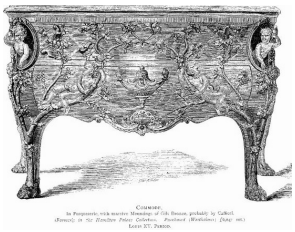
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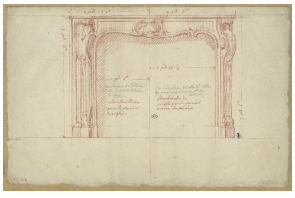
Full-length portrait of the Marquise de Pompadour, Maurice Quentin de La Tour. 1748-1755. Pastel. Louvre Museum, Paris. INV27614. © Musée du Louvre.



Chest of drawers attributed to Caffieri. Originally part of the Hamilton Palace collection.



Armchair covered with tapestry from Beauvais in which the characters have been taken from the fables of Jean de la Fontaine.



Fireplace design. Drawing. Nicolas Pineau. Around 1730-1735. Decorative arts museum, Paris. Inv. CD 1686. © Musée des Arts Décoratifs.

The **Louis XV style** evolved from the Regence style but focused more on the movement of freedom in shapes. Wealthy mansions were designed with convenience in mind and were already around during the Regence style, whilst during the Louis XV style private apartments became a lot smaller.
Breaking away from the antique or classic styles, this period invented an ornamental repertoire that was completely innovative and original, the **Rococo style**. It was based on very curved and sinuous lines, asymmetry being the guiding principle of this period. In interior decoration, colour, mirrors, large white ceilings decorated with a central rosette were popularly used. The painter **François Boucher** became the symbol of this new style, where gallantry prevailed over grandiose.

From 1730 to 1735 Rococo or *«rocaille»* style flourished in the Parisian interiors and was abandoned as early as 1745-1750. The **Rococo style** is known for its systematic use of curves, excess use of ornaments and above all asymmetry which went as far as distorting natural elements.
Voltaire and his followers condemned the rococo style and criticised its ridiculous excessive use of shells, dragons and palm trees. From 1740-1745 the rococo style moved towards symmetry, the overall shapes and the ornaments stayed the same but they were arranged symmetrically, the decor being overshadowed. Rollers on feet, central labels, garlands of flowers, asymmetric shells, rocaille features and water flowers were henceforth employed.

The beginning of the Neo-Classic style appeared from as early on as the 1750s, with the travels of **Marquis de Marigny**, **Soufflot and Cochin** in Italy (1748-1750), the evacuation of **Pompei** (1748) and the famous **Supplique aux Orfèvres by Cochin** in 1754 which denounced the excessive use of the Rococo style (1754). A new style thus appeared that was an intermediary between the rococo and the Antique Clasicism style, from which appeared neoclassic ornaments, such as ribbons, floral vases, and festoons, arranged in a strong symmetrical way.

Voir la vidéo sur YouTube



Chandelier with three arms. Drawing. Dominique Pineau. Around 1730-1740. Decoative Arts museum, Paris. Inv. CD 1695. © Musée des Arts Décoratifs.

Voir la vidéo sur YouTube

You can see all the objects of the Louis XV style by Galerie Marc Maison by following this link.

See also

Régence style — The rocaille ornament and the Rococo style — Louis XIV style — Louis XVI style — The Pompadour fireplace — Neoclassicism — Palace of Versailles — Sèvres porcelain

See our antique furniture



Arts museum, Paris. Inv. CD 1695. © Musée des Arts Décoratifs. Photo 6 : Tureen on its base. Juste-Aurèle Meissonnier, drawing. Pierre-François Bonnestrenne, orfèvre. Around 1735-1740



Breakfast. François Boucher. 1739. Louvre museum, Paris. R.F. 926. © Musée du Louvre.



Garden of « la Fontaine » in Nîmes. Made from as early on as 1745 for a project by Jacques Philippe Mareschal, Louis XV's military engineer and at the forefront of the Languedoc forti



Oval room, Hôtel de Soubise. Germain Boffrand, architect. Paintings by Charles-Joseph Natoire. 1735-1740.