

anne•marie
monin

**PAIR OF WALL ORNAMENTS
DEPICTING LIDDED VASES**

ATTRIBUTED TO

JEAN-CHARLES DELAFOSSE (PARIS 1734–1789 PARIS)



FRANCE

SECOND HALF OF 18TH CENTURY

GILT WOOD ON OAK

DIMENSIONS :

H. 114 CM – W. 66 CM – D. 20 CM

H. 44^{7/8} IN – W. 25^{15/16} IN – D. 7^{7/8} IN

27, Quai Voltaire, 75007 Paris

The pair of molded, carved and gilded oak wall ornaments are made in a *trompe l'oeil* of a covered vase shape. The lid, decorated with flattened gadroons, is surmounted by a rectangular handle in the neoclassical style. The body, decorated with large flutes in the upper part, is garnished on the lower part with water leaves. A strip of thin flutes runs through the body of the vase. High handles come to support each side, from which hangs a thick torus of laurel. We find here many elements belonging to the decorative repertoire of the famous ornamentalist of the Louis XVI period, Jean-Charles Delafosse.



Detail

Project for the « Grande Galerie »

1769

Pen and black ink, brush and gray and brown wash, over traces of black chalk

37.5 x 82.4 cm

Property of Joseph Pulitzer Bequest, 1973

Metropolitan Museum of New-York

JEAN-CHARLES DELAFOSSE (PARIS 1734–1789 PARIS)

Jean-Charles Delafosse was, above all, an architect who knew how to deploy all his originality in ornamentation. In 1767, Delafosse gave himself the title of architect and professor for design, then in 1775, that of assistant professor of geometry and perspective at the Academy of Saint-Luc. Delafosse became a member of the Académie de Bordeaux in 1781, following conspicuous contributions to the *Salon* of this city.

In 1768, Delafosse published one hundred and eight prints which he engraved himself and gathered in ten notebooks in a Collection entitled *New historical iconology or hieroglyphic attributes*, which have for object the four elements, the four parts of the world, the four seasons and the four different complexions of man.

From then on, Delafosse never stopped completing his work by including additional notebooks which allowed him to express himself in all areas of interior decor and decorative arts. He multiplied the models of furniture, seats, lights, vases and objects of all kinds that inspired the artists and craftsmen of the time.

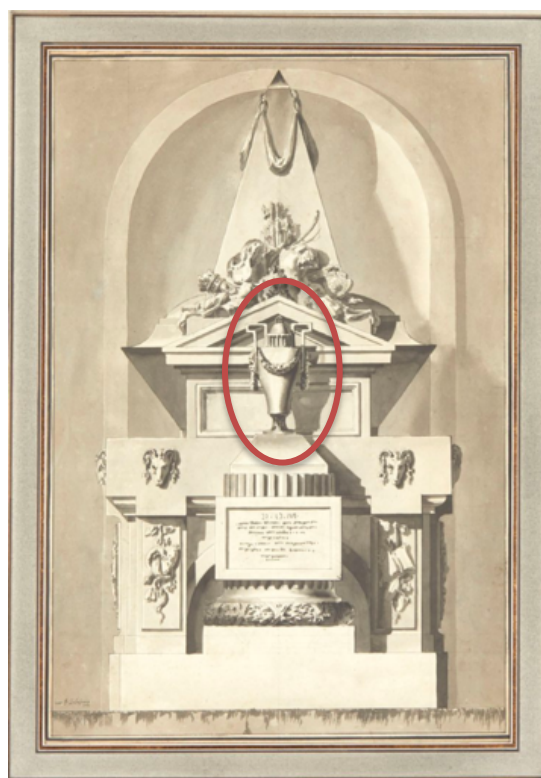


Germany

Nouvelle Iconologie Historique

1768

Pl. 38



Mausoleum project

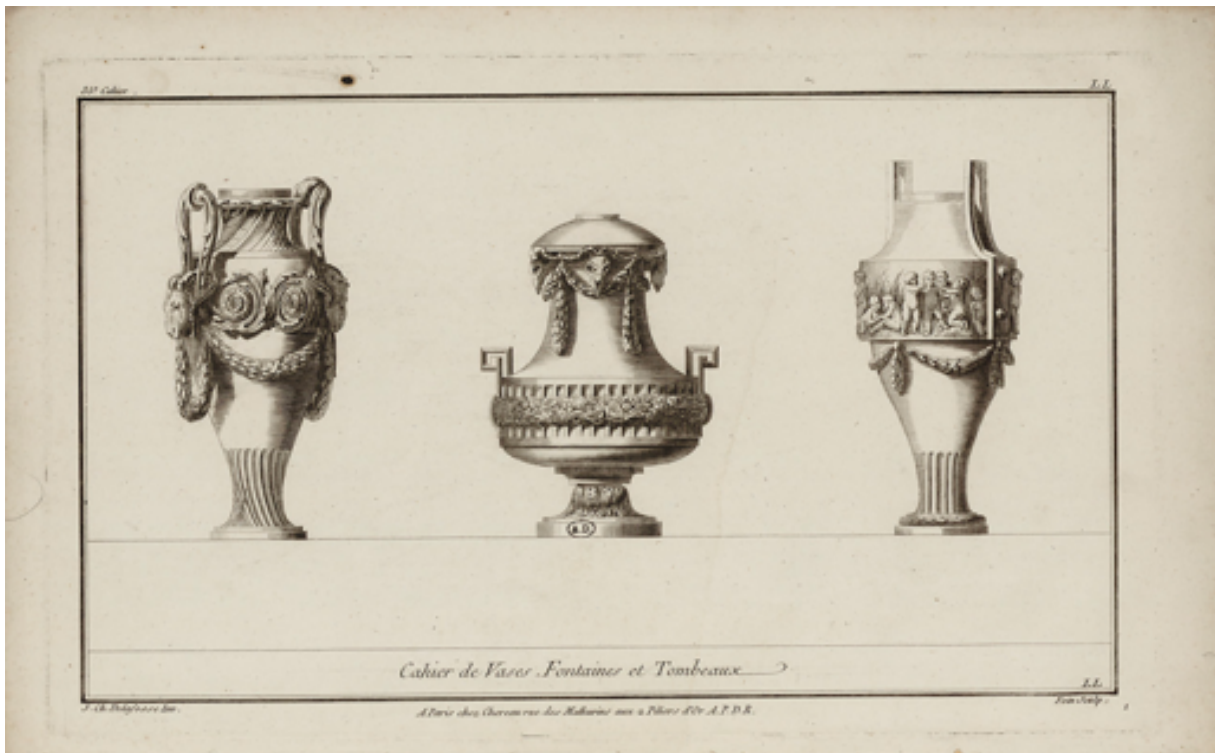
Pen and black ink, gray wash

1765

43 x 28,5

Delafosse wrote a new version of his first Collection of engravings in 1771, with the same title, but with eighteen notebooks instead of ten, edited by Daumont, rue Saint-Martin and Chereau, rue des Mathurins. Between 1773 and 1785, he published, in addition to independent pieces and a collection of architectural orders, two other main repositories. The first, entitled Twenty-four different decorative notebooks, sculptures, goldsmiths and various ornaments which complete the work of J. Ch. Delafosse and follow on from his Historical Iconology, also includes works by other ornamentalists, such as Puisieux and The Canu. The second focuses on furnishings, with 134 boards, some of which also reveal a collaboration with other artists, bringing together more than 200 models.

Delafosse was one of the main initiators of this "Greek taste" which was very in demand in Paris in the 1765s. He influenced a number of ornamentalists of the Louis XVI period, such as Mathieu Liard, Boucher son, Jean-François Forty, Lalonde, Prieur or Aubert Parent.



Project for vases
 Notebook of Vases, Fountains, Tumbes
 Edition between 1776-1789