

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## **BLACKBURN, Joseph**

*fl.* Boston c.1753–78

Little is known of the origins of this painter whose portraits of Americans first appear around 1753. He is assumed to have been trained in a London studio because of his mastery of dress details. A number of canvases are found in New York, Boston and Hartford. Competition from Copley, whom he influenced, led to his seeking work beyond Boston after 1761, and he was in London by 1764. Oil portraits of British sitters are found between 1764 and 1778. No pastel is securely attributed. The signature that appears on one pastel was thought by John Hill Morgan to have been forged, a view supported by the reappearance of the same signature and date on an quite different work; both pastels are evidently far earlier than the date (*v.* American sch.).

### **Bibliography**

Collins Baker, *Huntington Library quarterly*, IX, 1945–46, pp. 33ff; Bénédiz; Bolton 1923; Burroughs 1936; Grove; New York 1997; Paris 1989; Saur; Washington 1987; Waterhouse 1981; Wright 2006

### **Pastels**

Thomas DEERING (1720–1785), pstl/canvas (New York, MMA; not located 2007). Lit.: Bolton 1923, p. 7 n.r.

??Thomas OLIVER, *inscr.* "I. Blackburn pinxit 1760" (Boston, MFA 29.931. *Acqu. Archibald Cary Coolidge Fund*) [*v. American sch.*]

??Mrs Thomas OLIVER, *née Elizabeth Vassall, inscr.* ← "I. Blackburn Pinxit 1760" (New Haven, Yale University Art Museum, *inv.* 1945.342), *v. American sch.*