PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Pair Of Gustavian Footstools, Sweden, Early 19th Century



1 800 EUR

Period : 19th century

Condition : Bon état

Material : Painted wood

Width : 50.5 cm

Height : 48.5 cm

Depth : 39 cm

Description

Pair of Gustavian-style footstoolsPainted wood. Purple velvetSweden, circa 1820Height 48.5 cm, width 50.5 cm, depth 39 cmPair of Swedish stools made of carved and painted wood, featuring a slightly concave rectangular seat frame and gently curved profiles. Each piece has four curved, saber-shaped legs attached directly to the frame, creating a light and airy silhouette. Small spherical finials made of turned wood and painted black are placed at the upper corners, creating a contrast with the overall structure. The seat is upholstered in purple velvet, with a continuous, buttonless surface that follows the undulating shape of the seat. The pieces are in good condition, showing slight wear to the paint consistent with their historical use, while the fabric retains its structural integrity with no

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loss.This type of stool was a piece of occasional furniture intended to serve as an extra seat in living rooms, bedrooms, or reception areas among the Swedish bourgeoisie and aristocracy of the early 19th century. Production in Sweden around 1820 took place within a context in which French neoclassical designs were reinterpreted according to a more understated and functional aesthetic, with a preference for painted wood rather than exotic woods. The choice of a lightweight frame and plain upholstery reflects a desire for versatility and ease of movement within the home. The fact that they have survived as a pair reinforces their functional coherence and their appeal as a set.Stylistically, these stools are part of the historical Gustavian style, derived directly from the Neoclassicism introduced to Sweden during the reign of Gustav III. The saber-shaped legs, the restraint in ornamentation, and the clarity of the structure echo late 18th-century designs that persisted into the early decades of the 19th century. The absence of added decorative elements and the emphasis on form over ornament reflect a refined design language in which proportion and functionality prevail as fundamental principles of design.