



PROANTIC  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

## Toile De Nantes With Chef De Piece - Louis XIV And La Vallière - Favre Petitpierre Circa 1815

3 900 EUR



Signature : Favre Petitpierre & Cie

Period : 19th century

Condition : Bon état

Material : Linen

### Description

Circa 1815-1820 France Nantes Trimmings of a Duchess bed in Toile de Nantes with head of piece, entitled Louis XIV and Madame de La Vallière from the Manufacture Favre Petitpierre & Cie Circa 1815-1820. Piece collected in Nantes. Quilt, slope, good graces and lambrequin of the bed canopy in canvas printed on cotton with purple copper plate (garage iron pyrolignite). Fully quilted set with diamond stitching and lined with rustic ecru linen. A piece head printed in red at the bottom of the slope indicates the provenance of the Favre Petitpierre & Cie Manufacture which operated in Nantes between 1802 and 1818. Some diffuse color variations and small repairs. Linings in hemp and white cotton. Original parts without subsequent modification. Good general structural condition. Dimensions:

### Dealer

**Villa Rosemaine**

costumes et textiles anciens

Tel : 06 32 88 38 10

436 route de Plaisance

Toulon 83200

Two Good Graces with their brass rings: 230 cm x 53 cm. Canopy bed bumper: 320 cm x 50 cm. Bed base valance 160 x 54 cm. Bed bottom hanging with headpiece 120 cm x 180 cm. Quilt 120 cm x 175 cm and three slopes 33 cm high. The duchess bed was the most widespread model in the 18th and 19th centuries. The presence of a piece leader on a complete upholstery is not surprising since at least one entire piece of canvas was needed to make the bed (14 ells in Nantes or 16.63 meters 2). This indicates Favre Petitpierre & Cie in Nantes. Good complexion. Miss de la Vallière. The scene, treated in the intaglio style of a lithograph, relates the love affair between King Louis fashion in the years 1805/1820 corresponding to Troubadour taste which is linked to the more general taste of royal loves. Empress Joséphine put together a collection on the theme of knights at Malmaison, just as the Duchess of Berry under the Restoration was fond of Scottish legends taken from Walter Scott's novels. The treatment of the drawing with greenery which completely invades the canvas is a typical evolution of the paintings of Nantes after the Empire, thus moving away from the criteria of Jouy. This canvas was probably engraved by Samuel Cholet (1786-1874), main designer of the Favre Petitpierre factory from 1820, who specialized in genre scenes with leafy flowerbeds and gigantic trees. Samuel Cholet was one of the rare engravers to sign his plates. 1 page 15 of the Toiles de Nantes catalog from the 18th and 19th centuries, Jacqueline Jacqué, MISE 1978. 2 page 17 of the Toiles de Nantes 1760-1840 catalog, Xavier Petitcol, Musée d'Histoire de Nantes 2008. Similar references: Musée d'Impression on fabric, Mulhouse, MISE 976.184.1.A. Reproduced plate 75 of History of the Manufacture de Jouy and the canvas printed in the 18th century by Henry Clouzot 1928.