HUQUIER, Jacques-Gabriel
Paris 1730 – Shrewsbury 7.VI.1805
Jacques-Gabriel (James Gabriel), the son of the engraver Gabriel Huquier (1695–1772) and his wife, Marie-Anne Desvignes (∞ 1775), who lived in Paris, rue des Mathurins. Jacques-Gabriel’s date of birth (which differs from the 1725 given in this source) is a matter of debate, but it is generally accepted that he was born in 1730. The dates 1785 from 26 Church Street and 1786, and 1778 (no. 42); in 1784 he sent from Greek Street, however give this street only for 1774 (no. 48) and it is possible that he worked in London, and is recorded in the Royal Academy from 1771 to 1796, and was a member of the Bath Philosophical Society, pshl, 1774. Exh.: Bath 1777, no. 140, photo exh., n.r.

By 1764 Huquier had established himself as a vendor of fans and wallpaper as well as prints, including several series engraved after Boucher, Watteau and Natoire as well as devotional subjects which were popular in the Spanish and Portuguese markets in which Huquier specialised; by 1766 he had established a wallpaper factory. There were difficulties with creditors from as early as 1763 (Basan proposed an arrangement in a document of 9.VII.1763, AN Y 4854), and a major sale of his effects took place in Paris 21.III.–29.IV.1768.

At this time he made a number of trips to England, and in 1772 he abandoned his family and emigrated permanently to England, exiled it is said following his publication of an anti-Jesuit satire. (Unterspicaled) this led to some feeling at the time of his father’s death in 1772: in a letter to Desfriches of 12.VII.1772 Jombert described ‘son vaurien de fils’ who had arranged his father’s burial at a distance.

Huquier’s English career consisted mainly of small pastel portraits; the technique is flat and angular. Given his family and training, they are of astonishingly poor quality, and it is possible that this contributed to his decision to work in England. He exhibited eleven pastels at the Royal Academy from 1771 to 1776, and was also represented at the Society of Artists in 1772. He worked in London, and is recorded in the land tax registers at South Moulton Street between 1773 and 1790; the RA catalogue of 1774 (no. 48) and 1778 (no. 42); in 1784 he sent from Greek Street, 1785 from 26 Church Street and 1786, from 8 Carlisle Street. He may have sublet South Moulton Street; he also appears in 1792 as proprietor of property at Weald, near Horley, occupied by a Mr G. Clark at a rent of 5 gns, while Huquier’s advertisement in the Morning post, 20.VIII.1779, refers to his trip to Margate.

No. 42, South Moulton-Street.

New and improved method of Painting in CRAYONS.
Mr. HUQUIER, Portrait Painter, acquires the Nobility and Gentry, that after a long application, and expensive experiments, he has brought to perfection a new manner of Painting in Crayons, which has been already found by some connoisseurs far superior for the beauty of the colouring, and especially for the uncommon advantage of being as lasting as any Oil Painting. By this new discovery, the colours may be laid down so smooth as to imitate the most beautiful and fair complexion. His painting bears the closest examination, and to those advantages, Mr Huquier begs leave to add his happiness in hitting striking likenesses. He will also continue to do his coloured Miniature Portraits, which have met with such general approbation at Margate last season. Specimen to be seen at his house as above.

He also made trips to Bath (where he could be found at Mr Ginder’s, confectioner, Kingston Buildings, Bath chronicle, 21.XII.1780, Oxford (Oxford journal, 20.VII.1776; 21.VII.1777), Cambridge (in 1783), Norwich (1785), Stamford (Stamford Mercury, 13.X.1786) and Shrewsbury (Shrewsbury chronicle, 5.X., 16.XI.1776). As does the 1770 notice, the advertisement in the Lesti intelligencer, 30.I.1787 (followed by similar ones, e.g. 20.III.1787), perhaps indicates a prejudice he may have encountered and sought to address in the description of his exhibit in the Royal Academy 1786 exhibition of a portrait of a “fixed crayon”.

Mr HUQUIER, Portrait Painter, acquaints the Nobility and Gentry, that after a long application, and expensive experiments, he has brought to perfection a new manner of Painting in Crayons, which has been already found by some connoisseurs far superior for the beauty of the colouring, and especially for the uncommon advantage of being as lasting as any Oil Painting. By this new discovery, the colours may be laid down so smooth as to imitate the most beautiful and fair complexion. His painting bears the closest examination, and to those advantages, Mr Huquier begs leave to add his happiness in hitting striking likenesses.

He will also continue to do his coloured Miniature Portraits, which have met with such general approbation at Margate last season. Specimen to be seen at his house as above.

He also made trips to Bath (where he could be found at Mr Ginder’s, confectioner, Kingston Buildings, Bath chronicle, 21.XII.1780, Oxford (Oxford journal, 20.VII.1776; 21.VII.1777), Cambridge (in 1783), Norwich (1785), Stamford (Stamford Mercury, 13.X.1786) and Shrewsbury (Shrewsbury chronicle, 5.X., 16.XI.1776). As does the 1770 notice, the advertisement in the Lesti intelligencer, 30.I.1787 (followed by similar ones, e.g. 20.III.1787), perhaps indicates a prejudice he may have encountered and sought to address in the description of his exhibit in the Royal Academy 1786 exhibition of a portrait of a “fixed crayon”.

PORTRAITS in FIXED CRAYONS—a NEW DISCOVERY.—The grand and general Objection to Portraits in Crayons, is an Apprehension, that they may fade in Time, or be injured by the slightest Touch. Mr. HUQUIER has therefore the Happiness to inform the Ladies and Gentlemen Inhabitants of Leeds and its Environs, that he is enabled to obviate that Difficulty, having discovered a Method of fixing Crayons in such a Manner as to render equal in Permanence and Solidity to any other mode of Painting whatever, preserving at the same Time unblemished, that beautiful Softness, and Delicacy of Colouring, which gives to Portraits in Crayons so decided a Superiority over those painted in Oil. Specimens to be seen at his Apartments, Mr James Lockwood’s, in Kirkgate, Leeds.—His Prices are from Two Guineas to Four, and upwards, handsomely framed.

When his father-in-law died (1.XII.1776), Huquier’s wife was already dead (27.V.1775; 12.VII.1781 was rue de Claire (Clare Street), of his house as above.

12.VII.1781 was rue de Claire (Clare Street), of his house as above.

When his father-in-law died (1.XII.1776), Huquier’s wife was already dead (27.V.1775; 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776. When his father-in-law died (1.XII.1776), Huquier’s wife was already dead (27.V.1775; 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776.

There is one further address for Huquier, which appears in the registers of tutelles when his daughter Anne-Geneviève needed his help in 1787. The address given on 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776.

There is one further address for Huquier, which appears in the registers of tutelles when his daughter Anne-Geneviève needed his help in 1787. The address given on 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776.

There is one further address for Huquier, which appears in the registers of tutelles when his daughter Anne-Geneviève needed his help in 1787. The address given on 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776.

There is one further address for Huquier, which appears in the registers of tutelles when his daughter Anne-Geneviève needed his help in 1787. The address given on 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776.

There is one further address for Huquier, which appears in the registers of tutelles when his daughter Anne-Geneviève needed his help in 1787. The address given on 12.VII.1781 was rue de Claire (Clare Street), of their cousin, Jacques-François Chéreau by decision of the Châtelet in .IV.1776.
141.111 William HARDY (1732–1811), brewer in Norfolk; & pendants: 141.1111 his wife, née Mary Raven (1733–1809), diarist; & 141.1112 daughter, later Mrs Jeremiah Cozens, née Mary Ann Hardy (1773–1864), pstl, ov., 1785 (Letheringsett Hall). Lit.: Helen Caroline Colman, Sydney Cozens-Hardy, 1944, figs. 1–3, as by Hugnier, 1875; The Diary of Mary Hardy 1773–1893, ed. Margaret Bird, 2013, ti, pp. 150ff [new attr.] φ

141.113 [Henry Hoste Henley (1765–1833)] [or his father Henry Cornish Henley (1731–1773)], of Sandringham, pstl, ov., sd 1770 (PC2018) [new attr., identification] φ

141.114 Edward JEFFREYS [Jeffries], pstl, ov., s → “Huquier” (Powis Castle, National Trust, PO/7/249) φ

141.124 Thomas OTTLEY (1717–1807), of Pitchford, Shropshire, pstl/ppr, 46x36 ov., s → “Huquier”, inscr. versa “Thomas Ottley Esq. ætats 60.1776” (Attingham Park, National Trust, inv. 608057, as by Manuel Auquier. Oliver Pitchford Legs Norris) [new attr.] φ

141.126 ~cop. Miss [May] Lancaster Lucas ([1853–1920)], 48x30.5 ov. Lit.: Transactions of the East Riding Antiquarian Society, 1906, XIII/1, p. 114, no. 446, as by Fauquier

141.127 Le comte de ROCHEFORT, pstl/ppr, 48x38 ov., s → (London, Sotheby’s Colonnade, 19.11.1997, Lot 39 repr., est. £800–1200, £700) φ
Three portraits of members of the SAVORY family, cr. cir, sd 1785, Norfolk (desc: Henry I. Savory). Lit.: Magazine of art, II, 1904, p. 281, notes & queries

Mr [John] SIMPSON ([ –1786]); & pendant: 1411.13 spouse [née Anne Clutterbuck ( –1783)], pstl, 56x40, s ↘/n.s. (Bradley Hall, Durham. Prinknash Abbey, Cholsey’s, 19.V.2011, Lot 229 repr., est. £3–5000) φ

Richard TYSON (1735–1820), master of the ceremonies at Bath, m/u ~grav. J. Collyer, 1782, for the New Bath guide, 1784

Mrs William WHITMORE (∞ 1778), née Frances Barbara Lister (1750 –1792), wife of ironfounder of Dudmaston Hall, Bridgnorth, pstl/ppr, 43.2x35 ov., sd 1780 (Dudmaston, National Trust, inv. 813606, as by J. Luquien) [new attr.] φ

Gentleman, crayons, Society of Artists 1772, no. 142

Gentleman, m/u, Royal Academy 1783, no. 258

Gentleman, crayons, Royal Academy 1784, no. 331

Gentleman, in fixed crayons, Royal Academy 1786, no. 379

John and Henry with pet rabbit, pstl, 40.6x53.3, sd 1788 (London, Christie’s, 20.X.1984, Lot 90, £550)

Man in blue coat, pstl, ov. (Gott heirlooms, Armley House, Leeds; London, Christie’s, 10.V.1897, Lot 1 n.r., 3½ gns; Francis)

Boy in blue coat with white collar, pstl/ppr, 27x20.3 ov., sd ↘ “Huquier” (London, Christie’s South Kensington, 1.VII.2004, Lot 10 repr., as by Gabriel Huquier, with 2 other items, est. £300–500, £220 [=£291]) φ

Boy in white dress with a spaniel, pstl, 46x35.5 ov., s ↘ “Huquier” (Bristol, Dreweatts, 21.VI.2012, Lot 230 repr., est. £300–500, £130) φ

Boy in a blue coat with a rabbit; & pendant: 1411.146 boy in a red coat with a dove, pstl, 46x36 ov., n.s./s ↗ “Huquier” (Dorchester, Dukes, 24.II.2021, Lot 286 repr., as by Gabriel or Jacques-Gabriel Huquier, of boy and girl, est. £200–400, £340) φν

Lady reading, crayons, Society of Artists 1772, no. 141

Lady, crayons, Society of Artists 1772, no. 143

Young girl and her spaniel, pstl, 25x20 ov., c.1780 (Bury St Edmunds, 14.IX.2005, Lot 336 repr., est. £100–150) [new attr.] φν

Young boy in white dress with a spaniel, pstl, 46x35.5 ov., s ↗ “Huquier” (Bristol, Dreweatts Neate, 18.VII.2006, Lot 290 repr., as boy, manner of Huquier, est. £150–200; Corsham, Gardiner Houlgate, 17.IX.2009, Lot 292 repr., as girl, by Huquier, est. £400–800; Corsham, Gardiner Houlgate, 19.IX.2012, Lot 955 repr., as boy, by Huquier, est. £350–550; Corsham, Gardiner Houlgate, 21–22.XI.2012, Lot 941 repr., est. £200–400) φν
J.411.152 Lady in green dress, white lace fichu and cap, pstl, 26.7x20 ov. (London, Christie’s, 2.III.1914, Lot 38, ½ gn; Justice)

J.411.153 Girl in a white dress and blue sash with her dog, pstl, 24.7x21.6 ov. (Mrs E M Tomlinson; London, Christie’s South Kensington, 19.III.2006, Lot 211 repr., English sch., 19th century, est. £80–120) [new attr., ?] φαν


J.411.158 Girl in white dress, pink sash, holding a book
J.411.159 ~?cop., pstl, 42x36 ov., inscr. verso (Cerney, near Cirencester, Dominic Winter, 16–17.VII.2010, Lot 37 repr., a/r Huquier, est. £300–500) ϕκ

J.411.161 Lady and child, crayons, Society of Artists 1772, no. 130
J.411.162 Three small portraits, crayons, Royal Academy 1774, no. 137
J.411.163 Three portraits, crayons, Royal Academy 1778, no. 168