

French Furniture Makers The Art Of The Ébéniste From Louis XIV To The Revolution

Art Deco—the term conjures up jewels by Van Cleef & Arpels, glassware by Lalique, furniture by Ruhlmann—is best exemplified in the work shown at the exhibition that gave the style its name: the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris in 1925. The exquisite craftsmanship and artistry of the objects displayed spoke to a sophisticated modernity yet were rooted in past traditions. Although it quickly spread to other countries, Art Deco found its most coherent expression in France, where a rich cultural heritage was embraced as the impetus for creating something new. The style drew on inspirations as diverse as fashion, avant-garde trends in the fine arts—such as Cubism and Fauvism—and a taste for the exotic, all of which converged in exceptionally luxurious and innovative objects. While the practice of Art Deco ended with the Second World War, interest in it has not only endured to the present day but has grown steadily. Based on the Metropolitan Museum's renowned collection French Art Deco presents more than eighty masterpieces by forty-two designers. Examples include Süe et Mare's furniture from the 1925 Exposition; Dufy's Cubist-inspired textiles; Dunand's lacquered bedroom suite; Dupas's monumental glass wall panels from the SS Normandie; and Fouquet's spectacular dress ornament in the shape of a Chinese mask. Jared Goss's engaging text includes a discussion of each object together with a biography of the designer who created it and is enlivened by generous quotations from writings of the period. The extensive introduction provides historical context and explores the origins and aesthetic of Art Deco. With its rich text and sumptuous photographs, this is not only one of the rare books on French Art Deco in English, but an object d'art in its own right.

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Hillman presents a fascinating account of the role that women played during the Catholic Reformation in France. She reconstructs the devotional practices of a network of powerful women showing how they reconciled Catholic piety with their roles as part of an aristocratic elite, challenging the view that the Catholic Reformation was a male concern.

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Despite the upheavals of the first decades of the nineteenth century, Paris soon recovered its position as a leading centre for furniture and design in Europe, a position that was to grow and strengthen as the century progressed. Encouraged by royal and imperial regimes, exhibited at the great international fairs, and collected by international aristocrats, bankers and newly wealthy industrialists, Paris furniture by the second half of the century had once again become synonymous with luxury and exquisite craftsmanship. Furniture makers drew their inspiration from a vast array of historical periods and cultural sources to create new and exciting designs that both appealed to the eclectic tastes of the nineteenth-century amateur and yet suited the demands for comfort and convenience of the luxury consumer. Building on the generations of skills and techniques that had characterised French furniture during the years of the Ancien Regime, contemporary makers exploited technological advances and new materials to produce some of the most creative and inventive pieces ever made, often surpassing the quality achieved by previous generations. AUTHOR: Christopher Payne's 45-year career in the Decorative Arts spans both the commercial and the academic worlds coupled with a deep knowledge and understanding of the practical side of furniture making and conservation. After reading law, Christopher started his career at Sotheby's where he stayed for 25 years, becoming a Senior Auctioneer and a Director of the Furniture Department with responsibilities for furniture, works of art, clocks and sculpture. At Sotheby's Christopher was working at the very centre of the art world, advising international collectors on both buying and selling, building up collections, giving restoration advice and insurance valuations as well as teaching post-graduate students at the Sotheby's Institute. Private clients have enjoyed his lectures at the Buccleuch Studies and tours of many of Great Britain's country houses. He personally helped the late Earl of Carnarvon furnish part of Highclere Castle, the location for the highly acclaimed ITV television series Downton Abbey and has been a member of the BBC's Antiques Roadshow team for over thirty years. He continues his work as an independent consultant advising top-level private clients and lecturing both in the United Kingdom and internationally, including China. 1250 colour, 250 b/w images

This book is a comprehensive resource covering the principles and practice of the conservation and restoration of furniture, and other decorative art objects made wholly or partly of wood. It integrates theory with practice to show the principles which govern interaction between wooden objects, the environmental and conservation treatments and the factors which need to be taken into account to arrive at acceptable solutions to conservation problems. The practical knowledge and experience of a team of conservators active in the field are brought together with theoretical and reference material from diverse sources and unified within a systematic framework. Specialist conservators from related disciplines cover diverse materials often incorporated into furniture.

Published to accompany an exhibition on view at the J. Paul Getty Museum, Los Angeles, Apr. 26-Aug. 7, 2011, and at the Museum of Fine Arts, Houston, Sept. 18-Dec. 10, 2011.

The eighteenth century has been seen as a Golden Age of design and craftsmanship. This book goes well beyond these ideas and investigates the various developments in the infrastructure of the eighteenth-century furniture world.

The eighteenth century in France saw the production of the world's most spectacular furniture. Curiously, there has been no major illustrated reference book for the general reader on this subject in over twenty-five years. This important new book fills that gap. An extensive introduction explains the organization and historical background of furniture

makers of the period, traces the evolution of taste and style, and explores the roles of both architects and designers. The author concludes with a study of contemporary dealers and public auctions at the end of the eighteenth century. French Furniture Makers is illustrated with nearly 500 photographs, and includes a glossary of technical terms and a list of makers' marks reproduced to their actual size.

Identifies and summarizes thousands of books, article, exhibition catalogues, government publications, and theses published in many countries and in several languages from the early nineteenth century to 1981.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

"Each object is described and analyzed in terms of its provenance and published history, as well as its construction, materials, and conservation. With its painstaking attention to detail, this volume is the definitive catalogue of the Getty Museum's collection of French Baroque furniture and will be of interest to scholars, conservators, and all students of French decorative arts."--BOOK JACKET.

Historical Dictionary of Rococo Art covers all aspects of Rococo art history through a chronology, an introductory essay, a review of the literature, an extensive bibliography, and over 350 cross-referenced dictionary entries on prominent Rococo painters, sculptors, decorative artists, architects, patrons, theorists, and critics, as well as major centers of artistic production. This book is an excellent access point for students, researchers, and anyone wanting to know more about Rococo art.

The Art Deco movement - with its emphasis on up-to-date individuality combined with good taste, fine materials and exquisite workmanship - became all the rage in France. Other countries produced their own versions of the style, but in furniture especially, the French predominated: the world had not seen such creative design for 125 years; on the one hand, the virtuoso cabinet-making of Ruhlmann, on the other, the brilliant originality of Gray and Legrain. Alastair Duncan introduces us to the work of over eighty architects, furniture makers and interior designers. The colour and monochrome photographs - almost all of them specially commissioned for this book - form a valuable portfolio of Art Deco furniture which should be of special value to those seeking comprehensive information about a design movement which has proved of lasting appeal both to collectors and to the general public.

Catalogue published in conjunction with the exhibition "Extravagant Inventions: the Princely Furniture of the Roentgens" on view at The Metropolitan Museum of Art, New York, from October 30, 2102, through January 27, 2013.

The book will serve as the essential reference for collectors of modern furniture, curators of museum collections and house museums with 20th century furniture, and for the hundreds of dealers, gallery owners, auctioneers, and appraisers who specialize in 20th and 21st century design.

Essential general survey for enthusiasts and specialist alike. Superb colour illustrations. Will provide many insights to the neglected area of art history

This text contains a detailed introduction to French furniture, popular in the seventeenth and eighteenth centuries. A fascinating treatise, detailing some of the most beautiful and ornate furniture ever produced, this antique book will be of considerable value to collectors of furniture literature and those with an interest in the breath-taking endeavours of France's artisan furniture makers. Complete with an array of beautiful illustrations, this book is one of a kind and not to be missed by those keen on the subject. The chapters of this book include discussions of: Louis Quatorze, The Regency Period, Louis Quinze, The Directory, and Reproductions. This text has been elected for modern republication due to its educational value, and we are proud to republish it here complete with a new introduction on the history of furniture.

This book is for art market researchers at all levels. A brief overview of the global art market and its major stakeholders precedes an analysis of the various sales venues (auction, commercial gallery, etc.). Library research skills are reviewed, and advanced methods are explored in a chapter devoted to basic market research. Because the monetary value of artwork cannot be established without reference to the aesthetic qualities and art historical significance of our subject works, two substantial chapters detail the processes involved in researching and documenting the fine and decorative arts, respectively, and provide annotated bibliographies. Methods for assigning values for art objects are explored, and sources of price data, both in print and online, are identified and described in detail. In recent years, art historical scholarship increasingly has addressed issues related to the history of art and its markets: a chapter on resources for the historian of the art market offers a wide range of sources. Finally, provenance and art law are discussed, with particular reference to their relevance to dealers, collectors, artists and other art market stakeholders.

The first comprehensive catalogue of the Getty Museum's significant collection of French Rococo ébénisterie furniture. This catalogue focuses on French ébénisterie furniture in the Rococo style dating from 1735 to 1760. These splendid objects directly reflect the tastes of the Museum's founder, J. Paul Getty, who started collecting in this area in 1938 and continued until his death in 1976. The Museum's collection is particularly rich in examples created by the most talented cabinet masters then active in Paris, including Bernard van Risenburgh II (after 1696--ca. 1766), Jacques Dubois (1694--1763), and Jean-François Oeben (1721--1763). Working for members of the French royal family and aristocracy, these craftsmen excelled at producing veneered and marquetry pieces of furniture (tables, cabinets, and chests of drawers) fashionable for their lavish surfaces, refined gilt-bronze mounts, and elaborate design. These objects were renowned throughout Europe at a time when Paris was considered the capital of good taste. The entry on each work comprises both a curatorial section, with description and commentary, and a conservation report, with construction diagrams. An introduction by Anne-Lise Desmas traces the collection's acquisition history, and two technical essays by Arlen Heginbotham present methodologies and findings on the analysis of gilt-bronze mounts and lacquer. www.getty.edu/publications/rococo

"This exhibition challenges the reasons why sculpture is usually considered alone, in the gallery, and the decorative arts are considered as part of a period setting. It suggests

that by breaking away from these conventional categories we can see how sculpture is also part of a spatial conversation, and how furniture and fittings can be appreciated as unique works." "With five original essays and forty complete catalogue entries, this publication both documents an exhibition and goes beyond it, opening our eyes to the fluidity of formal language in the 'long' eighteenth century, and to the ways in which objects can change according to whether they are seen together or apart, as mobile or fixed, as two- or three-dimensional, as ideal or as functional." --Book Jacket.

In an extraordinary social history, Leora Auslander explores the changing meaning of furniture from the mid 17th to the early 20th century, revealing how the aesthetics of everyday life were as integral to political events as to economic and social transformations. The book is enriched by the author's experience as a cabinetmaker. 68 photos. The late Pierre Verlet, conservateur en chef du Departement des Objets d'Art at the Louvre, was the unquestioned expert on pre-Revolutionary French decorative arts. His definitive book French Furniture of the 18th Century (Les Meubles Francais du XVIIIe Siecle) has now been translated into English for the first time by Penelope Hunter-Stiebel, noted specialist in 18th century French furniture and former student of Verlet. The book contains a vast amount of information on the art of furniture in 18th century France. It examines the tools and techniques used in furniture making during that period; defines the various types of furniture developed; explores the organisation of the furniture industry, the working of the guilds and the relationships among makers, dealers, and clients; lists the outstanding makers and reproduces their marks; and discusses the market, restoration, forgeries, and the growth of public collections. Since the book was first published in 1955, previously unknown pieces of furniture have been discovered, and new documents and analyses have been taken into account in this augmented text. The book is enhanced by 16 pages of full colour and 174 black-and-white illustrations. The illustrations range broadly to allow for the juxtaposition of elegant and simple furniture and to include a variety of types, forms and decorations. This book is a valuable research tool for all curators, collectors, dealers, and art historians.

In 18th century France, letter writing became extremely fashionable, particularly amongst women. In this work, Dena Goodman opens up the world of these women through the letters which they wrote. Concentrating on the letters of four women from different social backgrounds, she shows how they came to womanhood through their writing.

Examines the political, social, economic, intellectual, and artistic factors that influenced the development of art nouveau

Contains information drawn from Grove Art Online and new material written by G. Campbell. Cf. Preface.

An examination of the development, role, and influence of the British decorative art dealers who invented an Anglo-Gallic style for elite interiors. In this volume Diana Davis demonstrates how London dealers invented a new and visually splendid decorative style that combined the contrasting tastes of two nations. Departing from the conventional narrative that depicts dealers as purveyors of antiquarianism, Davis repositions them as innovators who were key to transforming old art objects from ancien régime France into cherished "antiques" and, equally, as creators of new and modified French-inspired furniture, bronze work, and porcelain. The resulting old, new, and reconfigured objects merged aristocratic French eighteenth-century taste with nineteenth-century British preference, and they were prized by collectors, who displayed them side by side in palatial interiors of the period. The Tastemakers analyzes dealer-made furnishings from the nineteenth-century patron's perspective and in the context of the interiors for which they were created, contending that early dealers deliberately formulated a new aesthetic with its own objects, language, and value. Davis examines a wide variety of documents to piece together the shadowy world of these dealers, who emerge center stage as traders, makers, and tastemakers.

"Duncan Phyfe (1770-1854), known during his lifetime as the "United States Rage," to this day remains America's best-known cabinetmaker. Establishing his reputation as a purveyor of luxury by designing high-quality furniture for New York's moneyed elite, Phyfe would come to count among his clients some of the nation's wealthiest and most storied families. This richly illustrated volume covers the full chronological sweep of the craftsman's distinguished career, from his earliest furniture-- which bears the influence of his 18th-century British predecessors Thomas Sheraton and Thomas Hope--to his late simplified designs in the Grecian Plain. More than sixty works by Phyfe and his workshop are highlighted, including rarely seen pieces from private collections and several newly discovered documented works. Additionally, essays by leading scholars bring to light new information on Phyfe's life, his workshop production, and his roster of illustrious patrons. What unfolds is the story of Phyfe's remarkable transformation from a young immigrant craftsman to an accomplished master cabinetmaker and an American icon."--Publisher's website.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

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