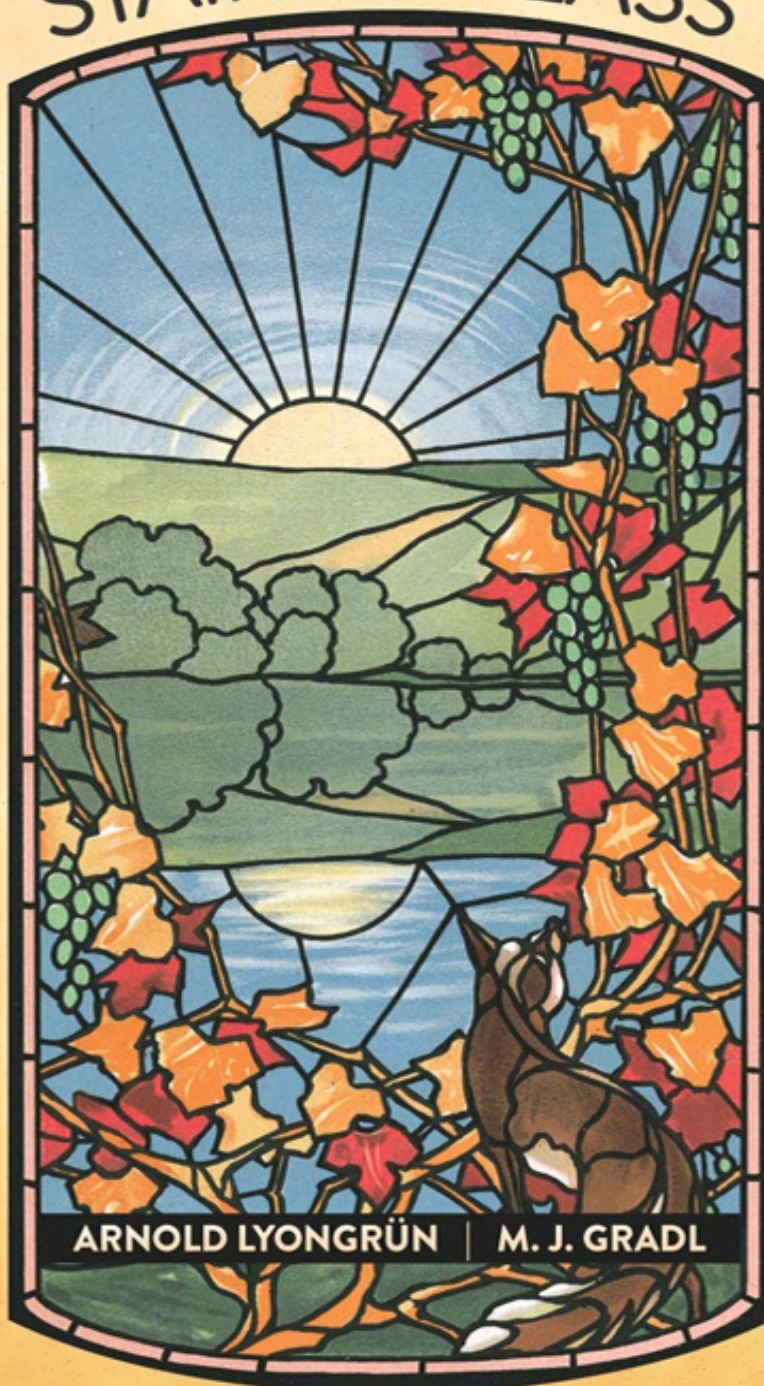




MASTERWORKS OF  
**ART NOUVEAU**  
STAINED GLASS



ARNOLD LYONGRÜN | M. J. GRADL



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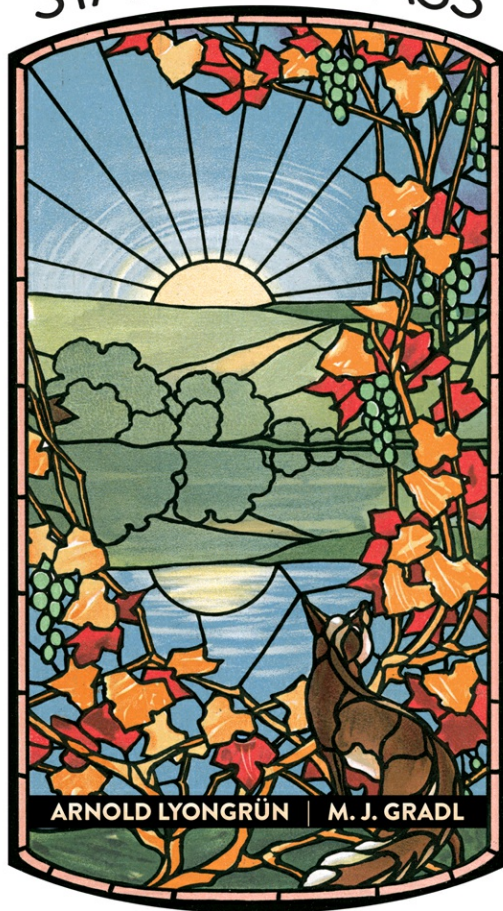
Publisher's Note





MASTERWORKS OF  
**ART NOUVEAU**

STAINED GLASS



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## NOTE

At the close of the nineteenth century, the revolution in industrial processes met with humanity's reluctance to distance itself from nature. These two opposing forces gave birth to the artistic form that became known as Art Nouveau, which combined graphic, linear designs with subjects that included all forms of flora and fauna and the most ideal elements that nature could offer. The Art Nouveau style has become highly representative of the period, and its application to all branches of art survives more than a century later—not solely historically, but in appreciation as well. Its influence is still seen in typography, architecture, and print design of all kinds, and it remains a source of beauty to a wide audience.

During the first decade of the twentieth century, the Art Nouveau movement was at its peak, and its influence could be seen in all the applied arts. Perhaps nowhere did it shine more than in stained glass design. It was well suited to adaptation there, relying on flat color and strong organic line. When window designs were sought, prospective clients would turn to the strongest studios of the day to find expression that would relate to the contemporary world.

Two outstanding sources of German design are represented in this collection, which features work drawn directly from the heyday of the period. Many of the components from the original plates have been separated and enlarged to allow for better observation of details, as well as to provide the best possible reference and inspiration for designers and craftspeople today.

Jeff Menges  
January 2018



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### Bibliographical Note

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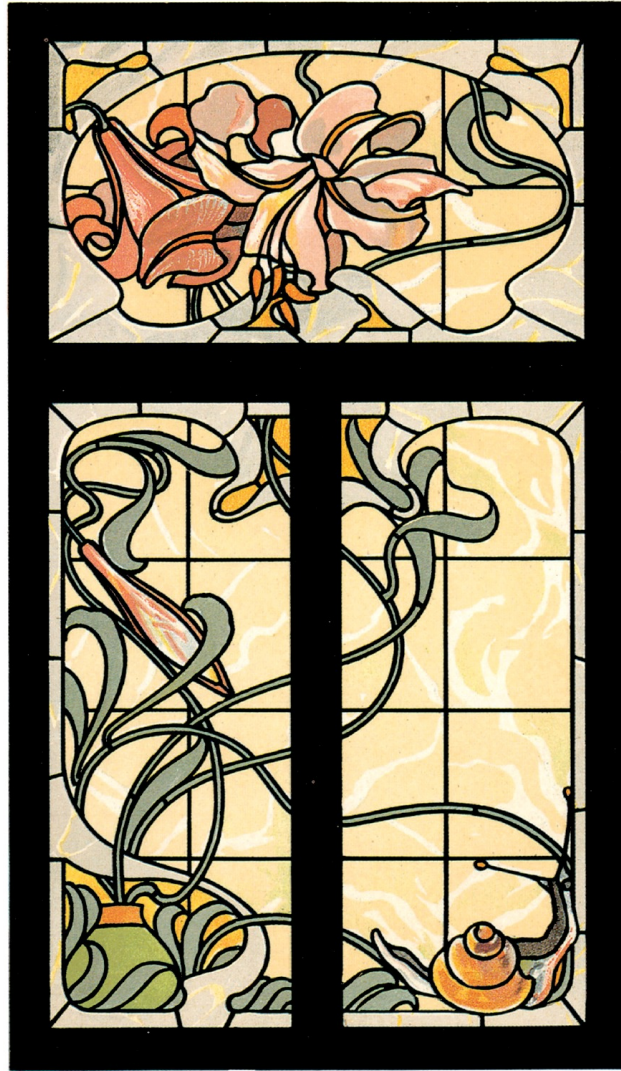




## PUBLISHER'S NOTE

The nineteenth century experienced the revival of the art of stained glass, at first in an imitation of the Gothic style, and later on following contemporary trends in art. The sinuous forms of the Art Nouveau style, which flourished at the turn of the century, lent themselves perfectly to the medium of stained glass.

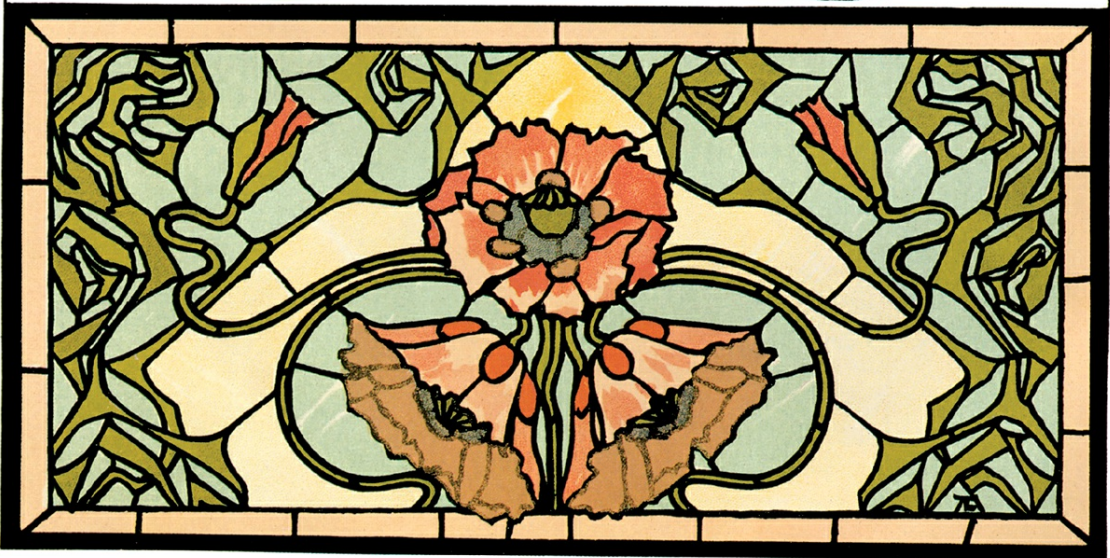
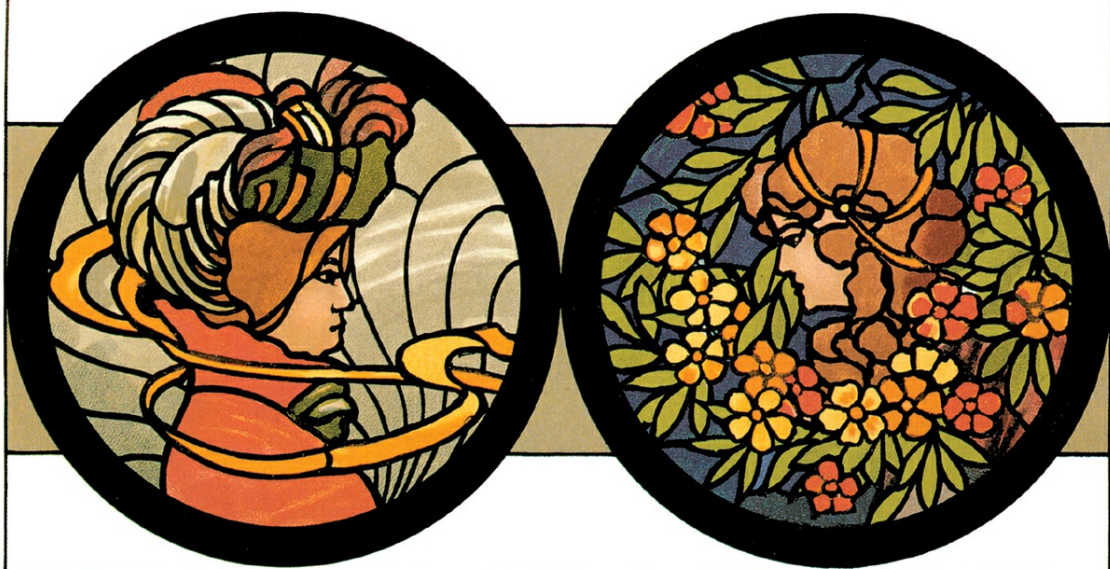
The first section of this book reproduces all of the designs from two rare portfolios created by [Ernst] Arnold Lyongrün, an artist noted for his landscapes, portraits, and genre scenes. His work is marked by inventiveness in form and color as well as by a winning sense of humor, particularly in his depictions of animals. The plates include images of a peacock, parrots, butterflies, and frogs; a host of flowers; and even some humans engaged in work and play. Some of these images are cleverly concealed within the intricate stained glass designs.







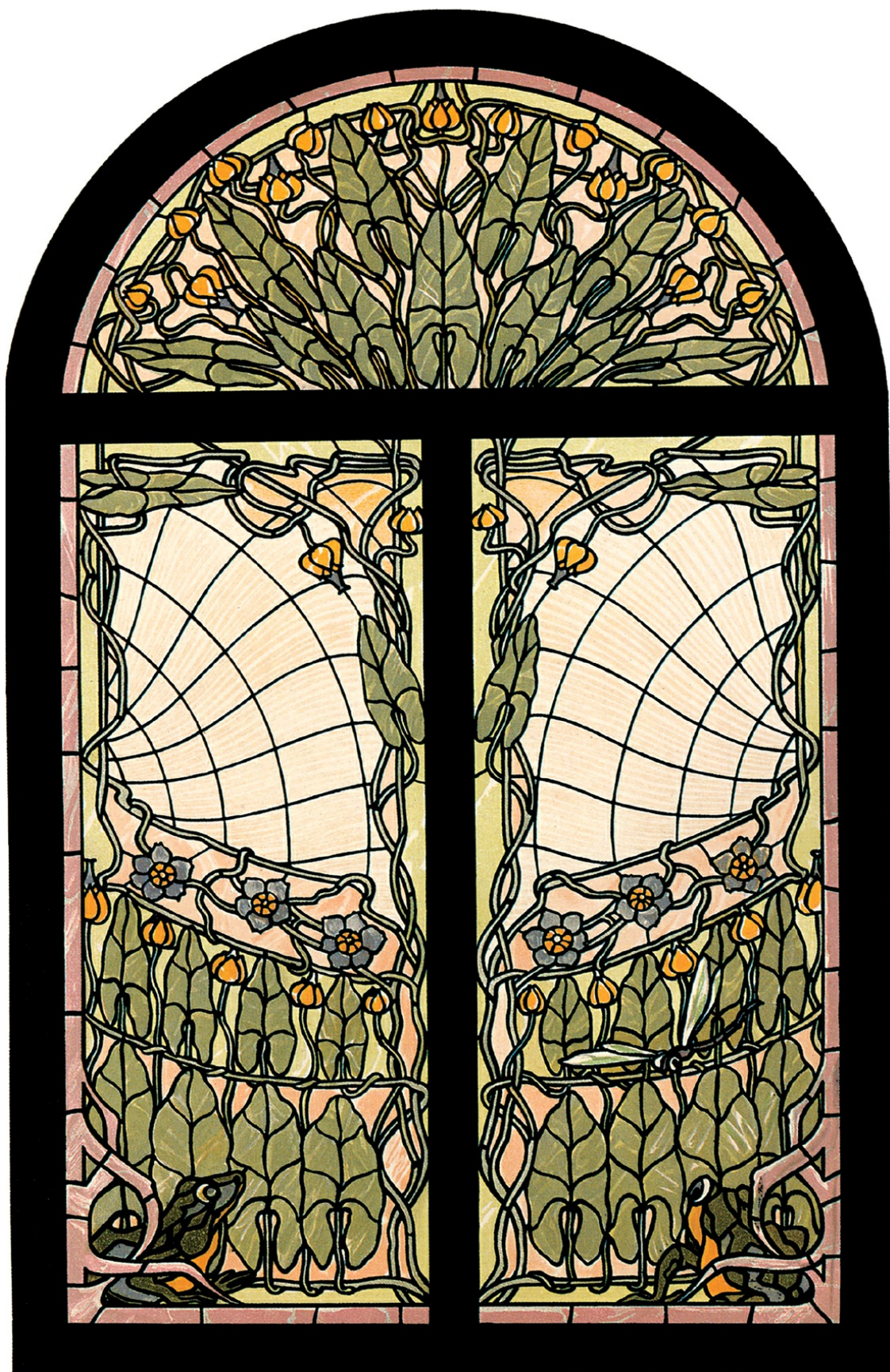




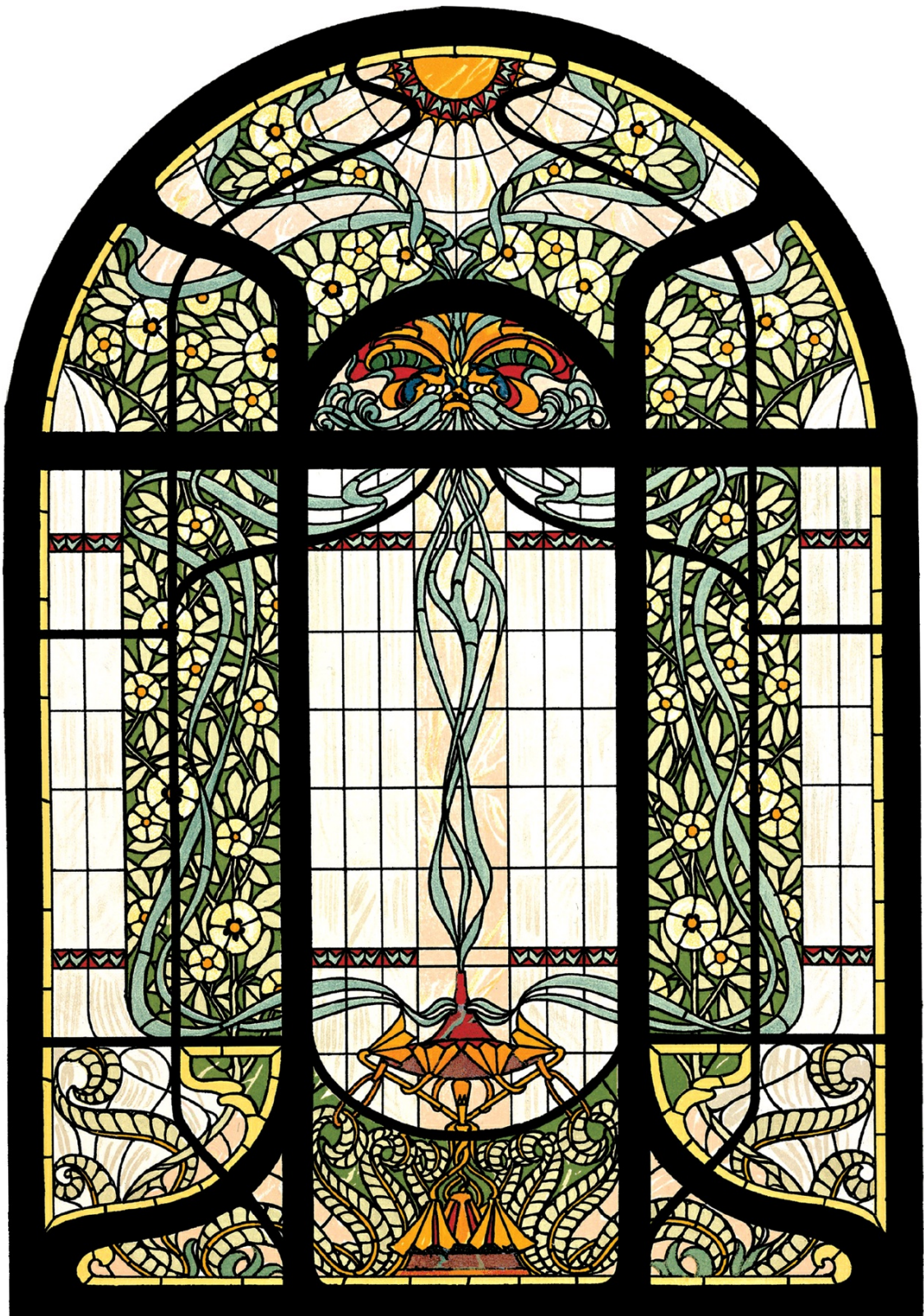




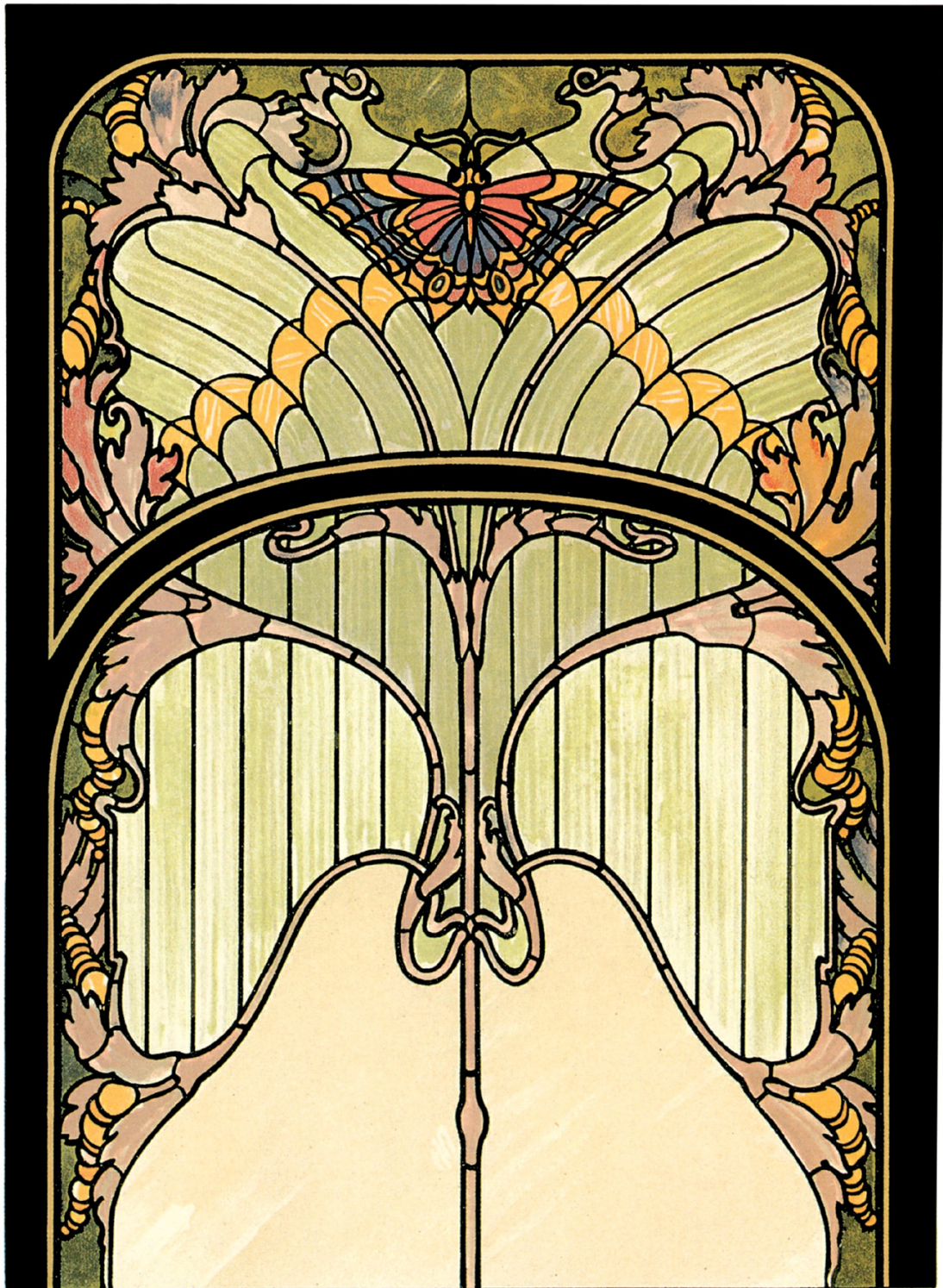












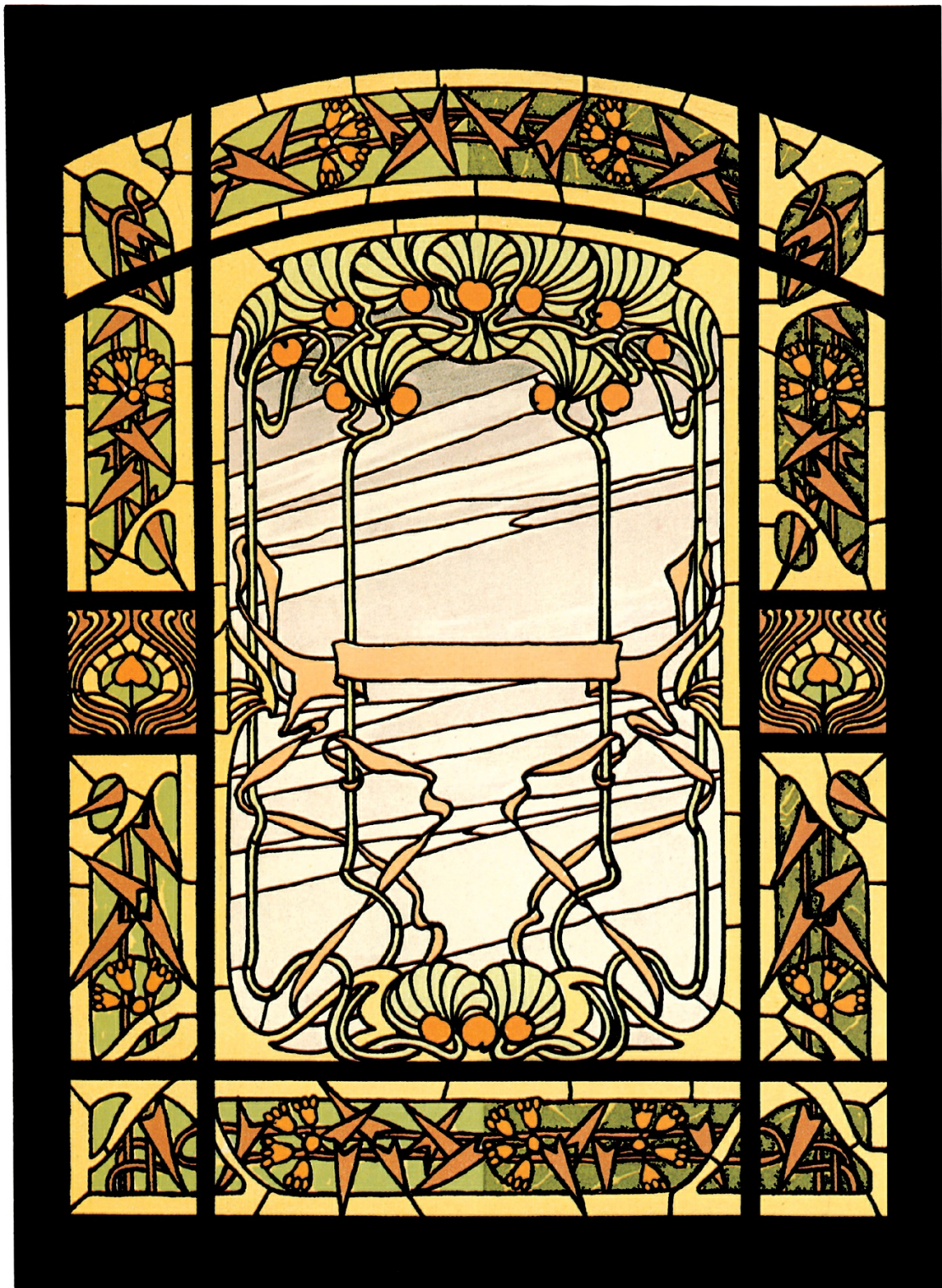




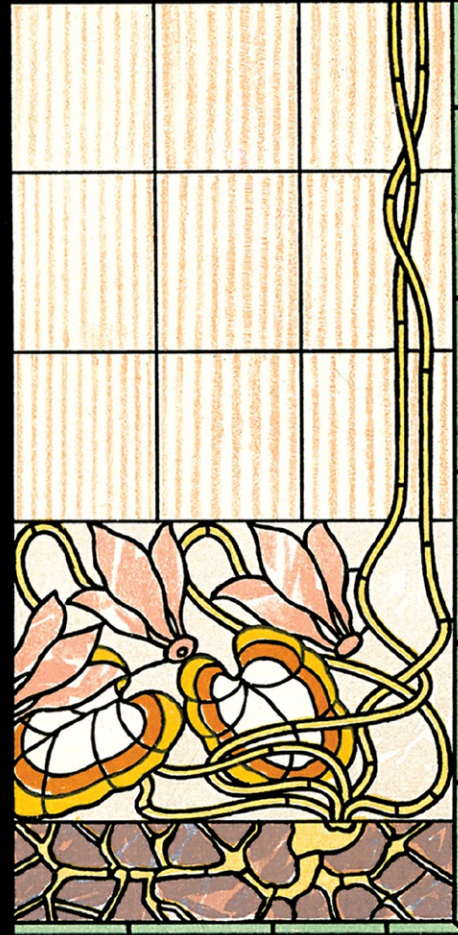
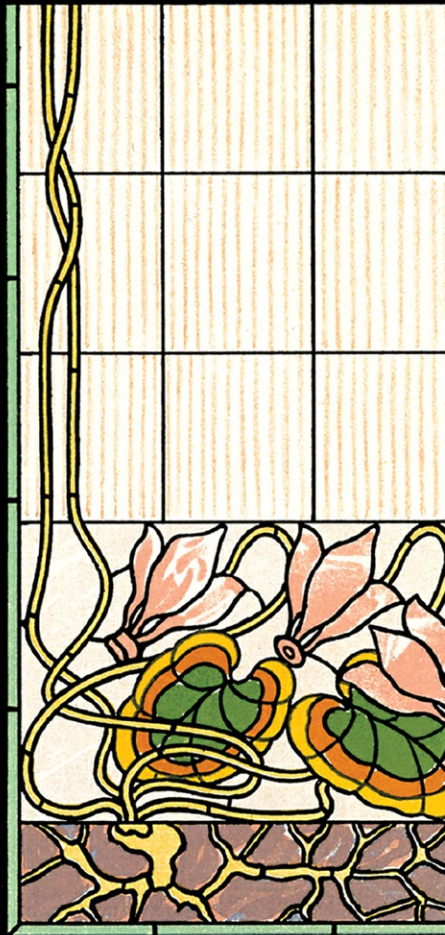
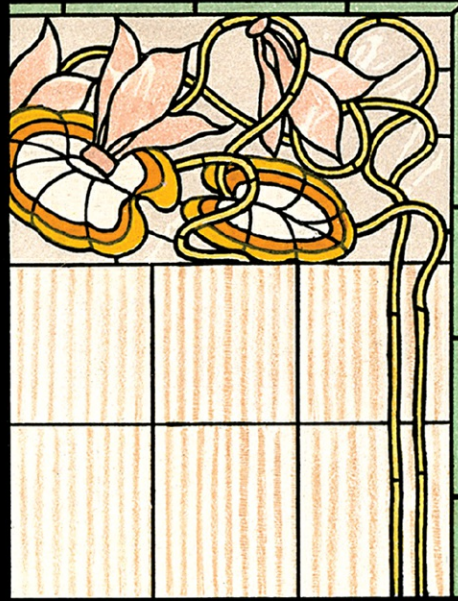
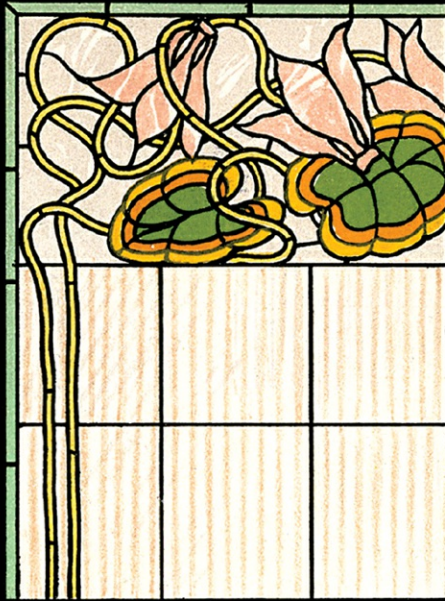




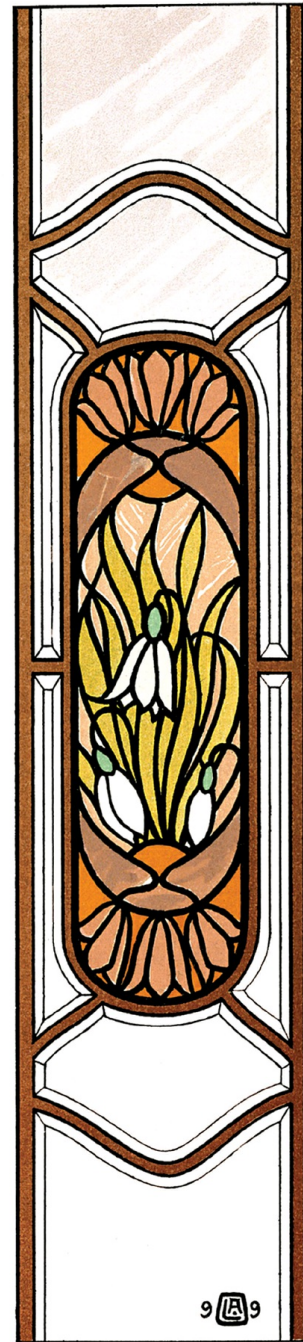
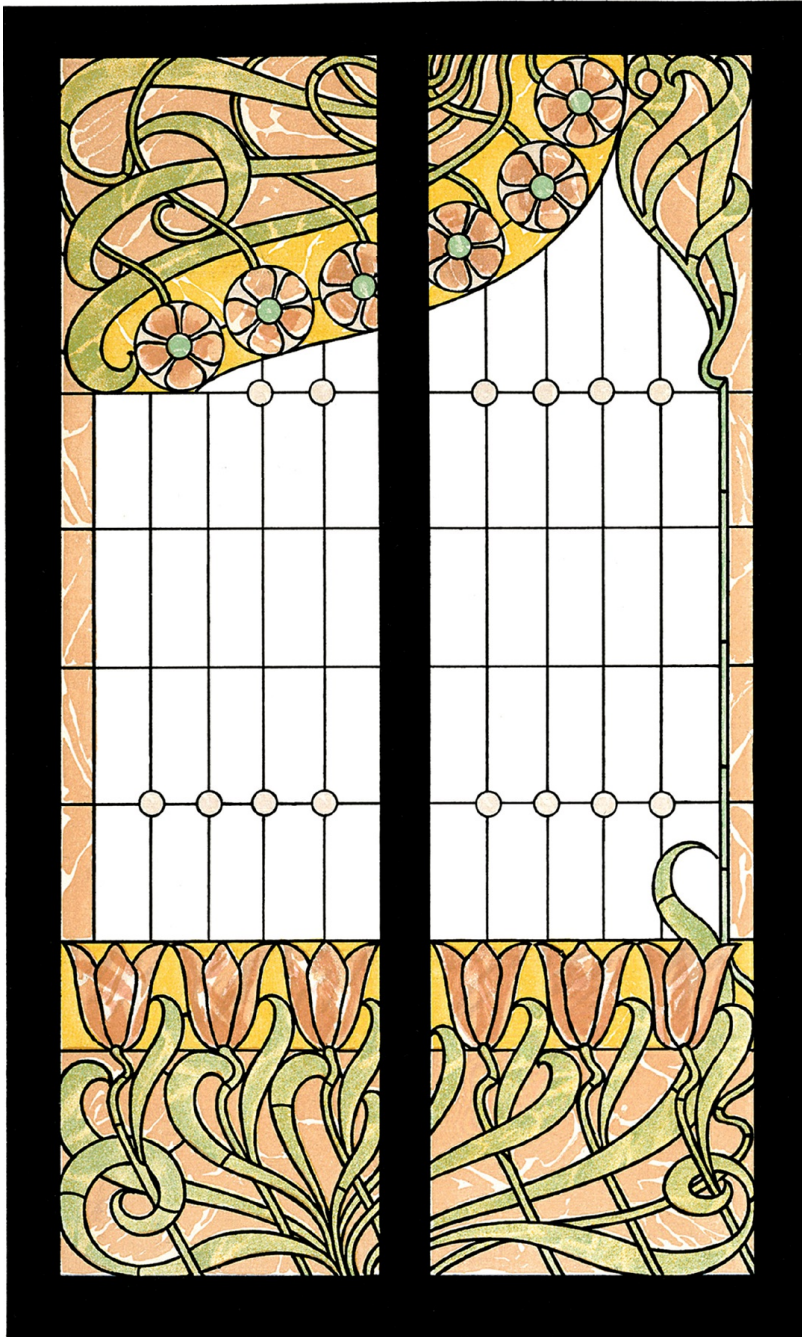








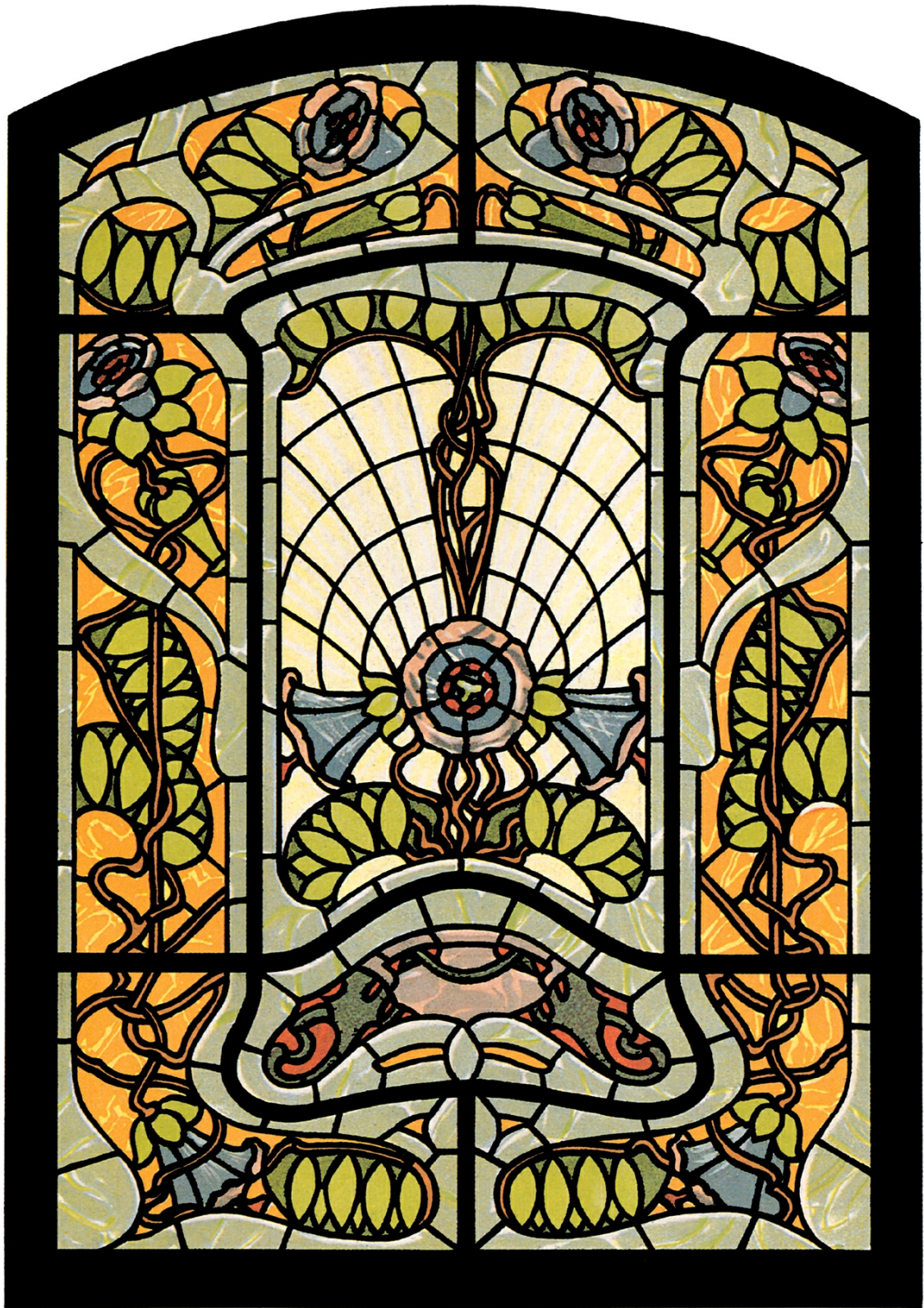








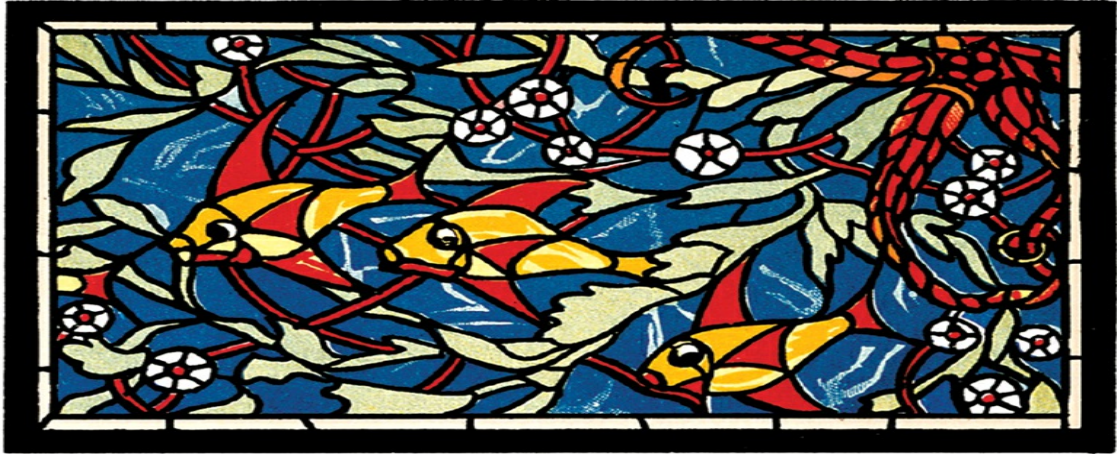












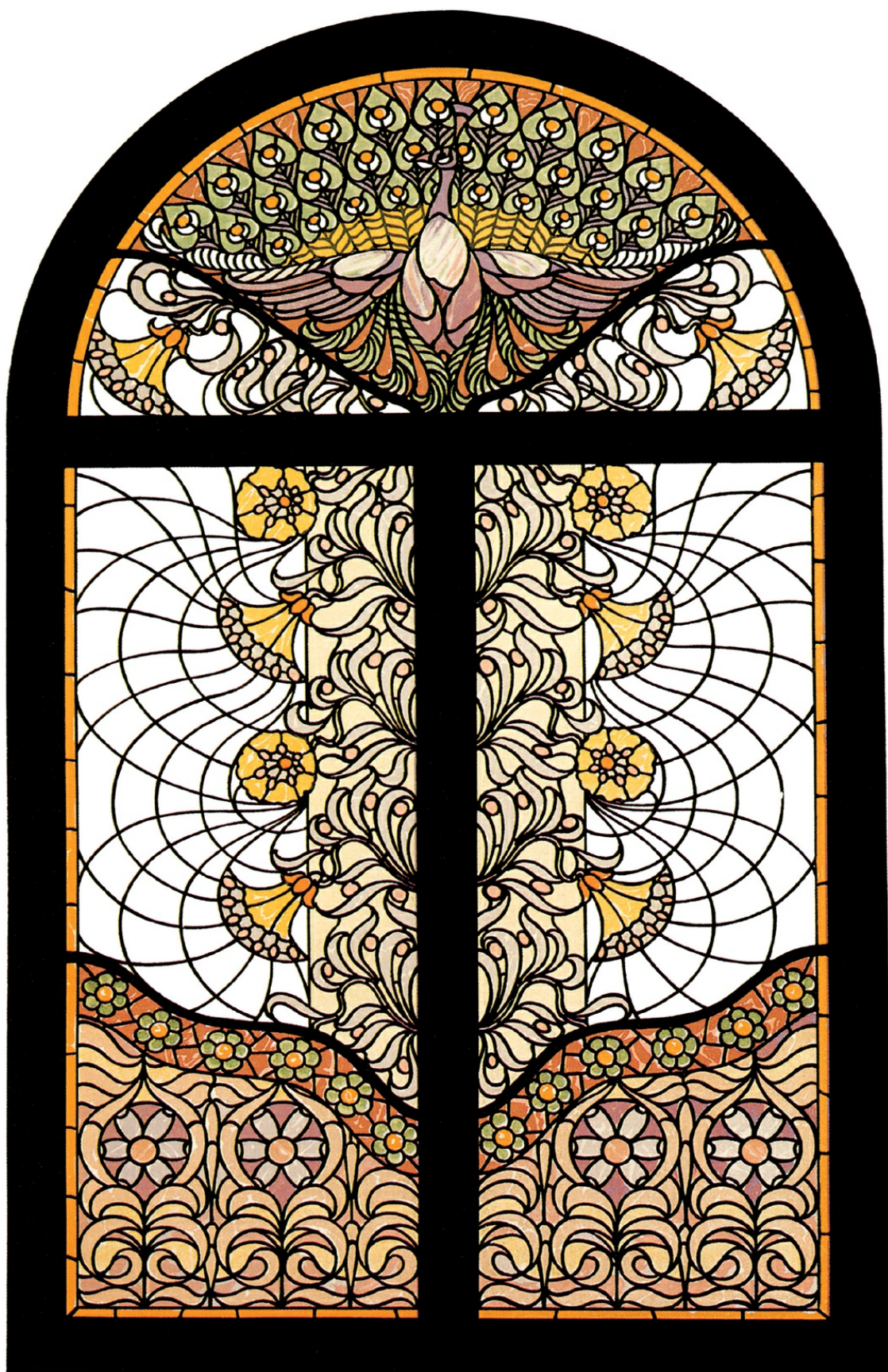




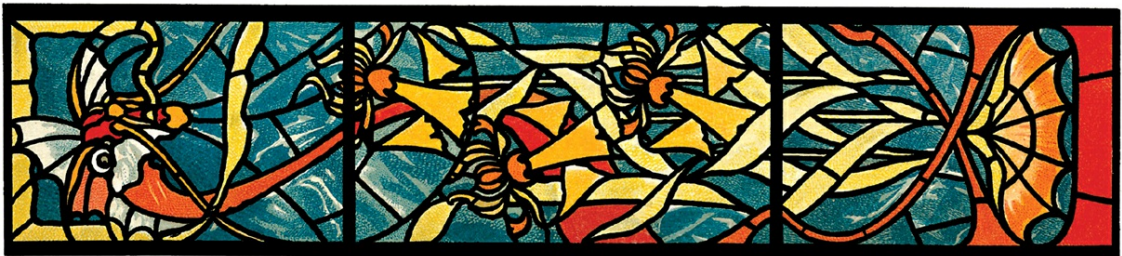
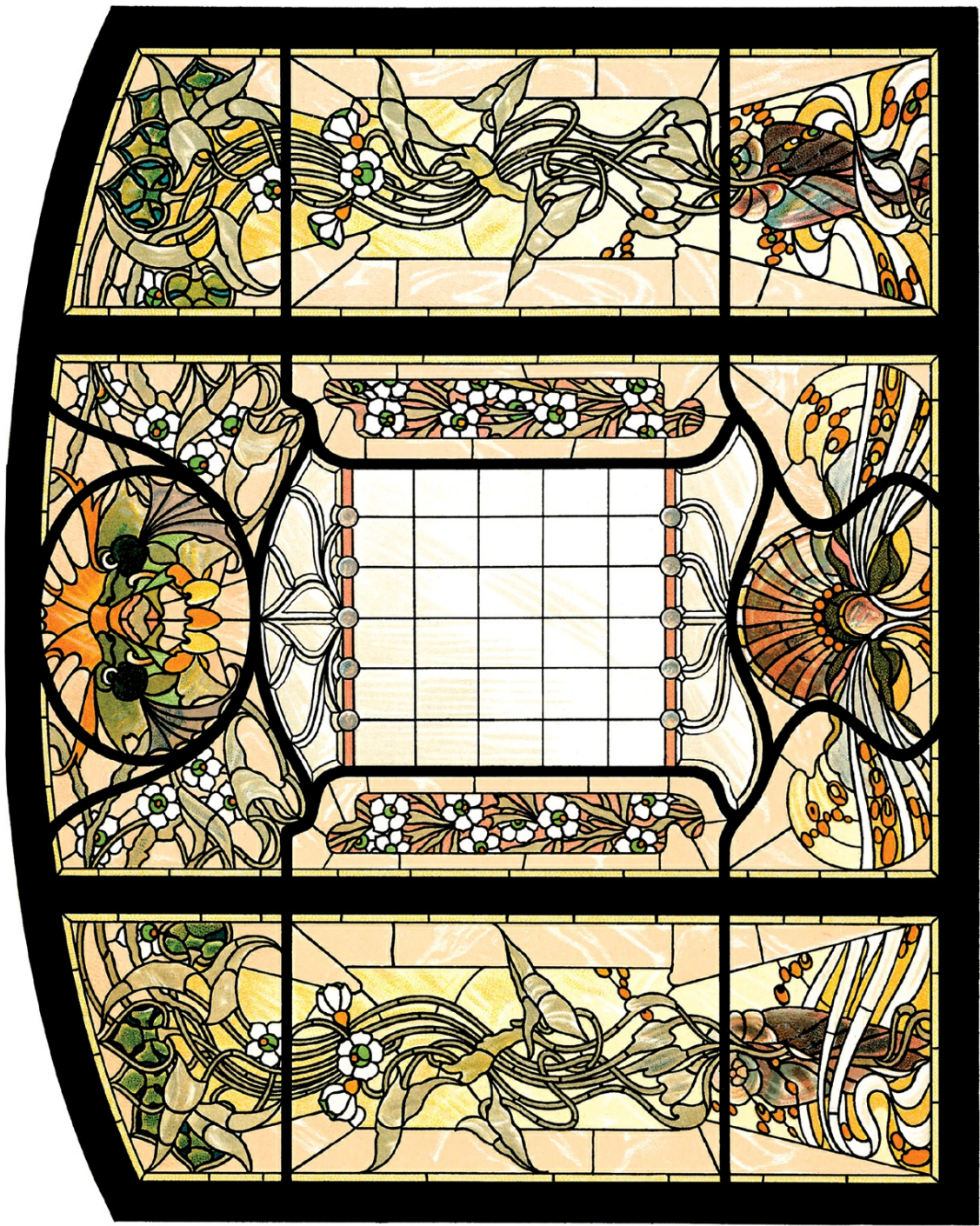




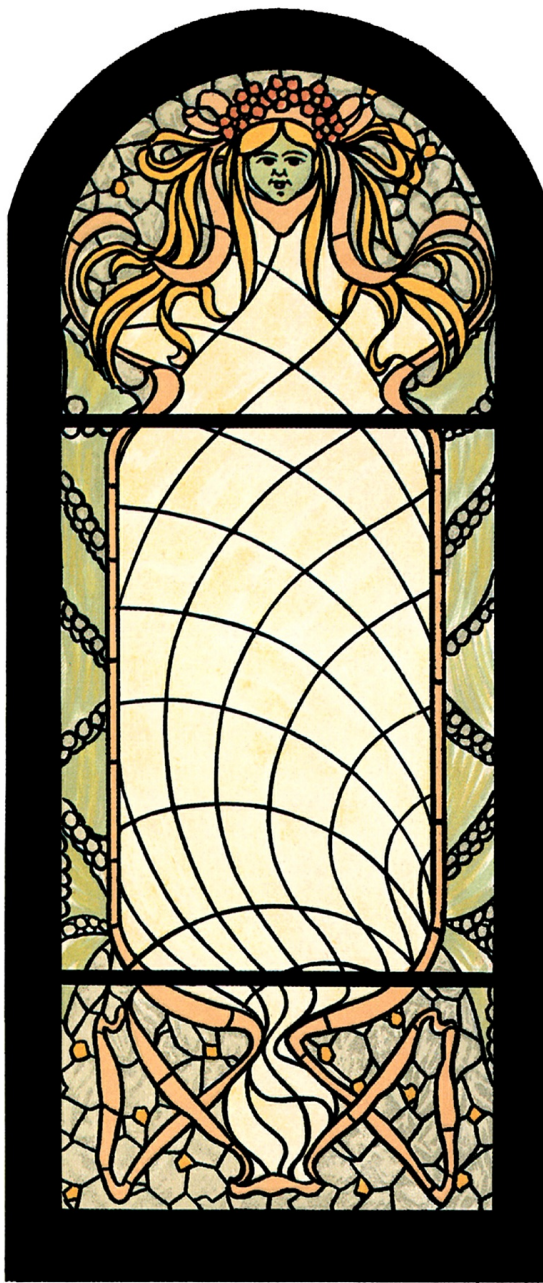












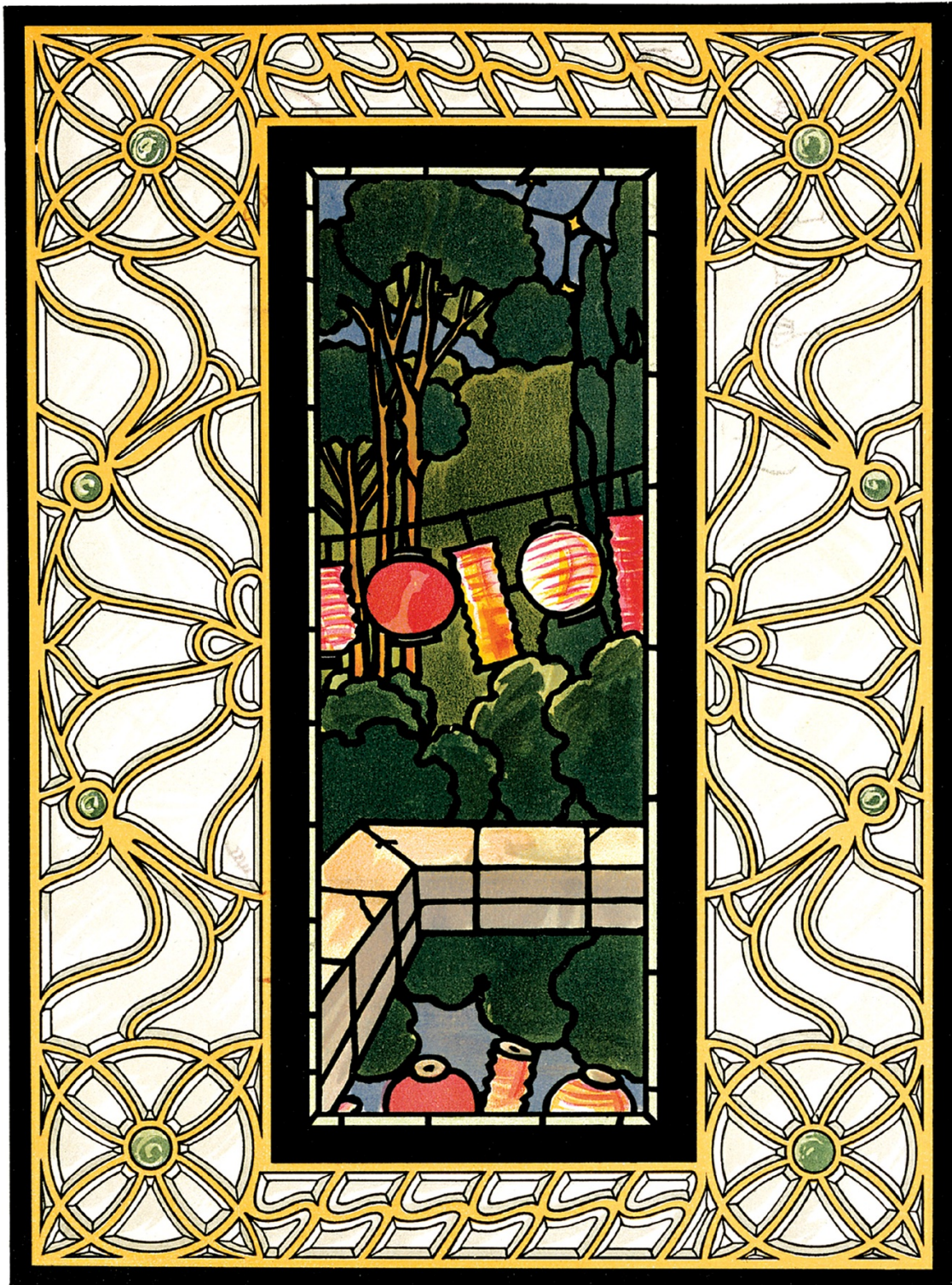




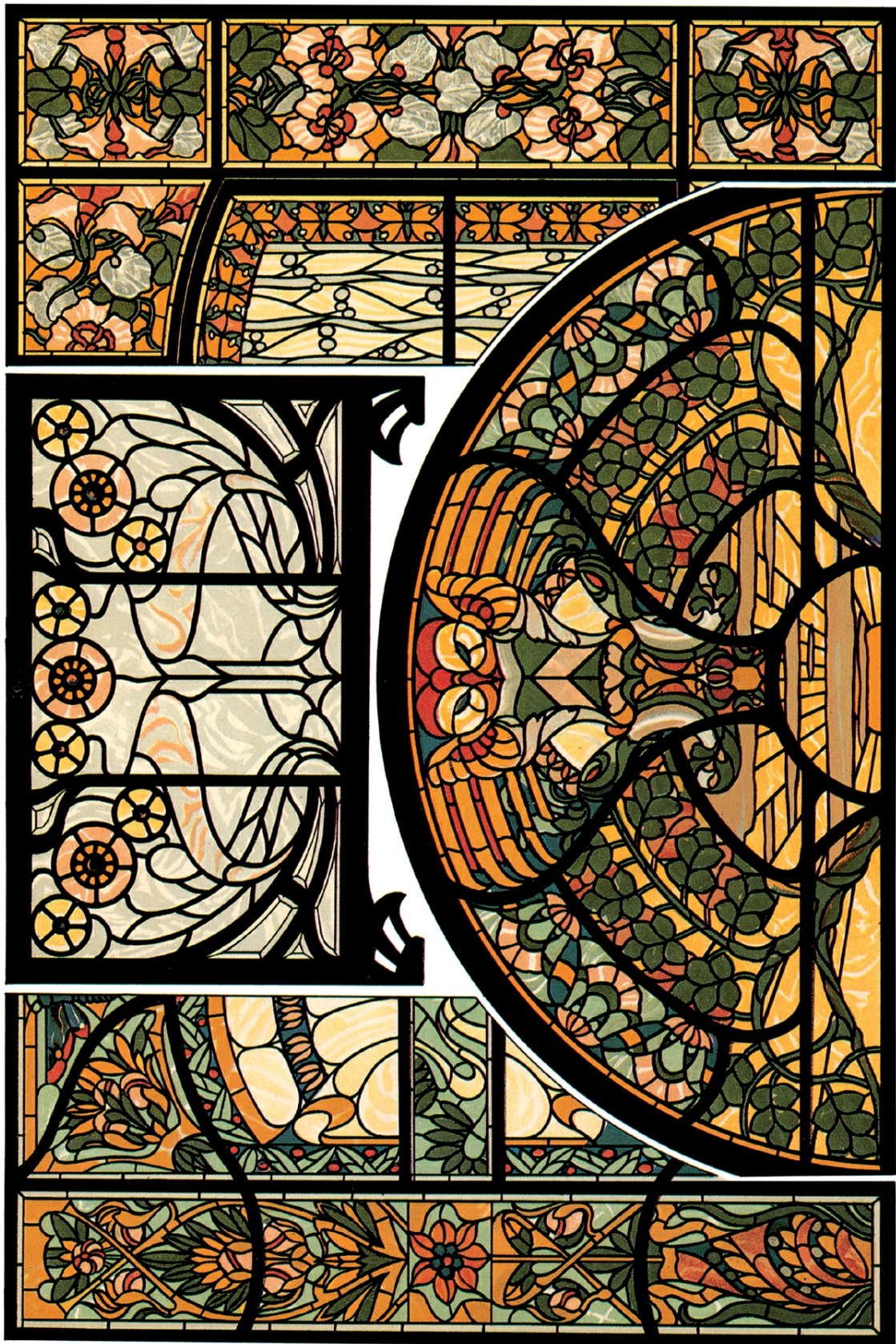




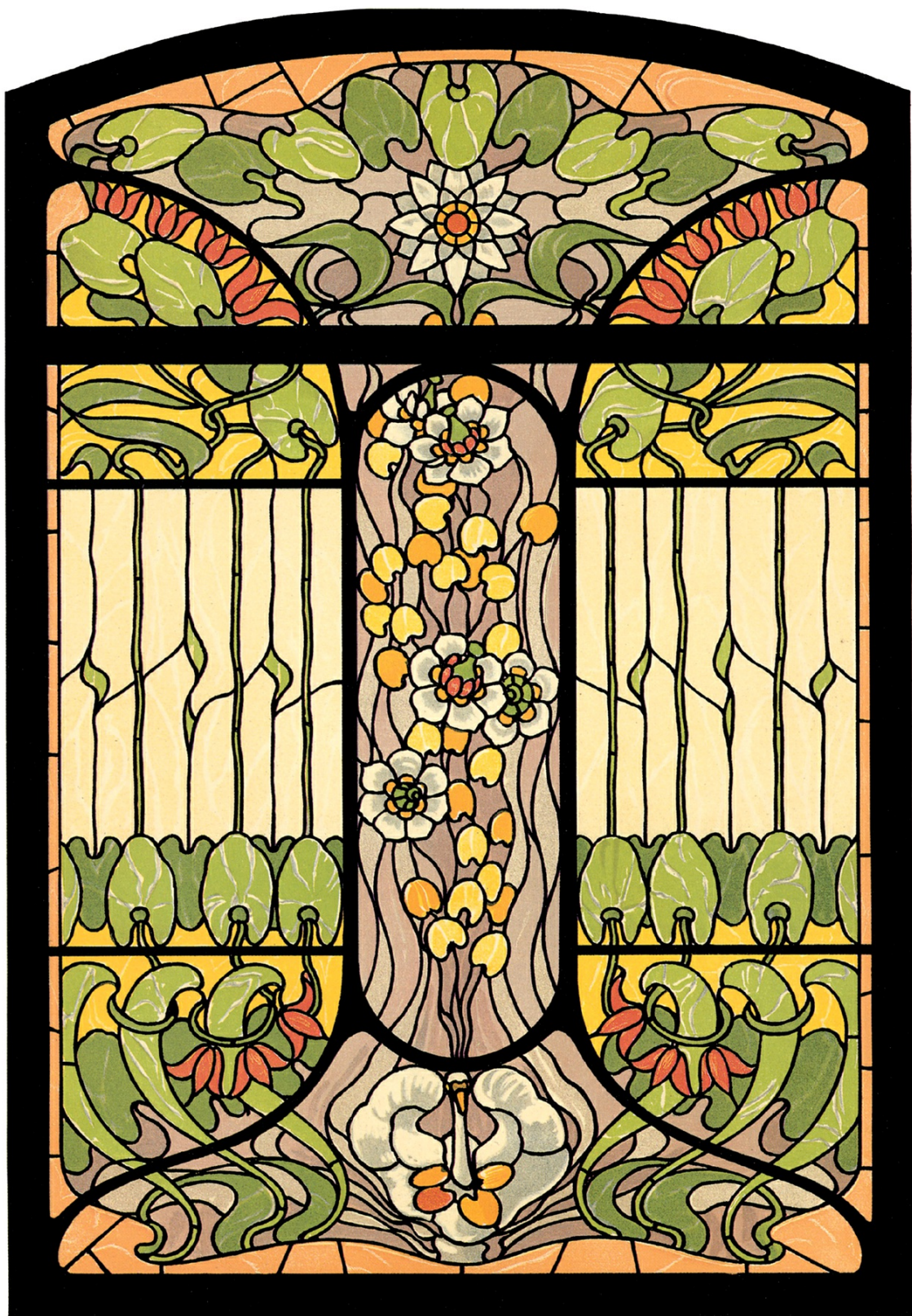




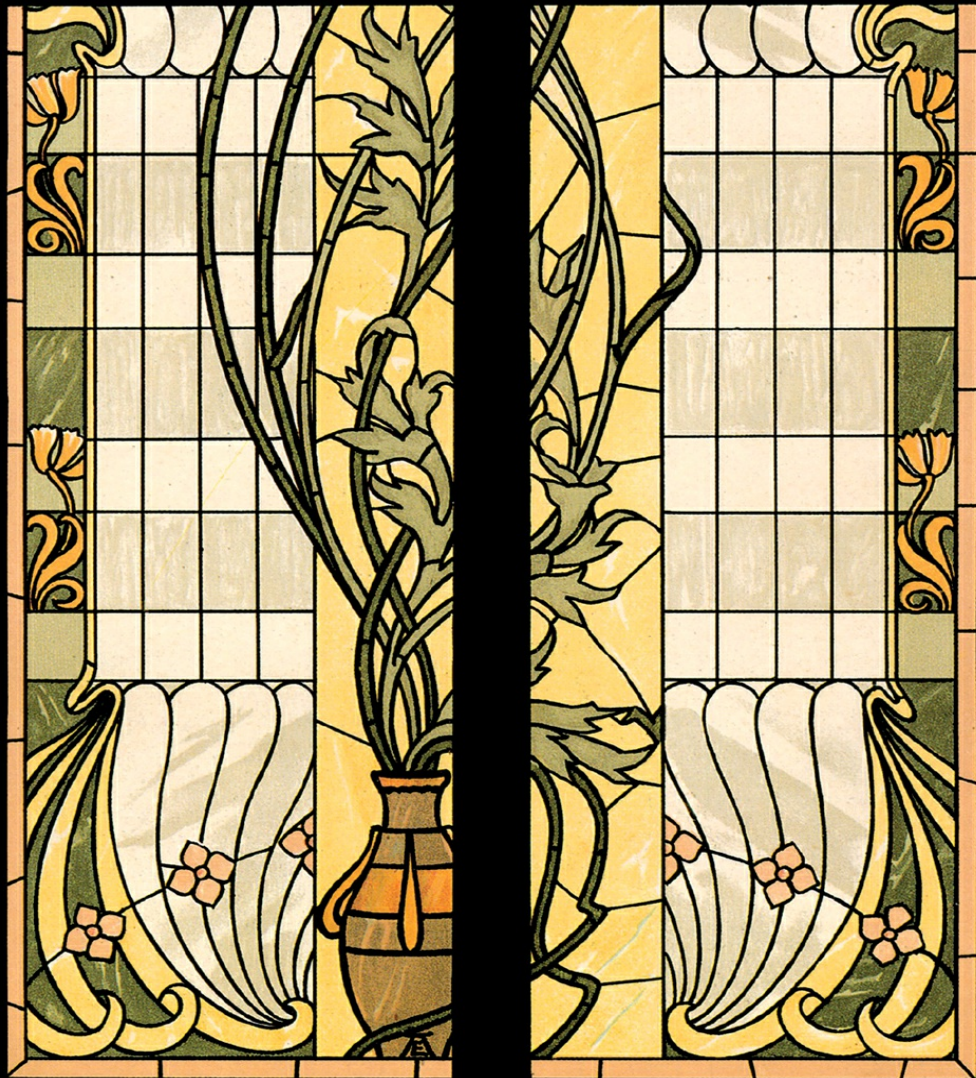
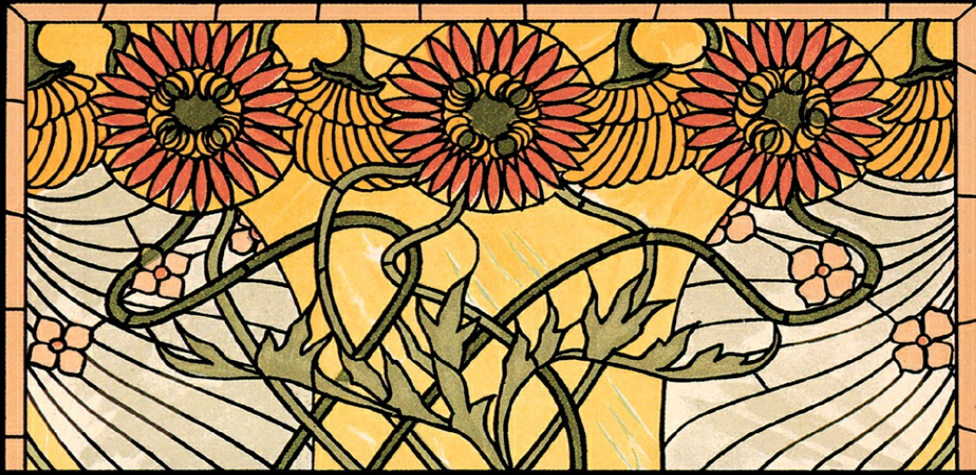




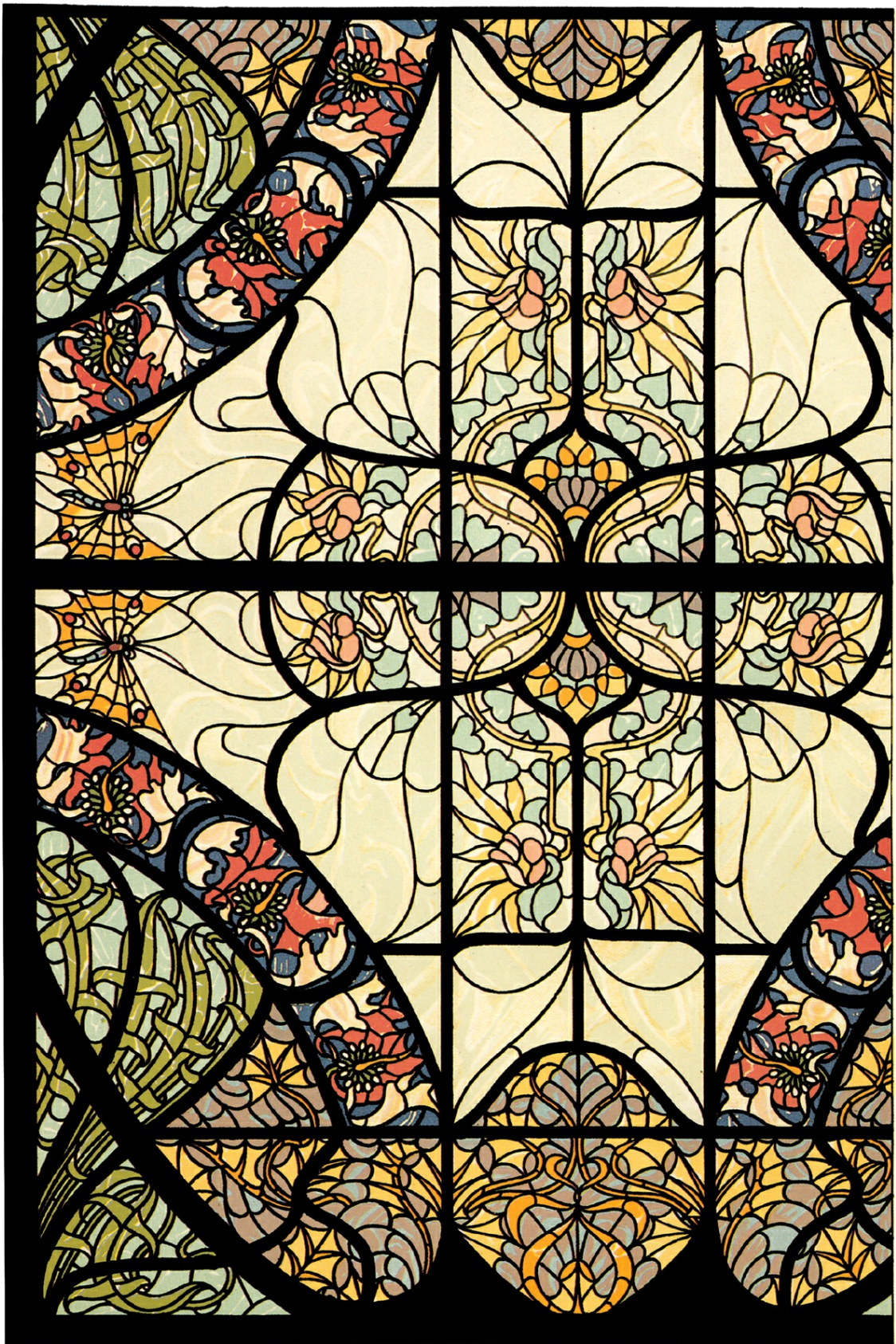




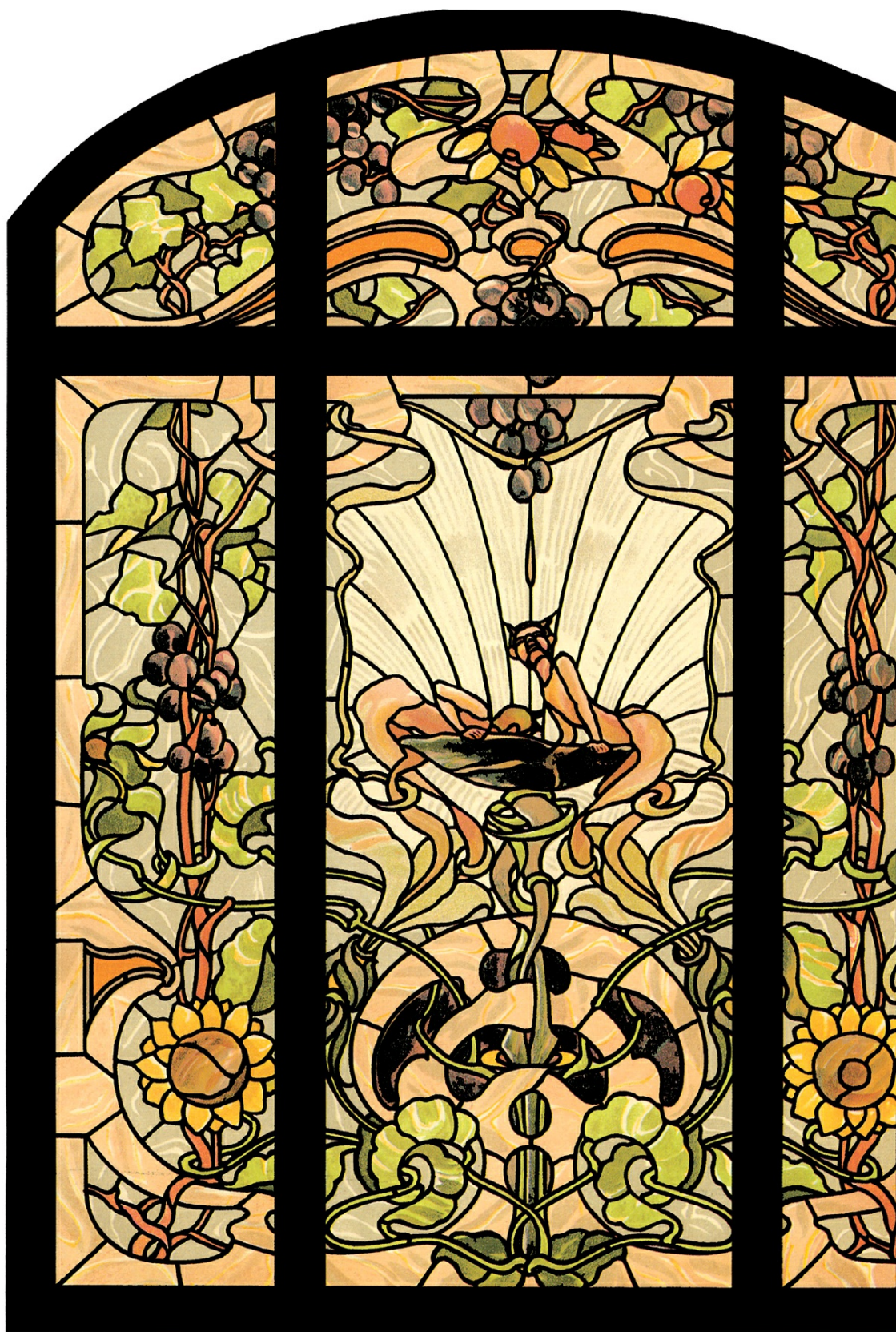








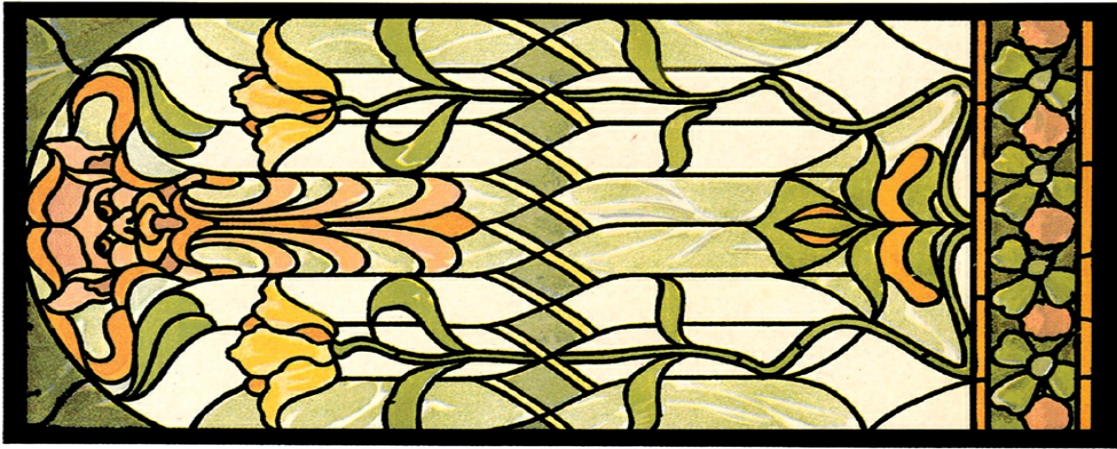




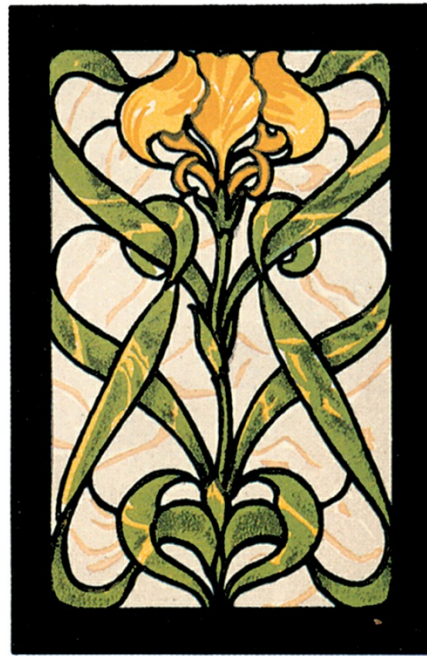




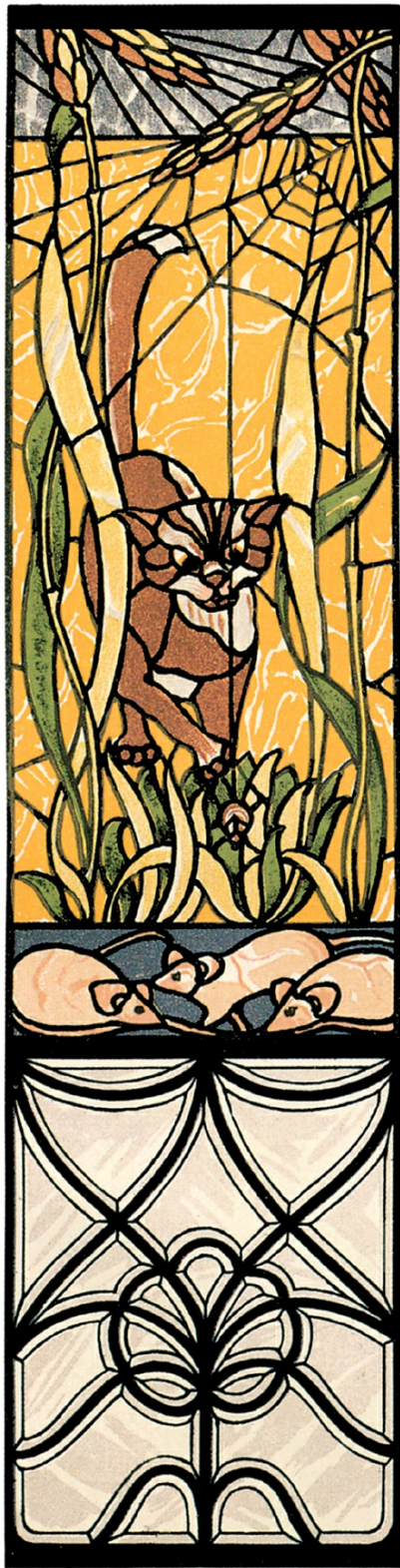




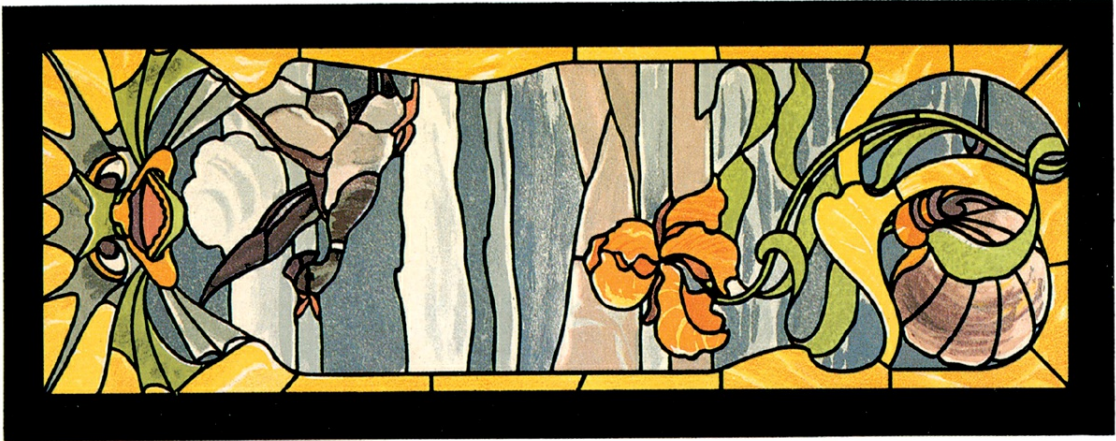








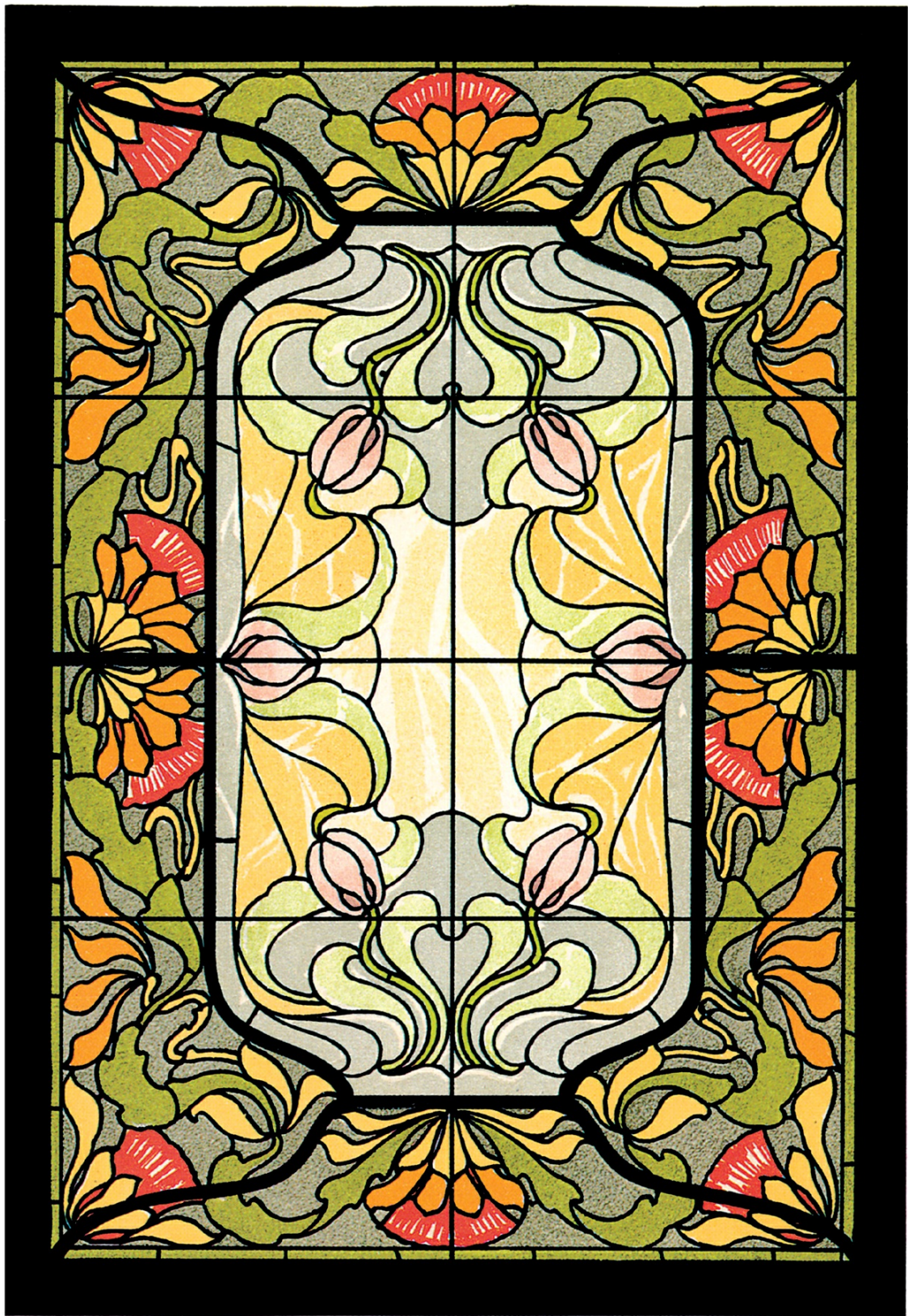








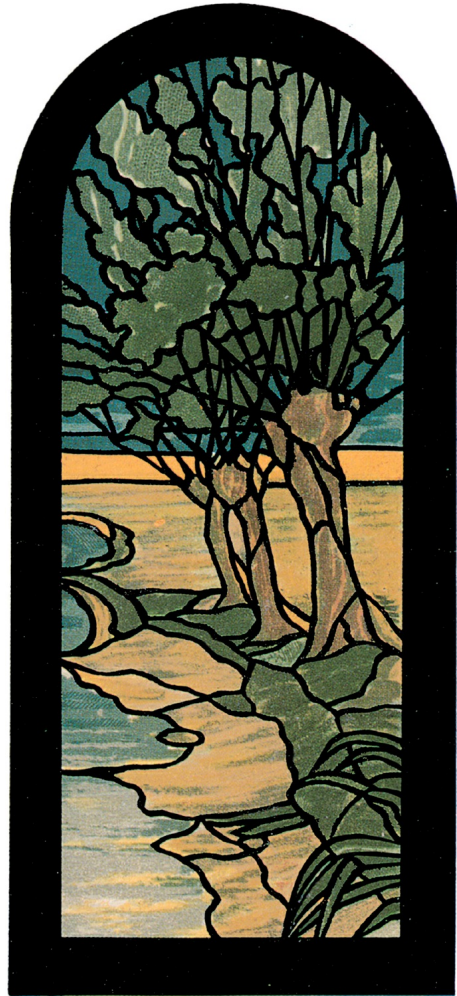
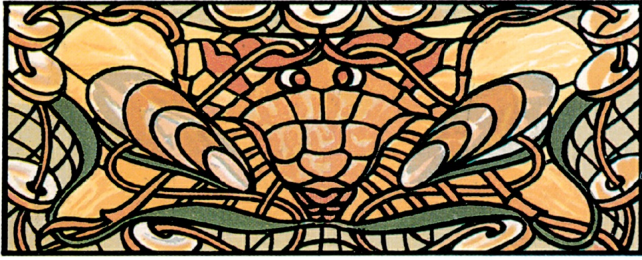




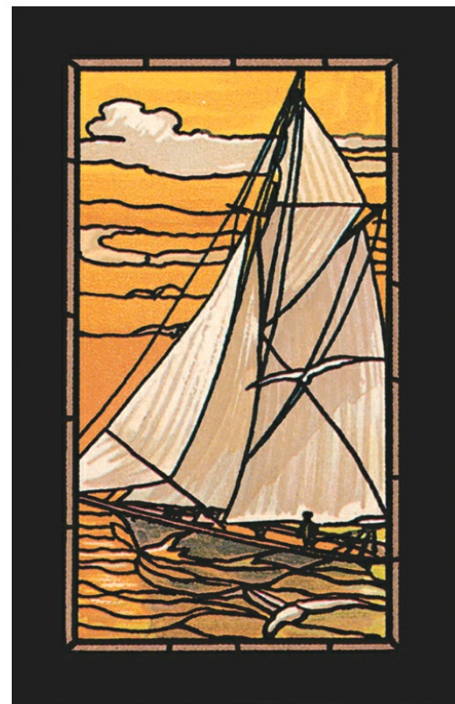
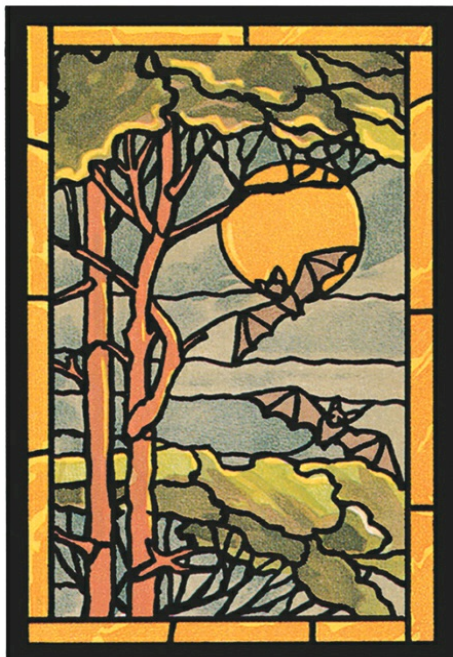












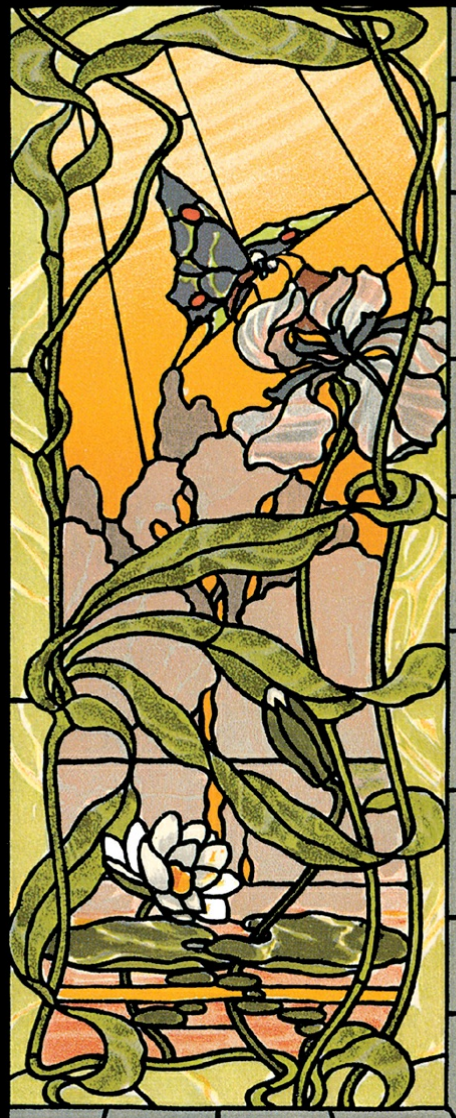




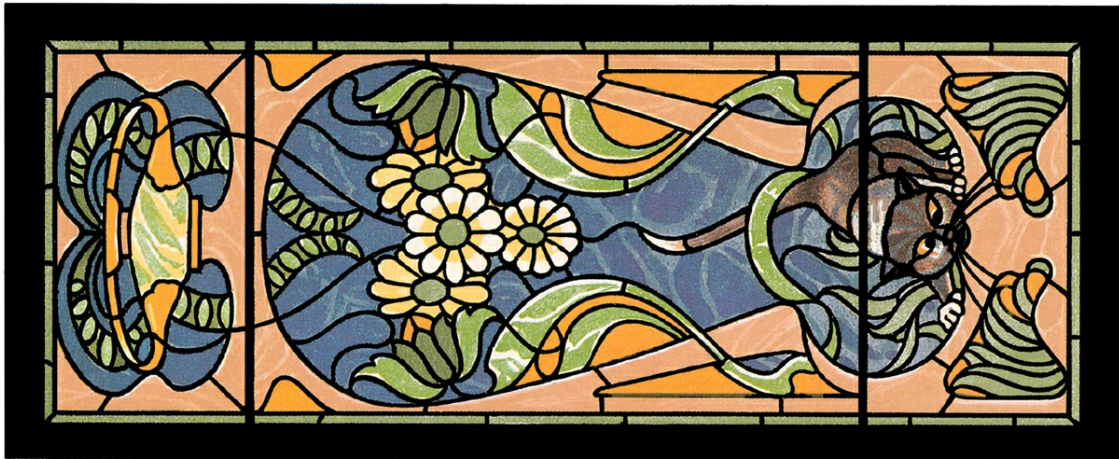


















## PUBLISHER'S NOTE

The Art Nouveau style of the 1890s and 1900s, although applied successfully to such major art forms as architecture, sculpture, and painting, was, nevertheless, essentially a decorative art. Interior decoration was a primary concern to its practitioners, and stained glass was an indispensable adjunct of interior decoration at that time, secular as well as ecclesiastic.

In the turn-of-the-century portfolio *Bunte Verglasungen* [Colorful Stained-Glass Windows], reproduced in the present volume, Julius Hoffmann of Stuttgart, a specialist in publications for the use of practicing artists and designers, gathered together twenty-four plates by artists of several nations containing scores of original designs for Art Nouveau glass windows (it has been necessary to reduce many of them here). The original portfolio identified the nine contributing artists merely by their surnames and the initials of their given names (possibly because they were so well known at the time). Research undertaken for the present edition has provided the following biographical data, which clearly shows that these were designers of true eminence in their profession:

R. Bacard (pages 66, 67, 71): very likely the French painter Raoul Bacard, who exhibited at Parisian salons in the 1930s.

Rene Beauclair (pages 62, 75, and 76): a painter who exhibited in Paris in 1910 and contributed designs to other Julius Hoffmann portfolios around 1900.

George Montague Ellwood (pages 47–50, 61, 86, 87): English, born 1875; an architect and interior decorator for many fine country homes and town houses, as well as a creator of posters and other commercial art.

Rudolf Geyling (pages 52–55, 72, 73, 79, 80): Austrian, 1839–1904 [since there is no indication in the original portfolio that Geyling was dead, the publication probably appeared before 1904]; descendant of a long line of Viennese artists, he was the director of his family's stained-glass workshop, the *Glasmalerei von Carl Heyling's Erben*, and himself designed windows for churches in many parts of Austria.

Josef Goller (pages 88–90): a general graphic artist, chiefly active in Dresden, who did interior decoration, including stained-glass designs.

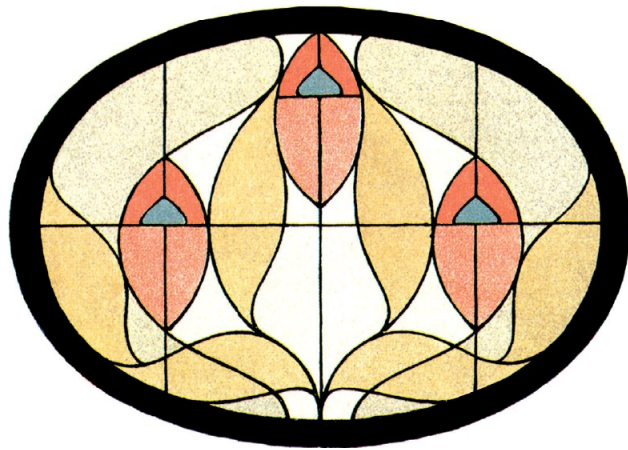
M. J. Gradl (pages 51, 56–60, 63, 64, 70, 84, 85): general editor of the portfolio; no other information available.

Rudolf Rochga (page 83): German, born 1875; a pupil of the renowned painter Franz Stuck, he was an easel painter and a commercial artist and taught at the

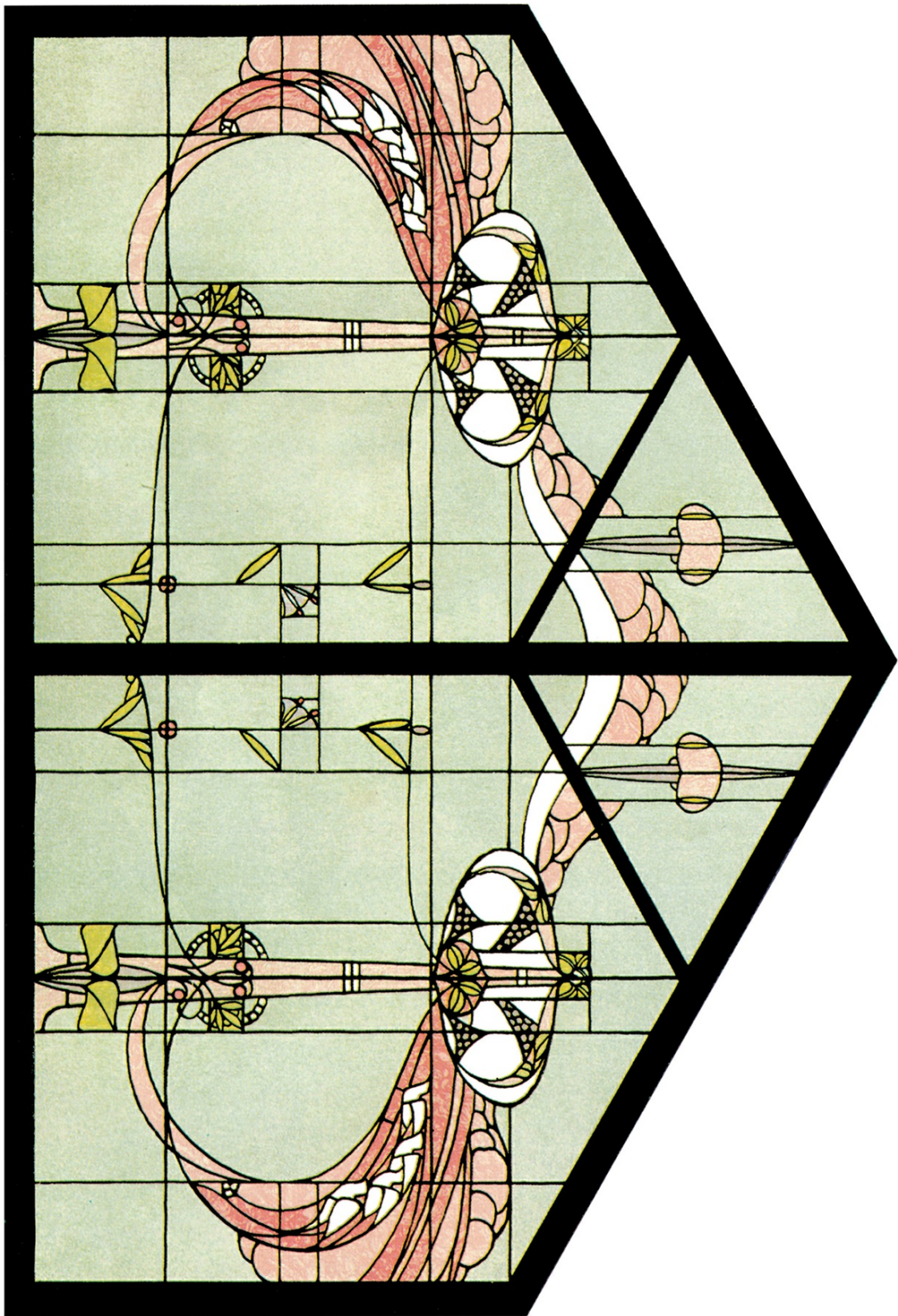


School of Applied Art in Stuttgart.

A. Waldraff ([page 65](#)): no information available.







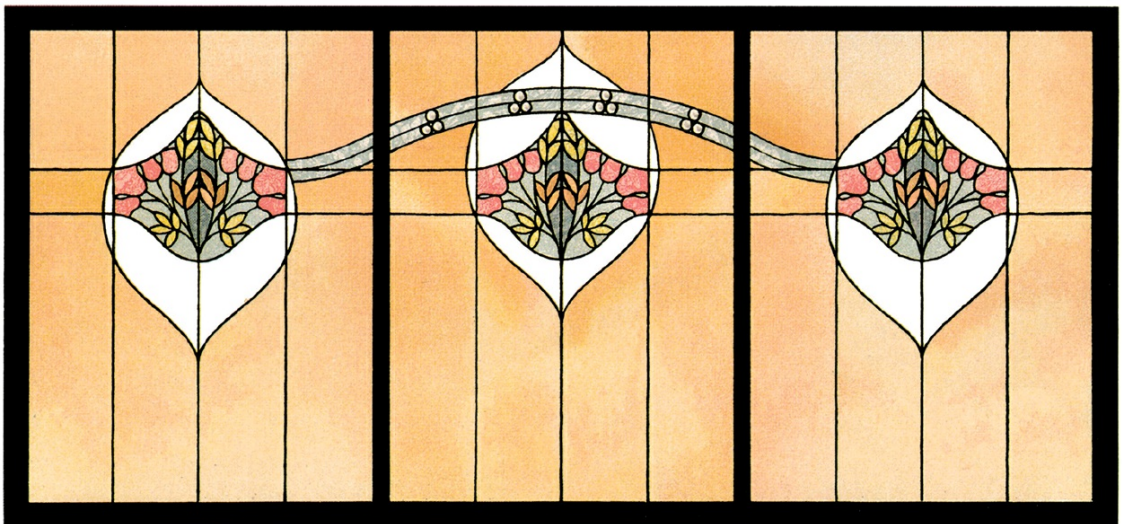
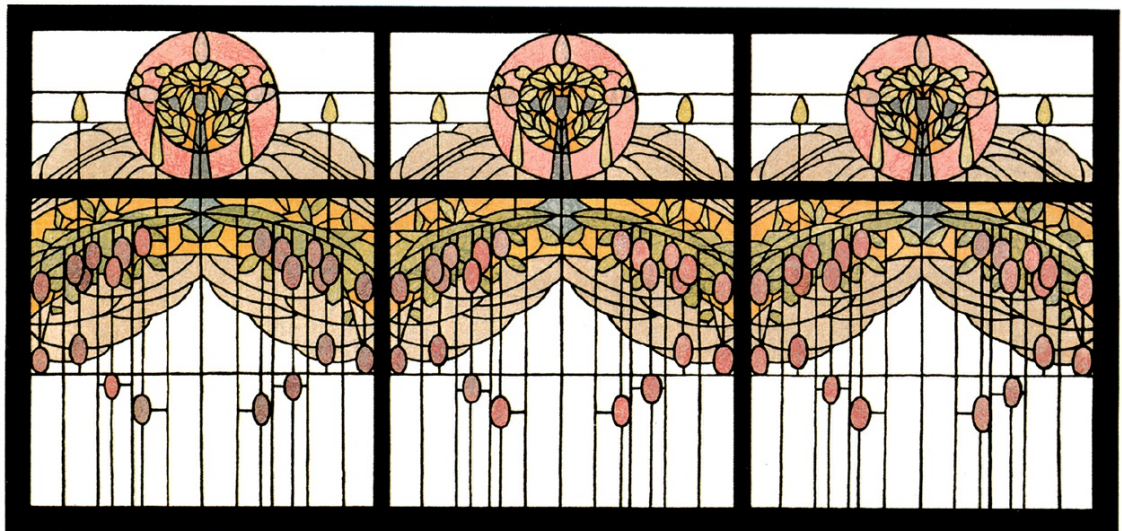
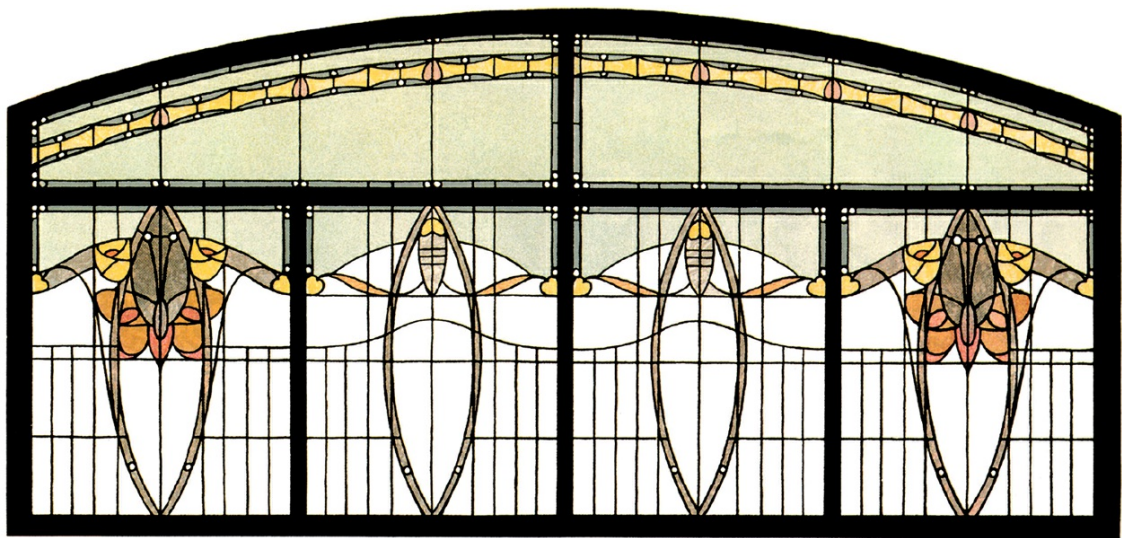




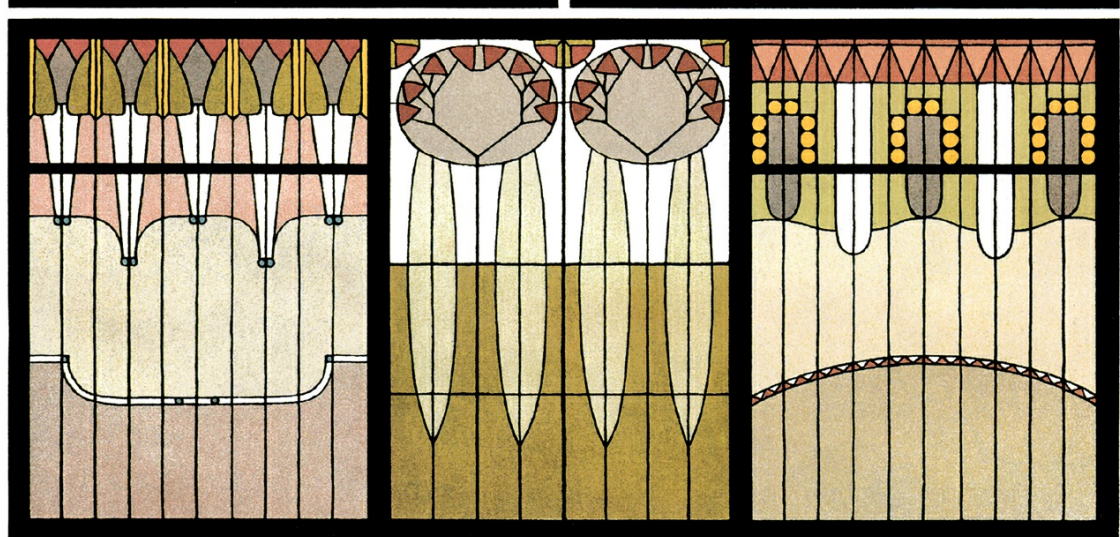
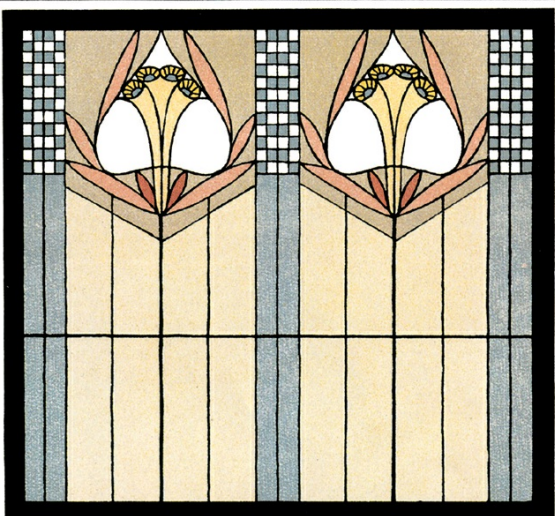
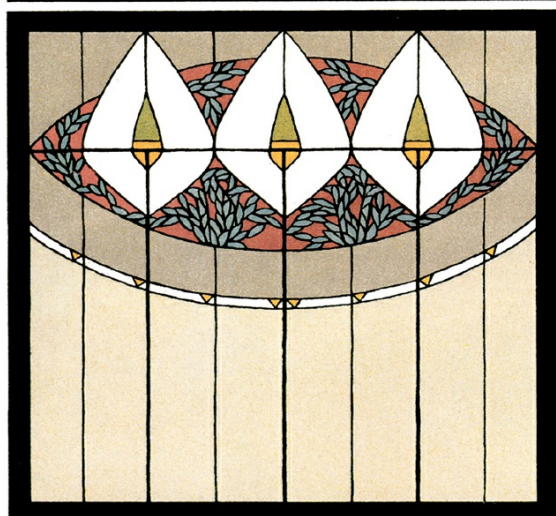
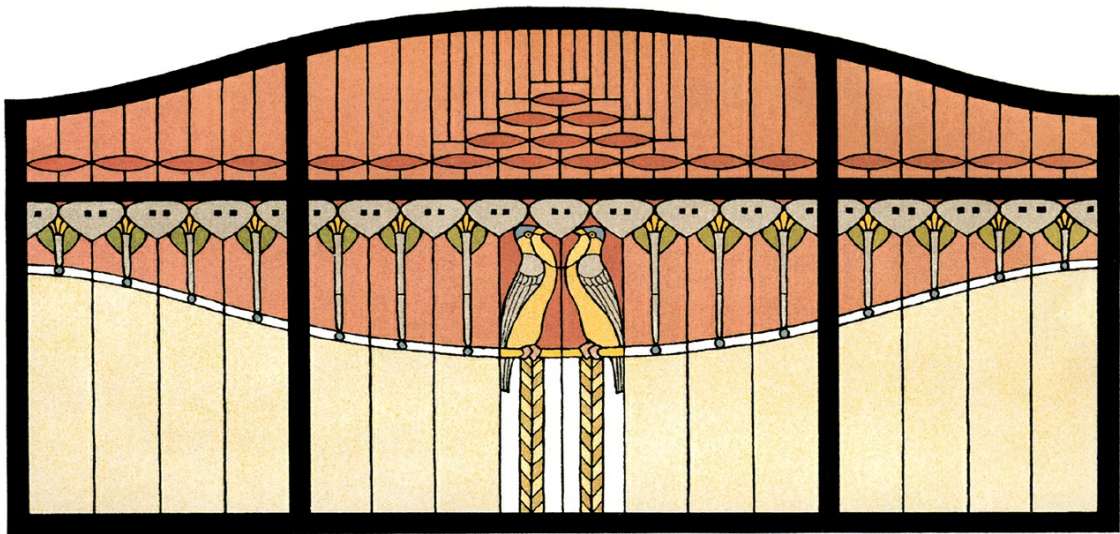




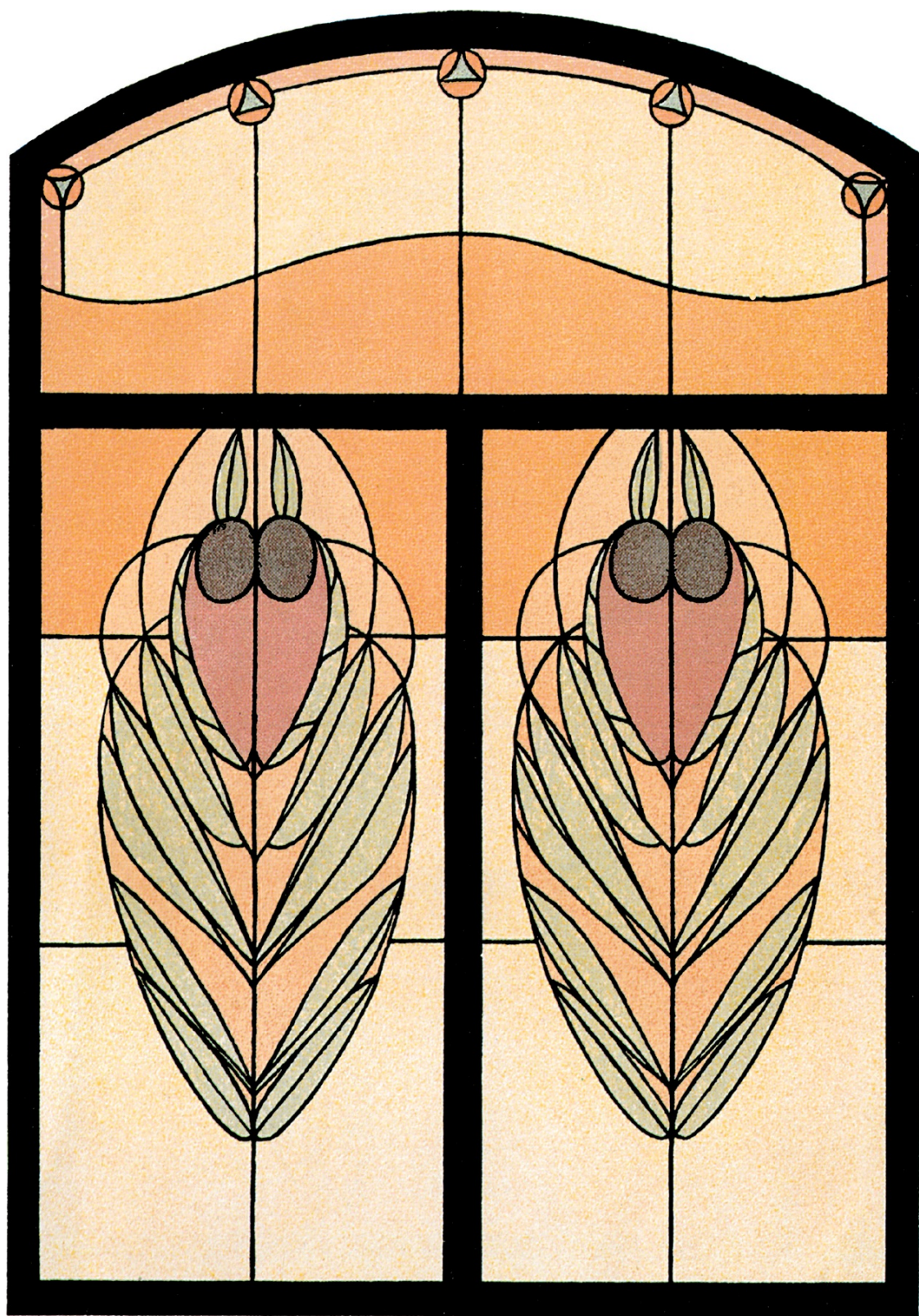




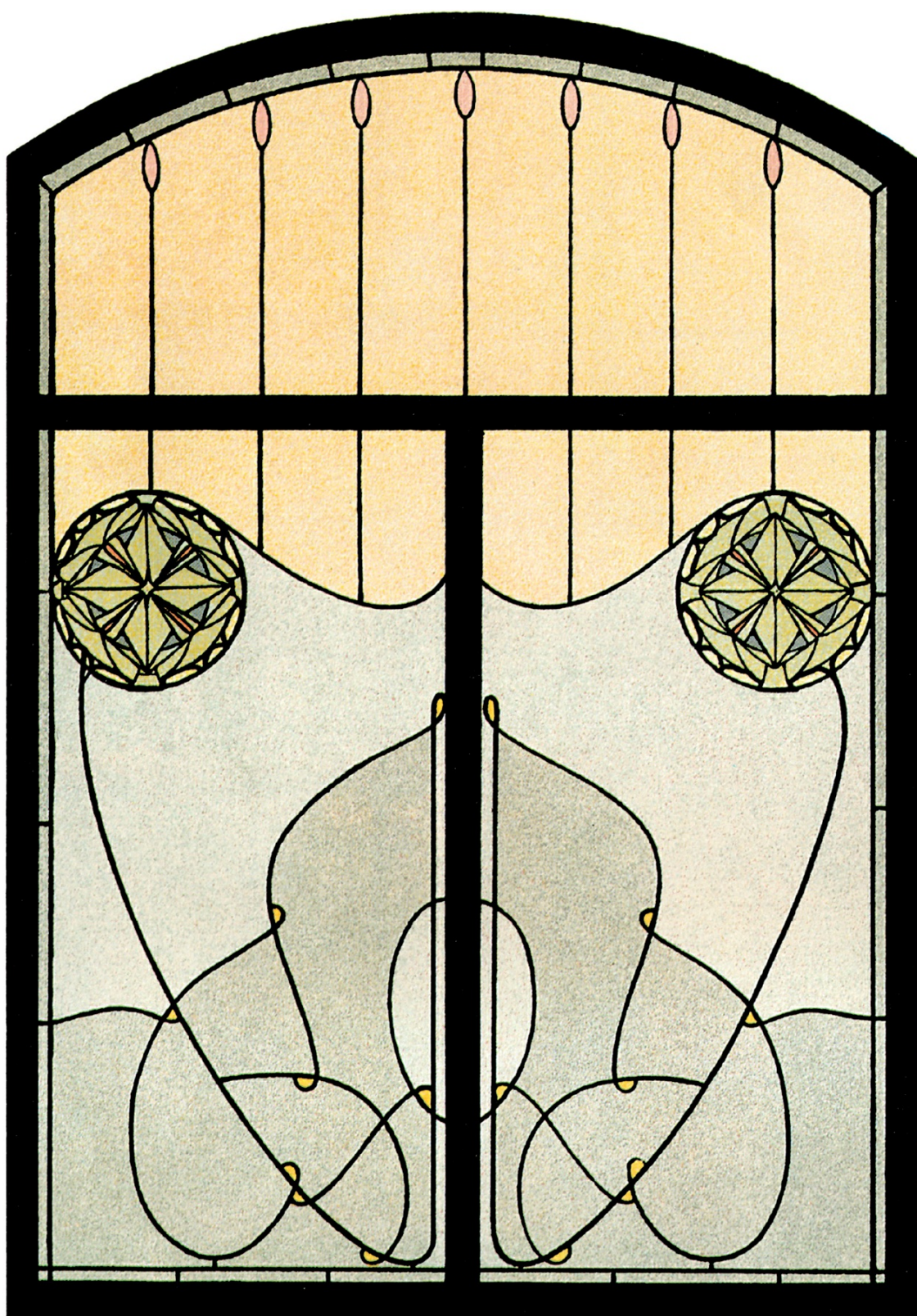




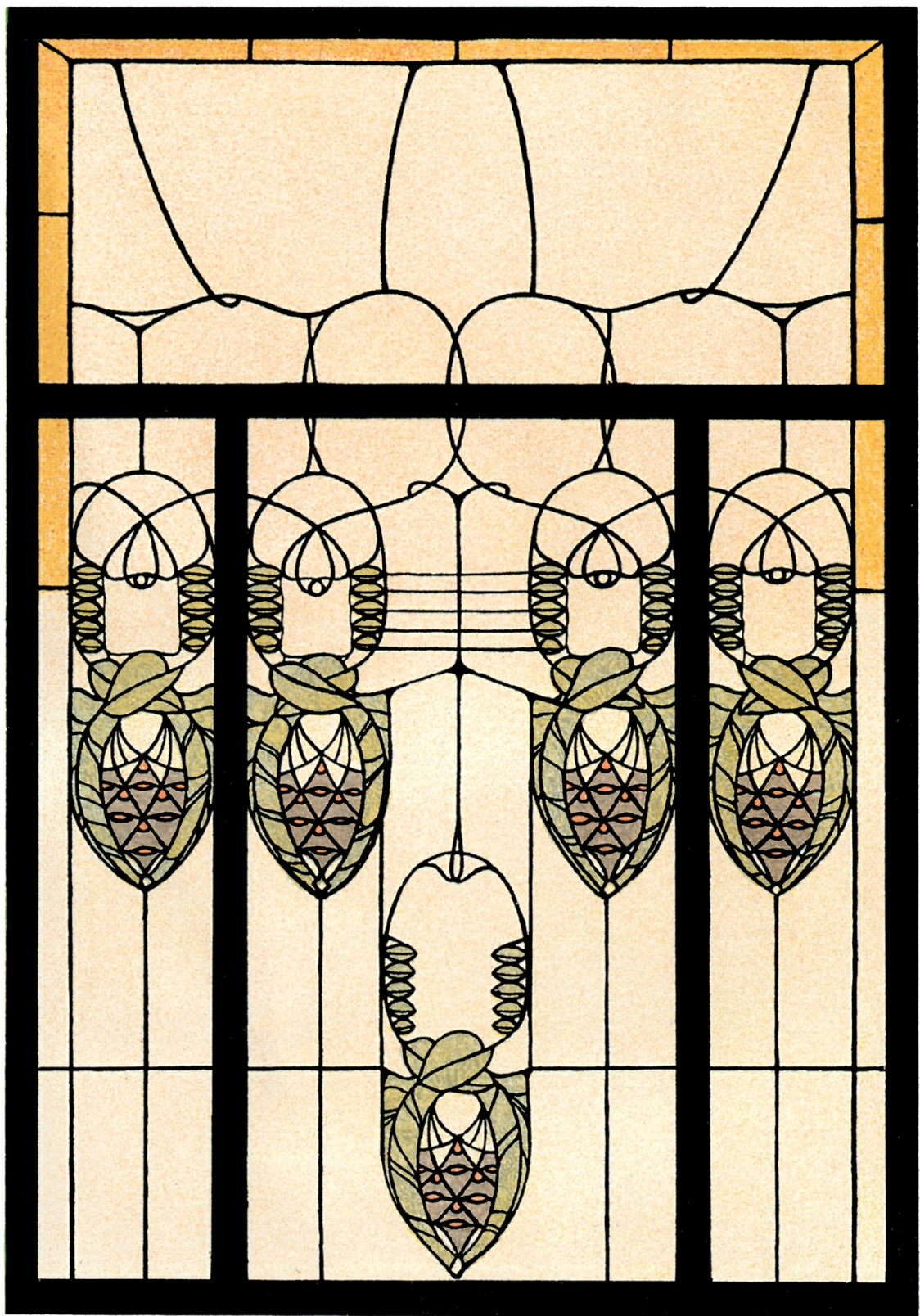




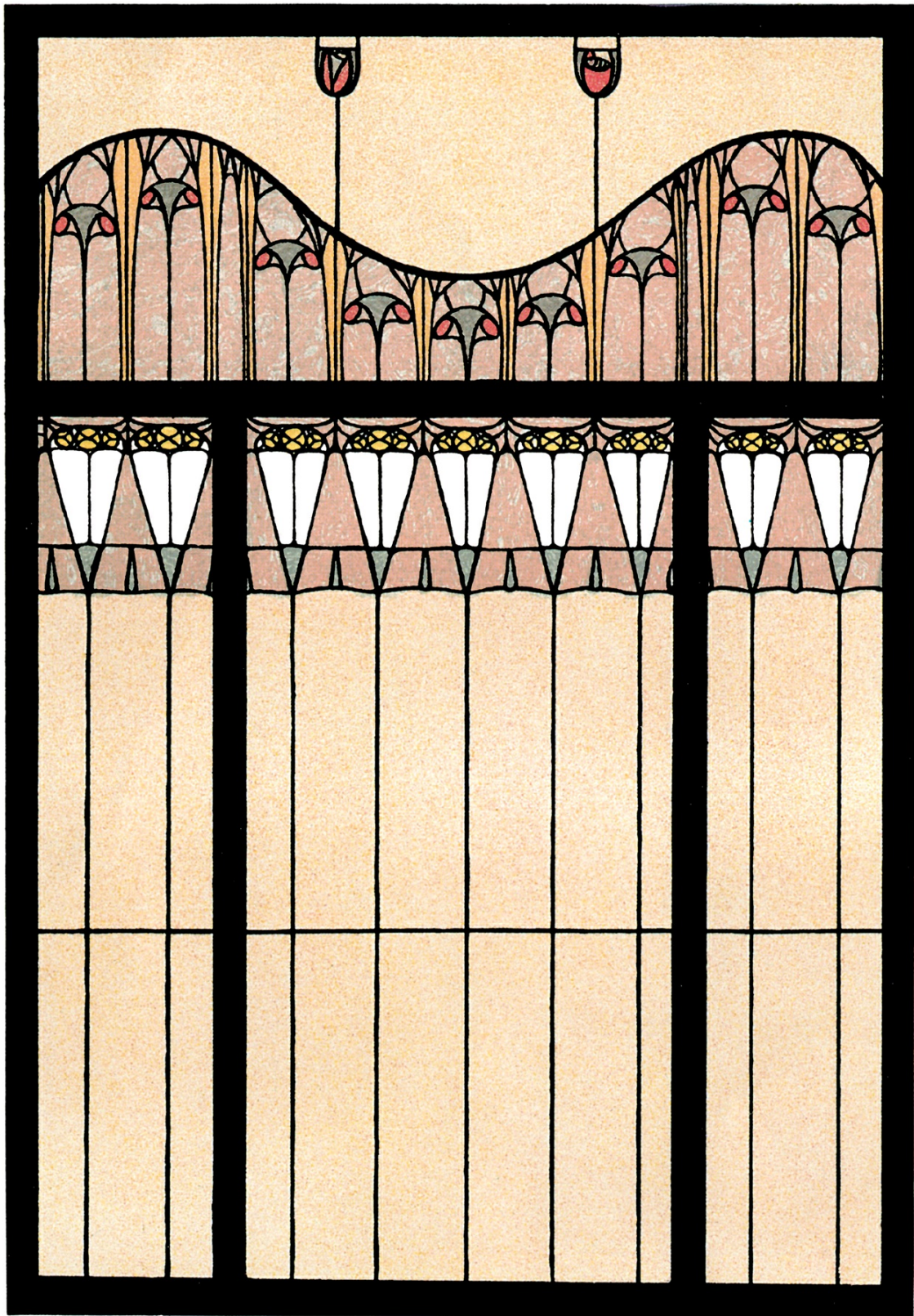








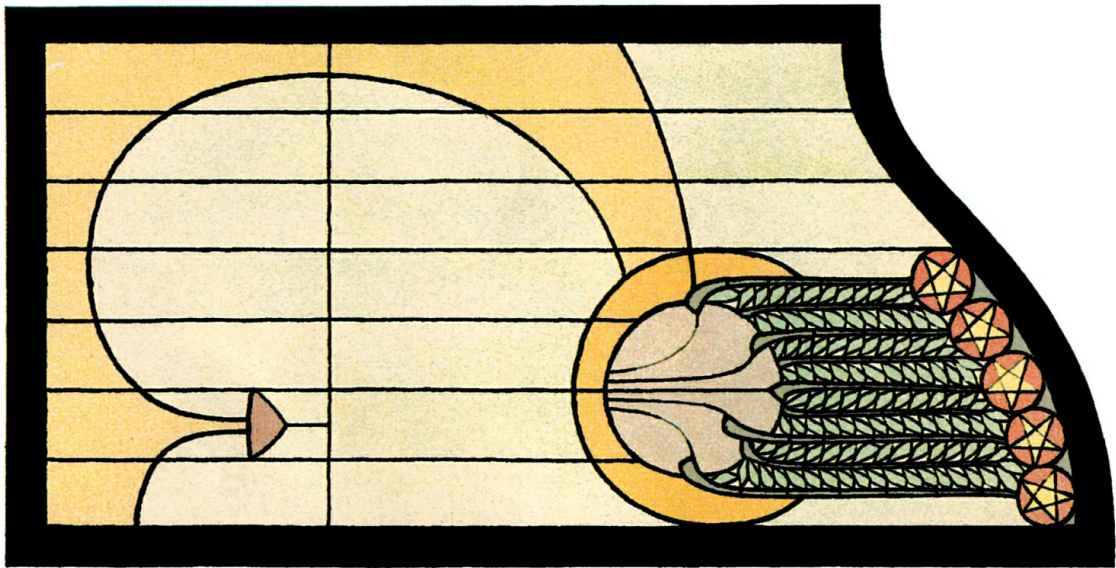
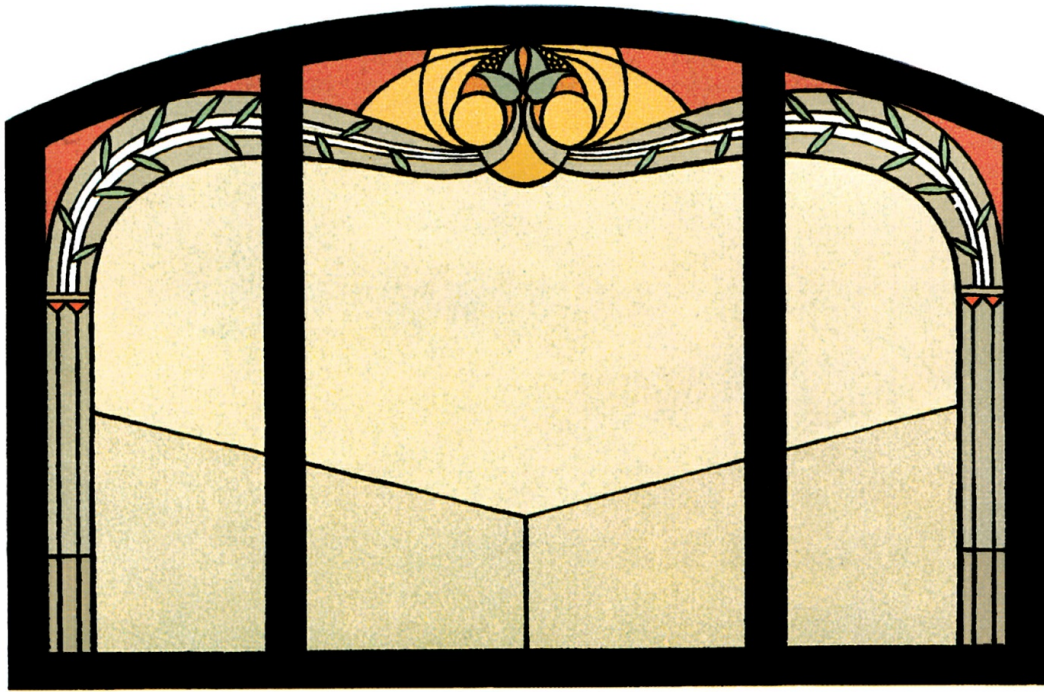




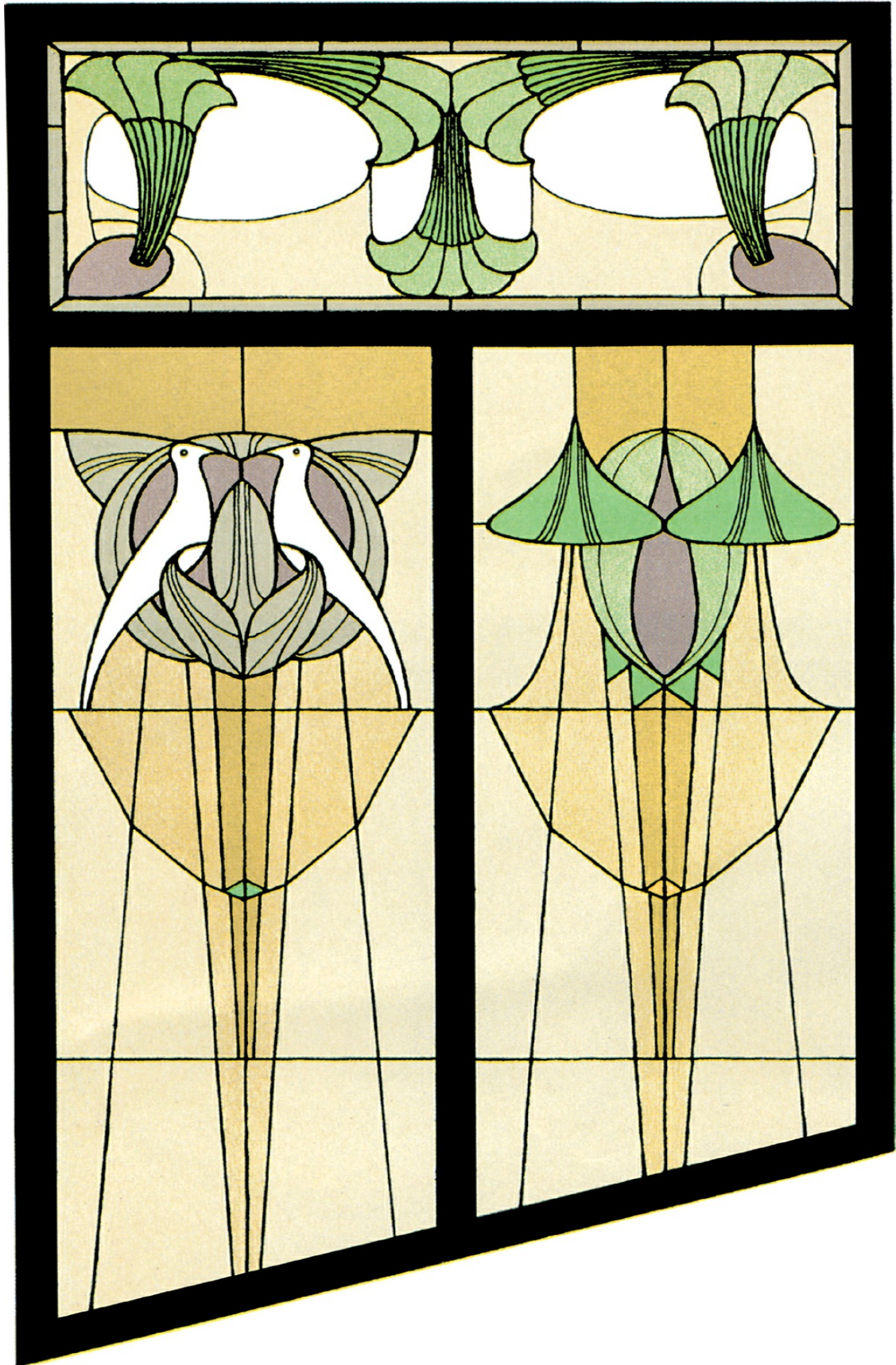




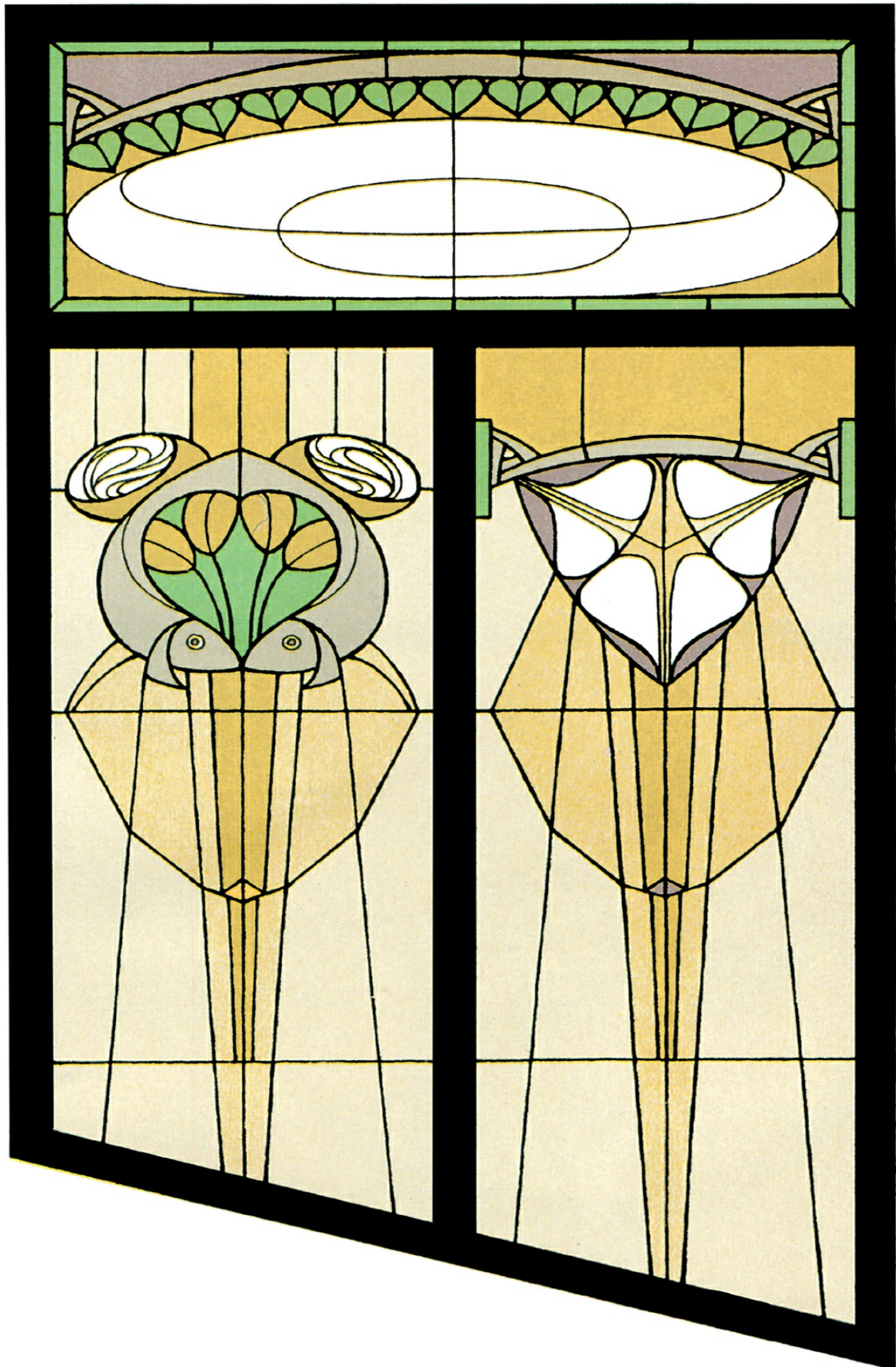




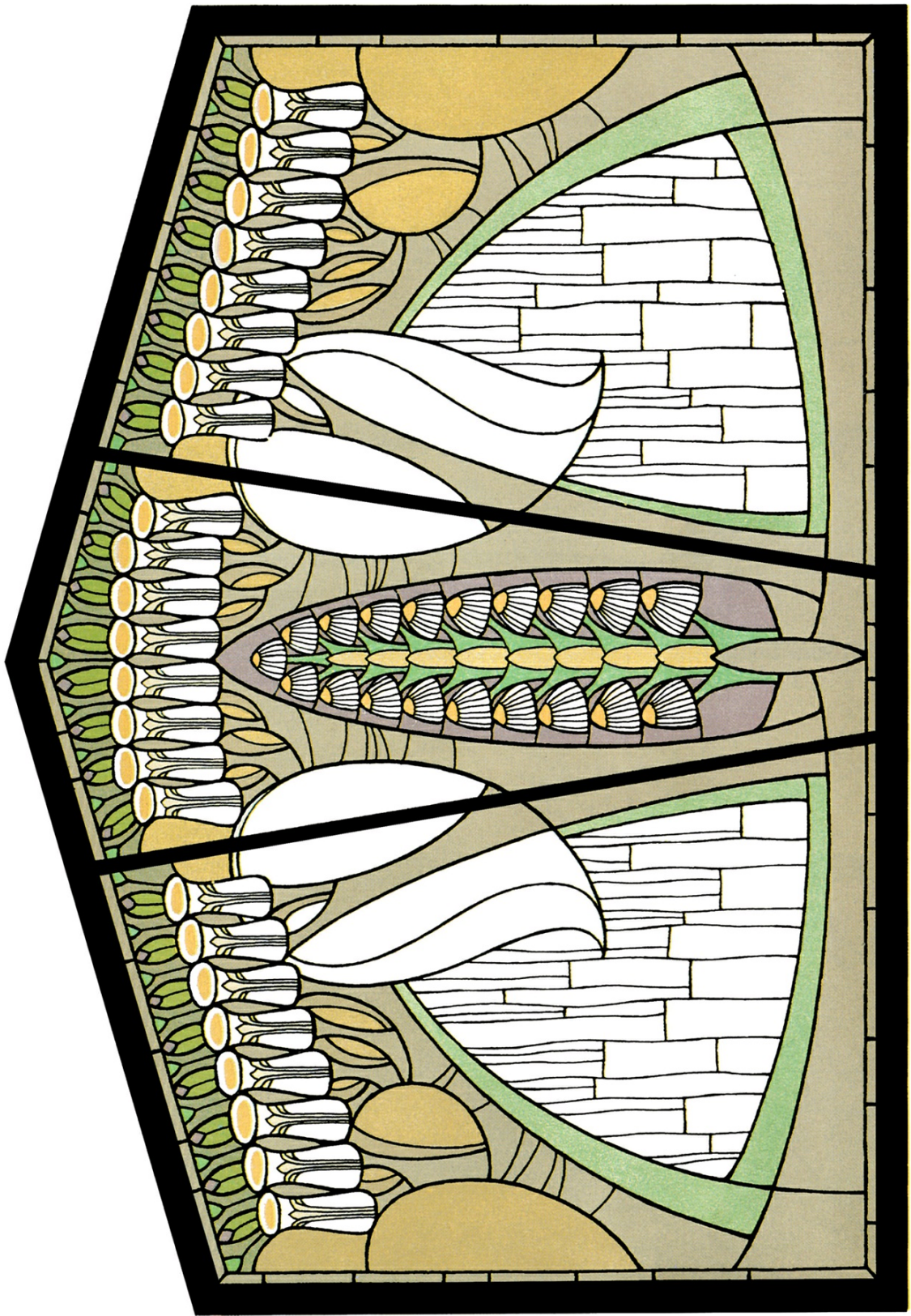




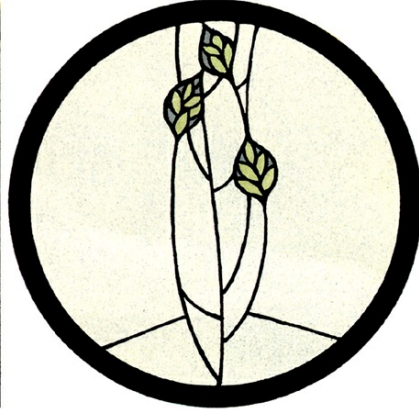
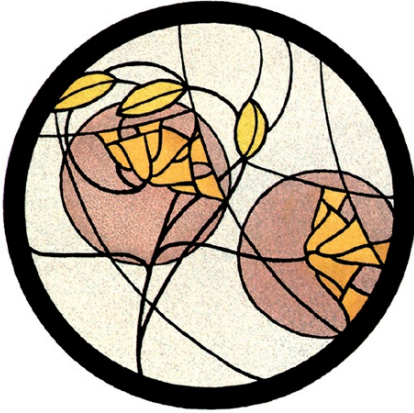
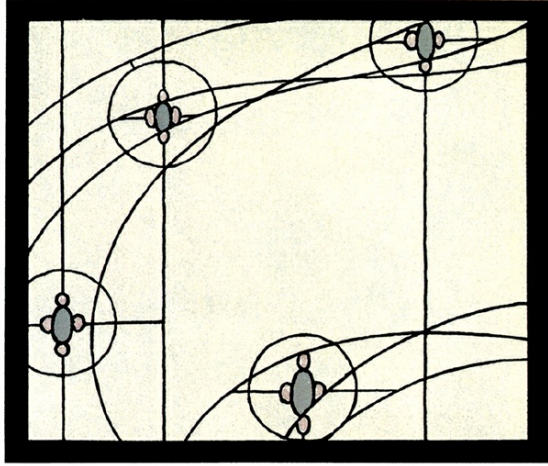




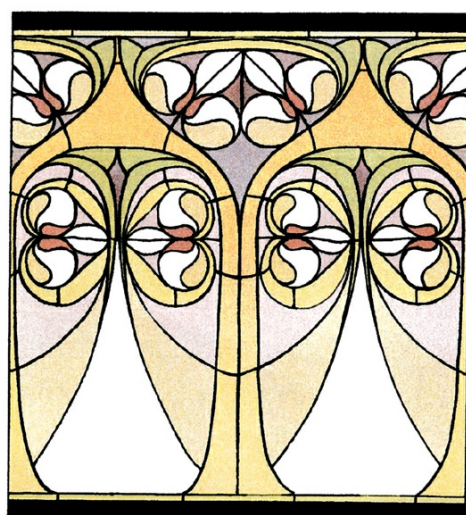
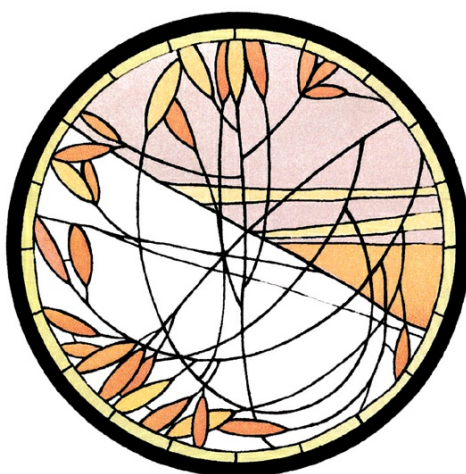
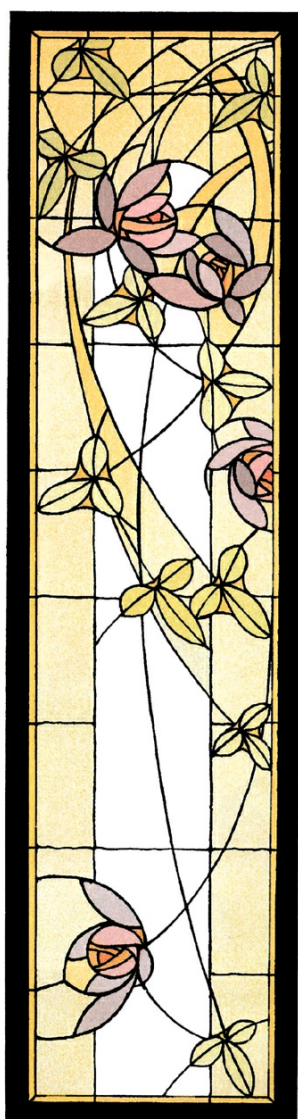
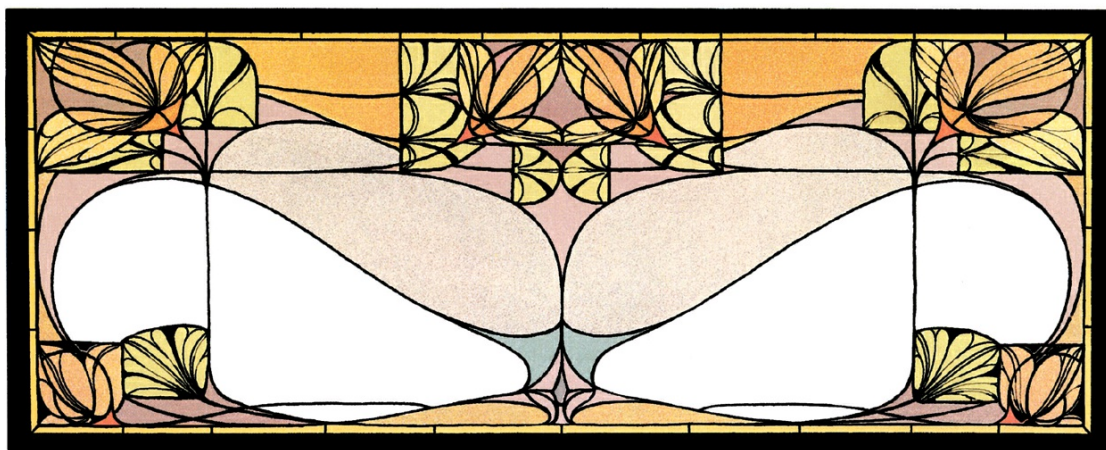




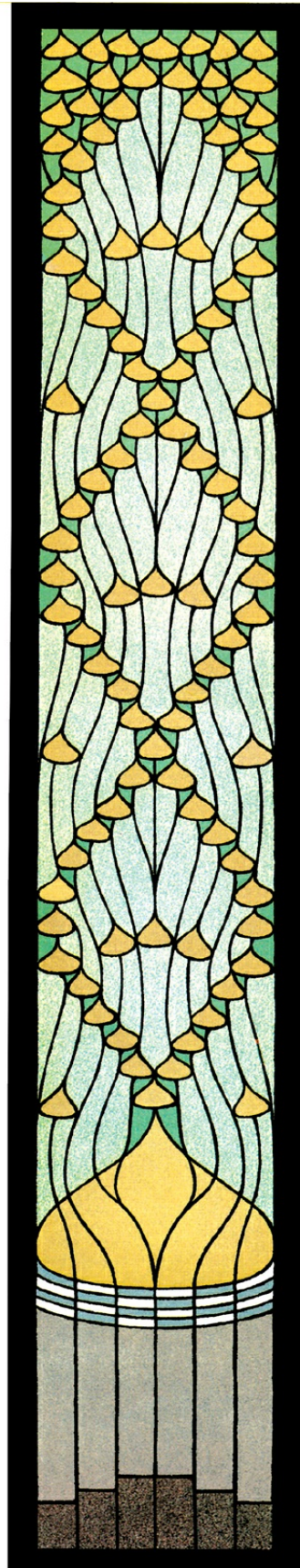
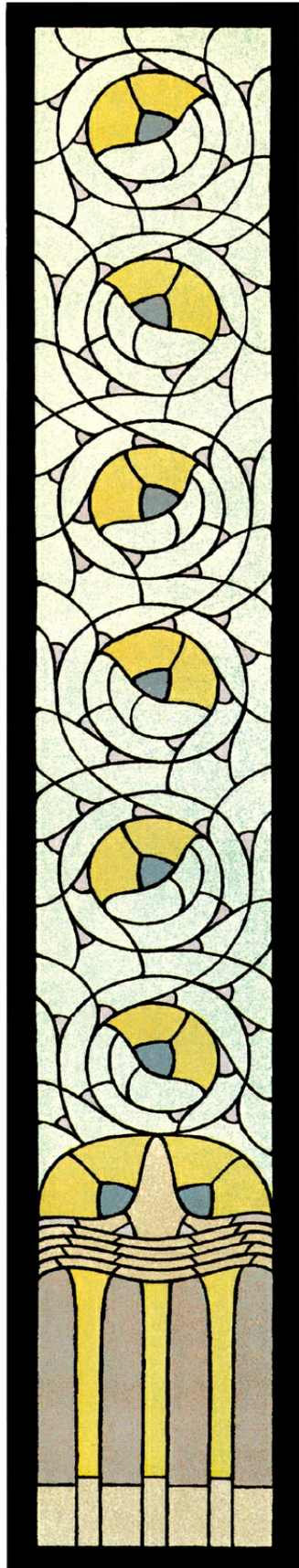




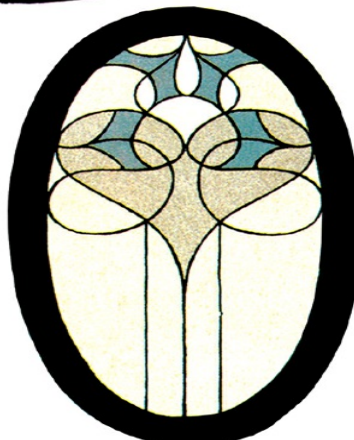
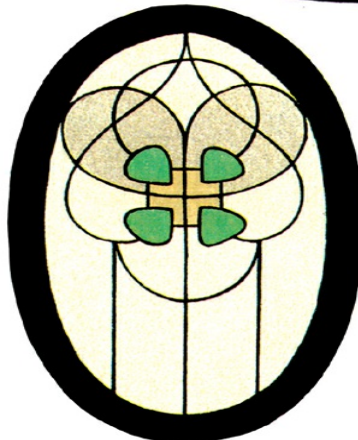
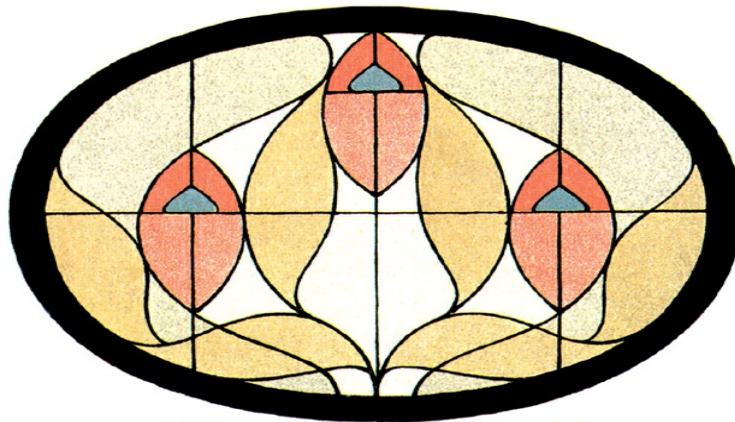
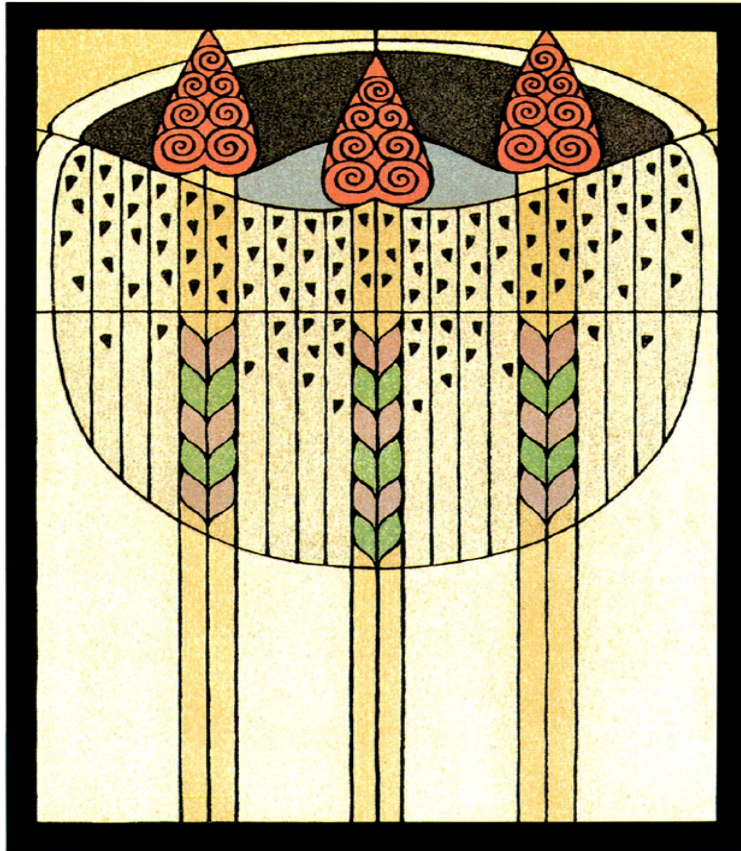




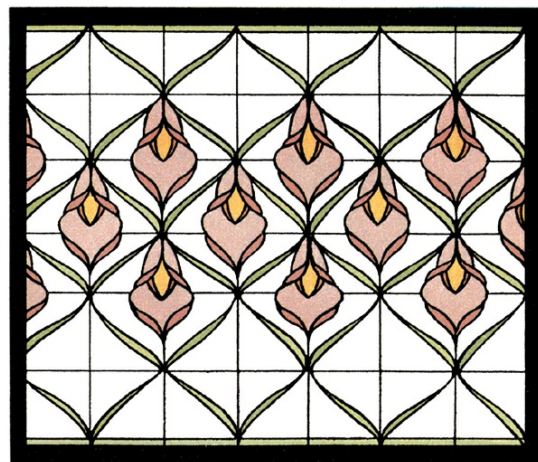
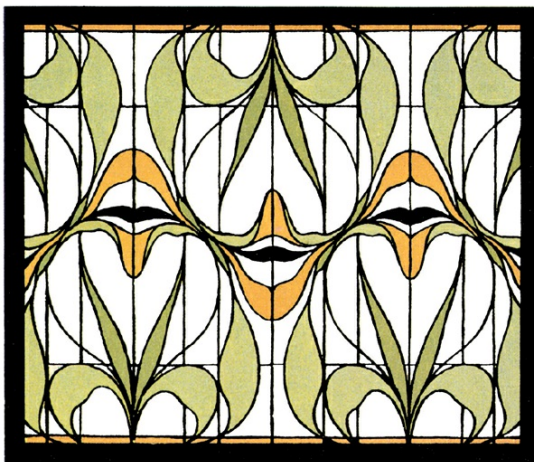
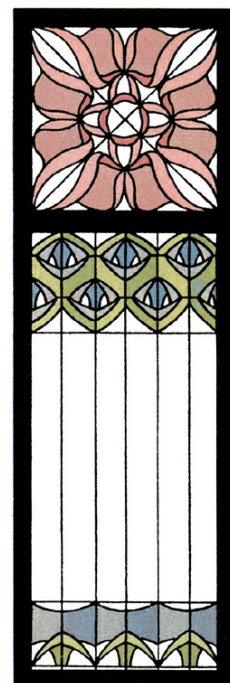
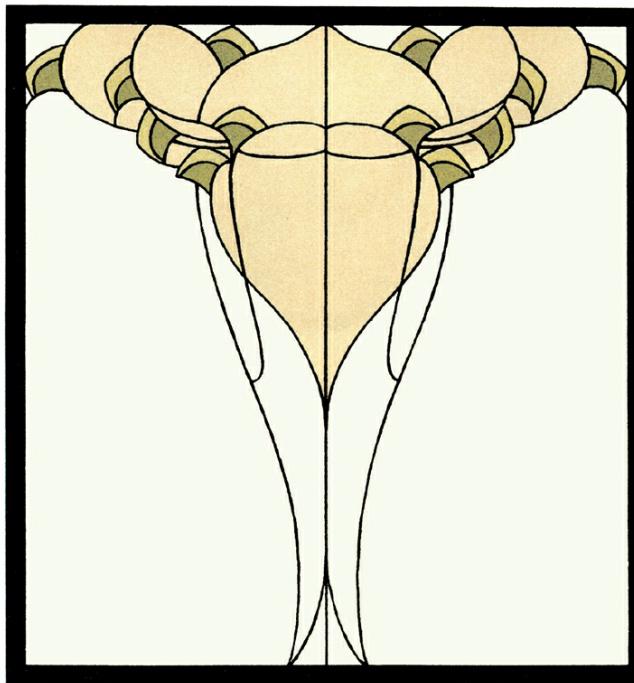
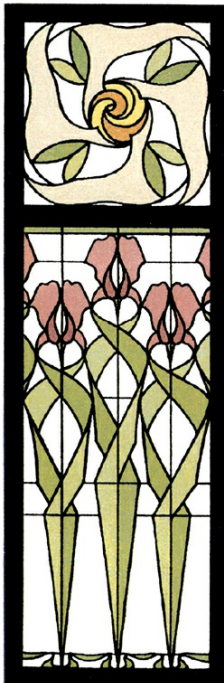
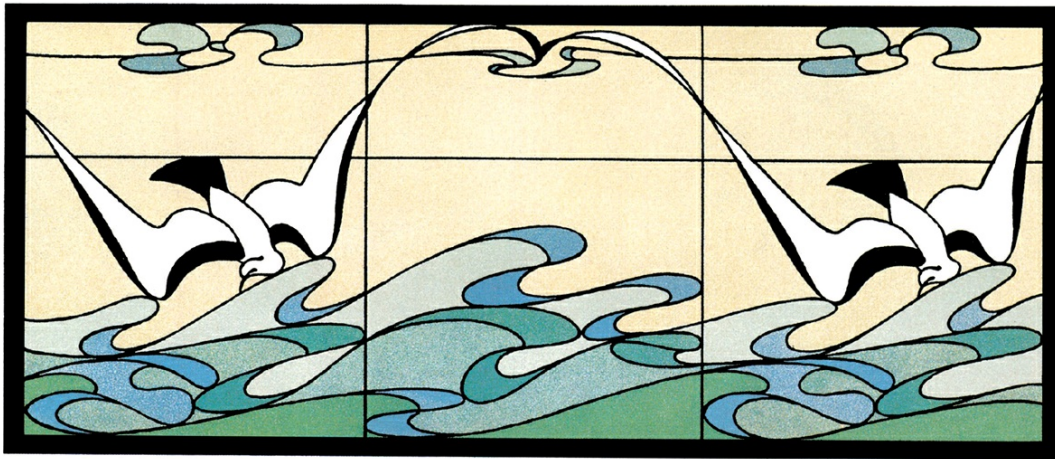




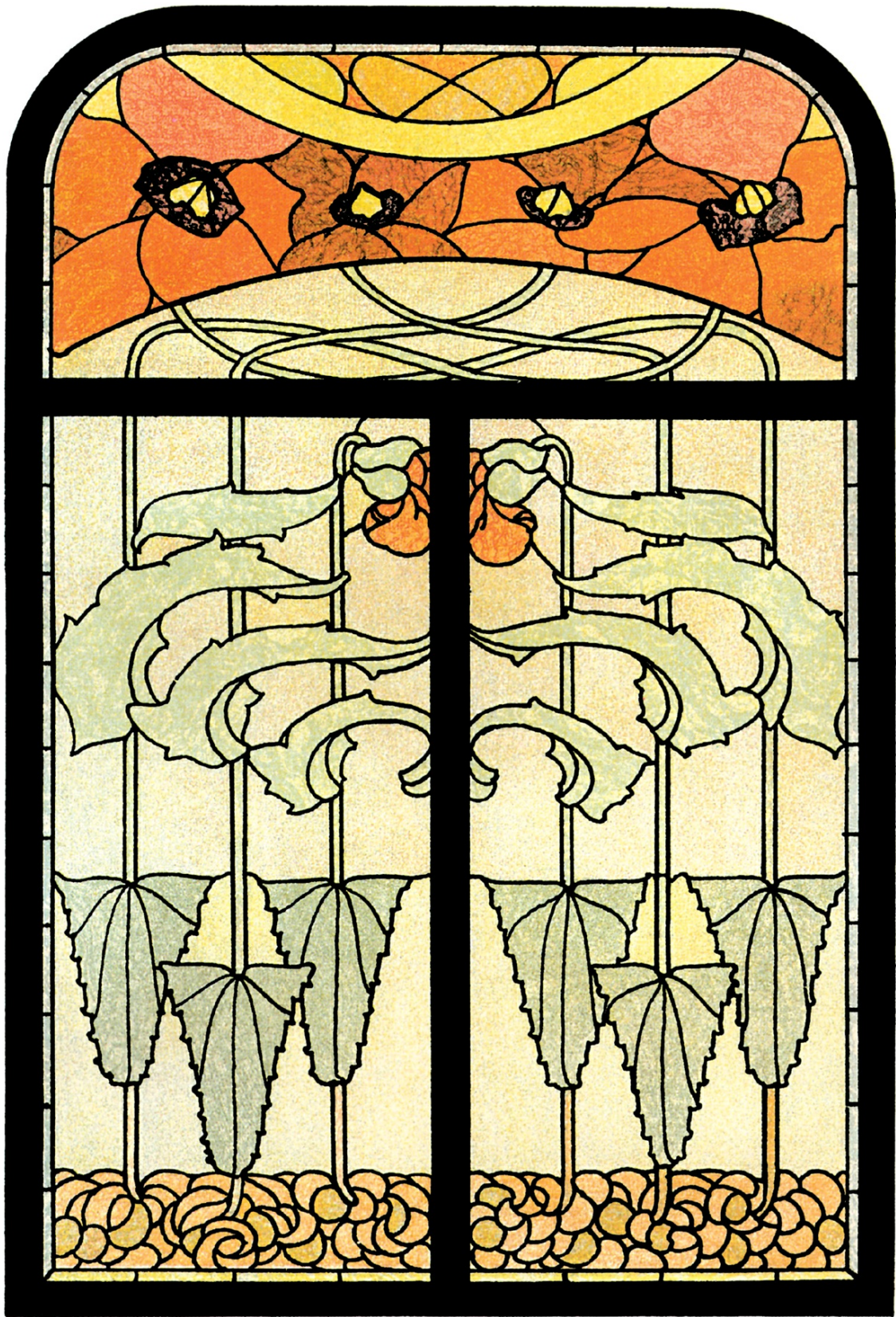












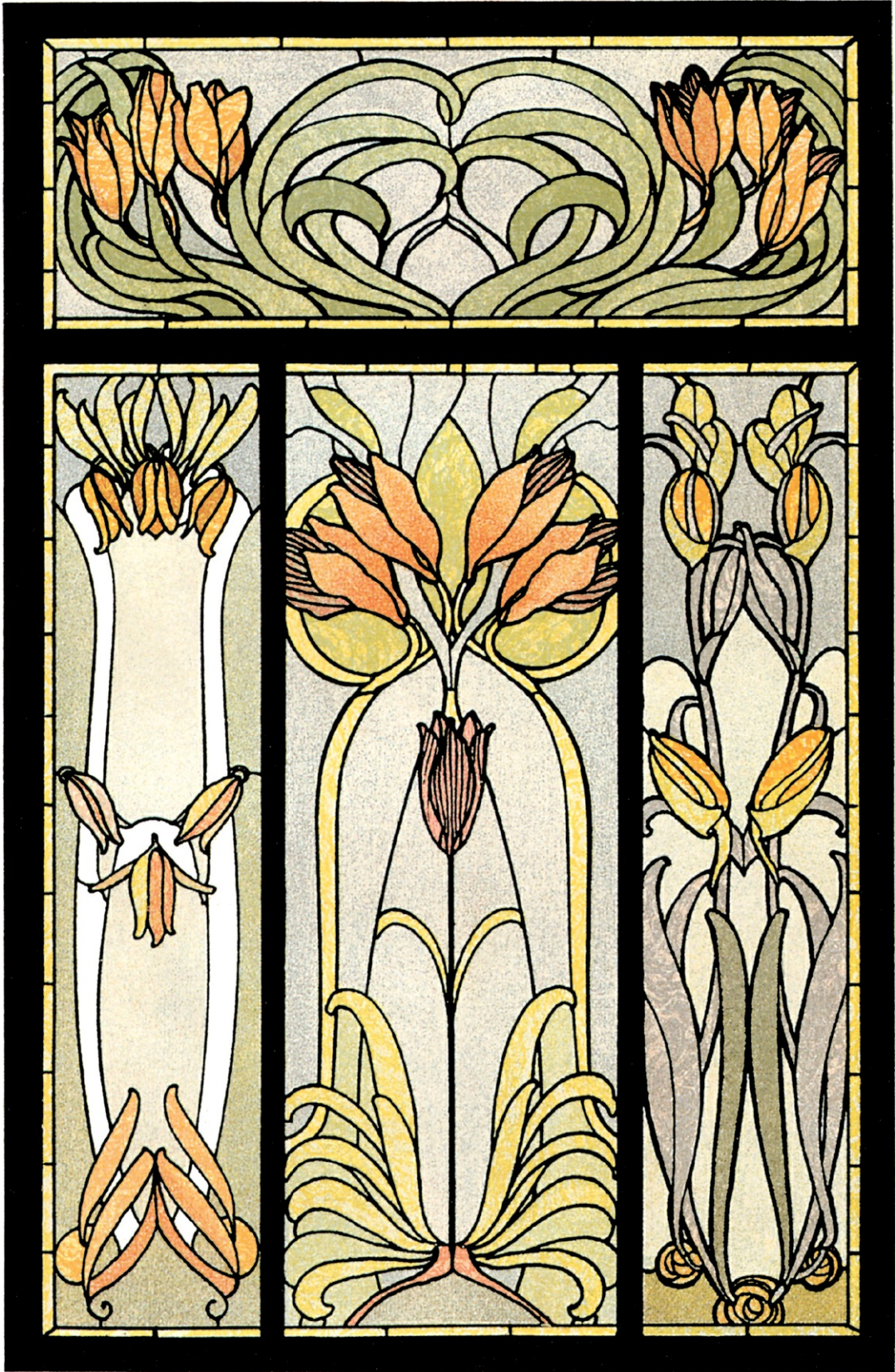




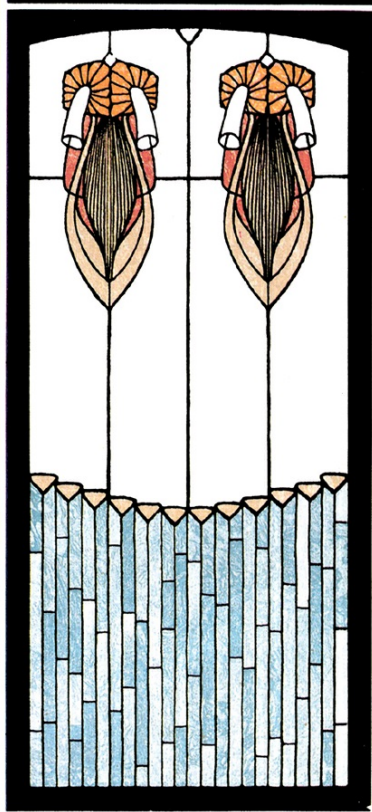
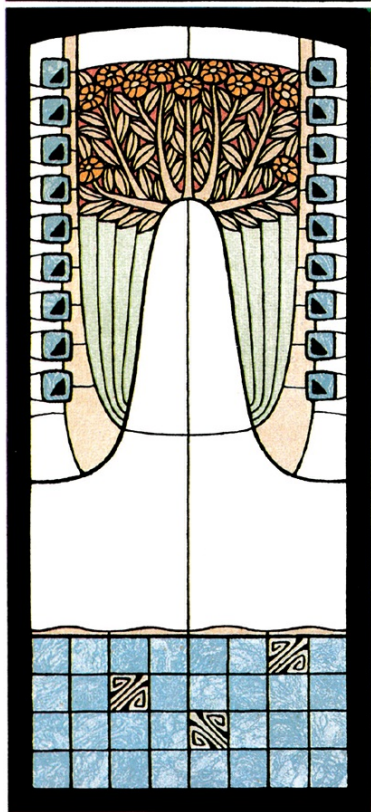
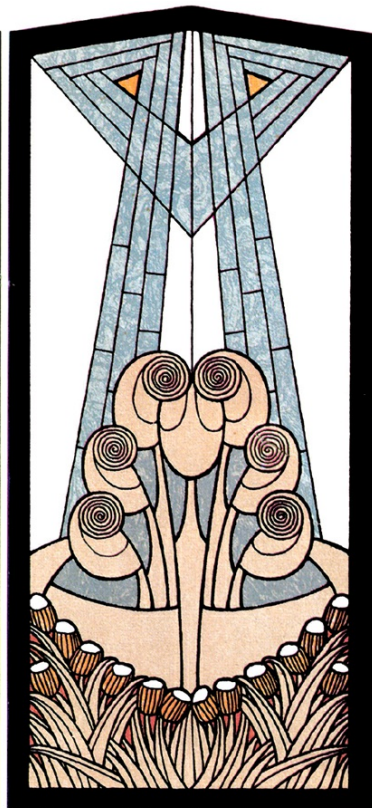
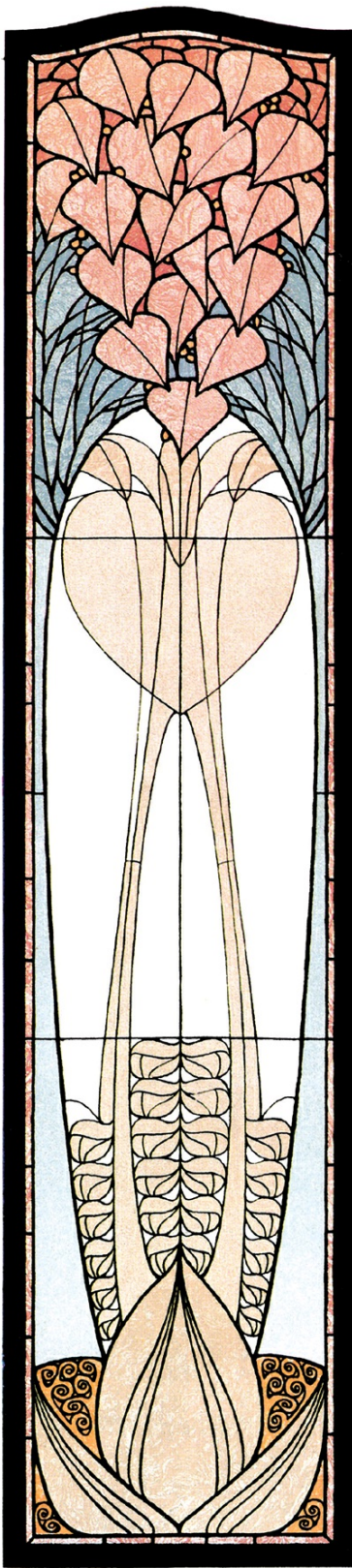
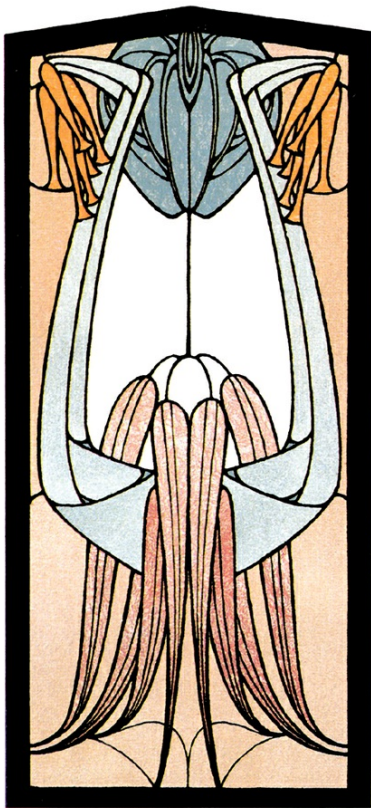




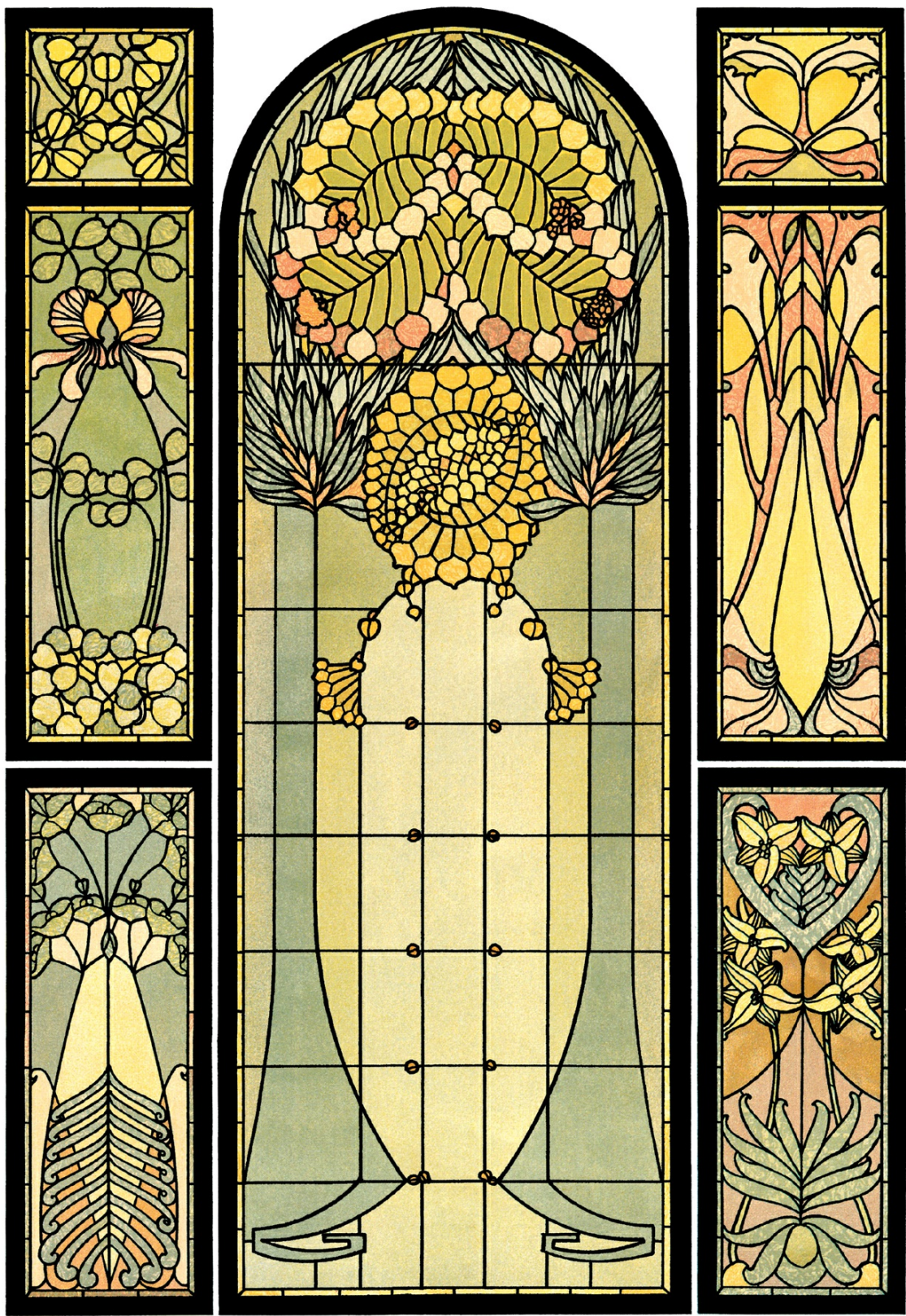




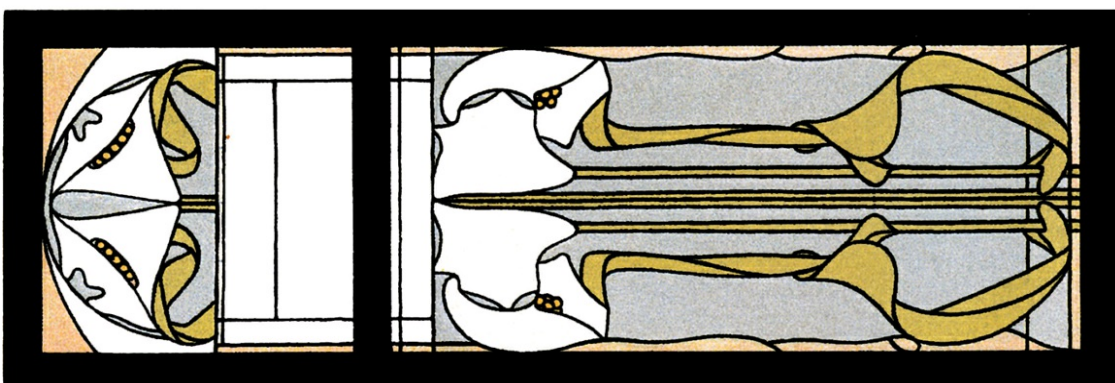
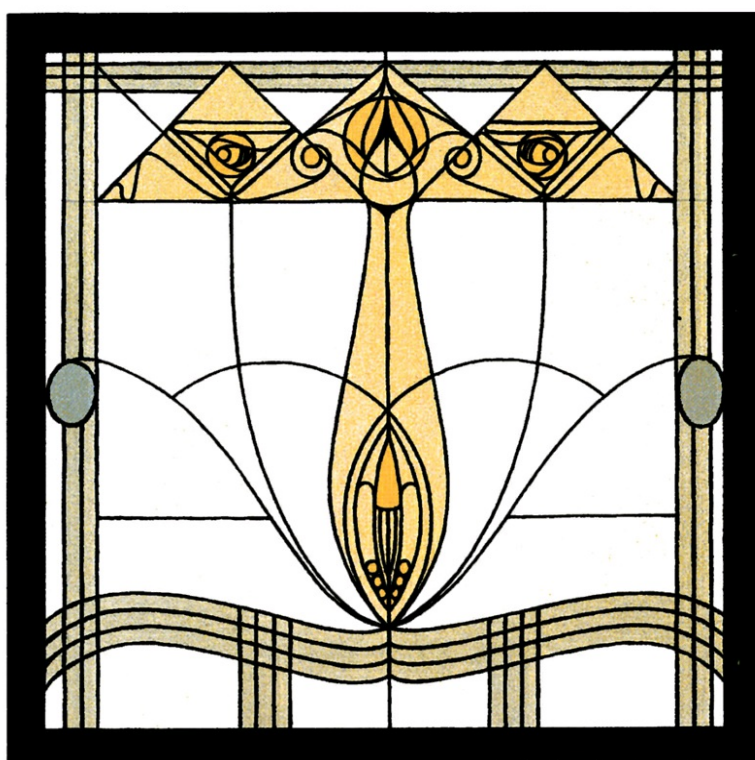
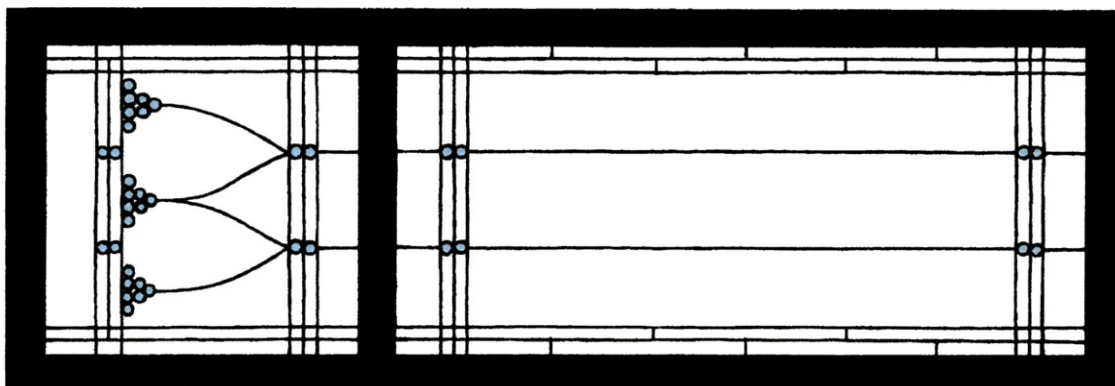




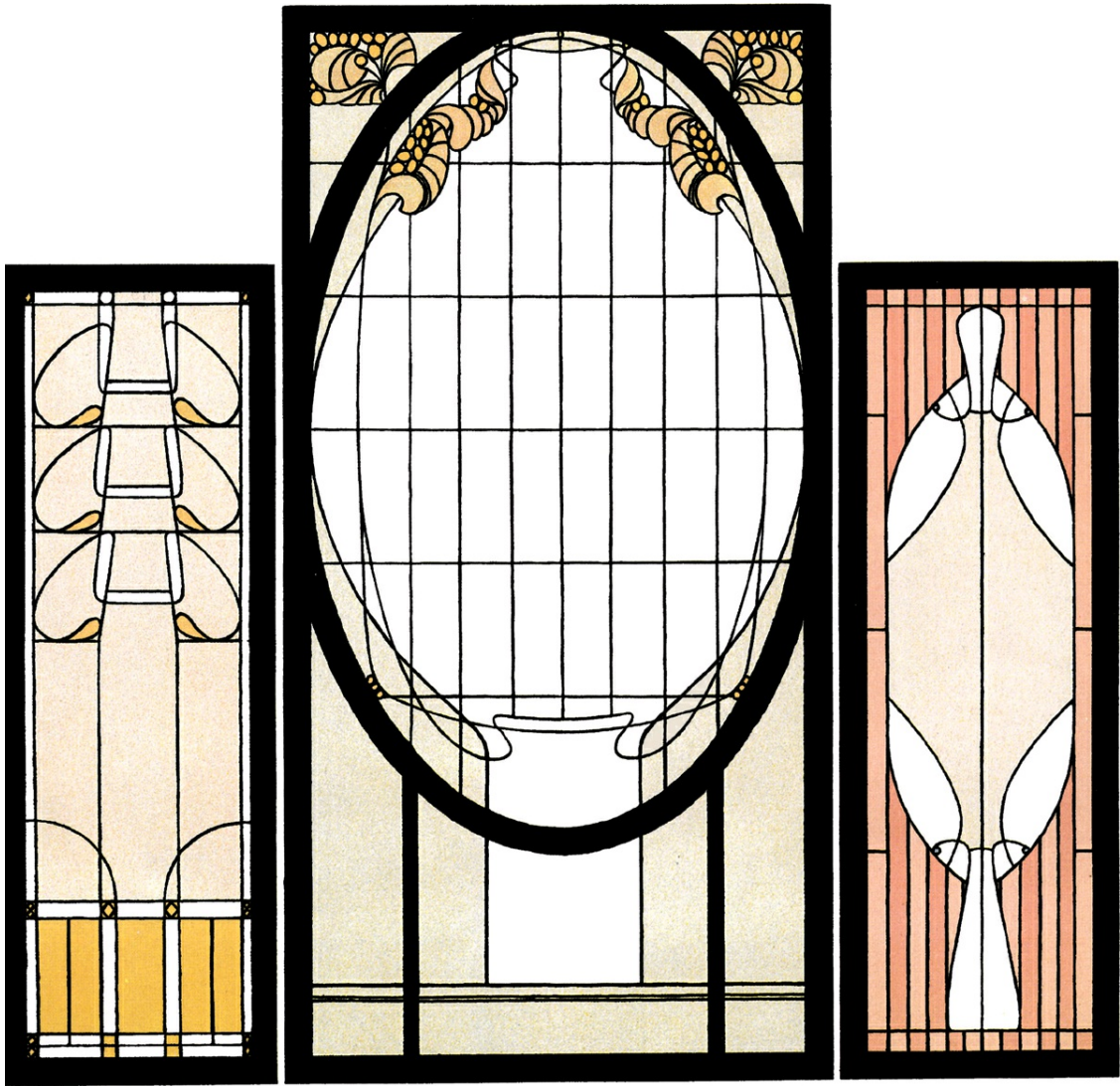




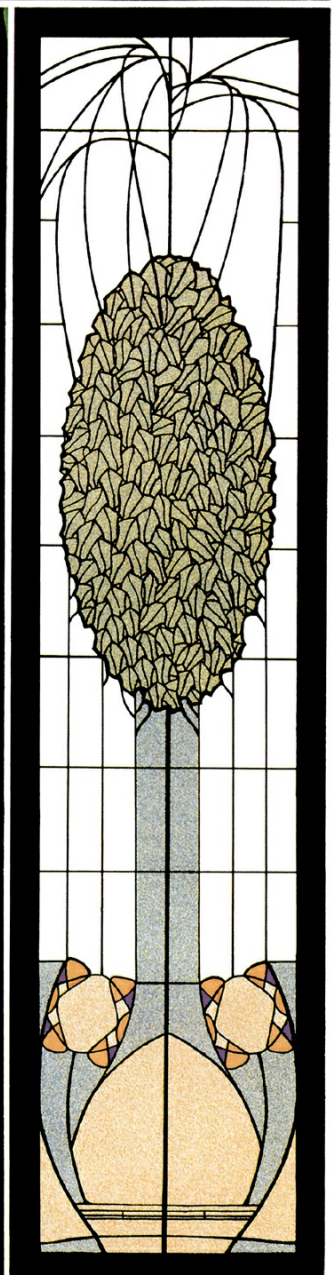
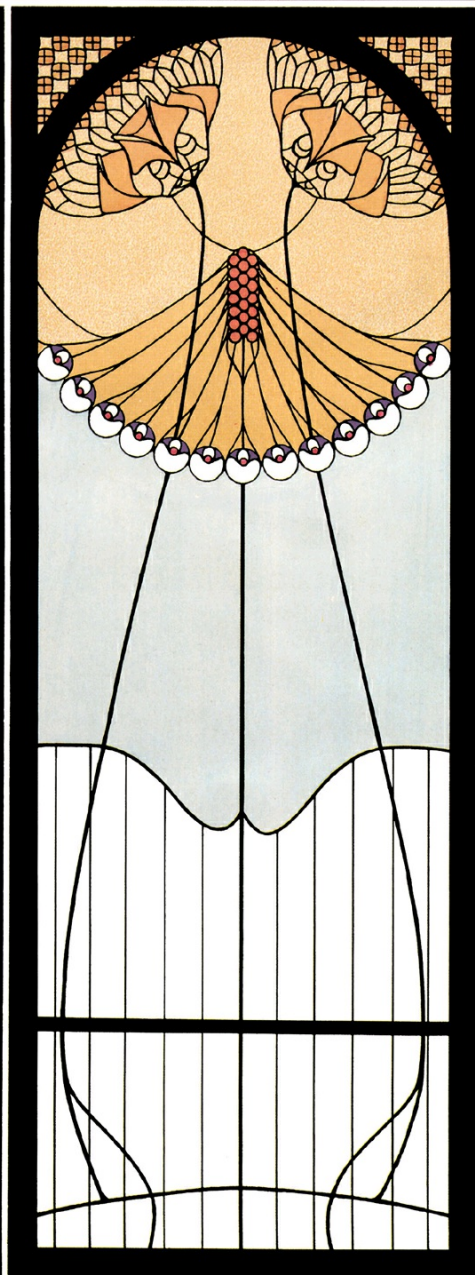
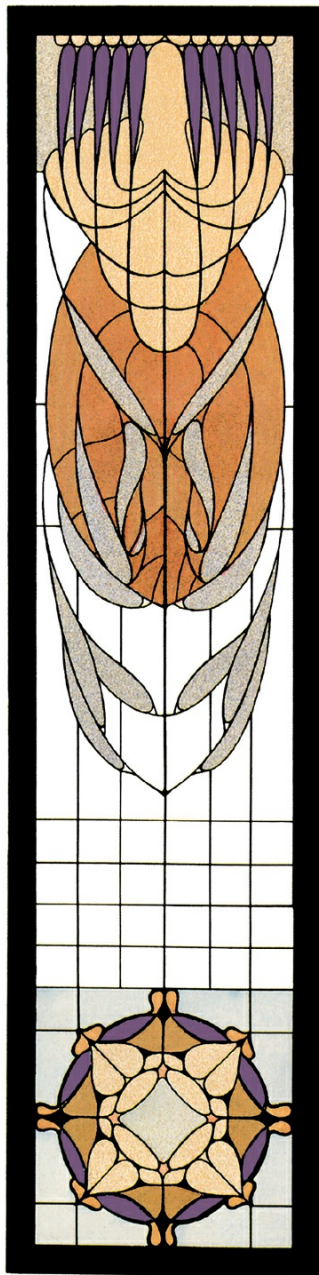
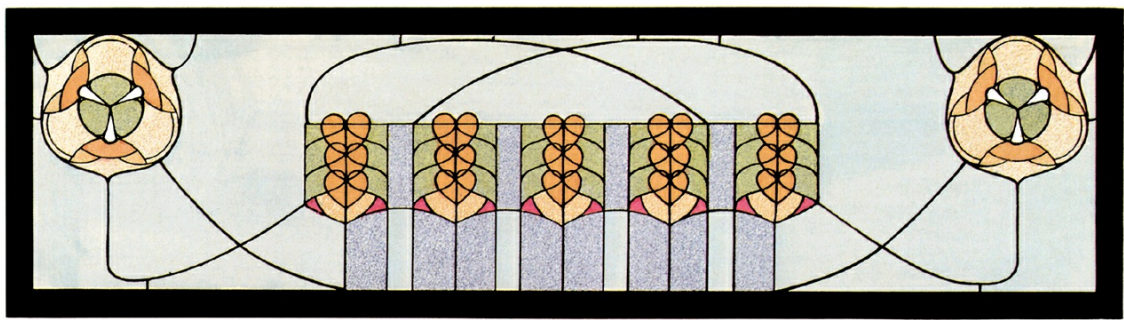




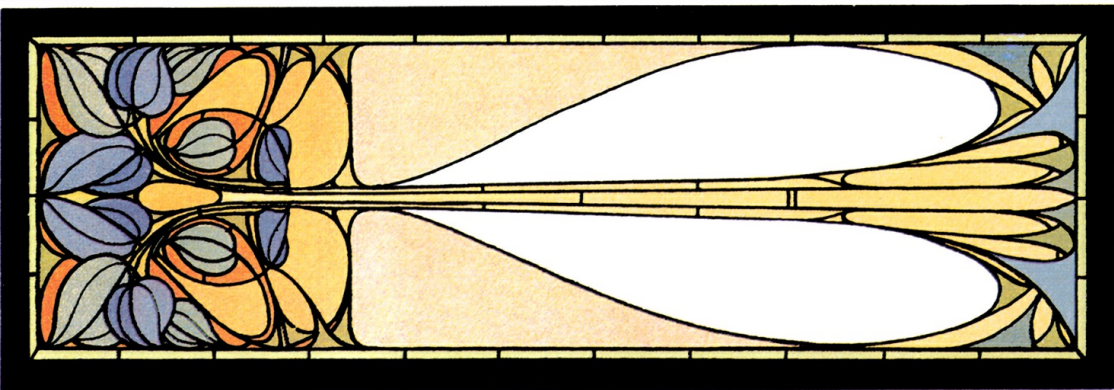
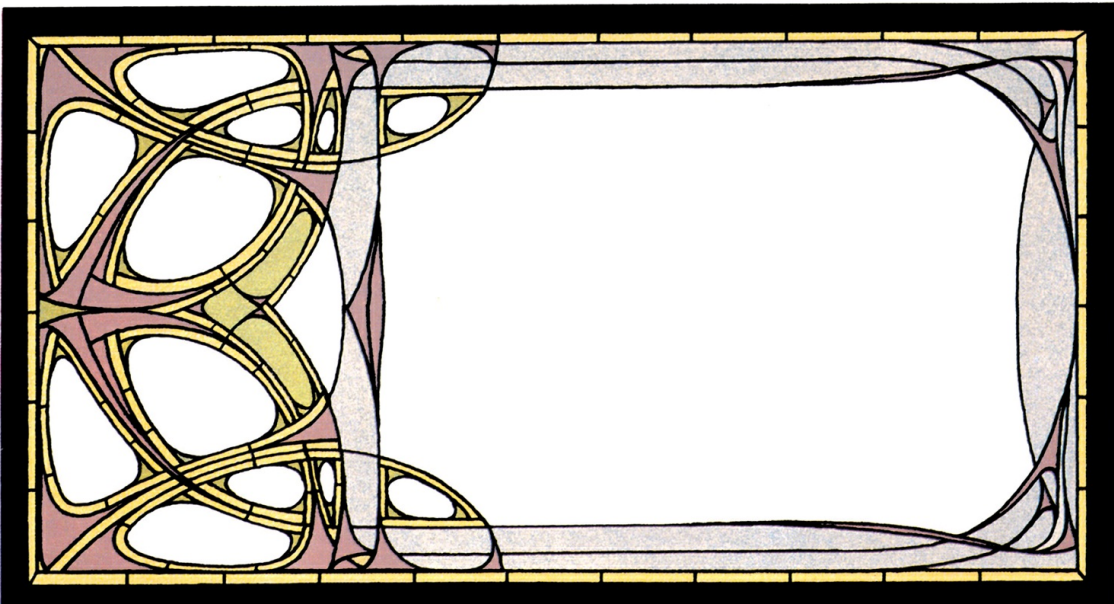
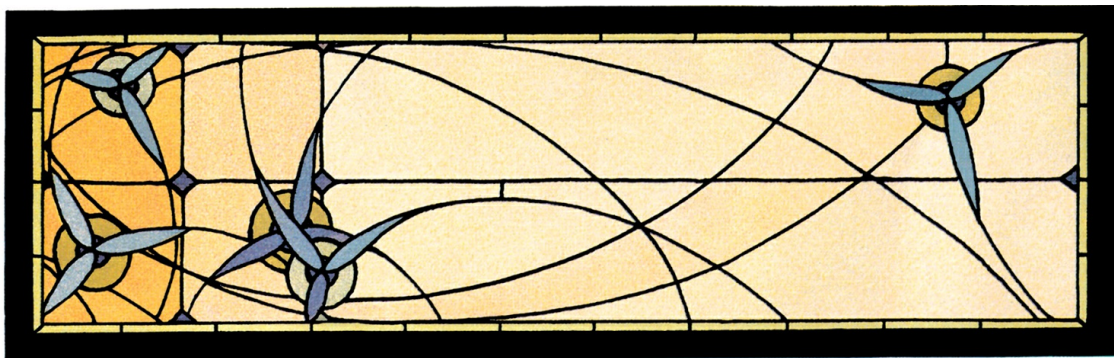




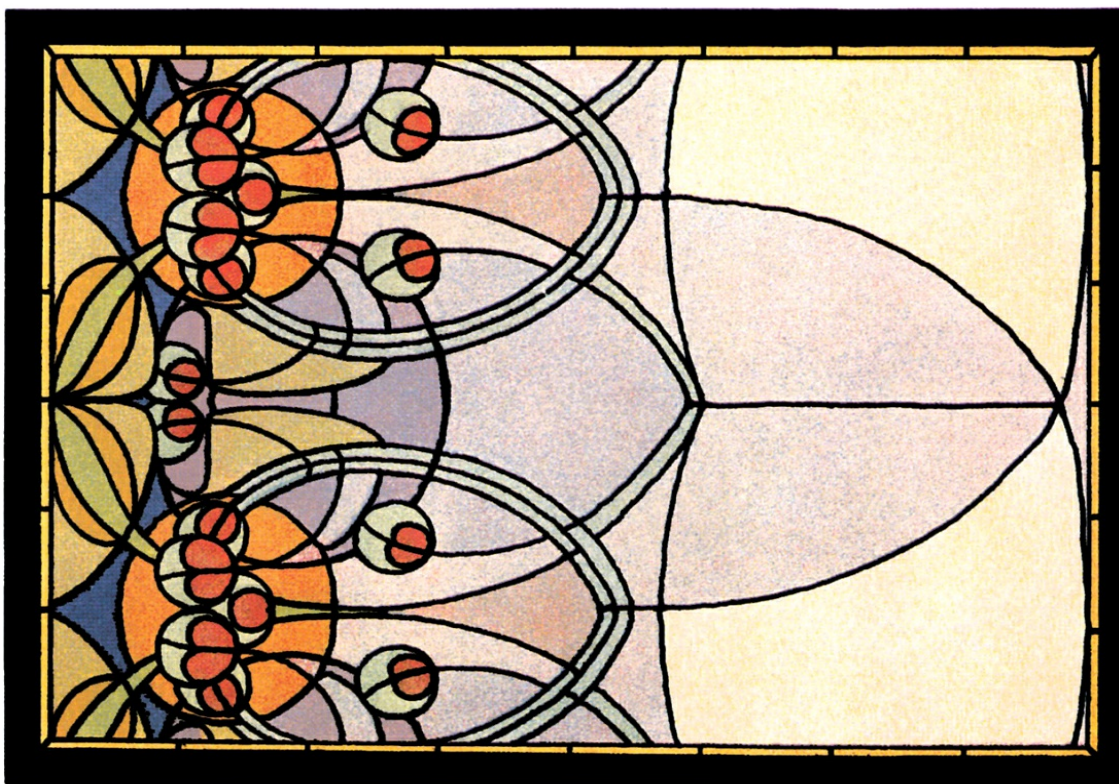
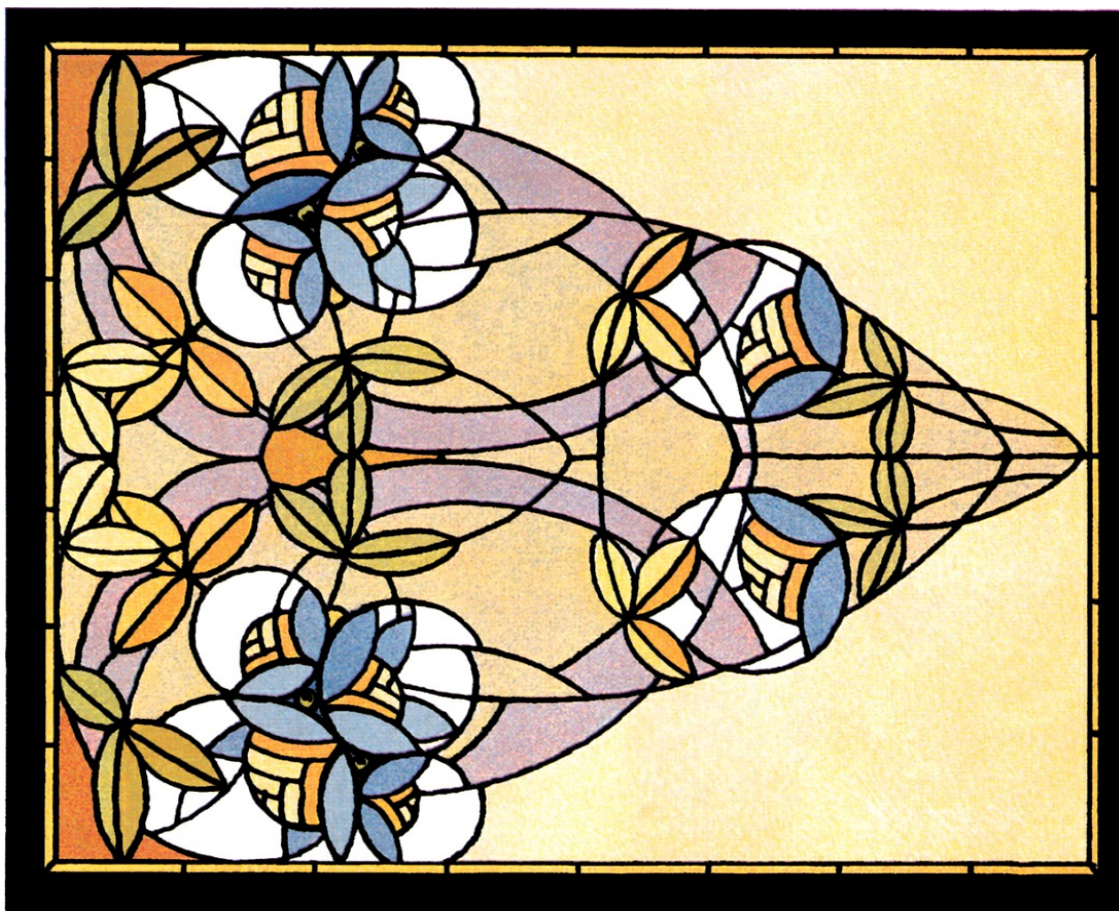




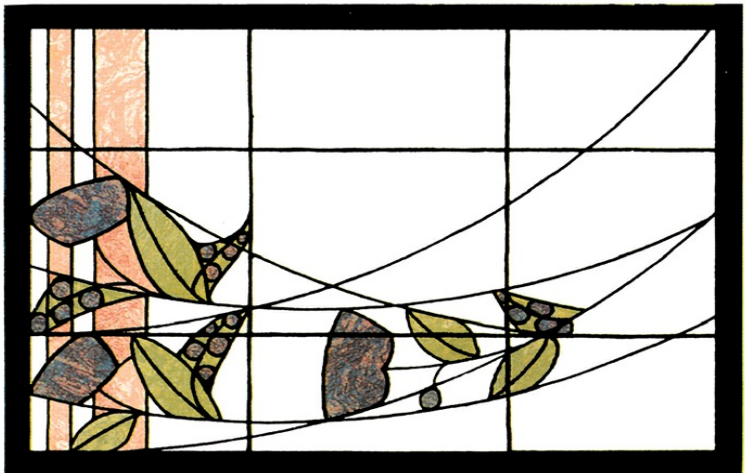




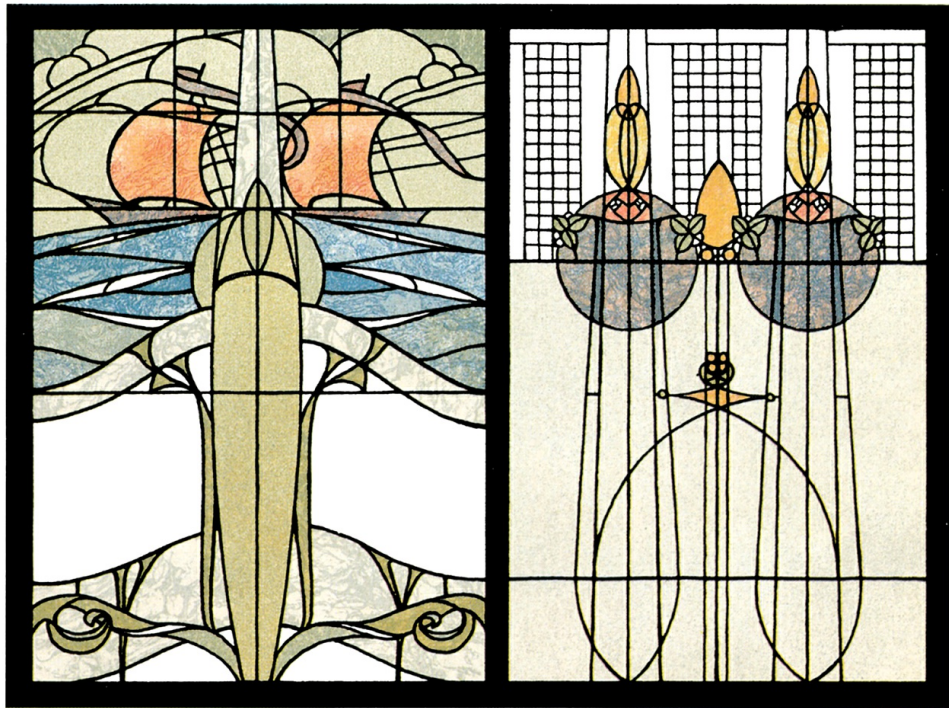
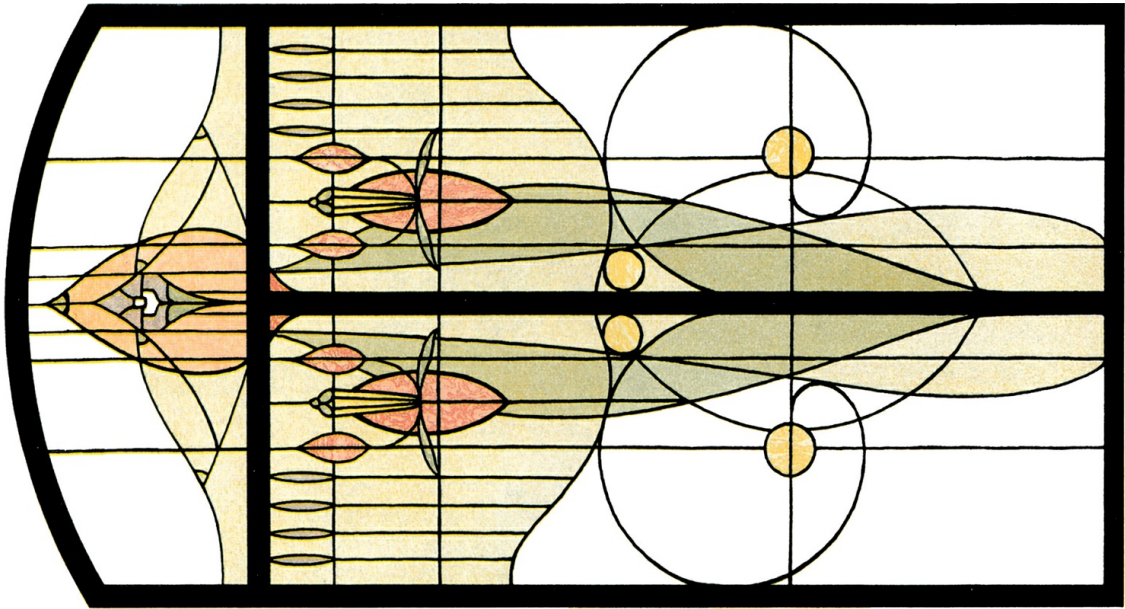




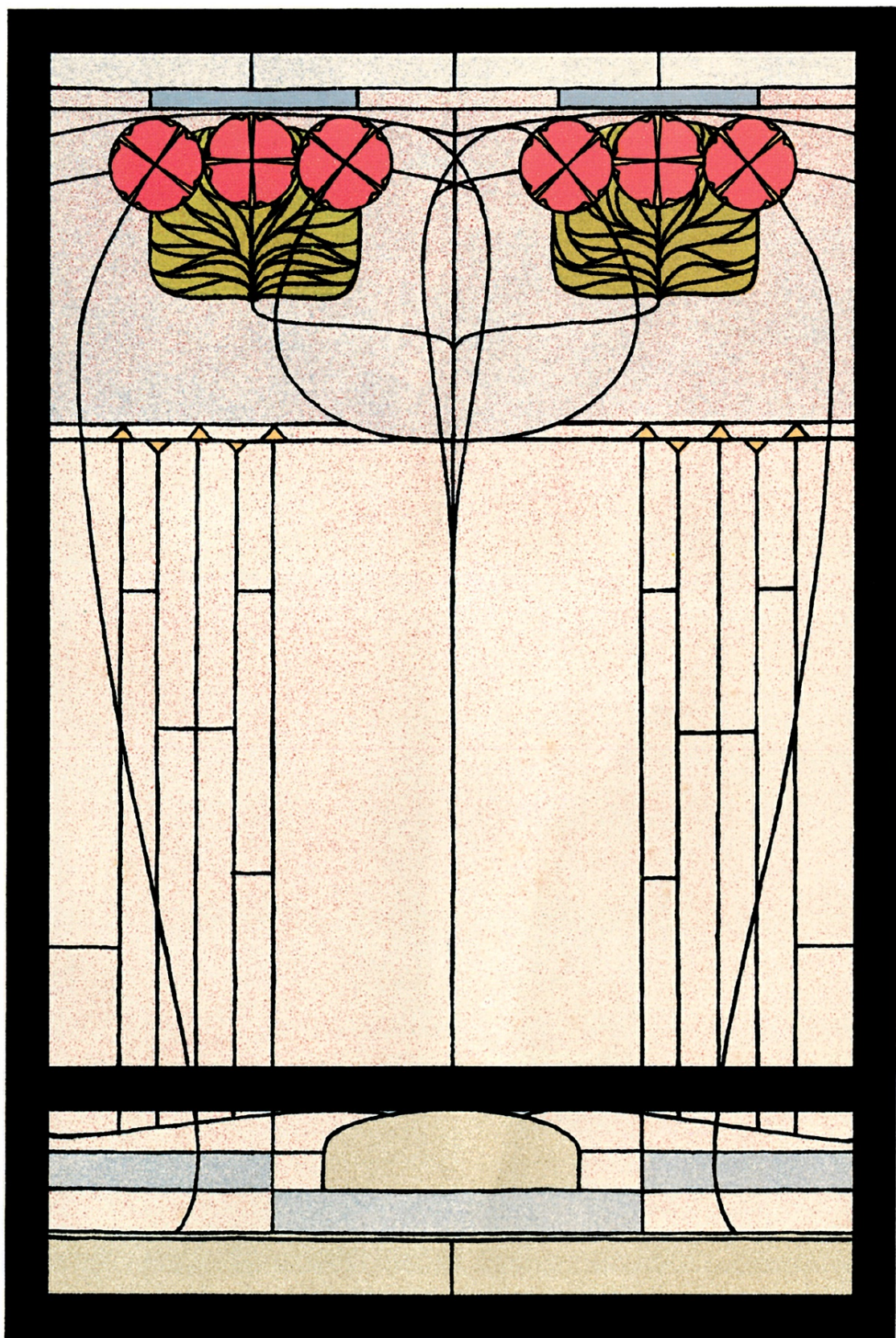




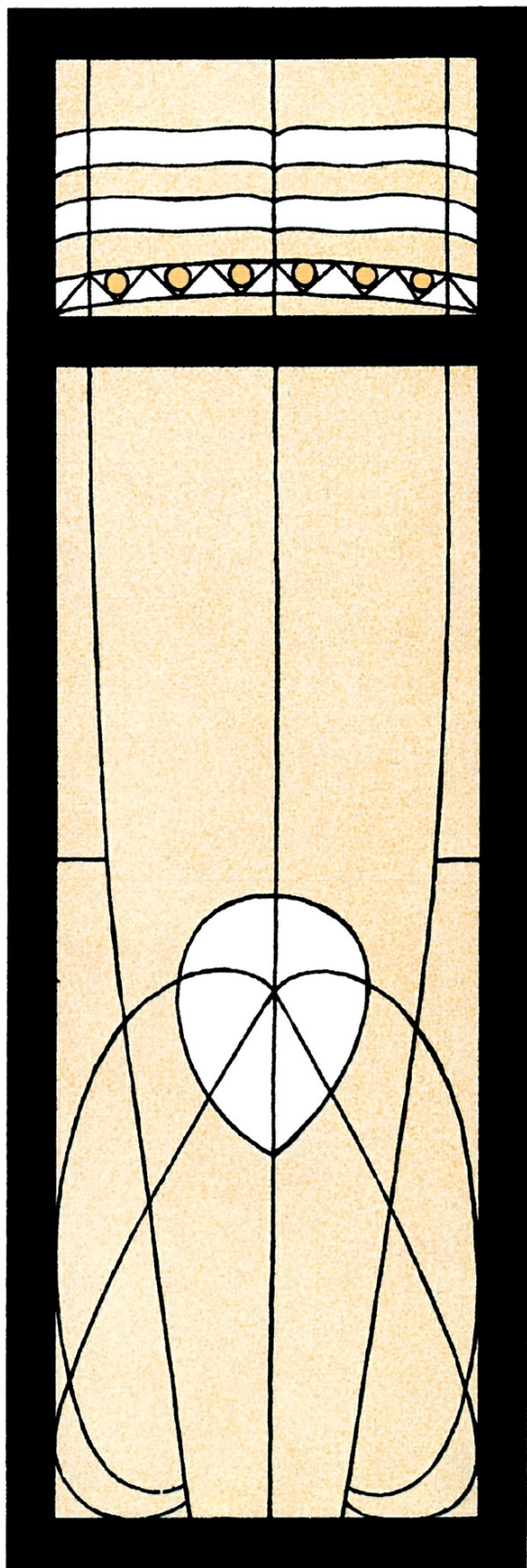
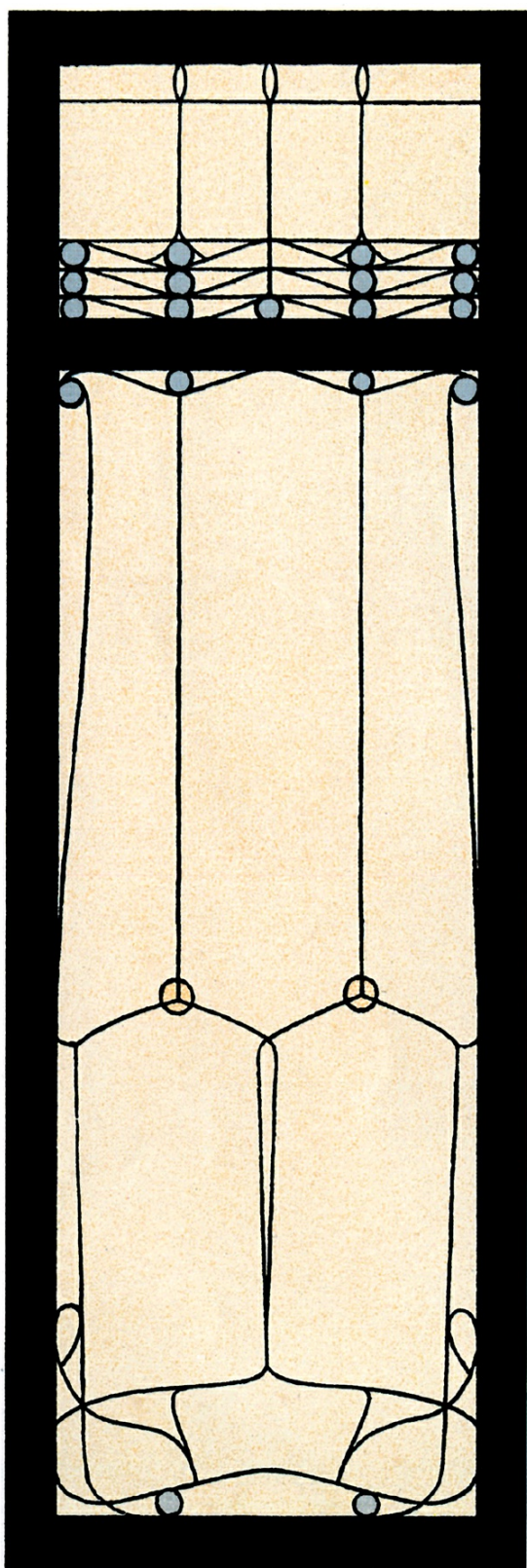




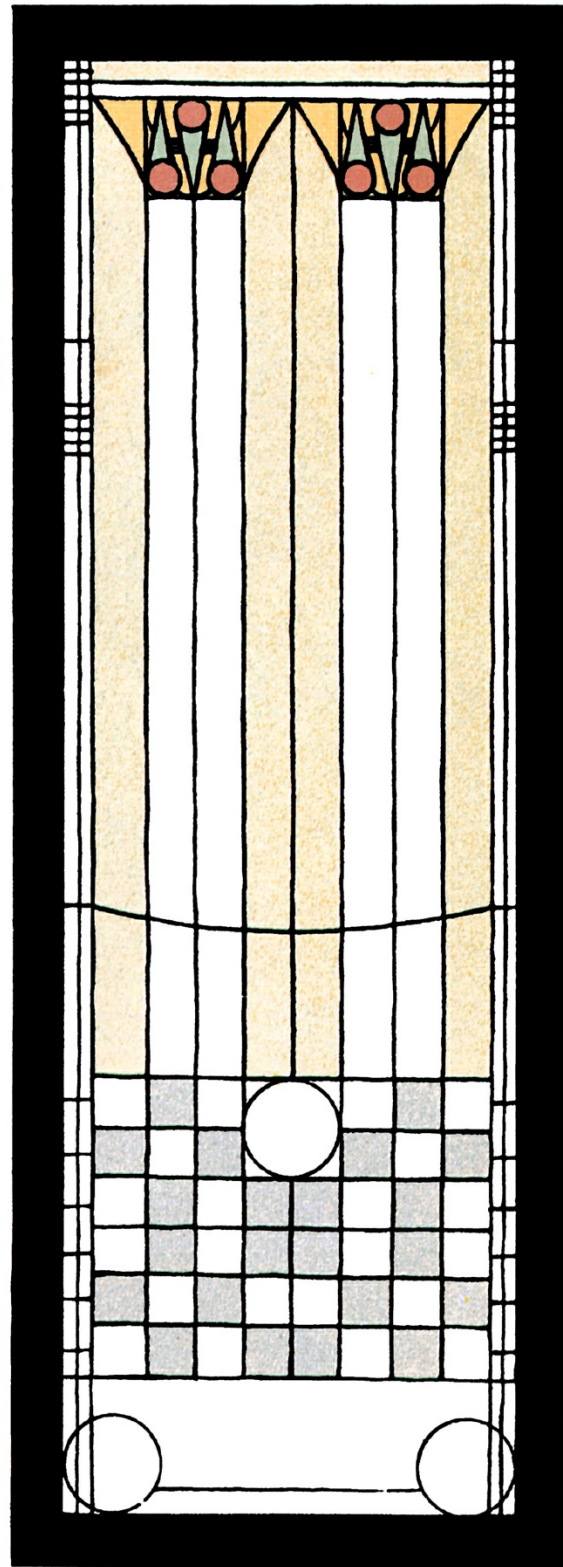
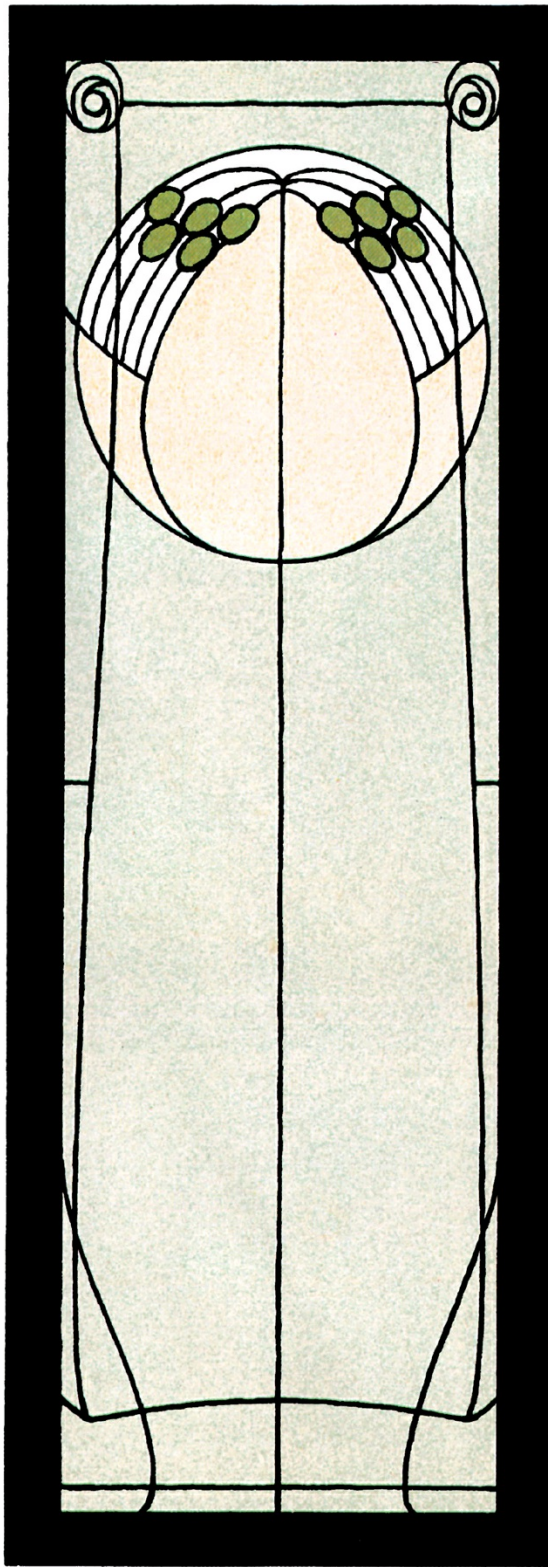




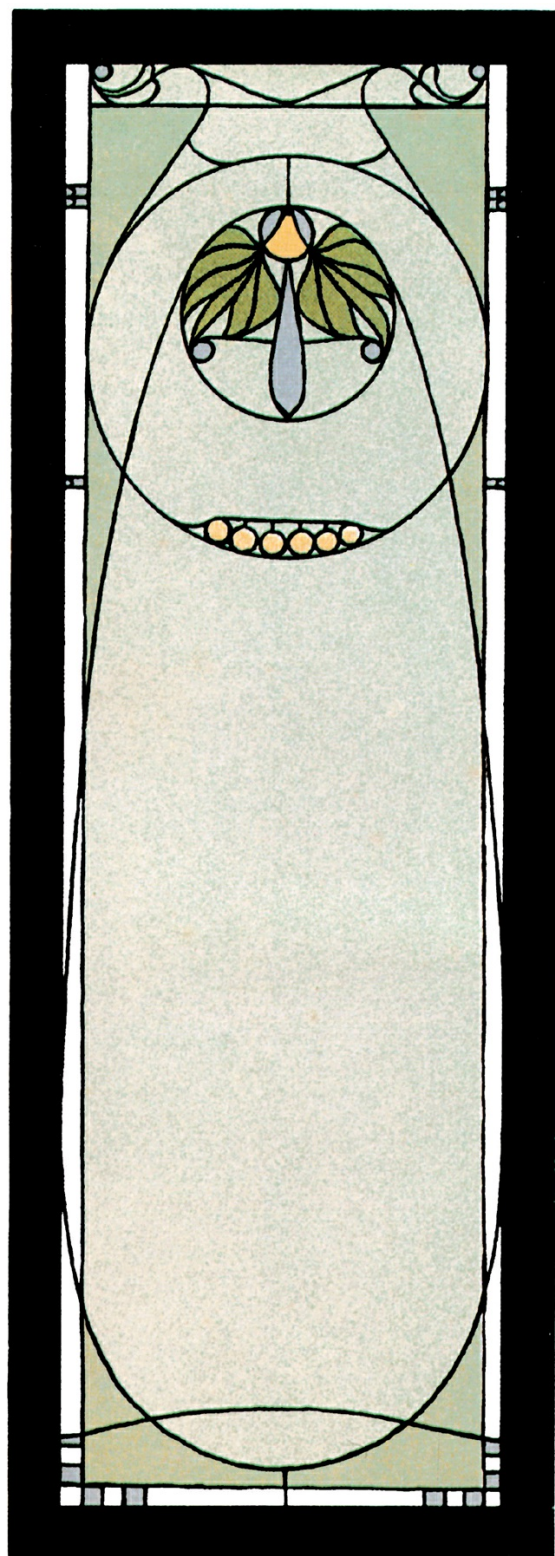
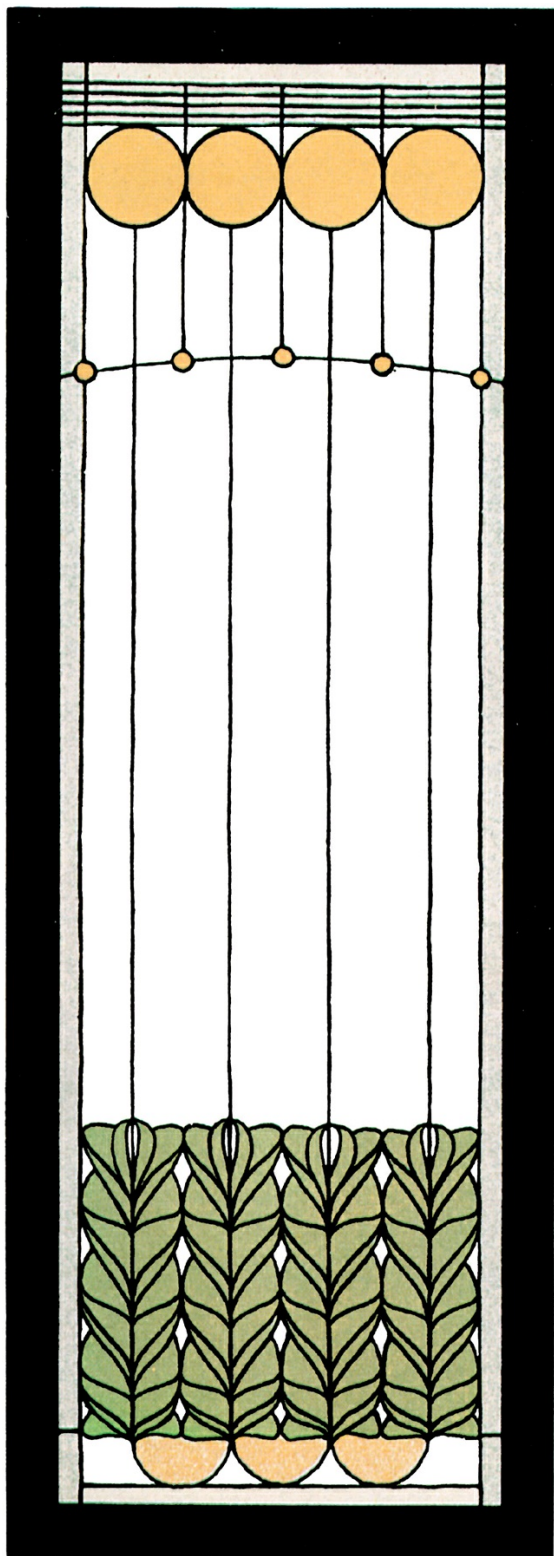








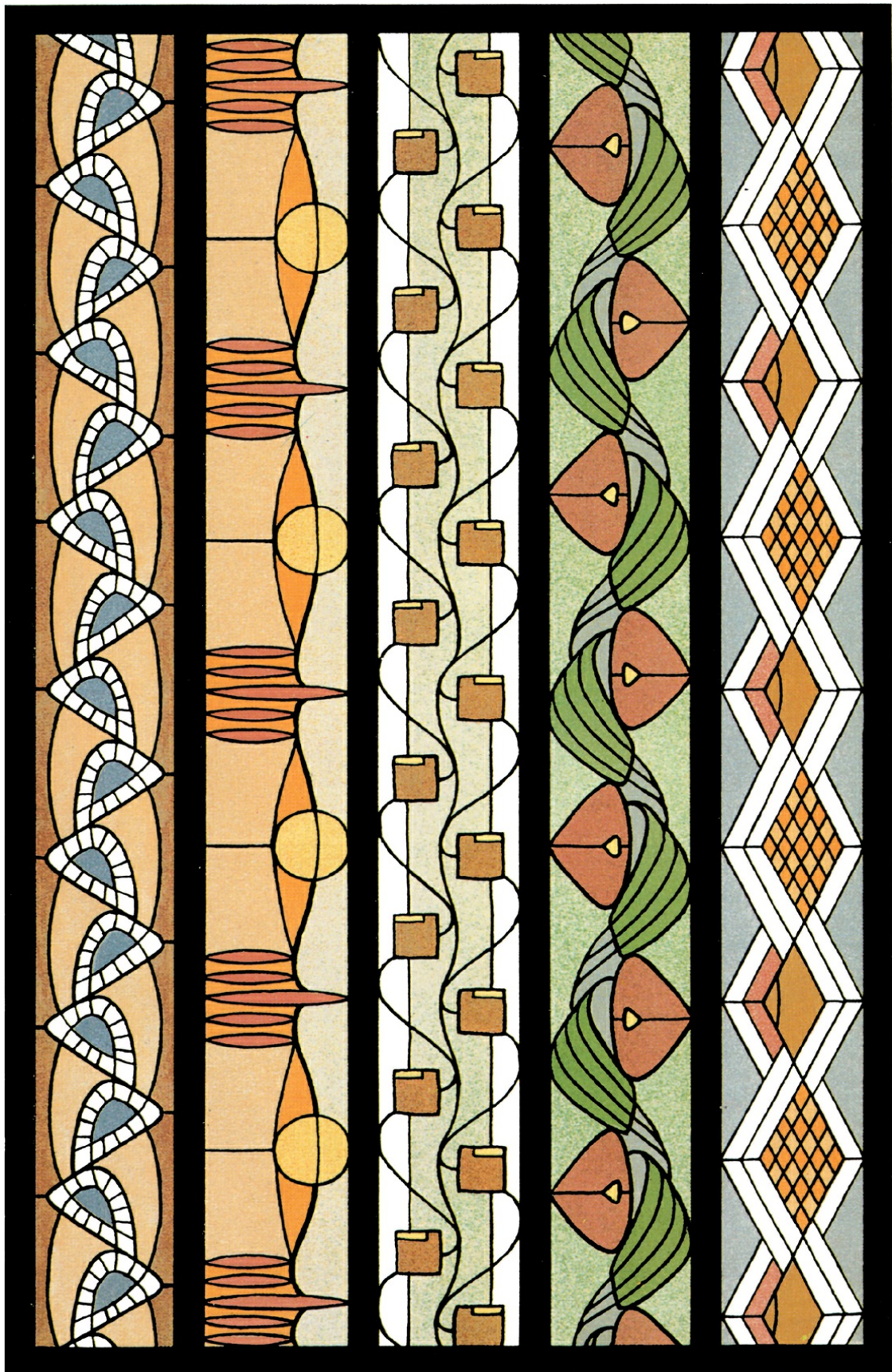




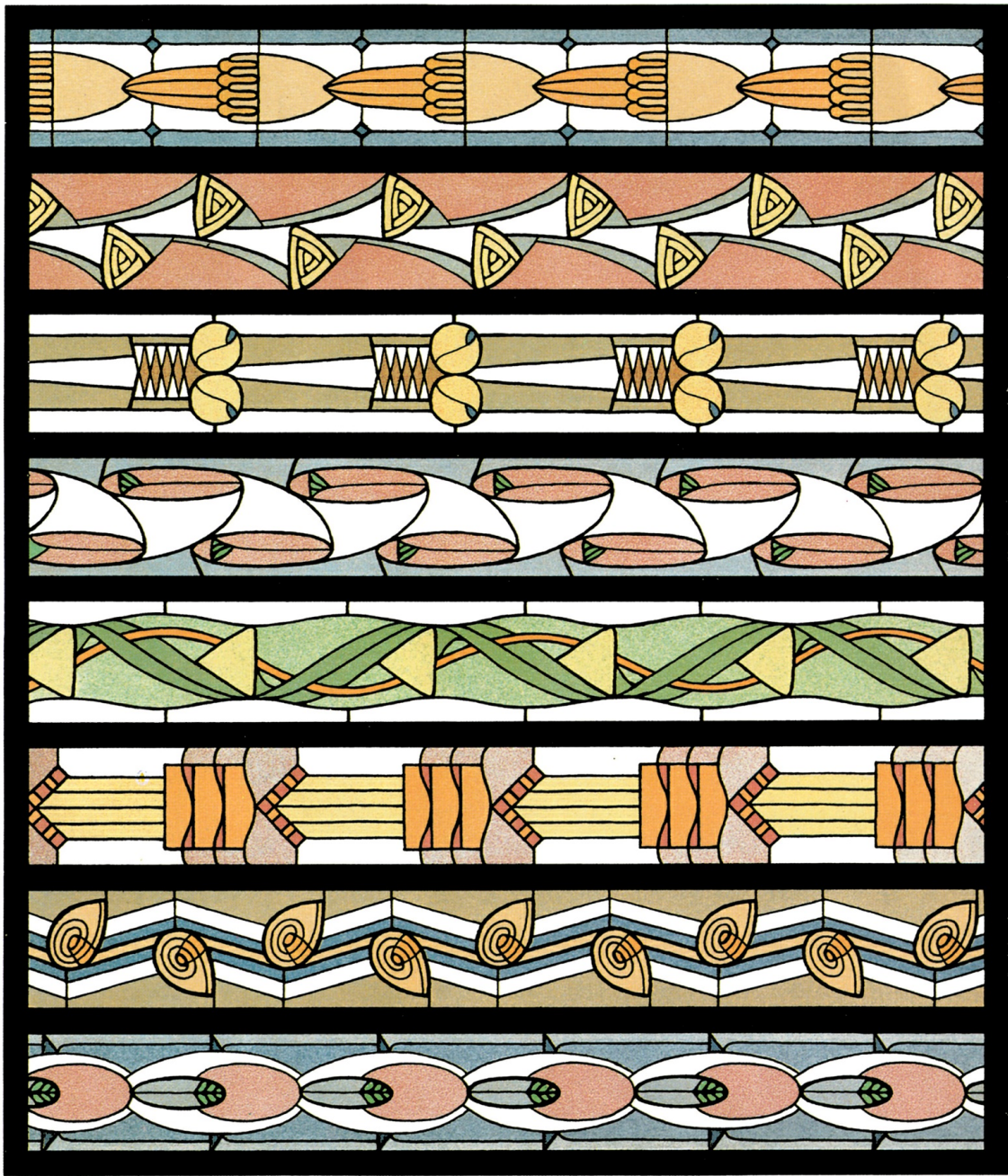








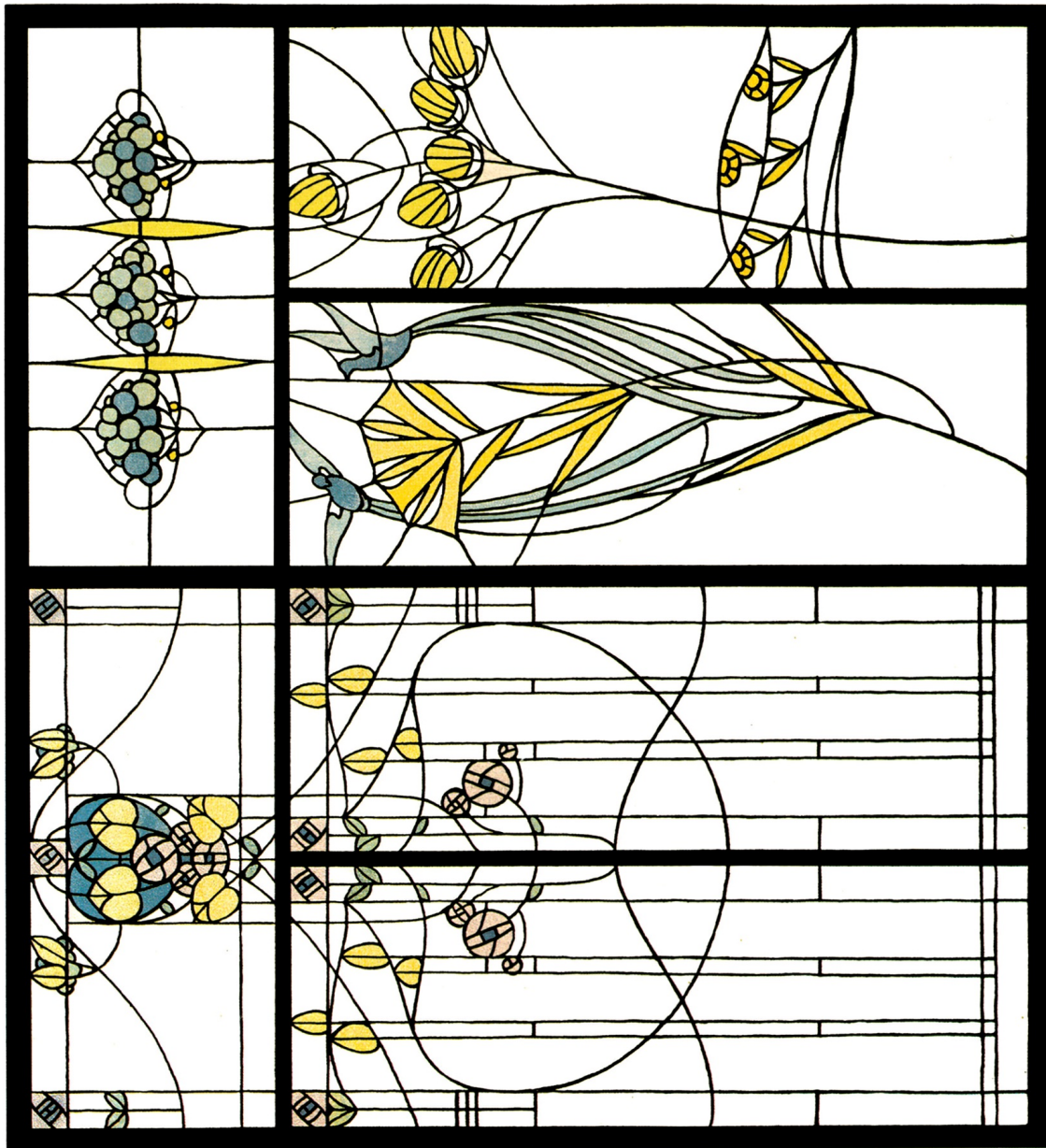




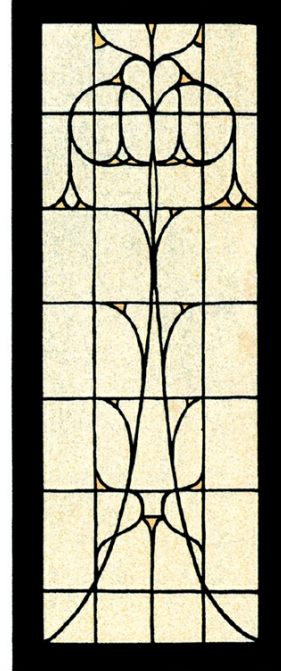
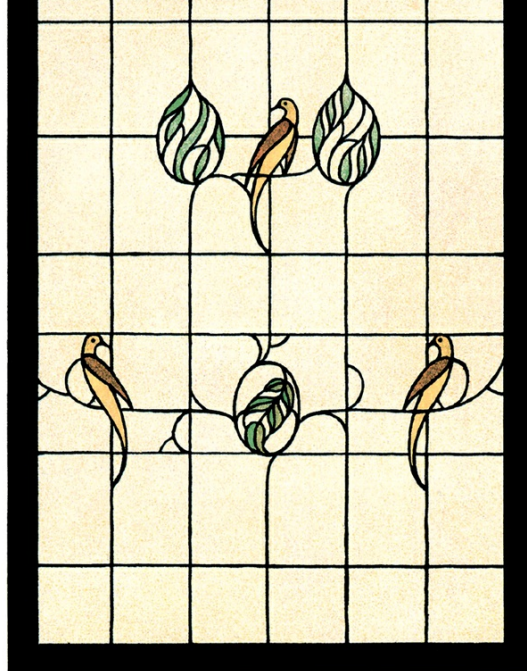
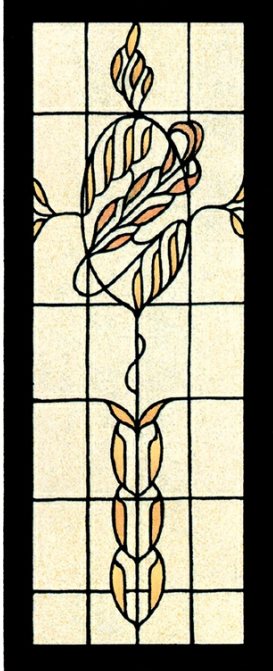
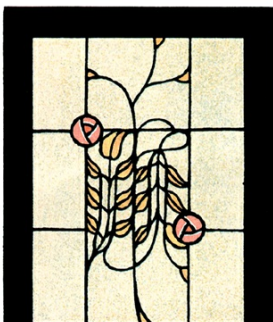
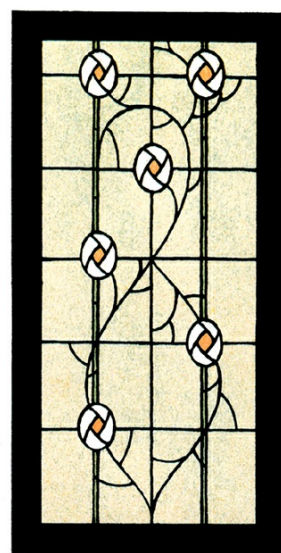
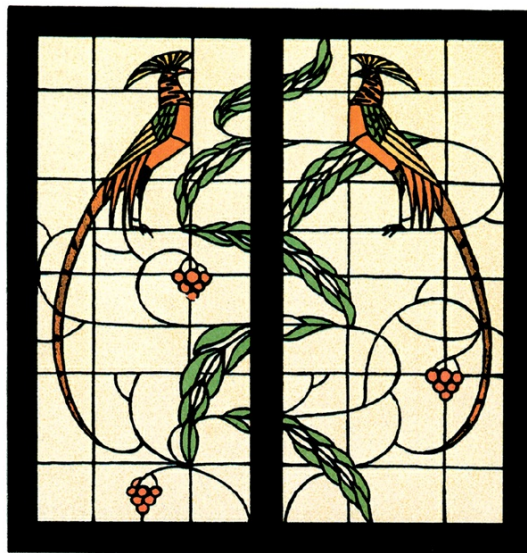
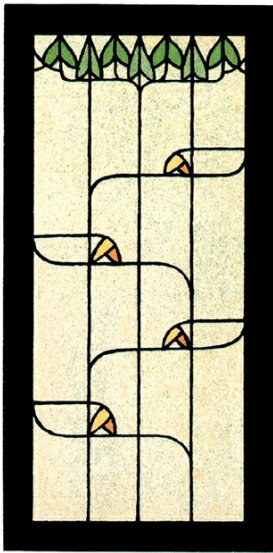








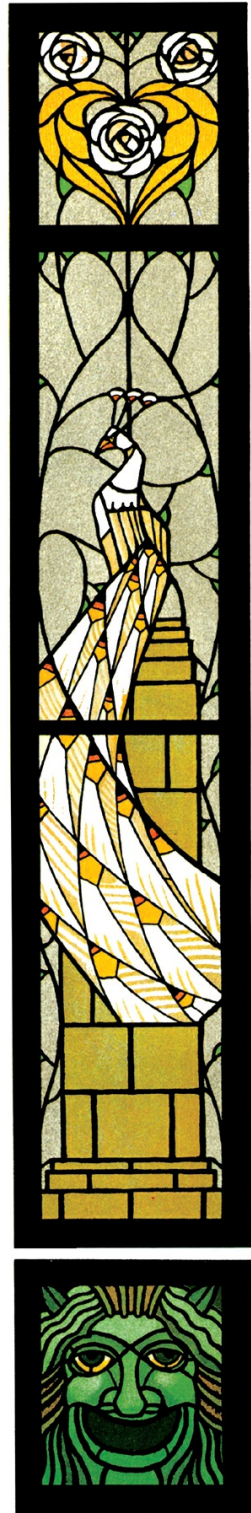














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