



Worker Commode And Panel In Lacquer From The Ile-de-france Paquebot By Paul Cressent



Description

What a great discovery for an antiques dealer, this superb set of art deco style coming from a legendary French liner directly to the family of the curator, moreover with originals white & black photographs.

This set consists of a chest of drawers, dressing table forming a desk and an important lacquer panel in two parts, which was created for the luxury apartment Beauvais of the Ile-de-France liner from 1949 on its return from the second World War.

the upper part of the panel is decorated with the cathedral of Beauvais surrounded by horses and characters typical of art deco.

The Beauvais apartment was created by the architect Peigné and Pigé with the Michon establishments, with paintings by Yves Brayer,

23 000 EUR

Signature : Paul Cressent (1923-1993)

Period : 20th century

Condition : Prévoir restauration

Material : Other

Length : 129

Height : 241

Depth : 52

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lacquer by Paul Cressent and lighting by Robert Caillat.

Paul Cressent was a talented and discreet artist, notably working on the city liner of Algiers in the 1st class dining room, on the liner Liberté in the principal menedecin's apartment and also in the Rambouillet apartment designed by Klein.

A sideboard/buffet by Dominique (André domin and Marcel Genevière) and Paul Cressent is at the national furniture, it was commissioned from them for the fitting out of the smoking room in the private apartment of President Vincent Auriol and his wife at the Élysée Palace around 1947/1948.

For the condition, I think that a professional restoration will have to be considered so that it regains its splendor but the whole is healthy, the mirror is missing, a clog on a hind leg and multiple accidents to the drawers, but remains 100% original, stocked since 1959.

delivery possible worldwide to be defined.

*Launched in 1927, the Île-de-France was the first of the great liners of the Art Deco period.

While not the largest or fastest of its class, its design and decoration are unparalleled in earlier ships. Capable of accommodating 1,786 passengers, including 537 in first class, the Île-de-France transports travelers to a world of unprecedented luxury.

The Compagnie Générale Transatlantique, as it would later do for its illustrious successor, the Normandie, called on the best artists and decorators of the moment: thus Raymond Subes and Edgar Brandt sculpted the spectacular staircase in iron leading to the Tea Room designed by Ruhlmann. It is in this room centered around The Nymph of Fontainebleau by Alfred-Auguste Janniot, that we discover the huge canvas by Dupas entitled Sylvie, created after the short story by Gérard de Nerval (Sylvie, 1853).

In Nerval's text, the geographical journey echoes an inner journey, like an incentive for passengers crossing the Atlantic. one of the last testimonies

of the splendours of this mythical ship. When the Second World War broke out in 1939, Île-de-France became a troop carrier shared between the United States and the United Kingdom. At the end of the war, France regained possession of the ship, which was restored and continued her career until 1959. Sold that same year, the Île-de-France was partially sunk in the Sea of Japan for the needs of a Hollywood film then destroyed, probably taking with it the very large Dupas canvas.