

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

NADAUX, André

Paris 1726–16.VI.1800

Engraver and draughtsman, advertised in the *Journal de Paris*, 1780, that he had obtained from Dumarets (*n. SUPPLIERS*) his secret composition for “pastels”, for which the Académie had issued a certificate. His advertisement was from rue de la Vieille-Draperie, quartier du Palais, the same house as Dumarets; to avoid counterfeit, he advertised that he would not supply any dealer, and that the pastels could thus only be obtained from him; of course he would deliver “en province”. One of several engraved trade cards issued c.1780 reads

NADAUX FABRIQUE Royale de CRAYONS de Composition du S. Nadaux Breveté du Roi, Approuvé par les Académies, Pastels de sa composition SEUL DÉPOT en sa maison, rue de la Vieille Draperie, dans la Cité, à Paris.

A certificat issued by La Tour dated 5.VII.1781 “certifie avoir trouvé les crayons du sieur Nadaud très dignes de l’approbation de MM. Renou et Descamps” (the manuscript appeared in two catalogues, Laverdet, 1852, no. 171, fi25.50; Collection Alfred Bovet; Paris, Delestre, Charavay, 23–25.VI.1885, no. 1477, and misquoted by the Goncourts).

Nadaux also supplied “Crayons d’Angleterre en bois de cedre” and “Crayons à dessiner sur glace”. J.-B. Huet obtained his “crayons de couleur” from “Sr Nadeau” for the quatre têtes de filles engraved by Bonnet with this legend. In fact the recipes given in Nadaux’s *Fabrique royale. Description et analyse de composition de couleurs et de teintes*, which he published in 1780, reveals that these were crayons de couleurs rather than pastels, the sticks being reconstituted from chalk and natural materials, with colours restricted to black, white and reds (of various shades). Indeed the author discusses substituting the crayons for pastel (p. 18).

“André Nadaux, maître graveur à Paris” is recorded in the registre de clôtures d’inventaires après décès, 20.II.1778, as the husband of Geneviève-Élizabeth Leguay (AN Y5329); this is confirmed by a subsequent document in the registres de tutelles (AN Y5163^b, 17.III.1788, tutition de sa fille Élizabeth), which confirms his address as rue de la Vieille-Draperie. His wife appears to have been the daughter of a maître coffretier, and had been previously married to a François-Nicolas Martin, and was still a minor by age when he died in 1771 (registres de tutelles, AN Y4955^b, 28.VIII.1771). The marriage to Nadaux took place on 26.III.1774 (registres des insinuations du Châtelet).

Nadaux was apprenticed to the engraver Dominique Favereau for 6 years from 13.XI.1749, aged 23 (AN MC ET/XXXIV/576). He appears as godparent at Marly-le-Roy in 1768 (parish registers). On 9.XI.1761 André Nadaux, “maître graveur et officier contrôleur de la volaille à Paris, y demeurant sur le Pont au Change”, bought and sold houses, one in Rueil (AN MC/XCIV/306). The office of contrôleur de la volaille appears to have been inherited from Laurent-Nicolas Lachaise (AN MC/XCIV/303, 28.III.1761). A death certificate for André Nadaux, 5 rue de la Vieille Draperie was issued on 29 prairial an VIII (17.VI.1800); citoyen

Leguay, marchand, 6 rue des Petits Champs was the witness.

Bibliography

AN F/12/2237 [a.15.VII.1780]; *Procès-Verbaux*, IX, pp. 19f; Thiery, *Almanach du voyageur à Paris*, 1784, p. 273ff; Chatelus 1991, p. 71; John Grand-Carteret, *Papeterie et papetiers de l’ancien temps*, Paris, 1913, pp. 275–76; Lowengard 2008; Katie Scott, “The Waddesdon Manor trade cards: more than one history”, *Journal of design history*, XXIII, 2004, pp. 91-104, p. 103, n.26