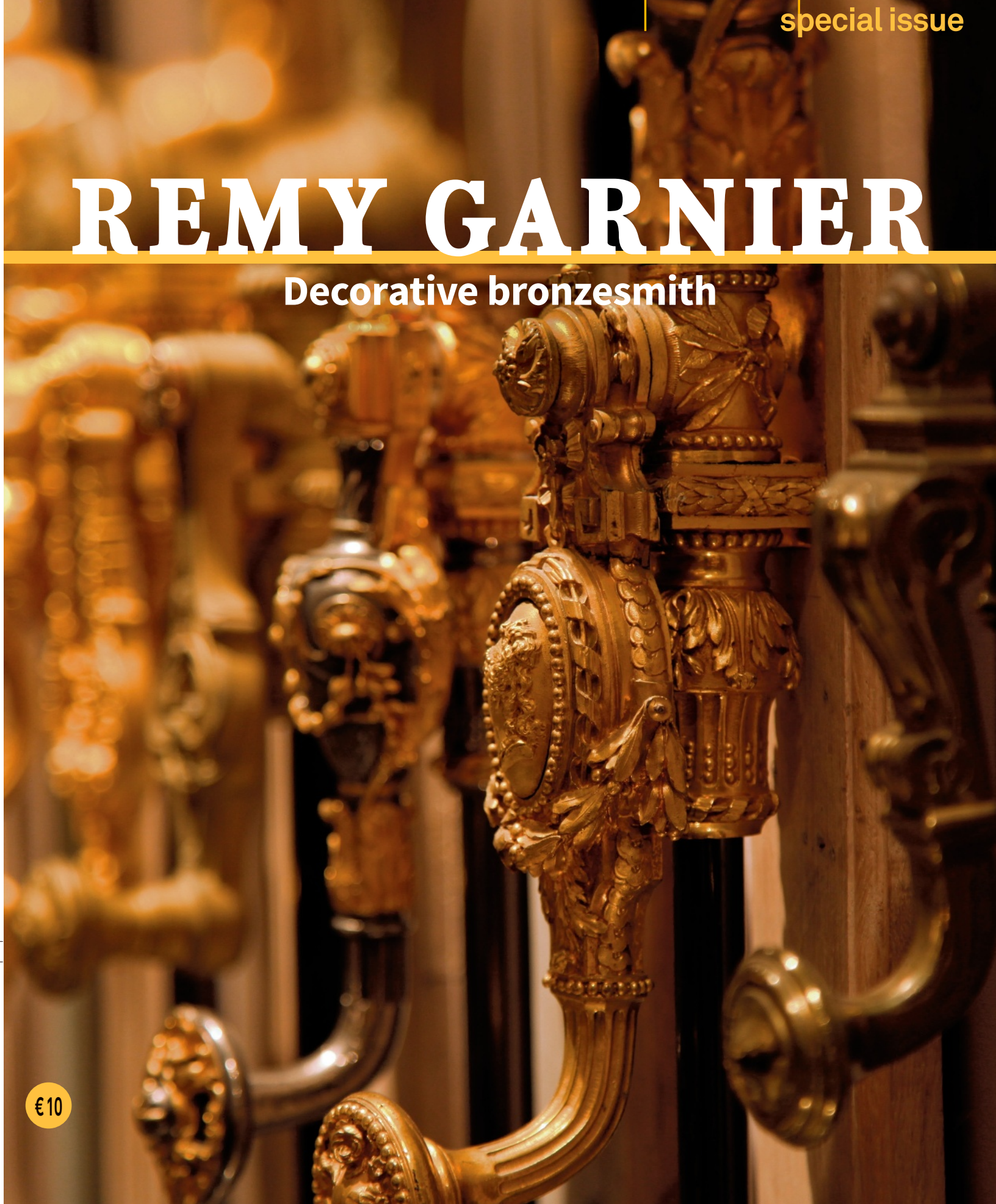


REMY GARNIER

Decorative bronzesmith





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Decorative bronzesmith

Preface

NICOLAS MERVEILLEUX
CEO of Rémy Garnier

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- By Axelle Corty.

Bronze is fascinating to work with. In molten form, in the foundry's crucible, it is hypnotizing. A glow of pure light, the brilliance of a blazing sand mold and metal that has already begun to take shape. One of the most malleable alloys, it can be modeled and chiseled into extremely delicate motifs. It offers an interplay of contrasting textures and transforms the most sophisticated designs into the purest possible lines. After being polished to a satin finish, it is extremely soft to the touch. Its copper content gives it adhesive qualities making it an excellent undercoat for gold, silver or nickel plating finishes.

Since 1832, Rémy Garnier craftsmen have mastered and shared the know-how required to work with this singular material. Observing them looking over a piece they are working on reveals the underlying passion motivating them. Whether the object is under a flame, in an electrolytic bath or rotating on a lathe, they never take their eyes off the reflection of the bronze. They transform this metal into the complex mechanisms that equip your doors and windows, into magnificent ornaments for your furniture and fireplaces, into the chandeliers that illuminate your interiors. I am proud to stand with these men and women, to have the opportunity to see them at work every day.

We are fortunate to be able to partner with the most demanding architects and decorators, who inspire us to evolve and who help us grow. It is our duty to maintain the high quality services we provide in the products made by our artisans. Rémy Garnier is nearly two centuries old. The company is imbued with history and tradition. It has also kept in sync with the times and has incorporated cutting-edge digital technologies to enhance traditional know-how, which improves our response time for custom projects.

We are all now living in a digital age in which the added value of human intervention is more greatly focused on certain sectors of activity. The decorative arts are among these, as the interaction of the human hand and the unique relationship with materials cannot be easily imitated. Rémy Garnier is fully involved in this evolution, actively promoting craftsmanship among a younger generation, showcasing its heritage of traditional know-how and continuing its modernization thanks to enthusiastic and dedicated collaborators—all this, with the goal of entering, in just a few years, its third century of existence.

Cover:

A collection boasting more than 7,000 models
A few examples of the extensive library of espagnolettes
and crémones on display in the showroom on boulevard
de la Bastille.

Left:

Detail of chiseled door handle

An example of a period style, a tradition that Rémy
Garnier perpetuates while adapting the designs to
custom orders.

TWO CENTURIES OF EXPERTISE

Created in 1832, Rémy Garnier has continued to thrive while maintaining the know-how of artisanal locksmithing.

In the eighteenth century, French kings were taught to be proficient in one or several of the applied arts. Louis XV distilled perfumes and knew how to use a lathe to turn wood and ivory. Louis XVI, his grandson and successor to the throne, liked to make furniture, timepieces and locks. Locksmithing encompasses the art of designing and producing mechanisms for opening doors and windows. It is a metal art; Louis XVI's apartments in the Château de Versailles were equipped with a forge and metal lathes—just like those in Rémy Garnier's workshops today. The company is named for its founder, an ingenious inventor who, like Louis XVI, loved locks with secret combinations and precision mechanisms. Rémy Garnier was born in Montbard, in Burgundy, a town with a historic tradition in metalworking; he did his locksmithing apprenticeship in Paris. He opened his first workshop in 1832 in a tiny street in one of the older neighborhoods of the capital, rue de Nevers.

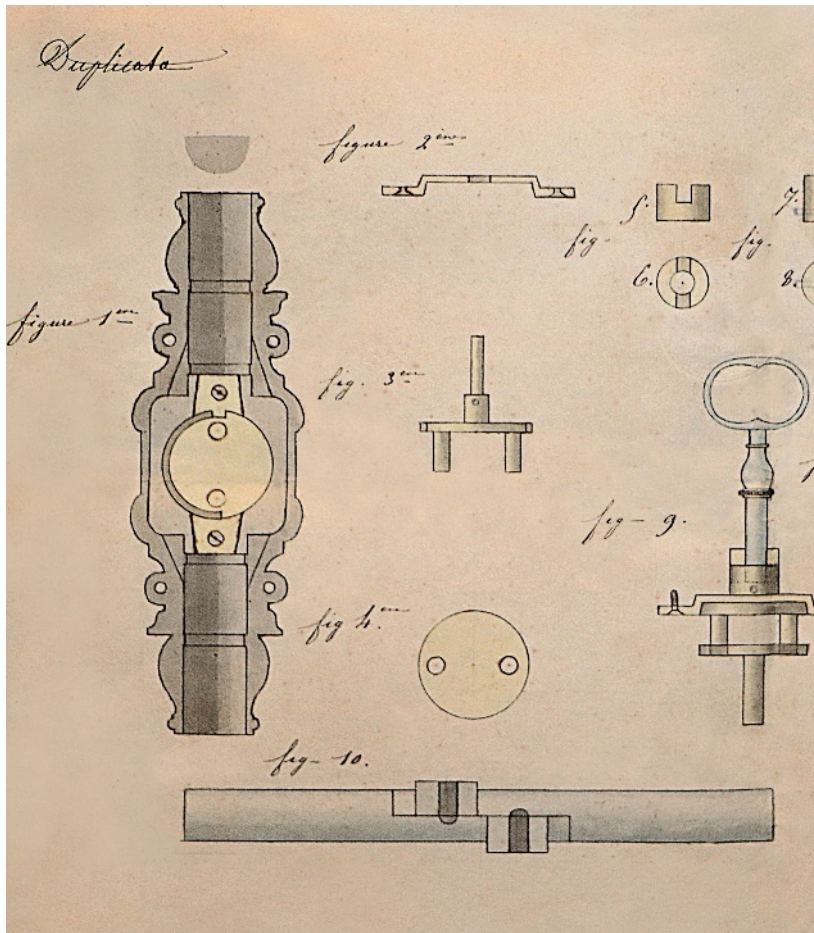


Rémy Garnier's historic catalogue

On a catalogue page featuring old engravings, one of the company's iconic designs, with the initials of Rémy Garnier and an intricately crafted crémone.

IN DECORATIVE BRONZE WORK





A patent registered by Rémy Garnier

The diagram for a crémone, in 1849, by the ingenious Rémy Garnier. One among the many patents registered by Rémy Garnier throughout the 19th century.

He would no doubt be amazed and thrilled to learn that, two centuries later, his company still exists, under his name, and that it had received a commission to renovate the eighteenth-century locks in the Château de Versailles.

Technical superiority

During his career, Rémy Garnier made a name for himself as one of the inventors of the crémone, or crémone bolt. This locking device for windows provided a much better seal against the cold and soon replaced locks and espagnolettes in modern luxury buildings. Rémy Garnier contributed to the modernization of Paris, a project launched by Napoleon III and Baron Haussmann. Many of the windows in the magnificent zinc-roofed Haussmannian buildings feature crémones by Rémy Garnier. His son, Rémy-Louis Garnier, methodically drew on the patents filed by his brilliant father, ensuring the workshop's technological lead over its competitors. As the business grew, they had to expand the workshops, and in 1860 the company moved to its current address, then named boulevard de la Contrescarpe (now the boulevard de la Bastille), in the heart of Paris' historic artisan district. During the Third Republic, Rémy Garnier became the exclusive supplier to the Compagnie des Immeubles de la Plaine de Monceau, a major property investor in the eponymous new fashionable district.

A repertory of styles

The company became a leader on the Paris market, supplying some 500,000 crémones per year at the time. It equipped the private mansions and other residences belonging to an elegant clientele. Its spectacular collection of hundreds of templates of crémones,



A visionary family

Rémy Garnier was born in 1832, the same year that his father created Rémy Garnier. He would be the company's second owner.

locks, handles and multiple door knockers and knobs owes a great deal to the imagination and tastes of the firm's patrons. Today, the showroom on boulevard de la Bastille displays neo-Gothic, neo-Renaissance, Art Deco and Art Nouveau models, some of them hand-painted or enameled.

Leaves and berries, baroque shells, Empire-style laurels: the company's list of products is overwhelming: all are produced in the workshops, where many of the craftspeople trained at the prestigious École Boulle, located nearby. "Locksmithing is not merely about opening and closing doors and windows. A door knocker or a doorknob is the first visual and tactile contact you have with a home. They have to be beautiful and meticulously fabricated," explains company CEO Nicolas Merveilleux. Since the 1990s, the demand has been growing for high-end, custom-made locks and fittings, and Rémy Garnier supplies

finely chiseled objects for palaces and projects supervised by leading decorators all over the world, while continuing to draw on its extensive know-how for the restoration of antique locks for individuals and for historic monuments. Acquired in 2018 by the Ateliers de France, a French consortium specializing in luxury buildings, the company expanded its expertise by merging in 2013 with ME Dupont, a decorative bronzesmith specializing in exclusive bronze light fixtures and furniture. This other Parisian site of excellence also has a rich set of archives. Rémy Garnier's library of models now includes 7,000 designs. In the last few years, the workshop has acquired a digital scanner and a 3D printer: the design and production possibilities have become limitless. It is a further step forward toward the luxury of the future. The engineer Rémy Garnier would have been delighted.



Chiseling, or how to master metal



Chiseling is a technique for enhancing metal that dates to the Bronze Age. At Rémy Garnier, it is integral to the great tradition of French craftsmanship.

In the midst of the hectic workshop there is an oasis of tranquility: the chiseling workshop. Time flows to the rhythm of the metallic “tap-tap” of hammers on ciselets, in an atmosphere of intense concentration. In the hands of the chiselers, the metal comes to life and is transformed into skin, fabric, the vein of a leaf, a flower petal or the fur of an animal. The craftsman must have a sure hand and the eye of an artist; he or she must have a thorough knowledge of decorative styles and have received extensive training, first at the École Boulle d’Arts Appliqués, then in the company’s workshop. Every carved detail—be it floral, beaded, knurled—on an object leaving the foundry is reworked by an artisan. The ballet of the hammer and ciselet creates the brilliance of the piece. “We don’t push. It is the rebound of the mallet that determines the movement of the ciselet. Our job is to hold the mallet and give it the impetus,” explains Tiphaine Louchard, head of the chiseling workshop for Rémy Garnier, at Château-Renault. This virtuoso gesture is how the volume is remodeled, without removing any material or using cutting tools. “This demonstrates that with the proper tools, we can do what we want with metal.” These tools, made individually by each chiseler for their own practice, are essential allies. The artisans carve fruit tree wood for the handles of the mallets so that they are perfectly adapted to their own hands; they also fashion the 300 or so steel ciselets used to create as many different effects on the metal. And if needed for a new effect, they will design another ciselet. “Mallets and ciselets are extremely personal and bear the marks of their owners,” explains Tiphaine Louchard. “We never sell them, but they are transmitted from generation to generation. I have tools with four signatures on them, representing four generations of chiselers. And one day, I will in turn give them to a young chiseler, so that they can use them after me.”

Handmade tools
In the Château-Renault chiseling workshop, arranged in front of a page from Rémy Garnier’s famous historic catalogue: hammers with fruit-wood handles, carved by the chiselers to fit their hands. They also make their own ciselets (left), each one designed to produce a specific effect on the carved metal.



Chiselers and Crémones Cabinet knobs, crémone handles and door levers: all the elements from the foundry are reworked by the chiselers to bring out the decorative details of each piece.



Mastery at work
The rebound of the hammer on the ciselet determines the rhythm at which the chiseler recarves the relief of a piece, a job requiring extreme skill.

In the Rémy Garnier workshops in Paris and Touraine, metal is transformed by flame, by sparks and by the hands of the artisans.

The workshop on boulevard de la Bastille in Paris is immense, measuring some 500 square meters in size. In the late nineteenth century, when fashionable buildings were sprouting up on the chic Plaine Monceau, it was even larger. The craftsmen there understood that they were working in one of the last large decorative bronze workshops in Paris.

Here, heritage is extremely important. This is where nineteenth-century hardware, among other objects, is restored for today's occupants. "I love discovering how antique pieces were made, admiring their beauty and ingenuity. Decorative locksmithing is a beautiful thing. The objects have to be functional, aesthetic and durable all at once, even if sometimes they aren't visible," says Adrien Couradette, head of the decorative locksmith workshop. Each restored or newly made piece is unique, requiring an entire array of know-how: welding, machining, polishing, chiseling, burnishing with agate or hematite to enhance the



The foundry

This is the heart of the Château-Renault workshop in Touraine: the molten bronze is ladled by hand into sand molds.

WORKSHOPS





12

Making a model of the piece to be reproduced (template)

The piece is first molded in sand mixed with linseed oil and is then cast in bronze at the Château-Renault foundry.

brilliance of gold, adding a patina. Projects are sometimes truly exceptional, with, for example, door levers incrustated with diamonds and precious stones or the restoration of the eighteenth-century lock for the library of Marie-Antoinette's private apartments in the Château de Versailles.

One element is shared by all of them, however: metal, whether it be bronze, brass, silver or gold leaf, or any of the other types of metallic materials used in locksmithing. It fascinates the craftsmen and women in the workshop. "I chose my trade for the fire, welding, the flame and the sparks," declares Étienne Voisin, shop manager for the lights, decoration and furniture department. He and his team are able to both restore a Louis XV sconce and create a sumptuous Art Deco-style silver-plated dressing table.

The Rémy Garnier bronzes are produced in the Château-Renault workshop in Touraine. At the heart of the workshop is the foundry. It is a large room with a fire burning constantly. The bronze is heated to nearly 1,000 °C in a crucible. It is ladled out into molds; the tiniest drop that falls outside instantly catches fire. The artisans who work here carry these large ladles, weighing nearly ten kilos, and make the mold; during the casting process, they pack reddish foundry sand mixed with linseed oil around the object to be reproduced.

Once the mold has been filled, they carefully monitor the channels to ensure the metal flows properly. It takes a full day before the mold can be opened, to prevent any thermal shock that could crack the part. If there is a defect, the metal is put back in the crucible and melted down again. The red sand, which is fired during the operation, can no longer be used for a cast, but is recycled to pack new sand in another mold.

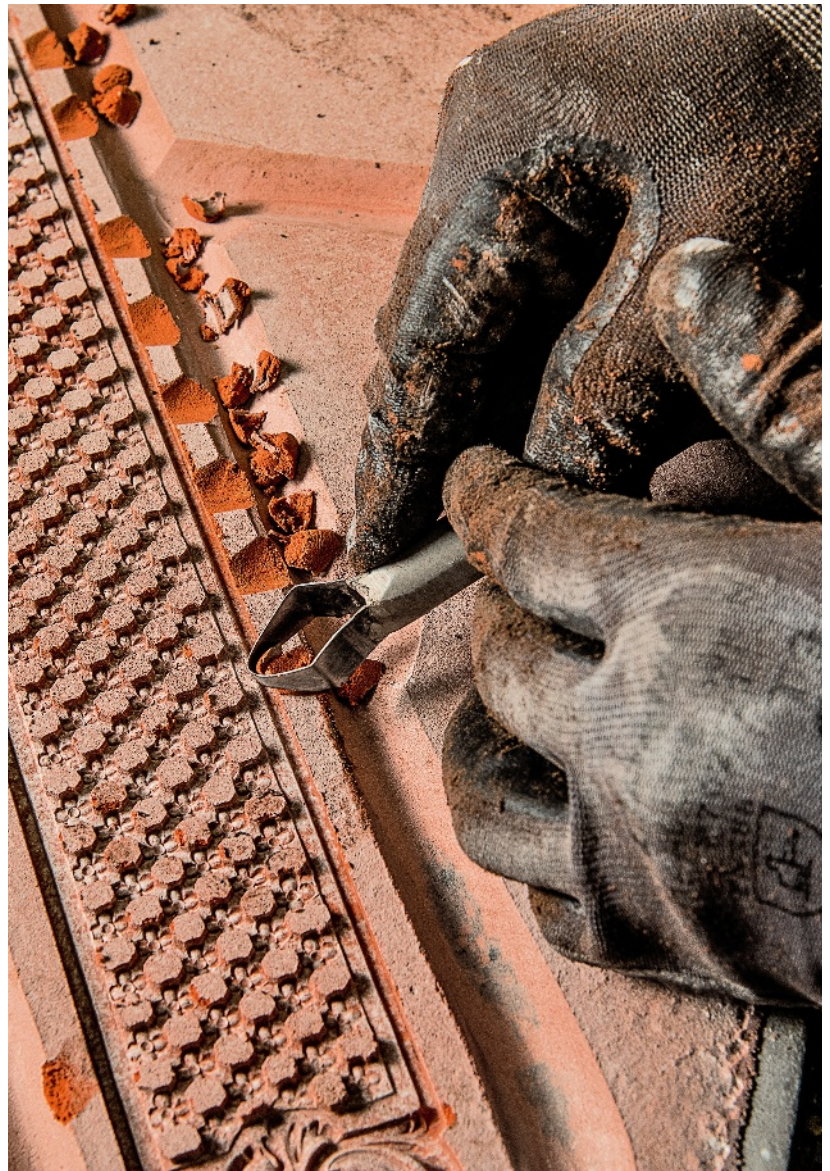


Final step: the surface treatment

The pieces are hung on hooks before being dipped in the gold or silver baths (here, an annulet for a château in the Ile-de-France).

“Here, the only thing we lose is the red sand and time. The metal is always recycled,” explains Thierry Roland, bronzesmith and director of the Château-Renault site.

The newly cast piece is sent to a chiseler. Their first job, using files and grinders, is to remove any foundry marks, burrs, vents and other marks left on the bronze from the mold. They then embellish the design using a hammer and ciselets, redefining the relief of the original model, creating lights and shadows. The piece is then assembled with the other elements forming the object, such as a chandelier, for example, and polished. Finally, it undergoes a bath treatment, which is done exclusively here in Touraine, as is the casting. The piece, attached to a hook, is dipped into a bath in which a layer of metal—silver, gold, brass, copper or rhodium—is added via electrolysis. It is then remounted, if required. A final patina may be added, to attenuate the “brand new” look that clients dislike. Thanks to their commissions, here, ancestral expertise has endured for generations.



Finalizing a model for a door plate

Once the model has been made, the artisans carefully cut channels for the casting process so that the bronze, heated to more than 1,000°C flows at just the right rate, to prevent bubbles from forming.



Focus on 3D

Essential allies of the ancestral know-how in the workshop, the scanner and 3D printer offer the company total artistic freedom.



Digital scans
Two lasers overlap on the object to scan, modeling it via a multitude of points.

Highly complex designs
This scan arm, in the workshops on boulevard de la Bastille, can digitize any type of model, which can then be modified at will using computer-aided design.

Rémy Garnier has had a design and engineering office as part of the workshop since the company was founded in 1832. It is essential for drawing up plans, adapting machinery to the requirements of the cabinetmakers and for creating new models. Over the last decade, the design office has acquired digital tools, constantly updated to keep pace with innovation: CAD software, digital scanners and a 3D printer. “This allows us not only to expand our creative, technical and stylistic capabilities, but also to decrease production times,” notes Antoine Léonard. This bronze fitter, who trained at the École Boulle, oversees the integration of these new tools within the company structure. As a result, extremely complex technical parts, such as a recent project for a crémone system fitted inside a door, have become possible; a further advantage is that we can adapt and transform any existing model. To do so, the desired model is run through the two overlapping lasers of the scanner. The 3D software records millions of points on the object. “I can model the most possible complex part on my computer, then transform it, change its proportions and add any decorative motifs I want,” explains Antoine Léonard. The 7,000 or so models in Rémy Garnier’s archives are in the process of being digitized. The company has set a two-year goal for completing this enormous job, which will then offer unlimited possibilities for designs, such as, for example, combining several models together.

Clients could already design their own models from scratch, which were then executed by the design office, with resin models produced by the 3D printer; molds were made, the parts were cast in bronze, then chiseled and decorated. The intervention of the artisan remains essential, as does all the design office’s traditional expertise. For Antoine Léonard: “Adapting a digital model to create the metal part is a delicate operation. It is essential to master the craft fully to accomplish this. It takes me as much time to create a digital model as it does for a craftsman to produce the part.” The luxury of the future remains in the hands of the artisans.

The Château de Versailles, the Château de Chantilly, the Opéra de Lille: Rémy Garnier has restored the locks and light fixtures in many French historical monuments.

Rémy Garnier has been named an Entreprise du Patrimoine Vivant (EPV, Living Heritage Company), which in France recognizes a company that contributes to the national heritage through its excellent craftsmanship. For the company, being able to restore its models, even old ones, is an essential part of its activity as well as its brand image. Nearly one-quarter of the projects deal with restoration, notably for historic monuments. “This activity is not always profitable, but we find ways to keep doing it. We are almost the last guardians of the necessary know-how,” explains Adrien Couradette, head of the locksmith workshop in Paris and a specialist in heritage restorations.

Rémy Garnier has been working at the Château de Versailles since the mid-twentieth century. For decades, the company has been contracted to ensure the maintenance of the locks throughout the Versailles estate, which includes the château, but also the Trianon and Marie-Antoinette’s estate.



Château de Chantilly

For the restoration of the Duc d’Aumale’s apartments in the Château de Chantilly in 2019, Rémy Garnier renovated the decorative hardware on the doors and windows, the crémones, the rim locks, the espagnolettes and the locking mechanisms on the double doors of this rare Louis-Philippe period interior, created by the decorator Eugène Lami from 1845 to 1847.

MONUMENTS





The Swiss Embassy in Paris

All the whimsical eclecticism of the 19th century is reflected in this lavish espagnolette, which is paired with 19th-century interiors in the Benseval mansion. The Rémy Garnier team restored it with nitrate gilding, with *sang de boeuf* rods, in 2018.

As part of this partnership, the company's artisans have worked on the hardware of the windows facing the château's garden and those in Marie-Antoinette's Cabinet Doré, and have contributed to the restoration of the Pavillon Français and the belvedere in the garden of the Petit Trianon. Rémy Garnier also worked on the locks in the library of Marie Antoinette's Petits Appartements, as well as other locks from the reign of Louis XVI, which, according to tradition, were made by the king himself, a talented locksmith.

For more than twenty years, the company has also been working at the Château de Chantilly, another iconic site for the French decorative arts. In this last decade, it participated in the restoration of the Grande Singerie, the famous eighteenth-century salon with a décor full of mocking monkeys dressed as humans, and in that of the Duc d'Aumale's apartments (see p. 16-17). For this rare remaining example of an aristocratic décor from the Louis-Philippe period, the company restored the decorative hardware on the doors and windows, the crémones, the rims locks, the espagnolettes and the lock mechanisms for the double doors.

Ancient techniques

Rémy Garnier regularly receives requests to restore the hardware and locks on several magnificent eighteenth-century mansions in Paris: the Hôtel de Besenval on rue de Grenelle and the Hôtel de Bourvallais on Place Vendôme, now the Swiss Embassy and the Ministry of Justice (see p. 20), respectively—as well as the locks in the heritage rooms of the Louvre. “We were astonished by the ancient techniques, by the expertise and great skill of artisans of the past. To restore locks as extraordinary as these, we had to put ourselves in the same frame of mind, discover the



The boudoir in the Swiss Embassy in Paris

The 18th-century splendor of the hôtel Chanac de Pompadour, on rue de Grenelle, now the Swiss Embassy. In 2018, Rémy Garnier restored the hardware and locks.



Ministry of Justice in Paris

On the Place Vendôme, the gilded hôtel de Bourvallais has housed the Ministry of Justice since 1718. In 2018, the company drew on its extensive stylistic knowledge for the diverse repertory of crèmes on the tall windows.

same energy as they had, gather information and reclaim this forgotten know-how,” says Adrien Couradette. All these projects require extensive knowledge of the early styles and a mastery of historical production methods. They were conducted under the aegis of the Ministry of Culture. The general rule in restoration is to intervene as minimally as possible and to keep as much of the original décor and elements as possible; this requires a great deal of reflection in the workshop and a constant dialogue with the heritage curators. The same policy is used for the restoration of chandeliers in historic monuments, another of Rémy Garnier’s fields of expertise. The workshop in Vendin-le-Vieil in northern France works in partnership with the Mobilier National, a government service that provides furniture for official French buildings.

Its first major project was the restoration, from 2001 to 2003, of 210 neo-eighteenth-century light fixtures for the Opéra de Lille, including the main chandelier in the auditorium, a bronze and glass behemoth weighing two tons, with 250,000 crystals, in which the craftsmen had to maneuver, a feat made possible thanks to a 30-meter-high scaffolding. This exploit garnered more projects for Rémy Garnier, including the light fixtures of many churches in northern France; multiple Parisian ministries, like the Ministry of Foreign Affairs on Quai d’Orsay; as well as those of the Clos Lucé, the former home of Leonardo da Vinci, in Amboise. More recently, the company created lighting for the Louis XV-style wedding hall in the Douai town hall and the extraordinary Salle Sthrau in Maubeuge, a magnificent Art Deco gem. The company demonstrated extraordinary tenacity in its quest to replace the yellow, green and amethyst glass in the lamps. “No one makes them anymore. I had to go through my entire address book and contact everyone I know. One day, someone gave me the name of a retired craftsman who still had a small stock,” recalls Jean-Jacques Labaere, head of the Vendin-Le-Vieil workshop and an expert in the restoration of antique light fixtures since the 1980s. “I repeated this operation when I had to replace several alabaster bowls—the French quarries have run out of the alabaster and the material is rare in Europe. I found a supplier in Portugal. I sometimes felt like a private heritage detective!” The Entreprises du Patrimoine Vivant hold a wealth of priceless treasures.





The Sthrau Salle in Maubeuge

The Art Deco Sthrau room in Maubeuge, for which Rémy Garnier renovated the rare color glass and alabaster fixtures, from 2016 to 2018.



Hôtel Le Marois, Salons France-Amériques

This chandelier in the main staircase leading to the banquet halls was renovated by Rémy Garnier. The company restored all the chandeliers in this private mansion, which is typical of the Haussmann style, located on Avenue Franklin D. Roosevelt in the 8th arrondissement of Paris.

MAISON

GARNIER

Figure

Modeles

déposés.

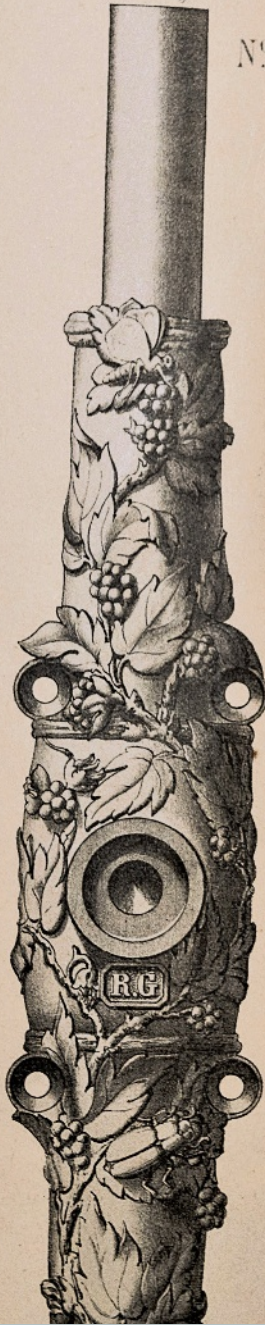
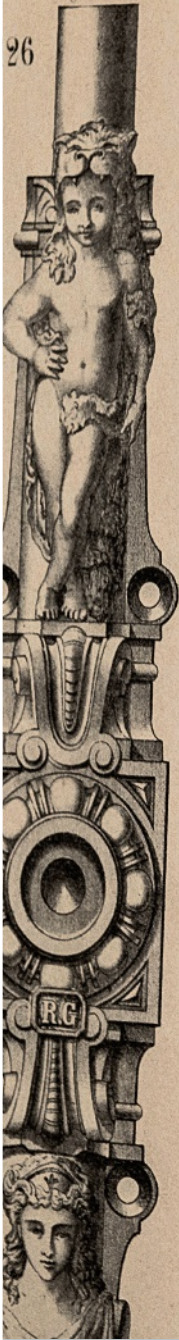
Feuillage

Renaissance

26

N°128

N°127



N°127

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Custom designs



For Rémy Garnier, nothing is ever pre-determined for bronze pieces: in terms of custom designs, the possibilities are endless, as demonstrated by four custom projects.

This crémone is one of the star items in the Rémy Garnier catalogue: the famous design made for the Paris city hall in 1871. The monumental handle is large enough for the city's coat of arms, a ship sailing on the Seine. It was also installed in the town halls of the city's arrondissements. Now, thanks to 3D modeling, this crémone can bear the image of any coat of arms, escutcheon or other initials, with any type of decorative trim. Here, a Russian client adapted the crémone to his own symbols, integrated into an elaborate, rich décor.

Variable proportions

A design can also be entirely modified to suit the demands of the client. For the Irish decorator Gabhan O'Keefe, whose London client admired a handle on a chest of drawers that he wanted in larger sizes, Rémy Garnier scanned the model, then reworked the 3D design using computer-aided design.

The handle was modified until the client was happy with the result. First made in resin using a digital printer, the new model was cast in bronze, then chiseled and gilded. This technique is much faster than using test models carved in wood, which require a new carved piece for each modification—a process that can take weeks. Yet, depending on the design, there is sometimes a good reason to include the wood carving stage.

An historic model
With this crémone design, Rémy Garnier entered all the town halls in Paris, starting in 1871. The large handle is decorated with the city's coat of arms: a ship sailing on waves. This model is ideal for creating personalized crémone handles.

Custom designs



Plant-inspired designs
A branch found in the forest by Rémy Garnier artisans is transformed into a bronze handle to decorate a nature-themed resort in Asia.



Reinterpretation
With the use of computer-aided design, the small ring of an armoire is modified and reinterpreted as a door knocker in response to a client's wish for his London home.



Plant-inspired designs

For a luxury hotel project in Asia, designed around a nature theme, Rémy Garnier developed this branch-shaped design; it was then reproduced in many forms, from horizontal door handles to door stops. A craftsman from the workshop chose a real branch to use as a model. A 3D scan was made, followed by a resin print and a bronze casting. The piece was then lightly chiseled to flatten the reliefs. The patina brings out the natural oxidation of the bronze while enhancing the texture of wood.

An haute couture sconce

The designer team Gilles & Boissier has created shops throughout the world for the Moncler clothing brand. For one of them, in Germany, the pair came to the boulevard de la Bastille to search the archives for a Louis XVI-inspired wall light. Using this sconce, redesigned by Gilles & Boissier, Rémy Garnier's artisans created a totally custom-designed version. The artisans also developed this oxidized finish, giving it a more modern romantic and mysterious look. The company was also tasked with finding a timeless lampshade design, in a somewhat rough style, which adds even more character.

An haute couture sconce
A Louis XVI sconce from the Rémy Garnier archives, redesigned with input from the decorator duo Gilles & Boissier, to decorate a Moncler shop.

CRAFTSMANSHIP ELEVATING

With a conservatory of artisanal know-how spanning nearly two centuries, Rémy Garnier continues to innovate, maintaining its expertise in sync with contemporary styles.

Its reputation owes much to its historic catalogue and collection of designs. Yet Rémy Garnier now makes as many contemporary items as it does pieces in historic styles. “It’s exactly fifty/fifty,” says CEO Nicolas Merveilleux. “There is a very clear shift toward contemporary styles throughout the world. Even in older buildings, we often receive orders for modern hardware. The trend today is toward combining styles.”

The company therefore now creates models from decorator’s drawings. In 2019, it worked with Studio Briand and Berthereau, which made, among other objects, the MUCEM’s famous metal latticework by architect Rudy Ricciotti in Marseille, adding a new iconic model to its collection. And as a result, the sleek LUG line and a project showcasing the tactile aspect of bronze, where each object (door levers, pull handles, etc.) begs to be touched. It is a perfect illustration of luxury without ostentation. Rémy Garnier has also developed its own contemporary line, named



The Hôtel Monsieur George in Paris
Rémy Garnier contributed to the décor of the Hôtel Monsieur George, an elegant new haven on the Champs Élysées created by English designer and decorator Anouska Hempel.

CONTEMPORARY STYLES



Concept (see p. 35), with geometric designs incorporating metals with different textures. Its collection of light fixtures also highlights its design repertory. The cascading crystals of Empire ceiling lights and Louis XV chandeliers are featured in the catalogue alongside designs of a decidedly contemporary nature, all produced using the same techniques. Production methods must also evolve to meet the new challenges and demands of clients with unbridled imaginations. For an immense home recently built in the Ile-de-France region, Rémy Garnier had to design large quantities of bronze molding, which was an unusual order; this project required the use of new welding techniques. For other contemporary luxury buildings, such as new Paris luxury hotels, the fact that the workshops are well versed in both historic monuments and contemporary design is an enormous asset.

Restorations and creations

When the Hôtel Ritz Paris, an eighteenth-century gem on the Place Vendôme, was converted into a hotel in 1898, Rémy Garnier provided all the magnificent hardware. It therefore made perfect sense for the company to obtain the commission to restore the antique locks during a major restoration of this legendary luxury hotel, which reopened in 2016 after four years of work. The company also supplied all the new hardware for the hotel. At the Shangri-La, which at the dawn of the twentieth century was the neo-Louis XVI-style residence of Prince Roland Bonaparte, Rémy Garnier restored all the locks, the espagnolettes and the handles for the large public rooms on the ground floor. At the Crillon, the famous hotel on Place de la Concorde, originally built in the eighteenth century for the Duc d'Aumont, the



The Shangri-La Hotel in Paris

Rémy Garnier brought all its expertise to the renovation of this palace, constructed in the 19th century by prince Roland Bonaparte. Rémy Garnier restored all the locks, the espagnolettes and the handles.



A private resident in London
A project conducted in partnership
with the French company
Métal Bronze System Design.



The Hôtel Maison Souquet in the heart of Montmartre
The lounge in the Maison Souquet, a former brothel transformed
into a lavish five-star luxury hotel by the decorator Jacques Garcia,
who hired Rémy Garnier to outfit all the doors and windows.



The Hôtel Ritz Paris on the Place Vendôme

The famous Imperial Suite at the Hôtel Ritz Paris. Rémy Garnier still works for this hotel, for which it supplied all the lavish hardware when it first opened in 1898.

company was hired to participate in a major renovation project undertaken from 2013 to 2017. It supplied all the light fixtures, chimney ornaments, handles and locks for the presidential suite, bringing to life Karl Lagerfeld's cultivated vision for the eighteenth century decor. Rémy Garnier also outfitted the spa. In addition to these legendary buildings, Rémy Garnier has worked in luxury hotels featuring bold concepts. Its expertise was required at La Maison Souquet (see p. 29), a former brothel in Montmartre that was meticulously redecorated by Jacques Garcia in an eclectic Napoleon III style; as well as at Monsieur George (see p. 26-27), a whimsical, elegant refuge on the Champs-Élysées dreamed up by English designer and decorator Anouska Hempel. All these new commissions, which often included orders for custom designs, mean that the company has maintained its vibrant know-how. Rémy Garnier is constantly innovating; for example, it is now using 3D printing (see p. 14) to create new templates more quickly, given that very long production times are inconceivable today. "Tradition must adapt to modern times," says Thierry Roland, head of the Château-Renault workshop. Rémy Garnier's expertise has a strong future ahead of it. "Craftsmanship will be even more appreciated in the years to come, particularly in the decorative arts," says Nicolas Merveilleux. "Especially in a country like ours, where this tradition of craftsmanship adds considerable value. We have to encourage the younger generation to pursue training in these professions." The Château-Renault workshop regularly hosts school visits. At Rémy Garnier, tradition has already taken a step into the future.



The Imperial Suite at the Hôtel Ritz Paris

In this 18th-century showcase, the age of French decorative arts, a repertory that Rémy Garnier fully masters, these Louis XVI locks display a sober elegance and perfect proportions.



Projects worldwide

Rémy Garnier's creations, highly prestigious in France, are well known around the world.

The company's international expansion began in Morocco around 1960. At the time, Rémy Garnier was working for the royal family and in the country's most prestigious private homes, from Casablanca to Rabat and Marrakech, pursuing the traditional French repertory as well as Moorish and Art Deco styles, and contemporary design. Rémy Garnier still has many projects in this country, which has an age-old tradition of ornamentation. In Marrakech, the imperial city that has become a luxury capital in recent years, the company has put the final French artisan touches to many new palaces. Also in recent years, it has worked in the prestige hotel sector, which offers the company a marvelous showcase. It recently provided the locks and fittings for a luxury hotel in the Middle East, under the direction of a world-renowned French decorator, who devised a highly contemporary design. Continuing in the twentieth-century vein, Rémy Garnier created and produced hardware and light fixtures for a luxury tourist complex in Thailand. "The construction sites undertaken abroad are extremely motivating for our teams," says company CEO Nicolas Merveilleux. "Most of the time, these are large-scale projects. They provide an opportunity to prove our organizational abilities." Rémy Garnier has also developed a large clientele in Russia, with, for example, an immense apartment in the center of Moscow, overseen by interior designer Boris Dmitriev for a private client. The warm ambiance combines a deliberate taste for modern design with discreet nods to the eighteenth century. Rémy Garnier produced all the decorative hardware, in a contemporary style, for this 500-square-meter home. For another interior design project in Kiev, the company provided understated knobs and door plates, which the client combined with Louis XV keys; the scrolls of these objects are like jewels, making them some of Rémy Garnier's bestsellers. At a time when French craftsmanship is more popular than ever around the world, Nicolas Merveilleux would like to promote Rémy Garnier's experience in restoration to reach an international clientele. "Many prestigious buildings around the world were made by French craftsmen; encouraging restoration of antique buildings, rather than their destruction and replacement, is a more consistent approach to history." The company has already worked on heritage projects in Morocco.



A riad near Marrakech (Above and facing page). For this riad, Rémy Garnier created all the window locking systems, locks and handles. In the reception rooms, Oriental-style models were used, like this *crémone* designed in the 1960s. In the other rooms, the clients also selected models from the catalogue, in this case, a more Art Deco look.

Useful information

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Rémy Garnier is one of the first companies to have been named an Entreprise du Patrimoine Vivant (EPV, Living Heritage Company), in 2006. A distinction awarded by the government, the EPV label recognizes French excellence, based on an in-depth mastery of rare, ancestral or famous know-how. As part of a commitment to constant innovation, it aims to showcase the high degree of technical mastery in certain industrial and artisanal productions, as well as their ability to adapt to the emerging needs of their clientele.

The showroom on boulevard de la Bastille:

An example of the variety of styles in the Rémy Garnier repertory, from traditional chiseled bronze pieces to Art Deco and designer styles, created using laser technology. In the center: a few geometric levers from the contemporary Concept line developed by Rémy Garnier.

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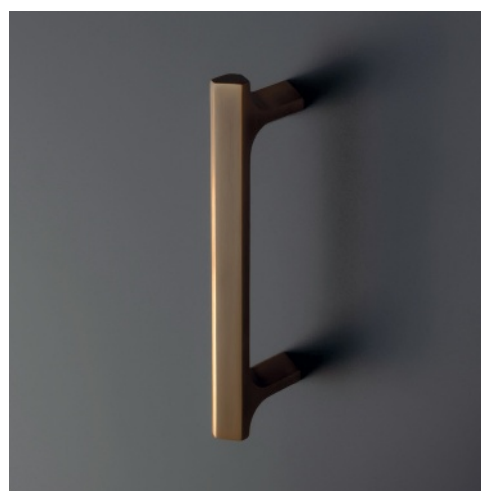
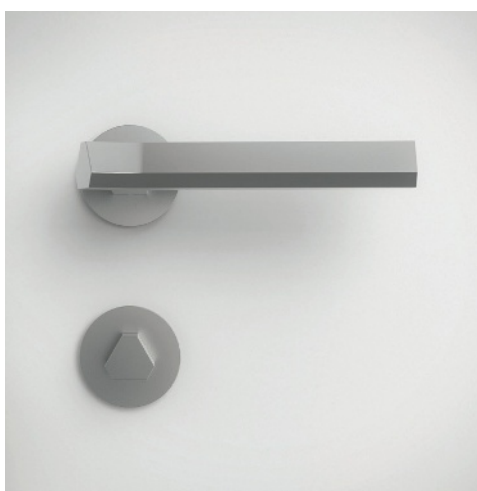
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