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Louis XV Period Commode Stamped G. Schwingkens Paris, Circa 1735-1740



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Signature : Guillaume SCHWINGKENS

Period : 18th century

Condition : Parfait état

Material : Other

Width : 125 cm

Height : 85 cm

Depth : 65 cm

Description

LOUIS XV PERIOD CHEST Stamped G. SCHWINGKENS PARIS, circa 1735-1740 Height: 85 cm; width: 125 cm; depth: 65 cm Comparative bibliography: - Count François de Salverte, Notes on little-known cabinetmakers of the 18th century, in La Revue de l'Art Ancien et Moderne, number 300, November 1928 - Pierre Kjellberg, Le Mobilier Français du XVIIIème Siècle, Les Editions de l'Amateur, 2008 - Comte François de Salverte, The cabinetmakers of the 18th century, Les éditions d'Art et d'Histoire, 1934 Chest of drawers with an animated shape, opening with four drawers distributed over three rows, highlighted with dark grooved crosspieces of brass, and resting on four small feet, arched at the front. The chest of drawers is inlaid with quartefeuilles of violet wood in frieze and wire

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frames of the same species. It presents a rich ornamentation of chiseled and gilded bronzes: mosaic falls; keyholes with back-to-back sphinx motifs; handles in foliage scrolls connected by a central cartridge; apron with rocaille scrolls. The chest of drawers is topped with a rich Campan grand blend marble top (restored), with corbin beak. This chest of drawers bears the G. SCHWINGKENS stamp twice. Furniture in perfect condition, which has been completely revised and restored by a Master Cabinetmaker. Guillaume Schwingkens is a cabinetmaker of German origin, probably coming from the edge of the Netherlands as his surname suggests (Shuvingkens). Installed in Paris under the Regency, where he married Marie-Denise CHARPENTIER, around 1724-1725. He quickly obtained his master's degrees, probably at the beginning of the reign of Louis XV. He began working on rue du Faubourg Saint-Antoine and around 1745 transferred his workshop to rue de Charonne. Its furniture, mainly chests of drawers and corner cupboards, is all in the Louis XV style and often even recalls the taste of the Regency, as is the case with our chest of drawers. Made from veneer wood with occasional marquetry patterns, its products are always of good quality with great care taken in proportions. He would have died around 1760. His stamp is distinguished from that of other Parisian master cabinetmakers of his time, by being written on 3 lines. The Louvre Museum as well as the Museum of Hunting and Nature (Paris) preserve chests of drawers made by Schwingkens. The presence of brass grooves on the crosspieces refers to the work of several cabinetmakers contemporary with Schwingkens, notably Doirat, Mondon, Lieutaud, Delaître and Carel. The stylistic relationship between these cabinetmakers is reinforced by the presence of bronzes which can be found indiscriminately on works by Etienne Doirat in particular (keyholes, drawing hands), but also by Charles Cressent for the mosaic falls dated from the 1730s by Alexandre Pradère, in his monograph dedicated to

the famous Regency cabinetmaker[1]. The same goes for the rigid hands which belong to Cressent's repertoire (see chest of drawers formerly presented by the Perrin gallery in Paris, n°155* of the catalog of Cressent's works, ibidem, page 287). Or the chest of drawers formerly presented by the Kugel gallery in Paris, illustrated in Calin Demetrescu, Le style Régence, Les Editions de l'amateur, Paris, page 116. More than stylistic similarities, all these similarities between different cabinetmakers, some of whom (Doirat, Cressent) had their own bronze models, prove that these cabinetmakers worked in concert with each other, and that there probably existed occasional collaborations between these different workshops, or subcontracting agreements, to respond to certain commands. This hypothesis sheds light on the importance and quality of the production of Guillaume Schwingkens, recognized in his time by the greatest masters of cabinetmaking. However, we know that Doirat had his own bronze models, but it is not impossible that these cabinetmakers could have worked together for each other to respond to certain orders. Likewise, the use of violet wood, veneered in grid patterns, is found on many of Doirat's furniture. Finally, the general shape of this chest of drawers, with slightly arched uprights on the upper part, associated with a facade and sides curved in "esse", all in a balance architected by the brass grooves, are elements which found recurrently in Doirat's work. Furthermore, it is interesting to point out that the bronzes of this chest of drawers refer to different stylistic repertoires: the handles are already in the Louis XV style, while the keyholes are still Louis XIV. The corner falls are typical of the Regency, while the apron element is entirely rocaille. As such, this chest of drawers is very symptomatic of Doirat's work, all about transition and creation, with the association of "archaic" and "modern" elements for his time. Finally, it is important to highlight the use of a very beautiful Campan grand blend marble,

which is always a sign of quality. This variety of marble was particularly used in the decoration of the palace of Versailles, to magnify the glory of the king: much more than a decorative material, Campan marble transmits a real symbolism in the service of a rhetoric of splendor which passes in particular through chromatic effects and plays of light. [1] A. Pradère, Charles Cressent, Dijon, 2003, page 165