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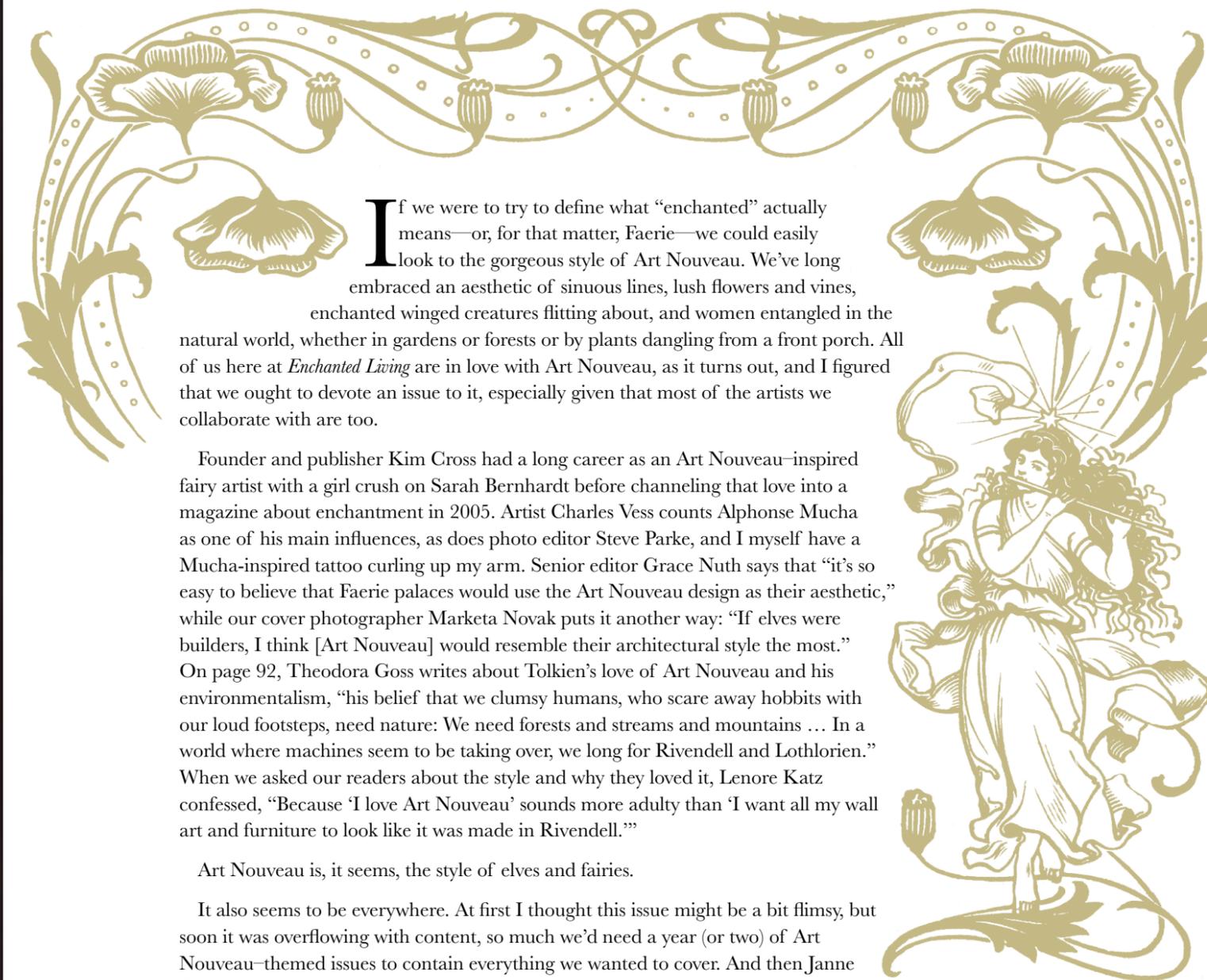


The ART NOUVEAU *Issue*

DON'T GET LOST AMONG THE STARS



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If we were to try to define what “enchanted” actually means—or, for that matter, Faerie—we could easily look to the gorgeous style of Art Nouveau. We’ve long embraced an aesthetic of sinuous lines, lush flowers and vines, enchanted winged creatures flitting about, and women entangled in the natural world, whether in gardens or forests or by plants dangling from a front porch. All of us here at *Enchanted Living* are in love with Art Nouveau, as it turns out, and I figured that we ought to devote an issue to it, especially given that most of the artists we collaborate with are too.

Founder and publisher Kim Cross had a long career as an Art Nouveau-inspired fairy artist with a girl crush on Sarah Bernhardt before channeling that love into a magazine about enchantment in 2005. Artist Charles Vess counts Alphonse Mucha as one of his main influences, as does photo editor Steve Parke, and I myself have a Mucha-inspired tattoo curling up my arm. Senior editor Grace Nuth says that “it’s so easy to believe that Faerie palaces would use the Art Nouveau design as their aesthetic,” while our cover photographer Marketa Novak puts it another way: “If elves were builders, I think [Art Nouveau] would resemble their architectural style the most.” On page 92, Theodora Goss writes about Tolkien’s love of Art Nouveau and his environmentalism, “his belief that we clumsy humans, who scare away hobbits with our loud footsteps, need nature: We need forests and streams and mountains ... In a world where machines seem to be taking over, we long for Rivendell and Lothlorien.” When we asked our readers about the style and why they loved it, Lenore Katz confessed, “Because ‘I love Art Nouveau’ sounds more adultly than ‘I want all my wall art and furniture to look like it was made in Rivendell.’”

Art Nouveau is, it seems, the style of elves and fairies.

It also seems to be everywhere. At first I thought this issue might be a bit flimsy, but soon it was overflowing with content, so much we’d need a year (or two) of Art Nouveau-themed issues to contain everything we wanted to cover. And then Janne Eikeblad alerted us to the solarpunk movement, with its optimism and greenery and reimagining of Art Nouveau, and travel editor Jill Gleeson was invited to preview the new Art Nouveau collection at the Hesse State Museum of Art and Nature in Wiesbaden, Germany, which opens later this summer during the city’s “Year of Art Nouveau.” And there was a wealth of fashion, beauty, home décor and design, architecture, and everything else.

So we hope you enjoy this homage to our favorite art movement, with its celebration of everything nature and everything beautiful.

Love,

Carolyn Turgeon

ENCHANTED LIVING

VOLUME 47 | Summer 2019

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CONTRIBUTORS

Enchanted Living's Art Nouveau Issue



Anne Bachelier

Anne Bachelier—whose fantastical paintings accompany this issue's poetry feature—lives and works near Grenoble, France. Her art is exhibited in museums and private collections throughout Europe and North America, and is on permanent exhibition in New York City, New Orleans, France, and the Imagine Gallery in England. Her visions, says critic Barbara King, “capture the macabre with grandeur, power, and riveting beauty.” As for the pairing of her paintings with the poems here, Bachelier says that “the poems give my paintings new life. These are beautiful encounters. Through these texts, my paintings travel, speak, and continue to make dreams.”



Michelle Ford

Michelle Ford is a jewelry designer based in Asheville, North Carolina. She began her creative journey over a decade ago designing upcycled clothing, jewelry, and accessories for runway and stage, including for touring musicians from all over the world. Her work has graced the stages at Wacken in Germany, Hellfest in France, Ozzfest in the U.S., and countless others. Today, all her energy is dedicated to her company, Noble Deer Jewelry. For this issue she created an intricate Art Nouveau headdress you can make yourself. “So much of what we love in design today has its creative inspiration rooted in Art Nouveau,” she says. “I’m a fan!”



Jill Gleeson

Jill Gleeson is a travel writer and memoirist who writes about her adventures in numerous publications, including *Woman's Day*, *Good Housekeeping*, and *Country Living*, and on her own blog, *gleesonreboots.com*. She is *Enchanted Living's* travel editor. For this issue, she not only wrote about artist Stephanie Young and solarpunk, but she was lucky enough to preview Museum Wiesbaden's forthcoming Art Nouveau exhibit before it opens to the public. “I found the breadth of objects included glorious,” she says. “Imagine writing on a Louis Majorelle desk, under light cast from a Tiffany lamp! How could it not sweeten the process? For Art Nouveau fans, Wiesbaden is now a must.”



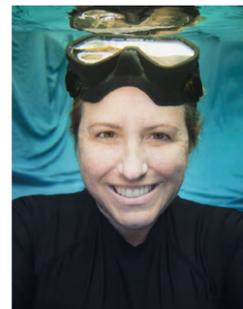
Kambriel

Kambriel, who interviewed the delightfully dreamlike illustrator Daria Hlazonova for this issue, also shared some treasures from her personal collection of Art Nouveau antiques for a piece showcasing the darker side of this highly stylized and romantic art movement. She is an award-winning creator of fantastical designs that reside somewhere between today and timelessness. She adores art that exudes a sense of irrepressible magic and whimsy while honoring and celebrating the natural wisdom, balance, and majestic beauty of this world. As Neil Gaiman once summed up, “Kambriel is a witch—anything is possible.”



Mary Sharratt

Mary Sharratt was born in Minnesota, studied in Germany, worked in Austria, married a Belgian, and lives in the haunting Pendle region of Northern England, the inspiration for her 2010 novel, *Daughters of the Witching Hill*, drawn from the true story of the Pendle Witches. In *Ecstasy*, her new novel excerpted in this issue, Sharratt turns her focus to Alma Mahler. “A larger-than-life woman, Alma was too vibrant to be completely written out of history,” Sharratt says. “Instead she was demonized as a slutty femme fatale. My novel revisions her as a deeply creative woman who fought against a repressive misogynist culture to claim her artistic and sexual freedom.”



Cheryl Kelleher Walsh

Southern California-based portrait artist Cheryl Kelleher Walsh finds her inspiration in an atmosphere of peaceful solitude. In the depths of her underwater studio, she works with her camera in the quiet currents that slow down time, bring vibrancy to colors, and leave her subjects virtually weightless. Her internationally award-winning underwater photography is described alternately as old-world painterly and photorealistic, traditional and surreal. Combining the science of working underwater with the art of photography, she uses vintage and avant-garde fashion on dancers, models, and clients to tell a dream-like story in each of her series.

Ways to Embrace an Art Nouveau Aesthetic

BY GRACE NUTH

- Adorn your long and flowing (or short and pixie-perfect) hair with flowers, one tucked above each ear with a headband or ribbon between, as Mucha often painted.
 - Pin a brooch to your blouse in the shape of a dragonfly or other winged insect.
 - Avoid ninety-degree angles in all your décor. Lamps with sinuous lines, frames with curves, and tables with tendrils for legs should be your ideals.
 - Wear flowing clothes in patterns that pay homage to the undulating contours of nature.
 - Embrace your own natural curves as well.
- Art Nouveau loves nature, and nature comes in all shapes.
- Buy or pick your own flowers for your home. And don't just plunk them in a vase and be done with it. Contemplate their beauty. Spend a moment cutting each stem and arranging each bloom at its most appealing angle.
 - Discover the fragile and alchemical magic of gold leaf: Sweep its delicate tissue-thin papers across an old thrifted wooden frame, tea-light holder, or even a piece of furniture.
 - A simple toga-inspired dress or lightweight chemise is perfect for hot summer weather.
- Whenever possible, choose organic design in every detail: Select shoes with twining embroidery like tulip stems and silverware that twines in interlocking vines. No detail is too small, if it delights.
 - Learn an art. Take classes in stained glass or explore the sensuous enjoyment of the potter's wheel. Mosaic a tabletop using broken shards of yard-sale plates.
 - Know that you can be a powerful muse in your life, and the artist as well. There is no need to choose.

ON OUR COVER

Marketa Novak EMBRACING NATURE

by Carolyn Turgeon

When Czech photographer Marketa Novak heard that we were devoting an entire issue to Art Nouveau, she staged our sumptuous, golden cover photo as an homage to her countryman—and favorite artist—Alphonse Mucha. She even painted the golden moon in the background herself (recycling a print of one of her elven queen photos), surrounded it with baby's breath, and hung it in the small home just outside Prague that she shares with her parents. "I wanted to achieve the look of one of Mucha's posters," she says, "and I don't have an atelier of my own!"

The period as a whole fascinates her. "My great love is the Secession," she says, referring to the Austrian term for Art Nouveau. "I love it for its love of nature and return to manual craftsmanship. Secession interiors are ingenious, harmonious, and every detail is developed to perfection. If elves were builders, I think Secession would resemble their architectural style the most." Novak brings up elves again when talking about her own deep love of nature. "Nature is my greatest inspiration," she says. "I love the sun shining through the green leaves whispering in the wind. I am also a big fan of fantasy novels, particularly Tolkien. To me, his elves are the embodiment of angels and of people's connection with nature."

One way that Novak illustrates that connection in her own work, aside from shooting the occasional elf, is through animals. "I see them as a link between nature and people," she says. "I enjoy the silent communication relying on feelings, the understanding between different creatures who still enjoy a pure, undisrupted relationship with nature. With my photographs I try to pass on the love and admiration I feel." Working with animals is a great joy of hers, as is clear from even a quick perusal of her work. When she first started taking photos, at age twelve, she walked around her grandparents' farm and village and took pictures of the local dogs, noting their names and stories. Today she collaborates only with animal caretakers who have healthy relationships with their animals and whose animals are used to human contact. With animals, she says, "the entire shoot depends on their needs and moods."

Novak's most exciting current project involves working with animal rescuers to educate the public. The photo of actress Nikola Heřmánková Kouklová holding a tiny hedgehog on pages 16 and 17 is one of these images. The hedgehog, named Jeřábinka ("tiny rowan berry"), was brought to the Prague Wildlife Rescue Station last autumn after being found orphaned in broad daylight in the city. She was three months old, unable to eat solid food, and starving. "Her human finders saved her by immediately getting her to the rescue station," Novak says. (Though she notes to always contact a rescue station and ask for advice before trying to save a wild animal, since many pups are brought in needlessly.) "She fought for her life and won." Now Jeřábinka (and Novak) educate people about wild hedgehogs through her ultra-glamorous photos and media appearances.

Novak has also been shooting horses, hens, sheep, and other rescued animals in collaboration with rescue organizations around Prague as part of the same project. The kitten on page 14 was saved by firefighters after it spent several days caught in a bus engine. Workers spent weeks fighting for the kitten's life, and today Shelby is healthy and strong and has a brand-new forever family. The deer in the next photo was another animal in need that was brought to a Czech rescue facility. Eventually, after becoming accustomed to humans, it was adopted by a woman who works there. Novak released a 2019 calendar featuring more rescued animals immortalized by her lens.

"I like connecting a person with animals and with nature in one ornamental image, to show that we are a part of nature," she says. "With my photographs I also try to create a positive environment in which people can relax and dream. In my opinion, art should bring joy and lift up the mind and the spirit."



See more of Novak's work on Instagram @marketnovakphoto.

Follow Carolyn Turgeon on Instagram @carolynurgeon.

On Our Cover—Model: Lenka Regalová Crown: Ivy Design



Model: Laura Beserova
Crown: Ivy Design

Model: Marie Kružiková Renčová
Crown: A Mon Seul Desir



Model: Anastasia Lysenko
MUA: Lenka Odehnalová





Model: Marie Kružiková Renčová
MUA: Marta Korousová



Model: Karolína Elwahiby Otáhalová



Model: Natália Staňová





PRAGUE'S OBECNÍ DŮM

“This photo shoot in Prague’s Obecní Dům (Municipal House) was a dream come true for me. I never thought that I would experience such a thing. I wish every person the opportunity to explore such a stunning building. Its beauty and harmony caress the soul. Our greatest artists collaborated in its creation, and the building itself stands in the dwelling place of Czech kings. The Mayor’s Hall, designed and decorated down to the smallest detail by Mucha himself, is bursting with meaning and references like a thick tome. It is not only beautiful; it is also full of stories. It is a great honor to present such magnificent art through my photographs.”

“I find it unbelievable that my life had culminated in this way. I am an art historian by education, I have loved the Secession style for as long as I can remember, and I have read about the Mayor’s Hall since I was a child. But I became a photographer and fell in love with fairy tales and stories as well as with *Enchanted Living*, which epitomizes it all. When the magazine approached me with the proposition of this topic, my whole life fell into place, and it is with great joy that I present to you the photographs that are the result of this remarkable story.”

—Marketa Novak

Read more about this special place at obecnidum.cz/en.

Photography: **Marketa Novak** Model: **Hana Vágnerová**

Gown: **PONER** Mua: **Lenka Odehnalová**

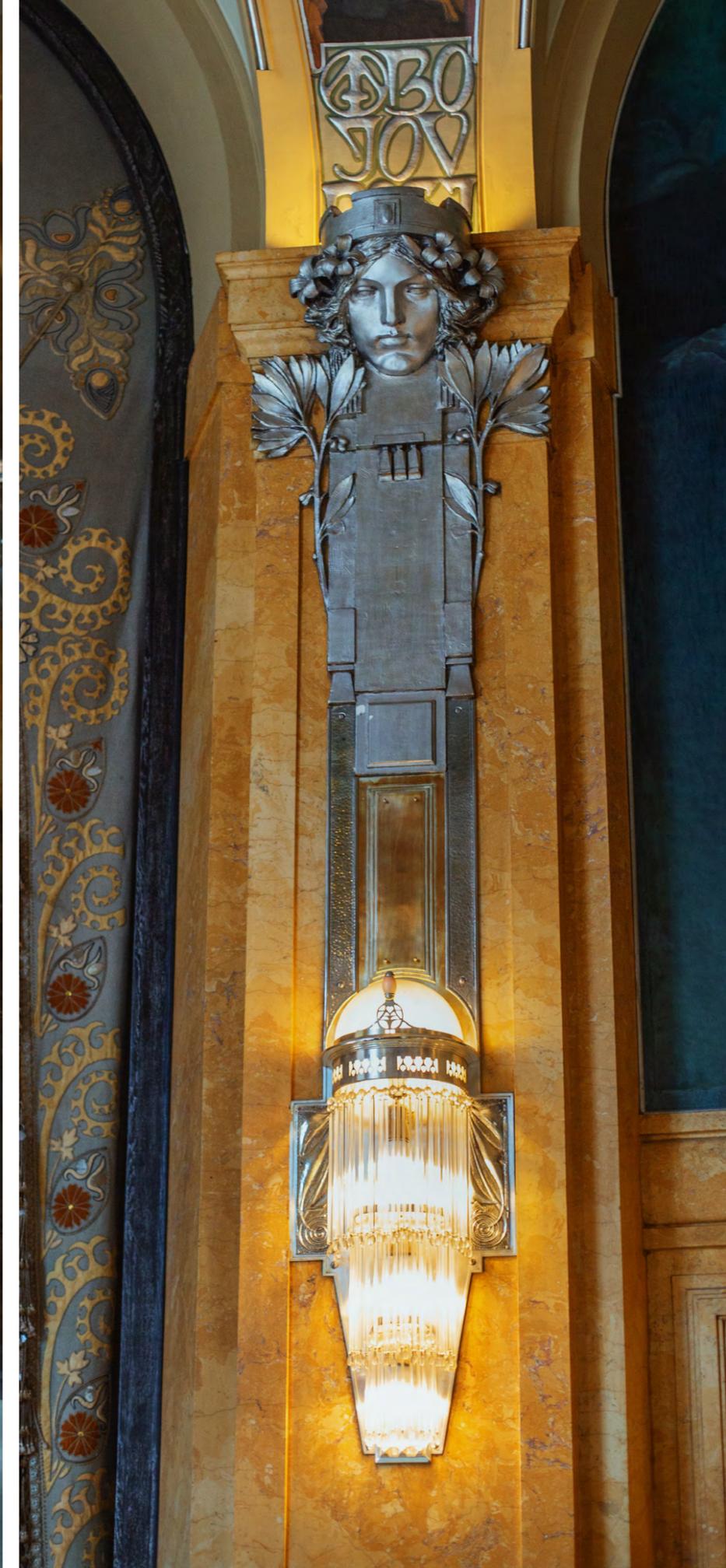




Photo of Kambriel by Kyle Cassidy

Art Nouveau by Moonlight

*Text and photography
by Kambriel*

As the dawn of a new century approached and cityscapes became grayer, smokier, and increasingly mechanized, a group of artists found themselves yearning for something more organic, compelled to bring a sense of romance and mystique back into the world. They focused their creativities on a celebration of nature's beauty—of the whiplash undulations of flowered vines growing forth unencumbered, of the way the wild winds blew through long flowing hair, transforming it into untamed silken tendrils that danced upon the air like the serpents of Medusa, of diaphanous gowns and impossibly intricate byzantine jewels that brought out the enchantress inside every woman. For each sunflower that opens its golden petals to an azure sky, awaiting its favorite bird or butterfly, there is a moonflower longing for the chill breeze of the night, carrying upon it the silent wings of its beloved owl, moth, or fluttering bat in a kind of starlit ballet. In this same way, for every work of art this extraordinary movement has created in celebration of the golden glories of the day, there are those that equally revel in the denizens and decadence of the velvet-clad night.



Crepuscule (French for "dusk"): a grand French figural button carved by Armand Bargas with the romantic twilight-themed scene of a chignonned woman surrounded by a trio of bats flying through the starlit sky—resting atop a rare antique Sterling silver buckle carved in the form of an open-winged bat by Ferdinand Erhart, circa 1908.



Bat Woman heart-shaped photo locket made by Unger Brothers, paired with a handmade antique silver French Art Nouveau sautoir chain with floral filigree design, circa 1900.



Serpents and Sorceresses—a decadent assortment of antique Art Nouveau brooches and buttons, including interlaced serpents accented with shimmering garnets and marcasite, a fluttering of bats, plus the witchy women who are perfectly content to share their time with either (and perhaps be convinced to tell your fortune while doing so).



Self-portrait “Sphinx” inkwell sculpted by legendary actress Sarah Bernhardt, circa 1880. The inkwell portion is topped with a horned skull, and she has comedy-tragedy-mask shoulder epaulettes in tribute to her passion for theater, the body of a transformative griffin with scaled tail, fierce claws, and dramatic batwings ready to take flight—all topped off with a high ruffled collar and impeccably tied ribbon bow around her neck.



French Vampiress letter opener by Victorin Sabatier—cast bronze, circa 1900.

Pieces shown are from Kambriel’s personal collection of Art Nouveau antiques—select treasures available via kambriel.com.



The BEAUTY *of* YESTERYEAR

*TWO PHOTOGRAPHERS EXPLORE
ART NOUVEAU RUINS*

by Carolyn Turgeon

The curving, distinctive lines of Art Nouveau buildings retain their glamour even when caked with dust or overgrown with vegetation. In fact, it might be even more fitting to witness an Art Nouveau creation fade back into nature.

Sven Fennema and Helena Aguilar Mayans, two photographers we love (and have featured in past issues), have a habit of haunting such abandoned places all over Europe—and illuminating the lost beauty they find there. These first two shots from Fennema are both from Italy. The first is from an abandoned villa in a “silent part” of a small town in Tuscany. Imagine entering the place and finding a fully intact fresco like the one opposite, created by the popular Italian artist Galileo Chini, a leader in the Stile Liberty movement—Italy’s version of Art Nouveau. “Finding this unique artwork made me happy and sad at the same time,” Fennema says. “The mood and light with the patina made it look so beautiful, but also it is almost clear that the decay won’t be stopped and that this piece of history will be gone forever.”

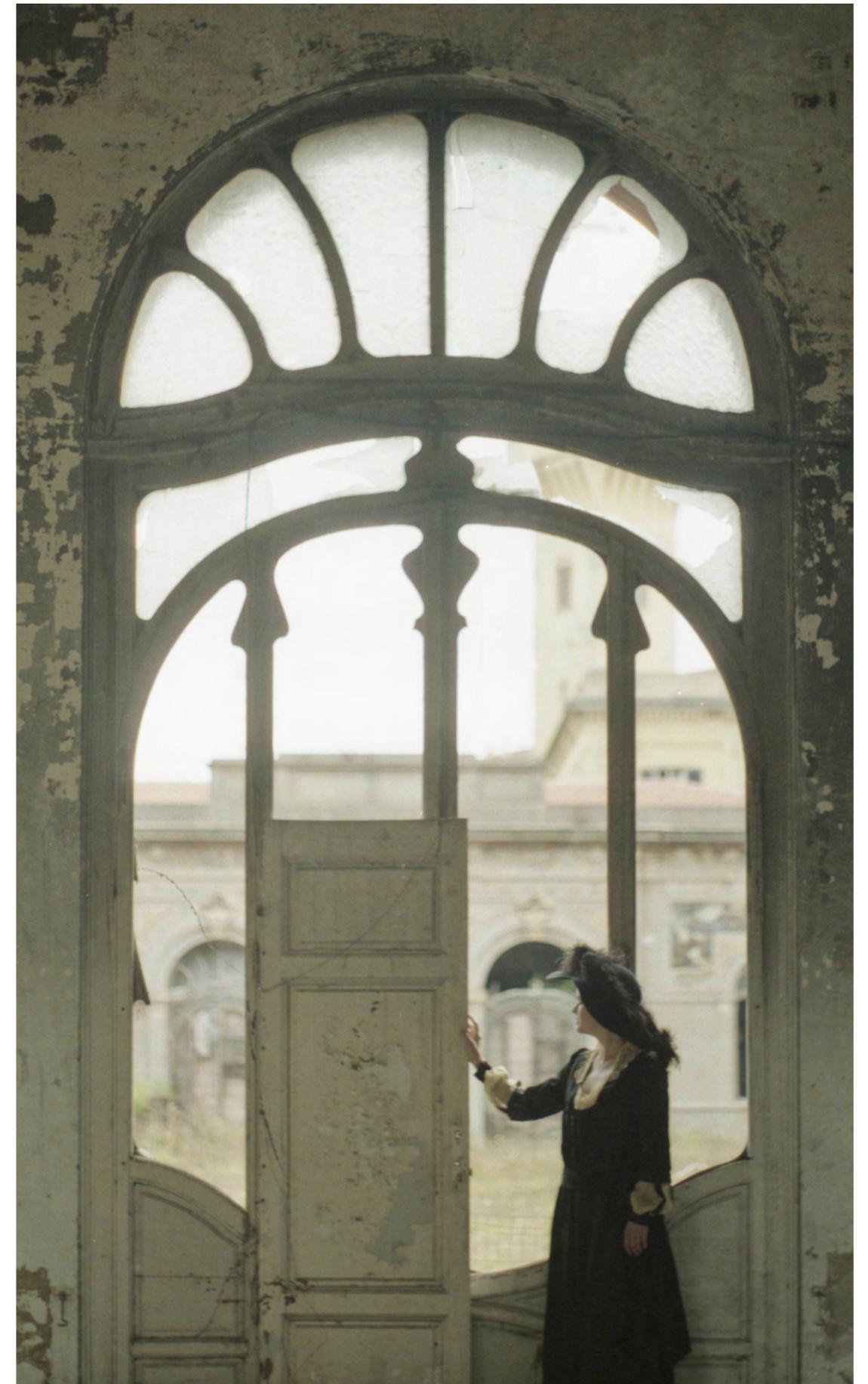
Next is a scene from a much larger villa in Lombardy, a spectacular location with sweeping grounds—and this elaborate abandoned structure in the garden. “I always love to experience Art Nouveau in the abandoned places I visit, especially its symmetry and intense decoration,” Fennema says. He even has a trick for finding these extraordinary locations. “Many Art Nouveau buildings were built in the time of industrialization in Europe, especially in Italy,” he says, “and so many owners of the growing factories created their villas in this style. I often research and visit factories along with the abandoned villas of these former owners.”

Aguilar Mayans, whose work is featured on pages 30 to 32, has a similar love for abandoned beauty and is working on a project that explores the aesthetic of fin de siècle art. Abandoned Art Nouveau places around Europe have provided the perfect setting for her project, especially the locations seen here from Italy and Portugal. “What I really like about Art Nouveau,” she says, “is this idea that if we are far away from nature, we can bring it inside in all its forms and phases. All the forms of Art Nouveau inspire me and make me dream about flowers and nature.” She also loves the secret quality of these hidden, derelict places overtaken by wildness, entering a structure that seems run-down and bland only to find it bursting with beauty inside—“dream places,” she says, “like secret gardens.”

Unlike Fennema, Aguilar Mayans uses a model in her images (her best friend Carla) and carefully studies Art Nouveau painters to plan the clothing, accessories, and poses. Her whole project is inspired by the ideas of escapism and dreaming. “I find the Art Nouveau period very inspiring,” she says. “So many social changes were taking place, and I feel artists found a way of escapism and dreaming through this movement. And I think it’s a point of view that’s still very contemporary.”









We love this Art Nouveau-inspired *Ethereal Visions Illuminated Tarot Deck* from artist Matt Hughes, who produced every card by hand. “It was a yearlong labor of love that I am very proud of,” he says. “For me, Art Nouveau represents the feminine energy of birth, growth, and love. This is why it is so easily associated with nature and her three-six-nine rule of balance. As a cultural movement (both then and now), it represents to me female empowerment and beauty, something that is easily understood and relatable across the centuries.” He also celebrates the diversity of the movement: “Most simply think of Mucha, but if one investigates the original concept of Art Nouveau, you find a wealth of creativity that spread throughout Europe and beyond.”

You can see more of Hughes’s work with Ethereal Visions Publishing—like *Frankenstein Illuminated* and *Edgar Allan Poe: This and Nothing More*—at evpub.info.

WICKED UNICORN

by Katharyn Howd Machan

Painting by Anne Bachelier

works in a dress shop that sells only gold

bodices, corsets, girdles, belts: lamé

like the tongue of a dragon in heat

longing for liquid lascivious love. Wicked

Unicorn wears her tail in a braid

studded with nails forged by snarling elves

angry at hammering too many bright boots

for princes to waltz in till midnight comes

and their fathers growl out *Get married!*

Wicked Unicorn remembers her mother drinking

too much rose nectar and falling down drunk

into nets of the hunters who cut off her horn

and threw her, still breathing, over the cliff

where a rainbow waterfall gushed. Wicked

Unicorn keeps her own horn hidden,

curled under the hat she bought in old Brooklyn,

thin ribbons draping her gleaming neck

where a single round locket glows.

after Francesca Lia Block



“Qui se cache sous le masque”

Katharyn Howd Machan lives in a small city in central New York resplendent with gorges and waterfalls and a long lake. Author of thirty-eight published collections of poems—most recently What the Piper Promised (Alexandria Quarterly Press, 2018)—she teaches creative writing in fairy-tale-based courses at Ithaca College.

Visit artist Anne Bachelier online at annebachelier.blogspot.fr.



"Le Bal des ombres"

TOWER

I am dead. Am I dead?
 I can still smell scarlet
 roses climbing up the wall
 a window hung with heavy velvet
 tries to keep outside.
 I am sleeping. Am I asleep?
 There is no silk beneath me,
 only the tumble of my dress
 by a dusty spinning wheel.
 I am alone. Am I lonely?
 A woman here once called my name
 surely much too long ago.
 On my finger a drop of blood
 has never dried and crumbled.
 I am young. Am I old?
 A thousand bones hang on hard thorns
 when I dare to dream of love.
 The world is dark and far below.
 Who am I here above?



"Cérémonie secrète"

HOW TO DEVELOP L'OIGNON D'UN NARCISSE

Break all mirrors you have ever owned.
 Grind them to a sticky dust

just slightly salted with silver. Grin.
 In the reddest pot you have ever seen

(redder than your mother's lipstick
 whispering *Be good—I must go*)

mix the dust with ground-up mushrooms
 your father picked at dawn. Stir hard.

Make sure no moonlight slides its way in,
 no owls drop tiny feathers:

you want *les fleurs de profil belle*;
 you want *les petales ouvert*.

Counting one, two, three, and seven
 pour in water stolen from Greece:

the spring of *la vie eternal*.
 If you're lucky—you should be so lucky—

les petits boutons will sing your name,
 the one you want the world to know,

and praise it up and down Provence
 with wind chimes of most delicate glass

reflecting the face of the man you fled
 and the eyes of your lost daughter.



Sun Goddess

BY ALISE MARIE
THE BEAUTY WITCH

Enchanted creatures everywhere are well versed in the magic of the moon. From cloaked mystery of shadow to awe-inspiring majestic fullness, her sway holds us. We look to her for hidden truths, to guide our dreamtime, and to pinch at our intuition when we are ignoring it. And yet, the Silver Lady, for all her illumination, does not give life. For that, we need the sun.

Solar rays hold the feel-good vibrations of growth, energy, and vitality, all of which are essential to the creative path we choose. Alongside the intensity of lunar workings that are so intrinsic to strong magic, the sun is equally invaluable in its role as a creator. A powerful witch knows how to balance celestial energies, tapping into the fire magic of strength, momentum, and manifestation as well as the beauty witchcraft of pure solar radiance.

Here, my Beautiful Ones, are two sun-kissed potions that you will fall head over high heels in love with. The first is a velvety, sensual oil for both protecting your precious skin from damaging UV rays and soothing it, should your post-solar worship come with a few souvenirs. Deeply moisturizing, anti-aging, and nutritive, each precious ingredient adds a good dash of broad-spectrum sunscreen to cloak your skin in protective plant power—though the rules of reapplication, hats, and umbrellas still apply. The second is a queen among cocktails: a hydrating, restorative, and nutritive potion all dolled up as a creamy, delicious confection that keeps you full and happy without a trace of bloat.

Solar Sorcery Face and Body Oil

Makes approximately 3 oz.

2 oz. avocado oil
1 teaspoon raspberry seed oil
1 teaspoon pomegranate seed oil
1 teaspoon aloe vera extract
½ teaspoon vitamin E
30 drops carrot-seed essential oil
3 rough-hewn rubies

On the new moon, pour the avocado oil into a 3 oz. colored glass bottle.

Carefully add in each ingredient, one at a time, focusing your vision and intention upon having a beautiful, nourished face and body that is well protected. See and feel good fortune, love, sensuality, and creativity coming in through your skin. Give it a good clockwise swirl to mingle, drop in the three rubies, cap tightly, and place outdoors or in a window to absorb the vibrations of the moon and the breaking daylight. (If you can allow it to grow in strength until the full moon before using, even better.) To use, massage into your body, and press lightly onto your face while holding the same intention you conjured it with.

Avocado The fleshy fruit of Venus draws beauty and love straight to you, enriching your skin and deeply moisturizing with immense nutrition and emollient fats.

Raspberry Another Venusian treasure, raspberry-seed oil contains potent antioxidants and anti-inflammatory properties while repairing skin damage and preventing moisture loss.

Pomegranate Fiery, fertile poms also brim with age-defying antioxidants, bringing forth luck, creativity, and abundance.

Aloe Vera Extract Cooling, soothing aloe calms irritated skin, keeps pores clear, and heals damage. Lunar and entirely feminine, it carries strong protection magic and good luck.

Vitamin E One of the most effective maintenance and prevention oils also repairs damaged skin, including wrinkles.

Carrot-Seed Oil Protective and healing, carrot seed feeds and firms skin while bearing the sexy fire magic of Mars.

Rubies These beautiful solar stones increase blood flow to the skin, strengthening and nourishing while imparting a bright luster.

* Beauty Witch Secret *

Vitamin E is an incredible spot treatment for scarring, hyperpigmentation, and wrinkles. Just dab on a teeny bit though, as it is very thick and a bit sticky. Allow it to absorb fully before applying another layer of beauty oil, moisturizer, or makeup.

Follow Alise Marie at thebeautywitch.com and on Instagram @thebeautywitchofficial.

Taste the Sun Beauty Cocktail

Per serving

1½ cups pineapple, cubed
1 tablespoon dried chamomile flowers
¼ cup unsweetened cashew milk
½ cup coconut water
1 tablespoon fresh aloe vera
1 teaspoon coconut nectar, or to taste

First, filet the aloe leaf by cutting a 1-inch piece off, carefully slicing both edges off each side of the leaf, then slicing the top layer of skin away. You will find the fleshy gel part exposed and ready to be lifted away with the knife. The rest of the leaf will keep for future use. Then combine all ingredients in a high-speed blender and pulse until very smooth. Adjust the sweetening, substituting stevia if you prefer, and raise your glass to the sun!

Pineapple Fire-powered pineapple detoxifies, boots immunity with serious vitamin C, hydrates, supports strong bones, and eases digestion. They carry the magic of healing, love, and protection.

Chamomile Sweet, solar-ruled chamomile has powers of abundance and love, promoting peaceful feelings of relaxation.

Cashew Ruled by the sun, cashews provide calcium, protein, beautifying minerals, and money magic.

Coconut Lunar coconut water is immensely hydrating, replenishing electrolytes while adding the magic of heightened spirituality.

Aloe Vera Internally, aloe soothes digestion and hydrates.

* Beauty Witch Secret *

The gel that remains on the sliced aloe leaf can be rubbed directly on your skin for a spa ritual right in your kitchen, or saved in the refrigerator for a few hours. Aloe will draw bacteria away from itself, so when you use the remaining leaf, just slice away the brownish part, and you've got a gorgeous, healthy treatment infused with plant magic.





The illustrated conjurings of

DARIA HLAZATOVA

Interview by Kambriel



Daria Hlazatova is capable of magic. Paper is her cauldron, and pens are her wands. With these, she summons worlds wherein each person inhabits an infinite kingdom of which they become the prophetess, the king, the muse. All-seeing eyes guide, witness, and protect; animals are free to soar, wishes come true, and there is always a glorious strain of music floating somewhere distantly in the air ...

What does a piece of blank paper represent to you?

DH: It is one of the most beautiful and luring things in the world, and also, no matter what size it is, it feels enormous, like space. In space you can't see what's going on at once. Only if you explore it, you can find planets, stars. Blank paper has a similar effect on me: I can see its potential, and in my mind's eye it can be absolutely anything. Another metaphor for a blank piece of paper is the beginning of the day, when I wake up and start creating my life. I have a choice of whether to smile first thing in the morning or feel grumpy. I fill my day with whatever I want depending on circumstances, and I may as well leave it empty and unused. For me, starting something is the most inspiring thing, like looking forward to Christmas, or your birthday as a child. It's the magic of anticipation of expressing yourself, but it is more exciting when you have faith in yourself and your work, as well as the discipline to finish what you started.

The theme of this issue is Art Nouveau, an art movement dating back to the Belle Epoque that celebrates the elegance of nature and feminine mystique. Are there parts of the Art Nouveau aesthetic that spark your imagination or naturally align with your own work?

DH: In Art Nouveau I have always been attracted to architectural elements and shapes. Growing up in a town that long ago used to be a part of the Austro-Hungarian Empire, I was exposed to little bits of Art Nouveau style here and there, from stained glass on doors to beautiful staircases and tiles. This was my first, rather unconscious encounter with this beautiful style. Although my visuals, as I see them, are mainly inspired by the Slavic folk art that is in my DNA, I have to say that I proudly share the same love for beauty as Art Nouveau artists and the Pre-Raphaelites did. My goal has always been to celebrate beauty, to help open eyes wider and notice more with my drawings.

Where do you find enchantment?

DH: I am guilty of overusing the word "magic," but I don't believe in fairies or magic dust. I believe in hard work, and that's real magic for me. Working hard on exploring yourself and the world, improving, not clinging to things but dancing toward, flowing, swimming, running, flying, walking, sometimes crawling forward is the process in which I find enchantment.

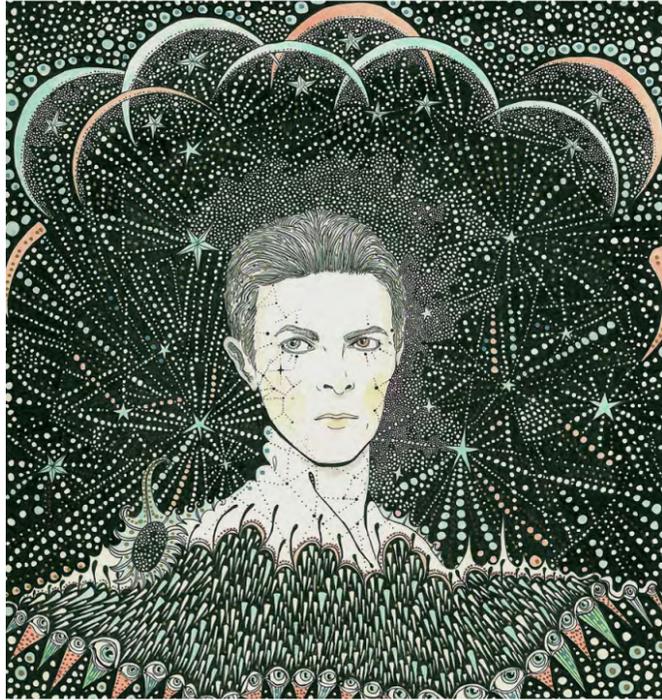
I believe enchantment can be found in being curious and observant as well as in the ability to never take people or things for granted. Science is magic, art is magic, people are absolutely magical mechanisms. There is some level of enchantment everywhere, but we are all tuned in to perceive it on different levels. I am working toward the goal of detecting magic even in the strangest, most difficult situations and things because I think it helps to live a fulfilled and happy life.

You are a linguist and speak several languages. Do you count art as one of the languages you're able to use to communicate?

DH: Absolutely! And it is my favorite one, too, because it doesn't have complicated grammar rules. I know a lot of artists and illustrators are asked to explain the messages behind their works, but as you say, art is a language, so it speaks for itself. It just presses the keys of imagination, not the letters on the keyboard. We all need communication even if it's one-way; humans wither when isolated. We need to express ourselves in many ways and receive messages of different shapes through different media. Everyone understands a hug or a kiss. Everyone understands music and art. You can communicate these things to anyone from any part of the world and they will understand in their own way and feel acknowledged, receive the message. It is very important, as it connects us all.

Recently you worked on a series of illustrations for all sorts of little day-to-day things people do for each other to show love. What are some favorite ways you like to let someone know they're loved?

DH: Too many to name and of course some of them are personal. But generally speaking I love giving and receiving, and I think the ability to do both, as well as the lack of fear, is the fundamental basis for love. My currency in love is probably communication through different media. I love telling, writing, and drawing "love." I am also big on postcards. People who know me well and who are reading this will probably laugh, as I can totally get carried away with giving postcards, so if you are uncomfortable with that, don't share your mailing address with me! On a more serious note, love is about trust, and I always trust and believe that goodness will prevail in people, not out of naivety, but because hope and faith in the good are things that



Portrait of Daria and Kambriel as Art Nouveau sisters

make us human and help us on our life journey. We all have our bad sides, fears and insecurities, and often tend to focus on our and other people's negative sides, so I try to magnify the good things and praise them. I like when people do the same for me. I think it is the kindest way of co-existing together in harmony.

Who are some artists (of any kind!) you'd love to host a dinner and dance party for? What would you make for them to eat and what would some of the songs on your playlist be?

DH: I love this question! I would definitely invite David Bowie, maybe from the era when he was still single, if he ever was! How about that? And no one else. Jokes aside, I would love to invite people who would make good company and wouldn't argue or get bored. David Hockney and his dogs, David Lynch and David Bowie; I think three Davids are enough, plus Michael Palin. If Vincent van Gogh could come, he would be very welcome, too. I would make them Ukrainian borscht and courgette pancakes and I know they would love it. I think I'd also ask Sir Paul McCartney to sing and Kate Bush to dance. Would you like to join us?

Of course! I'll bring everlasting flowers, the poppy seed magic cake you taught me to make, and dance with Kate while you're holding court with all of the Davids!

If anything were possible, what is something you'd love to change in the world?

DH: Even one small thing would lead to consequences in all spheres of life that might be both beneficial and harmful. So I think I would choose something neutral, such as for humankind to be less judgmental (not less curious or questioning opinions and motives, but judging each other less) and listen to each other more. I think that would be possible if we were willing to learn more about people and cultures on this planet. So the practical answer to your question is to give everyone a chance to travel around the world and learn, as part of high school education, for example.

What is something you adore about the world and hope will continue to exist?

DH: The world itself!

You use a lot of surrealist symbolism in your art—eyes for example are an ever-present icon. What are some of the visual signatures you like to include in your work, and what do they represent to you?

DH: I only realized I used eyes so often after someone pointed that out to me and asked whether it was related to the fact that the root of my last name means "eyes" in Russian. And then I realized that my brain intuitively created my own signature. But I love eyes in art because they open the image. Eyes can

be the most attractive feature in a person. I like the idea of the viewer looking at the drawing and the drawing staring back, because, as I've said before, it's communication, a dialogue. My other often-used element is stars, and that grew out of my love and fascination for Kubrick's *2001: A Space Odyssey*. This film struck me so much as a teenager that I guess the tribute to it is now present in almost every drawing of mine that has a starry background. But also, the black night covered with stars is a reminder that we live not only in our room, city, country, continent, world, but in the galaxy and space and we are part of the universe.

What is your favorite time of day?

DH: It depends on what I am doing. I used to like working late into the night, which is a very bad habit I had to quit, or early in the morning when the atmosphere is not cluttered with noises, other people's thoughts, and the city's hustle and bustle.

What makes you happy?

DH: Finding happiness in unlikely places, wonderful coincidences, making someone happy, myself, some routine things, some extraordinary things, unity, harmony, love, dancing, music, food ...

Do you ever get nervous before starting a new piece? If so, how do you convince yourself to take that leap and begin?

DH: That nervousness is part of the motivation for me, so I don't dwell on it and just do it. Just do it is a very good piece of advice, in fact, when we are afraid of doing something. If I have a difficult email to send or an unpleasant conversation to have, I switch off my feelings and thoughts and just do it.

If you could take a little vacation in one of your drawings, which one would you most like to find yourself in for a while?

DH: I think my drawings are all set in the same country, which is some sort of Midnight Daria Land! I actually suspect that's where I often go in my sleep, but one of my favorite drawings is *Tonight, tonight!*, in which I would love to ride my unicorn.

What do you like to think about in the quiet moments?

DH: I like to think about the quietness of the moment and how this moment is different from the moment before.

What do you think some of your more unexpected or surprising inspirations might be?

DH: The lack of opportunities and multitude of challenges. Funnily enough, it is in human nature to appreciate something that is hard to get and to hunt—the instinct I understand, but I wish we appreciated more what we have.

My work as an illustrator is very challenging. It was a difficult and risky step to decide to draw full-time for a living, because of the lack of opportunities for artists in Ukraine. We don't have a lot of services that are available to artists in many countries of the world. But I took a leap of faith, and I think it was precisely the challenge that inspired me to do so. A blank piece of paper, a closed door, a mountain that I need to climb are the things that motivate me every day. Every day I solve a puzzle of how to do what I do, how to do it better, how to make my work seen.

Growing up in the Soviet Union, are there any artists of the past you personally adore the work of but think our readers might not be as familiar with?

DH: My favorite artist from childhood was Alexandre Benois, whose illustrated ABC I could look at every day. Alexandre Benois illustrated children's books, as well as painted and created set designs and concepts for Russian theater and ballet. Also, my family had an extensive collection of Russian traditional painted *khokhloma*—a wood painting handicraft style and national ornament known for its vivid flower patterns—that may have had an influence on my work.

Did you have any favorite fairy tales as a child?

DH: Yes! My parents gave me a record of the fairy tales by Astrid Lindgren, and my favorite one was called "Mirabelle," about a little girl who planted a magic seed and it grew into a flower with a beautiful doll inside.

What are some gifts you love to give?

DH: Besides time, attention, and pleasantly surprising people, I also love giving away my work, drawing for someone who means a lot to me, giving flowers to my friends and cooking for my loved ones.

What are some gifts you love to receive?

DH: Flowers, time, attention, compliments. I also absolutely love creative gifts, like music or art made for me. When I was a child my parents often hid little presents in our flat and gave me a puzzle to crack or a map to find them. I still enjoy challenges like that.

Make three wishes.

DH: To always be grateful and never take things for granted. To somehow improve the world or someone's life. To create something truly beautiful and inspiring that will last.

You can view more of Hlazatova's art at dariahlazatova.com.



Visit Kambriel online at kambriel.com, etsy.com/shop/kambriel, or on Twitter [@kambrieldesign](https://twitter.com/kambrieldesign).



CalmWater: Ceramics That Soothe Like a Still Sea

BY JILL GLEESON

Spend some time gazing at one of New Hampshire artist Stephanie Young's stunning ceramic pieces—most are delicate, elegant vases with sensuous curves that beg to be stroked—and you might feel the tension begin to drain from your body. All those workaday cares that come with life in the fast-paced, short-tempered modern world, the honking car horns and irritable bosses, social media battles and dispiriting news reports, could well fade blissfully away for a moment or two, replaced with sweet serenity. That's what Young intends: that her Art Nouveau-inspired work, much of it draped in imagery inspired by the natural world, brings much-needed tranquility and even perhaps a bit of whimsy to those lucky enough to view it.

"The name Calmwater came to me about ten years ago, when I was registering what I guess you'd loosely call a company, the company of me," Young says with typical good-humored charm. "The name needed to be something that meant something to me. Water has always had this incredibly calming effect on me, and it does for many people. When I'm near the ocean I just want to collect shells and eat ice cream, but if it's more like a lake or pond setting, something that doesn't have too much flow to it, I just want to sit near it and watch. I like to make my work approachable and beautiful and calming, so it was a perfect name."

Given Young's love of water, it's no surprise that her early work swam with marine life, from lobsters and sharks to jellyfish, squid, sand dollars, and even less obviously appealing creatures, like sea slugs and worms. She's since expanded the range of themes that grace her ceramics and now offers other series grouped around forests, bugs, sunsets, Art Nouveau, and what she terms "eccentrics," or "one-off weirdo pieces," which can include vases dedicated to smoked meats (seriously) and okra. The latter is a work in progress, a big project Young figures she'll price at around \$1,600. The former was the first item sold at a show in Asheville, North Carolina, to a crane operator from Missouri who understood immediately its sly humor, immersed but not completely disguised within rich-hued, gloriously sculpted beauty.

Should any of Young's many impassioned collectors—among

them entomologists clamoring for her roach vases—decide they'd like to psychoanalyze her, they might discover what they need to know about how she spent her childhood years from her designs. Raised on 400 acres near the Pennsylvania border, about an hour from New York City, Young spent what she describes as "all day, every day" in field and forest "collecting bugs, sticks, and turning over logs looking for salamanders—which I still do—owning every field guide known to man, catching anything I could get out of a pond and putting it in jars, almost obsessed with documenting and seeing everything and knowing where everything was. And I still love that, and to this day I incorporate those things into my work."

Young's mother was an antiques dealer and passed on her love of precious old things to her daughter, who would sit for hours pouring over dense tomes rich with photographs of heirlooms and artifacts, relics and rarities. She loved the

Victorian pieces and especially Art Nouveau designs. "I feel like the aesthetics of older things deeply implanted themselves in the back of my brain," Young says, "so it's always appealed to me—I don't own anything new, everything in my house is old. For a while when I lived in Boston I was a little bit of an antique picker. I wound up being drawn to some different silverware patterns, and those were Art Nouveau. I never formally studied it, but I can spot it now and it's a beautiful thing to me."

After a pause, Young continues, "There's an inherent geometry there, and I like order. I like nature and sacred geometry and all that stuff. But then there's a flowing element, and a way that the line work ties together, that is very approachable and harmonious. I like the colors of the period, the earth tones and jewel tones. They appeal to me as well. And when you look at the design element of Art Nouveau, you could put that right next to a beetle shell, and you can see those exact elements. You can see the line work of an Art Nouveau fork is the same as a daffodil leaf. It is essentially a variation of nature."

Young says she always wanted to be an artist, along with an entomologist and scientist and archeologist and oceanographer and a mermaid, too. Despite her early gift for fort building, which she calls her "first sculptural experience," she remained mostly dedicated to drawing until a few good ceramics teachers

"... there's a flowing element, and a way that the line work ties together, that is very approachable and harmonious. I like the colors of the period, the earth tones and jewel tones."



in high school and at the Art Institute of Boston turned her head. She eventually began teaching the art at community centers and nonprofits in the area; for the past decade she's been an instructor in Harvard's ceramics program. She still paints and draws. "Essentially I'm creating these vessels to adorn with what I would put on a canvas or a piece of paper," she says.

Young hand-throws her pieces, which are porcelain, on the wheel, trims them, and then carves each free hand with simple tools when they are dried to the consistency of leather. After firing them, she hand-paints each with glaze and then fires them again. Each vase takes her from about six to eight hours to create. Young sells the most common size for around \$450, an incredible value for art collected worldwide that upon occasion gets resold on eBay at massively marked-up prices.

It may be fair to call Young a victim of her own success. She admits she's unable to keep up with the demand for her work and can no longer accept commissions. Whether she's just opened her booth at an art show or posted a new selection online, Young's work sells out in minutes. For anyone looking to snag a piece, the artist suggests haunting her website in the wee hours of the night, when she's been known to quietly post a few stragglers for sale. Otherwise, she's about to begin selling a range of merchandise including bags, pillows, and fabrics printed with her designs on her site.

If you happen upon her work in a show, a shop, or online and it speaks to you, you should probably purchase it. It won't be for sale for long, but it will, as Young notes, be around for a very long time. "Porcelain is quite permanent—we study cultures of past through their ceramics," she says. "So the things that I'm making are going to be passed around, and they're always going to be objects of beauty. And they don't need to be much more than that, because we don't have a lot of really beautiful things hanging around in our houses anymore. We have utilitarian stuff, but these are hopefully semi-permanent objects of beauty, so that positivity can just kind of carry on with the piece. That's really what I'm trying to achieve with them."



For more information, visit calmwaterdesigns.com.

Find Jill Gleeson's writing about adventure, love, loss, and healing at gleesonreboots.com.





Redefining Art Nouveau Style
KERLI

We last featured the gorgeous stylings of Estonian pop singer Kerli in our winter 2016 Naughty & Nice issue and are thrilled to present these new images of the ethereal chanteuse paying homage to Art Nouveau. “I have always found Art Nouveau to be incredibly elven-like,” she says. “Maybe because of its main inspiration—the curved lines of plants and flowers that directly correspond to nature spirits. We had a beautiful time creating these images, striving for that certain kind of gentleness, evoking the energies of springtime, awakening, and celebration of new life.” Kerli has long used elven themes in her art, like in the “Feral Hearts” and “Army of Love” videos.

Her latest electronic-pop album is *Shadow Works*, released

in February from the MrSuicideSheep label Seeking Blue. Composed after her submersion in the Estonian forest, it is also a kind of awakening. The album is an “exploration of my own shadow,” she explains, “designed to connect the listener to their own disowned parts and to honor their hidden self.” *Shadow Works* takes the listener through an emotional journey, from rage-filled to hopeful to blissed out. On tracks like “Tuleloits,” thudding native drums evoke the wild spirits and gods of the frozen north as Kerli sings in Estonian, casting an evocative, spine-chilling spell that takes the listener toward a place of calm. “The vocal scapes that start, part, and end the collection,” Kerli says, “are designed to bring the listener into a meditative state so that Shadow Work can be performed.”

Photography: **Taavi Luhamaa** Floral art: **Ahti Lyra** Makeup and styling: **Liisa-Chrislin Saleh**
 Bodysuit: **Crystal Rabbit** Trixie playsuit Ear disk: **Claudia Lepik**



Dress: **Fankadelik**
 Headpiece: **Handmade by Kerli**



Bodysuit: Crystal Rabbit Trixie playsuit
Face jewelry: Claudia Lepik



Dress: Fankadelik
Headpiece: Handmade by Kerli



SOLARPUNK'S BRAVE AND BEAUTIFUL NEW WORLD by Jill Gleeson

It's an answer, a rallying cry even, to a planet in peril. A relatively new literary and artistic movement born out of speculative fiction, solarpunk is sci-fi on ecstasy, more utopian rather than dystopian, a place of lush, fertile beauty bursting with life that seamlessly unites the technology-driven modern world with the natural one. Owing an indisputable debt to cyberpunk, biopunk, and steampunk, its ethos nonetheless is rooted in environmentalism and the hope that clean energy like solar power represents. It's got a DIY vibe and is concerned with social justice and climate change, and its aesthetic bears no resemblance to the polluted industrial wasteland that so much of science fiction inhabits.

Instead, solarpunk design often recalls the finest tenets of Art Nouveau, according to author and musician Rosie Albrecht, who edits the solarpunk zine *Optopia*. "In my understanding, Art Nouveau became a part of solarpunk simply because the aesthetic of Art Nouveau is all about incorporating organic designs," she says. "There's nothing artificial about it. It's a colorful aesthetic ripe with flowers, vines, branches, reeds, and so on. Even its abstract forms tend to have soft, curving lines. It's an aesthetic that strays away from sharp corners and straight edges,

which is a clear marker of human artificiality."

It's not merely an appeal to the natural world, though. "I think there's something about the ornamentalism of it all that's really appealing to solarpunks," Albrecht says. "One of the things that makes our current society so sad and drab is that everything these days is built either for efficiency or pure excess. Art Nouveau makes things beautiful just for beauty's sake, in a way that's accessible to everyone, not just the rich. One of the most iconic pieces of Art Nouveau architecture is the Paris Métropolitain station—and public transit is super solarpunk."

So too is the work of Luc Schuiten, a Belgian architect whose visionary designs like *Vegetal City* anticipated the movement. Schuiten coined the term *archiborescence*, a kind of architecture that uses living substances like trees and plants as building materials. When he writes of what inspired him to create *Vegetal City*, he could have been penning a solarpunk primer: "To break with everything you know and to conceive a dream of somewhere else, of a different way of living—it's one of the most fascinating intellectual ideas you can examine. That's what's behind this work. In addition, it uses the theoretical and technical concepts we already have and combines them with the attitudes

toward development which are best suited to the realities and necessities of our life on Earth ... Free from all the constraints imposed by capitalism, this far-sighted vision of our environment considers our various ways of life against a background of sustainable development."

Schuiten's designs, which share much with Art Nouveau, imagine a brighter future marked by sustainability, peace, and prosperity rather than the overwrought consumerism, greed, and plundering of natural resources that are the hallmarks of industrialization. It acknowledges the current model is no longer feasible, but rather than offering up mere pessimism, Schuiten's work, like solarpunk, shows us a way forward. There is a graceful sunniness to it, both literally and figuratively, that solarpunk—and Art Nouveau—also share.

"As a historian of solar architecture, what I find wonderful about the solarpunk movement is its optimism and its sense of community," says Anthony Denzer, head of the department of civil and architectural engineering at the University of Wyoming. "There's a big corporate influence and hard-nosed pragmatism in the green building and alternative-energy communities, so it's a breath of fresh air to have solarpunks imagining a different future."

And their aesthetic roots are beginning to show. "For a long time the Art Nouveau influence has been dormant," Denzer says. "But now solarpunk artists and designers are embracing that influence, and to me it feels right because we need a new

language of architecture which expresses new values. It seems to me that many solarpunks are envisioning buildings as organisms rather than machines, and that strikes a deep chord."

The concept of solarpunk can be traced back to 1960s science fiction and the work of counterculture figures from that decade, like Peter van Dresser, Steve Baer, Mike Reynolds, and the New Alchemists. But the actual word *solarpunk* didn't surface until around 2012. Both the term and the movement have been spreading quickly since then, appearing in articles in publications from around the world, on social networking sites including Pinterest, Facebook, and Reddit, and even in literary anthologies such as *Sunvault Stories of Solarpunk* and *Eco-speculation*. That's all good news, because according to Albrecht, solarpunk just might save us all.

"Solarpunk is important because it's not just a utopia. It's a vision of a future that could actually exist," she says. "We have all the technology necessary to create a solarpunk world. We already have green energy, sustainable farming methods, vertical farms, compostible materials, and so much more. All we need to do is implement it. If enough people are inspired by such a beautiful vision of that future, perhaps we might be able to make it a reality."

Visit *Optopia* at optopia-zine.tumblr.com; find Anthony Denzer at solarhousehistory.com and Luc Schuiten at vegetalcity.net/en/. Follow Jill Gleeson at gleesonreboots.com.

CELEBRATING THE SACRED FEMININE

The Art Nouveau Goddess Necklaces of Kelly Morgen

by Grace Nith

The twining hair and powerful faces of the goddesses of Art Nouveau were some of the first faces that jewelry artist Kelly Morgen saw as a child, and she never forgot them. Her home in the Pacific Northwest had several Alphonse Mucha prints hanging on the walls, courtesy of her Art Nouveau-loving father. “I just adored those prints,” she says. “They were in harmony with the natural world, feminine and mesmerizing—goddesses in their own right.” As she grew older and honed her metalworking skills, apprenticing with a goldsmith in Florence and a Cherokee silversmith in Montana, the memory stayed with her. “I remember looking back at all the thousands of mermaid and fairy and princess drawings I’ve made since age four and realizing that there’s never been a time without this strong feminine force in my life. As things change in the external world, my deep love for Art Nouveau has always been a constant wellspring for me.”

The process of creation is both meticulous and worshipful for her. She begins with a sketch, often inspired by vintage volumes of folklore, and transfers it onto a sheet of silver, spending hours painstakingly re-creating each line of the drawing using a jewelry handsaw. “While I work, I am also waking the goddess up,” she says. “Sometimes I know who she is right away, and other times, I am waiting for her to tell me her name.” After each piece is finished, Morgen performs a small ceremony to welcome the goddess of the necklace, inviting her to inspire and protect the jewelry’s owner.

Morgen’s jewelry is truly the sacred feminine from myth and folklore made tangible, but she is always seeking new inspiration from unique sources as well as the better known stories of goddesses and legendary women. She also finds great inspiration from old children’s books from the turn of the 20th century. A search through the mythology and folklore sections of a used bookstore often sparks inspiration. Even old Victorian schoolbook primers can create new ideas for Morgen. “They always have such charming illustrations, marked by their use of swirling lines and feminine movement,” she says. “Art can

always be discovered in unlikely places, and I love the process of hunting for new stories waiting to be given physical form.”

Behind all these creations lies a passion for the style of the Art Nouveau movement specifically. Morgen is actually an official Alphonse Mucha jeweler, licensed by his surviving family to carry on his work in jewelry form. (Along with authors Peter S. Beagle and Robin Hobb, Mucha’s grandson John also owns Morgen’s work.) “Mucha is, beyond a doubt, the most sublime artist in the world to me. He was not only the father of Art Nouveau; he was a man determined to follow his passion, bring people together, and illustrate the history of his own people, the Slavs. His dedication has inspired me to research lesser known goddesses and pass on their stories in my jewelry, so that they might not be forgotten.”

When asked about other Art Nouveau influences, Morgen urges us not to forget the incredible underappreciated women of the movement. “During the height of Art Nouveau, though women were still barred from many professions, they were often allowed to submit illustrations for books and, in rare cases, paint.” Examples of such artists she admires are Elisabeth Sonrel, Florence Harrison, and Elenore Abbott (see page 57).

“To me, Art Nouveau is the expression of utmost beauty made reality. But it is also so much more than that. Mucha once said, ‘The purpose of my work was never to destroy but always to create, to construct bridges, because we must live in the hope that humankind will draw together.’ I believe people respond on a deep and instinctual level to beauty, and when that beauty comes straight from the artist’s heart, it becomes a mirror held up to the viewer’s own heart. It imparts a sense of unity, connecting us by this aching sense of beauty and truth. In these times more than ever, we must focus on our shared experiences as humans and the longing of our hearts for archetypal beauty. It resonates in our hearts as the feeling of coming home. I hope that by creating my art, I can give people a protective talisman that reflects this unity and the beauty already inside them.”





As talismans, her creations are considered extremely precious and sacred to those who own them. “People have reported dreams, magical encounters, and the feeling of wearing protective armor when wearing them,” she says. One such individual told Morgen a story about wearing her fairy necklace to Iceland, where fairy faith remains strong, as a silent sign to the fey that she still believed in them too. “I believe that when you wear a piece of jewelry with intention, you have opened yourself up to magic,” Morgen says. “You just never know what form it will take.”

It is clear that Morgen is a woman who has found a way to live an enchanted life. When asked for her secrets, she expresses a sentiment that could very well be the summary of *Enchanted Living’s* mission statement: “We live in a world that is extremely inundated with electronics, to-do lists, stress, overwork, and the constant pressure of social media to compare ourselves to everyone else’s best moments. As a sensitive person, I am very prone to this ceaseless current of anxiety that I’m not doing enough, am not creating enough, am not good enough.

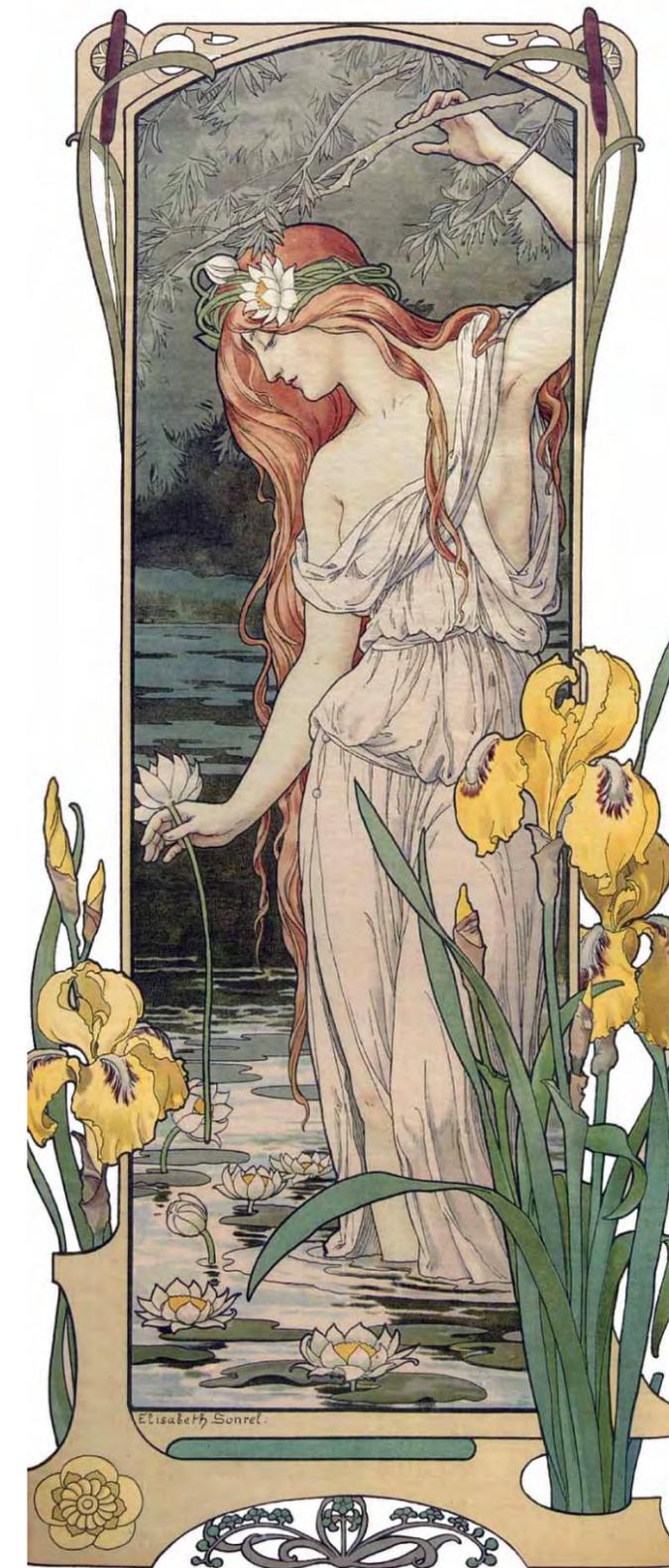
I have found that turning off my phone and wandering off into nature does wonders for my soul. I work on reveling in the tiny moments of the mundane, like the smell of an old book, lying in the sun with my cat, taking the first sip of a hot cup of tea ... Life is made up of enchanting moments, if only we take the time to experience them. I feel like I spent so much of my childhood desperately hoping that magic would find me, until I realized it was up to me to create the magic. And this is easily done! We are only ever five minutes away from tucking a little inspirational quote into a crack in the sidewalk, from planning a magical tea party, from finding small ways to delight and enchant our inner sense of wonder.”

Visit Kelly Morgen at kellymorgen.com and follow her on Instagram @kellymorgenjewelry.

Grace Nuth is a writer, artist, and model living in central Ohio with her husband, black cats, and a garden full of fairies. She is also co-author of *The Faerie Handbook*. To follow her projects, please visit gracenuth.com.



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ARTISTS WORKING IN THE ART NOUVEAU STYLE
Elenore Abbott, Elisabeth Sonrel, and Florence Harrison.
(Top left, clockwise)

*Rosé du Matin
Facial Serum and
Pétale Tonique Elixir*

Beauté Florale

by Alise Marie, The Beauty Witch

In the dream of a woman as a flower, she is nestled deep within.
Embraced by silken petals she sleeps
infused with scent, cloaked in the dew of youth
eternally kissed by its beauty.
She awakens as her petals unfurl, revealing to all the world
a most exquisite bloom.



All women possess the bewitching beauty of flowers. In the wild meadows and the cultivated gardens, myriad varieties blossom endlessly, each its own work of art. The vibrant colors, intoxicating fragrances, and sheer variety mirror the vast splendor of women. Though we are pressured to think differently, the truth is this: Whether maiden, mother, or crone, that beauty need not fade. It will evolve, yes—but diminish? Never. The light of the heavens and the gifts of the earth are on our side.

Wherever we are, whoever we are, our unique beauty is here to be embraced—adored even!—never to be hidden behind a locked gate. Just as the virtuosos of Art Nouveau lovingly devoted endless offerings to the grandeur of the female altar, so should you: Treat your face as if it were gently crafted of the finest silk, your body the richest velvet, your hair the plumage of the rarest bird, and your lips the sweetest petals imaginable. *Because it is truth.*

The ritual of beauty begins with honoring ourselves. The precious moments we capture for anointing and adorning are *sacred*, my loves—do not let them slip through your delicate fingers. Aided by a bit of orchestration from the Goddesses of Beauty, I've conjured three magic potions to assist and inspire you to conduct this hallowed rite in a manner that cherishes the beloved creature that is you, each blessed with their magic and the lush fullness of summer.

All these potions should be concocted during a new to full moon, with the intention of bringing love, beauty, abundance, and creativity to you. Visualize that ripeness, and feel the voluptuous power of the feminine divine coursing through your body from head to toe. The flowers used here can either be fresh

Roseé du Matin Facial Serum

Approx. 3 oz.

- 1 oz. grape-seed oil*
- 1 oz. sweet almond oil*
- 1 tablespoon rosehip oil*
- 1 tablespoon hibiscus flowers*
- 1 tablespoon rose petals*
- 8 drops jasmine essential oil*
- 6 drops neroli essential oil*

On the new moon, combine the grape-seed and sweet almond oils in a 3 oz. glass bottle (preferably one with a dropper). Next, add the rosehip oil. Sprinkle in the petals, then add the essential oils one at a time. Whisper your prayers into the potion, then let it rest in a cool, dark place until the full moon. Set it out to charge in her glow, and leave it out overnight to receive the first light of morning. Strain the potion into another vessel, then pour it back into the glass bottle. You are ready to reap its substantial rewards. Use daily throughout summer, or alternate with other serums as you like, now and throughout the year,

or dried, but must always be organic. If you are wild foraging, be sure not to pick anything from near a roadside, where toxicity can alter the integrity of your harvest. As always, ask the plant first. Take care not to gather too much, and give sincere thanks.

The triple goddesses of **rose, hibiscus, and jasmine** are in the full moon spotlight for their marvelous magic (they will keep your skin and hair gorgeous throughout your entire life!) and for the dark romance of their sorcery. They are each immensely potent, but as a trio they are simply unstoppable, for they are witchcraft at its finest.

Rose Long revered as a sacred beauty flower, rose is highly active yet soothing. It targets fine lines and wrinkles with vitamins, minerals, and antioxidants and has a unique ability to soften, smooth, and feed both skin and hair. Rosehips (the fruit of the rose) contain a natural form of retinol, building new tissue and supporting firmness. They also have high levels of vitamin C, which repairs and stimulates new collagen.

Hibiscus Revered by the ancient Egyptians for its hydrating prowess, hibiscus is also immensely effective for keeping skin firm and increasing elasticity. It contains inhibitors that protect skin from the breaking down of elastin—a key factor in keeping skin lifted. It is also rich in vitamin C, an essential nutrient in boosting collagen, which is beneficial to both skin and hair.

Jasmine Known as “the queen of the night,” sensual jasmine is an intoxicating aphrodisiac that knows a thing about beauty. A brilliant oil for reducing fine lines and strengthening skin’s elasticity, jasmine also helps fade scars and hyperpigmentation. It strengthens the scalp and roots for healthy new growth, while imparting a gloriously protective shine to the length of your tresses.

whenever you need an exuberant infusion of floral magic.

Grape-seed High in antioxidants, grape-seed oil tightens and firms skin as it moisturizes without heaviness. It contains both vitamins C and E, making it an excellent age fighter. Magically, its lunar powers promote lucid dreams, prosperity, and creativity.

Sweet Almond Another excellent moisturizer, sweet almond oil is high in salient vitamin E, which expertly repairs damaged skin. It also prevents moisture loss (this is important!), lightens dark spots and circles, and draws forth the energy of abundance.

Neroli Sexy neroli balances skin, hydrating and fighting the signs of aging while simultaneously calming and clearing irritated skin. Add in her delicious scent and major beauty magic, and you have one very fabulous oil.

Beauty Witch Secret: You can make larger batches of the rose-hibiscus oil and use it as a powerful base for many of your facial- and body-care potions.

Mane of Flowers Hair Masque

Per treatment

- 4 tablespoons canned coconut milk, full fat*
- 1 teaspoon rosehip oil*
- 8 drops jasmine essential oil*
- 8 drops rose attar*

In a small bowl, spoon out the coconut cream from the top of the can. (If there isn't a layer of cream on top, pop it in the freezer for about 10 minutes and a layer will form.) Drop in the essential oils, and then the rose attar last. Blend well. It is important to make this potion just before using, as the cream can harden if made ahead and stored in the refrigerator. Mist your hair and scalp liberally with water, then begin to apply using either a hair-coloring paintbrush or your fingers. Massage well into the scalp, then move onto the rest of the hair, paying close attention to the ends. Pile atop your head and secure with clips. Let the potion sit for at least 20 minutes (you can leave it on for an hour if your hair is particularly dry or damaged), and then rinse it *very* well in the shower. Follow with a shampoo and a dab of your daily conditioner on the lower three-quarters section of hair. This seals it and makes for easy combing. Style as usual, and toss your mane around at will. The alluring scent will linger in your tresses, and your powder room will smell fantastic!

**Note: You can also add hibiscus tea or oil to the masque, but it may stain your hair, so it is best for darker shades ... or perhaps it's time to try a subtle rose gold tint?*

Coconut milk Lunar-ruled coconut is loaded with beautifying fats that deeply condition and fortify, infusing your head with both nutrients and the magic of psychic awareness.



*Mane of Flowers
Hair Masque*

Beauty Witch Secret: Depending on your hair length, you may have leftover masque. Use it as a moisturizing facial treatment to amp up your glow before a Midsummer's Eve fête!

Pétale Tonique Elixir

Makes 3 to 4 servings

- 1 tablespoon rose petals*
- 1 tablespoon jasmine flowers*
- 1 tablespoon hibiscus flowers*
- 3 cups spring water*
- 6 drops Wild Rose flower essence, per serving*

You're going to love how simple and delectable this is! In a 24 oz. glass jar, combine all the flowers, then pour spring water over the top, filling the jar. Cap tightly, and let it steep for a minimum of one hour. Strain and add in the Wild Rose flower essence just before serving. Add a little stevia or coconut nectar if you like, but it is pure pleasure all on its own. Did I mention that it also

makes a fetching little cocktail mixer?

Wild Rose flower essence Flower essences are homeopathic wonders that treat emotional imbalances. They were used in ancient Egypt, Greece, and Rome for spiritual and physical healing according to the characteristics of each flower. Wild Rose carries the love and beauty vibration of its namesake, and helps awaken excitement, enthusiasm, and a state of joie de vivre.

**Note: Flower essences are made with grain alcohol, so if you cannot consume it, omit from the recipe. And not to worry—the flowers alone will bring you great joy.*



Have a beautiful summer, my darlings, filled with euphoric adventures of love and light!

Alise Marie is an actress, writer, and certified holistic nutritionist. Potions and rituals like these will be brewing in her upcoming book, The Beauty Witch Grimoire. She can be found at thebeautywitch.com and on Instagram @thebeautywitchofficial.

“Love is the flower you’ve got to let grow.” —John Lennon

When the world is in bloom, and flowers burst forth to share their beauty, joy becomes contagious. Flowers and their nectar spark a heightened awareness of all of our senses, and they can bring about powerful healing, too. Here is a sampling of floral beauty.

Malie Organics Hibiscus Beauty Oil

This moisturizing oil is rich in hibiscus, which is loaded with vitamin C and also is known to help firm and tone the skin. It also contains gentle natural acids that gently exfoliate. malie.com

Shankara Essence Lotus Rose

A heady blend of sacred oils intended to elevate the spirit and soothe the skin, this small rollerball blend of pink lotus from India and white rose from Egypt is designed to be applied throughout the day, or on pulse points during yoga or meditation. A little goes a very long way! shankara.com

Aromatherapy Associates Renewing Rose Body Cream

From the renowned English aromatherapy company, this Rose Body Cream is the perfect moisturizer to use after the shower on a daily basis. It hydrates the skin and smells divine. aromatherapyassociates.com

Herbivore Rose Hibiscus Hydrating Face Mist

With a coconut water base, and lovely hibiscus flower petals, this face mist will tone the skin, set makeup, and fight dryness throughout the day. Also contains aloe vera and rose, gentle enough even for sensitive skin. thedetoxmarket.com

Ranavat Botanics Jasmine Tonique

This gorgeous hydrosol, made in small batches from organic and steam-distilled Indian jasmine flowers, is intoxicating. Carry it with you and spritz to hydrate your skin throughout the day. It will nourish the skin and calm the mind. ranavatbotaniques.com

Honua Hawaiian Skincare Pa’akai Cleansing Cream

Hawaiian salt and antioxidant rich hibiscus in this nourishing daily cleanser will leave your skin feeling soft and smooth. With seaweed extract pulled from the ocean, to help renew the skin. Great for all skin types. thedetoxmarket.com

—Rosie Shannon



VERONICA VARLOW

Life of a Love Witch

Art Nouveau was born as a rebellion. The Industrial Revolution sputtered through the 1800s, bringing with it the introduction to machines and factories and mass production. Art Nouveau’s characteristics of swirling sensual lines of flowers, roots, leaves, trees, twigs, and fauna were the art world’s revolt against the machine. The manifesto of Art Nouveau, through its delicate patterns, was one of creativity of the self and of revering the beauty of nature over industry.

History continues to repeat itself. There will always be something to revolt against, both outside and inside us. I don’t think it’s a coincidence that as our world becomes more dependent on screens of cell phones and computers, there is also a resurgence of returning to the natural magic of herbs and flowers, of the wood and the wild.

How can you formulate your own Art Nouveau revolution through magic?

How can we stand in our own personal power and bring in the spirit of the Art Nouveau movement?

Every summer in the mountains, a group of people gather for Witch Camp, and we spend the time together reconnecting with nature and calling in the magic that surrounds us. We create wild wood crowns with roses and twigs and sticks and berries and baubles that we find in our walks through the woods and in our adventures in town.

I have always found that crowning myself with the magic of the forest, with the very same things that are prevalent in the works of Art Nouveau, has a power beyond what we can imagine. In fact, in my author photo here for my column each month, I am wearing one of these magic creations. The moment I put it on, I feel the enchantment and the power in the spell craft woven into it.

Here is a way that you can create and enchant your own Art Nouveau wild wood crown:

The most important thing about this magic work of art and spell crafting is being able to give yourself a quiet moment to tap into your own inner wisdom. If you are drawn to the world of magic, it is because you have been doing it for lifetimes; it resides in your very bones. Just like the Magician card in the journey of tarot, the message is “You have everything you need inside of you.”

Now it’s time to go on a magic quest, a silent one you make on your own, as you wander and take in the world around you. Magic quests are mostly done in nature, so even if you find yourself in the city, try and find a park to explore. Keep your eyes open for natural magic that calls to you—feathers, twigs, flowers, sticks, berries, herbs, all these gifts of the forest will work. Find nine pieces of nature magic.

I love connecting word magic with crafting magic. Think of nine adjectives or words that you would like surrounding you. What words would you like to be “crowned” with? *Powerful. Enchanted. Beautiful. Ethereal. Intelligent. Magnetic. Visionary. Artistic. Confident. Radiant.*

Think of your own nine words and feel free to use any that I put here that inspire you! Now magically attach a word to each one of the pieces of nature magic that you will put on your crown. For instance, hold one piece of nature magic in your hand and say one of your magical adjectives to it. Then say this incantation:

*My words are wands and I attach this one to thee,
By power of leaf and stone, and by root of tree,
These words swirl about me and all can see,
As I call in the best of all that I can be.*

Take wire and wrap the natural object around the crown to seal it in place. Then repeat by holding another piece of nature magic in your hand and attaching yet another magical adjective to it and repeat the incantation again.

Continue until all nine pieces of nature magic are attached. Make a note in your Book of Spells about what magical adjectives you chose.

Notice how often people will bring up one of your nine magical adjectives in describing you.

When you are not wearing your crown for magic making, make sure to display it in a place you will see it, so it will remind you of the power of your words and the magic of the natural world.



Read more about Veronica Varlow’s Witch Camp and Love Witch Tarot School on lovewitch.com.
Instagram: [@veronicavarlow](https://www.instagram.com/veronicavarlow).



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ART NOUVEAU

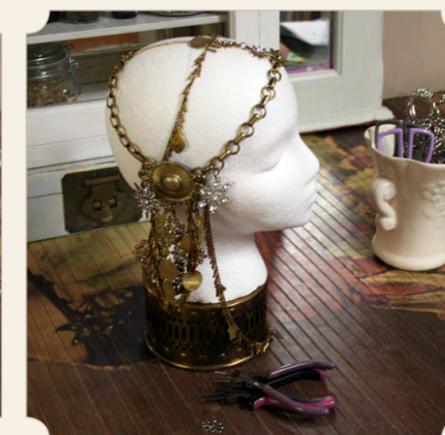
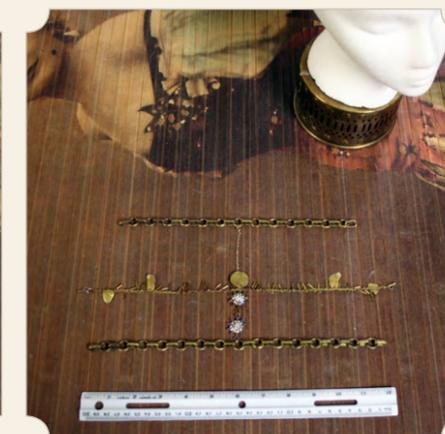
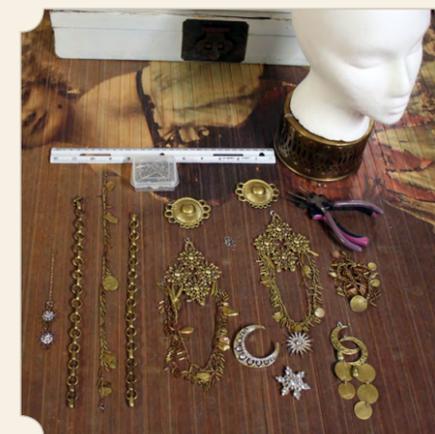
Headdress Tutorial by Michelle Ford of Noble Deer Jewelry



Model: Liz Grieco
Photography: Chris Calhoun

MATERIALS

- Straight pins
- Styrofoam form
- Needle-nose pliers
- Ruler
- Large decorative chain
- Medium decorative chain
- Jump rings
- Side medallions
- Embellishments (chandelier earrings, brooches, coins, charms, etc.)



STEP 1

Measure out 12 inches of large chain for the forehead portion of the headdress base, then pin it to the styrofoam form using three straight pins, one on each end of the chain and one in the center. Next, measure a 10½-inch piece of large chain for the back of the headdress base and pin both ends and center. Then measure 12½ inches of medium-size chain, and pin in between the two large chains.

STEP 2

Pin 5¼-inch piece of medium chain down the center of your three base chains. Count the links of the large forehead chain to locate the center.

STEP 3

Pin your side medallions in place. Any shape with openings around the edges can work. If you own a Dremel, you can make the holes yourself, allowing you the freedom to use virtually anything for a medallion. After your medallions are pinned in place, attach all three chains to the medallions with needle-nose pliers and jump rings. Repeat on the other side of the headdress.

STEP 4

Using jump rings and needle-nose pliers, attach your 5¼-inch center connecting chain to your front, middle, and back chains down the center of headdress where you previously pinned in place.

STEP 5

Use jump rings to connect any and all embellishments you like to your medallions: chandelier earrings, draped beaded chains, brooches, coins, etc. You can make these add-ons as long and embellished as you like. You may even connect a draped chain from one medallion to the medallion on the other side under the chin. After all embellishments are added, you may choose to add a chain and clasp to the lower back part of the headdress with jump rings if you like, for dancing or other physical activity. This base, however, tends to balance well on its own.

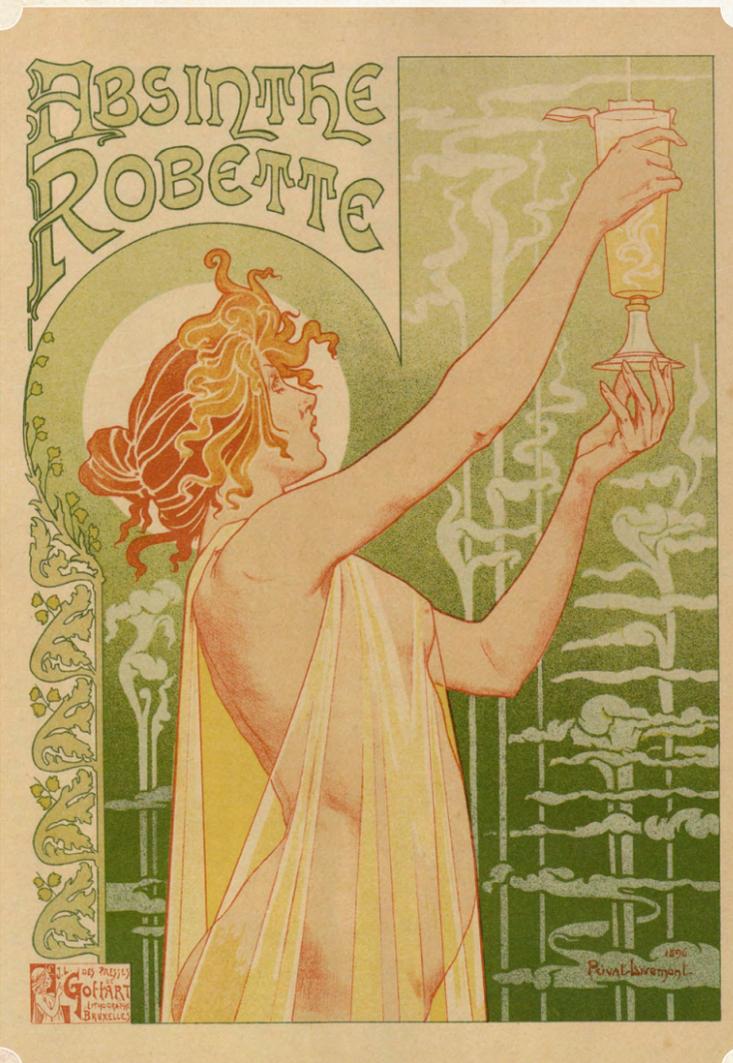
Tip: Thrift-store chain belts are an excellent resource for both chains and medallions.

Follow Michelle Ford on Instagram
@nobledeerjewelry.

THE ECCENTRICITIES OF GENTLEMEN

EPHEMERA AND APOCRYPHA FROM THE NOTES OF TIMOTHY SCHAFFERT, ESQ.

The Quickest and Wickedest Cocktailing in the Fin de Siècle



Picture the heavenly death of lab rats subjected to absinthe tests, like those reported in the *Boston Medical and Surgical Journal* of 1894: “The guinea-pigs utilized by Cadéac and Albin Menuier in studying the action of the vapor of the essence of hyssop, were victims of the incense of this poetic and biblical plant.”

Are you seeing the critters in an absinthe den, indulging properly? A glass urn, riddled with spigots, pulses slow drops of water, leaky-faucet-style, onto a sugar cube. The sugar is perched on a slotted spoon, the spoon straddling a cocktail glass with a splash of absinthe in its cup. If these methods—with their tubes and green tonic, with a touch of the match to singe the sugar—seem those of an apothecary, you’re not far off: Many of the curatives of the fin de siècle seemed straight from the saloon, with the pharmacist and bartender brothers-in-arms.

Toss into this partnership the local newspaper, which funded its yellow journalism with column after column of advertisements for medicine and liquor both, while also running full-page stories on the perils of the very products it pushed.

“Gullible America will spend this year some seventy-five millions of dollars in the purchase of patent medicines ... it will swallow huge quantities of alcohol, an appalling amount of opiates and narcotics ... and far in excess of all other ingredients, undiluted fraud.” This comes from *The Great American Fraud*, an exposé by Samuel Hopkins Adams published in 1905, which led to the first national food and drug laws. The article was particularly focused on Peruna, a popular medicine (and major advertiser) that was at least half “cologne

spirits” (the druggist’s term for alcohol), the other half water, with a little cubeb (pepper) for flavor and some burned sugar for color—not far from the absinthe cocktails that the newspapers preached as a deadly habit of the leisurely French.

Absinthe was a green terror, a green peril, a green menace, in headline after headline. The *Portland Daily Press*, in 1897, wrote of absinthe’s “dolphin colors,” and how the drink is like the Frenchman, “perfumed and fragrant like his foppery ... bitter like his philosophy ... yellow like his morality, and inflaming like his passions.” Some of the articles were accompanied by lush portraiture of the *absintheur* in the happy throes of hallucination.

It was a golden age of newspaper and magazine illustration, resulting in Art Nouveau imagery that was equal parts fantasy, mortal danger, and seduction. A 1901 edition of the *San Francisco Call* featured a full-page illustration of a man in his chair with an empty glass and surrounded by delusions, a fairy drilling a hole in his head, a winged elephant on a bird’s perch, a dragon-headed butterfly flitting about. The delight the artist indulged is somewhat reflected even in the article’s giddy cautions: “Society is all agog over the recent discovery that a coterie of girls in a fashionable uptown boarding school have been caught tipping absinthe.” (That uptown “tipping” makes them sound as sated as the guinea pigs mentioned above.)

An 1894 article from *The Evening Dispatch* of Provo, Utah, warns of absinthe’s treachery, then goes on to give tips on how to best fix it for yourself: “It is the precipitation of these [volatile] oils in water that causes the rich clouding of your glass when the absinthe is poured on the cracked ice—double emblems or warnings of the clouding and the crackling of your brain if you take to it steadily. Thus every drink of the opaline liquid is an object lesson in chemistry that carries its own moral ... Some barroom Columbus, ambitious to outdo Dante and add another lower circle to the inferno, recently invented or discovered the absinthe cocktail. A little whisky—the worse the better—a dash of bitters, a little sugar and plenty of iced absinthe make about the quickest and wickedest intoxicant in the world.”

A cocktail guide titled *Modern American Drinks* (1900) is largely indifferent to the guinea-pig killer and includes many formulas for absinthes, including the Brain-Duster, a cocktail with absinthe, gum syrup, Italian vermouth, and whiskey. As one other turn-of-the-century cocktail guide offers as its epigraph: “Inasmuch as you will do this thing, it is best that you do it intelligently.”

To cocktail intelligently in this age, you’d be expected to keep a bottle of absinthe, along with yellow chartreuse, Apollinaris water, sauterne, crème d’allash, orgeat syrup, Eau de Vie d’Oranges, calisaya, extract of beef, and many egg whites and egg yolks. And according to *Modern American Drinks*, you’d be mixing “cocktails, cups, crustas, cobblers, coolers, egg-noggs, fixes, fizzes, flips, juleps, lemonades, punches, pousse café,” as well as collins, daisies, frappes, rickeys, smashes, and sours.

The recipe for Burned Brandy (which, we’re told, is “good in a case of diarrhea”) is simple enough: “Put two lumps of cut-loaf sugar in a dish; add one jigger good brandy, and ignite. When sufficiently burnt, serve in a whiskey glass.” Something called Gin and Pine seems a little less so: “Take from the heart of a green pine log two ounces of splinters, steep in a quart bottle Tom gin for twenty-four hours, strain into another bottle. Serve same as straight gin.”

An article in 1904 celebrates a radium cocktail that “glows before taking ... Passing is the epoch of the ruby Manhattan, the yellow Martini, the garnet vermouth, the opalescent absinthe, and the old-fashioned whisky cocktail of the sunset tint. The white radium cocktail has come.” The recipe for this Sunshine Cocktail is “one part Alpha (positive); one part Beta (negative); one part Roentgen salt; mix thoroughly and place in glass tube. Put glass tube in cocktail glass of water. Turn out the light. Drink shining.”



Timothy Schaffert is the author of five novels, most recently *The Swan Gondola*. He is a professor of English at the University of Nebraska-Lincoln. Learn more at timothyschaffert.com.

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“What difference is there between a glass of absinthe and a sunset?”—Oscar Wilde

Call this DIY green-gold herbal libation the Gold Fairy in homage to that notorious spirit of the fin de siècle period, absinthe, which was known as *la fée verte* (the green fairy) because of its luminescent color and mind-altering effects. This copycat version induces a similar languorous state of “lucid glow,” but I promise it won’t rot your brain. Quite the opposite. This Gold Fairy is a veritable life-enhancing elixir—consumed in moderation of course!

Absinthe is an intense dark-licorice-flavored drink traditionally made by infusing fennel, anise, and wormwood in distilled spirits, supplemented with herbs such as angelica, lemon balm, and peppermint. Originally a folk remedy and cure-all tonic, absinthe was first bottled and sold by an intrepid French entrepreneur in 1792. By the late 19th century it was so popular across Europe that the time between five and six p.m. was known as *l’heure verte*—the green hour.

Treasured by artists and writers from Oscar Wilde and Ernest Hemingway to Henri de Toulouse-Lautrec, Édouard Manet, and Pablo Picasso for its inspirational qualities, it was banned in 1915 in most of Europe as addictive, hallucinogenic, and responsible for criminal behavior. While blame fell on the “brain damaging” chemical thujone

found in the bitter herb wormwood, recent studies suggest the real culprit behind absinthe’s deleterious effects were the dyes, solvents, and chemicals often added to color cheap absinthe. Wormwood is a key ingredient in many herbal spirits and liqueurs (such as vermouth), all of which are commonly consumed without madness.

My Gold Fairy stays true to the flavors and herbs of the original but is more of an Absinthe Light. Normally created by infusing herbs in distilled spirits twice, the final alcohol content of absinthe can be as high as 85 percent. My Gold Fairy dials that down by skipping the distillation process altogether. I simply infuse roughly chopped herbs in vodka for a few days to extract enough flavor and chlorophyll to give it absinthe’s characteristic taste and light green color.

I start with plenty of fresh lush emerald fronds of wild fennel to give my Gold Fairy both color and flavor. This highly aromatic anise-flavored herb originates from the Mediterranean and has now naturalized as a weed across the world. Look for it growing in your neighborhood or in hot sunny spots at the seashore. I also add a few leaves of the garden herb sweet cicely, some leaves and chopped stems of angelica for floral perfume, peppermint and lemon balm leaves for herbal deliciousness, and of

course a small sprig of wormwood to bring touch of bitter depth.

All these herbs are renowned as anti-inflammatory and hormone balancing, plus they support digestion and boost the immune system. So I infuse my mixture longer—two weeks total—to enhance the flavor and extract more of the plants’ medicinal qualities. This will darken the liquid to a deep gold color.

Since all the herbs in my Gold Fairy support digestion, it is an ideal aperitif or after-dinner digestif. And the herbs share another important quality: They are aromatics that possess both relaxing and stimulating properties. In other words, this Gold Fairy is the perfect relaxing tittle on sultry summer evenings. Just a few sips bring on that special glow—without putting you to sleep!

Most of these are common garden herbs that can be purchased at your local farmers’ market or herb store. Don’t worry if you don’t have them all, and feel free to throw in other aromatics that inspire you! You can use dried plant material, but I like herbs fresh-picked and glowing with all the magical *viriditas* of summer.

You can sip your Gold Fairy straight up, add a little water to dilute, even stir in a little sugar or honey to sweeten. It’s up to you. Salut!

RECIPe

Ingredients

1 750 ml bottle of vodka
1½ cups fennel, roughly chopped
1 tablespoon anise seeds
1 sprig wormwood or mugwort. *How big is up to you—remember it’s bitter!*
½ cup roughly chopped lemon balm
3 or 4 sprigs of peppermint
½ cup angelica leaves and stems, roughly chopped

Directions

Roughly chop your herbs.
Place chopped herbs in a large mason jar and pour in the bottle of vodka.

Press down on the herbs with a fork or spoon so they are fully submerged.

Cap and let sit in a dark spot for three to four days, or up to two weeks if you’d like the stronger version.

Strain the plant material with a sieve. Then restrain through a coffee filter or fine muslin cloth to remove any remaining particulate.

Store in a dark place. When exposed to light, the chlorophyll will gradually oxidize, deepening the color to a darkish golden brown.

Follow Danielle Prohom Olson (a.k.a. Gather Victoria) on her blog at gathervictoria.com.



GOLD FAIRY GLOW

An Absinthe-Inspired Libation



Recipe and Photography by Danielle Prohom Olson (a.k.a. Gather Victoria)



THE EXHIBITION OF A LIFETIME: ART NOUVEAU'S NEW HOME IN WIESBADEN

BY JILL GLEESON

They come one after another, these treasures, nearly too many, too much, to absorb. There are the Rozenburg eggshell porcelain teapots, vases, and the like from Holland, fancifully daubed in bright colors that depict flora and fauna both real (butterflies and hummingbirds) and not (whimsical purple flowers bursting open like fireworks). They're followed quickly by *Sphinx*, the rich, somber painting by the German artist Franz von Stuck, which illustrates a nude woman posed like the titular monument, her skin glowing alabaster against the black background. And then there are the two Tiffany table lamps, their bases forming tree trunks, their stained-glass shades patterned with delicate leaves and dainty, globular fruit in gentle shades of green and blue.

And this is only a little taste, a small slice of the rich, creamy confection that will be the Hesse State Museum of Art and Nature Wiesbaden's new Art Nouveau—or *Jugendstil*, as it's known in German—exhibition. This brief preview, which comes six weeks before the June 29 opening, includes just two of the half-dozen rooms that will house roughly 550 objects from the influential movement. But even this abbreviated peek is more than enough to stun. Including works from around the world that take forms ranging from furniture and sculpture to paintings, lamps, ceramics, clocks, and more, the display of objects is almost painfully lovely. Germany has proclaimed 2019 to be the year of Bauhaus in commemoration of that movement's centennial, but within this serene space Art Nouveau is queen.

It's an apt analogy. Bauhaus, all straight lines and geometrical shapes, seems decidedly masculine. Art Nouveau, with its sensuous curves and passion for natural elements, is gorgeously feminine. Its most famed sculptures depict women draped in flowing garments, elegantly posed, with windswept hair and blissful expressions. This look was given human form by Loie Fuller, an American performer who seduced and delighted the crowds at the 1900 Exposition Universelle in Paris by dancing gracefully in diaphanous white robes under jewel-colored lights. Films of Fuller will open the Wiesbaden exhibit, while further inside, almost too many iconic sculptures to count await.

Wiesbaden, an historic spa town about twenty-five miles from Frankfurt, might seem an odd choice for an Art Nouveau repository. While there are touches of the style to be found in its architecture, Wiesbaden isn't especially well-known for it. But it is the adopted home of Ferdinand Wolfgang Neess, the man who bequeathed the collection, some 700 pieces in all, to the museum. Nearing ninety—he'll celebrate that milestone on

the day of the opening—Neess had sought to donate the work he amassed over more than four decades to Neuss, the German town where he was born. Unable to cope with the demands of exhibiting such a large collection, Neuss, almost inconceivably, had to pass on the gift.

“His biggest wish is to keep the collection together,” Caren Jones, the Museum Wiesbaden's registrar, who guided me through the exhibition preview, explained. “So for us, it was all or nothing. It's such a unique collection, it's such a unique opportunity, we couldn't not take it, but we had to make changes to the museum to accommodate it. We had an extension done to the office buildings to get some more space. Joseph Beuys was on display here and he had to move elsewhere. So it all took us the better part of two years. Of course, this becomes a permanent exhibit, part of the collection of the museum. You couldn't do this exhibit for a couple of weeks or months.”

Neess, who hails from a wealthy family, began collecting Art Nouveau in the early 1960s with the simple purchase of two cheap candlesticks from a Frankfurt shop, which he still owns. He had been apprenticing in a bank, but around the same time he bought the candlesticks he received a copy of art historian Robert Schmutzler's *Art Nouveau*. Fascinated with the book, in which Schmutzler traces the British origins of the style to William Blake and the Pre-Raphaelites, Neess poured over its pages endlessly. He became an art dealer, first in Frankfurt and then in Munich, overcome by the need to find and buy as many Art Nouveau pieces as possible.

As he said in an interview published last August on the Friends of the Museum Wiesbaden website, “Art Nouveau had cast a spell on me, and that is still the case today. Since the '60s, it was a life's work ... Today, good Art Nouveau goods have become infinitely scarce. The prices know no bounds anymore.”



Manufaktur Loetz-Witwe, table lamp, undated.
Collection F. W. Neess. Photo: Markus Bollten



View into the exhibition,
Photo: Museum Wiesbaden / Bernd Fickert



Fernand Khnopff, *Incense*, 1898. Image from Wikimedia Commons.

Still, according to Jones, Neess continues to collect, adding to the few objects he didn't send to the museum. Although he has indicated that he and his wife, Danielle, would move after transferring their art to the museum, they still reside in the stunning home where they lived with the collection for the better part of three decades. Built in 1901, the house boasts classic Art Nouveau ornamentation on its exterior, including flowers, vines, and women's faces. Inside, as Jones described to me, were items like the desk and the dining room table and chairs that I saw in the preview.

"When I was there, tea cups were on the table, papers were on the desk," she said. "So this furniture was really used. There were shoes under the settee, and cardigans over the armchair. It made it so unique. The collection was in a private home that was never opened to the public, although there have been loans to other exhibitions."

The Museum Wiesbaden curators are taking advantage of the glimpse they received into how and where Neess used the objects in his daily life by doing their best to re-create the rooms and ensembles he put together. For example, the dining room area they designed is much the same as it was in the home, with the Louis Majorelle table and chairs situated similarly, and the great *Sphinx* painting by von Stuck hanging over the china cabinet.

Majorelle, Jones told me as I'd stood gazing open-mouthed at the masterfully detailed furniture, "was probably most prominent French designer and artist of that time. There are usually quite recognizable flowers and leaf patterns he uses when he does a series of furniture. There's a rose series. There's water lilies, magnolias, and then this combination of solid wood, brass, and glass. He designed meticulously and then worked with the highest-quality craftsmen in the production. The wood is mahogany, and it makes most of the furniture very, very heavy."

When you are giving what has been appraised at \$41 million, you can set a few ground rules. One of Neess's is that the exhibit will consist only of his collection in its entirety. It constitutes his vision, and his alone. As Wiesbaden curator Peter Forster noted, it makes for "a *Gesamtkunstwerk*, a total work of art. Each piece makes its contribution to the coherence of the unity. Of course there are highlights like Alphonse Mucha's bust *La Nature*, or works by [Belgian painter] Fernand Khnopff, but the density of the highlights is already overwhelming. Their unity and internationality make the collection special ... it shows all facets of what the short phase of Art Nouveau had to offer in Europe and America."

What must it be like to give away what you have called

your life's work, including the exquisite glasswork of the French artist Emile Gallé, the focal point of the collection? As Neess told the Friends of the Museum Wiesbaden, he feels lucky. "Now I know where my collection will go, that's a security I did not have before," he told them. "I still do not feel the pain of separation. One year ago, I became friends with the idea that my collection would not stay in this house. The good solution is an extraordinary comfort to me." However, he acknowledged, "separation pain may still come."

If it does, perhaps a visit to his collection, which will be ensconced in the museum's south wing, will help. The curators' inventiveness did not stop with showing some of the works as they were placed in Neess's home. In the exhibit's first room, the pieces are displayed against a deep blue background, opposite backlit, floor-to-ceiling reproduction stained glass in complementary shades of sapphire. It all creates a breathtaking visual effect, suffusing the space with a gentle glow that manages to add to the artworks' beauty rather than compete with it. The second room, which features a magnificent grandfather clock by Majorelle graced with small stars on the hands and bunched grapes on its case, is likewise adorned with the same wonderful blue.

According to Jones, there will be a third chamber dedicated to presenting the furniture as it was arranged by Neess in his home; the other rooms will focus on furniture and objects from Austrian designers; work after 1900; and in the last space, late Art Nouveau, which closely resembles, of all things, Bauhaus.

As we begin to make our way slowly out of the exhibit, Jones stops before a massive mirror by Jacques Gruber, which she calls "a wonderful example of the craftsmanship of the era's wood carvers and the metal and glass workers." Gruber, she explains, is best known for designing the glass roof at the Paris department store *Galleries Lafayette*. "I think we know Art Nouveau today from the objects we use. For example, I think many people would recognize Art Nouveau from the *Métro* sign in Paris. It's more than a painting on the wall; Art Nouveau sort of really hits you in daily life—like when you're looking for a transportation sign and what you find is a work of art. Or Tiffany lamps, which work, they provide light." The movement's artists embraced on a very practical level the idea of art having a relevance, that life and art should become one and you should be surrounded with wonderful objects that enrich your life. "As we at the museum," Jones says with a smile, "hope this exhibition will."



Follow Jill Gleeson at gleesonreboots.com.



Heinrich Vogler, *Heimkehr (The Return)*, 1898. Oil on canvas, 120x 96 cm. Sammlung F.W. Neess. Photo: Markus Bollen

ART NOUVEAU'S BIG YEAR IN WIESBADEN

With the June 29 debut of Museum Wiesbaden's new permanent Art Nouveau exhibit, the city of roughly 300,000 is set to join the list of the must-visit *Jugendstil* sites in Europe. To celebrate, 2019–20 has been declared the year of Art Nouveau in Wiesbaden, though the style's influence has long been felt there.

The capital of the central-western German state of Hesse, Wiesbaden was once one of the world's most famous spa towns, a playground for royalty and the very rich, who flocked to the healing waters of its hot springs. Its heyday around the turn of the century—when Kaiser Wilhelm II spent each summer in Wiesbaden—coincided with the Art Nouveau era, and many of the town's most magnificent buildings, including Kaiser-Friedrich-Wilhelm Therme and the Kurhaus, are rich with the style's embellishments.

Wiesbaden will offer Art Nouveau-themed tours of these architectural wonders and others regularly throughout the next year as part of the festivities, along with special concerts and operas, exhibitions, movie showings, plays, lectures, readings, seminars, and workshops.

For more information, visit jugendstiljahr.de.

Redefining Art Nouveau Style

FIREFLY PATH

We've worked with gown designer JoEllen Elam Conway of Firefly Path on several projects—including our summer 2017 cover featuring six luminous fairies garbed in diaphanous, pastel gowns and the elven crown tutorial she contributed to our Tolkien issue—and we immediately thought of her when we decided to do an issue devoted to Art Nouveau. The influence of the period runs through all her designs. “To me it’s the most romantic way you can express style through fashion, architecture, and art,” she says, “and it’s the perfect combination of nature, humanity, and the ethereal.”

Her first exposure to the style was through a '90s anime series called *Record of Lodoss War*. “The ending credits scrolled beautiful images of elves, floral motifs, and organic vine-like borders,” she says. But wasn't until years later that she discovered that the style had a name. And when she saw the work of Mucha, she was hooked: “The first time I laid my eyes on his Seasons Collection and *La Primavera*, they struck a chord in me that has influenced my work ever since. Mucha's work is the perfect balance of floral, flowing gauzy fabrics, and heavy details like jewelry and beading.”

When asked why she thinks Art Nouveau is relevant today, she says, “It’s a timeless style. At our core, I believe we appreciate nature, and the style incorporates it into our aesthetic, making us feel more entwined with nature in a modern setting.” On the following pages are some of Elam Conway's favorite looks from the past years. “I incorporate Art Nouveau influences in each gown,” she says. “From the headpieces, filigree accents, and jewel-encrusted bodices, I tried to capture that Art Nouveau celebration of decoration and adornment. If you search through images from that era, you'll find beautiful goddess-like women wearing gorgeous hairpieces and flowing gowns.”

How would she recommend that our readers incorporate an Art Nouveau aesthetic into their own looks? “Wear a flower crown the next time you go grocery shopping or any other everyday routine! You don't even need an outfit to match, but you could if you want to be extra like that. I know it may sound crazy, but adding a little nature to your look—even if it's fake flowers—or to an everyday setting is such a mood booster, not only for yourself but everyone around you!”



Photography: Mary Elam
Model: Cherizar Georgescu



Photography: Mary Elam
Model: Naila Hadjas



Photography: Mary Elam
Model: Hannah Joest



Photography: Elizabeth Elder
Model: Rachel (from youtube.com/rachelandjun)



Photography: Elizabeth Elder
Model: Jessica Dru



Photography and model: Elizabeth Elder

BRINGING ART NOUVEAU HOME *by Rona Berg*

A good way to describe Art Nouveau design may be to call it a seductive dance. With its intertwining lines and undulating curves, softly rounded shapes and wave-like forms, Art Nouveau is the opposite of straight lines, flat surfaces, and symmetry. What made the Movement radical—and beautiful—was how it was a loosening of the constrictive shapes and forms that came before it. Art Nouveau was a sharp break from the classical styles that dominated the 19th century, and it modernized design.

Though short-lived—its heyday was 1890-1910—Art Nouveau was a new and somewhat risqué decorative style, inspired by organic elements of nature: climbing vines, flowering tendrils, insects, and peacocks, with a premium placed on structural openings that allow light and air to circulate. Art Nouveau also took inspiration from the flowing styles of the Pre-Raphaelite painters. It is immensely decorative, bold, ornamental, and unlike anything seen before or since, and it never quite goes away entirely. With the allure of its inherently sensual and seductive shapes, perhaps it's no surprise that Art Nouveau-inspired design is once again making a comeback! Here are some great current examples.

ART NOUVEAU PEACOCK TIFFANY STYLE LAMP

Inspired by Louis Comfort Tiffany's stained-glass style, this modern table lamp (pictured, at right) features hand-cut glass, with a peacock feather and dragonfly motif and a metal base. designtoscano.com

ALPHONSE MUCHA PEONIES SQUARE THROW PILLOW FROM TRADEMARK FINE ART

This beautiful throw pillow, featuring a design of Art Nouveau peonies, will add a touch of fin-de-siècle style to the couch. bedbathandbeyond.com

DEBORAH SHARPE FOR NEUE NOW TABLE LINENS

Featured at the Neue Galerie, a small museum in New York City with one of the premiere collections of fin-de-siècle Austrian and Art Nouveau art, this beautiful Italian linen embroidered set with a napkin and place mat is inspired by a 1910 Wiener Werkstätte textile design. shop.neuegalerie.org

CLAUS PORTO VOGA ACACIA TUBEROSE SOAP SET

A three-piece set for the home, with a hand cream and two mini soaps, in beautiful Art Nouveau-inspired paper. shop.nordstrom.com

KIM SEYBERT ART NOUVEAU TABLE RUNNER

Made with gorgeous glass and metal beads, this handcrafted table runner is a splurge but will bring Art Nouveau to the table. neimanmarcus.com

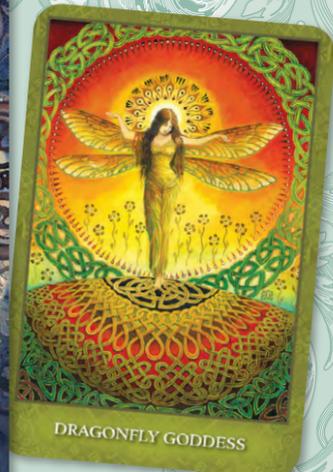
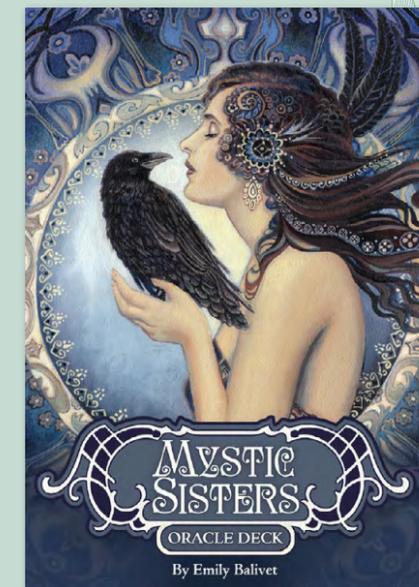
ANTHROPOLOGIE ART NOUVEAU JEWELRY STAND

This gold metal stand for jewelry, with plenty of space for necklaces, bracelets, and rings, is inspired by sinuous Art Nouveau lines. anthropologie.com

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ART NOUVEAU TODAY

by THE WONDERSMITH
Photography by CRAIG CRIST

Art Nouveau is, without a doubt, my favorite art movement. I am drawn to the curling lines, the sumptuous textures, the nature motifs ... but more than that, I am inspired by the soul of it.

Born of the Arts and Crafts movement in Britain in the early 20th century, Art Nouveau emphasized the handmade and the nature-inspired. More specifically, it emphasized creating functional pieces that were as beautiful as they were useful. As one of the leaders of this movement, William Morris, said, “To give people pleasure in the things they must perform use, that is one great office of decoration; to give people pleasure in the things they must perform make, that is the other use of it.” In many ways, Art Nouveau was a rebellion against the Industrial Revolution, when working conditions were abhorrent and low-quality manufactured goods abounded. The artists of this movement focused on quality over quantity at a time of intense industrial focus. In contrast to other art movements around the same time, such as Futurism, Art Nouveau represented an elegant return to nature rather than an emphasis on the sharp lines and harsh colors that a more industrialized society seemed to be celebrating.

The emphasis that was placed on functionality is particularly inspiring to me. As a glass and ceramic artist, I am constantly considering how my pieces will be used—how they feel in the hand, what kinds of foods might be appropriate to serve in them. Perhaps that’s why I am so drawn to these mediums in the first place. Decorative artworks like paintings are expressive and beautiful, but they do not hold such a sensory sway as something that can be touched and held or used to serve a multi-sensory feast. This concept is sometimes known as *Gesamtkunstwerk*, or “total work of art,” which emphasizes beauty and utility working together to be spiritually uplifting. As an artist, that is the combination I strive for in my own work.

There are Victorian influences in Art Nouveau, but it’s a more simplified, elegant representation. The excess of Victorian times was pared down to its essence and presented beautifully. And while many past art movements were strongly influenced by religious icons and biblical verses, Art Nouveau sent a different message: that the most spiritual experiences were to be had in the inspiring natural world. Darwin’s *Origin of Species* (published in 1859) was no doubt a key component in this shift away from church and into nature as artists and craftspeople explored the conversations that this shift in understanding sparked.



There was also a strong Japanese influence in the style of Art Nouveau, as the Western world became acquainted with the profound beauty of Japanese woodblock prints. Japan's culture is based in concepts of communion with nature, embracing seasonality, creating everything with care, and long traditions of handcrafted items, so it made sense that it helped to influence the core values that defined this particular movement. There's also a sense of *wabi-sabi* in Art Nouveau, which is a Japanese concept that, loosely translated, means "perfect imperfection." *Wabi-sabi* emphasizes that nature is not perfect and that its elegance and presence should be embraced rather than overruled with perfection or industrialization. Cycles of birth, life, decay, and death are prevalent in Art Nouveau, grounding it as an art movement in harmony with nature, not conflicting with it.

It's only natural, then, that many famous pieces from this period have a sense of darkness to them. Vine-like designs were based on overgrown homes, reclaimed by nature. Shadow figures appeared in the background of paintings. Creatures of the night like black cats and bats were not just present but celebrated. Symbolism was rich and layered at a time when there was such a heightened interest in psychology, symbolism, and the supernatural. A lot of thought was placed on the unconscious mind as Sigmund Freud was writing about dream analysis and subconscious thoughts. Suddenly, darkness was recognized as enticing and beautiful, and nature's mysteries were put on full display.

It would be difficult to make work about nature without incorporating sensuality, and Art Nouveau was no exception. Long tendrils of hair and dewy skin featured prominently in paintings from the time, while lush velvets and seductive curves adorned furniture. The women of Art Nouveau masterpieces were not the virginal goddesses or angels of the past; they had an air of rebellion, sexuality, and complexity. Wearing loose gowns or draped fabric and adorned with nature-inspired headdresses, these nature-souls were dangerously independent.

Art Nouveau represents a celebration of the functional, a focus on nature, and a down-to-earth quality that was as practical as it was magical. It tore down the hierarchies that existed in previous art movements and rebelled against the sharp coldness of contrasting art movements around the same period. Perhaps its tenacity against the engine of the Industrial Revolution was its downfall, as mass-manufactured products were much more affordable than the carefully handcrafted art objects that so defined it. But after a century of industrial advancement and focus on the artificial, we are once again looking to the seasonal, the natural, the handmade. The Slow

Food movement was only the beginning; now hyper-seasonal restaurants featuring many foraged and local ingredients lead fine dining, with restaurants like Noma being considered the best in the world.

I want to take that obsession with engaging with local foods even further. I want to create vessels that speak of the environments that inspire them, that add a complexity of story and texture to the dishes they hold. I want to bring the shadows to the foreground and be the kind of woman who defines herself in relation to the world around her, not just the antiquated expectations of society.

That's what inspired my most recent event, Urchin Tea. It all started with the hand-crafted tea set I carefully formed out of clay, sculpted, and embellished to look like real sea urchin skeletons that sometimes wash up on the coast for me to find while foraging for seaweed and staring out over the Pacific. That led to further inspiration: a headdress of those same urchins,

lavishly decorated with sparkling Swarovski crystals, moonstone beads, lavender shells, and skeleton leaves. A vintage dress, dip-dyed to the same light lavender, echoed the sea urchins. And finally, little urchin tea cakes, filled with a rich chocolate cake with the secret addition of dulce seaweed foraged off the coast. This gave the cakes added moistness and a rich, toothsome flavor.

As with the many beautiful artworks of the Art Nouveau period, my creations also carried a deeper meaning: an exploration of liminal spaces or "spaces between"—the intertidal zone that's not quite land and not quite sea, the misty strangeness between asleep and awake, the fear and excitement of moving somewhere new, and the sparking of a conversation with a total stranger. Once I had my sea urchin tea party planned, I asked my Instagram followers to tell me about their own liminal experiences. From dozens of heartfelt and vulnerable replies, I randomly selected my guest Maria to share this experience with me. She traveled many hours to meet me at a beach at sunset, a magical time of liminality and wonder.

We shared a wonderful conversation as we sipped our tea and munched on the urchin tea cakes and savory sand dollar biscuits. Time seemed to slow down as we chatted in a bubble of ethereal liminality. Then, as magically as it began, it was over ... leaving me in a content reflection of an evening that was everything I had hoped it would be, one that could have fit right in to the midst of Art Nouveau. Two independent and creative women celebrating nature's inspiration with handcrafted artwork and thoughtfully prepared food with the flavors of our home, all wrapped up in mysticism and liminality. Another cup of that, please!

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The Wondersmith loves sharing the experience of gathering with strangers. She's been known to leave invitations in public places for finders to stumble upon or to call upon her community of followers to set off on a treasure hunt to earn their place at the table. Sometimes her gatherings are about play and adventure; other times the focus is on relaxation or processing grief. Always, they are filled with her handcrafted art and special treats made from foraged ingredients. Always, there is an element of ceremony and structure. And always, they are completely free to her guests, thanks to the support of her patrons.

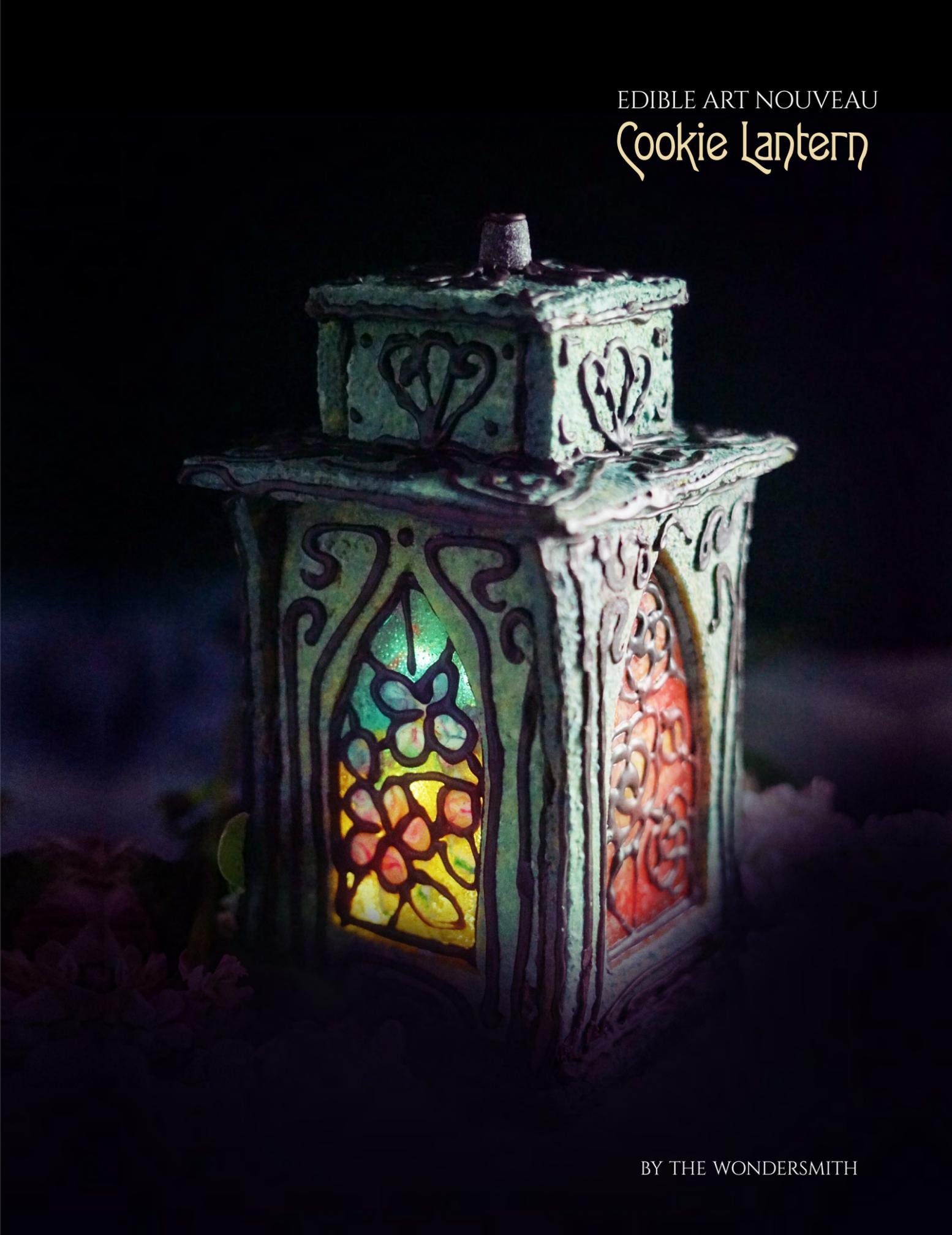
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BY THE WONDERSMITH

As the Art Nouveau style spread to the United States, it became defined by the work of designer Louis Comfort Tiffany. In fact, in the U.S., Art Nouveau is often known as Tiffany Style. A pioneer in the glass world, Tiffany used his access to his family's glassblowing and manufacturing studio to develop specially made sheet glass that gave his nature-inspired designs great depth. These sheets were perfectly imperfect: Different colors of glass were swirled together at their molten state and pressed, folded, and stamped to create various textures. He would select individual pieces for each component of his visions. A wrinkled white sheet might make the perfect ruffled flower petal, while a green-and-blue-swirled piece would speak of distant mountains. The giant landscapes and nature scenes he created from his altered glass shimmer with depth and light.

I was lucky enough to be one of the last artists in residence at Uroboros Glass in Portland, Oregon, before it closed. In a cozy studio inside the factory floor, I worked on my own series, often wandering out to view the factory workers lifting heavy ladles of molten glass onto giant presses. Uroboros specialized in making Tiffany reproduction glasses for stained-glass artists. Making this

glass was itself a kind of artistry. How purposefully the workers scooped and swirled. From a distance, it looked like the elegant dance of bees in a hive, as workers moved around one another with unspoken communications of the body. Up close, however, you could see the reflection of the white-hot furnaces in their protective masks, see the sweat on the back of their necks.

Tiffany was known for innovation, both in his artistic vision and his understanding of chemistry. He is credited today with discovering and fabricating many unique colors and textures of glass. I saw the same spirit in Uroboros's founder, Eric Lovell, who approached his glass formulation with the same fastidiousness and care. Lovell is a kind and creative person, whose values are deeply rooted in his love for nature and appreciation of his community. His factory workers were faithful, many of them having been there nearly as long as he had been. They spoke about their boss with utter respect. I was only able to be around Lovell and his wife, Lorna, for the duration of my month-long residency, but even in that amount of time I could sense a gentle light radiating outward from each of them. I like to think that I'm creating these cookies in honor of Tiffany and Lovell and all the glass artists that have come between!

1½ lanterns. I made extra candy-filled panels so I could use my favorites to make the lantern shown. You could also make smaller stained-glass cookies to accompany the lantern with the extra dough.

Ingredients:
 4¼ cups all-purpose flour, plus more for dusting
 ¼ teaspoon baking soda
 ¼ teaspoon salt
 1 tablespoon matcha tea powder
 Zest of one lemon
 2 large eggs
 1 teaspoon anise extract
 1 teaspoon vanilla extract
 1½ cup unsalted butter, at room temperature
 1½ cup granulated sugar
 Various colors of crushed hard candies

Sift together the flour, baking soda, salt, and matcha powder in a medium bowl.

Beat the butter and sugar in the bowl of a stand mixer on medium speed until creamy, about 2 minutes. Stop halfway through to scrape the bowl. Resume beating.

On low speed, gradually add the eggs and anise and vanilla extracts to the butter-sugar mixture and beat until combined.

Add the flour mix a cup at a time until all the flour is incorporated. Beat over medium speed and beat until the dough is smooth, about 2 minutes.

ROYAL ICING RECIPE

Ingredients:
 2 tablespoons meringue powder
 2 ½ cups powdered sugar
 2 tablespoons absinthe or whiskey
Natural colorants: matcha tea powder, blue spirulina, black cocoa powder, or gel-based food coloring

Combine the meringue powder and 2 cups of the powdered sugar in a mixing bowl. Add the absinthe and 1 tablespoon water and mix until smooth and thick.

The royal icing should have a consistency like caulk but be soft enough to be piped. Adjust as needed, adding more powdered sugar for a thicker icing or more water to make it looser. Cover well until ready to use.

Divide the pieces into two even balls and flatten each into 7-inch squares. Wrap in plastic wrap and refrigerate the dough overnight.

Line two baking sheets with nonstick silicone baking mats. Pull a dough piece out of the fridge and let sit at room temperature for 15 minutes, then roll out on a flour-dusted surface to be ¼-inch thick. Use a sharp knife to cut the shapes of the cookies out (see the list of templates above) and very carefully transfer them to the baking sheets.

Preheat oven to 350°F and position two oven racks evenly in the oven. Place the cookie sheets with their cookies in the freezer for 15 minutes.

Pull the second piece of dough from the fridge to soften while the first batch cooks. Transfer the cookies on their sheets from the freezer to the oven and bake for 15 minutes, rotating the pans halfway through.

Remove the pans from the oven and let cool slightly, then fill the stained-glass window area with crushed pieces of hard candy to form your own stained-glass look.

Put the cookies back in the oven for another 5 to 7 minutes, or until the candy has completely melted. Remove from the oven and quickly swirl the warm candy with a toothpick to create new patterns. (Work quickly, as the candy will harden fast!)

Let cookies cool completely on the pans.

Carefully remove the pieces from the silicone baking mat, being careful not to break the cookies or the windows.

Tip: You can get straight sides on your cookies by gently running them against a sharp handheld cheese grater while they are still slightly warm.

TEMPLATES

To make this lantern, you'll want to measure and cut your templates ahead of time. They're easy to make on your own; all you'll need is some cardstock, a ruler, and some scissors. These are the shapes you'll need:

- 2 5-by-5 inch squares for the lid and the base
- 2 3½-by-6-inch rectangles for the sides, with a window cut out (leaving ½ inch around the edges)
- 2 4-by-6-inch rectangles for the front and back, with a window cut out (leaving ½ inch around the edges). I also curved the top and bottom of mine to be 5 inches wide to add a little shape and decoration to the lantern.
- 2 1¼-by-2½-inch rectangles for the side of the top part
- 2 1¼-by-3-inch rectangles for the front and back of the top part
- 1 3-by-3-inch square for the top part's roof



This will make everything come together more easily.

Repeat the process with the remaining dough. Let cool.

To decorate, water down some of the remaining royal icing using more absinthe or water, then tint it various shades of turquoise using matcha tea powder and blue spirulina (or gel food coloring). Using a clean sponge, gently dab the icings onto all parts of the cookies (avoiding the windows) to give the lanterns an aged verdigris look. Don't forget the edges that will show.

Mix some black cocoa powder in with more royal icing and add water, ¼ teaspoon at a time, until the icing is about the consistency of molasses. Transfer it to a piping bag with small tip and use it to draw the lines on the stained-glass windows, as well as additional decorations on the cookie lanterns. Let everything harden.

To assemble the lantern, put ⅓ cup royal icing in a pastry bag. Meanwhile, pipe a seam of icing on the edges of the side lantern pieces and carefully attach them to the front pieces. (*Tip: A half gallon carton makes a great support to hold everything in place!*) Assemble the top square as well.

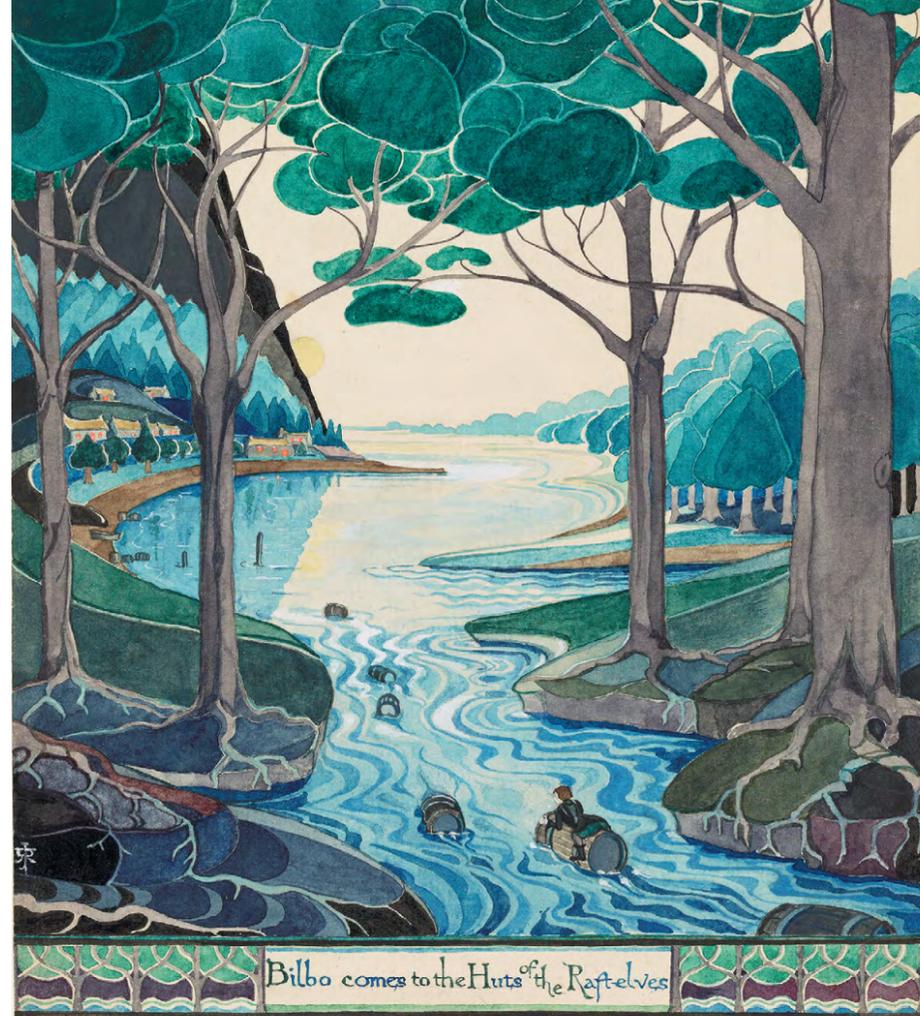
Once each individual component is hardened in place, pipe more icing around the bottom of the four-sided lantern, then position it evenly on top of the base. Let dry. Attach the top square to the lid and let dry. Cover the seams with the darker royal icing, if desired.

Place an electric tea light or fairy lights inside your lantern and admire your handiwork!



ART NOUVEAU COOKIE LANTERNS

Part craft project, part culinary delight, these cookies come together to form a Nouveau-style lantern, aged with the "verdigris" colors of the patinas that mark aged metal. The flavor is loosely inspired by absinthe, a popular drink of the time (and the source of the "little green fairy" in many drawings and paintings). Note: This recipe makes enough dough for



All images © The Tolkien Estate Limited 1937.

J.R.R. Tolkien's Art Nouveau Elvenlands

by Theodora Goss

One moment, I was walking through the steel-and-concrete labyrinth of New York City. The next, I had entered the Morgan Library, taken its glass elevator to the second floor, and walked into Middle Earth. Or rather, into the art and imagination of J.R.R. Tolkien, which is as magical as Rivendell or the forest of Lothlorien itself. If you had accompanied me to the exhibit *Tolkien: Maker of Middle Earth*, you could have seen photographs of Tolkien as a child and then a student, and finally in military uniform, as well as artifacts from his life, such as his paint box and academic robes, and manuscripts in his distinctive curling, tendril-like handwriting, which looked magically Elvish even when he was writing a letter to his children. But most of all, you would have seen his paintings: watercolors in jewel tones, clearly influenced both by his love of nature and the artistic movement known as Art Nouveau, whose sinuous shapes were inspired by elements of the natural world. The young John Ronald Reuel grew up

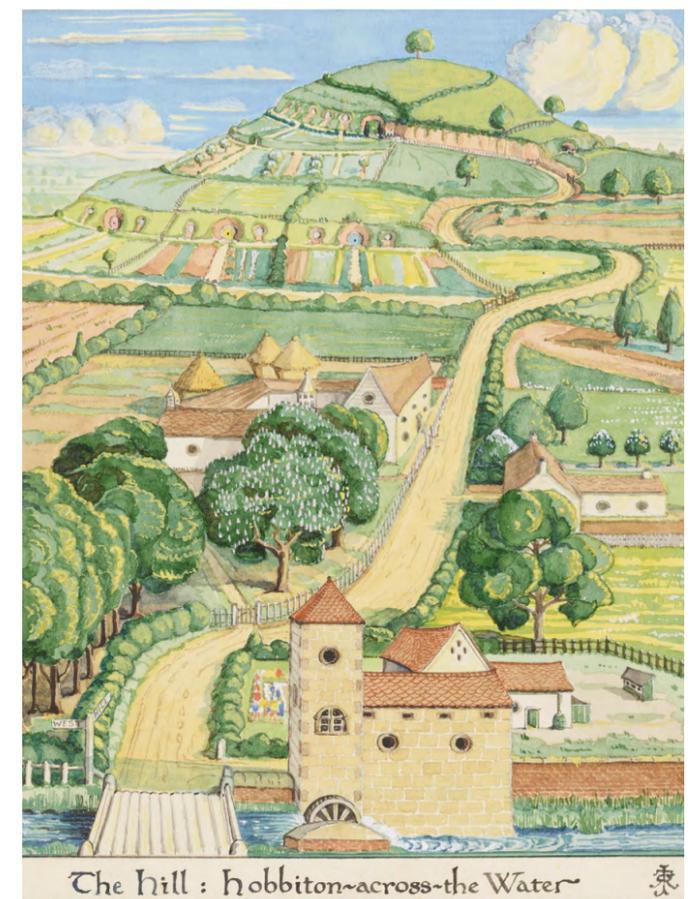
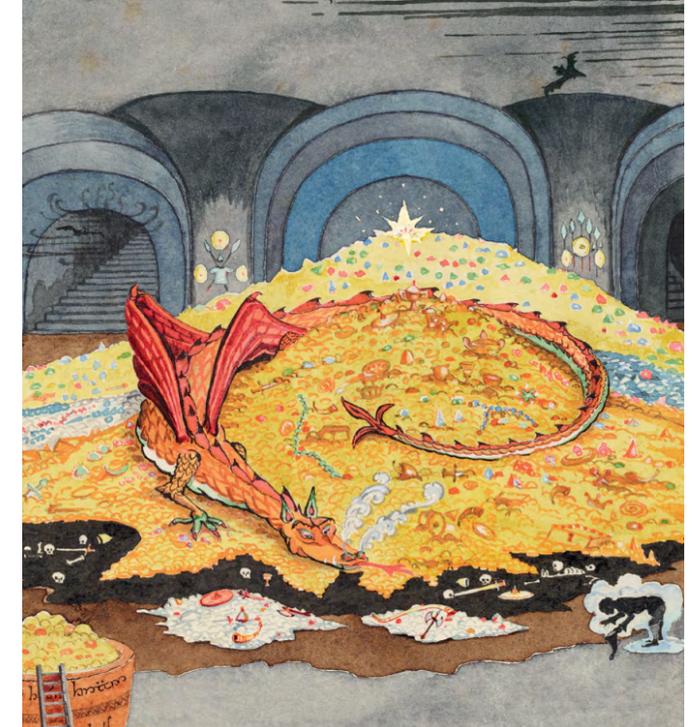
at a time when ladies and gentlemen were taught to draw and paint as part of their education. Even as a child, he was a skillful watercolorist, as shown by his painting of a tree hanging over a stream from around 1906, when he was only fourteen. It is not yet in his distinctive style but displays the sensitivity to natural forms and colors that would be evident in his later work.

His distinctive style begins to appear in a book of accounts he kept during his university days, which documents how much he studied—each hour to be rewarded by a kiss from Edith Bratt, who would become his wife. The carefully formed letters and numbers already point toward the elegant calligraphy of Elvish. We see it again in *The Garden of the Merking's Palace*, painted in 1927, where those calligraphic flourishes have become tendrils and fronds, curling upward in an underwater landscape of pinks and blues and greens, while a curious fish stares at us, wondering what we are doing at the bottom of the sea. Those curling natural shapes appear everywhere in Tolkien's art, from the

intricate designs he doodled on newspapers after completing a crossword puzzle to the script on magnificent hand-drawn maps he made to plot journeys across the landscape of Middle Earth. But the jewels of the exhibit, and Tolkien's masterpieces, were of course his sketches and illustrations for *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*. Those are also the works most clearly influenced by Art Nouveau.

In one illustration from *The Hobbit*, a yellow road winds between pleasant fields and houses to the hillside home where the Bagginses have lived since time out of mind, behind a bright green door. In another, an illustration of Bilbo's cleverly engineered escape from the Wood-Elves, he and the company of dwarves ride barrels down a river of blue curlicues, while slender trees tower overhead, their leaves resembling green clouds. In one of Tolkien's most famous illustrations, *Conversation With Smaug*, the orange dragon coils on his hoard like the figure on a vase by Émile Gallé. The most beautiful work in the exhibit, a pencil sketch titled *The Forest of Lothlorien in Spring*, shows the mallorn trees of that forest, with their silver trunks and golden flowers. Trees were important to Tolkien, both in themselves and for what they represented. Throughout his life, there was one tree he drew over and over again, with a curving trunk from whose branches grew leaves and flowers of various sorts, no two alike. He called it the Tree of Amalion, but we could also call it the Tree of Tales, because it represents the infinite variety of storytelling itself. This shape was associated in Tolkien's mind with magic and myth-making, which are, in a sense, the same activity. It is no wonder that in Peter Jackson's *The Lord of the Rings* film trilogy, the props associated with Elves were based on the natural shapes of Art Nouveau.

But why Art Nouveau? After all, that artistic movement was strongest at the turn of the century, when it had influenced not only painting but the architecture of Hector Guimard, the posters of Alphonse Mucha, the lamps of Louis Comfort Tiffany, and the jewelry of René Lalique. By the time *The Hobbit* was published in 1937, artistic taste had turned to the sleek, modern style of Art Deco, which has given us much of the New York skyline. Indeed, in the film trilogy, the props associated with dwarves, those master manufacturers, were based in part on Art Deco. But an artistic style inspired by the machine age would not have been appropriate for Tolkien's Elves, who are guardians of the natural world. One of the most important aspects of Tolkien's writing is his environmentalism, his belief that we clumsy humans, who scare away hobbits with our loud footsteps, need nature: We need forests and streams and mountains. His artistic style is an expression of that philosophy, which seems more relevant today than ever. In a world where machines seem to be taking over, we long for Rivendell and Lothlorien. Tolkien's art offers us not only an escape from modernity but a possible reformulation of it. It tells us that in our busy modern lives, we need to make space for trees and flowers, art and the imagination.



Theodora Goss is the *World Fantasy*, *Locus*, and *Rhysling Award*-winning author or editor of nine books, including the short-story and poetry collection *Snow White Learns Witchcraft*, her debut novel *The Strange Case of the Alchemist's Daughter*, and sequel *European Travel for the Monstrous Gentlewoman*. She teaches at Boston University and in the *Stonecoast MFA* program, where she specializes in fantasy, fairy tales, and the Gothic.



Wilde Hunt Corsetry by GRACE NUTH

The influence of Art Nouveau aesthetic is undeniable in the work of corsetière Larissa Boiwka of Wilde Hunt Corsetry. Her love of the art movement goes back to her childhood, when her parents gave her a beautiful Dover coloring book in which she was able to color on a piece of tissue paper that covered each drawing of an Art Nouveau woman, creating a translucent stained glass effect. “Ever since, I was hooked on this artistic style,” Boiwka says. “Art Nouveau constantly informs my work, from the color palette I use to my preference for organic shapes.”

All pieces seen here were created by Boiwka, from the headpieces and corsets to the intricate disc-shaped background, reminiscent of the patterns painted behind the women in Alphonse Mucha’s work. “I really love the combination of European aesthetics with Eastern influences that artists like Mucha used. When I was styling this shoot, selecting models, and creating the hand-painted background halo, it struck me that it was all very Byzantine looking. I think by creating work so closely modeled after our heroes, it brings us closer to the root of their inspirations and intentions.”

The headpieces seen here were created from 23-karat gold leather, based on Mucha illustrations. Boiwka then embellished the leather with natural gems: jade, turquoise, garnet, amber, and freshwater pearls. She also added stunning turn-of-the-century passementerie beads.

The Parisian underbust corset worn by model Maryam features a hand-tooled iris flower in 23-karat gold leather. The majority of the corset was made from a color-shifting Italian patent leather that changes from teal to plum depending on the light. Lucia is wearing the Krakowiak corset, featuring plum glazed leather. The shape of the corset was inspired by the midbust S-shape corset pattern from the early 1900s, well within the Art Nouveau era. This bodice features an ornament carved from 23-karat gold leather, embellished with a mosaic of emerald beetle wings and crystal drops. Finally, Karisah wears the Pearl Rebatto underbust corset in iridescent leather with hand-cut appliqué work, a hand-printed lace design, dichroic fused glass, Swarovski crystal, and freshwater pearls.

All the golden details are crafted from leather and gemstones, and yet until you actually reach out and touch them, you don’t even realize they weren’t made from precious metals themselves. Boiwka’s passion has combined with true skill and talent to create magical wearable pieces that any of the women from a Mucha painting would be honored to wear over their diaphanous gowns.

More information on the creation of these pieces and additional detailed photos of the accessories and background are available at wildehunt.com/category/art-nouveau-corsets.

Photography: Frank Wiredu Models: Karisah Brown, Lucia Corsetti, Maryam Jama
Fashion (except white lace gown): Wilde Hunt Corsetry White lace gown: Style and Salvage MUA: Ludie Senatus

The Most Beautiful Girl in Vienna

COMPOSER AND LIFE-ARTIST ALMA SCHINDLER MAHLER

BY MARY SHARRATT

Imagine what it would be like coming of age in the glittering artistic hotbed of turn-of-the-20th-century Vienna. Gustav Klimt was painting exquisite golden nudes while his lover and sister-in-law, Emilie Flöge, was designing radical new fashions that left the corset and bustle behind. Freud was inventing psychoanalysis and Gustav Mahler was composing monumental symphonies. Art had become the religion of this newly secular age, and artists were worshipped as cultural heroes and saviors.

In this midst of this cultural whirlwind lived an unusually gifted young woman, Alma Maria Schindler. She grew up surrounded by artists and intellectuals. Her father, Emil Schindler, who died when she was thirteen, was one of Austria's foremost landscape painters. Her mother, Sophie Bergen Schindler Moll, was an opera singer. Her stepfather, Carl Moll, was a painter and founder of the Secession Art Movement. His friend and colleague Klimt gave Alma her first kiss when she was just a teenager.

Living among such luminaries, how could Alma not dream of becoming an artist herself? A new era of opportunity was opening for women, the old rules being written anew.

Alma attended concerts, operas, plays, and art exhibitions several times in any given week. Though lacking in a formal education, she devoured philosophy books and avant-garde literature. She was a most accomplished pianist; her teacher thought she was good enough to study at Vienna Conservatory.

However, Alma did not aspire to a career of public performance. Instead, most ambitiously of all, she yearned to be a composer. Her lieder, composed under the guidance of her mentor and lover, Alexander von Zemlinsky, are arresting, emotional, and highly original. They plunge you straight into the zeitgeist of turn-of-the-century Vienna. We know from her diaries that Alma composed more than a hundred lieder. She also composed various instrumental pieces and the beginning of an opera.

But as a creative woman, Alma did not have an easy time. From the very beginning, she saw her sex as a major hindrance. I think it's very hard for us today to understand the enormous misogyny women faced if they deviated from the traditional feminine life script. Women who strived for a livelihood in the



Alma Schindler Mahler / Alamy Stock Photo

arts were mocked as the “third sex,” as though they were unnatural, deviant, a gender apart from normal women. This was the fate of Alma's friend, the sculptor Ilse Conrat, who exhibited in the Vienna Secession Museum alongside Klimt and earned her own livelihood but was mocked as a plain spinster. She's hardly remembered today.

Where Alma did receive praise and validation was in the salon, where she was celebrated as the most beautiful girl in Vienna. But those who were drawn to her beauty often didn't look deeper than the surface. As a result, she felt that she had two separate souls that were constantly at war with each other.

This inner battle came to a head in November 1901, when she met Gustav Mahler at a dinner party. Nearly twenty years her senior, Mahler fell in love with her, literally overnight, according to a poem he wrote for Alma. He proposed only a few weeks later. But his demand that she give up her own composing career as a condition for their marriage plunged her deep into turmoil. Torn by her love and in awe of his genius, she reluctantly consented.

Alma wrote in her diary, “I have two souls: I know it. And am I a liar? When he looks at me so happily ... what a profound feeling of ecstasy. Is that a lie too? No, no I must cast out my other soul. The one which has so far ruled must be banished.”

Born in an era that struggled to recognize women as full-fledged human beings, Alma experienced a fundamental split in her psyche—the rift between herself as a distinct creative individual and herself as an object of male desire. To win Mahler's love, she sacrificed her creative soul.

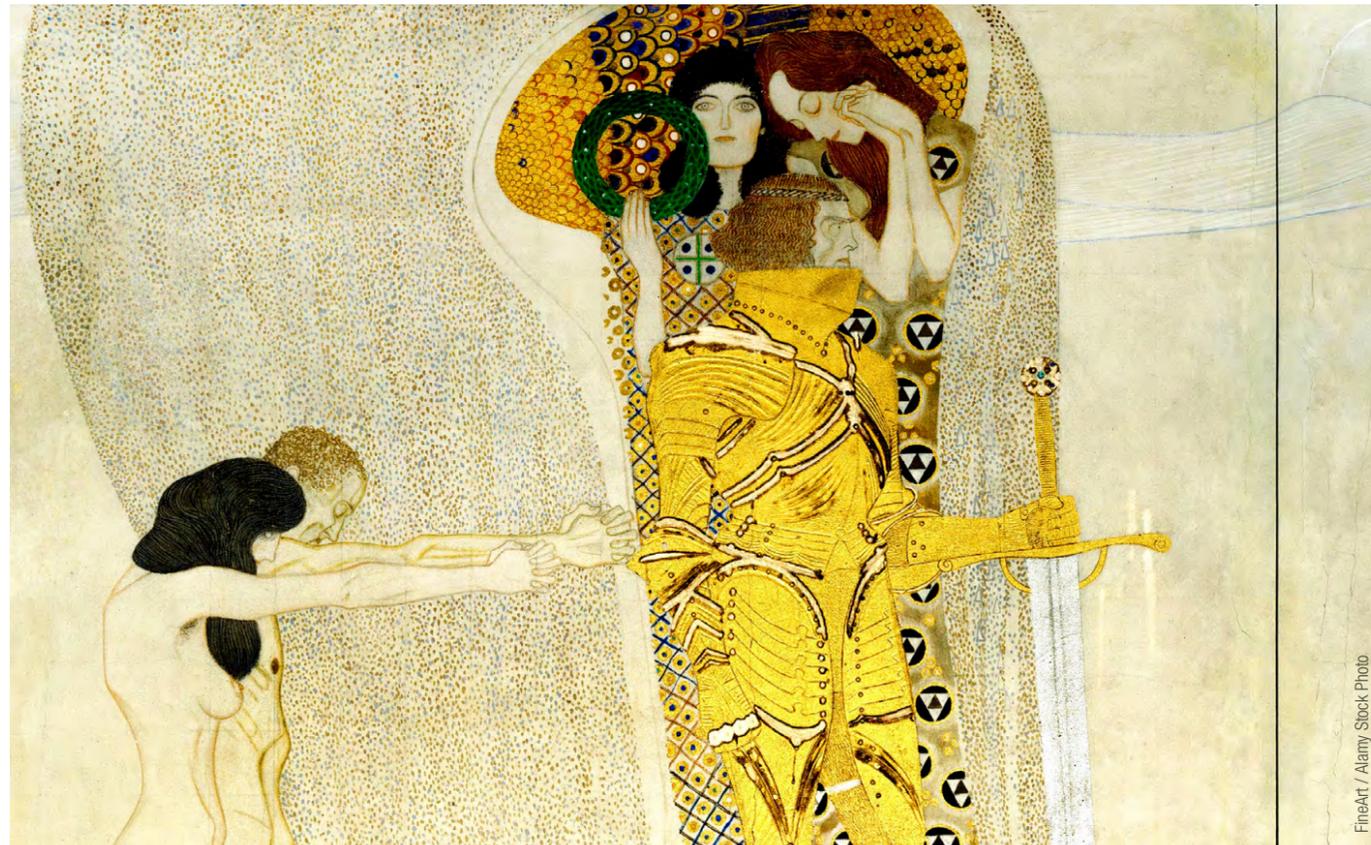
Despite this inner loss, Alma and Gustav enjoyed some very happy years together. As his devoted muse, she critiqued his work, copied his scores for him, and stood by his side through good times and bad. They had two beautiful daughters.

Yet underneath it all, Alma was still that questing young woman who yearned to compose symphonies and operas. The suppression of her true self to become the woman her husband wanted her to be was unsustainable and inhuman. Eventually, the authentic Alma erupted out of this false persona.

In 1910, Alma retreated to an alpine sanatorium to recover from a miscarriage and an emotional breakdown. The progressive doctor who ran the clinic prescribed an unusual



The Kiss, Gustav Klimt, 1907–1908, Wikimedia Commons



form of therapy to draw Alma out of her depression—afternoon tea dances. Her dancing partner was a tall and handsome twenty-seven-year-old architect named Walter Gropius. He seemed as drawn to her intellect as he was to her beauty. The two of them embarked on a headlong affair, which unleashed an alchemical transformation inside Alma. It wasn't simply a case of her rejecting her aging husband to take a virile young lover. I believe she was retrieving her lost creative soul.

What emerged was a free-spoken woman far ahead of her time, who rejected the shackles of condoned feminine behavior and insisted on her independence and her sexual and creative freedom.

When Gustav discovered the affair, he wooed her back by encouraging her to compose again. Alma went on to publish fourteen of her songs. Three of her other lieder have been discovered posthumously. Now her work is regularly performed and recorded.

After Gustav's death in 1911, Alma truly unleashed her wild side and fell passionately in love with another younger man, the artist Oskar Kokoschka, who immortalized her in his painting *Bride of the Wind*. But when he grew too possessive and controlling, she broke up with him and married her ex-flame Gropius, whom she later divorced in order to marry poet and novelist Franz Werfel.

Ultimately none of these men could claim to possess her because she was stubbornly her own woman to the last.

Like unconventional women throughout history, Alma to this day faces a backlash of misinterpretation and outright condemnation. She was complex, transgressive, ambitious, and often perplexing.

Alma was neither a “good” woman nor a “bad” woman, but a woman who insisted on being fully human, whatever the price. She was not any one color, dark or light. She was the whole spectrum. So it is with all of us. Every woman contains the totality, the heights and the depths.

This is what drew me to write a novel about her—Alma deserves to be the center of her own story, not just a footnote in the lives of her famous husbands and lovers. She was so much more than a muse or femme fatale. Alma was not only a composer but what in German is called a *Lebenskünstlerin*, or life artist—she pioneered new ways of being as a woman that was in itself a work of art.

The author of seven acclaimed novels, Mary Sharratt is on a mission to write women back into history. Ecstasy, her novel of Alma Schindler Mahler, was an Amazon Best Book of the Month and a Chicago Review Book of the Month, and is now out in paperback. Learn more about Mary, her novels, and her fabulous Welsh pony at marysharratt.com.

PRELUDE
January 1899
Theresianumgasse
Vienna's Fourth District

Nineteen years old, Alma Maria Schindler longed body and soul for an awakening. In the family parlor, redolent with the perfume of hothouse lilies, she sat at her piano and composed a new song.

“*Ich wandle unter Blumen und blühe selber mit,*” she sang, as she played. *I wandered among flowers and blossomed with them.*

The lyrics were from a poem by Heinrich Heine, but the music was entirely her own. Closing her eyes, Alma let the song play itself, as though it were a living creature she had birthed and let loose in the world. Whether her music was any good or not, she had no idea, but it shimmered with passion poured straight from her heart. Painters, like her late father, the great Emil Schindler, revealed the innermost workings of their souls with brushstrokes, bold or delicate. The piano was her canvas, her notes the play of light and dark, color and texture.

“*My art,*” Alma whispered, and then jumped to see her sister, Gretl, one year younger, watching from the open doorway.

Still in her dressing gown although it was two in the afternoon, Gretl seemed to be nursing another headache. But instead of scolding Alma for making such a racket, she sat in the armchair beside the piano and asked her to play the song once more.

“It’s uncanny,” Gretl said, when Alma had finished. She gazed down at the book of lyric verse opened to the Heine piece Alma had chosen. “You always find a poem that expresses what’s inside you. Anyone who hears this song will know you as well as I. It’s that intimate.”

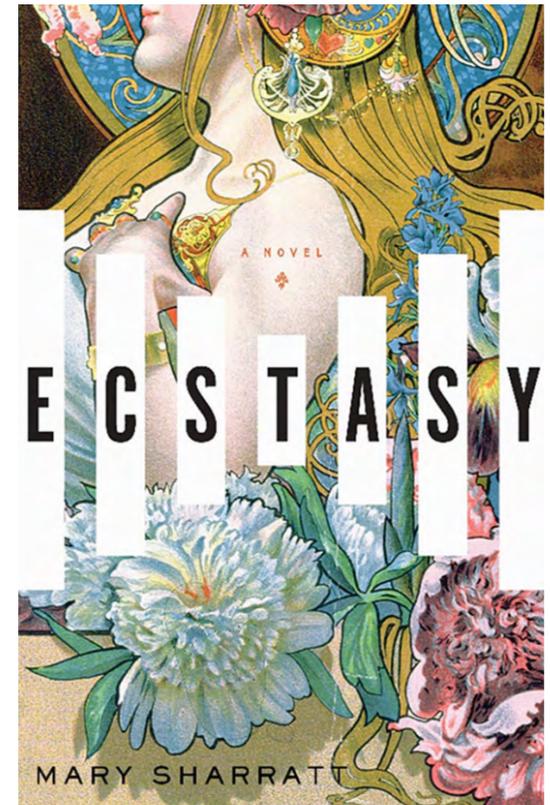
Her sister’s face was as pale as the lilies in their vase, and her dark eyes were fixed on Alma with a solemn scrutiny that unnerved her.

Alma searched for a lighthearted reply. “That explains why my lieder are so introspective! No jolly, thigh-slapping folk songs for me then.”

To her relief, Gretl’s mood seemed to lift and they laughed together.

“Just imagine,” Gretl said, thumbing through the red leather-bound Baedeker travel guide on the side table. “Another seven weeks and we’re off to Italy! I can hardly wait to leave this dreary snow behind.” At that, she went off to dress.

Alma played her song again, adding subtle variations to the theme. Joy seized her, a buoyancy that blossomed inside her. Losing herself in the labyrinth of sound, she allowed her yearnings to soar. *If only I were a somebody.* Oh, to compose an opera, a truly great one—something no woman had ever done. She would call her opera *Ver Sacrum*, sacred spring, after the journal of the Secession art movement. Her stepfather, Carl



Moll, was the Secession’s vice president. His paintings lined the parlor walls along with those of his colleagues and friends. Gustav Klimt. Max Klinger. Fernand Khnopff. Koloman Moser’s exquisitely framed letterpress print spelled out the Secession’s motto.

To every age its art.

To every art its freedom.

Freedom, Alma exulted. Her stepfather’s circle was the vanguard, the cutting edge. They had defied the rigid conventions of the academy to create their own unique styles. After this break from tradition, the arts could never be the same again. As hidebound and conservative as Austria might be, with its emperor who seemed to live forever through every scandal and revolution, Vienna was a bubbling font of artistic innovation. *Ver sacrum, indeed!* Not only were there avant-garde painters and architects, reform dress that liberated women’s bodies from crippling corsets, and new writers such as Hugo von Hofmannsthal, but there were also young composers. With her entire being, Alma longed to leave her mark among these blazing new talents. Oh, to compose symphonies and operas that truly expressed the spirit of this modern age! How she longed for the vision and strength to see her dreams reach fruition.

Help me, divine power, she prayed, she who had disavowed all formal religion. *Guide me. See me through. May I suffer no hindrance in the battle against my weakness. My femininity.*

Aesthetic Harmony: The Art of Yoann Lossel and Psyché Ophiuchus

BY GRACE NUTH

Psyché Ophiuchus and Yoann Lossel both believe that all of life is art, a philosophy shared by many artists of the Art Nouveau era, whose work defined an aesthetic across such varied media as painting, architecture, fashion, jewelry, and photography. Ophiuchus and Lossel have created their own world that uses all of these and more, and reflects the love they have for each other, for the act of creation, and for the eras of the past that so fascinate them.

Lossel and Ophiuchus both acknowledge the special inspiration that Art Nouveau has had in their work and in their lives. “Personally,” says Lossel, “I think it’s one of the artistic movements that went the furthest in its aesthetic approach, succeeding in bringing together the pictorial themes and the decorative art with virtuosity. I find everything I love in it: the interweaving of patterns, the association of materials, subtle and balanced curves, and an obvious homage to nature and to women. It is an art of observation, which seeks to represent the world with grace.”

Ophiuchus agrees. “Art Nouveau is an endless source of reverie and wonders! From an aesthetic point of view, I feel perfectly in sync with its curvaceous vision. There is a dreamlike dimension that I feel close to. Although my medium is photography, I am very influenced by the illustration, the unrealistic aspect of representations from the Art Nouveau movement.”

This modern renaissance couple don’t settle for just one or two outlets for their creativity. They explore every means of creating that they can try—jewelry making, creating their own clothes, Lossel’s graphite and gold leaf paintings, Ophiuchus’ photography, even remaking their shoes to fit their artistic visions. They also explore the world around them, traveling to museums and enchanting natural locales across Europe, dressed

in frock coats and vests and Art Nouveau gowns and headpieces, taking each other’s photographs in beautiful images that look much more like paintings than travel snapshots, and absorbing the work of artists who have come before them.

Lossel describes an especially memorable portrait of Ophiuchus taken at Watts Chapel in Surrey. “The silhouette of Psyché in Watts Cemetery Chapel, at dawn, after a sleepless night crossing the English Channel, is absolutely magical. There is nothing dissonant in her presence in this place; she harmonizes with the art that surrounds her.”

The love and admiration with which Lossel speaks of Ophiuchus are undeniable. The two met four years ago, when she posed for one of his paintings. The two arranged to meet in the forest of Brocéliande, under a tree called the Oak in Water, so that she could pose for the central figure in a work he planned to call *The Fall*. But instead, as he puts it, “Indeed, we fell—in love. I had to change the title of the painting: I wanted it to be a rise, for her, so it is now called *The Rise*.”

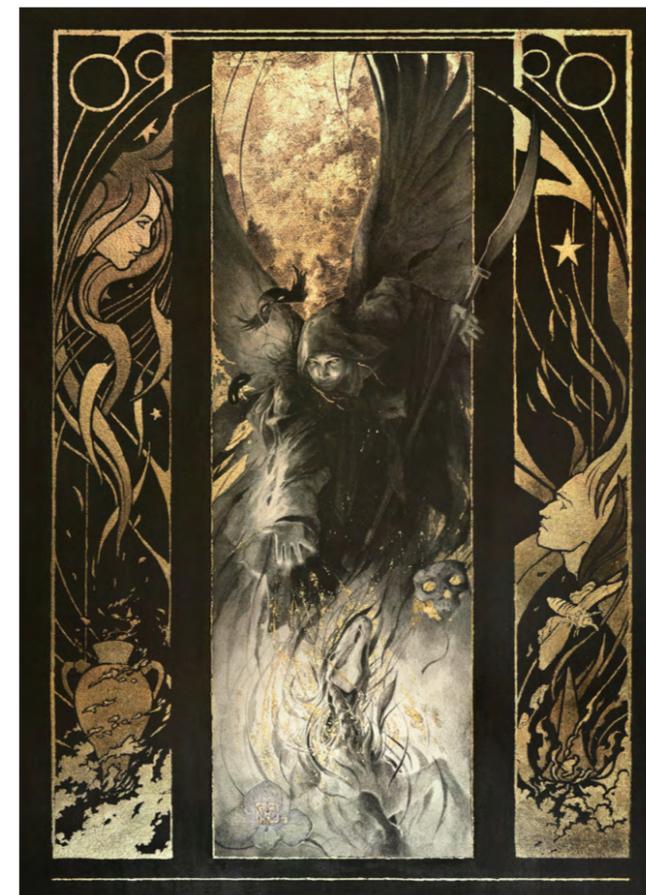
Since then, she has shown up in many of his paintings. When I ask if Lossel ever poses for Ophiuchus too, she responds, “I want to take more photos of the one that illuminates my life. Yoann, with his beauty, our strong complicity, and our common aestheticism, is an ideal muse!”

Life is not just about the moments of artistic sublimity

and epic inspirational travels for the couple, however. They also enjoy simple daily moments of whimsy and humor. “Yoann and I play a lot,” Ophiuchus says. “We are like two children who have just met. We love to tell imaginary stories. If I forgot to put away my clothes and they lie around, it’s because a fairy woman has likely disappeared right here. For us, our daily life is playing together and taking care of each other.”



EROS & THANATOS





Lossel and Ophiuchus are currently planning their upcoming nuptials, and one can only imagine what an artistic creation that will be. “We are working on the decoration,” Ophiuchus says. “I cannot reveal more, as it is a surprise for our loved ones, but I can tell you that the Art Nouveau headdress in these photos (page 104) will be my wedding headpiece, made by us.”

“Art is the center of our story,” Lossel says. “We have been working together since we met, creating objects, sewing, painting, and collaborating on various artistic projects.” Some of these projects the couple shares with their friends and followers on social media, but others are kept just for themselves and each other to enjoy: “I think what gives meaning to your life is the depth you give it,” says Lossel. “You must be the hero of your own story, even and especially if you’re the only spectator.”



Find Yoann Lossel's art at yoannlossel.com.

To follow Psyché Ophiuchus, visit psycheophiuchus.com.

Follow Grace Nuth at gracenuth.com and on Instagram @gracesidhe.





An
Underwater
Homage
to
**ART
NOUVEAU**

Photography and postproduction by Cheryl Kelleher Walsh of
CHERYL WALSH FINE ART

“**T**o me, Art Nouveau has always been the epitome of Mother Earth at her most stylish. It evokes feelings of nature and nurture while celebrating women in a beautifully relaxed form. The whole shoot was a nod to Alphonse Mucha and his timeless art. Entirely fitting was the fact that a majority of this collection was photographed on Mother’s Day and that we were celebrating the recent birth of model Jessica Dru’s baby girl. My models are also my friends and have a very special place in my heart, so spending this day together was deeply meaningful to me. They all made their unbelievably gorgeous gowns, and our headpieces were handcrafted by another wonderful female artist. All the more impressive is that everything survived hours in the water and came out looking perfect. The color palette and styling were traditional Art Nouveau, so I choose the same feeling with my post-processing. Ultimately this entirely collection will be 40-by-60-inch fine art prints in large gilded frames. While the images are beautiful, there are no words for the experience of sitting on the bottom of my pool and watching all this happen as I photographed it underwater.”

— Cheryl Kelleher Walsh

Models: Jessica Dru, Rachel Day, Vanessa Walton, Summer Loftis, Nicole Casey

Headpieces: Caley Johnson of Miss G Designs

Wigs: Epic Cosplay Wigs









“SUMMER PRINCESS”

Repoussé work by Sue Rawley

“My greatest influence was my grandmother, who was inspired by the arts and crafts movement. We spent many hours making craft projects together when I was very young, beautiful pots decorated with shells and other found sparkly things. She also taught me the technique of repoussé work in metal, which was popular at the time, and I’ve been using this technique throughout most of my artistic life. And she introduced me to the beauty of Art Nouveau, through galleries and museums.”

— Sue Rawley



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FROM OUR READERS

*This month we asked our readers:
Tell us what attracts you to Art Nouveau ...
and how it influences you today.*



Illustrations © Guinevere von Sneeden

The biggest thing for me is it totally reminds me of my Grannie! She was born in 1900 and lots of her things still had the Art Nouveau style to them when I came along in the '70s. I love all the natural lines and the way it incorporates so much of nature though everything!
—*Pamela Scott*

This period evokes the divine feminine for me.
—*@feelfreewithfood*

I think the swirling images attract me most, whether it be women's hair or ivy. I also like Art Nouveau because I associate the images with fairy tales.
—*Kelly Tyler*

The Art Nouveau period is my favorite because of the combination of incredible colors, nature, and predominant strong women, regally adorned. And the best examples, such as Mucha's, have such amazing little design details. So many different designs frame the work. Amazing period.
—*Mk Dugan*

It was and still is iconoclastic. It was a fleeting moment in art history that changed people's perceptions of what art could be. Posters, churches, fashion, architecture—it was everywhere. In its day it was seemingly so brave and modern and yet rooted in nature and historical reference. It was and still is beautiful, and that is why it connects with people, then and now. —*@mrmaurizio1977*

It honestly feels like the kind of art that a fairy would make.
—*@bubbly_child*

There's something beautifully feminine and magical about Art Nouveau. It's all smoky filigree, luscious babes, muted colors. It feels like you're riding an absinthe wave.
—*@mossyadventure*

I love how during the Art Nouveau period, everyday objects that had practical use, like hair combs or subway fences, were decorated elegantly anyway. This way they gained a second use to inspire the eyes and mind.
—*Olga Macska*

The intricacy and flow of lines, the patterns, and the color palette of this time period are all very elegant. —*@terrifoss*

Art Nouveau, thou art my love! It is all about the organic flow of life, and it's expressed through the organic flowing motifs and imagery that we see in our own world but in an otherworldly manner. The colors are soothing and enticing, which always makes me—and I'm certain, everyone else—smile.
—*The Glowing Mermaid*

Because "I love Art Nouveau" sounds more adultly than "I want all my wall art and furniture to look like it was made in Rivendell." —*Lenore Katz*

Moving into summer with Art Nouveau feels perfect, as the intricate linear designs remind me of the flowing curvy petals of summer flowers here in Northern California. I love Art Nouveau also because of the strength of the designs within which a strong feminine factor slips easily in and around the natural forms. There is also a strong positive feng shui energy that surrounds Art Nouveau that I find missing from its lovely sister, Art Deco.
—*Linda Thompson-Mills*

For me, the magic of Art Nouveau style lies in the elegant curves that create graceful movement, as well as the integration of natural elements like leaves, flowers, the moon, and stars. —*@moondustandstarlight*

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