

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

HUQUIER, Jacques-Gabriel

Paris 1730 – Shrewsbury 7.VI.1805

Jacques-Gabriel (James Gabriel) was 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 older sources) is derived from his age in 1758, when he married Anne-Louise, the daughter of the engraver Jacques Chéreau. She brought a dowry of 10,000 livres, mostly in stock in the business at rue Saint-Jacques, "au Grand Saint-Rémy", and for the next three years with Huquier fils and Chéreau collaborated as engravers and printsellers. Evidently however Huquier was also working as a pastellist by 1760, as he was recorded in an account book as owing 12 livres for the purchased pastels from Jean-Nicolas Vernezobre (*q.v.*).

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 Y4854^A), and a major sale of his effects took place in Paris 21.III.–29.IV.1768.

Around 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. (Unsurprisingly this led to some ill 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 failed to answer letters.)

Huquier's English *œuvre* 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 1796, 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 catalogues however give this street only for 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 Harrow, 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, 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 Profils, which have met with such general approbation at Margate last season. Specimens to be seen at his house as above.

He also made trips to Oxford (*Oxford journal*, 20.VII.1776; 21.VI.1777), Shrewsbury (*Shrewsbury chronicle*, 5.X., 16.XI.1776), Birmingham (*Aris's Birmingham gazette*, 15.IX.1777), Deal (*Kentish gazette*, 20.X.1779), Bath (where he could be found at Mr Ginder's, confectioner, Kingston Buildings, *Bath chronicle*, 21.XII.1780), Cambridge (in 1783), Norfolk (1785), and Stamford (*Stamford Mercury*, 13.X.1786). As does the 1770 notice, the advertisement in the *Leeds 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 "in fixed crayons":

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; although she is listed as a party to the posthumous inventory of Huquier's mother, 26.VII.1775; "quelques portraits de familles" alone are listed), and her third of the estate passed to her three daughters, Anne-Geneviève, Rosalie and Julie-Marie, who were made wards 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 registres de tutelles when his daughter Anne-Geneviève needed his permission to marry. The address given on 12.VII.1781 was rue de Claire (Clare Street), Bristol. If the Bacon pastels are correctly attributed, Huquier may also have visited the Isle of Man in 1789. The *Gentleman's magazine* for.XII.1805 (p. 1171) recorded the death, on 7.VI.1805, "At his lodgings in Shrewsbury, far advanced in years, Mr. Huquier, portrait-painter of considerable celebrity."

Masquerier (*q.v.*) made an oil portrait of him in 1797.

Bibliography

AN Registres de tutelles Y5080^A, 4.IV.1781; Y5084^A, 8.VIII.1781; Bellier de La Chavignerie & Auvray; Bénézit; Dussieux 1876, p. 317; Füßli

1806; Grove 1996, *s.v.* Gabriel Huquier; Guiffrey 1885, pp. 67f; Guiffrey 1915, p. 328; Herluison 1873; Lemoine-Bouchard 2008; Oxford DNB; Ratouis de Limay 1907; Ratouis de Limay 1946; Sée 1911; Sloman 2002, p. 201; Waterhouse 1981; Wildenstein 1967, p. 194

GENEALOGIES Huquier

Pastels

J.411.101 SELF-PORTRAIT, crayons, Royal Academy 1771, no. 107

J.411.102 SELF-PORTRAIT, crayons, Royal Academy 1785, no. 252

J.411.103 John ARDEN (1702–1791), member of the Bath Philosophical Society, pstl, ?1748. Exh.: Bath 1977, no. 149, photo exh., n.r.

J.411.104 John Barker ARDEN and Henry Lockwood Arden, the sons of John Arden of Beverly & his wife, née Dorothy Cowper, with their pet rabbit in a landscape, pstl, 40x54, sd 1788 (London Christie's, 20.XI.1984, Lot 90 repr., est. £400–600, £594) φ



J.411.1045 Mrs John Joseph BACON (∞ 1783), née Ann Cosnahan (1760–1835), of Santon, Isle of Man, pstl, 30x23 ov., inscr. verso 1789 (Liverpool, Cato Crane, 20.II.2023, Lot 98 repr., English sch., est. £300–500) [new attr., ?; new identification] φαα



J.411.1046 [Boy of the ?BACON family, of Santon, Isle of Man, pstl, 30x23 ov. (Liverpool, Cato Crane, 20.II.2023, Lot 97 repr., English sch., est. £300–500) [new attr., ?] φαδδ



J.411.105 Charles-Geneviève-Louis-Auguste-André-Timothée d'Éon de Beaumont, dit le chevalier d'ÉON (1728–1810), m/u
~grav. Burke, mezzotint, 1771

J.411.106 Jean-Jacques GIMAT de Bonneval (1711–1783), comédien, rôle d'Orgon dans le *Tartuffe*, m/u
~grav. Michel (FD 1550)

J.411.108 John HALL [(c.1767–1835)], glass manufacturer in Broadmead, Bristol, Wesleyan methodist; & pendant: J.411.109 spouse (∞ 1788), née Sarah [Gill (1770–p.1856), diarist], pstl/ppr, 27x21.5 ov., n.s./s ✓ “Huquier” (desc.: Miss Hall (–1934) of Bristol, granddaughter of sitters; PC; Frost & Reed, Bristol, 1953; PC; Clevedon, Auction Centre, 20.IX.2007, Lot 278 n.r./repr., est. £400–600; Donnington, Drewett Neate, 23.I.2008, Lot 5 repr., est. £700–1000; Miles Barton a.2009) φ



J.411.111 William HARDY (1732–1811), brewer in Norfolk; & pendants: J.411.1111 his wife, née Mary Raven (1733–1809), diarist; & J.411.1112 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 1773–1803*, ed. Margaret Bird, 2013, II, pp. 150ff [new attr.] φ



J.411.114 Edward JEFFREYS [Jeffries], pstl, ov., s → “Huquier” (Powis Castle, National Trust, POW/D/249) φ



Photo courtesy National Trust

J.411.116 René LABUTTE (1713–1790), teacher of the French language in the University of Cambridge, m/u

~grav. Joshua Kirby Baldrey, Cambridge, 1785
J.411.118 Edith MONROE, pstl, 46x36 ov., s; & pendant: J.411.119 Jane Monroe, pstl, 46x36 ov. (Wisbech Castle, according to label, verso. London, Sotheby's Olympia, 26–27.V.2004, Lot 24 repr., with pendant, est. £1000–1500, b/i. Billingshurst, Bellmans, 11.X.2022, Lot 336 repr., est. £150–250) φσ



J.411.112 Henry HELSHAM (1767–1806), surgeon of Stoke Ferry, Norfolk, pstl, ov., s → “Huquier” (desc.: PC 2012) φ



J.411.113 [??Henry Hoste Henley (1765–1833)] [Por his father Henry Cornish HENLEY (1731–1773)], of Sandringham, pstl, ov., sd 1770 (PC2018) [new attr., identification] φδν



Photos courtesy Sotheby's

J.411.124 Thomas OTTLEY (1717–1807), of Pitchford, Shropshire, pstl/ppr, 46x36 ov., s → “Huquier”, inscr. *verso* “Thomas Ottley Esqf Etatis 60.1776” (Attingham Park, National Trust, inv. 608057, as by Manuel Auquier. *olim* Pitchford. Legs Norris) [new attr.] φ



J.411.126 ~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

J.411.127 ?Le comte de ROCHEFORT, pstl/ppr, 48x38 ov., s → (London, Sotheby's Colonnade, 19.II.1997, Lot 39 repr., est. £800–1200, £700) φ



J.411.128 Three portraits of members of the SAVORY family, cr. clr, sd 1785, Norfolk (desc.: Henry I. Savory). Lit.: *Magazine of art*, II, 1904, p. 281, notes & queries

J.411.129 Mr [?]John SIMPSON [(–1786)]; & pendant: J.411.13 spouse [née Anne Clutterbuck (–1783)], pstl, 56x40, s ↘/n.s. (Bradley Hall, Durham. Prinknash Abbey, Chorley's, 19.V.2011, Lot 229 repr., est. £3–5000) φ



J.411.133 Richard TYSON (1735–1820), master of the ceremonies at Bath, m/u ~grav. J. Collyer, 1782, for the *New Bath guide*, 1784

J.411.135 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



J.411.137 Gentleman, crayons, Society of Artists 1772, no. 142

J.411.138 Gentleman, m/u, Royal Academy 1783, no. 258

J.411.139 Gentleman, crayons, Royal Academy 1784, no. 331

J.411.14 Gentleman, in fixed crayons, Royal Academy 1786, no. 379

J.411.141 John and Henry with pet rabbit, pstl, 40.6x53.3, sd 1788 (London, Christie's, 20.XI.1984, Lot 90, £550)

J.411.1415 Man in blue coat, pstl, ov. (Gott heirlooms, Armley House, Leeds; London, Christie's, 10.VII.1897, Lot 1 n.r., 3½ gns; Francis)

J.411.142 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, £320 [=£394]) φ



J.411.144 Young boy in white dress with a spaniel, pstl, 46x35.5 ov., s ↘ “Huquier” (Bristol, Dreweatt 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) φ



J.411.146 Man in a light brown coat, pstl, 25x20 ov., s → “Huquier” (Bristol, Dreweatts, 21.VI.2012, Lot 230 repr., est. £300–500, £130) φ



J.411.1465 Boy in a blue coat with a rabbit; & pendant: J.411.1466 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) φ



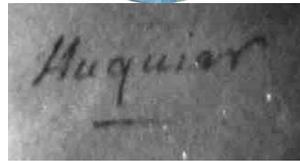
Tomlinson; London, Christie's South Kensington, 19.III.2006, Lot 211 repr., English sch., 19th century, est. £80–120) [new attr., ?] φαν



J.411.155 Lady with a blue shawl, pstl, 46x36 ov., s v "Huquier" (Oxford, Bonhams, 20.X.2010, Lot 17 repr., as Continental sch., 20th century, £60. Banbury, JS Fine Art, 18.I.2014, Lot 677 repr.) φ



J.411.1467 Man in a blue coat, pstl, 39x34 ov. (Exmouth, Piers Motley, 2.V.2023, Lot 1414 repr., anon., est. £30–50) [new attr., ?] φαν



J.411.158 Girl in white dress, pink sash, holding a book

J.411.159 ~?cop., pstl, 42x36 ov., inscr. verso (Cerne, near Cirencester, Dominic Winter, 16–17.VII.2010, Lot 37 repr., a/r Huquier, est. £300–500) φκ

J.411.148 Lady reading, crayons, Society of Artists 1772, no. 141

J.411.149 Lady, crayons, Society of Artists 1772, no. 143

J.411.15 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



J.411.1591 Lady in white dress, facing left; & pendant: J.411.1592 lady in white dress, facing right., pstl, 29x22 ov., (Horsham, Denhams, 25.I.2023, Lot 803 repr., a/r Huquier, anon. 19th century, est. £50–70) [new attr., ?] φαν

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

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