

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

STOUPAN, Bernard-Augustin

Lausanne 1701–1775

Also Bernhard; Stupan or Stupanus; celebrated pastel-maker of Lausanne. He was also professor of mathematics and a Ratsherr in Lausanne, and he was related to the celebrated mathematician Jacob Bernoulli. Stoupan's brother Benjamin-Thomas (1689–1753), a baker, is credited in some sources as involved in the pastel business. Bernard Stoupan married, in 1725, Marie-Madeleine Isoot, sister of a merchant, Peter Isoot, and Stoupan and Isoot provided bonds for the apprenticeship to a watchmaking and jewellery business of Jean-Baptiste Michod, presumably father or brother of Stoupan's nephew François Michod (*v. SUPPLIERS*), who continued the pastel business from Vevey (as did Helmholtz, *q.v.*).

Stoupan's pastels were celebrated from the middle of the century. When, fresh from her lessons with Liotard, Caroline Luise von Hessen-Darmstadt (later Markgräfin von Baden, *q.v.*) sought the best pastels, she was directed to those of Stupan, and was sent a shade card with about a hundred tints (Henning letter of 2.VIII.1746; *v. TREATISES*). By 1770 Stoupan had achieved “un haut degré de perfection (éclat de couleurs)”. A footnote in a letter of the Hanoverian scientist Andreae in 1763 recorded—

Beiläufig sei hier angezeigt, daß in Lausanne bei Stupan sehr feine Pastellfarben verfertigt werden. Ein gros Assortiment, so, durch alle Schattirungen hindurch, vollständig ist, und 152 Stängel enthält, kostet 33 L. 10 s. Ein zweites von 76 Stängeln 17 L. 15 s. und ein drittes von 80 Stängeln 24 L.

The chevalier de Boufflers (*q.v.*) noted in 1764 that Lausanne “est connu dans toute l'Europe par ses bons pastels”; his editor noted “on peut s'adresser pour les avoir, ou à M. Stoupan lui-même, ou à M. François Grasset libraire à Lausanne.” Stoupan's pastels were “recommended for the best in Europe” according to a 1766 receipt from Bonhote (*q.v.*), who supplied them in London. When Charles Pache, who may have been a student, submitted his pastels to the Society of Arts in London in 1772 they were found indistinguishable from Stoupan's (although some of the experts preferred Morland's, but they were difficult to obtain commercially). The Swiss pastels were criticized for being dry and friable, and “would not admit of one colour being laid on another without some part falling off”; the white would soon turn black, while the black was prone to mildew. That said, the Lausanne crayons were esteemed in England more than any other, and “are now the only pastels made use of by the best artists in Paris.” Some of the green shades were particularly prized, as artists such as Cotes had been unable to replicate them himself.

Bonvoisin and Phelippeaux (*qq.v.*) supplied them in Paris, and they were advertised in the *Avant-Coureur* (1762, p. 491; 1769, p. 85; 1771, p. 503; 1773, pp. 435f). In the *Almanach général des marchands, négocians et commerçans de la France et de l'Europe* for 1772 (Paris, Valade), the entry for Lausanne (p. 166) noted—

Pastels. Excellents pour les portraits.

Le grand assortiment en deux boîtes de 24 nuances qui forment 152 crayons, 64 liv. de France.

Demi-assortiment de 77 crayons, 27 liv.

Pastels pour dames, propres à peindre en petit les fleurs, figures & paysages, 100 crayons, 44 liv.

Marchands de pastels, MM.

STOUPAN, (Bernard), FRANÇOIS GRASSET & comp.
Librairies & Imprimeurs.

This announcement appeared in the *Frankfurter Frag- und Anzeigungs-Nachrichten*, 20.XII.1776 and other dates:

Es sind von dem so bekandt als berühmten Pastell Farben Fabrikanten, Herrn B. A. Stupanus in Lausanne, verschiedene Assortiments darer feinsten Pastell Farben allhier angelangt, davon die grösseren Assortiments 9. Laubthaler, die feineren aber 5. Laubthaler, vier genommen zu stehen kommen, und können die darzu Lusttragende, bey Ausgeber dieses vernehmen, bey weme solche zu finden sind.

In Pahin de La Blanchere's assemblée ordinaire des Savants & des Artistes, of 21.II.1782, among the pictures wer exhibited:

37. Plusieurs assortimens de Crayons & de Pastels, de la fabrique du feu sieur Stoupan, en Suisse.

Reifenstein (*q.v.*) reported to Caroline Luise von Baden (.v.1761) that he had seen a pastel by Handmann fixed with the process invented by Stoupan, involving an atomised mixture of strong vinegar and egg white; he also indicated that Stoupan learned his techniques from the apothecary Wilhelm Otto Struwe. Sulzer (1798, III, p. 719) mentions “Herr Stupan, von Geburt ein Basler, der sich in Lausanne aufhält, wird schon längstens für den besten Zubereiter dieser Farben behalten”. “Personne n'a jusqu'ici pu atteindre le brun de Stoupan”, wrote Guthrie. Agricola 1784 (reprinted by Brusatin & Mandelli 2005 as *Maniere diverse per formare i colori* erroneously attributed to Rosalba Carriera) gives a recipe for “il rosso bruno di cui si serve il signor Stupan a fare i suoi pasteli.”

Bibliography

[Johann Gerhard Reinhard Andreae], *Briefe aus der Schweiz nach Hannover geschrieben, in dem Jare 1763*, Zurich, 1776, II, p. 259; Georges-Antoine Bridel, “Les Pastels de Lausanne”, *Association du Vieux Lausanne, Rapport*, 1944, pp. 10–21; Burns 2007, p. 20; Chaperon 1788; Gombaud & Sauvage 2016; William Guthrie, *Nouvelle géographie universelle*, Paris, 1802, III, p. 244; Marcel Francillon, “Notes sur la famille Stoupan bourgeoise de Lausanne”, *Der schweizer Familienforscher/La généalogiste suisse*, 1947, pp. 115ff; Lausanne 2018; Lauts 1977; *Nouvelles de la république des lettres et des arts*, 27.II.1782, p. 72; Ratouis de Limay 1946, p. 138; Reuter 2015; *Revue historique vaudoise*, 1943, p. 171; *Revue historique vaudoise*, 1985, p. 68; R&L; Sauvage 2015; Society of Arts, minutes, 1772; Struwe 1772 (*v. TREATISES*)