



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 c1020549892). 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.