HAUTS RELIEFS





Our approach — Reimagining heritage through contemporary creation



Hauts Reliefs offers an alternative to the widespread devaluation of antique furniture: transforming what already exists rather than producing anew. Through the dialogue between heritage, contemporary creation and exceptional craftsmanship, the association celebrates history, preserves traditional know-how and promotes a more circular approach to design.

Presented at Galerie Joseph, rue des Minimes, 16, during Paris Design Week, Hauts Reliefs presents its first collection of reimagined furniture, born from the dialogue between contemporary designers and master artisans.

Founded in 2025 by Pauline Deschamps, Hauts Reliefs was created to preserve furniture heritage by giving it renewed narrative, aesthetic and emotional resonance.



The Founder – A Story of Passion

"For this first collection, we selected six pieces from the 18th and 19th centuries for their history, craftsmanship and memory. We entrusted them to contemporary designers and makers, driven by a simple conviction: these pieces deserve to remain part of our lives."



Courtesy of Studio Mills

After fourteen years as a lawyer, Pauline Deschamps made a decisive turn, becoming an auctioneer.

Her career at Drouot Estimations and then Sotheby's allowed her to develop her expertise in antique furniture, while also witnessing a troubling phenomenon: the loss of value for historically significant furniture, particularly pieces from the 18th and 19th centuries.
This awareness became the starting point for a commitment.

Hauts Reliefs was thus born from the desire to preserve furniture heritage by giving it new narrative, aesthetic and emotional power.

Reimagined Furniture Typologies — History and Creation



Courtesy of Janine Pereira Alves

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01 - *DARK WHISPER*

Designer - **Dominique Picquier & Régis Protière**

A Louis XVI secrétaire is reimagined as an enigmatic piece. The wood is stained black, reflective surfaces introduce new layers of perception, and the interplay of mirrors and depth reinforces its symbolic dimension. Closed, it conceals and stores; opened, its fall-front unfolds into a small writing desk. Compact and practical, it naturally finds its place in contemporary interiors.

Indicative dimensions
H. 138 cm - W. 79 cm - D. 41 cm
Dimensions and specifications vary according to the original piece selected.

Retail price: from €7,500



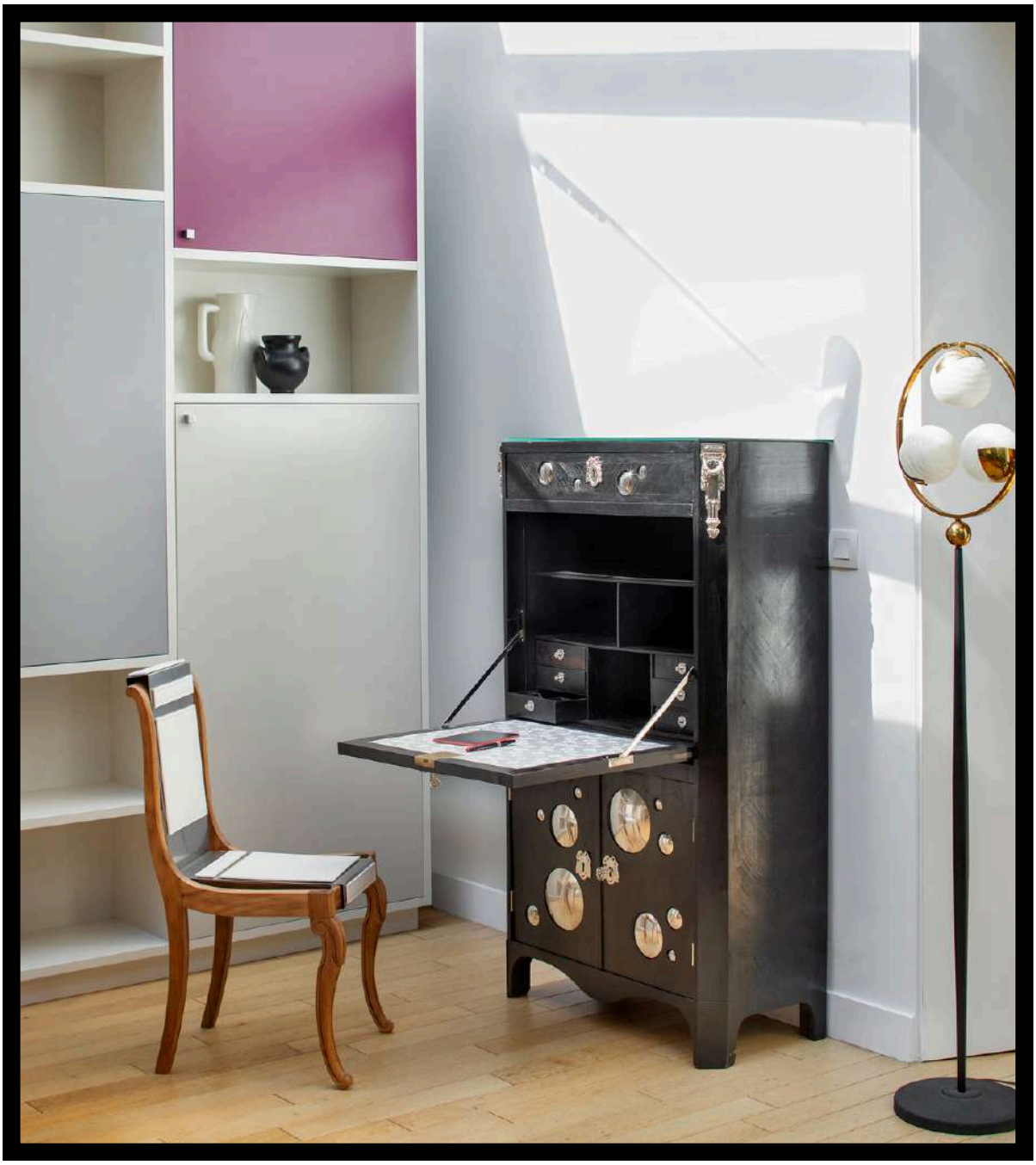
A Louis XVI Secrétaire
Stamped J. F. Lapie
Courtesy of Maxime Champion for Drouot Estimations

→



Dark Whisper
Designed by Dominique Picquier & Régis Protière
Courtesy of Studio Mills

Did you know ?



Courtesy of Janine Pereira Alves

The secretaire appeared around 1740, during the reign of Louis XV (1715-1774), accompanying the development of women's education and the rise of epistolary correspondence. Designed for a female clientele with a taste for comfort and refinement, it takes its name from the word "secret". The writings composed within it were protected from prying eyes once the fall-front was closed. Prized for its clean, straight lines, it was quickly adopted in aristocratic townhouses and bourgeois residences, before spreading widely and enjoying enduring success throughout the 19th century.





Courtesy of Janine Pereira Alves

02 - *C.19*

Designer - **Cheeri**
Stained-glass artist - **Nathalie Moschetti**
Master gilder - **Claire Curot**

Studio Cheeri, founded by Jean-Baptiste Berthezène and Félix Demargne, revisit 18th and 19th century mirrors by replacing their original reflective surfaces with stained glass compositions made of three shades of mirror glass: light grey, dark grey, and bronze. The mirror's architectural role is preserved, expanding space while capturing, multiplying, and transforming light. The geometric pattern of the stained glass, crafted using ancestral techniques, enters into dialogue with the naturalistic details of the gilded wood and stucco frame. A conversation emerges between two distinct languages, where craftsmanship and contemporary design meet.



A 18th or 19th century gilded wood and stucco mirror
Courtesy of Maylis Collet

Mirror *C. 19*
Designed by Cheeri
Courtesy of Studio Mills

Indicative dimensions
Small model: H. 84 cm - W. 54 cm
Large model: H. 162 cm - W. 109 cm
Final dimensions and specifications depend on the antique piece selected.

Retail price: from €2,200

Did you know ?



Courtesy of Julien Luttenbacher

While mirrors were integrated into wall paneling as early as the 17th century, the true rise of the mirror is linked to the possibility of manufacturing large-scale pieces, consecrated by the Hall of Mirrors at Versailles (1678-1684). In the following century, the fashion for mirrors spread more widely, and the mirror became a central element of interior decoration, as well as a tool of interior architecture, lighting and spatial staging.





Courtesy of Janine Pereira Alves

03 - *LEMON TONIC*

Designer - **Paul Bonlarron**
Cabinetmaker - **Clément Loustau**

When a Louis XVI (1754–1793) coiffeuse becomes a bar cabinet! Under the hands of Paul Bonlarron and Clément Loustau, the compartments change function while preserving their original logic: the original spaces of the coiffeuse are extended to accommodate bottles and glasses.
On the top surface of the piece, ceramic lemons create such a faithful illusion that they appear to have simply been placed there. Yet the true surprise appears when Lemon Tonic is opened: the lemons become handles, revealing yellow-tinted compartments and shelves enhanced by ceramic marquetry, where cut lemon motifs crafted in stoneware are inlaid into the wood.



A Louis XVI coiffeuse
Courtesy of Maylis Collet

Lemon Tonic
Designed by Paul Bonlarron
Courtesy of Studio Mills

Indicative dimensions
H. 85 cm - W. 82 cm - D. 47 cm
Final dimensions and specifications depend on the antique piece selected.

Retail price: from €7,000

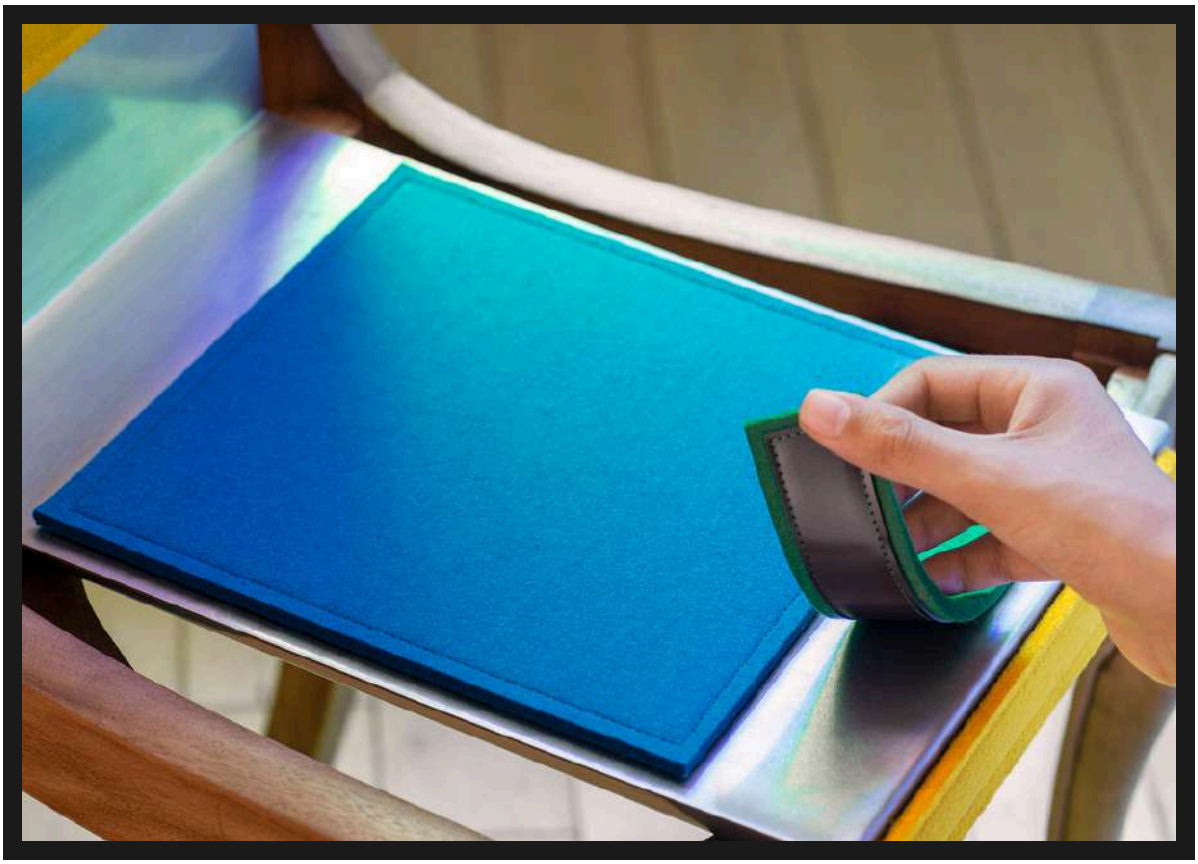
Did you know ?



Courtesy of Janine Pereira Alves

The coiffeuse - then known as a "toilette" - appeared under Louis XV (1710-1774). This precious little piece was dedicated to the rituals of appearance, intimacy and daily feminine life. It opens at the top in three sections: a central flap reveals a mirror, while the two side flaps uncover compartments for flasks and wigs. The drawers provide storage for ointment boxes, powder compacts, beauty patches, brushes and other accessories.





Courtesy of Janine Pereira Alves

04 - *D. 2*

Designer - **Cheeri**
Technical drawings & Production - **Ateliers Puzzle**

Jean-Baptiste and Félix retain the original mahogany structure of 19th century chairs while replacing the seats with a single folded sheet of stainless steel. Six wool felt cushions attach magnetically to the metal surface and can be freely repositioned, allowing each chair to be endlessly recomposed to suit the moment.
A reinterpretation that belongs to no single period or aesthetic.



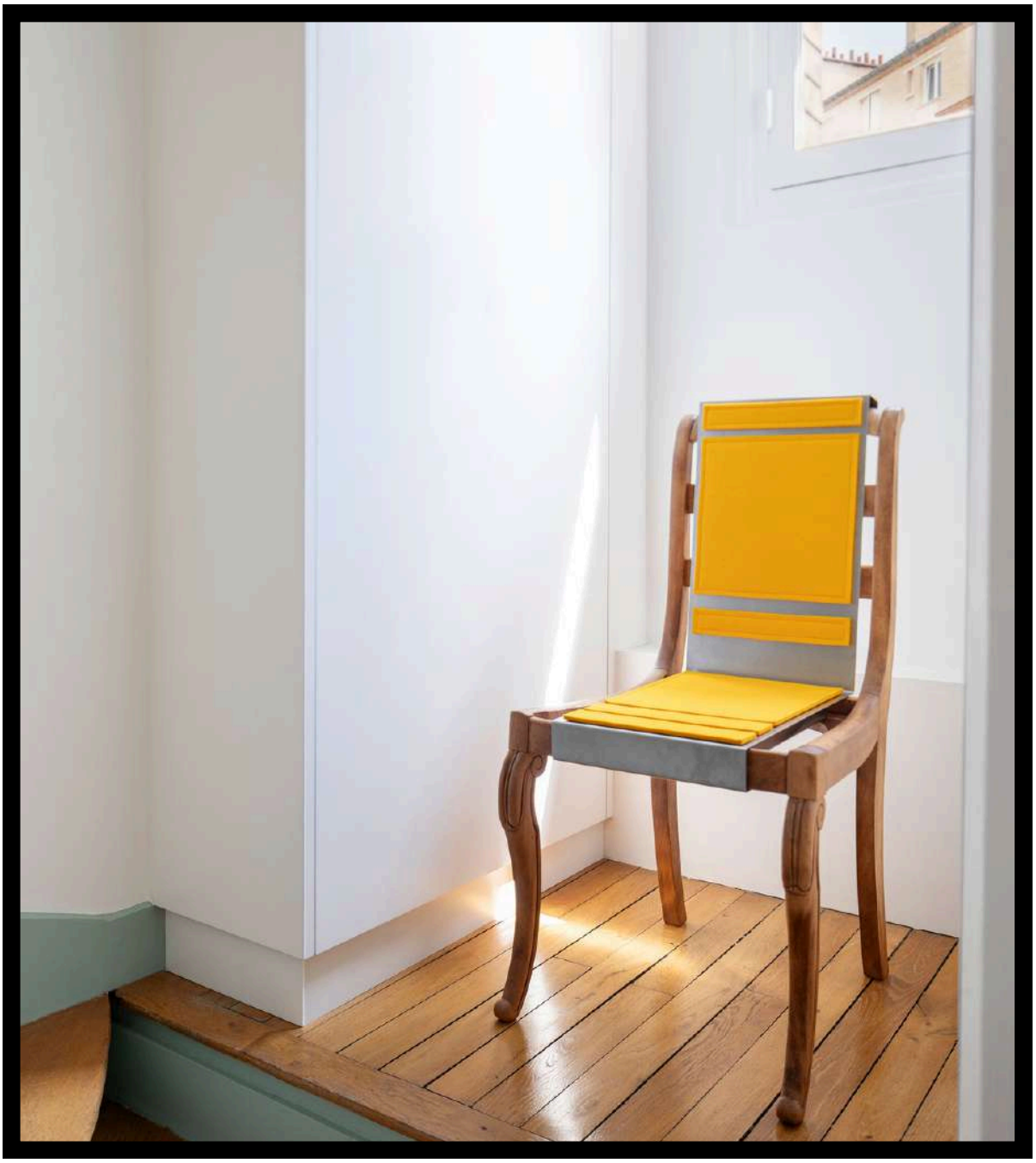
A 19th century chair
Courtesy of Maylis Collet

D. 2
Designed by Cheeri

Indicative dimensions
H. 83 cm - W. 45 cm - D. 38 cm
Final dimensions and specifications depend on the antique piece selected.

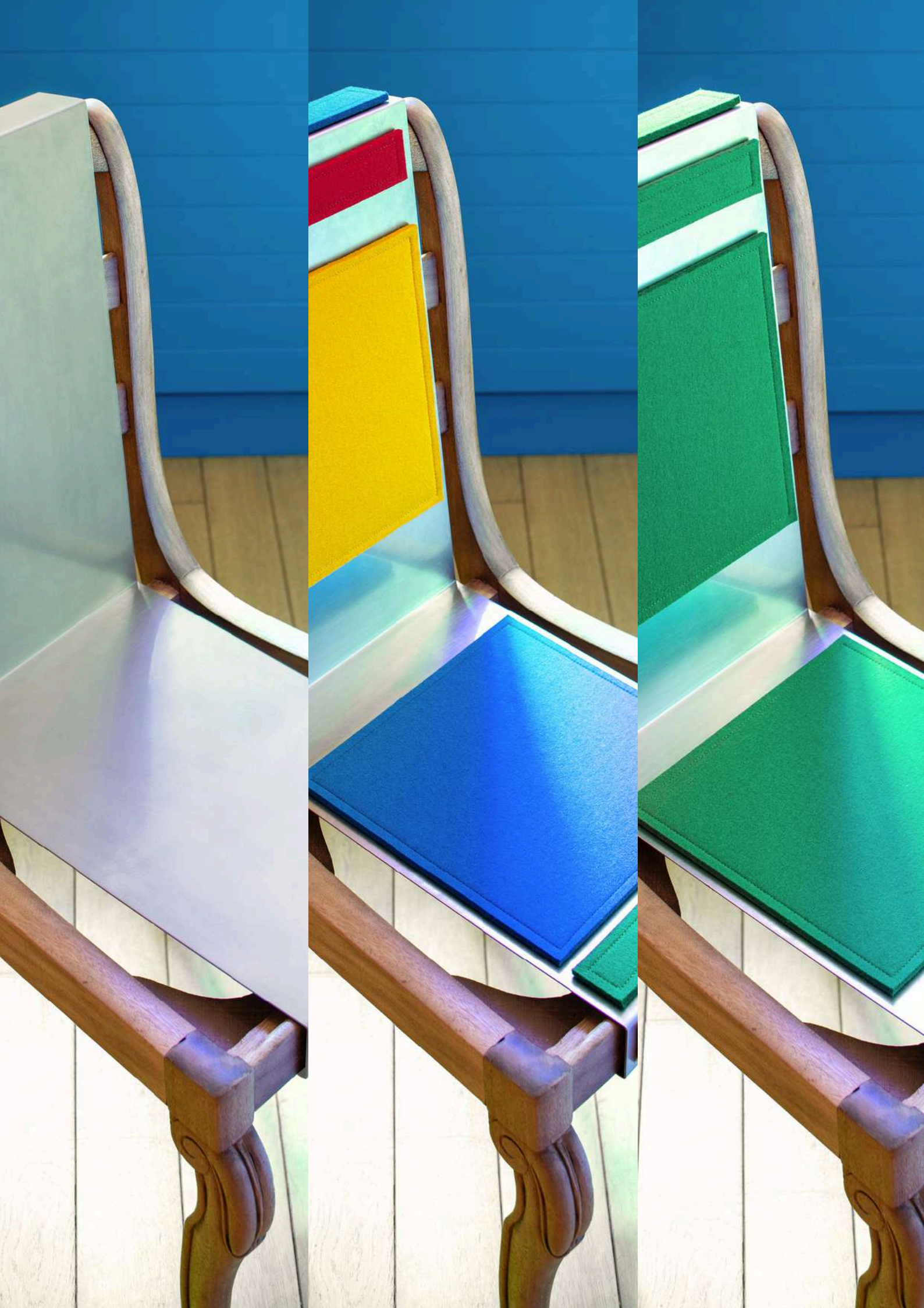
Retail price: €1,090

Did you know ?



Courtesy of Janine Pereira Alves

Through the mahogany used for the Restauration and Louis-Philippe chairs - solid or as veneer - the history of the circulation of materials unfolds, as does the excellence of French cabinetmaking, with those emblematic legs inspired by animal haunches and forms developed by the celebrated cabinetmaker Georges Jacob. The deep hue of this wood imparts a sense of warmth, density and intimacy.





Courtesy of Janine Pereira Alves

05 - *SECOND REST*

Designer - **Dominique Picquier & Régis Protière**
Upholsterers-decorators - **Zoé Berthet and Amélie Logeais**

Dominique and Régis transform a Louis-Philippe armchair into a sofa, shifting it from an individual seat to a piece designed for gathering and exchange. The seat is extended, the webbing entirely reworked, and the volumes enhanced through generous cushions. Comfort is entrusted to upholsterers Zoé Berthet and Amélie Logeais, who work with feather and foam, drawing on the finest techniques of their craft.
The history of the form is thus brought into dialogue with contemporary ways of living.



A 19th century armchair

Courtesy of Maylis Collet

Second Rest
Designed by Dominique Picquier & Régis Protière

Courtesy of Studio Mills

Indicative dimensions
Two seater: W. 120 cm - D. 75 cm
Three seater: W. 180 cm - D. 75 cm
Final dimensions and specifications depend on the antique piece selected.

Retail price: from €9,000

Did you know ?



Courtesy of Maylis Collet

Under the Empire (1804-1815), furniture was solemn and authoritative. Seating was conceived as an object of power : stable, grounded, imposing. From the Restauration onward, the tone changed: forms became lighter, proportions more refined, lines more fluid. Mahogany, an exotic dark and warm wood, became the material of choice. The pursuit of a more fluid elegance was placed at the service of comfort and sociability, heralding a modernity of seating.


RAVIOLIVRE



Courtesy of Janine Pereira Alves

06 - *CHECKERS*

Designer - **Paul Bonlarron**
Cabinetmaker - **Clément Loustau**

Using an innovative technique, designer Paul Bonlarron and cabinetmaker Clément Loustau inlay a stoneware checkers board into the mahogany surface. The top opens to reveal a green baize surface and further ceramic inlays. Between the pleated texture of the ceramic and the flame figure of the mahogany, the materials enter into dialogue, each revealing and enhancing the other.
The social and narrative dimension of the furniture is thus revived.

Indicative dimensions
Closed top: H. 73 cm - W. 80 cm - D. 39.5 cm
Open top: H. 73 cm - W. 80 cm - D. 80 cm
Final dimensions and specifications depend on the antique piece selected.

Retail price: from €4,700

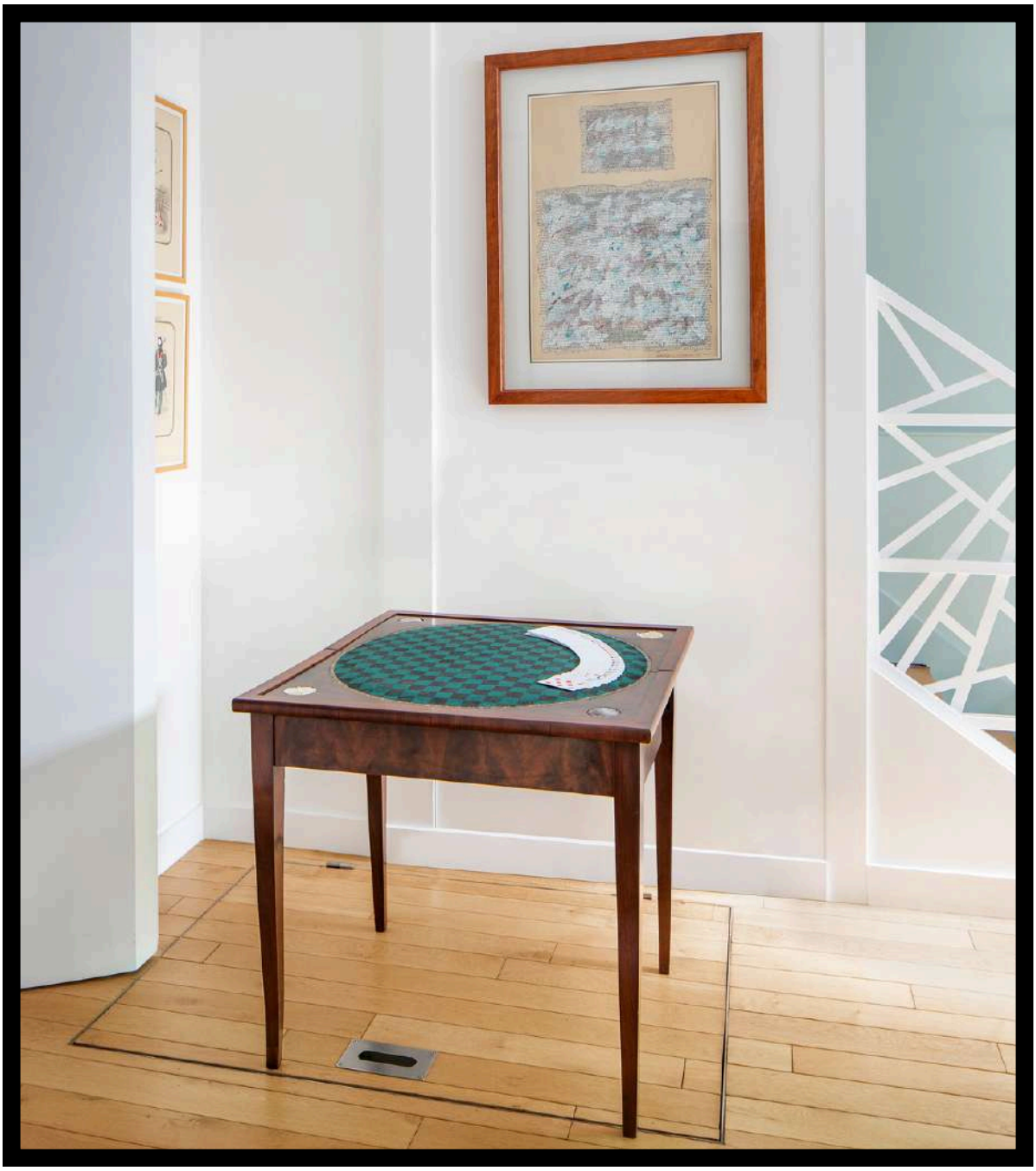


A 19th century games table
Courtesy of Maylis Collet



Checkers
Designed by Paul Bonlarron
Courtesy of Studio Mills

Did you know ?



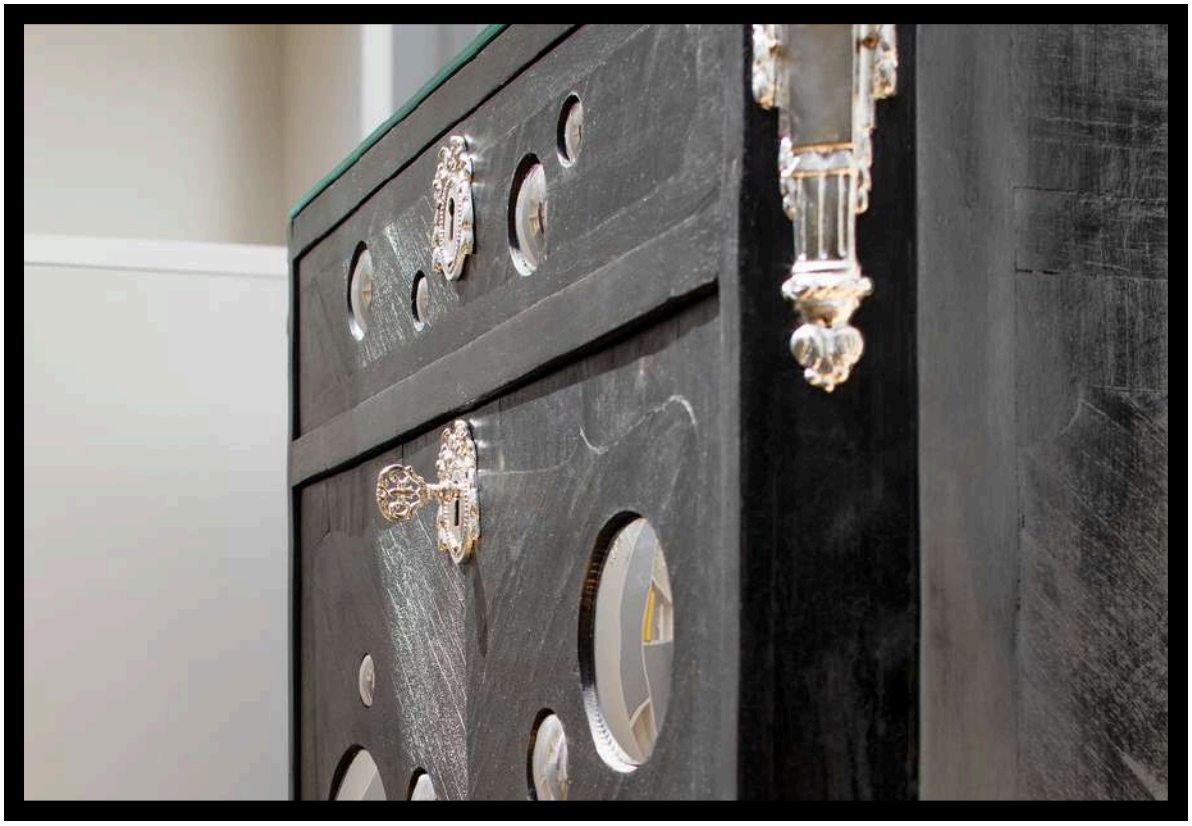
Courtesy of Janine Pereira Alves

Appearing at the end of the 17th century, games tables were among the first specialised pieces of furniture in the history of furniture-making. Each game had its corresponding table. Tric-trac tables, with a reversible top, offered one side covered in green baize for card games, while the other was adorned with a chessboard. These tables enjoyed their golden age under the reign of Louis XVI (1753-1794), when gaming became one of the rituals of aristocratic life. At court, games followed one another in quick succession. Marie-Antoinette was passionate about tric-trac and card games. The games table thus became a central piece of furniture, at once functional and worldly.





Creation and craftsmanship, a French excellence



The 18th and 19th century pieces selected by Hauts Reliefs bear witness to the excellence of French cabinetmaking workshops.

They are entrusted to French craftspeople based in the Paris region, chosen for their mastery of traditional techniques and their ability to bring ancestral skills into dialogue with contemporary creation. The designers involved all graduated from leading Parisian design schools.

This French dimension is not an aesthetic choice, it is fundamental to the approach. Without these local skills and expertise, the transformation of antique furniture would lose both its meaning and its coherence.

The prices of the pieces in the Hauts Reliefs collection reflect this commitment: the fair remuneration of the designers and master craftspeople who have conceived and created each piece, in recognition of their expertise and the time each transformation demands.

The Creators

For this first edition, the choice of creators was conceived to explore the broadest possible range of possibilities.Hauts Reliefs turned to three singular artistic worlds and three generations in dialogue, with distinct approaches but a shared intention: to breathe new life into forgotten forms, and to reactivate their potential. This project questions design in its capacity to feed on constraints. Here, there is no blank page. Instead, an existing structure, a given material, an inherited formal vocabulary. Far from constraining the imagination, this materiality stimulates creation.



Courtesy of Maylis Collet

Dominique Picquier & Régis Protière

This French creative duo is widely recognized in the fields of textile and furniture design.
A graduate of the École nationale supérieure des Arts Décoratifs in Paris, Dominique founded the Picquier & Protière studio with her husband Régis in the 1980s, before developing her own collections in the early 1990s. She became a leading figure in French decorative arts of the decade, creating a distinctive textile vocabulary: nature-inspired patterns crafted in France by the finest Norman and Provençal artisans. In a world of textile design shaped by prestigious houses, Dominique succeeded in establishing a singular artistic universe of her own.

Régis Protière, for his part, made his mark as a furniture designer, notably with his Lizzie chair produced by Pallucco.
Together, they embody a creative approach that brings together artisanal expertise, French craftsmanship, and contemporary aesthetics.

The Creators



Courtesy of Tony Trichanh

Cheeri
Jean-Baptiste Berthezène & Félix Demargne

Cheeri is a graphic design studio founded in 2008 by Jean-Baptiste Berthezène and Félix Demargne, two collaborators and graduates of the École nationale supérieure des Arts Décoratifs in Paris. Leading figures of contemporary French graphic design, they are distinguished by their assertive typographic work, bold use of colour and the formal rigour of their creations. They collaborate with the foremost actors in the cultural and luxury industries : Hermès, the daily newspaper *Le Monde*, the Ministry of Culture and several publishing houses within the Gallimard group.

Their practice is not limited to two dimensions: Cheeri develops a graphic language that unfolds naturally in space and across furniture. This serial and systematic approach lies at the heart of their work for this project.

The mirror *C.19* is part of their *Circuits* series, developed over several years and applied to posters, rugs, stained glass and enamel plaques. Far from being a decorative motif applied to a surface, each circuit becomes a system of investigation that reveals the plastic characteristics of its support.

D2 extends their research on the Dominica armchair, conceived in 2018 by Cheeri as a single sheet of folded metal. This exploration of the structural possibilities of folding finds a new expression here on a period piece, where the geometry of contemporary metal comes to sublimate the antique lines.

At the heart of their approach: entirely reversible interventions. The glass circuit, the metal structure are added without ever altering the original piece.



Courtesy of Maylis Collet

Paul Bonlarron

A designer based in Montreuil and trained at ENSCI-Les Ateliers, Paul Bonlarron develops a baroque universe in which he stimulates the imagination through contrast and the accumulation of references. Winner of the Mobilier national Design Parade Toulon 2022 prize, he benefited from a nine-month residency at the Mobilier national, where he developed an aesthetic blending abundant ornamentation and optical effects to create reactions of surprise and wonder. His singular approach combines his practice as a designer with his taste for ornament between saturation of forms and colours and balance of lines.

In October 2025, he returned to the Mobilier national for the Salon Les Nouveaux Ensembliers, where he presented a dining room playing on ornamental profusion, material contrasts and optical effects, drawing on the imaginaries of popular culture. His work was recognised with the Maison&Objet Design Showcase 2025 prize.

The youngest creator presented at this event, he is now establishing himself as one of the most promising talents in French design.

The Craftspeople

Hauts Reliefs has also collaborated with craftspeople selected for their mastery of traditional techniques and their ability to bring ancestral skills into dialogue with contemporary creation.



Courtesy of Mathis Nogard

Nathalie Moschetti
Stained-Glass Artist

In her studio MO - Vitrail Contemporain, in Pantin on the outskirts of Paris, Nathalie Moschetti works with light as others work with colour. Trained as a graphic designer and a graduate of École Penninghen, she spent twenty years designing the sets of virtual worlds sculpting imaginary spaces through colour and light. In 2018, she turned her back on images to work with light in its most physical reality, obtaining her CAP arts et techniques du verre qualification.

She masters both traditional techniques – glass cutting, lead soldering, glass painting, Tiffany stained glass – and cold techniques such as engraving and sandblasting, which open an infinite field of depths, transparencies and textures.

Nathalie speaks two languages: that of centuries-old know-how and that of design. A dialogue she cultivates with natural ease, which made her collaboration with Jean-Baptiste Berthezène and Félix Demargne as evident as it is fruitful. For Hauts Reliefs, she reworked the reflective surface of antique mirrors, creating pieces that combine technical mastery with graphic sobriety.



Courtesy of Maylis Collet

Clément Loustau
Cabinetmaker

At 38, Clément Loustau embodies a new generation of craftsmen. A graduate of the École Boulle in 2022 following a radical career change, he opened his Parisian workshop in 2023 and quickly specialised in the complex inlay of stoneware into wood.
His distinctive hallmark? Marrying ancestral gestures with digitally controlled tools. In his practice, the chisel works alongside the Shaper Origin, a digital tool to produce ceramic marquetry in forms impossible to achieve with traditional tools alone. This hybrid approach allows him to push the technical limits of his craft.
His collaboration with designer Paul Bonlarron has already borne fruit: Salon Paul Poiret for the Mobilier national (2024), Salon des Nouveaux Ensembliers, laureate 2025 and exhibited at Maison et Objets Hong Kong.
For Hauts Reliefs, Clément works with historical pieces of furniture destined for abandonment. His technique transforms them into unique contemporary works, demonstrating that threatened heritage can become prime material for today's creation.

Claire Curot
Master Gilder

In her studio in Pantin, Claire Curot has been perpetuating a rare craft for over 20 years: gilding with gold leaf and decorative painting. Trained at La Bonne Graine - the École d'ameublement de Paris - she was awarded the gold medal of the Meilleurs Apprentis de France in 2003. She has a complete mastery of the ancestral techniques: surface preparation, application of gold leaf, burnishing with an agate stone.

What drew us to her? Her singular approach. On our 18th and 19th century gilded wood and stucco mirrors, Claire refuses to erase the passage of time. Rather than restoring a fantasized original brilliance, she attenuates the accidents of the journey – the wear of the gilding – those marks that bear witness to the life of the object. She stabilises, protects, reveals, without concealing.

This philosophy resonates with our mission: each mark tells a story, that of a piece of furniture that has crossed the centuries. With her hands, Claire offers a second life to these precious pieces, transforming their past into a promise for the future.



Courtesy of Julien Luttenbacher

Zoé Berthet & Amélie Logeais

Upholsterers-decorators, Maison Berthet Logeais

Zoé Berthet grew up in Savoie, at the foot of the mountains, in contact with a landscape shaped by relief and material. With a passion for leather and textiles, she developed a particular attention to volumes, tension and precision of execution. Her approach is guided by a direct relationship with materials, function and the durability of objects.
Amélie Logeais has a dual Italian-French background. Raised in Rome and trained in Milan within a culture that values both artistic heritage and innovation, she developed a refined understanding of forms, styles and uses. Her work connects the memory of forms, the precision of gesture and a contemporary sensibility.
It was in Paris - a city of know-how, workshops and creation -that they trained in upholstery, met in a shared workshop, and decided to unite their perspectives within a complementary duo. Maison Berthet Logeais was born from this natural affinity.
What drew us to them ? Their rare ability to bring heritage and creation into dialogue memory and contemporary uses, and above all, the quality of the conversation they naturally maintain with designers.
Nourished by both the traditional techniques of upholstery and the materials, forms and uses that define contemporary creation, they are among those craftswomen with whom a designer can truly think, experiment and invent.
For Hauts Reliefs, they work alongside Dominique Picquier and Régis Protière on seating pieces destined for oblivion. Their hands restore body and presence to these works.



Designed as a Series, Crafted as Unique Pieces



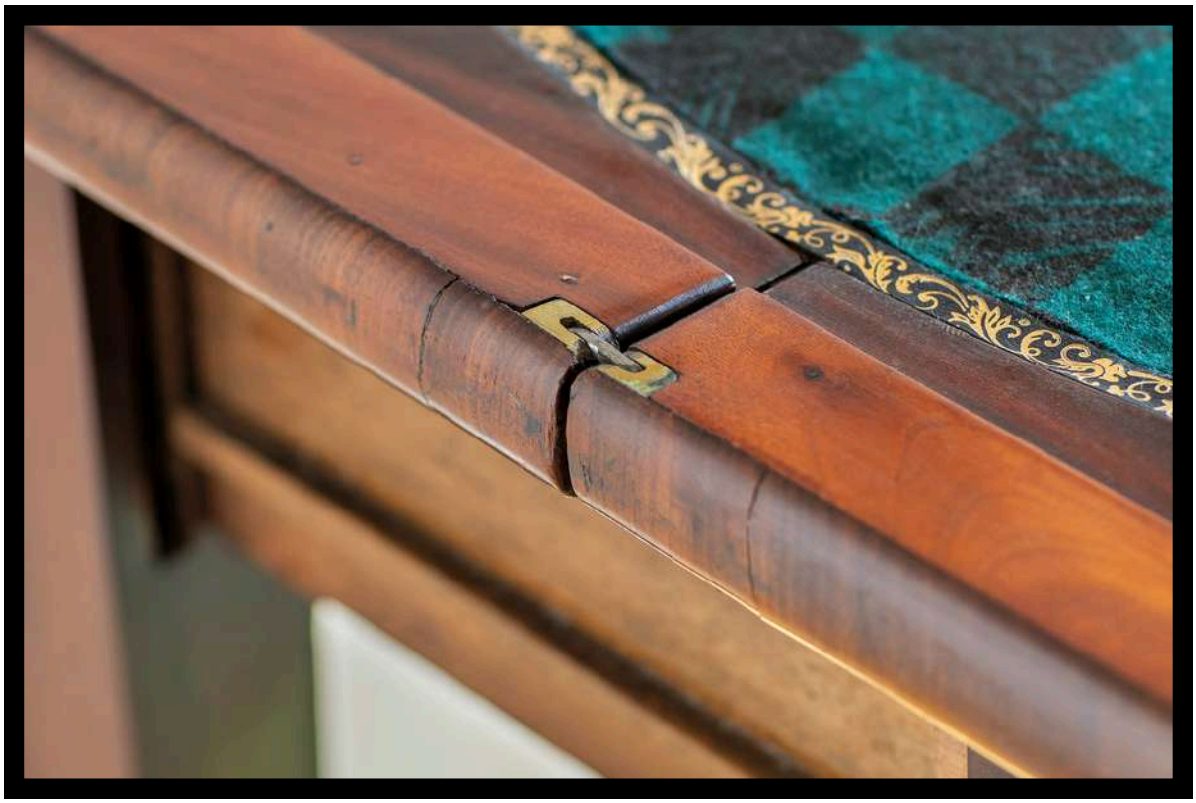
Hauts Reliefs starts from a simple observation: each category of antique furniture (the Louis XVI secrétaire, the 19th century armchair, the Louis XVI coiffeuse) shares common lines and structural principles. From this shared vocabulary, a designer develops a transformation that can be adapted across all pieces belonging to the same category and executed by a craftsperson chosen for their exceptional expertise.

Yet because each original piece is individually selected for the quality of its craftsmanship and the richness of its materials, every creation remains unique.

This is the experience we offer to collectors: before production begins, the antique piece chosen as the foundation for the transformation is presented to them for approval. They therefore select not only a design, but the specific historic piece from which it emerges.



Hauts Reliefs News



Past events :

- Inaugural exhibition of the Hauts Reliefs collection in the 5VIE district during Milan Design Week, April 2026
- Exhibition of the Hauts Reliefs collection in a private apartment in Paris's 7th arrondissement, July 2026

Upcoming events :

- Exhibition at Galerie Joseph, 16 rue des Minimes, Paris 3rd, during Paris Design Week
- Talk and public programme celebrating contemporary craftsmanship at Hôtel Drouot, 19 September 2026
- Launch of an annual educational programme with students from La Bonne Graine and ENSAAMA, exploring new approaches to the revalorisation of 18th- and 19th-century furniture typologies
- Exhibition at Consulat Voltaire, Paris, 19–21 December 2026

Hauts Reliefs: Reviving Furniture Heritage

A Restoration secrétaire (1815–1830) in mahogany sold at auction for €5[1], a 19th century chest of drawers and crapaud armchair sold for €10[2], a Restoration boat bed (1815–1830) sold for €1.[3]
Yet these pieces were crafted using time-tested artisanal techniques that have endured through the centuries.

Founded in 2025, Hauts Reliefs is a French non-profit association dedicated to revitalizing furniture heritage through a living approach that combines the transmission of traditional skills, the promotion of contemporary creation, and the development of a circular economy. It develops:

→ A digital platform connecting owners of antique furniture, craftspeople, and designers, offering alternatives to the destruction of furniture heritage.

→ Educational initiatives, including talks by its president on the history of furniture, its uses, and artisanal techniques.

→ Collaborations with schools, to raise awareness among younger generations of furniture heritage and artisanal skills, and to collectively develop transformation protocols.

1. Jonquet auction house sale, 28 May 2026, lot 281
2. Millon auction house sale, 9 July 2026, lot 200
3. Audap auction house sale, 20 November 2025, lot 232

Phonetic pronunciation of Hauts Reliefs:
[o ʁəljɛf] - "oh ruh-lyef"

Definition
High relief, n. : Sculptural relief in which the modeled forms project from the background by at least half their natural depth.

contact

Association Hauts Reliefs
75013 Paris, France
hautsreliefs.com
@hauts_reliefs_patrimoine

Pauline Deschamps
+33 (0)6 88 55 82 34
deschamps@hautsreliefs.com