

DELAFOSSÉ, Jean-Baptiste-Joseph

Paris 1721–1806

A pupil of the engraver Étienne Fessard, Delafosse is known for his engravings after Gravelot, Eisen, Oudry and most notably Carmontelle, whose celebrated image of *La Malheureuse Famille Calas* was made known through the Delafosse print. He also worked with the abbé de Saint-Non (*q.v.*). He was probably the engraver who presented a new type of pencil to the Académie in 1771 (*Procès-verbaux*, VII, p. 80f). Jean-Baptiste-Joseph Delafosse, “graveur en taille douce”, was married to a Marie-Louise-Pacifique Dervin, and their daughter Marie-Nicole, born in Paris in 1762, was the subject of a charming chalk drawing by her father now in the Bonna collection. This as well as the two works below display the precise and meticulous touch expected of an engraver, and the pastels have a distinctively cool tonality. Several sources confuse him with the unrelated designer and decorator Jean-Charles Delafosse.



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Bibliography

Bénézit, Paris 2006d; P&B; Saur; Wildenstein 1959

Pastels

?AUTOPORTRAIT, pstl/ppr, 66.5x55.5 (desc.: Mme Delafosse 1920; PC; Paris, Drouot, Boisgirard, 14.XII.2011, Lot 120 repr., éc. fr. c.1760, est. €4–6000, €4500). Exh.: Paris 1920, as Le père du graveur De la Fosse, par Ch. Coypel. Lit.: Dumas 1920, p. 230 repr.; Wildenstein 1959, fig. 2 ◊



Jeune écolier, pstl, 47.6x35.6, s “La Fosse” (Boston, MFA, inv. 65.2663. Delafosse family; Wildenstein, exh. 1920; acqu. Forsyth Wickes 1928; legs 1965). Exh.: Paris 1920, as anon., le graveur De la Fosse, enfant; Copenhagen 1935, no. 279. Lit.: Dumas 1920, p. 230 repr., same hand as autoportrait; Gaston-Dreyfus & Ingersoll-Smouise 1923, no. 377, as Lépicié; Wildenstein 1959, as Delafosse; Munger & al. 1992, no. 30 repr. cl, sch. of Lépicié; Zafran 1998, sch. of Lépicié ◊