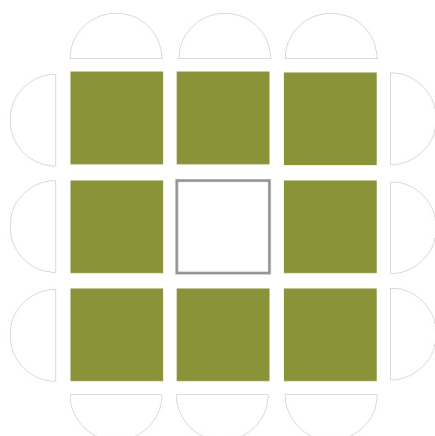


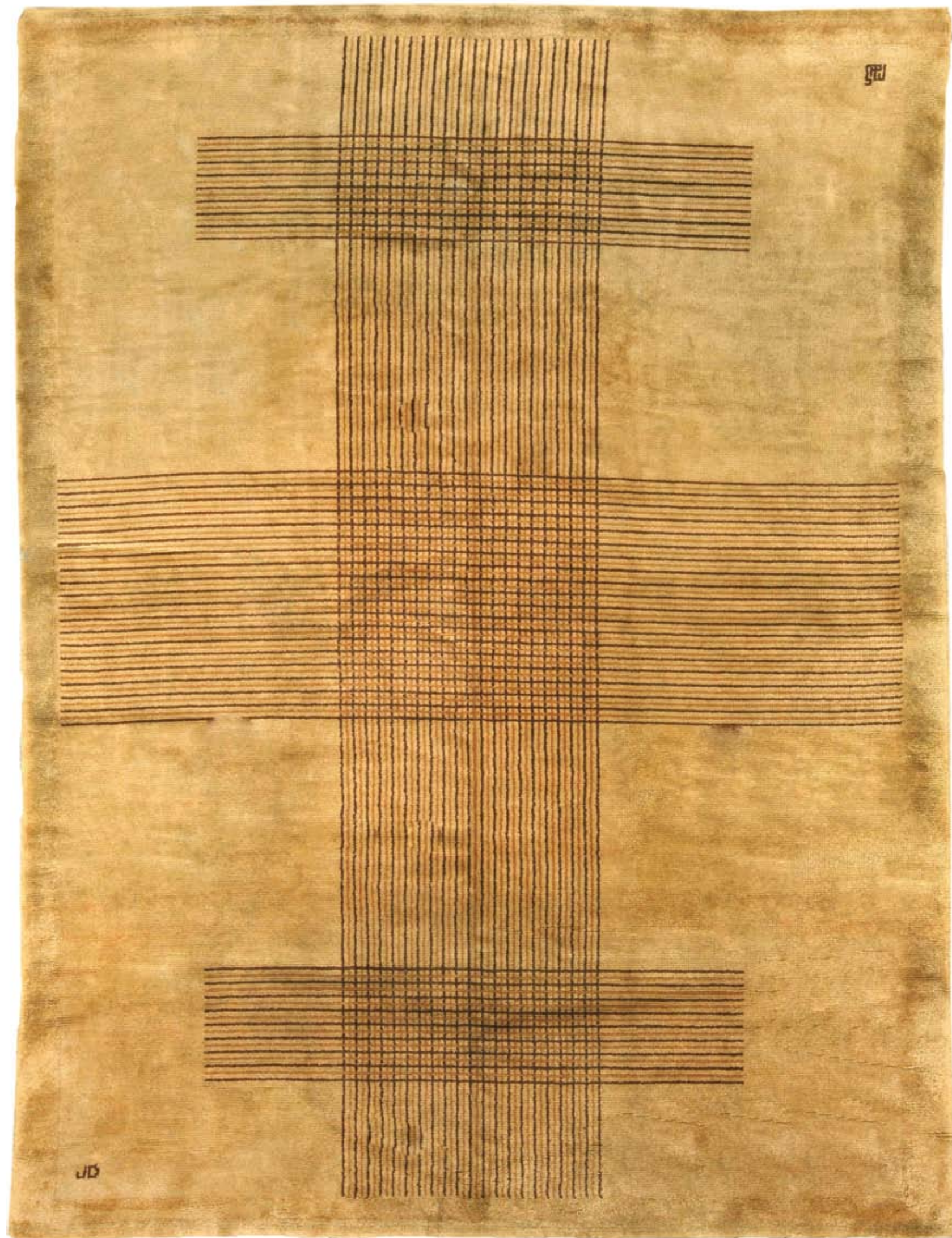
EUROPEAN VINTAGE RUGS

1920'S - 1950'S



Doris Leslie Blau

EUROPEAN VINTAGE RUGS 1920'S - 1950'S



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I am thrilled to bring together an exceptional collection of modern European rugs from the first half of the 20th century, including excellent examples of rugs by several of the most important rug designers of the period. While the gallery's primary focus has long been on antique oriental rugs, the rise in popularity of 20th century and Scandinavian design, combined with my clients' current needs and visions for modern interiors, has encouraged me to actively pursue acquiring and learning about modern and vintage rugs. It was my fortuitous discovery of an important collection of Swedish rugs that finally inspired me to compile this collection and to share my knowledge through this book. Through this endeavor, I hope to inspire new generation of designers, as well as satisfy the demands of my loyal client base.

The more I looked at European rugs from the period of roughly 1920-1950, the more excited I became about the enthusiasm for change that inspired their creation and by the unique regional differences in rug design that developed as industrial and artistic movements crossed paths. I find many rug designers of the 1920s to be particularly interesting due to the fact many of them were rug and furniture designers as well as interior designers, such as Jules Coudyser and Émile-Jacques Ruhlmann. In today's market place, I see this same spirit of creativity in many of the interior designers that come to me for rugs. It is their need for unique rugs to fit into their comprehensive design schemes that continually shapes my business. By learning about the Deco and Modernist rug designers (who were also artists), I have gained a newfound appreciation for the artistry of interior decorating and design. Now, when an interior designer or architect starts an interior with one of my rugs it gives me great pleasure and allows me to feel like I have been able to make a small contribution to the creative process.

I hope you enjoy the beauty and the history of the early 20th century rug collection at the Doris Leslie Blau Gallery. This collection is also a tribute to the most adventurous of my clients, who share my passion for eclectic rugs and who have inspired me to continue my search for the most exceptional and interesting rugs and carpets.

Nader Bolour, owner

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HISTORY OF MODERNIST AND ART DECO RUGS

The year 2010 marked the 85th anniversary of the Exposition Internationale des Arts Décoratifs et Industriels Modernes, in Paris, the event that inspired the term “Art Deco.” Short for Arts Décoratifs, the term indicates the eclectic decorative style that had reached its pinnacle at the 1925 exposition. Although the term was coined in the 1960’s by the American art critic Bevis Hillier, and grew out of the rectilinear compositions of the Viennese school, the emphasis on craftsmanship of the Arts and Crafts movement, and the industrial solutions of Jugendstil (German Art Nouveau), the style varied across Europe, where opinions strongly diverged as to the relationship of design to art and industry (Art Deco and Modernist Carpets by Susan Day, London, 2002). In contrast to the curvilinear organic forms of the turn-of-the-century Art Nouveau movement, Art Deco drew from a multitude of styles such as Constructivism, Cubism, Modernism, Neoclassicism, and Futurism, with each major center of design and arts offering unique interpretations of these contemporary developments.

By the 1920’s, the perception of rugs in European society had changed remarkably due to their ubiquity in the homes of the burgeoning middle class in Europe. Their status as an art form had been bolstered by William Morris in the late 19th century, who greatly admired the craft and who created his own rugs, some of which were inspired by certain Persian rugs. Although carpets continued to be made in traditional styles, the early twentieth century witnessed a dramatic shift in design as the avant-garde movements in the arts and the rise of industry influenced all areas of design, from the graphic arts to architecture and furniture, including rugs. Some rugs of the 1920’s may reflect an influence of traditional local folk arts, as in Swedish and Finnish rugs, whereas others may draw more from industrial forms, or from the arts of Egypt and Morocco. In the United Kingdom, Arts and Crafts still prevailed in design as the British looked unfavorably at the Art Deco rugs of France. Although there were a few Art Deco designers in Britain, the British transition to Modernism from Arts and Crafts was relatively rapid as younger designers altered their focus toward more Functionalist principles and simpler compositions and hardly noticed the linearity, geometric shapes, and intense colors that mainly characterized Deco style.

In this collection, a variety of rugs have been brought together that reveal the different regional approaches to rug design that occurred during the first half of the twentieth century in Europe. The collection is primarily composed of Swedish and French Art Deco rugs because each country’s response to the influence of the Arts and Crafts movement and the Viennese school significantly differ. A selection of Donegal and Viennese rugs, including a few exceptional rugs designed C.F.A. Voysey, are included in the collection in order to further illustrate the range of regional styles that characterize the Deco movement.

In France, the creation of decorative rugs in Aubusson and at the Savonnerie continued during the early twentieth century, while a smaller number of manufacturers and artists began experimenting with more flamboyant and ornamental rug designs that complemented the spirit of modernity and met the demand of the middle class for luxury carpets. It is these designer rugs that are the epitome of the Deco style, although an overall shift in French Art Deco rug designs from primarily floral, figurative, and medallion compositions to more minimalist or abstract rug designs began to occur by the late 1920’s as the Functionalism of Modernism began to shape the industry. Among the most well-known Art Deco rug designers in France were Ivan Da Silva Bruhns (1881-1980) and Paule Leleu (1906-1987). The linear rugs designed by Ivan Da Silva Bruhns drew their inspiration from Oceanic, African and Pre-Columbian arts, in contrast to those by Leleu, who generally favored symmetrical arrangements and repeating geometric motifs. The French demand for designer rugs in the 1920’s was so great that Da Silva Bruhns

opened his own workshop and French department stores added rugs designed by artists and designers to their collections. The major Parisian store à La Place Clichy concentrated on Oriental rugs starting in the late 19th century, but began also commissioning rugs in the 1920’s by many well-known Modernist rug designers such as René Crevel, Edouard Bénédictus, and Emile Gaudissart. In contrast to the Art Deco rugs of France, those from Sweden tended to be more restrained in their compositions and reduced in size. By the late 19th century, several schools were opened to teach women the textile arts, which later helped contribute to Sweden’s standing as one the most important centers of Modernist rug production in Europe. Due to the fact that textiles, known as ryas, were produced traditionally in Sweden for domestic use as coverings for beds and sledges, and did not serve primarily as floor coverings, they often tended to be small. Larger rugs to be used as floor coverings were made mainly for aristocratic and royal residences. Given the traditional absence of large rugs in the culture, Modernist and Deco rugs from Sweden also tend to be smaller when compared to rugs produced elsewhere in Europe at the time. Often, when larger rugs were created, they were often comprised of several small rugs seemed together.

By the turn of the 20th century, the rug-making industry in Sweden was flourishing as a result of a large number of architectural and shipbuilding projects that required rugs for their designs. Among the most famous of all the Swedish Art Deco rug designers were Märta Måås-Fjetterström (1873–1941), whose designs primarily combined traditional Swedish design motifs of ryas with modern elements, and Barbro Nilsson (1899-1983), who took over Fjetterström’s workshop after her death. Extolling the talents of her contemporaries, Fjetterström wrote in 1914 after seeing a craft display at the 1914 Baltic Exhibition that “Swedish textile artists had attained such a level of excellence that they could only be compared to themselves. They had no international competitors.” (Märta Måås-Fjetterström, Märta Flies Again! By Mårten Castenfors, Stockholm, 2009, p. 6). By 1934, an exhibition of her own rugs at the Liljevalchs Konsthall in Sweden had firmly established her own reputation as a textile artist of global standing.

Fjetterström’s rugs are unique and can serve as an example of how Swedish rug production differed from that of the French during the first half of the 20th century. Whereas the French rugs were still ornamental and a luxury designer item, those in Scandinavia were more often more restrained in their patterns and palettes. Initially inspired by the Arts and Craft movement, Fjetterström’s hand-woven rugs often reveal the influence of Art Nouveau, Swedish folk, Persian garden carpets, and old Norse ornamentation in her designs, but they never appear to be direct copies of any other designs. She had a unique talent for transforming designs and modernizing traditional motifs. So successful was Fjetterström at her craft that she exhibited her rugs globally, including twice at The Metropolitan Museum of Art, in 1929 and in 1937.

By the mid-1930’s, handmade rugs declined in popularity as the anti-elitist rhetoric born out of the destruction of World War I gained strength. The demise of luxury goods, including handmade carpets, received a final blow as the Great Depression ravaged Europe and Modernist thinking attracted greater support. Function, economics, and simplicity accompanied Modernism in rugs as colors became more muted and compositions became more abstract. It was not until a few decades after World War II that scholars began to rediscover Art Deco and Modernist rugs, and it was not until more recently that this art form of the early 20th century has been rediscovered in the marketplace.

Doris Leslie Blau

SWEDEN

MÄRTA MÅÅS-FJETERSTRÖM (1873-1941)

BARBRO NILSSON (1899-1983)

INGRID DESSAU (1923-2000)

FINLAND

AUSTRIA

BELGIUM

FRANCE

PAULE LELEU (1906-1987)

IRELAND

CHARLES FRANCIS ANNESLEY VOYSEY (1857-1941)



MÄRTA MÅÅS-FJETERSTRÖM (1873-1941)

“For those who pursue creative activities, two things are of the utmost importance. Firstly, thorough knowledge of material and working methods, without which everything is just dead form and dilettantism. Secondly, contact with nature; the never-ceasing source of all forms from which everyone in all times has drawn Märta Måås-Fjetterström is the leading figure of twentieth century textile art in Sweden. Born the daughter of a priest in 1873, Fjetterström learned the textile arts during the late 19th century, which was a period when a number of craft and technical schools were opened in Sweden. These new schools, combined with the platform for competition presented by frequent craft fairs, created a great deal of career opportunity for young designers such as Fjetterström. Throughout her lifetime Fjetterström participated in numerous important exhibitions in Sweden--In 1914 she exhibited at the Baltic Exhibition in Malmö, Sweden and in 1934 she held her first solo exhibition at the Liljevachs konsthall in Stockholm. She also traveled internationally, showing her works at exhibitions in cities such as New York, Paris, and London.

After studying drawing at the School of Industrial Arts in Stockholm between 1890 and 1895, Fjetterström became a drawing teacher and began experimenting with textile design in the late 1890's. Her subsequent employment at the Kulteren Museum in Lund, Sweden, the young artist began creating rug designs inspired by rustic Nordic crafts and Art Nouveau designs. She emphasized craftsmanship and refused to copy patterns, which resulted in her dismissal from her position as the head of the Malmöhus County Craft Association in 1911. Many scholars view this dismissal as the major point in her career, which lead her to the eventual establishment of her own company in 1919, a remarkable achievement for a woman at the time. Fjetterström revived many dying weaving techniques and was the first textile artist in Sweden to focus on the aesthetics of texture. Many of her patterns originate in folk art and traditional Swedish handicrafts as she was interested in the relationship between traditional crafts and modernism in the industrial age. Following an exhibition in 1930, a critic exclaimed that Fjetterström “does not copy works made or compiled by others.

She does not even avail herself of the given color range. The artist picks up motifs, simplifies them, transforms them, and breathes new life into them with a new coloration, which is purely personal, powerful and full-bodied, mature and fresh.” Måås-Fjetterström’s ability to transform traditional designs is apparent in her early rug design from around 1917, Tree of Life, in which she has simplified and stylized the lines of the trees and the animals and muted the palette of a traditional Persian garden carpet design in order to create something completely new, modern, and unusual. The layout is similar to that of garden carpets, but the palette recalls Rococo painting and traditional Scandinavian folk design. Mårten Castenfors, (in his essay in the exhibition catalogue Märta Flies Again) attributes Fjetterström’s interest in Oriental rugs to her exposure to Islamic rugs at the General Art and Industrial exposition in Stockholm in 1897 and to her visits to London exhibitions where oriental rugs were displayed.

By 1930, Fjetterström began to be more influenced by the grid and simplified linearism of Art Deco. Her “Ursula” rug design from 1935, although still pastel in tone, illustrates this modernist shift in her work. Despite the shift in style, she always placed great importance on craftsmanship, texture, originality, and control in design. In 1934, she emphasized that, “Textile art requires strict stylization and restraint. One must be able to translate one’s knowledge and sense of design in order to infuse shapes with something interesting: a spiritual content,” (Märta Måås-Fjetterström, Märta Flies Again! by Mårten Castenfors, Stockholm, 2009, p. 12).

By the time of her death in early 1941, Fjetterström had created around 700 designs, which were accompanied by detailed instructions at her Båstad studio. The company, renamed MMF AB in November 1941, is still in operation today and continues to carry out her vision and to inspire new generations of artists.



"DAHLIAS"

Carpet designed by Märta Måås-Fjetterström
circa 1939, 8.9 x 5.8



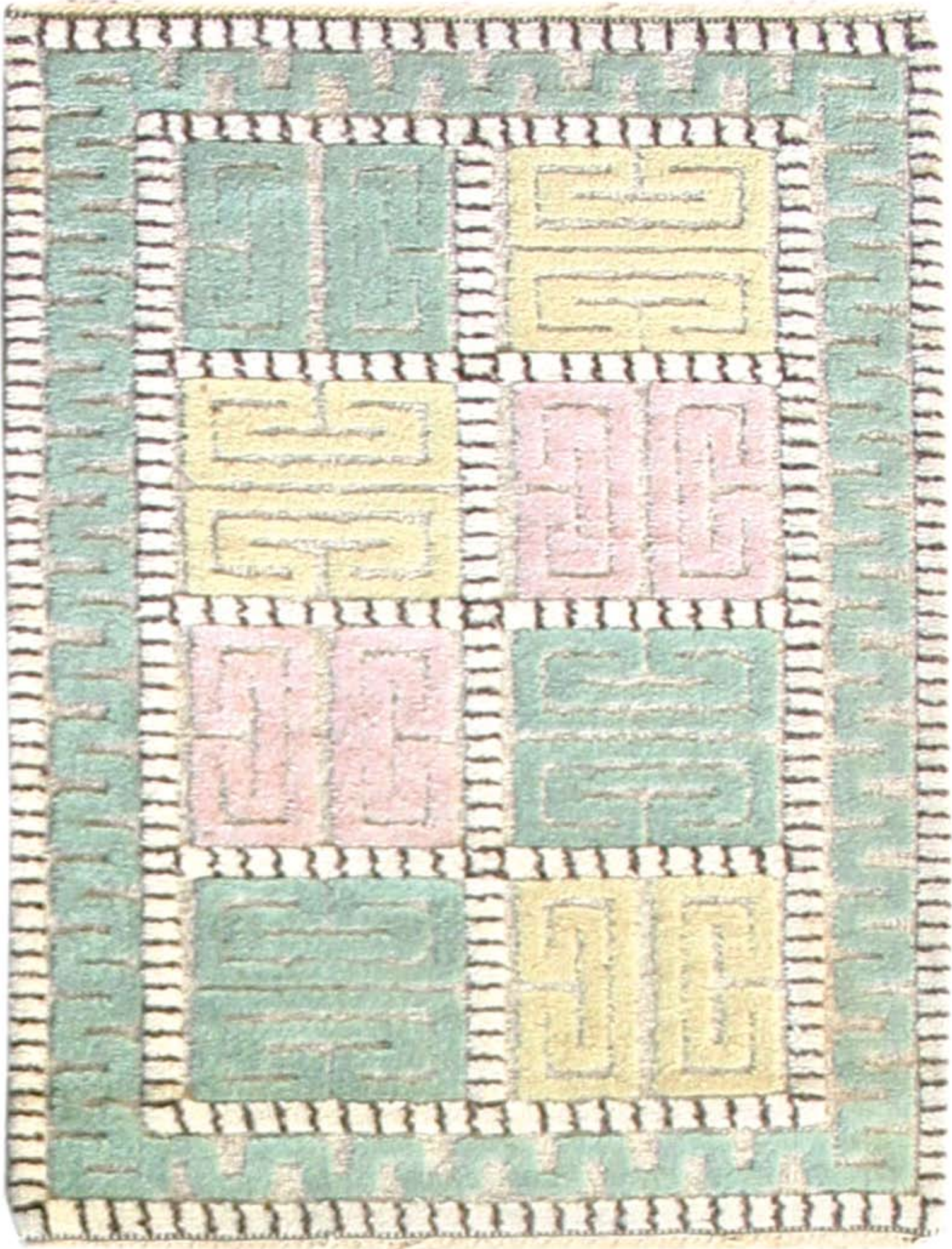
"THE OAK"

Pile carpet by designed by Märta Måås-Fjetterström; woven in her Båstad workshop, circa 1937, 10 x 6.8
Exhibited: Stockholm, Liljevalchs Gallery, Märta Flies Again! in Stockholm,
3 October 2009 - 6 January 2010
Literature: Märten Castenfors, Märta Flies Again! Liljevachs Konstall, Stockholm, 2009, p.134



"TREE IN FLOWER"

Pile rug designed by Marta Maas Fjetterstrom, inspired by an antique Bakshaish rug from Persia,
circa 1917, 16.3 x 8



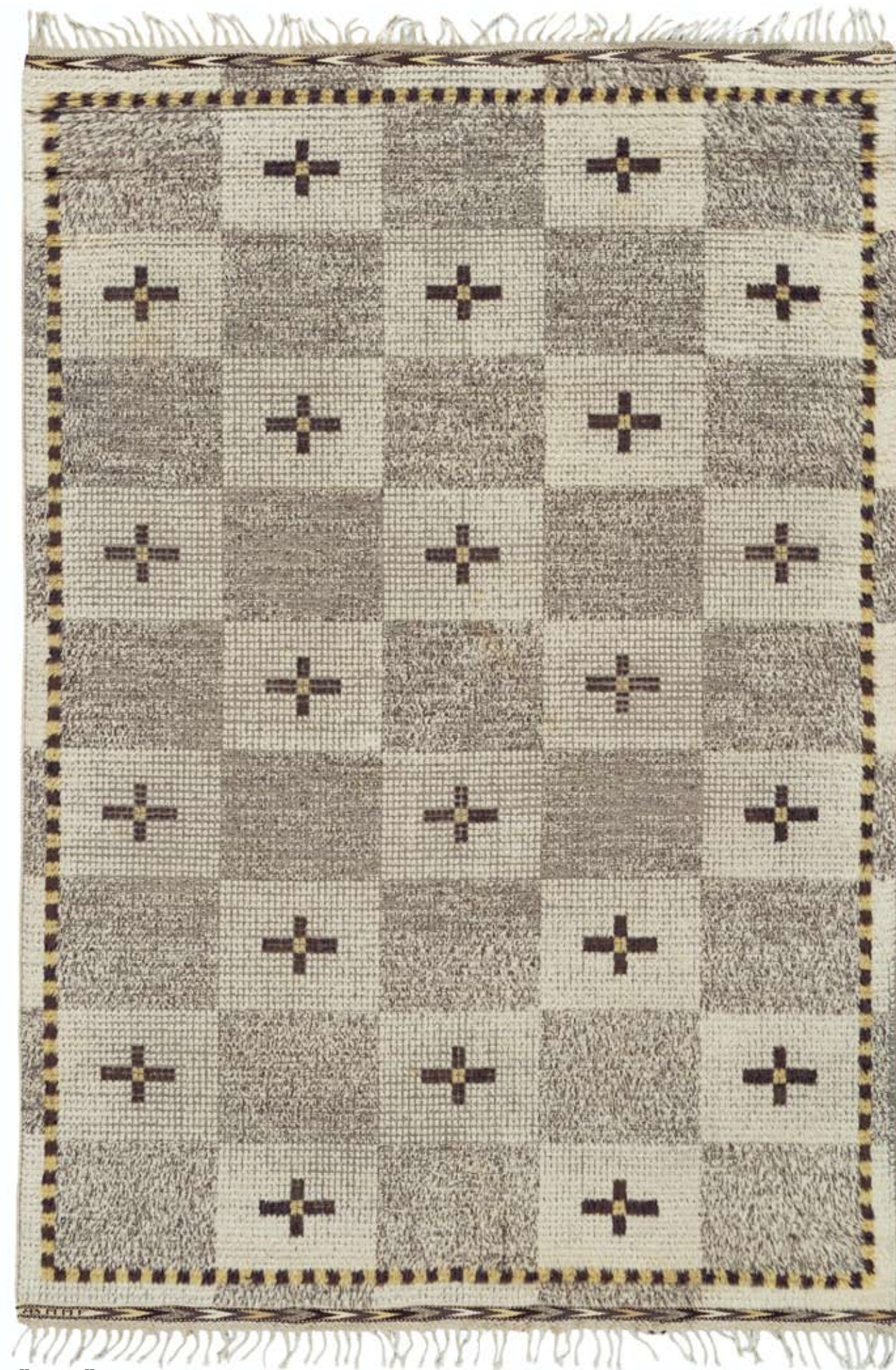
"URSULA"

Half pile rug designed by Märta Måås-Fjetterström, circa 1940, 4.10 x 3.5



"THE WHITE POINTED GATE"

Half-pile carpet designed by Märta Måås-jetterström; executed in Båstad, circa 1934, 11.10 x 7.7



"ULLA"

Pile carpet by designed by Märta Måås-Fjetterström; woven in her Båstad workshop, circa 1937, 10 x 6.8
rya rug woven at MMF in Båstad, Sweden circa 1942, 8.4 x 5.9



"ZORBUS"

Pile rug designed by Marin Hemmingson i Höganäs; woven by the MMF workshop, circa 1950, 10.5 x 7.1
Provenance: The Swedish consulate in New York prior to 1985.



BARBRO NILSSON
(1899-1983)

In 1942, Barbro Nilsson became the chief designer and director of Märta Måås-Fjetterström's workshop in Båstad after Fjetterström's death the year before.

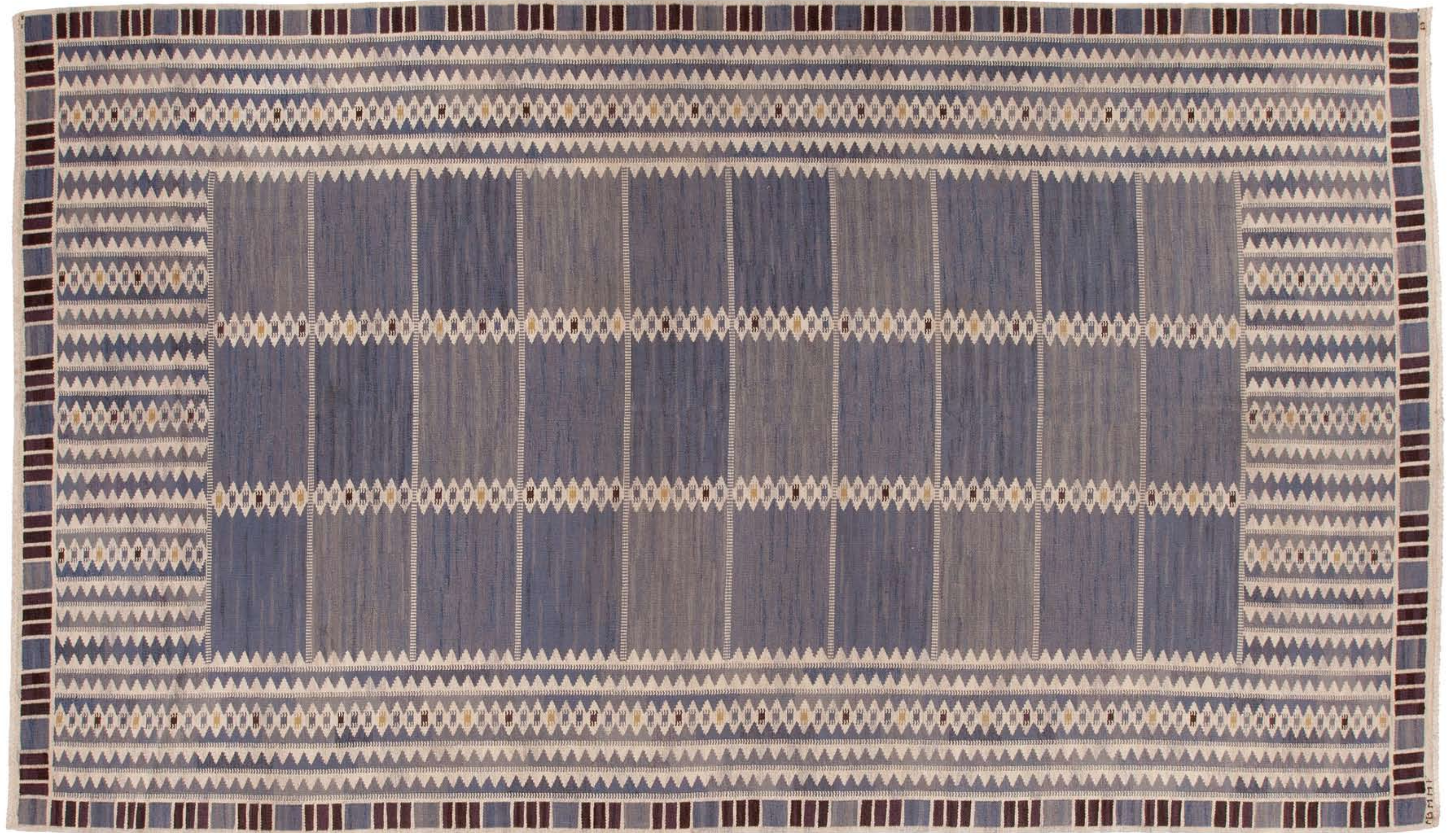
When the studio (renamed MMF AB) became a limited company that year, shares were acquired by many illustrious individuals including King Gustaf V of Sweden. Prior to her establishment as the head of the Märta Måås-Fjetterström's studio, Nilsson had been the head of the textiles department at the Konstfackskolan (University College of Arts, Crafts and Design) in Stockholm. Like her predecessor, Nilsson continued providing MMF rugs to many major companies and institutions in Sweden. Nilsson produced numerous pile and flat woven rug designs, and also worked in the tapestry technique.

While Fjetterström emphasized line over color, Barbro Nilsson was a colorist who confidently used it to enliven her rugs. Her Salerno Blue rug design illustrates her mastery of color in its subtle variations of blue across a simple, but beautifully-woven rug.



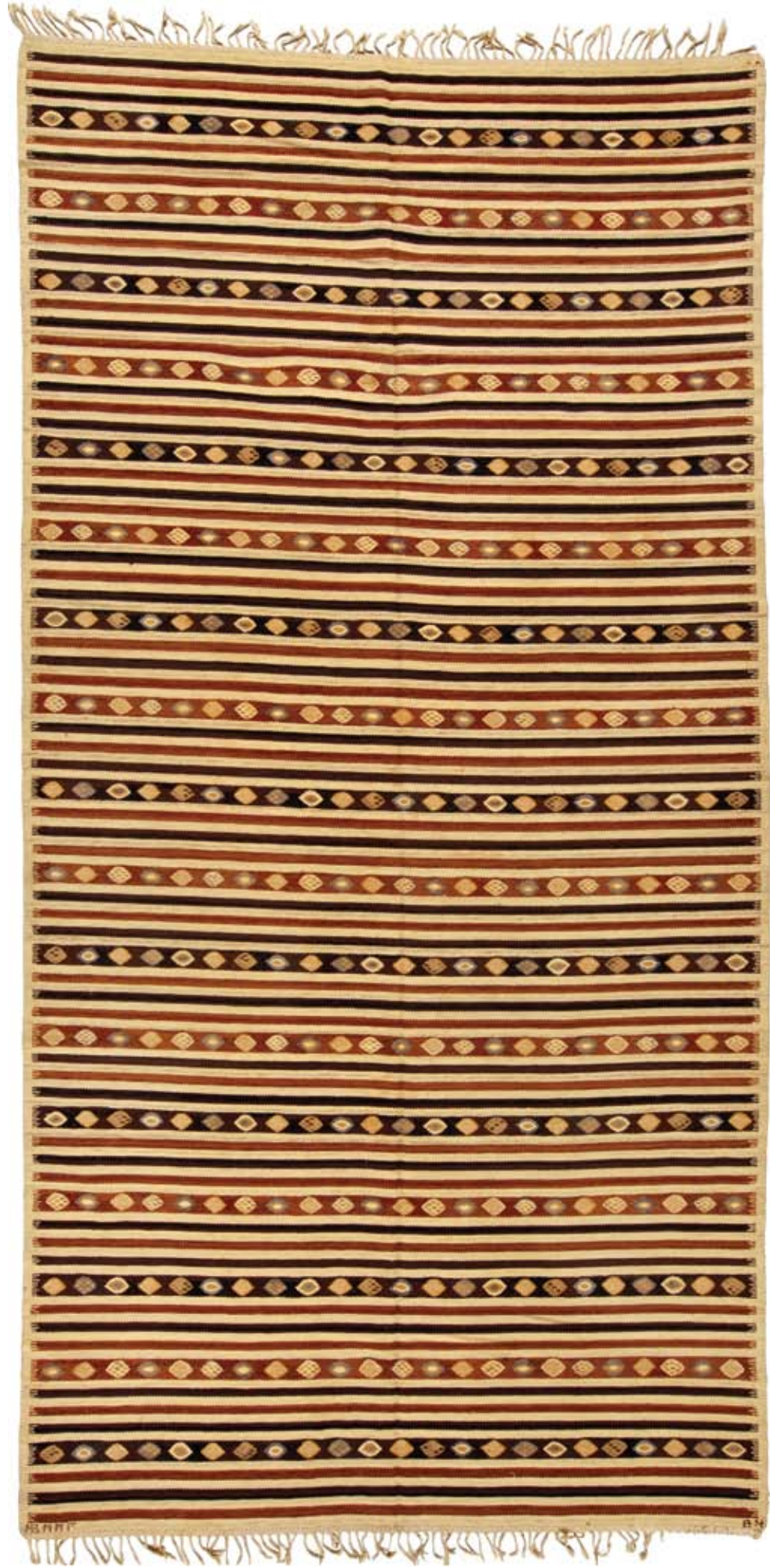
"THE BEAMING FLOWER GREY"

Tapestry technique carpet designed by Barbro Nilson; woven at MMF in Båstad, circa 1952, 10.5 x 6.10



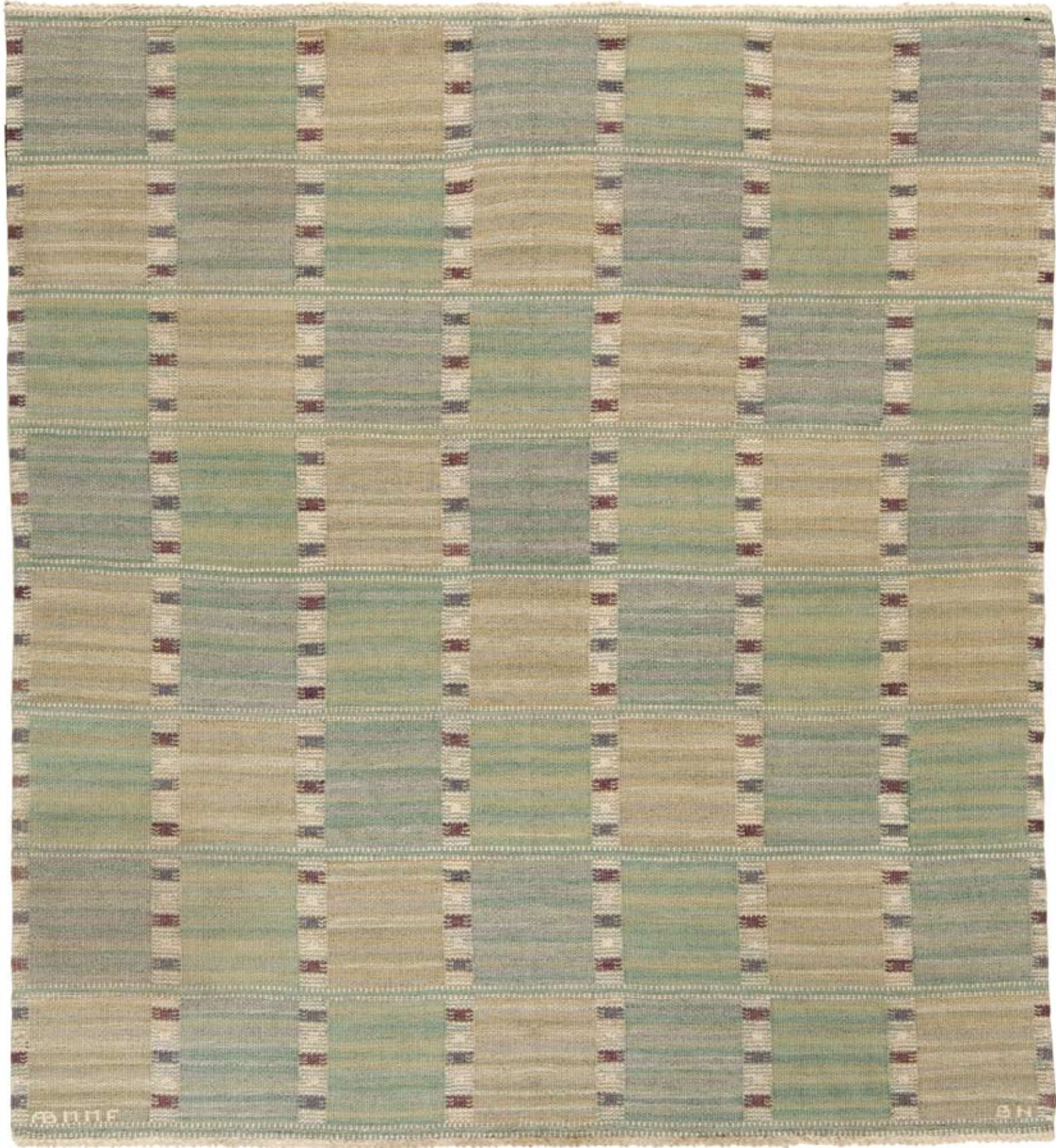
"SALERNO BLUE"

Tapestry-woven carpet designed by Barbro Nilsson, circa 1948, 15.4 x 8.9



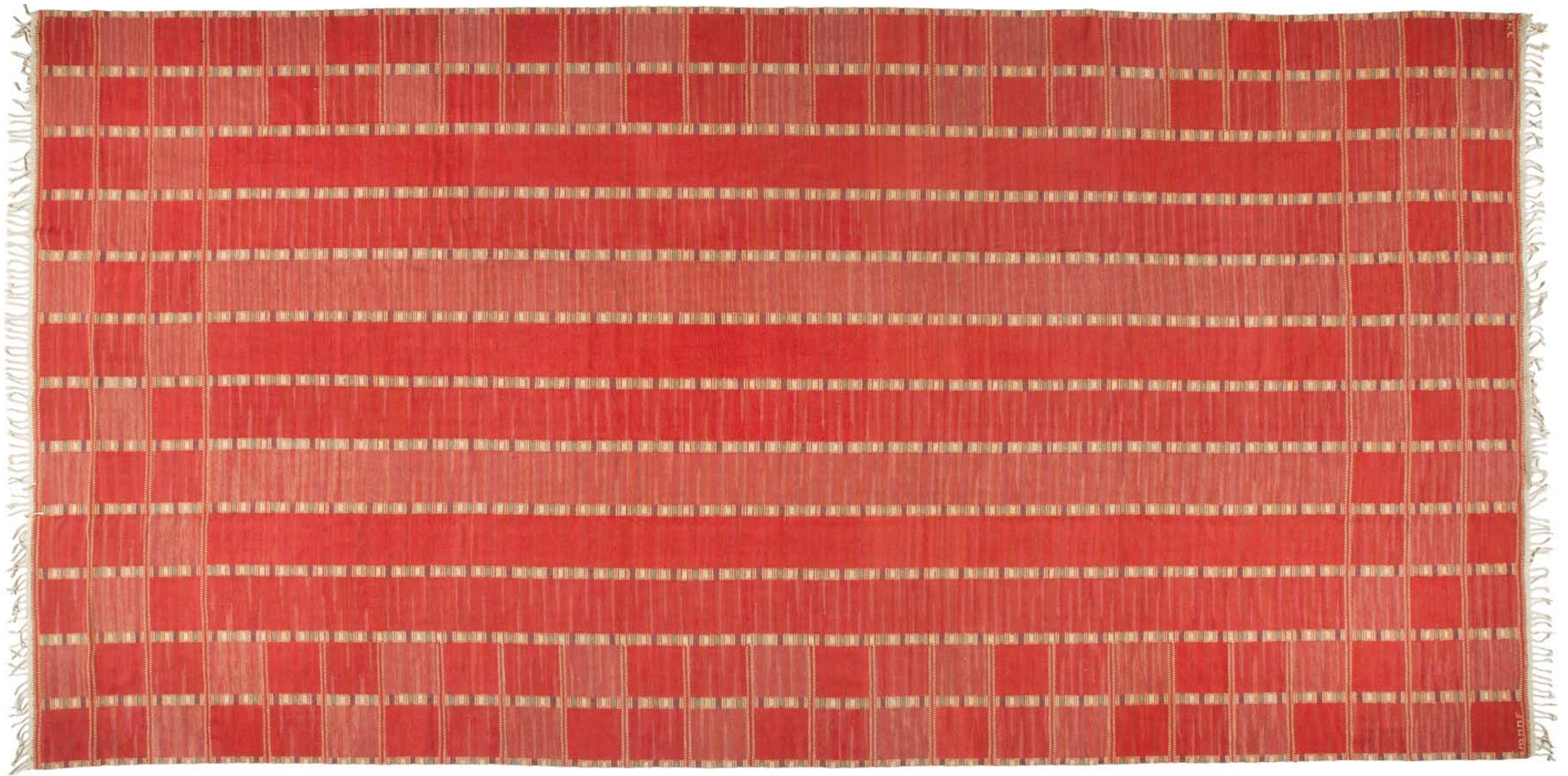
"JUNIPER BERRY"

Tapestry-woven carpet designed by Barbro Nilsson, circa 1946, 16.2 x 8.4



"THE FALUN SQUARE GREEN"

Carpet designed by Barbaro Nilsson; woven at MMF in Båstad, circa 1952, 6.9 x 6.1

**"THE FALUN SQUARE RED"**

A flatwoven carpet designed by Barbro Nilsson; woven at MMF in Båstad, circa 1952, 21 x 10.6
Provenance: The Governor's Country Residence in Falun, Dalecarlia, Central Sweden

"SWEDISH TEXTILE ARTISTS
HAD ATTAINED SUCH A LEVEL
OF EXCELLENCE THAT THEY
COULD ONLY BE COMPARED
TO THEMSELVES. THEY HAD
NO INTERNATIONAL
COMPETITORS."

MÄRTA MÅÅS-FJETTERSTRÖM



"THE FALUN SQUARE GREY"

Flatwoven carpet designed by Barbro Nilsson; woven at MMF in Båstad, circa 1952, 9.5 x 8



"THE GREEN CARNATION"

Flatwoven carpet designed by Barbro Nilsson; woven at MMF in Båstad, circa 9 x 6.3



"THE FALUN SQUARE BLUE"

Flatwoven rug designed by Barbro Nilsson, circa 1952, 11.10 x 11.9



"PARK"

Carpet designed by Barbro Nilsson; woven in the tapestry technique, circa 1957, 9.3 x 7.5



"THE TIGER PELT"

Shaggy pile rya rug designed by Barbro Nilsson; woven by the MMF atelier, circa 1946, 10 x 5.9



Swedish rug inspired by Bauhaus, circa 1930, 7.0 x 5.2



Swedish rug woven in the glesrya technique, circa 1940, 12.0 x 12.0



Swedish Värmlands Hemslöjd (Homecrafts) rug, circa 1940, 11.9 x 6.8



Pile rug designed by Thyra Grafström, the director of Textil-Afdelning from 1897–1922, circa 1900, 14 x 8.3
Provenance: Dagmar and Otto Torell, Ammeber Narke county, Sweden



Art Deco carpet composed by Carl Edvin Svensson, circa 1925, 24.3 x 13.3.
This rug was made around 1925–1930 for the City Theater in Malmö (the third largest city in Sweden).



Swedish flatwoven carpet, circa 1940, 7.3 x 5



Swedish flatwoven carpet, circa 1940, 12.10 x 8.3

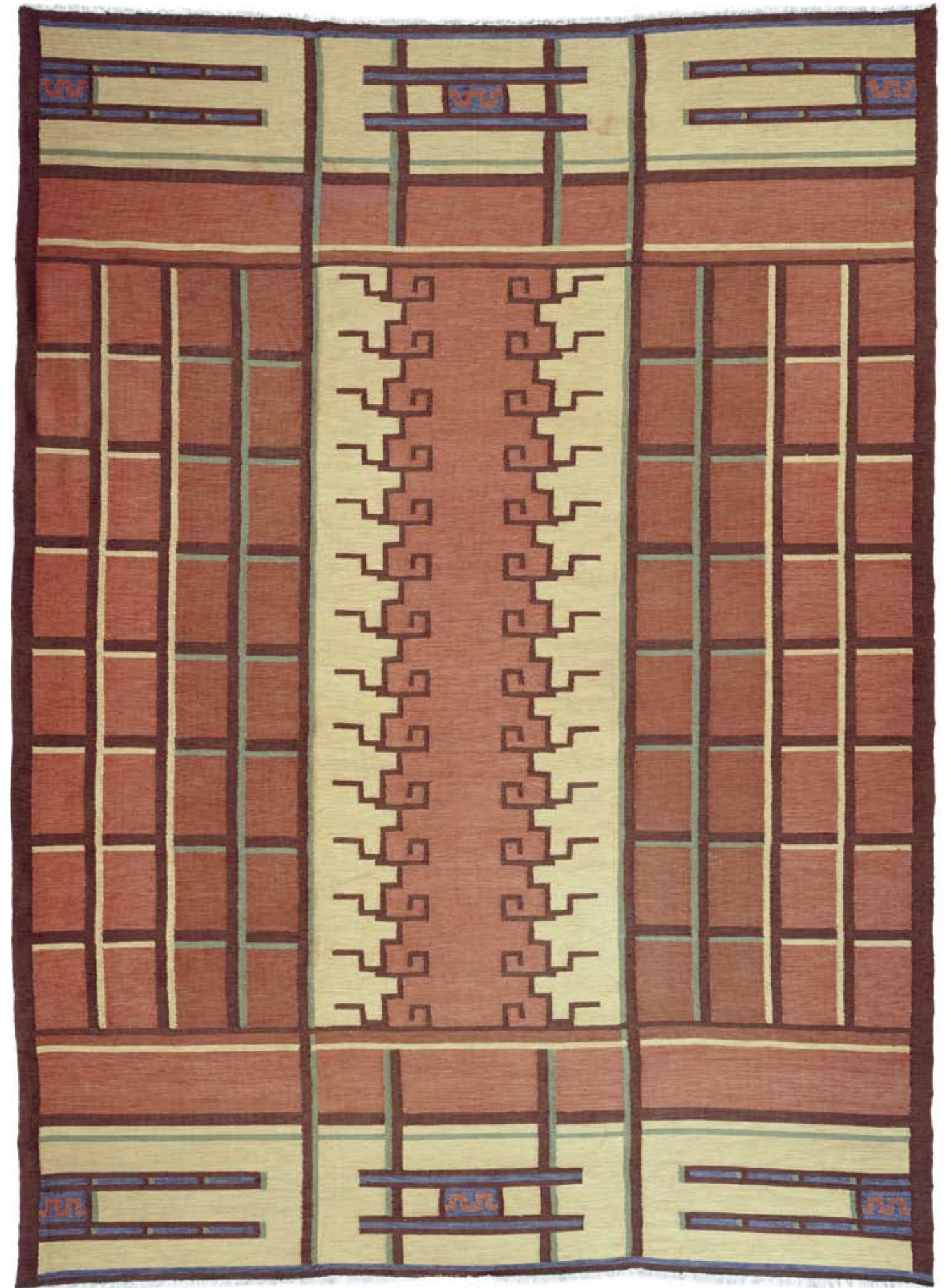


Swedish pile carpet designed by Carl Malmsten (1888–1972), circa 1950, 15.9 x 10.9. Malmsten was a well-known furniture designer whose work was inspired by traditional Swedish design.



"RECTANGLES"

Carpet designed by Brita Grahn, circa 1950, 7.9 x 5.8. Grahn was a rug designer who had an atelier in Uppsala from 1932 to 1940. She had several exhibitions in Sweden and Zurich.



Art Deco flatwoven carpet designed by Tora Håkansson, woven in three widths and sewn together, circa 1930, 15 x 10.9



Flatwoven Swedish rug, circa 1940, 12.3 x 7.7

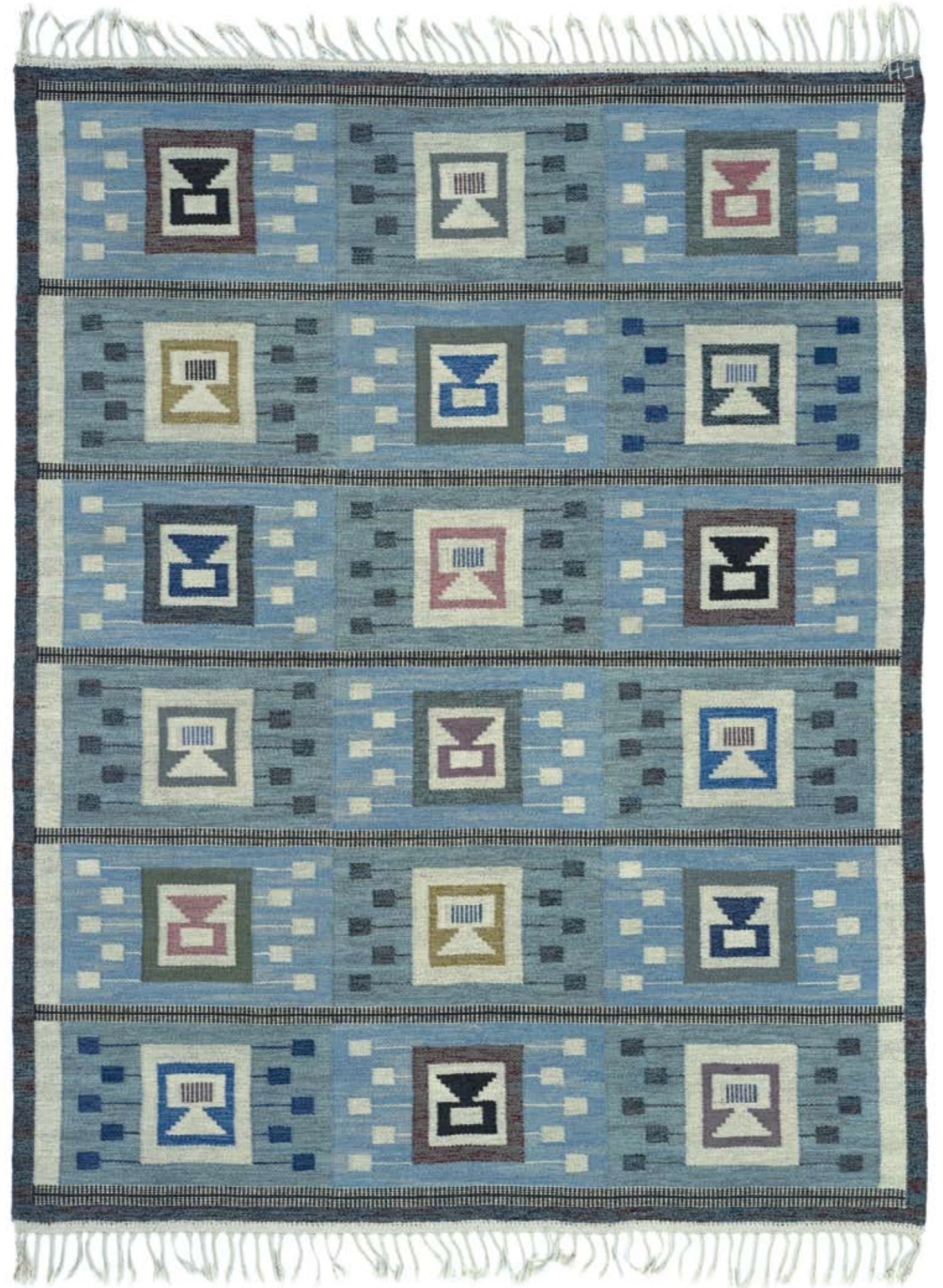


Swedish double-piled rug with different colors on each side, circa 1930, 8 x 5



"CHEVRON"

Rya rug designed by Edna Martin, signed "SHEM" (Swedish Homecraft), circa 1940, 7 x 4.8



"THE GIRLS IN THE WINDOW"

Flatwoven carpet by Edna Martin executed in Svensk Hemslöjd (Swedish Homecraft), circa 1956, 8.1 x 6.7



Flatwoven Swedish rug, circa 1950, 10.2 x 7.1



Flatwoven Swedish carpet, circa 1940, 19.8 x 13



"SUNFLOWER"

Rya rug designed by Viola Gråsten (1910-1994), circa 1950, 11.10 x 6.



INGRID DESSAU (1923–2000)

Ingrid Dessau, born in Svalöv, Sweden in 1923, enrolled at the Technical School (later named the University College of Arts, Crafts and Design) in Stockholm.

During her career she worked as a freelance artist and also for a number of textile organizations in Sweden including the Hemslöjden (the regional craft centre) in Kristianstad, the Kastalls Mattfabrik, and Kinnasand AB. Her designs at Kastalls Mattfabrik between 1954 and 1978 helped the company gain a broad international reputation. In 1953, her debut exhibition at the Gallerie Moderne was met with great success. By the 1980's, Dessau's reputation allowed her to work primarily as a freelance artist; among her many important projects included hers designs for various embassies and for the Swedish Parliament.

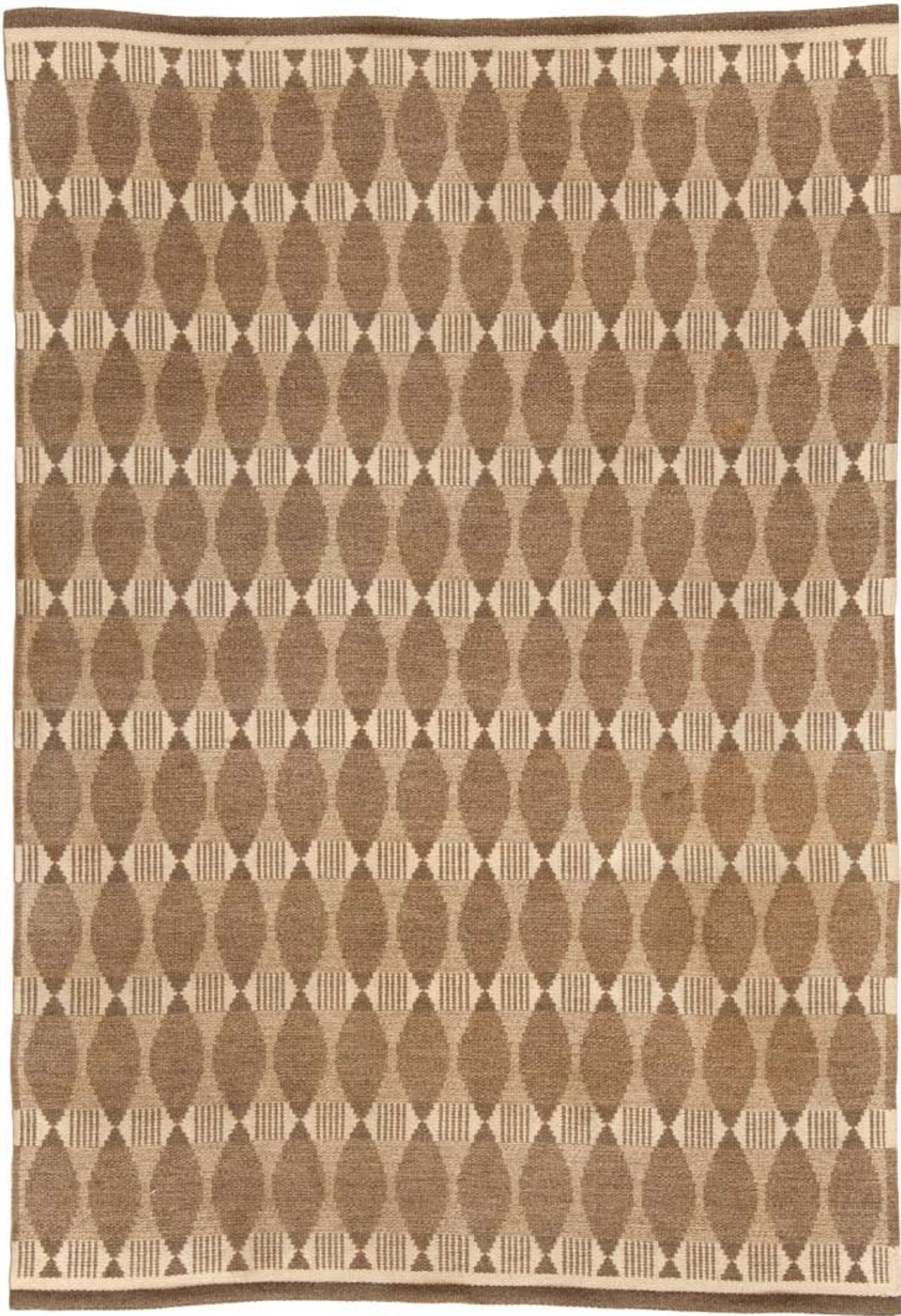
For the 90th anniversary of the Nobel Prize in 1991 she participated in the design of the table linens for the celebration. That same year she won the Prince Eugene Medal, established in 1945 to award individuals for great artistic achievement.

Like many of her contemporaries, Dessau's designs were quite simple and rooted in traditional Swedish craft. However, her textile designs often have a unique and modern feel to them since Dessau often incorporated elements inspired by her interest in jazz and cityscapes.



"SQUARES AND DIAGONALS"

Flatwoven carpet designed by Ingrid Dessau; woven at Kristianstad Läns Hemslöjd, circa 1950, 9.6 x 7.11



A double-sided carpet designed by Ingrid Dessau; executed at Kest Hall Ateliers, Sweden, circa 1950, 7.7 x 5



Flatwoven carpet designed by Ingrid Dessau; executed at Kest Hall Ateliers, Sweden, circa 1950, 11.6 x 7.5



"FUNCTIONALIST"

Finnish carpet in the single interlocking tapestry technique after the German Bauhaus style, circa 1935, 11.7 x 8.3



Tapestry woven Finnish carpet, circa 1940, 9.10 x 6.3



DD ALLEN
DESIGNER, PIERCE ALLEN

A lot of people don't realize how much a carpet does to influence a room. It establishes the palette, the esthetic and most importantly the spirit. And it does it all very quietly or very forcefully. The Modernist rugs, many of which are incredibly graphic and bold, not only make a great focal point to a room but set the tone for a kind of crisp elegance that everything else has to follow. In a contemporary room filled with eclectic design, a beautifully patterned rug like the ones by Märta Måås-Fjetterström, can unify furniture from different periods, styles and cultures.

This may not be the spirit in which they were made. All of these carpets, whether hand-woven from Scandinavia or the Art Deco rugs by artists such as Paule Leleu and Ivan da Silva Bruhns, were created as an integral part of a total design, along with the art, fabrics and furniture. One of the things that makes them so wonderful is how powerfully they evoke another time. The Swedish rugs with their folk motifs and abstract references to nature, pay homage to a tradition of craft that reminds us of the humble roots of modern design. On the other hand, the Art Deco and Modernist rugs bring a sense of European glamour and sophistication to our decor that recall literary salons and elegant parties.

Whether inspired by folk traditions, machine-made geometry or abstract paintings, they all share one thing: a reaction against the formality and rigidity of traditional 19th century decoration. That's what makes them so relevant to modern living. With a novel color scheme, a graphic flair or an asymmetrical composition, each of these rugs is an individual design expression that is ideal for casual and unexpected room plans. They make you feel like you are living in a modern world. They encourage curiosity, they invite daring. You can't ask for more of a magic carpet than that!

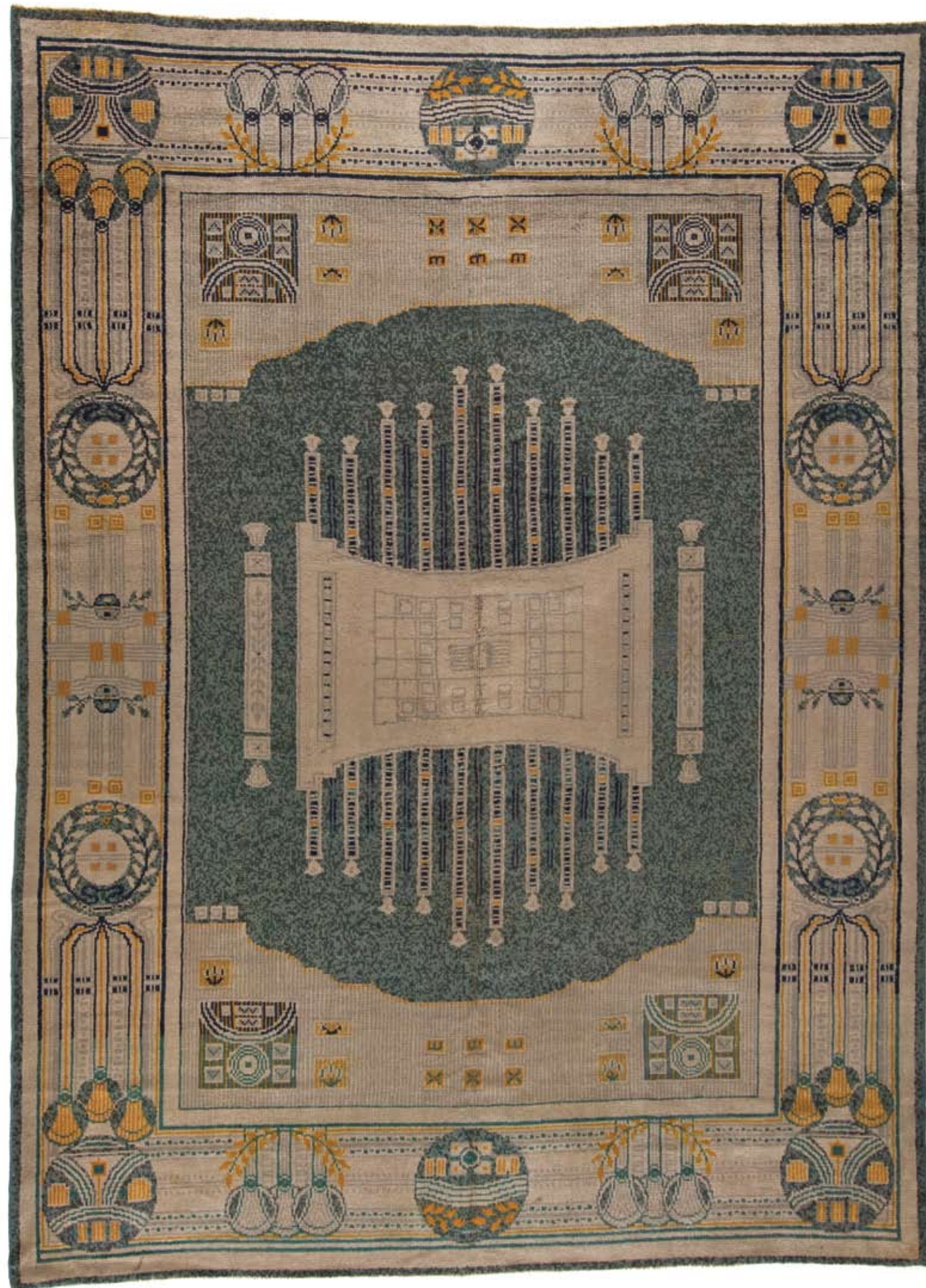




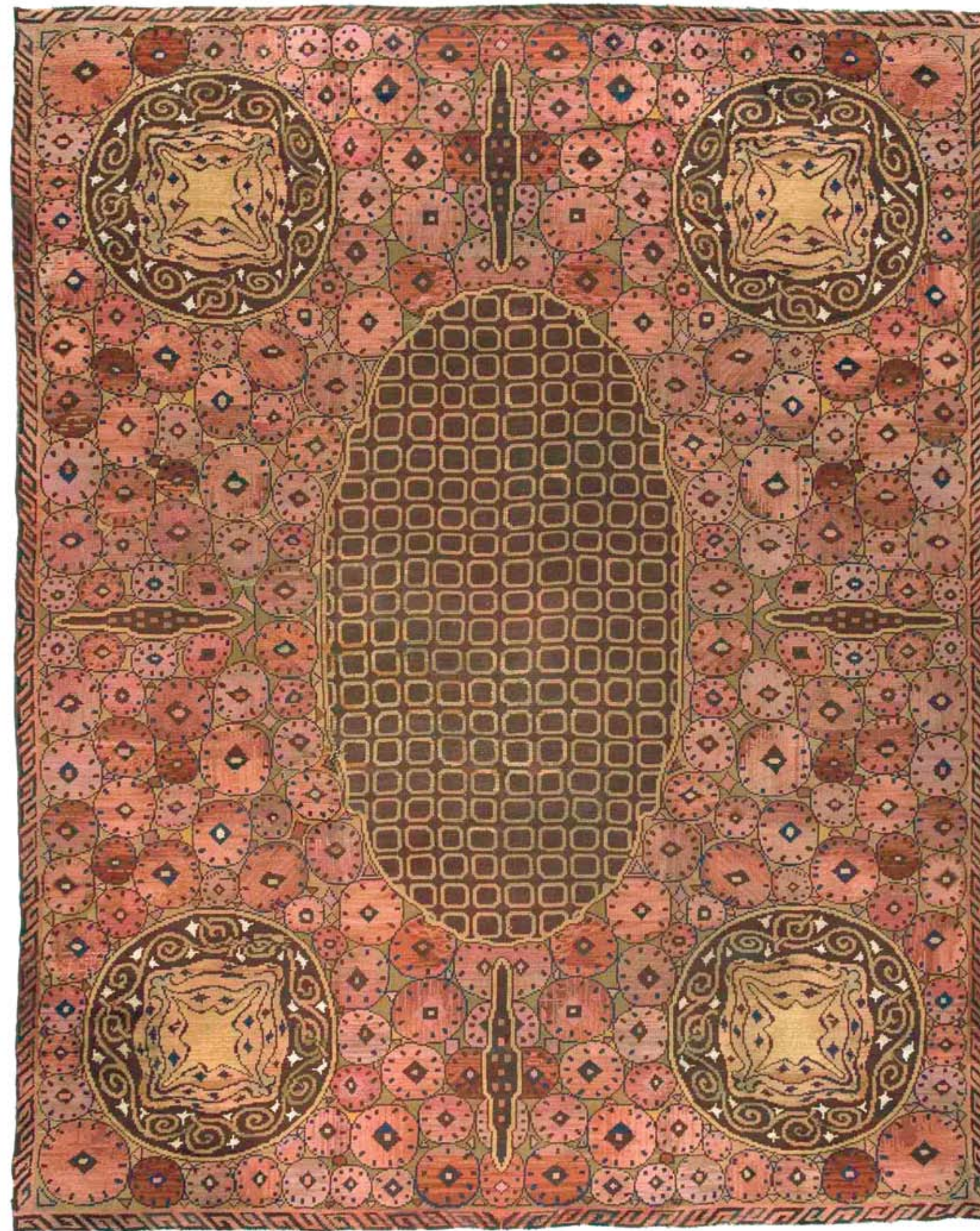
Viennese rug, circa 1920, 12.4 x 9.7



Viennese rug, circa 1920, 20.3 x 17.8



Viennese rug, circa 1930, 12.8 x 9.4



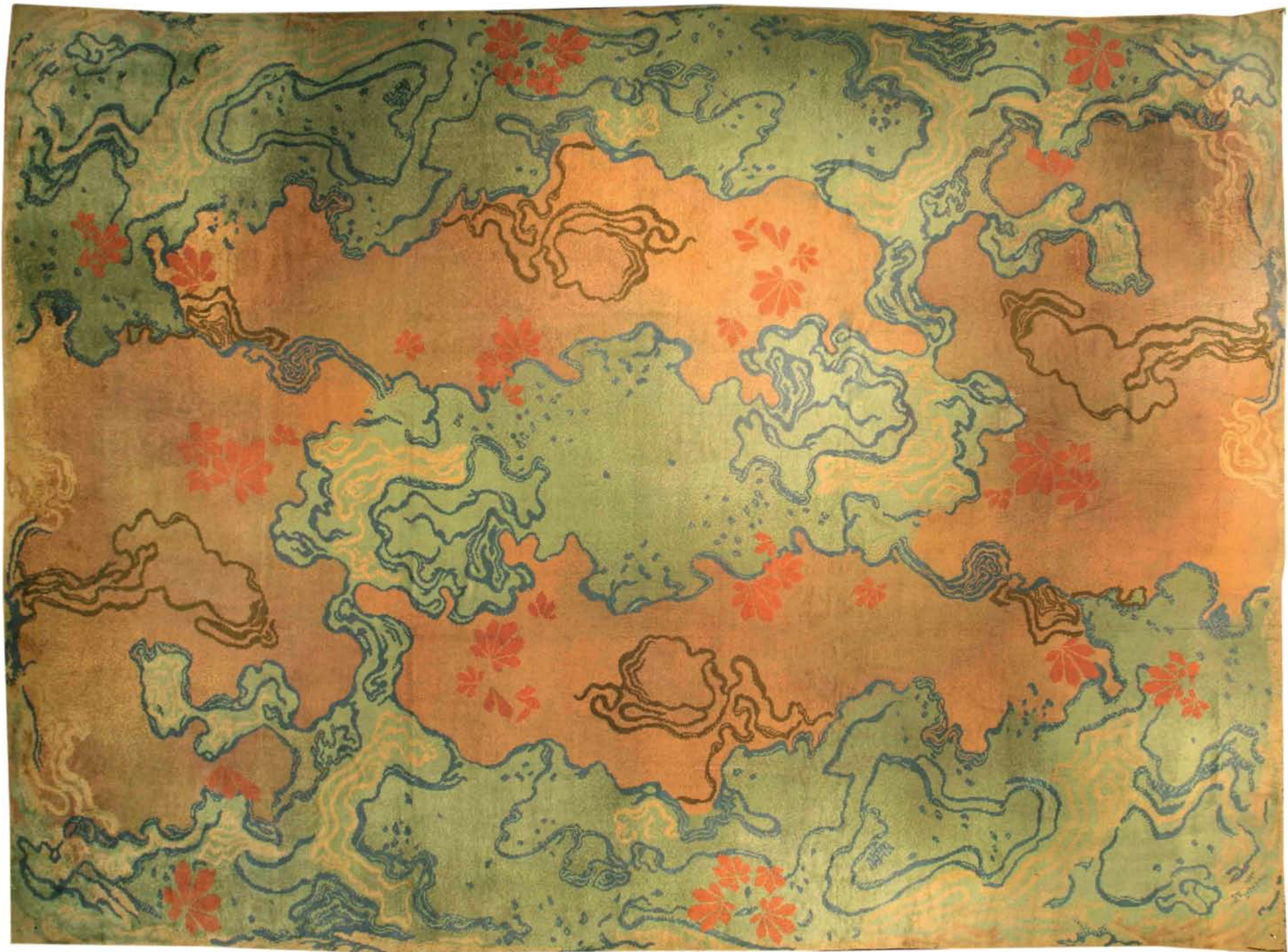
Viennese rug, circa 1920, 16.5 x 12.4



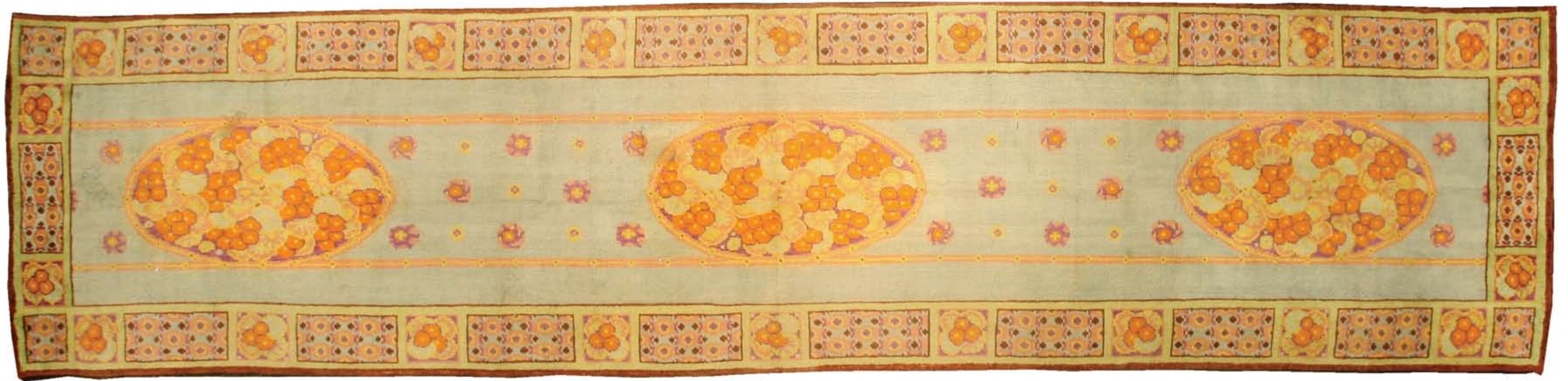
Viennese rug, circa 1920, 12.7 x 12.9



Viennese rug, circa 1920, 15.9 x 8.0



Viennese rug, circa 1920, 19.3 x 13.9



French Art Deco rug by Jules Coudyser (1867–1931), circa 1920, 19.5 x 4.6.

Coudyser was an interior designer who also manufactured and retailed furnishings from his store in Paris. He continued on the tradition of the *tapissier-décorateur* and occupied a number of other prestigious positions, including serving as the Vice-President of the textiles committee for the 1925 International Exhibition and as a professor at the Conservatoire des Artes et Métiers.



French Art Deco rug designed by Jules Coudyser (1867–1931), circa 1920, 15 x 10.



French Art Deco rug designed by Jules Coudyser (1867–1931), circa 1920, 12.9 x 10.0.



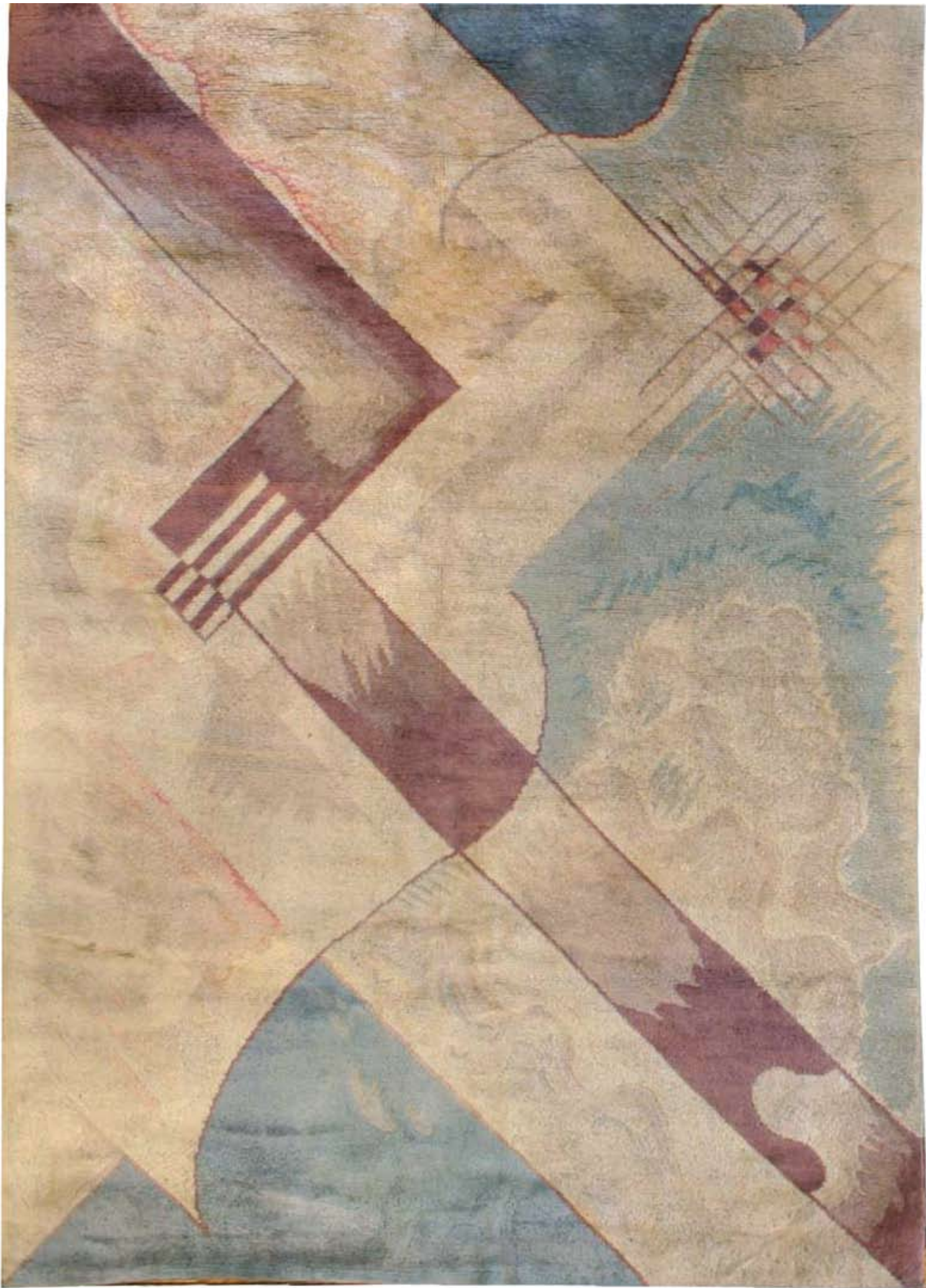
French Art Deco rug designed by Jules Coudyser (1867–1931), circa 1920, 11.5 x 8.0.



French Art Deco Rug, circa 1920, 14.10 x 12.10



French Art Deco rug, circa 1920, 13.5 x 13.5



French Art Deco rug, circa 1920, 9.8 x 6.6



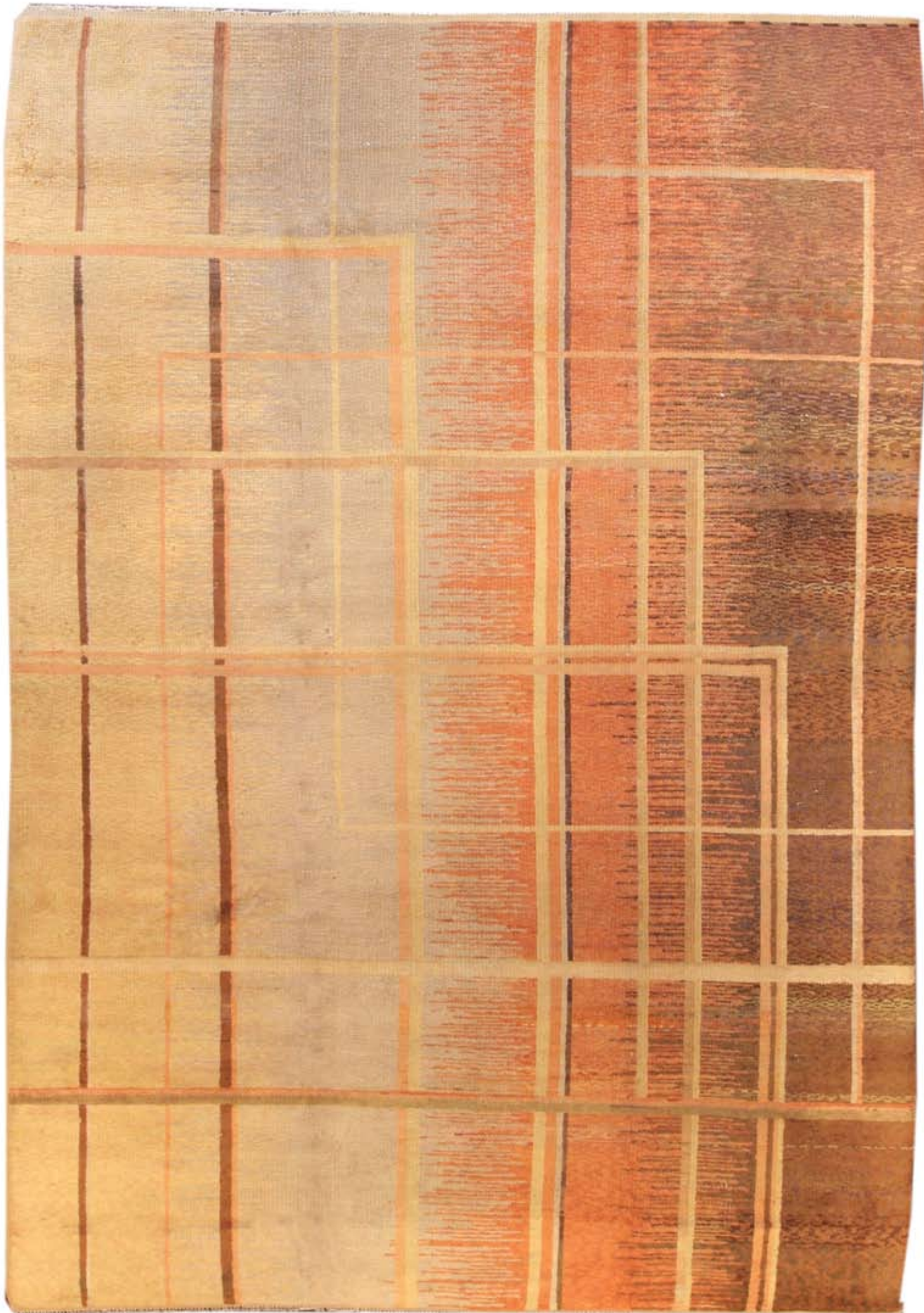
French Art Deco rug, circa 1930, 9.0 x 5.10



French Art Deco rug, circa 1920, 16.5 x 8.3



French Art Deco rug, circa 1920, 15.8 x 8.4



French Art Deco rug, circa 1920, 11.9 x 8.2



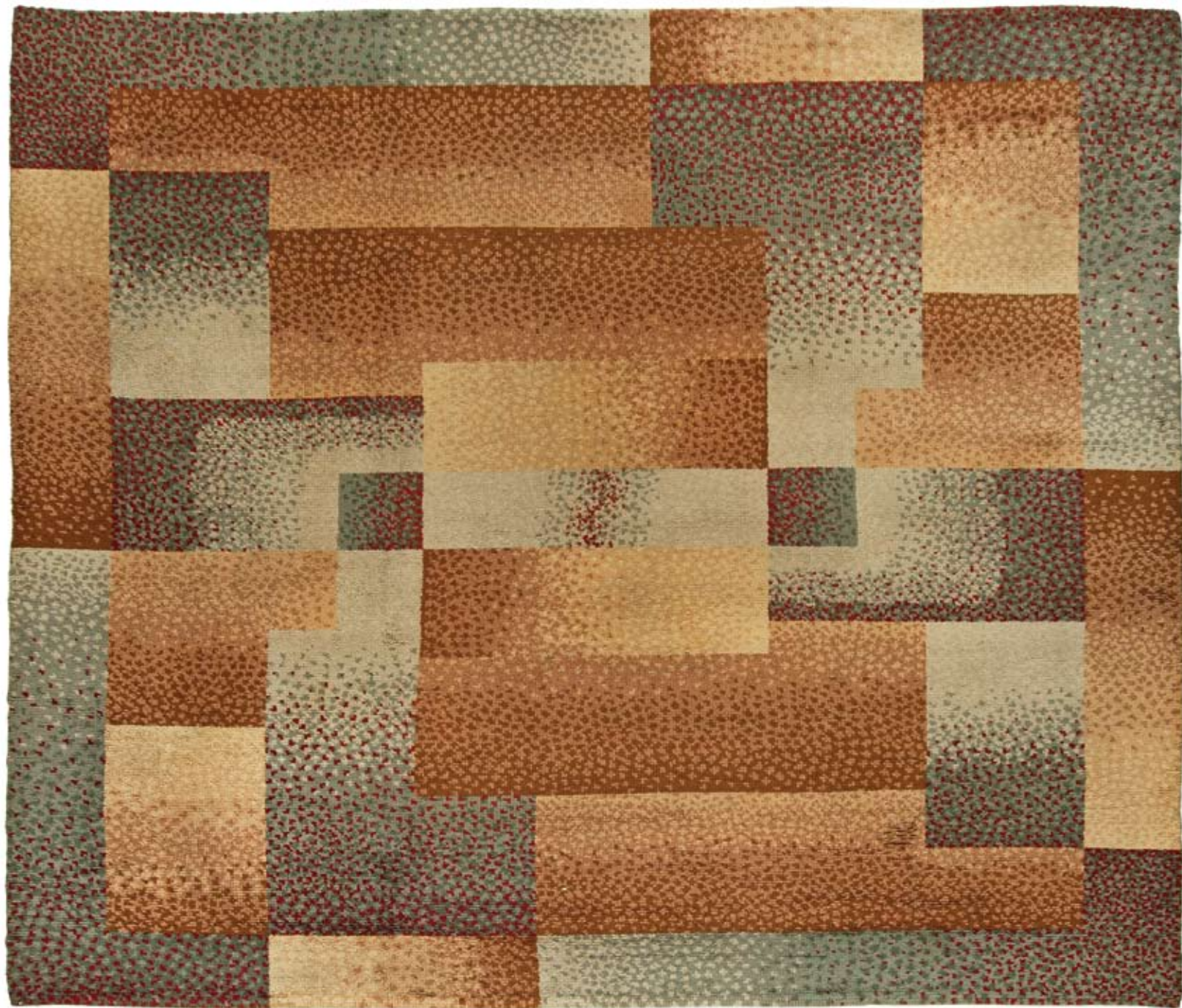
French Art Deco rug, circa 1920, 11.3 x 6.8



French Art Deco rug, signed "Saks France", circa 1920, 10.10 x 8.4



French Art Deco rug, circa 1920, 9.7 x 6.9



French Art Deco rug by Voldemar Boberman (1897–1977), circa 1920, 11.8 x 11.0

The present rug was designed by the Armenian-French painter and rug designer, Voldemar Boberman, who was an active participant in the Paris salons for both his paintings and his rugs.



French Art Deco rug, circa 1920, 13.2 x 11.8



PAULE LELEU
(1906–1987)

During the inter-war period, the House of Leleu was one of the most important furniture studios in Paris that designed many interiors of important residences, ocean liners, and embassies. In 1947, the great decorator Jules Leleu explained that the firm created for interiors “not only the furniture, but also their sculpture and the carving, the tapestry for the chairs, fabrics, carpets, lighting fixtures, and more.”

Paule Leleu, the granddaughter of Jules Leleu, learned to draw from her father and was inspired to become a rug designer through her contact with Da Silva Bruhns, who had been the chief rug designer for Leleu until 1936. She began designing models in 1932 and in 1936 she took over the role of chief designer from Da Silva Bruhns. After taking the helm of the rug department, she immediately created a drawing department and proceeded to create an important collection of rugs in 1937. That same year she showed her rugs at the International Exhibition’s Société des Artistes-Décorateurs pavilion. Among the most important interiors to incorporate her rugs were those of the residence of the President of the Côte d’Ivoire and the dining room of l’Elysée Palace. In her lifetime, she designed over 500 unique rugs in a broad range of colors so that clients of the firm could find appropriate rugs to match other elements in their décor. In Leleu’s rugs, color occupies a central place; it is never garish and is almost always balanced overall in her compositions. Her designs continued the tradition of using botanical motifs in design, but they are minimalist and simplified giving her rugs a modern sensibility.

She frequently designed round rugs and utilized miniature diamond motifs, particularly after 1940; several such rugs are illustrated in the following pages.



Deco rug designed by Paule Leleu, circa 1950, 14.9 x 9.10



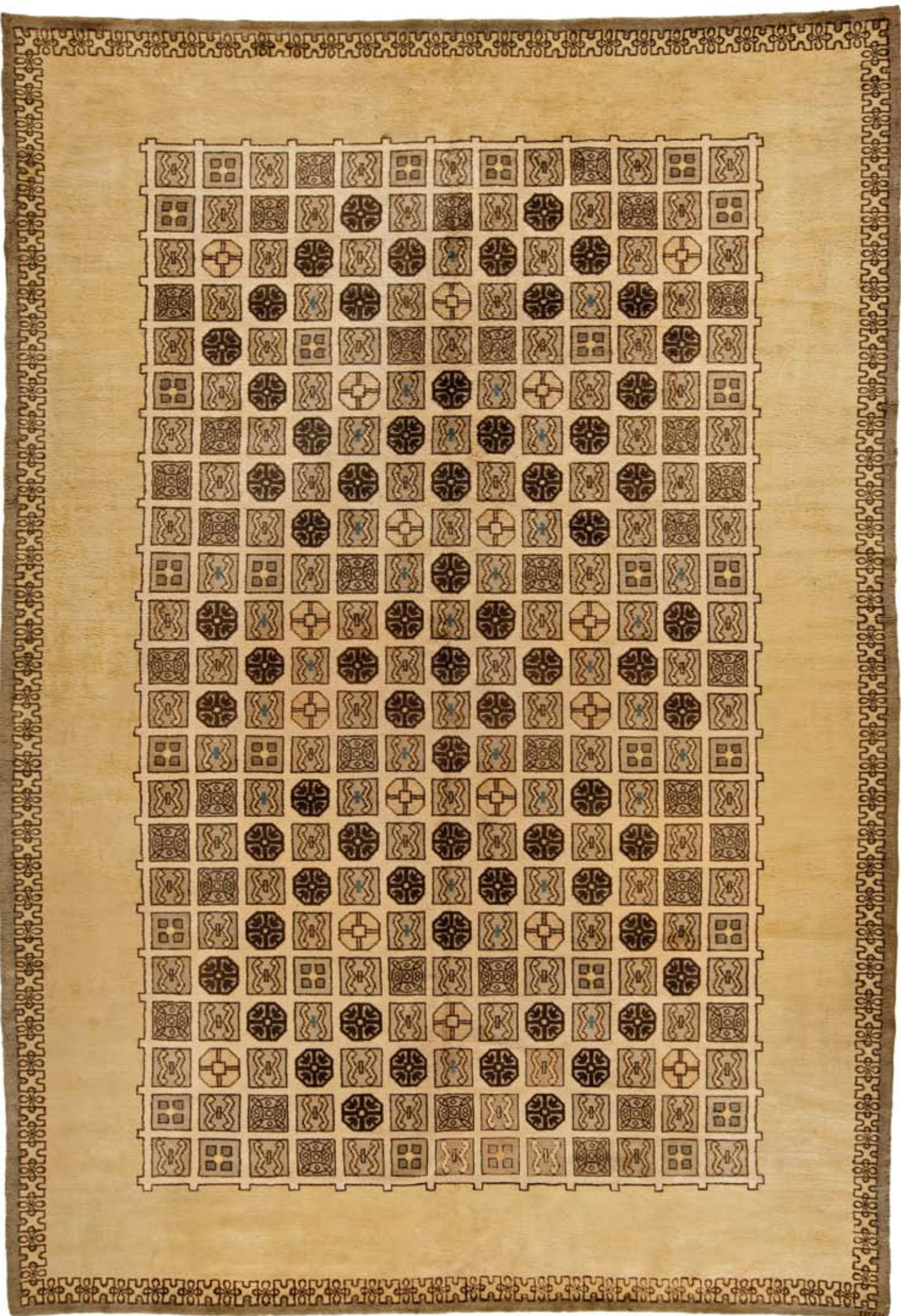
French Art Deco rug designed by Paule Leleu, circa 1930, 7.7 x 7.9



French Art Deco rug designed by Paule Leleu, circa 1930, 11.9 x 9.9



Pair of French Art Deco rugs designed by Paule Leleu, circa 1930, 5.2 x 2.2



French Art Deco rug designed by Paule Leleu, circa 1950, 14.9 x 9.10



French Art Deco rug, circa 1930, 5.2 x 3.6

Born in Rouen, France, Crevel was a painter, designer and decorative artist. He worked for a number of manufacturers including the Manufacture Française de Tapis et de Couvertures, à la Place Clichy, and Coupé a Bourgneuf (Creuse). In 1920 he exhibited at the des Artistes-Décorateurs and at the Salon des Artistes-Décorateurs, where he was a member.



French Art Deco rug designed by René Crevel, circa 1930, 11.10 x 9.0



French Art Deco rug, circa 1940, 9.5 x 7.9



French Art Deco rug, circa 1920, 11.8 x 7.5



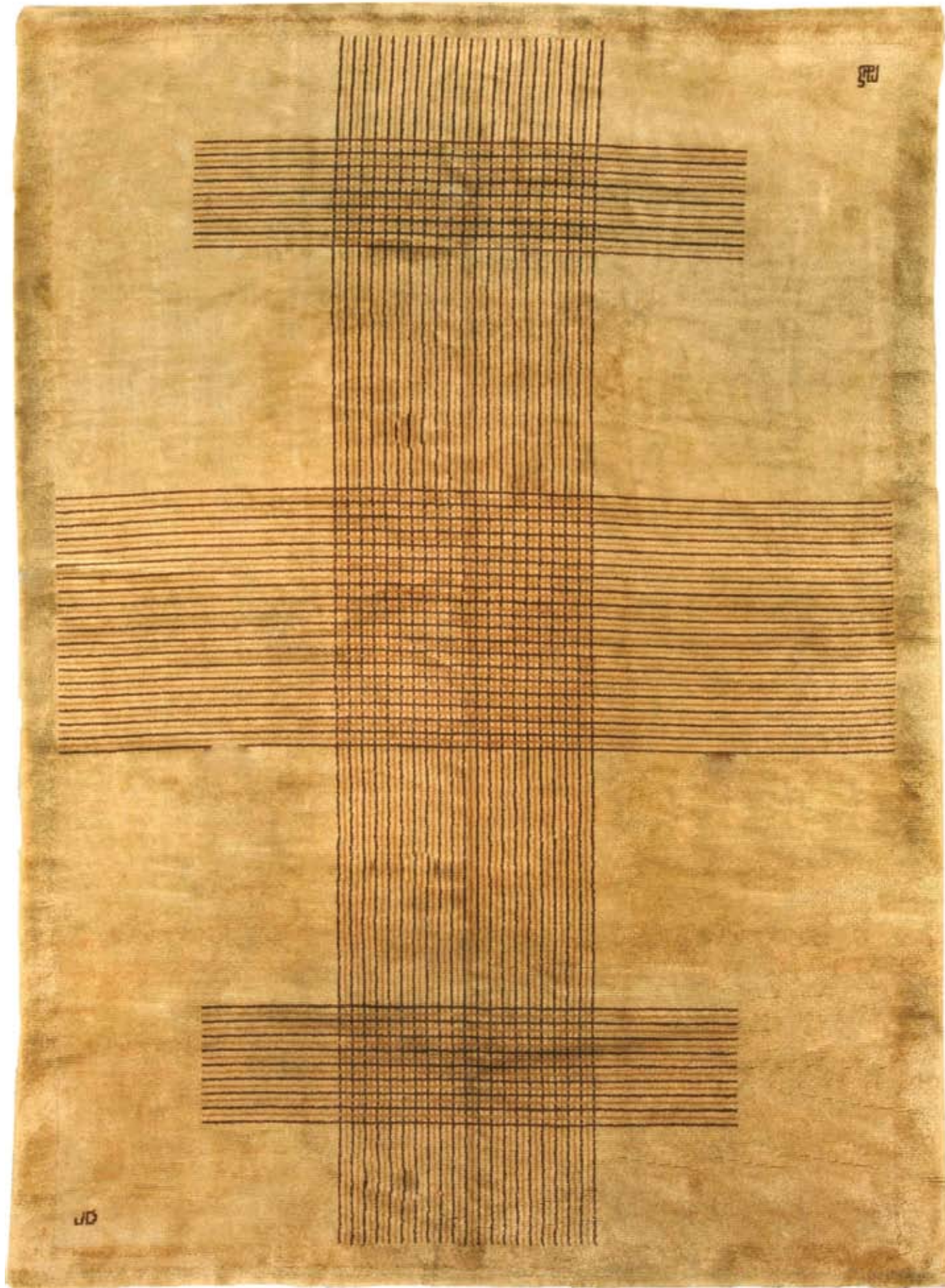
French Art Deco carpet designed by Renée Kinsbourg, circa 1920, 11.2 x 7.3

Designed by the self-described "modernist" decorator, Renée Kinsbourg, (born in Rouen) this rug is representative of her preference for curvilinear forms and subtle color tones.



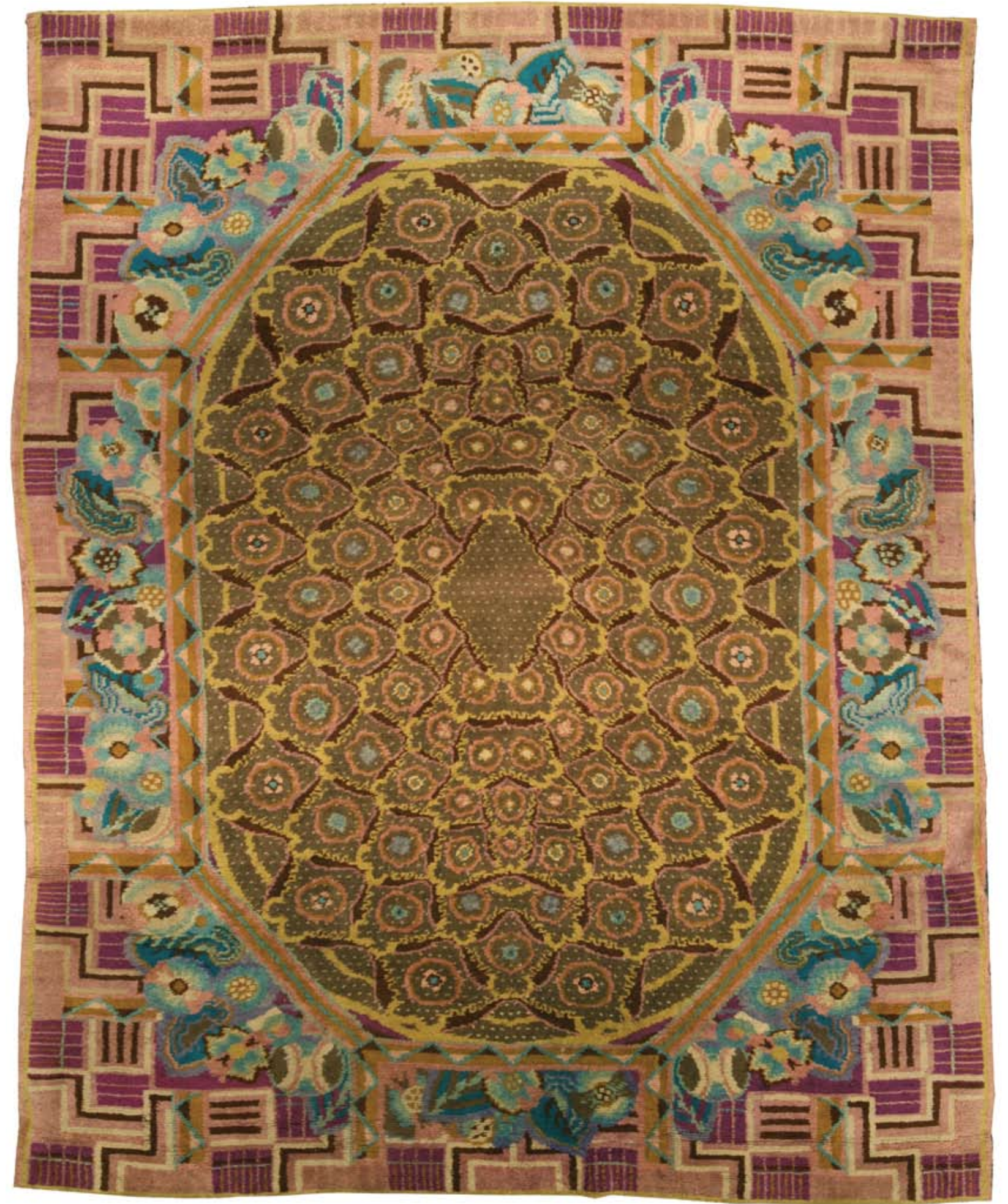
Art Deco rug designed by Victor Vasarely (1908–1997), circa 1950, 11.5 x 11.0

Victor Vasarely was a Hungarian French artist who is considered to be the father of Op-art. The present rug exemplifies his penchant for simple color schemes and geometric and minimalist abstract patterns.



Studio De Saedeleer rug, circa 1930, 11.4 x 8.6

The Studio de Saedeleer was the most important rug manufacturer in Belgium during the interwar period. The ideas and techniques for the workshop developed out of the Arts and Crafts movement in England, where the de Saedeleer family resided during World War I. Many important artists and designers created rugs for the studio, but the overall style of the rugs mirrored design developments in neighboring France. The present rug reflects a more minimalist geometric aesthetic that characterized French and Belgian rugs, particularly after 1930.



A French Art Deco rug, circa 1920, 11.2 x 8.2

The pattern of this rug suggests that it may have been designed by Maurice Dufrene (1876-1955), a French decorator and designer who created similar rugs in the 1920's.



French Art Deco rug designed by Emile Gaudissart, circa 1925, 15 x 10

The present rug designed by Emile Gaudissart, a French artist, decorator, and textile designer, who exhibited at the Paris salons and designed tapestry cartoons for the state-rug and Aubusson manufacturers.



CHARLES FRANCIS ANNESLEY VOYSEY
(1857–1941)

Born in England, C.F.A. Voysey was a leader of the Arts and Crafts movement, who had a great influence on his contemporaries.

Early in his career as a designer and architect, Voysey primarily designed textiles and wallpaper. Among the retailers and manufacturers of his rug designs were Morton's (Donegal rugs), Tomkinson and Adam, Yates & Co., and Heal's department store.

The rugs in our collection reflect Voysey's desire to keep his designs simple and free of excessive ornamentation and detail. The clear lines and repeated minimalist botanical motifs of the rug designs are highly characteristic of his style overall.



Donegal rug designed by C.F.A. Voysey, circa 1920, 20.7 x 13.0



"DONNEMARA"

Donegal rug by C.F.A. Voysey, circa 1920, 11.3 x 11.5



"TULIP"

Donegal rug by C.F.A. Voysey, circa 1920, 17.3 x 13.3



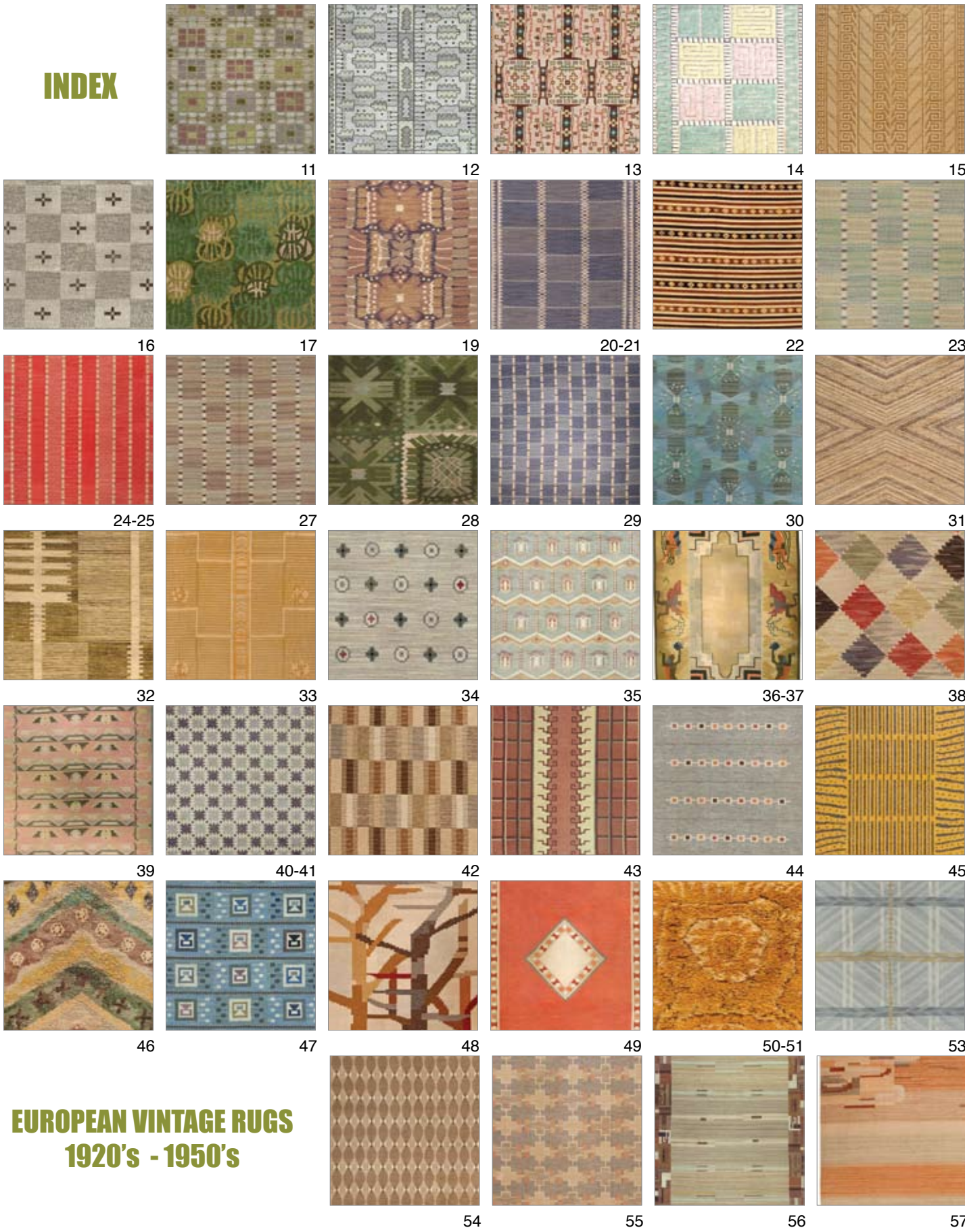
Irish Donegal rug, circa 1920, 11.1 x 8.8



Donegal rug, circa 1920, 14.1 x 11.5

The present rug by Gavin Morton (1867-1954), is demonstrative of the designer's predilection for updating traditional Persian rug design by enhancing the color and enlarging and stylizing the design motifs.

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EUROPEAN VINTAGE RUGS
1920's - 1950's



Doris Leslie Blau

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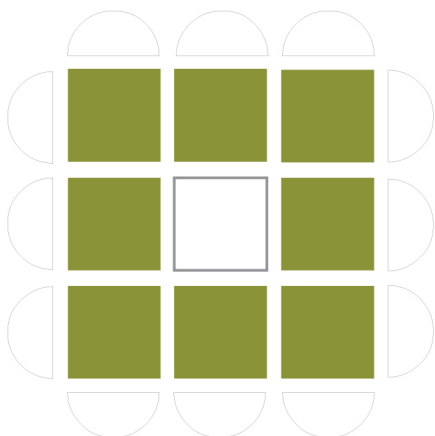
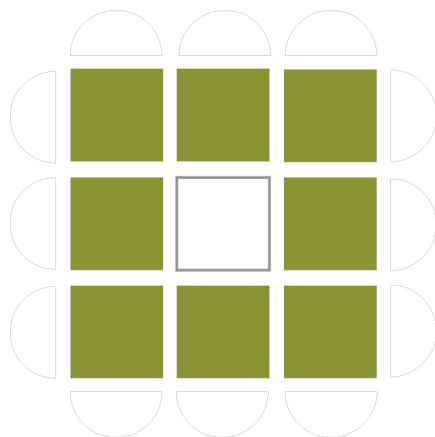
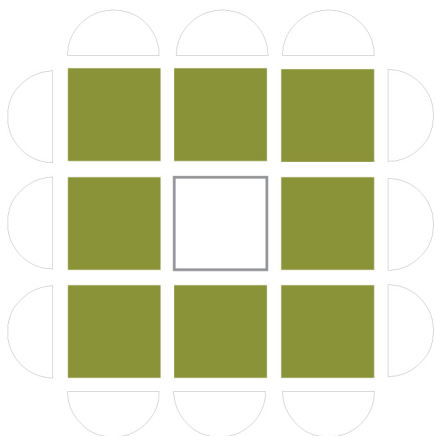
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EUROPEAN VINTAGE RUGS 1920'S - 1950'S

