



Thomas Hache (1664-1747) - Louis XIV Period Inlaid Mirror



6 000 EUR

Signature : Thomas HACHE (1664-1747)

Period : 17th century

Condition : Très bon état

Material : Wood marquetry

Width : 70,5 cm

Height : 80,5 cm

Depth : 6 cm

Description

Beautiful Louis XIV mirror with inverted profile in native wood marquetry (elm burl, walnut, sycamore and immersed oak), from the late 17th century. Inlaid with a magnificent oak leaf and acanthus leaf decoration created using the "hot sand-burned wood" technique, which allows nuanced shading to be drawn. Geometric reserves surrounded by light and dark wood fillets, including heart-shaped spandrels in the corners complete this rich ornamentation. Framing a frieze on the outer molding in alternating light wood and immersed oak. A central molding, in blackened wood enhanced with a fillet of light and dark woods, frames the mercury beveled mirror and contrasts elegantly with the brightly colored inlaid decor. French work from the late 17th century. Dimensions: Height: 80.5 x Width:

Dealer

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Antiquités, Meubles, Tableaux et Luminaires des XVIII et XIXeme siècles

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70.5 x Depth: 6 cmSight mirror: 42.5 x 32.5

cmSon of Noël Hache, Thomas, as his father had done previously, undertook "a tour de France" as a journeyman, according to the custom of the time. He stopped in Chambéry, where he learned Italian-style decoration and various colored ornaments, before arriving in Grenoble in 1695. He joined master cabinetmaker Michel Chevallier as a journeyman. Chevallier died in 1697. Two years later, Thomas married his daughter and in 1720 officially took over his father-in-law's workshop on Place Claveyson. He received the Garde et Ébéniste patent from the Duc d'Orléans, Governor of the Dauphiné, and with the help of his only son Pierre, he built up his business and quickly achieved great renown. Unfortunately, in the absence of a stamp, few works can be confidently attributed to him. Thanks to the archives, we know that he supplied the hospital run by the Pères de la Charité with the organ case and woodwork for the chapel. Also mentioned among his probable productions are large, massively-shaped commodes in the Louis XIV or Regency style, covered with regional wood marquetry in the Italian taste he had encountered during his stay in Chambéry.