same category as other dining room appurtenances. Cocktail cabinets were designed with the same principles in mind as previously mentioned with the discussion of china cabinets and sideboards, but they were table height and often shaped in unusual ways. Some were shaped in traditional rectangles, but others often took on the form of figure eights or additional shapes never used previously in furniture design such as triangles. These unusual shapes are probably the result of the cocktail cabinet being a new phenomenon. Designers had no precedent after which to model their designs. No one had ever designed such, and designers felt freer to explore new and very modern designs.²⁵

²⁵ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 207.



Figure 52
Lalique Cocktail Cabinet



Figure 53
Art Deco Cocktail Cabinet and Its Accoutrements

Art Deco designers viewed the dining table as merely functional. This allowed them to use the china cabinet or sideboard as the focal point of the room. The geometric patterns used elsewhere in the Art Deco style lent themselves to use for dining tables as well. Dining room tables were almost always simple in form because decoration interfered with their intended use. They appeared in both round and rectangular shapes and hardly ever contained applied decoration. Any decoration that did appear was usually in the form of an inlay in the center of the tabletop. Tables were mostly made of solid wood, and these woods ranged in variety from oak or walnut to birch. Rectangular tables had legs of square section, and round tables were most often supported on center pedestals. During this era, dining tables with extendable leaves came into vogue. This gave additional functionality to dining rooms, allowing for small, intimate meals or large, impressive dinner parties.



Figure 54
Round Art Deco Dining Table



Figure 55
Rectangular Table with Extendable Leaf

Dining chairs, like dining tables, were designed in simple, geometric forms. The seats of dining chairs were upholstered as they had been in earlier periods. However, Art Deco dining chairs evoked a feeling of “restrained luxury with comfort, when dining chairs had upholstered

backs as well as seats.”²⁶ With both the backs and seats being upholstered, the only visible evidence of the structure of the chair was the legs. The legs were most frequently made from the same wood as the table, and they were usually square in section and unornamented. The luxuriousness of the dining chairs was found in the fabrics used to upholster the seat and back.



Figure 56
Dining Chairs with Upholstered Back and Seat



Figure 57
Art Deco Dining Chairs

China, Pottery, and Ceramics

The geometric forms so closely related to the Art Deco style were harder to implement in the design of china, pottery, and ceramics. These wares, by nature, have to be in a certain shape and of a certain size if they are to be at all functional and useful. Nonetheless, designers working in these media, at the time, did experiment with more geometrically shaped pieces such as octagonal and triangular tea and coffee cups with coordinating pieces for serving these beverages. These china and ceramic pieces were generally decorated with floral motifs. Some of these motifs were more traditional and others were stylized, influenced by the other arts of the period. Most often, these experimental wares were reserved for less formal use during breakfast or tea, and traditional tableware was reserved for more formal occasions.²⁷

²⁶ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 201.

²⁷ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 210.



Figure 58
Tea Service of Unusual Shape

However, these experimentations happened early during the period, and by the mid 1920's, simple, practical forms had reemerged as the norm for tableware. Pottery, china, and ceramics that were simple in form and solid in appearance were seen to reflect the views of designers of the Art Deco style. Decoration on these pieces was often integrated into the design of the piece, rather than applied to the finished product, although handles were one area where designers deviated from this.²⁸ Handles found on everything from coffee and tea cups to vases and pitchers were often square in section and composed of straight rather than curved lines. These handles were very impractical because they were hard to hold, but designers seemed to have an affinity for them.



Figure 59
Coffee/Tea Service with Handles of Square Section

Color was an extremely important part of Art Deco ceramic designs. Applied decoration, whether traditional or stylized, most often appeared in very bold colors. Blues, reds, greens,

²⁸Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 211.

yellows, and oranges were most popular. It was during the Art Deco era that color began to be used for ceramics not only as decoration, but also in the form of whole pieces. Entire tea sets or coffee services or table settings would be made in a bright green or blue. These colors were used to enhance the simple forms that were used by Art Deco designers.

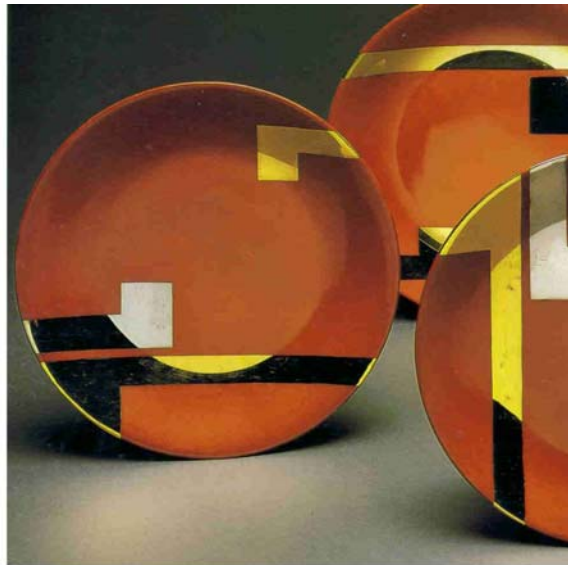


Figure 60
Art Deco China in Bold Colors

Some of the more radical ceramic designs of the period were produced mainly for the mass market. Sugar dishes, creamers, and salt and pepper shakers often came in various shapes and sizes. These pieces often depicted scenes popular during the time period and were painted in various bright, vibrant color schemes. Since the designs were produced on a large scale, the bright colors served to camouflage the fact that the design of the objects was neither perfect nor handmade.²⁹

²⁹ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 211.



Figure 61
Mass Produced Art Deco Napkin Holder

Glassware

Art Deco glassware was almost always made of colored glass. It departed from the fanciful shapes that had appeared with Art Nouveau glassware. Art Deco designers preferred simple, geometric shapes for their glass objects. The leaf and floral patterns found on Art Nouveau glass gave way to minimal, geometric decoration on the glass of Art Deco designers. In fact, on a number of Art Deco glass pieces, the color became the only decoration. The use of multiple colors served as the only applied decoration.



Figure 62
Simply Shaped Glasses with Bold Colors

When applied ornamentation was used, it was not the intricate and delicate designs seen in the previous period. It was bold, significant design that epitomized the style of the period. As mentioned in the previous section on Art Deco furniture, glassware designs, too, took some of

their influence from the architectural models of the period. Wine glasses and champagne flutes had stems that were reminiscent of columns or pillars, and some applied decoration took on the form of a Greek key or other type of classical architectural ornamentation.



Figure 63
Wine Glasses with Stems Mimicking Architectural Piers

With the emergence of the cocktail cabinet as an important piece of furniture, there came a need for glassware with which to stock the cabinet. Wine glasses and champagne flutes had been around for ages, but there was now a need for a more extensive collection of things from which to serve alcoholic beverages. Decanters with matching glasses and highballs and double old fashioned drinking glasses became very popular during the Art Deco period. Like any other glassware of the period, barware would have been found in the aforementioned popular styles with the aforementioned popular decoration.



Figure 64
Crystal Decanter

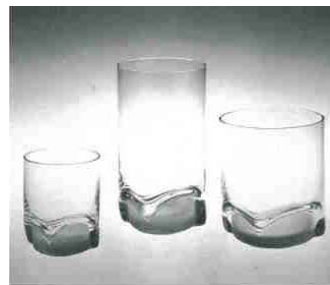


Figure 65
Matching Glass Set

Silver and other metals

Metal objects became very popular during the Art Deco period. These pieces, which blended in well with the metal and chrome designs of the new era, were very simple and

geometric like other aspects of this style. The bulk of the decoration on these pieces came in the form of handles, which were made of other materials and fashioned in unusual shapes. Often, just as with the ceramic pieces, these handles were square in section and used straight rather than curved lines. The most popular materials for handles on Art Deco metal pieces were wood, ivory, and Bakelite. These handles added interest to the pieces without destroying any of the functionality of the piece. These materials appeared on the handles of all metal objects ranging from flatware and serving trays to coffee pots and barware.

Stainless steel was first adapted for use in everyday objects during the 1920's, and Art Deco designers frequently executed designs in this medium. Stainless steel was used in the design of all of the pieces that had been previously designed for dining rooms in sterling silver or silver plate—coffee pots, teapots, flatware, serving bowls, sugar dishes and creamers, pitchers, and punchbowls. Stainless steel was seen as a great invention for the housewife due to the fact that it did not have to be polished as silver did. This was an extremely important factor since more and more women were beginning careers of their own outside the home during this era.

Another area where metal became very popular for use as a dining room accoutrement was with the inception of the cocktail shaker. This object, alone, may be one of the most indicative pieces of the Art Deco era.³⁰ Cocktail shakers, like cocktail cabinets, were very original in design since there was nothing after which to pattern their design. Just as other metal accessories found in the dining room, shakers were very simple and geometric in design. They often were accompanied by matching cocktail glasses patterned after the same simple design. Any decoration that appeared on shakers or their accompanying glasses was very stylized and never too intricate or detailed. Often, as with other metal objects, the only decoration, apart from the host's monogram on a shaker, would be a handle or lid of a contrasting material like Bakelite

³⁰ Davidson, Paul et al; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 209.

or wood. Shakers and their matching glasses were made in a variety of metals like the new and increasingly sought after stainless steel, pewter, and the ever popular silver.



Figure 66
Silver Shaker Sets with Matching Glasses

Lighting

The Art Deco period was the first stylistic period to have electric lighting integrated into all of its interiors. By the end of the 1920's, all but the most rural of homes had electric lighting. The Art Deco style emerged as a definitive stylistic movement in lighting. Arts and Crafts and Art Nouveau lighting was not radically different from its Victorian counterparts in materials and forms, but Art Deco light fixtures truly took on their own style from the beginning.

Art Deco lighting in dining rooms was very different from that found in its Arts and Crafts and Art Nouveau counterparts. Although Art Deco dining rooms would have still contained a fixture over the table, it may have been a pendant fixture or one that was attached directly to the ceiling. Wall sconces may have still been present, but they were no longer necessary because one electric bulb would have been strong enough to light an entire room. Another reason that wall sconces were no longer a necessity was due to the fact that tubular

lighting could now be hidden within the crown moldings of rooms.³¹ These lights gave the room a softer glow and did much to enhance the ambiance of a dining room.

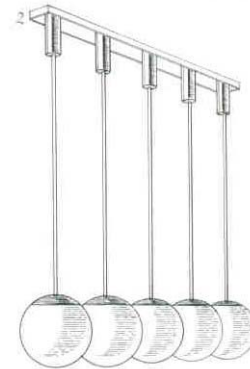


Figure 67
Art Deco Lighting Fixtures

The modern fixtures of the Art Deco style were designed to be integrated into the space and coordinated with the overall interior design. For this reason, they were made in the same materials that other aspects of Art Deco style were. Chrome and steel chains and bases were used with glass shades and globes to achieve this integration. The most popular colors for glass shades were amber, pink, and blue,³² and the designs found on these glass shades were very geometric. Rows of squares and rectangles and Greek key motifs were popular designs. This was a definite departure from the glass shades of the Arts and Crafts and Art Nouveau with their intricately designed floral motifs.

Textiles

Textiles played a widely important role in Art Deco interiors. Within dining rooms, they were often a key factor and were used on floors, chairs, walls, tables, and windows. The designs of Art Deco textiles were varied to say the least. They depicted every thing from wild, geometric

³¹ Calloway, Stephen; The Elements of Style; Simon and Schuster; New York, NY; 1991; pg. 445.

³² Davidson, Paul et all; Antique Collector's Directory of Period Detail; Barron's; Hauppauge, NY; 2000; pg. 212.

forms and stylized floral forms to actual scenes depicting people in some sort of social setting. Some were even designed with a theme in mind—a golfer for a man’s study, a cigarette for a parlor, or an elephant for a child’s room.



Figure 68
Art Deco Fabric with Stylized Animal Detail

The textiles used in Art Deco dining rooms would have been tamer than in other parts of the house because, at this time, the dining room was still revered as one of the most formal rooms in the home. Often, only one of the bold, recognizably Art Deco prints would have been used in a dining room. If used as a window treatment, the chairs would have been covered in velvet of a coordinating color. If used as upholstery on the chairs, the window would have been dressed in a solid color, left bare, or covered with a shade and wooden cornice. This was done so that the Art Deco dining room appeared tasteful and not too gaudy or bold. For, as with Arts and Crafts and Art Nouveau dining rooms, the dining room may be the only glimpse into one’s life that a visitor gets (although this idea was starting to wane and all rooms in homes of this era were more visitor friendly).



Figure 69
Art Deco Dining Area Featuring Extensive Use of Textiles

In addition to upholstery and window coverings, textiles were used in the Art Deco dining room as rugs and wall hangings. Generally, rugs were geometric patterns in muted colors and chosen to blend into the rest of the interior. Those that were elaborate in design were often bordered in a neutral band, allowing them to better blend into their surroundings. By this time, machine made rugs were available, but finer rugs with more detailed patterns were still almost always made by hand. Wall hangings were distinctly Art Deco in design. They often featured a scene with people, mainly women, standing in an Art Deco-looking environment. However, these wall hangings were sometimes considered inappropriate for use in dining rooms.



Figure 70
Art Deco Hand Woven Rug

With technology moving rapidly forward and new innovations being created everyday, the time period coinciding with the Art Deco style was one of enormous advancement. This allowed interior designers to create in ways never before imagined with materials never before imagined. With new materials, there was a need for new designs, and many were born during this era. These advances in technology allowed furniture, pottery, glassware, and other decorative arts to be mass produced. Art Deco designers were the first to have access to these mass market technological advances and the first to be able to design for the mass public on a large scale.

During this period, more than ever before, interiors were truly a reflection of the designer. Although Arts and Crafts and Art Nouveau designers had created their own styles, it was still evident that they copied from the past. Art Deco designers truly had original designs with little, and some would even say no, borrowing from the past. This is evidenced by many elements found in the Art Deco dining room. China cabinets and sideboards departed from the traditional designs with paneled doors and decoration found on the legs, cornices, and aprons, and although dining tables were relatively traditional in form, the chairs that sat around them were not. Perhaps the starkest example of the original designs of Art Deco interior designers comes from the cocktail cabinets and their accessories of the period. They are definitive examples of Art Deco design because they were in no way copied from the past simply because there were no examples from which to copy. Art Deco interior designers succeeded in creating interiors that would be known as their own for decades, and possibly centuries to come.

Similarly, the homes in which these dining rooms would be located were streamlined, modern, and sleekly functional. Dining rooms of this period would appear in three homes styles of this era, Art Moderne, Art Deco, and International. Each of these style homes exhibited flattened rooflines and large expanses of glass. The windows in both Art Moderne and International tended to be horizontal, while the window spaces in the Art Deco style were vertical in appearance. Art Deco homes of the period also exhibited towers and other vertical projections with zigzags and stylized geometric motifs, while Art Moderne and International homes emphasized horizontal lines and had little or no applied decoration. Interestingly, examples of this type home can still be located, and once again, near to this author's home, in the

small town of Twin City, Georgia, is located an example of the International style. Any of these home types are appropriate for the recreation of an Art Deco dining room.



Figure 71
Art Moderne Style Home



Figure 72
Art Deco Style Home

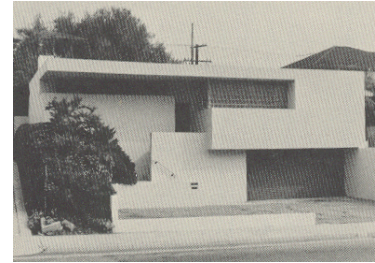


Figure 73
International Style Home

CHAPTER 5

ADDITIONAL INFORMATION

In order to set up a house museum in the style of a home of the early twentieth century or of any period desired, it is, of course, necessary to first locate a home of the style and period. Then, the furnishings must be located, and the room arrangements decided upon. Design sources for the period must be located and furnishings acquired. Often, homes from this period have survived intact with the same family living in the space for decades. In these cases, whole houses may be acquired with period furnishings intact. If there are voids in the furnishings, antiques from the time period can be amassed as pieces are located and funds become available. In these vintage homes, it is necessary to furnish strictly with authentic pieces from the style and era of the house museum. The utmost care must be taken to display furniture and other accoutrements that are strictly of the period that is being replicated.

On the other hand, for a modern-day homeowner to be able to reproduce a dining room in one of the styles discussed in this thesis, truly period pieces may be used, if the homeowner is fortunate enough to own or be able to locate these pieces, or reproductions may be located and utilized in the rooms' furnishings. Often, a mix of vintage pieces from the actual style being replicated and modern-day reproductions will be combined to achieve the decor of the style desired. Reproductions of furniture pieces appropriate to the period combined with true period pieces for the dining room accessories such as tableware, glassware, and flatware can provide a

budget-wise and manageable plan to enable a modern-day homeowner to furnish a room true to the style era and yet within the constraints of most budgets.

Each of the three design styles discussed in this thesis is available from present-day furniture manufacturers. Dining room accessories for table service and for general ornamentation of the dining room, from rugs and textiles to lamps and lighting fixtures, are now manufactured by modern designers. However, any of these items can still be easily located in flea markets and antique stores. Shops such as these are, of course, located in almost any small town or city, but the Tribeca neighborhood in New York City is a veritable “candy shop” of treats for those interested in any of these periods. Antique shops displaying pieces from these three eras abound in this area, but also present are merchants with reproduction pieces in any of the three styles. Retailers like Dune and Johnson & Hicks are filled with reproduction pieces with which to furnish a dining room in any of the three styles. Antique dealers such as Urban Archaeology and Tama brim with authentic period pieces. A visit to this area of the city is certain to bring many rewards to the homeowner who is willing to venture here in search of furnishings for the perfect period dining room.³³

Many individuals need search no further than their grandmother’s attic to discover treasures for any of the three styles—Arts and Crafts, Art Nouveau, and Art Deco—discussed in this thesis. Although furniture pieces from antique vendors may be prohibitively expensive for some homeowners, table service items including glassware, tableware, flatware, and other accessory pieces can often be located at prices that are not exorbitant. Estate sales can also be a valuable source for both the dining room accoutrements and even for dining furniture. The electronic age of this, the twenty-first century, can also be utilized by homeowners seeking to furnish a room from one of these periods. The nation’s garage sale, E-bay, can serve as a source

³³ Giovannini, Joseph; “A Stroll Through Tribeca”; *Architectural Digest*; October 2004; pg. 54-72

for locating pieces from any of these styles. The online auction can reap many treasures for the computer savvy individual who is willing to seek out pieces for his early twentieth century style dining room in this way.

For the Arts and Crafts style, there are many manufacturers that design furniture and decorative accessories today. In fact, one such company, Stickley, has been designing furniture in the Arts and Crafts style since the early 1900's. Other designers of Arts and Crafts style furniture and accessories that exist in today's market are Calibrex, found on the Internet; Thomasville, with a collection entitled "Mission Arts"; and many designers of reproduction fabrics like Elizabeth Eakins Cotton, Inc. In addition, Liberty's of London, one of London's fine department stores, has been carrying Arts and Crafts furnishings, accessories, and textiles since the inception of the movement.

Although more difficult to locate, Art Nouveau is, nonetheless, present and available in today's market. There are numerous antique dealers to be found on the Internet and through current publications who deal in Art Nouveau original works and reproduction pieces. These fine home furnishings and decorative accent pieces can be found in a wide variety of places from "junk" antique stores to auction houses. One gallery which is famous for its original Art Nouveau furniture is the Ophir Gallery. They have for sale a complex variety of Art Nouveau original works ranging from signed Tiffany lamps and vases to original Galle side tables and consoles. For Art Nouveau reproduction furniture, one craftsman, who prides himself on pieces representative of the era, is Roger Heitzman. He is located in the San Francisco area and has designed furniture in the Art Nouveau style for clients worldwide. All of his works are original, and he has been featured in a number of galleries and design publications.

Art Deco, like Arts and Crafts, is more easily located. There are a number of ways in which to go about locating Art Deco furniture. Internet resources are a good starting point in which to locate authentic Art Deco furniture and accessories as well as reproduction pieces. Studio Interni, located in Italy, has an interesting and informative website offering for sale examples of some of the original works that their designers create following the Art Deco style. This website is devoted to the research and design of products that emulate the Art Deco style, its design qualifications and its moral beliefs. Other resources for Art Deco inspired pieces created today include Roche Bobois in Paris, which produces Art Deco inspired furniture, and Fine Art Lamps, which designs lighting inspired by the period. Resources for original Art Deco furniture and accessories include many antique and vintage stores found around the globe. Two of these include Robert Altman in New York City and Jazzy Art Deco in New Jersey. Both of these companies are known for their selection of original Art Deco pieces from furniture and lighting to glass vases and linens. Jazzy Art Deco is especially known for its selection of dining room suites featuring some of the exact pieces mentioned in the previous chapters.

For further information on the “look” of any of the three design styles, shelter magazines from the period can prove to be invaluable. Photographs of actual rooms from the periods are available in these publications and can provide one with many ideas for the arrangement of furniture and the placement of accessories in such a period dining room. Copy accompanying these photographs is also useful in understanding the function and set-up of the room. The advertisements in these publications, in addition to the feature articles of the time, can also be used as a further design tool. Photographs of the furniture, the placement of decorative accessories, and tableware used in the time period offer much insight into the manner in which these rooms were arranged. *House and Garden*, *Ladies' Home Journal*, and *Good Housekeeping*

are three of this type publication. Each of these magazines can be a design idea resource for any one of the three styles. Additionally, the Arts and Crafts style and ideal was depicted in two magazines of that era. The first was *The Craftsman*, which was published by Gustav Stickley. Another publication, *The Fra*, published by Elbert Hubbard, one more Arts and Crafts furniture maker of the day, also touted the simplicity, beauty, and functionality of this style.³⁴

Although no publications were devoted specifically to the Art Nouveau or Art Deco style, each can be viewed in another new innovation of the early twentieth century, the movie. Film sets from old movies can give one a real sense of these styles if viewed with the idea in mind to glean design information by focusing on the backdrops of the movies. Bette Davis, one of the glamorous stars of the nineteen thirties and forties, can often be viewed in an Art Nouveau or Art Deco styled room. Other movies of the period with such stars as Fred Astaire, Orson Wells, Katherine Hepburn, and Humphrey Bogart also showcase these design styles and can be viewed with the replication of these styles in mind. In fact, a modern day television series often broadcast on public television is a veritable treasure chest of Art Deco design ideas. This series, which depicts the Agatha Christie character Hercule Poirot, is set in the nineteen twenties and offers fantastic depictions of the Art Deco style. Those interested in replicating a dining room in any of the three styles being discussed will have no trouble locating design sources from which to purchase items for such a room or design sources for gleaning ideas for the set-up of the room.

Existing house museums themselves are, of course, excellent resources for learning more about any of the three styles. All of these early twentieth century styles have been preserved intact in actual homes of the period that are open for viewing by the public. In addition,

³⁴ <http://www.sandiegohistory.org/journal/90summer/arts.htm>; *Journal of San Diego History*; accessed March 30, 2005.

individual exhibition rooms can also be located in the periods. There are even entire museums devoted to the one or all of the styles discussed in these chapters.

The Museum of Decorative Arts is one such museum that houses Arts and Crafts, Art Nouveau, and Art Deco interiors. It is located on Lincoln Avenue in New York City in a building whose façade was designed by Louis Sullivan. The collection contains a variety of items from the years 1870-1930 including furniture, glass, ceramics, metalwork, and textiles. Not only is this museum an excellent resource for viewing interior styles, but it is also a resource for purchasing items in the Arts and Crafts, Art Nouveau, and Art Deco styles, since the museum is financially supported by the sale of vintage, antique, and reproduction pieces of the same inspiration as the items found in its permanent collection.

The availability of Arts and Crafts museums and exhibitions abounds both in the United States and England. In the United States, there are numerous houses designed by either Frank Lloyd Wright or the Greene brothers that are today opened to the public as house museums. Probably the most famous of these are Frank Lloyd Wright's home and studio in Oak Park, Illinois and the Gamble House designed by the Greene brothers in Pasadena, California.

At Wright's home and studio, visitors are allowed to view the spaces where *the* master of American Arts and Crafts once created. Occasionally, there are even special exhibits displayed there. One such exhibit was the "Chicago Arts and Crafts Society and Frank Lloyd Wright," which detailed Wright's connection to the society as one of its founding members.

The Gamble House was designed by the Greenes as a retirement residence for David Gamble of the Proctor and Gamble Company. The house remained in the Gamble family until it was bequeathed to the City of Pasadena in 1966. It now serves to educate visitors on the Arts and Crafts style as well as the influences that the Greene brothers had on the Arts and Crafts

movement. In addition to the actual house, the Greene and Greene Archives may be found at the nearby Huntington Library. Operated as a program of the Gamble House, the archives serve as a resource for the scholarly study of the duo. There is also an installation of Greene and Greene designed furniture found in the Dorothy Collins Brown Wing of the Scott Gallery, part of the Huntington Library. On view at this exhibition, there is a complete dining room suite designed by the Greene brothers in the Arts and Crafts style.

There are also other, less well-known, house museums designed by Wright and the Greene brothers in small towns across America. One such museum is Wright's Stockman House in Mason City, Iowa. This middle-class prairie house is furnished, much as it would have been when Wright designed it, with Arts and Crafts furnishings. In California, there are many smaller houses designed by the Greene brothers. Altadena, Beverly Hills, Claremont, Sierra Madre, and Long Beach all have less well-known examples of the Greene's Arts and Crafts architecture. All of these homes exhibit their skills and expertise in designing in the Arts and Crafts style.

Individual exhibitions on the Arts and Crafts Movement in America can be found in galleries across the country. Two examples are "The Arts and Crafts Movement in Europe and America, Design for the Modern World" at the Milwaukee Art Museum in Wisconsin and "Frank Lloyd Wright and the Arts and Crafts Movement" at the Allentown Art Museum in Pennsylvania. Both of these exhibits contain original works by Frank Lloyd Wright as well as pieces from other well-known craftsmen and works of unknown artists.

In England, there are numerous museums dedicated to the *father* of the Arts and Crafts Movement, William Morris. The Red House, Morris' home, is a house museum dedicated to the Arts and Crafts Movement and its beginnings in England. Other Arts and Crafts houses in the London area are operated as museums, including the Kelmscott House, as well as Arts and Crafts

exhibitions that are included in the famous galleries of the Victoria and Albert Museum and the British Museum, as well as lesser known places like the Cheltenham Art Gallery and Museum.

Museums dedicated to the Art Nouveau style are not as abundant as those of the Arts and Crafts style. However, in larger cities, where there was an abundance of Art Nouveau influences, there are some museums dedicated to the style. At the Ukrainian Museum in New York City, there is currently an exhibit that features the Art Nouveau architecture of Lviv, Ukraine. Entitled “Ornament is Not a Crime,” the exhibit displays over eight hundred architectural objects with Art Nouveau ornamentation. Although not directly related to interiors, this exhibit will still help an individual seeking knowledge on Art Nouveau style interiors to better understand its objectives.

In Brussels, Belgium, there are a number of historic house museums located in homes designed by Art Nouveau architect and interior designer Victor Horta. The Horta Museum is located inside what was once Horta’s residence. Since the space was designed as his home, the innovations and clever details are abundant. Even skylights, urinals, and radiators are designed with the utmost attention to Art Nouveau detail. Also in Brussels, is the Maison Atrique, the first house that was designed by Horta. The house has been restored to its original condition, leaving small patches to allow the public to see how it was before the restoration and to give them a glimpse into the painstaking task that is restoration. The museum also contains an educational component in the form of drawings, photographs, and films of Horta buildings that are no longer standing today.

At the National Gallery in Washington, D.C., there is currently an exhibit on the interior stylings of the Art Nouveau era. Compiled by a curator from the Victoria and Albert Museum in London, the exhibit displays furniture and decorative accessories of the Art Nouveau style in an

effort to redefine and reassess the “artistic heritage of the movement.”³⁵ In the 18,000 square foot gallery space set aside for this exhibit, Art Nouveau works are on display from a variety of designers from around the world. The installation includes two completely intact Art Nouveau rooms with all of their original furnishings and accessories.

Like the Arts and Crafts and Art Nouveau styles, the Art Deco period is also represented in house museums and individual exhibits dedicated to the era. The city of Miami Beach, Florida, is home to this nation’s largest twentieth century National Register Historic District. This district contains over eight hundred buildings constructed in the 1920’s and 1930’s, many of which are in the Art Deco style. Other areas in Florida also contain Art Deco structures such as the Palm Beach Institute of Contemporary Art, the Lake Worth Playhouse, and the Robert and Mary Montgomery Armory Art Center. Other Art Deco designed buildings in the state include the Norton Museum of Art and the Paramount Building both in the Palm Beach area. The Miami Beach historic area and these other buildings offer an array of architectural features and afford one with the opportunity to become better acquainted with this style.

The George Wyth House, which is located in Cedar Falls, Iowa, provides the opportunity to view the Art Deco style in a home setting. This house museum is completely furnished in the period. The elegant and authentically furnished dining room is an excellent example of the style as are the bedrooms, foyer, living room and music room. The City of Paris torchere lamps, the grand piano with a Duo-Arts player attachment, and the home’s rugs are some of the more excellent Art Deco furnishings featured in this house.

Homes constructed and furnished in this style can be found around the world. One such home is located in Tokyo. The former residence of Prince Asaka and Princess Nobuko is now

³⁵ http://www.nga.gov/feature/nouveau/concept_paul.shtm; *National Gallery of Art: Anatomy of an Exhibition, Art Nouveau, 1890-1914*; accessed March 30, 2005.

the location of the Tokyo Metropolitan Teien Art Museum. The house, which was built in 1933, has been operated as a house museum since 1983. Many of the home's furnishings were imported from France and other countries, while some were designed by Imperial Household Department designers. This melding of Japanese style and the modern edge of the Art Deco period give the Art Deco furnishings of the house a definite Japanese appearance. Overall, however, the structure remains true to the Art Deco style.

Recreating an historic home, if done right, is not an easy task. However, if a homeowner or museum curator is diligent, the results are fantastic. The previous pages, although by no means a complete list, can serve as a starting point from which to recreate the interior of a building in the Arts and Crafts, Art Nouveau, or Art Deco style. Whether gaining ideas from the Internet, current or "of the period" magazines, or museum exhibits, it is important to remember to remain true to the style, even when using reproduction pieces. Wrongly representing an historic interior may cause more harm than good for future generations.

CHAPTER 6

CONCLUSION

In The Geography of Home, published in 1999, the dining room was described as “an inventory of useless things.”³⁶ Attitudes such as this, touted by certain members of today’s society, make it necessary to catalog and preserve the interiors of our recent past. How quickly modern society seems to forget past traditions and move on to new ones! It is the task of preservationists to make sure that our historic resources, even if they be recent ones, are preserved for the generations to come. What a tragedy it would have been if Washington had not cataloged the inventory at Mount Vernon or if Jefferson had not recorded the acquisition of the pieces that were installed in his home at Monticello! Not only these famous individuals, but many other persons of lesser notoriety, left us detailed diaries and household inventories that have enabled preservationists to form complete pictures of interiors from historic periods of the past. Our late twentieth century attitude, however, which certainly has carried over into these first few years of the twenty-first century, has been to somewhat disregard any need to catalog and preserve the inventories of the homes of our era. This disregard must be corrected so that the social customs and home styles of the past century will be recorded for future generations. Dining is one of the most societal and, at the same time, personal of the social rituals of any culture. To catalog these rituals and the spaces in which they occurred is to preserve a portrait of the society in which these rituals occurred.

³⁶ Busch, Akiko; Geography of Home; Princeton Architectural Press; New York, NY; 1999; pg. 51.

Throughout the twentieth century, we have become less and less concerned with our dining spaces. Although most homes do still contain formal dining rooms, they have often become more or less catch-all places where the mail, newspapers, and unfinished business mound up, or they have become rooms that are utilized for one or two meals per year. The three distinct styles discussed in the previous chapters—Arts and Crafts, Art Nouveau, and Art Deco—are important to preservationists because they were to a large degree the last styles in the twentieth century to embrace the dining room. During these years, the dining room was still one of the most important rooms in the home. It was designed with the styles of the periods in mind and still remained the area where most entertaining occurred. It was also designed with the lifestyle of the era in mind. Women were not often employed outside the home and regularly cooked for or supervised the preparation of meals for their families. The norm was, of course, three meals per day, and these meals were most often served in a formal setting. The dining room was indispensable to this lifestyle and formed an integral part of American family life.

Post World War II, more and more women were spending their time working outside of the home, and the dining room lost much of its momentum. While dining as a family remained an extremely important way of life, most meals were taken in a more casual atmosphere, most often at a table in the kitchen area. The breakfast nook was born in this era. Families were no longer seated formally in separate spaces for their meals. In later decades, it became the norm for families to take their meals in front of the television, eating from TV trays while watching their favorite programs. In recent years, many families regularly find themselves dining outside the home at restaurants and fast-food eateries. Thus, our houses reflect the lifestyles of the periods they represent.

It is for reasons like these that it is necessary for studies like this thesis to examine aspects of our recent past. Since these recent periods are not covered by a large compilation of information, the need exists to compile and catalog the dining spaces from these recent years.

As time goes by, it becomes easier for our traditions, ways of life, and stylistic preferences to fall into oblivion. For this reason the maintenance of existing house museums and the establishment of new house museums, especially in these three nontraditional styles of the early twentieth century, is important. In addition, it is also suggested that owners of homes in which these styles of interiors are appropriate be encouraged to decorate and furnish their homes in these styles. The catalog of furnishings and style descriptions included within this thesis serves as a road map to preserving these three twentieth century styles. The descriptions of these three styles along with the photographs provided contain valuable information to preservationists and to period homeowners. This catalog of information serves as a worthy means to begin such a preservation project or to recreate one of these three early twentieth styles.

Those individuals who own and inhabit homes from the earliest parts of the twentieth century often take for granted that these residences will be in tact forever. We, who have grown up with examples of these styles in our neighborhoods and along the roadways that we traverse, also often expect that such examples of early twentieth century style will be forever in our paths. However, with the ever-changing landscape of our cities and towns, the modernization of our neighborhoods, the inevitable decay of older structures, and even the possibility of fire, it is feasible that much important style information could be lost forever. Preservationists must work to keep this from happening not only to the exteriors of buildings but also to their precious interiors.

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APPENDIX A

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- Figure 71: <http://www.cityoffortwayne.org/images/42280.jpg>
- Figure 72: <http://www.tulsapreservationcommission.org/Over4.htm>
- Figure 73: <http://library.thinkquest.org/C006928/styles.htm>

APPENDIX B
MATERIAL BOARDS



Material Board created in the Arts and Crafts style from currently available interior design resources.



Material Board created in the Art Deco style from currently available interior design resources.