



RENÉ LALIQUE,
THE INVENTOR
OF MODERN JEWELLERY

Exhibition
Mai 1st to November 3rd, 2024

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RENÉ LALIQUE, THE INVENTOR OF MODERN JEWELLERY IN A NUTSHELL

Over 100 exceptional pieces show how René Lalique renewed the art of jewellery around the end of the 19th century. Visitors are invited to discover the huge diversity of creations, from the type of object - combs, rings, chokers, hatpins, brooches, etc -, to the materials favoured by Lalique and his sources of inspiration. An exhibition not to be missed, from 1 May to 3 November 2024 at the Lalique Museum in Wingen-sur-Moder in Alsace!

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RENÉ LALIQUE, THE INVENTOR OF MODERN JEWELLERY

In the words of Henri Clouzot , « René Lalique was one of the greatest artists [...], and the only one capable of sending a wave of new beauty over the world. Up until then, jewellery had been synonymous with gold, silver, pearls, diamonds and precious gemstones. [...] In total defiance of tradition, he rehabilitated the more humble stones hitherto held in disdain, such as corundum, onyx and sardonyx, jade, agate and carnelian, jasper, coral and opal. He created diadems, combs, brooches, pendants, rings and bracelets in which the creativity and excellence of the craftsmanship took precedence over the intrinsic value of the materials. Flowers and fruits, insects, birds, fish and reptiles all featured in the pantheon of motifs that Lalique recreated, adapting them to the techniques of the jeweller. His genius was such that none of the many who attempted to copy Lalique came anywhere near his level of excellence. Nonetheless, the prestige of traditional gemstone jewellery soon regained its status. »

René Lalique, the inventor of modern jewellery, illustrates the artist's contribution to the art of jewellery in the Art Nouveau period. The exhibition showcases Lalique's parures as they were worn in the spirit of Belle Epoque fashion, highlighting their status as works of art, their architectural dimension and scrupulous attention to detail. It looks at the creative and manufacturing processes inspired by Lalique's fertile imagination, the materials he used, the importance he attached to drawing and volume, and the whole panoply of his creations. The exhibition reflects the words of André Beaunier : « his work is totally new, free of all outside influences », and Emile Sedeyn : « Lalique's genius is such that his creations are eternal, yet he infuses them with a wisp of modernity. »

¹ Henri Clouzot (1865-1941), journalist, curator of the Bibliothèque Forney and then of the musée Galliera

² André Beaunier (1869-1925), novelist and literary critic

³ Emile Sedeyn (1871-1946), literary man



THE EXHIBITION

René Lalique, the Inventor of Modern Jewellery

The exhibition runs from 1 May to 3 November 2024

at the Lalique Museum in Wingen-sur-Moder

Price included in the museum admission fee

Over 100 pieces showcased in 200 square metres of exhibition space

Curated by Véronique Brumm-Schaich, director of the Lalique Museum

Scenography by Studio Caravane

Exhibits on loan from Shai Bandmann and Ronald Ooi and from Lalique SA

Numerous exhibitions, in cities such as Paris, Lisbon, New York and Tokyo, have paid tribute to the creative genius of René Lalique the master jeweller. A new exhibition on this central theme is clearly justified, firstly by the quite extraordinary talent Lalique's jewellery reveals. Over a century after their creation, these pieces remain totally fascinating. Secondly, Lalique's jewellery gives a particularly eloquent vision of his imagination and unique ability to create total works of art. And finally, because our visitors have been waiting for such an exhibition since the museum opened in 2011.

Why wait until now? Because rather than propose just another exhibition, I wanted to bring together Lalique's most exceptional pieces and to show them in a new light.

As director and curator of the museum, I have the privilege of being able to study and handle the jewellery close up, meaning that I can observe Lalique's sense of detail and the quality and meticulous nature of his work. The starting point was the desire to share this emotion with our visitors, though for obvious reasons of security and conservation, direct contact with the exhibits was not possible; photos and video were the obvious alternative.

This approach clearly called for a close look at the creative process and at production techniques, including René Lalique's sources of inspiration, the importance he attached to drawing, his choice of materials, meticulous attention to the smallest detail, and the way certain motifs were used in a range of different objects.

And finally, another subject that has been on my mind for many years is the way the various items of jewellery, such as the choker or bayadère were worn, and how cufflinks and tiepins were used. I see the role of jewellery in fashion as another way of exploring a period of history.

The title of the exhibition is a quote by Emile Gallé, another great name in the Art Nouveau era, who first paid tribute to René Lalique's creative genius in 1897. His contemporaries were practically unanimous in their recognition of Lalique's talent, hence the numerous references to the art critics of the day in the texts that document the exhibition.

Véronique Brumm-Schaich
Director and curator of the Lalique Museum



The individuality of a piece of Lalique jewellery can be seen firstly as a unique work of art, but also as the piece that best fits the beauty and style of the person it was made for.

Gustave Kahn

FASHION AND JEWELLERY

The female silhouette of the Belle Epoque, inspired by couturiers such as Charles-Frédéric Worth, Jacques Doucet and Paul Poiret, featured a narrow waist, softened with clouds of chiffon, draped with heavy satins and flowing lace. The magazine *L'art et la Mode* stressed, in the 1890s, that « The fashion is to wear mounds of jewellery », to the extent that the couturiers and milliners of the day chose to stock a selection of pieces. Even items that had hitherto been seen as mere accessories, such as hair and hat pins, combs and belt buckles, began to be seen as potential jewels. Chokers, mounted on ribbon or multiple rows of pearls, remained the grand favourite, while long necklaces became hugely extravagant; watches, powder cases and lorgnettes were hung from belts or necklaces, and diadems were reserved for gala evenings.

The male silhouette was dark and understated, the luxury element provided by the quality of the fabrics but also by accessories such as cufflinks, tie pins, gold fob watches and sculpted walking stick handles.

This myriad of fashionable ornaments inspired René Lalique to propose new versions, and his son-in-law, Paul Burty Haviland, stressed that Lalique's influence « was seen as revolutionary. Revolutionary? Possibly. Rebellious, certainly: his was a stand against the worshiping of precious gemstones for their financial value, against the wearing of banknotes around the neck, on fingers and wrists. » The curator of the Musée de Cluny, Edmond Haraucourt, added that « Such an attitude was unlikely to attract a high-class clientele, and the early years were tough. But the man who tamed gemstones didn't give in; the stones gave in first, followed by the ladies, followed by their husbands, who gave in to their wives, and the fashion that had reigned for centuries accepted the reform. The 1900 Exposition Universelle was a worldwide triumph for Lalique.»

⁴ Paul Burty Haviland (1880-1950), photographer, art critic, gentleman farmer, from the family of Limoges porcelain makers, husband of Suzanne Lalique

⁵ Edmond Haraucourt (1856-1941), poet, journalist, curator of the Cluny museum



... M. René Lalique's jewels not only enchant current generations; a more edifying, durable and higher mission awaits them: their absolute originality, which may surprise or irritates observers today, has ensured their place in the Apollo gallery. History cannot turn the clocks back, neither can Art.

Roger Marx

JEWELLERY - A TOTAL WORK OF ART

Commenting on René Lalique's success at the 1900 Exposition Universelle, Léonce Bénédicté remarked that « René Lalique's artistic glory lay in his ability to create an art of fantasy, caprice and charm, uniting imagination and method, feeling and reason. »

Roger Marx 's analysis was that « The master jeweller could just as well have devoted his talents to painting or sculpture, or built monuments; the secret of his mastery lies in his equal degree of talent as colourist, visual artist and architect. His innate sense of structure is evident in the logic with which he assembles each piece of a parure. The gravity they convey comes from the clear outline of the silhouette and the distribution of volume, which catches the eye at first sight, before we comes to focus on the charm of the detail. Chisel in hand, Lalique sculpts his pieces with the grandeur associated with the master sculptor; the minuscule proportions of each little figurine, each medallion, each bas-relief, comes to life in the most vivid, delicate and vibrant form. »

The way Lalique introduced a motif into the specific form of a piece was inspired by the vision of architects such as Viollet-le-Duc, who conceived of ornament as an integral part of structure. In the words of Pol Neveux : « His originality lay in the fact that he almost always had an architectural vision of the pieces he created. [...] In an age that tends to produce works of a fragmentary nature, he saw each piece as a whole. This architectural dimension or overall vision and concept of total art put Lalique in the same class as other great names of Art Nouveau, Jugendstil and the Arts and Crafts movement. »

... a piece of Lalique jewellery, by its details, its harmony and curves and the elements that compose it, by the effect it produces, creates a decidedly personal vision and aesthetic that was something totally new in the art of ornamentation.

Gustave Kahn

⁶ Léonce Bénédicté (1859-1925), art historian, museum curator

⁷ Roger Marx (1859-1913), man of letters and art critic

⁸ Pol Neveux (1865-1939), writer and librarian

A PROLIFIC IMAGINATION

Henri Vever remarked that « For several years, René Lalique produced only pure jewellery exclusively with diamonds. » He gradually began introducing greater freedom and fantasy into his compositions, and by the early 1890s, « was working constantly to create something that had never been seen before drawing and modelling, and carrying out all manner of studies and technical trials. »

Roger Marx believed that « Such liberties produced a complete reform in the aesthetics of women's jewellery. The result was a regenerated and independent art form, of which René Lalique was the inventor and the glorious hero. It would be hard to imagine a more open-minded intelligence, a more sensitive temperament and tact. Life itself, the universe and his incessant curiosity fed and sharpened his mind and senses; Lalique was a thinker whose reflection nourished a miraculously fertile imagination, the result being a picturesque and elaborate spirit of invention that never ceased to flow. For Mr René Lalique, "nature is a temple of living pillars, man passes there through forests of symbols." Choosing and adopting those symbols is his aim. [...] Let us not forget that Lalique was also a modernist and scholar whose knowledge of the history of jewellery through the ages knew no bounds. He was familiar with the archaeological discoveries of Egyptian, Greek and Etruscan civilisations, the treasures of the Middle Ages and the Renaissance, Byzantine and Caucasian art, the art of the Far East and even the Americas; but while he dipped freely into the wealth of these cultures, he did so in the style of the bees that, in the words of Montaigne, "...pillage the flowers here and there but they make honey of them which is all their own; it is no longer thyme or marjoram." So he transforms whatever pieces he borrow from others, to make a work all his own. »



⁹ Henri Vever (1854-1942), jeweler, author of *French jewelry in the 19th century*

¹⁰ Roger Marx (1859-1913), man of letters and art critic

LALIQUE'S « BOOK OF TRUTH »: HIS DRAWINGS

René Lalique's love of drawing began in childhood, and he continued to perfect his skills during his apprenticeship as a jeweller. His first drawings were not signed, but Roger Marx informs us that « subsequently they were all carefully stored in folders alongside numerous studies and preliminary projects, the whole making up the artist's « book of truth ». I know of no more convincing testimonial, nothing more deserving of attention and study. This graphic confession of the artist's daily labour is the most eloquent proof of Lalique's evolution, his development and the successive acquisition of his skills. »

The vast majority of these drawings were done in pencil, Indian ink, gouache and watercolours, on vellum paper, usually marked BFK (Blanchet Frères Kléber) and coated with a preparation made of linseed oil that gave a smooth translucent, impermeable surface. Lalique sometimes drew on tracing paper, and later on, when he began working with glass, he turned to using small notebooks.

During the research phase, he would often use a single sheet of paper for several drawings, as was always the case for small objects such as rings. But generally speaking each drawing would be done on a separate sheet, and the size of the drawing corresponded to the actual size of the object. The axis of symmetry was usually represented, and Lalique frequently used a compass. In keeping with established practice, he generally represented one half of a symmetrical composition, and sometimes proposed a series of variations on the same sheet. The question of relief was also important.

The final drawings usually included notes for the workshop, with instructions on the thickness of the gold, the size of the stones to be used, whether precious gemstones, ornamental stones or pearls, and the techniques required



I had never met a man who drew jewellery before, but now I have!

Alphonse Fouquet



WHEN SPIRIT TAKES PRECEDENCE OVER MATTER

René Lalique summed up his philosophy, « Better to seek beauty than display luxury.... Spirit should take precedence over matter. » In an era when fine gemstone jewellery was still the rule, « he reacted against the abusive use of diamonds, restoring their dignity to more commonplace materials that had no market price, and were clearly not costly enough to create luxury » was the analysis of André Beaunier¹¹. His interest being beauty, not snobbism, Lalique would choose a stone for its colour, its quality and, according to the effect required and its position in the piece. It was not the price of the merchandise that concerned him, and instead of a perfectly round, regular pearl, he would often prefer a more irregular example that cost far less, and that was far more pleasing to the eye. He preferred horn, less precious than blonde tortoiseshell, but more solid and with beautifully subtle nuances. He gave dignity to agate, and even, on occasion, used little red stones that can be found in the sandpits in parks and gardens [...] He knew that nature could only be a source of beauty. »

Enamel also had pride of place in René Lalique's creations; he experimented with all possible techniques and the seemingly limitless range of colours enamel could provide: in the *champlevé* technique little holes destined to receive the vitrifiable substance are carved into the metal with a burin; in the *cloisonné* technique the motif is shaped with fine strips of metal that are soldered onto the metal base; *plique-à-jour* enamel follows the same process but the base is eliminated by nitric acid after the enamel is fired. The result looks very much like a miniature piece of stained glass, with the enamel suspended in threads of gold. Lalique's experiments subsequently led him to explore glass, which provided the relief effect, sparkle and transparency that could be seen to symbolise the breath of life.

What was jewellery before René Lalique? It was synonymous with finery, naturally; but also with relentless luxury, ostentatious wealth. Masterpieces prior to Lalique relied totally on the radiance of the diamonds, like portable castles of light. [...]. Jewellery was formerly based on the notion of wealth; the new version was based on the principle of art

Gustave Kahn

¹¹ André Beaunier (1869-1925), novelist and literary critic

FRONT AND BACK

Gustave Kahn claimed that « Whereas the reform was complete in terms both of style, materials and colour, the major characteristic René Lalique has brought to the essence of jewellery is to put all the arts and techniques at its service, in a totally novel way. Lalique is neither merely a jeweller nor a goldsmith; he is a painter, a sculptor, a master of enamelling, engraving and glass, but he is also a jeweller and a goldsmith. It is with his infinite range of talents that he devises his formula for the creation of a work of art, thanks to which it becomes clear that dimensions and volume mean nothing, in that a minute masterpiece has as much value as the most imposing piece of architecture, in that the sense of structure and balance of the elements is the same, it is merely a different format. »

By turning a piece of jewellery into an objet d'art, focusing on its architectural composition and putting the techniques of all the arts at its service, René Lalique introduced the third dimension. Gold was shaped with the lost wax technique or embossed, ivory and horn were sculpted in the round, and enamel often worked in haut-relief so that the glass became an integral part of the piece's overall composition.

Each object was a perfect piece of craftsmanship. While the front of the piece was naturally finished to perfection, equal care was given to the most minute detail on the back, even if it was not visible when the piece was worn. When glass represented a major element in the composition it was not rare for it to be sculpted in relief on the outer face and also chiselled on the back, or even in the round, in pieces dating back to the 1910s.



¹² Gustave Kahn (1859-1936), poet and art critic

THE SAME BUT DIFFERENT

In the words of Emile Sedeyn , « If we compare Mr Lalique's most recent creations to those he produced ten years ago, the evolution over the past decade is striking. And we have a new reason for admiring the creator of such marvels. We previously marvelled at his masterful sense of harmony, his ingenious and fertile spirit, his fantasy and imagination.

We admired his capacity to invent constantly, to entice a wealth of secrets out of minerals without ever repeating himself. We called him a poet, and some even called him a magician. He is now more disciplined, more reflective, imagination and fantasy are no longer the primary characteristics of his creations. The forms are more sober, the compositions simpler. The spirit is higher: he is not seeking to attract, but the same qualities of youth and grace charm the eye in a more intimate and penetrating fashion. »

Nature continued to be a most powerful source of inspiration: his sensitive and accurate eye scanned flowers and fruits, animals and birds, insects and reptiles and admired the harmony of the female silhouette. Edmond Haraucourt expressed his admiration: « He follows the path opened by his ancestors [...] but his spirit of exploration opens up new directions; he follows on from them but does not follow them. [...] He is nobody's disciple, he does not follow the mediaeval, the Florentine or the modernist tradition; he has his preferences, but follows no orders; he is a seeker. » That did not stop him from developing variations on a theme when he felt the potential, elaborating on a motif to produce a series in different contexts, new finishes and colours, new functions. And he continued in the same vein when he moved on to devote his attention to glass.

... Lalique was a master engraver, master jeweller and master enameller with a true passion for the jewellery he created; he put the full force of his artist's spirit into his creations with not a second thought for lucre or the dictates of fashion. That, we feel, is the true secret of his success. .

Pol Neveux

¹³ Emile Sedeyn (1871-1946), man of letters

¹⁴ Edmond Haraucourt (1856-1941), poet, journalist, curator of the Cluny museum



His fluid and very personal talent inspires him to invent an infinite variety of shapes and colours, and the quality of the production is always impeccable. That such a degree of fertility be combined with perfect taste is a rare achievement. In the museums of the future, Lalique's works will plead in favour of our era.

Henri Vever

MAJOR DATES IN THE LIFE OF RENÉ LALIQUE



1860

Birth of René-Jules Lalique on 6 April in Aÿ en Champagne (Marne).

1875

Death of his father

1876

The young René is apprenticed to the jeweller, Louis Aucoc. While learning jewel-making techniques, he takes classes at the School of Decorative Arts in Paris.

1878

Spends some time in England for two years.

1882

Sets up as a freelance designer and works for the great jewellery houses such as Jacta, Aucoc, Cartier, Gariod, Hamelin, Boucheron, Destape...

1884

Joins forces with Varenne who places his drawings with jewellery makers.

1885

Takes over the workshop of the jeweller, Jules Destape, Place Gaillon in Paris.

1886

Marriage to Marie-Louise Lambert. Their union will result in the birth of a daughter, Georgette.

1887

Transfers his workshop to 24, Rue du Quatre-Septembre in Paris.

1888

Makes his first jewellery in chased gold with decorations inspired by Antiquity and Japonism.

1889

Takes part as an associate of Vever, Boucheron... in the Universal Exhibition in Paris.

1890

Sets up his studio at 20, rue Thérèse in Paris. His first experiments and creations in glass date from this period.

Meets Augustine-Alice Ledru.

1892

Birth of Suzanne, daughter of René Lalique and Augustine-Alice Ledru.

1893

Is awarded a Second Prize for the *Thistle Flower* chalice and a commendation with medal for the vase, *Vine Branches and Satyrs*, at the goldsmiths' competition by the *Union Centrale des Arts Décoratifs*.

1897

Receives the *Croix de Chevalier de la Légion d'Honneur*.

1898

Buys a property in Clairefontaine. He sets up a glass workshop there.

1900

Takes part in the Universal Exhibition in Paris: this is the apotheosis of his career as a jeweller.

René Lalique is promoted to the honorary rank of Officier de la Légion d'Honneur on 14 August.

Birth of Marc, son of René Lalique and Augustine-Alice Ledru.

1902

Marriage to Augustine-Alice Ledru. They move into the town house that he has just had built at 40, Cours-la-Reine in Paris. This also houses his workshops and exhibition rooms.

1905

Opens a boutique at 24, place Vendôme where he exhibits not only jewellery but also pieces in glass made in his workshop at his property in Clairefontaine near Rambouillet.

1907

Meets François Coty for whom he will create perfume bottles.

1909

Rents the Combs-la-Ville glassworks in the Paris region.

First patent registered.

Death of Augustine-Alice Lalique Ledru.

1911

Organises his first exhibition devoted solely to glass.

1912

Organises his final jewellery exhibition.

1913

Buys the Combs-la-Ville glassworks.

1919

Travels to Lorraine and Alsace looking for a place better suited to the production of pieces in glass and with qualified workers. He is helped to set up in Wingen-sur-Moder by Alexandre Millerand, a fan of his work in glass, who would later become President of the French Republic.

1921

The *Verrerie d'Alsace* in Wingen-sur-Moder was registered in 1921, and production started up in 1922.

Participates in the decoration of the ocean liner, *Paris*.

1923

Collaborates in the decoration of the town house belonging to Madeleine Vionnet, on the Avenue Montaigne in Paris.

1924

Participates in the decoration of the ocean liner, *De Grasse*.

1925

Takes part in the International Exhibition of Modern Decorative and Industrial Arts in Paris. It is a triumph of Art Deco and the high point of René Lalique's glass production. In working the material, his style expresses itself principally through what would become the famous contrast between the transparent and satin finish. He occasionally adds a patina, enamel or mass colour.

1926

Is promoted to the rank of *Commandeur de la Légion d'Honneur*.

Designs and constructs the stained glass windows for Saint-Nicaise church in Rheims.

Designs the gallery, Arcades des Champs Elysées.

1927

Participates in the interior design for the ocean liner, *Ile-de-France*.

1929

Participates in the decoration of the train, the *Côte-d'Azur-Pullman Express*.

1930

Produces a dining room for Madame Paquin.

1931

Takes part in the International Colonial Exhibition.

1932

Makes fountains for the Rond-Point des Champs Elysées.

Makes the front doors for the residence of Prince Asaka Yasuhiko in Tokyo (now the Teien Palace).

1933

Retrospective at the Pavillon de Marsan – Museum of Decorative Arts.

1935

Participates in the decoration of the ocean liner, *Normandie*.

Leaves the Place Vendôme and moves into a new boutique at 11, rue Royale in Paris.

1940

The factory in Wingen-sur-Moder is requisitioned by the German army.

1945

Death of René Lalique on 1 May in Paris.



THE LALIQUE MUSEUM

PRESENTATION

The Lalique Museum opened in July 2011 in the village that remains the only site in the world for the production of Lalique crystal. It presents the full panoply of Lalique creation from the 19th century jewellery to the contemporary crystal pieces, not forgetting the perfume bottles and Art Deco objects. There are prestigious Lalique collections on show in many countries around the world. The Lalique Museum has chosen to showcase all aspects of the artist's work, giving pride of place to the glass and crystal pieces produced on site at Wingen-sur-Moder.

The fact that these works were actually created in the village chosen by René Lalique to build his factory provides an excellent opportunity to look at the manufacturing techniques and the glassmakers themselves, whose know-how has been passed down from generation to generation. But the Museum also encompasses the production of René Lalique's successors, Marc and Marie-Claude, and of the current creative team, thus broadening its scope to give an unprecedented vision of the Lalique universe.

THE LALIQUE MUSEUM, A PROJECT SUPPORTED BY THE LOCAL AND REGIONAL AUTHORITIES

The Lalique Museum is supported by the various local and regional government bodies: la Région Grand Est, the Conseil départemental du Bas-Rhin, the Communauté de Communes Hanau-La Petite Pierre and the Commune of Wingen-sur-Moder; these bodies formed an inter-municipal association in 2008 to manage the museum.

This association (le Syndicat mixte du Musée Lalique) financed the construction of the museum, with the French government and European Union also making major contributions. The Lalique Museum has Pôle d'Excellence Rurale and Musée de France status and has benefitted from various territorial funding initiatives for the Massif des Vosges region.



USEFUL INFORMATION

GETTING TO THE LALIQUE MUSEUM

Musée Lalique
Rue du Hochberg
67290 Wingen-sur-Moder



Getting to the museum without a car: get off at the station for Wingen-sur-Moder (Strasbourg-Sarreguemines-Sarrebruck line), it is then 20 minutes on foot.

CONTACT DETAILS

Musée Lalique
Tél. +33 (0)3 88 89 08 14
info@musee-lalique.com
www.musee-lalique.com

MUSEUM OPENING HOURS DURING THE EXHIBITION

The temporary exhibition can be seen during the museum's opening hours.
June to 30 September: every day from 9:30 to 18:30
October and November: Tuesday to Sunday, 10:00 to 18:00

PRICE LIST FOR INDIVIDUALS

Museum AND temporary exhibition:

Full price: 8€
Reduced price: 4€
Family ticket: 18€ (1 to 2 adults and 1 to 5 children less than 18 years old)
Free for those under 6 years old

IMAGES AVAILABLE FOR THE PRESS



LALIQUE René
Broche *Sphinx*, 1893
© Studio Y. Langlois
Coll. privée



LALIQUE René
Broche *Nœuds et perle*,
1893-1895
© Studio Y. Langlois
Coll. privée



LALIQUE René
Boucle de ceinture *Pavot*,
v. 1894-1895
© Coll. privée



LALIQUE René
Bracelet *Brins de muguet*
v. 1895-1900
© Studio Y. Langlois
Coll. privée



LALIQUE René
Bague *Scarabées et lotus*, 1897-1898
© Studio Y. Langlois
Coll. privée



LALIQUE René
Boucle de ceinture
Visage de femme,
v. 1897-1900
© K. Faby
Coll. privée



LALIQUE René
Pendentif *Cygnes et lotus*,
1898-1900
© Shuxiu Lin - Coll. privée



LALIQUE René
Bague *Portrait de femme et lys*
v. 1898-1902
© K. Faby
Coll. Musée Lalique



LALIQUE René
Collier de chien *Bleuets*,
1898-1903
© Studio Y. Langlois
Coll. privée



LALIQUE René
Ornement de corsage *Jasmin*,
v. 1899-1901
© Coll. privée



LALIQUE René
Broche *Branche de prunus*,
v. 1900
© K. Faby - Coll. privée



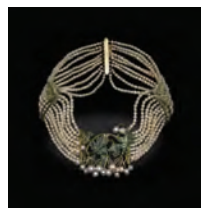
LALIQUE René
Pendentif *Paon et branche de prunus*
v. 1900-1902
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LALIQUE René
Pendentif *Bacchante*,
1900-1902
© Coll. privée



LALIQUE René
Diadème *Anémones des bois*
v. 1901-1903
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LALIQUE René
Collier de chien *Aubépine*,
v. 1902-1904
© Studio Y. Langlois
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LALIQUE René
Collier *Quatre libellules*,
v. 1903-1905
© Studio Y. Langlois
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LALIQUE René
Collier *Libellules*,
v. 1903-1905
© K. Faby - Coll. privée



LALIQUE René
Pendentif *Quatre libellules et sa chaîne*, v. 1903-1905
© Studio Y. Langlois,
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LALIQUE René
Pendentif et chaîne *Le baiser*,
v. 1905
© K. Faby - Coll. privée



LALIQUE René
Ornement de corsage
Papillons de nuit, 1906-07
© Studio Y. Langlois
Coll. privée



LALIQUE René
Pendentif *Femme drapée*, et sa chaîne
© Studio Y. Langlois
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LALIQUE René
Peigne *Roses*,
© Studio Y. Langlois
Coll. privée



LALIQUE René
Boutons *Serpent*,
1912
© Studio Y. Langlois
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VISUELS DU MUSEE LALIQUE



Musée Lalique
© D. Desaleux - Musée Lalique



Vue aérienne du musée Lalique
© Communauté de communes
Hanau-La Petite Pierre



Entrée du musée Lalique
© D. Desaleux - Musée Lalique



Table tactile
© Musée Lalique



Flacons de parfum
© Musée Lalique



Espace Bijoux
© Karine Faby



Espace Arts de la table
© Karine Faby



Espace Flacons de parfum
© Karine Faby

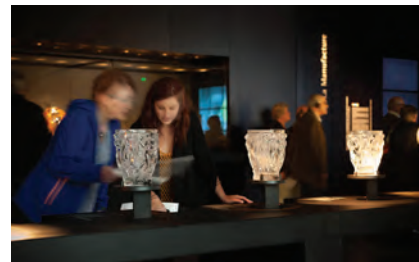


Table tactile et visiteurs
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