



OBJETS  
D'INITIÉS

Editions

PIERRE  
LEGRAIN

Outstanding furniture





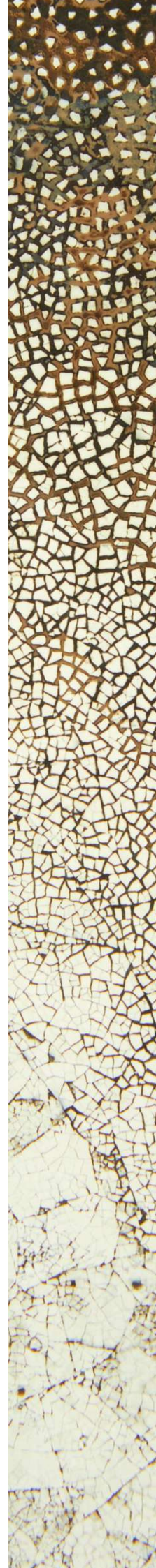
## Ara Ohanessian, founder of Objets d'initiés, opens the doors of his Parisian flat for the launch of Editions de Pierre Legrain.

Some men have a passion for beauty, Ara Ohanessian is one of them. He is 25 years old when he discovers the work of Pierre Legrain. For him, it was a shock, a revelation. In 1972, the collection assembled by Jacques Doucet was put up for sale at Drouot. The couturier had commissioned several pieces of furniture from the artist for his flat in Neuilly, which he had completely rebuilt in 1919. This internationally renowned collection attracted many personalities from all over the world. He was aware that this collection was going to be dispersed. "The expression of Art Deco mixed with the African Art of Pierre Legrain's creations captivated me. The primitive richness of the shapes, the ornaments, the choice of precious materials - rare wood species, mother-of-pearl, shagreen - all this amazed me. »

Ara opens up to art through Henri Schwatz, one of his clients. "Henri Schwatz was a passionate person. He made my artistic education. He passed on to me everything he knew about Art Deco and introduced me to the work of artists such as Eileen Gray, Jean Dunand and Pierre Charreau. However, he never spoke to me about Pierre Legrain, I think he didn't particularly appreciate him. "In the auction room where Pierre Legrain's works are exhibited, Ara definitely has the feeling that these works will accompany him throughout his life. "Having the opportunity to buy even one of his pieces one day has been the driving force behind my life," he admits.

Through hard work and obstinacy, he managed to make his dream come true. First by acquiring two of the artist's original works: an African bench and one of his three curved seats. Then in 1995, through lengthy research, notably at the Fomey Library and a meticulous study of the press of the time, he decided to catalogue ALL THE WORKS of Pierre Legrain, a titanic work because the works are in the whole world and in several private collections. In 2012 he decides to establish the genealogy of Pierre Legrain, and starts to have a dozen of Pierre Legrain's works reproduced identically by masters of art in French cabinet making, with the idea of living with them but perhaps being able to do more. In early 2015, he finally met the rights holders with whom he got on very well and decided to make an edition of 13 pieces in 8 copies and 3 artist's proofs reproduced in IDENTIQUE through the company OBJETS D'INITIÉS.

"Few people today are familiar with the exceptional work of Pierre Legrain, who was one of the main catalysts of Art Deco. He was an avant-garde artist of immense talent. Having died suddenly when he was not yet 40, Pierre Legrain did not have the time to leave an abundant body of work. Neither did he, as other artists did, have the time to produce marketable series. His taste for complex executions, which harmoniously combine precious materials of a great variety, make him an artist in his own right. All this certainly contributes to the unfair ignorance of his artistic work. A tribute from France to the primitive culture of its African colonies, his works are subtly elegant. I like everything that they exude exoticism and serenity. By publishing them identically, I have been able to make them part of my daily life. Today, I would like to make the immense artist that he was known and to allow others to bring his exceptional furniture into their lives."



A creation under double influence.

\_ PRIMITIVISM 

\_ CUBISM 





**Pierre-Émile Legrain**, born on October 2, 1889 in Levallois-Perret and died in 1929, is a French decorator, bookbinder, illustrator and cabinetmaker.

From 1901 to 1907, he took drawing lessons at the Germain Pilon school where he was a fellow student of Robert Delaunay and Robert Bonfils. In 1908, Legrain met Paul Iribe, thanks to his drawings for the weekly magazine "Le Témoin". From 1915 onwards, he collaborates on "La Baïonnette" with several drawings that prefigure Art Deco.

In 1919, he got married and moved to rue du Val-de-Grâce. Called in to make bindings, he took part in the development of the Avenue du Bois flat of the couturier Jacques Doucet, of which he became the main decorator after Paul Iribe left for the United States in 1914, and then, after 1925, from his studio in Neuilly. His furniture and seats then evoke the furnishings of Black Africa, such as the curule seats, which he also found in the first phase of the furnishing of Suzanne Talbot's flat by Eileen Gray, rue de Lota in Paris, between 1919 and 1921. Solid and robust, they are carved from exotic woods such as ebony or palm, to which are added unusual materials such as leather, parchment, waxed canvas, mother-of-pearl, ice, metal.

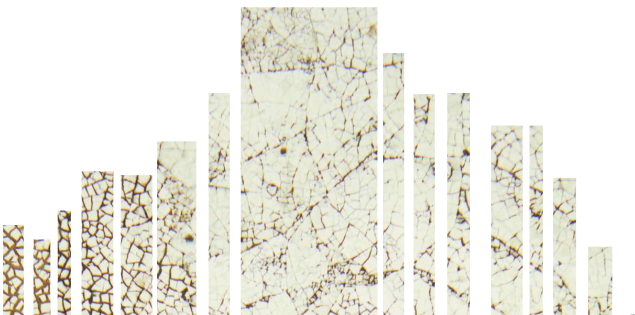
In 1920, he was introduced to Madame Tachard by Doucet, for whom he decorated two flats in Paris in the 16th arrondissement, then the famous villa of La Celle Saint Cloud. In 1921, he exhibited at the Salon des artistes décorateurs a red and black dressing table in the shape of an "inverted omega", made for Vuitton, which heralded the use of simpler, geometric shapes.

In 1922, he set up his workshop at 7 rue d'Argenteuil near the Louvre and remarried Marie Franco. He then fitted out several villas and flats, including those of Robert De Rothschild and Princess Grace of Greece, as well as a bedroom for Viscount Charles de Noailles in Fontainebleau in 1923.

In 1924, he took part in the Salon des artistes décorateurs with a collective stand devoted to "the reception and intimacy of a modern flat", presented by Pierre Chareau with Robert Mallet-Stevens, Eileen Gray, Jacques-Émile Ruhlmann and the great couturier Paul Poiret, where he presented a work room with, for the most part, furniture created for Doucet. On the occasion of the 16th Salon des Artistes Décorateurs in 1926, he created the Group of Five with Pierre Chareau, Raymond Templier, Jean Puiforcat and Dominique, who opposed the classicism of the Société des Artistes Décorateurs.

In 1927-1929, he decorated the flats of Pierre Meyer and Maurice Martin du Gard. In 1929, he created the U.A.M. logo and trained Mary Reynolds in the art of bookbinding, but he died early that same year. The following year a retrospective exhibition was devoted to him at the first U.A.M. exhibition.

For the first time, on the occasion of the Ateliers d'Art de France event organised at the Grand Palais in September 2015, four re-editions of his works will be exhibited on the initiative of Objets d'Initiés: the sofa, the shepherdess, the armchair and the footman, upholstered by the Brazet company. Avant-garde works of art, which continue to amaze enlightened aesthetes almost a century later.





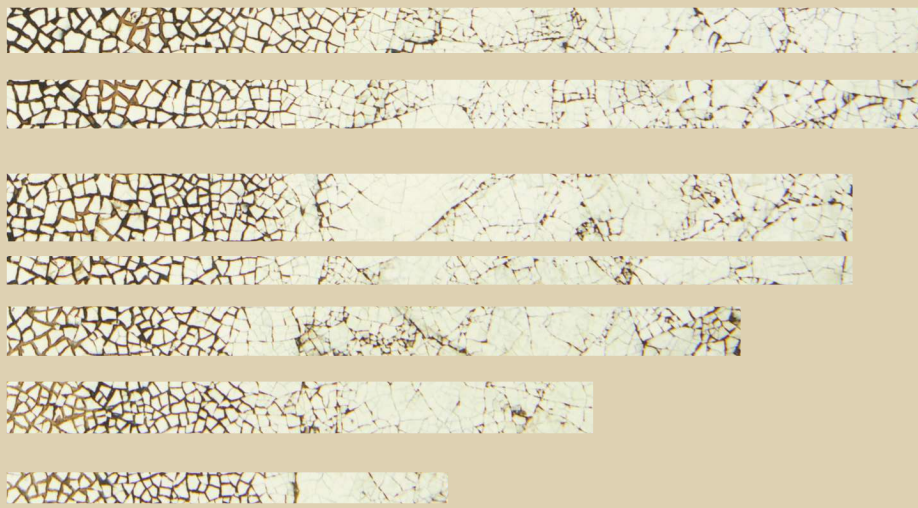
# THE FURNITURE





# THE MANUFACTURING

Craftsmanship excellence



By reviving the works of Pierre Legrain, Ara Ohanessian celebrates art and crafts. To create perfect reproductions of the Parisian decorator and cabinetmaker, he surrounds himself with passionate master craftsmen with exceptional know-how. Carpenters, upholsterers, markers: expertise is multiplying and talents are combining to honour a production that is faithful to the original models down to the smallest detail.

At the heart of this ambitious project, French excellence is reflected in the work of spirit and materials. The noblest materials are used with precision and accuracy, in accordance with the codes of Pierre Legrain. Rosewood, Miklos lacquer, blackened pear wood, ceruse oak, palm wood and Gabonese ebony are mixed with mother-of-pearl and shagreen. The seats and seating are covered with refined fabrics such as woollen bouclette, mohair, Moroccan leather or panther. Gold leaf gilding and silver bronze supports punctuate these precious and eloquent pieces with light. Pieces made only to order and in a limited edition of eight copies and three artist's proofs. The production time is estimated at between three and four months depending on the model.

From a table to a meridian table, from a pedestal table to a curved seat, Pierre Legrain's DNA is revealed once again, sublimated by craftsmen imbued with finesse and admiration.



**Gueridon**

1917

Edition

Height 60 cm

Tray 86 x 86 cm

Rosewood

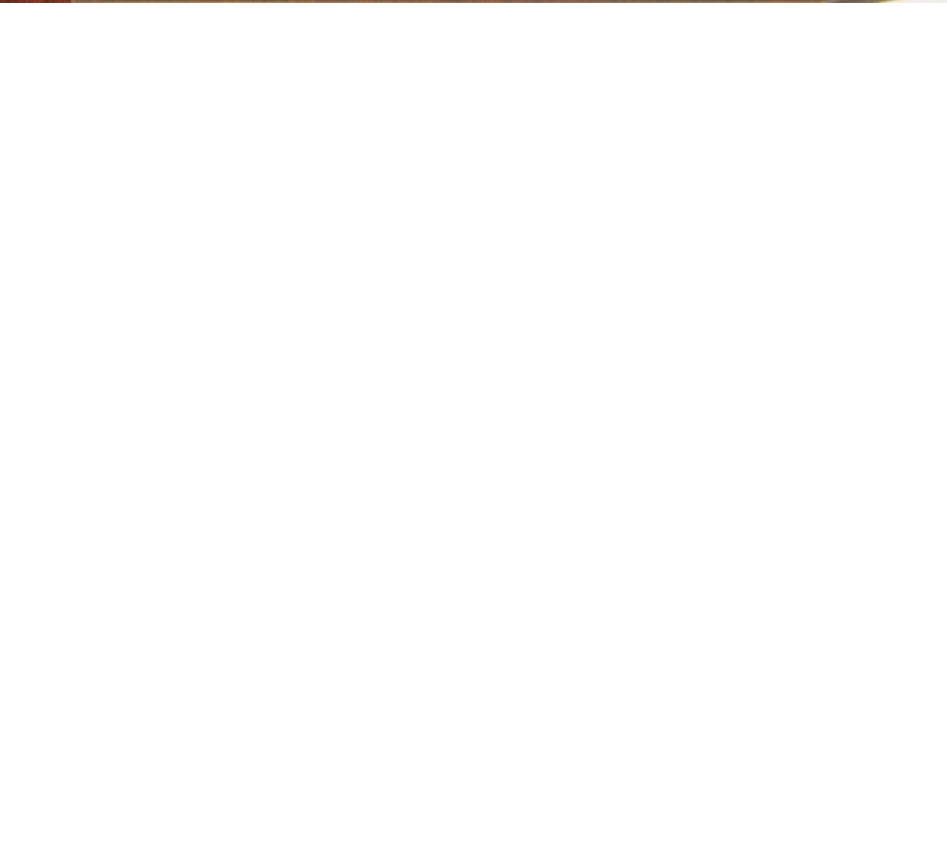
Lacquered tray & eggshell

Base in silver bronze

Numbered and signed

8 copies and 3 E/A





PIERRE LEGRAIN



### Fireplace Screen

1923

Edition 2015

100 cm x 50 cm

Shagreen, ivory, ebony from  
Gabon

Bronze silver support

Numbered and signed

8 copies and 3 E/A









**Méridienne**

1919

2014 Edition

W 150 cm x H 98 cm

Seat Height 43 cm x Width 58 cm

Pearwood, Zebra & Mother-of-pearl

Numbered and signed

8 copies and 3 E/A



# PIERRE LEGRAIN









**Curule Seat Black**

1917

2014 Edition

H 65 cm

Base 36 cm x 31 cm

Mozambique Ebony Wood & Mother of Pearl

Numbered and signed

8 copies and 3 E/A









**Coffee table**

1927

2014 Edition

H 44.5 cm x W 53 cm x D 41 cm

Blackened pearwood & shagreen

Numbered and signed

8 copies and 3 E/A











**Serrated curved seat**

1914

2014 Edition

Height 52,5 cm

Tray 48,5 cm

Notched walnut

Numbered and signed

8 copies and 3 E/A



**Dining room table**

1928

2014 Edition

Height 74 cm x Width 142.5 cm x Length 300 cm

Palm Wood & Gabonese Ebony

Numbered and signed

8 copies and 3 E/A







### African Chair

1917

2014 Edition

H 84.5 cm

Tray 44 cm x 44 cm

Seat height 43 cm

Palm wood & Parchment

Decorated backrest in patinated bronze

Numbered and signed

8 copies and 3 E/A





### Panther bench

1917

Edition 2015

Height 42 cm x Width 38 cm x

Length 70 cm

Palm wood, Miklos lacquer bronze & Panther

Numbered and signed

8 copies and 3 E/A







### Cubist armchair

1920

2014 Edition

H 87,5 cm x W 82 cm x D 103 cm

Lacquer, parchment, wool & mohair bouclette

Numbered and signed

8 copies and 3 E/A







# DETAIL



# PIERRE LEGRAIN





**Night valet**

1923

2014 Edition

H 109,5 cm x W 36 cm x D 43,5 cm

Black ceruse oak & Moroccan leather from Cape Town

Numbered and signed

8 copies and 3 E/A







DETAIL









**Curule head rest**

1927

2014 Edition

Tray length 70 cm

Frame height 18 cm

Stained Sycamore wood

Numbered and signed

8 copies and 3 E/A



### African Bench

1923

2014 Edition

Height 102 cm x Width 27 cm x Length 110 cm

Ceruse oak & Gabonese ebony

Inside gilded with gold leaf

Numbered and signed

8 copies and 3 E/A





DETAIL



**Sofa structure**

1925

Edition 2015

with asymmetrical asymmetrical lacquered rectangular body

Base with a wide band that extends into a cut-out



# DETAIL







**Circa Original sofa**  
1925  
with a rectangular asymmetrical  
body lacquered in cloudy brown.  
Base with wide band  
protruding into cut-out





OBJETS  
D'INITIÉS

# CONTACT

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