

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

PACHE, Charles-Henry

Morges 1.VI.1746-?1.VI.1820

Pastel maker; of 2 Oxendon Street, near Coventry Street, London in 1774 (included in the suppliers' index until 2023 when listed as a pastellist). Charles Pache was the son of Jacob Samuel Pache (1719–1784) and Marguerite Montendon (1710–1783) of Morges, in the Vaud canton of Switzerland, and nephew of the London haberdasher and pastel importer Lewis Pache (*q.v.*, to whom he owed money at the time of Lewis's will in 1773).

Pache arrived in London probably shortly before 1772, when he wrote to the Society of Arts, sending four boxes of his crayons for their approval. Pache presented these to the committee in person on 13.XI.1772. Advice was sought from “the most eminent artists” in the field of pastel: Liotard issued a certificate that they were as good as Stoupan's, the browns even more beautiful; Russell and Milbourne concurred. Some thought Morland's better. Bonhôte (*q.v.*) advertised Pache's pastels, citing him as a former partner of Stoupan (*q.v.*) at Lausanne, noting that Pache had obtained a premium from the Society of Arts and Sciences (*London evening post*, 8.IV.1773). Soon after Pache advertised (*London evening post*, 24.V.1774) that he had set up in business on his own, mentioning that he had received a Bounty from the Society for the Encouragement of Arts, Manufactures and Commerce, for establishing a manufacture of crayons in England. This was the amount of twenty guineas for preparing crayons, and “establishing a manufactory thereof in England.” (H. T. Wood's 1913 *History of the RSA* erroneously reports the recipient as Joseph Pache.)

Pache married Marie-Louise Doutremer at St James's, Piccadilly, on 9.XII.1775, describing himself in the allegation as “Charles Pache of Noel Street... Crayons Maker” and in the bond as 28 years old. The witnesses were John Leopold Doutremer, a jeweller in London (also of Oxendon Street, presumably where Pache was recorded), and David Galliard (*q.v.*; Pache in turn attended Galliard's wedding).

A letter of 7.II.1775 from the Swiss antiquary Rodolphe Valltravers (writing from London to the amateur artist John Grimston, *q.v.*, in Yorkshire) informs us not only about Pache's pastels but calls him an artist, making it highly probable that he worked in pastel, albeit no example is known:

I hear with satisfaction, that Pache's Colors are come safe to hand at last, and have pleased. I thank you for the Encouragement you give to this young Swiss artiste. He still is unknown. The Colormen, who buy his Colours, and sell them as genuine, at the same Price, or cheaper than himself, mix them with their own bad colors, and hurt him much.

Perhaps this is why Pache is not heard of again in English documents after his wedding, as (possibly soon after) he returned to Switzerland. Two of his children were later married there: Charles-Paul Pache to a Jeanne-Susanne Mermier at La Tour-de-Peilz, Vaud, on 24.IX.1801, and Jeanne-Sophie-Joséphine, daughter of Charles-Henry Pache and Louise Oltramare [*sic*, the Italian form of Doutremer

used by the Genevan branch of the family], bourgeois de Morges, according to the bans for the marriage (published in du-Mont-sur-Lausanne from 21.VIII.1808), to Henry-Samuel Dapaz of Geneva.

A Charles-Henri Pache was buried in Morges in 1820 (the age cited, 84, was wrong by 10 years, probably in error).

GENEALOGIES [Pache](#)

Bibliography

“Regarding crayons invented by Mr Pache”, 13, 27.XI., 4.XII.1772, [R]SA Minutes of the Committee on Polite Arts, [R]SA Minutes of Various Premium Committees 1772–73 [R]SA PR.GE/112/12/14; East Riding of Yorkshire Archives, DDGR/42/25; British Artists' Suppliers at npg.org.uk; Lowengard 2008; Swiss parish records