

# Neil Jeffares, *Dictionary of pastellists before 1800*

## INVENTORS, WRITERS, COPYISTS AND SUPPLIERS

This index lists a number of inventors, manufacturers, vendors, conservators, curators and writers who have been involved in technical aspects of the art of pastel, including authors of the most important early treatises and some critics who have been particularly influential. A selection of modern pastellists who copied works in the *Dictionary* is also included, as well as some contemporary copyists who worked in oil but not pastel. No attempt is made systematically to list all framemakers and artists' suppliers; rather this list includes only those specifically known to have been connected with pastel. The purpose is to direct users to other sources of further information. The length of entries is not proportional to the subject's importance: instead obscure information is given at greater length than readily accessible biographies for well-known figures. Numerous pastellists were themselves technical innovators and pioneers, and a good deal of information appears in the main artists' entries in the *Dictionary* which is not repeated here. Reference should be made to the artists' entries or collectors index where cross-referenced from this index (only the former are hyperlinked).

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### A

Rudolph **ACKERMANN** (1764–1834), printseller, publisher and manufacturer of watercolours. His trade cards from c.1800 include “the best Vellum for Crayon Drawings”, “Silk Drawing Papers, for Crayons” as well as “Swiss Crayons and Crayon Pencils.”  
Lit.: British Artists' Suppliers at [npg.org.uk](http://npg.org.uk)

John **ADAIR** (–1771), framemaker, 47 Brewer Street, London; continued by his son William Robert Adair (1747–1807). The latter must be responsible for the frame for a pastel by Lawrence, 1794.  
Lit.: Gilbert 1996, p. 62

Le sieur **ADAM** (fl. Rouen 1787), “Peintre, Doreur & Marchand d'estampes sur le port, vis-à-vis le pont”, advertised in the *Journal de Rouen*, 19.IX.1787, p. 6, various prints, frames etc., adding “Il met les estampes, dessins & pastels sous verre, nétoie & détache celles qui auroient souffert par l'humidité.”

Louis-Émile **ADAN** (1839–1937), painter and illustrator, made pastel copies of 18<sup>th</sup> century pictures by Perronneau and Lépicié.

Mlle **ALEXANDRE** (fl. Paris 1779) offered a secret method of fixing pastels.  
*Dictionary*, artists

Francesco **ALGAROTTI** (1712–1764), patron and author.  
*Dictionary*, artists

Antoine-Julien **ALIZARD** (1827–1912), born in Buironfosse, Aisne, professor of drawing and painting at Langres, was a pupil of Léon Cogniet; he exhibited pastels at the salon de 1850. He made a copy of La Tour's *Rousseau*, probably after the version in Saint-Quentin, for which the Ministère de l'Intérieur paid 300 francs in 1850.

John **ALLEN** (c.1745–1829), leading bookseller in Hereford, offered artists' materials including soft crayons in sets, “as cheap as in London”, in an advertisement in the *Hereford journal*, 15.XII.1785. He was the father of John Allen (1789–1831), bookseller and antiquary, author of the history of Herefordshire.  
Lit.: Oxford DNB, for son

William **ALLEN** (fl. 1779–1826), map and print-seller, 88 Dame Street, Dublin, advertised artists' materials, including crayons, *Dublin evening post*, 20.XII.1781.

**ALLWOOD & MURRAY** (fl. 1774), framemakers, who had the pastellist Peter Romney imprisoned for debt in 1774. The letter to his brother of 10.VI.1774 suggests that this was a firm active in either Ipswich or Cambridge, but it may be that Allwood and Murray were independent creditors. Thomas Allwood (c.1738–1819) was a well-known London framer.

Charles-Claude de Flahaut de La Billarderie, comte d'**ANGIVILLER** (1730–1810), directeur général des Bâtiments du roi from 1774.

“De Heer **ANGRAND**” advertised in the *Middelburgsche courant*, 27.VII.1773, that “hy verkoopt ook allerley Zoort van Couleuren van Verf, Pastel, en Crayons met een Collectie van Porcelain Lak...”

An **ANONYMOUS** advertisement in the *Annonces, affiches, nouvelles et avis divers de l'Orléanois* of 7.XI.1766, under the heading Physique expérimentale, offered numerous scientific demonstrations with electricity etc. The machines were for sale after the demonstration, as were an assortment of all sorts of artificial flowers. Finally, “le Démonstrateur fixe les Portraits en pastel, nettoie les Tableaux en huile, & en enleve la peinture pour la transporter sur une toile neuve.” The unidentified demonstrator may perhaps have been M. Leprince (*q.v.*).

Nicolas **ANSEAUME**, Antheaume etc. (1730–1786), maker of mannequins.  
*Dictionary*, artists

Emile-Jean **ARMEL-BEAUFILS** (1882–1952), sculptor from Rennes, copyist of a La Tour preparation of Mme Chastagner.

Giovanni Battista **ARMENINI** (c.1525–1609), author of *De' veri precetti della pittura*, Ravenna, 1587, in which composition of drawing sticks is discussed.  
Lit.: Kosek 1998, p. 2, n.15; Grove art online

Mary **ASHFIELD** (fl. London c.1670–80), framemaker, provided a series of auricular frames for pastels by Edmund Ashfield (to whom she may have been related), by his pupil Luttrell and several pastels after Lely.

Giovanni Maria **ASTORI** (fl. 1786), socio onorario dell' Accademia Veneta di pittura, published *Della pittura colle cera all'encausto* in 1786, containing a

formula for encaustic painting. According to the review in *L'Esprit des journaux*, .IX.1786, p. 152, his “eau de cire” could also be used to fix pastel.

Lucien **AUBERT** (1893–1979), restaurateur de dessins et d'estampes à Paris.  
Lit.: Volle & al. 2020

Étienne **AVRIL** (1748–1791), Paris framemaker, reçu maître-menuisier 23.XI.1774; brother of Pierre and Jean-Denis Avril.  
Lit.: Vial 1912–22; Harden 1998

Alexis **AXILETTE** (1860–1931), French painter, grand prix de Rome 1885; copyist of La Tour pastel.

## B

Jean-Jacques **BACHELIER** (1724–1806), artist and experimenter in pastel techniques.  
*Dictionary*, artists

Louis-Guillaume **BAILLET**, baron de **SAINT-JULIEN** (1726–1795), salon critic.  
*Dictionary*, collectors

Robert **BAKER** (*fl.* London 1770–79), author of books on the English language and the art exhibitions of 1771.

Filippo **BALDINUCCI** (1625–1697), collector, art historian and author; mixed pigments with gum and candied sugar, and described a porte-crayon.  
Lit.: Meder 1919, p. 135; Burns 2007, p. 25

Louis **BARBIER** (–1773), maître chandelier, rue des SS. Pères, advertised a group of pastels after Boucher in the *Annales, affiches et avis divers*, suppl., 29.IV.1765.

Marguerite **BARDIN** (Côte d'Or 1738 – Orléans 1812), sister of the history painter Jean Bardin and aunt of the pastellist Ambroise-Marguerite Bardin (*q.v.*), is most likely the supplier who advertised from her brother's school: “Mlle Bardin sœur annonce que l'on trouvera chez elle, à l'école de dessin, rue des grands Ciseaux, toutes les choses nécessaires aux arts du dessin, de la peinture, architecture & sculpture comme...boîtes de pastel...toiles pour peindre à l'huile & au pastel...” (*Journal de Loiret*, 23.XI.1791, pp. 1073f)

Thomas **BARDWELL** (1704–1767), portraitist in oils; author of *The practice of painting and perspective made easy*, 1756, in which he denounced pastel: “the followers of [Rosalba] failing in oil, established her method...”, and, as the *Monthly review* put it (XV, 1756, p. 166), “every artist who paints in crayons, is arraigned for want of talents by the ingenious Mr Bardwell.”

Bertrand **BARERE DE VIEUZAC** (1755–1841), politician, journalist and salon critic.

Mme Charles-Albert **BARISONI**, née Marie-Isoline, dite “Isola”, Ferri (1852–1920), 31 rue Fessart, Boulogne-sur-Seine, made numerous pastel pastiches in the XVIII<sup>e</sup> style, noted in the *Journal général de l'imprimerie et de la librairie*, CV, 1916, pp. 336, 352.

Robert **BARKER** (1739–1806), an itinerant painter, was awarded a patent (no. 1612) on 19.VI.1787 for panoramic apparatus called *La nature à coup-d'œil*, “for displaying views of nature at large, by oil-painting, fresco, water-colours, crayons or other mode of painting or drawing.”

John **BARROW** (1713–c.1780), mathematics tutor to the Royal Navy, writer and lexicographer. He is likely to be the John Barrow of Sedbergh, born 1713 in Stainton, Westmoreland; he married Isabel Hodgson in Dent, 27.XII.1746; their son William matriculated at Oxford in 1774. At some stage in the 1760 John Barrow became director of the Soho Academy run by Dr Barwis. He was succeeded by his son c.1780. His *Dictionarium polygraphicum* (1735) contains a lengthy article on the manufacture of crayons, citing the methods of “Mr Brown”, presumably Alexander Browne, as well as of “Valyant” (Vaillant) (*qq.v.*). A large part of the text is exactly the same as that of the third chapter in the anonymous *Method of learning to draw in perspective, made easy* published by Peele around the same time, and crediting Robert Boyle (*q.v.*).  
Lit.: Oxford DNB; Nicholas Hans, *New trends in education in the eighteenth century*, London, 1951, pp. 90f; Dent parish records; [Treatises](#)

Le sieur J. **BARTHELEMY**, Libraire du Gouvernement & de l'Intendance, au Port-au-Prince, in Saint-Domingue, according to an advertisement in *Les Affiches américaines* on 21.II.1788 (p. 88), offered “pastels encadrés”. In .XII.1790 he offered boxes of colours newly received from Paris, including of “Pastel fin”.

Pierre-François **BASAN** (1723–1797), Paris.  
*Dictionary*, collectors

Sieur **BASIN** (*fl.* 1737), marchand de couleurs, Paris, mentioned as a creditor in the inv. p.m. of the pastellist Pierre Duval (*q.v.*).

Germain **BAZIN** (1901–1990), conservateur au Louvre 1951–65.

René **BEAUBŒUF** (1795–1866), doreur, rue Saint-Honoré, Paris: supplied frames and artists materials, including to 19<sup>th</sup> century copies of La Tour etc.

Christophe-Jean-François **BEAUCOUSIN** (1723–1798), avocat au parlement, juriconsulte et graphiste, critic of the Salon de 1769.

*Beaufils*, v. *Armel*

Pierre-François **BEAUMONT** (Paris a.1706 – Pantin 1793), sculpteur et doreur in Paris, framed Perronneau's portraits of the prince d'Ardore. He also worked for Nattier, Portail and the Bâtiments du roi (a superb frame for Carle Van Loo's portrait of Louis XV was sent to the cardinal de La Roche-Aymon in 1757). His career started as an engraver, maître sculpteur juré, rue Meslay 1747, subsequently pont Notre-Dame. In 1731 he married a Jeanne Bauchin, when he was described as a graveur en taille douce and had already achieved majority. On 13.IV.1736 he was awarded a brevet de Graveur en taille-douce de la ville de Paris. By 1740 he was described as maître peintre, et conseiller (directeur by 1748) de l'Académie de Saint-Luc. In 1748 the maître peintre took on an apprentice, Madeleine Monsure, “désireuse d'apprendre la dorure sur bois”. His wife, died 17.V.1777 at Belleville. He died on 1.VII.1793 in Pantin, Seine-Saint-Denis; among the heirs listed was a daughter, Marie-Antoinette, who married first Claude-Charles Bucarin, négociant, then Jacques-Pierre Julliac, entrepreneur des Bâtiments du roi.  
Lit.: Arnoult 2007; Pons 1987; X. Salmon, *Portail*, 1996, p. 11; *Mémoires de la Société de sphragistique de Paris*, III, 1853, p. 155

Les demoiselles **BEAUVAIS**, rue Neuve de Richelieu, près la place de Sorbonne, “préviennent le public qu'elles ont trouvé un secret pour fixer le pastel sans altérer la beauté et la vivacité des couleurs.” They were probably the Milles Beauvais, marchands d'estampes, rue Saint-Jacques, presumably daughters of the engraver Nicolas Dauphin de Beauvais (1687–1763) and sisters of the engravers Charles-Nicolas (1730–1795) and Jacques-Philippe (1736–1781), prix de Rome, 1767. In the inv. p.m. of the engraver Charles Dupuis, 12.IV.1742, Catherine Duchange, the wife of Nicolas Dauphin Beauvais, owed 79 livres for prints purchased.  
Lit.: *Avant-Coureur*, cited Goncourt & Goncourt 1867; Bénézit; Roze de Chantoiseau 1769

Thomas **BECKWITH** (1731–1786), artist, inventor of crayon pencils.  
*Dictionary*, artists

Cuthbert **BEDE**, the pen-name of the Rev. Edward Bradley (1827–1889), son of a surgeon in Kidderminster; his article on pastels in Bede 1888 revealed that he owned pastels by Russell and Saunders.

Louis-Abel **BEFFROY DE REIGNY**, dit le Cousin Jacques (1757–1811), writer and salon critic.

François-Eugène-Robert Noyel, comte de **BELLEGARDE**, marquis des Marches (1720–1790), from Savoy, soldier, natural history collector, freemason, associated with Belle de Zuylen before her marriage. A letter to Caroline Luise von Baden of 1769, sent in confidence, describes essentially Lalande's recipe.  
Lit.: Reuter 2015, pp. 120f

Auguste-Émile **BELLET** (1856–1911), pasticheur of XVIII<sup>e</sup> work.

Berthe **BELLEVIÈRE** [?(1879–1953), married in Nantes, 1911, Henri Maudet, vicomte de Penhouët], copyist of dix-huitième pastels.

Michel **BELOT** (1730–1792), 3 rue de l'Arbre-sec, Paris, painter, dealer, marchand de couleurs, fabricant de vernis, mentioned by Chaperon 1788, p. 161. In 1758 he married Louise-Élisabeth Prieur. Their daughter, also Louise-Élisabeth (1761–1803), became the second wife of the painter Martin Drölling in 1785; Drölling's fine oil portrait of his father-in-law is at Orléans. Mme Belot was still supplying artists' materials, including canvases, from this address until her death in 1803. Drölling's death was registered in 1817 by her brothers Michel (1762–) and Louis-Dominique (1783–), both described as marchands de couleurs, The firm was listed in the *Almanach du commerce* for 1803–25.

Lit.: Jal 1872, pp. 507f; inv. p.m., AN MC/ET/XXIV/1035, 4.I.1793; Herluison 1873, p. 118f

Johann Heinrich Ludwig **BERGIUS** (1718–1781), gräflich Sayn-, Hohen- und Wittgensteinischer Hofkammer-Rat. He was essentially a bibliographer and librarian, producing a series of reference works in one of which he included a long article on painting with a section on pastel. This mentions J. C. Krüger as one of the two best pastellists in Berlin; Krüger's portrait of Bergius was engraved.

Claude **BERNIER** [erroneously Bernière, Bernières], sgr de Saint-Martin (c.1720–1784), avocat au parlement, contrôleur général des ponts et chaussées 1750, de l'Académie des sciences, des Académies de Caen, Metz, Angers et Rouen, château du Boële à Glos-la-Ferrière. On 25.IX.1753 he married Marie-Charlotte Klingstet (–1757); she had previously been married to Louis-François Lemarchand de La Vieuville, whom Bernières had succeeded as contrôleur général des ponts et chaussées, leaving at least six children. On 17.XII.1744 Bernier was imprisoned in the Bastille for attempting to steal papers from Saint-Gobain, but released six weeks later when the papers were returned. In 1774 at Saint-Gobain he constructed an alcohol-filled glass lens of enormous dimensions; the apparatus was depicted in a contemporary print. He died in the Louvre in 1784. He wrote to La Tour on 12.V.1764, with a version published in the *Mercure*, .VI.1764 (pp. 158ff), describing the various problems with finding suitable glass for pastels. That made with Spanish soda was dark and greenish, while flint glass was weak, unless supplied in thick sheets; Bohemian glass from Saint-Quirin was excellent apart from its annoying undulations, which he proposed either to straighten with his machine or to supply with a deliberate, regular bulge. He was assisted by M. Charrier (*q.v.*).

Lit.: AN Y5327, Registre de clôtures d'inventaires après décès, 30.X.1757; AN Y4905A, registres de tutelles, succession Bernier, 1767; AN Y5138A, notoriété, 10.II.1786; AN inv. V/13, table des scellés

Jean-Elie **BERTRAND** (1737–1779), in his *Descriptions des arts et métiers*, 1775, III, p. 355–56, paragraph 61, offers a discussion of the relative merits of vellum or paper for pastel, noting that Rosalba and La Tour always used paper, while Boucher and Liotard prefer vellum.

Adolphe **BEUGNIET** (1820–1893), dealer, opened shop at 10 rue Laffitte in 1848, where he showed works by Delacroix and, in the 1880s, Degas: label on pastels by Perronneau, La Tour and anon., *marquis de Brunoy*.  
Lit.: Volle & al. 2020

Anne-Léonardine-Marie-Louise, dite Nina, **BIANCHI** (Paris 1821 – Versailles 21.X.1909), pastellist, pupil of Ary Scheffer, producing portraits as well as pastiches and copies of 18<sup>th</sup> century portraits. One of the princesse de Lamballe was exhibited in Chartres 1858. She donated a bust of her great uncle, the abbé Pouillard, to the musée d'Aix.

Georges-Jules-Ernest **BINET** (1865–1949), artist, made a pastel copy of Boucher's *Garçon avec un panais*.

Guillaume **BROCHON** (*fl.* The Hague 1696–1726), pastellist and picture restorer.  
*Dictionary*, artists

Roby **BISHOP** (1738–1792), stationer, of Great Newport Street, Long Acre “has made it his business to provide himself with paper made on purpose for Crayon-Painting, drawing, &c. where the Student may be supplied with the best sort of paper for his purpose.” He was succeeded by his son (by his wife, née Elizabeth Pearce) Samuel (who went bankrupt in 1793 and 1802).  
Lit.: Russell 1777, p. 21n.; Exeter working papers at bookhistory.blogspot.co.uk; F. T. Cansick, *Collection of...epitaphs*, 1869

George **BLACKMAN** (c.1764–1825), son-in-law and assistant to William Reeves, at the Blue Coat Boy, 362 Oxford Street, advertised artists' materials

including boxes of superfine Swiss Crayons: *Morning chronicle*, 8.IX.1800.  
Lit.: British artists' suppliers at npg.org.uk

Louis-Marie **BLANQUART DE SEPTFONTAINES** (1751–1830), “un gentilhomme de l'Ardrésis”; he was born in Calais and appointed échevin in 1783. A friend of Buffon, he contributed an article on “L'Art de composer les pastels” to volume VI of Panckoucke's *Encyclopédie méthodique* which appeared in 1789, and is considerably more extensive than the article in Diderot & d'Alembert's version.

[Treatises](#)

Thomas-Vincent **BLIGNY** (Paris 1720–1783), maître peintre, lancier de la Grande Écurie du roy, demeurant grande rue du Faubourg Saint-Antoine (according to a contrat de mariage of his ward, Mlle Beauquesne in 1773), “peintre-doreur, cour du Manège, aux Tuileries...tient Magasin...de jolies Têtes de Femmes en Pastels & Mignatures” according to his trade card. These were destroyed in a fire of 1762. He had reopened by 1765, selling “toutes sortes de portraits en pastel et des Estampes, dans lesquels il y a des nudités, mais ce sont des morceaux d'histoire” according to the police report.  
Lit.: lettre d'Hemery, inspecteur de police, 1765, BnF, MS franc. 22121, Anisson, 2, cited Louis Dunand, “Les estampes dites decouvertes et couvertes,” *Gazette des beaux-arts*, LXIX, 1967, p. 237; Dacier, Vuafard & Hérold 1922; Michel 2007, p. 123f

Louise **BOITEAU** (*fl.* 1860) made copies of two Rosalba pastels in the Louvre.

John James **BONHOTE** (*fl.* 1760–78; –?1784), The Star, Hayes's Court, Soho, London 1766–80, haberdasher and supplier of pastels by Stoupan (*q.v.*). The business took over that of Lewis Pache & Co from the same address, 1765–67. A trade card issued in 1766 reads: “Jn. James Bonhote, (successor to Mr. Pache) hosier, hatter and glover, at the Star in Hays's Court, the lower end of Greek Street, Soho, London; sells all sorts of silk, cotton, thread and worsted hose, ... The genuine Arquebuzade water from Switzerland, ... Sells besides, the noted pastels, or Swiss crayons, by Bernard Stoupan, recommended for the best in Europe.” John Russell (1772) describes Bonhôte as the original importer of crayons (“the ingredients which compose these brilliant crayons are not to be met with in England”, referring specifically to the greens made in Lausanne by a different process to that used in England), but by 1773 they were being made by Charles Pache (*q.v.*) in London. Bonhôte is recorded at various addresses in the City of London in tax records from 1760 on before his arrival at Hayes's Court. In the *London directory* he appeared as a linen-draper in editions from 1768 until 1780, but the numerous press advertisements for his business ceased in 1778. He was married twice: at an unknown date, to Susanna N, by whom two daughters were born in 1763 and 1765; and on 28.X.1769 at St Anne's Soho to Alexandrine-Etiennette Boinod (born in Rolle, 1739), in the presence of Justin Vuilliamy. There were at least three children by the second marriage, born between 1770 and 1779. One of these was called Adelbert, suggesting that John James Bonhote was related to Adelbert Bonhôte, a merchant in Throgmorton Street in 1756 who was buried in Edmonton on 19.I.1760. He was almost certainly the son of another Adelbert Bonhôte who married in 1709 Marguerite Vattel of Neuchâtel and who was still living there in 1760 when she appointed (as attorney for the transfer of Bank stock) John Lewis Bonhôte, John James's nephew as can be inferred from the will of John Lewis's widow Mary (1798). This implies that John James was the son of Adelbert Senior and Marguerite Vattel, probably born in Neuchâtel after 1710. He is likely to be the “Jas Bonhote” buried in St Marylebone parish church on 13.V.1784.

Lit.: Kosek 1998; Simon 1998; British artists' suppliers at npg.org.uk; Bank of England registers; parish records, etc.; Bulletin SNG 29/.IX.2006

Thomas **BONVOISIN** (Paris 1723–1777), peintre de l'Académie de Saint-Luc, reçu 1750. “Le sieur Bonvoisin fait aussi des pastels à la manière de Stoupan [Stoupan, *q.v.*] de Lausanne, dont il a le secret. Il en fournit à tous nos grands peintres. On sçait que Stoupan est l'artiste qui réussissoit le mieux à fabriquer les beaux crayons de pastel des plus beaux tons dans toutes les dégradations. Le sieur Bonvoisin, peintre-doreur et marchand de tableaux, demeure place du vieux Louvre, à côté du sieur Coquerel, pâtissier (L'Anant-Coureur, 2.VIII.1762, p. 491). On 14.VII.1750 at Saint-Roch he married Catherine-Michelle Bapst, a second cousin. In 1764 his shop was broken into, and among the pictures stolen was a pastel *Tête de femme*, artist unspecified. In an unusual case, where he was described as “maître peintre rue de Grenelle Saint-Honoré”, a religious painting by one Calais was sent to him for packing, but the owner noticed that Bonvoisin had made two unauthorised copies; Bonvoisin said they were made by his son, a pupil of Calais. By 1777

he was described as an “ancien marchand de tableaux” in a list of creditors, and as a maître doreur in his inv. p.m., the same year.

Lit.: Guiffrey 1915; Chatelus, “Quelques aspects des rapports conflictuels...”, *La Condition sociale de l'artiste...*, 1987; Chatelus 1991, pp. 42, 70; Michel 2008, pp. 123, 190; Dispenses de mariage, AN Z1o/176, 2.VII.1750; registre de clôture d'inventaires, AN Y5320

Jacqueline **BOUCHOT-SAUPIQUE** (1893–1973), conservatrice en chef au cabinet des dessins du Louvre.

Raphaël **BOUQUET** (Audigny 16.XI.1863 – Guise 24.II.1941) received a Mention Très Honorable in Tours in 1894, and subsequently established studios at 63 rue d'Isle, Saint-Quentin, 45 bd Gambetta, Saint-Quentin (in 1920) and 36 rue André Godin, Guise (Aisne, near Saint-Quentin), specialising in “photographie artistique, peinture, dessin, pastel”. From 1894 until 1900 he was married to Zoé-Ernestine Lesage. He is known for a series of competent pastel copies of La Tour works, mostly those at Saint-Quentin, but several of those in the Louvre were also copied. In all more than 40 are known. He incurred much hostility when he collaborated with the Germans in the production of the French edition of Erhard 1918.

Lit.: Lapauze 1917; Saint-Quentin 2007; “L'art à Saint-Quentin”, *Le Grand Echo de l'Aisne*, 1.V.1926, p. 1

Étienne-Pierre **BOURSIER** (Paris –1783): “Le sieur *Boursin*, Marchand de Couleurs, rue du Roule, à l'Aigle de Prusse, donne avis au Public, qu'après bien des recherches et des expériences faites, il a enfin trouvé le secret de faire toutes sortes de Pastels, qu'il a portés à une perfection où ils n'étoient point encore parvenus. Il les compose & les roule de telle façon, quoiqu'on les garde long-tems. Chaque boîte complete & bien assortie contient cent trente Pastels, qui forment autant de nuances différentes.” He was evidently Étienne-Pierre Boursier, marchand de dorures at that address (recorded there from 1740 until his will, made 1783); his sons (from his 1746 marriage to Marie-Anne Lenglet) Antoine-Claude and Alexandre Boursier, marchands merciers, continued the business selling broderies d'or et d'argent. He was also commissaire des pauvres and marguillier de la paroisse de Saint-Germain-l'Auxerrois.

Lit.: *Mercur de France*, .VI.1750, p. 208; part cited Chatelus 1991, p. 70; *Mercur de France*, .XII.1750, p. 210, slightly reworded, with the supplier's name corrected to Boursier.

Louis **BOUSSARD** (–1788), menuisier-ébéniste, reçu maître 9.VII.1762, rue Cassette.

Lit.: Vial 1912–22

Claude **BOUTET** [possibly a pseudonym for Christophe Ballard (1641–1715)], author credited with the early *Traité de la peinture en miniature* of which numerous versions appeared from 1673 on. The 1708 edition, printed in The Hague by the firm of Van Dole, contains an important supplement, indicated on the title page as *Auquel on a ajouté un petit traité de la peinture au pastel, avec la méthode de composer les pastels*. The author remains anonymous, but suggestions have included Jakob Christoph Le Blon (1667–1741), a specialist in colour prints; Adam van Broekhuizen (1682–1748) and Constantijn Huygens II (1628–1697), both known pastellists (*qq.v.*). The few illustrations were engraved by David Coster (–1752). It provides very detailed instructions on making up pastels and combining colours. It also has practical comments reflecting the practices of the day, including the suggestion that room be made in the compartments of the pastel box for a few powdered pigments to be applied with stump, and that the paper on which pastels are to be drawn are pasted to a board. The author recommends making pastel portraits half natural size, to make up for the lack of force compared with oil painting, compensating by making the object seem more distant and thus fainter.

Lit.: Kuehni 2010; [Treatises](#)

Antoine **BOUTON** (*fl.* Paris ?c.1690–1770), papetier, cartier de la chambre du roi, *Aux armes de France et de Navarre*, rue Neuve des Petits-Champs, au coin de la rue Neuve des Bons Enfants: paper supplier. His wife was Françoise Sion; their son was Aubin Bouton (1738–1802), while their daughter Françoise (1726–1795), rue Meslay, married Pierre Latizeau (–1773), marchand mercier à Paris, in 1747 (Paris, Saint-Eustache), who succeeded his father-in-law in 1770. After Pierre's death the paper business was acquired by his brother Nicolas Latizeau, marchand papetier à Versailles. The Bouton trade card may be later than c.1690, or may have been issued by Antoine's father, André, bourgeois de Paris.

Lit.: Grand-Carteret 1913, pp. 202f, 258; Burns 2007, p. 48

Robert **BOYLE** (1627–1691), scientist. In 1731, John Peele at Locke's Head published, for 1s., *The art of drawing and painting in water-colours*; the 2<sup>nd</sup> and 3<sup>rd</sup> editions appeared in 1732, and a 4<sup>th</sup> in 1735. Chapter XIV offered “Curious Directions for Drawing with Crayons” (the curiosity for us may be that the instructions were focused on landscape rather than portrait painting), while the next chapter was on the “Use and Nature of Dry Crayons”. The treatise was otherwise focused on watercolour, but included a number of recipes for preparing colour said to have come from Boyle's unpublished papers which the author had been shown by Boyle's great-nephew, the late Lord Carleton. In 1732 Peele published the *Method of learning to draw in perspective, made easy and fully explained*, which included “the art of drawing in crayons, with receipts for making them after the French and Italian manner” &c., “chiefly from the manuscripts of the great Mr Boyle”. Dedicated to Lady Walpole (an amateur artist; presumably Sir Robert's wife), this reached its 3<sup>rd</sup> edition by 1735. What was described as the 5<sup>th</sup> edition was published by Isaac Jackson in Dublin in 1749 under the title *Arts companion, or A new assistant for the ingenious*. This included chapter III from the *Method*, while chapter IV was chapter XIV from the *Art*. It is unclear whether Boyle had any involvement in the sections on pastels; he is credited explicitly only with newly invented blue and crimson pigments. A large part of the text (the entire third chapter) coincides precisely with much of the entry in Barrow's *Dictionarium polygraphicum*, 1735. [Treatises](#)

Joseph **BOZE** (1745–1826) developed his own method of fixing pastels. *Dictionary*, artists

Charles-Paul-Jérôme de **BRÉA** (1739–1820), inventor of fixing method. *Dictionary*, artists

**BRESSON DE MAILLARD**, *v.* *Dictionary*, artists, *s.n.* Mme Bresson

Elisabeth **BRETSCHNEIDER**, née Frein von Bodenhausen (?1872–p.1927), copyist in Dresden: a 1927 copy of La Tour's Maurice de Saxe.

“Le jeune **BRIATTE**” (*fl.* 1877) requested permission to copy the La Tour pastels at the École gratuite de dessin de Saint-Quentin (registre des délibérations, 30.VIII.1877).

L'abbé Philippe **BRIDARD DE LA GARDE** (?1710–1767), salon critic, bibliothécaire de Mme de Pompadour, friend of abbé Mangenot and of Crébillon.

D'Hémery's police report (14.VIII.1749).

Gaston **BRIÈRE** (1871–1962).

*Dictionary*, collectors

Constant-Joseph **BROCHART** (1816–1899), born in Lille, the son of a Spanish painter. He exhibited at the Paris salon from 1845. In the archives of Goupil & Cie, in addition to numerous records of his own work, there is a reference to a pastel by Rosalba from the Galerie du Palais Royal “retouché par Brochart”.

Herr **BROCK** (*fl.* Kassel a.1800), Maler in Kassel, inventor of a fixing method.

*Dictionary*, artists

Adam van **BROECKHUYSEN** (?1682–1748), founded a crayon-making business.

*Dictionary*, artists

Henry **BROOKES** (–1795), carver and gilder, better known for the Portfolio Manufactory and Stationery Warehouse at the Golden Head, 8 Coventry Street 1784–91, where he supplied of Reeve's colours etc. He also published the *Courier de Londres*. He is mentioned in Saint-Michel's advertisement in 1785, and sold Jones's delineator in 1784/85. The business was continued by his nephew, also Henry Brookes.

Alexander **BROWNE** (*fl.* London 1659; –1706), author of the *Ars pictoria*. *Dictionary*, artists; [Treatises](#)

*Brun*, *v.* *Le Brun*

Henry **BRUNEL** (Uzel 1729 – Paris 19.VIII.1806), framemaker, ébéniste, Paris, reçu maître 9.VII.1763, syndic 1789, rue de Sève. He was the son of Louis Brunel and Catherine Euseby. His first wife (whom he married in

1753), Josèphe Mondez Montenet, died in 1789. He appears in the list of payees in the Loi no. 1035 of 16.VI.1791 covering arrears of royal payments. He was remarried in 1796, to Marie-Anne Chonner.  
Lit.: Vial 1912; Harden 1998

Tønnes Christian **BRUUN DE NEERGAARD** (1776–1824).  
*Dictionary*, collectors

John **BRYDON** (fl. 1783–1806), opposite Parliament Street, Charing Cross: printseller and framemaker who advertised engravings of pastels by De Koster 1793–97.

Albert-Quentin-Marie-Catherine, chevalier Philippy de **BUCELLY D'ESTRÉES** (1777–1850), membre résident de la Société des sciences, arts, belles-lettres et agriculture de la ville de Saint-Quentin, and author of an early biography of La Tour which appeared in the *Mémoires* of the society. He was the second son of Albert Philippy de Bucelly d'Estrées (1745–1809), lieutenant des maréchaux de France, mousquetaire du roi, and administrator of the Ecole de dessin at Saint-Quentin.

Jean-Jacques **BÜCHEL** (1783–1855), miroitier, 15 rue de Dôme, Strasbourg, print publisher, “magasin de glaces des manufactures de St Gobain et de Grey... fabrique de cadres dorés et de fantaisie...”, considered by 1853 to be one [of the two] “plus beaux magasins de la ville”. Label found on a 1783 pastel by Durand. Büchel's daughter Sophie-Louise married Gustave-Guillaume Edel. The business continued as the Galerie Edel-Büchel, known as a frame-maker.

Ellen **BUCHHEISTER** (fl. 1886–1927), painter, listed in Braunschweig as a portrait painter; copyist in pastel of a work by Lauer.

Adam **BUCK** (1759–1833), developed a method of mixing pastels with wax.  
*Dictionary*, artists

Bainbrigg, or Baynbrigg, **BUCKERIDGE**, or Buckridge (1668–1733), poet, painter and author of an early history of British painters (appended to Savage's translation of de Piles, 1706), attributes the “Perfection of Crayon-Painting” to Britain (and specifically to Ashfield's extended palette); following a section of de Piles which is omitted from the translation, he defines “Pastils” as the “name formerly given... Crayons”.  
Lit.: Burns 2007, p. 7; Oxford DNB; [Treatises](#)

Denis-Charles **BULDET** (Paris 1724–1794), marchand privilégié du roi, sculpteur, éditeur d'estampes, rue de Gesvres. “Buldet, maître peintre” appears in the account book of Jean-Nicolas Vernezobre who owed him 59 livres for supplying “verre blanc”. His vente p.m., 4.XII.1797, was organised by Regnault.

Jacques-Ernest **BULLOZ** (1858–1942), 21 rue Bonaparte, Paris, photographer, “reproductions de tableaux, dessins etc.”: label found on backs of two excellent pastel copies after La Tour préparations: they do not appear to be photographic reproductions.

*Bürger, v. Thoré*

Thérèse **BUROLLET** (1933–2025), directrice du musée Cognacq-Jay 1967–83, author of catalogues of the collection including its pastels.

Adrian **BURY** (1891–1991), artist, poet and author of a study on La Tour. His pastel copy of the famous préparation of Marie Fel appeared at auction in 2013.

François-Charles **BUTEUX** (1722–1802), sculpteur ordinaire de la chambre du comte d'Artois, 688 rue du Saint-Sépulchre, supplied numerous frames for the Bâtiments du roi (including frames for important paintings by Vigée Le Brun, as well as the Roslin pastel of Louis le dauphin, [1629.158](#), 1775), and appears in the list of payees in the Loi no. 1035 of 16.VI.1791 covering arrears of royal payments for the Bâtiments du roi; he was due 44,349 livres, one of the largest sums in the list. He was probably the son of Jean-Charles Buteux, reçu sculpteur, Académie de Saint-Luc, 1724. François-Charles's biobios are incorrect in many reference works: a carte de sureté was issued on 6.X.1792 when he was 70; his death was registered 13 pluviôse an X (his heir was Nicolas Lestertin, sculpteur). His wife, Marie-Françoise Cointenant, died in 1787. In a document of 11.X.1758, AN Y5277 concerning the Cointenant family, Buteux is described as “premier médailliste de l'academie royale de peinture & sculpture”; the Procès-verbaux confirm that he obtained

second prix de quartier in sculpture in 1747 and first in 1750. He was probably the “Mr Le Buteux, sculpteur” to whom the painter Jean-Baptiste-Joseph Le Tellier owed 161 livres, no doubt for frames (inv. p.m. of his wife, née Christine-Antoinette Chambellan-Duplessis, 15.IX.1777).  
Lit.: Pons 1987

## C

*Cadès, v. Cadès*

Daniel **CAFFÉ** (1750–1815) instructed his brother Gottfried in the manufacture of pastels, “as good as those from Lausanne”. They came in complete sets of more than 300 pieces, among them a particularly fine, stable green. They were available at a particularly low price in Dresden, “vor dem Pirnaischen Thore, No. 333”.  
*Dictionary*, artists

André-Charles **CAILLEAU** (1731–1798), printer, bookseller and salon critic.

Johann **CALEMBERG** (fl. 1792), Judesgasse, Augsburg, supplied Pastellfarben and other artists' materials, according to a notice in the *Augsburger Ordinari Postzeitung*, 17.V.1792.

Cornelius **CALLAGHAN**, carver, gilder and looking-glass manufacturer recorded between 1822 and 1845 at 24 Clare Street, Dublin. Label on pastels by Hamilton, pendants at Chaalis: “Cornelius Callaghan / Carver and Gilder / Looking glass and picture Frame / Manufacture / Dublin”. He was no doubt the Cornelius Callaghan baptised at St Mary's (Church of Ireland), Dublin, 17.IV.1784, son of Cornelius Callaghan, the glazier, painter, map and print-seller recorded between 1770 and 1815 in Britain Street and Mary Street. An advertisement in *Saunders's news-letter* for 6.III.1782 announced an exhibition of pictures just purchased in London, including watercolours by Sandby, prints by Bartolozzi etc., as well as artists' materials, including crayons. Callaghan Jr was succeeded by Nicholas Lombard, 2 Leinster Street, by 1850.  
Lit.: Knight of Glin, “Dublin directories and trade labels”, *Furniture history*, 1985, pp. 263

Bernardino **CAMPI** (1522–1591), Italian painter active in Cremona, who, according to Lomazzo, wrote a treatise about pastel.

Abondio **CAMPIONE** (fl. 1772–1802), Italian, at the Golden-Head, near All Saints Church, in Oxford, advertised in the *Oxford journal*, 23.V.1772, various wares and artist's materials, including crayons. He was recorded as a printseller and publisher in 1778. In another notice in the *Oxford journal*, 21.VI.1777, Huquier refers to a subscription for two Fancy Heads to be disposed of at Mr Campione's Print Seller. He and his wife were drawn in plumbago by Philip Hauck in 1774 (British Museum). He was listed as a freeman of Oxford in the 1802 poll. He is likely to be the barometer maker recorded in Oxford but without further details, c.1760–1820.

Anatole **CAMUS** (fl. c.1888–1917), gardien-concierge au musée Antoine-Lécuyer, Saint-Quentin. Legend has it that he replaced La Tour's pastels with copies he made himself to deceive the Germans during the First World War.  
Lit.: Lapauze 1917; Saint-Quentin 2007

Pierre **CAPELLE** (1770–1851), auteur, salon critic.

**CARDEREAU**, framemaker, maître-menuisier, Paris.  
Lit.: Harden 1998

Yves **CARLIER DE FONTOBBIA** (1911–1984).  
*Dictionary*, collectors

Rosalba **CARRIERA** (1673–1757), pastellist credited with early progress in the method.  
*Dictionary*, artists

Raymond-Alphonse **CASEZ** (Saint-Quentin 1892–1977), a pupil of Croisé and Degrave at his native Saint-Quentin, won premier prix at the École de dessin there. He made copies after the pastels in the musée Antoine-Lécuyer in sufficient numbers to have had a label printed: “COPIE/d'après M.-Q. DE LA TOUR/(Musée de Saint-Quentin)/Exécuté par Raymond CASEZ/ancien élève de l'École de la Tour/51, Rue de Fayet – Saint-Quentin”. Later versions of the label added “COPISTE AUTORISÉ?”. An article in 1947 notes that he exhibited in a shop window in Saint-Quentin ten copies of La Tour

pastels from the musée Antoine-Lécuyer, as well as the Perronneau La Tour and the La Tour autoportrait in Amiens; he is listed with M. Dantan as the worthy continuers of Degraive, Maurice Pointet and Delvigne. His first cousin *Théo*[dore-René] Casez (Saint-Quentin 1899 – Villers-Cotterêts 1983), a decorator and pupil of Gabriel Girodon, also made at least two copies of a La Tour pastel in Saint-Quentin.

Lit.: *Revue du vrai et du beau*, 10.III.1930; *L'Aisne nouvelle*, 15.V.1947

Claude-Philippe **CAYEUX** (1688–1769)

*Dictionary*, collectors

Mme Pierre-Michel **CAZE**, née Marie-Françoise Robert.

*Dictionary*, artists

Mrs **CECIL** (fl. London 1753), supplier of “crayons”, recorded in Nathaniel Hone’s account book.

Mlle **CELLIER**, supplier of pastels for the procedure invented by Pellechet (*q.v.*).

*Dictionary*, artists

Benvenuto **CELLINI** (1500–1571), artist; writing c.1560, he describes the use of pastelli which may or may not refer to fabricated sticks, and could be an established resource.

Lit.: McGrath 1998; Burns 2007, p. 4

Cennino **CENNINI** (c.1370–c.1440), painter and author of early treatise on artists’ materials, *Il libro dell’arte*, which first noted the mixing of pigments with white fillers to create graded colours, for use in tempera painting

Charles **CHAISE** (a.1740–1790), peintre-doreur, pastellist and frame-maker, née Marie-Louise Guibert (1735–1802), from the 1760s, ran a boutique at the corner of the rue de l’Echelle and the petite rue Saint-Louis, displaying a number of licentious pictures including five pastels probably by her husband. *Dictionary*, artists; collectors, *s.v.* Charles Chaise

William **CHALMERS** & Son, framers, 118 High Street, Edinburgh. Framers of a number of pastels by Skirving (*q.v.*).

Sir William **CHAMBERS** (1723–1796), architect, of Berners Street, the subject of a pastel by Cotes. He received a letter from Margaret Hay, Aberdeen, ordering some “crions” for her eldest, Betty, who is learning to draw tolerably well (30.I.1769, Royal Academy of Arts Archive, CHA/1/14).

Jules-François-Felix Fleury-Husson, dit **CHAMPFLEURY** (1821–1889), writer and art critic known for his support of the Realist movement. His monograph on La Tour was prompted by the artist’s association with Champfleury’s native town of Laon.

James Wells **CHAMPNEY** (1843–1903), painter, studied in Écouen, Antwerp and Rome between 1866 and 1870 before returning to his native Boston. He subsequently returned to Europe for shorter trips: an inscription on the *verso* of a copy after Boucher suggests that he was in Paris, 19 quai Voltaire in 1893. He made numerous pastel copies after old master paintings and pastels, including works by La Tour, Perronneau, Vigée Le Brun, Rembrandt, Boucher, Nattier, Greuze, Rigaud, Mignard, Drouais and Raoux, some copied after pictures in the Louvre (a photograph of his studio, reproduced in Bunce 1897, reveals his competent copies of famous Louvre pastels by Prud’hon, Rosalba, Russell and Chardin). In an exhibition held at Knoedler & Co, New York, 24.XI–22.XII.1894, he exhibited 47 of these pastel copies, many after pastels. Some 210 pastels, many copies, were in his posthumous sale (New York, American Art Galleries, 21–22.I.1904, with a biographical note). He also collected 18<sup>th</sup> century pastels, among them a Russell study for *John Jefferys* which he bought from Sir Edwin Landseer. In 1875 he married Elizabeth Williams (1850–1922), a poet and novelist; she published an article on “The golden age of pastel” in the *Century magazine*, 1891. See also W. A. Cooper, “Artists in their studios”, *Godey’s magazine*, CXXX, .I.1895, pp. 291–305.

Paul-Romain **CHAPERON** (1732–1793), author of an influential treatise on pastel.

*Dictionary*, artists

Charles **CHAPLIN** (1825–1891), French academic painter who produced some pastel pastiches “dans le goût du XVIII<sup>e</sup> siècle.”

Jean **CHARMETON** (Lyon 1701 – Nantes 1762), peintre des bâtiments du roi, a member of the extended family of painters and sculptors from Lyon (of whom the best known was his great-uncle, Georges Charmeton, de l’Académie royale); his father was André Charmeton (1670–1722), peintre et doreur in Lyon. He was married in Paris, Saint-Sulpice, on 4.VI.1742 to a Marie-Anne Beauchet or Bauchet (he is there described as “designateur et peintre”). In 1750 he was described as “peintre des bâtiments du roi” in a probate register. His wife died before 1760 when he was remarried, to a Marie Brechet, in Nantes, Saint-Similien, 16.IX.1760; he died there 16 months later. He invented a method of fixing pastel, which he offered to sell to La Tour and then to anyone offering a reasonable sum. Subsequently there appeared in *Le Mercure* (II.1746, p. 141) an advertisement for pastels: “Les amateurs & curieux du beau Pastel sont avertis qu’il se fait depuis quelque tems à Paris d’excellens crayons dont le célèbre M. de la Tour & autres fameux Peintres en ce genre font actuellement usage par préférence à tous autres. Ces crayons, quoique très-tendres, doux & gras, tiennent la pointe comme ceux de sanguine & s’effacer très-difficilement. Ils se vendent chés la Demoiselle Charmeton au Fauxbourg Saint-Germain rue S. Benoît vis-à-vis l’Abbaye, au premier appartement dans le fond de la Cour: on y en trouvera toujours des assortimens ou demi-assortimens tout prêts.” (A similar piece appeared in *Les Affiches*, 24.XI.1746.) This claim was supported by the appearance (as Lot 502) in Charles Coypel’s posthumous sale of “Sept Tiroirs remplis de Pastels de meilleurs Fabriques; telles que celles de Moule, Charmeton & autres.” Mlle Charmeton (who may have been Jean’s sister) later appeared in *Le Courier de la mode*, 1770, p. 4, copied e.g. in the *Realzeitung der Wissenschaften und Künste*, 1771, advertising her rouge make-up made from wild safflower; they were retailed by veuve Josse, marchand mercier, rue Saint-Martin (*Gazette du commerce*, 5.VI.1769, p. 435).

Lit.: Lieudé de Sepmanville 1747 (*Dictionary*, salon critique); Goncourt & Goncourt 1867; Jal 1872; Chatelus 1991, p. 70; AN Y4691A Registres de tutelles, 17.I.1750.

Benjamin **CHARPENTIER** (c.1747–1818), framemaker, of 430 Oxford Street, 1775, 24 Cumberland Street, 1778, Titchfield Street from 1795: supplied frame and glass for Russell’s *Mrs Jeans*, 1798, for £12/9/-. Lit.: British picture framemakers at npg.org.uk

M. **CHARRIER**, “mécanicien, au Louvre”, advertised in the *Nouvelles de la république des lettres et des arts*, 1782, p. 248, “un assortiment de crayons à dessiner, de nouvelle composition.” He was an assistant of Berniers (*q.v.*) for some 27 years before 1772, and a painter in his spare time, according to a letter from Pierre to Marigny, 20.III.1772.

Jacques-Charles-Denis **CHARTIER** (1713–a.1782), framemaker, maître-menuisier, marchand ébéniste-miroitier, reçu 31.V.1760, rue Saint-Antoine, près de la rue Royale, Paris. On 20.VII.1752 he married Marie-Jeanne Henault in Paris (Saint-Cosme) with dispenses of consanguinité (AN Z10–186B) as she was the widow of his maternal uncle Martin Pontois. (The dispense cost 433 livres, of which 300 were paid by the duc d’Orléans.) Lit.: Salvete 1962; Harden 1998

Serge **CHAUMONT** (1938–), of Montcy-Notre-Dame, has, since 1982, made copies of the La Tour pastels at Saint-Quentin at the request of the town, to be presented to official visitors. One was sold at auction in Saint-Quentin, 2.VII.2016; two others after La Tour are known, and one after Vigée Le Brun.

Pierre-Jean-Baptiste **CHAUSSARD** (1766–1823), writer and salon critic.

Jacques-François **CHÉREAU** (1742–1794), maître graveur, marchand d’estampes *Au deux piliers d’or*, rue de la Sorbonne, v. Joubert.

Jean **CHÉRIN** (1734–1786), maître-sculpteur, reçu de l’Académie de Saint-Luc 1760; maître-menuisier p.1760, framemaker, rue de Charonne, Paris. Lit.: Guiffrey 1915; Harden 1998; Salvete 1962

Jérôme **CHÉRON** (c.1670–1742), peintre, marchand de couleurs à Paris. *Dictionary*, artists

Julien **CHESNEAU** (Rouen 1730–p.1795), marchand mercier and libraire, rue aux Juifs, au coin de la petite rue de l’Hôtel-de-Ville, advertised in the *Journal de Rouen*, 28.IX.1770, p. 1, “Une partie de très beaux Tableaux en pastel, avec des bordures dorées pour les apartemens, de toutes grandeurs & largeurs, le tout à très bon compte.” He was the son of Jean-André Chesneau, libraire, who married Marguerite Le Blond in Rouen in 1722.

Julien married Marie-Marguerite Janne in 1753; their son, also Julien (1756–1799), was an imprimeur.

Jean-François **CHEVALIER** (1717–1793), peintre et doreur, who invented a “moulin à broyer les couleurs”.

*Dictionary, artists, s.v. Jean Chevalier*

Jules-Frédéric **CHEVREUX** (1837–1888), of Saint-Quentin, pupil at the École gratuite de dessin à Saint-Quentin and of Lemasle, named by Fleury (1908) among the copyists of La Tour. Magnier 1904 mentions a full-size pastel copy of Mme de Pompadour. In 1858 he left Saint-Quentin for Paris in the company of the painter Ulysse Butin (1837–1883; presumably the Butain listed as a pupil of Deligne (*q.v.*) at the École impériale gratuite de dessin à Saint-Quentin in 1865). According to one story, Chevreux damaged a pastel by La Tour but restored it admirably. He exhibited at the Salon of 1861 from a Paris address (rue du faubourg Saint-Martin). Chevreux remained in obscurity, and died in the lunatic asylum at Prémontré.  
Lit.: Jules Claretie, *La Vie à Paris*, IV, 1883, pp. 482f

Anton Karl **CHRAMOSTA** (*fl.* 1867), framemaker in Vienna, Kärntenerstrasse 20; supplied an oval frame for a Borovikovsky pastel.

*Cloy, v. Eloy*

Charles-Nicolas **COCHIN** (1715–1790), artist; responsible for assessing inventions proposed to the Académie royale.

*Dictionary, artists; Burns 2007*

Marie-Françoise **COÉ** (Paris 1728–1786), rue Poissonnière, sold pastels perhaps by other artists.

*Dictionary, artists*

Louis-Eugène **CŒDÈS** (Paris 1810–25.IX.1905), artiste peintre, Paris, pupil of L. Cogniet, lithographer, portraitist and copyist in pastel, including of some XVIII<sup>e</sup> pictures. (The 1906 year of death widely seen is erroneous.)

Jean-Jacques **COIFFIÉ** ou Coiffié, framemaker, maître-mensuisier, rue des Carmes, Paris, reçu 23.III.1751. He was the son of Mathieu Coiffié of Bruz, near Rennes, and his brother Pierre-Hubert, a sculptor, was described as “noble homme” at his marriage (to Madeleine, daughter of Claude Delescolle, also a sculptor) in Paris, 7.IV.1750 (contrat, 12.III.1750, executed by Jean-Jacques, then at place Maubert, Paris).  
Lit.: Salverte 1962; Harden 1998

René **COIFFIER** ou Coeffier (c.1755–1810), rue du Coq 133 [= rue du Coq-Honoré 121; by 1810 renumbered to 9: the property was leased from the painter David], marchand papetier et de couleurs fines pour les peintres, supplier and manufacturer of “crayons noir de velours” used by artists such as J.-A.-M. Lemoine (*q.v.*). In 1802 he was in partnership with Salmon (*q.v.*). The duchesse d’Abrantès called him “le Susse de la papeterie élégante de Paris”. He was the son of Jean Coiffier dit Nogent and Marie-Elisabeth Verner or Werner, who were married in Paris, Saint-Côme, 21.V.1750; his mother was dead in 1761. At the baptism of a sister, Anne-Sophie in 1757, the father was described as a maître d’hôtel, living rue de Sève. In 1795 René married (after she divorced her first husband, marchand limonadier à la Comédie-Française) Marie-Antoinette Muret, mother of Joséphine Mézeray (1774–1823) de la Comédie-Française. Despite extensive laboratories and equipment for the production of his special crayons, when it came to pastels, his stock (which included “quatre boîtes de Pastels de différentes Grandeurs”, ff10; various “étuis à pastels”, one holding 50 crayons (ff4), one 25 and three a dozen each) was evidently bought in, as he owed “Mme Giraud pour fourniture de pastels” ff19.75. He also stocked “22 toiles à pastels de toutes grandeurs” (ff4); his label, applied in portrait orientation (and so before use), is found on the back of a landscape by Vigée Le Brun. A series of advertisements appeared in the *Journal de Paris* in 1810 advertise the stock found in the inv. p.m. (including “pastels de Paris et de Lauzanne”), and reveal that the lease and business had been taken over by Alphonse Giroux, a picture restorer who had been a pupil of David. He continued the business which remained for many years a fashionable shop in Paris.  
Lit.: Grand-Carteret 1913, p. 213; *Dictionary, artists, s.v. Lemoine; inv. p.m., 25.I.1810, AN MC/ET/LII/743; other documents, AN; Jeffares, [Citoyen Coiffier, marchand de couleurs et de papiers](#), 2017*

Christian **COLE** (London 1673–1734), British diplomat and correspondent with Carriera.

*Dictionary, artists*

Isaac **COLLES** (*fl.* Dublin c.1778; – brd 3.II.1813). An advertisement in the *Dublin evening post*, 19.IX.1778, placed by Isaac Colles, at his New Print Shop and Lottery Office, 13 Capel Street offered likenesses in miniature profile, oil colours and crayons, from £1/2/9 for a half-length etc. There is nothing to identify the artist, but it seems unlikely to have been Colles himself: the influential map, printseller and later printer (from 8 Cope Street), also owned the *Freeman’s journal*. His exact date of birth is unknown; he may have been related to the celebrated anatomist Dr Abraham Colles, born in Kilkenny.

Nicolas-Joseph-Alexandre **COLSON** (1801–1851), “Au Singe Artiste”, 3–5 rue de Dragon, Paris; inventor of “toiles ligneuses pour pastels”. The patented invention was supposed to strengthen the medium, and was awarded a medal in the 1844 industrial exhibition. Stamps on the backs of such canvases are occasionally found on later copies (from c.1844, including one also bearing the stamp of the papeterie E. Vernier). He was succeeded by A. Tardif.

S. **COMBS** (*fl.* 2013): pastel copies of Liotard and Lundberg appeared at auction in 2024.

An “Arrest du **CONSEIL D’ÉTAT** du roi, du 15.VIII.1752, qui indique les Bureaux pour l’entrée dans le Royaume, des Verres & Ouvrages de Verrerie venant de l’Etranger; & fixe à trente livres du cent pesant les Droits sur les Verres blancs coulés en tables & sans boudines, propres à Estampes & Peintures en pastel, tant à l’entrée des cinq grosses Fermes, que des Provinces réputés étrangères....” appeared in the *Annonces, affiches et avis divers*, 25.IX.1751, p. 598f.

Pierre-Barthélemy-Marie-Reine-Joseph-Alexandre de **CONSTANT DE MASSOUL** (Lyon 1755 – Paris 1813), author of *A treatise on the art of painting, and the composition of colours*, 1797.

*Dictionary, artists; [Treatises; essay](#)*

Nicolas-Jacques **CONTÉ** (1755–1805), artise, géomètre, obtained a Brevet d’invention, no. 77, for his method of manufacturing artificial crayons in 1795. They are not properly speaking pastels.

Robert **COOKE** (*fl.* London, Bath 1787–a.1802), inventor of “hard crayons” and a method of fixing suitable for black and red chalks.

*Dictionary, artists*

Edward **COOPER** (*fl.* 1682; –1725), at The Three Pigeons, Bedford Street, later Half Moon Street, auctioneer, print seller, dealer and materials supplier. In an entry in his diary for 8.IV.1696 (18.IV.1696 new style), Constantijn Huygens (*q.v.*) purchased some crayons and red chalk from him; he looked at some of his drawings, but did not see any that he liked. Luttrell was among his debtors listed in his posthumous inventory.  
Lit.: British artists’ suppliers at npg.org.uk; National Archives, PROB 3/24/190

Henriette **CORKRAN** (1843–1911), writer and painter. In her *Celebrities and I*, 1902, she records being urged by Alfred de Vigny to take up pastel; they admired together a pastel of Rosalba at the Louvre. Later she was paid to copy a Rosalba at the Louvre, perhaps the same work.

Thomas **CORNELL** (–1793), print publisher and Stationer to HRH the Prince of Wales, at 4 or 7 Bruton street, Berkeley-square, retailer of Swiss crayons by Hudson (*q.v.*). Walpole mentions his wife [née Ann Smith, dau. of Edward Smith] as the printseller in a letter to Lady Ossory of 25.IV.1783; she died in 1795.

Joseph-Victor **CORTEY** (1757–1794), épiciier, droguiste, aux armes de Condé, rue de Grammont, Paris, supplier of Morvau’s zinc white, mentioned by Chaperon 1788, p. 67. During the Revolution Cortey was commandant de la garde nationale, section Lepelletier, and assisted the baron de Batz in an unsuccessful attempt to rescue the royal family; he was executed. By 1803 Veuve Cortey [née Marie-Barbe-Élisabeth Barré] was conducting the business from 77 rue des Filles Saint-Thomas.

Francis **COTES** (1726–1770), pastellist; his “Notes on Crayon Painting” were published in the *European magazine* in 1797. John Russell noted that Cotes restored a pastel by Carriera (Calista, belonging to Dr Chauncy) transferring it to another stretcher by soaking it.  
Lit.: *Dictionary, artists; Russell 1777, p. 22*

Pierre-François **COZETTE** (1714–1801), entrepreneur de tapisserie pour le roi à la manufacture royale des Gobelins: copied pastels by Boucher (*Mme Deshayes*), La Tour (*Paris de Monmartel*) and Vigée Le Brun (*Beaujon*, his patron).

Théophile **CROCHEZ** (Calais 1807 – p.1872), pastellist, pupil of Mouron-Dessin. His copies of early subjects and Bénézit's year of death of 1778 led to his being erroneously considered an eighteenth century artist.

Johann Melchior **CROECKER** or Cröker (*fl.* Jena 1712) published his *Woblanführende Maler, ou le peintre instituteur* in 1712 (a revised edition appeared in 1778) which taught amateurs oil, pastel and fresco painting. A medical student in Jena, he was probably related to the engraver and bookseller Heinrich Christoph Croecker (*fl.* Jena 1706).

Lit.: Paillot de Monabert 1829, I, p. 279; Nagler 1836

Samuel **CURWEN** (1715–1802), American loyalist, merchant and diarist.

## D

Pierre **DACHON** (1724–a.1785), painter from Lille, to whom Scheppers (*q.v.*) vouchsafed his secret for fixing pastel.  
*Dictionary, artists*

Michel-François **DANDRE-BARDON** (1700–1783), painter and salon critic.

Édouard-Joseph **DANTAN** (1848–1897), academic painter born in Paris into a family of sculptors. He made a pastel copy of La Tour's abbé Huber.  
Lit.: Sophie de Juvigny, *Édouard Dantan 1848–1897: Des ateliers parisiens aux marines normandes*, 2002

S. **DARCOURT** (*fl.* 1938), copied a La Tour pastel, *jeune buveur*.

William **DARRES** (*fl.* 1729; –1779), printseller, bookseller and auctioneer at the Three Flower-de-Luces, Haymarket, later Coventry Street, near Haymarket, a warehouse for Peter De Braque; advertised crayons made by Stoupan: "Just imported, a large Parcel of Pastels or Crayons, in Sets for Ladies, and Painters in Miniature, by the famous Stoupan... improved by Mr. Loitard [Liotard], the double Box at 2*l.*12s.6d, and the Single one at 1*l.*11s.6d to be had no where else" (*Public advertiser*, 5.1.1756). In the 1730s he formed a partnership for the importation of books and prints from France with the French engraver Claude du Bosc (1682–1745), who had come to England in 1711. The firm was declared bankrupt in 1742.  
Lit.: British Artists' Suppliers at [npg.org.uk](http://npg.org.uk); Exeter working papers at [bookhistory.blogspot.co.uk](http://bookhistory.blogspot.co.uk); Universal director, 1763

Marie-François-Joseph **DAUDET DE JOSSAN** ou Jaussan (c.1734–p.1791), syndic de Strasbourg, bourgeois de Paris, galant, salon critic, journalist on the *Nouvelle journal helvétique* c.1770, *alias* Lamberguen. In Paris, Saint-Paul, 19.IV.1787 he married a Marie-Charlotte Tassin. He was trésorier to cardinal de Rohan and was accused of various frauds and financial irregularities in 1791.

Charles **DAVIS** (1740–1805), pastellist, and his son, also Charles (1769–), artists' suppliers in Bath; their advertisements included crayons.  
*Dictionary, artists*

Christine **DEBRIE** (1950–1999), conservateur de la musée Antoine-Lécuyer, Saint-Quentin, from 1978 to 1999; author of a number of books including several on La Tour.

Les sieurs Gabriel **DECOMBAZ** & compagnie (*fl.* 1790), libraire au Cap, in Saint-Domingue, according to an advertisement in *Les Affiches américaines* on 28.IV.1790 (p. 785), offered "boîtes de pastels & autres".

André **DEFER DE MAISONNEUVE** (1749–1795), libraire à Paris, publisher of Chaperon's *Traité de la peinture au pastel* (Paris, 1788).

Jules-Alexandre Patrouillard, dit **DEGRAVE** (1844–1932), a pupil of Jean-Léon Gérôme, directeur de l'École gratuite de dessin, Saint-Quentin. He made numerous pastel copies after La Tour, as well as at least one after Perronneau (*Mlle Pinchinat en Diane*). Degrave was his mother's name.  
Lit.: nécrologie, *Saint-Quentin soir*, 19.V.1932; Hilary Spurling, "How Matisse became a painter", *Burlington magazine*, CXXV/1084, .VII.1993, pp. 463–70; Hilary Spurling, *The unknown Matisse*, 2005, pp. 50ff; Salmon 2004a

Joseph **DEIBEL** (1716–1792), a pupil of Kugler (*q.v.*); wood carvers who supplied the frames for Rosalba's pastels in Dresden.

Lit.: Christoph Schölzel, "Der Dresdener Galerierahmen Geschichte, Technik, Restaurierung", *Zeitschrift für Kunsttechnologie und Konservierung*, XVI, 2002, pp. 104–29

William **DELACOUR** (c.1700–1767), supplier of pastels.  
*Dictionary, artists*

Jean-Baptiste-Joseph **DELAFOSSE** (1721–1806), inventor of a new type of pencil.

*Dictionary, artists*

Veuve **DELARUELLE** & Ledanseur (*fl.* 1837), 20 rue du Petit-Thouars, quartier du Temple, Paris, fabricants et marchands de crayons et pastels. Grand-Carteret 1913 (pp. 221f) erroneously cites an entry as from the *Almanach des marchands* 1770, but is it in fact from the *Almanach du commerce*, 1837 (p. 97): "crayons pour dessin et bureau, inventeurs d'un noir extra fin dit *noir d'Etna*, inventeurs de crayons de couleurs et de nuances à l'infini, pastels, crayons pour dessin...". M. Delaruelle was awarded a silver medal, Athénée des Arts, 1828. In 1820 Marguerite-Alexandrine Delaruelle (the daughter of Anne-Pierrette Duguet and Louis-Jacques Delaruelle, in turn the son of Jacques-Philippe Duguet and Marie-Catherine Potdevin) of 20 Enclos du Temple married Louis-Pierre-Joseph Ledanseur (1798–), a serrurier, son of Pierre-Augustin Ledanseur and Marie-Nicole-Sophie Ozanne.

Pierre **DELAUNAY** (1675–1774). "Le sieur de Launay, quai de Gesvres", was recommended by Petit de Bachaumont to maréchal d'Isenghein for his "Bordures de composition". He may be the supplier of the composition frame for La Tour's *Orry* (Louvre), bearing the stamp "ornements de composition/D.I.". Pierre Delaunay, quai des Gesvres, peintre de l'académie de Saint-Luc, married Marie Tramblin in 1707.  
Lit.: Pons 1987

Roger **DELBEKE** (?1927–2018), copyist of La Tour, *Mlle Fel*.

Adolphe-Julien **DELIGNE** (1818–1866), pupil of Delaroche and M.-M. Drolling at the École des beaux-arts, Paris from 1838; exhibited at the Salon 1846–66. He became directeur de l'École impériale gratuite de dessin à Saint-Quentin. In a catalogue des écoles de dessin appeared in conjunction with an exhibition of 1865 at the Palais de l'industrie, Deligne and his pupils are named (Dufour, Clochez, Butain, Queuin (*q.v.*), Patrouillard [Degrave, *q.v.*], Lematte, Delalu, Vinmer and Chennevier); the 59 exhibits included "4 copies de portraits au pastel". According to Fleury (1908) he was among the most accomplished copyists of La Tour.

Léon **DELVIGNE** (1854–1944), dessinateur, conservateur of the musée Antoine-Lécuyer, Saint-Quentin, from 1927 to 1939. He made a number of pastel copies of the La Tour pastels there.

Le sieur **DELAVILLE** (*fl.* 1774), perruquier, rue Sainte-Croix de la Bretonnerie, Paris, advertised pictures, including one pastel still life [19.82285](#) for sale, *Annonces, affiches, et avis divers*, 14.II.1774, p. 129.

Marguerite-Suzanne **DENOOR** (1751–1830), born in Lunéville; she was described as a marchande d'estampes et de curiosités, Paris. Her first husband was the writer and naturalist François Levaillant (1753–1824), from Suriname. She sold his library and natural history collection to the nation in 1795. After their divorce she married Pierre-Paul Chénier (in 1798). Appearing in inventories as "citoyenne Denor", she was assigned numerous pictures from those seized from émigrés during the Revolution, including one of the two Rosalba pastels of the Gergy/Havrincourt family, the other reserved for the Louvre, where both ended up.

Jean-Auguste Julien, dit **DESBOULMIERS** (1731–1771), ancien capitaine de cavalerie, littérateur and salon critic.

**DES LABBES**: Guiffrey's attribution of a 1779 salon critique to this name (MSW 0303) is based on a letter to d'Angiviller with this signature; the writer has not been further identified.

*Desmarets, v. Dumarets*

Charles **DESMAZE** (1820–1900), 45 avenue Trudaine, Paris, lawyer and historian; conseiller à la Cour d'appel de Paris, directeur de la Sûreté au ministère de l'Intérieur. Born in Saint-Quentin, he collected extensive

documentation on La Tour which he published in a number of articles and monographs. In 1891 he presented much of this to the town of Saint-Quentin, followed at his death with a group of pictures including some from the Duliège descendants of the pastellist: they included an anonymous oil of the artist's brother, together with pastels (presumably by La Tour but now lost) of cardinal Tencin, a sketch for Mme de Pompadour, and a copy by Charles Escot of a La Tour autoportrait.

Lit.: biographie, *La Petite Revue*, 21.VII.1872, pp. 130f; Théophile Eck, *Journal de Saint-Quentin*, 4.I.1901

Louis-Charles **DESNOS** (1725–1805) was the publisher of numerous atlases and almanachs, as well as of the anonymous *Étrennes de Minerve, aux artistes: Encyclopédie économique ou Alexis moderne*, Paris, 1772, which contained the *Secret pour fixer le Pastel; & tous les Ouvrages au crayon, sans en déranger ni altérer les couleurs* – a mixture of fish-glue with alum (sect. 427, III, pp. 28ff), as well as an account of Reifenstein's *Nouvelle invention de peindre en pastel, en cire ou à l'œnaustique* (sect. 512, IV, pp. 14ff).

Mrs **DESPORTES & DELERANT** (fl. 1790), Ville de Paris, Saint-Domingue, according to an advertisement in *Les Affiches américaines* on 25.XII.1790 (p. 1038), offered “tableaux en pastel” among other luxury goods.

Jean-Baptiste **DETROUILLEAU** (1737–1780), menuisier-ébéniste, reçu maître 5.X.1767; his business was continued by his widow, rue du Parc-Royal, 1782–88.

Lit.: Vial 1912–22

Jacques-Georges **DEYVERDUN** (1734–1789), Swiss author and salon critic.

Denis **DIDEROT** (1713–1784), philosophe, editor of the *Encyclopédie*, and art critic. He encouraged research into encaustic painting in his 1755 treatise *L'Histoire & le secret de la peinture en cire*, in which he supported Bachelier's claim to primacy which he preferred to Caylus's desire for secrecy; but he later dismissed Bachelier's oil pastels in the Salon de 1765. He acted for Catherine II in acquiring the Crozat collection (*q.v.*) in 1770.

Lit.: Grove 1996; Hilaire-Pérez 2002

“Van **DIEST** uit 's Hage” advertised “Pastel Schildereyen &c.” in the *Groninger courant* of 21.IX.1798.

Sophie Friederike **DINGLINGER** (1736–1791) developed a method of fixing pastels adopted by Stock and others.

*Dictionary*, artists

Lorenzo **DOLCI** (fl. Florence 1785), supplied rectangular frames with oval spandrels to Hugh Douglas Hamilton.

Lit.: Simon 1996, p. 164

Antonio Francesco **DONI** (1513–1574), painter and author of *Disegno*, 1549, describing the application of powder onto sheets; this may not refer to fabricated sticks.

Lit.: McGrath 1998; Burns 2007, p. 4

Johann Gabriel **DOPPELMAYR** (1677–1750), mathematician and scientist, author of *Historische Nachricht von den Nürnbergischen Mathematikern und Künstlern*, Nürnberg, 1730, where he discusses dry pastels.

Lit.: Meder 1919, p. 138

Robert **DOSSIE** (1717–1777), apothecary from Sheffield; he settled in London in 1757, and became a member of the Society of Artists, associating with Benjamin Franklin and Dr Johnson. His *The handmaid to the arts*, London, 1758, devotes some 20 pages to the preparation of different pastel pigments.

Lit.: Kosek 1998; Lowengard 2008; [Treatises](#)

Nathan **DRAKE** (1727–1787), colourman, successor to Robert Keating at the White Hart, Long Acre, according to his trade card; “also makes all sorts of Crayons in the best approved methods”, which may include the imitation Swiss pastels developed by Mrs Keating (*q.v.*). He is mentioned in the early editions of Carrington-Bowles for the best imported Swiss crayons, as well as for ready prepared stained canvases.

Lit.: NPG British artists' suppliers

Hugues **DROLENVAUX** (fl. 1747–62), inspecteur en chef des ponts-et-chaussées de la haute et basse Alsace, from Strasbourg (from a family with

connections in Liège and Leyden; his father was a cavalry officer in the French service, while a cousin married Boerhaave), together with Placide Schweighäuser, established the verrerie at Lettenbach near Saint-Quirin producing verre blanc referred to by Bernières (*q.v.*). An Arrêt du conseil d'État of 3.VII.1749 announced that “Le sieur Drolenvaux étant parvenu, après plusieurs essais, à faire du verre en table sans boudin, façon de verre blanc cristallin de Bohême, propre pour les grandes estampes, peintures en pastel et glaces de carrosse,” est autorisé à construire un deuxième four à Lettenbach. (Lettres patentes, 25.IX.1750.) From his marriage to Jeanne Chalou (daughter of Louis Chalou, a banker in Strasbourg), in Strasbourg, Saint-Louis, 2.III.1731, a son, Louis-Antoine, was born in 24.XI.1731.

Lit.: Saint-Allais; registres paroissiaux, Strasbourg

Jean-Baptiste **DUBOIS DE JANCIGNY** (1753–1808), author and salon critic.

M. **DUBUT** (fl. 1921), unidentified copyist of La Tour.

M. **DUCROQUIS** (fl. Cadix 1786), “en el barrio de la Blandura”, quartier de la Mollesse, Cadix, had discovered the art of fixing pastel without altering colours, according to an article in the *Journal d'Andalousie* of which a translation appeared in the *Journal de Guienne*, 28.VI.1786. However the paragraph follows word-for-word Cochin's reference to Lorient in his “Avis aux dames” published in the *Mercur* in 1755.

**DUFROIR**, doreur, marchand d'Étampes/Fabrique et tient magasin de bordure etc., according to the label on the back of an anonymous late 17<sup>th</sup> century pastel (London, Christie's, 16.IV.1999, Lot 152).

Antoine-Charles **DULAC** (Paris 1729–1811), maître-peintre et doreur, marchand bijoutier, marchand de tableaux, rue des Prêtres, paroisse Saint-Germain-l'Auxerrois. He was the son of Charles-Antoine Dulac (1703–1774), maître-peintre. In 1753 he married Jeanne Guibert (–1802); their son Edouard-Antoine (–1783) was a member of the Académie de Saint-Luc in 1761, as was his brother Pierre-Charles (1733–1805). His shop was damaged in a fire of 1762; the stock included pastels. Three years later, he had reopened, selling “beaucoup de portraits en pastel, des estampes nudité qui sont morceaux d'académie; il vend quelquefois des mignatures gaillardes.” A description of the shop, its customers and its mistress (“as tempting as the things she sold”) appears in the Rev. William Cole's *Journey to Paris in the year 1765* (London, 1931). In 1777 he appeared without address: “Dulac, vend des Pastels, des Dessins & des Estampes montés.”

Lit.: lettre d'Hemery, inspecteur de police, 1765, BnF, MS franc. 22121, Anisson, 2, cited Dunand 1967, p. 237; *Almanach des peintres*, 1777, p. 169; Michel 2007, p. 124

François-Gabriel Pigeon, dit **DUMARETS** (Paris 17.III.1721–p.1795), also Dumaret, Dumarest, Dumarests, Desmarests, rue de la Vieille-Draperie, quartier du Palais, developed a secret composition for “pastels” (strictly, crayons de couleur), for which the Académie had issued a certificate; the process had apparently been sold to Nadaux (*q.v.*) who supplied pastels from the same house as Dumarest. In the *Petites affiches*, 1787, p. 288, he advertised his newly invented colour, “Outremer factice” (an improved Prussian blue); this had been submitted to the Académie royale in 1786 and approved after several reports. It was available from the author, “rue du Harlay”. He was also mentioned in the *Nouvelles de la république des lettres et des arts*, 1787, p. 167. Lomet (*q.v.*) provided details of the process. On 31.III.1792, Le Barbier reported to the Académie that Desmarests was now old, infirm and poor, and it was resolved to write to the Municipalité to request his admission to the Incurables. In an III he submitted papers on “divers moyens pour remplacer toutes les couleurs par la chimie” to the Convention, as “Pigeon Dumaret”. In 1790 he was drawing a pension on the Trésor of 400 francs, along with two brothers, all in consideration of service to the Compagnie des Indes by their father, Jacques Pigeon, épiciier, whose wife was Catherine Deneuve (–1730). It is likely that he was the “Dumarests peintre” recorded as a porcelain painter at Sèvres in 1752. A “Dumarests, peintre” was an honorary member (with 21 years' service) of a masonic lodge in 1811, but this was corrected to “Desmarest” in the 1812 edition. The marriage of a Dumarests and a demoiselle Duchaillet took place on 22.XI.1744 (insinuations, Châtelet, 17.VIII.1761). He is not to be confused with Rambert Dumarest (1750–1806), dessinateur, graveur en médailles; nor with the dealer J. Desmarest (*q.v.*). Lit.: Chatelus 1991, pp. 71; 83; Jacoby 1992; Tamara Préaud, Sèvres workmen's list, [online](#)

Frédéric **DUMESNIL** (Bruxelles a.1710–1791), painter and picture restorer who worked on two Liotard pastels in 1752.  
*Dictionary, artists*

Thomas **DUMONT** (Nancy 1755–p.1792), framemaker, sculpteur, ?Paris.  
Lit.: Vial 1912–22; Harden 1998

Charles-Vincent, abbé **DUPLAQUET** (1730–1811), chanoine de l'église d'Auch, de l'ordre de Malte, censeur royal à Saint-Quentin, author of the *Éloge historique de M. Maurice-Quentin de Latour, peintre du Roi...prononcé le 2 mai 1788*, Saint-Quentin, 1789

Pierre-Samuel **DU PONT DE NEMOURS** (1739–1817), writer, economist and salon critic.

Henry-Louis **DUPRAY** (Sedan 1841 – Paris 1909), pastellist responsible for unconvincing pastiches after 18<sup>th</sup> century types such as the so-called Mme de Pompadour.

André-Joseph-Guilhaume **DUPRÉ** (1733 – a.1801), miniaturist and pastellist, who claimed to have a secret method of painting in pastel.  
*Dictionary, artists*

Claude **DUPUIS** (fl. Paris a.1678), paper supplier to Nanteuil.  
Lit.: Burns 2007, p. 48

Bernard **DUPUY DU GREZ** (1639–1720) abandoned his position as avocat au parlement de Toulouse to found an École publique et gratuite de dessin, supported by Crozat and Cammas, and which in 1751 became the Académie royale. In his *Traité sur la peinture*, Toulouse, 1699, he provides a short account of making pastel sticks, although he recommends that the pigments be purchased ready ground from a colourman (pp. 275–76).

Raoul-Arthur **DUQUENNE** (1834–1909), professeur de l'École gratuite de dessin, Saint-Quentin, 1876–84. His name is misspelled Duquesne in the registre de délibérations of the school.

Paul-Marie-Joseph **DURAND-RUEL** (1831–1922), marchand de tableaux, supplied artists' materials including canvases used for later pastel copies; the stamp noted "Spécialité pour le pastel".

Michel-François **DUTENS** (1732–1804) published a *Principes abrégés de peinture* in Tours in 1779; it has several references to pastel pigments. A new edition was published in Paris, advertised in 1804 by libraires Debray and Onfroy (price 2 livres 25), considerably augmented in "l'art de composer les Pastels".

Charles-Alexandre-Amaury Pineux, dit Amaury **DUVAL** (1760–1838), diplomate, historien, archéologue, auteur, salon critic.

**DUVAL** (fl. Paris 1731), peintre, "qui fait d'excellent pastel" according to a letter from from the Italian sculptor Raymond Falyt (or Valit) writing from Paris to Rosalba Carriera (6.vii.1731). He may have been the pastellist Pierre Duval (q.v.). Among numerous homonyms, a Nicolas Duval, maître peintre sculpteur, rue Saint-Denis is recorded in famillesparisiennes between 1699 and 1725, possibly the Nicolas Duval active in 1757 (Bénézit).

Le marchand **DUVAL**, rue de la Comédie-Française, peintre et doreur en bâtiment, tient un magasin d'estampes montées et en feuilles, de portraits de fantaisie au pastel.  
Lit.: *Almanach des peintres* 1777, p. 172; Ratouis de Limay 1946, p. 13

Lazare **DUVAUX** (1703–1758), marchand mercier, rue de la Monnaie, Paris, jeweller and dealer in luxury items, including pictures.  
Lit.: *Livre-journal de Lazare Duvaux, marchand-bijoutier, 1748–1758*, ed. J. Courajod, Paris, 1873; Michel 2008, pp. 30ff

## E

Hendrik **EBBENS** (1726–1807), framemaker in The Netherlands, including of a number of Tischbein pastels.  
Lit.: R. J. Baarsen, "Hendrik Ebbens (1726–1807) en de inlijsting van enkele stadhouderlijke portretten", *Bulletin van het Rijksmuseum*, xxxix/4, 1991, pp. 453–64

Amédée-Théophile **ECK** (1841–1917), archéologue, collectionneur, conservateur au musée Antoine-Lécuyer, Saint-Quentin 1886–1917.  
Lit.: *Dictionary, s.n.* Tirman; Saint-Quentin 2007; F. Vallet, in Hervé Cabezas, ed., *Aux origines de Saint-Quentin*, 2011, pp. 75–78

Pierre-Antoine **ECK** (1735–1803), of Vevey, advertised his wares, mainly silk stockings, lace and other haberdashery, but also "crayon en pastel du Sieur Stoupan...le tout à juste prix. Il a sa Boutique a lietté de Madame Eltz, Marchande de Dentelles dans la Schnurgas. Il est logé au No. 36."  
*Franckfurter Frag- und Anzeigungs-Nachrichten*, 14.IX.1779.

Pietro **EDWARDS** (1744–1821), Venetian connoisseur and restorer, from a family of English origin; permanent secretary of the Veneto Liberal Collegio di Pittura; member of the Accademia Clementina of Bologna from 1775, as well as of the San Luca in Rome and that of Parma. He carried out a number of inventories of Venetian collections, notably that of Ludovico Manin.  
Lit.: Ingamells 1997; Tormen 2009, p. 245

Joseph **EICHLER** (1724-p.1783), pastellist and picture restorer.  
*Dictionary, artists*

Johann R. **ELDKAR** in der Kalbäckergasse, Frankfurt, advertised "alle Gattungen feine Pastellfarben in denen billigsten Preisen zu haben" as well as Brunswick Green for oil and watercolour made by Friederich Wilhelm Kahrel in Hanau: *Intelligenz-Blatt der freien Stadt Frankfurt*, 1792, p. 17. He is probably the Johann Michael Elkar (1723–1803), Handelsmann or Krämer, advertising other wares from this address; perhaps a brother or son.

Joseph **ELOY** (1740–1796), from Strasbourg, advertised (in French) in the *Franckfurter Frag- und Anzeigungs-Nachrichten*, 1.IV.1780, p. 41, a wide range of luxury goods, including artists' materials as well "Tableaux de Fantaisie en Pastel". His shop was at the Römer beside the grand Escalier. His name was misprinted as "Cloy" in that issue. A year later he advertised in the same journal, 26.IV.1781, corrected that, and changed "en Pastel" to "au Pastel". He was surely the "orfèvre" (or more accurately, "marchand quincailleur") in Strasbourg who married Huin's sister-in-law Geneviève Dorlan (J.409.131).  
*Dictionary, genealogies, Huin*

Alexander **EMERTON** (1703–1737), colourman, at the Bell, Arundell Street, advertised, in addition to materials for house painting, "fine crayons of all sorts" in the *Country journal or the craftsman*, 28.XII.1728; advertisements continued to appear in the 1760s. The son of Joseph Emerton of Snow Hill, also a member of the Haberdasher's Society, he was admitted to the freedom of the City in 1724. He insured his premises at the Sun Fire office from 1725, the year in which he married an Elizabeth Frances Hamersley who continued the business after his death; their son Alexander (1734–) was also involved, and the firm was recorded until 1804. Lit.: British artists' suppliers at npg.org.uk

Le sieur d'**EMERY**, author of the *Recueil des curiositez rares et nouvelles des plus admirables effets de la nature*, Paris, 1674. The identity of the author has been confused, the 1685 English translation being erroneously credited to Nicolas Lémery (1645–1715), apothecary to the French king, but a Huguenot who ceased practice in 1685. Antoine-Joseph d'Émery or Hemery is more widely accepted.

Hermann **ERHARD** (1883–1968), a psychology Ph.D. from the University of Munich, lieutenant in the German army occupying North East France in the First World War; published *La Tour, der Pastellmaler Ludwigs XV* in Munich in 1917; it went through four editions, with 12,000 copies, before 1920.

Charles **ESCOT** (Gaillac 1834–1902), portraitist, pupil of Constantin-Jean-Marie Prévost at Toulouse and also at the École gratuite de dessin à Saint-Quentin, where he lived 1875–77. He made remarkable pastel copies of the La Tour *Rousseau* and Liotard *Mme d'Épinay* at Geneva, now in Versailles; two copies of La Tour's abbé Huber are at Tourcoing and Gaillac. A group of his pastels is in the musée at Gaillac, and includes also copies after Vigée Le Brun and Claude Hoin. He was cited by Fleury (1908) among the best copyists of La Tour.  
Lit.: Salmon 1997, pp. 157–63

La comtesse Henri d'**ESPINAY SAINT LUC** (∞ 1851), née Juliette Gibert (1825–1869): pastel copyist of Ducreux's mère.

Charles **ESPLIN** (1726–1788): his Paper Wareroom, High Street, Edinburgh, sold artists' colours including crayons, according to an advertisement in the *Caledonian Mercury*, 12.VII.1783.

Pierre **ESTÈVE** (Montpellier 1720 – Paris p.1790), de la Société royale des sciences à Montpellier, chemist, musicologist and salon critic. His interests were broad, extending to a dispute over a method for squaring the circle (1755). D'Hémery's police report (10.XII.1750) noted that "Ce jeune homme n'a pas de bien et est assez hardi dans ses propos."

John **EVELYN** (1620–1706), mentions pastels several times in his diaries. *Dictionary*, artists

## F

Kaspar **FABER** (1730–1784), a cabinet-maker, founded a pencil factory at Stein, near Nürnberg in 1761. A descendent married into the Castell family.

Alexandre **FADEEV** (1966–), artist based in France; copied La Tour's *maréchal de Saxe* in 2013.

Nikolai Detlef **FALCK** (1736–1783), surgeon, expert on venereal diseases, advertised in the *Kentish gazette*, 6.XI.1770, a series of six subscription lectures to take place in Canterbury covering the "natural history and doctrine of colours, relating to the various arts of painting, in water, crayons and oil."

Gustav **FÄHRIG** (fl. Dresden 1836–62) made pastel copies of Dresden pictures, including several versions of Liotard's *Chocolatière*, a Mengs *self-portrait* and a Rotari *Magdalen*. He was possibly the artist of this name active in Göteborg c.1850.

Gustaf Johan **FAST** (1749–), Swedish carver. Frames on Lundberg pastels from his workshop, c.1770.

Lit.: Laine & Brown 2006

*Faverolle*, v. Mme **HÉBERT**

"Le sieur **FAYDIEU**, *rue des Fossés saint Germain l'Auxerrois, dans une porte cochère*, est le premier qui ait peint le Portrait en miniature à l'huile. Il tient chez lui collection de fort jolis Tableaux & Pastels." – Mathurin Roze de Chantoiseau, *Essai sur l'almanach général d'indication d'adresse personnelle et domicile fixe, des six corps, arts et métiers...*, Paris, 1769. He was no doubt Charles-Joseph Faydieu (1744-p.1793), peintre, of rue Montorgueil, then rue du Petit Lion, to whom a carte de sûreté were issued 6.X.1792, 15.VIII.1793. In 1762 he married Marie-Catherine Poissant, daughter of a sculptor; in 1783, he was remarried, to a Jeanne Brunet.

André **FÉLIBIEN** (1619–1695), important early theorist; his *Entretiens sur les vies... des plus excellents peintres...*, Paris, 1680, includes advice on framing pastels.

Thomas **FENTHAM** (fl. London 1777–1808), framemaker and glass grinder, Strand, London. Supplied frame for Read, *Simon and Etheldred Yorke*. Lit.: British picture framemakers at npg.org.uk

*Féret*, v. Nivelon

Mme Georges-Charles-Auguste **FIRMIN**, née Jeanne-Marie-Anne Morel-Badois (1866–1952), signed as J. Firmin-Badois, pastellist, engraver and miniaturist; pastel copy of la Tour, *Mari Leszczyńska*.

Abraham **FISCHER** (Stockholm 1724–1775), Swedish soldier and topographical artist. He joined the fortifications division in 1739 and rose to be captain in the Stockholm brigade in 1765, retiring three years later with the rank of major; he was also a chevalier of the order of the Épée. He is best known for a series of engraved views of houses in Skåne published in 1756 from drawings by Gerhard von Buhmann. In 1770 an article appeared in a learned journal in which he claimed to have invented a superior method of fixing pastel.

*Dictionary*, [Treatises](#); [Jeffares 2014i](#)

Léone-Emilia-Angéline **FLAMANT** (1907–1969), pastellist in Saint-Quentin; she made several copies after La Tour. She was a sociétaire du Salon des Artistes français en 1953, professeur and collaboratrice with Gabriel Girodon at the École de dessin Quentin-La-Tour de Saint-Quentin in the 1940s. Lit.: Séverin 1993

Paul-Philippe-Eugène-Joseph **FLAYELLE** de Xandrin (1870–1947), pharmacien, secrétaire de la commission sanitaire Saint-Quentin. He was a friend of Matisse's father. He or his son was the amateur pastellist who made a series of pastel copies of the La Tour pastels at Saint-Quentin; they appeared at auction there 21.VII.2017.

Richard **FLETCHER** (–1770), framemaker, carver and gilder at the Golden-head, near the Globe tavern, London, offered "straining-frames clothed and pasted with paper fit for crayons" (*Gazetteer and new daily advertiser*, 19.III.1766).

Lit.: British picture framemakers at npg.org.uk

Élie **FLEURY** (1854–1938), journalist, directeur du *Journal de Saint-Quentin*, and art historian, sometimes under the penname Adrian Villart; wrote extensively about La Tour.

John **FORD** (fl. London 1764–75), Chandos Street, Covent Garden, London 1764–73, corner of Henrietta Street/Bedford Street, Covent Garden 1773–75. Artists' supplier; his trade card includes crayons.

Lit.: British artists' suppliers at npg.org.uk

John **FORFEIT** (1740–1827), framemaker, carver and gilder, was married to a Mary Brown in 1762 (he was described as a limner when their infant son died in 1764) and recorded at 25 Maiden Lane, Covent Garden, London 1773–1800; he was described as a picture dealer in a coroner's inquest in 1778 and a framemaker when he took an apprentice in 1794. Wakefield's directory (1790) lists him as a "picture cleaner, and frame maker, artificial florist, fillagree and wafer worker." See also Westminster rate books, poll books, apprentice records and a label found on one of a group of nine pastels said to be by Miss Sharples of Bath, but probably early works by Ellen Sharples (six sold at Gloucester, Chorley's, 29–30.I.2019, Lot 774, attr. Rolinda Sharples).

*François*, v. *Pourvoyeur*

Joseph **FRATREL** (1730–1783), avocat and former miniature painter to Stanislas Leszczyński, published *La Cire alliée avec l'huile, ou la Peinture à huile-cire trouvée à Manheim par M. Charles Baron de Taubenheim* in 1770; it contains extravagant praise for the medium of pastel.

Jeremiah **FREEMAN** (c.1763–1823), carver and gilder in Norwich, from c.1791 (a label found on a pastel by Vaslet p.1829 cannot be by this maker). Lit.: British picture framemakers at npg.org.uk

Élie-Catherine **FRÉRON** (1718–1776), journaliste et critique. Lit.: Chatelus 1991, pp. 284ff

## G

Il cavaliere Francesco Maria Niccolò **GABBURRI** (1676–1742) *Dictionary*, collectors

Louise **GALAND-LEGENDRE** (1905–1997), pastellist and painter, 18 rue de l'Étoile, Paris, exhibited at the Salons. She was born Louise-Marguerite Galand, the daughter of Léon Galand and Claire-Augustine Dyonnet, both painters, and in 1946 she married Pierre Legendre. She copied a Perronneau, *Mlle Huquier*, at least four times.

Jean-David **GALLIARD** (a.1756–1791), 12 Noel Street, London, 1779, 227 Piccadilly 1783–85, 14 Barton Street and Marsham Street, Westminster 1790. Artists' suppliers. Advertised Swiss crayons in the *Public advertiser*, 7.VI.1783, the *World*, 10.XII.1790 etc., invented by the late Stoupan (*q.v.*) and improved by Pache (*q.v.*) and Galliard, who were, according to Galliard's 1784 trade card, awarded a prize by the Society for the Encouragement of Arts, Manufacturers, & Commerce (this is referred to in the memorandum by Mrs Keating, *q.v.*). The 1790 advertisement noted that he had removed his Manufactory for which he and Pache had received the Society's bounty from Westminster to 3 Poland Street; that the Crayons he supplied were "superior to any that are sold as Swiss"; and that there was a copper-plate direction which he had signed on each set "to prevent mistakes." On 25.VII.1777, at St James's, Westminster, he married Ann Hilditch (1752–1826); the witnesses included Charles Pache (*q.v.*); Galliard in turn attended Pache's wedding; the bans gave his age as "upwards of 21 years"; but his brother Benjamin Samson Galliard was born in 1748, so he may have been born earlier than 1756. Ann Galliard continued in business after Galliard's death, recorded in Poland Street 1794; Ozias Humphry paid Mrs Galliard £1/16/- on

1.VIII.1793 according to his bank book; William Ward was another customer. Lit.: Kosek 1998; *Wakefield's directory*, 1790; British Artists' Suppliers at [npg.org.uk](http://npg.org.uk)

Pierre **GARNIER** (fl. 1769–77), artificier du roi, rue des Bourdonnois, Versailles, established a new manufactory for “crayons de toutes les espèces & de toutes les couleurs”, advertised in *L'Avant-Coureur*, 2.II.1769, p. 85. They were probably closer to Conté crayons than to pastel.

Antoine-Joseph, abbé **GARRIGUES DE FROMENT** (1702–1766), salon critic. Lit.: D'Hémery's police report (1750)

Pierre-Marie **GAULT de SAINT-GERMAIN** (1754–1842), artist, writer and inventor. *Dictionary*, artists

Hubert **GAUTIER** de Nîmes (1660–1737), médecin, mathématicien, ingénieur de la marine royale, de l'Académie des sciences & belles-lettres de Dijon, author of *L'Art de laver...*, Lyon, 1687, an early treatise on watercolour, mentions also plumbago and other techniques. He includes recipes for fabricating chalk crayons of all colours, although the emphasis is on making them hard enough to draw with: “car le plus souvent on les fait trop mols & ainsi s'usant trop facilement, on n'en peut pas dessiner, ou bien autrement étant trop durs à cause de l'eau gommée qui est trop forte, on ne peut pas les faire marquer.”

Lit.: Meder 1919, p. 135; Monnier 1984, p. 109, erroneously printing extract from Emery with Prince Rupert's recipe as from Gautier; *Dictionary*, artists, Ruprecht; Burns 2007, p. 21f

Jacques-Fabien **GAUTIER-DAGOTY** (1711–1785), pastellist. Between 1752 and 1755 he published *Observations sur l'histoire naturelle, sur la physique et sur la peinture* which included critiques of the salons of 1751, 1753 and 1755. *Dictionary*, artists; d'Hémery's police report (1751)

Magdeleine **GEOFFROY** (fl. 1890), Swiss copyist or pasticheur of XVIII<sup>e</sup> portraits in pastel.

Paul **GEORGES** (–1768), framemaker, maître-menuisier, ébéniste a.1747, Paris. His widow Marie-Henriette Le Bouvier continued the business, rue du Roi de Sicile, rue Saint-Antoine 1774–85. Lit.: Vial 1912; Harden 1998; AN Y5319

Louise **GERMAIN** (1874–1939), impressionist painter and pastellist associated with Cézanne, copied a Perronneau in the Louvre (Mlle Huquier) in 1911.

Johann Bernhard **GERNER** (1723–1792), Handelsmann, offered “feine Pastellfarben” in the *Franckfurter Frag- und Anzeigungs-Nachrichten*, 25.VI.1782.

Jean-Léon **GÉRÔME** (1824–1904), professeur at the École des Beaux-Arts from 1864, teacher of Jules Degraive (q.n.). He was also a photographer and seems to have made photostats to the collection of La Tour letters assembled by Charles Desmaze, which he donated to the École des Beaux-Arts (v. La Tour [DOCUMENTATION](#), 2.XI.1891).

Edmé-François **GERSAINT** (1694–1750), Paris dealer and auctioneer. Lit.: Marandet 2003a

M. **GIDE**, négociant, rue Saint-Louis du Palais, “tenait des boîtes de pastel de la composition du sieur Michod, établi en Suisse” (Duchesne 1801, II, p. 246). He was probably Xavier Gide (1737–1814), horloger, recorded at this address in 1762 (tontine, AN); he was an associate of Abraham-Louis Breguet.

Philippe-Jean **GIMBLET** (Ghendt 1734–1801), imprimeur and libraire, publisher of the *Nieuwen almanach der konst-schilders, vernissers, vergulders en marmelaers* for 1777, which included an article “Van de Schilderinge in Pastel” (pp. 228–40).

Maître **GIRARD** (fl. Paris 1663), rue l'Evesque, Paris, manufacturer of pastels, according to Christiaan Huygens's undated note in *Adversaria*: “Maistre Girard, demeurant Rue de l'Evesque qui faisait de ces crayons.” Lit.: Huygens 1888–1950, IV, pp. 349, note to letter of 30.V.1663

**GIRAULT**, French suppliers of pastels said to have been made continuously since 1780. The earliest published directory entry (*Annuaire général du commerce*, 1855) lists (François-Pierre) Girault père (1783–1858; he married, 15.IV.1815, a Marguerite-Hélène Brasseur) at 34 Marché-Neuf and (Jean-François-Alexis) Girault (1821–) fils at 11 quai Saint-Michel. In 1845 their daughter Cécile-Hélène (1825–1890), married Jean-Joseph Drouet who carried on the business. Research published here in 2021 noted an entry in the registre de clôtures d'inventaires (6.II.1768, AN Y5926) for “Jean-François Giraud faiseur des crayons de Pastelle demeurant à Paris rue St Honoré” after the death of his wife Anne-Geneviève Chéron (they had married in 1762); her grandfather was Jérôme Chéron (q.n.), who seems to have supplied pastels to Rosalba. They were related to the Bouffé family and thereby to the painter Pierre Le Brun and his daughter-in-law Vigée Le Brun etc. Jean-François Giraud was the grandfather of François-Pierre Girault; the business may well have been carried on in between by the widow of the former's son, François-Pierre Girault (1748–1793), a maître tailleur: in 1777 he married Marie-Magdeleine Janvier (1746–1822), who may well be the “Mme Giraud” who supplied pastels to René Coiffier (q.n.) in his 1810 accounts. She had been an “ouvrière en mode” at the time of her first marriage in 1770. *Dictionary*, genealogies, [Bouffé](#)

Gabriel **GIRODON** (1884–1941) was conservateur of the musée Antoine-Lécuyer, Saint-Quentin, from 1939 to 1941. He made several pastels showing the distribution of the La Tour pastels at the château de Mézangers in 1941 (Saint-Quentin, inv. LT 135 etc.). Lit.: Séverin 1993

François-Simon-Alphonse **GIROUX** (1775–1848), ébéniste, picture-dealer and painter, said to have been a pupil of David. Soon after he established a picture restoration business, trading as Maison Alphonse Giroux or Giroux & Cie, and situated at 7 rue du Coq-Saint-Honoré by the early 1800s. By 1810, advertisements in the *Journal de Paris* from the sign Au Coq-Honoré included “pastels de Paris et de Lauzanne” [sic]; these advertisements included a wide range of merchandise, possibly taken over from the firm of Coiffier (q.n.), his immediate neighbour at no. 9. On 11.VII.1796 Giroux married Claudine Collin de La Perrière (he was then described as a marchand de tableaux, living at his father's, 133 rue Montmartre); their eldest son André (1801–1879) was a painter. Giroux père was succeeded by his son, Alphonse-Gustave Giroux (1809–1886) in 1838. The firm supplied the frame on a pastel by Petit, homme, sd 1817. “M. Giroux, au Coq-Honoré, fait des chassis garni de cette manière, sur lesquels mord très-bien le pastel”, according to Jacques-Philippe Voiart in describing the use of pastels “sur une toile préparée à l'huile, ce qui donne au pastel plus de durée et une similitude avec ce genre.” (*Entretiens sur la théorie de la peinture*, 1820, p. 129).

Jean-Baptiste **GLOMY** (1711–1786), graveur amateur, mounter and expert in public sales, associated with Gersaint, Remy and Helle. He married a Jeanne Cholet (–1781). In a notice in the *Mercure de France*, .IV.1771, p. 206, he warned amateurs of the need for his long experience to mount certain drawings, “principalement ceux où il y a du pastel”, “sans quoi ils risquent d'être gâtés.” Lit.: Chatelus 1991, p. 43; Marandet 2003a; Michel 2008: Volle & al. 2020

Ferdinand-Joseph **GODEFROID** (p.1660–1741), peintre du prince de Carignan, picture dealer and restorer to the royal collection, partner of Charles Godefroy (q.n.), killed in a duel by Jérôme-François Chantereau over a disputed picture; his widow (∞ 1726), née Marie-Jacob Van Merle ou Vanmerlen (1701–1775) took over his business with François-Louis Colins (1699–1760), a picture dealer from Brussels. Valade exhibited her portrait in the salon de 1755. Lit.: Chatelus 1991, p. 45f; Marandet 2003a; Marandet 2008; Trudon des Ormes 1896, for Mme's correct dates; Volle & al. 2020; Altun 2026; *Dictionary*, artists, Chantereau; collectors

Charles **GODEFROY** (1680–1748), banquier à Paris, married to Marie Dubois in 1711; his two sons Charles-Théodore (1718–1796) and Auguste-Gabriel (1728–1813), patrons of Chardin. Godefroy was a partner of the restorer Godefroid (q.n.). Lit.: Chardin 1979; Marandet 2003; Marandet 2008

John **GORE** (1717–1796) advertised “crayons...sold cheap for cash” in the *Boston gazette* (9.III.1761); five years later he offered “crayons in sets”. His son Samuel (1751–1831) advertised imported “fine Crayons” and “Crayon Paper” as well as other artists' materials, from Court Street, Boston, in the *Massachusetts Centinel* (7.V.1788).

Antoine-Joseph **GORSAS** (1751–1793), imprimeur-libraire, journaliste and salon critic.

Three sons of Jean **GOSSET**, a Huguenot from Jersey: Gideon (1707–1785), Isaac (1713–1799) and Jacob or James (–1788) were active as carvers, gilders and framemakers in London probably by 1733. Jean's brother Matthew Gosset (1683–1744), carver and wax modeller, was in London by 1709. Isaac was also a wax modeller, and is the most prominent member of the family; he is probably "Gosset the frame maker" (possibly Gideon) who supplied "architrave gold frames" and glasses to Arthur Pond, 1735–49, as well as for pastels by Hoare, Cotes and possibly Liotard (who portrayed him in profile), mainly dating to the 1740s. Elisabeth Duparc sent pictures to the Fee Society 1763 from "Mr Gosset, Berwick Street", probably Gideon.  
Lit.: Tessa Murdoch, "Courtiers and classics: the Gosset family", *Country life*, CLXXVII, 1985, pp. 1282f; London 1985b; Simon 1996; British picture framemakers at npg.org.uk

Jean-Gabriel **GOULINAT** (1883–1972), restaurateur de dessins et d'estampes à Paris.

Pierre **GOULVEAUT** (1756–1836), doreur, active in London in 1824 (Lawrence, *Mrs Fitzherbert*), but no doubt trained in Paris. He was married to a Marie Helme, Elmer or Elinet, and their daughter Françoise was said to have been born in London c.1783. Born in Samer, Pas-de-Calais, in 1796 he was living in Boulogne-sur-Mer where he died.

Albert **GRAND** (1826–1876), restorer, dealer and collector.  
*Dictionary*, collectors

Sebastian ("Bassanio") **GRANDI** (*fl.* London 1789–1806), 6 Brownlow Street, Long Acre 1806. Italian colourman; he sold crayons to Joseph Farington, 1796 (Farington 1978–84, III, p. 1009). In 1806 he received the Society of Arts silver medal and premium, for materials including crayons "which are greatly superior to any in use"; the recipe consisted of bone-ash powder mixed with spermaceti, to which the pigment was added, together with white chalk if softer pastels were required. He was portrayed by Reynolds and Opie. A colourful character, in 1806 he was tried for murder but acquitted.  
Lit.: British artists' suppliers at npg.org.uk; *Transactions of the Society of Arts*, XXIV, 1802, pp. 85ff

François **GRASSET** (*fl.* c.1764), libraire à Lausanne, supplier of pastels by Stoupan (*q.v.*).

Mme Alexandre-Louis-Michel **GRAVIER**, née Florence-Estelle-Léontine Barthélémy (1835–p.1904), illustrator and pastellist, born in France, married a drawings teacher and engraver in Paris in 1860 but was living in England in 1881, where she produced pastiches in the manner of Vigée Le Brun etc.

Pierre **GRÉGOIRE** [Petrus Gregorius] (1540–1597), of Toulouse, author of an early treatise which mentions the manufacture of crayons de couleur, *Syntaxeon artis mirabilis*, published in Lyon around 1574 (with other editions of similar dates).  
Lit.: Lavallée 1949, p. 77; Ratouis de Limay 1946, p.138; Jeffares 2006, p. 23; Burns 2007, p. 5

Friedrich Melchior Baron von **GRIMM** (1723–1807), salon critic.

William **GRISBROOK** (1831–1901), London picture restorer; succeeded by his son, William Jr; restored six pastels and chalk drawings for NPG, 1919.  
Lit.: British picture restorers at npg.org.uk

L'abbé Jean-Baptiste-Alexandre **GROSIER** (1743–1823), chanoine de Saint-Louis au Louvre, bibliothécaire de l' Arsenal, collaborator and continuer of Fréron's *L'Année littéraire*, salon critic.

Pierre-Jean **GROSLEY** (1716–1785), avocat, writer, traveller and art enthusiast in Troyes; from 1761, académicien libre à l'Académie des inscriptions et belles-lettres. He appears in numerous roles in the *Dictionary*, including as collector (of a pastel by François Sorin); sitter (to Baudemant); traveller (to Italy with Billard Dumonceau; to London etc.); correspondent with La Tour (leter 26.X.1782 about a picture by Poussin). He records three works given by Coypel in his the collection of his sister, Mme Gallien.  
Lit.: *Vie de M. Grosley, écrite en partie par lui-même, continuée et publiée par M. l'abbé Maydiou*, London and Paris, Barrois, 1787; L. M. Patris-Debreuil, éd., *Éphémérides de P. J. Grosley*, Paris, 1811

Hélène **GUICHARNAUD** (1948– ) was conservateur of the musée Antoine-Lécuyer, Saint-Quentin, from 1974 to 1978.

Jean **GUIFFREY** (1870–1952), conservateur au département des peintures at the Louvre 1918–34. He was the son of Jules Guiffrey (1840–1918), administrateur de la Manufacture nationale des Gobelins and also an important writer on art history. Both were members of the Légion d'honneur.  
*Dictionary*, collectors

Georg Christoph **GÜNTHER** (1736–1777), author of an early manual on pastel painting.  
*Dictionary*, artists

Louis-Bernard **GUYTON DE MORVEAU** (1757–1816), a lawyer in Dijon before becoming a chemist, inventor responsible for zinc white, mentioned by Chaperon 1788, pp. 65ff, as M. de Morvau.

## H

Detlev Moritz Georg Heinrich Wilhelm Freiherr von **HADLEN** (1878–1935), from a military family, studied Venetian painting at Jena and Florence before working at Dresden and Berlin. During the First World War he served in the German army's Kunstschutz, and was responsible for the removal to Maubeuge of the La Tour pastels in 1917, and for the printed catalogue.  
Lit.: Saint-Quentin 2007

Frau Christoph Johann Werner, née Anna Maria **HAID** (1688–1753), credited by some sources as the inventor of pastel.  
*Dictionary*, artists

Delia **HAMBURGER** (*fl.* 1846), pastel copyist, possibly (but if so something of a prodigy) the singer and actress of this name (1836–1883) based in Paris; she married a Christian Bronner.

Paul E. **HARNEY** (1850–1915), American artist active in Saint Louis; probably copyist of Chardin, *sa femme*.

Robert **HAYE** (1907–1997), secrétaire perpétuel de l'École Maurice-Quentin de La Tour, de Saint-Quentin, copyist of La Tour (*auto*; *Manelli*; *Vernezobres*).

Mme **HÉBERT** (*fl.* Paris 1774–76), pastel supplier.  
*Dictionary*, artists

Pierre-Charles-Alexandre **HELLE** (–1767), ingénieur, art expert and dealer, collaborator of Rémy (*q.v.*). The son of Pierre Helle and Marie d'Hermand (who were married in Paris in 1702), his uncle Robert-Alexandre d'Hermand, colonel d'infanterie encouraged him to adopt a military career, which he abandoned after 1734. In 1751 he married Marie-Madeleine Etienne (Jean-Baptiste Glomy was a witness); she died the following year.  
Lit.: *Livre-journal de Lazare Duvaux, marchand-bijoutier, 1748–1758*, ed. J. Courajod, Paris, 1873; Marandet 2003a; Michel 2008

Jean Christoph **HELMOLDT**, Helmold, Hellmoldt or Helmodt (1743–1824), from Osterode, pastel manufacturer in Lausanne (reçu bourgeois 1777), apprentice and successor to Stoupan (*q.v.*). From the early 1790s he was exporting to Leipzig, Berlin, London, St Petersburg, Moscow etc. An advertisement in *Lloyd's evening post*, 27.VI.1792, records that "Mr Helmholt, successor to the late Mr Stoupan, of Lausanne, in Switzerland, Manufacturer of Pastels, or Swiss Crayons, is just arrived, and has improved a number of Setts and Half-Setts, warranted the best, and at the most reasonable Prices. His stay will be very short." He gave the address of Mr Chabaud, Plumtree Street, Bloomsbury. In the autumn of 1793, Helmholt recorded that he had visited London the previous summer, "les boîtes de pastel remplissant la vache attachée au dessus de la voiture". In a letter of 29.XI.1793, Helmholt mentioned that the boxes were available in two sizes with two contents (normal and reduced) for prices of 10 and 20 Swiss livres, or 17 and 34. However in 1794 pastels were damaged during transport from Basel to London.  
Lit.: William Guthrie, *Nouvelle géographie universelle*, Paris, 1802, III, p. 244; *Revue historique vaudoise*, 1943, p. 171; *Revue historique vaudoise*, 1985, p. 68; Hugues Xavier, "Un article recherché d'exportation lausannoise vers l'Angleterre du XVIII<sup>e</sup> siècle", *Revue historique vaudoise*, XCV, 1987, pp. 67–83; Corinne Curat, in Lausanne 2018, p. 59f

“S & I. L. **HENRY**, Pencil-Makers, No 20 William-street, [New York], nearly opposite the Post office. Returns thanks to their friends who have favoured them with commands, and informs them that they continually keep on hand, a general assortment of goods in the above line. Any orders sent will be executed with Punctuality and dispatch. They have for sale, a few sets of the beautiful crayon colour pencils, of 36, 24, and 18 different shades, neatly made and put up in paper or wood cases, to be used as Swiss Crayons.....”. *Mercantile advertiser*, 29.VII.1799.

J. **HENNING** (fl. 1746). The otherwise unrecorded J. or J. W. Henning, in the service of Darmstadt, was sent by Caroline Luise to Geneva to source pastels. His name is known only from the signature on his letter of 2.VIII.1746 to Caroline Luise, sent from Geneva, enclosing a shade card of Bernard Stupan pastels (Generallandesarchiv Karlsruhe FA 5 A Corr 96, 38): the initials appear to be formed into a monogram “JWH” but might conceivably be JNH. A Johann Nicolaus Henning (1713–1790) was married in Darmstadt, 1734, to an Anna Margaretha Frey.

[v. TREATISES](#)

Mademoiselle **HERBAN**, rue de Condé, Faubourg Saint-Germain, supplied “crayons en boîtes & demi-boîtes, assorties pour peindre en pastel, dont la vivacité des couleurs ne cedent en rien à celle des crayons de Lausanne”, according to Roze de Chantoiseau 1782–92, p. 58. This is perhaps a mistake for Mme Hébert (*q.v.*), although it might be a misprint for Herban: Louis-Étienne Herban (1768–1854), “artiste”, awarded a patent for the composition of solid printing materials using new chemical and mechanical processes, 1798.

Nicolas **HEURTAUT** (1720–1771), probably the nephew of the homonymous sculptor reçu de l’Académie de Saint-Luc 17.X.1741; maître-menuisier 1753, framemaker, Paris.

Lit.: Vial 1912; Salvete 1962; Harden 1998

Joseph **HICK** (1780–1838), of “No 56, Mill Hill, Leeds, Carver, Gilder, Picture Frame and Looking Glass Manufacturer, Old Glasses resilvered, ladies Needle Work neatly Framed and Glazed”, according to his trade card, supplied at least one frame to John Russell (*Paley*, 1802). He was conducting picture sales in 1829. In 1805 he married Sarah Atkinson; the business was continued by their son John Atkinson Hick (1808–1856).

Aloys **HIRT** (1759–1837), German archaeologist, art historian and salon critic.

Emilie von **HOERSCHELMANN** (1844–1916), daughter of an Estonian pastor; novelist and author of a 1908 study on Rosalba Carriera.

Frau Walter Paul **HOFERDT**, née Luise Marthe Mahlendorf (1900–a.1930); probably the Louise Hoferdt who copied Chardin, *sa femme*.

Jean-François **HONNETE** (1733–1802), credited with the invention of wax pastel. In 1786 he advertised pastels “recouverts de manière à ne point se salir les Mains en peignant.”

*Dictionary*, artists

Samuel van **HOOGSTRAETEN** (1627–1678), painter, engraver and author of an early treatise *Inleyding tot de booge schoole der schilderkonst* (1678) with recipe for pastel fixative.

Lit.: Meder 1919, p. 138

Simon **HORSIN-DÉON** (1812–1882), restaurateur de tableau.

*Dictionary*, collectors

Pierre-Guillaume-Mathurin **HOURLIER** (1795–1856), miroitier and framemaker in Orléans, rue de Levrette: label found on back of an XVIII<sup>e</sup> pastel.

Joseph-Ignace-Isidor **HUBER** (Augsburg 16.IV.1759 – Paris 27.III.1817), graveur à Paris 1779, pupil of Wille, print-seller and maker of crayons and couleurs, 47 (later 71) quai de l’Horloge, Paris. In 1792 he married Adélaïde-Marguerite Pouillard, sister-in-law of Claude-Alexandre Meunier (*q.v.*) whose business he valued in the 1798 inv. p.m. and subsequently took over. The firm was continued by his son Joseph-Frédéric Huber (1794–1845), and later taken over in turn by Macle (*q.v.*) c.1838.

Lit.: “Rapport sur les nouveaux crayons de Mine de plomb, et sur les couleurs aquarelles de la fabrication du citoyen Hubert”, *Bibliothèque physico-économique...*, Paris, 1797, pp. 355ff

Solomon **HUDSON** (1741–1829), carver and gilder, 16 Great Titchfield Street, London until 1793 before retiring to Chertsey. He also had 26 Portland Place built c.1778 by Robert Adam; it was occupied by Lord Sandys. His son John was a captain, RN. Hudson supplied frames for the Russell pendants, Prince of Wales and Mrs Fitzherbert, 1791, £42 16s. paid .IX.1793.

Lit.: Miller 1976, p. 109; British picture framemakers at [npg.org.uk](http://npg.org.uk); Univ. Nottingham MSS collection

Thomas **HUDSON** (fl. 1786–88), pastel maker of 18 Angel Court, Westminster (not apparently related to Solomon Hudson, *q.v.*), according to his advertisement in the *Morning herald*, 24.I.1787: “To the Artists, &c. The true Swiss crayons, prepared by Mr. Hudson, No. 18, Angel-court, Princess-street, Westminster, appointed to be sold by Mr Cornell, Stationer to his Royal Highness the Prince of Wales, in Bruton street, Berkeley-square; and by Mr. Pool [James Poole (*q.v.*)], colourman, No. 163, High Holborn, and no where else. These crayons work free and mellow all alike, they do not snap and break, or hard, like most others now made, and being prepared by a different process, the colours (or tints) are in the highest perfection, and have been approved of by numbers of eminent artists &c. They are sold in sets at 10s. 6d. 1l. 1s. and 2l. 2s. each, and sets of black and white, with full shades of greys, from 2s. 6d. to 5s. and upward.—N.B. These Crayons are almost one half less in price, than they have hitherto been sold for. Always ask for the Crayons prepared by Mr. Hudson as above.”

Lit.: British artists’ suppliers at [npg.org.uk](http://npg.org.uk); Westminster rate books (for first name)

Joel Frederick **HULBERT** (–c.1816), carver and gilder, 12 Camden Street, Dublin, in 1798; he was appointed toll collector at Monastereven, near Dublin, in 1800, and became an informer against the United Irishmen. He was probably a son of the Joel Hulbert listed as a clockmaker in Dublin in 1728. He married Martha Powell at St Anne’s, Dublin, 1787. His relative (probably brother) George William was recorded as a carver, as 29 Grafton Street, 1768–83 and at 36 Dawson Street, in 1796–98 but absent from 1799 on. Robert Hulbert, presumably a third son, is recorded as G.W.’s partner in Dawson Street. Frames on pastels by Hamilton, Mrs La Touche; the Misses La Touche, c.1795; and an unidentified man, and two of the Ormsby pastels thought to be copies by Tonelli after Hamilton, all have the Camden Street label.

Lit.: Paul Caffrey, in Gorry Gallery exh. cat. 2–12.III.2005; Knight of Glin, *Irish furniture*, 2007, p. 293; Irish deeds index

Mme veuve **HUQUIER**, probably the widow of André-Aimé Huquier (–1763), née Marie-Geneviève Morice ou Maurice (Paris 1738 – Orleans 23.IV.1795), advertised artists’ materials from place du Martroi, Orléans in the *Annales, affiches...* in 1776 and 1782.

M. **HURTRAY** [?René-Louis (1891–1975), photographe], Saint-Quentinois, along with Raphaël Bouquet (*q.v.*), “sont des portraitistes distingués notamment dans leurs têtes au pastel, ou leurs copies de la Tour.”

Lit.: “L’art à Saint-Quentin”, *Le Grand Echo de l’Aisne*, 1.V.1926, p. 1

**HUYGENS** family.

*Dictionary*, artists

## I

Ferrante **IMPERATO** (1550–1625), author of *Dell’ historia naturale*, Naples, 1599, in which composition of drawing sticks is discussed.

Lit.: Meder 1919, p. 135; Kosek 1998, p. 2, n.16; Grove art online

“On trouve à l’IMPRIMERIE ROYAL DU CAP”, in Saint-Domingue, according to an advertisement in *Les Affiches américaines* on 7.VII.1784 (p. 424, and later dates) offered “boîtes de couleure pour la miniature, pastels & autres...”.

Étienne-Louis **INFROIT** (1720–1794), maître-sculpteur 14.VIII.1759; maître-menuisier 1768, 24 rue Amelot; he was “interdit pour cause de faiblesse d’esprit en 1771”, his wife being appointed his guardian. The business was continued by his sons Louis-Claude (c.1760–p.1838), maître-peintre-doreur, and Claude Infroit (a.1764–p.1810), maître-sculpteur; maître-menuisier 26.III.1777, rue de la Roquette 1777, rue de Charonne, rue Amelot by 1794, framemakers, Paris. The E L Infroit stamp appears on a frame for a 1781 pastel by Mlle Capet, ten years after his interdiction, as well as on Mme Roslin’s 1771 *Pigalle*.

Lit.: Vial 1912; Salvete 1962; Harden 1998

Fernand-Léon-Oscar **ISRAËL** (1872–1926), architecte, adjoint 1917, puis conservateur 1921–26 des musées de Saint-Quentin, succeeding Eck. Lit.: Saint-Quentin 2007

Mathurin **ITÉGUIEMME**, Itéquiemme ou Itéquieme, cloître Saint-Sulpice, Orléans, advertised “toile à peindre à l’huile & au pastel... à vendre a bon compte”, *Journal de l’Orléanais*, 18.IV.1788. He advertised in the local newspapers from 1764 to 1791, offering to paint portraits and other genres, to teach drawing and to sell materials. In the *Journal de Loiret*, 28.V.1791, he gave notice that he intended to sell all his stock. He was recorded in 1758 in the Orléans masonic loge of Saint-Jean des enfants de la sagesse et de la concorde, and in 1772 painted and gilded an altar for a local church. He was the son of Mathurin and Marguerite Loriot of Orléans; on 9.I.1759 at Saint-Paul, Orléans, he married Marie-Victoire Prevost; a daughter was baptised in 1763; he was described as a “peintre” in both actes.

## J

*Jacques, v. Beffroy*

Benjamin **JAGGER** (fl. Norwich 1765–93), carver, gilder and printseller; in 1769 in Norwich he married Mary Storer, probably the sister of William Storer, *q.v.* He advertised in the *Norfolk chronicle*, 31.VIII.1793, offering the stock from his shop in the Market Place, Norwich which he was compelled to leave; it included glasses, frames, “a few good Pictures; fine Drawings on Vellum, chalks and others...some sets of Crayons.”

Marie-Victoire **JAQUOTOT** (1772–1855), peintre sur porcelaine: c.1820 made a series of small oval copies after well-known pastels by Ducreux, Kucharski, La Tour and Roslin (Louvre).

Paul **JAMOT** (1863–1939), conservateur au Louvre.

Philippe-Auguste **JEANRON** (1808–1877), directeur des musées nationaux 1848–49.

Rienk **JELGERHUIS** (1729–1806), pastellist, left a 1794 manuscript describing the manufacture and use of pastels.  
*Dictionary*, artists; [Treatises](#)

Philippe **JOBIER** (1730–1788), author of the self-published *Nouveau traité tres-instructif, aux artistes et amateurs...*, Geneva, 1779; active also in Lausanne and La Châtre (Berry). He also sold the colours and equipment amateurs would require.  
*Dictionary*, artists; [Treatises](#)

Mr **JOHNSON**, presumably Thomas Johnson (1723–1799), is credited in the exhibition catalogue with the frame for a pastel by Daniel Dodd, of Mr Vivarez, exhibited at the Free Society in 1762.  
Lit.: British picture framemakers at [npg.org.uk](http://npg.org.uk)

Anon. “abonné de **JOINVILLE** en Champagne, homme caractérisé et digne de foi”, advertised a method of fixing pastel in the *Annonces, affiches et avis divers* of .III.1758; in 1766 he added that pastels fixed in this way could have a varnish applied in place of the glass.  
Lit.: Ratouis de Limay 1946, p. 149

Louis-Quentin **JOLY** (Saint-Quentin 1744 – Paris 1829), maître sculpteur, doreur et peintre, rue Saint-Honoré, à côté de l’Opéra, member of the Académie de Saint-Luc, *reçu* 1770; in 1789 (when he entered a contract to postpone his debts) he had a magasin d’estampes. By 1791 he was living at 19 quai de Gesvres. He had moved to Paris in 1759, the son of Nicolas-Quentin Joly, maître menuisier and brother of Nicolas-Quentin Joly, maître menuisier (who married the daughter of Louis-Augustin Lanté, maître menuisier, 25.V.1771; her brother Nicolas was a miniaturist). In 1769 he married Nicole-Jeanne Roger. He was probably the Joly who supplied a number of frames to the pastellist Boze.

Jules **JOLY** (Amiens 1819 – Paris 1884), copyist and pasticheur; student of Léon Cogniet and Debras, he exhibited portraits and landscapes in pastel at the Paris salons 1849–82. In 1853 he married Marie-Victoire André. He made a pastel copy of Rosalba’s *Nymphe* in the Louvre. His year of birth is widely misquoted as 1820.

Charles-Antoine **JOMBERT** (1712–1784), author of *Méthode pour apprendre le dessin*, Paris, 1755, and editor of the 1766 edition of de Piles’s *Elémens de peinture*.

François-Étienne **JOUBERT** (1746–1826), graveur, in 1787, took over the business of J.-F. Chéreau, *Au deux piliers d’or*, rue de la Sorbonne; he supplied “toutes fournitures et assortiments en Géographie, Globes, Sphères, Musique, Papiers, Crayons, Pastels, Boîtes de couleur, etc.” Shortly before 1800, the business was liquidated and much of the stock transferred to his son (by his wife, Marguerite Libon), who later partnered a Charles Bance. In 1821 Joubert published a *Manuel de l’amateur d’estampes*.  
Lit.: Grand-Carteret 1913, p. 253; Vincent Milliot, *Les “Cris de Paris”*, Paris, 1995

Charles-François **JOULLAIN** (1734–1790), son of the dealer François Joullain (*q.v.*), painter, engraver and dealer; he supplied frames. He married Catherine-Louise Le Clerc.  
Lit.: Marandet 2003a

Dom Claude **JOURDAIN** (1696–1782), correspondant of Desfriches.

Saintin-François **JOZAN** (Paris 1797–1867), history painter and pastellist, often working in a pastiche XVIII<sup>e</sup> style; author of a treatise *Du pastel*, 1847, of which an English translation was published in New York in 1854.

Sébastien **JURINE** (Lyon 1722 – Geneva 1779), inventor and pastel fixer.  
*Dictionary*, artists; Genealogies, [Jurine](#); [Jeffares 2014j](#)

## K

Johann Christian **KALLER** (1725–1794), art dealer and auctioneer, advertised artists’ materials in the *Intelligenz-Blatt der freien Stadt Frankfurt*, 17.IV.1784, including “gantze Sortimenter Pastelfarben von der berühmten Fabrique des Herrn J. Baptiste Michod, ehemalen unter dem Nahmen Bernard Stupan bekannt, in diesem Bilder-Saal zu haben, die großen Sortiments kosten 22 fl. und die kleinen 14 fl.”

Jean-Frédéric **KAMM**, peintre du roi de Pologne, copyist in miniature after La Tour.  
Genealogies, [Kamm](#); [Jeffares 2016g](#)

Elizabeth Randall **KEATING** (fl. London 1782). In a 3-page memorial to the President and Council of the Royal Academy, she recounted her efforts to make crayons to replicate those sold by Galliard but at lower cost, noting that the imported crayons were only sold in sets or half sets at very considerable expense. She transcribes a letter of approval from John Russell of 14.I.1782 (recommending the specimen he had seen as equal and in many respects superior to the Swiss Crayons – which he had endorsed in 1772: *v. Bonhôte supra*), provided to her assistant, an untraced Mr Flatt. The letter is addressed to “Dr Johnstone a member of the Society of Arts” (Russell’s diaries reveal that he had dined with the lexicographer in 1768, spelling his name thus); although Johnson had been a member since its foundation (and had drafted letters for the Society of arts etc.), he left Keating’s assistant with the impression that he was not a member, and referred her instead to Valentine Green. Mrs Keating then approached the Society explaining she had spent three years and over £150 developing her method of making Swiss crayons. Her offer to disclose the method was considered at a meeting which she attended; Green wrote the minute, recording that she was asked the price of a set of her crayons containing 12 dozen, the answer being 3 gns (they used to be sold at 4 gns), and that she sought a bounty of £50 for the disclosure. The Society explained to her that the “Foreigner” (Galliard) had received his Bounty for establishing a Manufactory, and their rules did not permit them to reward her for her efforts; it was suggested she apply to the Royal Academy. She was evidently the wife of Colonel Thomas Keating (1734–1780), in the East India Company’s service (having previously served as an army officer in artillery and foot regiments), whose letter of 1.II.1764 applied for permission to take his wife with him to Bombay (BL, India Office Records, IOR/E/1/46, ff90–91). Thomas Keating, whose secretary was the artist James Forbes (1749–1819), returned to England in 1776. A homonym was colonel of the 88<sup>th</sup> Foot.  
Lit.: Lowengard 2008; “Regarding Mrs. Keating and her Swiss-style crayons”, 3.V.1782, Committee Minutes of the Committee on Polite Arts, [R]SA Minutes of Various Premium Committees 1781–82 [R]SA PR.GE/112/12/23 pp. 116–17; Royal Academy Archives, RAA/SEC/2/92/1–3, undated, c.1785; NPG British artists’ suppliers; F. Spring, *Bombay artillery list...*, 1902

Thomas **KEYSE** (1721–1800) was awarded a bounty of 30 gns “for the discovery of his method of painting in fixed crayons” by the Society of Arts in 1764.

*Dictionary, artists*

Lit.: *Museum rusticum et commerciale*, II, 1764, p. 376

Henri-Valentin **KONECKI** (Poland 1918 – Besançon 1983), pupil at the école de La Tour de Saint-Quentin; copyist of La Tour pastels.

Josef **KRIMPACHER** (fl. Salzburg 1754) made the gilt frames for a series of pastels of the abbots of St. Peter by J. G. Troger (q.v.) in Salzburg in 1754.

Matthias **KUGLER** (1692–1752), and his pupil Joseph Deibel (q.v.); wood carvers from Munich who supplied the frames for Rosalba’s pastels in Dresden.

Lit.: Christof Schölzel, “Der Dresdener Galerierahmen Geschichte, Technik, Restaurierung”, *Zeitschrift für Kunsttechnologie und Konservierung*, XVI, 2002, pp. 104–29

Tadeusz Konicz, dit **KUNTZE** (Zielonej Górze 1727 – Rome 1793), painter, was trained in Rome at the Académie de France, 1747–52, and painted religious and allegorical pictures there in the tradition of Reni and Solimena. In 1756 he was sent to Paris where he made oil copies (all in Wilanów) portraits in the Académie royale, including after pastels by La Tour (Dumont le Romain, Restout) and Lundberg (Boucher, Natoire). He returned to Poland in 1757 before settling in Rome in 1759.

## L

Jacques **LACOMBE** (1724–1811), salon critic, author of *Dictionnaire portatif des beaux-arts*, 1753; this has a short entry on pastel. Articles on pastel (by Blanquart de Septfontaines, q.v.) and pastel fixing appeared in his *Encyclopédie méthodique. Arts et métiers mécaniques*, tom., 1789.

Lit.: Ratouis de Limay 1946, p. 10f; [Treatises](#)

*Laclef, v. Lefranc*

Étienne **LA FONT DE SAINT-YENNE** (Lyon 1688 – Paris 1771) [de La Font, Lafond etc.], influential early salon critic and enthusiast for history painting, but dismissive of portraiture. His reactionary views on the decadence of French art in his 1747 *Réflexions...* were particularly targetted against pastel, which he described as an “espèce de Peinture excessivement à la mode”. Of a somewhat obscure family, he commenced his career as a dessinateur de modèle pour les manufactures de Lyon et de Tours, before becoming a member of Marie Leszczyńska’s court 1729–37, and a corresponding member of the Académie des sciences, belles-lettres & arts de Lyon.

Lit.: Grove 1996; d’Hémery’s police report (1749)

Jean-Henry de **LA FONTAINE** (c.1600-p.1678), ingénieur ordinaire du roi, conseiller du roi, professeur ès sciences mathématiques, author of *L’Académie de la peinture*, Paris, 1679, dedicated to the duc de Montausier; it contains a brief reference to pastel. (Previous publications included *Le Doctrine militaire*, 1667.) On 21.II.1665 Nanteuil was parrain to one of his daughters (Saint-André-des-Arcs).

*Lafosse, v. Delafosse*

Philippe de **LA HIRE** (1640–1718), author of an early *Traité de la pratique de la peinture*, 1699, published by the Académie des sciences in 1730; it describes pastel sets manufactured to provide homogeneous consistency.

*Dictionary, artists*

Mme André **LAIGNEAU**, née Zoé-Anne-Marie Ernault (1885–1965), pastellist, pasticheur and copyist of XVIII<sup>e</sup> pastels.

Gerard de **LAIRESSE** (1640–1711), painter and author of *Het groot schilderboek*, 1707, in which the process of mezzotint was compared with crayon drawing on dark paper.

Joseph-Jérôme Lefrançois de **LALANDE** (1732–1807), astronome, de l’Académie des sciences. The subject of a pastel by Ducreux, his *Voyage d’un François en Italie* provided a description of the pastel fixing method of the prince di San Severo (q.v.). A summary of the technique appeared in *L’Avant-Coureur*, 22.I.1770, pp. 52ff.

Lit.: Burns 2007

André **LAMBERT** (1752–1797; maître-sculpteur 1783), framemaker, Paris, rue de Charonne 1776; rue de Lappe; rue Traversière; his wife was Marie-Anne Carré.

Lit.: Vial 1912; Harden 1998

*Lambertye, v. Constant; Paillard*

La comtesse de **LAMOTE-BARACÉ**, née Françoise De Paule-Marie-Thérèse de Virieu (1814–1898), amateur pastellist, made, at the age of 80, a competent pastel copy of a 1794 portrait by Marchand (signed Ctesse de LB).

“Jaques **LANGLOIS** [fl. Paris 1748–60], Maître Peintre & Marchand de Couleurs, demeurant Ruë St Victor, vis-à-vis les Ecoles de St Nicolas du Chardonnet, dans la Porte cochere, au coin de la Ruë du Paon, à Paris, avertit le Public, qu’il fait de très-beaux Carmins de differentes qualitez & Prix; toutes sortes de belles Lacques tendres & brunes, tant pout les Pastelles que pour l’Huile & Mignatures; des Rouges bruns & lasqueux pour les Pastelles; le Bleu de Prusse de toute espece; les Vernis gras, blancs & colorez, ainsi que tout autre Vernis, & l’esprit de Vin stillé, de Grun d’Angleterre, de Rome & autres couleurs de sa Fabrique.” – *Nouvelles d’Amsterdam*, 2.VII.1748, p. 4. “Sr Langlois” appears in the account book of Jean-Nicolas Vernezobre who owed him 162 livres. He was probably the son of Jacques Langlois, also a peintre, and Michelle Theuret, who married Françoise Favé in Paris in 1730; his brother-in-law was Philippe Simmonneau, graveur du roi.

Jeanne **LANGLOIS** [fl. XX<sup>e</sup>], pastel copyist after Chardin, Labille-Guiard, La Tour, Perronneau etc. Several of these were in a sale in Saint-Pair-sur-Mer, 27.XI.2024, and again on 29.IV.2025, some signed.

Patricia **LANGMEAD** (1945–), printmaker and copyist in pastel, after Russell.

Charles Lapause, dit Henry **LAPAUZE** (1867–1925), historien et critique d’art. He was a member of the Conseil supérieur des beaux-arts, and was appointed director of the Petit-Palais in 1905. He published his influential study on the La Tour pastels at Saint-Quentin in 1898. Lit.: Saint-Quentin 2007

Joseph, abbé de **LA PORTE** (1714–1779), jesuit, journalist and salon critic; friend of the abbé Raynal. He collaborated with Fréron on the *Année littéraire*, and founded the *Observateur littéraire* in 1759. D’Hémery described him as “un homme de mauvaise compagnie.”

M. de **LA PORTE** [fl. Paris 1755], professeur de mathématiques, salon critic. Perhaps the gouverneur du prince Charles de Ligne who published some verses in 1750.

Jean-Philippe de **LA ROCHE** (Marseille 1705 – Versailles 1767), copyist at the Cabinet du roi.

*Dictionary, artists*

Jean-François **LASSAVE** (Paris 1751–1832), élève de l’Académie royale; reçu, Académie de Toulouse, 1788. He was not born in Toulouse, as sources suggest, but rather in Paris, according to his 12.VI.1793 carte de sûreté (F7/4805), living in rue Saint-Médéric 438, age 42, peintre. He was a copyist for the Cabinet du roi from 1780. Among works he copied were Callet’s portrait en pied of the king (erroneously reported by Chatelus 1991, p. 191 as a pastel; it is unclear if he copied pastels at all), commissioned for 1200 livres; he threatened to leave if this was not settled on time. The son of Jean Lassave and Edmee Marguerite Bourgeois, he married Catherine Meneau at Paris, Bonne Nouvelle, 31.XII.1785, and died 19.IV.1832 in Paris 7<sup>e</sup>. Lassave’s signature appears in the registres de tutelles for his minor cousin Jean Gual, son of a tailleur d’habits, 1786: “peintre du cabinet du roi...rue St Méderic.” Lit.: Aubaret 2013; Hugues 2003; Sanchez 2004; Toulouse 1987, pp. 148ff.

Maurice-Quentin de **LA TOUR** (1704–1788), inveterate experimenter in pastel, believed to have a secret method of fixing them which the Goncourts tantalisingly suggested was described in a letter which Frédéric Villot would publish. Perhaps this was his idea of sealing the pastel between two sheets of glass.

*Dictionary, artists*

*La Tour, v. s.n. Constant*

Le R.P. Marc-Antoine **LAUGIER** (1711–1769), jésuite, secrétaire d'ambassadeur, salon critic. His *Manière de bien juger des ouvrages de peinture* was published posthumously (in 1771), updated by Cochin.

*Lannay, v. Delaunay*

François **LAURAIRE** (fl. 1750–81; –a.1824), peintre et doreur de l'Académie de Saint-Luc, reçu sculpteur 1759, rue des Prêtres Saint-Germain-l'Auxerrois, “a ouvert un magasin de bordures dorées et de portraits au pastel”. He also offered “des mignatures indécentes et beaucoup de portraits”. In Bordeaux in 1770 a sauf-conduit was applied for by “le sieur Goiran, dont le crédit a été ruiné par une lettre de cachet obtenue contre lui par le sieur Lauraire, peintre, son créancier, pour quarante-huit tableaux, en pastels, estimés 827 livres, à l'occasion de quoi on l'avait retenu neuf mois en prison.” On 25.X.1750 in Paris, Saint-Sauveur, Lauraire married Marie-Claude Gouble who died in 1777, leaving three minor children; in 1780 he married a Catherine-Madeleine-Angélique Cartier (1736–1824). He was described as a “mouleur en plâtre” on his widow's death certificate (AP, 27.VII.1824). His own work included medallions of Voltaire, Rousseau and the comte de Maurepas; there is nothing to suggest that he worked in pastel. Lit.: lettre d'Hemery, inspecteur de police, 1765, BnF, MS franc. 22121, Anisson, 2, cited Dunand 1967, p. 237; *Almanach des peintres*, 1777, p. 171; Lami 1910; Ratouis de Limay 1946, p. 13; Lami; Archives départementales de la Gironde, C3494, 1770

Jean Gilles de **LAVIOLETTE** (1740–1803), marchand d'estampes, rue Fourie, Limoges. Le sieur Laviolette advertised “Boîtes de pastel” in the *Feuille hebdomadaire de la généralité de Limoges*, 1.I.1777, p. 96.

Katharina **LEATHAM** copied pastels by Rosalba in Dresden c.1905. The name was misread as Leathman in older sale records. She was probably Mary Katherine Leatham (1882–1971) who married Ralph Pomeroy, 8<sup>th</sup> Viscount Harberton in 1907.

L'abbé Jean-Bernard **LE BLANC** (1706–?1781), salon critic. *Dictionary*, collectors; entry for [J.46.1995](#)

Jean-Baptiste-Pierre **LE BRUN** (1748–1813), dealer. *Dictionary*, artists; collectors

L'abbé Jean-François Brun, dit **LE BRUN** (Saint-Zacharie, Var 11.XI.1732 – Dampierre-en-Bray 15.IV.1804), chanoine de Saint-Pierre, Beauvais, vicaire-général de Sagonne 1776, membre correspondant de l'Académie de Bordeaux 1776, chapelain de feu princesse de Conti douairière a.1775, chapelain des religieuses de Bellechasse en 1775, auteur de l'*Almanach historique et raisonné des architectes, peintres, sculpteurs, graveurs et ciseleurs*, published in Paris, 1776 and 1777. It contains sections on “Productions de Messieurs les Artistes de l'Académie de Saint-Luc” etc. It did not meet with universal approval: the engraver Charles-Etienne Gaucher published a “*Désaveu des artistes...*” in 1776. Often erroneously credited to Jean-Baptiste-Pierre Le Brun (*q.v.*), the author's name was first established with certainty in Jeffares 2021b. His family was unrelated to Charles Le Brun despite the claim to be his grand-nephew. Lit.: Fabienne Camus, *Burlington magazine*, .X.1993, pp. 692f; [Jeffares 2021b](#)

Michel Brun, dit **LEBRUN** (1698–1753), peintre ordinaire du roi, miniaturiste, son of Michel Brun l'aîné, avocat au parlement de Toulon, peintre amateur, pupil and brother-in-law of Jean-Baptiste Van Loo, father of Louis-Michel Brun, dit Lebrun (1723–p.1768), miniaturiste, amateur actor and father of Rosalie, Mme [Vaisse](#). For the very close relationships and intermarriages with the Van Loo family, see Van Loo [genealogy](#). Louis-Michel was married to a Blondel and close to the Balletti family, and might be the the Lebrun present at Tocqué's marriage to Marie-Catherine-Pauline Nattier in 1747. Numerous royal miniatures were supplied by father and son to Bâtiments du roi from 1746 on; it was probably the father who may have copied La Tour's pastel of Charles Edward Stuart c.1751.

René-Paul **LE CLERC** (1911–1990), conservateur of the musée Antoine-Lécuyer, Saint-Quentin, from 1946 to 1974. He recatalogued the La Tour collections, with numbers prefixed LT. A manuscript notebook (c.1950?) contains observations on the items, including several which he thought were fakes substituted for stolen originals. Lit.: Séverin 1993

Georges **LECOQ** (1850–1889), avocat, secrétaire général et archiviste de la Société académique de Saint-Quentin, historien local.

Florent **LE COMTE** (?1655–1712), collector and author of a critique of the Salon de 1699 in which Vivien's pastels are discussed. Lit.: Jal 1872

Antoine-Isidore **LÉCUYER** (1793–1878), banquier, left his hôtel particulier to the town of Saint-Quentin, to house the La Tour collections.

Gilles **LEDENTU** (1751–1800): “Le sieur Ledentu, marchand d'estampes & papiers de tapisseries” (fl. Bordeaux 1782), offered “boîtes de pastel.” (*Annonces, affiches et avis divers ... de Bordeaux*, 20.VI.1782). After his death the business was continued by his daughters.

**LEFRANC**, Paris, suppliers of pastels from 1775. The firm's origins date to c.1720, with an ancestor, Charles de La Clef, who founded a “commerce de pigments et d'épices” rue du Four-Saint-Germain, au coin de celle Princesse with the encouragement of Chardin. Around 1775 the business passed to his son Louis-Robert Laclef (1752–p.1793) who married an Elisabeth Balland (–1851). Their daughters Julie (1787–), Louise-Victoire-Elisabeth and Adèle (1796–) were married respectively to Marie-Alexandre Lefranc (1806), Jean-Baptiste-Lauren Aubry (1811) and Marin-Alexandre Marolle (1817); the business (which had moved to 258 rue Princesse by 1793) passed first to the latter, and then to his nephews were Alphonse and Jules Lefranc who took over the business and moved the factory to Grenelle. Lit.: Grand-Carteret 1913; Kosek 1998

*Legendre, v. Galand-Legendre*

Marguerite de **LÉLIVA** (1878–), active in Paris c.1950, copyist in pastel of works including a pastel by Antoine de Beaumont de Repaire.

Henry **LE MAISTRE** (1754–1813), watchmaker, offered jewellery and other luxury goods from his shop at 90 Dame Street, Dublin, recently opened in 1795 when he advertised the services of one Mr Martin (*q.v.*) who took likenesses in pastel on the premises.

Louis-Nicolas **LEMASLE** (1788–1870), peintre, was conservateur of the musée de Saint-Quentin from c.1830 to 1856. In 1835 he was accused by a predecessor, Pingret, of having substituted copies of La Tour pastels for the originals, but the accusation was held to be without foundation. Three years later Pingret repeated the accusation, in relation to the portrait of Manelli, having seen an identical work in a Paris dealer's. Lemasle's daughter Léopoldine-Marguerite-Cécile (1827–1879) exhibited two pastel copies after La Tour (Parrocel, Voltaire) in Saint-Quentin in 1850. Lit.: Saint-Quentin 2012b

Jacques-Antoine-Marie **LEMOINE** (1751–1824), manufacturer of crayons artificiels. *Dictionary*, artists

Charles-François-Paul **LE NORMANT DE TOURNEHEM** (1684–1751), directeur général des Bâtiments du roi 1745–51.

Charles **LEOFFROY DE SAINT-YVES** (1717–1804), bourgeois de Paris, salon critic and collector of paintings, miniatures and prints. He was the son of the chirurgien-oculiste Étienne Léoffroy de Saint-Yves (–1758).

Robert **LEPELTIER** (1913–1996), artist and restorer, author of *Restauration des dessins et estampes*, Fribourg, 1977. An invoice in the Archives des musées nationaux, sér. D-Da, cabinet des dessins, D16, 1971, indicates that he worked on pastels by Russell, Vivien, La Tour, Labille-Guiard, Lundberg and éc. fr. XVIII<sup>e</sup>. He invented the Lepeltier box, a form of mounting applied to some pastels in the Louvre. Some photographs from his studio survive recording his work. His father, the painter Léon Lepeltier (1877–1960), also worked as a conservator into the 1950s; he was responsible for the 1946–47 restoration of the La Tour pastels before their return to Saint-Quentin. Lit.: Lugt, *Marques de collections*, online ed., L.3438; [Prolegomena](#)

Henry-Augustin **LE PILEUR D'APLIGNY** (1728–p.1789), maître des requêtes 1753, amateur chemist and author. He produced numerous works on subjects ranging from music to dyeing and the fabrication of beer between 1770 and 1783. His *Traité des couleurs matérielles*, Paris, 1779, described Reiffenstein's method of preparing canvas for pastel with coatings of oil and glass powder, similar to Pellechet's process; it seems to have been used by Rotari. His biographical details have remained elusive until published here (2023): recent sources provide erroneous forenames Charles or Placide-Auguste, and later publications by his homonymous son (1763–1828)

confuse the question. The father married Marie-Marguerite Noel (–1782) in 1770, although she was described as his wife at the baptism of their son. He was still alive in 1789 when a tuition for their children was issued.

Lit.: Bluche; Lowengard 2008; Shelley 2002, p. 11, n.37; [Treatises](#)

**LEONARDO** da Vinci (1452–1519).

*Dictionary*, artists

Jean-Baptiste, dit Louis **LE PAON** (1738–1785), officier de cavalerie, peintre du prince de Condé, salon critic.

Le Sieur **LEPRINCE** (presumably the father or brother of the pastellist Mme de Laperche, *q.v.*) advertised in the *Annonces, affiches... de l'Orléanois*, 18.IX.1772, offering to fix pastels using the Loriot method at half the price. *Dictionary*, artists, *s.v.* Laperche

René **LEQUIEN** (1870–1956), artiste-peintre, chevalier de la Légion d'honneur; a copy of Gounod's pastel of Duvivier was commissioned by the Monnaies in 1929.

Mme Julien **LESÉNÉCAL**, née Denise Albert (1922–1995), known as Denise Lesénécal-Albert, was a pupil at the École de dessin at Saint-Quentin in 1937, under Gabriel Girodon. She made a series of copies of La Tour pastels from Saint-Quentin, six of which were sold at auction in Saint-Quentin, 2.VII.2016.

Henry **LÉTONNÉ** (Chaumont 1734 – Paris 18.III.1826), picture and print frame maker, reçu maître-menuisier 9.VI.1773 (although stamped frames for paintings by Boucher and Frédou predate this), active from 1760 until 1791. He lived on the quai d'Orléans, près du Pont-Rouge, and then rue de l'Île-Saint-Louis. He married a Marie-Magdeleine Dubuisson; their son Pierre, also a maître-menuisier by 1791, was married in 1811. He appeared as an ami at the tutelage conference for Claude Infroit's minor son in 1786. He died in the rue Saint-Honoré, no. 265. Stamped frames on a pastel by Desangles, *Sophie Arnould*; a copy of Kucharski's Louis XVII (MV 6520); and a pair of anonymous pendants.

Lit.: Salverte 1962; Harden 1998; AP

Honoré-Antoine **LEVERT** (Ham, Somme c.1710 – Paris 1785), framemaker, reçu maître-menuisier 14.XII.1774, enclos Saint-Jean-de-Latran, Paris. A cousin was married to Antoine-Martin Becüe, a marchand de tableaux. Stamped frames on pastels by Ducreux, *Mme Poisson*; Mosnier, *duchesse de Lanaï*; a/r Leprince, *astronome*; Vigée Le Brun, *Mme Sanlot*; *Éc. fr., M. & Mme Bourrée de Corberon*; *inconnue* 1.9.6503.

Lit.: Vial 1912–22; Harden 1998; Jeffares 2018d

Pierre-Charles **LEVESQUE** (1736–1812), protégé of Diderot who completed the *Dictionnaire des arts* of Watelet (*q.v.*) before writing the history of Russia.

Marin-Cyprien de **LIEUDÉ DE SEPMANVILLE** (1717–1798), secrétaire du roi, chambre des comptes de Dôle, from Rouen, early writer who discussed La Tour's fixing of pastels in his 1747 *Réflexions nouvelles d'un amateur*... In 1757 at Verneuil he married Françoise de Courcy. He died in Evreux. His biographical details are confused in many sources with those of his son, François-Cyprien-Antoine Lieudé de Sepmanville (1762–1817), a naval officer.

*Dictionary*, salons critiques, 1747

Joseph **LINDAUER**, Buchhändler, offered “feine Pastellfarben” made by A. L. Pfannenschmidt (*q.v.*) of Hannover in the *Münchener Wochenblatt*, 20.IX.1786.

Jean-Étienne **LIOTARD** (1702–1789), pastellist and theorist, credited with technical innovations.

*Dictionary*, artists; collectors

Renée **LOCHE** (1930–2026), conservatrice des peintures au musée d'Art et d'Histoire de Genève; co-author of the Liotard catalogue raisonné.

Mme **LOGHADÈS**, née Léonie Tchoumakoff (Paris 1859–1938x46), copyist in pastel, known for a copy of Nattier's *Mlle de Lambesc* (MV 8959) and also recorded as having copied Nattier's *Mme Tessin*.

Alexis III **LOIR** (1712–1785), pastellist, who experimented with pastel on wood and on copper.

*Dictionary*, artists

Giovan Paolo **LOMAZZO** (1538–1600), painter and theorist, mentions Leonardo's invention of pastel in 1584.

Lit.: Meder 1919, p. 136; Burns 2007, p. 4f; *Dictionary*, *s.v.* Leonardo

**LOMBERQUE** (*fl.* Paris 1731), pastel maker, presumably a misspelling of Lundberg.

*Dictionary*, artists, Lundberg

Antoine-François **LOMET** (1759–1826), ingénieur des ponts et chaussées, provided a “Mémoire sur la fabrication des crayons de sanguine”, an account of Dumarets's procedure, in the *Annales de chimie*, XC, 1799, pp. 284–92, translated as “On the preparation of crayons used for drawing, from the paste of redde”, in the *Philosophical magazine*, III, 1799, pp. 299–303.

René **LONGA** (1887–1968), painter and restorer who worked in the Louvre pastels c.1943.

L. de **LONGASTRE** (c.1747–p.1808), pastellist, provided information on pastel techniques to Constant de Massoul (*q.v.*).

*Dictionary*, artists

Antoine-Joseph **LORIOU** (1716–1782), inventor of a method of fixing pastel.

*Dictionary*, artists; [Jeffares 2014i](#)

Joan Gideon **LOTEN** (1710–1789), employee of the Vereenigde Oostindische Compagnie, governor of Zeylan; he lived in London for some years, becoming FRS 1760, FSA 1761; salon critic.

Mr **LOYD** (*fl.* Boston 1771). Copley wrote from New York to his brother Henry Pelham in Boston (16.VI.1771) explaining that “I want my Crayons much”, instructing him “do see Mr Loyd, and find when Smith will sail, for I shall not be able to do long without them.” It is unclear if Loyd was a crayon maker.

Georg Moritz **LOWITZ** (1722–1774), inventor of a new green pastel.

*Dictionary*, artists

Gunnar Wilhelm **LUNDBERG** (1903–1986), art historian and prolific author, Swedish cultural attaché to France from 1946. His collection forms the nucleus of the Institut Tessin which he founded in Paris in 1933.

*Dictionary*, collectors

Gustaf **LUNDBERG** (Stockholm 1695–1786), ?pastel maker, and inventor of a method of preparing paper for pastel.

*Dictionary*, artists

Edward **LUTTRELL** (c.1650–1737), pastellist and author of an *Epitome of painting* (1683).

*Dictionary*, artists; [Treatises](#); Jeffares 2020d

## M

*Macle, v. Roché*

Pierre-Philippe **MAELRONDT** (1710–1794), agent of Caroline Luise in Paris, where he died at 374 rue Saint-Honoré. His wife was Marie-Anne-Thérèse Deplanche, and his heir his son-in-law Adrien-Jacques-François Brissault, lawyer. In a letter of 10.III.1753 he wrote to Caroline Luise mentioning Perronneau and pastels bought from Moule (see Perronneau [documentation](#)).

J. **MAGEE**, 41 College Green, Dublin, advertised artists' materials (including “Crayons-Drops”) imported from London: *Dublin evening post*, 1.X.1778.

Antoine **MAILLET-DUCLAIRON** (1721–1809), salon critic.

Carlo Cesare **MALVASIA** (1616–1693), scholar and art historian.

*Dictionary*, collectors

Carel van **MANDER** (1548–1606), Flemish painter, author of *Het schilder-boeck*, published in Haarlem in 1604, in which Goltzius's use of "cryons" was discussed.

[Treatises](#)

Louis-Gamaliel **MANDROT** (1740–1795), négociant from Yverdon, who developed the import–export business for Swiss goods of his father François-Frédéric Mandrot (1705–1771). He had connections with Matthew Boulton and Josiah Wedgwood in England. He attempted to export pastels by Helmoldt (*q.v.*) to London in 1793–94 but seems to have run into difficulties in transporting them safely.

Lit.: Corinne Curat, in Lausanne 2018, p. 59f; *Dictionnaire historique de la Suisse*

Carlo **MARATTI** (1625–1713), artist and restorer, said to have used pastel to restore paintings.

*Dictionary*, artists

Antoine de **MARCENAY DE GHUY** (1724–1811), engraver. Together with Peters he organised the Salons du Colisée after the dissolution of the Académie de Saint-Luc.

Lit.: Chatelus 1991, pp. 156f

Pierre-Jean **MARIETTE** (1694–1774), collector and writer.

*Dictionary*, collectors

Abel-François Poisson, marquis de **MARIGNY** (1727–1781), directeur général des Bâtiments du roi 1751–73.

*Dictionary*, collectors

Jean-François **MARMONTEL** (1719–1798), de l'Académie française, écrivain, subject of a pastel by La Tour.

Lit.: Chatelus 1991

Basile ou Bazille **MASSÉ** ou Macé (*fl.* Paris 1717–50), avocat en parlement, made copies in ink of portraits by Rigaud and La Tour, among them the pastel of Mlle de La Boissière (1750). In 1717 he made an illuminated copy of d'Hozier's manuscript genealogy of the Duret family. He was recorded as a bourgeois de Paris, rue Neuve, paroisse Saint-Étienne-du-Mont, when the inv. p.m. of his second wife, Marie-Anne Duhan, was registered in 1745: they had married in 1738, his first wife, Bonne-Marguerite Perrin (they were married by 1718), was a sister-in-law of Noël Coypel. In 1746 Massé was married for a third time, to a Madeleine Hardet.

*Massoul*, v. *Constant*

Jean-Adam **MATHIEU** (Stralsund, Pomerania c.1698 – Paris 8.VI.1753), peintre du roi en émail. He had a logement in the Louvre from 1734, and La Tour subtlet a "petit cabinet, au second, ayant vue sur la rivière", where La Tour worked; according to the commissaire Pierre Chenon, the room was furnished with La Tour's pictures. His inv. lists portraits of the royal family, Mme de Pompadour and Saïd Pacha; they are likely after La Tour, as was his surviving enamel after La Tour's pastel of Charles Edward Stuart.

Lit.: Guiffrey 1884, scellés 1753; Duvaux 1873; Paris 1958a, p. 99; Coffin & Hofstetter 2000; Hofstetter 2008; Olausson 2021

Charles-Joseph **MATHON DE LA COUR** (1738–1793), salon critic. The son of a mathematician from Lyon, he founded the Société philanthropique de Lyon et du bureau des nourricières, established the *Journal de Lyon*, and was directeur de l'Académie des sciences de Lyon, and vice président du Conseil général in 1793. He was guillotined during the Revolution.

Jean-Baptiste **MAUCLERC** (reçu 1757), marchand épicier, rue Quincampoix, author of *Traité des couleurs et vernis*, Paris, 1773.

Lit.: *Catalogue général des marchands épiciers-grossiers-droguistes*, 1765; Chatelus 1991, p. 80; Lowengard 2008

Charles-Élisabeth **MAUGÉ** (1737–1805), procureur au présidial de Rennes, juge au tribunal de première instance de Rennes, perhaps the subject of a portrait in oil by Perronneau (Salon de 1765), published a letter "sur un moyen de fixer le Pastel" in the *Journal économique*, .VII.1770, p. 324 in which he mentions "[son] gout pour cette sorte de peinture qui a tant de graces & d'éclat". His recipe, offered because Lorient kept his secret, involved vinegar and sugar-candy, to be applied with care and experience.

Lit.: *Almanach sous verre*, 1769, cited Ratouis de Limay 1946, p. 149; Goncourt & Goncourt 1867; [Treatises](#)

Charles-Louis **MAURISAN** (1732–1773), maître sculpteur juré en charge de l'Académie de Saint-Luc, rue Meslay by 1741, when he was heir to his father, Louis Maurisan; his mother was Madeleine Aubert. (There appear also to have been a grandfather and an uncle both also called Charles-Louis.) In 1764 his first wife, Marie-Louise de Villée, died, leaving two minor children. He was then living Grande rue du faubourg Saint-Denis. His second wife was Brigitte Duhamel. He became entrepreneur des Bâtiments du roi, provided frames for pastels by La Tour of Louis XV, the dauphin and queen in 1748 (only that of the queen could correspond with the work in the Louvre) and of the dauphine in 1749.

Lit.: Pons 1987; Rambaud

Tobias **MAYER** (1723–1762), inventor of wax crayons.

*Dictionary*, artists

Christian von **MECHEL** (1737–1817), engraver and pupil of Wille; he engraved La Tour's portrait of Voltaire. In 1776 he kept a printshop in Basel which was seen by Bernoulli, who reprints the list provided by Mechel, including a group of pastels by Boucher: "Neuf têtes de femmes, en pastel, sous verre, par Mr. Boucher premier peintre du Roi de France. H. 1 p. 3 p. L. 1 pier. Cette petite suite choisie & variée entre les pastels connus de cette celebre main, peut s'appeller le cabinet des beautés. Ce sont tous des portraits d'après nature, & après les plus beaux modeles qui brilloient à Paris; il y a entr'autres le portrait de Mad. de Pompadour; le pastel en est fixe." Lit.: Bernoulli 1777, II, p. 243

Félix-Alexandre **MENNECHET** (1811–1878), juge de paix, administrateur et Secrétaire perpétuel of the École gratuite de dessin à Saint-Quentin; brother of the collector Alphonse Mennechet de Barival (*q.v.*). He seems to have been responsible for the 1849 inventory of the La Tour pastels at the École, and was the author of the catalogue of the La Tour pastels there, published anonymously in 1856 and reissued with his name in 1866. The paraph Mt which appears on 15 of the préparations must be his. Genealogies, [Paillet](#)

*Méraud*, v. s.n. *Roché*

Georges **MERCIER** (1885–1939), 3 rue Saint-Benoît, Paris 3<sup>e</sup>: early 20<sup>th</sup> century framemaker and luxury bookbinder; son of the celebrated bookbinder Émile Mercier. Émile Maylander (1867–1959), gilder to the firm, set up with Mercier fils. Label on verso of copy of Perronneau, *Mme Duval d'Espreménil*, with an oval frame and elaborate ribbon bow offers "Rentoilages, restauration de tableaux/fabrique de cadres, encadrements/...pastels & miniatures...dorure chimique/photographie, gravure".

Mrs Philip **MERCIER**, née Dorothy Clapham (a.1710–1782), widow of the painter Philippe Mercier (*v.* artists), of Windmill Street: her trade card in the V&A mentions the "silk paper" for drawing in pastel introduced by John Stackhouse Styles (*q.v.*), as well as "abortive vellum" for drawing.

Denis **MÉSARD**, Mesard, Mezard, Messard ou Meszard (*fl.* 1714–51), marchand épicier et maître peintre, "A la signe de la Cornemuze", rue Darnétal (later known as Greneta): artists' colourman, picture dealer and printseller. He was married to a Marguerite-Jacqueline Blondel (–1748) (AN MC/ET/LXXXVII/847). Their son was Jean Mésard (–1762), maître peintre. At the transfer of the business to Jean, an inventory was taken of the stock (AN MC/ET/LXXXVII/1008, 21.VIII.1751). While it is clear that they did not specialise in pastel, there were six "boetes a pastel asortie" valued at 8 livres each, and "trois cent crayons de pastel a deux sols chaque", 30 livres in total. In *L'Avant-Coureur* for 31.X.1763 (p. 701), "la veuve Mesard, marchande de couleurs pour la miniature & le génie, rue Greneta, à la Renommée de la cornemuse d'outre-mer" offered among other things "des pastels de toutes couleurs." She was recorded as a member of the Académie de Saint-Luc in 1764 (Guiffrey 1915). An application by her half-brother, the lawyer Nicolas Damien de Blancmur (AN Y5202, 21.VI.1785) identifies her as Françoise-Henriette Mosnier (–1785). After Mésard's death she married Jean-Eustache Granger Dorville, contrôleur des rentes assignées sur les États de Bretagne, and presumably gave up business. After Granger Dorville's death (1779), she inherited property in Saint-Domingue of which the war prevented her taking possession (dossier IREL).

Louis-François **METRA** [Métra, Mettra] (1738–1804), journalist, critic, banker and correspondent of Friedrich der Große; publisher of the *Correspondance littéraire*.

Lit.: Chatelus 1991

Claude-Alexandre **MEUNIER** (–1798), “à la mine de plomb et flotte d’Angleterre”, quai de l’Horloge, supplier of mathematical instruments, stationery etc. He was connected with Jacques-Joseph Pouillard (*q.v.*); both were married to daughters another supplier, Etienne Chenié. The inv. p.m. (2 prairial an 6) carried out by Joseph-Ignace Huber (*q.v.*) included a number of boxes of pastel:

Item Vingt quatre Boites de Pastel assorties prise Cent quatre Vingt Huit francs

Item Vingt Boites de Pastel monée en bois prisé Trois cent livres

Item huit Étuis de pastel montée en bois à six francs en somme de quarante huit francs

Pierre **MEUNIER** (1735–p.1783), framemaker, reçu maître-menuisier 8.VII.1767, rue du Faubourg Saint-Antoine, later rue de la Roquette, Paris. Meunier and a Marie-Anne Oudry jointly borrowed 462 livres in 1771 (AN). Lit.: Harden 1998

François **MEYER** (1737–1798), a clockmaker born in Morat, Switzerland; in Paris from 1758; maître horloger 1773. His daughter Sophie married the painter Jean-Baptiste Regnault (*q.v.*) in Paris in 1786; among the witnesses were Balthazar-George Sage and Philippe Mazzei. Meyer advertised Stoupan’s pastels in *L’Avant-Coureur*, 12.VII.1773, p. 435f: “Meyer, Horloger aux Quinze-Vingts, tient des assortimens de Pastels Suisses du Sr Stoupan de Lauzanne. On trouve aussi chez lui des crayons détachés desdits Pastels afin de pouvoir assortir les couleurs des personnes qui ont acheté ci-devant de ces Pastels.”

Christian **MICHEL** (*fl.* 1797), pipemaker in Ruhl, supplied pastels of a new kind, which could be mixed with water and applied to supports prepared with oil paint. A box of 36 sticks cost one ducat.

Lit.: Busch 1820, p. 101f, citing *Journal für Fabrik*, .XI.1797, p. 395

Jean-Baptiste **MICHOD** (1715–1798), horloger, from Bern, moved to Vevey, not far from Lausanne, in 1763. In 1736 he married Rose Isot or Isoot (1714–1787), sister-in-law of Bernard Stoupan (*q.v.*); Stoupan and his brother-in-law Peter Isoot provided bonds for Michod’s apprenticeship to a watchmaking and jewellery business. His son, François-Augustin Michod (Vevey 13.IV.1750–28.XII.1796) established a pastel supply in Vevey by 1779 (his trade card offered “Pastels fins. Grand assortiment pour Portraits chez François Michod, Fils Cadet, Élève et successeur de son oncle Stoupan”). Pastels by Jean-Bapiste Michod were mentioned in a 1784 advertisement in Frankfurt by Johann Christian Kaller (*q.v.*).

Lit.: *Göttingische gelehrte Anzeigen*, 1779, p. 564; Lausanne 2018; Vevey registres paroissiaux

Nicholas **MIDDLETON** (–1824), stationer and pencil maker, trading in the Strand from the mid–18<sup>th</sup> century. Although an early 19<sup>th</sup> century trade card refers to “crayons” these were “de plomb noir” and probably not pastel. Lit.: British artists’ suppliers at npg.org.uk

Karl Friedrich August **MILDE** (1788–p.1839), portraitist and copyist, made a pastel copy of Liotard’s Schokoladenmädchen in Dresden in 1839.

Pierre-François **MILLET** or Milet (–1781), framemaker, reçu maître-menuisier 1767, Paris. He married a Françoise Dournet or Dournay before 1758.

Lit.: Vial 1912; Harden 1998

Claude-Louis-Octave, vicomte de **MILLEVILLE** (1751–p.1796), youngest son of a financier and munitions supplier, écuyer de main du comte d’Artois 1775–81 (despite fighting a duel with the marquis de Louvois), capitaine au régiment Boufflers-Dragons, and a freemason, living in Versailles, presented his recipe for varnish capable of fixing pastels to the Académie royale, who were “sensible au zèle de M. le Vicomte de Milleville d’employer ses loisirs à la conservation des productions des Arts”, and to d’Angivillers. He was asked to return with specimens on 5.XI.1785, but sent his apologies. In 1792 he was colonel en second of the Royalist infanterie illyrienne corps in Koblenz.

Lit.: Procès-Verbaux, 29.X.1785; “Lettre de le vicomte de Milleville à le comte d’Artois sur la decouverte d’une vernis pour le pastel,” 5.XII.1785, AN O<sup>1</sup> 1918 476; Goncourt & Goncourt 1867; Mazas 1861

Jean-Baptiste **MILLIET** (1745–1774), philologue à la Bibliothèque du roi, continued the Étrennes du Parnasse et. He is listed as the author of a *Lettre sur la peinture en pastel*, 1775; no copy has been found.

William **MITFORD** (1699–1777), of Pitshill, near Petworth, receiver general for Sussex, patron, discoverer of John Keyse Sherwin; active in the Society of Arts and member of the committee that evaluated the pastels of Charles Pache (*q.v.*) in 1772.

John **MOFFAT** (1706–1777), of Boston, nephew of John Smibert, artists’ supplier.

Lit.: Shelley 2002b

Geneviève **MONNIER** (1939–), conservateur en chef au Département des arts graphiques du musée du Louvre, author of numerous publications on pastel mostly published 1972–86.

*Montigny, v. Thibault de Montigny*

Jean-Barthélemy **MOREAU** (–1779), rue Saint-Denis, marchand-épiciier (maître 1755), bourgeois de Paris, marchand de couleurs.

Lit.: *Catalogue général des marchands épiciers-grossiers-droguistes*, 1765; *Almanach dauphin*, 1776, cited Haroche-Bouzinac 2011, p.27; *Journal de Paris*, 5.III.1779, p. 256

Louis-Jean-Marie **MOREL D’ARLEUX** (1755–1827), conservateur des dessins au Louvre.

Pierre **MORILLON** (–1751), maître vitrier à Paris, rue Saint-André-des-Arcs, près la rue Contrescarpe, advertised (by a printed label found on the back of a drawing attributed to Rosalba, J.9.6928) “verres épais, blancs comme des glaces” and many other types of glass, “monte aussi les estampes en bordures dorées & autres, Miniatures, Tableaux en Pastel de toutes grandeurs et à juste prix.” His widow, Anne Gillet ou Gillette (they married in Paris in 1716), sold the business to Nicolas-Maximilien Avelin by contract of 13.I.1761 (AN MC/ET/XLIV/439).

Colin **MORISON** (1734–1809). The painter, dealer and antiquary in Rome seems to have made pastels and to have sold a set of The Seasons to Lord Hopetoun.

*Dictionary*, artists

Henry Robert **MORLAND** (1716–1797).

*Dictionary*, artists

*Morvan, v. Guyton*

Barthélemy-François **MOUFLE D’ANGERVILLE** (1728–1795), avocat, salon critic. He was the son of a trésorier général des guerres. He wrote for the *Mémoires secrets* 1779–87, and was imprisoned in the Bastille several times.

Yves **MOUGEOT**, modern copyist of several La Tour pastels.

Louis **MOULLÉ** or Moule (1719–1797), pastel manufacturer. Lot 502 in Charles Coypel’s posthumous sale included “Sept Tiroirs remplis de Pastels de meilleurs Fabriques; telles que celles de Moule, Charmeton & autres.” Moule or Moulle is also mentioned in the correspondance of Caroline Luise von Baden (letter of Pierre-Philippe Maelrondt from Paris, 10.III.1753: *v. Perronneau, documents*): he called on Perronneau and Maelrondt, and sold a box of 202 assorted pastel crayons for 84 livres. Louis Moullé, marchand épiciier, 43 rue Saint-Honoré, the son of Jean-Louis Moullé and Catherine Hut, was born in Linas (Essonne), but settled in Paris in 1743. He married a Madeleine-Geneviève Castel at Saint-Sulpice on 16.II.1745; she was the daughter of Jacques Castel, marchand épiciier, and Catherine Pille. His son, Nicolas-Marie (reçu 1759), and much younger brother Jean-Louis Moullé (1742–1813), continued the business. His death was witnessed by his son-in-law, Claude-André Lemoine (1749–1812), épiciier, droguiste, rue des Lombards, who married Suzanne-Victoire-Sophie Moullé (–1824) in 1778. It is unlikely that the pastel maker was connected with Étienne Moule (1641–1702), conseiller secrétaire du roi, whose inv. p.m. (AN CXII/426b, 28.IV.1702) contained a very large number of paintings (but no pastels); he sold a Poussin to the crown in 1685. In the Salon de 1704, Vivien exhibited a lost pastel of a Mlle Moule.

*Dictionary*, genealogies

Johann Heinrich **MÜNTZ** (1727–1798), Swiss painter and writer, interested in encaustic, which he thought could be used to fix pastels. An English translation of his *Encaustic, or, Count Caylus’s method of painting in the manner of the ancients: to which is added a sure and easy method for fixing of crayons* appeared in

1760.  
Lit.: Burns 2007

Louis-Ernest **MUSEUX** (1853–1917), from Saint-Quentin, coppersmith and journalist, author of a study of La Tour published in *La Revue socialiste* in 1895.

Lit.: *L'Humanité*, 31.X.1917, p. 4

## N

André **NADAUX** (1726–1800), pastel maker.  
*Dictionary*, artists

G. & I. **NEWMAN**, Little Chelsea, later at Bridge Row, Ranelagh, Chelsea c.1786 (apparently unconnected with James Newman). Colour makers; in 1786 their trade card advertised “crayon pencils equal to the Swiss”.  
Lit.: British artists’ suppliers at [npg.org.uk](http://npg.org.uk)

James **NEWMAN**, Gerrard Street, London 1784–1801. Leading supplier of artists’ materials, including “fine soft crayons” (*Times*, 5.V.1787).  
Lit.: British artists’ suppliers at [npg.org.uk](http://npg.org.uk)

**NIODOT** fils, “Au Griffon d’Or”, 43 Cloître St Germain l’Auxerrois, à Paris. According to his trade card, “NODOT fils, M[archan]d papetier, tient le Dépôt des véritables Crayons d’Isabey de toutes les qualités, Papiers vélin anglois superfin, cartons tendus et apprêtés de toutes grandeurs pour dessiner à sa manière, Idem sur chassis et Tiradors &c.... Cartons encadrés et dorés pour dessiner et laver, colle les Dessin, Gouaches, Pastels de toutes façons, tient en général tout ce qui est relatif à la Papeterie.” He appears in earlier sources (*Almanach des six corps*, 1769) as “Nodot”, and in 1788 at the sign *An Chant de l’Alouette*, place du Vieux-Louvre, 21; another label records “Niodot jeune, rue Richelieu, no. 70”. Various archival documents identify Claude-Nicolas Niodot (1771–1805), marchand papetier, 268 rue de la Loi; his father (and presumably the Niodot fils of the trade card) Sébastien-Claude Niodot (1732–1811), 165 rue Saint-Honoré, who was married to a Marie-Anne Leroux; and grandfather, the marchand mercier Jean-Baptiste Niodot (1710–1786).  
Lit.: Grand-Carteret 1913; Lugt L.1944a; *Lettre de la miniature*, 8.IX.2011, p. 2

Mme François **NIVELON**, née Anne Féret (1711–1786), painter and copyist of a number of La Tour pastels, some signed “Anne Baptiste Nivelon”.  
Lit.: [Jeffares 2020a](#)

*Nodot*, v. *Nodiot*

Pierre de **NOLHAC** (1859–1936), de l’Académie française, conservateur au château de Versailles 1887–1920, directeur du musée Jacquemart-André, 1920, author.

Edward **NORGATE** (1581–1650), artist, musician and author of *Miniatura or the art of limning*, 1627–28, revised 1648–50 correcting the confused account of extracting ultramarine under the heading “The Pastil”. The treatise provided directions “to make Crayons...of ordinary Colours of all mixtures”.  
Lit.: modern eds. of 1919, 1997; Burns 2007; [Treatises](#)

Frank **NOWLAN** (c.1835–1919), London and Dublin, restorer. Repaired and copied G. Romney, *William Conper*, in 1905; restored Humphry, *Stanhope*, for NPG in 1904 (4 gns).  
Lit.: British picture restorers at [npg.org.uk](http://npg.org.uk)

## O

**ORAN**, maître vitrier à Paris, author of a *Livre des dessins de vitres...* (INHA MS23). A large family of vitriers of this name existed.

## P

Charles-Henry **PACHE** (1746–1820), pastel maker in London c.1774.  
*Dictionary*, artists

Lewis **PACHE** (–1773), a Huguenot of Swiss extraction (presumably born in Morges where his brother was born in 1719: v. s.n. Charles Henry Pache), was naturalized in 1755. On 2.VI.1754 (at St John the Evangelist, Great Stanmore) he married a widow, Marie Robelou; her first husband was William Hester whom she had married in 1746. She was born in London in 1718, the daughter of Isaac Robelou and his wife, Frances Wilmot (they had

married in London in 1706). Isaac was the son of Joseph Robelou of Saint-Julien, Bourgogne; his brother, another Joseph, also came to London, and, in 1714, married Madeleine Tavan. Joseph Robelou was established as a glover in Hayes Court from 1733. Pache acquired the business after Robelou’s death in 1753, subsequently trading (as Pache & Davis 1758–63, Lewis Pache & Co c.1765) at Hayes’s Court, Soho, a trade card shows “L. Pache, successor to Mr. Roubelou, and J. Davis, from Mr. Wilmot, the corner of Norfolk Street, ... hosiers, hatters, and glovers, in Hay’s Court, near Newport-Market, London, sell all sorts of silk, cotton, thread &c.” (William Wilmot was a prominent hosier in the Strand, presumably related to Mme Isaac Robelou.) The firm supplied imported Swiss fabrics as well as artists’ materials, including “The noted Swiss Crayons called Pastels Assortie, the Box being a compleat Assortment of Shades and Colours” (*Public advertiser*, 20.VI.1758); on 14.II.1760 and 30.IV.1760, they were described as made by Stoupan (*q.v.*) and recommended by “that famous Painter Liotard” (“Liosard” at the earlier date). The firm was succeeded by John James Bonhote (*q.v.*).  
*Dictionary*, genealogies, [Pache](#)  
Lit.: British artists’ suppliers at [npg.org.uk](http://npg.org.uk); parish records; CERL Thesaurus

Mammès-Claude **PAHIN DE LA BLANCHERIE** (Langres 29.XII.1751 – London 25.VI.1811), journalist, art critic, founder of the Salon de la Correspondance which exhibited numerous pastels during its existence between 1779 and 1787, author of the *Nouvelles de la république des lettres et des arts*; subject of pastels by Ducreux and Lenoir.  
Lit.: Chatelus 1991, pp. 146ff; Dena Goodman, *The Republic of Letters*, Ithaca, 1994; Auricchio 2002; Guichard 2004

**PAILLARD** (*fl.* Paris 1788–1822), suppliers of pastels from 1788. Jacques-Michel Paillard, 15 rue des Francs-Bourgeois au Marais, Paris, in 1850, took over the business originally started by “P. C. Lambertye”, perhaps in 1788, at 5, rue d’Orléans au Marais (*v. s.n.* Constant) and continued after 1822 by his pupil Joseph Panier, specialising in watercolour in dry cakes. Paillard defended his rights to the Lambertye and Panier trademarks in an action in 1858 against Albert Allmayer and Jacob Schloss who had sold colours in breach of his trademark.  
Lit.: Kosek 1998

Alexandre-Joseph **PAILLET** (1743–1814): Paris art dealer, expert and auctioneer. He was trained at the école de l’Académie royale in .X.1765 under Boucher.  
*Dictionary*, collectors

“Le sieur **PAQUIEZ**, Peintre” (*fl.* Bordeaux 1780), sur les remparts, chez la veuve Peronnet, Bordeaux, offered painted screens, cleaned pictures, sold crayons rouges of his own composition; “il fait aussi des crayons de pastel, de toute espece.” (*Annonces, affiches et avis divers ... de Bordeaux*, 14.XII.1780).

Anthony **PASQUIN**, the pseudonym of John Williams (1758–c.1821), journalist and art critic. His antipathy to pastel is neatly summarised in his note on Russell (Pasquin 1796a): “To investigate the merits of miniature and crayon painters, is scarcely a toil worthy the pen of a biographer. There is no province of the polite arts so thoroughly gulling and imposing as crayon painting; it captivates the vulgar eye, by a smoothness and gaudiness which should render it disgusting; and even a bad artist may pass muster in this pursuit, who would be scouted in any other. It requires a great portion of skill not to make the tints too garish for nature; and that species of knowledge no man possessed in so eminent a degree as Mr Coates, and even he was not strictly correct on this essential point.”  
Lit.: Cullen 2000

Abel **PATOUX** (1846–1908), of Saint-Quentin, lawyer, collector and writer about La Tour.

*Patronillard*, v. *Degrave*

Joseph **PAULMIER** (p.1705–1781), de l’Académie de Saint-Luc, marchand-épiciier 1731, rue de Baune; marchand de couleur, rue Saint-Denis, vis-à-vis le Sépulcre. His notices read “Paulmier, peintre, vend pastelle, couleurs et vernis”. In 1730, while still a minor, he married Marie-Anne-Julie Le Trogneux.  
Lit.: *Catalogue général des marchands épiciers-grossiers-droguistes*, 1765; Guiffrey 1915, p. 77

John **PAYNE**, of 2 Castle Street, Holborn, added “instructions for painting in wax-crayons” to the 3<sup>rd</sup> (1800) edition of his *The Art of painting in miniature, on ivory*. He was probably the writer who began his career as a publisher in

Paternoster Row, in partnership with Joseph Johnson 1760–70, before becoming a prolific author of compilations.  
Lit.: DNB, *s.n.* John Pyane, homonym

Henry **PEACHAM** (1578–c.1644), teacher, illustrator and author. He was educated at Trinity College, Cambridge and became travelling tutor to the sons of the Earl of Arundel. His treatise on drawing and watercolour, *Art of drawing*, was published in 1606, expanded as *Graphice*, 1612 (with a dedication to Sir Edmund Ashfield) and reissued the same year as the *Gentlemen's exercise*; there were further versions in 1634 and 1661. It contains a brief reference to making “pastils”. Peacham’s *Compleat Gentleman* of 1634 directs readers to the *Gentlemen's exercise*, but lists among materials for drawing “dry pencils made of what colour you please by grinding it with strong wort, and then rowling it up pencill-wise, and so let it dry”.

[Treatises](#)

*Peele, v. s.n. Boyle*

Jean-Antoine **PELLECHET** (Vercel 1721 – Fribourg 1758), inventor of a type of oil pastel.  
*Dictionary*, artists

Claude **PÉPIN** (Créteil 14.III.1742 – Paris 13.I.1782), framemaker, reçu maître-menuisier 25.I.1775, rue de Lappe, Paris. The son of Louis (1706–1755) and Marie-Catherine de Table (or Destable), who were married in 1731, in 1766 he married Marie-Françoise Boudin (–1783). His workshop specialised in de luxe sculpted giltwood frames. Stamped frame on Labille-Guiard’s morceau de reception, Pajou (1782: presumably delivered before the framemaker’s death); also on 1776 Frédou pnt. a/r Roslin, Louis le dauphin and on Berjon, still-life (probably not original as the pastel is early 19th century). Of six minor children left on his death, two sons, born 1766, 1777, are recorded, but do not seem to have been menuisiers.  
Lit.: Salvvert 1962; Harden 1998

Alexis-Nicolas **PÉRIGNON** (1785–1864), painter, commissaire expert des Musées royaux: provided reports on a number of pastels by La Tour offered to the Louvre.

Aimée-Adrienne Garet, dit **PERLET** (Paris 1795–1862), peintre sur porcelaine, pupil of Jacquotot, exhibiting at the Salon 1824–45; she was commissioned in 1843 by baron Pichon to copy La Tour’s *Amé de Pompadour* in miniature.

Dom Antoine-Joseph **PERNETY** (Roannes 1716 – Avignon 1796), Benedictine monk, librarian to Friedrich der Große, founder of the Société des illuminés d’Avignon with count Grabianka, explorer, hermetic, author. He described the manufacture of pastel sticks in his *Dictionnaire portatif de peinture, sculpture et gravure*, 1757, pp. 444f, and also included a section in the preface (pp. cxxviff), “De la peinture en pastel”, which he described as “une espece de dessein estompé”. Pernety claims to have seen La Tour fix his pastels between two sheets of glass, acknowledging however the greater convenience and popularity of the method designed by M. Lauriot [Loriot].

Jean **PERRÉAL** [Jehan de Paris] (c.1455–1530), source of Leonardo’s pastel recipe.  
*Dictionary*, artists

Bernard **PERROT** or Bernardo Perrotto (1640–1709), Italian glassmaker, member of a family of glassmakers from Altare which settled in France, establishing the Manufacture royale des glaces in 1647. In 1662 he set up on his own Verrerie royale in Orléans, inventing a new process for casting glass for which he was granted patents in 1668 and 1672. In 1688 he discovered the process of making molten glass flow onto smooth iron tables where it was rolled and cooled; a necessary process before large scale pastels could be made.

Lit.: Elphège Frémy, *Histoire de la manufacture royale des glaces de France au XVIIe et au XVIIIe siècle*, Paris, 1909; Jean Hartwig, *Les Cahiers du verre*, no. 8, 2014

The **PESTLE & MORTAR**, Bride Street, Dublin advertised “Drugs, Oils and Colours ... Fine Crayons for Limners” in the *Dublin evening post*, 13.VII.1780. In their advertisement in *Freeman’s journal*, 3.IX.1774, they offered a “variety of crayons”.

Johann Anton de **PETERS** (1725–1795), pastellist, collector and exhibition organiser.  
*Dictionary*, artists; collectors

Louis **PETIT DE BACHAUMONT** (1690–1771), amateur and critic.  
*Dictionary*, collectors

“Le sieur **PEYRONNET**, marchand Doreur & Miroitier, à Toulouse, logé rue Saint-Rome, près la Place Royal, tient un Magasin considérable de Plume & de Duvet. ... Le Sieur Peyronnet tient le seul verre de Boheme, assorti de toute grandeur. Ce Verre imite la glace autant par sa blancheur, sa candeur que son épaisseur. Il est propre pour toute sorte de Voitures, Chaise à porteur, Croisées, Portraits au pastel & Estampes. Si dans le moment il n’était pas pourvu des mesures, à cause de la variété dans les grandeurs des vitrages, il ne demande qu’un délai de deux mois pour les faire venir de la Verrerie, au gré des acheteurs, qui les auront au plus juste prix.” *Affiches, annonces &c. de Toulouse*, 10.VII.1782. He was still at that address in 1791 according to an advertisement in the *Journal de la Haute-Garonne*. He may have been the Jean-Baptiste Peyronnet at that address, variously described as a chapelier and musicien, whose wife Marie-Anne Latreille (aged 38 in 1761; they married in 1739) was cited as a witness in the Calas case.

August Ludewig **PFANNENSCHMID** (1742–1791), colourman in Hannover. He is first recorded in 1767, making black and red sealing-wax. He travelled widely, Rome, Naples, Paris, Moscow etc. He invented a Farbentriangel, containing 64 discs, in a treatise *Versuch einer Anleitung zum Mischen aller Farben...* of 1781. He wrote about his selection of pastels in *Deutsches Museum*, XXV, 1785, p. ii, “ich jetzt auch gute Pastellfarben verfertige, davon das Sortiment von 160 verschiedenen Farben den 4 Rthlr., und von 80 Farben 2 Rthlr. kostet. Schliesslich wünsche recht sehr, dass sich doch der namenlose Herr Strasburger eben so ehrlich und offenherzig nennen möge, als ich mich...” They were on sale from various retailers, e.g. Lindauer in Munich in 1786 or Röhm in Augsburg in 1785 (*qq.v.*). His widow (née Sophie Eleonor Winben, his second wife, whom he married 15.II.1771 in the Kreuzkirche, Hannover) continued to offer the assortment of 160 Pastellfarben according to a reference in the *Journal des Luxus und der Moden* in 1798.

Lit.: Ludwig Hoerner, *Agenten, Bader und Copisten*, 1995, p. 131; Lowengard 2008; G. F. Wehrs, *Vom Papier...*, Halle, 1789, p. 604

Michel Chipault, dit **PHILIPAULT** [Phelippeaux etc.] (a.1699–1778), marchand bonnetier (from a.1724) who was concierge de l’Académie royale de peinture, Paris 1757–78. He was married to a Louise-Madeleine Frontier (1705–1785) at Saint-Sulpice 28.X.1724 (contrat 21.IX.1724, when apparently majeur), and was succeeded on his death by his son Pierre-Alexandre Philpault, whose inv. p.m. was made 30.XI.1824. A daughter, Marie-Julie (1741–1780), married the son of Jacques Neilson (*q.v.*) in 1779. Philpault supplied pastels from Lausanne (presumably by Stoupan, *q.v.*) for 52 livres for two boxes containing a complete range. His inv. p.m. was taken 9.III.1778 (AN MC/ET/LIII/539); none of the 13 portraits de famille or other pictures listed was in pastel.

Lit.: Procès-verbaux; Ratouis de Limay 1907, p. 157, citing letter of 27.V.1763 from Nicolas-Charles [or his son Jacques-Augustin] de Silvestre to Aignan-Thomas Desfriches (*q.v.*); also cited Arnould 2014, p. 110; notoriété, 22.VII.1785, AN MC/ET/LIII/603

Elizabeth **PICARD** (*fl.* Canterbury 1774), art supplier, near the Fish Market, St Margaret’s Street, Canterbury, advertised “crayons of all sorts” as well as “fine colours for miniature and portrait painting” in the *Kentish gazette*, 7.IX.1774. She was the widow of Valentine Picard (1724–1773), a painter, perruque-maker and printseller.

Louis-Édouard **PICART** (1809–1885), 14 rue du Bac, Paris, papeterie et couleurs fines, framer, picture restorer etc.; succeeded by his son Eugène-Jules-Édouard (1843–1893); label on back of Valade pastel.

J. B. **PICTARIUS**, pseudonym for the author of *De geheime illumineer-konst*, 1747; it has a section on “Schilderen met Pastel” (pp. 96–110) which appears to draw from English sources.

Matthieu-François **PIDANSAT DE MAIROBERT** (1727–1779), censeur royal, secrétaire des commandements du duc de Chartres, salon critic.

Antoine-François de Santi-Pieri, dit **PIERI** (Livorno 1783 – Paris 1838), peintre doreur du roi, rue Fromenteau 1, Paris: frame label on pastel by Pougin de Saint-Aubin, 1746. He is listed in the catalogue of the exhibition *L’Industrie française* held at the Louvre in 1819. His full name appears in the act of naturalization, Saint-Cloud, 25.VI.1817. In 1808 in Paris he married a Françoise-Antoinette Bénard.

Sig.r **PIETRO** (*fl.* Venice 1725): An entry in Rosalba Carriera's diary for 28.III.1725 records a payment of 2 zecchini and 2 silver ducats "per colori e vernice".

Roger de **PILES** (1635–1709), art critic and connoisseur, conseiller honoraire de l'Académie royale de peinture et de sculpture; famous for his defence of colour against drawing. He described pastel manufacture. His *Premiers Elémens de la peinture pratique*, first printed in 1684 (with engravings by Jean-Baptiste Corneille, sometimes listed as a co-author), and includes a section "De la peinture au pastel". He also recommended buying ready made pastels from several suppliers in Paris.

Mrs Matthew **PILKINGTON**, née Laetitia van Lewen (c.1709–1750), the divorced wife of an Irish clergyman, set up a print shop in St James's, London, c.1740 but was arrested for debt. Amongst her stock were pastel cut-outs by Nathaniel Bermingham (*q.v.*). Her *Memoirs* are a useful source of gossip.  
Lit.: Oxford DNB

Jean **PILLEMENT** (1728–1808), pastellist, experimented with numerous techniques such as pastel on prepared canvas, hinted at in 1 1764 memorandum send to Marigny.  
*Dictionary, artists*

Jean-Claude **PINGERON** (Lyon 1730 – Versailles 1795), capitaine d'artillerie et ingénieur au service de la Pologne, attaché au bureau des plans des bâtiments du roi. He travelled to Italy and the Levant, and translated works in various fields. Among his journalism was a letter on the state of the arts in England, summarised in the *Journal d'agriculture* in 1768.

Édouard **PINGRET** (1785–1875), peintre, conservateur of the musée de Saint-Quentin, from 1822 to 1829.  
Lit.: Séverin 1993; Saint-Quentin 2012b

Raphaël-Maurice-Quentin **POINT** (1875–1953), painter and pastellist, named after La Tour whom he is said to have admired and may have copied. His portrait of his teacher, Jules Degraive (*q.v.*), is in the musée Antoine-Lécuyer.

Arthur **POND** (1701–1758), pastellist and supplier of copies, prints etc.  
*Dictionary, artists*

James **POOLE** (*fl.* 1764–1801), 163 High Holborn, London. Artists' supplier; he advertised Swiss crayons in 1786. He stocked Swiss crayons made by Mr Hudson (*q.v.*). Poole was a major supplier of artists' canvases, obtaining the freedom of the Weavers' Company in 1764. Following the new Linen Act of 1784, artists' canvases were brought into the charge for linen duty, and were stamped accordingly as British Linen; stencilled numbers included the year in four digits, running vertically at the right edge. Poole's stamps appear on numerous oil paintings and at least one pastel.  
Lit.: British artists' suppliers at [npg.org.uk](http://npg.org.uk)

Justin **POPE** (*fl.* Dublin 1776), carver, gilder and framer, of 11 College Green, Dublin, "immediately from London", offered also "crayons...and every article essential or relating to the arts" (*Hibernian journal*, 3.I.1776).

Hans **POSSE** (1879–1942), director of the Dresden Gemäldegalerie from 1910; author of catalogues of the collection.  
Lit.: Henning 2009, pp. 285ff

"J. en P. **POSTHUMUS**, J. A. Jourdan, L. J. Lamaison en F. G. Feyh, Makelaars, te Amsterdam, voor 't Huis op de Heerenragt over de Warmoesragt" advertised in the *Amsterdamse courant*, 22.IV.1794, a wide range of furniture etc., including "mede konstige Schilderyen en Fantaisie-Pourtraitten in Pastel."

Odette-Éliane-Marie **POTHELET** (1921–1995), married Pierre-Gérard Bourgois in Roubaix in 1944. She made a pastel copy of a Rosalba (enfant Le Blond), "fait à Roubaix", presumably from a photograph.

Jacques-Joseph **POUILLARD** (–1791), marchand mercier, quai de l'Horloge, à l'enseigne de la Mine de PLomb 1770–91. He was recorded as a marchand de crayons under the mistranscribed name of Souillard in several sources. He was the son of Gabriel Pouillard, ébéniste, and de Geneviève Hocquigny, and in 1752 he married Marie-Thérèse Chenié (1729–1798). By contract of 17.II.1792 (AN MC/ET/C/956), Pouillard's widow sold the

business for 9000 livres to her daughter Adélaïde-Marguerite-Pharon (1760–1816), who married Joseph-Ignace-Isidore Huber (*q.v.*) who carried on the business. A son married the daughter of Claude-Alexandre Meunier *q.v.*

Jean-Baptiste **POURVOYEUR** (1724–1795), inventor of fixing method which he advertised under his own name as well as using the pseudonyms Rupelvoer and François.  
*Dictionary, artists*

Edward **POWELL** (*fl.* London 1724–44), colourman, St Martin-in-the-Fields, father of Edward (1727–?1813) and John (1730–), who seem to have continued the business. The father presumably was the Powell in Pond's accounts in 1734, while J. Powell was presumably the author of a letter to Copley of 18.X.1765, supplying a box of "craons" for 15s. which Powell hoped "will Turn out agreeable as I Took the pains To Go To The maker".

[Alexander] **POWER** (1777–1849), of East Lane, Maidstone, drawing teacher, also sold drawing materials, including "complete sets of Crayons in boxes" (*Kentish gazette*, 30.VIII.1796; 6.IX.1796).

*Prange, v. Sulzger*

Charles **PRÉVOST** (Versailles 1702–1782), portrait painter and copyist. He was the son of Charles Prévost, marchand de graines à Paris, and Marie-Anne Lenoble. In 1719 he was apprenticed for five years to the painter Charles Baco, quai de l'Horloge, Paris. He was later described as a pupil of Stiémart. In 1731 he married Marie-Catherine Drouin, daughter of Noël Drouin, marchand, Paris. His second marriage, in Versailles (contrat 7.I.1773, église, Notre-Dame-des-Armées, 14.I.1773), to Marie-Jeanne Juste (1741–1799), was attended by Jaurat, Frédou and Coqueret; in the contract he was described as "peintre du cabinet du Roi", as was his second wife (daughter of Adrien Juste). He was known in the 1740s for his oil copies after Rigaud (e.g. Louis XV, Chantilly, inv. PE 336; *v.q.* Perreau, *Rigaud*, online), Nattier and others. In 1746 he made a copy after La Tour's oval portrait of Louix XV for the apartments of Mme de Pompadour; his memorandum (AN O<sup>1</sup> 1922<sup>b</sup>) charged "pour avoir été... à Paris peindre deux têtes du portrait du Roi chez M. de La Tour." (Brou 2013, p. 44). He continued to work as a copyist in the Cabinet du roi; a letter from d'Angiviller to Pierre of 16.IV.1781 however noted that one could no longer "compter... sur le sieur Prévost à cause de sa vieillesse." (Aubaret 2013). His death certificate (Versailles, Saint-Louis, 13.XII.1782) was witnessed by Jean-Marital Frédou, premier peintre de Monsieur frère du roi, and Henry-Philippe-Bon Coqueret, peintre du cabinet du roy. After his death, his widow was remarried twice (in Versailles, 27.XI.1784, to her cousin, and 26.X.1795; the 1784 dispenses de consanguinité disclose Prévost's last address as rue de l'Orangerie).

Maison L. **PREVOST**, said to have been founded in 1773, offering "couleurs fines et matériel d'artistes pour la peinture à l'huile, l'aquarelle, le pastel et le dessin", much later (1887) taken over by Gustave Sennelier.

Roch-Henri **PRÉVOST DE SAINT-LUCIEN** (1730–1808), *v. s.v.* Watin

Franz, or Ferenc, **PROTIVINSKI** or Protiwinsky (1884–1947): studied painting at the Akademie der Bildenden Künste in Munich from 1909 and lived there until 1934; he made at least five copies of the Vivien pastels at Schleißheim.

## Q

Federico **QUERCIA** (1839–1927), pasticheur of XVIII<sup>e</sup> pastels.

Émile **QUEUIN** (Saint-Quentin 1835 – p.1873), pupil of Deligne (*q.v.*) at the École impériale gratuite de dessin à Saint-Quentin in 1865; in 1873 he received several prizes at the school. He was named by Fleury (1908) among the copyists of La Tour. His brother Charles Queuin (1842–p.1893) was also a draughtsman; the signature on his marriage contract with Louise Flamant (1867) seems to match that on several La Tour copies. He was listed as a pupil of the école de Delatour, living at 54 route de Cambrai, Saint-Quentin, in the exhibition there in 1877. The *Journal de Saint-Quentin*, reporting on the school's prizes (12.V.1868), noted that "Queuin (Emile) et Queuin (Charles) ont tenu à honneur de prouver qu'ils se rappelaient toujours les bons principes et les précieux enseignements qu'ils avaient reçus dans cette enceinte: ils ont exposés cette année dix peintures, reproductions d'après De Latour; nous les félicitons sincèrement de la persévérance qu'ils apportent dans leurs travaux." There were a number of homonyms confirmed as "dessinateurs" in état civil and military records, including an Émile-Fernand Queuin (1855–1884) and another Charles (1893–1915).

## R

Racknitz, v. Sulzer

Jean-Baptiste **RADET** (1752–1830), littérateur, vaudevilliste and salon critic.

Paul-Marie **RATOUIS DE LIMAY** (1881–1963), historien de l'art, auteur des ouvrages sur le pastel XVIII<sup>e</sup>.  
*Dictionary*, collectors

Étienne **RAVAULT** (1755–1820), marchand de crayons; 889 rue de la Loi, au Magasin de Crayons, entre la fontaine et la rue des Boucheries (1803); 29 rue de Richelieu (1809–20). An inv. p.m. was prepared at the request of his widow, Elisabeth-Charlotte Morcrette (presumably the sister of his first wife, Nicole-Félicité Morcrette, a lacemaker whom he married in Versailles in 1785; she died in 1794). An invoice from 1819 notes "Il fabrique aussi le Pastel par de nouveaux procédés."  
Lit.: Landon 1803; *Almanach du commerce de Paris*, 1809

William **REEVES** (?1739–1803), and his brother Thomas Reeves (1736–1799). Leading artists' suppliers in London from 1766, in partnership at the Blue Coat Boy, 2 Well Yard, Little Britain, West Smithfield 1780–82, 80 Holborn Bridge 1782–83, and subsequently independent, Thomas continuing at Holborn Bridge while William Reeves traded from the Strand. Trade cards and advertisements (e.g. *Morning herald*, 24.X.1782; *Daily universal register*, 2.V.1785) mention fine Swiss crayons and English crayons, as well as "Double & Single Setts of Crayons, in all the Different Shades equal to the Italian". Nevertheless, according to advertisements in the *Times* on 1.XI.1792 and a number of later dates, T. Reeves & Son "have just imported a large quantity of Italian crayons, very fine; complete sets of English crayons" were also supplied. By 1797 the heading of the advertisements had changed to Swiss Crayons, Reeves having "lately imported a quantity of exceeding fine Swiss Crayons in setts." However, in the *Star* on 4.II.1796, William Reeves, by then trading as Reeves & Inwood, offered "English Crayons, which, for beauty of colour, as well as mellowness of texture, are superior to any other's manufactory."  
Lit.: Kosek 1998; British artists' suppliers at [npg.org.uk](http://npg.org.uk)

James (or Jacques) **REGNIER** (?1692–1752), succeeded by his niece Celeste Regnier (fl. 1753–72), who married the sculptor Louis-François Roubiliac in 1756 (Roubiliac had three previous wives; this marriage was reported in the *Gazetteer* for 24.XI.1756, although Roubiliac's will refers to her only as the mother of his unborn child). Printsellers, at the Golden Ball, Newport Street, Long Acre, London. Advertised (*Daily courrant*, 30.XI.1728, 3.II.1729; *Universal spectator*, 21.III.1730 etc.; *Public advertiser*, 1.VIII.1754 etc.) "all Sorts of the finest Water-Colours, Dry Crayons, or Pastels, Hair and Black Lead Pencils, Red, Black and White Chalk and Paper for Drawings". Between 1753 and 1758 "Miss" or "Mrs" Celeste Regnier appeared as a contributor to the Westminster Hospital. She was in the Westminster rates books until Roubiliac's death in 1762 under her maiden name, and as Celeste Roubiliac until 1770. In 1767 she married a Benjamin Taylor of Bankside, Southwark; he moved to Great Newport Street, but was listed as a bankrupt in 1772.  
Lit.: British artists' suppliers at [npg.org.uk](http://npg.org.uk)

Johann Jakob **REHBACH** (fl. 1803–45), from Vienna, settled in Regensburg in 1803 and began manufacturing pencils in 1821. He retired in 1845 and was succeeded by his sons Johann Christoph and Johann Michael Carl. The firm exhibited pastels and ordinary crayons at the Exposition de 1867; they were exported to France and England. The manufacture of crayons in Bavaria was widespread, resulting from high quality of the naturally occurring seams of graphite.

Johann Friedrich **REIFENSTEIN** (1719–1793), inventor of fixing method.  
*Dictionary*, artists

Frédéric **REISET** (1815–1891), chef du cabinet des dessins au Louvre 1850.

Pierre **RÉMY** (1715–1797), Paris art expert.  
*Dictionary*, collectors

François **RENAUD** (Paris c.1750–c.1825), mounter of drawings (including some sheets by Boucher and Fragonard with pastel), rue Feydeau.  
Lit.: *Almanach des peintres* 1776; L.1042; Coural & Desserrières 2011

Antoine **RENOU** (1731–1806), secrétaire à l'Académie de peinture, published the *Secret pour fixer le pastel*, a description of the Lorient process, in

1780.  
*Dictionary*, artists

Jean-Baptiste **RÉVEILLON** (1725–1811), Manufacture royale de papiers peints, Paris, faubourg Saint-Antoine. "Il a même formé un laboratoire chymique où se préparent les carmins, les pastels les laques de diverses couleurs" (*Journal de Paris*, 4.X.1785, pp. 1143). His workers rebelled in 1789. A document from 22.I.1756 (AN Y5327) shows that Réveillon, a marchand mercier, was married to Marie-Anne Maroy, daughter and heir of François Maroy, a marchand papetier.

Robert **RICHARD** (1921–2015), artist, of Saint-Quentin. He assisted Léon Lepeltier in the 1946 conservation campaign for the pastels at Saint-Quentin, and made a pastel copy of La Tour's abbé Huber.  
Lit.: Coural & al. 2008, fig. 4

Dorothy **RICHARDSON** (1748–1819), granddaughter of the physician, botanist and antiquary Richard Richardson, left five volumes of travel writing now in the John Rylands Library, as well as an annotated copy of the *New Bath guide* of 1770 recording her visits to the studios of Gainsborough and Hoare (q.v.); the latter provided an unprecedented level of detail on the works displayed.  
Lit.: Belsey 1987; Marcia Pointon, *Strategies for showing: women, possession, and representation in English visual culture, 1665–1800*, Oxford, 1997, pp. 89–130

George **RILEY** (1743–1829), Queen St, Mayfair, London 1770, Stone's Head, Curzon St, Mayfair 1772–81, St Paul's Churchyard 1781, Newgate Street 1783, Ludgate Street 1783–95, 3 Creed Lane, 1794–98; Old Bailey 1798–; stationer and crayon pencil supplier. In *The World* (5.IV.1788), Riley advertised "New Invented Coloured Crayon Pencils of elegant shades, put in fine Cedar, to use as a Black Lead pencil, price only £1 7s. the complete set, or 9d. single prepared and sold by G. Riley, sole Patentee"; these crayon pencils were made to the patent of the late Thomas Beckwith (q.v.). Riley described these in *A concise treatise on the elementary principles of flower-painting and drawing in water-colour...*, 1807. Advertisements appeared, such as his letter to the *Newcastle courrant*, 25.X.1788 from 33 Ludgate Street, enclosing an endorsement from the Edinburgh artist George Walker.  
Lit.: British artists' suppliers at [npg.org.uk](http://npg.org.uk)

Archibald **ROBERTSON** (c.1748–1804), Savile Row Passage, adjoining Squib's Auction Room, Conduit Street, 1781; 15 Charles Street, St James's Square 1782–96. Engraver and publisher, landscape painter and drawing teacher. In 1779 he married Elizabeth Halliley. In his will, made 1786 (but proved by his widow 26.IX.1804) he described himself as a drawing master, of Charles Street, St James. His trade card (British Museum) from c.1780 included the "best Swiss-Crayons".  
Lit.: British artists' suppliers at [npg.org.uk](http://npg.org.uk); Alexander 2021

Jean-Baptiste-Claude **ROBIN** (1734–1818), peintre de l'Académie; censeur royal de l'Académie des Beaux-Arts; salon critic; pupil of Doyen and possibly Perronneau, whose widow he married in 1784, having been godfather to one of her sons.

John **ROBINSON** (c.1755–p.1817), engraver, printseller and printer, 9 Great Newport Street, Long Acre, London, supplied a box of colours, crayons, pencils and chalk to F. H. Mackenzie of Seaforth (q.v.; account 9.VI.1786).  
Lit.: Alexander 2021

Henri **ROCHÉ** (1837–1925), biologist and chemist, established La Maison du pastel in Paris c.1875, taking over the business run by Séraphin Macle (1803–1870). According to Roché literature the firm was said to have been originally established in 1720 at Versailles; it moved to the rue Saint-Honoré in Paris c.1760, and, from 1766 to 1912, was based at 4 rue du Grenier-Saint-Lazare. Macle, a marchand and fabricant de couleurs, seems to have been best known as a supplier of watercolours, in partnership first with François-Joseph Lonchamps or Lonchampt (Lonchamps, Macle & Cie, rue Saint-Denis, was formed in 1839 but dissolved a year later; a silent partner was Louis-Adolphe Bourniche) and then with Méraux (at 4 rue du Grenier-Saint-Lazare, by 1855); an 1851 document has Macle already at that address. The firm claims to have supplied La Tour, Perronneau, Chardin and Carriera, but details of the 18<sup>th</sup> century origins remain obscure.  
Lit.: Monnier 1984, p. 117; Cabezas 2008; firm's website; Roché 2009

Léon **ROGER-MILÈS** (1859–1928), art critic, author of the Paris 1908a catalogue.

Marcel **ROETHLISBERGER** (1929–2020), Swiss art historian and professor from the University of Geneva; co-author of the Liotard catalogue raisonné with Renée Loche.

Georg Caspar **RÖHM** (fl. 1783–89), in der Judengasse, Augsburg, offered “feine Pastellfarben” made by A. L. Pfannenschmidt (*q.v.*) of Hannover in the *Augsburgische Ordinarie Postzeitung*, 15.VII.1785. He had previously advertised what appear to have been Stoupan’s pastels in notices addressed “An die Herren Pastellmahler” in the same journal. One notice (13.VIII.1789) offered an assortment of 160 crayons for 7 fl. 12 kr.

Julius Bernhard von **ROHR** (1688–1742), scientist in Saxony. His *Vollständiges Hauswirthschaftsbuch*, Leipzig, 1751, p. 1419, includes a section on the preparation of “trockene Farben”.

Alexander **ROSLIN** (1718–1793), pioneer in oil pastel, probably using the Pellechet process.  
*Dictionary*, artists

Jean-André **ROUQUET** (1701–1758), Swiss enamelist who visited London and published *L'État des arts en Angleterre*, 1754, translated as *The present state of the arts in England*, London, 1755, commenting on English disapproval of pastel. It was followed by *L'Art nouveau de la peinture en fromage*, an investigation of ways of painting worse than those already existing. He died insane at Charenton.

Charles-Antoine de **ROUOT** (Saint-Mihiel, Meuse 1752–1816) submitted a *Begutachtung von Pastellmalereien* to the Berlin Akademie session of 14.I.1797.  
*Dictionary*, artists

Jacques **ROZE** (1716–1772), framemaker, maître-menuisier, reçu sculpteur de l'Académie de Saint-Luc, .VII.1752. He died in 1772 at rue de Charonne, leaving five minor children. He was first married to Geneviève Infroit, sister of two celebrated frame-makers, on 7.XI.1740 in Saint-Maurice, Val-de-Marne when he was a menuisier sculpteur in the Faubourg Saint-Antoine. He was married again, to Anne-Marguerite Veron in Bry-sur-Marne 2.V.1752, when he was described as a maître-sculpteur, rue de Charonne, Paris; after his death, she was remarried, to Louis-Alphonse Morizet, another menuisier.  
*Dictionary*, genealogies, [Infroit](#)  
Lit.: Harden 1998

L'abbé François **ROZIER** (1734–1793), agronome, who published Lorio's method of fixing pastels with an introduction in *Observations sur la physique, sur l'histoire naturelle et sur les arts*, which he co-edited with Jean-André Mongez (1750–?1788).

*Rupelvoer, v. Pourvoyeur*

**RUPRECHT** von der Pfalz (Prague 1619 – London 1682), “Prince Rupert”.  
*Dictionary*, artists

John **RUSSELL** (1745–1806) described his methods in *Elements of painting with crayons*, 1772; 2<sup>nd</sup> ed., 1777; he also left manuscript *Receipts*.  
*Dictionary*, artists; collectors; [Treatises](#)

Mrs William Wynn **RYLAND**, née Mary Brown (c.1740–p.1817). “Mrs Ryland, having removed from Oxford-street, to No. 102, in New-Bond-street, two doors from Brook-street, most respectfully solicits the continuance of the same kind support she has hitherto been favoured with from her friends and the public” according to her advertisement in the *Times*, 28.III.1787, which adds that “Fine crayons, and other materials for drawing, may be had.” She was the widow of the royal engraver (and pioneer of stipple engraving) William Wynn Ryland (?1732–1783), executed for forgery. They had married in 1758, and had six children.  
Lit.: Angelo 1828, p. 482; Exeter working papers at bookhistory.blogspot.co.uk

## S

Jean-André-Alphonse de **SAINT-MARTIN** (1797–1866) established (or succeeded Leroy in) a publishing and artists' supply business at 6 (later 4) rue de Seine, “A la palette de Rubens”; in 1825 he married Rosalie-Hélène Raveneau (1809–1860). Some sources suggest the business was originally established in 1785. The firm's stamp is found on the canvas of a later copy of La Tour, *Marie Leszczyńska*.

Joseph, chevalier de **SAINT-MICHEL** (fl. 1756–85), inventor of fixing method, which it is alleged he stole from the principe di Sansevero (*q.v.*). It was submitted to Bachelier and Roslin at the Académie on 6.VI.1772, and offered by subscription.

*Dictionary*, artists

**ST PETERSBURG**. According to an advertisement in the *Санкт-Петербургские ведомости* in 1794, a shop на Мойке в доме No 284 при пудровой фабрике offered various types of paper, parchment, and everything required to draw, including assorted coloured chalks.

William **SALMON** (1644–1713), at the Blew Balcony by Fleet-Ditch (an address shared with Alexander Browne, *q.v.*), a mountebank who described himself as “professor of physick”, published a compendium entitled *Polygraphice: or the arts of drawing etc.* in 1672. It reached its fifth edition in 1685. The text largely matches Browne's 1675 Appendix.  
*Dictionary*, [Treatises](#)

“Le citoyen **SALMON**, rue de Thionville, ci-devant Dauphine, no. 26, à Paris” (near the rue Christine), marchand papetier, au Porte-feuille anglais, advertised (among other artistic supplies such as envelopes, which he popularised; ink, which he made to the approval of the Académie royale des sciences, from as early as 1756); “papier bleu, pour le pastel”; and “boîtes de crayons de pastel, de 6, 12, 20 et 24 l. la boîte” (*Journal de Paris*, 13.IV.1793; *Gazette nationale*, 21.VII.1793, no. 202, supplément, p. 180; they were previously advertised in the *Mercure de France*, .X.1786, supplément, p. 11). Some of the papetier's wares were marked with the étiquette “Au Griffon”; he is also recorded “Au Portefeuille anglais”. He was a member of the Jacobin Société des Amis de la constitution. Around 1802 he or a homonym was briefly associated with Coiffier (*q.v.*). In 1803, “Niодot, [fabricant] Papetier” was advertising in the *Journal de Paris* from 26 rue de Thionville, “ancienne Maison Salmon”. The addresses do not match those recorded for Jacques-François-Ambroise Salmon (1766–1838), marchand d'estampes, from Montcarville, in Paris from c.1784 at rue des Petits-Augustins, then 1461 rue de Seine (1794), 1306 rue des Bons Enfants, passage Radziwille (1799, 1805), later (1813–) at 1 Boulevard Montmartre. He was married twice.  
Lit.: Grand-Carteret 1913

Matthew **SANDERSON** (?1732–1786), “chymist, colour-maker, and perfumer” advertised in the *Manchester Mercury*, 23.IX.1783 (and later dates), various wares including “Patent and other crayons” from his new shop at 53 King Street, Manchester. He was probably the “Matthew Sanderson, shopkeeper” who was buried in Warrington, 23.VI.1786, aged 54. He may be the chemist who successfully defended an action for nuisance from his neighbour at Green Lane, Sheffield in 1771. His son Thomas was admitted to Manchester Grammar School in 1783.

Sir William **SANDERSON** (1586–1676), historian, published *Graphice: or, The use of the Pen and Pencil*, in 1658; with details “of Croyons or Dry-Colours, by Pastils or Powders; the way of making them, and working with them: with rare Receipts and Observations of the best Masters of this Art.” It was largely drawn from Norgate (*q.v.*).  
Lit.: Edward Norgate, *Miniatura, or the art of limning*, c.1648–50, ed. Martin Hardie, Oxford, 1919, p. xxxiii; [Treatises](#)

Charles **SANDYS** (c.1718–1786) by 1759, at Dirty Lane, Long Acre, 1760–63, as Sandys & Middleton, 79 Long Acre 1773–74, 81 St Martin's Lane 1778. Artists' colourmen; a trade card advertised that they “Make & Sell all Sorts of Crayons”. According to Muntz 1760 (p. 116) the firm was the source of “perfect sets” of the crayons required for the wax painting described in his treatise (no doubt he also supplied conventional pastels, but the phrase is frequently quoted out of this narrow context).  
Lit.: British artists' suppliers at npg.org.uk; Barker & al. 2009, p. 113

Raimondo di Sangro, principe di **SANSEVERO** (Torremaggiore 1710 – Naples 1771), scientist, inventor, esotericist, soldier, freemason and man of letters. He invented a process of fixing pastel described originally in Lalande's *Voyage d'un François en Italie, fait dans les années 1765 & 1766*, Venice, 1769, VI, pp. 397–406; nouv. ed., Yverdon, 1769, VI, pp. 262–70 but later copied in numerous reference works.  
Lit.: *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, IX/1, 1770, pp. 181f; Mariette 1851–60; Ratouis de Limay 1946, p. 147f; *Dictionary*, artists, *s.nn.* Chaperon; Saint-Michel

Jacques **SAVARY DES BRUSLONS** (1657–1716), son of the celebrated economist; his *Dictionnaire universel de commerce* was published posthumously (Paris, 1723 and later editions).

M. **SCHEPPERS**, probably Louis-Joseph Scheppers (1734–1795), négociant, son of a marchand graissier, himself a future director of the chambre de commerce, inventor of “l’art de fixer le pastel et de l’embellir même au lieu de l’altérer”, which he advertised in the *Annonces, affiches et avis divers*, 1755, and which he made available to Dachon (*q.v.*), a painter from Lille. His name appears in an undated memorandum among the papers of Caroline Luise as “Monsieur Scheppert fils d’un Bourguemeaitre ou d’un Riche Marchand à Lille” who had recently published a similar notice in the *Gazette d’Hollande*. Scheppers was probably the father-in-law of Lancel l’ainé, the amateur who exhibited in the 1782 salon de Lille.  
Lit.: Ratouis de Limay 1946, p. 149; Reuter 2015, pp. 119, 123 n.60; Generallandesarchiv Karlsruhe FA 5 A Corr 98, 14

Charles **SCHOFIELD** (1750–1806), 123 Aldersgate Street, London. Oil and colourman, house painter and gilder, advertised materials including “fine crayons” (*The gazetteer and new daily advertiser*, 20.I.1783). As a painter-stainer he took on apprentices from 1775, including a son of the same name.  
Lit.: British Artists’ Suppliers at npg.org.uk

Max **SCHRADER** (*fl.* 1884–97), recorded as a Kunstmaler, active in Szczecin and Madrid c.1884 and in Dresden, 22 Terrassenufer, 1897, where he copied Liotard’s Chocoladen-Mädchen.

John **SCOTT** (–1838), of 419 Strand, London, from 1782, sold materials for watercolours and drawings; advertised “Crayons in sets, ditto of Swiss Crayon Pencils, a curious article, being in wood after the manner of Black-lead, in sets of 50 and 70, of all different tints” (*General evening post*, 25.I.1783, 23.XII.1783, 6.I.1784); and “British & Swiss Crayons, & the true Italian Crayon Pencils, in sets of every Colour, of which Scott is the only importer” (*St James’s chronicle*, 12.VIII.1788). Other advertisements in the *Sun*, 7.I.1793 etc. Listed as “crayon manufacturer” (*Wakefield’s directory*, 1790).  
Lit.: British artists’ suppliers at npg.org.uk

Le sieur **SEGUINEAU** (1713–1789), aîné, négociant, in Saint-Domingue, advertised in *Les Affiches américaines* on 13.XII.1775 (p. 594) the receipt of varied merchandise from Paris, including “tableaux en pastel sur divers sujets”. Pierre-Louis Seguineau, dit l’ainé to distinguish him from a younger brother, Pierre (1721–1784) who was married in Bordeaux in 1769. Four brothers of the Seguineau family settled in Saint-Domingue in 1745.  
Lit.: Roger Massio, Un dossier de plantation de Saint-Domingue (1745–1829), *Revue d’histoire de l’Amérique française*, 1952, 5(4), pp. 542–77

*Sellier, v. Cellier*

*Sennelier, v. Prevost*

Michel-Simon **SERIZE** (1729–1785), rue Greneta, marchand épiciier (maître 1755), who also sold pastels. His widow Marie-Jeanne Marcault, daughter of a marchand orfèvre joaillier, married Louis-Marie Noel (–1808), marchand de couleurs à Paris, described as a peintre on his posthumous inventory.  
Lit.: *Catalogue général des marchands épiciiers-grossiers-droguistes*, 1765; *Almanach dauphin*, 1776, cited Haroche-Bouzinac 2011, p. 27; *Catalogue général des marchands épiciiers...*, 1773; Registres de tutelles, AN Y5321, 22.XI.1785; Y5182A, 1.IX.1789

Jean-Adam **SERRE** (Geneva 1704–1788), miniaturist and musical theorist; copyist and friend of Liotard with whom he travelled widely. The son of a blacksmith, Lyonnnet Serre, his brother Étienne was an horloger. Serre, “Portrait Painter to the Empress Queen”, advertised from the same address as Liotard in the *Public advertiser*, 15.XII.1753 and again 22, 29.XII.1753, offering his *Essais sur les principes de l’harmonie* as well as his pictures of the Austrian and French royal families, Mme de Pompadour, Fontenelle, Crébillon etc. Serre stayed on in London, and was married there (as St James the Less, Thorndike Street) on 9.VIII.1756 to a Judith Elisabeth Keheo (1737–18.II.1802); he returned to Geneva where three children were born (1758–61). Serre had previously been in London where, on 23.I.1739 he witnessed the marriage of Gédéon Bourdillon and Marie Séguret at the French church in London.

Ernest Leopold **SICHEL** (1862–1941), British painter, sculptor and silversmith, based in London and Bradford. He made a pastel copy of La Tour’s préparation of Mme Favart.

William **SITTENHAM** (1861–1938), restorer, including apparently of 18<sup>th</sup> century pastels, art dealer and real estate investor, active in New York, known from a printed sheet “Crayon and pastel portraits: restoring oil paintings a specialty”.

Jean-Baptiste **SLODTZ** (1699–1759), peintre du duc d’Orléans, restorer and partner of Rémy (*q.v.*). He was married to Marie-Barbe Carlier; his brother was René-Michel Slodtz, sculpteur du roi. A pastel by Carriera was among those he restored.  
Lit.: Marandet 2003a

John **SMIBERT** (1688–1751), sold artists’ materials, including chalks and crayons, in Boston.  
*Dictionary*, collectors

William **SMITH** (*fl.* 1789–98), of Norwich, colourman. Smith’s Colour Manufactory, St Faith’s Lane, Norwich, advertised various colours in the *Norfolk chronicle*, 15.VIII.1789, including “Superfine CRAYONS, equal to the Swiss, single or in Sets, from 6s. to 21s. each.” In 1792 the firm had moved to London Lane, and also dealt in pictures and prints. William Smith was declared bankrupt in 1798. The firm was unrelated to the London colourmen.

**SMITH, WARNER & Co.**, a partnership between the experimental chemist, Charles Smith (–1845) and Peter Warner (–1824), 211 Piccadilly, London by 1800. Leading artists’ supplier; advertised a method for fixing soft crayon and chalk drawings (*Morning herald*, 25.VII.1800).  
Lit.: British artists’ suppliers at npg.org.uk

James **SMITHSON** (1765–1829), FRS, chemist, mineralogist and inventor, illegitimate son of the Duke of Northumberland, published in Thomson’s *Annals of Philosophy* in 1825 “A method of fixing crayon colours”, of three paragraphs: a mixture of oil and turpentine applied first to the reverse, and, when dry, to the front of the pastel.

A. **SOLARO SCHÜSS** (*fl.* c.1780), framemaker, maître-ébeniste, Paris.  
Lit.: Vial 1922; Harden 1998

**SOLVET** (*fl.* Paris 1760), marchand de couleurs: appears in the account book of Jean-Nicolas Vernezobre who owed him 217 livres, one of the pastel-maker’s largest debts. He may have been the marchand épiciier Jean-Pierre Solvet (1714–1783).

Eudore **SOULIÉ** (1817–1876), conservateur au musée de Versailles 1850–76; letter to the comte de Nieuwerkerke re Sorbet sale including La Tour *Nollet*.

**SPEAKMAN & CARTER** (*fl.* 1774), of Market Street, Philadelphia, chemists and druggists, offered “a few sets of fine crayons to be disposed of low.” (*Pennsylvania journal*, 29.VI.1774).

Francis **STACY** (*fl.* 1769–85), artists’ colourman, at The St Luke, corner of Long Acre, next to Drury Lane, London 1769–72, 39 Drury Lane 1773, Long Acre 1774–1785, 76 Long Acre 1777. A trade card includes crayons.  
Lit.: British artists’ suppliers at npg.org.uk

Friedrich **STAEDTLER** (1636–1688) commenced the manufacture of graphite pencils in Nürnberg in 1662. J. S. Staedtler introduced coloured oil pastel pencils in 1834 and exhibited pastels and crayons at the Exposition universelle de Paris, 1867.

Robert **STANLEY** (*fl.* London c.1764–69), artist and inventor.  
*Dictionary*, artists

Thomas **STARKEY** (*fl.* London c.1798–1830), stationer, of 31 Newgate Street, mentioned (as Starkey & Crips) by Hayter for preparing vellum. The firm was still active in 1840.

William **STORER** (*fl.* London 1777–90), optician, of Great Marlborough Street, and Lisle Street, London, invented the Royal Accurate Delineator, a technically superior camera obscura, using three lenses and a system of adjustable boxes, designed to work without the need for sunlight; it was patented in 1778, but mentioned by Horace Walpole in letters to Henry Seymour Conway of 16.IX.1777 and to Mason of 21.IX. and 24.X.1777: “It is such a perfecting of the camera obscura, that it no longer depends on the

sun, and serves for taking portraits with a force and exactness incredible; and serves almost as well by candlelight as by day. It ... is invented within these eighteen months by Mr Storer, a Norfolk man, one of the modestest and humblest of beings. Sir Joshua Reynolds and West are gone mad with it.” (He may have been the William Storer, plumber and glazier, born in Norwich in 1746 and married there, in 1769, to an Isabel Garland; his allegation was witnessed by his brother-in-law, Benjamin Jagger, *q.n.*) In 1783 Storer published a *Syllabus, to a course of optical experiments* for use with the instrument; it contained a lengthy list of patrons. Several pastellists, including Mrs Adams, Bateman, Dobson and Guest (*qq.n.*), mentioned it in advertisements. Nevertheless Storer was made bankrupt in 1784; an auction of his stock and personal effects took place on 4.VI.1785, including optical and musical instruments, prints and paintings. He is listed as a pauper in the Fleet Prison Discharges book 5.VII.1786, as a debtor to Ann Melvill, widow, and to John and Lucas Bateman. A William Storer, of Berkeley Court, was buried in Clerkenwell, St James’s, 3.II.1793.  
Lit.: Clercq 2008; John H. Hammond, “The royal accurate delineator”, *The photographic collector*, V, 1984, pp. 181ff

Bernard-Augustin **STOUPAN** (1701–1775), celebrated pastel-maker of Lausanne.  
*Dictionary, artists*

Jean-Frédéric **STRIEDBECK** (*fl.* Strasbourg 1790), print-seller, grande rue de Stadel, advertised various stationery items including pastel in the *Affiches de Strasbourg*, 15.XII.1790. He was presumably a member of a family of engravers of that name.

John Stackhouse **STYLES** (1725–1761), of King Street, Cheapside, London, stationer, credited with introducing silk paper for drawing in chalk and pastel c.1759 (copying similar papers made in France).  
Lit.: Krill 1996

Othon Guillaume **STRUVE** [Wilhelm Otto Struve] (Jena 1719 – Lausanne 1772), apothecary, professor of chemistry in Lausanne where he settled c.1745: author of *Patriotische Vorschläge und practische Untersuchungen die Chymie, Medicin und Wirthschaft betreffend*, Basel, 1771, and the similar *Essais ou réflexions intéressantes relatives à la chymie*, Lausanne, 1772, which both mention Stoupan and Liotard. According to Reifenstein, Stoupan owed much of his knowledge to him.  
Lit.: Lausanne 2018, pp. 57ff

Johann Georg **SULZER** (1720–1779), Mathematiker und Philosoph, author of *Allgemeine Theorie der schönen Künste*, 1771–74; rev. ed., Frankfurt & Leipzig, 1798; the article on pastel (III, p. 718f), after mentioning La Tour, Liotard, Mengs and the collection of Rosalba at Dresden, includes a simple recipe for pastel, but notes “Aber die beste Zubereitung der Pastelfarben ist doch ein Geheimniß”. Sulzer’s observations on pastel reappear in several other texts, notably by Christian Friedrich Prange, *Die Schule der Mahlerey*, 1782, and Joseph Friedrich von Racknitz, *Briefe über die Kunst an eine Freundinn*, 1795.

Mrs John **SURTEES**, née Elizabeth Thompson Royal (1828–1908), of Higher Broughton, Manchester: her pastel copies of two Russell portraits are at Chatsworth. In 1872 she married the Newcastle-upon-Tyne landscape painter John Surtees, the son of a butcher. He was evidently the painter who exhibited from 1843 on. Mrs Surtees exhibited a landscape at the Royal Academy in 1877 from 111 Gower Street.

## T

Augustin-Pierre **TABÉREAU** (1791–1871), 46 rue de l’Université, better known as a piano maker, also supplied frames of all types and “copies de portraits”, according to a label on the back of a Greuze copy. He was succeeded by his son Auguste-Alphonse.

Edmond-Antoine-Anne **TAPISSIER** (1861–1943), artist and illustrator, made pastel copies of the anonymous pastels of M. & Mme Dupin.

The *Tarif des Douanes nationales de France*, decreed by the Assemblée nationale, 31.I.1791, imposed an import duty of 5 livres le quintal on all “crayons en pastel & autres de toutes sortes”. A decree of 15.VIII.1752 imposed a duty on glass for pastels: “Ordonne au surplus Sa Majesté que les Verres blancs coulés en table sans boudines, propres à estampes & peintures en pastel, continueront de payer à l’entrée du Royaume, tant des Cinq Grosses Fermes, que des Provinces réputés étrangères, trente livres de quintal; & qu’à cet effet les Marchands & Voituriers seront tenus de les

mettre dans des caisses séparées, & de déclarer le poids desdites caisses, sous peine de confiscation, & de pareille amends de trois cent livres.”

*Taylor, v. Regnier*

Domenico Marchi **TEMPESTI** (c.1655–1737), provided an important account of his teacher Nanteuil’s practices.  
*Dictionary, artists*

**THIBAUT DE MONTIGNY**. Several generations of this family were peintres-sculpteurs. Louis (c.1695–p.1741) was located in the rue de la Mortellerie at the time of his marriage, 26.VII.1716 (to Madeleine-Catherine Go), and at quai Pelletier at the time his son, also Louis, was married, 22.I.1741. Louis-François, baptised at Saint-Gervais 13.III.1725 to Louis and Marie-Marguerite Rebours, was married in 1753 to Catherine Huet, the 18-year old daughter of the artist Christophe Huet. It was presumably he that had moved to the rue de la Verrerie, aux Armes de France, when he advertised in *L’Avant-Coureur*, 11.VIII.1766, p. 500f, announcing a new composition for sculpture, suitable for decorating picture frames (he was also recorded there when he witnessed the marriage of Jean-Baptiste Marie Huet in 1769). It is evidently the same as the mastic described in Duchesne’s *Dictionnaire de l’industrie*, Paris, 1776, II, p. 417. In his notice in *L’Avant-Coureur*, 27.I.1772, pp. 52–54 he added that he also mounted prints, pastels and plans under glass with gilt frames at scheduled fees ranging from 2 livres for an 8x7 pouces picture with a 1 pouce frame to 56 livres for a 36x30 pouce frame of 2 pouces width. By 1789 he had removed to 102 rue de la Tixeranderie.

Johann Alexander **THIELE** (1685–1752), credited by some sources as the inventor of pastel.  
*Dictionary, artists*

Hélène-Louise **THOMASSET** (1710–1782), from Agiez, near Orbe, Vaud. Mlle Thomasset accompanied her widowed mother and her sisters to London in 1749, where they set up a school for young ladies at 18 Great Marlborough Street. In 1764 Helene bought an annuity on Bank of England stock. She is said to have taken up embroidery at an advanced age, possibly under the influence of Mary Linwood (*q.n.*); she worked in a similar manner, reproducing paintings by old and modern masters. Liotard stayed in London nearby in 1772–74, and she copied Liotard’s 1773 self-portrait which was acquired by Lord Bessborough. The correspondence of her nephew, the botanist Edmund Davall, provides biographical details and references unknown to R&L, and reveals that the family remained in contact with the Ponsonby family in the 1790s.

Lit.: Humbert & al. 1897; Fosca 1956, pp. 104; R&L p. 590; Gavin Rylands de Beer, “Edmund Davall, F.L.S., an unwritten English chapter in the history of Swiss botany”, *Proceedings of the Linnean Society of London*, CLIX, 1947, pp. 42–65; “Thomasset”, *Notes & queries*, 1949, 1950; Fischer 2007; Neil Jeffares, *Mlle Thomasset*, 2016

Étienne-Joseph-*Théophile* **THORÉ** (1807–1869), journalist and art critic, who occasionally published under the name of W[illiam] Bürger.

Karl Ludwig Timmann, genannt Carl **TIMMANN-DELFOU** (Glinde 1867 – Dresden 1935), copyist of old master pictures in oil and pastel, made a copy of a Rosalba’s *La Giustizia e la Pace*.

Denis **TOUPILLIER** (*fl.* 1764; –1790), framemaker, reçu maître-ébéniste 30.VII.1764, rue Jean-Beausire, then rue des Tournelles, Paris. On 29.X.1753 at Sainte-Marguerite, Paris, he married Pierrette Prenant; on 20.XI.1776, at Saint-Méry, Paris, he was remarried to Marguerite Garnier. He died in 1790, and a notoriété of 12.VIII.1790 (AN MC/RE/LXVI) identified his heirs as his sisters Geneviève and Anne.  
Lit.: Vial 1912; Harden 1998

Maurice **TOURNEUX** (1849–1917), archiviste, bibliographe et historien de l’art.

André **TRAMBLIN** (c.1680–1742), framemaker, maître-menuisier, Paris, peintre de l’Académie de Saint-Luc, who is described in one document as a maître-peintre de bordures. In 1707 he married Marie-Claude Bouilly; his sister, Marie Tramblyn, married Pierre Delaunay (*q.n.*) in the same year.  
Lit.: Harden 1998

G. H. **TUCKER**, established 1791, fine art dealer and picture frame manufacturer, 9 Broad Street, Bath: frame on Russell, *Hibbert*.

Robert Samuel **TULL** (c.1731–1758), carver and gilder, apprenticed to Jacob Gosset (*q.v.*), in 1745. His account books include pastels for Katherine Read. Lit.: British picture framemakers at [npg.org.uk](http://npg.org.uk)

Sir Théodore **TURQUET DE MAYERNE** (1573–1655), Swiss physician and chemist, active at the court of James I in London, author of an early treatise *Pictoria, sculptoria, tinctoria & quae subalternarum artium spectantia* (1620–46; British Library, MS Sloane 2052) with recipe for pastel fixative. Lit.: Meder 1923

## U V

Léandre **VAILLAT** (1878–1952), écrivain, critique de danse et de l'art, co-author of works on pastels with Paul Ratouis de Limay (*q.v.*).

Gerard **VANDERGUCHT**, Jr (1739–c.1770).  
*Dictionary*, artists *s.n.* Gerard Van der Gucht

Hans Christian Hansen, kaldet **VANTORE** (Kettinge, Lolland 1861 – Copenhagen 1928), Danish pastellist who copied numerous old master portraits, often to a very high standard.

Edgar John **VARLEY** (1839–1888), London, copied two Russell pastels in 1882.

François-Antoine **VASSÉ** (1681–1736), sculpteur du roi. Frames on Lundberg pastels commissioned by Niclas Peter von Gedda, 1728. Lit.: Laine & Brown 2006

T.-S. **VASSEUR**, framemaker, maître-menuisier, Paris. His mark appears alongside Levert's on an oval frame for a pastel copy after Leprince. He might be the Toussaint Le Vasseur (1773-p.1793) recorded as an ébéniste in Paris in 1794 (formerly at 248 rue de Charonne: cartes de sûreté). Lit.: Harden 1998

Hendrik **VERHEYDEN**, Venduemeester van 's Gravenhage, advertised, in the *Leydse courant*, 16.IV.1742, a sale including pictures by Rosalba.

Henri **VERNE** (1880–1949), directeur des musées nationaux 1926–40.

Jean-Nicolas **VERNEZOBRE** (Paris 1719–1789), peintre de l'Académie de Saint-Luc (*requ* 1750), supplier of pastels.  
*Dictionary*, artists; *Prolegomena*; [essay](#)

George **VERTUE** (1684–1756), art historian and early commentator on the vogue for pastels (1742).  
*Dictionary*, collectors

Thomas **VIALLS** (1719–1781), London carver and gilder; framed two pastels by Read for James Grant of Grant (1764).  
Lit.: British picture framemakers at [npg.org.uk](http://npg.org.uk)

Giovanni **VIANELLI** (1736–1793), art collector in Chioggia, published Rosalba's Diary in 1793.

Marc **VIBERT** (*fl.* Parma 1754; – Parma 27.IX.1763), framemaker active in Parma (presumably of French origin), responsible for the series of eight frames for the Liotard royal portraits in the Stupinigi.  
Lit.: R&L p. 377; González-Palacios 1996; Chiara Briganti, “Documents sur les arts à la cour de Parme au XVIII<sup>e</sup> siècle”, *Antologia di belle arti*, 1977, pp. 380ff

**VICARS BROTHERS**, Lovell William (1868–1943), John Major and nephew Herbert Percival Vicars (1880–1953), son of Edward Hazell Vicars (1853–1918), fine art dealers of Old Bond Street, London, established in 1874; they also supplied copies of pastels for Duveen.

Paul **VIGNA** (1856–1942), restaurateur de dessins et d'estampes à Paris.  
Lit.: Volle & al. 2020

Charles, marquis de **VILLETTE** (1736–1793), soldier, politician, admirer and protégé of Voltaire, homosexual, poet and salon critic.

Pierre **VILLIERS** (1760–1849), auteur, salon critic.

Arnauld **VINCENT DE MONTPETIT** (1713–1800), artist and inventor.  
*Dictionary*, artists

Jacques **VIVIEN** (–p.1709), sculpteur sur bois, reçu 1683 by the Académie de Saint-Luc. He married Jacqueline Héban in Paris in 1676. The picture-frame-maker was paid 174 livres by the Bâtiments du roi on 7.XI.1700 for three frames of the portraits of the royal princes by his brother, Joseph Vivien (*q.v.*). Jacques Vivien also worked for the duchesse de Nemours, and was owed 1629 livres on her death in 1707: AN MC/VIII/879, 20.I.1708.  
*Dictionary*, genealogies, [Vivien](#)

Giovanni Battista **VOLPATO** (1633–1706), painter, mathematician and philosopher; experimented with pastel binders around 1670.  
Lit.: Meder 1919, p. 135

## W X Y Z

George **WALKER** (*fl.* Edinburgh 1781–1815), pastellist. His “Directions for painting landscape in crayons” appeared posthumously in *The Scots magazine*, LXXVIII, .II.1816, pp. 104–5.  
*Dictionary*, artists

John **WALKER** (*fl.* London 1776–1802), “Carver, Gilder, & Printseller, No.28, Hay Market (N.B. from Parliament Street) makes all sorts of Glass & Picture Frames, Girandoles, &c. Sells Crayons, Water Colours, all kinds of Chalk, Pencils, &c. for Drawing. N.B. Boxes of Colours ready prepar'd.” according to his trade card.

Parry **WALTON** (–1702), restorer of the King's pictures. In 1675 he was living at 2 Lincoln's Inn Fields.  
*Dictionary*, artists, *s.n.* Greenhill; Survey of London; British picture restorers at [npg.org.uk](http://npg.org.uk)

Claude-Henri **WATELET** (1718–1786).  
*Dictionary*, collectors

Mr **WATERS** (*fl.* Newcastle 1788) retailed Mr Riley's crayons (*Newcastle courant*, 25.X.1788).

Jean-Félix **WATIN** (1728–1804), art supplier from his shop in Paris, à la Renommée, carré de la porte Saint-Martin; he appears as the author of the *L'Art du peintre, doreur, vernisseur*, published in 1772 with numerous subsequent editions, but in fact written by Roch-Henri Prévost de Saint-Lucien (1730–1808), a lawyer and author on a wide range of subjects. It included a stock list with prices, including (p. 348) Grandes boîtes de pastel assorties, for 12 livres, with petites boîtes for 8. Watin was married to Marie-Jeanne Paulus. Lit.: Chatelus 1991, p. 80; Lowengard 2008

Edward Façon **WATSON** (1804–1892), London dealer and restorer until 1877. Advertised “crayon drawings carefully restored” (*The artists' directory* 1875, p.190).  
Lit.: British picture restorers at [npg.org.uk](http://npg.org.uk)

Johannes Raphael **WEHLE** (1848–1936), German religious and history painter, trained in Dresden where (c.1867) he made copies of the famous pastel collection, including one of Mengs's Frau Thiele.

Jean-Daniel **WELPER** (1729–1789), peintre du roi et du prince de Condé. He died in his home in te rue des Fossoyeurs, his heirs being his brother and family in Basle; his widow, Jeanne Guillard, died 13.III.1792. The miniaturist made numerous copies of royal and aristocratic sitters, including at least two after La Tour pastels: Louis le dauphin and the marquise de Sassenage. Lit.: Chantilly 2007, pp. 32f; Guiffrey 1885; Lemoine-Bouchard 2008; Pappe & al. 2008

*Werner, v. Haid*

Ann **WILLIAMS** (*fl.* London 1768–87), pastellist, “makes and sells crayons”.  
*Dictionary*, artists

Auguste **WILLIOT** (1829–1865), peintre et pastelliste, Saint-Quentin, said by Dréolle de Nodon 1856 (p. 134) to have produced highly regarded copies after La Tour.