

GALERIE MARCELPOIL

ART DÉCO 1920-1930

Selected works for PAD London 2026

Galerie Marcelpoil — French Art Deco furniture — Booth
A22.

ANDRÉ SORNAY (1902-2000)

Large dining table with two extension leaves and 14 chairs

Circa 1935



An oval dining table in Oregon pine with brass nails and solid mahogany. The rounded top features a system of two removable central extension leaves, extending the table to an impressive total length of 3.70 meters (145.7 inches). The structure rests on a substantial central pedestal in dark-stained mahogany.

Twelve chairs and two armchairs complete this dining room table.

Oregon pine was treated in several stages. The wood was first worked with a metal brush to create relief, then stained in black and finally sanded on the surface. The recessed grain therefore remained black while that in relief retrieved its original orangey colour. With this treatment Sornay created a random two colour pattern made up of long, sinuous, black and orangey waves, evocative of magnetic waves.

Dimensions H. 75 cm x L. 370 cm (avec les deux allonges) x P. 100 cm
H. 29.5 in x L. 145.7 in (with both leaves) x D. 39.4 in



ANDRÉ SORNAY (1902-2000)

Large dining table with two extension leaves and 14
chairs



ANDRÉ SORNAY (1902-2000)

Large dining table with two extension leaves and 14 chairs

JACQUES-ÉMILE RUHLMANN (1879-1933)

Serving table

Circa 1925



A blackened cherry wood serving table featuring two tiers, with the upper tier bordered by gently

curved side galleries. The piece is raised on sabre legs terminating in zoomorphic feet.

Branded "Ruhlmann".

Dimensions H. 81 cm × L. 105 cm × P. 54 cm
H. 31.9 in x L. 41.3 in x P. 21.3 in

EUGÈNE PRINTZ (1889-1948)

Table lamp in oxidized brass

1937



Lamp crafted from oxidized patinated brass. Its geometric stem consists of two opposing inverted conical forms, joined at the center by a ring. The upper section flares into a cup designed to hold the reflector and lampshade. The entire piece rests on a circular base featuring a scalloped rim at its bottom and equipped with an integrated push-button switch.

Unique piece (special commission).

Exhibition: Exhibited at the Pavillon du Luminaire in 1937.

Certificate: Accompanied by a certificate of authenticity from Jean-Marc Maury.

Dimensions	H. 80 cm x Ø 60 cm H. 31.5 in x Ø 23.6 in
Provenance	Maître Durand-Villette, special commission for 5 rue Cognacq-Jay, Paris (1938). Vallotton family. Thence by descent to the present owner.

ANDRÉ SORNAY (1902-2000)

Console table in rosewood with brass nails

Circa 1936



This T-shaped console table consists of a central monolithic pedestal crowned by a large rectangular Soignies stone top. The structure is crafted in rosewood with brass nails and solid mahogany. The front is highlighted by an imposing vertical gilt brass pull. The central body conceals a door opening to reveal an interior layout fitted with storage shelves. The entire piece rests stably on a solid stepped plinth base.

Pièce signée.

André Sornay developed his first patent in 1932: the concept of “cloutage” that evokes aeroplane rivets. This new assembly technique involved attaching veneered panels onto a structure using small nails (“clous”). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions

H. 107 cm x L. 160 cm x P. 27.5 cm

H. 42.1 in x W. 63.0 in x D. 10.8 in



ANDRÉ SORNAY (1902-2000)

Console table in rosewood with brass nails

ANDRÉ SORNAY (1902-2000)

Bookcase in Oregon pine

Circa 1935



This bookcase is crafted from Oregon pine with brass nails. Its rectangular facade opens via two large sliding doors punctuated by vertical handles made of blackened wood slats, creating a rhythmic effect.

Oregon pine was treated in several stages. The wood was first worked with a metal brush to create relief,

then stained in black and finally sanded on the surface. The recessed grain therefore remained black while that in relief retrieved its original orangey colour. With this treatment Sornay created a random two colour pattern made up of long, sinuous, black and orangey waves, evocative of magnetic waves.

Dimensions H. 113 cm x L. 157 cm x P. 32 cm
 H. 44.5 in x L. 61.8 in x D. 12.6 in

ANDRÉ SORNAY (1902-2000)

Pair of solid mahogany armchairs

Circa 1930



Pair of solid mahogany armchairs. The straight armrests with strict orthogonal lines enclose an angled seat and backrest upholstered in a textured ecru fabric. At the rear, the base is distinguished by remarkable curved runners with a sculptural line.

This piece has been created before the nails patent so before 1932. The pre-cloutage production featured strongly built pieces of furniture characterized by their simple lines, constructed in accordance with traditional cabinetmaking practice. At this period most production is 'on order'.

Dimensions H. 77 cm x L. 70 cm x P. 77 cm
 H. 30.3 in x L. 27.6 in x D. 30.3 in



ANDRÉ SORNAY (1902-2000)

Pair of solid mahogany armchairs

ANDRÉ SORNAY (1902-2000)

Coffee table in oak with brass nails

Circa 1939



An architectural coffee table with an asymmetrical cantilevered structure in dark solid oak with brass nails. It features a circular top set upon a geometric base with an integrated vertical storage compartment.

André Sornay developed his first patent in 1932: the concept of “cloutage” that evokes aeroplane rivets.

This new assembly technique involved attaching veneered panels onto a structure using small nails (“clous”). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions

H. 52 cm × L. 70 cm × Ø 68 cm

H. 20.5 in. × L. 27.6 in. × Ø 26.8 in

ANDRÉ SORNAY (1902-2000)

Entrance cabinet in mahogany with brass nails

Circa 1935



Entrance cabinet in mahogany with brass nails. Its asymmetrical composition features a tall, narrow single-door cabinet on the left, with a front punctuated by vertical lines of brass studs. The right side extends into two long, low open shelves surmounted by a large vertical rectangular mirror.

André Sornay developed his first patent in 1932: the concept of “cloutage” that evokes aeroplane rivets. This new assembly technique involved attaching veneered panels onto a structure using small nails (“clous”). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions

H. 180 cm x L. 130 cm x P. 30 cm

H. 70.9 in x L. 51.2 in x D. 11.8 in

JEAN-MICHEL FRANK (1895-1941)

Pair of lamps, "Bloc" model

Circa 1925



Pair of "Bloc" lamps covered in parchment.

Certificate from the Jean-Michel Frank Committee.

Dimensions

H. 20.5 cm x L. 15 cm x P. 5 cm
H. 8.1 in x L. 5.9 in x D. 2 in

Dimensions avec abat-jour (Dimensions with lampshade):

H. 45.5cm x Ø 36 cm
H. 17.9 in x Ø 14.2 in

Provenance

Private collection, Lyon, France



JEAN-MICHEL FRANK (1895-1941)
Pair of lamps, "Bloc" model

CHRISTOPHE FRATIN (1801-1864)

Pair of bear and monkey tree sculptures

Circa 1840



A pair of patinated bronze sculptures depicting young bears scaling gnarled tree trunks toward a monkey perched among the top branches. Each piece is set upon a circular black marble plinth edged with a beaded bronze border.

These lively compositions perfectly demonstrate Christophe Fratin's mastery of anthropomorphic animal sculpture, combining his iconic bear subjects

with whimsical sinneries. The detailed chasing of the fur and rough bark, along with the narrative dynamism, reflect the romantic and satirical spirit that defined Fratin's celebrated oeuvre.

Foundry: Soyer and Ingé.

Signed "FRATIN" on the base.

Similar examples in the collection of the Musée du Louvre, France.

Dimensions 67 / 64.5 cm
 26.4 / 25.4 in

ANDRÉ SORNAY (1902-2000)

Oak bedside table

Circa 1936



Bedside table featuring a clean geometric structure in solid oak and oak with brass nails. Its front is distinguished by a hinged horizontal drop-down panel, fitted with a central rectangular handle in varnished brass. When opened, this panel extends to expand the usable surface of the piece, revealing a functional interior storage space.

André Sornay developed his first patent in 1932: the concept of “cloutage” that evokes aeroplane rivets. This new assembly technique involved attaching veneered panels onto a structure using small nails (“clous”). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions H. 57 cm x L. 26 cm (et 62 cm) x P. 46 cm
H. 22.4 in x L. 10.2 in (and 24.4 in) x D. 18.1 in

ANDRÉ SORNAY (1902-2000)

Wall-mounted bedside shelf

Circa 1936



An architectural wall-mounted nightstand formed of three joined mahogany with brass nails panels. The visible two brass screw-covers highlight the geometric composition while elegantly concealing the original wall-mounting system.

André Sornay developed his first patent in 1932: the concept of “cloutage” that evokes aeroplane rivets.

This new assembly technique involved attaching veneered panels onto a structure using small nails (“clous”). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions H. 40,5 cm × L. 39,5 cm × P. 20,5 cm
 H. 15.9 in × L. 15.5 in × D. 8.1 in

ANDRÉ SORNAY (1902-2000)

Pair of "bridge" armchairs

Circa 1936



A pair of "bridge" armchairs in solid and mahogany with brass nails. The architectural geometric frame features clean, right-angled openwork armrests that extend seamlessly into the leg structure. The narrow backrest, upholstered in a light textured fabric, is set back between strong, canted rear uprights.

André Sornay developed his first patent in 1932: the concept of "cloutage" that evokes aeroplane rivets. This new assembly technique involved attaching veneered panels onto a structure using small nails ("clous"). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions

H. 94 cm x L. 54,5 cm x P. 52 cm

H. 37 in x L. 21.5 in x D. 20.5 in

CLAUDIUS LINOSSIER (1893-1953)

Pair of dinanderie vases

Circa 1930



A fine pair of dinanderie vases.

The first vase features a rich geometric decoration composed of spiraling concentric disks, wavy bandings, and an inlaid diamond frieze.

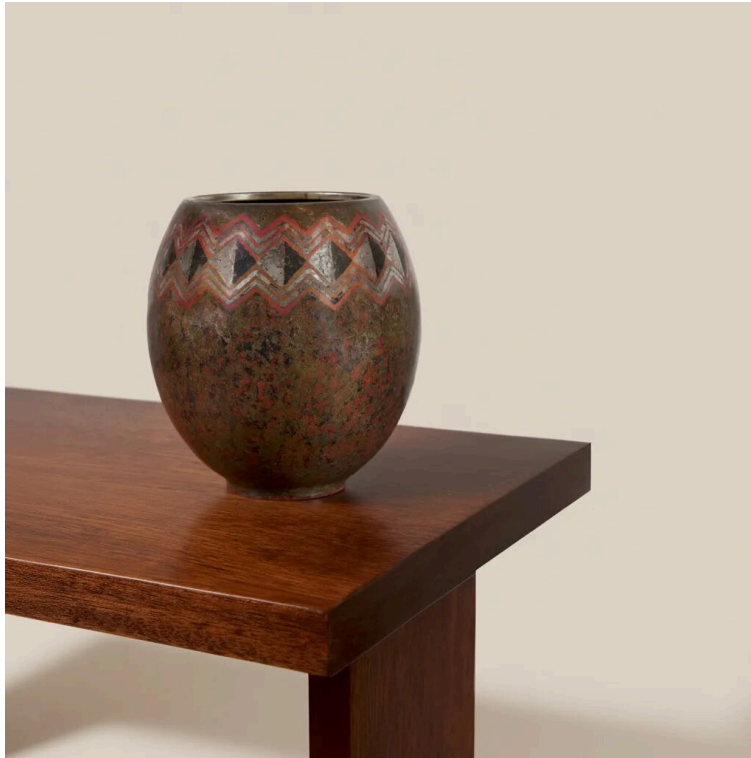
The second vase displays two large concentric circular motifs above vertical tapering stripes and a triangular rim frieze.

Dimensions H. 29 cm
 H. 11.42 in

CLAUDIUS LINOSSIER (1893-1953)

Small vase in dinanderie

Circa 1930



A small dinanderie vase. The shoulder is decorated with a geometric frieze of silver and nickel-silver zigzag lines and diamond motifs set against a fire-

patinated red ground. The body features a rich marbled brown patina.

Dimensions

H. 13 cm

H. 5.12 in

VERRERIES SCHNEIDER (1913-1938)

Pair of bubbled glass vases

Circa 1930



A pair of bubbled glass vases. Each piece features an organic, indented ovoid body with a hot-pinched rim. The thick glass structure is infused with a dense network of suspended air bubbles and enhanced

with black and white oxide inclusions. Both vases are signed on the underside and bear the glassworks' circular stamp.

Signed on the underside, with circular stamp.

Dimensions H. 22,5 cm et H. 25,5 cm
 H. 8.9 in and H. 10.0 in

ARISTIDE COLOTTE (1885-1959)

Curved vase

Circa 1930



A curved vase crafted in thick clear glass. The exterior is deeply hand-carved with a geometric

composition featuring overlapping arcs, circles, and faceted lines.

Dimensions H. 16 cm x Ø 13.5 cm
 H. 6.3 in x Ø 5.3 in

ROBERT LALLEMANT (1902-1954)

Square-section vase with tapered neck

Circa 1930



An architectural glazed ceramic vase featuring a square body and a tapered, constricted neck. The

upper section is designed with a stepped geometric motif.

Dimensions H. 26,5 cm
 H. 10.4 in

ATELIER PRIMAVERA • ÉTIENNE-HENRI MARTIN

Metal vase

Circa 1930



An ovoid metal vase, produced by the Primavera art studio. The piece features a gracefully tapered form with a slightly narrowed rim. The body is finished in a warm, glossy ochre-brown glaze, decorated with an

incised geometric grid of delicate white arches forming a stylized scale or plumage pattern, punctuated by deep blue teardrop enamel accents within each cell.

Dimensions H. 31,5 cm
 H. 12.4 in

ERNEST CHAPLET (1835-1909)

Ceramic vase

1890



Ceramic baluster vase with a swollen body, resting on a small pedestal base and opening into a slightly flared neck.

The surface is adorned with a rich, finely chased rotating decor enhanced with stylized floral motifs, notably daisies and large flowers, evoking the

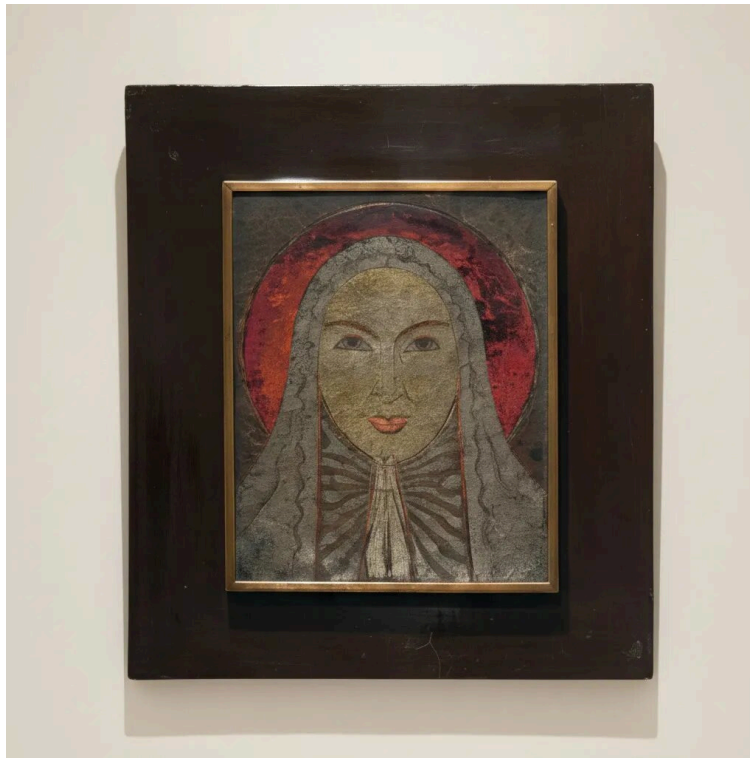
influence of Japonism on the decorative arts of fire during this period. The neck is distinguished by a luminous glaze with turquoise and blue hues, dotted with delicate raised points, creating a subtle and refined contrast with the brownish-gold patina of the body.

Dimensions H. 26.5 cm x Ø 20 cm
 H. 10.4 in x Ø 7.9 in

ANDRÉ SORNAY • CLAUDIUS LINOSSIER

"Vierge" (Virgin Mary), dinanderie metalwork plaque

1951



This collaborative artwork unites two master figures of Lyon Decorative Arts. It features a frontal portrait of the Virgin Mary with clasped hands, finely rendered in hammered dinanderie metalwork with gold, dark copper tones, and a crimson halo by

Claudius Linossier. The plaque is mounted within its original brown lacquered frame crafted by André Sornay.

Dated 1951 lower left and signed lower right.

Dimensions

Frame: H. 38.5 cm x W. 34.5 cm (H. 15.2 in x W. 13.6 in)

Plaque: H. 25 cm x W. 20 cm (H. 9.8 in x W. 7.9 in)

GALERIE
MARCELOIL

ANDRÉ SORNAY • CLAUDIUS LINOSSIER • "VIERGE" (VIRGIN MARY), DINANDERIE METALWORK
PLAQUE

ANDRÉ SORNAY (1902-2000)

Rectangular wall mirror

Circa 1939



Rectangular wall mirror with a wide border in ash with brass nails.

André Sornay developed his first patent in 1932: the concept of “cloutage” that evokes aeroplane rivets. This new assembly technique involved attaching

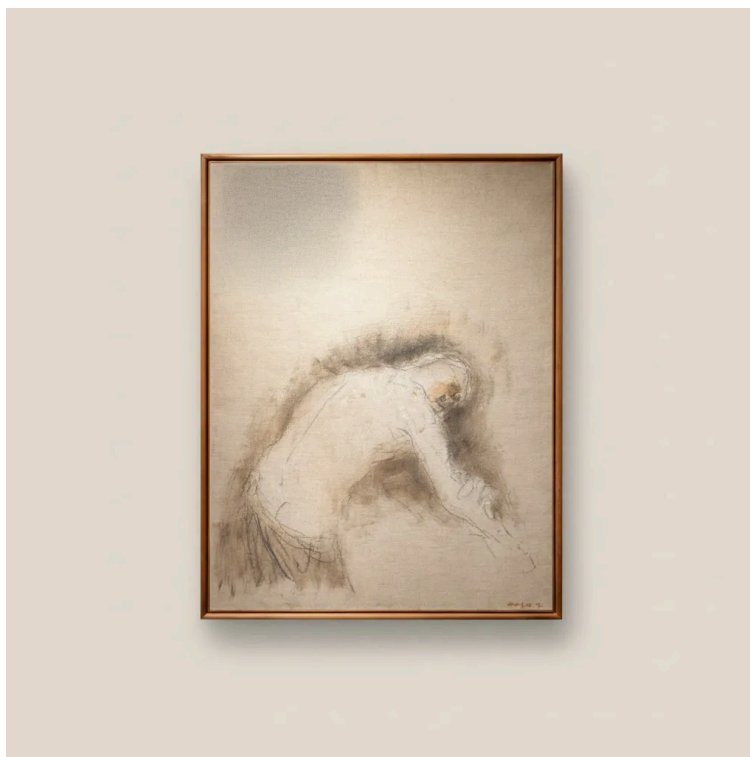
veneered panels onto a structure using small nails (“clous”). The alignment of these nails became both an element of decoration and a trademark. This patent led to the manufacture of limited series of furniture that remained financially accessible.

Dimensions H. 53 cm x L. 43.5 cm
 H. 20.9 in x W. 17.1 in

ANTON ZORAN MUŠIČ (1909-2005)

Inclined man

1991



An introspective work depicting a solitary figure bent deeply forward in an attitude of contemplation or fatigue. Rendered in soft ocher, muted pink, and

subtle brown shading, the canvas illustrates Zoran Mušič's late style, defined by sparse economy of means, silence, and formal reduction.

Dimensions

H. 130 cm × L. 97 cm

H. 51,2 in X L. 38,2 in

MARKUS LÜPERTZ (1941)

Dithyrambe

1963



A representative work from the German artist's early career, corresponding to the emergence of his dithyrambic painting.

The canvas features a powerful yellow sculptural form enhanced with red strokes and outlined in black, painted in distemper on a neutral background.

Signed "MARKUS" upper left.

Dimensions	H. 93 cm × L. 102 cm H. 36.6 in × 40.2 in
Provenance	Galerie Michael Werner, Cologne (Germany) Galerie Suzanne Tarasieve, Paris (France)

Get in touch

For any information, we remain at your complete disposal.

SARL GALERIE MARCELPOIL

Membre de la Compagnie Nationale des Experts

28 rue de Seine — 75006 Paris — France

Tél. +33 1 40 06 90 45 • Port. +33 6 23 24 09 95

contact@galeriemarcelpoil.com • galeriemarcelpoil.com