



Commode In Marquetry Stamped C.topino Transition Period XVIII



14 500 EUR

Signature : Charles Topino

Period : 18th century

Condition : Restauré par notre atelier

Material : Marquetry

Width : 111,5 cm

Height : 87,5 cm

Depth : 51,5 cm

<https://www.proantic.com/en/1105756-commode-in-marquetry-stamped-ctopino-transition-period-xviii.html>

Description

Chest of drawers called "Sauteuse" in marquetry of rosewood and amaranth Stamped *C.Topino and ** JME Period Transition Louis XV / Louis XVI XVIII th. The chest of drawers opens with three drawers, two of which without crossbars, inlaid with rosewood in thread and cross-grain adorned with spandrels and a frieze drawer. The belt is inlaid with an antique frieze in amaranth underlined with light lines on a green tinted wooden background. Canted front uprights inlaid with rosewood interlocked in an amaranth frame, ending in arched legs. Inlaid sides u model of the facade. Elegant ornamentation of gilded bronzes (formerly re-gilded) Original locks working with two keys. Period red Pyrenees marble top in very good condition. The Louvre Museum has in its collection a similar chest of drawers from the

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220 avenue de Versailles

Paris 75016

Louis XVI period Stamped C.Topino currently on deposit at the Palace of Versailles (see photo)

*Charles Topino (around 1742-1803) -

cabinetmaker - master's degree obtained on July

4, 1773: A prolific 18th century cabinetmaker, a

great designer of fancy furniture, Charles

Topino's fame rests on his rich furniture and his

marquetry of utensils. No doubt a native of Arras,

Charles Topino began his career as a free worker

in the Faubourg Saint-Antoine in Paris. He is the

brother of the merchant-cabinetmaker

Jean-Baptiste, known under the pseudonym of

Lebrund and the nephew of the painter

Topino-Lebrun. Master in 1773, he was called in

1782 to the office of deputy of the Jurande of

carpenters-cabinetmakers. Recognized in France

and abroad, Topino attracts a large clientele of

haberdashers and fellow cabinetmakers such as

Boudin, Migeon or even Delorme, but also

French lords such as the Marquis de Graville In

the forefront of the masters of his century, his

production is characterized by very personal and

very recognizable works, which essentially

belong to the Transition and Louis XVI styles.

**JME hallmark of Jurande