



TRIANON ANTIQUES

Importers of Fine European Antiques

About Us



*Façade of Le Petit Trianon, designed and constructed by Ange-Jacques Gabriel,
by order of Louis XV, 1762 – 1768*



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TRIANON ANTIQUES is a direct importer of high quality European furniture, lighting and decorative accessories from the 18th, 19th and early 20th centuries. Our showroom is named after the smaller palaces on the grounds of the Château of Versailles — the Grand Trianon and the Petit Trianon, where generations of French royalty sought an oasis-like retreat from the pomp and protocol of courtly life. For us, the name Trianon evokes a regal elegance that is both personal and inviting — the atmosphere we seek to inspire in our unique collection of European antiques.

We hand-select all of our pieces during our frequent buying trips abroad, and pride ourselves in acquiring only those pieces which we find exceptionally beautiful, finely-crafted, and one-of-a-kind. At our more than 3,500 square foot showroom at the Boston Design Center, we carry a broad range of antique European pieces — from the graceful evolving forms of Régence to the sleek lines of Art Deco. We are as enamored of the refined “Parisian” pieces as we are of beautifully-carved “provincial” or country pieces. In addition, we have a fine collection of 18th and 19th century French and Italian giltwood mirrors, painted trumeaux, decorative

fireplace accessories, fine porcelains, original paintings, engravings, sculpture and other artwork and architectural pieces.

In particular, we are specialists in French and Italian antique lighting, and have one of the largest collections of imported antique chandeliers in New England. Highlights of our antique lighting collection include exceptionally decorative and much sought-after chandeliers and sconces by Maison Baguès. All of our lighting pieces are cleaned, restored, and re-electrified in-house by our own staff.

Trianon Antiques enjoys trusted, long-lasting relationships with our clients — we strive to be the go-to source for designers, architects, collectors, and homeowners alike. We welcome you to visit with us and let us help you explore the unlimited possibilities of designing with antiques.





DIRECTOIRE

LOUIS XV

LOUIS XV–XVI TRANSITIONAL

LOUIS XVI

French Historical Styles

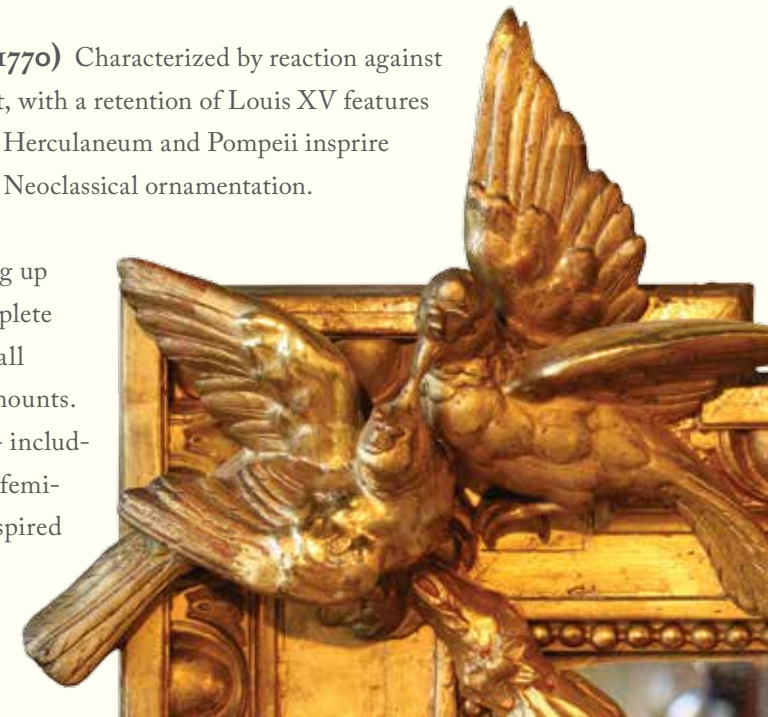
LOUIS XIV (BAROQUE, 1661 – 1700) Under King Louis XIV (the “Sun King”), the dominant themes are power, rigidity, symmetry, presence and drama dominate. There is much use of figural mythological references, architecture and war, as well as flora and fauna, including swags, rinceaux and acanthus decoration.

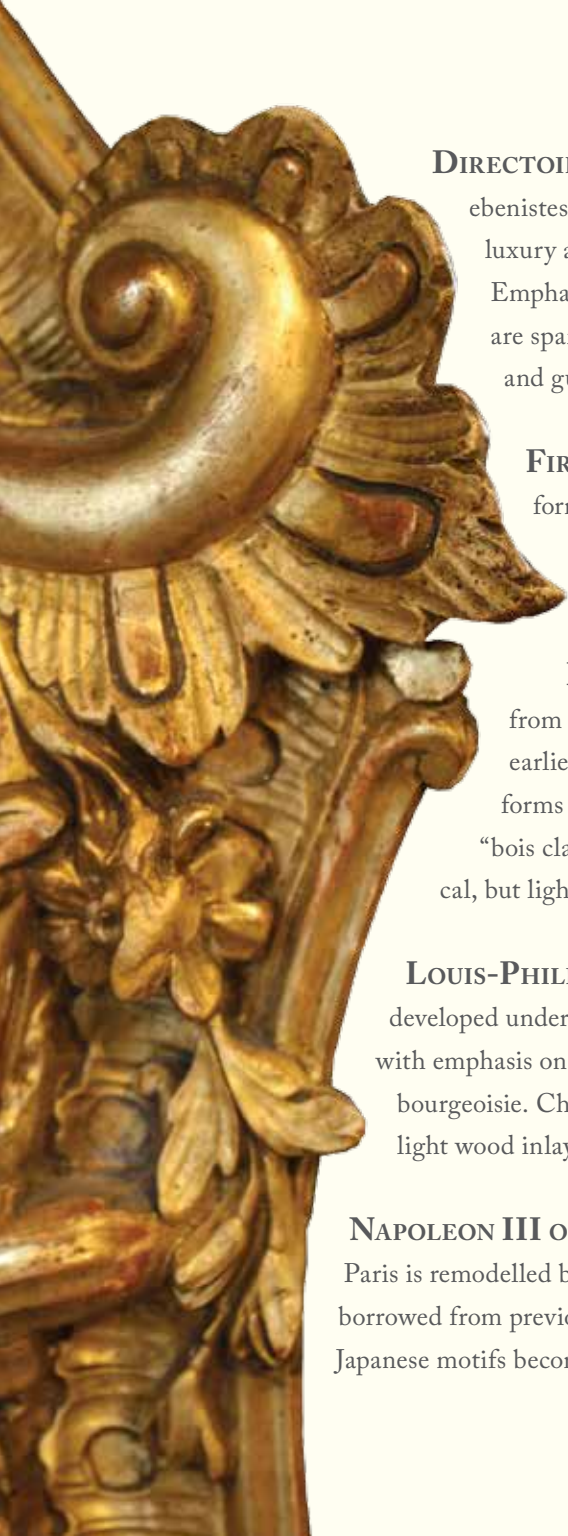
RÉGENCE (1700 – 1730) Under Philippe d’Orléans, as Regent, society transitions from Versailles towards the salons of Paris under the “Age of Enlightenment,” resulting in a lightening of overall form, loosening of severity and heavy decoration, and the emergence of the cabriole leg and more elegant curves. Appearance of naturalistic forms, including scallop shells, palmettes, sunflowers and animals.

LOUIS XV (ROCOCO, 1730–1760) Under King Louis XV (the “Beloved King”), there is a continued lightening, and even a playfulness of form and decoration, with the appearance of “C” scrolls, airy carving of rocaille ornaments, such as stylized foliage, shells, rocks and foam, and an abandonment of symmetry and straight lines. Delicate cabriole legs come into vogue, as do elaborate bronze mounts, the use of beautiful marbles, and refinements of parquetry and marquetry veneering techniques using exotic hardwoods from the New World.

LOUIS XV – LOUIS XVI (TRANSITIONAL, 1750 – 1770) Characterized by reaction against the excesses of the Rococo, moving towards more restraint, with a retention of Louis XV features on more symmetrical forms. Archaeological discoveries at Herculaneum and Pompeii inspire interest in antique civilization and give rise to the birth of Neoclassical ornamentation.

LOUIS XVI (NEOCLASSICAL, 1760 – 1789) Leading up to the French Revolution, austerity measures spawn complete rejection of the Rococo, with a return to simplicity, overall symmetry, straight tapered legs, and finely-cast bronze mounts. Neoclassical decoration appears, inspired by antiquity — including urns, trophies, torches and quivers as well as more feminine motifs such as swags of roses, ribbons and bows, inspired by Marie Antoinette.





DIRECTOIRE AND CONSULATE (1789 – 1804) Post French Revolution loss of ebenistes and menuisiers who worked under the King, complete rejection of royal luxury and aristocratic power, resulting in simple forms with understated elegance. Emphasis is on beauty of form and woods rather than decoration; bronze mounts are spare. Etruscan and Revolutionary motifs, squares and rectangles, palmettes and guilloche trim appear. English influence.

FIRST EMPIRE (1804 – 1815) Under Napoleon, heavy, masculine, but noble forms dominate, often in solid mahogany, with massive bronze mounts being the only ornamentation. Greco-Roman, Egyptian, and animal motifs appear, including the Napoleonic bee, the swan, sphinx, and caryatids.

RESTAURATION (1815 – 1830) Louis XVIII, then Charles X (survivors from the old regime after the fall of Napoleon), oversee a period of recovery from earlier wars and the beginning of machine manufacture. Gothic and Rococo forms are revived, with a transition from dark, heavy, mahogany woods to light “bois clairs” with ebony and other exotic wood inlays. Ornamentation is neoclassical, but lighter and more refined.

LOUIS-PHILIPPE (1830 – 1848) Under King Louis-Philippe, an extension of forms developed under the Restoration period. Rather than originality, large scale production with emphasis on comfort and practicality, and smaller pieces are designed for the expanding bourgeoisie. Characterized by dark woods, including mahogany, rosewood and ebony, with light wood inlays, and ogee moldings. Bronzes as ornamentation are used rarely.

NAPOLEON III OR SECOND EMPIRE (1848 – 1870) Under Emperor Napoleon III, Paris is remodelled by Baron von Haussmann. Furniture designs, materials, and ornaments are borrowed from previous styles, including the Gothic, Louis XV and Louis XVI. Chinese and Japanese motifs become fashionable, resulting in an eclectic, worldly mélange of forms.

Exceptional Pieces



An exceptional French Louis XV period sauteuse (Circa 1750) with grey and white veined marble top, and featuring tinted burkwood drawer fronts, cubic parquetry sides, and gilt-bronze mounts with mascarons. Dimensions are approximately 42" wide, 32" high and 23" deep.



A pair of painted French Directoire period fauteuils (Circa 1795) re-upholstered in a neoclassical period toile de jouy fabric. Dimensions are approximately 22" wide, 32 1/2" high (back) and 24" deep.



A French Empire style mahogany desk with green marble top and finely-chased gilt-bronze mounts (Circa 1890), stamped by the highly esteemed atelier, François Linke. Dimensions are approximately 40" wide, 29 1/2" high and 24 1/2" deep.



One of a pair of French Louis XV style gilt-metal and rock crystal chandeliers by Maison Baguès, electrified with eight lights (mid-20th century). Each chandelier features a central multi-beaded crystal basket, sprays of crystal flowers and leaves, and very large and unusual rock crystals. Dimensions are approximately 34" high and 28" diameter.



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