



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

## Suite Of Four Armchairs A La Reine Stamped Tilliard



32 000 EUR

Signature : Tilliard

Period : 18th century

Condition : Etat d'usage

Material : Solid wood

Width : 67

Height : 94

Depth : 52

### Description

Set of four à la reine armchairs in natural beech, molded and carved, resting on four curved legs decorated with plant motifs on the tips of the legs and stylized shells in drop. The violin back is adorned on the upper crosspiece with a heart-shaped cartouche enclosing a pomegranate, framed by foliage ornaments. The shoulders are decorated with acanthus leaves and the lower crosspiece of the backrest has a carved leaf in its center. The armrests rest on whiplash consoles, the moldings of which extend over the crosspiece of the seat. The latter is decorated in its center with a heart-shaped cartouche resembling that of the backrest. Stamped Tilliard (on two of them)

Louis XV period Usual restorations, modern upholstery H. 94 x W. 67 x D. 52 cm These armchairs à la reine are characteristic of the

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French furnitures of the 17th & 18th centuries

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production of Jean-Baptiste I Tilliard. They take up the general proportions found on many of their foundations from the middle of the 18th century. The Louis XV style asserted itself then, as evidenced by the rocaille cartouche in the shape of a heart, which is the most characteristic feature of the production of the Tilliard dynasty. Apart from the Tilliards, who use this motif on many of their seats, rare are the cabinetmakers who take up this motif, which is easily identifiable by its very particular shape. He becomes almost a second signature of Tilliard; we find it, for example, on an ottoman preserved in the Victoria & Albert Museum in London and which Tilliard probably delivered to Madame de Pompadour. It can still be found in private collections mentioned by Bill Palot in his book "The seat in the 18th century". Another characteristic of the armchair is the particular care given to the low crosspiece of the backrest, sculpted and decorated, which is always the mark of a high quality of carpentry, and which is found in the best cabinetmakers. Tilliard practices this detail work, which can be found on a pair of carpenter's armchairs preserved at the Palace of Versailles (V4978), or even at the Louvre Museum (OA 6563). A pair of armchairs à la reine reminiscent of ours went to Sotheby's in April 2013 (lot 219). The fully Rocaille taste of the armchairs leads us rather to believe that the armchairs are from the hand of Jean-Baptiste I Tilliard, who was active between the years 1710 and 1760, while we attribute to his son the Transition style furniture or Louis XVI.

Jean-Baptiste Tilliard I was active very early in the 18th century: he received his master's degree in 1717, then acquired the title of "master joiner of the Garde Meuble du Roi". He thus delivers the crown, but also the Prince of Soubise, the Duke of Antin, the Duke of Sully, the Count of Évreux, the Duchesses of Parma and Mazarin, etc. Its workshops are large and have eleven workbenches. Jean-Baptiste I Tilliard is then considered one of the best craftsmen of his generation. His son, also named Jean-Baptiste,

joined him at the time of his apprenticeship, and became a master in 1752. From this date to the death of his father in 1766, he worked with him and under his orders, hence a confusion in some attributions, father and son using the same stamp. Jean-Baptiste II Tilliard took over the entire workshop and inherited the title of "carpenter of the King's Furniture Storage". His clientele remains particularly prestigious even if he provides less of the crown than his father. He died in 1798.