



#### BATHING BEAUTIES

During the period of the *Belle Époque*, the French Côte d'Azur beaches became a magnet for the wealthy classes. This phenomenon is taken up by silent movie stars, *Music Hall* dancers or the wives of Russian noblemen who find solace together as they flee the Revolution. The Objects of Art, small and fragile figurines in pale bisque that represent nude women or women wearing bright and colorful swimming costumes and mohair wool wigs, are good examples of this new spirit and atmosphere.

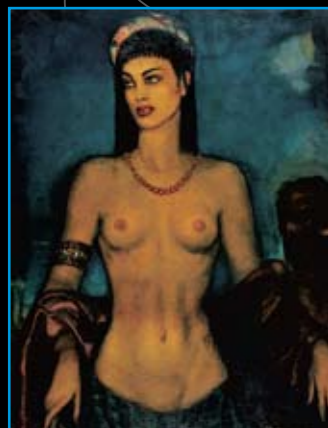
#### FANS

The Fan collection of the Museum is didactic as it shows the development of this object from the mid 18th century until the Art Déco movement. The Fan collection comes in a variety of styles: French (**Empire-style**), Spanish (**Elizabethan and Modernist**), "country" style (pleated painted silk or paper) or "brisé" (sticks woven in a lace).



#### FURNITURE

The two most important schools are represented in this small collection: **Nancy School**, with **Gallé's** works, characterized by his superb marquetry work, ever inspired by nature and **Majorelle's** works; and the **Catalan School**, with **Gaspar Homar's** works and a wonderful desk by **Joan Busquets**. Art Déco furniture is also present and we can admire a typical chair by Jacques **Emile Ruhlman**.



#### PAINTING

The Museum's painting collection comprises of some Catalan painters belonging to the end of the 19th and the beginning of the 20th century (**Modesto y Pepita Texidor**, **Joseph Maria Tamburini**, **Isidro Nonell...**) and the Valencian **Joaquín Sorolla**. The collections of **Celso Lagar** from Salamanca, and **Federico Beltrán Massés**, from Cuba are remarkable.



# HISTORICAL MUSEUM



MUSEO  
ART NOUVEAU  
Y ART DECO



Ayuntamiento de Salamanca



Universidad de Salamanca

**Caja Duero**

#### OPENING HOURS:

1 April - 15 October

Tuesday - Friday: 11:00 - 14:00 and 17:00 - 21:00p.m.  
Saturday, Sunday and bank holidays: 11:00a.m - 21:00p.m.

Monday: closed

16 October - 31 March

Tuesday - Friday: 11:00 - 14:00 and 16:00 - 19:00  
Saturday, Sunday and bank holidays: 11:00 - 20:00

Monday: closed

#### INFORMATION

Museo Art Nouveau y Art Déco - Casa Lis  
C/Gibraltar n.14, 37008 SALAMANCA  
Phone Number: +34 923.27.10.89  
Fax: +34 923.27.03.20  
E-mail: info@museocasalis.org

#### WEBS:

[www.museocasalis.org](http://www.museocasalis.org)

[www.amigoscasalis.org](http://www.amigoscasalis.org)

Museum's shop. Ground Floor

[www.tiendacasalis.com](http://www.tiendacasalis.com)

#### ADMISSION FEES:

Standard:	3,00 €
Student, pensioners and groups:	2,00 €
Children under 14 :	Free entrance
Residents in Navasfrías:	Free entrance
Thursday morning:	Free entrance

Museum's admission fees as well as Thursday morning free entrance can vary according to the economic situation of the institution. Benefits from admission fees and from shop sales go towards the maintenance of the museum and to give grants and economic support to children and old people in Navasfrías, home village of Mr Andrade.

#### THE BUILDING

**Casa Lis**, the building in which the collections of the **Fundación Manuel Ramos Andrade** are displayed, was originally a small private palace built at the beginning of the 20th century at the request of **Don Miguel de Lis**, a merchant from Salamanca who was in love with Art Nouveau. It was designed by the architect **Don Joaquín Vargas**.

Throughout the 20th century (until the eighties), **Casa Lis** had different owners and the building was used for many different purposes. At the beginning of the eighties, the municipal authorities of Salamanca expropriated the building in order to restore it. In 1992, a project for transforming the building into the present day museum was made possible through the donation of a huge collection of decorative arts to the "community of Salamanca" by **Don Manuel Ramos Andrade** (Navasfrías 1944 - Barcelona 1998).

In April, 1995 the **Art Nouveau and Art Deco Museum** was inaugurated.



#### TOYS

In addition to "the world of dolls", the Museum houses a small collection of toys, representative of the European handicraft of the 20th century. The most important Spanish firms (**Payá Hermanos**, **Rico**, **Juguetería Hispania...**), as well as some English and German ones are represented. To round off this collection, we find a number of felt and suede toys by the German **Margarete Steiff**, inventor of teddy bears, which brings together a glorious festival of colour to the collection.



#### CHARACTERS

Apart from aesthetic changes, the 20th century also heralds ethical and moral values thus producing an amazing cultural revolution. The new society is critical towards the old regime as well as towards the new patterns of behavior, especially those of the new social class: the bourgeoisie. The characters are small figures, mostly of bisque and glazed porcelain, representing personified animals, many of which also serve as domestic articles (ashtrays, toothpick holders, moneyboxes...).

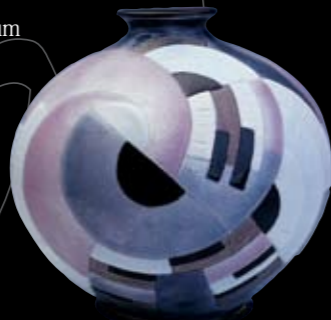


### PORCELAIN

In the 18th century, ships belonging to the East India Company arrived in the European ports full of treasures from the East, among them Chinese porcelain. Europeans were dazzled by it and national workshops were immediately created in Germany and France. The most international collection of the Museum is that of porcelain. We can admire French pieces from **Limoges** or **Sevrès**, German ones from **Bavaria** or **Tübingen**, English pieces such as **Milton**, some others from **Bohemia (Zsolnay)**, from **Campodimonte** and **Lenci** (Italy) and from **Benlliure** and **Serrá**, among others, in **Spain**.

### ENAMEL

This technique emerged from the East in the second millennium before Christ. This technique involves melting a lead-base material (frit) colored with metal oxides over a soft metal surface, such as gold, silver or copper. It can also be done over other surfaces such as glass. The larger the fragment, the more difficult it was to enamel it and the more precious was the result. Among the enamel collection of the Museum, the importance and the quality of French Enamel from **Limoges** should be highlighted, especially a pair of vases made by **Camilla Fauré**.



### BRONZES FROM VIENNA

At the end of the 19th century, an important group of Austrian sculptors developed a movement for the creation of small polychrome bronze figurines based on oriental art, feminine and animal topics. These figurines satisfied the demands of the bourgeoisie of the moment, fascinated by the "exotic", so they struck immediate success. One of the most important pieces in this collection is the sensual and beautiful robotic Moorish dancer of **Karl Kauba**, one of the best representatives of this movement.

### HAGENHAUER

**Karl Hagenauer** (1898-1956). His style was close to the Bauhaus School trends but he stayed loyal to deco aesthetics. He created a series of figurines in which design and primitive African art are more important than the metal used to make them.



### JEWELLERY

Jewels are probably the objects where the modernist ideal of woman is more clearly expressed. The Museum's jewel collection contains balanced and simple designs.



### ART DÉCO GLASS

The most important representative of Art Deco Glass is, without doubt, **René Lalique** (1860-1945), although he had previously worked in the creation of jewels. He is remarkable for his use of plain or pastel shade glass, and for the technique of blown and pressed glass where he represents stylized shapes of flora and of aquatic world. One of his most outstanding followers was **Ernest Sabino**, whose pieces show some pearly highlights thanks to the addition of arsenic to the glass paste.



### NANCY SCHOOL GLASS

**Emile Gallé** (1846-1904), creator of the well-known **Nancy School**, is the main protagonist of Art Nouveau style glass creations. This author's style is wonderfully represented in the Museum by his beautiful glass vases blown in intricate fashion with a motif inspired from natural surroundings. We can also enjoy an exhibition of exotic lamps inspired by the orient. Nancy's school collection is complemented by the works of the **Daum** brothers – some of them with the collaboration of **Majorelle** – **Legra**, **Paul Nicolas** – the spectacular green vase – and others.



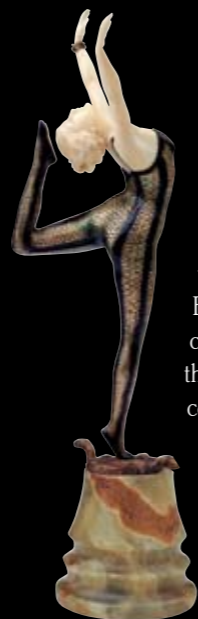
### PERFUME BOTTLES

Since the beginning of the 20th century big perfumers looked for the collaboration of the most famous glaziers of the moment to construct the bottles of their creation. In that way, their image and products, designed for a more and more demanding bourgeois clientele, would improve. Some of the most remarkable perfume bottles of the Museum's collection are those made by **René Lalique** for the big perfume names (**Coty**, **Houbigant**, **Worth**, **Guerlain**...) as well as those by **Gallé**, the **Daum** brothers, and **Baccarat** and **Saint Louis** glaziers'.



### BRONZES

Although late 19th century and early 20th century sculptors carried out more classical work than other artists, their works reflect the preoccupations of the society in which they lived as well as the new artistic trends. Together with classical sculptures, the Museum's collection displays a series of very "modern" works which represent the modernist style of the epoch.



### CHRISELEPHANTINES

The word "chryselephantine" comes from the Greek language (chrysos – gold – and elephas – ivory -). It refers to an ancient technique consisting in the combining of these two materials in order to create statuettes. At the end of the 19th century, European artists took advantage of the great amounts of ivory stock coming from the colonies and took up this technique although this time they combined ivory with bronze. The Museum's chryselephantine collection comprises more than 100 works made by some of the most important sculptors such as **Demetre Chiparus**, **Ferdinand Preiss**, **Otto Poertzel**, **Ronald Paris**, **Joseph Lorenz** or **Claire Colinet**.

### FRENCH DOLLS

From the mid 19th century, wonderful bisque-headed dolls started to emerge from France. They were mannequin-dolls which represented the woman's body and were used to present fashion designs intended for the aristocracy and the high bourgeoisie of the time. However, the most prestigious firms, as **Jumeau**, **Bru**, **Gaultier**, **Thuillier**, **Schmitt** and **Steiner**, learnt how to adapt to the new circumstances and mannequins evolved little by little until they finally turned into children: the famous babies. Although Paris had the supremacy in making these luxurious objects, since 1899 French firms joined together to form the *Société Française de bébés et jouets* due to the competition of the German firms.



### GERMAN DOLLS

Big German doll firms (**Simon & Halbig**, **Kämmer & Reinhardt**, **Armand Marseille**, **Heubach** or **Kestner**) competed with French companies by reducing manufacturing costs and making dolls without using those materials that made French dolls a luxurious article. Their great success was the creation of the "character babies" which reflect almost perfectly the natural expressions and attitudes of little children and other caricatured figures as the "*Kewpies*" and the "*Googlies*", which continue to exist nowadays in celluloid.



### PREISS

**Ferdinand Preiss** is the most important sculptor of the Naturalist school as regards chryselephantine creations. The sculptures of this Austrian artist are a great example of society's new attraction for sport and of his admiration for the national-social ideal of racial purity. He depicted the Music Hall and the cinema stars world as no one before, decorating his bronzes with warm colors painted "in cold". "Cabaret", an extraordinary dancing figurine wearing tight blue clothes, is a good example of it.

