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Fine Art & Antiques



François Linke

A Pair of Louis XV Style Carved Giltwood Fauteuils à la Reine

Circa: French, Circa 1900

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101 x 70 x 70 cm (39 ³/₄ x 27 ¹/₄ x 27 ¹/₄ inches)

Carved Giltwood

An Important Pair of Louis XV Style Carved Giltwood Fauteuils à la Reine, by François Linke.

Each fauteuil having a shaped back with a rocaille carved cresting rail, padded scroll armrests and a serpentine seat, above a shaped apron and scrolling acanthus carved cabriole legs.

Giltwood furniture by Linke is not only rare but can be difficult to identify as it tends to be unmarked. This fine pair of fauteuils can be confidently attributed to Linke, not only in terms of the quality of design and construction but by their similarity to a number of known signed examples for instance those shown in the photograph of Linke's salon at the Quai Henri IV, (Payne pl. 311-312). The fine quality and depth of carving evident on the present chairs, with their characteristic rocaille decoration and sculptural form, confirm that the chairs are almost certainly by Linke's hand.

Christopher Payne notes that the best intact single collection of giltwood furniture supplied by Linke is that made for the King of Egypt in the 1920's. He supplied two hundred Regence style giltwood chairs alone for the Abdeen Palace.

French, Circa 1900.

Literature:

Christopher Payne, *'François Linke, 1855-1946, The Belle Époque of French Furniture'*, 2003., pp. 298-299, 311-312.

Artist description:

François Linke (1855 - 1946) was the most important Parisian cabinet maker of the late nineteenth and early twentieth centuries, and possibly the most sought after cabinet maker of his period.

He was born in 1855 in the small village of Pankraz, in what is now the Czech Republic. Records show that Linke served an apprenticeship with the master cabinetmaker Neumann, then in 1875 at the age of 20 he arrived in Paris where he lived until he died in 1946.

It is known that the fledgling Linke workshops were active in Paris in the Faubourg St. Antoine as early as 1881, and during this time he supplied furniture for other more established makers such as Jansen and Krieger.

The quality of Linke's craftsmanship was unsurpassed by any of his contemporaries and reached its peak with his spectacular stand at the Paris Exposition Universelle in 1900, where his Grand Bureau took the gold medal. He gambled his fortune and reputation on this stand, exhibiting several breathtaking items of furniture with sculptural mounts of the most exceptional quality and proportion. His gamble worked and his reputation was established to such an extent that Linke continued to be the pre-eminent furniture house in Paris until the Second World War.

As the Art Journal reported in 1900 on Linke's stand:

The work of M. Linke ... was an example of what can be done by seeking inspiration amongst the classic examples of Louis XV and XVI without in any great sense copying these great works. M. Linke's work was original in the true sense of the word, and as such commended itself to the intelligent seeker after the really artistic things of the Exhibition. Wonderful talent was employed in producing the magnificent pieces of furniture displayed....

The formation of Linke's distinctive style was made possible by his collaboration with the sculptor Léon Messagé.

Together Linke and Messagé designed furniture for Linke's 1900 exhibition stand, with exuberant allegorical figures cast in high relief, that exemplified Linke's ability to seamlessly merge the different mediums of wood carving, bronze and marquetry into a dynamic unified whole.

Today Linke is best known for the exceptionally high quality of his work, as well as his individualism and inventiveness. All of his work has the finest, most lavish mounts, very often applied to comparatively simple carcasses of quarter veneered kingwood or tulipwood. The technical brilliance of his work and the artistic change that it represented were never to be repeated.