



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Voyeur In Lacquered Wood Stamped Georges Jacob



12 500 EUR

Period : 18th century

Condition : Restaurations d'usage

Width : 64 cm

Height : 99 cm

Depth : 52 cm

Description

Voyeur in lacquered wood resting on four tapered and fluted legs surmounted by a connecting thimble decorated with a flower. The rear feet are 45 degrees from the seat. The armrests are directly above the front foot and are embellished with piastres and split sheets. The voyeur has a high, trimmed backrest. The uprights and crosspieces are molded and decorated with an interlacing frieze. Louis XVI period Stamped Georges Jacob Usual restorations, modern fittings H. 99 x W. 64 x D. 52 cm The 18th century offers a multitude of seats. Each of them reflects, in the most prestigious residences, a daily organization, a French art of living. They are also witnesses to the artistic ferment that wealthy sponsors demand and in which Parisian artisans participate. The shepherdess that we are presenting today is a

Dealer

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French furnitures of the 17th & 18th centuries

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perfect example. This seat which we call "voyeur" is a seat dating from the reign of Louis XVI. It is lacquered in cream color, trimmed with a modern fabric. Seat which is part of the uses of the mundane society of the eighteenth century, since it is closely used for the pleasures of the game. Indeed, the voyeur receives the player in his seat and allows a "voyeur" to watch and follow over her. shoulder the game on the table. He can then comfortably lean on the top of the backrest. On the other hand, in addition to having been a daily piece of furniture, even intimate for a luxurious clientele, this model is symptomatic of a style inscribed in the end of the 18th century: the Louis XVI style. After having undergone the curves and counter curves of the Rocaille, the sponsors wish to return to the straight line, to the taste of Antiquity. The shapes of the seats do not change until late compared to the rest of the furniture, that is to say around 1770 and we are not inventing new shapes of seats. It is then a question of the full maturity of the "Greek style". Our voyeur indeed illustrates this fashion: it is straight, with perfect proportions, with symmetrical harmonies. Its armrests consoles are directly above the front legs like all the other armchairs of this period. Moreover, its decor is also quite "fashionable". In general, the crosspieces and uprights of the seat and backrest are more abundant than in the Louis XV style. There are no longer small isolated bouquets but repeated patterns along the borders, with connecting dice. The rudent fluted feet ending in a simple choke are also typical of the years 1770-1780. The seats were often lacquered as evidenced by the seat of our study. What makes this voyeur an essential work for every furniture collector is its author. The voyeur was made by master Georges Jacob from the stamp on the underside of the seat. He is the essential carpenter at the turn of the century (providing the Crown). He is daring and has a great notoriety already during his lifetime. He received his master's degree in 1765 which made him almost

immediately switch to stylistic experiments

Transition and Louis XVI. Thereafter, the latter

will lead his entire career. It is so successful

because its productions are of a rare quality of

execution (it rounds the inside of the belt to make

the seat lighter for example). He does not hesitate

to innovate either: in the shapes of the seats, in

the decorations as with the "square" or the "box"

adorned with a rosette in the belt above the feet.

This element will be used for more than a quarter

of a century. Thus, he becomes one of the

initiators of classicism in the 1770s as his work is

diffused and pleases. In this way, in addition to

being an essential living room seat for a collector,

a seat representative of the Louis XVI style, it is

also the symbol of the work of one of the greatest

craftsmen of the decorative arts.