



## **First Annual Milka Bliznakov Prize**

Final Report

Submitted by Claire Bonney, July 2002

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12 July, 2002

Dear Milka, Donna, Marcia and members of the IAWA Board,

Research on Adrienne Gorska for the Milka Bliznakov Prize of the International Archives of Women in Architecture proved to be more complicated than even I had expected. Upon receiving the prize money in the summer of 2000, I spent more than half a year trying to get someone from the Foxhall family in Houston to speak or write to me. In the meantime, Adrienne Gorska's niece, Kizette de Lempicka-Foxhall, who was to be my main informant, passed away.

After finally tracking down one of Kizette's daughters, thanks to the kind assistance of Sandy Parkerson, a Houston art dealer, I was assured that the 45 boxes of documents in her mother's cellar were not going to be sorted out in the coming months. Although I did not completely give up hope of gaining access to these documents, I switched my attention to research in France. The small museum in Beaulieu-sur-Mer where Adrienne Gorska died had



never heard of her or of any of her relatives. Laura Claridge, the author of a biography on Gorska's sister, the painter Tamara de Lempicka, said she no longer knew the address of Françoise Dupuis de Montaut, Gorska's stepdaughter, although she had corresponded with her as late as 1998. There are more than 20 Françoise Dupuis listed in France's white pages. I called them all, getting responses such as, "I don't believe my wife would want to talk to anyone like you," and leaving messages with telephone answering tapes to no avail. The architect's stepson, Jean-Pierre de Montaut, also failed to respond to telephone messages and a letter. In the Fall of 2001, Frédéric Migayrou, a curator at the Centre Pompidou, called me, I imagine, after having read the blurb on the Milka Bliznakov Prize on the internet, to accuse me of blocking all research on Adrienne Gorska. He informed me that if any documents or pieces concerning Gorska were available, he would purchase them for the museum immediately. He and I then traded photocopies of the scanty information we both possessed and I was jolted into attempting to pursue a less traditional academic approach to ferreting out Gorska than I had previously.

At the end of May this year, I spent a week in Paris in an attempt to find just what remains of Gorska's work. While the cinemas I located have all been renovated, I was able to find two buildings that bear testimony to Gorska's hand: the apartment house at 3, rue Casimir Pinel in Neuilly-sur-Seine, and the house of the fabulously wealthy American Barbara Harrison in Rambouillet. There, I was lucky enough to meet with town's historic preservation officer and show him my documentation. Never having heard of Gorska or Harrison, but being familiar with Mallet-Stevens, he was fascinated and promised to take action on the house immediately. I left him another pile of photocopies and promised to remain in contact.

Let me regale you with just one story to give you a picture of my life as an itinerant architectural historian. Before leaving for Paris, I had decided to ascertain whether or not the Harrison House in Rambouillet was still extant. Having no street address and not being able to imagine just cruising the town and hoping for luck, I contacted the Bibliothèque nationale where I was assured that telephone books for all of France were in their holdings. Monday morning of my first day in Paris: I trek down there to Perrault's new masterpiece, not letting myself be daunted by the huge expanse of boardwalk to be crossed nor allowing myself to contemplate which of the four megatowers could possibly contain phone books, I duly reported in at the next entrance. After a purse search and passport perusal, I was admitted to admittance. After a 20-minute wait, the kind woman at the desk suggested



that I would be much better served at the smaller, free-of-charge Bibliothèque de la Ville de Paris. Out of library, into construction site, back to the center of Paris. Another purse and passport search. Another 20-minute wait. Inscription into library. But no - this library has only metropolitan Paris phone books and Rambouillet is, in fact, a suburb. Ladies there, however, also very kind, suggest the Musée de la Poste in Montparnasse.

Having already learned something on my first day in Paris, I cleverly telephoned first. No, they do not have the telephone books but a new museum in the suburbs does. Phone number noted. Phone number wrong. Re-telephone. Very nice woman this time trying to explain to me how to get to Ivry-sur-Seine by public transport. It is still only 10:30 in the morning and I am exhausted and drenched at the unroofed and hence mugger-free public telephone booth. "I'll be right down," I say. "No, don't come today," replies the voice at the other end. For heaven's sakes why not?, I wonder. "The *bobinette* is occupied for the whole day." Out of a previous life of high school French lessons wafts the fact that a bobinette is a microfiche reader. The new museum has only one.

The museum is located on a street bearing the same name as the famous French singer Serge Gainsbourg with whom I am surely familiar. I will be admitted tomorrow at 9:30 a.m. Tuesday: up at 6.30, in Ivry-sur-Seine after a mere three metro changes. Following my Leconte Plan de Paris, the main street here should be Rue Lénin. It is no longer, having been renamed, I imagine, following the thrall of economic globalization (mental note made to update my Leconte). Orienting myself on a church and the railway lines rather than trying to follow street names, I arrive at the outskirts of Ivry-sur-Seine and the rue Gainsbourg, a neighborhood in smells and sights highly reminiscent of the Bowery.

Stepping carefully over broken glass and keeping an eye on the only person I had seen on my half-hour walk in case he is a stalker, I locate the museum at 9 a.m. Early and relieved, I crunch kitty-corner on more broken glass to a café to treat myself to coffee and a croissant as a reward. The place is occupied by two customers and a bartender shouting in an Eastern bloc language to hear themselves over the high-decibel loudspeakers pouring in the radio's disco station. Cigarette butts from the last two weeks are pressed 10 inches high to line the bar where it meets the floor. A weary elderly janitor shuffles to and fro carrying overfilled black plastic trashbags from a gaping bathroom door to the garbage skip handily located just outside. Moving into my detective V.I. Warshawski mode, I place my order. Restored by this petit déjeuner, I make my way back over the glass to the museum. The bobinette is free; the correct



microfiche roll was waiting for me. Within 30 seconds, I have the Harrison address at Boulevard Voirin, 2 in Rambouillet.

By 9.40 I am charging across Paris to access a high-speed train to Rambouillet at the Gare Montparnasse. This train, once the automatic credit-card user friendly ticket machine has been mastered, bullets me past Versailles at a speed where not only the chateau but every single tree is indiscernable. Awash in a fuzzy green blob of dizzying countryside, I land in bucolic Rambouillet at 11.45. To my infinite dismay, the village map, neatly posted in front of the train station, does not indicate a Boulevard Voirin. Quick thinking makes me RUN to the library before it inevitably closes at 12 for two hours and throw myself at the mercy of the local librarian: "Yes indeed, Boulevard Voirin, an address from the 1930s. That street was renamed after the war, Madame. Unfortunately, eight of your compatriots liberated it." Why was that so unfortunate?, I want to know. "For them it was unfortunate; they were fusillaged," he said.

12:15: I find the house. Whoever lives here is surely just sitting down to lunch. How embarassing to be here precisely at this moment. I would dearly like to run away. I hear myself telling my students how easy it all is. All you have to do is knock; all they can do is say no (Okay, try to forget that fellow in New Orleans who shot the disoriented Japanese tourist on his front porch because he thought he was breaking and entering). I straighten my rumpled trench coat (de rigueur for both architectural historians and detectives) which is somewhat mottled by baby bottle-milk stains, reshuffle my papers and photocopies, and try to look cool, professional, sophisticated and sincere. I knock but could still run away. The door opens. I shove my photocopies under the woman's nose and stammer my mission in French so execrable that it would have the Académie in tears. A flurry to get husband and son, a cheese exporter who is just back from New York and Japan. How nice that I am from New York too. How wonderful to see these old pictures. Oh, that old mosaic bath. We tore it out when we moved in. It was fairly run-down anyway.

What follows is the filtering in of all information, informants' names, useful addresses that I have thus far encountered into the main body of my proposal. I intend to carry on research myself but if anyone else wanted to continue this work, I will at least have saved them a great deal of time and effort.

With many thanks for your enthusiastic support and best regards,

Claire Bonney



# Introduction

Work and life of the architect Adrienne Gorska (1899-1969) was the subject of a research project intended to result in a scholarly article. In his biography of Eileen Gray, Peter Adam notes that it was Gorska who taught Gray to draw architectural plans around 1924 (Peter Adam, *Eileen Gray Architect/Designer*, New York: Abrams, 1987, p. 172). To me, this fact alone made Gorska worth resuscitating. From Adam we learn that Gorska had studied together with Gray's partner Jean Badovici, editor of the prestigious periodical *L'Architecture Vivante*. It was he who introduced Gray to Gorska. Although Gray could have asked several architects to help her, as a woman and as an amateur, she was too embarrassed to do so. Gorska was apparently empathetic and patient enough to help Eileen Gray along.

I discovered Gorska through PhD research on the Thérèse Bonney Photography Collection housed at the The Cooper-Hewitt Museum in New York and at the Caisse nationale des monuments historiques et des sites in Paris. The very little that I know about her seems to confirm the impression that her patience with Eileen Gray evokes. It was also Gorska who suggested that her spoiled older sister, whose posthumous fame has now quite eclipsed her own, learn to paint as a means of earning her own money. It was again Gorska who often rescued her sister's lonely child, Kizette de Lempicka (1916-2001), taking her in when her mother left Paris on extended excursions. The unequivocal love that child felt for her aunt, quite unlike that which she felt for her tempestuous mother, was reflected in de Lempicka's letters to me.

Born in Moscow, Gorska emigrated with her Polish family to Paris in 1919. While Gorska's sister Tamara de Lempicka became a well-known Art Deco painter, Gorska chose to study at the Ecole Spéciale d'Architecture in Montparnasse. She graduated in 1924 under Robert Mallet-Stevens and was thus was one of the few women of her era to hold an architectural diploma. Gorska seems to have gotten started in her career with an apartment for her sister in a Mallet-Stevens building in Paris, one that was well-received in the press for its clean lines and clear modern style. In the late 1920s Gorska collaborated with an even more obscure figure called Madame Lipska. Lipska seems to have set out in Paris as a stagesest designer or painter under Léon Bakst for the Ballets Russes but she was also a dressmaker who designed her own show rooms on the Champs-Élysées. Together, Gorska and Lipska renovated an old farmhouse for the wealthy American Barbara Harrison. The barn was converted to a living/dining room with a loft bar. The floor and walls of one bathroom were covered with orange, yellow, and gold mosaics with



fixtures in yellow copper. Its sunken bath, fitted with built-in padded elbow rests, was lined in blue mosaic. Another bathroom was a veritable jungle of Raoul Dufy-like exuberance with its mural wall and door panels surrounding the bathtub. In contrast to the luxury of the baths and more in keeping with the modern movement, bedrooms in the home are surprisingly spartan and functional with simple stripped-down beds and desks.

It is not only Thérèse Bonney who offers us a detailed description of the building; Howard Roberston and Frank Yerbury, in a 1930 article in London's *The Architect and Building News*, chortle in high praise of this renovation, even going as far as to state that

*[m]en are not alone in feeling this modern urge for breadth and space. One might suggest that modernism was ruthless, even brutal, and that these attributes are masculine. But we have evidence in a series of striking modern interiors, that women are equally responding to the urge for modern expression. We can glimpse, too, in these rooms designed and decorated by women artists, the great possibilities which the modern movement opens up for a field of women's activity..... And women, with their instinct for decoration, ... have, if they will, a great opportunity before them.*

Around 1930, Gorska met the architect Pierre de Montaut (born 1892 in Oloron Sainte-Marie; diploma 1947 from Ecole des Beaux-Arts, Toulouse) while both worked in the architectural office of Molinié and Nicot. After their marriage, c. 1934, the pair became well-known for a series of modern French cinemas for the Cinéac group. By 1932, Gorska was a full member of the Union des artistes modernes (UAM, founded 1930), a group that was seminal in bringing modern design and architecture to the French public. Gorska's connection with UAM may have helped to land her a commission for the Polish Pavilion at the 1937 Exposition internationale des arts et techniques appliqués à la vie moderne in Paris. In the summer of 1939, while Tamara de Lempicka left for the USA, Gorska and de Montaut, together with their niece, went to Poland where they were commissioned by Pathé Nathan to build newsreel cinemas. They left Poland on August 31, 1939, nearly colliding with tanks as they crossed the Maginot Line to get back to France. Hitler invaded Poland the next day. Kizette apparently continued to stay with her aunt and uncle in occupied France until 1941 when her mother managed to get her passage to the United States. Shortly before the second World War Gorska's work list stops abruptly and enigmatically. Pierre de Montaut died in 1947. Kizette de Lempicka remembered that her aunt's funeral took place in southern France in October 1969.



## Work list Adrienne Gorska

**Apartment Marquis Sommi Picenardi, Paris, precise location unknown, late 1920s.**

Three photographs of this apartment for an Italian nobleman are located in the Thérèse Bonney Photography Collection. They depict an entrance with an oak commode with silvered metal shelving, a sofa alcove with a geometric-patterned carpet, and a detail of a tiered cabinet. Bonney notes on the back of one of the photographs that the walls are light pink and the carpet is beige, blue, chestnut in color. Tamara de Lempicka painted a portrait of Sommi Picenardi in 1925 (Private Collection, Paris).

Photographs in Thérèse Bonney Photography Collection:

*Apartment of Marquis Sommi Picenardi, Paris.* Entrance with oak commode with silvered metal shelving. Light pink walls, carpet in beige, blue, and chestnut. Bonney no. 8973, Cooper-Hewitt no. IFT 022.

-Detail of sofa alcove and geometric-patterned carpet. Bonney no. 8976, Cooper-Hewitt no. ICC 027.

-Detail of tiered cabinet. Bonney no. 8975, Cooper-Hewitt no. CCC 021.

Literature:

Gilles Néret, *Tamara de Lempicka 1898-1980*, Cologne: Taschen, 1992, publishes a portrait of the Marquis painted by Tamara de Lempicka in 1925 on p. 8. This portrait is also published in Kizette de Lempicka-Foxhall, *Passion by Design*, New York: Abbeville Press, p. 59.

**Studio apartment for Tamara de Lempicka, 7 rue Méchain, Paris, c. 1930. Metro: Denfert-Rochereau. Building extant but if apartment survives unknown.**

Interior decoration for Gorska's sister and her second husband, Baron Raoul Kuffner, in a building by Robert Mallet-Stevens. Anne Bony dates the apartment from 1929 or 1930 and notes that furniture was by René Herbst; Victor Arwas dates it to 1934.

As can be seen from the axonometric drawing, this is an apartment with a loft that includes a study and a bar/library. The entrance hall features a polished



metal stand with a lighted mirror with a bungee chair by René Herbst. According to notes made by Thérèse Bonney, the walls and ceiling are light gray. In the sparse living/dining area, is a strange circular fountain made of plaster, metal and glass by the sculptors Jan and Joël Martel who often worked with Mallet-Stevens. According to Bonney's notes, the bar upstairs is made of polished oak with nickel trim. Stools are upholstered in brown leather. Furniture is finished in polished walnut and brown woven upholstery. (Platz maintains that the upholstery is green.) Kizette de Lempicka mentions that de Lempicka had her initials woven into the upholstery. The loft's smoking/reading corner resembles steamship cabin or railway sleeping car with its built-in shelving. A small metal light can be seen by sofa. The loft is light blue with white oilcloth curtains and a built-in desk and shelving. A tubular steel chair is upholstered in blue.

Photographs in Thérèse Bonney Photography Collection:

-Bar in balcony. Polished oak and nickel. Bonney no. 11593, Cooper-Hewitt no. IBA 018.

-Bar and balcony. Bar furniture finished in polished walnut and brown woven upholstery. Bar fixtures and balcony rail of polished nickel. Stools upholstered in brown leather. Bonney no. 11595. Cooper-Hewitt no. IBA 017.

-Smoking corner in balcony resembling steamship cabin or railway sleeping car. Finished in polished walnut with beige and brown woven upholstery. Small metal light at side of sofa. Bonney no. 11598, Cooper-Hewitt no. ILL 002.

-Balcony study with built-in desk and shelving overlooking studio. Light blue with white oilcloth curtains and netting. Chair in metal with blue woven upholstery. Bonney no. 11599, Cooper-Hewitt no. DSK 076.

-Entrance hall with polished metal stand with lighted mirror. Walls and ceiling of light gray. Bungee chair by René Herbst. Bonney no. 11601, Cooper-Hewitt no. IFT 029.

-Circular fountain of stucco, metal, and glass with metal sculpture of lion on lower floor of apartment. Designed by sculptors Jan and Joël Martel. Bonney no. 11855, Cooper-Hewitt no. IGE 008.

Literature:



Victor Arwas, *Art Déco*, New York: Harry Abrams, 1980, p. 190. Anne Bony, *Les Années 30*, Paris: Edition du Regards, 1987, 2 vols. Gilles Néret, *Tamara de Lempicka 1898-1980*, Cologne: Taschen, 1992, pictures this studio on pages 37, 44, 68. Gustav Adolf Platz, *Wohnräume der Gegenwart*, Berlin, 1933, pp. 306, 307, page 364, 383, plate XI (floor plan). Kizette de Lempicka-Foxhall, *Passion by Design*, New York: Abbeville Press, publishes two other views of the studio p. 99 and p. 119.

**Home of Miss Barbara Harrison, [Boulevard Voirin, 2 until WW II], current street address 10, ave. du Maréchal Le Clerc, Rambouillet (S.E. of Paris between Versailles and Chartres, trains leave every hour from Gare de Montparnasse) by architect Adrienne Gorska and interior designer Lipska, c. 1930.**



Gorska/Lipska. Barbara Harrison House, Rambouillet, France, c. 1930. Entry into present dining room.



Gorska/Lipska. Barbara Harrison House, Rambouillet, France, c. 1930. Garden facade.



Gorska/Lipska. Barbara Harrison House, Rambouillet, France, c. 1930. Street facade.



Gorska/Lipska. Barbara Harrison House, Rambouillet, France, c. 1930. Front door.



Gorska/Lipska. Barbara Harrison House, Rambouillet, France, c. 1930.  
Window, present dining room.

This work is a renovation of a former farmhouse in which the attic story appears have been hollowed out to make room for large living/dining space and a loft bar/library under exposed roof beams. According to notes by Thérèse Bonney, two large windows were inserted to let in light and yield a view of the garden. The walls were buff-colored and the fireplace was made of oak and brick. Sofas and chairs were upholstered in beige and green and the rug was a daring chartreuse hue. In the loft, the wooden bar was stained blue and stools were upholstered in blue oilcloth and red leather.

The floor and walls of the main bathroom were covered with orange, yellow, and gold mosaics with fixtures in yellow copper. Its sunken bath, fitted with built-in padded elbow rests, was lined in blue mosaic. The corner dressing table featured a four-paneled mirror (three fixed, one adjustable). The dressing table stool and the bathroom door were upholstered in yellow leather.

The second bathroom is a veritable jungle of Raoul Dufy-like exuberance with its mural wall and door panels surrounding the bathtub. The paintings depict an elephant, palm trees, and coconuts.

In contrast to the luxury of the baths and more in keeping with the modern movement, bedrooms in the home were surprisingly spartan and functional with simple stripped-down beds and desks and modern parquet floors.



Bonney meticulously notes the transversally-pleated curtains in yellow organdy in the main bedroom which contains a double bed with built-in headboard/bookshelf/night table combination.

According to present owners, in Harrison's day the house was well-known for the whisky parties held there. During World War II, it was occupied by German soldiers until its west end was bombed. While still recognizable from the outside, the house has been greatly changed inside. The loft with its bar and library is no longer there, having been converted to a bedroom. The present owner relates that the wooden bar was covered in leather panels. The wooden parts were bottle green with purple staining as I understand it; the bar's base was also purple and the indirect light provided by fluorescent tubes highlighted this contrasting color effect. Neither of the bathrooms are intact; the tiled bath was destroyed by present owners in 1970 although they mentioned that the bathtub was no longer in place by the time of their arrival. The large chimney so prominent in Thérèse Bonney's photograph of the home's exterior has been replaced and the window between flues has been covered over. Most intact seems to be the entrance hallway with its three sets of doors leading to the present playroom, kitchen, and dining room. Windows, too, with large Art Deco ball handles seem to belie the presence of Gorska and Lipska. From what remains, the team seems to have opted for an updated Arts-and-Craft style, in keeping with the original agricultural usage of the building.

From the house deeds the following facts can be gleaned: Barbara Harrison was born in New York City on 26 October 1904. The home's present owners believe that she was the daughter of a steel magnate; Thérèse Bonney notes that she was the daughter of Francis Burton Harrison who was a former member of Congress and former Governor General of the Philippines. Barbara Harrison married Lloyd Bruce Westcott of 77 Park Avenue, New York, on 8 April 1935 after which date the home was purchased by the Société Librairie de Chaussée d'Antin.



Photographs in the Thérèse Bonney Photography Collection:

-Exterior, farmhouse with dormer windows and outer chimney. Bonney no. 8068A, Cooper-Hewitt no. ADF 059.

-Corner dressing table in bathroom with four-paneled mirror (three fixed, one adjustable). Stool and door to hall upholstered in yellow leather. Bonney no. 8587, Cooper-Hewitt no. INB 012.

-Bathroom tiled in orange, yellow, and gold mosaics. Radiator cover and faucets in yellow copper. Bonney no. 8588, Cooper-Hewitt no. INB 111.

Literature:

This photograph published in Robertson and Yerbury, "The Woman Modernist,' Some Striking French Interiors," *The Architect and Building News*, April 4, 1930, pp. 451-454, p. 452, with no credit to Bonney.

-Bedroom with parquet floor. Single day bed. Desk and armchair. Curtains in white organdy. Bonney no. 8590, Cooper-Hewitt no. IBE 035.

-Living/dining room, formerly barn, with balcony bar and library under exposed roof beams. Bonney no. 8594, Cooper-Hewitt no. ILV 045.

-Living/dining room, other end. Entire right side of room is two large windows overlooking garden. Buff walls. Fireplace in oak and brick. Long wooden dining table and benches. Sofas and chairs upholstered in beige and green. Chartreuse green rug. Bonney no. 8595, Cooper-Hewitt no. ILV 021.

-Other end of bathroom as in Bonney no. 8587, 8588. Sunken bathtub with interior in blue mosaic. Inset bathmat and elbow rests in yellow or orange rubber, built-in bench. Bonney no. 8596, Cooper-Hewitt no. INB 013.

-Bar corner in library located on balcony above living room. Exposed beams in living room ceiling. Glass-topped bar in natural wood tinted blue. Bar stools upholstered in blue oilcloth and red leather. Bonney no. 8597, Cooper-Hewitt no. IBA 032.

-Second bathroom with murals depicting jungle scenes (elephant, palm tree, coconuts) on walls and door. Bonney no. 8601, Cooper-Hewitt no. INB 015.

-Second bedroom with double bed with built-in headboard/ bookshelf/night table combination. Parquet floor. Transversally-pleated curtains in yellow



organdy. Walls and woodwork in pale yellow. Bonney 8605, Cooper-Hewitt no. IBE 036.

-Bar end of library balcony. Bar accessories in copper. Small tables and benches. Bonney no. 8606, Cooper-Hewitt no. IBA 033.

Descriptions as to colors and materials are provided by the typed labels on the back of the photographs.

Literature:

Howard Robertson and Frank Yerbury, "'The Woman Modernist,' Some Striking French Interiors," *The Architect and Building News*, April 4, 1930, pp. 451-454.

Thierry Liot  
Chargé de Mission Archives et patrimoine  
Bibliothèque municipale Florian 5, rue Guatherin  
F-78120 Rambouillet  
Tel. 01 61086124

is the person currently in charge of historic preservation for the town of Rambouillet

Current owners

Monsieur et Madame André Sabourin  
10, ave. du Maréchal Le Clerc  
F-78120 Rambouillet

### **Curved bench in tubular steel upholstered in black moleskin, c. 1931**

Literature:

Arlette Barret-Despond, *UAM*, Paris: Editions du Regard, 1986, p. 261, illustrates this bench and writes that it was designed for Pierre de Montaut.

### **Apartment House, 3, rue Casimir Pinel, Neuilly sur Seine, 1931**



Gorska, 3, rue Casimir Pinel, Neuilly, 1931, penthouse.



Gorska, 3, rue Casimir Pinel, Neuilly, 1931, corner.

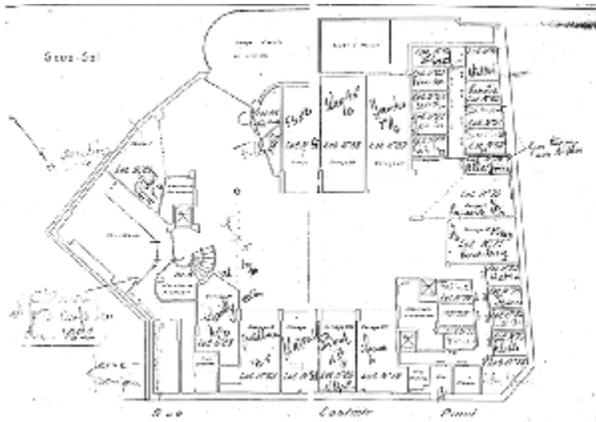


Gorska, 3, rue Casimir Pinel, Neuilly, 1931, auto ramp to underground garage.

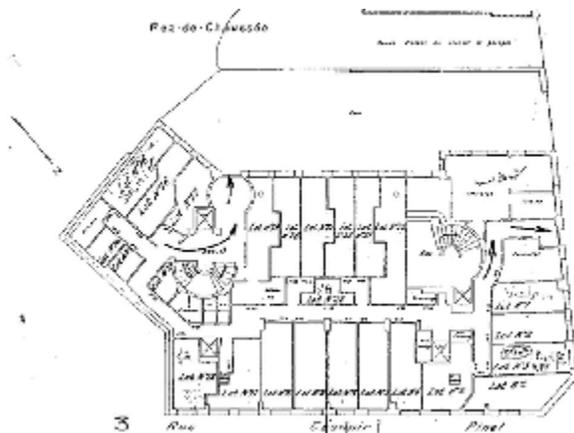
This house is currently still fairly intact although the original iron window frames have been replaced. The Parisian practice of selling apartments within a building separately has led to much change within single apartments. I was able to enter one apartment in which the wall placement was entirely



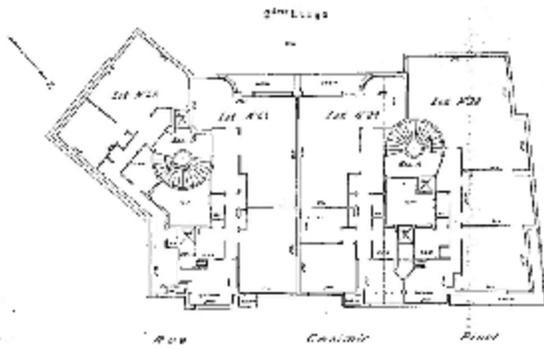
unchanged since the building's construction. Although the modern, sculptured original concrete walls were obviously intended to be bare, they are currently uniformly covered with fleur-de-lis and brocade wallpaper. Inset hallway lighting and many interior wall cupboards, both quite groundbreaking in 1930 can, however, still be seen. Another innovation of the time was the placement of the maids' rooms in the building's lowest floor thus allowing servants to access apartments via elevator and obviating the embarrassment of meeting them in the stairwell. Thus the top floor, in the pre-elevator era the maids' domain, was freed for a penthouse apartment. A curving ramp leads down into the warren of maids' rooms and to approximately 12 garage stalls for private automobiles. The cellar exhibits the bare concrete pillars upon which the construction rests.



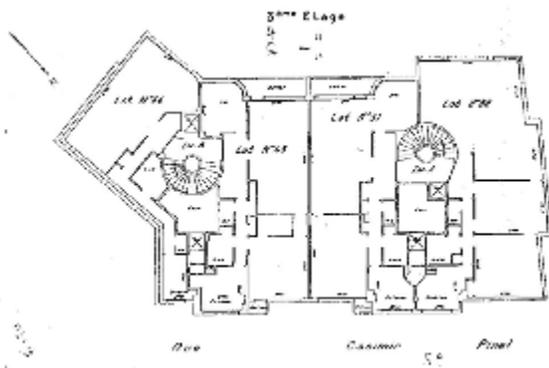
Gorska, 3, rue Casimir Pinel, Neuilly, 1931, cellar.



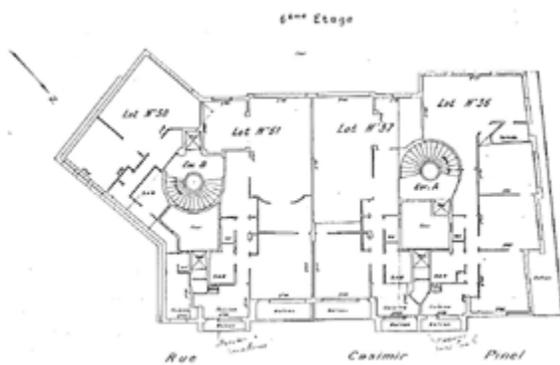
Gorska, 3, rue Casimir Pinel, Neuilly, 1931, ground floor.



Gorska, 3, rue Casimir Pinel, Neuilly, 1931, second floor.



Gorska, 3, rue Casimir Pinel, Neuilly, 1931, third floor.



Gorska, 3, rue Casimir Pinel, Neuilly, 1931, sixth floor.

#### Literature:

Arlette Barret-Despond, *UAM*, Paris: Editions du Regard, 1986, p. 468, mentions this building as having so impressed UAM members that they invited Gorska to join their association. Barret-Despond writes that Gorska was the



building's architect. However, the building pictured in the same book (p. 184) is captioned as being by "Pierre de Montaut et Adrienne Gorska."

Contact person in building:

Mark Eacersall

Tel. 0033 01 46 37 49 39

who is a good friend of the architect Thierry Ollagnier, 7 rue Théophile Gauthier, Neuilly sur Seine, Tel. 0033 01 47 47 77 42. Monsieur Ollagnier's mother Jacqueline has been living in the building since 1935. It was she who graciously allowed access to her apartment.

### **Office of G.M. and C.K. in Paris, 1934, by Adrienne Gorska and Pierre de Montaut**

Literature:

"Architecture interne: bureau G.M. et C.K. ^ Paris de Montaut et Gorska," *Beaux-Arts*; chronique des arts et de la curiosité; le journal des arts, Paris, June 21, 1935, p. 3. This office is mentioned in the *Art Index* but I have not been able to locate the article cited.

### **15, perhaps 16, cinemas for the Cinéac Group run by Reginald Ford by Adrienne Gorska and Pierre de Montaut**

According to Francis Lacloue (p. 178), Ford entered late to the world of cinemas. After having been director of the summer casino in Cannes, he entered the circuit as an employee of Jacques Haik before himself becoming director of a circuit of news cinemas in Paris. His first *Cinéac* (combine *cinema* and *actualité*), by the architects Gorska and de Montaut, opened in Montmartre on 2 July 1931. It was not an immediate success. Cinema facades carried neon advertising. The cinema Cinéac at Marseilles carried 620 meters of neon on its facade and 580 lamps. Doors were opened automatically by means of photoelectric cells. The architects formed a corporate identity for the whole cinema chain. Ford's great innovation was the association of large newspapers for promoting the cinemas. He named the theaters after each newspaper in exchange for free newspaper advertising for the film programs he changed every two weeks. The newspapers were committed to co-financing the neon signage that carried their names. Ford's news program lasted approximately one hour: two or three films presented French and American news, an educational documentary, a cartoon, and a humorous sketch. Some cinemas sported two screens. On the smaller one, train departure times were screened or the most



up-to-date news releases. Thanks to the success of this formula, Ford opened more than 20 cinemas in Europe between 1931 and his death in 1937. His circuit's financial power allowed for local film teams who could provide 16 mm documentation of local events within 24 hours. Ford seems to have had an eye for good architecture; he also employed Johannes Duiker for the Cinéac De Hanseblad in Amsterdam (1934).

1. Cinéac Le Journal, Paris-Montmartre, 1931, sold to circuit Radio-Cité in 1938  
Literature:  
Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.
2. Cinéac Le Journal, Paris, Boulevard des Italiens, 1931.  
Perhaps at 32, Boulevard des Italiens. Access would have to be gained to the current cinema located at this address to ascertain if interior is extant. Literature: Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.
3. Cinéac Paris-Midi, Gare Saint-Lazare, Paris, 1932.  
Not extant.  
Literature:  
Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981. André Lurçat uses this cinema to illustrate the good use of neon advertising.
4. Cinéac Le Soir, Brussels, 1932.  
Literature:  
Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.
5. Cinéac Le Journal, Gare Montparnasse, Paris, 1933.  
Not extant.  
Literature:  
Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.
6. Cinintran Radio Ile-de-France, corner Boulevard de la Madeleine and rue Godot-de-Mauroy, Paris, 1935.  
Not extant, this cinema was in a building by Molinié and Nicod in whose office Gorska and de Montaut had both worked; while the building still exists, the cinema has now been converted into a bank.  
The critic S. Gille Delafon describes this building as having two subterranean theaters, both painted sky blue. The -1 level is a newsreel theater while the -2 level is a long rectangular (35 x 8 meters) feature film theater for an audience of 400 which, according to Delafon, had



terrible acoustics. Main aisle flooring is linoleum, at the time a relatively new material. While it is common practice today, Delafon protested that cinema-goers are treated like so many "docile sheep" in that they are directed out of the cinema by blue arrows and into the street in order to avoid incoming customers.

Literature:

-Francis Lacloue, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

-Facade at night reprinted from André Lurçat's *Formes, composition et lois d'harmonie*, plate III, in Jean-Louis Cohen, André Lurçat, Milan: Electa, 1998.

-S. Gille Delafon, "Cinintran," *Beaux-Arts: chronique des arts et de la curiosité, le journal des arts* (Paris), nouvelle série, 73, no. 116 (22 March 1935), p. 3.

7. Cinéac Le Petit marseillais (with 3 theaters), Marseilles, Canebière, 1935.

Literature:

Francis Lacloue, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

8. Cinéac Le Journal, rue de Rivoli, Paris, 1935.

Not extant.

Literature:

Francis Lacloue, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

9. Cinéma Normandie, 116-118 avenue des Champs-Élysées, Paris, 1936. Metro: Georges V.

Not extant, now new building with a new cinema.

The critic Roger Dornès praised the Normandie cinema for its excellent ventilation and its innovative lighting, both hidden in the parabolic ceiling cornices. Artificial lighting, nearly approximating that of daylight, was obtained by inserting pairs of one red and one green neon light tubes.

By coating the walls with an absorbant material and running the floor carpet part way up the walls, Gorska and de Montaut achieved acoustics that were reported as being very good. Although in another

one of their other cinemas, the architects made use of the daring contrast of green and black colors, here at the Normandie the tones are warm and relaxing. The seats are reported as being comfortable.

The exterior of the building is used as a wall for publicity. By utilizing the same neon decorations and publicity photographs in the cinema's vestibule, the architects attract passers-by who, according to Dornès, were practically unaware that they have now entered the building.



According to this critic, the secret of Gorska's and de Montaut's successful cinema design lay in the fact that they succeeded in divorcing their concepts from those of traditional theater planning in which the cinema finds its antecedents.

Literature:

-S. Gille Delafon, "Cinintran," *Beaux-Arts: chronique des arts et de la curiosité, le journal des arts* (Paris), nouvelle série, 73, no. 116 (22 March 1935), p. 3.

-Montaut and Gorska. "Vingt salles de cinema," Strasbourg, Société française d'éditions d'art.

In 4.

-Roger Dornès, "Cinéma: quelques réalisations de Pierre de Montaut et Adrienne Gorska," *Art et décoration*, vol. 66, 1937, no. 3, pp. 73-80.

-"Cinema Normandie ^ Paris," *Architecture d'aujourd'hui*, 1937, no.2, pp. 40-42.

-André Lurçat. *Formes, composition et lois d'harmonie - Eléments d'une science de l'esthétique architecturale*, Vincent Fréal & Cie, Paris 1953-57, 5 vols published and 1 not edited.

10. Cinéac Le Petit Provençal, Marseilles, Belsunce, 1936.

Literature:

Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

11. Cinéac L'Eclaireur de Nice, Nice, 1936.

Literature:

Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

12. Cinéac La Dépêche de Toulouse, Toulouse, 1936.

Literature:

Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

13. Cinéac Le Grand Echo du Nord, Lille, 1937.

Literature:

Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

14. Cinéac Les Dernières Nouvelles d'Alsace-Lorraine, Strasbourg, 1938.

Literature:

Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

15. Cinéac Le Journal, avenue des Ternes, 1939.

Literature:



Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981.

16. Cinema Le Rio, Angoulême, France, 1952.

Literature:

Francis Lacloche, *Architectures de Cinémas*, Paris: Editions du Moniteur, 1981, p. 212.

**Polish Pavilion, Exposition internationale des Arts et Techniques appliqué à la vie moderne, Paris, 1937?**

Although Arlette Barret-Despond (*UAM*, Paris: Editions du Regard, 1986, p. 468) writes that Gorska designed this building (and this information is repeated by Mel Byars in his *Design Encyclopedia*, New York: John Wiley, 1994, p. 221), the official exposition catalog states that Pniewski, Lacherte, Brukalski and Szanajca were the architects with Altmeyer, Jacques Bagge, Fenzy and Carreau as collaborating French architects. (*Exposition internationale des arts et des techniques appliqués à la vie moderne*. Album officiel. Reprint J.Chaplain-Editions, Colombes, 1987.)

**Newsreel theaters for Pathé Nathan in Poland, 1939, by Adrienne Gorska and Pierre de Montaut.**

According to Kizette de Lempicka and Charles Phillips, *Passion by Design, The Art and Times of Tamara de Lempicka*, New York: Abbeville Press, 1987, p. 127, in the summer of 1939, Montaut and Gorska were in Poland designing newsreel theaters for Pathé Nathan.

**Apartment in Warsaw, 1939**

According to Kizette de Lempicka

**Plan for anchoring sand on swimming beach, Beaulieu-sur-Mer, 1960s.**

According to Laura Claridge, *Tamara de Lempicka, a Life of Deco and Decadence*, London: Bloomsbury, 1999, p. 309.

The Musée le patrimoine in Beaulieu-sur-Mer (Curators: Monsieur Canne and Madame Lecorchet, Tel. 0033 4 93 76 47 00) has never heard of Adrienne Gorska de Montaut.



## Other useful information

For old telephone books in France

Bibliothèque historique de la poste et télécommunication 51, quai Maurice  
Ginsbourg

Ivry- sur-Seine

Tel. 01 45 15 07 51

Electronic searches can be made and sent per email for a small fee.

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contains the archives of the Union des artistes modernes (UAM) of which  
Gorska was a member. These archives should be still be combed over  
thoroughly for any possible additional information.

Frédéric Migayrou, Curator at the Centre Pompidou ,would buy anything,  
plans or objects, by Adrienne Gorska for the museum collection.

Tel. 0033 1 44 78 42 73

email: frederic.migayrou@cnac-gp.fr

Mrs. Cha Foxhall

3768 Lake Street

Houston, Texas 77098

is the great-niece of Adrienne Gorska. She has access to Tamara de  
Lempicka, Gorska's sister's, papers.

Jean-Pierre de Montaut

8, ave Montmajeur

30940 Mollejus

Tel. 04 90 95 42 02

is the stepson of Adrienne Gorska.



## Documents of interest

-Photograph, banquet of Union des artistes modernes, upon the occasion of the opening of their 3rd exhibition at the Pavillon Marsan, Clair-Obscur Restaurant, February 4, 1932. Gorska seated with Mme and M. René Herbst, Mme and M. André Salomon, Mme and M. Robert Mallet-Stevens, Mme and M. Pierre Chareau, Mme Hélène Henry, etc.

Archives Maison de Verre, Paris.

printed in: *Pierre Chareau architecte, un art intérieur*, exhibition catalog Centre Georges Pompidou, Paris, 5 November 1993 - 17 January 1994, p. 24

-Portrait of Pierre de Montaut by Tamara de Lempicka, 1931, Published in Kizette de Lempicka-Foxhall, *Passion by Design*, New York: Abbeville Press, 1987, p. 128.

Documents concerning Gorska's membership in the Union des artistes modernes:

-Invitation to 3rd exhibition UAM (1932), Pavillon Marsan, listed as Adrienne Gorska, 5, rue Paul-Saunière, Paris 16

-UAM manifesto 1934, listed as Adrienne Gorska

-UAM manifesto 1949, listed as Mme de Montaut Gorska, 33, avenue des Champs-élysées, Paris 8.

printed in:

*Les années UAM 1929-1958*, exhibition catalog Musée des arts décoratifs, Paris, 27 September 1988 - 29 January 1989.

-Snapshot of Adrienne Gorska and Pierre de Montaut with his children, Jean-Pierre and Françoise, c. 1939, printed in Laura Claridge, *Tamara de Lempicka, a Life of Deco and Decadence*, London: Bloomsbury, 1999, p. 210.

-Funeral photographs, southern France, October, 1969. One is printed in Laura Claridge, *Tamara de Lempicka, a Life of Deco and Decadence*, London: Bloomsbury, 1999, p. 308.