

# HECTOR GUIMARD

F. LANIER GRAHAM

THE MUSEUM OF MODERN ART, NEW YORK

## CATALOGUE OF THE EXHIBITION

The following list includes all projects represented in the exhibition, whether by photographs or by original works; only the actual objects, drawings, and prints are numbered. According to the manner in which the exhibition is installed, the catalogue is divided into two parts. In the first part (pages 8–25) entries are listed chronologically according to the building for which they were designed or that to which they are most closely related stylistically. In the second part (pages 26–35) entries are listed chronologically within groupings of design categories.

The dates given for each building indicate the time between the beginning of design and the completion of construction, followed by the year in which outfitting was completed. For individual items, many of which were used for more than one building, the date indicates the year in which the design was first used. A date is enclosed in parentheses when it does not appear on the work. Dimensions are given in feet and inches, height preceding width. An asterisk indicates that the piece was available for presentation in New York only.

The abbreviation A.E.D.A.A.D.XX. indicates the Association d'Étude et de Défense de l'Architecture et des Arts Décoratifs du XX<sup>e</sup> Siècle, in Garches, the archives of which contain hundreds of Guimard documents from the collection of M. Félix Brunau.



*Castel Béranger, entrance. 1894–97*

**CASTEL BÉRANGER APARTMENT HOUSE 70.138**  
 16 rue La Fontaine, Paris  
 1894-98; outfitting ca. 1899

Castel Béranger is Guimard's best-known building, although stylistic inconsistencies prevent it from being recognized as his masterpiece. Its architecture continues the dramatic structural emphasis, picturesque asymmetry, rich color, and elaborate ornamental impulse of the Neo-Gothic tradition, which characterize Guimard's early work, while the planning of the thirty-eight unique spaces anticipates the spontaneity of his later style. Each major room and minor staircase is open to light from a street or courtyard; traditionally wasted space is filled with artists' studios and modest roof gardens. The originality of his scheme resulted in an exterior of unprecedented freedom, for which he received a Concours de Facades prize from the City of Paris in 1899.

While outfitting Castel Béranger, Guimard began to develop his own idea of the flowing processes of nature. The furniture from these early years provides the most dramatic examples of his naturalistic approach to the recalcitrant qualities of his materials. Rejecting the device of applied ornament, he used only the formal asymmetry associated with wood branching. Although Guimard designed the basic decoration for all the apartments, it was only his slightly later office suite that was outfitted entirely with furniture and accessories. Here one can sense the concept of the "total work of art" that was developing in his mind.

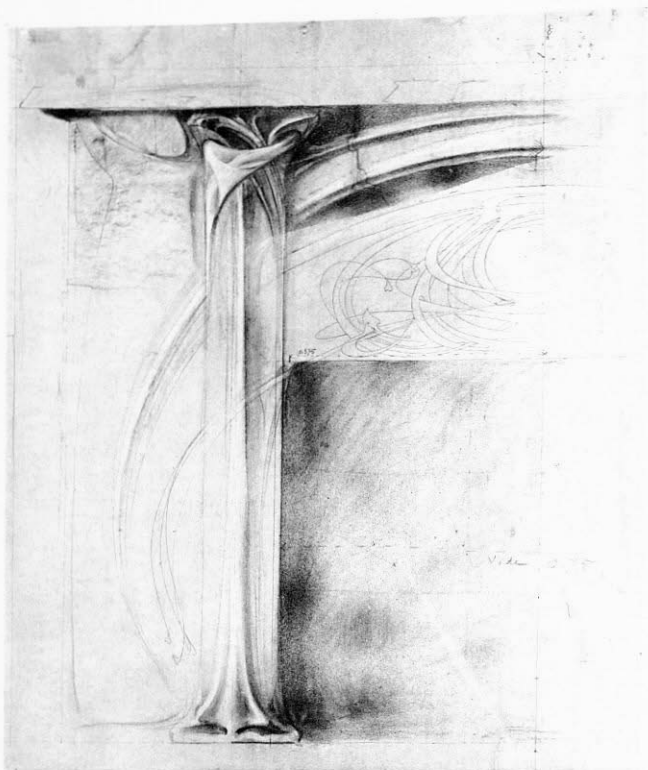
1. Test panel for vestibule. (1896-97). Enameled ceramic,  $11\frac{7}{8} \times 24\frac{3}{8}$ ". Private collection, Paris
2. Study for couch. (1897). Pencil on tracing paper,  $4\frac{5}{8} \times 7\frac{3}{4}$ ". A.E.D.A.A.D.XX.
3. Couch. (1897). Mahogany and tooled leather,  $36\frac{1}{2} \times 67\frac{1}{2}$ ". The Museum of Modern Art, New York. Gift of Phyllis B. Lambert, 1964
4. Couch with overhead cabinet. (1897). Mahogany without original upholstery.  $8'4\frac{3}{4}" \times 7'6\frac{3}{4}"$ . Private collection, Paris. Page 9  $99\frac{1}{6}" \times 88\frac{3}{4}" \times 25\frac{1}{4}"$
5. Study for fireplace and frame. (1897-98). Green ink on tracing paper,  $14\frac{1}{8} \times 12\frac{3}{8}$ ". A.E.D.A.A.D.XX.
6. Fireplace. (1897-98). Cast iron with enameled lava panels.  $50 \times 68\frac{3}{4}"$ . Barlach Heuer, Paris  $49\frac{1}{2} \times 68\frac{1}{2} \times 16\frac{1}{2}"$
7. Study for a vase stand. 1899. Crayon, pastel, and pencil on tracing paper,  $15\frac{5}{8} \times 14\frac{7}{8}"$ . A.E.D.A.A.D.XX.
8. Studies for a vase stand. (1899). Crayon, pastel, and pencil on tracing paper,  $23\frac{1}{4} \times 27\frac{3}{4}"$ . A.E.D.A.A.D.XX.
9. Vase stand. (ca. 1899). Ebony,  $57\frac{1}{2}"$  high. Museum für Kunst und Gewerbe, Hamburg. Purchase, 1900. \*NY only  $56\frac{1}{4}" \times 18\frac{3}{4}"$  dia.
10. Desk. (ca. 1899; remodeled after 1909). Olive wood with ash panels,  $29\frac{3}{4}" \times 8'4\frac{1}{2}"$ . The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949. Page 9 **310.49 a-c**



Desk. ca. 1899



Couch with overhead cabinet. 1897



Study for fireplace. 1903



Vestibule  
opposite: Façade

## COILLIOT HOUSE AND STORE

14 rue de Fleurs, Lille  
1898–1900; outfitting 1903

The Lille house is one of the first buildings in which Guimard unified an interior and exterior in the mature Art Nouveau style. This combination store and house for a ceramics contractor is faced with vivid green enameled lava blocks that dramatically advertise the client's merchandise. Unlike most of Guimard's major buildings, almost every detail of its façade and vestibule survive intact, as do several pieces of furniture from the elegant second-floor apartment.

Although severely restricted by the site, which recedes diagonally from the street, the composition contains most of the traits that were to continue to characterize his architecture and design: a plan ordered with increasing freedom; a new kind of asymmetry now made dynamic by unresolved tensions; surfaces so responsive to modulations of design they seem to be invested with almost anatomical sensibility; and an interest in Gothic motifs, such as the pointed and rampant arches, which never entirely disappear from Guimard's vocabulary.

70.140 11. Wall frame. (ca. 1899–1901). Fruitwood, ~~20 x 29"~~  
Private collection, Paris 27 5/8 x 29 1/8 x 1"

70.60 12. Study for fireplace. (1903). Crayon, pastel, and  
pencil on paper, 46 1/2 x 51". A.E.D.A.A.D.XX. Page 10  
47 1/4 x 51"



## CASTEL HENRIETTE

46 rue des Binelles, Sèvres

1899-1900; remodeled ca. 1903; demolished 1969

Castel Henriette represents the highest flight of Guimard's architectural imagination. Although a number of his previous houses had been highly chromatic and complicated, this *maison de plaisance* was kaleidoscopically rich. The characteristic of tense complexity did not begin to influence his architectural volumes until he built completely three-dimensional country houses on open sites, far from the physical and psychological restrictions of the city. At Castel Henriette, for the first time, all the elements of both plan and elevation are distributed with the same sense of spontaneous compression and release that had dominated his two-dimensional designs. It is almost as if the freely modeled volumes were projected into their positions by centrifugal force. The composition is a triumph of deliberate tensions.



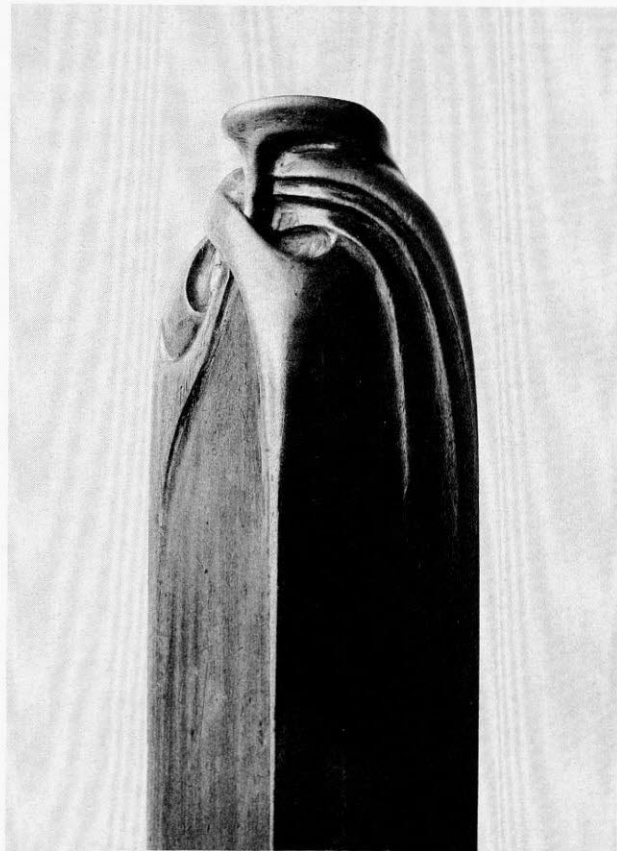
Detail of exterior

70.12C

13. Newel post. (ca. 1900). Fruitwood,  $39\frac{1}{4} \times 3\frac{1}{4} \times 3\frac{1}{4}$ "  
Private collection, Paris. Page 13

70.36

14. Bathroom tile. (ca. 1900). Glass paste,  $3\frac{3}{4} \times 3\frac{3}{4}$ "  
Private collection, San Francisco

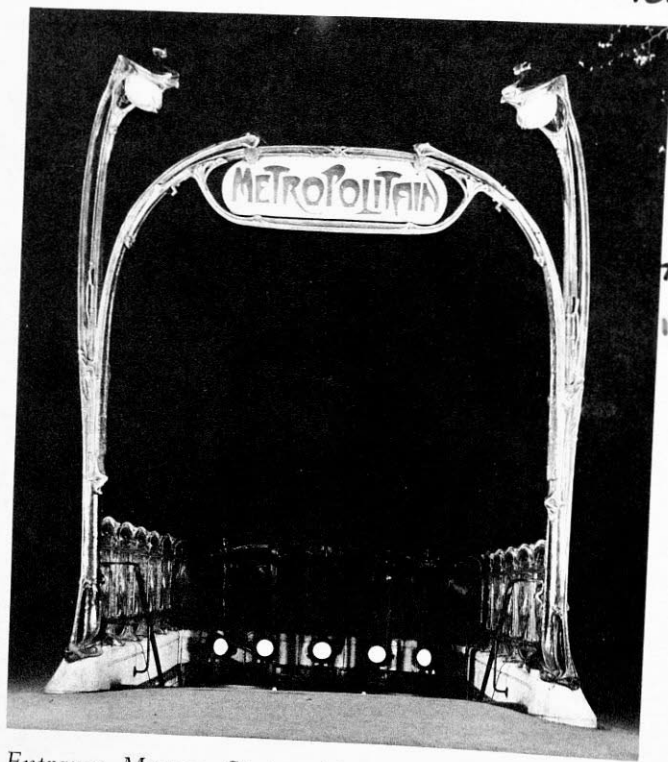


Detail of newel post. ca. 1900

opposite: Front perspective. (Postcard, ca. 1900.  
Private collection, San Francisco)



Study for base of archway. 1900



Entrance, Monceau Station. 1900

opposite: Covered entrance, Port Dauphine Station. 1900

## MÉTROPOLITAIN ENTRANCE SYSTEM

Paris

Designed 1900; installed from 1900 to 1913

The system of subway entrances Guimard designed for the Métro company is the most famous project of his career. One hundred forty-one models were installed throughout the city between 1900 and 1913, of which ninety-one are still in use, seven having been classified as historical monuments. The design of this system is a vibrant example of Guimard's ability to combine the formal energy of his "abstract naturalism" with function. Contemporary critics and later writers have cited it as the quintessence of Art Nouveau. The Métro entrances were singularly responsible for publicizing the "New Art"—previously only familiar to an initiated few—by bringing the style to "every street corner." Public reaction ranged from the horror of established critics to the admiration of younger artists. Technically, the flexible modularity of the prefabricated components—cast iron, glass, and ceramic—designed to be used for many different kinds of sites and traffic situations, makes the Métro Guimard's most important contribution to the history of industrial design.

- 70.58 15. Study for base of archway. 1900. Crayon and pastel on paper, 42<sup>1</sup>/<sub>2</sub> x 28<sup>5</sup>/<sub>8</sub>". A.E.D.A.A.D.XX. Page 14
- 70.59 16. Study for sign frame of archway. (1900). Crayon and pastel on paper, 34<sup>3</sup>/<sub>8</sub> x 54<sup>1</sup>/<sub>8</sub>". A.E.D.A.A.D.XX.
17. Archway from Raspail Station. (1900). Cast iron, painted green, 15'5" x 21'. The Museum of Modern Art, New York. Gift of Régie Autonome des Transports Parisiens, 1958.\* NY only
- 70.72 18. Study for railing panel. (1900). Crayon and pastel on tracing paper, 31<sup>5</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>8</sub>". A.E.D.A.A.D.XX.
- 177.58 19. Panel for railing. (1900). Cast iron, painted green, 29<sup>1</sup>/<sub>2</sub> x 24<sup>3</sup>/<sub>4</sub>". The Museum of Modern Art, New York. Gift of Régie Autonome des Transports Parisiens, 1958

## HUMBERT DE ROMANS CONCERT HALL

60 rue Saint-Didier, Paris

1897-1901; demolished 1905

This concert hall, the largest in Paris at the time, is Guimard's most significant contribution to the history of architecture. Like Horta's *Maison du Peuple* of 1897-99, the auditorium may be ranked as one of the major achievements of Art Nouveau. One of the few critics who saw the interior before it was destroyed observed that the hall was: "formed of a visible structure, springing from the ground at each corner and spreading in graceful curves like the branches of an immense tree, in a way which gives somewhat the idea of a corner of a druidic forest. The main branches, eight in number, support a rather high cupola, pierced, like the sides, with bays filled with pale yellow stained-glass, through which an abundance of light finds its way into the hall. The framework is of steel, but the metal is covered with mahogany . . . the result is the most elaborate roof ever conceived by a French architect." (Fernand Mazade, *The Architectural Record*, 1902)

ASC 1/69

20. Plans and elevations. (1898). Black print, 11 x 17 $\frac{1}{4}$ ". The Museum of Modern Art, New York. Given anonymously, 1969

70.83

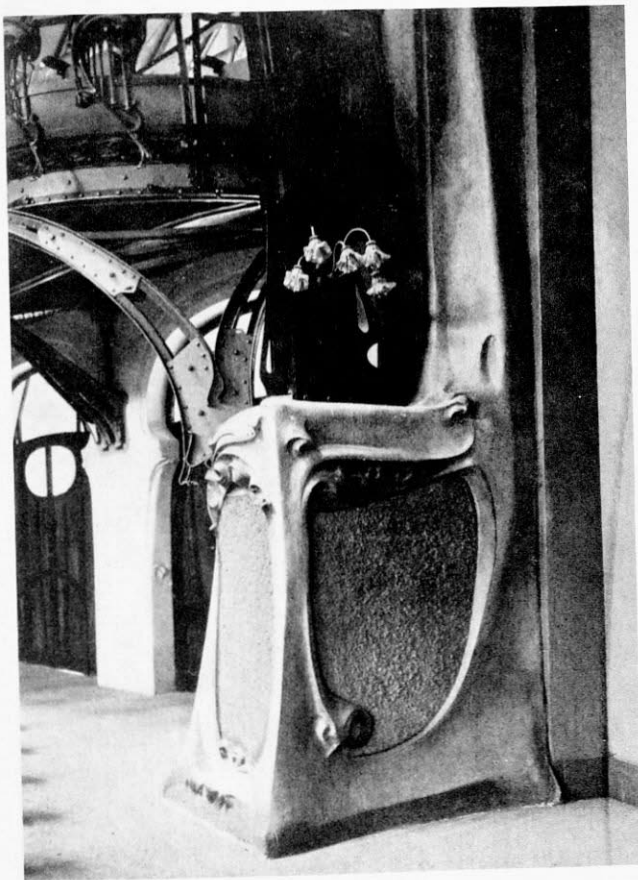
21. Study for plan of roof structure. (ca. 1898-99). Black and blue crayon and pencil on tracing paper, 29 $\frac{5}{8}$  x 22 $\frac{1}{4}$ ". A.E.D.A.A.D.XX.

70.86

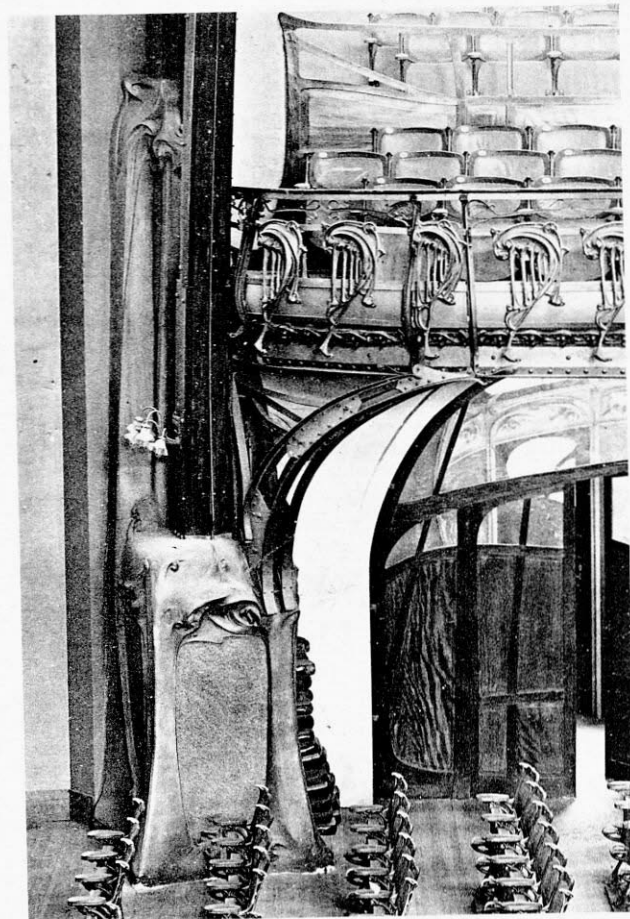
22. Longitudinal section. 1900. Sepia print and ink, 25 $\frac{3}{4}$  x 32 $\frac{1}{8}$ ". A.E.D.A.A.D.XX.

70.87

23. Transversal section. 1900. Sepia print, 26 $\frac{3}{8}$  x 38 $\frac{1}{4}$ ". A.E.D.A.A.D.XX.



Detail of pier. (Photo ca. 1901)



Detail of interior. (Photo ca. 1901)



## NOZAL HOUSE

52 rue du Ranelagh, Paris

1902-5; outfitting ca. 1907; remodeled 1937; demolished 1958

In the preliminary plan for this palatial mansion a profusion of cells proliferates from the central core as freely and complexly as a living organism. As built, the scheme was somewhat restrained, owing to the more conservative wishes of Guimard's client. Nevertheless, the house was an extraordinary piece of sculpture. Only the slightly later work of Antoni Gaudí attained comparable qualities of fluid modulation in plan, elevation, and decoration.

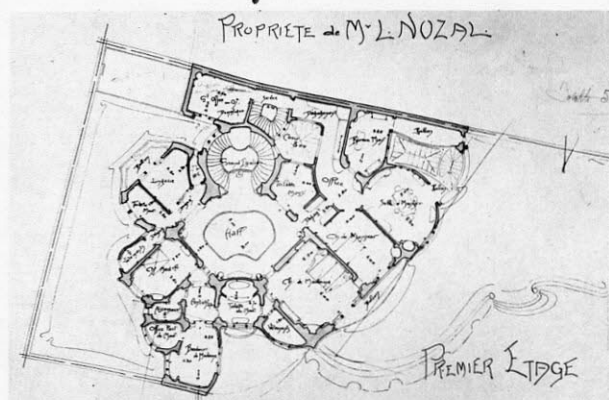
Like the building itself, the surface of each decorative object is contoured through an uninterrupted progression of planes. Subtle and elaborate details guide the eye through the linear continuities of the carved masses and the reciprocally modulated volumes. Guimard also used iconographic repetition to further unify the exterior and interior. An interlace reminiscent of Celtic manuscripts appears in the plans, and on the roof, window frames, and accessories. Earlike and slipper foot motifs, suggestive of eighteenth-century sources, are used on every piece of furniture and picture frame.



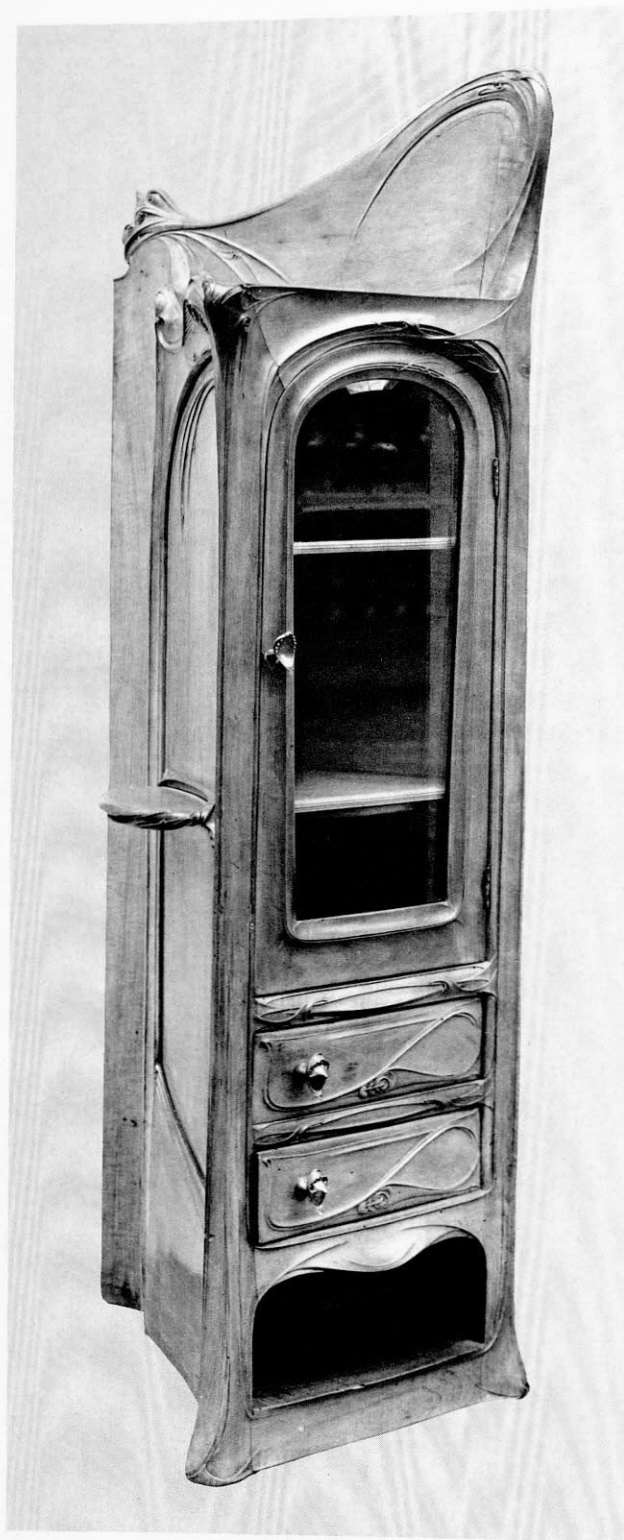
Façade. (Photo 1937)

- 70.88 24. Study for stair hall. (ca. 1902). Green ink on tracing paper, 17 x 9 3/4". A.E.D.A.A.D.XX.
- 70.61 25. Study for stair hall. (ca. 1902). Blue ink on paper, 20 1/2 x 15 1/4". A.E.D.A.A.D.XX.
- 70.92 26. Final elevation. 1904. Blueprint, 13 1/2 x 19 3/4". Archives de Paris, Paris
- 316.49 27. Wall frame for a Japanese print. (ca. 1904). Gilt bronze, 21 1/4 x 10 3/4". The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
- 70.119 28. Bed with attached tablets. (ca. 1904-7). Pear wood, 63" x 7'4 1/2" x 7'5". Musée des Arts Décoratifs, Paris. Gift of Madame Léon Nozal, 1937. Page 18
- 70.116 29. Angled cupboard. (ca. 1904-7). Pear wood, 65 7/8" high. Musée des Arts Décoratifs, Paris. Gift of Madame Léon Nozal, 1937. Page 20 x 26 3/8 w. x 18 1/2" d.
- 70.118 30. Night stool. (ca. 1904-7). Pear wood, 14 5/8" high. Musée des Arts Décoratifs, Paris. Gift of Madame Léon Nozal, 1937. Page 18 x 12 1/8" w. x 13 3/4" d.
- 70.121 31. Chaise longue. (ca. 1904-7). Pear wood without original upholstery (two pieces), 33 1/8 x 67" long. Musée des Arts Décoratifs, Paris. Gift of Madame Léon Nozal, 1937. Chair, page 26 a. 33 1/8 x 32 1/2 x 30 1/4" b. 23" x 19 1/4" x 36 3/4"
- 313.49 32. Side table with sliding tablet. (ca. 1904-7). Pear wood, 29 3/4" high. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949. Page 18
- 315.49 33. Double standing frame for photographs. (ca. 1904-7). Gilt bronze, 9 1/2 x 14 1/2". The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
- 70.120 34. Standing frame for a photograph. (ca. 1904-7). Fruitwood, 11 3/4 x 9 1/4" Musée des Arts Décoratifs, Paris. Gift of Madame Pézieux, 1955 x 2 3/4" d.
- 70.103 35. Standing frame for a photograph. 1907. Gilt bronze, 10 1/2 x 6 5/8". Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1956 x 1 1/8" d.

NY only



Preliminary plan. 1902. (Avery Library, Columbia University, New York)



*Angled cupboard from Nozal House. ca. 1904–7*

*opposite: Detail of corner of Jassedé Apartment House*

# JASSEDÉ APARTMENT HOUSE

142 avenue de Versailles, Paris

1903–5

The final architecture of the Nozal House, and the Jassedé Apartment House mark the end of Guimard's High Art Nouveau period, and the beginning of his more refined "Style Guimard" period. In place of intense chromatics appear the subtle relationships of creamy sandstone and white brick. Attention shifts from painterly qualities of animated surface to plastic qualities of contoured space.

The Jassedé Apartment House, like the later Guimard House, is a masterpiece of corner-site composition. In neither instance is there what could properly be described as one façade, or even two. Instead, a single, fluidly articulated surface smoothly turns from one plane to another. The idea is repeated in the treatment of the rounded top of the Nozal cupboard. These corner compositions are excellent examples of Guimard's ability to translate the formal quality of dynamic asymmetry—usually achieved by others only in two-dimensional and smaller, three-dimensional Art Nouveau designs—into architectural space. As with all of Guimard's buildings after about 1898, one must walk around these compositions to understand them.



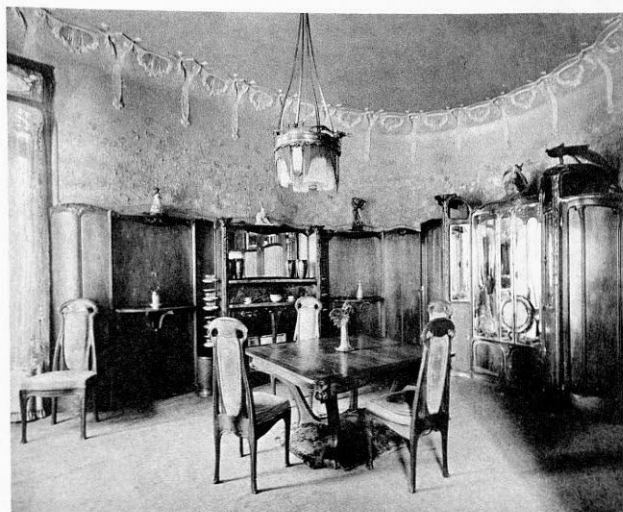
# GUIMARD HOUSE

122 avenue Mozart, Paris

1909-10; outfitting 1912

After many years of being a very social bachelor, in 1909 Guimard married Adeline Oppenheim of New York. For the first time, he had the motivation and the means to lavish on his own environment the attention he had given to that of clients. During this quiet period in his professional life, Guimard devoted to his new home all the intimate concern of an artist doing a self-portrait. Thanks to the efforts of Madame Guimard, who hoped to make this house a Guimard Museum, it is the only one of his domestic interiors for which there is an almost complete photographic record.

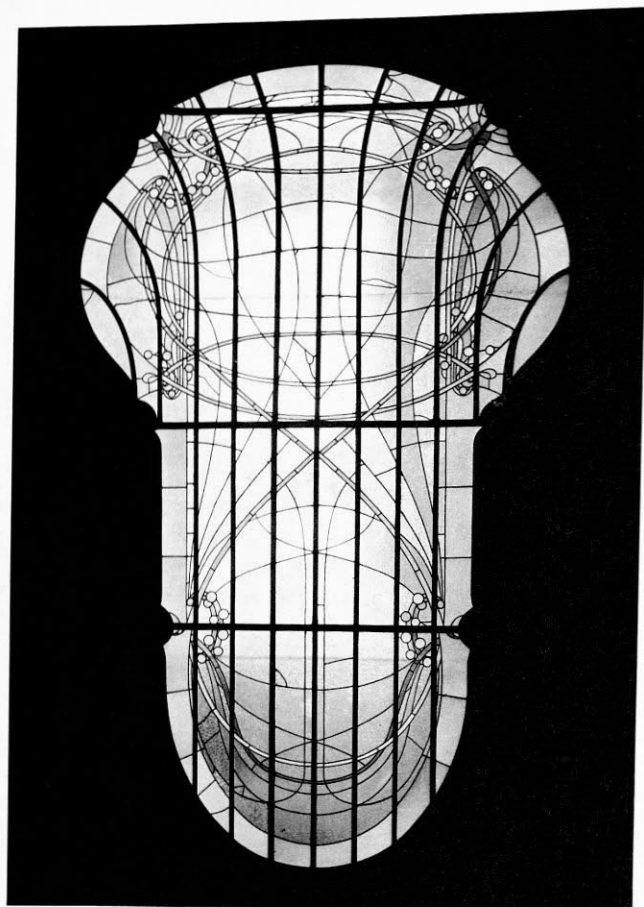
The wrought-iron banister in the vestibule has properly been compared with both the graceful elegance of the Rococo, and the dynamic abstraction of contemporary metal sculpture. Its separate lines spring loose from their containments to overlap and intertwine with all the energy of a sensuously controlled explosion. The dining room is also an original blending of old and new ideas. The space of a Rococo oval is flooded with natural light by a complex interrelationship of wide windows, glass walls, and carefully placed mirrors. The recessed legs of the table grow naturalistically out of a mound of carpeting. Above the buffet, where most homes would have had a painting, Guimard modeled an abstract mural in the wet plaster.



Dining room. (Photo ca. 1912. Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York)



Perspective of corner  
opposite: Stair hall. (Photo ca. 1912)



*Skylight*

*opposite: Interior of gallery*

# MEZZARA HOUSE

60 rue La Fontaine, Paris  
1910–11; outfitting 1912

Guimard's last interior masterpiece was the gallery of this house. Intended as an exhibition area in this combination home and workshop for a textile manufacturer, the monumental central space measures 33 feet long, 15 feet wide, and 18 feet high. The mezzanine, cantilevered on two thin columns opposite the stairway, is carried on the eight, faintly Gothic, metal ribs that support the ceiling. The climax of the room is a large stained-glass window held in the grip of the metal ribs like a jewel in a medieval crown. Above it, natural light falls uninterrupted through a broad, three-story opening in the center of the building and cascades into the gallery through the filtering membrane. As with all of Guimard's spaces, the manner in which the light is permitted to enter is controlled as carefully as is each tangible material, and plays a principal role in the overall psychological effect.

Although a very late design, marking a transition into the geometry of Art Déco, the window composition still contains the dual qualities characteristic of his High Art Nouveau style—the gentleness of pastel coloring and linear strength as dynamic as Henri Bergson's *élan vital*.

## CHAIRS

"When I design a piece of furniture or sculpt it, I reflect upon the spectacle the universe provides. Beauty appears to us in a perpetual variety. No parallelism or symmetry: forms are engendered from movements which are never alike . . . And what a lesson for the architect, for the artist who knows how to look at this wonderful repertoire of forms and colors! For construction, do not the branches of the trees, the stems, by turn rigid and undulating, furnish us with models? You will tell me that if I apply the example of the stem's movements, and the disparities within these movements, to furniture, to everyday objects . . . I will end up with the effect of cut-outs. Inaccurate! You only have this impression because you are accustomed to furniture conceived as antique monuments. These dominant lines which describe space, sometimes supple and sinuous arabesques, sometimes flourishes as vivid as the firing of a thunderbolt, these lines have a value of feeling and expression more eloquent than the vertical, horizontal and regular lines continually used until now in architecture . . . Let us be inspired by these general laws. Let us bend before . . . the examples of the great architect of the universe." (Guimard to Victor Champier, *Revue des Arts Décoratifs*, 1899)

- 70.146 36. Side chair. (ca. 1899). Fruitwood without original upholstery, 38 3/4" high. Private collection, Paris  
x 18 3/4" w. x 17 1/2" d.
- 70.128 37. Armchair. (ca. 1899). Fruitwood without original upholstery, 41 1/4" high. Private collection, Paris. Page 27  
x 26 3/4" w. x 21 1/2" d.
- 311.49 38. Armchair. (ca. 1899-1900). Walnut and tooled leather; 32 1/2" high. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
- 70.62 39. Study for an armchair. (ca. 1899-1901). Crayon and pencil on paper, 39 1/4 x 25 1/2". A.E.D.A.A.D.XX.
- 70.63 40. Study for an armchair. (ca. 1899-1901). Crayon, pastel, and pencil on paper, 45 5/8 x 26". A.E.D.A.A.D.XX.  
40 1/2 x 27 3/8
- 70.66 41. Studies for a side chair. (ca. 1899-1901). Crayon, pastel, and pencil on paper, 45 5/8 x 58 1/2". A.E.D.A.A.D.XX.
- 70.67 42. Study for a side chair. (ca. 1901-3). Crayon, pastel, and pencil on paper, 42 1/4 x 30 1/2". A.E.D.A.A.D.XX.
- 70.68 43. Studies for a side chair. (ca. 1901-3). Crayon, pastel, and pencil on paper, 50 3/8 x 33 3/4". A.E.D.A.A.D.XX.
- 70.145 44. Side chair. (ca. 1902-3). Fruitwood and tooled leather, 42 1/4" high. Private collection, Paris  
x 17" w. x 21 1/4" d.
- 70.127 45. Armchair. (ca. 1902-3). Fruitwood and tooled leather, 41 3/4" high. Private collection, Paris  
x 22 3/4" w. x 22 3/8" d.
- not ex. 70.95 46. Study for side chair. (ca. 1902-7). Pencil and watercolor on tracing paper, 43 x 25 1/4". A.E.D.A.A.D.XX.

- 312.49 47. Side chair. (ca. 1904-7). Cherry and plush upholstery, 43 1/2" high. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
- 70.113 48. Side chair. (ca. 1909-12). Cherry and tooled leather, 44" high. Musée d'Art Moderne de la Ville de Paris. Gift of Madame Hector Guimard, 1948  
x 19 1/4" w. x 18 3/4" d.
49. Armchair. (ca. 1909-12). Cherry and leather, 43 3/4" high. Philadelphia Museum of Art. Gift of Madame Hector Guimard, 1948.\*  
x 26 3/8" x 21 1/4"  
NY only



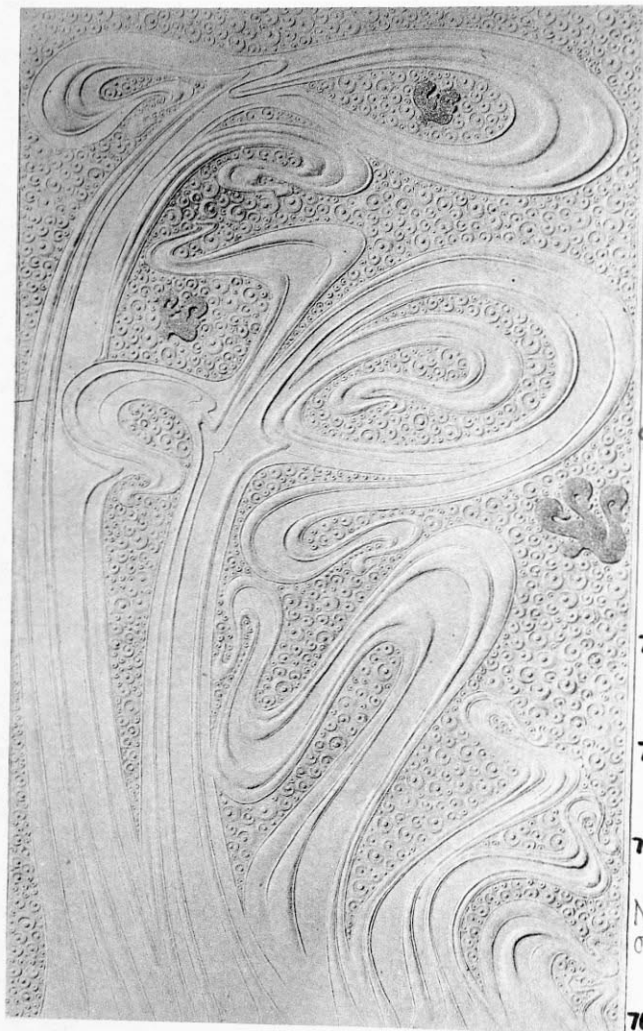
Armchair. ca. 1899

opposite: Armchair from Nozal House. ca. 1904-7.  
Part of chaise longue



## GRAPHICS

Inspired by medieval art as well as Japanese and Belgian sources, Guimard achieved his first fully mature Art Nouveau designs in 1896 while making wainscoting and wallpapers. The same highly animated linearity infused his original lettering and treatment of the printed page. His interest in graphic design was primarily limited to covers and title pages, seldom extending to the typography and layout of entire books. Very few examples of Guimard's printed designs survive. The largest body of evidence for his imaginative lettering is the sketches and working drawings, in which the graphics are an integral part of the overall composition.



*Lincrusta. 1896*

70.53 50. Study for lincrusta. (1896). Pencil and crayon on paper, 21 $\frac{1}{2}$  x 28 $\frac{1}{8}$ ". A.E.D.A.A.D.XX.

70.139 51. Lincrusta. (1896). Pressed *papier mâché*, 39 x 23 $\frac{3}{4}$ ". Private collection, Paris. Page 28

70.109 52. Wallpaper for anterooms. (1896). Stenciled paint, 40 $\frac{1}{8}$  x 19 $\frac{5}{8}$ ". Bibliothèque Forney, Paris

70.109 53. Wallpaper for bedrooms. (1896). Stenciled paint, 32 $\frac{5}{8}$  x 19 $\frac{5}{8}$ ". Bibliothèque Forney, Paris

70.110 54. Wallpaper for dining rooms. (1896). Stenciled paint, 29 $\frac{1}{2}$  x 19 $\frac{5}{8}$ ". Bibliothèque Forney, Paris

no# 55. Wallpaper for living rooms. (1896; facsimile 1970). Silkscreen, 27 $\frac{1}{8}$ " wide. Courtesy Larsen Design Studio, New York. Cover

70.111 56. Wallpaper. (ca. 1896). Stenciled paint, 38 $\frac{1}{2}$  x 19 $\frac{5}{8}$ ". Bibliothèque Forney, Paris

39.685 not cxh. in NY 57. Cover of portfolio: *Le Castel Béranger*. 1898. Green fiberboard stamped with gold leaf, 13 x 17 $\frac{3}{8}$ ". The Museum of Modern Art, New York. Gift of Lillian Nassau, 1967

not cxh. in NY 58. Title page of portfolio: *Le Castel Béranger*. (1898). Lithograph and letterpress, 12 $\frac{1}{2}$  x 17". The Museum of Modern Art, New York. Gift of Lillian Nassau, 1967. Page 29 39.685

70.133 not cxh. 59. Invitation: *Exposition/Salon du Figaro/Le Castel Béranger*. (1899). Letterpress, 43 $\frac{1}{4}$  x 6 $\frac{5}{8}$ ". Private collection, Paris

919.65 60. Poster: *Exposition/Salon du Figaro/Le Castel Béranger*. (1899). Lithograph, 35 x 49 $\frac{1}{4}$ ". The Museum of Modern Art, New York. Gift of Lillian Nassau, 1968

70.94 61. Study for magazine cover: *Revue d'Art*. (1899). Pencil, ink, and watercolor on tracing paper, 16 $\frac{3}{4}$  x 11 $\frac{1}{2}$ ". A.E.D.A.A.D.XX.

70.93 62. Magazine cover: *Revue d'Art No. 7*. 1899. Letterpress, 12 x 8 $\frac{1}{2}$ ". The Museum of Modern Art, New York. Promised gift of Stan Ries

70.115 63. Five studies for plaster friezes. 1902. Watercolor, matted 24 x 19 $\frac{1}{8}$ ". Bibliothèque des Arts Décoratifs, Paris. Gift of Madame Hector Guimard, 1948

70.114 64. Invitation: *Exposition de l'Habitation*. 1903. Letterpress, 3 $\frac{3}{4}$  x 5 $\frac{5}{8}$ ". Bibliothèque des Arts Décoratifs, Paris

NY only 65. Portfolio of postcards: *Exposition de l'Habitation*. 1903. Letterpress, 5 $\frac{1}{2}$  x 3 $\frac{1}{2}$ ". The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949 NY only

76.134 66. Cover of catalogue: *Fontes Artistiques*. 1907. Gray paper stamped with silver leaf, 10 $\frac{7}{8}$  x 14 $\frac{3}{8}$ ". Private collection, Paris

Exh. —

\* Castel Béranger album. 70.314 a-i, cover & 8 plates P/B. NY ONLY, except for Plates 56 & 57 (70.314 h-i)

## PERSONAL ACCESSORIES

Few objects for personal use are known from Guimard's early career. His desire to design such pieces developed shortly before his marriage in 1909 for which he designed his bride's ring and wedding gown, if not also his magnificent cane. Their new home was the setting for most, if not all, of the surviving textiles. They range from fluid linearity to the more crisp ovals and interlaces, which are indicative of the transition from Art Nouveau to Art Déco.

Less personal but equally individual are the cologne bottles produced industrially for the Paris Exposition of 1900. They were signed in the mold with the monogram "HG," as were his early vases.

67. Cologne bottle. (1900). Clear cast glass and printed label, 7 $\frac{3}{4}$ " high. Parfums Revillon-F. Millot, Paris. Page 31  $\times 3\frac{7}{8}" \times 2\frac{1}{8}"$
68. Cologne bottle. (1900). Clear cast glass and printed label, 11" high. Parfums Revillon-F. Millot, Paris  $\times 3\frac{7}{8}" \times 2\frac{1}{2}"$
69. Cologne bottle. (1900). Clear cast glass, 15" high. Martin J. Eidelburg, New Brunswick, New Jersey
70. Letter opener. 1907. Rosewood, 6 $\frac{3}{4}$ " long. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
71. Tray. 1907. Rosewood, 19 $\frac{3}{4}$ " long. The Museum of Modern Art, New York. Gift of Madame Hector Guimard
72. Seal. (ca. 1908). Gilt bronze, 3 $\frac{1}{2}$ " high. Laurent Oppenheim, Jr., New York  $\times 2" w. \times 2\frac{5}{8}" d.$
73. Hatpin. (ca. 1908). Bronze without original stones, 1 $\frac{1}{4}$ " diameter. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
74. Platter. 1909. Gilt bronze, 18 $\frac{1}{2}$ " diameter. Musée des Arts Décoratifs, Paris. Purchase, 1911  $\times 1\frac{3}{8}" h.$
75. Umbrella handle. 1909. Bronze and ivory, 9 $\frac{1}{4}$ " long. The Museum of Modern Art, New York. Promised gift of Mr. and Mrs. Alfred H. Barr, Jr.  $\times 1" dia.$
76. Cane handle. (ca. 1909). Silver, ~~8"~~ long. Private collection, Paris. Page 30  $35\frac{1}{4}" \times 4\frac{5}{8}" w. \times 1" d.$
77. Panel for wedding gown of Adeline Oppenheim (Madame Guimard). (1909). Embroidered silk, 43 $\frac{1}{2}$  x 15 $\frac{3}{8}$ ". Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1949.\* **NY only**
78. Study for embroidery. (ca. 1909-12). Embroidered silk and pencil, 26 $\frac{3}{4}$  x 11 $\frac{3}{8}$ ". Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1949.\* **NY only**

70.104

79. Tea cloth. (ca. 1909-12). Embroidered linen, 24 $\frac{1}{2}$  x 22 $\frac{5}{8}$ ". Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1949.\* **NY only**

80. Study for a window curtain. (ca. 1909-12). Embroidered silk and paint, 24 x 13 $\frac{1}{2}$ ". The Metropolitan Museum of Art, New York. Gift of Madame Hector Guimard, 1949.\*  $25\frac{7}{8} \times 14"$  **NY only**

81. Window curtain. (ca. 1909-12). Embroidered silk, 6'3" x 17". The Metropolitan Museum of Art, New York. Gift of Madame Hector Guimard, 1949.\* **NY only**  
 $74\frac{1}{4}" \times 16\frac{7}{8}"$

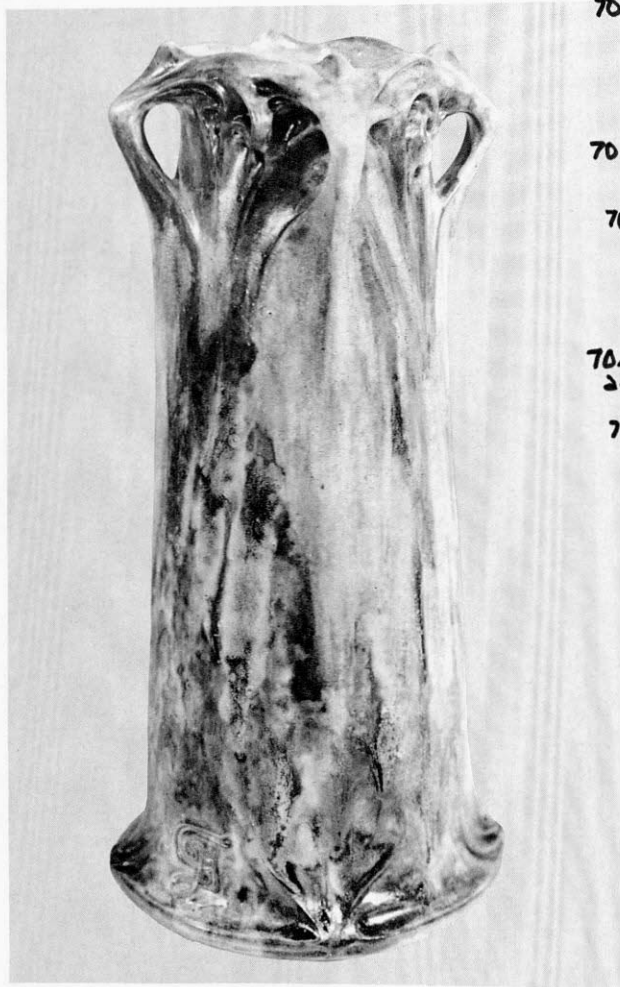


Cologne bottle. 1900





Planter. 1899–1900



Vase. 1899–1900

opposite: Vase, ca. 1898

## VASES

The earliest known vases, designed by 1898, all seem to have been for Guimard's own use. The Sèvres ceramics of 1900 and 1903 may have been executed in somewhat larger editions. By about 1907, he had decided to execute his models industrially in both cast iron and ceramic. Some of these mass-produced pieces are of a quality comparable to the finest handmade designs.

These vases are excellent examples of his empathetic approach to materials. The formal characteristics of the design suggest the intrinsic properties of the material, whether the articulations are short and thick for the limited structural properties of ceramic, or long and thin and fluid for molten bronze or cast iron.

**70.297** 82. Vase. (ca. 1898). Bronze, 10½" high. Henri Poupée, Paris. *Page 33*  
**NY ONLY**

**70.100** 83. Vase. (1899–1900). Glazed porcelain, 10¾" high. Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1948. *Page 32* x 5¼" dia. **NY only**

**70.265** 84. Planter. (1899–1900). Glazed porcelain, 11" high. Gerhard P. Woeckel, Munich. *Page 32* **NY only**

**70.102** 85. Vase (ca. 1905–7). Gilt bronze, 10½" high. Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1956 10¾" x 6" w. **NY only**

**70.125** 86. Planter and stand. (1907). Cast iron, painted with gold (two pieces), 56½" high. Private collection, Paris  
**2-b** x 10¼" w. x 6¾" d.

**70.190** 87. Planter. (1907). Cast iron, 20¼" high. Alastair B. Martin, New York  
x 28" w. x 18¾" d.

## ARCHITECTURAL ACCESSORIES

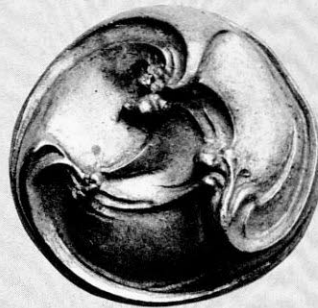
Guimard always devoted particular attention to the first objects one touched on entering one of his houses—the doorbells and doorknobs. But he was no less interested in bestowing on something as humble as a nail cover an elegance usually reserved for jewelry. Most of the early accessories were done in limited editions for particular buildings. Guimard gradually realized that the machine could be used as effectively as any other tool, and that the quality of an industrially produced object could be as high as that of a handmade object, as long as one could learn to control the production process.

Before 1900 he had begun to repeat individual designs; during and after 1900 he also designed vases, textiles, lighting fixtures, and furniture for industrial production. The most successful of these commercial ventures was a large series of cast-iron architectural accessories and furniture that was manufactured as *Fontes Artistiques* from 1907 until 1937.

- 70.195 88. Stair-rod pin. (ca. 1896). Brass, ~~2"~~ high. Private collection, San Francisco  $1\frac{1}{4}" h. \times 1\frac{1}{4}" w. \times 5\frac{1}{8}" d.$
- 70.95 89. Doorknob. (ca. 1896). Brass,  $3\frac{7}{8}"$  wide. Barlach Heuer, Paris  $a. 4\frac{1}{8} \times 2\frac{5}{8} \times 2\frac{3}{8}$   $b. 3\frac{3}{4} \times 3\frac{5}{8} \times 3\frac{1}{4} d.$
- 70.48 90. Doorknob. (By 1898). White porcelain,  $2\frac{7}{8}"$  wide. John Jesse, London  $3\frac{1}{8} \times 1\frac{7}{8} \times 2\frac{3}{4}$
- 70.130 91. Doorknob. (By 1898). Blue porcelain,  $2\frac{7}{8}"$  wide. Private collection, Paris  $3" h \times 1\frac{3}{4} w. \times 4\frac{1}{8}" d.$
- 70.57 92. Study for radiator grill. (ca. 1900). Watercolor and pencil on tracing paper.  $21\frac{1}{4} \times 19"$ . A.E.D.A.A.D.XX. Page 34  $22\frac{1}{8} \times 18\frac{3}{4}$
- 70.91 93. Doorbell cover. (ca. 1902–7). Bronze,  $3\frac{1}{4}"$  wide. Lillian Nassau, New York  $2\frac{5}{8} \times 2\frac{3}{8} \times 1" d.$
- 314.49 94. Umbrella stand. (Before 1907). Cast iron, painted,  $33"$  high. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
- 70.144 95. Numerals "52". (ca. 1905–7). Cast iron, recently painted,  $8\frac{3}{4} \times 12\frac{1}{4}"$ . Private collection, Paris  $4 \times 1\frac{1}{2} d.$
- 126.60 96. Balcony railing. (ca. 1905–7). Cast iron, painted,  $40 \times 63\frac{3}{4}"$ . The Museum of Modern Art, New York. Gift of Phyllis B. Lambert, 1960 **not exh. S.F. or Toronto**
- 70.192 97. Fireplace. (ca. 1907). Cast iron, painted white,  $35\frac{3}{4} \times 21\frac{5}{8} \times 4\frac{3}{4}"$   $\times 22\frac{1}{2}"$ . Lillian Nassau, New York **NY only & Toronto only (w. marble facing)**
- 70.143.1 98. Curtain-rod finials. (ca. 1907). Metal, recently gilt, each  $8\frac{1}{4}"$  long. Private collection, Paris  $1 - 7\frac{1}{8} \times 8" w. \times 2\frac{1}{2}"$   $2 - 7\frac{1}{8} \times 7\frac{1}{8} \times 2\frac{1}{2}"$
- 70.147 99. Nail cover. (ca. 1909–12). Gilt bronze,  $1\frac{3}{4}"$  diameter. Private collection, Paris. Page 35  $\times 3\frac{1}{4}" h.$

70.101

100. Doorbell pull. (ca. 1909–12). Gilt bronze,  $7\frac{7}{8}"$  high. Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York. Gift of Madame Hector Guimard, 1948
- 320.49 101. Door handle. (ca. 1909–12). Gilt bronze,  $4\frac{3}{4}"$  high. The Museum of Modern Art, New York. Gift of Madame Hector Guimard, 1949
- 70.112 102. Key to buffet. (ca. 1909–12). Silver-plated metal,  $2\frac{3}{8}"$  long. Musée d'Art Moderne de la Ville de Paris. Gift of Madame Hector Guimard, 1948  $\times 1\frac{1}{4}" w. \times \frac{1}{2}" d.$
- 70.123 103. Drawer pull. (ca. 1913). Silver-plated metal,  $4\frac{3}{8}"$  long. Philadelphia Museum of Art. Gift of Madame Hector Guimard, 1948  $2" h. \times 4\frac{1}{4}" l. \times 7\frac{1}{8}" d.$



Nail cover. ca. 1909–12

opposite: Study for radiator grill. ca. 1900

Exh. —

70.124 Vase. bronze. (P/B).  $10\frac{1}{2}" \times 6\frac{5}{8}" dia.$ 

70.97 Vase. ceramic (Nassau). NY ONLY