

IN EUROPE

DECORATIVE ARTS



1890-1930

galerie e.

CATALOGUE
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DECORATIVE ARTS

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SÜE &

MARE



1.

SÜE ET MARE – LOUIS SÜE (1875-1968) & ANDRÉ MARE (1885-1932) – LA COMPAGNIE DES ARTS FRANÇAIS

Serlio N° 4001

A pair of covered baluster pots; each resting on a pedestal.

Enamelled ceramic proofs.

Art Deco Period.

Heights: 28 and 28.5 cm

Public collection and related work:

Musée Fernand Léger-André Mare, Argentan – An identical model, with a colour variation, is kept in the collections of this institution under inventory number *MFL.2018.2.1*.

Exhibitions and related works:

- *10th Salon des Artistes Décorateurs (SAD)* – Musée des Arts décoratifs, Pavillon de Marsan, Louvre, Paris, from March 28 to April 30, 1919. An identical model, with a colour variation, exhibited during this event (no. 167).

- *André Mare et la Compagnie des Arts Français* – Strasbourg, Ancienne douane, from April 1st to June 13th, 1971. An identical model, with a colour variation, exhibited during this event (no. 310).

Bibliography:

- *Art et Décoration* – No. 212 of May-June 1919. An identical model, with a colour variation, reproduced on page 42 in a photograph of the presentation by Süe and Mare at the Salon des Artistes Décorateurs of 1919.

- *Art et Décoration* – No. 219 of March 1920. An identical model, with a colour variation, reproduced on page 67 on a project for a bedroom with an alcove in an old hotel in the article by Léon Deshairs on *La Compagnie des Arts Français*.

- Jean Badovici – *Intérieurs de Süe and Mare* – Collection of architectural documents, Albert Morancé Editions, Paris, 1924. An identical model, with a colour variation, is reproduced on plate 16 of a study for a studio dated 1921.

- *André Mare et la Compagnie des Arts Français* – Catalogue of the exhibition organized at the Ancienne douane, Strasbourg (April 1 – June 13, 1971). An identical model, with a colour variation, is referenced under number 310 of the catalogue, page 48.

- Florence Camard – *Süe et Mare et la Compagnie des Arts Français* – Les Éditions de l'Amateur, Paris, 1993. An identical model, with a colour variation, reproduced on page 259.



2.

SÜE ET MARE – LOUIS SÜE (1875-1968) & ANDRÉ MARE
(1885-1932) – LA COMPAGNIE DES ARTS FRANÇAIS

Duck holding a fish in its beak

Large rectangular covered pot.

Enamelled ceramic proof.

Art Deco Period.

Height: 22 cm – Length: 52 cm – Width: 20 cm





3.

SÜE ET MARE – LOUIS SÜE (1875-1968) & ANDRÉ MARE (1885-1932) – LA COMPAGNIE DES ARTS FRANÇAIS

Seahorses, the model created around [1921-1924] and presented at the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925

Table centrepiece.

Enamelled ceramic proof.

Art Deco Period.

Height: 29 cm – Diameter: 35 cm

Public collections and related works:

- *Musée des Arts décoratifs, Paris* – Two identical models, complete with their low bowl with fish decor, are kept in the collections of this institution under inventory numbers 54928 A and B.

- *Musée d'art moderne, Troyes* – Two identical models, complete with their low bowl with fish decor, are kept in the collections of this institution under inventory numbers MAMT.1992.2.1. A and MAMT.1992.2.2 A.

Exhibitions and related works:

- *International Exhibition of Modern Decorative and Industrial Arts* – Paris, from April 28 to October 25, 1925. Identical models presented in the dining room of the Fontaine pavilion during of this event.

- *André Mare et la Compagnie des Arts Français* – Strasbourg, Ancienne douane, from April 1 to June 13, 1971. Identical models exhibited during this event (no. 296).

- *Céramique d'artistes : Derain, Dufy, Matisse, Miró, Picasso...* – Troyes, Musée d'art moderne, from July 10 to December 2, 2012. Identical models exhibited during this event (no. 158).

Bibliography:

- *Mobilier et Décoration* – January 1926. Identical models reproduced on pages 9 and 20, in an article by Georges Rémon.

- *André Mare et la Compagnie des Arts Français* – Catalogue of the exhibition organized at the Ancienne douane, Strasbourg (April 1 – June 13, 1971). Identical models referenced under number 296 of the catalogue and reproduced on two unpaginated plates.

- Florence Camard – *Süe et Mare et la Compagnie des Arts Français* – Les Éditions de l'Amateur, Paris, 1993. Identical models reproduced on pages 129 and 260.

- Olivier Le Bihan (dir.) – *Céramiques d'artistes : Derain, Dufy, Matisse, Miró, Picasso...* – Catalogue of the exhibition organized at the Musée d'art moderne, Troyes (July 10 – December 2, 2012), Silvana Editoriale, Milan, 2012. Identical models referenced under number 158 of the catalogue and reproduced on page 205.



4.

SÜE ET MARE – LOUIS SÜE (1875-1968) & ANDRÉ MARE (1885-1932) – LA
COMPAGNIE DES ARTS FRANÇAIS

Fruit and flower basket

Large covered pot.

Enamelled ceramic proof.

Art Deco Period.

Height: 30 cm – Diameter: 38.5 cm

Bibliography:

- *L'Amour de l'Art* – No. 2 of February 1923. Identical model reproduced on page 452.

- Léon Moussinac – *Intérieurs I* – Pierre Chareau – Francis Jourdain – J. Ruhlmann – *Süe et Mare* – Albert Lévy Editions, Paris, 1924. Identical model reproduced on plate 45.

- Henri Rapin – *La sculpture décorative moderne – 1^{ère} Série* – Charles Moreau Editions, Paris, 1925. Identical model reproduced on plate 29.

- Émile Bayard – *L'art appliqué français d'aujourd'hui : meuble, ferronnerie, céramique, verrerie, tissus, etc.* – Ernest Gründ Editions, Paris, 1925. Identical model reproduced on page 107.

- Florence Camard – *Süe et Mare et la Compagnie des Arts Français* – Les Éditions de l'Amateur, Paris, 1993. Identical models reproduced on pages 81, 256 and 261.



5.

SÜE ET MARE – LOUIS SÜE (1875-1968) & ANDRÉ MARE (1885-1932) – LA COMPAGNIE DES ARTS FRANÇAIS

Ten Cate No. 2016, the model presented at the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925

Knot-woven rug.

Coloured wool.

Circa 1920-1925.

Bears the monogram with a basket of flowers in the lower right corner.

Length: 280 cm – Width: 205 cm

Exhibition and related work:

International Exhibition of Modern Decorative and Industrial Arts – Paris, April 28 to October 25, 1925.

An identical model was displayed in the dining room of the Fontaine Pavilion during this event.

Bibliography:

- *Tapis présentés par Léon Moussinac* – Albert Lévy Editions, Paris, 1925. Identical model reproduced on plate 3.

- *Mobilier et Décoration* – No. of January 1926. Identical model reproduced on page 9, in an article by Georges Rémon entitled “Nos artistes décorateurs: Süe et Mare”.

- *André Mare et la Compagnie des Arts Français* – Catalogue of the exhibition organized at the Ancienne douane, Strasbourg (April 1 – June 13, 1971). Identical model reproduced in a photograph of the dining room of the Fontaine pavilion (unpaginated plate).

- Florence Camard – *Süe et Mare et la Compagnie des Arts Français* – Les Éditions de l'Amateur, Paris, 1993. An identical model reproduced on page 129; a detail of our model of rug reproduced on page 229.



JEAN

PERZEL



6.

JEAN PERZEL (1892-1986)

313, the model created in [1928]

Modernist lamp with rotating shade.

Nickel-plated metal frame.

Cylindrical opaline glass diffuser, frosted glass top disc.

1930s edition.

Signed *J. PERZEL* on the base.

Height: 20 cm

History:

Our lamp model was originally created to feature on Jean Perzel's bedside table.



JOUR

DAIN



7.

FRANCIS JOURDAIN (1876-1958) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.)

Pair of modernist armchairs with rounded backs in stained pear wood.

Seats and backs upholstered in blue fabric.

Circa 1920-1925.

Height : 80 cm – Width : 50 cm – Depth : 46 cm

Bibliography:

- *Francis Jourdain, Un parcours moderne 1876-1958* – Catalogue of the travelling exhibition organised at the Musée Toulouse-Lautrec, Albi (March 25 – June 4, 2000) – at the Musée-bibliothèque Pierre André Benoît, Alès (June 24 – Septembre 3, 2000) – at the Musée d'Art et d'Histoire, Saint-Denis (September 22 – December 18, 2000) and at the Musée d'Art et d'Industrie, Roubaix (January – April 2001), Paris, Somogy Editions, 2000. An identical model is reproduced on page 92.

- *Francis Jourdain, mobilier* – Galerie Doria Editions, Paris, 2005. An identical model is reproduced on plate 113.



8.

FRANCIS JOURDAIN (1876-1958) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.) (ATTRIBUTED TO)

Modernist desk in mahogany-stained elm veneer and elm burl veneer.

The square section keyhole and key made of silver-plated metal.

1920s.

Height: 75 cm – Width: 90 cm – Depth: 55 cm

Bibliography and related works:

- Maurice Dufrene – *Meubles du temps présent* – Eugène Moreau Editions, Paris, 1930. Our work to be compared to the desk reproduced on plate 20.

- *Francis Jourdain, Un parcours moderne 1876-1958* – Catalogue of the travelling exhibition organised at the Musée Toulouse-Lautrec, Albi (March 25 – June 4, 2000) ; at the Musée-bibliothèque Pierre André Benoît, Alès (June 24 – September 3, 2000) ; at the Musée d'Art et d'Histoire, Saint-Denis (September 22 – December 18, 2000); and at the Musée d'Art et d'Industrie, Roubaix (January – April 2001), Paris, Somogy Editions, 2000. Our work to be compared to the desk reproduced on page 95.

- *Francis Jourdain, mobilier* – Galerie Doria Editions, Paris, 2005. Our work to be compared to the bedroom table reproduced on plate 5, as well as the desk reproduced on plate 22.



9. – 12.

FRANCIS JOURDAIN (1876-1958) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.)

Anthropomorphic candy jar, the model presented at the XIV^e Salon des Artistes Décorateurs, Paris, 1923

Polychrome enamelled ceramic proof.

1920s.

Signed with the monogram *F.J.* under the base.

Height: 14 cm – Diameter: 17.8 cm

Geometric frieze, identical models kept at the Musée des Arts décoratifs and the Centre Pompidou, Paris

Pear-shaped vase with ring neck.

Polychrome enamelled ceramic proof.

1920s.

Signed with the monogram *F.J.* under the base.

Height: 21.5 cm – Diameter: 16 cm

Frieze of squares and checkerboards

Circular bowl on a foot.

Polychrome enamelled ceramic proof.

1920s.

Signed with the monogram *F.J.* and marked *France* under the base.

Height: 9 cm – Diameter: 21 cm

Large truncated cone-shaped vase with flared hemmed neck.

Polychrome enamelled ceramic proof.

1920s.

Signed with the monogram *F.J.* under the base.

Height: 21 cm



13.

FRANCIS JOURDAIN (1876-1958) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.)

Peas frieze

Stepped vase with straight, ring-shaped neck.

Polychrome enamelled ceramic proof; blue-grey decor on a midnight blue background; the neck enamelled in blue-grey.

1920s.

Signed with the monogram *F.J.* under the base.

Height: 13.5 cm



LALLE

MANT



14.

ROBERT LALLEMANT (1902-1954) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.)

Geometric abstraction

Pair of ovoid vases.

Polychrome enamelled ceramic proofs.

Circa 1925-1930.

Each signed *T – LALLEMANT – R FRANCE* under the base.

Height: 35.5 cm

Bibliography:

- *Les Échos des Industries d'Art* – No. 22 of May 1927. A similar vase reproduced on page 18.

- Jacqueline du Pasquier – *Robert Lallemant céramiste et décorateur d'une génération incertaine* – Somogy Arts Editions, Paris, 2014. A similar vase reproduced on page 64 in a period photograph of Robert Lallemant's apartment on the Quai d'Auteuil.



15.

ROBERT LALLEMANT (1902-1954) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.)

Architecture

Cylindrical vase with recessed neck.

Black enamelled ceramic proof.

Circa 1928-1930.

Signed *T – LALLEMANT – R FRANCE* under the base.

Height : 25.5 cm

Bibliography:

- *Art et Industrie* – No. 6 of June 1928. An identical model reproduced on page 44.

- *Mobilier et Décoration* – No. of February 1929. An identical model, with a different decor, reproduced in an advertisement for Robert Lallemant (unpaginated).

- *Mobilier et Décoration* – No. of October 1929. A piece with an identical shape, without decor, reproduced on page 133, in an article by René Chavance devoted to Robert Lallemant's ceramics.



16.

ROBERT LALLEMANT (1902-1954) – MEMBER OF THE FRENCH UNION OF MODERN ARTISTS (U.A.M.)

Geometric abstraction

Ovoid vase mounted as a lamp.

Polychrome enamelled ceramic proof.

Circa 1925-1930.

Signed *T – LALLEMANT – R France* under the base.

Height of ceramic alone: 35.5 cm

Height with lampshade: 62.5 cm

Bibliography:

- *Les Échos des Industries d'Art* – No. 22 of May 1927. A similar vase is reproduced on page 18.

- Jacqueline du Pasquier – *Robert Lallemant céramiste et décorateur d'une génération incertaine* – Somogy Art Editions, Paris, 2014. A similar vase is reproduced on page 64 in a period photograph of Robert Lallemant's apartment on the Quai d'Auteuil.



KLAAAR

HAMER



17.

PIET KLAARHAMER (1874-1954) DESIGNER – PRODUCTION BY GERRIT THOMAS RIETVELD (1888-1964)

Modernist armchair in oak.

The two-sided, partially perforated backrest features a black-stained oak detail.

Complete with its original seat cushion upholstered in midnight blue felt with yellow piping.

1915.

Height: 93 cm – Width: 60.5 cm – Depth: 62.5 cm

Important:

The attribution of the production of this armchair to Gerrit Rietveld was suggested to us by Ms Monique Teunissen, art historian and specialist in the history of architecture and design in the early 20th century, co-author of the book *Piet Klaarhamer, Architect en meubelontwerper* (2014).

Public collection and related work:

Centraal Museum, Utrecht – A similar armchair, with a slight variation, is kept in the collections of this institution under inventory number 10087 b.

Exhibitions and related works:

- *De Utrechtse Parade 1495-1995, van Van Scorel tot Rietveld en Koch* – Centraal Museum, Utrecht, from July 23 to October 23, 1994. The armchair kept in Utrecht was exhibited at this event.
- *Honderd jaar Nederlands stoelontwerp 1895-1995* – Stedelijk Museum, Roermond ; De Beyerd, Breda, 1995. The armchair kept in Utrecht was exhibited at this event.
- *De negen van Touche* – Centraal Museum, Utrecht, from May 16 to August 11, 1996. The armchair kept in Utrecht was exhibited at this event.
- *Rietvelds Ranke Ruimtedieren en andere creaturen van de avant-garde* – Centraal Museum, Utrecht, from July 5 to October 12, 2008. The armchair kept in Utrecht was exhibited at this event.
- *Klaarhamer volgens Rietveld : Vakman, voorganger en vernieuwer* – Centraal Museum, Utrecht, from December 20, 2014 to March 22, 2015. The armchair kept in Utrecht was exhibited at this event.

Bibliography:

- Yuko Hashimoto – *Gerrit Thomas Rietveld* – Curators Inc. Art & Architecture Editions, Tokyo, 2004. An identical armchair with slight variations, kept in Utrecht, reproduced on page 31.
- Marijke Kuper et Monique Teunissen – *Piet Klaarhamer, Architect en meubelontwerper* – Nai010 Uitgevers Editions, Rotterdam, 2014. An identical armchair with slight variations, kept in Utrecht, reproduced on pages 111 and 115; a three-seater bench version reproduced on page 112.



DUM

ONT



18.

LUCAS CHRISTIAAN DUMONT (1865-1935)

Rare and important modernist armchair in oak and black-stained oak.

Non-original green fabric upholstery.

Circa 1924.

Height : 85.2 cm – Width: 70.5 cm – Depth: 55.5 cm

Archives and related works:

Noord-Hollands Archief, Haarlem – Our armchair is similar to the model of Haarlem Town Hall, reproduced in period photographs held by this institution under inventory numbers 14558 and 14559.

Exhibition and related works:

Dumont 1902-1930, Markante Architectuur en Stedenbouw in Haarlem (Dumont 1902-1930, Significant Architecture and Urban Planning in Haarlem) – Hoofdwacht, Haarlem, from April 29 to September 30, 2017. A period photograph depicting the model of the Wethouderskamer, exhibited at this event.

Bibliography:

Wim Cerutti – *Het stadhuis van Haarlem : hart van de stad* –Gottmer/Schuyt Editions, Haarlem, 2001. The model of the Wethouderskamer is reproduced on page 398.



JEAN

DUNAND



19.

JEAN DUNAND (1877-1942)

Radiant geometric patterns, model created around [1928]

Large decagonal dish; the center hollowed out.

Copper dinanderie with hammered finish.

The decor in silver inlay on a brown patinated background.

Signed *Jean DUNAND* on the back around the edge.

Length: 61 cm – Width: 61 cm

Bibliography:

Félix Marcilhac – *Jean Dunand: vie et œuvre* – Éditions de l'Amateur, Paris, 1991. Identical models reproduced on pages 108 (ill. 100) and 217, under catalog number 644.



SCHOOL
OF

RUHL

MANN



20.
WORK FROM THE 1930s – ÉMILE-JACQUES RUHLMANN (1879-1933) SCHOOL

Pair of oak chairs.

Sabre-style rear legs.

Reversed backrests with carved pebble motifs.

Polychrome straw seats.

Height: 66 cm – Length: 37 cm – Depth: 46 cm



BES

NARD



21.

JEAN BESNARD (1889-1958)

Leaves

Lighting vase.

Ceramic proof, beige crisped enamel; the rotating decor scraped and revealed on an earthen background.

Signed *Jean BESNARD* near the base.

Height: 32 cm

Maximum diameter: 32 cm

Bibliography and related work:

Art et Industrie – No. of January 1936. Our work can be compared to the vase reproduced on page 26.



PAUL

FOLLOT



22.

PAUL FOLLOT (1877-1941)

Roses and foliage

Pair of moulded and carved pear wood chairs.

The curved openwork backs each feature four vertical bars embellished with a bouquet of roses and stylised foliage, finely carved in relief and high relief.

The backrest uprights are finished with rosebuds, also carved in relief.

The front legs are moulded and topped with matching carved rosebuds; the rear legs are *Sabre*-shaped.

Circa 1911-1913.

Height: 89 cm – Length: 47.5 cm – Depth: 56.5 cm



23.

PAUL FOLLOT (1877-1941)

The model presented at the Salon des Artistes Décorateurs in 1914

Writing desk in moulded pear wood and elm burl veneer.

The half-moon top is enhanced with a frieze of ebony and mother-of-pearl inlays, topped with a gendarme hat gallery and a letter compartment highlighted with ebony trim.

The entablature also highlighted by a frieze of ebony and mother-of-pearl inlays, features a central drawer with four compartments, revealing a sliding writing tablet.

The *Gaine*-style legs with chamfered edges are topped with a square-section ebony-inlaid capital and finished with a black-stained wooden ball.

Circa 1914.

Height: 89 cm – Length: 96.5 cm – Depth: 48 cm

Exhibition and related work:

10th Salon des Artistes Décorateurs – Paris, Pavillon de Marsan, Musée des Arts décoratifs, from February 28 to March 31, 1914. A similar model was presented at this event as part of a bedroom decoration for men by Paul Follot (no. 69).

Bibliography:

- Yvonne Brunhammer and Suzanne Tise – *Les Artistes Décorateurs 1900-1942* – Flammarion Editions, Paris, 1990. A similar model reproduced on page 42, in a photograph of a bedroom decoration for men by Paul Follot, presented at the Salon des Artistes Décorateurs in 1914.

- Leopold Diego Sanchez – *Paul Follot, un artiste décorateur parisien* – AAM Editions, Bruxelles, 2020. An identical model, with slight variations in the inlays, is reproduced on page 195.



DAUM

NANCY



24. – 25.

DAUM NANCY

The Berries – pink and orange ; series of applications, 1920-1922, the decor designed by Émile Wirtz, the realization assured by Eugène Gall

Tall tapered soliflore vase with annular neck and resting on a pedestal.

Proof in blown and bubbled white glass; the pedestal assembled on warm glass.

The decor, black stems and leaves applied on warm glass.

The neck, the junction and the edge of the foot each underlined with a black line in tinted glass, applied on warm glass.

Signed *DAUM Nancy with the Cross of Lorraine* in engraving on the foot.

Height: 26.5 cm

Bibliography:

- *Mobilier et Décoration* – No. 1 of November-December 1922. The decor of our vase comparable to that of the work reproduced on page 15.

- *Mobilier et Décoration* – No. 4 of June-July 1923. The decor of our vase comparable to that of the work reproduced on page 22.

- *Daum, maîtres verriers* – Edita/Denoël Editions, Lausanne/Paris, 1980. The decor of our vase comparable to those of the works reproduced on pages 160 and 164.

- *Centenaire de Daum au Japon* – Catalogue of the exhibition organized at the Museum of Modern Art, Hokkaido (July 19–August 24, 1980), Museum of Modern Art Editions, Hokkaido, 1980. A similar model, referenced under number 81, reproduced in the catalogue, unpaginated.

- Clotilde Bacri – *Daum* – Michel Aveline Éditeur, Paris, 1992. Similar model (or our vase) reproduced on page 166 ; the decor of our vase comparable to those of the works reproduced on page 163.



BRIN

DEAU

DE

JARNY



26.

PAUL BRINDEAU DE JARNY (1858-1939)

Plane tree leaves in autumn

Naturalistic ceiling light with five lights.

Copper cut-out with nuanced brown patina.

Circa 1904.

Signed *Paul BRINDEAU* on a leaf.

Height: 50 cm (approx.) – Diameter: 101 cm (approx.)

Exhibition and related work:

1st Salon des Artistes Décorateurs – Palais des Beaux-Arts, Champs-Élysées, Paris, January 16 to February 16, 1904. A variant with eleven lights was exhibited at this event.

Bibliography and related work:

- *L'Art Décoratif* – No. 66 of March 1904. A variant with eleven lights, exhibited at the 1st Salon des Artistes Décorateurs in Paris in 1904, reproduced on page 104 in an article by Léon Rictor.

- Société des Artistes Décorateurs – *Exposition d'Arts décoratifs, illustrated catalogue* – Palais des Beaux-Arts, Champs-Élysées, Paris (January 16 – February 16, 1904), A. Joainin & Cie Editions, Paris, 1904. A variant with eleven lights listed under number 33 in the catalogue, cited on page 61.



LINZE

LER

MAR

CHAK



27.

ROBERT LINZELER (1872-1941) – ASSOCIATION PERIOD WITH ALEXANDRE MARCHAK (1892-1975)

Precious dodecagonal box in vermeil, gold, burl wood, onyx, mother-of-pearl and hardstone marquetry.

Circa 1925.

Signed *Robert LINZELER* and bearing the Master Goldsmith's mark and hallmark on the edge of the base; the marks are also engraved on the inner receptacle, on the plate above the spheres and on two of the arrows on the lid.

Height: 7 cm – Length: 15.2 cm – Width: 15.2 cm

Gross weight: 500 g



FRANCE

1920



28.

FRENCH WORK CIRCA 1920

Ladies' desk, or writing desk, in stained elm and elm burl veneer.

The entablature, reminiscent of a gondola, opening with a drawer in the middle, and topped with a gendarme's hat pediment.

The legs are joined by a crossbar forming a shelf.

Art Deco Period.

Height: 84 cm – Length: 112 cm – Depth: 42 cm



GIO

PONTI



29.

GIO PONTI (1891-1979) FOR RICHARD GINORI

Velesca (Sailboats), also known as *Nautica*, the shape designed in [1923], the decor designed around [1926-1927], our model created in [1927]

Vase on pedestal.

Enamelled porcelain proof ; rotating polychrome decor on a white background.

Richard Ginori – Pittoria di Doccia Edition, 1927.

Signed and dated *Gio PONTI 1927*, bears the publisher's date stamp in gold ribbon and the oval publisher's stamp under the base, original label from *Suzanne Houdez – rue du pépin 52 – Brussels*.

Height: 19 cm

Public collection and related work:

Museo Richard-Ginori, Manifattura di Doccia, Sesto Fiorentino – An identical model is kept in the collections of this institution under inventory number 3191.

Exhibitions and related works:

- *III Monza Biennale* – Milan, from May 31 to October 16, 1927. An identical model exhibited during this event in the room dedicated to Società Ceramica Richard Ginori - Porcellane della manifattura di Doccia, Firenze.

- *Gio Ponti : Céramique 1922-1967* – International Ceramic Museum, Faenza, from March 17 to October 13, 2024. An identical model exhibited during this event.

Bibliography:

- *Domus* – November 1928. Identical model reproduced on page 7, in an advertisement by the publisher.

- *Gio Ponti, ceramiche 1923-1930 – Le opere del Museo Ginori di Doccia* – Catalogue of the exhibition held at the Sala d'Arme di Palazzo Vecchio, Florence (March 19 – April 30, 1983), Electa Editions, Florence, 1983. Identical model listed under number 233 in the catalogue and reproduced on page 133.

- *Gio Ponti, il fascino della ceramica / fascination for ceramics* – Catalogue of the exhibition held at the Spazio Eventi Grattacielo Pirelli, Milan (May 6 – July 31, 2011), Silvana Editions, Cinisello Balsamo, 2011. Identical model reproduced on page 97.

- *Gio Ponti, la collezione del Museo Richard-Ginori della manifattura di Doccia* – Maretti Editions, Falciano, 2015. Identical model reproduced on page 333.



EUGENIO

QUARTI



30.

EUGENIO QUARTI (1867-1929)

Swimming turtle and bird on its branch

Very rare walnut chair.

The seat and backrest feature a tin marquetry decoration.

The legs and backrest feature small columns on the sides, inlaid with a geometric decoration in tin and bone.

The top of the backrest, with a pentagonal section, is also highlighted by a geometric frieze evoking bellflowers, inlaid with tin and bone.

The legs are joined together by semicircular arches ending in steps.

Circa 1898.

Height: 85 cm – Width: 38 cm – Depth: 38 cm

Public collection and related work:

The Wolfsonian Museum – Florida International University, Miami Beach, Florida (United States of America) – An identical model, with a variation in the decoration on the columns, is kept in the collections of this institution under inventory number 84.11.6.1.

Bibliography:

Rosanna Bossaglia – *Bugatti-Quarti* – Catalogue of the exhibition organised at the Galleria dell'Emporio Floreale, Rome, in 1981. Identical model, with a different decoration, reproduced on the back cover.



LACH

ENAL



31.

EDMOND LACHENAL (1855-1948)

Volutes

Bursary vase with a bulbous, multi-lobed neck.

Polychrome enamelled ceramic proof; the decoration is treated in celadon blue and bright ultramarine blue on a nuanced blue background.

Art Nouveau Period.

Signed *LACHENAL* under the base.

Height: 27 cm



AUSTRIA

1905



32.

AUSTRIAN WORK IN THE STYLE OF WILHELM SCHMIDT (1880-1928) FOR PRAG-RUDNIKER KORBWAREN FABRIK WIEN

Modernist armchair in tinted oak.

Seat, backrest, and armrests in plant fiber weave.

Circa 1905-1910.

Marked W. M. R. under the seat.

Height: 69.5 cm – Width: 54 cm – Depth: 50 cm

Bibliography and related work:

Das Interieur – No. IV of 1903. Our work can be compared to the model by Wilhelm Schmidt reproduced on page 205.



THO

NET



33.

GEBRÜDER THONET (THONET BROTHERS) – WIEN

512, the model in supplement II of the Catalogue of 1904 published in June 1907, a variant of model 511

Very rare bench in steamed, curved and bent beech, stained mahogany.

The backrest features geometric cut-out patterns.

The arched armrests form the legs and are joined at the back by a crossbar.

Bears the *THONET* embossed stamp on the inside of the belt.

Height: 112 cm – Length: 107 cm – Depth: 57.5 cm

Public collection and related work:

Victoria & Albert Museum, South Kensington, Londres – A bench No. 511, common variant of our model, is kept in the collections of this institution under inventory number W.41-1979.

Bibliography:

- *II Supplementheft zum Gebrüder Thonet'schen Hauptkatalog vom 1. Oktober 1904* – Supplement to the Thonet Brothers' commercial catalogue of 1904, Vienna, June 1907. A No. 512 chair reproduced on page 137.

- *Thonet Bentwood & Other Furniture : The 1904 Illustrated Catalogue, with the 1905-6 and 1907 supplements and price lists in German and English* – Dover Publications, New York, 1980. An armchair, a bench and a chair No. 511, common variants of our model, reproduced page 119; a chair No. 512 reproduced page 137.



34.

GEBRÜDER THONET (THONET BROTHERS) – WIEN

512, the model in supplement II of the Catalogue of 1904 published in June 1907, a variant of model 511

Very rare armchair in steamed beech, curved and bent, stained mahogany.

The backrest features geometric cut-out patterns.

The arched armrests form the legs and are joined at the back by a crossbar.

Bears the *THONET* embossed stamp on the inside of the belt.

Height: 104.5 cm – Length: 54.5 cm – Depth: 57 cm

Public collection and related work:

Victoria & Albert Museum, South Kensington, London – A No. 511 armchair, common variant of our model, is kept in the collections of this institution under inventory number W.42-1979.

Bibliography:

- *II Supplementheft zum Gebrüder Thonet'schen Hauptkatalog vom 1. Oktober 1904* – Supplement to the Thonet Brothers' commercial catalogue of 1904, Vienna, June 1907. A No. 512 chair reproduced on page 137.

- *Thonet Bentwood & Other Furniture : The 1904 Illustrated Catalogue, with the 1905-6 and 1907 supplements and price lists in German and English* – Dover Publications, New York, 1980. An armchair, a bench and a chair No. 511, common variants of our model, reproduced page 119; a chair No. 512 reproduced page 137.



35.

GEBRÜDER THONET (THONET BROTHERS) – WIEN

512, the model in supplement II of the Catalogue of 1904 published in June 1907, a variant of model 511

Very rare pair of chairs in steamed, bent and curved beech, stained mahogany.

The backrests feature geometric cut-out patterns.

Each chair bears the *THONET* embossed stamp on the inside of the belt; one of the chairs has remnants of the *THONET WIEN* label under the seat.

Height: 99 cm – Length: 39.5 cm – Depth: 51 cm

Public collection and related works:

Victoria & Albert Museum, South Kensington, London – A bench and an armchair No. 511, common variants of our model, are kept in the collections of this institution under inventory numbers W.41-1979 and W.42-1979.

Bibliography:

- *II Supplementheft zum Gebrüder Thonet'schen Hauptkatalog vom 1. Oktober 1904* – Supplement to the Thonet Brothers' commercial catalogue of 1904, Vienna, June 1907. A No. 512 chair reproduced on page 137.

- *Thonet Bentwood & Other Furniture : The 1904 Illustrated Catalogue, with the 1905-6 and 1907 supplements and price lists in German and English* – Dover Publications, New York, 1980. An armchair, a bench and a chair No. 511, common variants of our model, reproduced page 119; a chair No. 512 reproduced page 137.



MÜL

LER



36.
RICHARD MÜLLER (1874-1954) DESIGNER & K.M. SEIFERT & C° PUBLISHER

Water Lily, the model presented at the International Exhibition of Modern Decorative Arts in Turin, 1902

Candlestick with floral motif.

Brass proof.

Circa 1900.

Height: 30.5 cm

Public collections and related works:

- *The British Museum, London* – An identical model is kept in the collections of this institution under inventory number 1993.1012.7.

- *Staatliche Kunstsammlungen Dresden (SKD), Dresden* – An identical model is kept in the collections of this institution under inventory number 50601.

Exhibition and related work:

The International Exhibition of Modern Decorative Arts – Turin, 1902. An identical model was exhibited at this event.

Bibliography:

- *Kunstgewerbeblatt* – Fourteenth year – 1903. An identical model is reproduced on page 38.

- Collective – *Metallkunst der Moderne : Bröhan-Museum, Landesmuseum für Jugendstil, Art Deco und Funktionalismus (1889-1939), Berlin* – Bröhan-Museum Editions, Berlin, 2001. An identical model, referenced under catalogue number 277, reproduced on page 305.



37.

RICHARD MÜLLER (1874-1954) DESIGNER & K.M. SEIFERT & C° PUBLISHER

The model presented at the International Exhibition of Modern Decorative Arts in Turin, 1902

Circular umbrella stand.

Brass proof.

Circa 1902-1905.

Height: 70 cm – Diameter: 46 cm

Exhibition and related work:

The International Exhibition of Modern Decorative Arts – Turin, 1902. An identical model was exhibited at this event in the German section's room for groups of objects.

Bibliography:

- *Deutsche Kunst und Dekoration* – Band X – April 1902 – September 1902. An identical model is reproduced on page 621, in a photograph showing the room for groups of objects in the German section at the International Exhibition of Modern Decorative Arts in Turin, 1902.

- Alexander Koch, Georg Fuchs, and F.H. Newbery – *The Exhibition of Modern Decorative Arts in Turin 1902* – Librairie des arts décoratifs, Darmstadt, 1902. An identical model is reproduced on page 103, in a photograph showing the room for groups of objects in the German section at the International Exhibition of Modern Decorative Arts in Turin, 1902.

- *Dekorative Kunst* – 1903, Bruckmann Publishing, Munich. An identical model is reproduced on page 99.

- Heinrich Pudor – *Dokumente zum jugenstil – Modernes kunstgewerbe 1902-1908* – Arnoldsche Verlag, Stuttgart, 2011. An identical model is reproduced on page 48, under illustration 29.



PATRIZ

HUBER



38.

PATRIZ HUBER (1878-1902)

Reclining chair in walnut and walnut veneer; one of only two ever made.

The four arched legs rest on truncated pyramid-shaped bases and support the armrests.

The armrests flare outwards at the front and are hollowed out.

The sloping backrest is carved with two scroll motifs at the top.

Upholstered in pine green velvet with braiding, on spring padding and horsehair stitching for the seat, sheep's wool padding for the backrest.

Made by Heinrich Julius Glückert in Darmstadt in 1901.

Height: 80 cm – Width: 79 cm – Depth: 108 cm

Provenance:

- Paul Bürck's house-studio, Mathildenhöhe, Darmstadt.
- Private collection in Munich, from 1942 onwards.
- Werner Löffler collection.

Bibliography:

Alexander Koch – *Großherzog Ernst Ludwig und die Ausstellung der Künstlerkolonie in Darmstadt von Mai - Oktober 1901* – Darmstadt, 1901. The two armchairs (including ours) reproduced in a photograph of Paul Bürck's studio in Ernst Ludwig's house on page 148.



LAEU

GER



PREVIOUS PAGE

39.

Volutes

Bullet-shaped vase with a wide annular neck in polychrome enamelled ceramic.

Circa 1905–1910.

Signed and numbered under the base.

Height: 24.5 cm

40.

Bearberry branches

Truncated cone-shaped vase with flared base in polychrome enamelled ceramic.

Circa 1902.

Signed and numbered under the base.

Height: 26.9 cm

41.

Pine branches

Spectacular ovoid vase with a wide, straight, annular neck in polychrome enamelled ceramic.

Circa 1900.

Signed and numbered under the base.

Height: 69 cm

42.

Pine branches

Large ovoid vase with a straight neck in polychrome enamelled ceramic.

Circa 1897.

Signed and numbered under the base.

Height: 31.5 cm

NEXT PAGE

43.

Tulips and foliage

Large baluster vase with straight neck in polychrome enamelled ceramic.

Circa 1910.

Signed and numbered under the base.

Height : 28 cm

44.

Roses, flowers and stylised foliage

Large bullet-shaped vase with a straight neck in polychrome enamelled ceramic.

Vers 1905-1910.

Signed and numbered under the base.

Height: 34 cm



43.



44.



39.

45.

Volutes

Baluster vase with a wide flared neck and three side handles in polychrome enamelled ceramic.

Signed and numbered under the base.

Height: 17 cm

46.

Covered pot, forming a bottle ; Y-shaped stopper.

Polychrome enamelled ceramic proof.

Signed and numbered under the base.

Height: 26 cm

47.

Black twists and round-headed rampions, the model presented at the World's Fair of 1904, Saint-Louis

Large baluster jug with two twisted handles and a straight neck with a double spout.

Polychrome enamelled ceramic proof.

Circa 1897-1899.

Signed and numbered under the base.

Height: 44 cm

48.

Tulips

Ovoid vase with straight neck in polychrome enamelled ceramic.

Circa 1897-1898.

Signed and numbered under the base.

Height: 33 cm

49.

Trees

Bullet-shaped vase with annular neck.

Polychrome enamelled ceramic proof.

Circa 1897.

Signed and numbered under the base.

Height: 32.3 cm



RUCKTE

SHELL



50.

WALTER VON RUCKTESCHELL (1882-1941) – DACHAU

The four continents – Asia, Africa, South America, North America, 1927, unique piece created for Roderich Schlubach (1880–1953), owner of Eduard Ringel & Co. (founded in Hamburg in 1818)

Rare and important carved wooden desk, or side table.

The four sculpted legs feature decorative carvings in an expressionist style.

The top is carved around the edges with a frieze of African motifs: masks, figures, animals and ornaments.

The rim, also carved with friezes of African motifs and geometric patterns, opens with a drawer and a sliding writing tablet.

Monogrammed and dated *19 – RS – 27* and bears the coat of arms of the city of Hamburg (Landesflagge, motif of a castle with three towers) on the edge of the drawer; signed and located *WALTER · VON · RUCKTESCHELL – DACHAU* on the edge of the tablet.

Height: 86 cm – Length: 141 cm – Depth: 96 cm

Archive:

The *North America* and *South America* sculpted feet (incorrectly labelled *Africa* and *South America*) reproduced in an archive photograph alongside their creator.



SERRU

RIER

& CIE



51.

**SERRURIER & CIE – GUSTAVE SERRURIER-BOVY (1858-1910) & RENÉ DULONG (1860-1944) FOUNDERS
& LOETZ (JOHANN LOETZ WITWE, KNOWN AS) GLASFABRIK**

Windmill clock, model designed in [1905]

Rare clock in mahogany, brass, and iridescent glass.

The parallelepiped structure in mahogany features brass columns on the front and brass wings on the sides, evoking the wings of a windmill.

The octagonal brass dial has openwork hour markers and Arabic numerals painted in gold on richly iridescent glass circles.

Above the dial, the front is decorated with a window-like motif in cut brass on a red fabric background.

The hands (not original) are made of painted iron.

Complete with its balance wheel and winding key.

Height: 70 cm – Length: 38 cm – Depth: 20.5 cm

Bibliography:

- Jacques-Grégoire Watelet – *Gustave Serrurier-Bovy, de l'art nouveau l'art déco* – Atelier Vokaer Editions, Brussels, 1987. An identical work reproduced on page 99.
- *Decorative Arts 1900 – Highlights from Private Collections in Detroit* – Catalogue of the exhibition organized at the Detroit Institute of Arts (November 7, 1993 – January 9, 1994), Detroit Institute of Arts / University of Washington Press, Detroit / Seattle, 1993. An identical model, with a different wood type, reproduced on page 103.
- Jacques-Grégoire Watelet – *L'œuvre d'une vie : Gustave Serrurier-Bovy, architecte et décorateur liégeois, 1858-1910* – Perron Editions, Liège, 2000. An identical model is reproduced on page 105 on a postcard showing the interior of the Serrurier-Bovy stores.
- Camilla De la Bédoyère – *Art Nouveau* – Star Fire Editions, London, 2006. An identical model, with a different wood type, is reproduced on page 167.
- Jean Lahor – *Art Nouveau* – Grange Editions, Rochester Kent, 2007. An identical model, with a different wood type, reproduced on page 163.
- François & Etienne Bigot Dumesnil Dubuisson – *Serrurier Bovy, un créateur précurseur* – Faton Editions, Saint-Etienne, 2008. An identical model, with a different wood type, reproduced on page 83; the model also reproduced on page 67 on a postcard published in 1913 by Maria and Madeleine Serrurier for the opening of their store in Brussels.
- Luc Engen – *Gustave Serrurier-Bovy, Acteur du Futur* – Catalogue of the exhibition organized at the Musée d'Art moderne et d'Art contemporain (MAMAC), Liège (September 27, 2008 – January 18, 2009), Liège, 2008. An identical work, listed under number 89 in the catalogue, reproduced on page 33.



EUGÈNE

GILLET



52.

EUGÈNE GILLET (1859-1938)

Koi Carp

Double-sided decorative panel.

Lava with polychrome enamel decor in very slight relief – orange on a blue background on the front, and red on a purple background on the back.

Circa 1900.

Panel presented in a later frame made by Maison Samson.

Decorative panel: 33 x 23.5 cm

Dimensions with frame: 43 x 33.5 cm

Bibliographie :

Frédéric Descouturelle et Olivier Pons – *La Céramique et la Lave émaillée d'Hector Guimard* – Cercle Guimard Editions, Paris, 2022. Our work reproduced on page 131.



CHAM

BON



53.

ALBAN & ALFRED CHAMBON (1847-1928) & (1884-1973)

Large eight-light pendant lamp.

Patinated bronze.

The curved arms end in palmettes, from which hang hemispherical bulb covers with wire structures covered in fabric (reupholstered).

Light is also diffused by Rhodoid-style plates inside the body.

1910s-1920s.

Hot-stamped AC inside the body.

Height: approximately 107 cm

Provenance:

This pendant lamp comes from an important decorative ensemble created entirely by Alfred and Alban Chambon.

Public collection and related work:

C. I. II. III. IV. A. *Culture Architecture Bruxelles* – An identical, incomplete pendant lamp is kept in this institution's collections.



