

150 years

KRAEMER

Paris
since 1875



**A story of French taste
Yesterday, Today and Tomorrow**



150 years
Kraemer's

From the heritage of the 18th century
to today's collectors.

Laurent Olivier
Mikhail Sandra Alain



Parc Monceau

Rue de Monceau
Kraemer
depuis 1875

43 rue de Monceau 75008 Paris

+33 (0)1 45 63 24 46 - kraemer@kraemer.fr - www.kraemer.fr



The Kraemer taste

**150 years, a milestone
in the history of a family business.**

Founded in 1875 by the great-great-grandparents of the current generation, Galerie Kraemer immediately devoted itself to excellence in 18th-century furniture and works of art.

Today, it is the oldest art gallery specialized in this field.

A savoir-faire that Maison Kraemer now uses to present masterpieces of the 18th century, as well as modern and contemporary art.

Walking through the various rooms of Galerie Kraemer means journeying through the history of French taste. That of yesterday, today, and tomorrow.



Laurent, Sandra, Mikael, Alain and Olivier Kraemer.

A family that welcomes you with complete simplicity

The private mansion at 43 rue de Monceau
is explored through a series of salons where a passion
for art has been shared by the same family for seven generations.

An elegant and lively journey, punctuated
by emblematic objects from the Age of Enlightenment,
family anecdotes, and contemporary creations engaging
in dialogue with the masterpieces of the 18th century.

It is therefore common to encounter great Masters such as
Carlin, B.V.R.B., Boulle, Riesener, or Jacob alongside contemporary artists
such as Matisse, Picasso, Chagall, Magritte, Hartung, Soulages,
Rothko, De Kooning...



Galerie Kraemer, 43 rue de Monceau 75008 Paris.







18th-century furniture, a major art form

All civilizations around the world have always regarded painting and sculpture as important major arts.

During the reigns of kings of France Louis XIV, Louis XV and Louis XVI, and more specifically in Paris, furniture also became a major art form.

In the 18th century, artists and craftsmen surpassed themselves. With cabinetmakers, seatmakers, bronze-makers, and the great manufactures, furniture enjoyed an exceptional destiny for more than 100 years.

Under the influence of brilliant creators such as Boule, Cressent, B.V.R.B., Riesener, Jacob, Carlin and many others, new forms appeared, such as the commode, the writing desk, the bonheur-du-jour, the marquise, or the bergère, whose use is still relevant today.

Though fashion and taste have evolved profoundly over the centuries, exceptional 18th-century furniture has retained its place of honour in the most distinguished residences to this day.



From One Era to Another: The Concept

KRAEMER PROJECTS

The recently renovated private mansion on rue de Monceau features numerous salons where antique objects and contemporary art coexist, in the spirit of today's most beautiful residences.

An 18th-century piece of furniture has the power to stand out just as well in a New York loft as in a classical interior.

Talented interior designers understand this perfectly, seamlessly integrating beautiful antique furniture into contemporary settings.

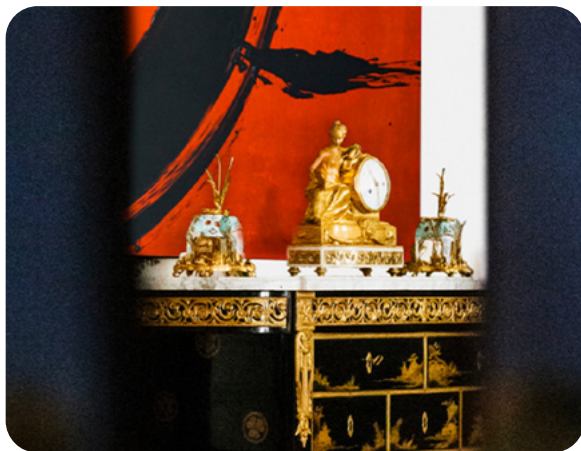
For one hundred and fifty years, Kraemer has contributed to furnishing the world's finest residences.

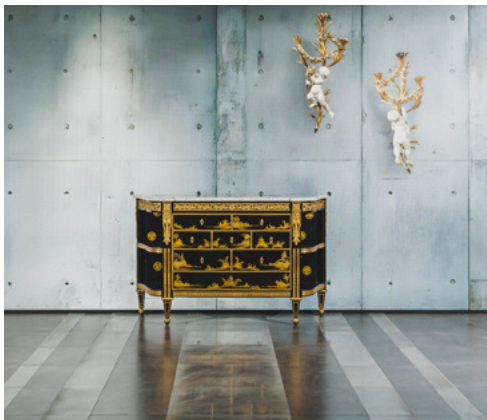
*Interior designers and
architects, the artistic directors
presenting the Gallery's
masterpieces.*

Since the beginning of the 20th century, many decorators
and interior architects have drawn their inspiration
from the masterpieces of the Gallery.

George Hoentschel, Lady Mendl (Elsie de Wolfe), Stéphane Boudin and
Pierre Delbée of Maison Jansen, Georges Geffroy, Emilio Terry, Henri
Samuel, Marc Barroux, Gérard Gallet, Charles de Beistegui, Madeleine
Castaing, Alberto Pinto...

to name only a few.





From Paris to London, from New York to Miami, and through Hong Kong, Tokyo...
and within the 18th-century, Art Deco, Jean-Michel Frank,
Tadao Ando, or Ruhlmann interiors...

*The journey of
18th-century piece of furniture
through interiors, across time
and continents.*

Truly exceptional furniture adapts seamlessly
to every type of setting and place.



As part of an exhibition at the Gallery, an immersive digital installation employed artificial intelligence to send an eighteenth-century piece of furniture on a journey.









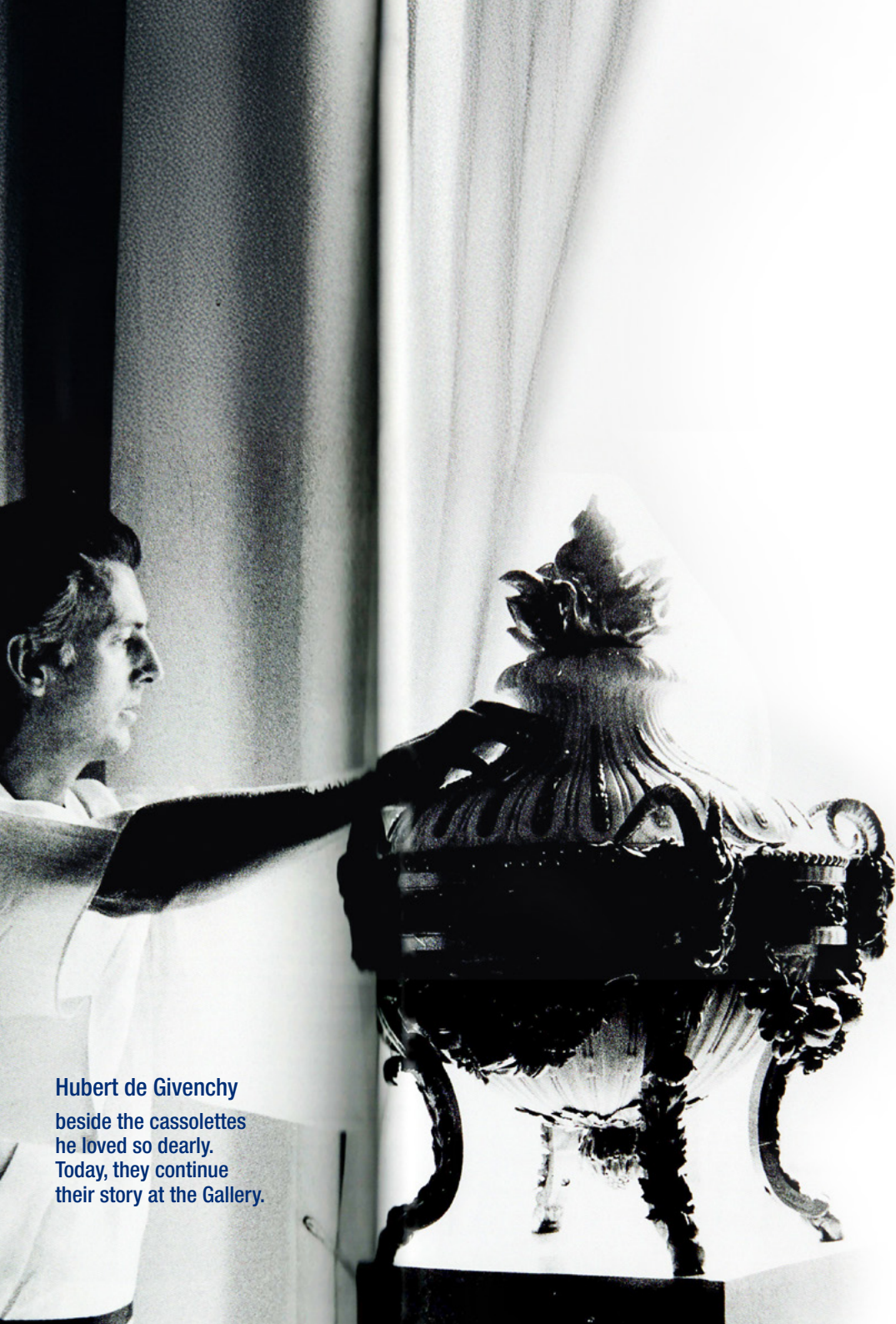








*Galerie Kraemer,
an address known
and visited by the
most prestigious
collectors*



Hubert de Givenchy
beside the cassolettes
he loved so dearly.
Today, they continue
their story at the Gallery.

Galerie Kraemer, a meeting place for art connoisseurs

Visitors, both French and international: leading industrialists, financiers, and haute couture icons, as well as figures from the cultural, scientific, political, and of course artistic worlds.

In earlier times, its renowned French clients included the Rothschild and Camondo families, Count Boni de Castellane, Jacques Doucet...

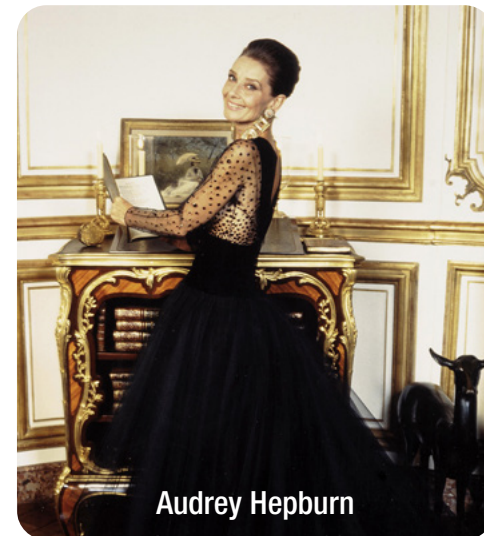
The Gallery was also frequented by international personalities such as J.P. Morgan, the Rockefellers, Calouste Gulbenkian, Henry E. Huntington, Madame Balsan – Consuelo Vanderbilt, Duchess of Marlborough-Churchill, Condé M. Nast, Marjorie Merriweather Post, J. Paul Getty, William Randolph Hearst, Joseph Duveen, Greta Garbo, the Hamilton Rices, the Sassoons, the Wideners, The Roosevelt, as well as numerous collectors and aristocratic families from Central Europe and pre-revolutionary Russia, who regularly came to admire and acquire furniture and works of art.



Christian Dior

Great personalities who marked their era

In the past, the Maison had the pleasure of welcoming emblematic figures including: Henry Ford II, Arturo López, Marcel Boussac, Jayne Wrightsman, the Carven-Grog couple, Jackie Kennedy, Aristotle Onassis, Stávros Niárchos, Hubert de Givenchy, Fred Samuel, Christian Dior, Giovanni Agnelli, Pierre Cardin, Daniel Carasso, Audrey Hepburn, Pierre Bergé, Karl Lagerfeld, the Thyssen-Bornemisza, David-Weill, Mellon, Pigozzi, Guerlain, Dassault families, and many others.



Audrey Hepburn

Galerie Kraemer through the eyes of...

Karl Lagerfeld, Couturier and Collector

“For high-quality 18th-century pieces, Galerie Kraemer is my favorite.”
Le Monde.

São Schlumberger, Art Collector

“When my husband and I were furnishing our house, we bought several things from the Kraemers and the prices seemed terribly high. But when I decided to sell them, I sold every piece for more than we had paid, so I cannot complain.”
W Magazine. House of Treasures.

Laure de Beauvau-Craon, Chairwoman of Sotheby’s France

“They are the epitome of respectability and seriousness.”
W Magazine. House of Treasures.

Patrick Hourcade, Artist and Artistic Director

“We would walk in with Karl Lagerfeld, into the Maison on rue de Monceau, each time with a perfectly concealed impatience.”
“Kraemer: a universe, a world of curiosities, where treasures stand alongside the unexpected. As Karl once told me: ‘At the Kraemers’, there is always something to see.”

Peter Marino, New York Architect and Designer

“I had to sell two of my children to pay for it.”
Speaking with humour about the day he bought a Louis XVI commode for his own contemporary apartment.
ForbesLife, Forbes.

Mark Hampton, Interior Decorator

“They do not pressure you; they let the piece convince you.”

Susan Gutfreund, Art Collector

“And whether you buy a chest of drawers or a candlestick, they treat you in exactly the same way.”
W Magazine. House of Treasures.

A Client with a Taste for Beauty

«Ultimately, Monsieur Kraemer, you have never actually sold me anything; it is always I who have bought from you.»

La Saga des Kraemer. Point de Vue.

Gillian Wilson, Former Curator at the J. Paul Getty Museum

“The Kraemer family is extremely discreet and constantly reminds us that they are never supposed to speak of the things we purchase from them.”

Gillian Wilson developed the Getty Museum collection with several magnificent works of art from Galerie Kraemer.

Francesca Amfitheatrof, Artistic Director for Watches and Jewellery at Louis Vuitton

“The most beautiful and elegant of partnerships.”

On the occasion of a collaboration with Louis Vuitton.

Boni de Castellane, Art Collector

“Finally, I would live near a city filled with antiques dealers, among whom I would find again Seligmann, Kraemer, Davis, Duveen, with whom I have experienced the keenest satisfactions of my earthly life.”

Memoirs of Boni de Castellane, Perrin Edition, 1986.

Jacques Grange, Interior Designer

«Admiration and Friendship for the Kraemer family.»

Joseph Achkar and **Michel Charrière**, Interior Architects

“The great Kraemer tradition, perpetuated since the 19th century.”

Fahed Hariri, Chairman of Pinto Décoration

“Galerie Kraemer travels through the centuries like a living memory of beauty.”

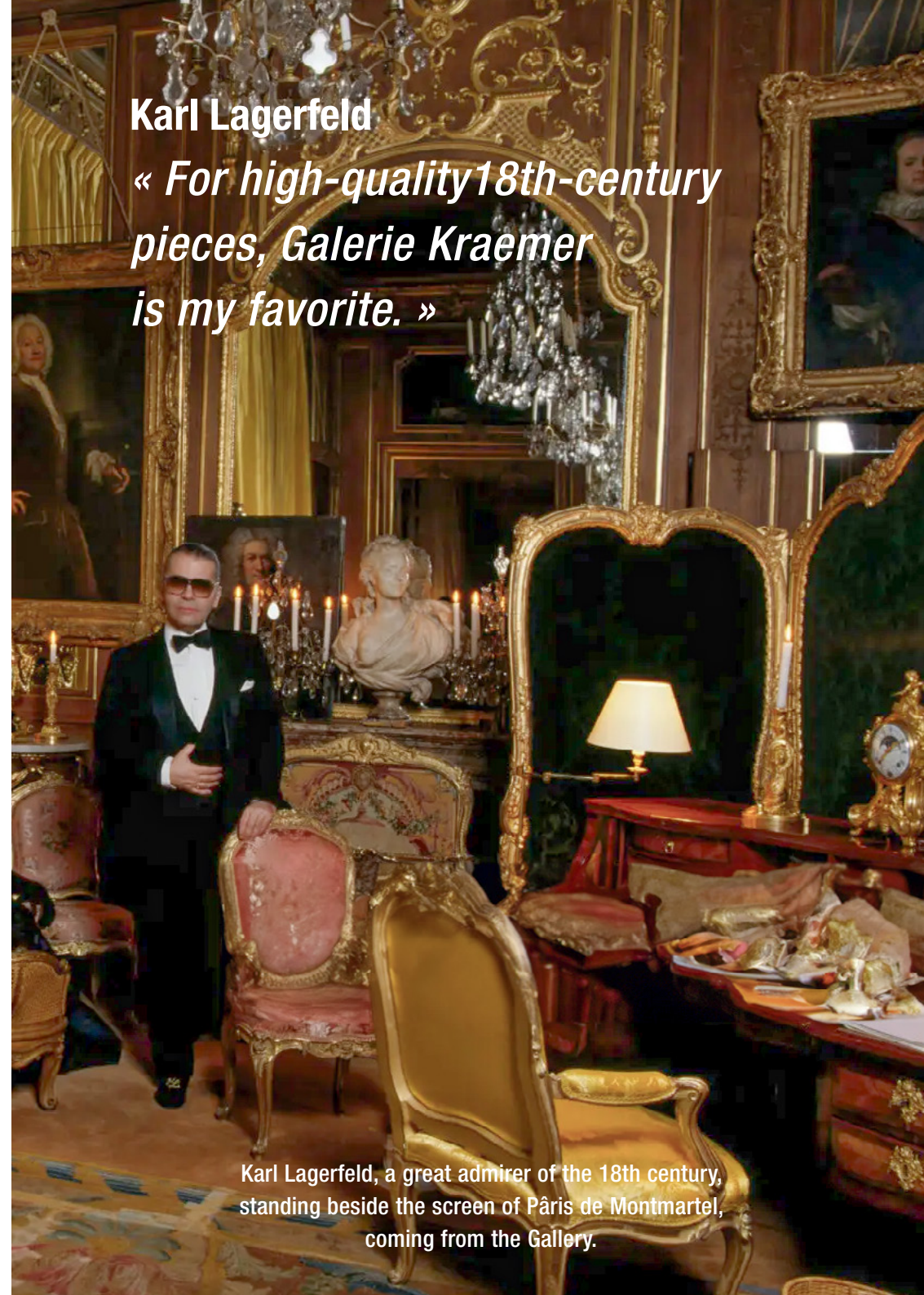
Laurence Dreyfus, Art Advisor & Curator

“Galerie Kraemer is synonymous with excellence and the highest standards, offering what the 18th century produced that is most rare and most refined in terms of furniture.

Crossing the threshold of this *hôtel particulier* in the Plaine Monceau is to enter into a dialogue with History—with a capital H—as its collections have traversed the grand history of the arts alongside that of Europe.”

Karl Lagerfeld

« For high-quality 18th-century pieces, Galerie Kraemer is my favorite. »



Karl Lagerfeld, a great admirer of the 18th century, standing beside the screen of *Pâris de Montmartel*, coming from the Gallery.



Jayne Wrightsman,
photographed in front of her desk, acquired from Galerie Kraemer
(without the filing cabinet, which can be seen on page 62).

Angélique et Guillaume Féau, Féau Boiseries

“Happy and proud to share this wonderful story with you.

Driven by the same passion for the decorative arts and craftsmanship, may our houses continue to keep this inspiring heritage alive and to share this beautiful human adventure.”

Jean-Pascal Hesse, Author, close collaborator of Pierre Cardin and Deputy Mayor of Paris’s 8th arrondissement in charge of culture *“The Kraemers are the heirs to an exceptional savoir-faire and the passionate guardians of a tradition that continues to illuminate art and time.”*

Christopher Forbes (Kip), Vice-President, Forbes Media LLC

“For a century and a half, the Kraemer family has offered the best of the best to generations of demanding collectors and to the world’s greatest museums. My compliments!”

Jacques Garcia, Architect and Interior Decorator

“My teenage memories return to me: a young student, passionate about the 18th century and coming from a world where extreme luxury did not exist. Access to the unattainable—that is what generations of Kraemers, like other great Parisian dealers, allow by showing such marvels with such kindness and simplicity, helping us believe that all of this is within reach. They all help me remember this sentence by Daniel Boulanger: To rise is to lift oneself from little. I believe in the sonnet, the cantata, in the Sistine.”

Pierre Assouline, Writer

“Whatever the day, one is very likely to cross paths with curators, clients, discerning collectors, art historians, specialised journalists, decorators, interior architects, designers... All have visited Kraemer’s for many years. They know the way. They know that they will find the largest choice of the finest furniture and works of art from the 18th century.”



*The
History of
Galerie Kraemer*

Raymond Kraemer and part of his family in 1937.

Loeb Leopold Stein (1810 - 1892)

The ancestor at the origin
of the family's artistic lineage.



Charles Stein (1840-1899)

The precursor,
at the origin of the adventure.

Eugène Kraemer (1852-1912)

Alongside his brothers
Léon-Alphonse, Isidore and Benjamin,
and his sister Judith, he was the
pre-founder who traced the path.



At the Origins of the Family Saga.

Loeb Leopold Stein

Loeb Leopold Stein was an antiques dealer and porcelain restorer in Schwebheim, Germany.

He began his activity in the 1830s.

Loeb Leopold married Janet Philips in 1839, and the couple settled in Brussels, Janet's birthplace.

Their son, Charles Stein, was born there in 1840.

Charles Stein

He was the artistic adviser to the Rothschild family
and the father-in-law of Eugène Kraemer.

Warm and elegant, Charles Stein secured a singular place for himself thanks to his taste, his insight, and the breadth of his knowledge.

Eugène Kraemer

Shortly after his beginnings in 1872, Eugène Kraemer became one of the greatest dealers in Paris, seeking to include in his collections only the rarest pieces.

Over the years, he succeeded in assembling an impressive ensemble in his gallery on rue Taitbout in Paris.

Eugène was married to Claire Stein, daughter of Charles Stein, artistic adviser to the Rothschild family.

He was the best man at the wedding of Nathan Wildenstein.



Lucien Kraemer

(1855-1937)

Arriving very young in Paris from Alsace in order to remain French, he laid the foundations of a remarkable history.

With Alsace and Lorraine occupied by Prussia in 1870, and the Kraemer family deeply attached to France since at least the 17th century, Lucien decided to move to Paris, where he quickly became a renowned antiques dealer.

He arrived in Paris with an Alsatian accent, from which he gradually freed himself.

Much later, he took English lessons when the Wall Street crash of 1929 reached France in 1931.

With his wife Caroline, he opened a small shop on rue de Penthièvre before settling at the corner of Place de la Madeleine and rue Tronchet, then later on rue de Monceau.

A fine destiny, from Oberschaeffolsheim to his appointment as Chevalier of the Légion d'honneur in 1923.

In 1889, Lucien had already donated a work of art to the future Musée des Arts décoratifs, thus inaugurating the Kraemer family's tradition of patronage.

Raymond Kraemer

(1892-1965)

The influence, the success, the two wars and the revival of the Galerie with his son Philippe

Raymond, the son of Lucien and Caroline, was a highly respected professional, an Officer of the Légion d'honneur.

He loved writing poetry and even advertising slogans.

He did so notably in the 1960s for a friend and client, Paul Derval: a great collector, owner of a magnificent private mansion at the lower end of avenue Foch, and a well-known figure as the owner of the Folies Bergère, one of the most famous theatres in Paris.

Simone, Raymond's wife, supported him throughout his life.

They met in Deauville, during leave granted to Raymond between 1914 and 1918.

From a prominent family, Simone was a young Parisian who volunteered as a military nurse.





Philippe Kraemer

(1928-2011)

*A unique pleasure,
three generations working together.
Olivier, Laurent and their children:
Mikael, Sandra and Alain*

Philippe Kraemer, the son of Raymond and Simone, had a remarkable career, acclaimed by the legendary curator of the Château de Versailles, Gérald Van der Kemp, who, in presenting him with the insignia of Officer of the Légion d'honneur, said to him:

«Dear Philippe, you are the honour of our country.»



He was referring, of course, to Philippe's many acts of artistic and cultural patronage, and to all the years of his life devoted to helping those less fortunate. Philippe possessed a sense of humour greatly appreciated by his clients. His wife Françoise complemented him perfectly with her well-known kindness and benevolence. Who could forget those elegant dinners, punctuated by a grand "miaow" from the Siamese cat perched on its carved Louis XV niche, signalling that the evening had come to an end.



Around 1925, Galerie Kraemer,
Place de la Madeleine (rue Tronchet), Paris 8th arrondissement.

Since its creation, what a journey it has been!

Around 1870, the great-great-grandparents of the current generation left Alsace in order to remain French after the annexation of the region by the Prussians.

They founded Galerie Kraemer in 1875 in Paris, already specialising in 18th-century furniture. At the time the Maison was created, the era of Marie-Antoinette still belonged to living memory.

The move to Paris by Lucien and his wife marked a decisive turning point. Lucien began his activity alongside his cousin Eugène and the latter's father-in-law, Charles Stein, an antiques dealer and artistic adviser to the Rothschild family in France.

First located on rue de Penthièvre, Galerie Kraemer moved around 1880 to the corner of Place de la Madeleine and rue Tronchet.

Very quickly, the Kraemer name shone on the Parisian scene, and the Maison forged privileged relationships with the great collectors from across Europe.

L. KRAEMER

TAPISSERIE

MEUBLES ANCIENS, CURIOSITÉS & TABLEAUX

Madame la Baronne G. de Rothschild
Paris, le 30 Décembre 1895

Un petit bureau de dame ancien Ep. L. XVI
en bois de satiné & amaranthe garni de bronzes
ciselés et dorés attribué à Riesner

Un portrait de femme L. XVI, par Heintz
" de Homme " " "
provenant du château de Chesnay.
le tout à fr. 2800

Pour acquit
L. Kraemer



Invoice addressed to Baroness
Gustave de Rothschild, December 30, 1895.

The Rothschilds and the Gallery, actors of a brilliant era

At the turn of the 20th century, Galerie Kraemer was part of the artistic effervescence of Paris. The Rothschild family embodied an emblematic clientele, alongside other great dynasties of collectors.

During this period, the family witnessed the development of electricity and the automobile, the eras known as the "Belle Époque" and the "Roaring Twenties," as well as the evolution of the art market, of which Paris was the capital.

In 1928, Lucien and his son Raymond moved into a private mansion in the 8th arrondissement, near Parc Monceau, thus establishing 43 rue de Monceau as the headquarters of Galerie Kraemer.



Raymond Kraemer, rue de Monceau.

A history marked by hardship and carried by remarkable achievements

The two World Wars profoundly shaped the family's path.

1914-1918

Raymond (Lucien's son) began his military service in 1912 and was then called to serve under the flag until 1919.

1939-1945

From 1940, at the outset of World War II, the family was forced to take refuge in the south of France, in the "free zone," then under Italian administration.

During their absence, in September 1942, the Paris building was looted, then occupied by the collaborationist newspaper *Au Pilon*.

Very few of the inventory was recovered after the war.

In 1943, the family went into hiding in the remote central France.

This period was also marked by painful losses, notably that of Jeanne, the mother of Simone (Raymond's wife), who died in the Drancy camp.

From then on, Raymond Kraemer made himself the promise never again to worry about trivial matters. Simone reminded him of this wisdom throughout his life, helping him to put everyday concerns into perspective.



On 4 September 1942, the Kraemer family's hôtel particulier was looted by the Nazis. Here, one can see a crate marked "KRA" in the Cour Carrée of the Musée du Louvre.



Philippe Kraemer in a salon at 43 rue de Monceau.

Post-war reconstruction

« Even if there were to be only one or two pieces of furniture in each room, they would be exceptional... ».

Raymond Kraemer circa 1945

The rebirth of Galerie Kraemer began at the end of 1944, thanks to Philippe, still a student, and to his father Raymond, who spent at least fifteen years—until the early 1960s—restoring to the Maison the place it had held before the war.

From the 1970s onwards, the next generation stepped in: Olivier and Laurent who, from an early age, had never considered any other path, so naturally did art impose itself upon them.

Today, they are delighted to see the new generation continue this journey with energy and conviction.

From the 2000s, Sandra, Mikael and Alain, also passionate about the 18th century, adorned the walls of the Gallery with modern and contemporary works, marrying them beautifully with the era of Enlightenment's greatest masterpieces.



*A long-standing
relationship
with major museums*

Iconic museums in France and around the world display a remarkable number of pieces of furniture and works of art originating from Galerie Kraemer.

Curved desk and its filing cabinet,
crafted by Joseph Baumhauer around 1770.
Acquired by Jayne Wrightsman from Galerie Kraemer.
They are now held at The Metropolitan Museum of Art in New York.



Desk of Marie-Antoinette, made by J.-H. Riesener in 1783. Acquired from Galerie Kraemer by the Château de Versailles, notably thanks to the patronage of LVMH and Sanofi-Aventis, currently located in the Gilded Cabinet of the private apartments of Queen Marie-Antoinette.

Galerie Kraemer in French museums

Musée du Louvre

Château de Versailles

Musée Nissim de Camondo, Paris

MAD-Musée des Arts décoratifs, Paris

Musée Jacquemart-André, Paris

Château de Fontainebleau

Château de Chambord

Château de Vaux-le-Vicomte

Château de Vendevre

Musée National de la Céramique de Sèvres

Palais Galliera, Paris

Villa Montebello, Trouville-sur-Mer

Musée Cognacq-Jay, Paris

mahJ, Paris

La Banque de France – Hôtel de Toulouse

Musée des Beaux-Arts de Strasbourg

... To name only a few.



And in the world's greatest museums

Metropolitan Museum of Art, N.Y.

J.Paul Getty Museum, L.A.

Museum of Fine Arts, Boston

Fine Arts Museum, San Francisco

Cleveland Museum of Art

Detroit Institute of Arts Museum

Birmingham Museum of Art

Museum of Fine Arts, Houston

LACMA, Los Angeles County Museum of Art

Indianapolis Museum of Art, Newfields

National Gallery of Art, Washington

Flagler Museum, Palm Beach

Prado Museum, Madrid

Israel Museum, Jerusalem

Palais Princier de Monaco

Carlsberg Glyptotek, Copenhagen

Nationalmuseum, Stockholm

National Gallery of Victoria, Melbourne

Art Museum Ateneum, Helsinki

Basil & Elise Goulandris Foundation, Athènes

... To name only a few.

Carved, openwork, gilded wood console, after a drawing by Lalonde,
Kraemer provenance.



Musée Nissim de Camondo

*Art
is a passion
to be shared*

Philanthropy & Patronage



*From generation
to generation,
the Kraemer family
has continued a tradition
of supporting institutions,
museums and foundations,
in France and around
the world.*

These commitments are expressed through thoughtful contributions to the acquisition of artworks, the donation of exceptional pieces to museums, and the financial support of ambitious restoration projects.

Galerie Kraemer is counted among the longstanding donors to major French institutions: the Château de Versailles, the Musée du Louvre, the Musée Nissim de Camondo, the Musée Jacquemart-André, the mahJ, or also Sèvres - Manufacture et Musée nationaux, to name just a few examples.



An International Clientele

In 1892, when this announcement appeared in the New York Herald Tribune, major collectors crossed the Atlantic by ship to come to Paris.

Several of them would go on to become the founders of major cultural institutions now recognized internationally.

At the time, our visitors left the Gallery with nothing more than simple handwritten notes, long before photography and detailed records accompanied by instant exchanges via email.

Today, Maison Kraemer continues to welcome a large international clientele, remaining faithful to this heritage while being fully engaged with the present.

THE NEW YORK HERALDS. PARIS, SUNDAY, OCTOBER 30, 1892. SIX PAGES.

SPORTING GOSSIP

Colonel North has, it is said, proposed to Lord North a match for the year 1893. The Colonel's letter reads:

The Duke of Devonshire will not yearn to play on the turf with the Duke of Devonshire. He is a man of high standing and his name is a guarantee of his success. He is a man of high standing and his name is a guarantee of his success.

Picture Gallery of the Old Masters

KRAEMER BROS.
61 BOULEVARD HAUSSMANN.

Modern Paintings

KRAEMER BROS.
61 BOULEVARD HAUSSMANN.

Modern Paintings

HCLLENDER AND CREMETTE.
ORNET, GAZIN, BOUVE, BARBONNET, MELLER, BERTHIER.

Messrs. Dowdeswell

DUVEEN BROS.
ANTIQUARIES,
100 GERRARD STREET, LONDON.
100 FIFTH AVENUE, NEW YORK.

Shipping News

Robertson's
Chomley's & Gough's
Yorkshire & Lancashire
Insurance Co. Ltd.

Advertisement in the New York Herald Tribune, 30 October 1892.



Parisian reconstruction of the Oval Office,
furnished by Galerie Kraemer.

The Oval Office in Paris

The world's most famous room

In Paris, Galerie Kraemer paid tribute to its American visitors by recreating the Oval Office, furnished with French 18th-century masterpieces.



The Oval Office of the White House, Washington D.C.



A heartfelt thank you

**We wish to express our gratitude
to all those who have helped write this story:**

Our clients over several generations, as well as our visitors.

The museum curators who elevate and safeguard our heritage.

The decorators and interior designers, whose creativity
contributes to our reputation.

The experts, scholars and restorers, whose skills are invaluable.

We are also grateful for our regular visits to craftsmen
and restorers who, at the other end of the chain, share
the same delight in works of art.

And thank you to the artists of the 18th century,
whose creations have been the passion of our lives.

Thanks also to the artists of modern and contemporary art.

Already well known in their time, the founders of Galerie Kraemer
would be delighted to see how many museums have acquired
or received on donation pieces that once passed
through rue de Monceau.

Thank you to our great-great-grandparents, great-grandparents,
grandparents and parents, who would surely be just as happy
to know that their values live on today.



© Louis Vuitton - Robe RareX

Louis Vuitton High Jewelry Exhibition

Awakened Hands, Awakened Minds
Saint-Tropez – Beijing – Shanghai

The perfect harmony between high jewelry, haute couture, and our exceptional 18th-century objects.

*The adventure
continues...*

Galerie Kraemer continues to write its story between
tradition and modernity,
welcoming today's enthusiasts as well
as collectors from around the world to share
the beauty and rarity of works of art.

*See you soon at
43, rue de Monceau*





K
KRAEMER
Paris
since 1875

43 rue de Monceau
75008 Paris France

+33 (0)1 45 63 24 46
kraemer@kraemer.fr

kraemer.fr
galeriekraemer
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