PROANTIC
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Engraving "the Three Graces" By Demarteau - After François Boucher

290 EUR



Signature : Boucher

Period : 18th century

Condition : Bon état

Material : Paper

Description

Eighteenth-century print executed in the "crayon manner" by Gilles Demarteau the Elder (1722-1776), Engraver and Pensionnaire of the King, after a drawing by François Boucher (1703-1770). This plate, listed as number 347 in the catalogue of Demarteau's works, is titled The Graces and Love. It presents a mythological composition typical of the Rocaille style, depicting a group of three putti reclining on clouds, the figure in the foreground holding a quiver filled with arrows.The engraved inscription in the lower margin includes:o The dedication: "Dedicated to Mme Destouches / By her very humble and very obedient Servant Demarteau."o The armorial bearings of the dedicatee, framed by foliage and topped with a crown.o The historical address of the workshop:

Dealer

Le Pavillon des Arts
Antiques - Decoration - Works of Art
Mobile : 0698214801

5, Allée Brunellière
Rezé 44400

"In Paris at Demarteau, Engraver and Pensionnaire of the King, rue de la Pelterie, at the sign of the Bell."o The attribution notes: "Boucher del." (left) and "Demarteau scul." (right).Historical context:This print is a documented model, with an example preserved at the Louvre Museum (Department of Prints and Drawings, Edmond de Rothschild Collection, record ARK cl020549892). Bibliographic sources (notably the Mercure de France, December 1772) indicate that this plate, no. 347, was published as a pendant to Demarteau's plate no. 346 (Three Young Girls by a Stream).Technical details:o Period: 18th century (circa 1772)o Origin: France (Paris)o Technique: Crayon-manner engravingo Artists: François Boucher (designer), Gilles Demarteau (engraver)o Framing: Presented under glass in a later gilt-wood frame, with a wash-lined mat (Marie-Louise).o Sight dimensions: [To be completed: ... x ... cm]o Framed dimensions: [To be completed: ... x ... cm]Condition report:A generally fresh impression. The paper shows light, even toning consistent with age, along with a few small foxing spots that do not affect the clarity of the subject. The gilt-wood frame shows surface wear, losses, and chips (notably on the outer border and corners), left untouched to preserve the authenticity and patina of the piece.