

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

BONNET, Louis-Marin

Paris 1736–1793

From 1756 Bonnet studied with Jean-Charles François, in whose studio the crayon manner engraving was first developed. The process of coloured engraving in the manner of sanguine, two chalk and pastel drawings was taken up and popularised by Gilles Demarteau, to whose studio Bonnet moved before, in 1760, setting up his own business. He engraved a series of pieces after Boucher and others. He moved to St Petersburg in 1765, where he made pastelmanner engravings of Catherine II and the Tsarevich. He returned to Paris in 1768 and may have travelled to London, where he published several prints. Bonnet used pseudonyms such as Tennob or Marin to sign his plates. Very few original pastels have surfaced. The Stockholm work is assumed to be by him as it relates to the print of *The milk woman* of the same year (signed the same way), but is not a copy.

Bibliography

Bénard, *Cabinet de M. Paignon-Dijonval, catalogue*, 1810, p. 337; Bénézit; Dussieux 1876, pp. 317, 552; Grove; Lugt 277, S277; Nagler 1835–52; Sanchez 2004; Saur

Pastels

Mme de POMPADOUR, holding a basket of flowers, pstl, 55x45, s (London, Christie's, 5 gns; Larsen) [p/a/r Boucher, *Tête de Flore*]

Tsarevich Pavel Petronich, later Tsar PAUL I (1754–1801) (London, Christie's, 25.XI.2003, Lot 98 repr.) [v. Eriksen]

Jeune fille, pstl, 53x42 ov., sd "L. Marin invenit 1774" (Stockholm, Nationalmuseum, NMB 80. Legs Carl XV 1873) φ



Girl in pink dress and straw hat, with basket of flowers, pstl, 54.5x42 (London, Christie's, 18.III.1912, Lot 8, 10 gns; Phillips)