artnouveau-net.eu

Szuedxe wou cybercs

rargering the general

several initiatives

Nancy, the Metwork

including the City of

Fricobean partners

Made up of different

Youveau in Europe.

heritage of Art

and promote the

to study, protect

usevuoM 11A ed:

Created in 1999,

NETWORK

UA3VUON

THE ART

JEŁWOLK SEEKS

uss developed

to the youth.

itself to the

Far East.



influence of the FOLLOW US On Nancy fr and on social media

Google Street View

the European Heritage Days

EVENTS

MAJOR

AJJIV

(late november early january)

#03 cti co11 tag Heri NANCY **ART NOUVEAU**

OF DECORATIVE



and functional ενειγάλ αθέσοι. decorative embellishing the objects, both participated in applied to all ss possible and Art nouveau, as harmonious environment architecture. со шэке сие плив renowned than its common cause being far more MAJORELLE



giass production in

Arts also illustrates

Musee des Beaux-

collection of the

."lle not the" ne

'səsəid ənbiun

and showcase

testify to this

desire to produce

аетопытельно

in series alongside

opjects broduced

diversity of shapes

I, FCOIG GG MSUCY

of the Musée de

The collections

The Daum

the vitality of the

placksmiths and

glassmakers

ceramists, mas

cabinetmakers,

design. Painters,

and interior

architecture

unity between

artists-designers

collaboration was

IIVINE ENVITONMENT.

transforming the

cuimneys, doors,

etc.), radically

(staircases,

architects and

DOLD DETWEEN

A veritable

to create a

design) in Mancy (the precursors of decorative art resulting in the to modernise, this same desire tackled with textile were also as leather and domains such designers made Other less common

spowcased by the

se 'sədeys pue

wich original decors Influence, along a strong technical The creations show The illustrations of as well as wood. and earthenware in the field of glass how in Lorraine, plenty of knowlong tradition and or Majorelle. e yd bənisiqxə interest can be TURNICURE BY VAIIIN Gallé, and the 19th century. This by Daum, Gruber at the end of the glass creations

significant revival experienced a ▲ Decorative arts



Émile Gallé.

that he named Mrs

primrose species

the preeder of a

remoine, who was

dedicated to Victor

Coupe Primavera,

the society. There

the members of

of the SCHN, by

Simon, president

by Émile Gallé and

France or Coupe

For example, the

Coupe Rose de

their breeder.

of Deficated to

samitamos bna

these new plants

vorks adorned by

were formalised by

Lue links between

norticulturists

artists and

Simon was created

offered to Léon

was also the

neiping the workers of the workshops, large lawns in front which already had the Gallé factory, located close to Victor Lemoine is actories. That of right alongside sometimes even up all over the city, nurseries sprang pue səsnouuəəมด clematis, lilacs, etc. hydrangeas, ency as beonies,

create their works.

species through creating new plant settled in Nancy, and Victor Lemoine as Félix Crousse horticulturists such century, several the end of the 19th Ecole de Nancy. At the case of the is even truer in Art Nouveau, this of inspiration of important sources one of the most ✓ While nature is

hybridisation,

into horticulture. cy-based research beyond for its Nanacross Europe and ciety became known secretary. The so-Emile Gallé was the were members of it the Ecole de Nancy founded. Artists of Nancy (SCHN) was d'Horticulture de Société Centrale h I877, the

HORTICULTURE DE NANCY AND **■**THE ECOLE

ART NOUVEAU OR THE ECOLE DE NANCY BACKGROUND

was that they ▲ Art Nouveau first appeared at drew their the end of the inspiration from 19th century in nature, modes of production (from several Europear cities and ended a single object to with World War I. industrial series), Unlike other and the desire for art movements modernisation where painting by relying on holds a dominant innovative techniques place, Art and materials, nouveau is characterised offering greater freedom in the by its use in decorative arts shapes. and architecture. Also referred to In Nancy, a as "Modernisme", transition "Jugendstil", occurred after "Liberty" and

"Secession" in

different cities,

the movement

However, what

all these variants

had in common

1871

ANNEXATION OF

ALSACE-MOSELLE,

THE OPTANTS

IN NANCY

Nancy

forms.

covered various

the Annexation of Alsace and the Moselle. The population of Nancy grew from 50,000 in 1870 to 120,000 in 1914. Among

the new arrivals were artists,

1894

FIRST EXHIBITION

OF LORRAINE

DECORATIVE ARTS

AT THE POIREL

GALLERY

artistic centre emerged.

In 1901, Émile Gallé gave a status to the movement by creating the Alliance Provinciale des Industries d'Art and named it the École de Nancy. Several artists were part of it: Emile

industrialists,

investors and

with rampant

skilled labour. The

city transformed,

urbanisation and

structures. This

effervescent

background

was where an

unprecedented

Shops, banks, buildings or private villas, as well as works of art and furniture in the city museums, all bear witness eventoday to this rich and free artistic period. This proliferation contributed to making Nancy a capital of

Art nouveau in

1901

Europe.

Jacques Gruber,

and many others

too. They worked

their talents on

the most varied

of materials to

transform day-

today settings

into works of art.

Eugène Vallin,

1900-PARIS

WORLD'S

Gallé, as well as

Louis Majorelle,

Antonin Daum,

Victor Prouvé,

CREATION OF THE ASSOCIATION « ÉCOLE **DE NANCY, ALLIANCE PROVINCIALE DES INDUSTRIES D'ART »**

creations. Sent on a mission to Europe by the Ministry of Agriculture, painter and botanist Hokkai Takashima visited Nancy between 1885 and I888. During these years, he forged close bonds of friendship with the artistic community of Nancy, which, Camille Martin, Le Soir (Le Paon), 1896 © Ville de Nancy/P. Burel through his work, opened

INFORMATION 8

ADRESSES

Nancy *38, rue Sergei*

Musée des

Musée de l'Écoled

BOOKING 03 83 85 30 0I

DISCOVERIES fr/nancy and take

Ceramist Alexandre

playing a major role.

several artists, with

Louis Majorelle

ot betsuntne

Indoors, the

balcony, etc.

carpentry of a

Japanese-inspired

flying buttress (now

arch of the terrace;

asserted verticality

inspiration of the

the medieval

pasket-handle

tower facing the

of the stairwell

ILONWORK; The

woodwork and

ροιγςητοπλ οτ

or Euville stone

austere nudity

contrasts: the

with repeated

the time.

The ensemble plays

numerous artists of

of art espoused by

concept of unity

example of the

Majorelle a prime

nave made Villa

petween outdoors

play of coordination

In the Heritage collection:

and indoors

opposite the

pricks, sandstone,

gone) facing the

decoration was

ene theme of the

front door, stencils,

coat rack - all in

entrance hall -

The decor of the

pearl and brass.

with mother-of-

light hues inlayed

a unique set with

except for that of

the bedroom, is

catalogues, and

Majorelle sales

shown in the

si moon grivil

dining room and

furniture of the

workshops. The

was made by his

by Louis Majorelle

bedroom). The

gnivil bns moon

(stairwell, dining

nacdnes Gruber

the work of master

the main rooms is

to ssalg beniets

anning room. The

paintings in the

the decorative

sandstone and

respectively

and outdoor flamed

created the indoor

Francis Jourdain,

Bigot and painter

#01: Nancy Town Hall

#06: Nancy in glass

Leaflets available

from the Town Hall,

#02: 3 Unesco World Heritage squares #04: Nancy's Belle Epoque schools #05: Jean Lamour

Destination Nancy, museums and by downloading from

glassmaker

rurniture designed

room, the Majorelle

lllustres".

of "Maison des

national label

to now bear the

comprehensive

of this home,

nas made it wortny

work of art, which

aesigned to be one

the original nature

minute details of

to rediscover the

public the change

in 2015 offers the

broject iauncned

noijsrotsen nojsm A

property of the City

of Nancy in 2003.

and became the

as a historical

was classified

1926, the villa

qızappeared in

Louis Majorelle

Granted to the

collaborators.

Majorelle and nis

savoir-faire of Loui

inuaria annua, bea

In the middle of the 19th century

after 200 years

of isolation, Japan opened

its borders to

the outside

discovery of new aesthetics triggered a veritable

culture shock

Western artists

took inspiration

from them to

make their own

Fascinated

world. The

witness to the

State after

966I ui Juəmunom

snonuiluoo aul due

decorative patterns

edifice. The fluidity

with the rest of the

structure and decor

component of its

whole with each

e se bəngisəb

at Nancy, it was

Nouveau" house

architecture. The

history of Nancy

occubies a special

first fully "Art

biace in the

Villa Majorelle

nterdependent

peußisep Buied

to be closely

or shapes and

built in 1901-1902.

Majorelle's wife,

initials of Louis

Jika, after the

Majorelle - or Villa

the project. VIIIa

With supervising

entrusted Lucien

mansion a reality

make his plans for

barely 26 years old

at the time, to

Henri Sauvage,

Majorelle tasked

siuoJ ,898l nl ►

Weissenburger

in Nancy and

a personal

Ganne Kretz - was

VIRTUAL

To learn more, flash

VISITS

Do not miss:
• European Artistic

• Art Nouveau days

Le Livre sur la place, book fair (early-September European

• Éphémère Garden (October)

Huot Houses, 1903 92-92 bis, auai Claude le Lorrain



These iconic houses with false symmetr feature a façade whose verticality is accentuated by medieval-inspired gablea dormers. The use of various shapes and materials contributes to the architectural $harmony, incorporating\ sculpted\ motifs\ of$ seaweed, pine cones, and flowers...



Lucien Weissenburger's house, 1903 I, boulevard Charles-V

Lucien Weissenburger (1860-1928)



Lucien Weissenburger designs his own residence, where he also sets up his office. The ornamental parts are entrusted to Louis Majorelle and Jacques Gruber. The seaweed motif is displayed on the façade, the pinnacle, the ironwork, and the stained glass windows. The large dormer overlooking Rue des Glacis features a Lorraine cross, a symbol prominently represented in the Nancy landscape since the German annexation of Alsace and Moselle.



Luc House, 1903

Jacques-René Hermant (1855-1930)



The house of industrialist Victor Luc combines symmetry and floral decorations. The originality of adding a porch, a common feature in the works of Jacques-René Hermant, is integrated here in the Art nouveau style through the ovoid shape of the three arcades and the design of the capitals...



The Nicolas Kempf building, 1903

Félicien César (1849-1930) and Fernand César (1879-1969)



This building, commissioned from the Belgian architect and his son, combines a nouveau decor enriched with sculpted elements of umbellifers, poppies, hops on the stone, and narcisi on the door. The overall motif of the façade is created by the combination of numerous materials.



2, rue Drouin

Paul Charbonnier (1865-1953)



The Maison du Peuple was commissioned by the poet and activist Charles Keller with the intention of housing the Université Populaire de Nancy, established in 1899. This building has changed owners several times and has undergone significant modifications. The allegories on the façade, by Victor Prouvé, represent The Allianceof Labor and Thought.



The Vallin house and workshop, 1896

8-6, boulevard Lobau Eugène Vallin (1856-1922)



The house of Eugène Vallin, built at the beginning of the Art nouveau movement, features few significant elements, except for a sculpted caryatid, an entrance door adorned with umbel motifs, and a lock and bronze handle by Victor Prouvé. The pilasters of the workshop adjoining the house are decorated with vegetal motifs.



The Bergeret house, 1905

Lucien Weissenburger (1860-1928)



Lucien Weissenburger designed the factory and house for the printer Albert Bergeret, calling upon the main figures of the École de Nancy. The «honesty» plant motif is used in various ironwork pieces crafted by the Majorelle workshops. Jacques Gruber created the «Roses and Seagulls» stained glass window for the staircase, which faces the street, and Joseph Janin designed «The Peacock» for the winter garden.



Royer' printing shop, 1900 Lucien Weissenburger (1860-1928)



The printing works of Jules Royer is a fine example of Art nouveau industrial architecture, where brick and stone materials are combined with riveted steel to provide multiple levels of workshop space and open the facade with large bay windows. The panels sculpted by Ernest Bussière evoke the work of the printing industry.



Villa Geschwindenhammer, 1905

Henri Gutton (1851-1933) and Joseph Hornecker (1873-1942)



The villa is distinguished by the decorative elements on the façade by the ceramists Gentil and Bourdet, with balcony balusters in flamed sandstone, polychrome brickarches, and mosaics framina the windows.



Saurupt Park

In 1901, within the former park of the Château de Saurupt, developer Jules Villard decided to divide the estate into 80 lots to create a private garden city aimed at a wealthy clientele. Emile André and Henri Gutton designed the plans for the development, centered around a central roundabout. The stringent requirements of the specifications led to the project's failure. Only six villas were built, and the project was abandoned in

The Caretaker's Lodge, 1902



14 15

Rue Félix-Faure

Initially private, Rue Félix-Faure was

classified as a municipal road in 1903.

apartment buildings, developed between 1903 and 1913. There is homogeneity

with plots typically 6 to 8 meters wide

preceded by a courtyard, do not exceed

two stories and two bays. The street

faced significant speculation starting

build I2 houses from 1909 to 1912.The

reminiscent of seaside architecture, characterized by the use of meulière

stone and floral motifs painted on the

facade friezes. Architects Emile André

and Paul Charbonnier (1865-1953) also

built five houses in this street.

Maison Ramel, 1903-1904

Emile André (1871-1933)

25, rue Félix-Faure

To learn more,

flash the QR code

in 1903. César Pain acquired 17 plots to

main architectural style is picturesque,

and 30 meters deep. The buildings,

The 83 plots mostly consist of small

The private estate of Saurupt had at its entrance a concierge lodge and gates. Emile André designed a picturesque building using glazed bricks, wood, and meulière stone. The plan was modified in 1910 when the lodge was enlarged in the same style by Joseph Hornecker.

Villa Les Glycines, 1902 Émile André (1871-1933)



Charles Fernbach's villa was the second one built in the Saurupt park. Breaking away from historical styles, Emile Andre adopted unconventional forms such as horseshoe and butterfly-winged windows, and a bow window supporting a terrace. The decoration, absent on the façade, unfolded in the ironwork

Villa Marguerites, 1905 Joseph Hornecker (1873-1942) and Henri Gutton (1851-1933)

The industrialist Aimé Prost commissioned a seaside-style villa. The composition of volumes centers around a belvedere tower, using a variety of materials (meulière stone, wood) that accentuate the picturesque character of the building. The stained glass windows with leaf designs by the painterglassmaker Joseph Janin have since disappeared.

Villa Lang I, boulevard Georges-Clémenceau Lucien Weissenburger (1860-1928)



Henri-Emanuel Lang, the leader of the Les fils d'Emanuel Lana spinnina mill, commissioned a villa of imposing volumes to live with his family. The building stands out with its alternating panels of terracotta, red and grey bricks, and other decorative elements such as sculpted algae on the corner pillar of the porch.



Villa Majorelle, 1901-1902



The villa of Louis Majorelle represents the first built testament to Art nouveau style in Nancy. It was a total art project, uniting architect, artists, and craftsmen, forming a true manifesto of the École de Nancy.



The France-Lanord-Lombard building, 1902-1904 69 et 71, avenue Fo

Émile André (1871-1933)



This pair of apartment buildings is unique in Nancy, blending Haussmannian tradition with the École de Nancy style. The symmetry of the facade is disrupted by a bay window adorned with floral motifs, as well as galleries adorned with ironwork. The use of red brick breaks away from the uniformity of limestone.



The Georges Biet building, 1903-1905 Georges Biet (1869-1955)



After working in his father's agency, Georges Biet decided to build a building to house his offices and residence. He opted for the use of modern materials reinforced concrete for the ground floor slab, steel beams for the upper floors, and riveted steel for the structure. The gate combines riveted steel profiles with wrought iron decorative elements.



6

Brasserie Excelsior, 1911

I, rue Mazagran Lucien Weissenburger (1860-1928)



Louis Moreau, owner of the Brasseries de Vézelise, decided to open a high-quality establishment in Nancy in the spirit of the Belle Époque. The interior, featuring its liahtina fixtures, veaetal moldinas on the ceiling, Majorelle furniture, and stained glass windows by Gruber, stands as an iconic example of the École de Nancy.



Chamber of Commerce and Industry, 1906-1909

Émile Toussaint (1872-1914) and Louis



Following the 1898 law, the Chamber of



The former Banque Renault (now

BNP PARIBAS bank), 1908-1910

The project to modernise Renauld bank is the first major in Nancy to use a reinforced concrete structure and steel structure. This choice enabled rapid construction with large spans, just like the monumental tower-porch forming the corner. The pillars, decorated with ginkgo leaves, mark the entrance to the building.



Génin former seed merchants, 1900-1901 2, rue Bénit et 52, rue Saint-Jean

Henri Gutton (1851-1933) and Henry Gutton (1874-1963)



The uniqueness of this building lies in the decision taken by Henri Gutton and his nephew Henry Gutton to leave the riveted steel structure entirely visible. Jacques Gruber created the stained glass windows decorated with wiesteria and poppies. This motif can be found on the orial's ironwork of the and on the ceramic frieze



Dr Aimé's building (now Société Générale bank), 1903

Eugène Vallin (1856-1922) and Georges Biet (1869-1955)



Henri Aimé asked Eugène Vallin and Georges Biet to design his new building. They imagined a double bay the shape of a butterfly's wings. The bank counters on the ground floor used to be lit by a large roof of glass that no longer exists.



Crédit Lyonnais bank (glass roof by Jacques Gruber), 1902



The Crédit Lyonnais branch reveals style of Félicien César, with a classical façade, a metal structure borrowed from the Construction industrial buildings and the use of artists from the Nancy School. The use of a metal framework to support an immense glass ceiling. The stained alass window, decorated with clematis the ticket office is the work of Jacques



40, rue Henri-Poincaré

Marchal (1879-1954)



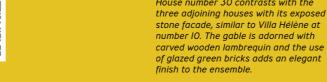


Commerce and the Société Industrielle de l'Est merged, Antonin Daum, a member of both associations, was tasked with the project for new premises and initiated an architecture competition. The winners, Émile Toussaint and Louis Marchal, collaborated with the workshops of Louis Majorelle, who crafted the exterior ironwork, as well as the wrought iron chandelier and staircase railing. Jacques Gruber also contributed an exceptional glasswork ensemble depicting landscapes and traditional crafts of Lorraine.



The aquarium in Corbin Park is designed on three levels. The basement is treated like a rocky cave, with an interior basin connected to an exterior one. On the ground floor, stained glass windows by Jacques Gruber depict aquatic backgrounds and lake landscapes Upstairs, an umbrella-shaped roof protects the terrace.

The Nancy-based painter, Armand Lejeune, commissioned a house to accommodate his studio and house his personal collection. Working within a limited budget, Emile André minimized the use of cut stone. He proposed an original play of volumes, featuring a roof shaped like a turtle shell and a large semi-circular bay window



24, 26, 28, 30, rue Félix-Faure Houses, 1903-1909 César Pain (1872-1946)



Houses number 24 to 28, built from 1906 to 1909, create the impression of forming a single structure due to the symmetrical arrangement of their facades, with only number 26, Les Clématites, distinguished by the presence of an imposing wooden dormer-gable. Each is adorned with a different vegetal motif. House number 30 contrasts with the