

While nature is one of the most important sources of inspiration for Art Nouveau, this is even true in the case of the École de Nancy. At right alongside Victor Lemaire, several horticulturists such as Félix Crousse and Victor Lemaire created new plant species through hybridisation,



Emile Gallé, Coupe Rose de France, 1901 © MHN/ P. Caron

Such as peonies, Clematis, lilacs, etc. Greenhouses and nurseries sprang up all over the city, sometimes even right alongside the Gallé factory, which already had large lawns in front of the workshops, helping the workers create their works.

In 1877, the Société Centrale d'Horticulture de Nancy (SCHN) was founded. Artists of works adorned by and sometimes were members of it. Emile Gallé was their breeder. For example, the Coupe Rose de France or Coupe Simon was created beyond for its Nancy-based research into horticulture.

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Emile Gallé, Coupe Rose de France, 1901 © MHN/ P. Caron

THE ECOLE DE NANCY AND HORTICULTURE

ART NOUVEAU OR THE ECOLE DE NANCY BACKGROUND

Industrialists, investors and skilled labour. The city transformed, with rampant urbanisation and structures. This effervescent background was where an unprecedented artistic centre emerged.

Jacques Gruber, Eugène Vallin, and many others too. They worked their talents on the most varied of materials to transform day-to-day settings into works of art.

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 Europe.

Art Nouveau first appeared at the end of the 19th century in several European cities and ended with World War I. Unlike other art movements where painting holds a dominant place, Art nouveau is characterised by its use in decorative arts and architecture. Also referred to as "Modernisme", "Jugendstil", "Liberty" and "Secession" in different cities, the movement covered various forms.

However, what all these variants had in common was that they drew their inspiration from nature, modes of production (from a single object to industrial series), and the desire for modernisation by relying on innovative techniques and materials, offering greater freedom in the shapes.

In Nancy, a transition occurred after 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,

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- 1894 FIRST EXHIBITION OF LORRAINE DECORATIVE ARTS AT THE POIREL GALLERY
- 1900 PARIS WORLD'S FAIR
- 1901 CREATION OF THE ASSOCIATION « ÉCOLE DE NANCY, ALLIANCE PROVINCIALE DES INDUSTRIES D'ART »

Decorative arts and shapes, as significant revival of glass creations by the end of the 19th century. This interest can be explained by a long tradition and plenty of know-how in Lorraine, as leather and textiles were also tackled with this same desire to modernise. The illustrations of the creations show a strong technical influence, along with original decors.



Emile Gallé, Lit Aube et Crépuscule (MHN/ C. Phippot

being far more renowned than its architecture. Art nouveau, as harmonious as possible and participated in everyday decor. The collections of the Musée de Nancy testify to this diversity of shapes and showcase objects produced in series alongside architects and artists-designers to create a unity between them.

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THE REVIVAL OF DECORATIVE ARTS AND FABRIC OF LIFE ARTS



Heritage collection #03

NANCY ART NOUVEAU

Villa Majorelle occupies a special place in the history of Nancy architecture. The first fully "Art Nouveau" house in Nancy and a personal mansion a reality at the time, to make his plans for nearly 26 years old Henri Sauvage. Majorle tasked Villars Majorelle with supervising the structure and decor of the villa.



Lucien Weissenberg, Aquarium du parc Corbin (MHN/ S. Levoillot

VILLA MAJORELLE

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Bigot and painter Francis Jourdain, witness to the savoir-faire of Louis Majorle and his and outdoor flamed sandstone and paintings in the dining room. The main rooms is decorated with repeated contrasts: the austere nudity of Evuille stone opposite the polychromy of bricks, sandstone, ironwork, the desire to produce a unity between architects and artists-designers to create a unity between them.

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Henri Sauvage, Villa Majorelle in Autumn de photographes de Jacques Majorelle, septembre 1911 © MHN



In the middle of the 19th century, after 200 years of isolation, Japan opened its borders to the outside world. The discovery of new aesthetics triggered a veritable culture shock. Fascinated Western artists took inspiration from them to make their own creations. Sent on a mission to Europe by the Ministry of Agriculture, painter and botanist Hokkai Takashima visited Nancy between 1885 and 1888. During these years, he forged close bonds of friendship with the artistic community of Nancy, which, through his work, opened itself to the influence of the Far East.

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Created in 1999, the Art Nouveau Network seeks to study, protect and promote the heritage of Art Nouveau in Europe. Made up of different European partners including the City of Nancy, the Network has developed several initiatives targeting the general public, from experts to the youth.



Lucien Weissenberg, Aquarium du parc Corbin (MHN/ S. Levoillot

THE ART NOUVEAU NETWORK



- 1894 DEATH OF EMILE GALLÉ
- 1904 INTERNATIONAL FAIR OF THE EAST OF FRANCE
- 1914 WORLD WAR I
- 1914 CREATION OF ÉCOLE DE NANCY MUSEUM

Places Stanislas, de la Carrière et d'Alliance à Nancy

unesco Site du patrimoine mondial

MONUMENT HISTORIQUE

RÉSEAU ART NOUVEAU NETWORK

Nancy



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



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.



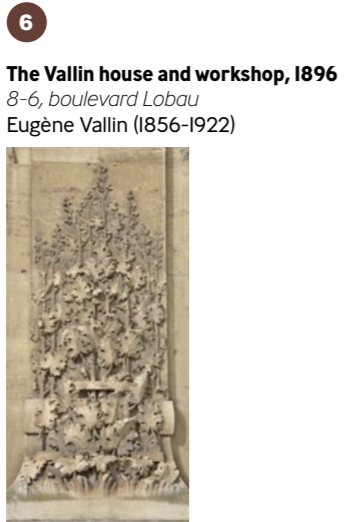
The house of industrialist Victor Luc combines symmetry and floral decorations. The originality of adding a porch, a common feature in the works of Jacques-René Hermant, is integrated here in the Art nouveau style through the ovoid shape of the three arcades and the design of the capitals...



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



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 Alliance of Labor and Thought.



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 pillars of the workshop adjoining the house are decorated with vegetal motifs.



Lucien Weissenburger designed the factory and house for the printer Albert Bergeret, calling upon the main figures of the Ecole 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.



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 façade with large bay windows. The panels sculpted by Ernest Bussière evoke the work of the printing industry.



The villa is distinguished by the decorative elements on the façade by the ceramists Gentil and Bourdet, with balcony balustrades in flamed sandstone, polychrome brick arches, and mosaics framing the windows.



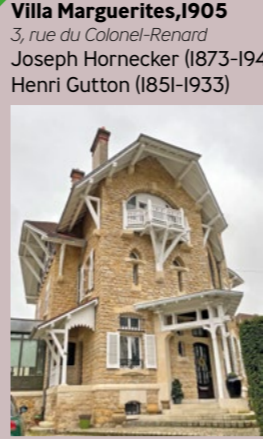
The private estate of Saurupt had at its entrance a concierge lodge and gates. Emile André designed a picturesque building using glazed bricks, wood, and meulière stone. The plan was modified in 1910 when the lodge was enlarged in the same style by Joseph Hornecker.



Charles Fernbach's villa was the second one built in the Saurupt park. Breaking away from historical styles, Emile André 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.



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 painter-glassmaker Joseph Janin have since disappeared.



Henri-Emanuel Lang, the leader of the Les fils d'Emanuel Lang spinning 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.



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14 15
Rue Félix-Faure
Initially private, Rue Félix-Faure was classified as a municipal road in 1903. The 83 plots mostly consist of small apartment buildings, developed between 1903 and 1913. There is homogeneity with plots typically 6 to 8 meters wide and 30 meters deep. The buildings, preceded by a courtyard, do not exceed two stories and two bays. The street faced significant speculation starting in 1903. César Pain acquired 17 plots to build 12 houses from 1909 to 1912. The main architectural style is picturesque, reminiscent of seaside architecture, characterized by the use of meulière stone and floral motifs painted on the facade friezes. Architects Emile André (1871-1933), Joseph Hornecker (1873-1942), and Paul Charbonnier (1865-1953) also built five houses in this street.



Houses number 24 to 28, built from 1906 to 1909, create the impression of forming a single structure due to 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 three adjoining houses with its exposed stone facade, similar to Villa Hélène at number 10. The gable is adorned with carved wooden lambrequin and the use of glazed green bricks adds an elegant finish to the ensemble.



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.



Following the 1898 law, the Chamber of 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, Emile 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 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 Ecole de Nancy.



This pair of apartment buildings is unique in Nancy, blending Haussmannian tradition with the Ecole 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.



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.



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.



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 glass window, decorated with clematis the ticket office is the work of Jacques Gruber.



The project to modernise Renault 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.



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 wisteria and poppies. This motif can be found on the oriel's ironwork of the and on the ceramic frieze.



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