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Réseau Art Nouveau Network

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# INTRODUCTION



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USE YOUR EYES WITH CONFIDENCE AND TRUST YOUR PERCEPTIONS, STIMULATE CURIOSITY, DEVELOP CREATIVITY, BRING OBJECTS AND ARCHITECTURE TO LIFE, ACCOMPANY VISITORS...

These are the guidelines which directed the development of this collection of activities exploiting the wonderful medium of Art Nouveau. This handbook offers just a few of the countless activities that could be inspired by these creative works of art and craft. We may be sure that these suggestions will, in turn, provide the basis for a host of new ideas **TO INSPIRE TEACHERS, GUIDES AND GROUP LEADERS** fascinated by this style.

The pages have been designed so that **THE MAIN AIMS STAND OUT CLEARLY**. The stages have been set out to act as an aide-mémoire, as illustrations of the processes to be developed, rather than simple, set formulae. If specific ideas or references are needed, they are given in the section headed *Specialist Assistance*.

The **29 SUGGESTED ACTIVITIES** have been devised and tested by the association *Patrimoine à Roulettes*, as part of its initiatives to raise **AWARENESS OF CULTURAL HERITAGE** among schoolchildren and families.



## AIMS

- To sharpen the eyes
- To develop the critical faculties
- To explain through questions how an object can change in status from being modest and nondescript, to becoming an important testimony to an age.
- To help pupils discover the stylistic and technical characteristics of Art Nouveau objects.



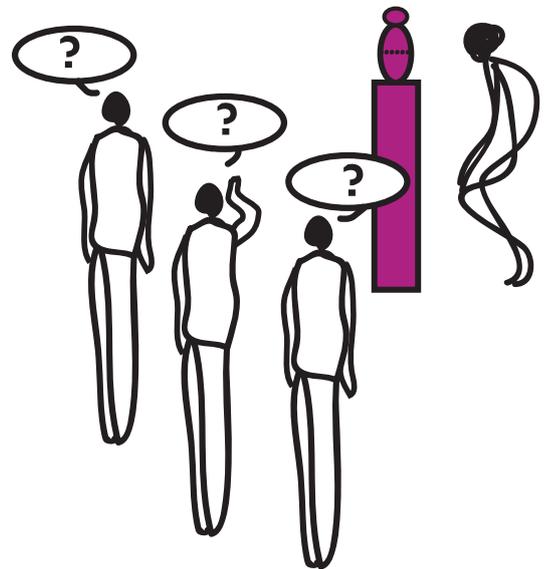
# SCALING THE QUESTION



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## STAGES

The visitors set out all the questions they can think of when studying an Art Nouveau object's elected beforehand by the guide. They will then attempt to answer.



## MATERIAL

- Memo-list of possible questions available for the guide.

Specialist Assistance: 81 questions for an object

Does the object convey an impression of richness, complexity, refinement, fragility, strength, or movement?

How many different materials make up the object? What are they? Are they natural or manufactured?

How are they shaped? Is there a contrast between the materials?

Are they opaque, opalescent, transparent, translucent? Are they smooth, silky or rough?

Soft, supple or hard? Do they glisten, or are they matt?

Are they light or dark? Does the object have its own scent (of wood, wax, paint or perfume,...)?

What colours are to be found in the object? Are they all part of one range of tones?

Do they give an impression of coolness or warmth? Are they contrasting?

How are they set out - is it possible to detect a logical arrangement?

Is there a balance between the surface and the colour? Are the materials chosen for their colours?

Is the combination of colours often to be found nowadays?

Does the collection have examples of other colours and materials?

What is the simple geometric form of the object? What does its outline call to mind?

What are the principles governing the object's composition?

Does it suggest a natural, organic and /or geometric element?

Is it integrated, accentuated, distorted, or stylized? Is it exclusively linear in form?

Is it simple or complex? Is it a solid item or open-work in design?

Does the work display patterns in clear relief? Do its shape and decoration correspond in an appropriate manner?

Is the decoration in harmony or in contrast with the shape?

Is it inspired by plants, animals, minerals, natural or geometric elements?

Does it recall other civilizations? Another era? Another art form (painting, sculpture, architecture)?

## AIMS

- To sharpen the eyes
- To develop the critical faculties
- To explain through questions how an object can change in status from being modest and nondescript, to becoming an important testimony to an age.
- To help pupils discover the stylistic and technical characteristics of Art Nouveau objects.



# SCALING THE QUESTION



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Is there a repeated pattern to the decoration? Do you feel a sense of rhythm?  
What are the links between the decorative elements and the material used?  
Is great importance given to line?  
What types of line are used: straight, curved, oblique, sinuous, broken, angular ...?  
Is the shape of the object appropriate for its function? Who used this object? What was its purpose?  
Is it an everyday object? Is it used as decoration, for self adornment, travel, work, as an item of clothing, for sitting, sleeping, lighting, eating, cooking, tidying, as a means of protection, for studying, or entertainment...?  
In which room would it have been found? Where and how would it have been placed?  
How would it have been handled? How does it work? Does the object have a functioning section?  
Does it need to be attached, suspended, laid down, leant against something?  
From when does the object date? Are there inscriptions on its surface?  
Is there a signature, a date of manufacture, the name of a studio, an association, or a factory?  
Is there a number series? Is the object unique? How was it made? What were the stages in this process?  
What were the techniques and professional skills involved? Do these still exist? If not, why?  
How might it be possible to learn these professions? Where was the object produced?  
Does this place still exist? Does it still feature the same type of activity and of production? If not, why?  
Is the object in a good state of conservation? Is it damaged in certain places?  
Is it worn in certain places? Has it undergone repairs while it was being used? Is it discoloured?  
Has it been restored? Does the object require specific conditions of conservation? Is so, which?  
How did the object reach the museum? Why is it being exhibited?  
What is its inventory number? What is an inventory number for?  
What is the value of the object? Has it ever been stolen?  
Where could one find information about?  
Does the museum contain other objects of similar type, of the same origins, made of the same material?  
How did this happen? How old are the guide, the curator and the museum attendants?

## AIMS

- To reveal the technical skill required to create the object.
- To become aware of its initial depictions.



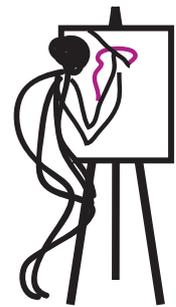
# COMMUNICATING VESSELS



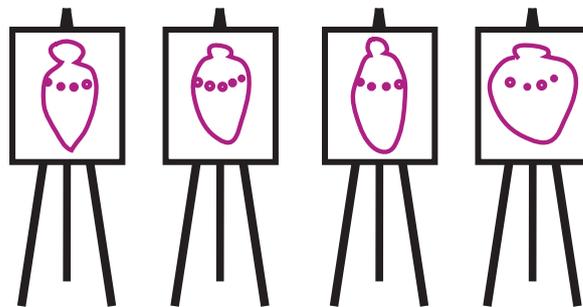
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## STAGES

1. Preparatory work making the initial representation of a vase:  
Ask the visitors:
  - To **DRAW**, as quickly and spontaneously as possible,  
**THE SHAPE OF A VASE** just as it comes into their head.
  - To add floral, plant or animal **DECORATION**,...(according to the usage of the vase as previously discussed )
  - To annotate the design, giving information on the material(s)  
which would be used to make it.



2. To pool all the drawings and **GROUP THEM TOGETHER**,  
examining the similarities between the various designs.



## AIMS

- To reveal the technical skill required to create the object.
- To become aware of its initial depictions.



# COMMUNICATING VESSELS

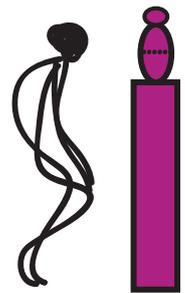


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**3.** Finally, **SHOW** the visitors **THE OBJECT IN QUESTION**, so they can observe and compare the initial images and the vase in the museum.

Draw attention to the vase's complexity of form and /or decoration, as well as the materials used (choice, application, etc.) in 3 stages, assisted by the guide:

- Make a list of all the materials used, with their specific features (fragility, hardness, etc.) and the methods used to fashion them (stone cutting, glass blowing, casting, modelling, etc.)
- Draw attention to the ways in which the various materials are put together, or variations in the usage of the same material.
- If necessary, provide any additional technical information.



**4.** Work on the final image:

Ask the visitors to design their own vase, decorated with a floral, plant or animal pattern, showing the choice of material.

## MATERIAL

- Paper
- Pencils
- Drawing-board
- Vase previously chosen by the guide

## AIMS

- To highlight the aesthetic qualities of an Art Nouveau creation
- To reveal the quality and complexity of a line, independent of the object's materiality.
- To point out the contrasts or similarities between the lines.



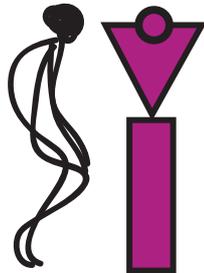
## 3 UPSIDE-DOWN



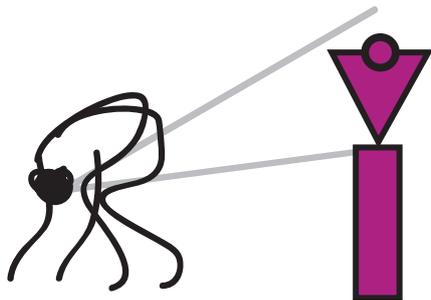
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## STAGES

1. CHOOSE an object.



2. Position yourself **IN FRONT OF IT**, legs apart, **HEAD DOWN** (so that the image is **UPSIDE-DOWN**).

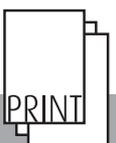


3. Draw the object as you see it, not as you know it to be.



## MATERIAL

- Drawing-board
- A-4 Paper
- Pencil, pencil sharpener and rubber



## AIMS

- To list the colours to be found on Art Nouveau objects.
- To single out the most frequently used colours.
- To draw attention to the different tones and ranges of the colours.

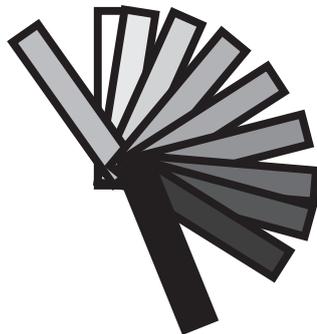
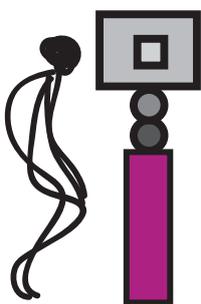
# 4 TONES AND TINGES



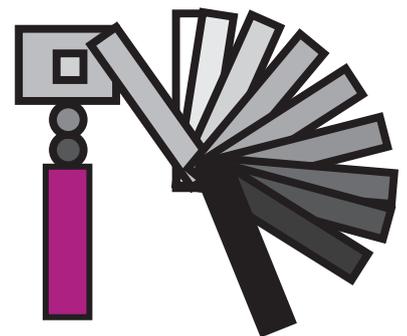
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## STAGES

1. Give out **COLOUR-CHARTS** and ask the children to **PICK OUT THE COLOURS TO BE FOUND ON THE OBJECT**.



2. By comparing and pinpointing the use of recurring colours, they can then create **THEIR OWN ART NOUVEAU COLOUR CHART**.



3. This can then be compared with the colours used on XXI century objects.

## MATERIAL

- One colour-chart per child.

## AIMS

- To explain the process of stylization.
- To show the range of forms that characterize Art Nouveau (the «noodle line», arabesque, whiplash line, etc.)
- To highlight the importance of stylization in Art Nouveau.
- To enable the children to produce an integrated decorative plant design, which they will then stylize.



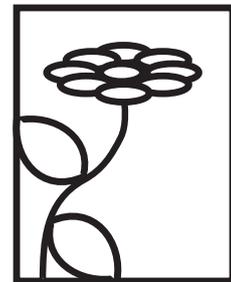
## 1900 STYLIZATIONS



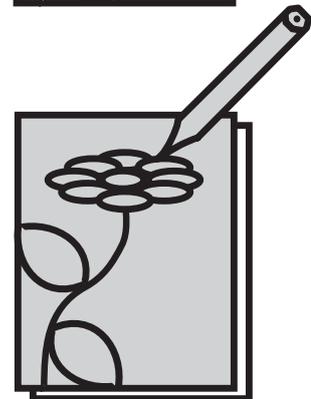
Réseau Art Nouveau Network

## STAGES

1. Provide each child with **A PHOTO OF A DECORATIVE PLANT DESIGN.**



2. **TRACE** the design.



3. Fold the tracing paper over the design once more, this time **CONCENTRATING ONLY ON THE MAIN LINES** (a stage in the process of integration).

4. Fold the tracing paper over the element again, this time **USING CURVES TO ACCENTUATE CERTAIN LINES OR DETAIL** (a stage in the stylization process)



## AIMS

- To explain the process of stylization.
- To show the range of forms that characterize Art Nouveau (the «noodle line», arabesque, whiplash line, etc.)
- To highlight the importance of stylization in Art Nouveau.
- To enable the children to produce an integrated decorative plant design, which they will then stylize.

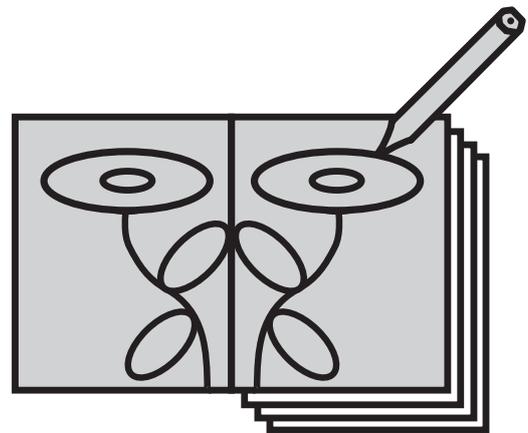


## 5 1900 STYLIZATIONS



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5. Fold the tracing paper again and trace the pattern in order to obtain a **STYLIZED, SYMMETRICAL DESIGN (MIRROR-DRAWING)**



## MATERIAL

- A series of photographs of plant designs (from advertisements, photocopies, etc.)
- An A-4 drawing board
- Pencil
- Tracing paper

Specialist Assistance:

“Stylizing a human form or an object is shaping its form by using arabesques to represent its principal lines, accentuating the decorative aspect of its form.”

SOURIAU (E.), Vocabulaire de l'esthétique, Paris, PUF, 1990.

## AIMS

- To draw attention to the balance between form and decoration
- To demonstrate the balance between the blank and decorated areas marked out by the lines of the pattern
- Show the effect of the «osmosis» occurring between the form and the decoration



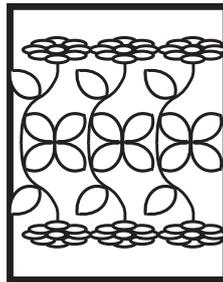
## 6 POSITIVE/NEGATIVE



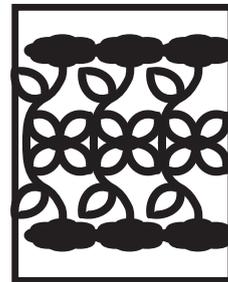
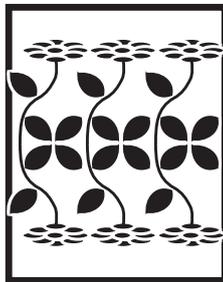
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## STAGES

1. Observe and draw an object, **BLACKING OUT** all non-decorated areas.

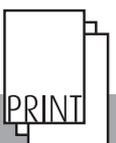


2. **EMPHASIZE THE BALANCE BETWEEN THE BLANK AND DECORATED AREAS** marked out by the lines of the pattern.



## MATERIAL

- Photocopy of outline drawing of the object chosen for the exercise (ceramic and glass objects lend themselves well to this activity), paper should be at least A-4 format.
- Black pencil
- Drawing board



## AIMS

- To highlight the connection between form and decoration.
- To show the importance of the curve.
- To create a 3- dimensional synthesis of the object observed.

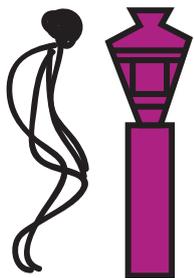
## SKILFUL FINGERS



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## STAGES

1. Walk around the object, **OBSERVING IT FROM ALL SIDES.**



Underline the **GENERAL SHAPE** of the object and the way in which the decoration encircles it.

2. Using plastiscine, first **REPRODUCE THE OBJECT'S GENERAL SHAPE.** Secondly, using a different coloured plastiscine, **ADD THE DECORATION.**

Emphasize the need to recreate the essential character of the decoration, rather than making a lifelike replica.



## MATERIAL

- Plastiscine in two or three different colours, three small balls per child

## AIMS

- To highlight the connection between form and decoration.
- To show the importance of the suppleness of the curve.
- Using the body, show how the decoration unfurls around the object.

# S POSES



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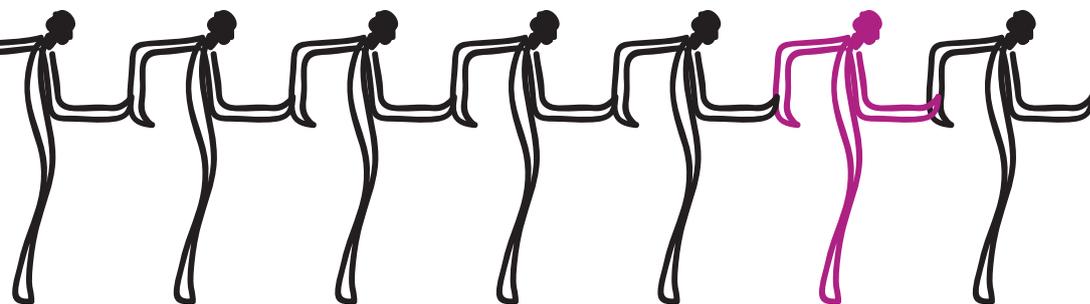
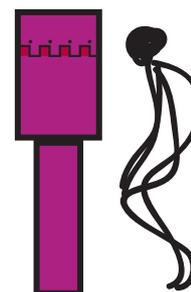
## STAGES

1. Walk around the object, **OBSERVING IT FROM ALL SIDES.**

2. Draw attention to the way in which the decoration is positioned around the object.

3. Recreate the movement of the decorative pattern, using the body.  
**ONE PERSON, STANDING UP, IS THE OBJECT.**

The others position themselves around him or her,  
**RECREATING THE DECORATIVE PATTERN.**



4. Take photographs and compare the results.

## MATERIAL

- Digital or Polaroid camera.



## AIMS

- To identify and trace an object accurately.
- To reveal the diversity of Art Nouveau's sources of inspiration.
- To identify a source of inspiration: plant, animal, human, organic or geometric.
- To stimulate imaginative work.
- To combine the results of the activities.



ID



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## STAGES

1. Visitors are given at least **ONE OBJECT EACH TO IDENTIFY.**  
They fill in the sheet provided.



2. The group's results are then assembled.

3. **A BROCHURE IS FINALLY PUT TOGETHER** for other visitors to the collection.



## MATERIAL

- A sufficient quantity of identification sheets, see sample provided.
- A guide to identifying plant and animal species.
- Anatomical drawings.

## AIMS

- To show Art Nouveau's many fields of activity and the great variety of objects reflecting the movement's influence



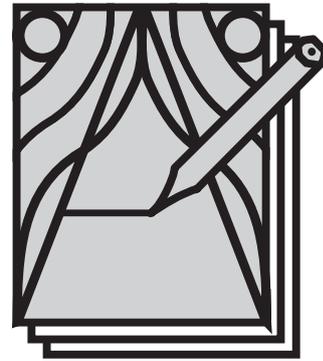
# A LITTLE OF EVERYTHING



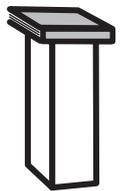
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## STAGES

From carpets and candlesticks to fashion and furniture...  
**CREATE AN ALPHABET BOOK,**  
either with an activity leader, or with the visitors alone.



1. In the first case: the activity leader sets the children a task: "List the objects incorporated into the artistic style of 1900". When the visitors have run out of ideas, the activity leader continues to show other items given the Art Nouveau treatment, either using objects from the museum, or from the ABC book.
2. In the second case: using objects from the collection, place their photo in alphabetical order, working together to find definitions and/or mention of their use. Create an Art Nouveau-style initial letter to begin the text. Imagine designs for the binding or cover of the completed booklet.



## MATERIAL

- ABC book: series of photos placed in alphabetical order (bed, chair, handle, jewellery, spoon, vase, wallpaper, etc.)  
To make the ABC book: photos of the objects kept in the museum, notebook, pencil, examples of Art Nouveau typography.



# CHECK LIST



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Specialist Assistance: Memo for a visit to an example of Art Nouveau architecture.  
List to complete according to particular national or regional characteristics.

## Interior

The work as a whole

*Harmony of structure and decoration*

*Attention to detail*

Quality of space

*The effect of light*

*Alterations*

*Plan*

*Connection between the interior and exterior*

## Exterior

Rhythm

*Vertical section*

*Horizontal section*

*Relation between the façade/the openings*

Volume

*Projection, indentation*

Materials

*Variety and application*

*Change from one to the other*

*Connection between stone, glass and metal*

## Decoration

Variety and harmony

Find similarities between different façades

*Ironwork*

*Sgraffiti*

*Stained Glass*

*Ceramics*

*Mosaics*

*Sculpture*

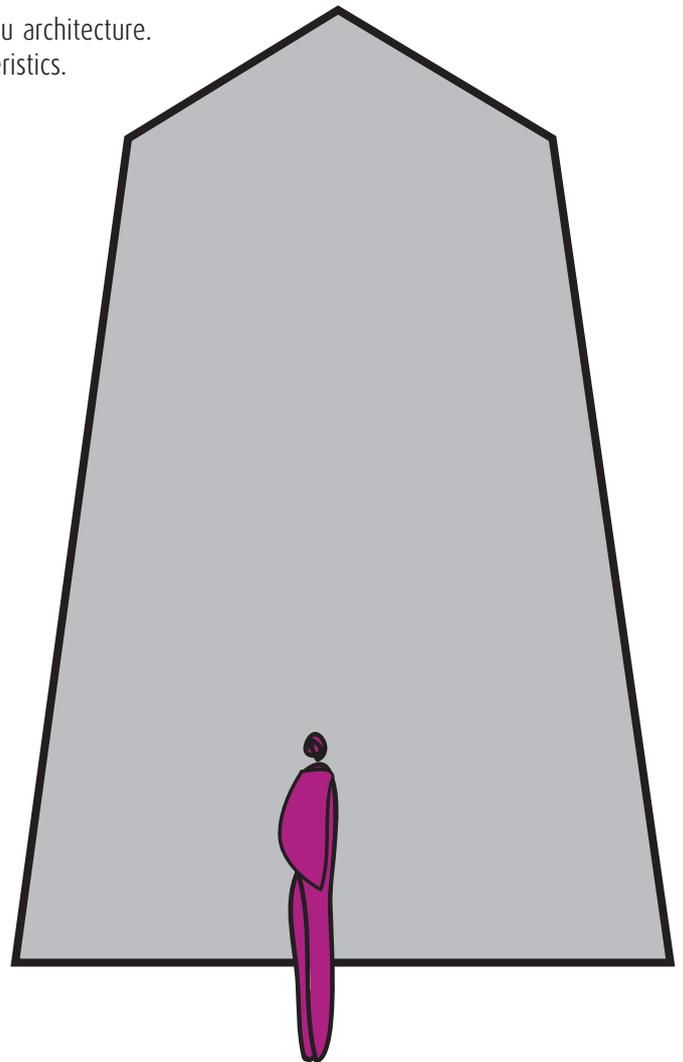
Specific stylistic features

## Colours

## Comparison

*Point out the originality of form characterizing this type of architecture*

*Compare this with a modern house displaying eclectic features*



## AIMS

- To explore a space extensively, through play.
- To bring a construction vividly to life.
- To awaken children's curiosity through surprise.
- To encourage them to look closely.



## HEADS UP



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## STAGES

1. The schoolchildren stand in single file in front of the guide.
2. The left hand of each child is placed on the shoulder of the child in front.
3. Each child **HOLDS A MIRROR IN THEIR RIGHT HAND**, slightly tilted, reflecting surface upwards, pointed towards the nose.



4. The visit can begin, the guide organizing the activity leading the first child by the hand. They all proceed straight on in this way, discovering what lies directly above them as they go along. This is guaranteed to amaze and entertain !
5. Gather together all the children's information about what they experienced and felt. Draw particular attention to spatial discoveries, colours and decoration.

## AIMS

- To explore a space extensively, through play.
- To bring a construction vividly to life.
- To awaken children's curiosity through surprise.
- To encourage them to look closely.

# 12 HEADS UP



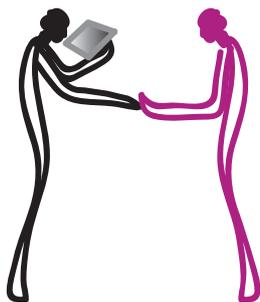
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## MATERIAL

- A sufficient quantity of bevelled mirrors of the type used as a wall tile (15x15cm) as produced by Ikea or DIY Store
- Tour-route previously decided by the guide, with the emphasis on variations of height and different ways of treating ceilings..

### Specialist Assistance:

There is a variation on the "caterpillar ": the same activity, but in pairs. One child leads another with the mirror held under his/her nose. This is more of an exploratory exercise in discovery.



## AIMS

- To introduce the concept of total art.
- To emphasize the links and unity between structure and decoration.
- To be able to pass alternately from 2D to 3D vision.

## 13

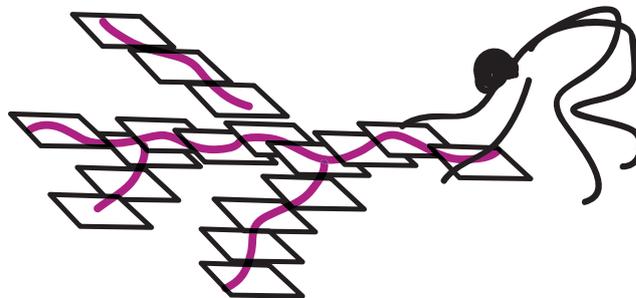
## FRAGMENTS



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## STAGES

1. Using the floor of the room to be visited, **ASSEMBLE THE PIECES OF A PUZZLE MADE FROM PHOTOS** which follow the logical progression of the decoration in relation to the structure. There will be as many different sections as there are different developments in the decoration and /or structure.



2. To complete the puzzle, the children observe the room around them.
3. The change from the 3D reality to a 2D image emphasizes (to extreme lengths), the connection between the structure and the decoration of the room by presenting it in fragments.

## MATERIAL

- Puzzle made up of slightly overlapping photos which can be put together to recreate a decoration or the decorative treatment given to columns, pillars, frames, stairs, ceilings, etc.

## AIMS

- To draw attention to the detail inherent in Art Nouveau interiors.
- To underline the value of the craft-based professions and the skills of their practitioners.
- To introduce the concept of total art.
- To locate an element within a space.

ATTENTION  
TO DETAIL

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## STAGES

1. A guided visit to the rooms equipped only with monoculars or binoculars. The children stay still, **LETTING THEIR GAZE WANDER ALL AROUND THE ROOM, USING THE MONOCULARS OR BINOCULARS** with the image enlarged to the maximum degree.



2. The activity organizer asks the children to locate specific details in each strategic point around the room, all of which have been previously selected. To guide the children in their search if need be, the guide could indicate the direction in which to look or give a general description of the area with the detail in question.

3. Ask the participants to describe what they see. Draw attention to the materials, colours, the general shape, decoration, stylization, etc.

4. Provide additional information on the artistic professions which may have been involved in creating the items on view.

## MATERIAL

- Monoculars or binoculars with highly magnified image, one item per child

## AIMS

- To draw attention to quality and variations of space.
- To use a specific vocabulary to describe space.
- To develop the left sphere of the children's brain.

## 15

## CROSSING OVER



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## STAGES

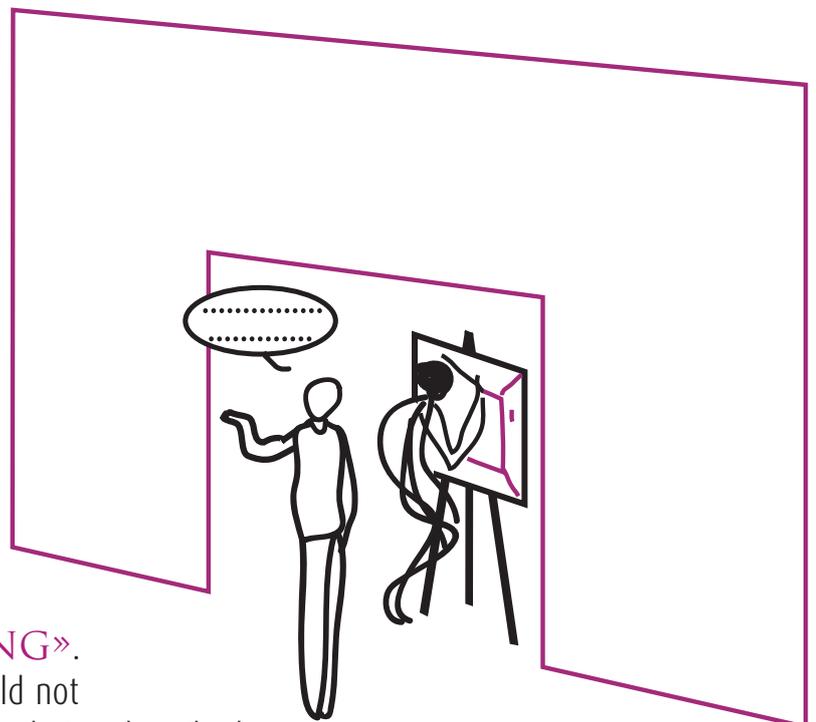
1. Study doors, observing the way they work: are they sliding doors, swing doors, folding doors, which way do they open, how big are they in relation to the surrounding wall?

2. Get the children to stand **TWO AT A TIME IN THE DOORWAY, BACK TO BACK,**

in order to produce a

**«BACK TO BACK DRAWING».**

To do this, the child doing the drawing should not previously have seen the interior of the room being described by his/her partner. The child describing the room cannot look at the drawing made from his or her indications. However, the artist is allowed to ask questions to elicit greater detail.



## AIMS

- To draw attention to quality and variations of space.
- To use a specific vocabulary to describe space.
- To develop the left sphere of the children's brain.

15

## CROSSING OVER

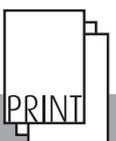


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3. When the description is finished, the artist turns around to discover what he or she should have drawn. The participants then share their experiences of the difficulties involved in the exercise and the solutions they found.
4. After this initial attempt, the children switch places.

## MATERIAL

- A3 paper, A3 drawing board
- Pencil + rubber + pencil sharpener



## AIMS

- To draw attention to the quality of the spaces, together with variations and the effect created by light in the quest for a fluid effect.
- To express a plastic element (light) in words.

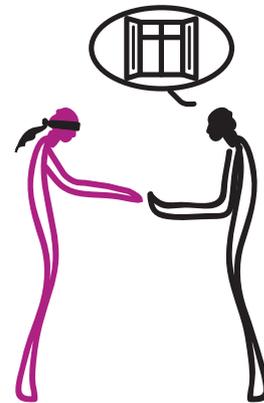
# NO LIGHT



Réseau Art Nouveau Network

## STAGES

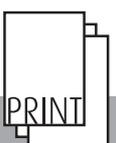
1. The children visit the building in independent pairs.  
**ONE CHILD IS BLINDFOLDED,  
 AND IS GUIDED BY THE OTHER.**  
 Halfway through the visit, they switch places.



2. The pupil without the blindfold tries to focus on the perception of light in the rooms visited:
  - its nature: artificial (chandelier, standard lamp, wall lamp, etc. ), natural, a combination of the two
  - description: colour, density, warmth
  - position of light-source: from the front, from behind, lateral (left or right), zenithal, direct, indirect (mirror, trellised screen, etc.)
3. Put together all the children's experiments, information and discoveries. Extract the main details in order to show the workings and effect of light on our perception of space.

## MATERIAL

- Blindfolds





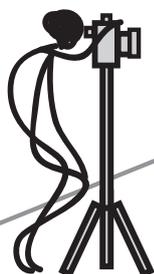
## LIGHT 2



Réseau Art Nouveau Network

## STAGES

1. Photograph the light sources in the building to be visited.
2. Regulate the camera so that the aperture is wider than indicated by the exposure meter **IN ORDER TO OBTAIN SLIGHTLY OVER-EXPOSED EFFECTS IN THE MOST BRIGHTLY LIT AREAS** within the overall image. The aperture and / or speed is calculated in the darkest areas of the photo to be taken. In the case of a more sophisticated camera with multi-spot metering control, it is possible to make a spot measurement reduced to a very small part of the composition. All one needs to do is to focus on the darkest part of the subject before de-centring the image.



## AIMS

- To highlight the connection between form and decoration.
- To show the importance of the suppleness of the curve.
- Using the body, show how the decoration unfurls around the object.

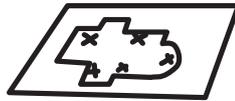


## LIGHT 2



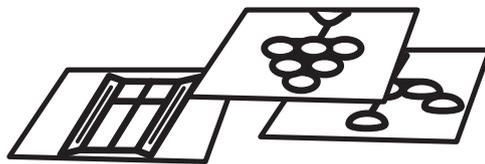
Réseau Art Nouveau Network

3. Make an analysis of all the rooms and annotate the plan of the building to find out the system determining the photos that were taken.



4. Put all the work together in a concertina-style folding booklet which offers a large image of all the lights in the construction.

5. Annotate the booklet, indicating the perceptions received and/or the results of activity n°16. This exercise can be carried out at different times of day, or even during different seasons.



## MATERIAL

– Reflex or digital camera. If digital, the camera should have multi-spot metering control with a spot measurement feature or manual exposure regulation. Digital cameras can be a good solution as they enable the results to be seen immediately ... the photo can then be re-taken if necessary.

## AIMS

- To discover the methods used by the architect in order to accentuate the expanse of spaces.
- To point out the need to ensure that an area is suited to its usage.

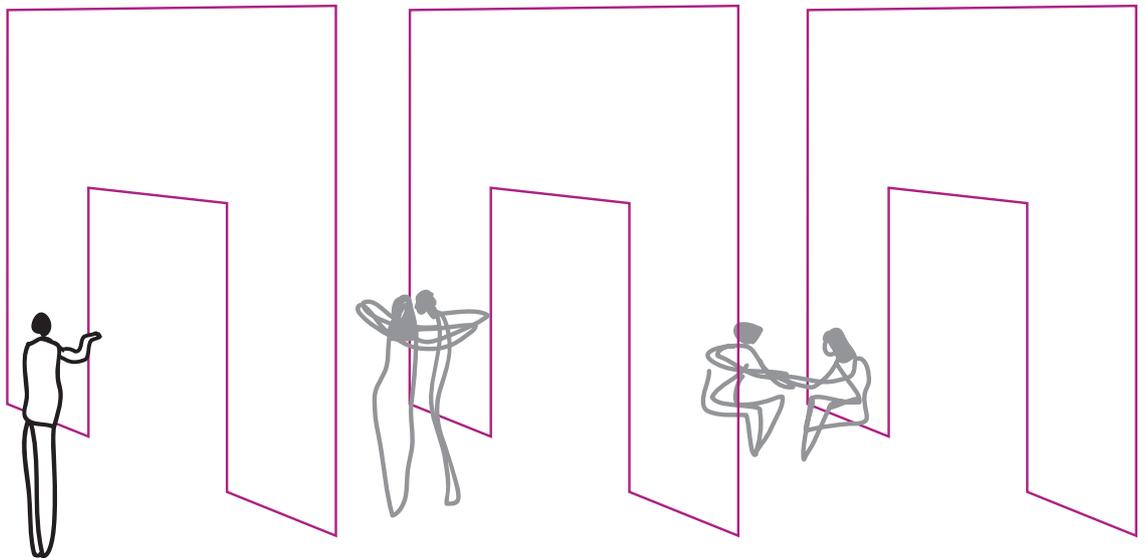
# 18 DILATION



Réseau Art Nouveau Network

## STAGES

1. A visit based on the perception of spaces and the techniques used to give them quality.
2. Consider the interior areas as "devices for living, working, sleeping, dancing, eating, receiving guests, spending leisure time, etc." = **DEVELOP THE CONCEPT OF THE FUNCTION OF AN INTERIOR.**



Draw attention to:

- The treatment of the walls (colours, range of tones, modénature, doors, mirrors, windows)
- The treatment of the ceilings (colours, profile, decoration, glass roof)
- The treatment of the floor (materials, colours, texture)
- The play of light (colour, density, warmth, source)
- The effect of the decoration and furniture

## AIMS

- To read a plan actively
- To help the children to visualise a 3D plan.
- To move from an actual to a conceptual space
- To develop their narrative capacity



## HOPSCOTCH 1900



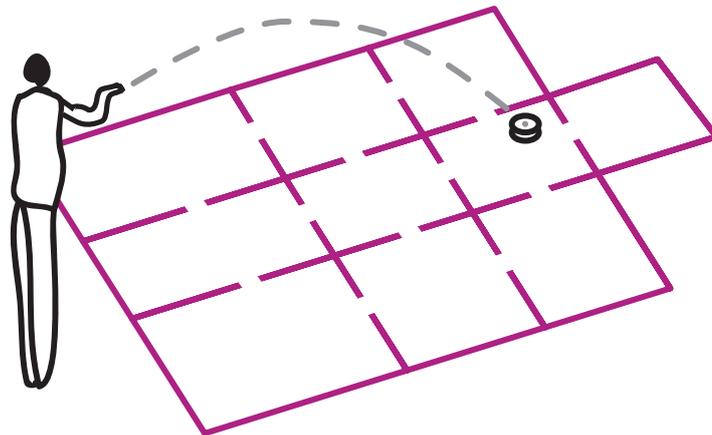
Réseau Art Nouveau Network

## STAGES

1. Select a clear area and **DRAW AN ENLARGED PLAN OF AN ART NOUVEAU HOUSE ON THE FLOOR.**

This should be done in such a way that

**HOPSCOTCH CAN BE PLAYED** with the different rooms shown.



2. Instead of numbering the various squares in the game, **IDENTIFY THEM AS ROOMS** (sitting room, entrance halls, kitchens, etc.)

## AIMS

- To read a plan actively
- To help the children to visualise a 3D plan.
- To move from an actual to a conceptual space
- To develop their narrative capacity



## HOPSCOTCH 1900



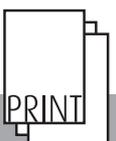
Réseau Art Nouveau Network

3. Each child has a pebble and throws it into the room indicated by the leader of the game. The latter describes what someone will do in the house during the day, deciding where he or she will «land». The child chooses the way to take according to the arrangement of the plan and hops there before coming back. Once this activity is completed, the story resumes. The leader may vary the angle of the story according to the social standing of the character involved: master of the house, servant, employee, children, etc. ...

4. Visit the house in question.

## MATERIAL

- Model plan of an Art Nouveau house, showing the usage of each room
- Large pavement chinks in 2 different colours
- Pebbles



## AIMS

- To discover the connection between materials used in the interior and exterior of a building.
- To show the number of different ways of viewing and perceiving the same area.



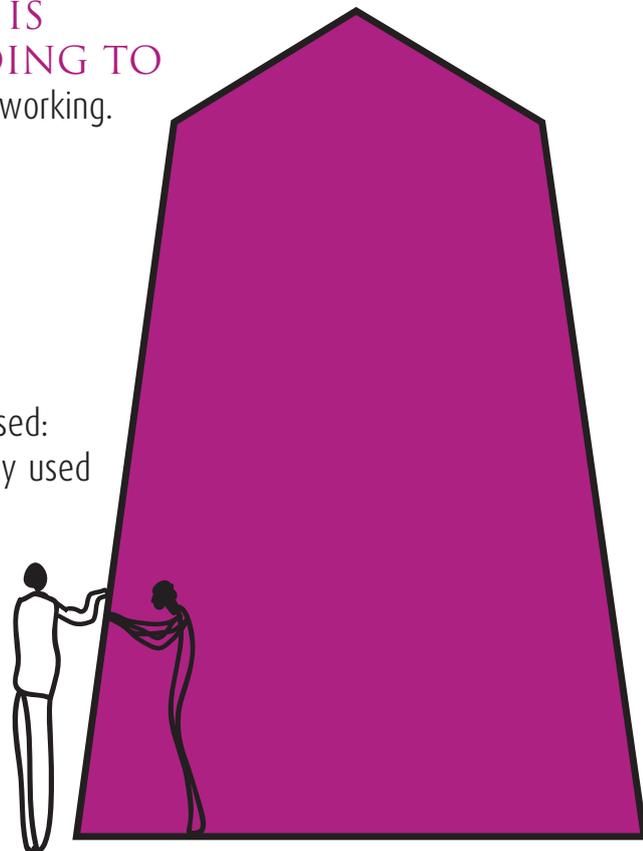
## INSIDE-OUTSIDE



Réseau Art Nouveau Network

## STAGES

1. The children are divided into two teams, working in groups of 3-4.
2. **ONE TEAM WORKS INSIDE**, in a room overlooking either the front or back of the house. **THE OTHER TEAM IS OUTSIDE, IN AN AREA CORRESPONDING TO THE ROOM** (floor) where their schoolfellows are working.
3. The teams therefore focus on the same level, each one making a list of materials they can see.
4. The results are then **PUT TOGETHER** and analysed: what materials are to be found inside and out? Are they used in the same quantities, the same proportion? What colour are they, what treatments have been given to their surfaces? How has the transition from exterior to interior been achieved, through the décor, the treatment given to the façade,...?
5. The guide provides additional information concerning the use of metal in the principles governing building work in the late 19th century.



## AIMS

- To show the children how to study a façade objectively.
- To introduce the concept of the rhythm of a façade (vertical section, horizontal section).
- To draw attention to the relation between the façade and the apertures.



## SKETCHES!

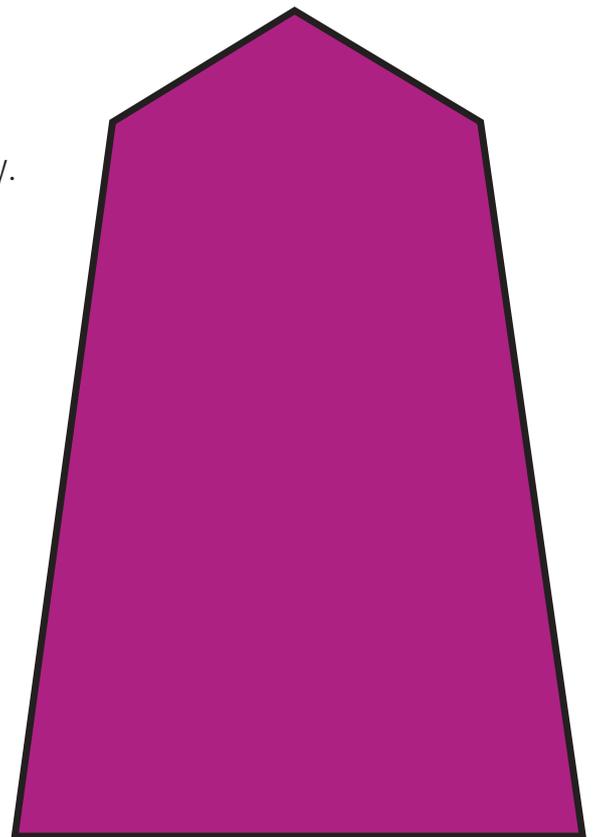


Réseau Art Nouveau Network

## STAGES

Make a guided sketch:

1. According to the general outline of the building to be drawn, place the paper vertically or horizontally.
2. Draw the **EXTERIOR SHAPE OF THE BUILDING**, covering as much of the paper as possible.
3. Note the number of floors and divide the drawing accordingly, using a series of horizontal lines, remembering to keep to the correct proportions.
4. Note the number of bays, dividing the drawing into the corresponding number of vertical lines, keeping to the correct proportions.



## AIMS

- To show the children how to study a façade objectively.
- To introduce the concept of the rhythm of a façade (vertical section, horizontal section).
- To draw attention to the relation between the façade and the apertures.

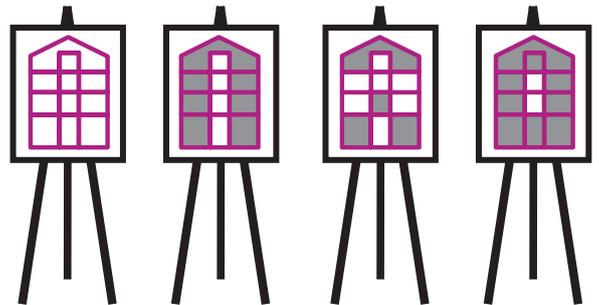


## SKETCHES!



Réseau Art Nouveau Network

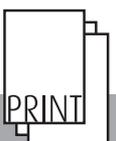
5. Inside the «boxes» obtained in this way,  
**DRAW THE APERTURES:**  
keep to the correct shape and proportions.



6. Draw attention to the connection between the solid and open areas on the façade, approach the concept of composition.
7. According to the children's ability, continue the activity by getting them to add the decorative details.
8. Repeat the exercise several times, focusing on the specific vocabulary.

## MATERIAL

- A3 paper
- A3 sized drawing board
- Pencil + rubber + pencil sharpener



## AIMS

- To show the children how to study a façade objectively
- To introduce the concept of the protruding and indented volumes of a façade
- To study the effect of light on the volumes



# VOLUMES



Réseau Art Nouveau Network

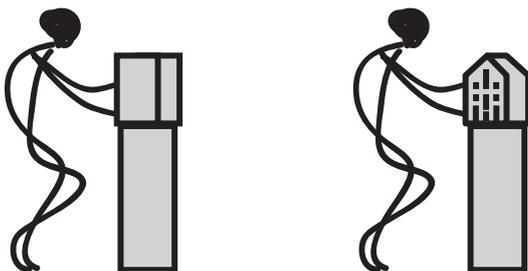
## STAGES

Create a simplified volumetric model of an Art Nouveau construction

1. Give each child **A BLOCK OF PLASTICINE**, in the shape of a parallelepiped.  
Note: this work can also be done in pairs.

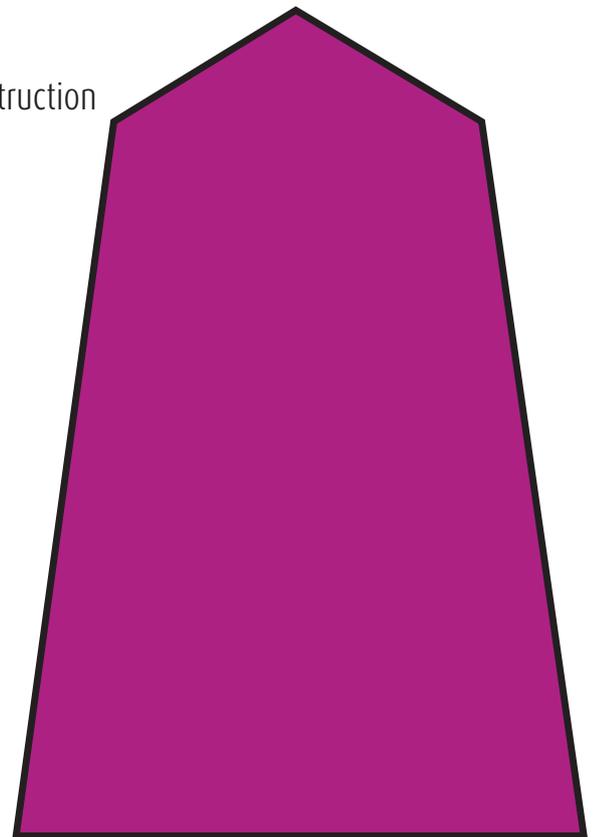
2. The block should correspond [proportionately] to the size of the building observed.

3. **MODEL THE PLASTICINE** to correspond to the projecting and/or indented areas: if necessary, hollow out the block from the front or behind, to create loggias, recessed entrances or protruding features such as bow or oriel windows, balconies, cornices, stairs, porch roofs, bays, etc.



## MATERIAL

- Sufficient blocks of plasticine, measuring 7x5x3 cms



Comment: a more play-oriented approach may be adopted when observing the projecting elements or indentations of a façade, simply by walking close alongside it with a mirror on one's nose, to discover the underside of various features as seen from above (see activity n°12).

## AIMS

- To show the children how to observe a façade objectively through studying the use of materials.
- To analyse materials, revealing their variety, specific characteristics and application.



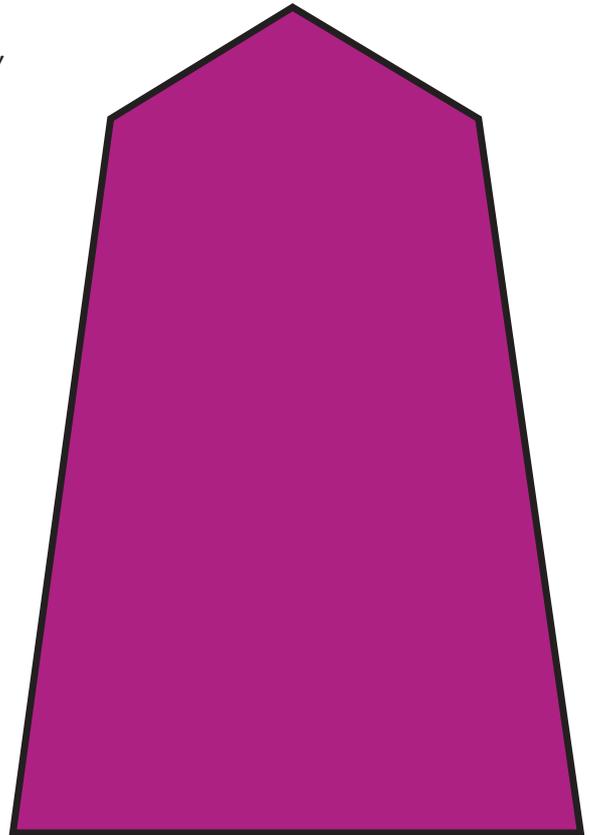
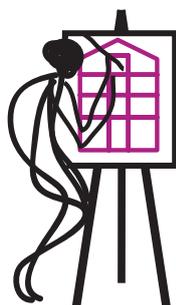
## MATERIALS



Réseau Art Nouveau Network

## STAGES

1. Identify and list materials used on a façade: Bricks (exposed, painted, whitewashed or glazed), coating, stone (petit granit, white limestone, sandy limestone, etc), concrete, glass, stained glass, wood, metal, slate, tiles, earthenware, mosaics, sgraffiti.
2. Make a **BRIEF SKETCH OF THE FAÇADE**, adding notes to show the location of the various materials.
3. Reveal and explain the techniques used. The problems relating to the specific nature of the conservation and restoration of the building may be introduced at this point. If possible, ask a professional expert on restoration to carry out this exercise, or use the example of a building undergoing restoration.



## AIMS

- To show the children how to observe a façade objectively through studying the use of materials.
- To analyse materials, revealing their variety, specific characteristics and application.



## MATERIALS



Réseau Art Nouveau Network

## VARIATION

1. Once the list of materials used has been made, (this should exclude secondary, decorative elements), analyse the connections between them and the way in which they affect the appearance of the façade.
2. To do this, use an elevation of the chosen building, totally devoid of any indication of material. With tracing paper, **BLACKEN THE AREAS ON THE FAÇADE** to mark out the use of one type of material. **TAKE A NEW SHEET OF TRACING PAPER FOR EACH DIFFERENT TYPE OF MATERIAL.**



3. Compare the results obtained. Draw attention to the connection between the surfaces used through the different materials. Conclusion.

## MATERIAL

- A4 copies of the elevation of a façade
- A4 tracing paper
- Pencils + rubber + pencil sharpener
- Drawing board

## AIMS

- To draw attention to the quality of the treatment of materials
- To encourage an analytical perception of the façade



## PRECISION

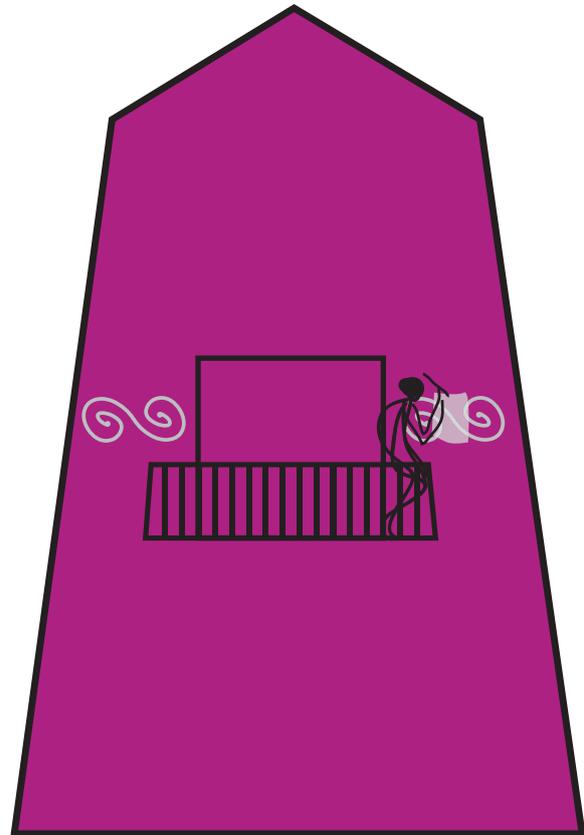


Réseau Art Nouveau Network

## STAGES

Perception of detail

1. Choose an **EASILY ACCESSIBLE ARCHITECTONIC DETAIL** with an interesting outline, typically Art Nouveau in its treatment.
2. Using a comb, reproduce this, life-size.
3. **DRAW THE RESULT.**
4. Provide additional information on techniques of application, together with the necessary plans to create the room that has been drawn.



## MATERIAL

- Comb
- A4 paper
- Pencils + rubber + pencil sharpener
- Drawing board

# AIMS

- To draw attention to the quality of the treatment given to the materials
- To draw attention to the transitions from one material to the other, particularly the connection between stone, glass and metal.
- To encourage an analytical perception of the façade



Réseau Art Nouveau Network

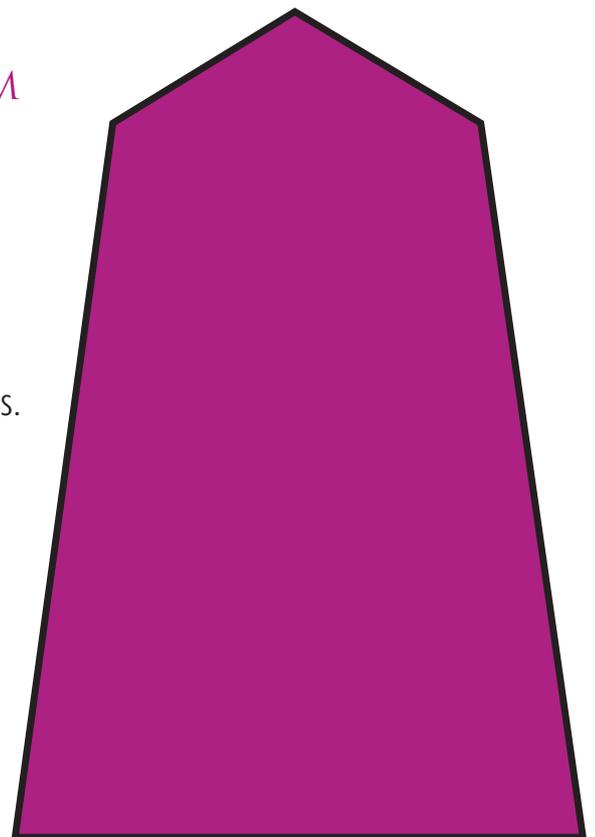
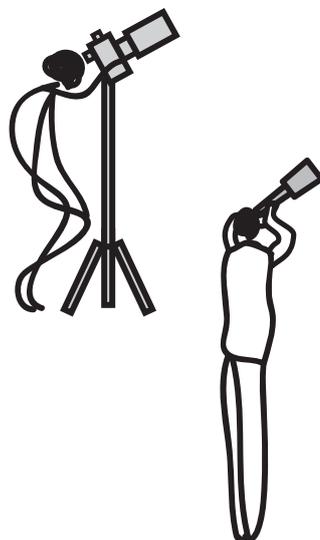
# 25

## FROM ONE TO THE OTHER

### STAGES

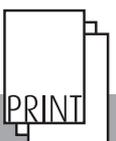
1. Observe the façade by playing a "photo-quiz" game, involving a detailed close-up photo, which brings out the areas where **A CHANGE IS MADE FROM ONE MATERIAL TO ANOTHER** (cast-iron column/stone façade, casing/stone façade, stone façade/pavement, cut stone,/wrought-iron, etc. ...).

2. If necessary, use binoculars to bring out all these details.



### MATERIAL

- Photo-quiz
- Binoculars, if needed.



## AIMS

- To sharpen the children's vision, making them alert to the specific features of an Art Nouveau building, even if only to the details or to one part of its treatment.
- Define exactly what differentiates an Art Nouveau building, or one inspired by Art Nouveau, from others.
- Find resemblances between different façades.

- Highlight the variety of treatments given to Art Nouveau façades, which nonetheless reflect a certain similarity of spirit.
- Discuss the diversity and unity of treatment displayed by Art Nouveau façades.
- Draw attention to the original shapes characteristic of this style of architecture.



## THE ART NOUVEAU FAMILY

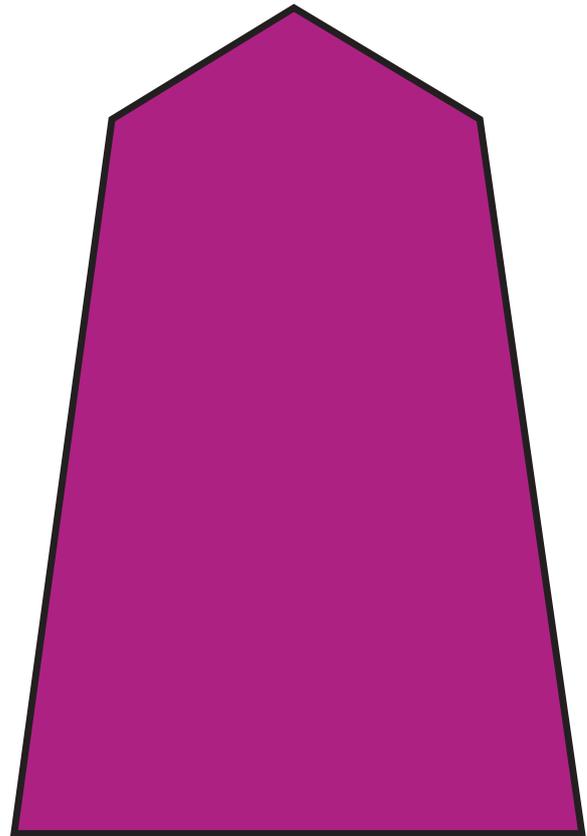
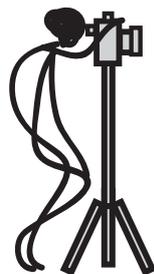


Réseau Art Nouveau Network

### STAGES

Create a visual Art Nouveau reference work.

1. Organize a walk through an Art Nouveau district, **SELECTING AT LEAST 8 DIFFERENT FAÇADES** considered by the participants to be representative of the style; **PHOTOGRAPH EACH ONE.**
2. Choose noticeably dissimilar façades, by different architects and from different periods if possible. Emphasize visual identity and the impression of "déjà vu".



## AIMS

- To sharpen the children's vision, making them alert to the specific features of an Art Nouveau building, even if only to the details or to one part of its treatment.
- Define exactly what differentiates an Art Nouveau building, or one inspired by Art Nouveau, from others.
- Find resemblances between different façades.
- Highlight the variety of treatments given to Art Nouveau façades, which nonetheless reflect a certain similarity of spirit.
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## THE ART NOUVEAU FAMILY



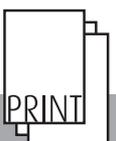
Réseau Art Nouveau Network

3. Repeat the exercise, focusing on the doors, windows, balconies and decoration. The advantage of working on the details enables the group to select houses which, at first sight, do not appear to be strictly Art Nouveau, but contribute to the overall Art Nouveau image of an area. This type of exercise helps students to understand the fame and reputation of this style and the impact it was to have on future constructions.
4. The **REFERENCE WORK** may either take the form of a **SERIES OF SHEETS OR CARDS**.



## MATERIAL

– Camera.



## AIMS

- To highlight the importance of line, vector of tension
- To show the effects of the nuance and modulation of a curve.



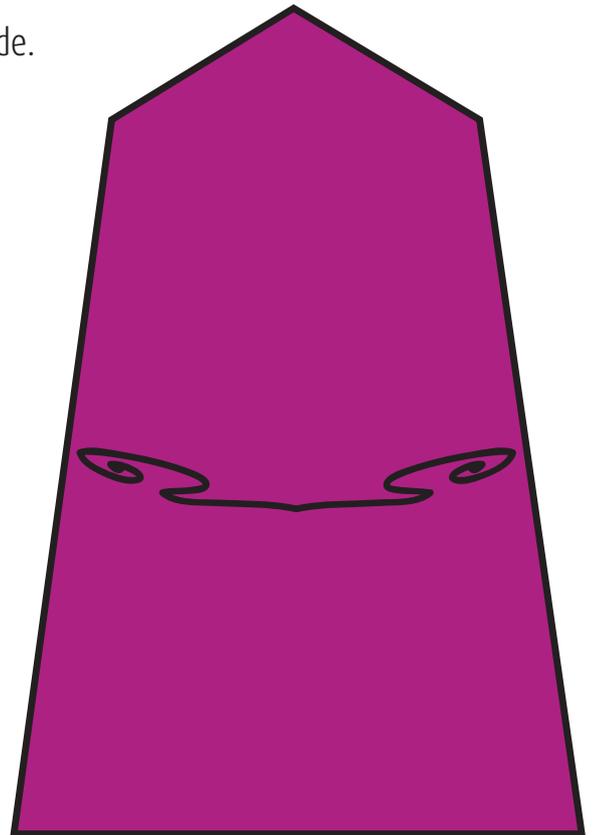
# CURVES AND COUNTER-CURVES



Réseau Art Nouveau Network

## STAGES

1. Chose an **IRONWORK ELEMENT** on the façade.
2. **MAKE A MODEL** of this, using **ELECTRIC WIRE**.



## MATERIAL

- Sheathed copper electric wire, 2 mms in diameter.

## AIMS

- To show the sources of inspiration for Art Nouveau decoration.
- To reveal the connections between Art Nouveau and Symbolism in painting and literature.



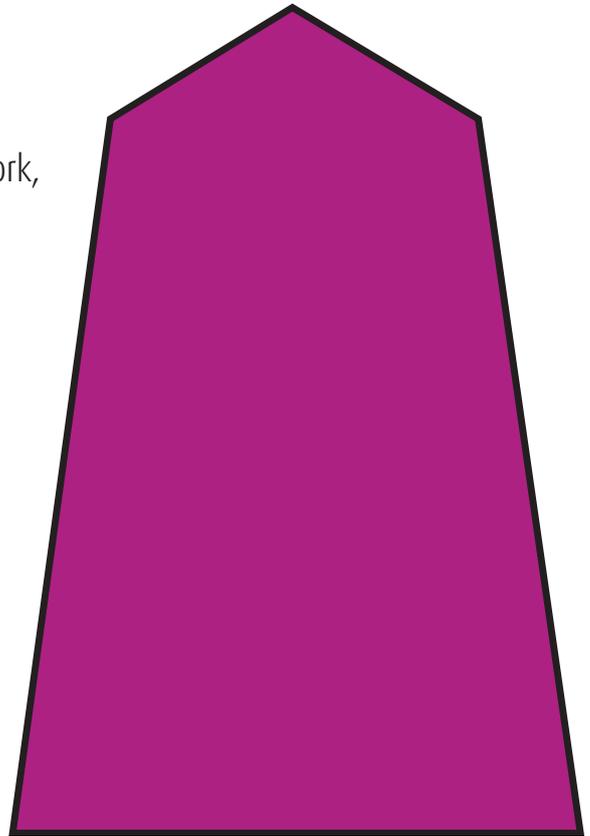
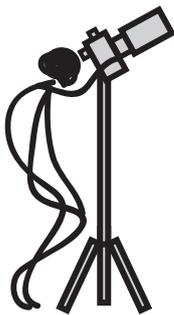
GRRRRRRRR!



Réseau Art Nouveau Network

## STAGES

1. An organized walk in the city, observing the ironwork, sgraffiti, stained glass, mosaics, sculptures and earthenware decorating Art Nouveau buildings.
2. CREATE AN ANIMAL BOOK using the photographs.



3. Using the photographs for ideas, «INVENT» WEIRD AND WONDERFUL ANIMALS.

## AIMS

- To show the sources of inspiration for Art Nouveau decoration.
- To reveal the connections between Art Nouveau and Symbolism in painting and literature.



GRRRRRRRR!



Réseau Art Nouveau Network

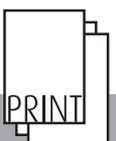
4. Organize a writing workshop to **DECIDE ON NAMES AND LIVES** for these imaginary creatures.

5. Present examples of Symbolist writing and paintings.



## MATERIAL

- Camera.



## AIMS

- To discover 3 Art Nouveau houses through feelings and sensations, using taste, smell, touch and sight.
- To encourage the children to use their imagination and to draw conclusions.



# SENSORY AND IMAGINARY STUDY OF A FAÇADE



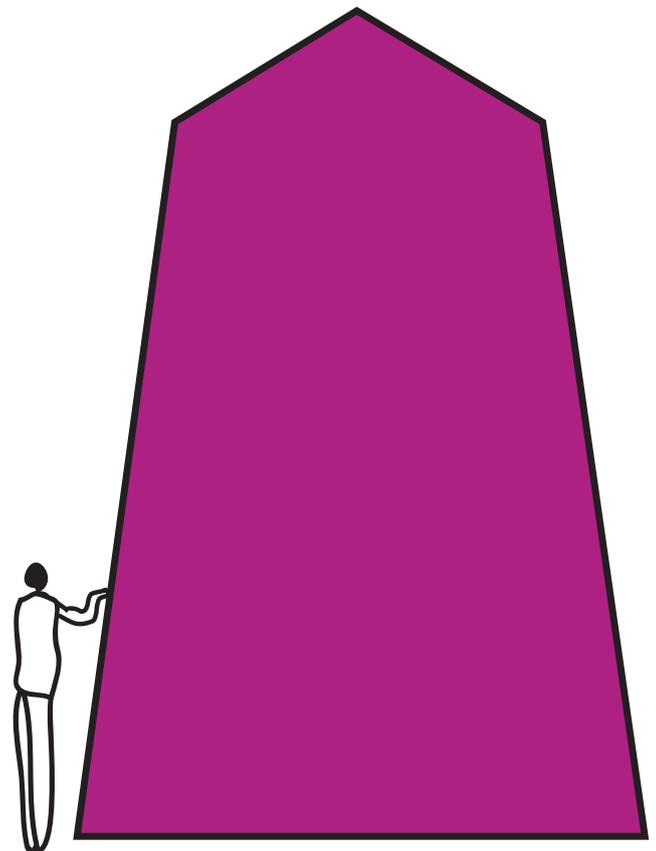
Réseau Art Nouveau Network

## STAGES

1. Select three houses.
2. Prepare enough material.
3. The pupils work in groups of 3 to 5 and carry out the three activities suggested below for each one of the three façades.

**ACTIVITY 1:** Tactile Images and Memories  
See with the eyes, see with the fingers. Touch and feel, investigate and gaze on what lies out of reach. Draw attention to the structure of the materials, their texture, graining and consistency.

Using a notebook with different types of paper (see Material), "re-transcribe" the results of the initial investigations in order to compose the image of the façade, in an abstract or realistic manner. Cut out or tear the selected pieces of paper and paste them onto the cardboard provided.



## AIMS

- To discover 3 Art Nouveau houses through feelings and sensations, using taste, smell, touch and sight.
- To encourage the children to use their imagination and to draw conclusions.



## SENSORY AND IMAGINARY STUDY OF A FAÇADE

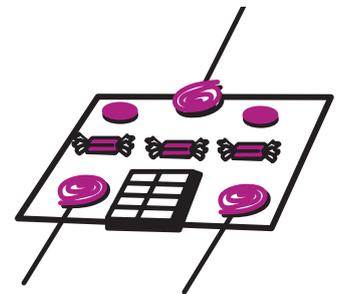


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### ACTIVITY 2: Deciphering and Analysing the façade

To analyse a façade, point out the connection between its open and solid areas, the shape of the bays, the presence of protruding and recessed elements, the connection between the materials used, the association of colours and textures and the place given to decoration.

Using sweets with different shapes, flavours, colours, textures and consistency, interpret the façade, linking the results of this analysis with two of the sweets. Try to bypass the stage of making direct associations in order to give free rein to creativity and let links develop spontaneously.

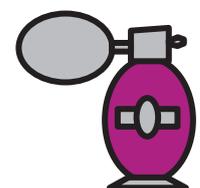


As their gaze lingers, their imagination starts to wander... Who lives behind those curtains today? What has this house seen in its time? What was there before it was built? Now select two more sweets and match them to the imaginary exploration of the house.

The reasons for the choices made by the children are recorded on a Dictaphone and will be heard by the other participants at the end of the exercise.

### ACTIVITY 3: Ephemeral History

After «deciphering» a façade, the children look further, trying to think of a fragrance or smell that conjures up its essence. When they have «captured» its perfume, they decide on a name for it.



- To discover 3 Art Nouveau houses through feelings and sensations, using taste, smell, touch and sight.
- To encourage the children to use their imagination and to draw conclusions.



## SENSORY AND IMAGINARY STUDY OF A FAÇADE



Réseau Art Nouveau Network

4. The various groups then exchange their results, listen to the cassettes, are shown the small bottles with their expressive names and the «post cards» of the houses. These results are then interpreted: Façade by façade, are there any associations between the choices made by the participants? Are there links between the names of the perfumes and the architectural styles or the financial backers of the period when the house was built? There are so many different ways to initiate a discussion leading to a historical, artistic approach to the houses encountered.

## MATERIAL

To make a Discovery Bag:

- Travel notebook with information and photos of the houses to be explored, together with their addresses.
- Tactile notebook consisting of pieces of material made of various textures, all different to the touch (a selection of different paper, cardboard, rubber, silk, aluminium, etc.)
- 3 A5 pieces of cardboard, to be used as backing for the tactile collage
- Glue + scissors
- Ten sweets, each with a different shape, flavour, colour, texture and consistency.
- Dictaphone + tape
- 3 small, labelled bottles.