



Les Ananas

Patrimoine Collection 2021

Press kit



Tassinari & Chatel



Salon Pompadour, Palais de l'Élysée

Les Ananas : History of an iconic silk fabric design

Les Ananas, a historic luxury fabric design named for its signature pineapple pattern, expands to include two new colourways — Opal and Nacre — showing a gorgeous play on light for a decidedly contemporary look.

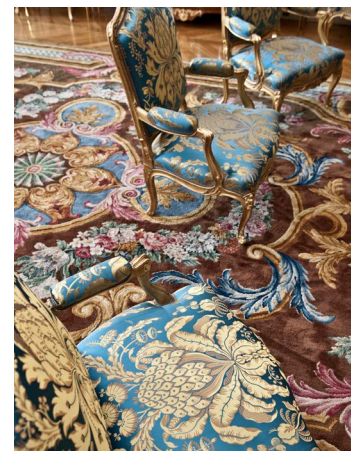


“Les Ananas” is a signature pattern first created by order of King Louis XIV, which has become a classic in the history of French home décor.

This design was first reproduced in 1869 by Tassinari & Chatel based on an original. As noted in the archives kept by Grand Frères, the precious all-silk lampas was “reproduced from a piece of ancient fabric”.



But it wasn't until 1952 that Tassinari & Chatel launched the production of “Les Ananas” in its original colours following a commission from the Château de Versailles for the renovation of King Louis XV's Council cabinet. Versailles's chief curator authenticated “Les Ananas” as the upholstery fabric used inside the King Louis XV's Council cabinet. This was confirmed by a painting by Van Loo that shows Louis XV in coronation garb standing in front of a chair upholstered in this fabric.



Outstanding craftsmanship has made Tassinari & Chatel the sole company to have ever produced this fabric for the Château de Versailles, for King Louis XV's Council cabinet, still in place today. *Les Ananas* also covered the furniture of the Salon Pompadour, at the Élysée Palace, the French Presidential official residence, until the room was redesigned in 2019.

*From the left to the right : Portrait of Louis XV by Van Loo
Photo of the Château de Versailles / Pompadour Room, Élysée*

Technical specifications

Style Louis XIV

Weave Lampas

Composition 100% silk

Width 130 cm

Pattern drop 147 cm



(a) Les Ananas, col. Opal



(b) Les Ananas, col. Nacre

Opal and Nacre : two new colourways added to the heritage Patrimoine collection

Two new contemporary and matching colourways have just been introduced to expand the “Les Ananas” heritage Patrimoine collection, which until now was only available in three colours: blue, crimson and green.

The contemporary quality and elegant feel of the new Opal and Nacre colourways will provide a source of inspiration for interior designers looking for sophisticated accents to add to interiors with minimal décor. As well as those looking for gorgeous elements to design an atmosphere centred around light and the unique characteristics of silk fabric and regal patterns: vivid colours, exquisite details, rich patterns and light reflections.

Another specific quality of the newest releases is their width — 130 cm vs 54 cm for earlier colourways — with a two-row full drop pattern repeat. Wider rolls ensure the fabric can be used on larger surfaces, as the fabric's natural and opulent drape makes it a perfect choice for window coverings. It is also ideally suited for wall and seat upholstery. This soft and supple all-silk lampas is woven at our factory near Lyon, France.

(c) Les Ananas, col. Opal (chair) col. Nacre (curtains)







Chair Les Ananas, col. Opal





Curtains Les Ananas, col. Nacre



Curtains Les Ananas, col. Nacre



Curtains Les Ananas, col. Nacre



About Tassinari & Chatel and Maison Lelièvre

52 *The Experience of Poetry*

through his performance. We can turn to a passage in Aristotle's *Rhetoric* probably compiled a few decades later than the *Ion*, for some added information on this point. In comparing tragedy and epic (performed at the City Dionysia and the Panathenaea respectively, and then rivals for attention and acclaim), Aristotle essentially requires that the charge against overacting in tragedy is directed against the actor, not the performer, not that of the poet. In making this defence of tragedy, however, he also alludes to the way epic was performed, stating that the form in reciting a tragedy can overdo his gestures, as Sositrotus did (1462a).¹⁶ Both tragedy and the performance, therefore, can be ruined (and made more appealing to the masses) by exaggerated gestures: the writer's task is not to blame. This is a warning not possible to draw a distinction between composer and performer. The relatively widespread availability of written texts has by this time transformed the nature of performance: now entirely thought of as a representation of a pre-existing story, it allows of many different kinds of portrayal. For Aristotle, tragedy—although perhaps of its superiority as an art-form derives from its use of music and speech—can convey much of its power from being read (by *anagnorisis*, Aristotle of course means reading aloud), and it is possible to separate the art of the poet from the performance.¹⁷

In the *Rhetoric*, Aristotle discusses the finer points of the poet's art, and the chapter, indicating once again the importance of the poet's art in the and bringing out the importance of the poet's art in the

About Tassinari & Chatel : the crown jewel of Lelièvre

Tassinari & Chatel is one of the oldest weaving mills in Lyon, France. Its origins can be traced as far back as 1680 to the Pernon workshop, an official purveyor to some of Europe's most powerful courts, including King Louis XV's.

Awed by this unparalleled heritage spanning three centuries, Lelièvre moved on to acquire the prestigious brand in 1998. Tassinari & Chatel has earned a reputation for outstanding and time-honoured expertise in manufacturing high-quality silk fabrics that combine traditional craftsmanship with the latest technology. Bold, elegant and timeless, Tassinari & Chatel fabrics continue to be woven on mechanical or even manual looms — also called handlooms. The company was one of the very first to receive the prestigious EPV Entreprise du Patrimoine Vivant (Living Heritage Company) label from the French Ministry for the Economy and Finance in 2006

The heritage Patrimoine collection: extraordinary fabrics with historical patterns

By buying fabrics from Tassinari & Chatel's heritage Patrimoine collection, clients are also buying a piece of French history! All fabrics included in this collection were carefully chosen and reproduced on the basis of authentic documents from Tassinari & Chatel's extensive catalogue of archives. Expanded every year with the launch of new reissues, dating from the Renaissance to the 1930s, this collection replicates original designs and patterns, alongside updated versions revisited in more contemporary tones.



Special Commission

Today, Tassinari & Chatel is also known as a specialist of bespoke designs and reproductions of archive pieces. Thanks to its unique expertise, it was able to adapt traditional handloom techniques to more modern approaches for infinite weaving possibilities. The company's extensive collection of archives, with more than 100,000 documents on record, provides an endless source of inspiration. A dedicated team of professionals handle special orders — specialising in every aspect of the process, from archive conservation to loom setup — collaborating with interior designers to turn their boldest historical and avant-garde projects into a reality..

The hand weaving workshop : unrivalled expertise

We own a hand weaving workshop located in the historical Croix Rousse quarter, in the heart of Lyon. The workshop has earned a reputation for its expertise with traditional techniques used to produce bespoke one-off commissions for classic designs, as well as patterns based on documents provided by the client or from the archives, or even to reproduce certain historical fabrics. It is one of the very last original canut (19th-century Lyon silk weavers) workshops still in existence, with nine handlooms operated by three craftswomen dedicated to weaving the most valuable fabrics that can't be manufactured on mechanical looms: broché lampas, handmade ciselé velvets, gold and silver thread brocades. A particularly time-consuming process — a few centimetres produced daily — that requires many months of hard work to manufacture only a few yards of these precious fabrics.



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