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Round The Exhibition. - I. The House Of The "Art Nouveau Bing." By
Gabriel Mourey.

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Round the Exhibition

produced but for Japanese influence; and to Japan Orlik has turned for inspiration. A few months since he left for the Far East to study its art. May he return to Prague the richer for the experience!

RICHARD MUTHER.

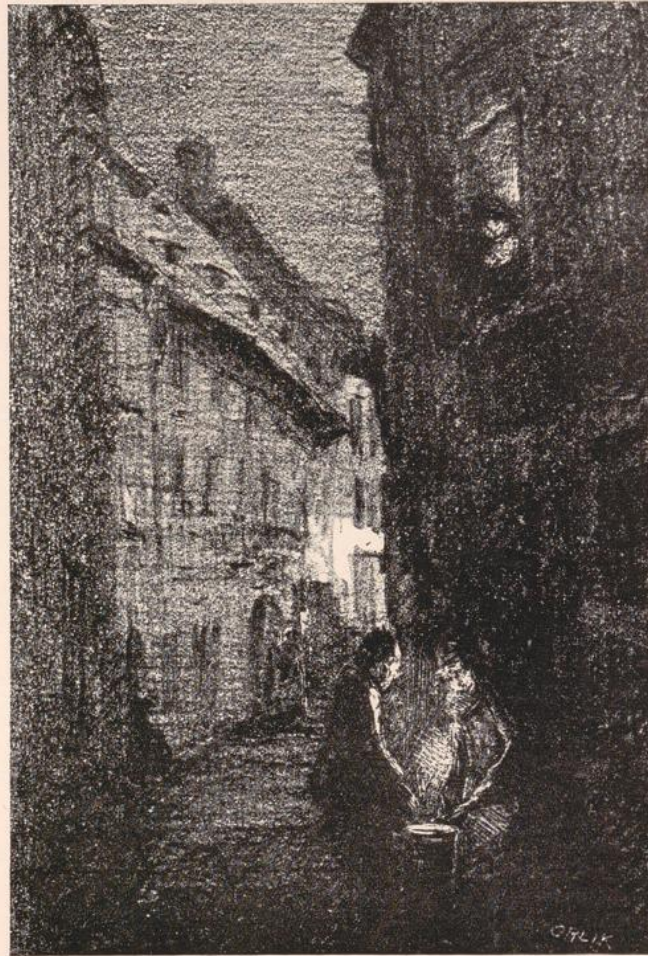
ROUND THE EXHIBITION.—I. THE HOUSE OF THE "ART NOUVEAU BING." BY GABRIEL MOUREY.

To deal adequately with the Paris Exhibition, to describe and to depict the many marvels of human activity contributed by all the races of the

universe, would, even were we to confine it to that which interests the readers of this journal, mean page after page of letter-press, and more illustrations perhaps than are to be found in all the nineteen published volumes of *THE STUDIO*!

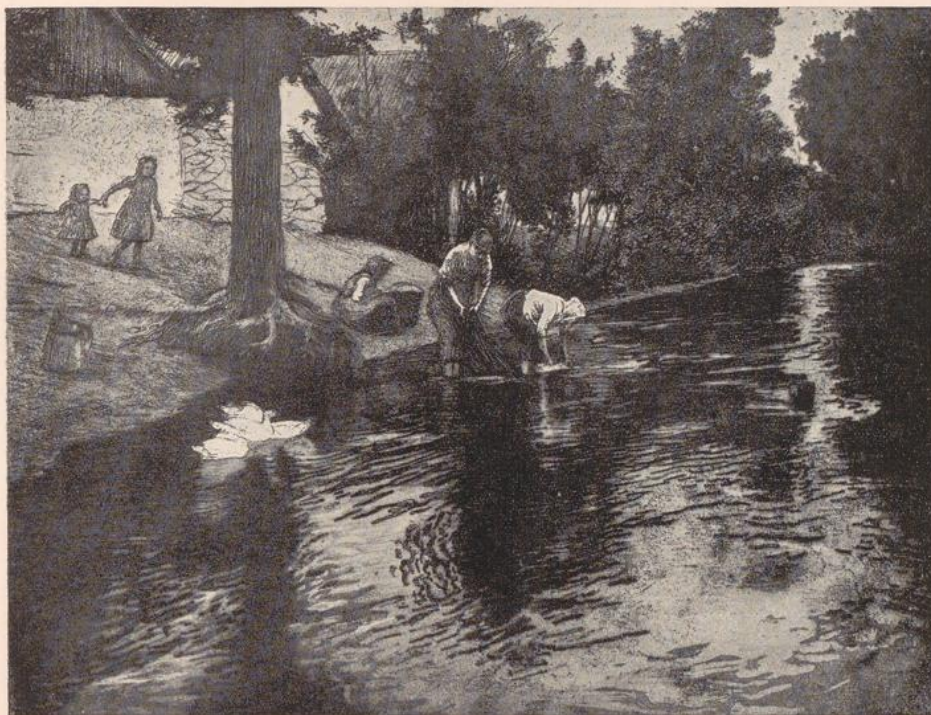
In the Grand Palais des Champs-Élysées, in the Exposition Centennale, in the Exposition Décennale de l'Art Français, and in the painting and sculpture galleries of the foreign sections, are many works worthy of reproduction. In the Petit Palais, too, among all these tapestries and ivories, this jewellery work and this mediæval furniture are marvels of art which could not fail to impress the craftsman of to-day, for M. Roger Marx and M. Emile Molinier, the trusted organisers of the "Centennale" and of the "Rétrospective," have, with sound knowledge and discretion, collected whole groups of masterpieces. Elsewhere, too, the art gleaner may roam with profit—in the Invalides, or in the Champ de Mars, among the foreign pavilions—notably those of Finland, Spain, Hungary, Sweden, Germany, and Greece—or again in the Rue de Paris itself, with its joyous fair-like air, or in the Palais de l'Asie Russe, which contains a delightful little Russian village in all its primitive simplicity. Artists and workmen alike have let their happy fancy run riot with the happiest results, but the inevitable effect is a certain want of concentration and a general lack of *ensemble*, which may perhaps be regretted. At any rate, many competent judges of applied art have arrived at that conclusion after long and careful examination.

The perfect *ensemble* would certainly have been realised had England taken the place she was expected to take in the Exhibition; for out of the isolated, individual efforts



FROM A CHALK DRAWING (See article on "Emil Orlik") BY EMIL ORLIK

Round the Exhibition



FROM AN ETCHING

(See article on "Emil Orlik")

BY EMIL ORLIK

of English art workers and draughtsmen there should have arisen a remarkable manifestation of the prodigious *renaissance* moving there. It is truly deplorable that England should be so poorly represented, for the exhibition of her best work in the Invalides would have relegated to their proper place many things the originality and the merit of which are merely relative. Still, the English influence is manifest here, despite the abstention of its leading representatives, for one can see that applied art all the world over is being modified, and that the taste of the people is in process of complete transformation, thanks to England's sane example.

In the course of these rambles through the Exhibition it may be impossible for me to dwell with due emphasis on all the works of importance and interest that I may have the good fortune to observe, for these articles do not pretend to be complete. At the same time, my endeavour will be not to miss anything that appears to possess originality or character, or that is significant of the modern tendency. In a word, I shall strive to throw light on all that is conceived on those true

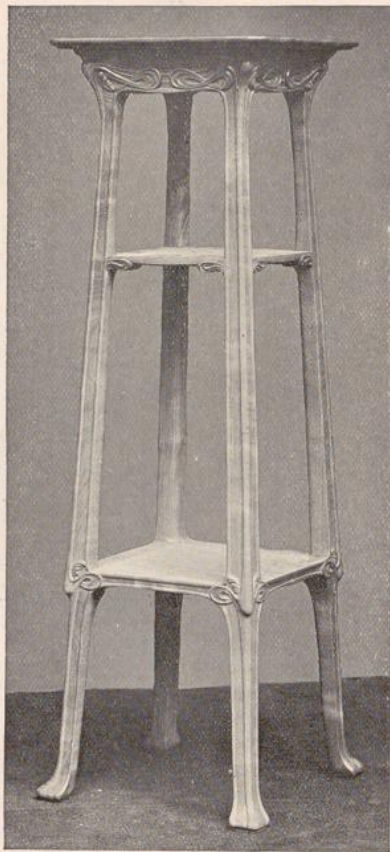
principles of decorative art of which THE STUDIO has been the propagator and the supporter, since the days when, be it said, those principles neither appealed to nor inspired anyone.

The house of the "Art Nouveau Bing" stands in the left-hand part of the Esplanade des Invalides, in the midst of the Breton village. The contrast between the calvaries, the granite churches, the ancient buildings and the modernity of this façade, adorned with a frieze of orchids in relief, and with its walls adorned by Georges de Feure's panels, representing Architecture, Sculpture and Ceramics, is quite fascinating.

This little edifice contains, in my opinion, the most delightful, the most nearly perfect, things in the whole decorative art exhibition. Here, it seems to me, is to be seen the triumphant result of the endeavour, on the part of a little group of artists, to attain as nearly as may be the absolute ideal of novel decoration. The artists in question are MM. Georges de Feure, E. Colonna and E. Gaillard; and their instigator, their head, is M. S. Bing.

The house of the "Art Nouveau Bing" consists

Round the Exhibition



STOOL

BY E. COLONNA

of six apartments—a vestibule, a dining-room, a drawing-room, a dressing-room, a bedroom and a boudoir.

M. Gaillard is responsible for the vestibule. A mosaic of bold design, strictly appropriate to the shape and the arrangement of the room, covers the floor; the walls are hung with draperies in bold pink, and are decorated with a frieze *au pochoir*. A huge piece of furniture in polished walnut, with looking-glasses tier above tier, flanked by clothes-pegs right and left, fills the base of the apartment, the pattern of the mosaic marking its place.

The walls of the dining-room, which is also M. Gaillard's work, are covered to a third of their height with a panelled wainscoting in polished walnut, with copper appliqué, surmounted by a powerful piece of painted decoration by M. José-

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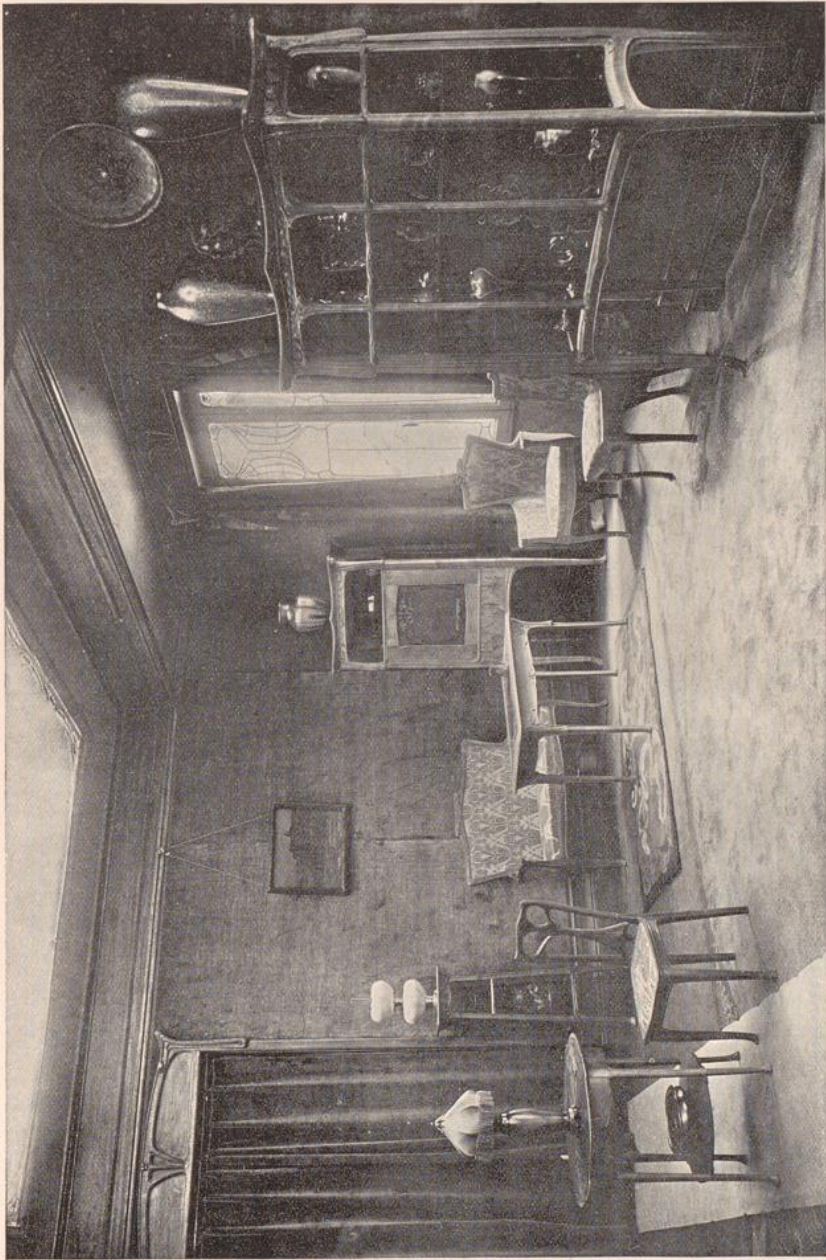
Maria Sert, running all round the woodwork. This decoration is, indeed, overpowering, considering the size and the height of the room; but the work itself, with its grey and black tones, slightly relieved by touches of dull yellow, is quite beautiful, however imperfectly it may be adapted to its surroundings. The rest of the furniture—a large sideboard, with four doors, a cupboard, a table, chairs and armchairs—is designed strongly, yet with grace. The ornamentation is but slight, and where it is employed one feels that it has been well and appropriately distributed.

From the dining-room we pass into the drawing-room, furnished by M. E. Colonna. It is really a drawing-room—a French *salon* in the fullest sense of the word, the room in which we receive our guests, not the *piece* wherein we live; yet one longs to live there, so fascinating, so comfortable is its



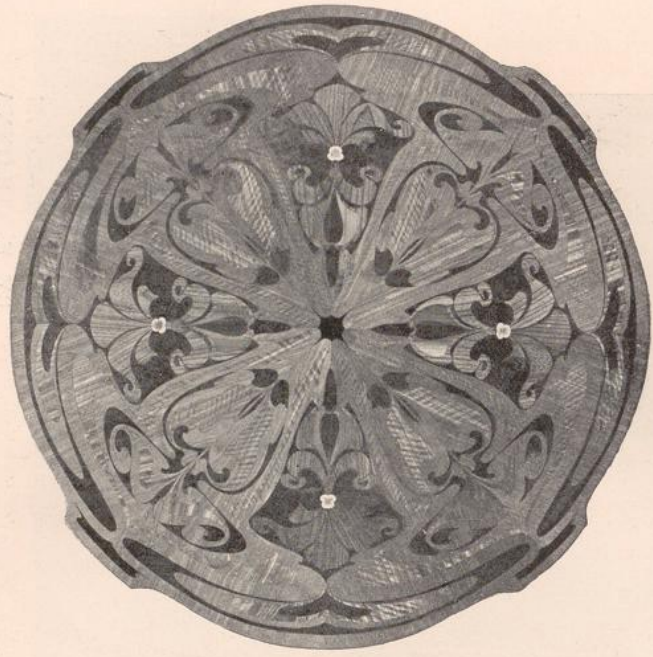
MUSIC CABINET

BY E. COLONNA

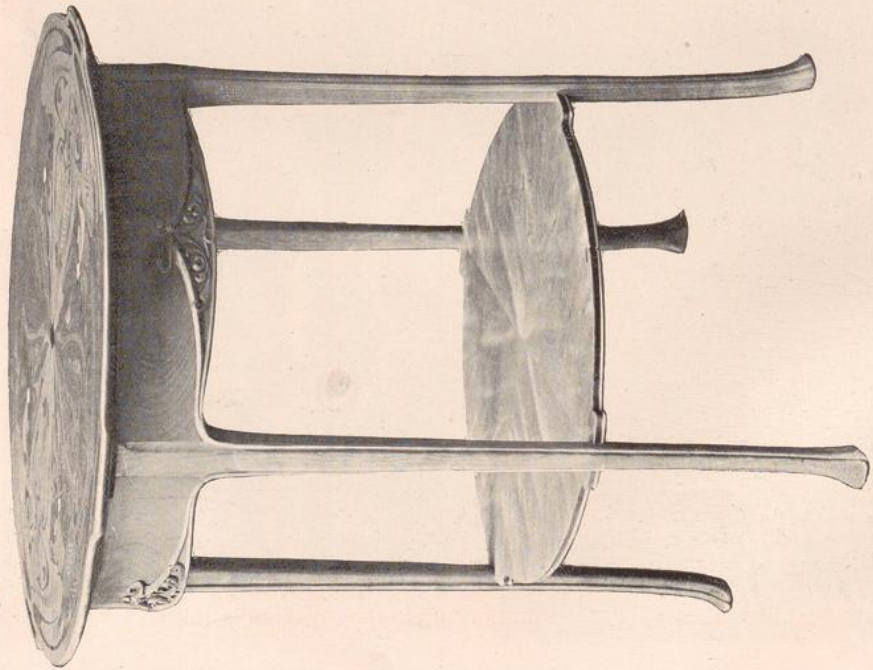


DRAWING-ROOM
BY E. COLONNA

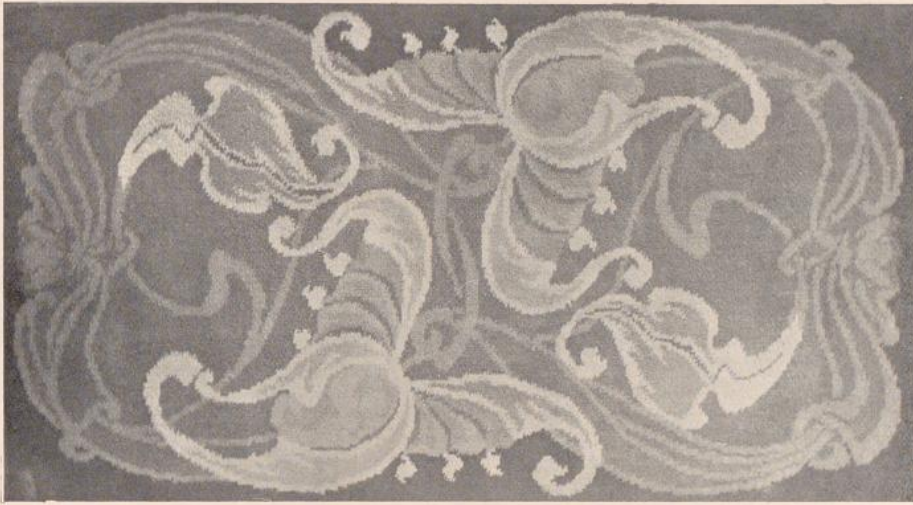
*(Furniture, inlaid satinwood; chair-coverings,
brocade; wall-hangings, green plush)*



INLAID LOO-TABLE
BY E. COLONNA



Round the Exhibition



CARPET

BY E. COLONNA

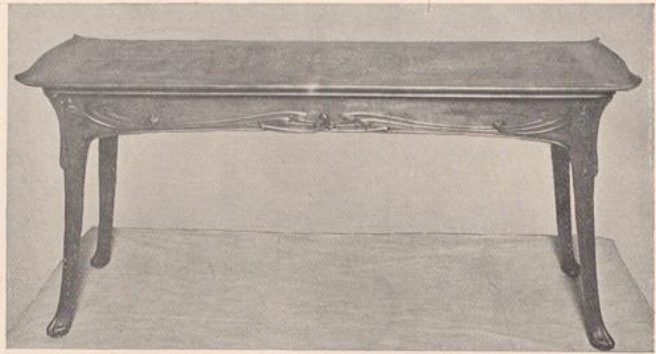


DRAWING-ROOM TABLE

BY E. COLONNA

Round the Exhibition

appearance. The walls are covered by a sort of plush of a delicate green tone, while the furniture, the woodwork of the doors and the window fittings are of orange wood, the yellows and the greens producing a charming effect. M. Colonna has a delightful sense of harmony, and his lines are charming in their supple grace. Altogether, the room is quite beautiful, and full of interest in all its details.



PIANO STOOL

BY E. COLONNA

The dressing-room, designed by M. G. de Feure, has an atmosphere of enchantment. Everything is deliciously feminine—the curtains, of Japanese silk, the woodwork of ash, intermingled with a figured silk of grey-blue, grey-mauve and grey-green, revealing the subtlest tones, and showing like a field of flowers under

the moonlight. And all the rest is in keeping, the effect being altogether charming.

Next comes the bedroom, by M. E. Gaillard, wherein we find a large bed of simple form, with a lovely coverlet of mignonette-green silk, embroidered

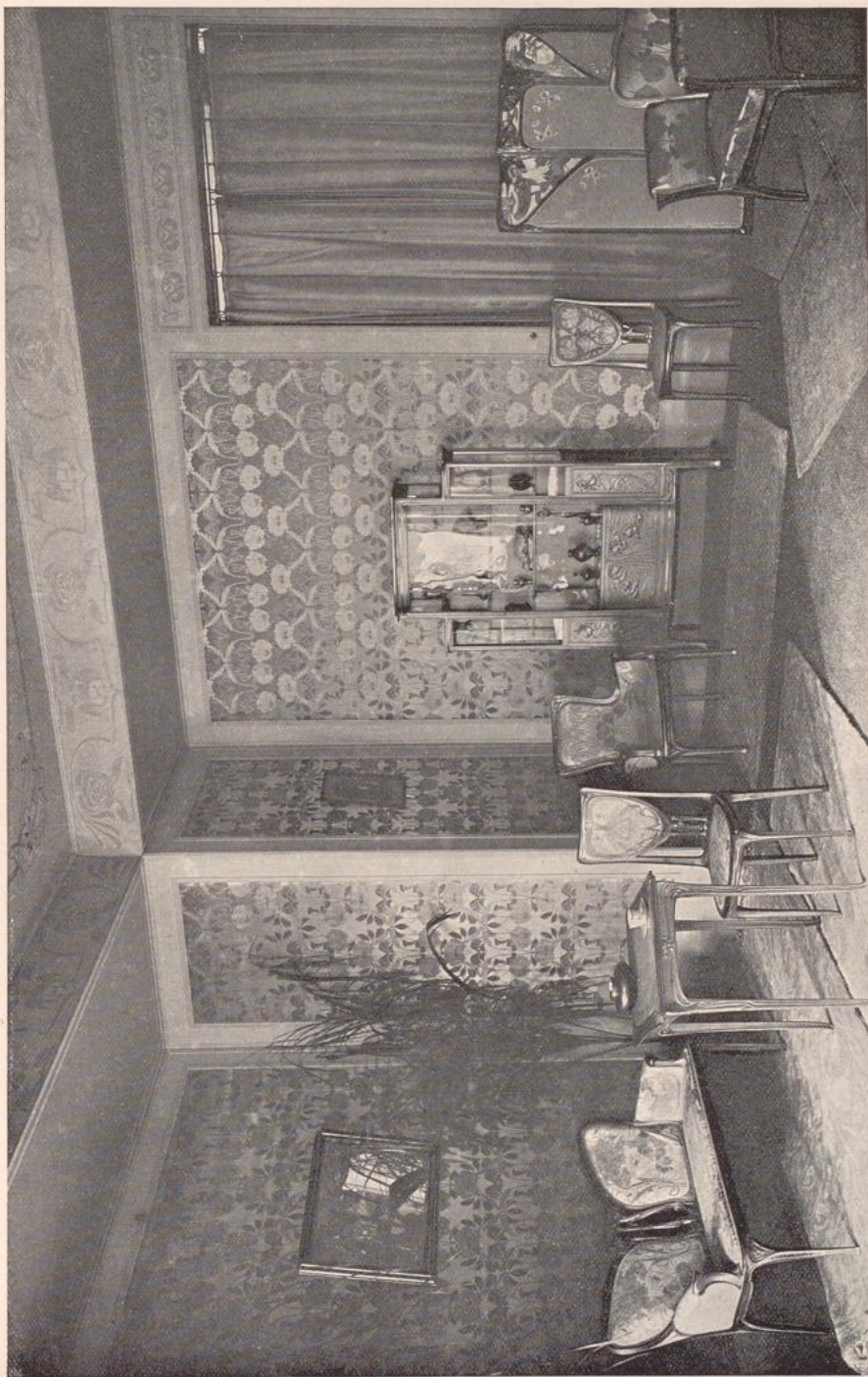
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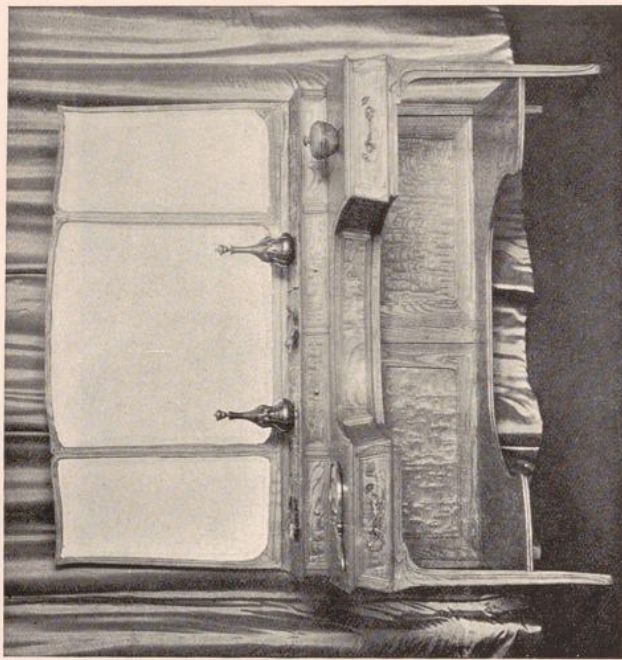
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BY G. DE FEURE

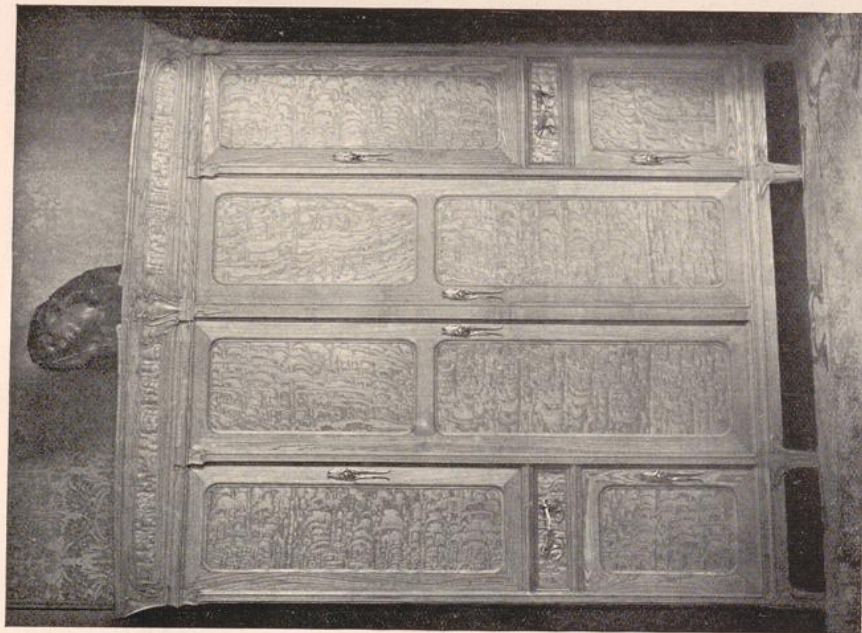


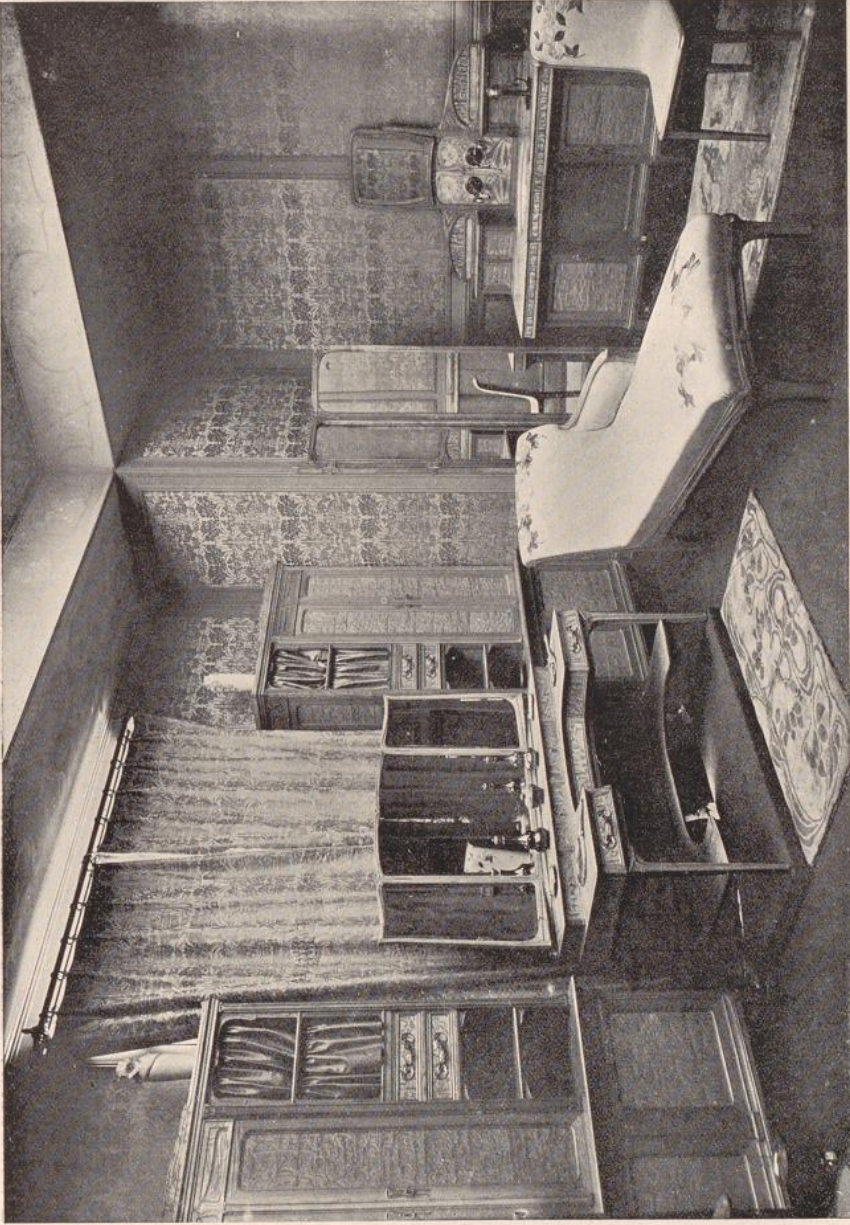
BOUDOIR BY
G. DE FEURE

*(Furniture in gilt wood; the seats covered with
silk embroidery)*



WARDROBE AND DRESSING
TABLE. BY G. DE FEURE





DRESSING-ROOM
BY G. DE FEURE

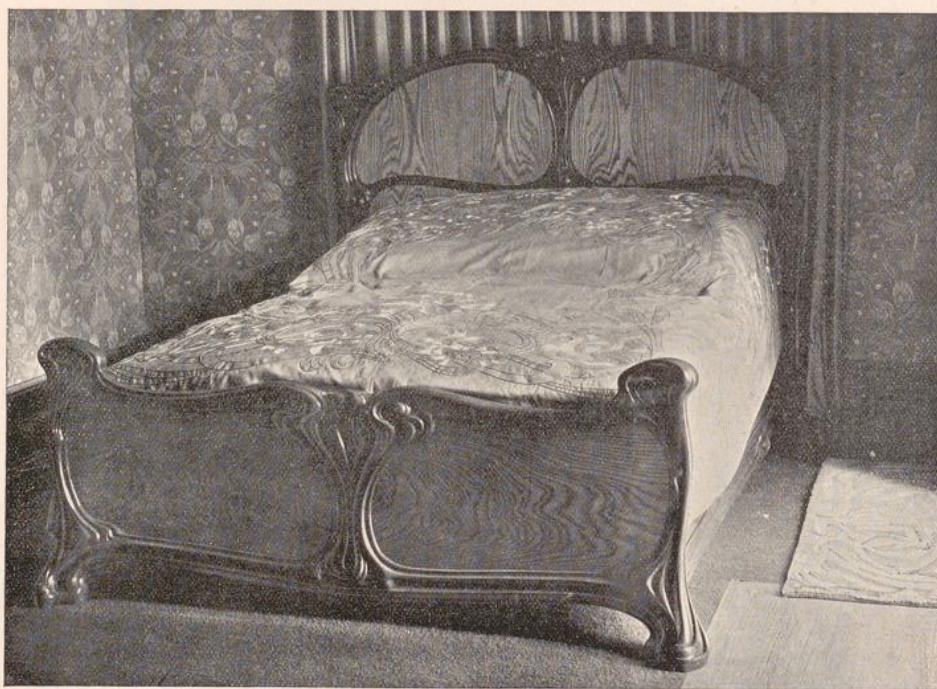
*(Furniture in ash with silver fittings;
wall-hangings in flowered brocade; seats
covered with embroidered cloth)*

Round the Exhibition



CARPET

BY E. COLONNA



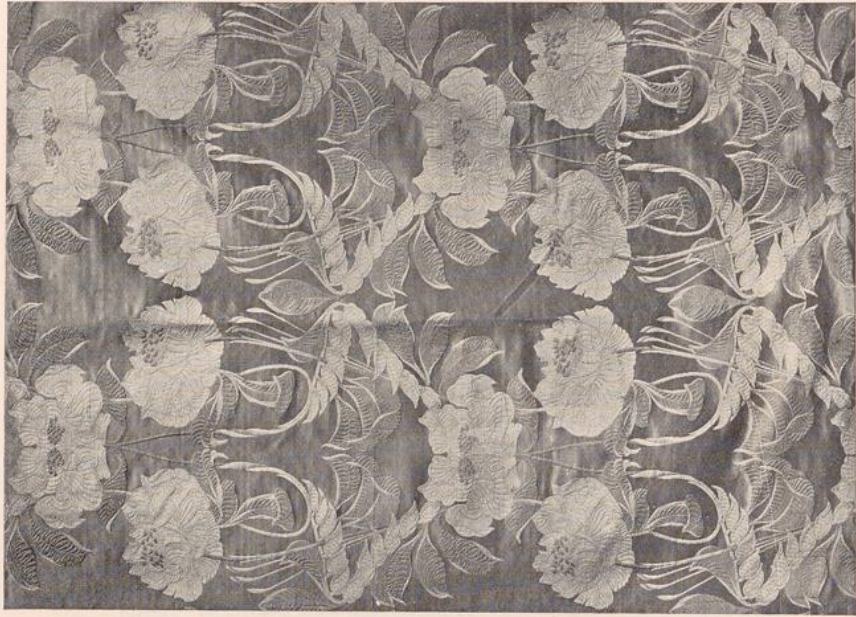
BED IN ASH AND PEAR-WOOD

BY E. GAILLARD



DINING-ROOM DESIGNED BY
E. GAILLARD, WITH MURAL
DECORATIONS BY JOSÉ-MARIA SERT

*(Furniture in polished walnut with bronze
fittings, seats covered with embossed leather)*



BY G. DE FEURE

BROCADE



BY G. DE FEURE

BROCADE

Round the Exhibition

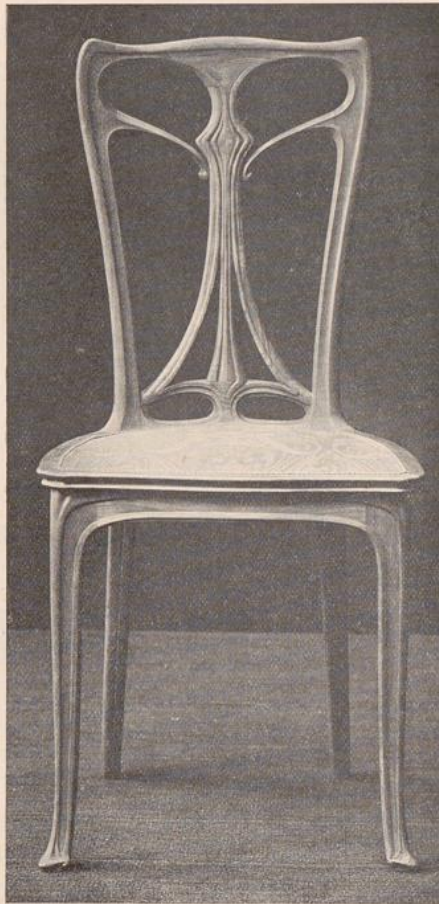
with rich and harmonious trimmings, a huge wardrobe, a table, chairs and *fauteuils*. The high qualities shown in the furnishing of the dining-room are again apparent here; but in this room everything is soft, delicate and caressing, without, however, any eccentricity or weakness. And in these days, when extravagance and over-elaboration are common, these are points deserving of unreserved appreciation.

A semicircular passage leads from the bedroom to the boudoir, the external partition being filled with glasswork by M. de Feure. There are four panels, with flowers and curious female figures, the outlines being of simple lead-work. The glass, it should be said, is coloured glass and not painted. The tones are splendid, but in no way gaudy, a fine effect being attained by subtle combinations melting into the rarest harmonies. The chief novelty consists in this—that the parts of the wall enclosing the



CHAIR

BY G. DE FEURE

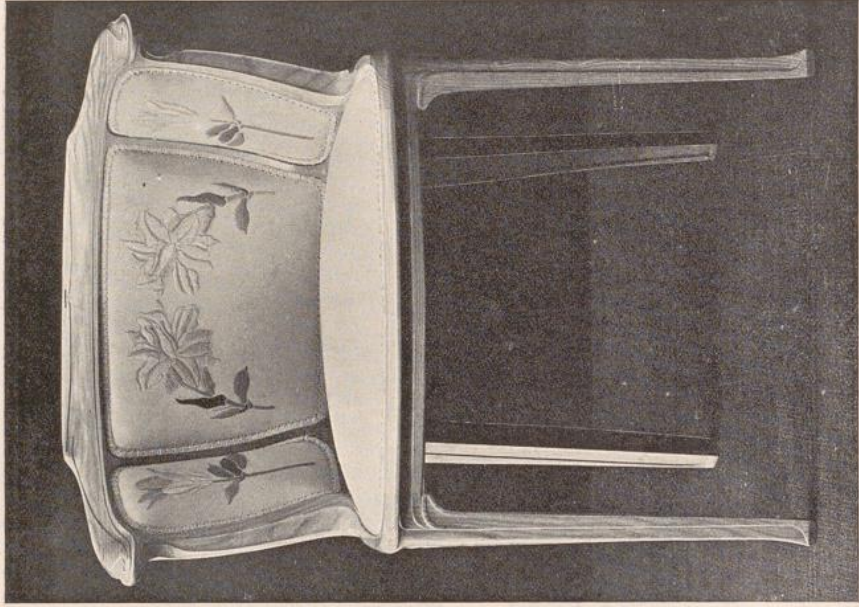


CHAIR

BY E. COLONNA

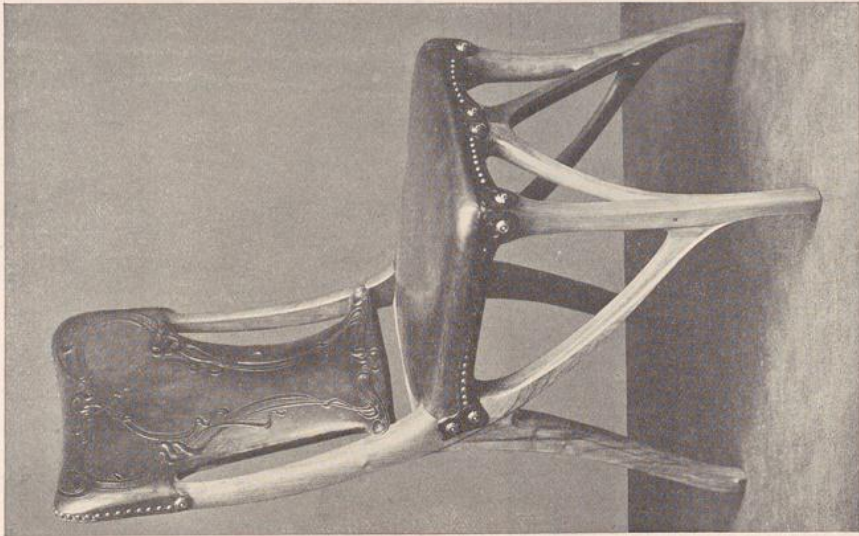
windows have been painted in a violet-blue tone with red *motifs*.

M. de Feure also designed the boudoir itself, which, I have no hesitation in saying, is the thing that pleases me most; and, without disparagement of M. de Feure's collaborators, I should declare this to be the pick of the entire building. Here, to my mind, is expressed absolutely in its perfection the fanciful, novel, independent, graceful spirit which pervades the whole exhibition. Fully to appreciate the value of this work one must bear in mind the object aimed at by M. Bing, and carried out by M. de Feure. It is simply this: to revive the tradition of the graceful French furniture of the eighteenth century, adapt it to modern



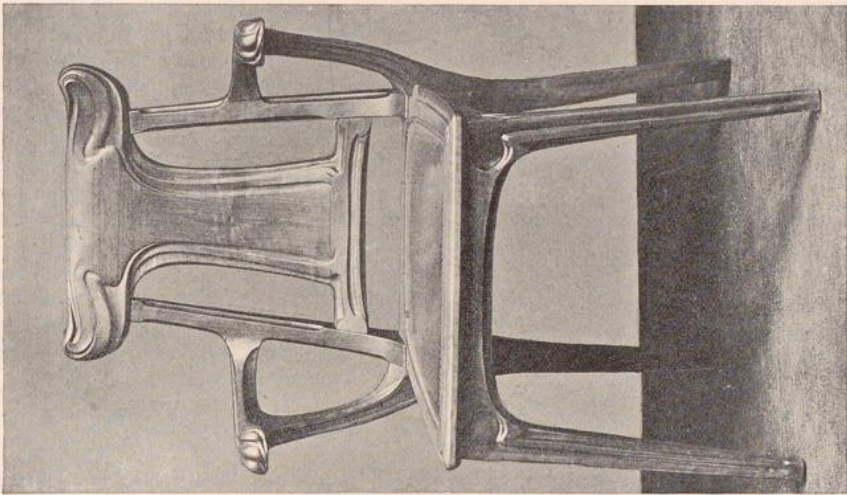
BY G. DE FEURE

CHAIR



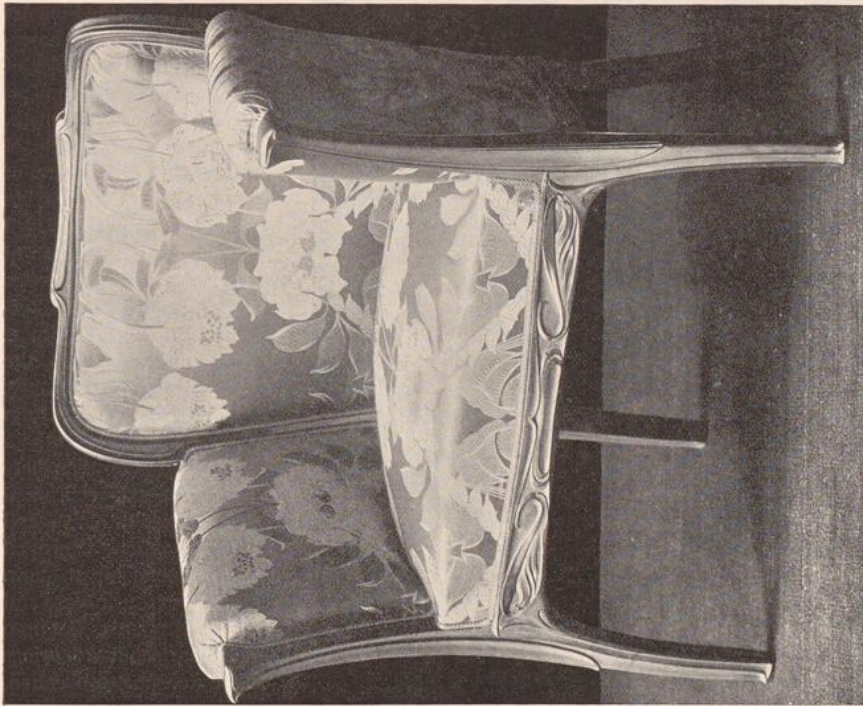
BY E. GAILLARD

DINING-ROOM CHAIR



BY E. GAILLARD

DINING-ROOM CHAIR



BY G. DE FEURE

ARM-CHAIR

Studio-Talk

requirements, make it conformable to our present ideas of comfort—give it, in fact, the impress of the age. Obviously, there were many and serious difficulties to be overcome ere this result was achieved; but that success has been attained no one can dispute, for the Boudoir de l'Art Nouveau Bing constitutes one of the first examples of *style* produced by the renaissance of decorative art in France.

All the woodwork in the furniture of this room is gilded, and everything has its distinct individuality. The chairs are covered with silk embroidery; the walls are hung with brocade; while the fireplace of white marble is designed in the form of stalks, which support the mantelpiece. Around the hearth is a strip of opaline, framed in repoussé brass. In a large bay, and ornamented with a

bordering of pale-coloured glass, is a little divan covered with a brocade similar to that on the walls. On the floor are silken carpets here and there, and in one corner stands a screen, a perfect gem of art. All the rest is equally beautiful, and one cannot praise too highly the artist who has contrived to combine so many materials into this perfectly harmonious *ensemble*. It all seems specially devised as a background for Helleu's female figures, for assuredly no setting could be found better suited to his delightfully graceful subjects.

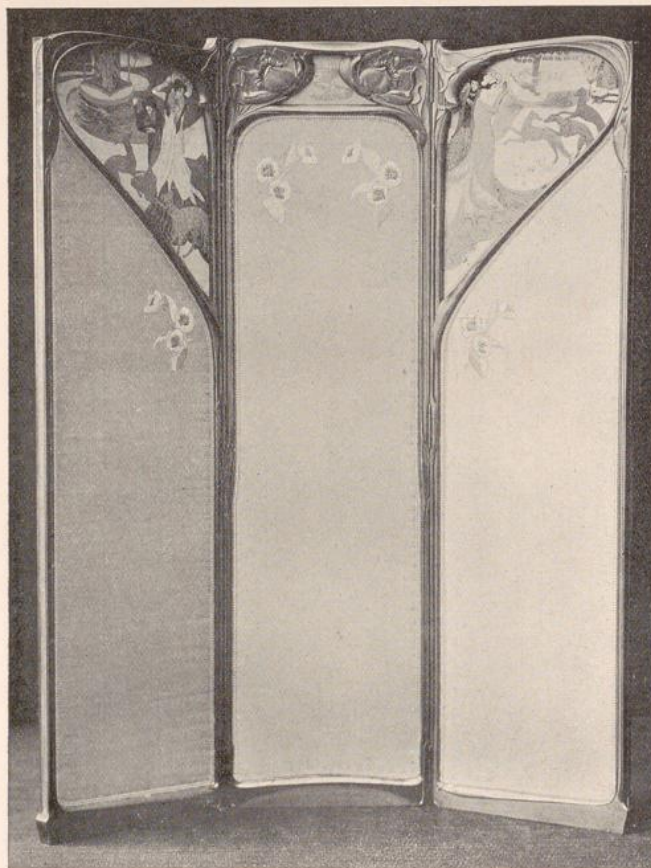
Such, briefly, is the display of the "Art Nouveau Bing," one of the most perfect pieces of combined decorative art-work in the whole Exhibition. It does the highest honour alike to the creative artists and to him who inspired them.

GABRIEL MOUREY.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The water-colour drawings by Mr. H. L. Norris that have been recently exhibited in the galleries of the Fine Art Society deserve to be remembered as examples of dainty accomplishment. Their technical strength, their delicate freshness of colour, and their charm of atmospheric effect, made them, as a group, very well worthy of the attention of all people who like to see pretty motives well expressed. Some of the most interesting things in the collection were obviously direct transcriptions from nature set down with a straightforward simplicity that was not concerned with tricks of finish and elaboration, and depended solely upon correct knowledge of open-air tones and colour gradation; but even the more laboured drawings were free from convention, and were sincerely carried out under the inspiration of independent and intelligent



SCREEN

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BY G. DE FEURE