



Polish-style Bed Stamped "nicolas Heurtaut"



75 000 EUR

Signature : Nicolas Heurtaut

Period : 18th century

Condition : Etat d'usage

Description

A Polish-style bed made of gray-lacquered wood, molded and carved on all sides, with a floral and foliage motif. It rests on four small arched legs and is topped by a canopy, carved at its summit with inverted consoles and a bouquet of feathers. Transition Period Stamped Nicolas Heurtaut Normal wear and tear; silk upholstery from the Prella factory and trimmings from Declercq. H. 330 x W. 195 x D. 140 cm The "Polish-style" bed, placed with its long side against a wall and, in principle, reserved for private rooms, differs from the "French-style" or "columned" bed, a ceremonial bed whose canopy spans its entire length and which is placed with its short side against the wall. Born into a family of Parisian chairmakers, Nicolas Heurtaut was described by his contemporaries as a man full of

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life and ideas. He initially turned to sculpture and, in 1742, enrolled in the Académie de Saint-Luc--the new name given to his father's school. It was in this profession, and until 1753, that he worked on Rue de Neuve-de-Cléry under the guidance of the greatest cabinetmakers of the time, such as Claude Sené and the brothers Nicolas and Jean-Baptiste Tilliard. Admitted as a master cabinetmaker to the Community of Cabinetmakers and Woodworkers in 1753, Heurtaut finally registered his master's certificate two years later, in 1755, and set up shop on Rue de Bourbon-Villeneuve in his father-in-law's former workshop, under the sign "La Bonne Foi." In addition, he owned "a workshop" that he cherished and where he stored his stock of large timber. As a carpenter and sculptor, he worked for merchants as well as upholsterers. He also fulfilled commissions for a wealthy clientele, such as the Duke of La Rochefouchault and the Marquis de Villarceaux. Nicolas Heurtaut's work is largely influenced by his early career as a sculptor. His style evolved in the 1760s in line with the tastes of the time; the lines and structures became lighter, sculptural elements were greatly reduced, and the profusion of shells and foliage gave way to roses and more restrained foliage.