



Coiffeuse transportable **(Mobile dressing table)**

1926–29
Tubular metal, wood, leather, glass (restored in 2019)
Musée des Arts Décoratifs, Paris, 2019.130.1
Gift of the Rebutato family

This table prototype was probably designed around 1926 and was never reproduced during Gray's lifetime. In photographs of the house, Gray displayed the table in one of two ways. In one configuration, the perspective emphasizes the continuous line of metal, like a line of ink that makes up the table's frame; in the second, the dressing table is shown from a different angle, with its lower drawer open to better emphasize the visual play of the two pivoting drawers. The consideration of these dual perspectives highlights the great care with which Gray designed the piece. The table's tubular steel frame is not solely a support for a tabletop; it is also an abstract three-dimensional composition. The unique interplay of lines in the design of the base and the handles suggests the influence of Dutch De Stijl, and may also reflect the Vorticist lines developed by one of Gray's closest friends, the British painter Wyndham Lewis.

Gray's table blends the lightness and practicality of camping furniture and the warmth and softness of leather. The table is neither stark nor unstable; to the contrary, she skillfully blends the characteristics she values—practicality, elegance, modesty, and refinement—and gives it the lyricism she wants the user to experience.



Eileen Gray (1878–1976) ***Coiffeuse aluminium et liège*** (Dressing cabinet in aluminum and cork)

1926–29
Painted wood, aluminum sheets, cork, aluminum leaf
Centre Pompidou, Musée national d'art moderne, Paris, Purchase, 1992, AM 1992-1-6

Gray's *Coiffeuse aluminium et liège* (or *Coiffeuse-screen*) was created in three different versions between 1926 and 1932: the first for the main bedroom of E 1027 (on view here), the second for Tempe a Pailla, and the third for Jean Badovici's studio apartment at 17, rue in Paris. It joins the trajectory of screens and partitions that are so important in Gray's work, most of them used primarily to divide space. The three versions of the cabinet, although of similar dimensions, are each constructed differently and play with the open space of the shelves and the solid surface of the drawers, using a variety of materials and finishes that depend on which space Gray chose to put them.



Eileen Gray (1878–1976) ***Chaise de salle à manger*** **(Dining room chair)**

1926–29
Nickel-plated steel, brown leather
Centre Pompidou, Musée national d'art moderne, Paris, Gift of the Société des Amis du Musée national d'art moderne, 2011, AM 2011-1-35



Eileen Gray (1878–1976) ***Table-élément*** (Element table)

1926–29
Lacquered tubular steel, wood
Centre Pompidou, Musée national d'art moderne, Paris, Purchase, 1992, AM 1992-1-5

Gray used the Table-élément in several rooms in E 1027. This table serves many purposes: a desk, a dining table, and a side table. As a dining table, it can be used alone for one or two people or combined to seat several diners. Gray not only created a design that joins individual pieces together, but she also focused attention on the table top, which slides and unfolds, doubling its length. In the spirit of camping furniture, the table is light enough to be moved easily from room to room, and adapts to different purposes and spaces.



Eileen Gray (1878–1976) ***Petite table d'appoint*** (Small side table)

ca. 1926–29
Painted wood
Collection Jacques De Vos, Paris



Eileen Gray (1878–1976) ***Double prise électrique*** **(Double electrical outlet)**

ca. 1925
Aluminum, wood, copper
Collection Gilles Peyroulet, Paris



Eileen Gray (1878–1976) ***Fauteuil transat*** (Transat armchair)

1926–29
Varnished sycamore, nickel-plated steel, synthetic leather
Centre Pompidou, Musée national d'art moderne, Paris, Purchase, 1992, AM 1992-1-1

Like Gray's other Transat chairs, the version she designed for E 1027 is adapted to the space. It can be placed in the living room or on the terrace, because the black-coated canvas upholstery is designed to resist damage from the salt air of the Mediterranean and the rain.



Image on wall:
Eileen Gray and Jean Badovici, E 1027, Au Cap Martin Roquebrune, 1926–29 from *L'Architecture Vivante*, no. 26 (Winter 1929), Paris: Éditions Albert Morancé, page 32. National Museum of Ireland, Dublin, NMIEG 2000.256.



Eileen Gray (1878–1976)

***Meuble à linge de la douche*
(Shower room linen cabinet)**

1926–29

Painted wood

Collection Jacques De Vos, Paris



Like the small black and white table, Gray's linen cabinet is a clear homage to Dutch De Stijl. Gray had visited Gerrit Rietveld's Schröder House in Utrecht in 1925 with Jean Badovici. Inspired by its northeast façade, Gray's linen cabinet stands upright and echoes an architectural form. Emphasizing the relationships between open spaces and solid surfaces, Gray divided the piece into two contrasting parts: the left side is open at the front, and the right side conceals storage compartments on the top and bottom. She chose to paint the wood white on the exterior and brown on the interior, thereby heightening the effects of light and shadow on the individual parts. Gray would adopt the same system of holes allowing air circulation in the design for her *Siège-escabeau-porte-serviettes* (Seat-stepstool-towel rack).



Eileen Gray (1878–1976)

***Table à desservir de la salle à manger*
(Dining room serving table)**

1926–29

Painted wood

Centre Pompidou, Musée national d'art moderne, Paris, Purchase, 1992, AM 1992-1-4

An iconic piece designed by Eileen Gray for E 1027, this table, often called *Cabinet à tiroirs pivotantes* (Cabinet with pivoting drawers), was directly inspired by Vorticism, the movement founded in 1914 by Wyndham Lewis, one of Gray's close friends and a classmate at both the Slade School of Fine Art in London and the Académie Julian in Paris. This small storage cabinet, intended for the living room, is doubly inventive: placed against one of the posts built into the wall that divides a row of bay windows, it occupies and separates space; at the same time, the back hides a set of four hidden drawers that only appear when they pivot open, increasing the visual dynamism of the form. The contrast between the sliding and pivoting drawers, which join inside the piece, recalls the geometric patterns in Lewis's paintings.



Eileen Gray (1878–1976)

***Table pour petit déjeuner*
(Breakfast table)**

1927

Lacquered tubular steel, cellulose acetate

Centre Pompidou, Musée national d'art moderne, Paris, Purchase, 1992, AM 1992-1-3

Eileen Gray designed this small breakfast table, also known as the Table E 1027 or Adjustable table, for E 1027. Its adjustable height and form make it useful for different purposes. It can be raised and lowered much

like a slide trombone, and its design is light, mobile, and adaptable. The tubular steel frame features an offset base, which allows it to slide underneath a bed, for example. Photographs of E 1027 from 1929 show the table in use in the guest bedroom, with the base hidden underneath the bed frame, for eating in bed, and also turned in the opposite direction, ready to be carried by its handle to another part of the house. Although several different versions of the design were made, using either celluloid or aluminum for the table top, few from the era remain. The version on display was originally in E 1027, but it has been repainted several times, and at some point its celluloid top may have been replaced.



Eileen Gray (1878–1976)

***Fauteuil non conformiste*
(Nonconformist armchair)**

1926–29

Painted tubular steel, painted wood

Collection Gilles Peyroulet, Paris

Gray's *Fauteuil non conformiste* is a one-of-a-kind, experimental chair-armchair designed for E 1027 and placed in its living room. The unusual form with only one armrest allows greater freedom of movement. According to Gray, the design makes it possible for one to cross one's legs and lean an elbow on the armrest to smoke while turning slightly toward the armrest-free side to speak with someone there. Photographs from 1929 show the chair with a navy blue or black cotton canvas seat cover. Today, it retains only its ingenious original tubular steel frame, which was repainted white, probably after the Second World War. The chair is no longer upholstered, an oddity in conflict with Gray's concern for comfort, but the alteration testifies to the long history of the piece. With this design, Gray renews the formal grammar of the object, giving chairs and stools new functions and lines adapted to a changing way of life.



Eileen Gray (1878–1976)

***Table roulante* (Trolley)**

1926–29

Metal, wood

Centre Pompidou, Musée national d'art moderne, Paris, Purchase, 1992, AM 1992-1-2



Eileen Gray (1878–1976)

***Appliques* (Pair of lamps)**

1926–29

Chromed metal

Collection Gilles Peyroulet, Paris



Image on wall:

Guest room from Eileen Gray and Jean Badovici, "E 1027, Au Cap Martin Roquebrune, 1926–29," from *L'Architecture Vivante*, no. 26 (Winter 1929). Centre Pompidou, Bibliothèque Kandinsky, Paris. Fonds Eileen Gray.



Eileen Gray (1878–1976)
Pair of chairs for Tempe a Pailla

ca. 1935
 Nickel-plated tubular steel and leather
 The Museum of Modern Art, Gift of Jo Carole and Ronald S. Lauder, Alice and Tom Tisch, Sid Bass, USM Fondation, and Committee of Architecture and Design Fund, 1070.2015, 1071.2015



Eileen Gray (1878–1976)
Blue and white folding terrace chair

1932–34
 Metal, canvas
 Collection Gilles Peyroulet, Paris

Designed for the covered terrace of Tempe a Pailla, this metal chair, initially upholstered in a monochrome canvas, is characteristic of the hybrid aesthetic Gray developed for E 1027. After selling her house to the British painter Graham Sutherland, Gray chose to take this piece, which must have been particularly dear to her, to her apartment at 21, rue Bonaparte in Paris. The last known photographs of Gray show her sitting in this terrace chair in her apartment (see photograph on view).



Eileen Gray (1878–1976)
Tube lamp

ca. 1930s
 Chromed metal and incandescent tube
 The Museum of Modern Art, New York, 637.1980

This mobile, lightweight, and stable standing lamp can be easily moved from one place to another, thanks to very long power cables. The chromed finish creates the illusion that the structure has disappeared; it highlights and magnifies the lighted bulb so that it appears to be an abstract line of light suspended in air. Gray typically used nickel-plated steel for her work, but chromium-plated steel was a stronger alternative that increasingly replaced nickel in furniture and other types of industrial production in the early 1930s.



Eileen Gray (1878–1976)
Table basse (Coffee table), made for Tempe a Pailla

1935
 Wood, metal
 National Museum of Ireland, NMIEG 2003.212

Although French designer Charlotte Perriand is renowned for her free-form tables, Eileen Gray actually designed several during the 1930s before Perriand. The shallow, carved pattern is an abstract site plan of the location of Tempe a Pailla. Other models by Gray exist that display the same freeform styles and patterns.



Eileen Gray (1878–1976)
Siège-escabeau-porte-serviettes (Seat-stepstool-towel rack)

1930–33
 Painted wood
 Collection Gilles Peyroulet, Paris

Eileen Gray designed this multifunctional piece for her own use at Tempe a Pailla in the early 1930s. This seat-stepstool-towel rack has special features that serve three separate functions—sitting, climbing, and hanging. The holes on both sides appear to be designed to improve air circulation for drying towels. The idea to combine several functions in a single piece of furniture to free up interior space became one of the leitmotifs of Gray’s design vocabulary. This piece has the lightness and efficiency of camping furniture as well as its flexibility, mobility, and organization. Although furniture used for camping was often made with metal for its durability, lightness, and hygienic qualities, Gray instead turns to wood for its warmth for use in her home. Less well known than the iconic “modernist” pieces of the 1920s—the Bibendum and Transat chairs—this versatile piece is the culmination of Gray’s exploration of multifunctional furniture.



Eileen Gray (1878–1976)
Cabinet à tiroirs pivotants (Cabinet with pivoting drawers)

1934–35
 Painted wood and painted metal
 Collection Jacques De Vos, Paris

Gray designed this cabinet with drawers that open at two pivot points for her house Tempe a Pailla. Like her dining room serving table for E 1027, this piece was also inspired by Vorticist lines and creates a striking impression whether open or closed. It expands from both sides. A peculiar aspect of this design is the fact that the base is shorter at the back than at the front. It was meant to sit on floors of slightly different levels, which was a design feature of Gray’s mountain home.



Image on wall:
 Terrace of Tempe a Pailla, 1931–35. National Museum of Ireland, NMIEG 2003.1331.



Eileen Gray (1878–1976)
***Fauteuil transat* (Transat armchair)**
 owned by the Maharaja of Indore

1930–31
 Lacquered wood, nickel-plated brass, leather, canvas
 Private collection

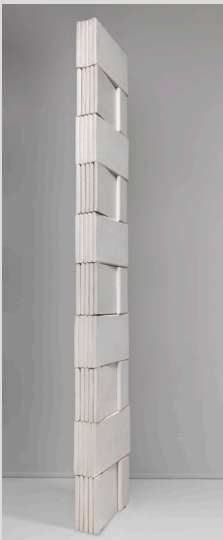
Eileen Gray first designed the Transat chair in 1922. This example was made in 1930 for one of Gray's most prestigious clients— Yashwant Rao Holkar II, the Maharaja of Indore (1908–1961)— for his bedroom in the Manik Bagh palace in India by German architect Eckhart Muthesius. The palace was decorated with furnishings by Gray, Émile-Jacques Ruhlmann, Charlotte Perriand, and Le Corbusier, among others.

Gray created twelve different versions of the Transat chair before 1930. Her choice of materials and form is highly considered; in lacquer or sycamore, with or without cushions, in leather, fabric, or hide. Each version of the chair has a distinctive aesthetic and different dimensions, which she has adapted to the owner's particular needs.



Eileen Gray (1878–1976)
Screen for *Chambre à coucher boudoir pour Monte-Carlo* (Bedroom/Boudoir for Monte Carlo)

1923
 Wood, white paint
 National Museum of Ireland, NMIEG 2000.10



The concept of the brick screen developed from an idea Gray first implemented in the hallway of Juliette Lévy's rue de Lota apartment in 1919, where she utilized a series of movable rectangular forms to cover existing moldings and to provide a visual break in the length of the hall. Although the Lévy hallway featured lacquer "bricks," and Gray would make several lacquer versions of this design, this example is painted wood. Gray returned to this form throughout her career. When the screen is completely folded as shown in the photograph it retains the qualities of a freestanding sculptural form. The subtle layering and juxtapositions of the panels could only have been conceived through mathematical calculation and precision.



Eileen Gray (1878–1976)
***Guéridon* (Pedestal table)**

1922–25
 Oak and lacquer
 Kravis Collection

Gray's understanding of various lacquer techniques is evident in this design. The smooth top in black lacquer contrasts with the curving legs of the table, where Gray likely used *sabi coromandel*, a combination of plaster, rabbit-skin glue, and lacquer, which results in a rough, textured surface.



Eileen Gray (1878–1976)
***Table-coiffeuse* (Dressing table)**

ca. 1920
 Stained oak and white sycamore, glass top
 Private collection, courtesy Galerie Vallois, Paris



Eileen Gray (1878–1976)
***Banquette* (Bench)**

1920–22
 Wood, lacquer, leather
 Kravis Collection



Eileen Gray (1878–1976)
"Lanterne Japonaise" lamp

ca. 1935
 Painted steel, Perspex, mirrored glass globe
 The Metropolitan Museum of Art, Gift of Seymour Stein, 1984, 1984.564.2a,b



Eileen Gray (1878–1976)
"Rocket" floor lamp

1923
 Lacquer, wood, painted parchment shade (modern replacement), electrical parts
 Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis, 85.169a-c

There is evidence that Gray made three versions of this "Rocket" floor lamp. This example was shown in 1923 and was later acquired by Juliette Lévy. It is known that Georgette Labourdette, one of Gray's most devoted clients, purchased an example of this lamp, and a third version was in the collection of the actress Damia, who was a friend of Gray's during the 1920s.

The lampshade was replaced in the 1970s with assistance from Gray's niece, Prunella Clough.



Eileen Gray (1878–1976)
***Fauteuil Bibendum* (Bibendum chair)**

ca. 1927–29
 Chrome-plated metal and canvas
 Collection Jacques De Vos, Paris

The Bibendum chair's name and design reflect Gray's fascination with automobiles. It is known that she purchased a car as early as 1902. The name refers to the well-known Michelin Man (called Bibendum in France), created in 1894 to market Michelin tires. Similar to its namesake's body, which is composed of a series of stacked tires, the chair is imposing in its dimensions and features a tubular steel base and a round seat topped by two large rounded tubes covered with cotton canvas. Although today there are only two known examples of the chair from the 1920s, both in private collections, Gray may have created others that are now lost.

Images on walls:



Bedroom of the Maharaja of Indore with the Transat chair designed by Eileen Gray, ca. 1930. Photograph. Collection Gilles Payroulet, Paris.



The *Chambre à coucher boudoir pour Monte-Carlo* (Bedroom/Boudoir for Monte Carlo) exhibited at the Salon de Société des Artistes Décorateurs, Paris, 1923. Archives Gilles Peyroulet, Paris.



Living room in the apartment of Mme J. Suzanne Talbot (Juliette Lévy), Boulevard Suchet, Paris, designed by Eileen Gray and Paul Ruaud, from "De l'évolution des styles." *L'illustration*, no. 2708 (May 27, 1933). Archives Gilles Peyroulet, Paris.