

EN

La naissance  
des

# GRANDS MAGASINS

1852-1925  
fashion  
design  
toys  
advertising

10 APRIL  
13 OCT. 2024

MAU

MUSÉE DES ARTS  
DÉCORATIFS

# PLAN

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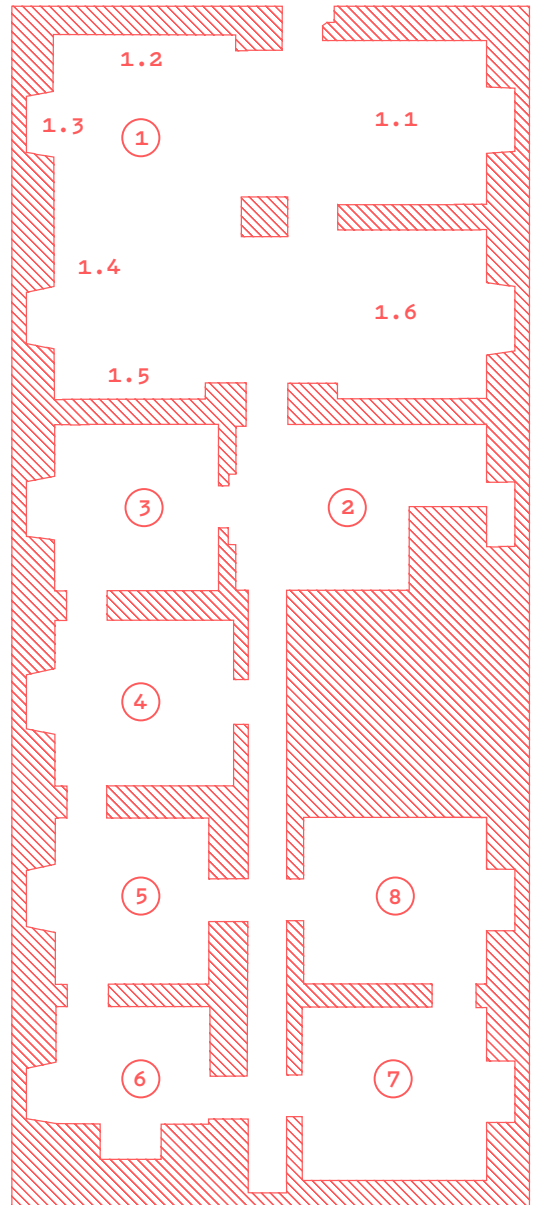
## 4. Sales and Exhibitions

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Welcome to the Musée des Arts Décoratifs and the exhibition 'The Dawn of the Department Store: Fashion, Design, Toys, Advertising. 1852-1925'. Enjoy your visit!

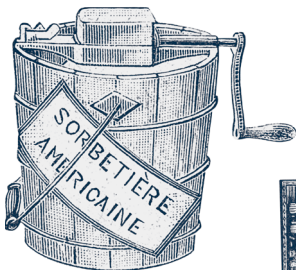
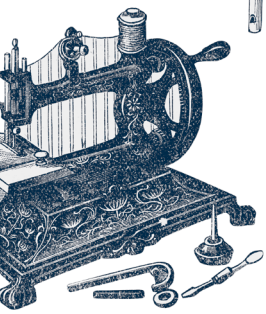
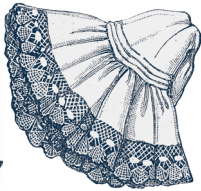
Le Bon Marché (1852), Les Grands Magasins du Louvre (1855), Le Bazar de l'Hôtel de Ville (1856), Printemps (1865), La Samaritaine (1870): these new temples of modernity and consumption were born during the Second Empire (1852-1870). Encouraged by proactive industrial and economic policies spearheaded by Napoleon III, their development was closely linked to structural reforms that allowed France to embrace modernity.

In this context of robust growth, economic liberalism, and industrial progress, these 'cathedrals of modern commerce' revolutionized the retail experience, heralding France's arrival into consumer culture. The commercial innovations of fashion and its democratization, sales periods, marketing to children, and even mail-order retail were all introduced by department stores.

From the creation of department stores to their consecration at the International Exhibition of Modern Decorative and Industrial Arts of 1925, this exhibition looks beyond the commercial revolution to examine evolutions in French society and the role of Parisian department stores in the diffusion of the applied arts.

For the comfort and accessibility of all, folding seats, wheelchairs, magnetic induction loops, baby carriers, and changing tables are available on level -1 near the cloakrooms.

**RECYCLE ME!** If you leave your brochure at the end of the exhibition, it can be recycled or reused.





## 1. The Second Empire (1852 - 1870)

**This era was marked by profound economic and social transformations that favored the emergence of a new form of commerce: the department store.**

The Second Empire witnessed the indisputable rise of the bourgeoisie. These industrialists, bankers, and traders - drivers of economic growth - shared the convictions of Napoleon III regarding the benefits of economic liberalism. To assert their status, they turned towards lifestyle, clothing, and the appropriation of aristocratic codes of portraiture. This new social class with expanded purchasing power were the initial clientele of department stores.

Under the direction of the prefect of the Seine, Georges Haussmann, 'old Paris' underwent a metamorphosis in response to the Emperor's program of improving sewage, circulation, and safety. The shape of the city changed: with the annexation of neighboring municipalities, its area doubled; 20,000 houses were razed; and 43,000 new Haussmannian buildings were erected. Wide boulevards cut in straight lines facilitated the movement of people and goods. It was on these new routes that many department stores chose to set up shop.

At the same time, land and river trade intensified, particularly due to the emphasis placed on the construction of a new railway network. Conceded to six companies, the length of lines in operation rose from 3,558 kilometers in 1851 to 16,994 in 1869, transporting 113 million passengers and 44 million tons of goods. This expansion contributed to the department store's success, responding to their need to expand customer bases in the provinces as well as to the demands for transporting and shipping goods.

Industrialization received a boost in France, owing to mechanization and the establishment of factories near sites of coal and iron extraction. Encouraged by Napoleon III, the Universal Exhibitions of 1855 and 1867 were immense showcases of technical progress glorifying industry.

The era was witnessed the advent of modern leisure and Paris was at the center. With balls, promenades, restaurants, theaters, café-concerts, and operas, the capital offered a range of recreational activities, including visiting department stores. The policy of free entry with no obligation to buy was innovative and positioned the stores as new entertainment venues where the bourgeoisie could go to linger. Their architecture, inspired by opera houses and theaters, participated in a consummate strategy of seduction, along with the emerging art of display, that encouraged consumption.



## 2. Employers and Employees

The research that Émile Zola conducted at Le Bon Marché and Les Grands Magasins du Louvre in 1882 in preparation for the novel *Au Bonheur des Dames* provides rich documentation on the scale of these businesses, the most illustrious of which employed up to 3,000 people. To compensate for low wages, associated with policies of remuneration by commission known as 'guelte', store directors developed benefits programs that essentially established systems of dependency. Employees were in general fed, housed, and given access to aid societies, pension and insurance funds, medical care, and various foundations. Department stores also took responsibility for their moral values and social cohesion, encouraging savings, shareholding, and education, and supporting the creation of musical societies and sports associations.

Gil Blas publie  
*Au Bonheur des Dames*.  
Grand roman inédit  
par Émile Zola,  
1882, lithography,  
Paris, Musée des Arts  
Décoratifs, former  
collection of the  
Library of the Musée  
des Arts Décoratifs  
© Les Arts Décoratifs /  
Christophe Dellière

## A Commercial Revolution

Department stores initiated a commercial revolution that helped bring France into a new social and economic order, consumer culture, stoked by the stores' ambition to stimulate the act of purchase through inventive sales and advertising techniques.

The primary innovations rested on two principles: high sales and a rapid flow of merchandise. Profits were calculated on the volume of sales of mass-produced goods, which meant reducing prices, rotating stock rapidly, and diversifying merchandise. This system made it possible to respond to an increasingly wide customer base with expanded purchasing power.



Au Gagne-Petit, Sortie de bal, circa 1895, Silk velvet, silk chiffon, jet embroidery, soutache, lace and sequins. Paris, Musée des Arts Décoratifs, UFAC deposit, 1995  
© Les Arts Décoratifs / Christophe Dellière

### 3. The Democratization of Fashion

Department stores evolved from novelty shops. The essence of their activity was to gather everything necessary for one's personal grooming under one brand. Organized into various counters - silks, accessories and lingerie, lace and trimmings, and so on - department stores also offered complete, ready-to-wear looks. Garments bearing the store's name played a fundamental role in spreading trends and establishing Paris as the reference for fashion. This phenomenon, encouraged in part by the progressive mechanization of the textile industry, contributed to a gradual democratization of fashion beginning in the Second Empire.

Advertising posters promoted the representation of '*La Parisienne*', the incarnation of the elegant, independent woman and fashion ambassador.



Au Bon Marché. Exposition spéciale de gants et dentelles, 1898-1901, lithography, Paris, Musée des Arts Décoratifs, former collection of the Library of the Musée des Arts Décoratifs  
© Les Arts Décoratifs / Christophe Dellière

### 4. Sales and Exhibitions

To stimulate sales and manage the flow of merchandise, department stores organized 'special sales exhibitions', thus inventing the concept of sales periods.

These special sales were at the heart of their strategy. The year was punctuated by a series of sales periods established according to seasons and off-peak times, such as summer outfits in May or toys and gifts in December.

These sales were preceded by publicity campaigns at once external, via the press and posters, and direct, through catalogue mailings and calendars indicating the precise start dates of the sales.



## 5. Children as New Target Market

The role of children in society changed dramatically in the nineteenth century, linked to demographic growth, the success of Enlightenment ideas on education, and the ascendance of the bourgeois family model. Childcare became more refined and the spaces and objects of childhood became differentiated from those of adults.

It was a triumph for toys, whose mass production was made possible by industrialization and inexpensive materials. They began to appear in department stores in the 1870s during the Christmas season, and within ten years were on permanent display throughout the year.

Department stores sought to win over mothers by multiplying the occasions for giving toys to children and offering a variety of promotional gifts.

Tricycle horse,  
1880-1900,  
Iron structure,  
wooden horse, leather  
saddle and harness.  
Paris, Musée des Arts  
Décoratifs, 1983  
© Les Arts Décoratifs /  
Christophe Dellichière



## 6. Mail-Order Sales

The rise of sales catalogues responded to the new commercial system of heavy-volume sales and rapid stock rotation. Catalogues were the primary tool of another major innovation, mail order sales.

Initially dispatched annually, these publications quickly went seasonal, gradually becoming more numerous and specialized alongside the development of distinct departments within the stores. In the 1870s, the format and number of pages expanded, and products began to be classified by department, reflecting the diversification of goods and mass commerce.

These richly illustrated publications provide an understanding of the evolution of lifestyles of the bourgeoisie in realms such as fashion, decoration, homemaking, and child rearing, as well as leisure activities.

Aux Trois Quartiers,  
deliveryman's uniform,  
1900-1930,  
Striped ticking,  
woollen fabric,  
leather.  
Paris, Musée des Arts  
Décoratifs, donated by  
Trois Quartiers, 1979  
© Les Arts Décoratifs /  
Christophe Dellichière





## 7. Art Workshops and the International Exhibition of Modern Decorative and Industrial Arts of 1925

The creation of art workshops in department stores was motivated by a generation of designers eager to renew the role of decorative arts and cultivate a taste for the beautiful in everyday life through mass-produced furniture and art objects.

Printemps pioneered this trend in 1912 with the establishment of the Primavera atelier, an initiative of its director, Pierre Laguionie, and the founder of the Salon des artistes décorateurs, René Guilleré. The move was soon copied. In 1921, Galeries Lafayette established La Maîtrise; in 1922, Le Bon Marché launched Pomone; and in 1923, Les Grands Magasins du Louvre created Studium-Louvre.

The pinnacle of these workshops was their presence at the International Exhibition of Modern Decorative and Industrial Arts of 1925, where each department store featured a pavilion.

Albert Chevojon  
(1864-1925)  
Pavillon Studium-  
Louvre. International  
Exhibition  
of Modern Decorative  
and Industrial  
Arts of 1925,  
Photograph  
by Albin Salaün.  
Paris, Musée des Arts  
Décoratifs, donated  
by Albert Lévy, 1976  
© Les Arts Décoratifs



## 8. Maurice Dufrière and La Maîtrise at the Galeries Lafayette

In the first half of the twentieth century, the applied arts were seen as a collective practice. The term '*ensemblier*' designated the activity of an artist-decorator who created balanced interiors. Art workshops appeared at this time, but their economic and commercial structures were insufficient to offer a range of accessible products. The promotion of 'modern' decorative arts would have to wait for the creation of applied art workshops in department stores.

In 1921, Galeries Lafayette entrusted Maurice Dufrière with the artistic direction of the workshop 'La Maîtrise'. This atelier focused on producing special editions, primarily designing pieces that were then produced in limited series by internal or external workshops.

Maurice Dufrière  
(1876-1955)  
Mr and Mrs Pierre  
Levasseur's bedroom  
dressing table,  
circa 1921,  
Wood, bronze and  
mother-of-pearl.  
Paris, Musée des Arts  
Décoratifs, donated by  
Colette Levasseur, 1979  
© Les Arts Décoratifs /  
Jean Tholance

# DISCOVER THE EXHIBITION IN A DIFFERENT WAY: ACTIVITIES

## INDIVIDUALS

### GUIDED TOUR

From the creation of department stores during the Second Empire to their consecration at the International Exhibition of Modern Decorative and Industrial Arts of 1925, this visit reveals the economic and social transformations that defined French society. From Le Bon Marché to Samaritaine, Printemps to Galeries Lafayette, it's a deep dive into the Paris of *Au Bonheur des Dames*.

#### → ADULTS

ages 15 and up

Thursdays 6:30 - 8 p.m.

Fridays 11:30 a.m. - 1 p.m.

Saturdays 11:30 a.m. - 1 p.m.

and 3:00 - 4:30 p.m.

#### → FAMILIES

ages 5 and up

Sundays 10:30 a.m. - 12:00 p.m.

### ATELIER-VISITS

→ AGES 4-6 AND 7-10

#### *Department Store Souvenirs*

Everything can be found in a department store! The discovery of toys, clothes, furniture in fashion at the beginning of the 20th century, will inspire children to create their own fan, a souvenir object of the exhibition.

→ AGES 11-14

#### *Window Display Decor*

Department stores vied in creativity to design the enchanting universes of their window displays. In this workshop, everyone imagines a project for a window decoration through the exploration of the exhibition's scenography.

Wednesday 2:30 - 4:30 p.m.

Tuesday to Friday during school holidays 10:30 a.m. - 12:30 p.m.

and/or 2:30 - 4:30 p.m.

### STUDY DAY

#### *Les Rencontres des Arts Décoratifs.*

*Arts décoratifs, modes et commerce : présenter, vendre et promouvoir.*

Thursday April 25, 2024,

9:30 a.m. - 5:30 p.m.

## GROUPS

Guided tours are available (in French or in English) to schools, activity centres, écoles supérieures, universities, associations and companies at the date and time of their choice.

**To book a guided tour:**  
**reservation@madparis.fr**  
**+33 (0) 1 44 55 57 66**

You are looking for a time slot for your group tour (with no guided tour): book a self-guided group Ticket at <https://billetterie.madparis.fr>

**Scan this code to find all the information  
about the exhibition and to book activities:**



IN CONJUNCTION  
WITH THE EXHIBITION  
GRANDS MAGASINS,  
THE LIBRARY  
PRESENTS

# 'THE ART OF THE VITRINE: THE GOLDEN DAYS OF DISPLAY'



From April 11 to October 11, 2024

In the Parisian urban landscape transformed by Haussmann's renovations and industrial development, stores evolved and redefined their role. Henceforth they contributed to the ornamentation, even the aesthetics, of the street. Gone were overstuffed displays spilling onto the sidewalk. Responding to changes in the glass industry, which now offered the possibility of large glass storefronts, stores began highlighting products and drawing in customers with bright and skillfully staged environments. Shop windows offered city dwellers an attractive new spectacle intended to convert them into consumers. At the instigation of department stores developed the art of display, a clever balance between architecture, decoration, aesthetics, and marketing. The street itself became a parade.



Along with the journal *Parade, décor de la rue*, and *Reflets des vitrines*, this presentation features the models and unpublished photographic backdrops of the professional window dresser A. Manera, the writings of architect-decorator René Herbst, a pioneer of the profession, and various additional documentation of this new urban art.

René Herbst  
Shop fronts and  
installations, 1934  
Library of the Musée  
des Arts Décoratifs

Journal *Parade*,  
February 1929.  
Library of the Musée  
des Arts Décoratifs

**This exhibition is open Monday to Friday, 10:00 a.m. - 6:00 p.m.**  
**The library is accessible from the third floor of the museum,**  
**by taking the lift from the Pavillon de Marsan to level 0.**

Les Arts Décoratifs is a non-profit association that brings together the Musée des Arts Décoratifs, the Musée Nissim de Camondo and the Camondo School, the Ateliers du Carrousel and the library.



## SUPPORT LES ARTS DÉCORATIFS!

Become a Friend of Les Arts Décoratifs or join one of the Circles of Patrons who support and actively participate in the life of the institution.

For further information please contact us at + 33 (0)1 44 55 59 78 or at [mecenat@madparis.fr](mailto:mecenat@madparis.fr)

## SOLO / DUO CARD

The SOLO or DUO pass is valid for one year and gives you unlimited priority access to the temporary exhibitions and permanent collections of the Musée des Arts Décoratifs and the Musée Nissim de Camondo for one or two people. For more information, visit [madparis.fr](http://madparis.fr).

## EXHIBITION CATALOGUE

Available at the bookstore-boutique  
Édition Les Arts Décoratifs,  
208 pages, 233 color illustrations,  
19 x 25 cm, softcover, price €45.

**Curator: Amélie Gastaut**  
**Associate curators: Anne Monier, Marie-Pierre Ribère**  
**Assisted by Axelle Baroin, Romain Condamine, Christelle Di Giovanni et Astrid Novembre**  
**Exhibition design: Marion Golmard**  
**Graphic design: Atelier Pentagon**

#Expo\_GrandsMagasins

## MUSÉE DES ARTS DÉCORATIFS

107 rue de Rivoli - 75001 Paris  
Open Tuesday to Sunday  
from 11 a.m. to 6 p.m.  
Late night Thursday 6 - 9 p.m.  
Closed on Monday  
Tickets on [madparis.fr](http://madparis.fr)



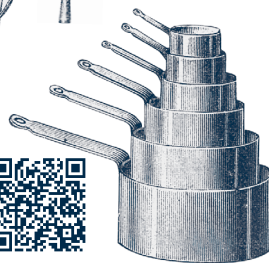
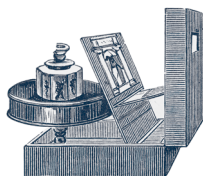
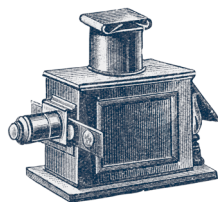
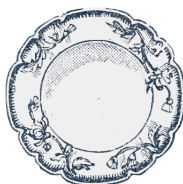
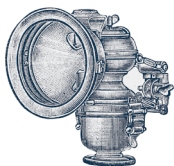
## BOOKSTORE - GIFT SHOP

+ 33 (0)1 42 60 64 94  
Open Tuesday to Sunday  
from 11 a.m. to 6.30 p.m.  
Late night Thursday 6 - 9 p.m.  
Closed on Monday



## LE LOULOU RESTAURANT

107 rue de Rivoli - 75001 Paris  
+ 33 (0)1 42 60 41 96  
Open daily from noon to 2 p.m.  
and from 7 p.m. to 11 p.m.



Graphic design: atelier Pentagon, assisted by Solange Caillon

