



1970's French Gueridon Style Adam Weisweiler Maison Jansen Mirror Tray



4 800 EUR

Signature : Maison Jansen

Period : 20th century

Condition : Etat d'usage

Material : Bronze

Diameter : 49

Height : 60

Description

Bronze pedestal table with aged oxidized mirror top, is supported by three pairs of faux bamboo legs Bronze, joined by a triangular spacer with curved sides Work Maison Jansen unsigned. In the late 19th century, such high-quality furniture was produced, among others, by Maison Jansen. The family business from Amsterdam specialized in decorative interior pieces, inspired by or having all the characteristics of a piece of furniture by Adam Weisweiler (1744-1820) but were manufactured around 1970. Maison Jansen furniture is characterized by its superior quality and found its way to royal palaces and the White House during the time of John F. Kennedy's administration. The stylistic characteristics that recur in the furniture of the Maison Jansen are naturalistic elements, such as leaf and bamboo

Dealer

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motifs, and the furniture often has a slender and light construction, while using heavy materials such as gilt bronze, brass, polished steel and marble. Adam Weisweiler was born in Germany where he is said to have studied under David Roentgen (1743-1807), after which he moved to Paris where he became a master cabinetmaker in 1778. He collaborated mainly with the Marchands-Merciers, as they could also supply him with oriental and other luxury pieces, such as Japanese lacquer panels. Later, he was able to sell his furniture through them to the French and English courts. Queen Marie Antoinette had a writing from Weisweiler at the Château de Saint Cloud, and George the Prince of Wales commissioned several pieces of furniture for Carlton House in the 1780s. Weisweiler's work is characterized by the combination of a multitude of luxurious materials, such as gilt bronze, polished steel, Japanese lacquer, Sèvres porcelain and marble plaques. In addition, a degree of detail in all parts of the furniture is typical of his work. Weisweiler worked at a time when exoticism was all the rage in Europe, and this is clearly reflected in his work. It is evident in the lacquer panels, which can be of both oriental and European origin, as well as in the bamboo motif that frequently appears in his furniture.

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