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ENCYCLOPEDIA
OF THEATRICAL
AND IMITATION
JEWELRY MAKERS
*IN 19TH-CENTURY
PARIS*

Introduction

In the 19th century, as in Molière’s time, buying stage jewelry was largely the actors’ responsibility; they purchased it from imitation jewelers, both those who identified themselves as theater suppliers and others. Most theatrical jewelry was made in Paris. This encyclopedia lists all the jewelers in 19th century Paris who crafted jewelry worn by theater performers.

The aim was to include as many types of theatrical jewelry as possible: paste stones, faux pearls and gemstones (diamonds as well as colored stones, especially emeralds, coral, turquoise, and malachite), imitation cameos, enamel, gilded and gold-filled jewelry, jewelry made of silver or steel, and more. We have not included adornments for textile costumes, such as spangles and sequins or gilded trimmings, but some specialties overlap with jewelry. For instance, makers of steel jewelry¹ and faux pearls developed separate versions of their wares for jewelry and for sewing onto clothing. The costume worn by Sarah Bernhardt in 1872 in her performance as the queen in *Ruy Blas* is a spectacular example of the dual use of faux pearls: some were sewn onto her gown, while others were strung into a necklace, made into earrings, or set into her crown. Faux pearls and stage adornments were so closely related that the two specialties shared a display case at the Universal Exhibition in Paris in 1867.² Around the same time, paste jewelry and imitation diamonds became increasingly common in stage jewelry throughout the century, while faux coral and cameos were gradually replaced by imitation turquoise, emeralds, and enamel. The 1896 Exposition du théâtre et de la musique, held in Paris at the Palais de l’Industrie, featured no fewer than 35 Parisian makers of theatrical jewelry and *bijouterie*, a testament to the explosion in the local industry. Exhibitors represented the entire gamut of techniques, styles, and materials used on stage, and included more than just the handful of craftspeople specializing

in theater supplies. Instead, they included every maker of *bijouterie* and imitation jewelry, who worked with everything from tortoise shell to steel to paste to enamel, as well as two general goldsmiths/jewelers, Froment-Meurice and Sandoz. Both worked primarily on fine jewelry, but could replace genuine gemstones with imitation ones when needed.

“Faux” generally refers to imitation stones and pearls, while “fine” refers to genuine ones. The term “fine jewelry and *bijouterie*” was more common in 19th century France than “real” or “genuine jewelry and *bijouterie*.” The phrase “imitation fine jewelry and *bijouterie*” was also used. Thus, “faux” and “fine” are considered opposites.

Parisian makers of imitation jewelry were located mostly around the Marais district, what is today the 3rd arrondissement, and to a lesser degree, in the latter half of the century, in the 10th arrondissement between the Porte Saint-Denis and the Canal Saint-Martin, particularly around Boulevard de Magenta and Rue René-Boulanger. Two major manufacturers were located further out: Paul Bourguignon, maker of paste and imitation stones at Place de la Nation beginning in the 1820s, and Topart, maker of faux pearls, in Charonne in 1856. Most boutiques sat along major boulevards around the opera house and theaters and on smaller streets near the Comédie-Française and Palais-Royal, including Rue Saint-Honoré and Rue Vivienne. Commercial districts with a high density of luxury *bijouterie* and high jewelry shops, such as Rue de la Paix and the Palais-Royal quarter, were also home to a number of makers of imitation *bijouterie* and paste jewelry in the 19th century. Outlying regions also featured various workshops and factories dedicated to the production of imitation *bijouterie*. All told, Henri Vever estimates that in 1847, the industry generated around 6.5 million francs-or in revenue, one-tenth

Cover image:

Star shaped imitation Order (for nobility) worn by Hortense Schneider in the title role of *La Grande-Duchesse de Gérolstein* (*The Grand Duchess of Gerolstein*), jeweler Joseph Hirsch, Paris, 1867. Silver-plated brass, white rhinestones. H. 8.5cm; L. 10cm. Compiègne, National Museum of the Palace of Compiègne, inv. C.69.029. Claudette Joannis © Réunion des Musées Nationaux. Photo © RMN / René-Gabriel Ojéda.

of the total jewelry and *bijouterie* industry, which he claims earned over 60 million francs during that period.³

The size of the imitation jewelry industry was illustrated in *Les Misérables* by the fortune amassed by the main character, Jean Valjean, by making an imitation of the gemstone called jet. Victor Hugo gives a detailed description of the techniques Valjean invented to replicate English jet. The author explains that Valjean owes his wealth to two innovations: replacing resin with shellac, and simplifying bracelet production methods. He even has Valjean attend the 1819 Exhibition of Products of Industry, where he earns praise from the judges and is awarded the Legion of Honor.⁴

However, no shop ever made only theatrical jewelry. Theatrical *bijouterie* specialists, such as Granger and Hirsch, also had a second specialty, in either theatrical weapons and armor or goldsmithing for churches. Church goldsmithing used the same gold-leaf techniques and imitation stones as *bijouterie* for the theater. Both also produced ornate pieces, such as enormous rings, decorative boxes and reliquaries, and crowns for statues of the Virgin Mary or for actresses playing the role of queens. Theatrical armor used metalsmithing techniques perfected in 1835 by Édouard Granger, who made lightweight metal weapons and armor that were of better value than the cardboard ones made by prop masters. The *Annuaire-almanach du commerce Didot-Bottin* acknowledged the rise in boutiques working in both specialties and, in 1858, added the category “Theatrical Armor and Props” to represent the most common combination of theatrical jewelry, weapons, and armor. It even included the unusual case of Lebeau, a specialist in both metal stationery items and theatrical *bijouterie*. Only the *Paris-Bijoux* directory featured, however briefly, the category “Theatrical *Bijouterie*,” which appeared in 1904 and 1911.

But theatrical *bijouterie* was a sub-category of imitation *bijouterie* and constituted an art all its own:

When imitation jewelry is able to replicate historical jewelry in a way that skillfully captures the style of the times, its deft touches elevate it to an art and, though simpler in construction, create the most stunning effects.⁵

For a description of the many techniques used to imitate gold—such as gold-plating, gold leaf, and various alloys—see Jacqueline Viruega’s *La Bijouterie parisienne 1860-1914. Du Second Empire à la Première Guerre mondiale*.⁶ It also explains how faux pearls were made. Tiny spheres of blown glass were filled with a mixture of wax and an extract from the scales of the bleak fish.⁷ The filling process was refined continually over time to more closely replicate the weight, hardness, iridescence, and translucence of real pearls. Critics agreed that the imitations would be perfect simulacra were it not for their weight and durability, as false pearls were lighter and more fragile. Perfection, therefore, was relative. A close reading of Exhibition reports reveals that, though judges praised the “perfection” of the copies, they conveniently sidestepped the matter of their weight and hardness. They went on and on about how it was “impossible to distinguish between real pearls and fake”—a common refrain in the 19th century—but discreetly noted that this was true only if pearls were examined visually but not handled. Indeed, the difference in weight was obvious and an immediate telltale sign of a fake. The judges’ praise was therefore fair and accurate if read with a careful eye. At an 1839 exhibition, for example, a judges report on faux pearls made by Constant-Valès stated that it was “impossible to tell them apart from genuine pearls simply by looking at them.”⁸ The reports almost always include the caveat “by looking at them,” especially from a distance. Another caveat was the distinction between amateur and professional jewelers, as mentioned

in an 1868 report: “Fake pearls have become dangerously realistic. Amateurs, even savvy ones, can no longer tell the difference between natural pearls and false ones, and French jewelers have begun mingling the two.”⁹

Critics and reporters were also enthusiastic about the superior expertise of Paris jewelers relative to their foreign competitors in what remained an arduous process: “The biggest hurdle is in recreating the iridescence of real pearls, which is tricky to fabricate artificially. Either the tiny glass spheres, whose insides are coated with a colored wax made from shiny fish scales, are too thick, resulting in a vitreous layer on the pearl’s surface that give it away; or they are too thin and cannot withstand the multiple layers of wax applied to give them weight and substance. The process requires a skill and dexterity that Parisian artisans possess in greater quantities than all their rivals.”¹⁰

With Paris as the epicenter of the faux pearl industry, jewelers were drawn in by the city’s potential markets in fashion and theatrical *bijouterie* and began proliferating. The 1840 *Annuaire du commerce Firmin Didot*, which was likely incomplete, listed no fewer than 47 makers of faux pearls in Paris.

In 1889, the process of manufacturing faux pearls leaped forward and solved the problem of weight and durability. Whereas faux pearls had previously been made of glass, they were now made of “a melted and hardened paste more durable than glass, covered in a pearly layer . . . and a protective varnish. Though the paste [is] sometimes overly shiny, the varnish dulls it somewhat. The new imitations have some advantages. They can withstand immersion in boiling water, which is useful in *bijouterie*. [...] They are similar in weight to real pearls and sometimes even heavier.”¹¹

When it came to paste and imitation gemstones, the exact nature of each maker’s work was unclear. Sources used terms such as “paste maker” or “paste lapidary”

in a general sense, without specifying which step of the process they were responsible for. Makers might only make and color the glass in their kilns, in which case the raw material would then be sent to a lapidary, who would cut and mold it. In 1819, the Chemical Arts Committee of the Société d’encouragement pour l’Industrie Nationale described the different ways of cutting faux gemstones: “Some people work on the stone whole, while others break it into smaller pieces, soften them with heat, and then cut them. The cut and polish of the first technique is infinitely superior to the second.”¹² Next came the jeweler, who would choose from among the cut gems and set them. Finally came the seller, who was not always a maker. Some artisans might perform one or two of the steps or, like Paul Bourguignon, all of them, thus controlling the entire production process. We have kept the term *lapidary*, which was commonly used at the time, although it is a misnomer and actually refers to techniques used by glass and crystal makers.

Few *bijouterie* shops, outside of the major ones, were incorporated in the 19th century.

Agathe Sanjuan, curator and archivist at the Comédie-Française museum and library, was instrumental in creating this catalog by contributing the names of theatrical jewelry makers that she found in the Comédie-Française archives.

Underlined names are the ones that the person commonly went by.

- 1 Jacqueline Viruega mentions the popularity of steel *bijouterie* in the 19th century and its relationship to the theater: "During the Directory and Restoration periods [1795-1830], steel *bijouterie* was considered to be of high quality. By the Second Empire [in the mid-1800s], they were a durable good cheaply produced on a mass scale. [...] Steel also laid the groundwork for a booming industry in faceted pearls intended to be sewn onto clothing and costumes. Using various types of oxidation, manufacturers could also create all different colors and shades." Viruega, Jacqueline, *La Bijouterie parisienne 1860-1914. Du Second Empire à la Première Guerre mondiale*, Paris, L'Harmattan, 2004, p. 16-17.
- 2 National Archives F¹⁷ 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*.
- 3 Vever, Henri, *La Bijouterie française au XIX^e siècle*, Paris, H. Floury, 1906, Vol. I, p. 362.
- 4 Hugo, Victor, *Les Misérables*. Volume I – "Fantine," Book V – "The Descent," Chapters "History of Progress in Black Glass Trinkets" and Madeleine."
- 5 Ministère du commerce, de l'industrie et des colonies. *Exposition universelle internationale de 1889 à Paris. Rapports du jury international* [...]. Report by Marret on Class 37, Jewelry and *Bijouterie*, Paris, Imprimerie Nationale, 1891, p. 28.
- 6 Paris, L'Harmattan, 2004. See chapter "La bijouterie fausse," p. 14-17, and the technical glossary at the end.
- 7 *Ibidem*, p. 15 and notes 13 and 14 p. 44.
- 8 *Exposition des Produits de l'industrie française en 1839. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 53-54.
- 9 *Exposition universelle de 1867 à Paris. Rapports du jury international* [...]. Report on jewelry and *bijouterie* by de Fossin and de Beaugrand, Paris, Imprimerie administrative de Paul Dupont, 1868, Vol. IV, Class 36, p. 426.
- 10 Ministère du commerce, de l'industrie et des colonies. Exposition universelle internationale de 1889 à Paris. Rapports du jury international [...]. Report by Marret on Class 37, Jewelry and *Bijouterie*, Paris, Imprimerie Nationale, 1891, p. 35.
- 11 *Ibidem*.
- 12 Report by Cadet de Gassicourt "on the proposed prize for the manufacture of paste and artificial precious stones," September 20, 1819, in *Bulletin de la Société d'encouragement pour l'industrie nationale*, 18th year, No. 183, September 1819, p. 290.

AUDY (Étienne-Louis)

succeeded by the Widow AUDY
Maker of faux pearls

Étienne-Louis Audy (1833-1873)¹³ took over Ch. Hallberg’s shop at 40 Rue de Montmorency in 1855.¹⁴ At the Universal Exhibition in Paris in 1867, Audy exhibited his imitation natural pearls in Class 36, *bijouterie* and jewelry. They were presented in the form of necklaces, buttons, and earrings. Some of them were pear-shaped pearls for use in earrings.¹⁵ Audy also exhibited two other specialties: “colored pearls for Turkey” and “imitation pearls for the Indies.”¹⁶ A photograph of Audy taken at the 1867 Exhibition shows an elegant young man with a long mustache and goatee.¹⁷ Audy died during the Universal Exhibition in Vienna, where his creations were on show.¹⁸ His widow, Clémence-Athénaïs Morlet, took over the workshop and exhibited at the Universal Exhibition in Philadelphia in 1876¹⁹, where she won a medal for the “perfection of her imitation pearls.”²⁰ She exhibited one last time at the 1878 Universal Exhibition in Paris in Class 39, jewelry and *bijouterie*, and earned an honorable mention.²¹

BARON (Delphine)

Maker of theatrical costumes, weapons, armor, and jewelry

Delphine Baron took over the Moreau workshop in 1857, along with its specialty in historical costumes and costumes for balls, stage, artists, and “historical processions.” She initially remained at her predecessor’s location at 7 Rue des Filles-Saint-Thomas, then moved to 112 Rue de Richelieu and 21 Boulevard Montmartre in 1870. She then expanded into theatrical jewelry. Starting in 1878, she was listed in the *Annuaire-almanach du commerce* under “Theatrical Armor and Props,” where she described her specialty as historical jewelry and weapons. She also continued to be listed under “Costumers,” where she first appeared in 1857.²² In 1886, she moved to 6 Boulevard des Italiens, where in addition to costumes, she continued making weapons and jewelry for the stage,²³ but she closed her doors in 1887.²⁴

BARTHÉLEMY (Jean)

Gold-plater and maker of *bijouterie* and imitation jewelry

Jean Barthélemy specialized in paste and imitation gems. He opened his shop at number 111 in the Palais-Royal in 1823, then moved to 112 Galerie de Valois in 1825. He is not to be confused with the jeweler Barthelemy the Younger, who set up shop in the Palais-Royal in 1817, at number 116 in the Galerie de Pierre. Barthélemy had three specialties: refining the process for creating imitation gems, inventing a “new gold compound” for jewelry-making, and silver-plating.²⁵ He exhibited at the Products of Industry Exhibitions of 1823, 1827, 1834, and 1839, winning a bronze medal each time. The judges at the 1834 Exhibition noted that Barthélemy “uses only French materials” to create his “faux precious stones,”²⁶ and the 1839 judges found his jewelry to be “admirable for the beauty, purity, cut, and brilliance of the gems.”²⁷ In 1839, Barthélemy moved to 38 Rue de Rivoli, where he remained until 1841.²⁸

- 13 Born in Paris on May 13, 1833. Died June 30, 1873, at his home at 40 Rue de Montmorency. Paris Archives V3E/N 57, reconstructed birth certificate, and Paris Archives V4E 2714, death certificate, town hall of the 3rd arrondissement.
- 14 *Annuaire général du commerce Didot frères*, 1856, “Pearls” section.
- 15 Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. I, Group IV, Class 36, Jewelry, *Bijouterie*, No. 35, Audy, L.
- 16 National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*.
- 17 National Archives F¹² 11869, pl 16, No. 181. Album of photographic portraits of the 1867 exhibitors.
- 18 *Exposition Universelle de Vienne, 1873. France. Produits industriels*, Commissariat général, Paris-Vienne, 2nd ed., 1873. Group VII, Section A, Gold and Silver Objects., Jewelry, *Bijouterie*, Goldsmithing, No. 1415, Audy.
- 19 *United States Centennial Commission. International Exhibition 1876, Official Catalogue*, Philadelphia, published for the Centennial Catalogue Company by John R. Nayle, 1876, Vol. I, No. 346, Audy, Mrs.
- 20 “Commended for the exhibition of imitation pearls of great perfection.” *United States Centennial Commission. International Exhibition 1876. Reports and Awards*, Vol. V, groups VIII-XIV, Washington, Government Printing Office, 1880.
- 21 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.
- 22 *Annuaire-almanach du commerce Didot-Bottin*.
- 23 Advertisement in *Le Costume au théâtre et à la ville. Revue de la mise en scène*, No. 1, December 15, 1886, and *Annuaire-almanach du commerce Didot-Bottin*, 1887. Information in the *Annuaire-almanach* is always from autumn of the previous calendar year.
- 24 Delphine Baron appears in the *Annuaire-almanach du commerce Didot-Bottin* for the last time in 1887.
- 25 “Jeweler” and “Paste Gemstones” sections of the *Almanach du commerce*.
- 26 *Rapport du jury central sur les produits de l’industrie française exposés en 1834*. Report by Charles Dupin, Paris, Imprimerie royale, 1836, Vol. III, p. 160.
- 27 *Exposition des Produits de l’industrie française en 1839. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 57.
- 28 New address noted in the 1839 report and in the 1842 *Almanach-Bottin du commerce* under “Paste Gemstones.”

BELANGER

Jeweler and gilder to the Comédie-Française

The Comédie-Française accounting archives contain a bill from one “Belanger,” dated June 1813, to the amount of 3 francs for “cleaning a tiara worn by the child king in *Athalie*.”²⁹ This person does not appear in any of the *Almanachs* in the first quarter of the 19th century and could not be identified.

BENDER (Louis-Alphonse-Eugène)

Maker of imitation *bijouterie*

Louis-Alphonse-Eugène Bender had a shop at 16 Rue des Petites-Écuries. He won a silver medal at the 1849 Exhibition of Products of Industry for the quality of his “Paris-style imitation diamond and gold-plated copper *bijouterie*”: “Monsieur Bender is arguably one of the best imitators of the finish of fine gold and diamond *bijouterie*.”³⁰ In the mid-1850s, he moved to 67 Rue Notre-Dame-de-Nazareth and developed several new specialties: garnet jewelry, electrotype jewelry, “Russian-style” damascene pieces, and a finish resembling the patina of antique silver that was extremely popular in France during the Second Empire, in the mid-1800s.³¹ He won silver medals at the 1862 Universal Exhibition in London and at the Paris Exhibition in 1867. At the 1878 Paris Exhibition, he exhibited brooches, medals, cufflinks, chains, and chatelaines.³² Judges awarded him an honorary silver medal, since he was not allowed to win more than once.³³ As of 1880, his shop was still at the same address, but he moved to 9 Rue Saint-Gilles in 1889 or 1890 and closed his business in 1892 or 1893.³⁴

BESSON (Auguste)

Maker of fine, imitation, and theatrical *bijouterie*

Auguste Besson began working as an aluminum-smith at 3 Rue de Montmorency in 1862. He later expanded into gilded *bijouterie*, imitation diamonds, and gold and silver *bijouterie*. He won a silver medal at the Universal Exhibition in 1889. He gave his address as 70 Rue de Turbigo³⁵ but was also listed at 3 Rue de Montmorency in the *Annuaire du commerce*. In 1896, he exhibited gilded theatrical jewelry at the Exposition du théâtre et de la musique in Paris, but no longer gave his address as Rue de Montmorency.³⁶ He won a gold medal at the 1900 Universal Exhibition in Paris³⁷ then moved to 245 Rue Saint-Martin in 1904. He remained in business for quite a long time, at least until 1927.³⁸

- 29 Accounting archives of the Comédie-Française, 3 AC 553. Information graciously provided by Agathe Sanjuan.
- 30 *Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849*. Report on *bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 467. Bender, who does not appear in the 1840 *Almanach du commerce Firmin Didot* or the 1846 *Almanach Azur de la fabrique de Paris*, seems to have opened shortly before the 1849 Exhibition.
- 31 *Almanach-annuaire du commerce Didot-Bottin* of 1860, “Gold Jewelers” section.
- 32 National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Bender’s application to Class 39, Jewelry and *Bijouterie*.
- 33 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.
- 34 *Annuaire-almanach du commerce Didot-Bottin*, “Gold Jewelers” section.
- 35 *Exposition universelle internationale de 1889 à Paris. Catalogue général officiel*, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37.
- 36 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 221.
- 37 *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes, Exposition universelle de 1900 à Paris: Liste des récompenses*, Class 95, Paris, Imprimerie nationale, 1901.
- 38 *Annuaire-almanach du commerce Didot-Bottin*, “Gilded Jewelry,” “Gold Jewelry,” and “Silver Jewelry” sections, from 1863 to 1928.

BIÉLI (Eugène)

Enameler and metal carver and engraver, specializing in theatrical *bijouterie*

Eugène Biéli opened his shop at 35 Rue Coquillère in 1886, then moved to 30 Rue Croix-des-Petits-Champs in 1889. He carved, engraved, enameled, and made “art jewelry.”³⁹ He exhibited what he called “artistic *bijouterie*,” made of gold and silver, at the 1889 Universal Exhibition in Paris,⁴⁰ and displayed gold and silver jewelry for the stage at the Exposition du théâtre et de la musique in Paris in 1896.⁴¹ In 1897, he moved to 25 Rue Croix-des-Petits-Champs, and then to 40 Rue de Richelieu in 1908. His business closed shortly before 1914.

LA BIJOUTERIE DU SPECTACLE

Current private collection of jewelry worn on stage and in film, available for rent

The collection’s website can be found at <https://bijouterieduspectacle.blogspot.com>.

According to Maxime Jourdan, director of *La Bijouterie du Spectacle*, the non-profit organization was founded in 2005 to preserve theatrical jewelry from the Odéon “bought from the descendants of one of its managers.” He said that the organization’s mission is to “protect, restore, preserve, and study the history of the delicate accessories that are theatrical jewelry.” He described how the collection has grown since 2005, “through numerous purchases from private collectors, production companies, costumers (Pontet, Christophe, Peignon, etc.), as well as acquisitions from the many pieces owned by Société Française de Production and Regifilm.”⁴²

BISHOP

Lapidary specializing in cameos and imitation etching

Bishop’s shop opened at 58 Rue de la Verrerie in 1846, where he made imitation “fine gems with engraved designs or carved in relief, in the style of Nicolo.”⁴³ At the time, cameos were extremely popular with actresses as antiquarian theatrical jewelry.

- 39 *Annuaire-almanachs du commerce Didot-Bottin*, “Metal Carving” and “Metal Engraving” sections, 1887 to 1914.
- 40 *Exposition universelle internationale de 1889 à Paris. Catalogue général officiel*, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37.
- 41 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris. Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 221.
- 42 Jourdan, Maxime, “Une collection privée de bijoux de scène et de cinéma,” in Pinasa, Delphine (dir.), *Artisans de la scène: La Fabrique du costume*, CNCS, Somogy, 2017, p. 36.
- 43 *Almanach Azur de la fabrique de Paris*, 1846, “Lapidary” and “Pearl, Colored Gemstone, and Fine Shell Merchants” sections.

BLUZE (A.-N. de)

Maker of imitation and theatrical diamonds and jewelry

De Bluze made imitation diamonds using a “perfected technique” and, in 1896, ran three shops in Paris, at 9 Boulevard des Italiens, 35 Boulevard des Capucines, and 92 Boulevard de Sébastopol. He owed his commercial success to the quality of his jewelry, whether gold or silver, inset with imitation diamonds that he made himself. A year later, he added a shop at 38 Boulevard des Italiens, and in 1899, he opened a fifth shop in Paris at 1 Rue du Faubourg-Saint-Honoré. By 1901, De Bluze owned a total of 13 shops in France. In 1903, the 38 Boulevard des Italiens location was his main shop and had four branches in Paris, at 9 and 15 Boulevard des Italiens, 24 Rue de la Paix, and 92 Boulevard de Sébastopol. In 1904, De Bluze received the Officier d’Académie, a French order of merit. That same year, he reduced his Paris shops to just two, one at 92 Boulevard de Sébastopol and the other at 39 Boulevard Saint-Martin. In the period after the First World War, De Bluze had only one shop left, at 38 Boulevard des Italiens.⁴⁴

De Bluze made theatrical jewelry from the beginning, in the 1890s, notably with his recreation of the necklace for the play *Le Collier de la Reine*. His advertisements touted his ability to make theatrical jewelry for even “the most outrageous of theater.” He boasted that his customers included “every celebrity of the stage,” thanks to the superiority of his faux diamonds and the quality of his settings, which he claimed were nearly identical to the genuine article. He claimed that he had “contributed more to the art of theatrical jewelry in France and abroad than anyone else.”⁴⁵

BOCQUILLON (A.)

see also Marion-BOURGUIGNON
Maker of imitation jewelry and *bijouterie*

In the 1860s, A. Bocquillon declared himself the successor to Paul Bourguignon, taking over from Marion-Bourguignon and continuing Paul’s legacy of paste and faux gems at Place du Trône.⁴⁶ Like his predecessor, Bocquillon made and sold faux *bijouterie* and pearls, as well as gold *bijouterie*, under the name Bourguignon. In 1867, he won a silver medal at the Universal Exhibition in Paris.⁴⁷ Bocquillon changed the tone of the company’s advertisements, which under Marion-Bourguignon emphasized its legitimacy as Paul’s successor. Instead, Bocquillon focused on the company’s long history, which dated back to 1806. Fending off would-be competitors to the Bourguignon legacy, he was adamant about maintaining the workshop at Place du Trône.⁴⁸ In 1870, he moved his shop from 7 to 11 Boulevard des Capucines, near Place de l’Opéra.⁴⁹ He appeared in the *Annuaire du commerce* until 1875. In 1876, the name Bocquillon disappeared from listings, and only the name Bourguignon remained attached to the shop located at 11 Boulevard des Capucines. Bocquillon retired, but the name of his successor was not made public. In 1876, the new owner added a location at 4 Place de l’Opéra to the existing one at 11 Boulevard des Capucines. At the Universal Exhibition in Paris in 1878, the Bourguignon company won an honorary silver medal, since Bocquillon had already won it in 1867.⁵⁰ The application by the new owner for admission to Class 39 was signed “Bourguignon.”⁵¹ In 1880, a workshop was opened at 67 Rue de Provence.⁵² In 1894, a new successor, Charles Clerc,⁵³ took over both the Bourguignon company and the shop at 4 Place de l’Opéra, where the *bijouterie* Maty is located today.

- 44 *Annuaire-almanachs du commerce* from 1897 to 1928. Diamond-maker De Bluze appears in the *Annuaire-almanach du commerce* for the first time in 1897, though the information would have dated back to 1896.
- 45 The play *Le Collier de la Reine* by Pierre Decourcelle was staged at the Porte-Saint-Martin theater in 1895. *Almanach de La Rampe: actrices parisiennes*, 1901, no pagination.
- 46 National Archives F¹⁹ 3049.1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*. Today, Place du Trône is known as Place de la Nation.
- 47 Exposition universelle de 1867 à Paris. Catalogue officiel des exposants récompensés par le jury international, 2nd ed., Paris, E. Dentu, n.d. [1868]. Class 36, Jewelry and *Bijouterie*.
- 48 National Archives F¹⁹ 3049.1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*.
- 49 *Annuaire-almanach du commerce*, 1870, “Jewelers,” “Pearls,” “Paste,” and “Gold Jewelers” sections.
- 50 Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.
- 51 National Archives F¹⁹ 3385.1878 Universal Exhibition. French section: Admission committee for Class 39, *Bijouterie*. Application by “Bourguignon, Manufacturer, 11 Boulevard des Capucines. Imitation pearls and jewelry.” A label from the Bourguignon company was attached to the application.
- 52 1880 *Annuaire-almanach* in which Bourguignon is listed in the imitation *bijouterie* and gold *bijouterie* sections.
- 53 Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 557.

BON (Louis-Adolphe)

Glass chemist, lapidary, and maker of imitation jewelry

Chemist and jeweler Louis-Adolphe Bon first started out working with Marion-Bourguignon, a maker of imitation jewelry, but in 1835, he founded his own company specializing in paste and imitation precious stones. His workshop was located at 4 Rue Vaucanson.⁵⁴ He won a silver medal at the 1839 Exhibition of Products of Industry. The report from the exhibition mentioned the volume of products Bon exported to England, Russia, Germany, the Indies, and the Americas.⁵⁵ In response to rising demand, Bon expanded his workshop and by 1844 had storefronts at three prestigious locations: 2 Rue de Castiglione, 19 Rue de la Paix, and 49 Passage des Panoramas. In 1844, exhibition judges awarded him an honorary silver medal and, ranking him above Marion-Bourguignon, described him as the “best maker of imitation diamonds and precious stones.”⁵⁶ One of the reasons for his success was his ability to simulate the heft of genuine stones.⁵⁷

During the same period, Bon partnered with Pirlot to found a second company, also located at 4 Rue Vaucanson, dedicated to imitation colored gems. In 1844, Bon and Pirlot’s company exhibited faux sapphires, emeralds, rubies, topazes, and garnets, whose quality judges deemed “similar to the finest gems from the East.” Judges mentioned the pair’s high production volume and success in export, illustrated by an order they received for 500 kg of faux emeralds. Judges awarded Bon and Pirlot a silver medal and Bon an honorary silver medal.⁵⁸

Bon later sold his company to Savary and Mosbach, who exhibited at the 1849 Exhibition of Products of Industry under their own names. Instead of retiring, however, Bon pursued his research in glass chemistry, looking for new vitrification processes that would allow him to create even better imitations of precious stones. He maintained a laboratory at 27 Rue Chevert, near his home at 28 Rue Chevert. In 1867, seeking to exhibit at the Universal Exhibition of Paris, he applied for admission to Class 36, *Bijouterie*, Jewelry. He intended to exhibit examples of his new imitations and a type of smelter with attached crucible that he invented himself. He mentioned to the admissions committee that the medals his successors had won were due in large part to his inventions. In the end, though, he withdrew his application for exhibition.⁵⁹

BONDEVILLE fils

Theatrical armorer and jeweler

Bondeville fils, 77 Rue du Faubourg-Saint-Martin, was listed under “Theatrical Armor and Props” when he appeared in the *Annuaire-almanach du commerce Didot-Bottin* for the first time in 1858. His exact specialty could not be identified, and he disappeared from the *Annuaire*s directories after 1860.⁶⁰

BOURCIER (Charles)

See TAINURIER & BOURCIER
Maker of imitation and theatrical jewelry

⁵⁴ Starting in 1840, Bon appeared in the *Annuaire du commerce de Firmin Didot* as a jeweler.

⁵⁵ *Exposition des Produits de l'industrie française en 1839. Rapport du jury central. Report on bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 56.

⁵⁶ *Exposition des Produits de l'industrie française en 1844. Rapport du jury central. Report on bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 191.

⁵⁷ *Almanach Azur de la fabrique de Paris*, 1846, “Lapidaries” section.

⁵⁸ *Exposition des Produits de l'industrie française en 1844. Rapport du jury central. Report on bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 192.

⁵⁹ National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*.

⁶⁰ Bondeville fils did not appear in any directories or listing before 1858. He appeared in the *Annuaire-almanach du commerce* for three years only, from 1858 to 1860, and solely under “Theatrical Armor and Props.”

BOURGUIGNON (Jean-Baptiste-Paul)

Maker of imitation jewelry, pearls, and gemstones; supplier to the Comédie-Française and actors

Paul Bourguignon (1784 or 1785–1833) appeared in the 1821 *Almanach du commerce* as a maker of paste gemstones, located at 1 and 8 Rue de la Paix.⁶¹ He patented a process for “perfecting faux gems” and imitation chrysoprase. His wholesale business was located at 8 Rue de la Paix, and his retail store was located at number 1 on the same street.⁶² He built a glass foundry at 5 Place du Trône (now Place de la Nation) to make paste stones and faux gems, and exhibited at the 1819 Exhibition of Products of Industry as a lapidary.⁶³ In 1825, his letterhead contained the words “Bourguignon, jeweler, sole recipient of a patent by privilege of the king for faux diamonds, 1 Rue de la Paix.” On May 25, 1825, he submitted a bill for 18 francs to the Comédie-Française for a “polished matte gilded bronze chain” provided for Pierre-Antoine Lebrun’s new play, *Le Cid d'Andalousie*.⁶⁴ In 1826, he announced the discovery of a process for making imitation natural pearls and added to his existing businesses a shop in the Passage de l’Opéra, a location that came to represent his close relationship with performers.⁶⁵ Indeed, he was the most well-known supplier of false diamond jewelry to actresses, dancers, and opera singers.⁶⁶ Over the years, he expanded his store in the Passage de l’Opéra, and by 1834, it encompassed four stalls—numbers 13, 19, 20, and 21—in the Passage de l’Opéra in the Galerie de l’Horloge.⁶⁷ He earned an honorable mention at the Exhibition of Products of Industry of 1823 and a bronze medal at the Exhibition of 1827. He died on June 26, 1833, at age 48,⁶⁸ and his son-in-law, Louis-Antoine Marion, took over his business, which became Marion-Bourguignon.

BOURGUIGNON fils

Maker of imitation jewelry and *bijouterie*

When he died prematurely at age 48 in 1833, Paul Bourguignon left behind a business so successful that four of his jewelers fought to capitalize on his name. His nephew was the first to do so after Paul’s death. Next, Marion-Bourguignon, Paul’s son-in-law and official successor, took over the foundry, workshops, and stores, followed by Julien, a former associate or employee, and finally Paul’s son. The son set up shop at 106 Rue de la Paix but revealed himself only at the 1844 Exhibition of Products of Industry, the same fair where Marion-Bourguignon won a silver medal. The judges mentioned that Bourguignon’s son had recently established his business and “went public to champion his father’s reputation.” The son won an honorable mention for the beauty of his gem clusters, jewelry sets, bracelets, and crowns, inset with faux fine gemstones, and for the quality of the settings.⁶⁹

⁶¹ *Almanach du commerce*, 1822.

⁶² *Almanach du commerce*, 1825, “Paste” section.

⁶³ Vevert, Henri, *La Bijouterie française au XIX^e siècle*, Paris, H. Floury, 1906, Vol. I, p. 341, note 2. Vevert noted that Bourguignon made both “genuine and imitation [gems].”

⁶⁴ Accounting archives of the Comédie-Française, 3 AC 609. Props bills. Information graciously provided by Agathe Sanjuan.

⁶⁵ *Almanach du commerce*, 1827, “Paste” section.

⁶⁶ Houssaye, Arsène, *La Comédienne*, Paris, E. Dentu, 1884, p. 32.

⁶⁷ *Almanach du commerce*, 1835.

⁶⁸ Paris Archives 5Mil 1248, reconstructed death certificate. Death of Jean-Baptiste-Paul Bourguignon, jeweler, on June 26, 1833, age 48, at his home at 5 Place du Trône, widower of Joséphine Guillaume. Death declared by Louis-Antoine Marion, jeweler, age 31, son-in-law of the deceased, residing at 19-21 Passage de l’Opéra, Galerie de l’Horloge.

⁶⁹ *Exposition des Produits de l'industrie française en 1844. Rapport du jury central. Report on bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 191-193.

BOURGUIGNON nephew

Maker of imitation jewelry and *bijouterie*

Paul Bourguignon’s nephew opened a shop at 13 Rue de la Paix in 1840 and then at number 1 on the same street in 1846. He sold paste gems⁷⁰ and attempted to capture his uncle’s customers, taking advantage of their shared last name. However, Paul’s official successor, his son-in-law Marion-Bourguignon, fought back and was listed in *Almanachs* and *Annuaire du commerce* as the “only successor” of Paul Bourguignon. Paul’s prestige was such that a former associate, Julien, also set up his own shop under the name Bourguignon.

BOUTILLIER

Theatrical jeweler

According to Maxime Jourdan, Boutillier’s company was the final theatrical jeweler remaining in the 20th century. It lasted until 1955.⁷¹ According to Remi Verlet, Boutillier opened at 19 Rue Meslay. As of 1938, the shop was run by Mrs. Boutillier née Caillet.⁷² In the early 1900s, the location at 19 Rue Meslay was a shop for theatrical jewelry founded by Charles Brand, supplier to the Opera.

BRAND (Charles)

Theatrical armorer and jeweler

In 1897,⁷³ Charles Brand founded a company that made jewelry, weapons, armor, and belts for the stage. The business quickly grew into a success. By 1899, he was supplying the Paris opera,⁷⁴ and he exhibited in the 1900 Universal Exhibition of Paris in the Theater Arts Materials class.⁷⁵ Judges awarded him a bronze medal for his exhibitions, which included weapons engraved in different styles, weapons recreated in leather and metal, and “Celtic armor” mounted on a dummy. The judges took particular note of his theatrical jewelry, including a set in the 16th century style, and his extravagant headwear: “Immense *bijouterie* for the hair resembling the Assyrian, Egyptian, etc. styles, all made with ostentatious gems to ensure they can be seen from a distance” and “an engraved gothic tiara of exquisite goldsmithing.”⁷⁶

Brand first opened his shop at 189 Rue du Temple. He moved to 171 Rue du Temple in 1899 and to 19 Rue Meslay in 1906. In 1908, he added the reproduction and repair of ancient armor and props to his list of specialties.⁷⁷

⁷⁰ *Almanach du commerce*, 1840, and *Almanach Azur de la fabrique de Paris*, 1846.

⁷¹ Jourdan, Maxime, “Une collection privée de bijoux de scène et de cinéma,” in Pinasa, Delphine (dir.), *Artisans de la scène. La Fabrique du costume*, CNCS, Somogy, 2017, p. 36.

⁷² Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 353.

⁷³ Brand appeared in the *Annuaire-almanach du commerce* in 1898 in the “Theatrical Armor and Props” section. Information in the directories is from the previous calendar year. Judges at the 1900 Exhibition confirmed the 1897 founding of his company and admired the fact that its owner was able to exhibit at a Universal Exhibition only four years after starting out.

⁷⁴ *Annuaire-almanach du commerce*, 1900, “Theatrical Armor and Props” section.

⁷⁵ Class 18, Theater Arts Materials.

⁷⁶ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts*, Paris, Imprimerie nationale, 1902. Class 18. Report by Charles Reynaud, p. 600-601.

⁷⁷ *Annuaire-almanachs du commerce*, 1900 to 1908, “Theatrical Armor and Props” section.

BROIT (A.)

succeeded by BROIT (G.)

Theatrical armorer, theatrical and church jeweler

In 1892, A. Broit succeeded Melchisedech, a theatrical armorer since 1874. Broit took over the establishment at 11 Rue Bouchardon and developed specialties in historical jewelry and *bijouterie* for the church and theater.⁷⁸ He also restored and made reproductions of antique weapons, belts, and theater props, and patented a type of chainmail coat, “a secret steel tunic that can withstand bullets and daggers.” From 1897 to 1901, the company was managed by G. Broit, who was then succeeded by Dumouchel.⁷⁹

BRUCKER (Madame)

Maker of faux pearls

In 1878, Madame Brucker ran a business at 60 Rue Chapon specializing in four types of pearls: faux coral, faux onyx, faux natural pearls, and enamel pearls.⁸⁰

CAPRA (J.)

Maker of imitation and theatrical jewelry

In 1856, J. Capra managed a company at 7 Rue Phélippeaux⁸¹ founded in 1849.⁸² He specialized in gilded *bijouterie*, paste *bijouterie* for the theater, and “Eastern-style” jewelry.⁸³ He made gold- and silver-plated rings, pins, bracelets, necklaces, combs, and drop and stud earrings. In 1860, his address changed to 153 Rue du Temple.⁸⁴ He exhibited his work at the 1878 Universal Exhibition in Paris and earned an honorable mention.⁸⁵ The next year, his business was managed by J. Malécot.

CHAPUS (A., widow)

À la Gerbe d’Or
Goldsmith

À la Gerbe d’Or was a *bijouterie* shop founded in 1797 at 10 Quai Pelletier. In 1854, it moved to 86 Rue de Rivoli. As of 1880, it was run by the widow Chapus and sold watches, clocks, goldwork, jewelry, and *bijouterie*, and specialized in wedding *bijouterie*.⁸⁶ In 1896, she participated in the Exposition du théâtre et de la musique in Paris.⁸⁷ She won a silver medal at the 1900 Universal Exhibition, and in 1904 partnered with her son. Their workshop was located at 16 Rue Saint-Martin.⁸⁸

⁷⁸ A. Broit first appeared in the *Annuaire-almanach du commerce* in 1893, and the first mention of church and theater *bijouterie* came in 1894, both in the “Theatrical Armor and Props” section.

⁷⁹ *Annuaire-almanach du commerce*, 1903, “Theatrical Armor and Props” section.

⁸⁰ National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application to Class 39, *Bijouterie*. Her application was not approved, and she did not appear in the official catalog.

⁸¹ *Annuaire-almanach du commerce*, 1857, “Gilded Jewelers” section.

⁸² *Annuaire-almanach du commerce Didot-Bottin*, 1880, “Gilded Jewelers” section.

⁸³ National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application to Class 39, *Bijouterie*.

⁸⁴ *Almanach-annuaire du commerce*, 1860, “Gilded Jewelers” section.

⁸⁵ Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

⁸⁶ *Annuaire-almanach du commerce*, 1880, “Gold Jewelers” section.

⁸⁷ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 222.*

⁸⁸ *Annuaire-almanach du commerce*, 1905, “Gold Jewelers” section.

CHARLES (Alexandre-Gustave)

Maker of imitation jewelry and *bijouterie*

Alexandre-Gustave Charles, Masson’s successor, ran a shop for faux *bijouterie* and jewelry located at the prestigious 1 Rue de la Paix. The company specialized in the “extremely rich and refined” use of paste gems and imitation diamonds, pearls, and colored gemstones. The admissions committee for the 1878 Universal Exhibition rejected Charles’s application because he was a mere.⁸⁹ However, he was listed in the *Annuaire du commerce* as a jeweler but did not specify whether he had his own workshops or outsourced manufacture.⁹⁰

CHARLOT

Jewelry enameler

In 1846, enameler and painter Charlot was located at 1 Rue de Montmorency. He specialized in imitation cameos, mosaics, coral, and turquoise for use in jewelry. He also specialized in gemstone enamel and painted enamel on ivory.⁹¹

CHARTIER brothers

Jewelry enamellers

The Chartier brothers, located at 2 Place de la Rotonde-du-Temple⁹² in 1846, made imitation cameos, mosaics, and malachite out of enamel, and sold “painted shell-shaped rosettes” to jewelers.⁹³

CHEVALIER (P.)

Theatrical armorer and jeweler

In 1903, P. Chevalier opened his shop at 35 Rue Meslay and made weapons, armor, chainmail, jewelry, and stage props.⁹⁴ He later expanded his *bijouterie* business⁹⁵ and, as of 1927, still made theatrical jewelry.⁹⁶

CŒUR (G.)

Maker of steel and costume jewelry

In 1896, G. Cœur, located at 50 Rue de Turenne, exhibited costume *bijouterie* at the Exposition du théâtre et de la musique in Paris.⁹⁷

⁸⁹ National Archives F²3385. 1878 Universal Exhibition. French section: Admission committee for Class 39, *Bijouterie*. Application by Alexandre-Gustave Charles.

⁹⁰ *Almanach du commerce Didot-Bottin*, 1880, “Gilded Jewelry” and “Paste Gemstones” sections.

⁹¹ *Almanach Azur de la fabrique de Paris*, 1846, “Jewelry Enamellers” section.

⁹² Place de la Rotonde-du-Temple was partially razed and partially subsumed by what is today the Rue de Picardie.

⁹³ *Almanach Azur de la fabrique de Paris*, 1846, “Jewelry Enamellers” section.

⁹⁴ *Annuaire-almanachs du commerce*, 1904 and 1907, “Theatrical Armor and Props” section.

⁹⁵ Described as a gold jeweler in 1922 by Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 530.

⁹⁶ *Annuaire Paris-Bijoux 1927*, “Theatrical *Bijouterie*” section.

⁹⁷ *Annuaire-almanach du commerce*, 1897, and *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 222.

COMBRES

Supplier of theatrical jewelry to the Comédie-Française

On September 29, 1813, Combres provided a badge or medal “inset with colored gems, complete with a gilded copper chain, ribbon, canvas, and buttons” for the Comédie-Française tour to Dresden.⁹⁸ Combres may have been a maker of imitation jewelry, but he did not appear in any *Almanachs du commerce* from that era.

CONSTANT-VALÈS

Maker of faux pearls

According to Jacqueline Viruega, Constant-Valès was the best maker of faux pearls, which he made “to perfection,” in Paris until 1914.⁹⁹ Constant-Valès founded his imitation pearl company in 1827 at 71 Rue du Temple and called himself “Lelong’s successor.”¹⁰⁰ His name is sometimes shortened to Valès, and the first half of his last name, Constant, is sometimes confused for his first name. He won honorable mentions at the Exhibitions of Products of Industry of 1827 and 1834 and a silver medal at the Exhibition of 1839. In 1839, judges described the composition of his imitation pearls as “the best to date” and “indistinguishable by sight from genuine pearls.”¹⁰¹ Thanks to his perfect imitations, wealthy customers were able to inflate the number of strands of pearls they owned, doubling or tripling their necklace collections with pearls by Constant-Valès.

In 1841, Constant-Valès moved to 161 Rue Saint-Martin, and in 1844, he partnered with Lelong to exhibit at the Exhibition of Products of Industry. Judges awarded them another silver medal and cited the success of their export business, which crushed competing manufacturers in Rome. In addition to the pair’s ability to reproduce the weight, translucence, and hardness of genuine pearls, the 1844 judges were most impressed by their advances in recreating iridescence. With help from Jean-Baptiste Dumas, a chemist, and Alexandre Brongniart, a chemist, mineralogist, and manager of the Sèvres workshop, the two were able to refine the compound that filled the blown-glass spheres that formed the shell of faux pearls, resulting in a closer imitation of pearls from the East.¹⁰²

From that point on, Constant-Valès exhibited at all the major exhibitions. In 1849, he won another silver medal, as did his closest competitor, Truchy. Judges said, “It is impossible for even the most highly trained eye to discern their inset pearls from genuine pearls, as the artisans have achieved the weight, hardness, Eastern iridescence, and semi-transparency and opaline translucence of the finest pearls.” The 1849 judges praised Constant-Valès for taking care of his workers during the economic crisis of 1848: “He watches over his fifty or sixty workers at all times, offering support at the most critical moments. But what we were told by a former worker and what we cannot allow to go unmentioned is that, for a long time now, Monsieur Valès has worked hand-in-hand with his foremen and lead workers to create formalized pensions for those who are too old or infirm to continue making pearls.”¹⁰³

⁹⁸ Accounting archives of the Comédie-Française, 3 AC 553. Information graciously provided by Agathe Sanjuan.

⁹⁹ Viruega, Jacqueline, *La Bijouterie parisienne 1860-1914. Du Second Empire à la Première Guerre mondiale*, Paris, L’Harmattan, 2004, p. 15.

¹⁰⁰ *Almanach du commerce de Paris*, 1829, “Imitation Pearls” section, and date of establishment cited in the judges report from the 1844 Exhibition. The Topart brothers also claimed that their faux pearl workshop descended from Lelong (see entry on Topart brothers).

¹⁰¹ *Exposition des Produits de l’industrie française en 1839. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 53-54.

¹⁰² *Exposition des Produits de l’industrie française en 1844. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 196-197.

¹⁰³ *Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849*. Report on *bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 468.

At the Universal Exhibition in Paris in 1855, by which time he had moved to 213 Rue Saint-Martin, Constant-Valès won a first-class medal.¹⁰⁴

He won medals at the Universal Exhibitions in London in 1851 and 1862 and reported that he exported 90% of his production. He exhibited imitation *bijouterie* and *bijouterie* made of precious metals, in addition to his faux pearl jewelry.¹⁰⁵

After working together for a time, Constant-Valès’s son took over from his father in the 1870s.¹⁰⁶

At the Universal Exhibitions of 1867 and 1878 in Paris, Constant-Valès’s company, still located at 213 Rue Saint-Martin, won silver medals yet again for its faux pearls.¹⁰⁷ In 1867, Constant-Valès exhibited his works in the same display case as Le Blanc-Granger, theatrical jeweler, and Topart, a competitor in the manufacture of faux pearls. The display, number 6 in Class 36, was titled “Faux Pearls and Theatrical Adornments.”¹⁰⁸

At the 1889 Universal Exhibition in Paris, the Constant-Valès company finally won its first gold medal,¹⁰⁹ more than 60 years after first exhibiting at an Exhibition. In 1891, the company, still listed in the *Annuaire*s directories under the name Valès-Constant, opened shops in London at 6 and 7 Old Change, Cheapside, then at 57 Great Marlborough Street, from 1897 to 1900.¹¹⁰

In 1897, at the International Exhibition in Brussels, the company received a commendation, and its collaborator Albert Dauveigne won a silver medal.¹¹¹ Last but not least, it was awarded a grand prize at the Universal Exhibition in Paris in 1900. Paul Soufflot, reporter for the jewelry and *bijouterie* class, praised the company for pioneering the imitation pearl industry in France, “achieving results that make it difficult to distinguish false pearls from the real ones with which they are mingled in the display case.”¹¹²

COUDRAY

Jeweler specializing in decorations of merit

In 1813, Coudray was a jeweler specializing in medals and “various decorations of merit.” He was located at 17 Rue du Roule.¹¹³ He created medals and other items for actors to wear with their costumes when playing characters having received orders of merit.

DAVID (J.) and brother

Makers of imitation gemstones

J. David and his brother were located at 4 Rue du Grenier-Saint-Lazare. They exhibited their faux gems for use in *bijouterie* at the Universal Exhibition of Paris in 1878,¹¹⁴ winning a bronze medal.¹¹⁵ They specialized in making paste and false gemstones, as well as diamonds and colored gems.¹¹⁶ They participated in the Paris Exposition du théâtre et de la musique in 1896, where it seems they exhibited only their gemstones but no jewelry.¹¹⁷

¹⁰⁴ *Exposition universelle de 1855. Rapports du jury mixte international publiés sous la direction de S.A.I. le Prince Napoléon, président de la Commission impériale*, Paris, Imprimerie impériale, 1856, Class 17. Report on jewelry and *bijouterie* by Fossin p. 918.

¹⁰⁵ *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale*, Paris, Imprimerie Impériale, 1862, No. 3215. *Exposition universelle de Londres de 1862. Documents officiels complétant les rapports du jury international*, Paris, Imprimerie et librairie centrale des chemins de fer de Napoléon Chaix et C^{ie}, 1864, Vol. VII, p. 421.

¹⁰⁶ *Annuaire-almanach du commerce*, 1870, “Pearls” section.

¹⁰⁷ *Exposition universelle de 1867 à Paris. Catalogue officiel des exposants récompensés par le jury international*, Paris, E. Dentu, 2nd ed., n.d. [1868]. Class 36, Jewelry and *Bijouterie*. *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

¹⁰⁸ National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Installation files for Class 36. Exhibitor placement plan by display case.

¹⁰⁹ *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*.

¹¹⁰ *Annuaire-almanachs du commerce* from 1892 to 1901, “Pearls” section.

¹¹¹ *Comité français des expositions à l’étranger. Rapport général sur l’Exposition internationale de Bruxelles 1897*, Paris, French Committee for Exhibitions Abroad, 1898. Awards, Class 56, *Bijouterie*, Jewelry, Watches, p. 199 and p. 246.

¹¹² *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe XV, industries diverses. Première partie: classes 92 à 97*, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and *Bijouterie*. Report by Paul Soufflot, p. 387.

¹¹³ *Almanach du commerce de Paris*, by La Tynna, 1813, “Jewelers” section.

¹¹⁴ National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application to Class 39, *Bijouterie*.

¹¹⁵ *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

¹¹⁶ *Annuaire-almanach du commerce*, 1880, “Paste Gemstones” section.

¹¹⁷ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 222.

DESCHAMPS

Supplier of theatrical jewelry to the Comédie-Française

In 1785, Deschamps, a “jeweler and merchant, Rue Saint-Honoré,” supplied a “locket with inset crystals, and a portrait for same” to the Comédie-Française for actor François-René Molé for his role in *La Comtesse de Chazelle*, a play by Madame de Montesson staged that same year. Deschamps charged 48 livres for the locket.¹¹⁸ He may have been the same Deschamps jeweler at 626 Rue Saint-Honoré who supplied medals to the Public Instruction Committee of the Legislative Assembly in 1792,¹¹⁹ as well as the one who, in 1809, created a gold locket for Napoleon Bonaparte with a secret miniature painted by Sauvage.¹²⁰

DOUAULT-WIELAND (Jean-Baptiste-Pierre-Laurent)

Lapidary and maker of imitation jewelry, paste stones, crystal cameos, and sculpted ivory

Douault, Wieland’s son-in-law, set up shop under the name Douault-Wieland at 19 Rue Sainte-Avoye in 1819,¹²¹ then at 20 Rue Sainte-Avoye in 1820, and finally at 19 Rue Sainte-Avoye in 1825. He made faux diamonds and colored gemstones, which he used to fashion jewelry.

Thanks to research by Daniel Alcouffe, who tracked down Douault-Wieland’s marriage certificate, we know that he was born around 1786 in Langeais (in the department of Indre-et-Loire), and that in 1807 he married Colombe Wieland, the daughter of jeweler and paste-maker Louis Wieland, located at 4 Rue de la Cossonnerie, who exhibited successfully at the Exhibition of Products of Industry in 1806. Douault-Wieland had succeeded his father-in-law by 1819. In the National Archives, under the F¹² (Commerce and Industry) and O³ (King’s Household in the Restoration) series, Alcouffe also found documents offering additional insight into Douault-Wieland’s career. He employed 20 to 30 workers at the time of the Exhibition of Products of Industry in 1823, and his workshop was located near the Barrière Saint-Jacques. He exported his wares to Spain, Portugal, Germany, Poland, Russia, the Americas, and the Indies. In 1824, he offered to help make décor for Charles X’s coronation ceremony, but was turned down, though he said that he had met the king three times: to present him with a collection of gems, his portrait in ivory, and a monsternace, which the king donated to Notre-Dame de Paris. Douault-Wieland died on February 23, 1834, at 36 Passage Dauphine, shortly before the Exhibition of Products of Industry. Douault-Wieland invented new methods of paste-making, and indeed, one of his compounds—made of ground quartz, ground minium, and pure lye—appeared in the 1978 edition of the *Manuel Roret du bijoutier-joaillier*, p. 248.¹²²

In 1819, the Société d’encouragement pour l’Industrie Nationale awarded him 1,200 francs for his refinements to the process of making paste jewelry and gems.¹²³ Only two manufacturers were in competition for the prize: Lançon and Douault. The society’s Chemical Arts Committee examined both companies’ glass products and reported that both made gems that, “according to the top lapidaries in Paris, surpass anything we are seeing from Germany or Switzerland.” However, the committee deemed Douault’s processes to be superior and lauded his efforts at modernization. Douault used a porcelain furnace, as opposed to Lançon’s “crudely built” furnace “with no ash catcher,” and he planned to build a new “conventional” furnace for glass “in a new location.” The committee’s chemists also approved of his

¹¹⁸ Deschamps’ account ledger for January 31, 1787. Accounting archives of the Comédie-Française, 2 AC 16. Information graciously provided by Agathe Sanjuan.

¹¹⁹ National Archives F¹² 1348. Papers from the Public Instruction Committees of the Legislative Assembly, file 6, petitions and other documents submitted by private citizens. Inventory available at www.siv.archives-nationales.culture.gouv.fr.

¹²⁰ National Archives O³ 537. Storage. General correspondence. Sale and purchase of items. Objects for sale by individuals and requests for payment, 1809-1814. Items 19-20: Bills from Deschamps. Inventory available at www.siv.archives-nationales.culture.gouv.fr.

¹²¹ Today, Rue Sainte-Avoye is known as Rue du Temple.

¹²² *Un Âge d’or des arts décoratifs 1814-1848*, Exhibition Catalog at the Galeries Nationales du Grand Palais, Paris, 1991, Paris, RMN, 1991, note on Douault-Wieland by Daniel Alcouffe, p. 520.

¹²³ *Almanachs du commerce* of 1820 and 1825. “Jewelers” and “Paste Jewelry Makers” sections.

rigorous methods and scientific research, which allowed him “to discover the sources of many chemical phenomena that many other manufacturers have not been able to find.” They made special note of Douault’s success in creating imitation topaz and rubies, unlike Lançon. They thus found that Douault had greater industrial potential: “Not only does Monsieur Douault imitate both gems well, he has also made remarkable advances in manufacturing and is able to obtain the shade of topaz he desires the first time, every time. According to the top lapidaries in Paris, no one else has been able to do this, not even Monsieur Lançon. Monsieur Douault is also very active. He has the credit to pay for his experiments and the means to perfect his art. In terms of his future promise, one could say he is peerless.”¹²⁴

Douault-Wieland exhibited at the Products of Industry Exhibitions of 1823 and 1827, winning a silver medal both times. In 1834, despite his death before the Exhibition of Products of Industry, his company, still located at 36 Passage Dauphine, exhibited his false-gem jewelry, cameos made of colored glass, and medals. Judges posthumously awarded him another silver medal.¹²⁵

Douault-Wieland was a master and innovator of a range of complex techniques used to work with glass, crystal, jewelry, molding, engraving, goldsmithing, and ivory. The Musée de l’Armée even has a scale ivory model, mounted on gilt silver, that he made of a cart used to transport the four-pound Gribeauval field artillery system, displayed at the Exhibition of Products of Industry in 1819.¹²⁶

But Douault-Wieland’s most famous piece is his mosaic tableau made of clear and colored crystals made to resemble precious stones and cameos. The work was presented at the 1827 Exhibition of Products of Industry as a stained glass window in a wooden frame on a wooden stand. The tableau was an homage to the Bourbon dynasty and featured portraits of the kings from Henri IV to Charles X in clear, imitation-cameo glass circles. He was inspired in part by Gothic rose windows and the famous Cup of Chosroes, housed at the Museum of the Bibliothèque nationale de France, a Sassanid piece from the Basilica of Saint-Denis that also features round cameos surrounded by gold arranged around a central circle. Douault-Wieland had hoped that the king would purchase the spectacular work, a truly museum-worthy piece, but in the end, Louis-Philippe agreed only to purchase a similar item, one exhibited by the Douault-Wieland company at the Exhibition of Products of Industry in 1834, after the founder’s death.¹²⁷ On October 22, 2020, at a Christie’s auction in New York, the Louvre acquired the 1827 tableau that Charles X had declined to buy.¹²⁸

DUMOUCHEL

Theatrical armorer and jeweler

In 1902, Dumouchel succeeded G. Broit as head of the company, making weapons, armor, reproductions of ancient weapons, theatrical *bijouterie*, and a “secret steel armor tunic that can withstand bullets and daggers.” Dumouchel’s shop was situated at 11 Rue Bouchardon, the same address as Broit. In the *Paris-Bijoux* directories of 1904 and 1911, Dumouchel was the only jeweler to appear under “Theatrical *Bijouterie*.” He was still listed as a theatrical jeweler at 11 Rue Bouchardon in 1920 but had disappeared from listings by 1927.¹²⁹

¹²⁴ Report by Cadet de Gassicourt “on the proposed prize for the manufacture of paste and artificial precious stones,” September 20, 1819, in *Bulletin de la Société d’encouragement pour l’industrie nationale*, 18th year, No. 183, September 1819, p. 289–291.

¹²⁵ *Rapport du jury central sur les produits de l’industrie française exposés en 1834*. Report by Charles Dupin, Paris, Imprimerie royale, 1836, Vol. III, p. 160.

¹²⁶ Musée de l’Armée, inv. 50311.

¹²⁷ *Un Âge d’or des arts décoratifs 1814-1848*, Exhibition Catalog at the Galeries Nationales du Grand Palais, Paris, 1991, Paris, RMN, 1991, cat. no. 98; note by Daniel Alcouffe, p. 216–217.

¹²⁸ Louvre Museum, inv. OA.2020.22.1.

¹²⁹ *Annuaire-almanachs du commerce*, 1903 to 1907, and *Paris-Bijoux* directories, 1904, 1911, 1920, and 1927.

FROMAGER or FROMAGET

Supplier of theatrical jewelry to the Comédie-Française

A jeweler named “Fromager” sold a “strand of paste gemstones” to the Comédie-Française for 30 francs on January 1, 1824.¹³⁰ However, no jeweler is listed under that name in Paris for that era. There was a Fromaget, maker of imitation jewelry, located at 181 Galerie de Bois at the Palais-Royal, in 1820 and 1825. As of 1830, he was no longer listed. Later, in 1835, a Widow Fromaget worked as a jeweler at 229 Rue Saint-Denis.¹³¹

FROMENT-MEURICE

Goldsmith and jeweler

Froment-Meurice, located at 46 Rue d’Anjou, participated in the Exposition du théâtre et de la musique in Paris in 1896, where the company exhibited its goldsmithing and jewelry.¹³²

GARNIER

Jeweler to the Opera

Mathias Auclair and Benoît Cailmail named Garnier as a supplier of theatrical jewelry to the Paris Opera during the Restoration period between 1815 and 1830.¹³³ There was only one jeweler by that name in the *Almanachs du commerce* from that time, a Garnier located on Rue Greneta, first at 42 Rue Greneta in 1803, then at 12 Rue Greneta from 1806 to 1820. In 1825, Garnier partnered with Baptiste. In 1832, Garnier and Baptiste moved to 255 Rue Saint-Martin.¹³⁴

GELINEK

Supplier of theatrical jewelry to the Comédie-Française

Gelinek was located at 21 Rue Chabanais. He sold two gold circlets inset with six colored gems, each worth 30 francs, to the Comédie-Française for the staging of the play *Guillaume le Conquérant* by Alexandre Duval in February 1804. In April 1805, the Comédie-Française paid Gélinek’s bill for 36 francs for a gem-encrusted crown, though it is unknown which play or actor it was for.¹³⁵ The jeweler could not be identified, as no jewel merchant or maker by that name appeared in the *Almanachs du commerce* from that time.

¹³⁰ Accounting archives of the Comédie-Française, 3 AC 609. Information graciously provided by Agathe Sanjuan.

¹³¹ *Almanachs du commerce* from 1820, 1825, 1830, 1835, and 1840.

¹³² *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 223.

¹³³ Auclair, Mathias, and Cailmail, Benoît, “Bijoux d’Opéra,” in Pinasa, Delphine (dir.), *Artisans de la scène. La Fabrique du costume*, CNCS, Somogy, 2017, p. 29.

¹³⁴ Garnier moved to 327 Rue Saint-Martin in 1798. He seems to have stopped working in 1835. A gold jeweler named Garnier operated at 12 Rue de la Rotonde-du-Temple. *Almanachs du commerce*, 1798 to 1835.

¹³⁵ The bill for the gold circlets is dated 27 Pluviôse an XII (February 17, 1804), and the bill for the crown is dated 7 Floréal an XIII (April 27, 1805). Accounting archives of the Comédie-Française, 3 AC 609. Information graciously provided by Agathe Sanjuan.

GERBAUD

Theatrical jeweler

Gerbaud, a jeweler specializing in “the theater” was located at 3 Rue Neuve-Saint-Laurent¹³⁶ starting in 1837. In 1842, he moved to 14 Rue de Braque, then to 12 Rue de Braque in 1846, when he offered up more details about his specialties in the *Almanach Azur*: “paste jewelry, objects and novelties for the theater, balls, and soirées.” He also made “gilded jewelry for export, such as combs, complete sets of paste jewelry, belt buckles, earrings, bracelets, headbands, tiaras, clips, and all kinds of headwear made with various gems and pearls.”¹³⁷

GRANGER père and fils

GRANGER père: François-Guillaume GRANGER fils: Mathieu-Édouard (Bayonne 1807–Le Raincy 1880)¹³⁸ Theatrical armorers and jewelers

There are few reconstructed records in Paris for the Granger family from the time before the 1871 fire at the Paris Hôtel de Ville. However, two birth certificates that have been found suggest that Édouard Granger and his father Guillaume Granger, the 1824 founders of the biggest theatrical *bijouterie* company of the 19th century, were related to a family of known 18th century actors and musicians.

In 1784, a child was born in Paris to a family named Granger living on Rue de Bondy,¹³⁹ the same address given in the 1820s for Granger père and fils, the theatrical jewelers. It is therefore possible that the Guillaume Granger listed on the birth certificate as the child’s uncle was the same person as the jeweler Granger père.¹⁴⁰ This Guillaume Granger was the brother of Claude-Narcisse Granger, an actor to the court of the Swedish king who was away from Paris when his daughter Françoise-Angélique-Justine was born. Her godfather was the actor and dramatist Charles-Nicolas-Justin Favart.¹⁴¹ The only other Paris record reconstructed for Guillaume Granger’s family—an 1828 death certificate for Guillaume’s six-year-old daughter, living on Rue de Bondy—also mentions artists among the witnesses. The father asked two cousins to declare the death of his child, Jean-Baptiste Antoine, a writer, and Antoine Gérard, a musician.¹⁴² These documents offer a guide to the relationships between the jeweler Grangers and the world of theater.

According to Alain Millot, author of an article on Édouard Granger, Édouard was the son and nephew of an actor and the grandson of a painter. “His father Guillaume was an honorable actor; his uncle was the famous Granger of the Théâtre-Français, a declamation professor, and former reader to Marie-Antoinette; his maternal grandfather, Despaignet, was a talented painter who left behind works in Lille.”¹⁴³ The “famous Granger of the Théâtre-Français” seems to be Pierre-Philibert Granger, the only actor by the name in the records of the Comédie-Française.¹⁴⁴ Pierre-Philibert Granger was an actor there from 1763 to 1764, before making a career in other theaters. It thus appears that Édouard Granger had two actor uncles: Claude-Narcisse Granger, actor to the Swedish king, and Pierre-Philibert Granger.

¹³⁶ Today, Rue Neuve-Saint-Laurent is known as Rue du Vertbois.

¹³⁷ *Almanachs du commerce* from 1837 to 1854, “Jewelers” section, and *Almanach Azur de la fabrique de Paris*, 1846, “Copper Jewelers” section.

¹³⁸ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 50-51. We thank Teddy Thorron, archivist at the historical archives center of the Fondation des Arts et Métiers in Liancourt, for providing this article.

¹³⁹ Today, Rue de Bondy is known as Rue René Boulanger.

¹⁴⁰ Édouard Granger’s father was listed on certificates variously as Guillaume and François-Guillaume. However, it seems that he only went by Guillaume. On Édouard Granger’s death certificate, his parents’ names were shortened: “Mathieu Édouard Granger [...], son of Guillaume and Pauline Despaignet.” Civil status records for Raincy Commune, in the online archives for Seine-Saint-Denis.

¹⁴¹ Paris Archives 5Mil 66, reconstructed birth certificate. Françoise-Angélique-Justine Granger, born October 27, 1784, in the former parish of Saint-Laurent, “daughter of Claude-Narcisse Granger, actor at the court of the Swedish king, absent and represented by Guillaume Granger, his brother, and Marie Sevin, his wife, living on Rue Basse Saint-Denis of the same parish. Godfather Charles Nicolas Justin Favart, actor at the king’s court, living on Rue Grange Batelière [sic], Saint-Eustache parish, godmother Françoise Angélique Erambert, wife of Pierre Jean Baptiste Desforges, living on Rue d’Amboise, Saint-Roch parish, who signed the certificate.”

¹⁴² Paris Archives 5Mil 1223, reconstructed death certificate. The Granger child [first name not given], age six, born in Paris, died on May 1, 1828 in Paris. The daughter of François-Guillaume Granger and Catherine-Pauline Despaignet, his wife, died at her parents’ home at 50 Rue de Bondy. The death was declared by Jean-Baptiste Antoine, 43, writer living at Passage du Bois de Boulogne, and Antoine Gérard, 49, musician living at 21 Rue du Vertbois, both cousins of the deceased.

¹⁴³ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 50.

¹⁴⁴ We are grateful to Agathe Sanjuan, curator and archivist at the Comédie-Française library and museum, for kindly providing us with this information.

Millot offers some details on Édouard Granger’s childhood and education: “From a very early age, Édouard tried his hand at writing poetry. That led his parents to suggest that he go into the printing business, but he found the mindless work stifling and did not care for it at all. Fortunately, his father lit upon the idea of sending him to study at the École Royale d’Arts et Métiers in Châlons-sur-Marne, where he would use his hands and learn design.”¹⁴⁵ According to Millot, Édouard began studying at the school in Châlons in 1822.

In 1824,¹⁴⁶ François-Guillaume Granger and his son Édouard founded a company specializing in making jewelry and weapons for the stage. Their company quickly became the biggest in all of Paris. Actors, who were responsible for buying their own theatrical jewelry, had difficulty finding costumes and props that they could afford and that fit the growing trend of historical accuracy. According to Millot, Guillaume’s personal experience in such fruitless searches led him to start a business making theatrical jewelry and props: “Having often encountered problems procuring the props actors needed for the stage, [Guillaume] decided to start his own company making imitation jewelry, belt buckles, weapons, and armor. His son, fresh out of school, was enthusiastic about the idea and offered up his own knowledge. Édouard spent several months working for a jeweler, where he was as good as some of the best artisans. He then opened his own shop on Rue de Bondy [...]. In 1827, he became a supplier to the Théâtre-Français [...] at the tender age of 20.”¹⁴⁷

The Granger company was founded in 1824¹⁴⁸ but did not appear in *Almanachs du commerce* until 1835, under the name Granger père and fils, makers of theatrical *bijouterie* and bladed weapons, 72 Rue de Bondy (today Rue René Boulanger) in the 10th arrondissement in Paris. It should not be confused with the gold jeweler Granger active from 1813 to 1835 at 59 Rue du Temple.

In 1832, “François Guillaume Granger père, proprietor, 72 Rue de Bondy,” and “Édouard Granger fils, maker of faux jewelry,” at the same address, made up two of the Odéon’s creditors.¹⁴⁹

In 1834, they became suppliers to the Opera. In 1835, one of Édouard’s inventions brought him great renown. He crafted weapons and jewelry for the opera *La Juive*—the first time, according to Millot, that metal weapons instead of cardboard were used in a stage production. He then proceeded to make “three copper sparrowhawks, embossed and gilded, with a 3.8-meter wingspan [...] for Queen Ranavalona’s palace in Madagascar.”¹⁵⁰

Though Granger père continued to be listed in the *Almanachs* as partners with his son until 1846,¹⁵¹ the company’s true founder, the one who came up with the jewelry and weapons for the stage, was Édouard, graduate of the École Royale d’Arts et Métiers in Châlons. Édouard began by reproducing ancient weapons and armor, but eventually also made historically accurate jewelry.¹⁵² His workshop was located at 70 Rue de Bondy, and in 1840 he was visited by the Mechanical Arts Committee of the Société d’encouragement pour l’Industrie Nationale. The committee’s report praised him and called Granger’s new industry a credit to his engineering studies in Châlons. The committee added, “He is a role model, the perfect example of what all graduates of the school should strive to do.”¹⁵³ Judges at the Exhibition of Products of Industry also credited Granger’s ability to invent “an entirely new industry” to his education at the “École Royale des Arts in Châlons, where he learned math, mechanics, and design of all kinds, and mastered the art of working with wood and metals.”¹⁵⁴

¹⁴⁵ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 50. Millot does not cite his sources in the article.

¹⁴⁶ *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale*, Paris, Imprimerie Impériale, 1862, No. 3228.

¹⁴⁷ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 50.

¹⁴⁸ No certificate of incorporation appears in the Paris Archives.

¹⁴⁹ National Archives MC/ET/VII/724, 6. Mandate of October 31, 1832, established by creditors of the Odéon theater before Antoine-Juste-Alphonse Thomas, Paris lawyer and notary. Inventory available at www.siv.archives-nationales.culture.gouv.fr.

¹⁵⁰ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 50.

¹⁵¹ *Almanach Azur de la fabrique de Paris*, 1846, “Copper Jewelers” section. Granger père and fils are listed at 70 Rue de Bondy.

¹⁵² *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts*, Paris, Imprimerie nationale, 1902. Report by Charles Reynaud for Class 18, Theater Arts Material, p. 586.

¹⁵³ Report by Amédée Durand on the manufacture of weapons, armor, and luxury items by Granger, dated August 12, 1840, in the *Bulletin de la Société d’encouragement pour l’industrie nationale*, year 39, No. 434, August 1840, p. 302.

¹⁵⁴ *Exposition des Produits de l’industrie française en 1844. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 187.

Édouard sought out records of ancient jewelry, weapons, and armor in order to create historically accurate pieces for the stage, the idea of historical accuracy having been in vogue since the Romantic era. Édouard’s creations, especially his jewelry, were true pieces of art, not merely slavish copies. He added his own touches to ancient objects, inspired by some of the “finest pieces,” the “oldest engravings,” and miniatures.¹⁵⁵ He sometimes also made historically accurate weapons and armor. In a few cases, the Granger company made exact replicas of museum pieces, including German, Spanish, Italian, and French weapons and armor from the medieval and Renaissance periods.

The growing popularity of historical stories in French theater and opera meant plenty of extras—for example, entire troops of men-at-arms on stage, whether on foot or horseback, from every era. Only the Granger company was positioned to supply mass quantities of armor and weapons, at competitive prices, adapted to each play. Édouard’s manufacture of armor and weapons was one of his greatest successes, leading him to eventually “supply all the major theaters in France and Europe, for whom he made all kinds of ancient armor out of iron, replacing the old cardboard stage armor.”¹⁵⁶ In particular, he excelled at “ancient weapons and armor for knights, made of damascene steel and iron.”¹⁵⁷ He reduced manufacturing costs by modernizing his processes, using electroplating, molds, cutting tools, and enamel plates prepared with “molds, cylinders, and precision tools that eliminated all engraving expenses.” He streamlined production and made templates to save money. For example, since weapons, armor, and trophies would only be viewed from one angle, they only had “one side. Their bulk was composed of a sheet of iron used cleverly, cut, engraved, and embossed or carved in relief.”¹⁵⁸

In 1844, he won a silver medal at the Exhibition of Products of Industry. Judges called his company “the only maker of theatrical *bijouterie* in existence,” and cited among his best works the jewelry, weapons, and armor that he made for the opera *La Juive* in 1835. They also noted that he exported gilded *bijouterie* and small enameled bronzes in the Byzantine style. Finally, they asserted that the advances Édouard made in the manufacture of theatrical *bijouterie* had a far-reaching impact on *bijouterie* and goldsmithing for the church and on funerary adornments. “Undertakers have replaced the decorative cords and epaulettes, which are costly to maintain, with silver-plated ones, based on a model that he invented and realized with great success.”¹⁵⁹ According to Maillot, the Granger company also made “copper embellishments in the shape of flowers, and other decorative objects (candlesticks, chandeliers, frames, etc.)”¹⁶⁰ Small, individual pieces were tooled, enameled, mounted on stems, and arranged into blossoms.

Maillot also noted that in 1848, Édouard published “a social manifest describing a ‘system’ for organizing workers’ in which the word ‘fraternity’ would be viewed as ‘truth’ in their large ‘family of workers.’ In the manifest, he expounded on his ideas for an ‘ideal’ society that should be birthed at the same time as the new Republic.”¹⁶¹

At the 1849 Exhibition of Products of Industry, Édouard won another silver medal, unusual in this case because he was not in attendance. He had had a falling out with the organizers, who he claimed had allotted him insufficient space for his exhibition. They did not reconcile until the very end of the Exhibition, at which time he did exhibit a few items, allowing judges to bestow an award.¹⁶²

In 1855, at the Universal Exhibition of Paris, Granger exhibited in both Class 13, marine and military arts, and Class 17, goldsmithing, *bijouterie*, and bronzes. His hammered and embossed “armor and weapons from various peoples in Antiquity and the Middle Ages” and his “theatrical jewelry of every era and country” were admired for the accuracy of their style. He was awarded a first-class medal.¹⁶³

¹⁵⁵ *Ibidem*, p. 184.

¹⁵⁶ *Ibidem*.

¹⁵⁷ *Ibidem*, p. 185.

¹⁵⁸ *Ibidem*, p. 186-187.

¹⁵⁹ *Ibidem*, p. 185-186.

¹⁶⁰ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 51.

¹⁶¹ *Ibidem*.

¹⁶² *Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849*. Report on *bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 456.

¹⁶³ *Exposition universelle de 1855. Rapports du jury mixte international publiés sous la direction de S.A.I. le Prince Napoléon, président de la Commission impériale*, Paris, Imprimerie impériale, 1856, Class 17. Report on goldsmithing by Ledagré, p. 912.

In 1855, the Granger workshop moved to 74 Rue de Bondy,¹⁶⁴ then in 1858 or 1859 to 11 Boulevard Saint-Martin. Édouard appeared in the “Theatrical Armor and Props” section, once it was introduced, of the *Almanach Didot-Bottin du commerce* of 1858 and was described as a “supplier to imperial theaters,” and then as a “supplier to the Opera and to theaters in France and abroad.”¹⁶⁵

Édouard was nominated to receive the Legion of Honor in 1857 from the minister of commerce. His name was put forth by the Count of Béarn, a graduate of École Polytechnique and senator during the Second Empire, in the mid-1800s. He was about to receive the award when the minister of commerce decided that Édouard’s achievements fell under the purview of the ministry of the Emperor’s household, rather than his own: “Monsieur Granger’s primary achievements are works of art made for the imperial households.”¹⁶⁶ Édouard was indeed a supplier to the imperial palaces, leading the minister of commerce to transfer Édouard’s nomination to a colleague at the Emperor’s household in July 1860. Édouard’s creations included replicas of ancient weapons and armor for the castles at Compiègne and Pierrefonds and for the artillery museum.¹⁶⁷ He was finally named a knight of the Legion of Honor by decree on August 6, 1860, but because of the transfer, essential documents from his file were lost, with the exception of a letter from Édouard, “jeweler and armorer,” to Napoleon III on December 5, 1859. In it, he describes himself as both an industrialist and artist: “Sire, I am an industrialist by trade and an artist at heart.”¹⁶⁸

Édouard exhibited for the last time in 1862 at the Universal Exhibition in London, where he noted that he exported 60% of his production. He received a medal for his “historical jewelry and his excellent weapons from various eras, rigorously accurate based on examples from museums across Europe. [...] An ingenious artist, he knows that at the theater, we learn history as much by seeing as by feeling.”¹⁶⁹

He stepped down as company director in 1864 and partnered with his successor to found a new company, Le Blanc-Granger.¹⁷⁰ Like him, his successor Ernest Le Blanc was an engineer by training and the younger brother of a classmate at the École Royale d’Arts et Métiers (see entry for Le Blanc).

Tallying up Édouard’s accomplishments, Millot marveled at their variety. They included imitation *bijouterie* for the stage and church, theatrical weapons and armor, bullet- and blade-proof armor and chainmail, small bronzes, and ornamentation made of tooled copper. Millot even reported a patent filed in 1852 for a novel device, “a machine with movable stamped metal chips that could track points in a game (of dice or dominoes) and replace discarded cards, a frequent source of contention.” But most surprisingly, Maillot revealed Édouard’s secret talents as a songwriter, storyteller, and writer. Édouard published “over 60 works of literature and music” and belonged to “Caveau, a well-known singing society, where each month, members had to write a poem or song on any subject except politics.” At the end of his life, Édouard retired to Raincy, where he served as city councilor until 1871. “He owned the famous *Maisons Russes*, four lodges that were formerly part of the Duke of Orléans’s estate (built around 1775-1780), later turned into the town hall and a school. They no longer exist today.”¹⁷¹

¹⁶⁴ *Exposition des Produits de l’industrie de toutes les nations, 1855. Catalogue officiel, publié par ordre de la Commission Impériale*, Paris, E. Panis, n.d. [1855], Class 13, Marine and Military Arts.

¹⁶⁵ *Almanach du commerce*, 1858, and *Almanach Azur de la Bijouterie et de l’Horlogerie*, 1860.

¹⁶⁶ National Archives F² 5159. Édouard Granger’s application for the Legion of Honor. Letter from the minister of Agriculture, Commerce, and Public Works to the minister of State and the Emperor’s Household, dated July 28, 1860.

¹⁶⁷ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts*, Paris, Imprimerie nationale, 1902. Report by Charles Reynaud for Class 18, Theater Arts Material, p. 586.

¹⁶⁸ National Archives F² 117. Ministry of the Emperor’s Household and Fine Arts. Granger’s application for the Legion of Honor, 1859-1860.

¹⁶⁹ *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale*, Paris, Imprimerie Impériale, 1862, No. 3228. *Exposition universelle de Londres de 1862. Rapports des membres de la section française du jury international*, Vol. VI, Paris, Imprimerie et Librairie centrale des chemins de fer de Napoléon Chaix, 1862. Report by Fossin on Class 33, Jewelry, *Bijouterie*, and Goldsmithing, p. 457.

¹⁷⁰ Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 51. The company’s certificate of incorporation for the 1864 partnership described by Millot in his article could not be found in the Paris Archives.

¹⁷¹ *Ibidem*.

Agathe Sanjuan found a list of theatrical jewelry provided by Édouard Granger to the Comédie-Française in the theater’s accounting archives:¹⁷²

March 20, 1828

- For *Aurélie*: four chains and locket

September 14, 1828

- An aquamarine bracelet for 12 francs for Mademoiselle Brocard in *Olga*, and two gemstone clusters for 7 francs each

September 17, 1828

- A diamond necklace for 18 francs

January 6, 1829

- Three gilded locket for 15 francs

February 8, 1829

- Three excellent gilded rings for 3 francs each

January 9, 1830

- Three gold and gemstone headbands for 27.74 francs, a ring for Monsieur Michelot for 5 francs, a crown for Mademoiselle Leverd for 28.40 francs, a headband for same for 15 francs, and the repair of a gemstone and pearl belt for 6 francs

April 30, 1830

- For *Clovis*: a matte gilded crown with gems for 42.40 francs

February 7, 1832

- For *Louis XI*: a gilded St. Michel decoration for Monsieur Ligier and five medals for his cap¹⁷³
- For *Louis XI*, a very excellent gold and gemstone crown for 70 francs, three non-gilded St. Michel decorations for 25 francs each, a sword, a dagger, two belt buckles, a medal, repair and extension of a chain, a gilded chain for 23 francs, and two dozen matte buttons for 6 francs for Mademoiselle Anaïs. Total 220 francs

May 18, 1833

- For *Les Enfants d’Édouard*, for Monsieur Ligier: an excellent gothic decoration made of polished matte gold, gems, pearls, and medals; a garter with buckle and adornments; a gothic belt buckle made of polished matte gold; two smaller, similar buckles for sleeves; four tiny, similar buckles; and a similar buckle for a cap
- For *Les Enfants d’Édouard*, for Monsieur Menjaut: an excellent similar gothic cross made of polished matte gold, gems, and pearls; a garter with buckle and adornments; a gothic belt buckle made of polished matte gold; and a similar buckle for a cap
- For *Les Enfants d’Édouard*, for Mademoiselle Anaïs Aubert: an extravagant gold and gemstone decoration, an excellent gilded dagger lined with velvet, a tasseled cord for the entire dagger, a garter with buckle and adornments, a gold and gemstone belt buckle, two similar buckles for sleeves, and a similar buckle for a cap

¹⁷² Comédie-Française Archives: 3 AC 616, Granger, theatrical jewelry, 1827-1837; and 3 AC 609, bill for props: weapons, jewelry, cardboard cutouts, an XII-1837, 1845-1847.

¹⁷³ The Comédie-Française archives contain replicas and an engraving of the costume.

- For *Les Enfants d’Édouard*, for Madame Menjaut: an extravagant gold and gemstone decoration with medal, a garter with buckle and adornments, a buckle for a sleeve, and a similar buckle for a cap

- For *Les Enfants d’Édouard*, for Madame Toubet: a dress chain with gold and gemstones around the waist

Total for *Les Enfants d’Édouard*: 470 francs

November 6, 1834

- For *Lord Byron*: a gold chain for Mademoiselle Dorval, a locket with portrait for same
- For *Les Enfants d’Édouard*: a buckle for a cap for one of Édouard’s sons, restoration of a decoration for Édouard’s sons
- For *Angelo, tyran de Padoue*: a gemstone chain for Monsieur Beauvallet, a key and clip for same, a spring-loaded dagger for the roles of Tisbé and Rodolpho
- For *L’Ambitieux*: [illegible] for the role of Walpole

June 2, 1836

- For the reprise of *Angelo*: a gold and gemstone hair adornment for Madame Volny

September 13, 1832

- For *Louis XI*, approval by Vedel, treasurer of the Comédie-Française, to pay the sum of 50 francs

December 6, 1856

- For *Oreste*, bill for 9 francs for a gold ring, bearing the letterhead “E. Granger, Rue de Bondy 70, maker of *objets d’art*, bronzes, gilded *bijouterie* of all kinds, supplier to the Académie Royale de Musique and royal theaters in France and abroad.”

¹⁷⁴ *Exposition des Produits de l’industrie française en 1839. Rapport du jury central. Report on bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 55.

¹⁷⁵ *Exposition des Produits de l’industrie française en 1844. Rapport du jury central. Report on bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 198.

¹⁷⁶ *Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849. Report on bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 469.

¹⁷⁷ *Annuaire-almanach du commerce, 1896*, and *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896*, p. 217 and 224.

GRÉER (Mélanie-Victor)

Maker of faux pearls

At the Exhibition of Products of Industry in 1839, Mélanie-Victor Gréer, located at 193 Rue Saint-Martin, earned an honorable mention for her “artificial pearls, which are stunning and remarkably realistic in terms of their brilliance, shape, and colors.”¹⁷⁴ Five years later, at the 1844 Exhibition, judges made note of her advancements and awarded her a bronze medal for her pearls, which they said had all the “appearance, brilliance, and opaline transparency of genuine pearls.”¹⁷⁵ At the next Exhibition five years later, judges awarded her a bronze medal.¹⁷⁶

GRENET (Paul)

Maker of purses, *bijouterie*, and bronzes

Paul Grenet exhibited *bijouterie* and bronzes at the Exposition du théâtre et de la musique in Paris in 1896. Located at 13 Boulevard Saint-Martin, he specialized in making chainmail purses out of gold, silver, gilded metals, and aluminum. He filed patents for his inventions and refinements.¹⁷⁷

GUTPERLE (François-Richard)

successor to LE BLANC-GRANGER
Theatrical armorer and jeweler

Richard Gutperle was born in Paris on April 12, 1846.¹⁷⁸ He died on July 17, 1901, at 12 Boulevard de Magenta,¹⁷⁹ his residential and business address.

At age 12, he became an apprentice jeweler and armorer under Édouard Granger, then completed his military service with the 12th line. He achieved the rank of supply officer on July 1, 1870, and fought at Gravelotte and Saint-Privat, where he was taken prisoner on August 18, 1870. He became a sergeant major on March 27, 1871. After leaving the military, he returned to work at Le Blanc-Granger as a workshop foreman and company representative. On January 1, 1884, he succeeded Ernest Le Blanc as director of the Le Blanc-Granger company, which was changed to Gutperle.¹⁸⁰ He not only continued supplying “major theaters in the capital,” but also expanded his specializations for the stage,¹⁸¹ as the market for ornamentation and accessories was massive at the turn of the century. The Chambre Syndicale du Matériel Général et Accessoires pour Théâtres, a guild for theater suppliers, was founded, and Gutperle was elected president on November 11, 1897.¹⁸²

As his predecessor, Ernest Le Blanc, did in 1878, Gutperle earned a gold medal at the 1889 Universal Exhibition in Paris.¹⁸³ He initially won for his theatrical *bijouterie*, “for artists, singers, extras, ballet. Props for operas and other extravagant productions,” but was later lauded for his weapons and armor, some of which were “exact reproductions of ancient weapons and armor.” His armor-work was used not only in stage productions, but also as décor in castles and private mansions, for which he would “arrange the weapons in a decorative display for antechambers, double spiral staircases, billiards rooms, and armories.”¹⁸⁴

In 1896, he exhibited his theatrical *bijouterie* and props at the Exposition du théâtre et de la musique in Paris.¹⁸⁵

Gutperle received the ultimate recognition at the 1900 Universal Exhibition in Paris, where one class, Class 18, was dedicated specifically to Theater Arts Materials. He acted as a judge and exhibited his wares but did not compete for a prize. Charles Reynaud, the reporter for Class 18 and architect on the board of the Académie de Musique, wrote a paragraph singing his praises. He said that Gutperle employed 20 or 30 workers, thanks to whom his display case “contained marvels.” He listed the most remarkable items:

- French 16th century armor damascened in black and gold
- “Armor with poulaines [long pointed toes] and grimace mask” in the style of Viollet-le-Duc
- Small 16th century horse armor with an armored horse, damascened in gold, at about 1/8 scale
- A Byzantine head adornment, gold headband, with clusters of pearl fleurs-de-lis¹⁸⁶
- An “Anne Boleyn” head adornment
- A gold Roman jewelry set (based on an original at the Louvre museum)
- A “*grande dame*–style 15th century gothic” belt (based on an original at the Cluny museum)¹⁸⁷

¹⁷⁸ Richard Gutperle was the son of Richard-Charles-Adolphe, a 24-year-old printer, and Françoise-Pauline George, a 24-year-old milliner. Paris Archives 5Mii 594. Birth certificate, Paris, former 2nd arrondissement.

¹⁷⁹ Richard Gutperle was married to Marie-Françoise-Euphrasie Verneuil. Paris Archives V4E 9089. Death certificate for François Richard Gutperle, declared July 18, 1901, Paris, 10th arrondissement.

¹⁸⁰ National Archives F¹² 5164. Richard Gutperle's application for the Legion of Honor in 1900.

¹⁸¹ *Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts*, Paris, Imprimerie nationale, 1902. Report by Charles Reynaud for Class 18, Theater Arts Material, p. 587.

¹⁸² National Archives F¹² 5164. Richard Gutperle's application for the Legion of Honor in 1900.

¹⁸³ *Catalogue complet des récompenses décernées aux exposants français à l'Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and Bijouterie.

¹⁸⁴ *Exposition universelle internationale de 1889 à Paris. Catalogue général officiel*, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37.

¹⁸⁵ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 224.

¹⁸⁶ This style of tiara, a headband with clusters of fleurs-de-lis on the sides, became fashionable when the Lalique tiara was created in 1895 for Sarah Bernhardt's role as Melissinde in *La Princesse lointaine* by Edmond Rostand. In 1901, at the Paris Opera, Madame Héglon, the singer who played Omphale in *Astarté*, an opera by Xavier Leroux, wore a similar tiara, with clusters on the sides.

¹⁸⁷ *Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts*, Paris, Imprimerie nationale, 1902. Report by Charles Reynaud for Class 18, Theater Arts Material, p. 586-587.

At the 1900 Universal Exhibition, Class 18, Theatrical Arts Materials, presented a retrospective, with Pierre Gailhard, director of the National Academy of Music, as chair of the installation committee and Gutperle as treasurer. The committee included Sarah Bernhardt, Comédie-Française member Julia Bartet, props master Charles Hallé, various architects and set designers, and Georges Monval, Comédie-Française archivist. The report traced the history of props in French theater from the Middle Ages and included numerous anecdotes from the stage. It then described the pieces on exhibit. Regarding Gutperle, the report contained three full-page plate prints of about 20 photographs of theatrical jewelry and weapons from his collection. The images illustrated the broad array of objects made by the Granger-Le Blanc-Gutperle company, ranging from props made for the tragedian Rachel to those made for *Martyr*, a play by Jean Richepin staged by the Comédie-Française in April 1898:

– Costume, armor, and chainmail leggings and shoes worn by Rachel beginning March 4, 1846, in the title role in *Jeanne d'Arc* by Alexandre Soumet¹⁸⁸

– A gem-adorned sword for the role of the king in *Lohengrin* by Wagner¹⁸⁹

– A rapier carried in *Don Juan*

– A sword carried in *Henri VIII*

– A rapier for the role of Rysoor in *Patrie*

– A rapier carried in *Faust*

– A necklace with a pear-shaped pearl pendant for a court costume

– A gemstone chatelaine with belt for the role of the queen in *Les Huguenots*

– A pair of gemstone epaulettes for a court costume

– A “Middle Ages–style” belt, a copy of one at the Cluny museum¹⁹⁰

– An Egyptian belt for the role of Amneris in *Aida*

– An Empire necklace worn in *Madame Sans-Gêne*

– A Roman necklace worn in *Martyr* by Jean Richepin, a copy of the one in the Louvre museum

– A fleur-de-lis necklace

– An “Eastern-style” headpiece for the role of Néméa in *Si j'étais roi*

– An Egyptian-style headpiece for the role of Amneris in *Aida*

– A headpiece for the title role in *Salammbô*

– A headpiece for the role of Dalila in *Samson et Dalila*

– A tiara-style headpiece for *Martyr* by Jean Richepin, copied from the bust of Dame d'Elche (discovered in 1897 and preserved at the Louvre museum at the time)

– A crown with a crest and pendants for the role of the queen in *La Reine de Saba*

– A “Byzantine-style” tiara with pendants in *Théodora*

– A helmet for the role of Radames in *Aida*

– An “Eastern-style” headpiece worn in *Lakmé*¹⁹¹

¹⁸⁸ Chevalley, Sylvie, *Rachel, J'ai porté mon nom aussi loin que j'ai pu*, Calmann-Lévy, 1989, p. 394.

¹⁸⁹ The report does not list the name of the theater or the year of the performance.

¹⁹⁰ The belt was listed in Reynaud's report as a “*grande dame*–style 15th century gothic belt.”

¹⁹¹ The weapons are shown in the print on p. 183, the necklaces, epaulettes, chatelaines, and belts on p. 185, and the headpieces and crowns on p. 189. *Musée rétrospectif de la classe 18., théâtre. À l'Exposition universelle internationale de 1900 à Paris. Rapport du Comité d'installation, no date or place* [1903].

After Gutperle’s death on July 17, 1901, the company continued operating under the name Gutperle.¹⁹² Its listing in the 1908 *Annuaire* indicated that it still sold the same products to the same customers: “patented supplier to His Majesty the king of the Netherlands, the Opera, and major international theaters; maker of historical jewelry, reproductions of ancient weapons and armor, armor costumes, lustrous armor, exact copies of ancient weapons and armor, and all props for costumes, theaters, and collections, *objets d’art*, armor protecting against revolvers and daggers [...].”¹⁹³ Remi Verlet noted that the Richard Gutperle maker’s mark, bearing a helmet and the initials RG, was still being used in 1920.¹⁹⁴

HALLBERG (Ch.)

Maker of faux pearls

Ch. Hallberg was located at 8 Rue Neuve-Bourg-l’Abbé.¹⁹⁵ He exhibited his faux pearls at the Exhibition of Products of Industry in 1839, 1844, and 1849. He earned a distinction in 1839 and an honorable mention in 1844 and 1849. He produced pearls in great quantity and variety, at a “very moderate price.”¹⁹⁶ Exhibition judges deemed his pearls “excellent imitations”¹⁹⁷ whose “iridescence was highly remarkable for its resemblance to the brilliance of genuine pearls.”¹⁹⁸

Hallberg moved to 38 Rue de Montmorency in 1850 and in 1855 to 40 Rue de Montmorency,¹⁹⁹ where his successor, Louis Audy, remained in 1855.

HÉMERY (Édouard)

Maker of imitation *bijouterie*

Édouard Hémery, maker of gilded and gold-filled *bijouterie*, was located at 12 Rue des Archives in the 1870s and 1880s. He specialized in clothing adornments for men and women, including pins, sliding tie rings, shirt buttons, cufflinks, and brooches.²⁰⁰ He also made rings and earrings. He participated in a group exhibit by French makers of imitation jewelry at the Universal Exhibition in Philadelphia in 1876, where he received a medal.²⁰¹ He won a bronze medal at the Exhibition of 1878²⁰² and in 1881 was one of the French jewelers to increase the volume of their export by exhibiting at the Melbourne Exhibition. In 1889, at the Universal Exhibition in Paris, he won another bronze medal.²⁰³ In 1900, he moved to 35 Rue Charlot but ceased participating in Universal Exhibitions.²⁰⁴ Remi Verlet described his maker’s mark as a drawing of a sailboat and the initials E.H. in a vertical diamond.²⁰⁵

¹⁹² Gutperle died before he could be awarded the Legion of Honor, which he applied for in 1900 and almost certainly would have won for his non-competitive exhibition and his work as a judge and in planning the Class 18 retrospective.

¹⁹³ *Annuaire-almanach du commerce*, 1908, “Theatrical Armor and Props” section.

¹⁹⁴ The mark was square, as was customary for metals that were plated with gold or silver or gold-filled. Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1115.

¹⁹⁵ Today, Rue Neuve-Bourg-l’Abbé is known as Rue du Bourg-l’Abbé.

¹⁹⁶ *Exposition des Produits de l’industrie française en 1839. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 55.

¹⁹⁷ *Exposition des Produits de l’industrie française en 1844. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 198.

¹⁹⁸ *Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849*. Report on *bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 469.

¹⁹⁹ *Annuaire du commerce Firmin Didot*, 1850, and *Almanach-annuaire du commerce*, 1855.

²⁰⁰ National Archives F² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application by Hémery to Class 39, *Bijouterie*.

²⁰¹ Exposition internationale et universelle de Philadelphie 1876. France. Commission supérieure. Rapports, Paris, Imprimerie Nationale, 1877. Rouleaux-Ducage’s report on goldsmithing, *bijouterie*, and bronzes, p. 320.

²⁰² *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

²⁰³ *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*.

²⁰⁴ *Annuaire-almanach du commerce*, 1901.

²⁰⁵ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1149.

HENNIG (Charles)

Maker of silver jewelry

Charles Hennig, maker of silver and gold-plated silver jewelry, was located at 49 Rue de Turenne. He exhibited his products at the Exposition du théâtre et de la musique in Paris in 1896.²⁰⁶ He won a bronze medal at the International Exhibition in Brussels in 1897 and exhibited at the Universal Exhibition in 1900.²⁰⁷ Last but not least, he was awarded a silver medal at the Universal Exhibition in Saint Louis in 1904.²⁰⁸ He was still working at the same address as of 1907.²⁰⁹ Remi Verlet described his maker’s mark as the initials C.H. and an anchor in a horizontal diamond.²¹⁰

HÉRICÉ (Jean-Jules)

Maker of gold-filled jewelry²¹¹

Jules Héricé was born on January 21, 1825, in Le Grand-Lucé in the Sarthe department.²¹² As of 1858, he was a jeweler located at 12 Rue du Parc-Royal,²¹³ and exhibited at the Universal Exhibition in Paris in 1867. His portrait is preserved in the photo album made for the Exhibition.²¹⁴ In 1878, he exhibited, non-competitively, jewelry of gold-filled copper and silver, made using machines he designed himself. The jewelry included cufflinks, medals, vest chains, earrings, and rings.²¹⁵ The president of Class 39, Alfred Bapst, personally nominated him for the Legion of Honor, citing the significance of his work and the superiority of his jewelry.²¹⁶ Héricé was dubbed a knight of the Legion of Honor by decree on October 20, 1878, for his work as a Class 39 judge at the 1878 Universal Exhibition in Paris.²¹⁷

Héricé won a gold medal at the 1889 Universal Exhibition in Paris, where he exhibited *bijouterie* made of gold-filled silver.²¹⁸ Remi Verlet mentions that Héricé registered two maker’s marks in 1867, both featuring a hedgehog: one a square bearing the word *doublé* [filled], used for gold-filled copper *bijouterie*, and the other a diamond for silver *bijouterie*.²¹⁹

HERZFELD (Ernest)

Specialist in funerary jewelry

Located at 4 Rue Vaucanson, Ernest Herzfeld participated in the Exposition du théâtre et de la musique in 1896 in Paris. He exhibited mourning jewelry and “fashion adornments.”²²⁰ He was still working at the same address as of 1907.²²¹

HEUSCH (Édouard)

Maker of faux pearls and sequins

At the Universal Exhibition in Paris in 1900, Édouard Heusch, located at 84 and 86 Rue Michel-Bizot, exhibited massive pearls mounted on pins, buttons, and other samples of faux pearls and sequins that he had made.²²² As of 1907, he was still operating at the same address.²²³

²⁰⁶ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 224.

²⁰⁷ *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemercier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*.

²⁰⁸ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes*. Exposition internationale de Saint-Louis 1904. French section. Rapport général, Paris, French Committee for Exhibitions Abroad, Vermot publishing, n.d., Vol. II, Group 31, jewelry/*bijouterie*. Exhibitors’ Prize List.

²⁰⁹ *Annuaire-almanach du commerce*, 1908.

²¹⁰ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1153.

²¹¹ For a history of the gold-filling technique, see Viruega, Jacqueline, *La Bijouterie parisienne 1860-1914. Du Second Empire à la Première Guerre mondiale*, Paris, L’Harmattan, 2004, p. 304-305 and p. 390.

²¹² National Archives LH 1291/70. Legion of Honor file on Héricé, available in the Léonore database.

²¹³ *Annuaire-almanach du commerce*, 1859.

²¹⁴ National Archives F² 11869, pl 83, No. 980. Photo album of exhibitors from 1867.

²¹⁵ National Archives F² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application by Héricé to Class 39, *Bijouterie*.

²¹⁶ National Archives F² 5167. Jules Héricé’s application for the Legion of Honor. Letter of recommendation by Bapst, president of Class 39 at the Universal Exhibition of 1878, n.d.

²¹⁷ *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

²¹⁸ *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*.

²¹⁹ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 160.

²²⁰ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 225.

²²¹ *Annuaire-almanach du commerce*, 1908.

²²² *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemercier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*.

²²³ *Annuaire-almanach du commerce*, 1908.

HIRCH or HIRSCH (Joseph)

Theatrical armorer, theatrical and church jeweler

Joseph Hirsch, sometimes spelled “Hirsch,” worked in Paris from 1858 to 1893 as a maker of gilded jewelry, specializing in *bijouterie* for the church and theater. He was located at 129 Rue du Faubourg-Saint-Martin in 1858 and declared himself L’Hopital’s successor.²²⁴ He exhibited his church *bijouterie* and theatrical *bijouterie*, weapons, and armor at the Universal Exhibition in Vienna in 1873.²²⁵ Judges awarded him a medal of merit for this church and theatrical *bijouterie*.²²⁶ We have a particularly interesting document on the items that Hirsch exhibited: a report by Antoine Poyet, a French laborer sent to Vienna as a delegate. Jewelers at the time openly scorned theatrical *bijouterie*, which they considered cruder than fine *bijouterie*, as it was made only to be seen from a distance in a theater. However, Poyet was not a jeweler from Paris but a button-maker from Lyon. As a result, he did not have the same bias against theatrical and church *bijouterie*, and took the time to carefully peruse Hirsch’s display case:

“Monsieur Hirsch of Paris exhibited a variety of items for the theater, parures, sword adornments, and church decorations. Out of the objects on display, my attention was drawn to a Eucharist with a gothic stem made with filigree and adorned with semi-precious green and white gems. The Eucharist featured 18 filigree flames. Each flame was decorated with some 70 gems. The flames were attached by a wreath of grapevine and grape clusters and adorned with gems. In all, the Eucharist contained around 1,450 gems of varying colors. There were also two lily leaf vases also made with filigree and in the same style. Each vase was made of around 2,500 gems of varying colors. These three articles are the company’s crowning achievements. The company is commendable for the quality of its work, its taste, and the finish of its items. All of the items are made of gilded copper.”²²⁷

Poyet’s descriptions clearly illustrate the similar techniques used in both gold smithing for the church and in theatrical *bijouterie*. Both used faux gemstones and gilded copper and sought to create a spectacular product.

In 1873, Hirsch moved to 22 Rue Magnan (today Rue Beaurepaire in the 10th arrondissement). In 1875, he opened a shop in London at 129 Strand, W. In 1877, his Paris shop moved to 20 and 50 Passage Jouffroy, which shrank to simply 20 Passage Jouffroy in 1881.²²⁸ He stopped appearing in the *Annuaire du commerce* after 1894.

Remi Verlet found two maker’s marks for Joseph Hirsch registered in 1861, one square and the other diamond, bearing a lyre framed by the initials J.H. The diamond maker’s mark was stamped onto gold, silver, and platinum pieces, while the square mark was used on pieces that were plated with gold or silver or gold-filled.²²⁹

Hirsch is one of the few theatrical jewelers identified whose work features in a museum. A museum in Compiègne possesses a spectacular star-shaped medal made entirely of white paste and bearing Hirsch’s maker’s mark. The medal, which Claudette Joannis said was inspired by the Legion of Honor’s Grand Cross shape, was worn by Hortense Schneider in the title role of the operetta *La Grande-Duchesse de Gérolstein* by Jacques Offenbach during its run in 1867.²³⁰

²²⁴ Hirsch appeared in the 1859 *Annuaire-almanach du commerce*. He appeared only under his own name for several years, but in the *Annuaire-almanach* of 1864, he announced that he was the successor to L’Hopital. From then on, Hirsch was listed under L’Hopital, in the “Costume Armor and Props” section in the *Annuaire-almanachs du commerce* of 1870 and 1871: “L’Hopital (successor of Hirsch J.)” Starting in 1874, he reinstated the name Hirsch before L’Hopital: “Hirsch (J), successor of L’Hopital.”

²²⁵ *Exposition Universelle de Vienne, 1873. France. Produits industriels*, Commissariat général, Paris-Vienne, 2nd ed., 1873. Group VII, Section A, Gold and Silver Objects, Jewelry, *Bbijouterie*, Goldsmithing, No. 1456, Hirsch.

²²⁶ *Exposition Universelle de Vienne, 1873. Liste des récompenses décernées aux exposants français par le Jury international*, Commissariat général de France, Imprimerie Nationale, 2nd ed., 1874, Group VII, p. 36.

²²⁷ *Rapports de la délégation ouvrière française à l’Exposition universelle de Vienne, 1873. Bijoutiers (imitation) et boutonnières*, Lyon, Paris, Librairie V^e A. Morel, and at the workers’ union headquarters, 1874. Report by Antoine Poyet, Lyonnais delegate for imitation *bijouterie* and button-making, p. 4 and 5.

²²⁸ *Annuaire-almanachs du commerce*, 1874, 1876, 1878, and 1882, “Theatrical Armor and Props” section.

²²⁹ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1170.

²³⁰ Musée National du Palais de Compiègne, Inventory C.69.029. Medal made of white paste and silver-plated brass, H 8.5 cm x L 10 cm. The medal bears Joseph Hirsch’s maker’s mark: the letters “J.H.” below a lyre and the inscription “JOSEPH.HIRSCH” inside a square, with a trowel in the foreground. According to Joannis, Hortense Schneider gave the medal to her reader, Madame Gaston Simon, as a gift. It was still attached to the jacket of her grand duchess costume. Donation by Ms. Gaston Simon to the Musée National du Palais de Compiègne in 1969. The museum also possesses other theatrical jewelry worn by Hortense Schneider, but their makers could not be identified. Based on the description by Claudette Joannis, available at www.bijoux-malmaison-compiegne.fr.

HUET (Jules)

Maker of steel jewelry

Jules Huet won an honorary silver medal²³¹ at the 1878 Universal Exhibition of Paris for his steel jewelry, which included brooches and shawl pins, key rings, chainmail purses, pearls and purse adornments, and sliding shoe rings. He was located at 118 Rue de Turenne, but most of his products were made in Coye in Oise.²³²

He later partnered with Émile Ligier, who succeeded him and operated under the name Huet and Ligier.

HUGAND (Mademoiselle)

Maker of imitation jewelry

In 1846, Hugand was located at the Palais-Royal at number 62, where she sold fine and imitation *bijouterie*.²³³

IRUNBERRY (H.)

Maker of church and theatrical jewelry

In 1904, H. Irunberry was a goldsmith making articles for the church. His shop was located at 46 and 48 Rue Notre-Dame-de-Nazareth.²³⁴ In 1908, he registered a maker’s mark that included a Maltese cross and the initials H.I.²³⁵ In 1910, he was based at 46 Rue Notre-Dame-de-Nazareth only and made jewelry for both the church and the stage.²³⁶ After the First World War, he partnered with L. Cheyron and moved to 14 Rue Notre-Dame-de-Nazareth, where he made religious *bijouterie* and reproductions of small bronzes.²³⁷ As of 1926, Cheyron was working alone at the same location.²³⁸

JULIEN

see BOURGUIGNON

Maker of imitation jewelry, self-proclaimed successor to the BOURGUIGNON company

Julien claimed to be a “former associate” of Paul Bourguignon. In 1846, he was located at number 20 in the Passage de l’Opéra in the Galerie de l’Horloge, the same address as one of Bourguignon’s shops in the 1830s. Julien attempted to capitalize on the Bourguignon name and reputation by listing himself in *Almanachs* as “Julien, formerly Bourguignon.” He even sold the same types of jewelry: gilded costume *bijouterie* and jewelry made with faux diamonds and colored gems.²³⁹

²³¹ *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

²³² National Archives F¹ 3385. 1878 Universal Exhibition. French section: Admissions committee. Application by Huet to Class 39, *Bijouterie*.

²³³ *Almanach Azur*, 1846, “Goldsmiths/Jewelers” section.

²³⁴ *Annuaire-almanach du commerce*, 1905, “Makers of Religious Objects” section.

²³⁵ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1197.

²³⁶ *Annuaire Paris-Bijoux*, 1911, “Theatrical *Bijouterie*” section.

²³⁷ The 1920 edition of the *Annuaire Paris-Bijoux* no longer contained a section on “Theatrical *Bijouterie*.”

²³⁸ *Annuaire Paris-Bijoux 1927*.

²³⁹ *Almanach Azur de la fabrique de Paris*, 1846, “Goldsmiths/Jewelers” and “Repairs: Goldsmiths/jewelers with a storefront.”

KARRER (Paul)

see SANCAN Joseph

KLEIN (L.)

Theatrical armorer

L. Klein was the director of a company founded in 1862²⁴⁰ that made weapons, armor, and props for the theater. In 1869, he was located at 99 Rue Saint-Martin. In 1870, he moved to 92 Rue Saint-Martin, then in 1873 to 28 Boulevard Jourdan. He earned a bronze medal for his weapons and armor at the Universal Exhibition in 1878. He sold a wide variety of items for historical plays: “armor, weapons, chainmail, and costume armor for women, such as breastplates, belts, buckles, and halberds.” There is no evidence to confirm whether Klein or his successor D. Tachaux (as of 1885) followed in the footsteps of other major theatrical armorers in Paris, such as Granger, Hirsch, and Brand, by also making *bijouterie* for the stage or even the church.²⁴¹

LABATEUX

Supplier of theatrical jewelry to the Comédie-Française

Labateux was a supplier to the Comédie-Française from 1802 to 1812. However, he could not be identified, since there was no merchant or manufacturer in Paris by that name listed in the *Almanachs du commerce*. Through the 1820s, it was uncommon for merchants and manufacturers to appear in the *Almanachs*.

Agathe Sanjuan found a list of theatrical jewelry provided by Labateux to the Comédie-Française in the theater’s accounting archives, along with the dates on which the items were made and delivered:²⁴²

16 Prairial an X²⁴³

- A gilded copper cross and a belt buckle for use by Monsieur Talma in *Le Roi et le Laboureur*, 3 livres
- A large copper belt buckle for use by Monsieur Damas, 6 francs
- Silver-plating of a cane for *Galant coureur*, 6 francs

29 Nivôse an XI²⁴⁴

- Two gilded crosses, 7 livres
- Repair of a bow
- Four bells, 3 livres 10 sols; a gemstone Harlequin buckle for 4 livres 10 sols

²⁴⁰ *Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts, Paris, Imprimerie nationale, 1902. Class 18. Report by Charles Reynaud, p. 600.*

²⁴¹ *Annuaire-almanachs du commerce, 1870 to 1886, “Theatrical Armor and Props” section.*

²⁴² Comédie-Française Archives, 3 AC 615. Labateux: theatrical weapons and jewelry: an VII-1815.

²⁴³ June 5, 1802.

²⁴⁴ January 19, 1803.

14 Pluviôse an XII,²⁴⁵ “by order of the society members”

- Buckles for *Guillaume le Conquérant*: eight large gilded copper belt buckles at 6 livres each; a rosette buckle for Monsieur Talma for 6 livres; four smaller gilded buckles for women at 4 livres each; six large non-gilded buckles for actors at 3 livres each; six smaller non-gilded buckles for peasant women at 2 livres each; a buckle for Mademoiselle Déprés for 2 livres; 60 non-gilded buckles for minor characters at 2 livres each; four non-gilded buckles for conservatory singers at 2 livres each; and two dozen copper plates for coat fasteners at 4 livres a dozen. Total 238 livres

²⁴⁵ February 4, 1804.

²⁴⁶ January 19, 1805.

²⁴⁷ August 16, 1805.

²⁴⁸ A drawing of the crown can be found in the Comédie-Française archives.

29 Nivôse an XIII²⁴⁶

- Two dozen copper medals for the coats of Cyrus’s guards, at 4 livres a dozen

28 Thermidor an XIII²⁴⁷

- A gem-incrusted copper crown for use by Monsieur Lafond for the role of Philippe le Bel in *Templiers*, 72 livres²⁴⁸

March 29, 1806

- For the play *Athalie*, 12 gems of different colors, at 6 livres each
- Mounting of 12 gems, 28 livres
- A gilded wide-link chain, 24 livres

June 28, 1806

- For the play *Henry V*, a gem-incrusted, gilded watch, 52 livres, and 120 decorative cords at 8 sols each, plus a gilded belt buckle for 4 livres, and a silver ring with a blue gemstone for 5 livres. Total 109 livres

July 29, 1806

- For the play *La Mort d'Henri IV*: two gilded, enameled Saint-Esprit medals for 60 francs, a gilded copper Golden Fleece for 35 francs, 92 decorative cords made of gilded copper for 36 francs 15 sols in all, a pair of suspenders for Monsieur Damas for 3 livres, three gem-incrusted, gilded silver rings for 19 livres total, and a dozen sword clips for 8 livres
- For the play *Le Distrait*: a fake watch made of gilded copper for 10 francs, repair of a silver-plated candlestick arm and a new ring box for 3 livres 10 sols, and repair of a jewelry box. Total 172 livres

December 29, 1806

- Candlesticks, spurs, clock, three rings at 7 francs each, and one ring for 3 francs

May 19, 1811

- Replacement of a gem in the chain of the Twelve Tribes and cleaning of the chain, 2 francs

April 27, 1812

- Gilding of the chain of the Twelves Tribes in *Athalie*, 12 francs

LANSON or LANÇON

Paste gemstone manufacturer

Lançon (the spelling of the name varied between Lançon and Lanson) was one of only three paste gemstone producers listed in Paris in the early 1820s, along with Paul Bourguignon and Douault-Wieland, and he was by far the oldest. In his advertising, he emphasized that he was the first in France to have developed paste manufacturing, pointing out its Germanic origins: “Lanson, a paste gemstone manufacturer, was the first to try to master the Genevans and Germans in the art of paste gems.”²⁴⁹ He made no attempt to invent a French background for paste, which had a variety of origin stories in the 19th century. As Jacqueline Viruega explains, some sources list the inventor of paste “as Georges-Frédéric Strass, who was appointed master goldsmith to the king in 1731,” while paste gemstones, which were “lead glass capable of luminosity and dispersion [were] developed by Joseph Strasser in the 18th century.”²⁵⁰ Lançon founded the first paste factory in Paris in 1764. In 1819, he was established at 53 Rue de la Fontaine-au-Roi. He used a furnace that was “roughly built and without an ash pan, four feet in diameter and cylindrical in shape, finished with a dome. It had a few openings on the side to provide air and fan the flame, and it was fueled with dry wood cut into small, foot-long logs. This furnace can hold twenty to twenty-four crucibles, each containing about 25 pounds of material.” This description came from the Chemical Arts Committee of the Société d’encouragement pour l’industrie nationale, which examined Lançon’s manufacturing techniques in 1819 in conjunction with a paste gemstone manufacturing competition. The committee members were surprised by the rudimentary appearance of Lançon’s furnace, which stood in stark contrast to the impeccable porcelain furnace used by his young competitor, Douault-Wieland. They were also disappointed by Lançon’s lack of chemical knowledge, but recognized that his technique, which was based on experimentation, yielded excellent results. Lançon used the right proportions to produce his paste gems and “banned arsenic from his composition, as it was useless and even harmful.” The committee members were uncomfortable with awarding the prize of 1,200 francs from the Société d’encouragement for the manufacturer that produced “French paste gems that are superior or at least equal in quality to the most beautiful paste gemstones purchased abroad, that best imitate natural colored stones, and who would tell you about their processes.” Since the purpose of this prize was to encourage French production and make it competitive with foreign products, the Chemical Arts Committee preferred to reward the most promising manufacturer, Douault-Wieland, whose scientific knowledge enabled him to improve production and achieve the most difficult color to obtain in false stone: red. The committee believed that Lançon would not be able to imitate rubies, or even topazes, due to a lack of knowledge in physics and chemistry. It deemed that Lançon, although a “skilled craftsman,” operated too much “by routine,” which was not conducive to innovation, and could only produce imitation emeralds, sapphires, and amethysts, in addition to imitation diamonds: “Monsieur Lançon has great ability in manipulation and a lot of practice, but little theory; and although he has worked long and well, he will never be able to refine his art.” The prize was therefore awarded to Douault-Wieland. However, the committee presented Lançon with a gold medal, in consideration of the excellence of his work: his paste was “in the opinion of the leading lapidaries in Paris, superior to anything from Germany and Switzerland [...] and he perfectly imitates emeralds, sapphires, and amethysts.” With that gold medal, the committee honored Lançon as a pioneer of the Parisian paste industry: “[B]ecause the trade has essential obligations to Monsieur Lançon, since he is the first to successfully compete with foreigners, because this industrious old man has earned the trust of the makers and jewelers of Paris, and because the materials he has submitted to the competition are truly superior to those from Germany and Geneva, we recommend that the Society award him a gold medal as an incentive.”²⁵¹

²⁴⁹ *Almanach du commerce*, 1822.

²⁵⁰ Viruega, Jacqueline, *La Bijouterie parisienne 1860-1914. Du Second Empire à la Première Guerre mondiale*, Paris, L’Harmattan, 2004, p. 392.

²⁵¹ Report by Cadet de Gassicourt “on the proposed prize for the manufacture of paste and artificial precious stones,” September 20, 1819, in *Bulletin de la Société d’encouragement pour l’industrie nationale*, 18th year, No. 183, September 1819, p. 289–291.

Beginning in 1826, Lançon partnered with his son at 23 Rue Ferdinand-du-Temple.²⁵² Despite the prediction of the Chemical Arts Committee of the Société d’encouragement pour l’industrie nationale, the Lançon family broke out of their routine and started to manufacture flint glass in addition to paste.²⁵³

In the 1830s and 1840s, Lançon’s son ran the establishment founded by his father. He no longer appeared in the *Almanachs* after 1849.²⁵⁴ However, three members of the Lançon family started businesses in various *bijouterie* specialties in the 1850s and 1860s. In 1853, Lançon, 114 Rue de Turenne, appeared in the “Lapidaries and Diamond Cutters” section. Then, in 1863, Lançon, gold jeweler, 32 Rue de Montmoyency, and Lançon, gilded jeweler, 1 Rue des Gravilliers, were listed.²⁵⁵

LAPOME

Maker of imitation jewelry and silver jewelry

In 1880, Lapome worked as a gilded jeweler at 63 Rue de Bretagne, in partnership with Viguerie. In 1891, he worked alone at the same address, no longer as a jewelry maker, but as a *bijouterie* broker. In 1894 or 1895, he once again set up shop as a jeweler and jewelry maker at 40 Rue de Bondy.²⁵⁶ He made gold and silver *bijouterie*, offering a specialty of regional jewelry from Auvergne. He exhibited at the Exposition du théâtre et de la musique in Paris in 1896.²⁵⁷ He was still working at the same address, with the same specialty, in 1907.²⁵⁸

LEBEAU (P.-F.)

Manufacturer of metal stationery items, crinoline springs, and theatrical jewelry

Strictly speaking, Lebeau was not a Parisian manufacturer, as in 1863, his establishment was located in Boulogne-sur-Mer (Pas-de-Calais) and his products were sold by A. Perribère at 99 Boulevard de Sébastopol.²⁵⁹ Lebeau was mainly a manufacturer of “metal nibs and petticoat springs.” Crinolines, which were fashionable during the Second Empire, were made of springs. At the 1867 Universal Exhibition in Paris, he exhibited “metal nibs and nib holders; laminated steel springs for petticoats”, in Class 7, Stationery Items,²⁶⁰ and received an honorable mention. In 1869, his Parisian representative was replaced by Victor Eppe at the same address, 99 Boulevard de Sébastopol.

Lebeau then participated in the 1873 Universal Exhibition in Vienna,²⁶¹ where he received a certificate of merit.²⁶² Thanks to a worker representative’s report at the exhibition, we learn that Lebeau was also a manufacturer of theater *bijouterie* and weapons. Antoine Poyet, “a Lyonnais worker representative for imitation *bijouterie* and button making at the Vienna Exhibition,” noted that “Monsieur Lebeau, from Paris, exhibited various theatrical articles, such as jewelry sets and chain mail. The chain mail is well made; the other items are quite ordinary.”²⁶³ More than once during the exhibition, button-maker Antoine Poyet’s eye was drawn to theatrical *bijouterie*; this allows us to identify companies that did not attract the attention of the usual critics of goldsmithing and *bijouterie*. Unfortunately, Poyet did not describe Lebeau’s theatrical jewelry.

Around the time of the Vienna Exhibition, Lebeau took over the store at 99 Boulevard de Sébastopol, which he operated with his two sons-in-law and successors, Baignol and Farjon, during the 1880s and 1890s. In 1907, they moved to 13 Rue du Faubourg-Poissonnière.²⁶⁴

²⁵² Today, Rue Ferdinand-du-Temple is known as Rue Morand.

²⁵³ *Almanach du commerce*, 1827, “Paste” section.

²⁵⁴ *Almanachs du commerce* until 1850, “Paste” section.

²⁵⁵ *Almanach-Bottin du commerce*, 1854 and *Annuaire-almanach du commerce*, 1864.

²⁵⁶ *Annuaire-almanachs du commerce* from 1880 to 1896. Today, Rue de Bondy is known as Rue René-Boulangier.

²⁵⁷ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 225.

²⁵⁸ *Annuaire-almanachs du commerce*, 1908.

²⁵⁹ *Almanach-annuaire du commerce*, 1864.

²⁶⁰ *Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale*, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. 1, Group II, Class 7, Stationery Items, Bindings, Painting and Drawing Materials, No. 172, Lebeau (F.) Sr.

²⁶¹ *Exposition Universelle de Vienne, 1873. France. Produits industriels, Commissariat général, Paris-Vienne*, 2nd ed., 1873, Group VII, Section B, Iron and Steel Objects, No. 1540, “Lebeau P.-F., 99 Boulevard de Sébastopol and in Boulogne-sur-Mer.” Lebeau also exhibited in Group XI, Section D: Office Supplies.

²⁶² *Exposition Universelle de Vienne, 1873. Liste des récompenses décernées aux exposants français par le Jury international*, Commissariat général de France, Imprimerie Nationale, 2nd ed., 1874, Group XI, p. 41–42.

²⁶³ *Rapports de la délégation ouvrière française à l’Exposition universelle de Vienne, 1873. Bijoutiers (imitation) et boutonnières*, Lyon, Paris, Librairie V^e A. Morel, and at the workers’ union headquarters, 1874. Report by Antoine Poyet, Lyonnais delegate for imitation *bijouterie* and button-making, p. 4.

²⁶⁴ *Annuaire-almanachs du commerce* until 1908.

LE BLANC (Ernest)

Maison LE BLANC-GRANGER
Theatrical armorer and jeweler

Ernest Le Blanc was born in the Saint-Louis district of Bourbon Island (Reunion Island) on January 12, 1830. He was Édouard Granger’s successor, and was linked to him in many ways. At the time of their marriage on April 16, 1857, Ernest Le Blanc’s wife, Agathe-Pauline-Claire Aymard, lived at 74 Rue de Bondy,²⁶⁵ the address of Édouard Granger’s home and business.²⁶⁶ And most importantly, Ernest’s older brother, Casimir Le Blanc,²⁶⁷ was Édouard Granger’s classmate at Arts et Métiers.²⁶⁸ They were born in the same year (1807) and both studied at the school in Châlons from 1822 to 1824. Ernest Le Blanc himself was also a civil engineer.²⁶⁹

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 11 Boulevard Saint-Martin. The new business, formed by the partnership of Granger and Le Blanc, was named Le Blanc-Granger.²⁷⁰

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc who organized the company’s contribution.²⁷¹ He won a silver medal²⁷² in the *joaillerie-bijouterie* class for his historical jewels, his copper theatrical *bijouterie*, and his imitation diamonds. While most other imitation jewelers exhibited in only one display case, Ernest Le Blanc had four. He was set up in display cases 5 and 6, entitled “Faux Pearls and Theatrical Adornments,” and in display cases 9 and 10, which were dedicated to steel jewelry.²⁷³ He did share the display cases with other exhibitors, but he occupied a much larger space overall than his counterparts. His company’s leadership position as a patented provider to the Emperor and the imperial theaters had long been recognized.

At the time of the 1867 Universal Exhibition, Ernest Le Blanc transferred his workshops and stores to 12 Boulevard de Magenta.²⁷⁴

On April 29, 1870, Le Blanc provided “a suit of armor for a Roman soldier” to the Musée impérial de Saint-Germain, a museum that archeology enthusiast Napoleon III had just created under the name “Musée des Antiquités Celtiques et Gallo-Romaines.” The five-piece set was designed to recreate the defensive armament of a Roman soldier: a helmet, a banded cuirass, a belt, a shield, and a baldric. It was intended for a life-size plaster statue of a Roman soldier, which the sculptor Bartholdi provided to the museum.²⁷⁵ The invoice for 600 francs from Le Blanc-Granger was paid by Marshal Vaillant, Minister of the Emperor’s Household and Fine Arts, on August 2, 1870.²⁷⁶

Ernest Le Blanc won a medal of progress at the 1873 Universal Exhibition in Vienna,²⁷⁷ where he exhibited mainly *bijouterie*: “reproductions of historical jewelry in gilded copper, silver, and gold, and jewelry for theatrical use.”²⁷⁸

Ernest Le Blanc, 1867

Ernest Le Blanc, 1867

Ernest Le Blanc, 1867

Ernest Le Blanc, 1867

Ernest Le Blanc, 1867

265 Today, Rue de Bondy is known as Rue René-Boulangier.

266 Paris Archives 5Mil 2295, reconstructed marriage certificate, town hall of the former 5th arrondissement, April 16, 1857, between “Ernest Leblanc, civil engineer, born on Bourbon Island, Saint-Louis district, January 12, 1830, residing at 24 Rue Saint-Pierre-Amelot, Allée Verte No. 5, with his father and mother, the adult son of Bernardin-Casimir Leblanc and Françoise-Anne-Marie-Joséphine Archambault, his wife, annuitants, present and consenting, and Agathe-Pauline-Claire Aymard, no profession, born in Paris, July 9, 1835, residing at 74 Rue de Bondy, adult daughter of Joseph-Louis-Eugène Aymard, type foundryman, living in Marseille, consenting, and of Louis-Amable-Agathe Nougùès, his late wife.” A marriage contract was previously signed before Monsieur Mouchet, a lawyer and notary in Paris, on April 14, 1857 (National Archives MC/ET/XX/1047). Casimir Le Blanc, civil engineer, residing at 2 Rue Sainte-Appoline, elder brother of the groom, was one of the witnesses to the marriage.

 267 Casimir Le Blanc, born in Paris on January 28, 1807, and having died on November 22, 1887, was elevated to the rank of Knight of the Legion of Honor by decree on August 11, 1869, in his capacity as professor of industrial design. National Archives LH/1514/70, Léonore online database. In *Cent ans de la vie de l'École centrale des arts et manufactures, 1829-1929*, Léon Guillet included Casimir Le Blanc's name among the industrial design instructors who were present when the school opened in 1829.

268 Teddy Thorrión, archivist of the Fondation des Arts et Métiers, was kind enough to conduct research and found that Casimir Le Blanc entered the Châlons school in 1822. Mr. Thorrión found two possible dates for Édouard Granger’s admission to the school: 1821 or 1822.

269 Ernest Le Blanc identified himself as a civil engineer on his marriage certificate dated April 16, 1857. It was not possible to definitively identify the school where he trained. Teddy Thorrión, the Fondation des Arts et Métiers archivist, did not find him in the alumni lists or databases. Ernest Le Blanc is also not listed in the alumni directories of the École Polytechnique, the École des Ponts, or the École Centrale, and he does not appear in the online alumni database of the École des Mines. However, according to Teddy Thorrión, Ernest Le Blanc could have been an Arts et Métiers engineer, like his brother Casimir and his predecessor Édouard Granger. The alumni lists are incomplete.

 270 Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in *Arts et Métiers Mag*, February 2015, p. 50-51. We thank Teddy Thorrión, archivist at the historical archives center of the Fondation des Arts et Métiers in Liancourt, for providing this article. Regarding the partnership between Le Blanc and Granger in 1864 that Alain Millot mentioned, no memorandum of association filed with the Commercial Court of the Seine could be found in the Archives of Paris.

In 1878, at the Universal Exhibition in Paris, Le Blanc-Granger finally won a gold medal, mainly for the jewels he exhibited. The judges especially noted his imitation gemstone jewelry and his reproductions of “jewels from all countries and all times, with imitation stones mounted on gold, silver, and gilded copper.”²⁷⁹ They emphasized the “great historical truth” of Le Blanc’s jewelry, which made “the most brilliant use of colored stones.”²⁸⁰ At this 1878 Exhibition, Ernest Le Blanc asked the installation committee of the *bijouterie* class for a space 4 meters long by 4 meters wide [13 feet by 13 feet] to build an individual pavilion, which matched the exhibition conditions of the major manufacturers.²⁸¹

Ernest Le Blanc, 1878

In addition to his role as supplier to the Opera “and the leading foreign theaters,” Ernest Le Blanc announced that he also served the King of the Netherlands.²⁸² On January 1, 1884, Richard Gutperle succeeded him at the head of Le Blanc-Granger.²⁸³ The new company took the name Gutperle.

LECLERC (Jules)

Watchmaker and jeweler

Jules Leclerc worked as a watchmaker at 109 Rue du Théâtre from 1890 to 1900.²⁸⁴ He exhibited watches and *bijouterie* at the Exposition du théâtre et de la musique in Paris in 1896.²⁸⁵

LEURET

Maker of faux pearls

In 1900, *Société anonyme des Perles Leuret* was located at 68 bis Rue Réaumur, and it seems that it did not have a retail store. It manufactured imitation pearls for *bijouterie* and fashion at its factory in Proverville (Aude). It reported a capital of 300,000 francs and exhibited in the *bijouterie* class at the Universal Exhibition in Paris in 1900.²⁸⁶

LÉVY LEBRUN

Jewelry enameler, dealer of fine and imitation stones

Beginning in 1835 or 1836, Lévy Lebrun operated from 6 Rue Chapon, in a workshop located in Stairway G, and from 19 Rue des Gravilliers; the two addresses were very close to each other at the rear of the lots. The location changed to 8 Rue Chapon around 1853, and finally, in the 1860s, to 8 and 10 Rue Chapon. He closed his business in the mid-1860s.

He worked as a jewelry enameler and enamel manufacturer. He also had a stock of “fine and imitation stones for jewelers, stone-setters, and copper engravers,” as well as an “assortment of turquoise stones.”²⁸⁷

 271 National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*. Ernest Le Blanc-Granger’s application.

 272 *Exposition universelle de 1867 à Paris. Catalogue officiel des exposants récompensés par le jury international*, Paris, E. Dentu, 2nd ed., n.d. [1868]. Class 36, Jewelry and *Bijouterie*.

 273 National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Exhibitor placement plan by display case.

 274 *Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale*, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. I, Group IV, Class 36, Jewelry, *Bijouterie*, Nos. 4 and 5, Le Blanc-Granger (E.).

 275 National Archives O³ 1703. Ministry of the Emperor’s Household. Superintendence of the Imperial Museums. Budget for the year 1870. Account of goods made for the Musée impérial de Saint-Germain by “Monsieur Le Blanc-Granger, armorer, Paris, 12 Boulevard Magenta,” delivery dated April 29, 1870. Statement settled for the sum of 600 francs, on July 12, 1870, by the Count of Nieuwerkerke, superintendent of the Imperial Museums. Delivery to the Musée de Saint-Germain certified on July 2, 1870, by the curator, Alexandre Bertrand. Inventory number or museum register entry number: No. 14935. The textile part of the historical costume dressing Bartholdi’s Roman soldier statue was supplied by Rocher, 25 Rue Saint-Anne, for 60 F. Bartholdi received 900 francs for his plaster statue.

 276 National Archives O³ 1703. Ministry of the Emperor’s Household. Fiscal year 1870. Tuileries Palace. Payment order number 1241 dated July 31, 1870, signed for payment on August 2, 1870. The payment receipt for the Bartholdi statue was dated September 3, 1870.

 277 *Exposition Universelle de Vienne, 1873. Liste des récompenses décernées aux exposants français par le Jury international*, Commissariat général de France, Imprimerie Nationale, 2nd ed., 1874, Group VII, p. 36.

 278 *Exposition Universelle de Vienne, 1873. France. Produits industriels*, Commissariat général, Paris-Vienne, 2nd ed., 1873, Group VII, Section A, Gold and Silver Objects, Jewelry, *Bbijouterie*, Goldsmithing, No. 1461, Le Blanc-Granger, Erneste [sic].

 279 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

 280 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Groupe IV, classe 39*. Martial Bernard’s report on Jewelry and *Bijouterie*, Paris, Imprimerie Nationale, 1880, p. 32.

 281 National Archives F¹² 3385 Universal Exhibition of 1878. French section: Admission committee for Class 39, Jewelry and *Bijouterie*. Le Blanc-Granger’s application.

 282 *Annuaire-almanach du commerce* from 1880, “Gold Jewelers” section.

 283 National Archives F¹² 5164. Richard Gutperle’s application for the Legion of Honor in 1900.

 284 *Annuaire-almanachs du commerce*, 1880 and 1900. Jules Leclerc does not appear in the *Annuaire*s after 1901 and is not mentioned before 1890.

LIGIER (Paul-Félix-Émile)

Maker of steel jewelry

From 1878 to 1890, Émile Ligier, who was born in 1855, worked in partnership with Jules Huet at the Huet et Ligier company. Starting in 1890, Ligier took over the company’s management, but kept the name Huet et Ligier and the address at 118 Rue de Turenne, and possibly also Huet’s factory in Coye (Oise). His sales reached 800,000 francs and he employed 200 workers across all his establishments. He exhibited in Moscow in 1891 and participated in the committees and jury for the exhibitions in Antwerp in 1894 and Amsterdam in 1895. He was also involved in trade union activities as the secretary of the imitation *bijouterie* trade union and the secretary of the general association of trade unions²⁸⁸.

From September 1895 to January 1896, he participated in the International Exhibition in Atlanta. He received a certificate of excellence for his steel jewelry and a gold medal for his shell jewelry.²⁸⁹

He exhibited his polished steel jewelry at the Exposition du théâtre et de la musique in Paris in 1896, where he was the secretary of the Group VIII committee, Metal Industries.²⁹⁰

He was elected vice president of the trade union for imitation *bijouterie* and was then awarded the Legion of Honor at the end of the Brussels International Exhibition in 1897, where he won a grand prize.²⁹¹

LOW & TAUSSIG

Lapidaries and makers of imitation diamonds

Low and his partner Martin Taussig produced faux diamonds and operated a stone cutting business. Their Paris address was 197 Rue du Temple and they had a factory in Ermont (Seine-et-Oise). They participated in the 1900 Universal Exhibition in Paris.²⁹²

MABILLE (Adolphe)

Maker of imitation and theatrical jewelry

Adolphe Mabile, located at 39 Boulevard du Temple, exhibited jewelry for the stage and costume jewelry at the 1896 Exposition du théâtre et de la musique in Paris.²⁹³

²⁸⁵ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 225.

²⁸⁶ *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemerrier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*. Leuret does not appear in the 1901 *Annuaire-almanach du commerce*.

²⁸⁷ *Almanachs du commerce and Almanach Azur de la Fabrique de Paris*, 1846.

²⁸⁸ National Archives F¹² 5263. Louis Ruteau’s application file for the Legion of Honor. Letter from jeweler Louis Aucoc, vice-chairman of Group V at the Amsterdam Exhibition, addressed on September 28, 1895, to Fauré Lepage, Chairman of his group, recommending the nomination of two jewelers, Ruteau and Ligier, for the Legion of Honor.

²⁸⁹ National Archives F¹² 5320. International Exhibition in Atlanta. List of award winners and unsigned article, “France at the Fair led the foreign section in awards. Classified list of awards taken by the French exhibition at our Exposition” in *The Constitution: Atlanta, Ga., Sunday, January 12, 1896*.

²⁹⁰ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 225.

²⁹¹ Comité français des expositions à l'étranger. Rapport général sur l'Exposition internationale de Bruxelles 1897, by Charles Legrand, Paris, French Committee for Exhibitions Abroad, 1898. Awards, Class 56, *bijouterie*, goldsmithing, p. 199 and p. 285.

²⁹² *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemerrier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*.

²⁹³ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 225.

MALÉCOT (J.)

Maker of gilded jewelry and theatrical jewelry

In 1879, J. Malécot took over from J. Capra as head of a gilded and theatrical *bijouterie* company that was founded in 1849 and located at 153 Rue du Temple. Malécot also made silver jewelry.²⁹⁴ In 1896, he exhibited imitation *bijouterie* at the Exposition du théâtre et de la musique in Paris.²⁹⁵

MALINGRE

Maker of imitation *bijouterie*

In 1824, Malingre was established as a manufacturer of faux jewelry at 142 Palais-Royal. He seems to have stopped working in Paris in 1828, when he disappeared from the *Almanachs du commerce*.²⁹⁶

MANDRILLON (Narcisse)

Lapidary

Narcisse Mandrillon came from a family of lapidaries. He was the son of Honoré Mandrillon, who practiced in the 1850s and 1860s at 10 Rue des Gravilliers as Chavenois’ successor. Honoré Mandrillon cut fine and false stones, “fit them on pieces,” and had a “large assortment of gemstones for jewelry makers and stone-setters.”²⁹⁷ Claude Mandrillon was a lapidary at the same time at 55 Rue de Bretagne. Narcisse Mandrillon took over from his father in the 1870s at 10 Rue des Gravilliers. In 1878, he applied for admission to the *bijouterie* class at the Universal Exhibition in Paris. He was established as a lapidary at 42 Rue Réaumur, where he specialized in cutting false stones for *bijouterie* and imitating precious stones.²⁹⁸ He became a prominent merchant and continued his business until at least the end of the century.²⁹⁹

MANGON

Maker of gold and silver jewelry and imitation jewelry

Antoine Mangon set up shop at 15 Rue de Poitou in the early 1890s.³⁰⁰ He exhibited his imitation diamonds and precious stones, as well as gold and silver *bijouterie-joaillerie* at the 1900 Universal Exhibition in Paris.³⁰¹ Shortly after the exhibition, P. Mangon took his place at the same address.³⁰²

²⁹⁴ *Almanach du commerce Didot-Bottin*, 1880, “Gilded Jewelry” and “Silver Jewelry” sections.

²⁹⁵ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 226.

²⁹⁶ *Almanachs du commerce* from 1825 to 1829.

²⁹⁷ *Almanach Bottin du commerce de Paris*, 1854, “Lapidaries and Diamond Cutters” section.

²⁹⁸ National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Narcisse Mandrillon’s application to Class 39, *Bijouterie*.

²⁹⁹ He still appeared in the 1901 *Annuaire-almanach du commerce*.

³⁰⁰ He was listed as a jeweler in the 1891 *Annuaire-almanach*.

³⁰¹ *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemerrier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*.

³⁰² Starting in 1901, jeweler P. Mangon appeared in Antoine Mangon’s place. *Annuaire-almanach du commerce*, 1902.

MARBOUTIN (Widow)

see also **MARION-BOURGUIGNON**

Seller (and possibly maker) of imitation jewelry and *bijouterie*

The Widow Marboutin claimed to be the successor of Marion-Bourguignon. She was listed in the *Annuaire du commerce* under the name of “Bourguignon (formerly the Maison Marion-Bourguignon).” In 1870, she was established at 55 Rue Vivienne, the same address as one of Marion-Bourguignon’s two stores. She offered her customers imitation pearls and jewelry, as well as mourning jewelry.³⁰³ In 1878, seeking to participate in the Universal Exhibition in Paris, she signed her application with the name “Widow Marboutin-Bourguignon, formerly the Maison Marion-Bourguignon.” The admission committee rejected her application, judging that she worked only as a merchant and not as a manufacturer, which was a prerequisite for admission to Class 39, *Bijouterie*.³⁰⁴ However, her competitor, A. Bocquillon from Bourguignon at 11 Boulevard des Capucines, was accepted at the 1878 Exhibition. In 1878 or 1879, the Widow Marboutin gave up her business to Jules Poisson, who in turn called himself “the former Maison Marion-Bourguignon.” Jules Poisson was careful to specify in the *Annuaire* that he worked as a manufacturer. He moved his store from 55 to 53 Rue Vivienne, where he continued to specialize in imitation jewels, mourning jewelry, and imitation pearls.³⁰⁵

MARÉCHAL

Paste jewelry maker and lapidary

In 1825, Maréchal appeared in the “Paste” section of the *Almanachs du commerce*, joining the only four other existing companies: Lançon, Bourguignon, Douault-Wieland, and Barthélemy. He worked in the Passage du Petit-Saint-Antoine,³⁰⁶ proclaiming himself the “inventor of the perfected sparkle of paste gemstones in 1817.”³⁰⁷ It seems that Maréchal was not a founder and did not take care of the manufacturing stage of the paste glass; instead, he worked as a lapidary, cutting the glass delivered to him by founders such as Lançon and Douault-Wieland. Maréchal then acted as a jeweler. The reports from the exhibition judges stated that Maréchal had invented machines for cutting and polishing raw materials. They incorrectly referred to these materials as “stones”; they were glass products, which, once cut or polished, imitated real precious stones. Maréchal exhibited his mechanized processes and imitation gems at the 1834, 1839, and 1844 Exhibitions of Products of Industry, earning a bronze medal each time. In 1834, the judges specified that the imitation jewels exhibited by Maréchal were set in gold and silver.³⁰⁸ The judges at the 1839 exhibition showered him with praise: “The rich assortment he has on display is of such beauty that it compares favorably with the most beautiful brilliants. His mechanically cut stones are of a rare perfection, and yet of very moderate prices.”³⁰⁹ At the 1844 Exhibition of Products of Industry, the judges emphasized the ingenuity of Maréchal’s cutting and polishing machines and his “time-saving tools.” In their eyes, the whole jewelry industry was indebted to Maréchal for his cutting and polishing machines.³¹⁰ Maréchal moved several times: he was based at 8 Rue Notre-Dame-de-Nazareth in 1834, then at 6 Rue de la Tacherie starting in 1838 or 1839. He sold both wholesale and retail and diversified his assortment of sizes, offering “brilliants, roses from Holland of the greatest beauty.”³¹¹ He was still in business in 1849, but not in 1853.³¹²

³⁰³ *Annuaire-almanach du commerce*, 1870, “Jewelers,” “Pearls,” and “Paste” sections.

³⁰⁴ National Archives F² 3386. 1878 Universal Exhibition. French section: Admission committee for Class 39.

³⁰⁵ *Annuaire-almanach du commerce*, 1880, “Pearls” and “Gilded Jewelry” sections.

³⁰⁶ *Almanach du commerce*, 1825, “Paste” section. This passageway, which no longer exists, led from the Rue du Roi-de-Sicile to the present-day Rue François-Miron.

³⁰⁷ *Almanach Azur de la fabrique de Paris*, 1846, “Lapidaries” section.

³⁰⁸ *Rapport du jury central sur les produits de l’industrie française exposés en 1834*. Report by Charles Dupin, Paris, Imprimerie royale, 1836, Vol. III, p. 161.

³⁰⁹ *Exposition des Produits de l’industrie française en 1839. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 58.

³¹⁰ *Exposition des Produits de l’industrie française en 1844. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 192–193.

³¹¹ *Almanachs du commerce* and *Almanach Azur de la fabrique de Paris*, 1846, “Lapidaries” section.

³¹² Maréchal appeared in the 1859 *Annuaire du commerce Firmin Didot* in the “Paste” section, but is not included in the 1854 *Almanach-Bottin du commerce*.

MARION-BOURGUIGNON (Louis-Antoine)

Maker of imitation jewelry and *bijouterie*

Louis-Antoine Marion, born around 1802, succeeded his father-in-law Paul Bourguignon upon the latter’s death in 1833.³¹³ He continued to advertise his establishment under the name of Bourguignon (Paul) in the *Almanachs du commerce* during the 1830s and 1840s, but participated in expositions under the establishment’s new name: Marion-Bourguignon. Competition from a Bourguignon nephew forced Marion-Bourguignon to communicate that he was Paul Bourguignon’s “only successor.”³¹⁴ At the 1834 Exhibition of Products of Industry, Marion-Bourguignon was awarded a repeat of the bronze medal that Paul Bourguignon had won at the previous exhibition in 1827. The judges appreciated the quality of his imitation pearls and his faux stones mounted on silver and copper.³¹⁵ In 1839, L.-A. Marion-Bourguignon received a silver medal for his advances in manufacturing: “[H]is sets are even more beautiful and more difficult to distinguish from real diamond and gemstone sets, so his business now extends everywhere, even to India.”³¹⁶ Finally, at the 1844 Exhibition of Products of Industry, Marion-Bourguignon was awarded a silver medal for his “diamond-like paste” and his imitation jewelry sets.³¹⁷ He reduced the number of his sales locations in the Passage de l’Opéra, Galerie de l’Horloge, where he kept only No. 19, but he opened a new store at 57 Rue Vivienne.³¹⁸ In the mid-1850s, Marion-Bourguignon moved into 7 Boulevard des Capucines, close to the Opera, while keeping a store at 55 Rue Vivienne.³¹⁹ Subsequently, two competing firms, that of A. Bocquillon and that of the Widow Marboutin, claimed the title of Bourguignon’s successor.

³¹³ See the Bourguignon record, the death certificate of Paul Bourguignon which specifies the age of his son-in-law.

³¹⁴ *Almanach Azur de la fabrique de Paris*, 1846, “Goldsmiths/Jewelers” and “Stones, Faux Pearls, and Necklaces” sections.

³¹⁵ *Rapport du jury central sur les produits de l’industrie française exposés en 1834*. Report by Charles Dupin, Paris, Imprimerie royale, 1836, Vol. III, p. 160–161.

³¹⁶ *Exposition des Produits de l’industrie française en 1839. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, L. Bouchard-Huzard, 1839, Vol. III, p. 57.

³¹⁷ *Exposition des Produits de l’industrie française en 1844. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 191–192.

³¹⁸ *Almanach Azur de la fabrique de Paris*, 1846.

³¹⁹ *Annuaire et Almanach du commerce*, 1857.

³²⁰ *Annaire-almanachs du commerce*, 1876 and 1878.

³²¹ *Annuaire-almanach du commerce*, 1880, “Gold-filled Jewelry Makers” section.

³²² *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 226.

³²³ *Annuaire-almanach du commerce*, 1908.

MARMORAT frères

Makers of gold-filled jewelry

The Marmorat brothers set up shop at 157 Rue Montmartre in 1875, then moved to 25 Rue Michel-le-Comte in 1877.³²⁰ They made gold-filled chains, medallions, bracelets, and fashion rings, as well as “electric rings and bracelets.”³²¹ In 1896, they participated in the Exposition du théâtre et de la musique in Paris, where they exhibited gold-filled jewelry and electric jewelry.³²² They were still working at the same address in 1907.³²³

MASCURAUD frères

Alfred-Auguste MASCURAUD (Paris 1848 – Paris 1926)
Émile MASCURAUD

Makers of imitation jewelry and gilded jewelry

Brothers Alfred and Émile Mascuraud, were partners at the head of Mascuraud frères, but only Alfred was designated in references as the actual director. Émile’s role was not specified.

Alfred-Auguste Mascuraud was born in Paris on October 18, 1848. Together with his brother Émile, he had been running an imitation *bijouterie* manufacturing company since 1872. It had been founded by his father in 1832³²⁴ and was first located at 6 and 8 Rue de Breteuil, then at 8 Rue du Général-Morin.³²⁵ It specialized in “fashion adornments,” pins, combs, and articles for hairdressing in general, as well as demi-parures, necklaces, and bracelets.³²⁶

In 1876, Mascuraud frères participated in the Universal Exhibition in Philadelphia, where the company received the collective award given to seven French imitation jewelers: Piel, Topart, Lévy, Jacquemin, Hémerly, Regat, and Mascuraud.³²⁷

In 1889, Mascuraud generated annual revenue of about 400,000 francs and employed fifty craftsmen and employees. The company participated without competing in the 1889 Universal Exhibition in Paris, as Alfred Mascuraud was a judge in Class 37, Jewelry and *Bijouterie*.³²⁸

Alfred Mascuraud was named Knight of the Legion of Honor by decree on July 17, 1893, then Officer by decree on August 14, 1900, for his many contributions to the imitation *bijouterie* industry. Since 1889, he had been president of the trade union for imitation *bijouterie* and related industries, which he founded in 1873 along with the professional school for imitation *bijouterie* associated with the trade union. He also chaired the committee for consular elections in the Seine department and, in 1886, the metal council of the industrial tribunal. He was vice president of the general trade and industry union starting in 1888. He also helped organize the *bijouterie* class at most of the exhibitions as reporter for the judges in Brussels in 1888 and in Chicago in 1893, vice chairman of the judges in Antwerp in 1894, chairman of the French section in Atlanta in 1896, and above all, vice chairman of the admission and installation committees and a judge for Class 95, *Bijouterie*, at the Paris Exhibition in 1900. As the head of a highly export-oriented company, he was appointed foreign trade advisor. He was decorated by several orders: Officer of the Academy and of Public Instruction, Knight of the Order of Léopold (Belgium), and Commander of the Royal Order of Cambodia³²⁹.

He showed his interest in theatrical *bijouterie* by being a sponsor of the Exposition du théâtre et de la musique in Paris in 1896. He was also a member of the Group VII, Metal Industries, committee at this exhibition, where he exhibited his imitation *bijouterie*.³³⁰

At the Paris Exhibition in 1900, where Mascuraud exhibited without competing because he was a judge, the report highlighted his ability to compete with his foreign competitors in the export market. Mascuraud maintained very low prices, while ensuring the proper manufacture of his “jewelry and fashion items” that were “not far from perfection in their category.”³³¹

³²⁴ National Archives F¹² 8670. Alfred Mascuraud’s application file for the Legion of Honor.

³²⁵ Rue du Général-Morin, located in the 3rd arrondissement between Rue Vaucanson and Rue Réaumur, was torn down in 1933 (*Dictionnaire historique des Rues de Paris* by Jacques Hillairet).

³²⁶ *Annuaire-almanach du commerce*, 1880, “Gilded Jewelers” section.

³²⁷ *Exposition internationale et universelle de Philadelphie 1876. France. Commission supérieure. Rapports*, Paris, Imprimerie Nationale, 1877. Roulleaux-Ducage’s report on goldsmithing, *bijouterie*, and bronzes, p. 320.

³²⁸ *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*.

³²⁹ National Archives F¹² 8670. Alfred Mascuraud’s application file for the Legion of Honor. Informational note, dated July 25, 1900.

³³⁰ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 22, p. 57 and p. 226.*

³³¹ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe XV, industries diverses. Première partie: classes 92 à 97*, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and *Bijouterie*. Report by Paul Soufflot, p. 398.

In 1905, Alfred Mascuraud withdrew from managing the company to devote himself fully to his political career, which had begun in the 1880s. His brother Émile took the reins for a few years. In 1910, the company was headed by Georges Baer, referred to as the “successor of Mascuraud frères”, and who kept the address at 8 Rue du Général-Morin.³³²

Alfred Mascuraud took a significant political action in Paris. He chaired one of the Republican committees in the 3rd arrondissement and fought against the candidacy of General Boulanger, which he succeeded in outvoting in this part of Paris. Mascuraud used his political influence to support Republican candidates in several legislative and senatorial elections. According to Jean Jolly, Mascuraud’s political role even contributed to “Franco-Italian and Franco-English understanding” through the Republican trade committee. Mascuraud founded the committee in 1898 “to combat the Nationalist Party,” initially in matters of domestic policy. The committee took on “considerable importance” and was also interested in “France’s relations with neighboring nations.” True to his convictions, Alfred Mascuraud supported the administrations of Waldeck-Rousseau and Émile Combes. He was elected senator of the Seine on January 15, 1905 and served in the Senate until his death in Paris on October 27, 1926.³³³

MASSON (J.-Fr.-A.)

Maker of imitation jewelry and *bijouterie*

Masson was established at the Palais-Royal, 7 Galerie de Valois, in 1844. He relocated to 117 Galerie de Valois in 1849. In 1844, the judges at the Exhibition of Products of Industry awarded him an honorable mention for his “beautiful assortment of various pieces of imitation diamond and gemstone jewelry, mounted with perfect taste, and which it would be difficult to distinguish from genuine sets of diamonds and precious stones.”³³⁴ Masson exhibited his “faux *bijouterie*” again at the Exhibition of Products of Industry in 1849, where he was awarded a bronze medal.³³⁵ Finally, at the 1855 Universal Exhibition in Paris, he exhibited his “imitations of diamonds mounted in gold and silver for bracelets, brooches, and rings,”³³⁶ but did not receive any awards. He continued to produce and added the specialty of enamel jewelry.³³⁷

MAUPOMÉ (Louis-Victor)

Jeweler specializing in watches and gold jewelry

Louis-Victor Maupomé owned the store *Aux Fabriques de Genève*, located on the second floor at 137 Boulevard de Sébastopol. He specialized in wedding sets and watches and, at least in the field of watches, worked as a merchant rather than a manufacturer.³³⁸ He participated in the 1896 Exposition du théâtre et de la musique in Paris, where he was a member of the Group VIII, Metal Industries committee.³³⁹

³³² *Annuaire-almanachs du commerce* from 1904 to 1911.

³³³ The entry for Alfred Mascuraud in the *Dictionnaire des parlementaires français* by Jean Jolly, Paris, PUF, 1966-1968, is available on the www.senat.fr website.

³³⁴ *Exposition des Produits de l’industrie française en 1844. Rapport du jury central*. Report on *bijouterie* by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 193-194.

³³⁵ *Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849*. Report on *bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 467.

³³⁶ *Exposition des Produits de l’industrie de toutes les nations, 1855. Catalogue officiel, publié par ordre de la Commission Impériale*, Paris, E. Paris, n.d. [1855], Class 17, Jewels and Bronzes, No. 5126, Masson, J.-Fr.-A.

³³⁷ *Almanach-Bottin du commerce*, 1856.

³³⁸ *Annuaire-almanachs du Bottin*, 1898 and 1911, “Gold Jewelers” and “Watchmakers” sections.

³³⁹ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 56 and p. 226.*

MELCHISEDECH

Theatrical armorer

As of 1874, Melchisedech was established as a manufacturer of weapons and armor for the theater at 62 Rue du Faubourg-du-Temple. In 1889, he relocated to 11 Rue Bouchardon. He also offered theatrical props, the details of which are unknown. Thus, it is possible, but not certain, that he produced theatrical *bijouterie*. However, A. Broit, his successor from 1892 on, added the creation of theatrical and church jewelry to that of arms and armor.³⁴⁰

MORIN (Gustave)

Theatrical costume designer and jeweler

Gustave Morin was established at 7 Rue Béranger in 1879, when he was listed in the “Costume Designers” section of the *Annuaire du commerce*. He described himself as a supplier to the Paris Opera and stated his specialties: “costumes for historical cavalcades, fancy dress balls, rentals for paintings, antique costumes, weapons, and jewelry, dominoes, Venetian coats, postilion uniforms, exports.”³⁴¹ He no longer appeared in the 1890s.

MURAT (Charles-Bertrand)

then Jacques-Louis-Georges
Makers of gold-filled jewelry

Murat, an important manufacturer of gold-filled *bijouterie* in the 19th century, is still in business in the 21st century.

Charles-Bertrand Murat founded the company in the early 1850s at 4 Rue du Grand-Chantier,³⁴² as a manufacturer of gold-filled *bijouterie*.³⁴³ According to Remi Verlet, Charles Murat was born in 1819, became established in 1850, and obtained his registration plate on February 18, 1851.³⁴⁴

Charles Murat was awarded a bronze medal at the 1855 Universal Exhibition in Paris, then participated in the 1862 Universal Exhibition in London, where he received an honorable mention. At the 1867 Universal Exhibition in Paris, Charles Murat exhibited as a “manufacturer of gold-filled *bijouterie*.”³⁴⁵ His portrait is preserved in the exhibition’s photo album.³⁴⁶ He received a medal at the Philadelphia Exhibition in 1876, where his specialty was translated into English as “gold-plated jewelry.”³⁴⁷

In 1878, Charles Murat moved his business to 6 Rue des Archives. He participated in the Universal Exhibition in Paris, where he not only won a gold medal, but also received bronze medals for three of his employees, Bosant, Villard, and Brimeu.³⁴⁸ Charles Murat was awarded the Legion of Honor at the 1878 Exhibition.³⁴⁹ He was also a city councilor for the Enfants-Rouges district in the 3rd arrondissement.³⁵⁰

His son Jacques-Louis-Georges, born in Paris on December 16, 1851, succeeded him in 1889.³⁵¹ Georges Murat exhibited without competing, as a judge of Class 37, Jewelry and *Bijouterie*, at the 1889 Universal Exhibition in Paris. He exhibited “gold-filled *bijouterie*, gold on silver, fancy mechanical pencils, etc.”³⁵² Louis Aucoc,

340 *Annuaire-almanachs du commerce*, 1875 to 1893, “Theatrical Armor and Props” section.

341 *Annuaire-almanach du commerce* from 1880, “Costume Designers” section.

342 Today, Rue du Grand-Chantier is known as Rue des Archives.

343 National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*. Charles Murat’s application in which he specifies that he did not exhibit at the London Universal Exhibition in 1851 because he “was not established.”

344 Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1669.

345 National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*. Charles Murat’s application.

346 National Archives F¹² 11869, pl 96, No. 1148. Photo album of exhibitors from 1867. Portrait of “Monsieur Murat, Rue du Grand-Chantier, 4, Class 36.”

347 *United States Centennial Commission. International Exhibition 1876. Reports and Awards*, Vol. V, groups VIII-XIV, Washington, Government Printing Office, 1880, No. 49, Murat.

348 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

349 *Les Merveilles de l’Exposition de 1878*, Paris, Librairie illustrée, n.d. List of exhibitors decorated with the Legion of Honor for Class 39, Jewelry, p. 759.

350 National Archives F¹² 5221. Jacques-Louis-Georges Murat’s application file for the Legion of Honor. Letter from the Prefecture of Police to the Minister of Commerce, dated January 10, 1898.

351 National Archives F¹² 5221. Jacques-Louis-Georges Murat’s application file for the Legion of Honor. He was born in the 7th arrondissement, son of Charles Murat and his wife Julienne-Geneviève Lhermitte.

352 *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*.

the president of the trade union for *bijouterie*/jewelry/goldsmithing, supported Georges Murat’s candidacy for the Legion of Honor after the 1889 Exhibition, emphasizing the size of his company, which employed 400 workers. The Murat company was divided between three manufacturing sites: Paris, Saint-Martin-de-Valamas (Ardèche), and Rambervillers (Vosges).³⁵³ Alfred Mascuraud, president of the trade union for imitation *bijouterie* and president of the Republican committee for trade and industry, recommended Georges Murat for the Legion of Honor during the 1900 Universal Exhibition in Paris. Georges Murat was a judge and member of the admission committee for Class 95, *Bijouterie* and Jewelry, and a member of the installation committee for Class 94, Goldsmithing. In recognition of his contributions to the *bijouterie* and goldsmithing industries at the 1900 Exhibition, Georges Murat, who was already an Officer of the Academy, was made a Knight of the Legion of Honor by decree on August 14, 1900. At that time, the Murat company had a sales branch in Pforzheim, the center of German *bijouterie* manufacturing, and employed 600 workers in Paris and the Ardèche and Vosges regions. Murat “provided aged workers with retirement pensions of 450 to 600 francs without any participation from the employees.”³⁵⁴

NÉRAND (Louis)

Jeweler and enameler

Louis Nérand set up shop as a jewelry enameler at 18 Rue Beaurepaire in the 1860s, before moving to Rue de Turbigo as a jeweler in the 1870s, first at No. 63 and then, in 1878, at No. 56.³⁵⁵ He produced imitation gold and silver *bijouterie* using copper “in every known shade of metal,” as well as “enamels called cloisonné.”³⁵⁶ His imitation metalwork cases with enamel decoration, whatever the technique actually used,³⁵⁷ were part of the revival of the taste at that time for medieval Limousin enameling, and more generally in the historicist vogue for medieval and Byzantine *cloisonné* and *champlevé* enameling. Louis Nérand exhibited in 1878 at the Universal Exhibition in Paris, where he won a bronze medal.³⁵⁸ At the end of the 1900s, he was working at 15 Boulevard Saint-Martin.

NOIRIEL & Co.

Imitation jewelers and makers of fancy goods

Noiriel first opened in 1890, in partnership with Robert, at 14 Rue Portefoin, to create gilded *bijouterie* and fancy goods. They moved to 114 Rue de Turenne in 1893.³⁵⁹ In 1896, they were located at 124 Rue de Turenne, and exhibited imitation *bijouterie* and small bronzes at the Exposition du théâtre et de la musique in Paris.³⁶⁰ Starting in the 1900s, they had an extensive counter of fancy goods in their store at 114 Rue de Turenne, combining imitation *bijouterie*, household goods, and toys.

353 National Archives F¹² 5221. Jacques-Louis-Georges Murat’s application file for the Legion of Honor.

354 National Archives F¹² 5221. Jacques-Louis-Georges Murat’s application file for the Legion of Honor.

355 *Annuaire-almanachs du commerce*.

356 National Archives F¹² 3385. 1878 Universal Exhibition. French section. Admission committee for Class 39, *Bijouterie*. Louis Nérand’s application.

357 In the 19th century, the term “cloisonné” was sometimes used in an inappropriate way, for example, when the cloisons were obtained by casting.

358 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

359 *Annuaire-almanachs du commerce*.

360 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 226.*

NOVELTY

Maker or seller of theatrical *bijouterie* and faux pearls

Grumbach opened as a gold jeweler under the Novelty name at 11 Rue Notre-Dame-de-Lorette in 1907. In 1910, he moved to 18 Boulevard des Italiens, where he sold faux pearls, theatrical *bijouterie*, objets d’art, and crystals for goldsmithing.³⁶¹ The Novelty name later disappeared from trade directories and then reappeared as a costume jeweler in 1927, with no mention of Grumbach, at 11 Rue Chapon.³⁶²

À L’OPÉRA-BIJOUX (Léon Desjardins)

Theatrical *bijouterie*

Léon Desjardins fils opened his business as a gilded jeweler in 1861 at 5 Rue Portefoin.³⁶³ He may have been the son of C. Desjardins, a gilded jeweler established at 175 Rue du Temple who disappeared from the directories in 1863. In 1878, Léon Desjardins relocated to 42 Rue de Turbigo and, in 1884, to 42 Boulevard de Sébastopol. Then, in the mid-1890s, he moved his establishment to 55 Boulevard de Sébastopol.

In 1892, he also opened a store called *À l’Opéra-Bijoux* at 24 Avenue de l’Opéra. This branch of Léon Desjardins was dedicated to theatrical *bijouterie*, while his gilded *bijouterie* store remained at 55 Boulevard de Sébastopol. In 1899, he transferred the name *À l’Opéra-Bijoux* to 14 Rue Royale, where veils and lace were offered in addition to theatrical jewelry.³⁶⁴ In 1901, he placed an advertisement in a theater magazine.³⁶⁵ He was still operating his store *À l’Opéra-Bijoux* in 1910, as well as his gilded *bijouterie* store on Boulevard de Sébastopol. He no longer appeared in the *Annuaire du commerce* after World War I.

Remi Verlet noted the registration of Leon Desjardins’ maker’s mark on August 16, 1894: a square mark bearing the drawing of a chimera’s head, the initials LD, and the inscription “Costume jewelry.”³⁶⁶

³⁶¹ *Annuaire-almanach du commerce*, 1908 and 1911, and *Annuaire Paris-Bijoux*, 1911, “Theatrical *Bijouterie*” and “Crystals for Goldsmithing” sections.

³⁶² *Annuaire-almanach du commerce*, 1928 and *Annuaire Paris-Bijoux*, 1927, “Costume Jewelry” section. The 1927 *Annuaire Paris-Bijoux* did not include a “Theatrical *Bijouterie*” section.

³⁶³ His name appeared in the *Annuaire-almanach du commerce* for the first time in 1862.

³⁶⁴ *Annuaire-almanach du commerce*, 1893 and 1900.

³⁶⁵ *Almanach de La Rampe: actrices parisiennes*, 1901. The purpose of this advertisement was to remind people of the theatrical *bijouterie* store’s change of address from 24 Avenue de l’Opéra to 14 Rue Royale.

³⁶⁶ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 720.

PAISSEAU-FEIL (Ch. Pisseau)

Manufacturer of paste stones and faux pearls, lapidary for imitation stones, maker of objects set with imitation stones and pearls

Ch. Pisseau worked as a lapidary and manufacturer of paste stones and faux pearls starting in 1874 at 24 Rue de Turbigo, at the corner of Boulevard de Sébastopol.³⁶⁷ His establishment took the name of Pisseau-Feil in 1887, without a change of direction being announced in the *Annuaire du commerce*.³⁶⁸

In 1889, Pisseau-Feil won a silver medal at the Universal Exhibition in Paris and exhibited without competing in Chicago in 1893.³⁶⁹ He participated in the Exposition du théâtre et de la musique in Paris in 1896. He exhibited imitation stones and pearls, as well as “objects set with imitation stones and pearls.”³⁷⁰ He exhibited the following year in Brussels, winning a gold medal.

In 1900, he was established at 66 rue Taitbout. At the Paris Universal Exhibition, he exhibited his works as a lapidary and manufacturer of objects set with stones: “[R]eproductions of precious stones. Massive natural pearls. Imitation half pearls. Objects set with stones.” He indicated that he had registered a patent in France and abroad, and had registered his trademark.³⁷¹

He then exhibited in Saint Louis in 1904, where he received a gold medal. In 1908, he moved to 53 Rue de Chateaudun, where J. Pisseau succeeded him in 1910 as a pearl manufacturer.³⁷²

PIEL (Alexandre-François)

then PIEL (Léon-Paul)
Makers of gilded and silver jewelry

Alexandre-François Piel was born in Clichy (in the present-day Hauts-de-Seine department) on September 11, 1828. He established himself as a gilded jewelry maker in 1857 at 79 Rue du Temple.³⁷³ He participated in the 1867 Universal Exhibition in Paris,³⁷⁴ together with Ernest-Victor-Étienne Nanteau.³⁷⁵ In 1876, he exhibited alone at the Universal Exhibition in Philadelphia. There, he received the medal awarded to several French imitation jewelry makers who were united in a collective exhibition that he had organized.³⁷⁶

In 1877, he moved to 31 Rue Meslay, where he employed twenty-two craftsmen and employees. He exhibited without competing at the Paris Universal Exhibition in 1878, as he was a judge,³⁷⁷ and presented imitation and costume *bijouterie*.³⁷⁸ He also made silver *bijouterie*.³⁷⁹

In 1879, at the Exposition des Arts Appliqués à l’Industrie in Paris, he presided over the judging for the bronze, imitation *bijouterie*, and electroplating classes. He won medals at the Sydney Exhibition in 1879 and the Melbourne Exhibition in 1881. He was again a judge for the *bijouterie* class at two exhibitions: in Antwerp in 1885 and in Brussels in 1888.

³⁶⁷ *Annuaire-almanach du commerce*, 1875.

³⁶⁸ *Annuaire-almanach du commerce*, 1888, “Paste” section.

³⁶⁹ *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemerrier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*.

³⁷⁰ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 226.

³⁷¹ *Exposition Internationale Universelle de 1900. Catalogue général officiel*, Paris, Imprimerie Lemerrier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, *Bijouterie*.

³⁷² *Annuaire-almanach du commerce*, 1909 and 1911.

³⁷³ National Archives F¹² 5237. Alexandre Piel’s application file for the Legion of Honor. Informational letter from the Prefecture of Police, dated August 29, 1885.

³⁷⁴ *Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale*, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. 1, Group IV, Class 36, Jewelry, *Bijouterie*, No. 17, Piel, Alexandre.

³⁷⁵ National Archives F¹² 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*. Piel and Nanteau’s application, which stated that they had “never exhibited.” Ernest-Victor-Étienne Nanteau signed the birth certificate of Paul Piel, Alexandre’s son, as a witness on December 14, 1862, at the town hall of the 3rd arrondissement. On the birth certificate, Nanteau listed himself as “jeweler, age thirty-five, Rue du Grand-Chantier 71.” Certificate attached to Paul Piel’s Légion of Honor file, National Archives, LH/2151/69, available on the Léonore database.

³⁷⁶ *United States Centennial Commission. International Exhibition 1876. Reports and Awards*, Vol. V, Groups VIII-XIV, Washington, Government Printing Office, 1880, No. 2, Collective exhibition of imitation jewelry arranged by M. Piel, Paris, France.

³⁷⁷ National Archives F¹² 5237. Alexandre Piel’s application file for the Legion of Honor.

³⁷⁸ *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878, Class 39, Jewelry and *Bijouterie*.

³⁷⁹ *Annuaire-almanach du commerce*, 1880, “Silver Jewelers” section.

These responsibilities, in addition to his roles as founding president of the trade union for imitation *bijouterie* and founder of the trade union’s professional school, justified his application for the Legion of Honor. This was presented to the minister of commerce in 1885 by the trade union for imitation *bijouterie*; Alexandre Piel had served as its president since 1873. The information sent by the Prefecture of Police specified that Piel enjoyed a “good business situation” and “had a fortune.” His pre-mises were still at 31 Rue Meslay and his residence at 6 Rue Dohis in Vincennes “in a property that belongs to him.”³⁸⁰ He was named a Knight of the Legion of Honor by decree on July 21, 1886.

He again exhibited without competing at the 1889 Universal Exhibition in Paris, where he was a judge for Class 37, Jewelry and *Bijouterie*.³⁸¹

His two sons succeeded him in 1892, first in partnership with him, under the name of A. Piel et fils, then, after his retirement in 1895, under the name of Piel frères. One of the two brothers, Léon-Paul Piel, born in Paris on December 14, 1862, actively managed the company and assumed significant responsibilities within the trade unions and at exhibitions.³⁸² In 1896, the Piel brothers exhibited “the very latest” gold and silver *bijouterie* at the Exposition du théâtre et de la musique in Paris.³⁸³ They then received commendations at the Antwerp Exhibition in 1894, the Amsterdam Exhibition in 1895, and the Brussels Exhibition in 1897. At this last exhibition, their employee Louis Porthault received a silver medal.³⁸⁴

The Piel brothers’ exhibition at the 1900 Universal Exhibition in Paris, where they won a grand prize, was notable for their jewelry “of an artistic nature in the modern style,” that is, Art Nouveau. The judges noted the quality workmanship of their jewelry for a low price, and their success in using enamel on copper: “Enamel on copper is more difficult to execute than enamel on gold, because of the accidents that occur in gilding [...] The Piel brothers [...] have fully succeeded.” And they mentioned their most beautiful Art Nouveau jewelry: brooches “such as the violet and the spring,” belt buckles “like this peacock feather with frosted cloisonné enamel,” and “a belt made up of medallions representing the times of life, joined together by elaborate enameling.”³⁸⁵

The Piel brothers won a grand prize at the Saint Louis Universal Exhibition in 1904 for their “chiseled and enameled silver and copper jewelry [...] comparable to the most beautiful pieces of high jewelry.”³⁸⁶ They subsequently exhibited several times without competing when Paul Piel, who was vice president of the trade union for costume *bijouterie*, served as a judge in the *bijouterie* class, for example in Liege in 1905, at the Franco-British Exhibition in London in 1908, and at the exhibitions in Brussels in 1910 and Turin in 1911.

At the Franco-British Exhibition in London in 1908, the recreations of Egyptian jewels exhibited by the Piel brothers were particularly noticed.³⁸⁷ Paul Piel was named Knight of the Legion of Honor on October 20, 1911, and was elevated to the rank of Officer of the Legion of Honor on May 19, 1926, as honorary president of the trade union for costume *bijouterie* and vice president of the federation of fashion industries. He held consular responsibilities and was involved in several professional unions and French trade associations. He also founded a professional artistic publication: *Compositions et Documents inédits de Bijouterie fantaisie*. In the description of his company that he wrote in 1911 for his application for the Legion of Honor, Paul Piel said that of all his creations, his Art Nouveau jewelry for the 1900 Paris Universal Exhibition caused “a true sensation.”³⁸⁸

Remi Verlet mentions several of Piel’s maker’s marks: Piel et Nanteau, registered in 1861, with the drawing of a feather duster and the initials PN; Piel frères, in a diamond shape, with a sword and the initials P.F., registered in 1900; and finally, the diamond-shaped maker’s mark of Paul Piel et fils, still adorned with a sword and the inscription “P. Fils,” registered in 1925.³⁸⁹

³⁸⁰ National Archives F¹² 5237. Alexandre Piel’s application file for the Legion of Honor. Informational letter from the Prefecture of Police, dated August 29, 1885.

³⁸¹ *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*.

³⁸² National Archives LH/2151/69. Paul Piel’s Légion of Honor file, available in the Léonore database.

³⁸³ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 227.

³⁸⁴ *Comité français des expositions à l’étranger. Rapport général sur l’Exposition internationale de Bruxelles 1897*, Paris, French Committee for Exhibitions Abroad, 1898. Awards, Class 56, *Bijouterie*, Jewelry, Watches, p. 246.

³⁸⁵ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe XV, industries diverses. Première partie: classes 92 à 97*, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and *Bijouterie*. Report by Paul Soufflot, p. 386.

³⁸⁶ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition internationale de Saint-Louis 1904. French section. Rapport général*, Paris, French Committee for Exhibitions Abroad, Vermot publishing, n.d., Vol. I, Group 31, jewelry/*bijouterie*, p. 90.

³⁸⁷ Exposition Franco-Britannique de Londres, 1908. Rapport général par Yves Guyot et G.-Roger Sandoz, Rapporteurs généraux, Paris, French Committee for Exhibitions Abroad, n.d. Analysis of the Report by H. Téterger, Group XV, Jewelry and *Bijouterie*, Vol. II, p. 202.

³⁸⁸ National Archives LH/2151/69. Paul Piel’s Légion of Honor file, available in the Léonore database.

³⁸⁹ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 1821-1822.

PLUMET (Paul)

Gilded jeweler

Paul Plumet was established as a gilded jeweler in 1893 and until the 1910s at 7 Rue Chapon.³⁹⁰ He exhibited costume *bijouterie* at the Exposition du théâtre et de la musique in Paris in 1896.³⁹¹

POINCELET (F.)

Maker of imitation diamonds

F. Poincelet manufactured imitation diamonds from the 1890s to the 1910s.³⁹² He first set up shop at 236 Rue Saint-Martin in 1890. In 1896, he was established at 246 Rue Saint-Martin and exhibited his imitation diamonds at the Exposition du théâtre et de la musique in Paris.³⁹³

POISSON (Jules)

see MARBOUTIN (Widow)

POULLAIN (G.)

Maker of faux pearls

G. Poullain made imitation pearls from 1870 to 1909 or 1910. He opened his first shop at 19 Rue Chapon.³⁹⁴ In 1889, he moved to 44 Rue de Turbigo and won a silver medal at the Universal Exhibition in Paris.³⁹⁵ Around 1910, his pearl factory was taken over by Topart frères, a major manufacturer of imitation pearls headed by Edmond Ruteau.

PRESTROT (Charles)

Imitation *bijouterie* and jewelry merchant

Charles Prestrot was a seller rather than a maker of jewelry.³⁹⁶ For more than forty years, between 1860 and 1904, he ran an imitation *bijouterie* and jewelry store in the Palais-Royal, 3 and 4 Galerie de Montpensier.³⁹⁷

³⁹⁰ *Annuaire-almanachs du commerce*, 1894 and 1914.

³⁹¹ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 227.

³⁹² *Annuaire-almanachs du commerce* from 1891 to 1914.

³⁹³ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 227.

³⁹⁴ *Annuaire-almanachs du commerce*, 1871, 1881, 1909, and 1911.

³⁹⁵ *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*, p. 125.

³⁹⁶ National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Charles Prestrot’s application to Class 39, Jewelry and *Bijouterie*, which was rejected because he was not a manufacturer.

³⁹⁷ *Annuaire-almanachs du commerce*.

REGAD

then REGAD (O.-*Anatole*) fils
Makers of imitation gemstones

Regad, the successor of the elder Chavenois, was established as a lapidary at 7 Rue du Grenier-Saint-Lazare in the 1840s and 1850s. He cut colored stones, fake stones, and jet, and kept an assortment of stones of all kinds, “for *bijoutiers*, jewelers, jewelry makers, and stone-setters.”³⁹⁸ He should not be confused with the young lapidary Regad, who worked on Rue Chapon and then Rue Réaumur during the 1860s and 1870s.

Around 1863, Anatole Regad took over from his father and maintained his workshop at the same address, 7 Rue du Grenier-Saint-Lazare. He relocated to 53 Rue de Turbigo in 1873, the same year he exhibited his faux stones at the Universal Exhibition in Vienna.³⁹⁹ At the Philadelphia Universal Exhibition in 1876, he exhibited imitation diamonds and received the collective medal awarded to French imitation jewelers.⁴⁰⁰ He then participated in the Paris Universal Exhibition in 1878, and won a bronze medal in Class 39, Jewelry and *Bijouterie*.⁴⁰¹ In addition to cutting paste and imitation gemstones, he continued his father’s old specialties, including jet cutting.⁴⁰²

He finally won a silver medal in 1889 at the Universal Exhibition in Paris for his “imitation of diamonds and all colored gemstones” as well as for his “costume items.”⁴⁰³ He was still in business in 1900, but no longer exhibited.⁴⁰⁴

RIME (H.)

Watchmaker and jeweler

H. Rime was located at 42 Boulevard de Bonne-Nouvelle starting in 1895. He exhibited pocket watches and costume jewelry at the Exposition du théâtre et de la musique in Paris in 1896.⁴⁰⁵

RIME (J.)

Costume jeweler

Like H. Rime, with whom the family relationship is not known, he participated in the 1896 Exposition du théâtre et de la musique in Paris.⁴⁰⁶ He exhibited *bijouterie*, goldsmithing, and costume jewelry. His business was located on the Left Bank, in the Latin Quarter, at 4 Rue Monge.

ROBERT (Arthur)

Supplier of theatrical jewelry to the Comédie-Française

On July 8, 1791, Arthur Robert provided, for 156 livres, thirteen blue taffeta belts, with cameos representing *The Triumph of Voltaire*, for Monsieur Dazincourt.⁴⁰⁷ Several goldsmiths bore the name of Robert, but Arthur Robert could not be identified for the moment.

³⁹⁸ *Almanach-Bottin du commerce*, 1842; *Almanach Azur de la fabrique de Paris*, 1846, “Lapidaries” section; and *Annuaire du commerce*, 1857.

³⁹⁹ *Exposition Universelle de Vienne, 1873. France. Produits industriels*, Commissariat général, Paris-Vienne, 2nd ed., 1873. Group VII, Section A, Gold and Silver Objects, Jewelry, *Bijouterie*, No. 1482, Regad fils, A.

⁴⁰⁰ *United States Centennial Commission. International Exhibition 1876, Official Catalogue*, Philadelphia, published for the Centennial Catalogue Company by John R. Nayle, 1876, Vol. I, No. 359, Regad, Anatole junior. And *United States Centennial Commission. International Exhibition 1876. Reports and Awards*, Vol. V, groups VIII-XIV, Washington, Government Printing Office, 1880, No. 2, Collective exhibition of imitation jewelry.

⁴⁰¹ *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

⁴⁰² *Almanach du commerce Didot-Bottin*, 1880, “Paste” section.

⁴⁰³ *Exposition universelle internationale de 1889 à Paris. Catalogue général officiel*, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37, Jewelry and *Bijouterie*, No. 128, Regad fils, O. Anatole; and *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., p. 125.

⁴⁰⁴ *Annuaire-almanach du commerce*, 1900.

⁴⁰⁵ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 227.

⁴⁰⁶ *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 227.

⁴⁰⁷ Accounting archives of the Comédie-Française, file number 2 AC 16, “arms” folder. Information graciously provided by Agathe Sanjuan.

ROGER (Madame)

Worker burnishing jewelry, then jeweler making gold, silver, and imitation *bijouterie*

Madame Roger started out as a jewelry burnisher at 123 Rue Saint-Honoré in 1836. In 1838 or 1839, she set up shop in the Palais-Royal, 155 Galerie de Valois, as a jeweler and manufacturer specializing in silver jewelry. She showed remarkable longevity, as she worked at the Palais-Royal, at the same address of 155 Galerie de Valois, for nearly forty-five years. She expanded her specialty to imitation *bijouterie* in the 1840s. Starting in the 1850s, she was listed only in the “Gold Jewelers” section of the *Annuaire du commerce*. In 1883, her establishment was headed by her successor, Descartes⁴⁰⁸.

ROUZÉ (Jacques-Henri)

then ROUZÉ fils (Gustave)
Gilded jewelers

Henri Rouzé founded his imitation *bijouterie* business in 1850.⁴⁰⁹ He first opened his shop at 55 Rue Notre-Dame-de-Nazareth. In 1867, he moved to 14 Rue Notre-Dame-de-Nazareth, and participated in the Paris Universal Exhibition in Class 36, Jewelry and *Bijouterie*. His photographic portrait appeared in the exhibition’s photo album.⁴¹⁰ In 1875, his son Gustave Rouzé, born on November 22, 1850, took over the business. Gustave Rouzé claimed to be the “inventor of many patented systems for *bijouterie*, including three systems for cufflink fasteners and others that have led to considerable development in the industry.”⁴¹¹

He received a silver medal at the Universal Exhibition of 1878 in Paris, where he exhibited imitation *bijouterie*.⁴¹² It seems that he did not participate in the 1889 Exhibition, but he took on increasing responsibilities within the professional unions. At the 1900 Paris Universal Exhibition, he was vice president of the trade union for imitation *bijouterie* and a judge, thus exhibiting without competing. His enamel belt buckles and brooches stood out among his works, which were mostly exported gilded *bijouterie*.⁴¹³

His 1901 election as president of the trade union for imitation *bijouterie* and the supervisory board of the union’s professional school, as well as his role as a member of the admission and installation committees at the 1900 Universal Exhibition, resulted in his being named a Knight of the Legion of Honor by decree on January 2, 1903.

From the Saint Louis Exhibition in 1904 to the Turin Exhibition in 1911, Gustave Rouzé held responsibilities in the *bijouterie* class at all the major exhibitions. He was also a member of the French Committee for Expositions Abroad. After the 1911 Exhibition in Turin, where he presided over the *bijouterie* class, he was elevated to the rank of Officer of the Legion of Honor by decree on October 20, 1911.⁴¹⁴

Remi Verlet specified that Henri Rouzé registered a square maker’s mark in 1861, showing a seven-petal hop flower and the initials HR.⁴¹⁵

⁴⁰⁸ *Almanachs du commerce de Paris*, 1837 and 1838; *Annuaire du commerce Firmin Didot*, 1840 and 1850; *Almanach Azur de la fabrique de Paris*, 1846, “Orfèvres-Joailliers-Bijoutiers” section, where Madame Roger is mentioned for imitation *bijouterie*; and *Annuaire-almanachs du commerce*, 1870 to 1884, “Gold Jewelers” section.

⁴⁰⁹ National Archives LH/2414/41. Gustave Rouzé’s Legion of Honor file. Available on the Léonore database.

⁴¹⁰ National Archives F¹⁷ 11869, pl 13, No. 143. Photo album of exhibitors from 1867. Portrait of “M. Rouzé, Rue Notre-Dame-de-Nazareth, 14, Class 36.”

⁴¹¹ National Archives LH/2414/41. Gustave Rouzé’s Legion of Honor file. Letter from Gustave Rouzé dated January 17, 1903.

⁴¹² *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

⁴¹³ *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe XV, industries diverses. Première partie: classes 92 à 97*, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and *Bijouterie*. Report by Paul Soufflot, p. 359-360 and 399.

⁴¹⁴ National Archives LH/2414/41. Gustave Rouzé’s Legion of Honor file.

⁴¹⁵ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L’École des Arts Joailliers, 2022, p. 2017.

ROYÉ (Alexandre)

Lapidary for imitation gemstones

Alexandre Royé et Cie, located at 29 Rue Le Peletier, exhibited paste and imitation diamonds that were machine cut in its workshops at the 1900 Paris Universal Exhibition. The company operated two “large mechanical cutting factories” in Nantes and Pré-Saint-Gervais.⁴¹⁶

RUTEAU (Joseph-Louis)

successor of TOPART frères
Maker of faux pearls

Louis Ruteau, the son of Louis Ruteau and Emilie-Adélaïde Topart, was born in Paris (in the old 6th arrondissement) on January, 13, 1847. His mother was the sister of the two Topart brothers, Hippolyte and Edmond, who had been running the imitation pearl manufacturing company *Topart frères* since 1853. In 1875, he married his cousin, Marie-Éléonore-Berthe Topart, who was Edmond Topart’s daughter. Upon the death of his uncle Hippolyte in 1879, he joined the *Topart company* in partnership with his uncle Edmond and his brother H. Ruteau, then became its director around 1885.⁴¹⁷

He kept the commercial address at 31 Rue Chapon and maintained the factory in Charonne, 62 bis Rue Saint-Blaise, as well as the glass-blowing shops and workshops in Auvergne, Normandy, and Oise.

At the 1889 Universal Exhibition in Paris, Louis Ruteau exhibited under the name “*Topart frères, L. Ruteau successor*,” and won a grand prize for his “imitations of natural pearls and coral, for *bijouterie*, embroidery, fashion, export, and specialties for India and China.”⁴¹⁸ He developed a notable specialty of pearl embroidery on lace. At the International Exhibition in Atlanta in 1895–1896, he was awarded a commendation for this type of embroidery and a grand prize for the beauty of his imitation pearls.⁴¹⁹

He participated in the Exposition du théâtre et de la musique in Paris in 1896,⁴²⁰ where his imitations of natural pearls again won him a grand prize.

As a member of the admissions committee and a judge of Class 95, *Bijouterie*, he exhibited without competing at the 1900 Universal Exhibition in Paris. He was named a Knight of the Legion of Honor by decree on August 14, 1900.⁴²¹ The reporter for the judges’ panel at the 1900 Exhibition emphasized the great renown and perfection of Ruteau’s faux pearls, mentioning his chokers and multi-strand necklaces.⁴²²

In all, during his twenty-year career, Louis Ruteau participated in fourteen international or universal exhibitions, from Melbourne in 1880 to Paris in 1900, including Calcutta in 1884, Antwerp in 1885, Brussels in 1888, Paris in 1889, Moscow in 1891, Chicago in 1893, Antwerp and Atlanta in 1896, Brussels in 1897, and Omaha in 1898. He was named a Knight of the Order of Leopold of Belgium after his grand prize win in Brussels in 1897.

^[1] Exposition Internationale Universelle de 1900. Catalogue général officiel, Paris, Imprimerie Lemercier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, Bijouterie.

^[2] National Archives F12 5287. Edmond-Louis Topart’s application file for the Legion of Honor. And National Archives F12 5263. Joseph-Louis Ruteau’s application file for the Legion of Honor.

^[3] Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889, Paris, Hachette, n.d., Class 37, Jewelry and Bijouterie, p. 123.

^[4] National Archives F12 5320. International Exhibition in Atlanta. List of award winners and unsigned article, “France at the Fair led the foreign section in awards. Classified list of awards taken by the French exhibition at our Exposition” in The Constitution: Atlanta, Ga., Sunday, January 12, 1896.

^[5] Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris, Catalogue officiel de l’Exposition, Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 228.

^[6] National Archives F12 5263. Joseph-Louis Ruteau’s application file for the Legion of Honor.

^[7] Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe XV, industries diverses. Première partie: classes 92 à 97, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and Bijouterie. Report by Paul Soufflot, p. 399.

Jeweler Louis Aucoc specified the size of the firm headed by Louis Ruteau when he recommended him for the Legion of Honor in 1895: “Louis Ruteau, manufacturer of all kinds of faux pearls, a very large company employing 200 workers in Paris, 150 workers in Orry-la-Ville (Oise), and 500 to 600 workers in Argences (Calvados) and Langeac (Haute-Loire).”⁴²³ But according to sources—the Prefecture of Police, the mayor of the 20th district of Paris, officials of the *bijouterie* trade union, an information sheet filled out by Topart or Ruteau—the number of workers at the company varied from slightly under a thousand to more than fifteen hundred workers. Similarly, Ruteau’s revenue, which Aucoc estimated at one million francs, was evaluated at one and a half million francs by the Prefecture of Police, which emphasized the firm’s high volume of exports, “especially to America and India.”⁴²⁴

Louis Ruteau died on March 9, 1901, at his home at 62 bis Rue Saint-Blaise in the 20th arrondissement.⁴²⁵ His 23-year-old son, Edmond Ruteau, succeeded him⁴²⁶ and continued to exhibit Ruteau’s faux pearls in the *bijouterie* class at exhibitions under the name Ruteau et Cie. He won major prizes at the Saint Louis Exhibition in 1904,⁴²⁷ at the Liège Exhibition in 1905,⁴²⁸ and at the Franco-British Exhibition in London in 1908, where his imitation pearls “stood out from the crowd.”⁴²⁹ He won another grand prize at the Brussels Exhibition in 1910⁴³⁰ and then at the International Exhibition in Turin in 1911, where he was treasurer of the admission and installation committees for Class 137, Knick-Knacks, Costume Items, Toys.⁴³¹

SANCAN (Joseph)

Gilded jeweler

Joseph Sancan was a gilded *bijouterie* maker specializing in historical *bijouterie*. He had already been in business for a few years at 30 Rue Notre-Dame-de-Nazareth⁴³² when he exhibited for the first time at the 1889 Paris Universal Exhibition and won a silver medal.⁴³³ He was recognized for the historical jewelry he exhibited, as well as for his “brooches, bracelets, necklaces, chatelaines, watch chains, chains, glasses cases, etc.”⁴³⁴ In 1897, he was established at 17 Rue Meslay and, in 1900, he partnered with Paul Karrer, as a gilded jeweler specializing in artistic *bijouterie*. In 1906, they moved to 34 Rue des Marais,⁴³⁵ each one practicing a different specialty at the same address: Sancan advertised costume bronze and Paul Karrer advertised costume *bijouterie*. In 1910, Sancan no longer appeared in the *Annuaire du commerce*, while Karrer continued his costume *bijouterie* business.⁴³⁶

According to Remi Verlet, Joseph Sancan registered his maker’s mark, which showed a Renaissance head and the initials JS, on December 5, 1883. The maker’s mark was canceled on May 10, 1901.⁴³⁷

SANDOZ (Gustave-Roger)

Jeweler, watchmaker, goldsmith

Sandoz, located at 10 Rue Royale and headed by Gustave-Roger Sandoz, took part in the 1896 Exposition du théâtre et de la musique in Paris, where it presented *bijouterie*, jewelry, watches, and artistic bronzes.⁴³⁸

^[1] National Archives F12 5263. Joseph-Louis Ruteau’s application file for the Legion of Honor. Letter from jeweler Louis Aucoc, vice-chairman of Group V at the Amsterdam Exhibition, addressed on September 28, 1895, to Fauré Lepage, Chairman of his group, recommending the nomination of two jewelers, Ruteau and Ligier, for the Legion of Honor.

^[2] National Archives F12 5263. Joseph-Louis Ruteau’s application file for the Legion of Honor. Letter from the Prefect of Police to the Minister of Commerce, dated December 28, 1891.

^[3] Paris Archives, V4E 10813, death certificate, town hall of the 20th arrondissement, March 9, 1901, for Joseph-Louis Ruteau, 54, merchant born in Paris, Knight of the Legion of Honor, Knight of the Order of Leopold of Belgium, died at his home at 62 bis Rue Saint-Blaise, [...] husband of Marie-Éléonore-Berthe Topart, 47, [...] based on the declaration of Edmond Ruteau, 23, student, 1 Boulevard Beauséjour, and Paul Carrère, 29, manufacturer, 97 Rue de Bagnolet, respectively the son and the cousin of the deceased.

^[4] Paris Archives V4E 5287, birth certificate, town hall of the 20th arrondissement. Birth, on October 23, 1877, at his father’s and mother’s home, 62 bis Rue Saint-Blaise, of Edmond-Émile Ruteau, son of Joseph-Louis Ruteau and Marie-Éléonore-Berthe Topart, his wife. Presented by his father, in the presence of Louis Ruteau and Pierre-Hippolyte Topart, 52, 150 Rue de Bagnolet, respectively the grandfather and the great-uncle of the newborn.

^[5] Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition internationale de Saint-Louis 1904. French section. Rapport général, Paris, French Committee for Exhibitions Abroad, Vermot publishing, n.d., Vol. II, Group 31, jewelry/bijouterie. Exhibitors’ Prize List, p. 91.

^[6] Exposition universelle et internationale de Liège, 1905. Rapport général de la Section française par G.-Roger Sandoz et Léo Claretie, Paris, French Committee for Exhibitions Abroad, n.d., Vol. II, Award-winning exhibitors, Class 95, Jewelry and Bijouterie.

^[7] Exposition Franco-Britannique de Londres, 1908. Rapport général par Yves Guyot et G.-Roger Sandoz, Rapporteurs généraux, Paris, French Committee for Exhibitions Abroad, n.d. Analysis of the Report by H. Téterger, Group XV, Jewelry and Bijouterie, Vol. II, p. 292.

^[8] Exposition universelle et internationale de Bruxelles 1910, Rapport général de la section française par G.-Roger Sandoz et Léo Claretie, Paris, French Committee for Expositions Abroad, n.d., Awards for Class 95, Jewelry and Bijouterie.

^[9] Exposition internationale des industries et du travail de Turin 1911. Rapport général de la section française, par Émile Berr et G.-Roger Sandoz. French Committee for Exhibitions Abroad, Paris, n.d.

^[10] He did not appear in the 1881 Annuaire du commerce.

^[11] Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889, Paris, Hachette, n.d., Class 37, Jewelry and Bijouterie, p. 125.

^[12] Exposition universelle internationale de 1889 à Paris. Catalogue général officiel, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37, No. 138, Sancan, Joseph, M.G.

^[13] A location on what is now Rue de Nancy.

^[14] Annuaire-almanachs du commerce from 1898 to 1911.

SAVARD (*Auguste-François*)

Maker of gold-filled jewelry

Auguste-François Savard, born in Pont-sur-Seine (Aube) on March 20, 1803, set up shop in Paris as a manufacturer of gold-filled jewelry in 1829 or 1830.⁴³⁹ Based at 16 and then 22 Rue Saint-Gilles, he won a bronze medal at the 1844 Exposition of Products of Industry, a medal at the London Universal Exposition in 1851, and a first-class medal at the 1855 Universal Exhibition in Paris.⁴⁴⁰ At the same time, gold-filled *bijouterie* became more widespread and the *Almanachs du commerce* reflected this development by differentiating, starting in the 1850s, between the “Gold-filled Jewelers,” “Gilded Jewelers,” “Gold Jewelers,” and “Silver Jewelers” sections.

Savard won a further medal at the London Exhibition in 1862 “for excellent workmanship” in gold-filled *bijouterie* and jewelry.⁴⁴¹ The judges dated the beginning of the development of gold-filled *bijouterie* in France to 1830, crediting Savard with introducing the technique of “stamping on steel dies.” This new system was said to reduce manufacturing costs immensely, by a factor of five to six. It allowed the filling technique to be applied to a wide variety of jewelry, whereas before it had been applied to “common jewelry, such as crosses, pins, and rings for use in the country.”⁴⁴² In addition, in 1862, Savard diversified his product line by starting to manufacture gold *bijouterie*.

At the 1867 Paris Universal Exhibition, the judges for the *bijouterie* class expressed their admiration for Savard’s rigorous organization, which clearly separated his workshops and sales counters for gold-filled *bijouterie* from those for gold *bijouterie*. They noted that the division of labor and the use of a steam engine at Savard reduced manufacturing costs. And they emphasized the size of the Savard firm, which had 300 workers: “Founded in 1830, the company is now one of the largest in the French *bijouterie* industry.”⁴⁴³

Savard received a gold medal in 1867 and applied for the Legion of Honor. The jeweler Fossin recommended him for his industrial skills: “Monsieur Savard has just applied with great success the tooling method whose perfection made the very difficult process of manufacturing gold filling possible. The lightness, the neatness of the work, the simplicity [...] of his production methods will put him in a position to compete with all foreign industries in every market.”⁴⁴⁴

The mayor of the 3rd arrondissement of Paris, Arnaud-Jeanti, recommended Savard for the services he had rendered to the municipality “in difficult times” since 1847, as first captain of the National Guard.⁴⁴⁵

But the most eloquent account of the history of his establishment was written by Savard himself:

I founded my gold-filled jewelry factory in 1830. In 1845, my establishment was already the largest in my industry. From 1845 to 1850, I developed and applied a new system of tooling to create gold filling, stamping with a steel die instead of an iron punch on lead. This innovation, which eliminated at least five-sixths of the cost while perfecting the finished work, caused me to suffer long and detrimental strikes as soon as it appeared. Since then, this method has been adopted by all gold-filling manufacturers, as it is now impossible to compete without using it.

437 Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L'École des Arts Joailliers, 2022, p. 2047.

438 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 228.

439 National Archives F¹² 5268. Auguste-François Savard’s application file for the Legion of Honor. Informational letter from the Prefect of Police to the Minister of Agriculture and Trade, July 3, 1867. The Prefecture of Police indicated that the company was founded in 1830, but the Widow Savard stated the date of 1829 in the official documents for the 1889 Exhibition.

440 *Annuaire-almanach du commerce*, 1860, “Gold-filled Jewelry Makers” section.

441 *Exposition universelle de Londres de 1862. Documents officiels complétant les rapports du jury international*, Paris, Imprimerie et librairie centrale des chemins de fer de Napoléon Chaix et C^{ie}, 1864, Vol. VII, p. 422.

442 *Exposition universelle de Londres de 1862. Rapports des membres de la section française du jury international*, Vol. VI, Paris, Imprimerie et Librairie centrale des chemins de fer de Napoléon Chaix, 1862. Report by Fossin on Class 33, Jewelry, *Bijouterie*, and Goldsmithing, p. 455.

443 *Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale*, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. I, Group IV, Class 36, Jewelry, *Bijouterie*.

444 National Archives F¹² 5268. Auguste-François Savard’s application file for the Legion of Honor. Letter from Fossin, vice president of the judging panel for Class 36, to the general commissioner of the exhibition, dated May 22, 1867.

445 National Archives F¹² 5268. Auguste-François Savard’s application file for the Legion of Honor. Letter from Arnaud-Jeanti, former mayor of the 7th arrondissement (before 1860) and mayor of the new 3rd arrondissement, dated November 1867.

There are many difficulties in producing gold-filled jewelry, where it is not possible to correct defects with the help of soldering, filing, and hammering, as is the case with gold, silver, and copper.

Meticulous care is needed from beginning to end when making this type of *bijouterie*, as well as in setting up the tools. My workshops include: a 6-horsepower machine, 19 stamping machines, 8 rolling mills, 10 cutting machines, 8 lathes, and 2 benches for the wire drawing. [...] The average salary is 6 francs for men and 3.50 francs for women.

My annual revenue is 2 million, three-fifths of which is for export. For the past 22 years, I have had my apprentices attend a 1 ½ hour class every evening. In addition to French and arithmetic, they learn drawing, which is very useful in our industry. Some of them came to work for us not knowing how to read, but left with the ability to run the businesses they were able to form later on.⁴⁴⁶

However, Savard did not receive his Legion of Honor because of a conviction – pronounced on December 15, 1854, by the Seine correctional court – for failure to use a maker’s mark, in violation of the law of 19 Brumaire, Year VI. One of his workers, who was a traveling salesman, Frédéric Bernier, was seized in Brest, in possession of 118 pieces of gold-filled jewelry without a maker’s mark. As the person in charge of his workers, Savard was sentenced to a 600-franc fine. The Prefecture of Police therefore gave an unfavorable opinion of Savard’s candidacy. Savard’s good faith was finally recognized, as the assortment of his jewelry in Bernier’s possession consisted of approximately 15,000 pieces, of which only 118 were left unmarked. And the general direction of customs confirmed that its controllers always noted the regularity of Savard’s marking process. Savard obtained an imperial decision on February 15 that reduced the fine to 50 francs.⁴⁴⁷

Savard died on June 1, 1875, at the age of 72. His widow, 39-year-old Claudine-Antonia Ronzier,⁴⁴⁸ took over running the company. She participated in the 1878 Universal Exhibition in Paris and won a gold medal.⁴⁴⁹ At that time, Savard had a factory in Guéret (Creuse), while keeping the “steam factory in Paris.”

At the time of the Universal Exhibition in Paris in 1889, she partnered with her son, Gabriel-Auguste Savard, and won a grand prize. The expansion of her company, which at that point had 7,000 workers in Paris and the provinces, benefited from the legislative amendment of 1884 that authorized production at lower than legal denominations for export. Savard was thus able to develop considerable production of low-quality gold *bijouterie* (12, 8, 4, 2 carats) for export.⁴⁵⁰ In 1900, the company called Savard et fils was praised by the judges for its “perfect and inexpensive manufacturing” using mechanical processes.⁴⁵¹ It also started to make its jewelry under the brand name “Fix,” with which it won a grand prize at the Franco-British Exhibition in London in 1908.⁴⁵²

In 1911, Gabriel-Auguste Savard participated in the Turin Exhibition, where he was a member of the admission and installation committees of Class 135, Jewelry, *Bijouterie*, Goldsmithing.⁴⁵³

Thanks to Remi Verlet, the registration dates of several of Savard’s maker’s marks are known. An initial maker’s mark, with a crescent motif, was registered on April 12, 1833 and canceled on October 13, 1875. Then two maker’s marks with a crescent motif, two stars, and the inscription “V^e Savard” were registered on October 7, 1875. The Savard company commercialized the Fix mark in 1895.⁴⁵⁴

446 National Archives F¹² 5268. Auguste-François Savard’s application file for the Legion of Honor. Letter from Savard to the members of the Imperial Commission of the 1867 exhibition, dated December 3, 1866.

447 National Archives F¹² 5268. Auguste-François Savard’s application file for the Legion of Honor. Reports from the Prefecture of Police dated July 3, 1867 and December 11, 1867 replacing the initial unfavorable opinion with a favorable one. And the report of the general director of customs and indirect contributions to the Minister of Finance, dated March 24, 1855.

448 Paris Archives V4E 2734. Town hall of the 3rd arrondissement. Death certificate of François-Auguste Savard, on June 1, 1875, at his home at 22 Rue Saint-Gilles.

449 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*. At that exhibition, the Widow Savard presented a request to the admission committee for an exhibition space in proportion to the size of her company. She thus requested a space that was 5 meters wide by 3.50 meters high and 1.25 meters deep [approximately 16 feet × 11.5 feet × 4 feet]. National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee, Class 39.

450 *Ministère du commerce, de l’industrie et des colonies. Exposition universelle internationale de 1889 à Paris. Rapports du jury international* [...]. Report by Marret on Class 37, Jewelry and *Bijouterie*, Paris, Imprimerie Nationale, 1891, p. 28. And *Catalogue complet des récompenses décernées aux exposants français à l’Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37.

451 *Ministère du Commerce, de l’Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe X: industries diverses. Première partie, classes 92 à 97*, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and *Bijouterie*. Report by Paul Soufflot, p. 386.

452 *Exposition Franco-Britannique de Londres, 1908. Rapport général par Yves Guyot et G.-Roger Sandoz. Rapporteurs généraux*, Paris, French Committee for Exhibitions Abroad, n.d. Analysis of the Report by H. Téterger, Group XV, Jewelry and *Bijouterie*, Vol. II, p. 292.

453 *Exposition internationale des industries et du travail de Turin 1911. Rapport général de la section française, par Emile Berr et G.-Roger Sandoz*. French Committee for Exhibitions Abroad, Paris, n.d.

454 Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L'École des Arts Joailliers, 2022, p. 2061.

SAVARY (Augustin)

BON's successor

Maker of imitation stones; maker of imitation jewelry

Augustin Savary was born in Senlis in 1809 or 1811⁴⁵⁵ and started working at 171 Rue Saint-Martin as a manufacturer of spangles and sequins in 1840.⁴⁵⁶

In 1847, he formed a partnership with Mosbach that lasted fifteen years, in which Savary alone was responsible for manufacturing.⁴⁵⁷ Savary and Mosbach succeeded the Bon company in producing imitation precious stones from glass and setting them in jewelry. The company's workshop stayed at 4 Rue Vaucanson. The judges at the 1849 Exhibition of Products of Industry found that Savary and Mosbach surpassed their predecessor, who had won a silver medal in 1844, and awarded them a gold medal "both for the manner of assembly and for the imitation of stones."⁴⁵⁸

Savary and Mosbach participated in the first two Universal Exhibitions: they received a prize medal in London in 1851 and a first-class medal in Paris in 1855. The 1855 judges noted that the cut of their fake diamonds left something to be desired: "the crystals of Messieurs Savary and Mosbach are not cut carefully enough and do not have the interplay that they could undoubtedly achieve with better calculated facets, to obtain refraction and disperse the light." Savary and Mosbach greatly reduced their stone-cutting work using molding, which dramatically lowered manufacturing costs. However, the judges appreciated the hardness and longevity of their imitation stones, achieved thanks to the good chemical composition of their vitreous material. Their crystals had "beautiful waters" and were "so hard that they could scratch glass." They kept their brilliance longer than the old paste stones, which had the drawback of losing their sparkle after a few years.⁴⁵⁹

After fifteen years of partnership between Savary and Mosbach, the company was dissolved. In 1862, Savary became "the sole owner of the imitation *bijouterie* business and the manufacturing processes."⁴⁶⁰ He exhibited in London at the 1862 Universal Exhibition under the name "A. Savary, formerly Savary et Mosbach." The judges awarded him a medal for his imitations of precious stones, and in particular for his "cabochon emeralds, which displayed a perfect accuracy of color." The judges noted that Savary's fake emeralds "reproduce[d], with the greatest accuracy, the defects that are usually found in these kinds of stones." The jury also recognized Savary's skills as a jeweler, whose "antique-style necklace, made of imitation brilliants and faux pearls, [showed] very distinguished workmanship and taste."⁴⁶¹ The judges expressed no opinion on the quality of the cut, although Savary claimed to have improved it based on the judges' observations at the 1855 Exhibition. Savary's advertising stressed this point: "The light plays in artificial stone jewelry today with the same fire, the same richness of color and radiance as in the most carefully cut natural stones."⁴⁶²

Savary then developed the production of *bijouterie* and imitation jewelry in his workshops, which moved to 2 Rue Vaucanson. In 1867, he exhibited imitation jewelry sets mounted on gold and silver at the Paris Universal Exhibition. The judges awarded him a silver medal.⁴⁶³

⁴⁵⁵ Paris Archives V4E 2776. Death certificate dated August 31, 1879, town hall of the 3rd district, for Augustin Savary, "jeweler, age 68," born in Senlis (Oise), son of Augustin Savary and Catherine Lange, deceased spouses, husband of Victorine-Maxence-Isménie Flamant "jeweler, age sixty."

⁴⁵⁶ *Almanach du commerce Firmin Didot*, 1840, "Spangles and Sequins" section.

⁴⁵⁷ *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale. Appendice. Renseignements annexés au Catalogue*, Paris, Imprimerie Impériale, 1862, p. 171.

⁴⁵⁸ *Rapport du jury central sur les produits de l'agriculture et de l'industrie exposés en 1849. Report on bijouterie* by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 466.

⁴⁵⁹ *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale. Appendice. Renseignements annexés au Catalogue*, Paris, Imprimerie Impériale, 1862, p. 170–171.

⁴⁶⁰ *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale. Appendice. Renseignements annexés au Catalogue*, Paris, Imprimerie Impériale, 1862, p. 171.

⁴⁶¹ *Exposition universelle de Londres de 1862. Rapports des membres de la section française du jury international*, Vol. VI, Paris, Imprimerie et Librairie centrale des chemins de fer de Napoléon Chaix, 1862. Report by Fossin on Class 33, Jewelry, *Bijouterie*, and Goldsmithing, p. 448.

⁴⁶² *Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale. Appendice. Renseignements annexés au Catalogue*, Paris, Imprimerie Impériale, 1862, p. 170–171.

⁴⁶³ *Exposition universelle de 1867 à Paris. Catalogue officiel des exposants récompensés par le jury international*, Paris, E. Dentu, 2nd ed., n.d. [1868]. Class 36, Jewelry and *Bijouterie*. And *Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale*, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. I, Group IV, Class 36, Jewelry, *Bijouterie*, No. 19, A. Savary.

After the Exposition of 1867, Savary formed a new association with Rondeleux. Savary and Rondeleux participated in the 1876 Philadelphia Universal Exhibition,⁴⁶⁴ but by 1878 the partnership had already been dissolved. Savary was in partnership with his son at the 1878 Paris Universal Exhibition, where they won a silver medal. A. Savary et fils was located at 5 Place du Château-d'Eau (now Place de la République).⁴⁶⁵ In their report, the judges at the 1878 Exhibition appreciated the "elegance" and "taste" of Savary's jewelry settings. They also liked to use the theme of indistinguishable imitation, which had become commonplace: "Monsieur Savary exhibits precious stones, especially emeralds, that are almost dangerously good imitations."⁴⁶⁶

Savary died in 1879, and his son, as well as his widow, who was a jeweler,⁴⁶⁷ kept the business going.

Remi Verlet noted the various maker's marks registered by Savary since the first one, registered on August 11, 1845. These maker's marks always featured a radish motif, framed either by the initials SM (for Savary and Mosbach), AS (for Augustin Savary), or SR (for Savary and Rondeleux).

Remi Verlet found in the Archives of Paris the filing of the company formed by Augustin Savary's son, on June 8, 1880, under the name "Savary Alfred, known as Albert (Sté A. SAVARY fils & Cie)."⁴⁶⁸

STEINMETZ (M.)

Maker of imitation jewelry and chains

M. Steinmetz, established at 86 Boulevard de Magenta in 1870,⁴⁶⁹ then at 140 Rue Lafayette in 1878, was a maker of imitation *bijouterie* specializing in watch chains for men and women. He was awarded a commendation at the Universal Exhibition in Vienna in 1873. He experimented with various techniques to give the gilding of his chains a rich appearance. First, in 1878, he gilded his watch chains with mercury,⁴⁷⁰ a more expensive technique that gave a higher quality result than electrolytic gilding. Many gilders were still practicing mercury gilding at this time, in the 3rd and 10th arrondissements of Paris near Steinmetz's *bijouterie* workshops. He probably outsourced the gilding stage.

Once again settled on Boulevard de Magenta in 1880, but at No. 145, M. Steinmetz changed his technique and used the alloy known as Talmi in manufacturing his chains. He announced that he had registered the trademark "Steinmetz."⁴⁷¹

He then won a bronze medal at the Universal Exhibition in Paris in 1889 for his imitation jewels and watch chains.⁴⁷² M. Steinmetz was still working as a chain-smith in 1904 at 145 Boulevard de Magenta, but moved to the left bank, at 26 Rue Cambronne, in 1910.⁴⁷³

Remi Verlet indicated that in 1901, brothers Gaston and Charles Steinmetz, established on Boulevard de Magenta, registered a maker's mark with a car wheel motif, and that Charles Steinmetz succeeded them in 1912, followed by Maurice Steinmetz in 1926.⁴⁷⁴ The connection to M. Steinmetz has not been established.

⁴⁶⁴ *United States Centennial Commission. International Exhibition 1876. Official Catalogue*, Philadelphia, published for the Centennial Catalogue Company by John R. Nayle, 1876, Vol. I, No. 360, Savary and Rondeleux.

⁴⁶⁵ *Ministère de l'agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*. And National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. A. Savary et fils's application.

⁴⁶⁶ *Ministère de l'agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Groupe IV, classe 39. Martial Bernard's report on Jewelry and Bijouterie*, Paris, Imprimerie Nationale, 1880, p. 32.

⁴⁶⁷ Paris Archives V4E 2776. Death certificate of Augustin Savary, dated August 31, 1879, town hall of the 3rd arrondissement.

⁴⁶⁸ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L'École des Arts Joailliers, 2022, p. 2062. Verlet indicated the file number of the registry in the Archives of Paris: D32U3/56/No. 1678, D32U3/60.

⁴⁶⁹ *Annuaire-almanach du commerce*, 1870, "Gilded Jewelers" section.

⁴⁷⁰ National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application to Class 39, *Bijouterie*, from Steinmetz, M., 140 Rue Lafayette.

⁴⁷¹ *Annuaire-almanach du commerce*, 1880, "Gilded Jewelers" section.

⁴⁷² *Catalogue complet des récompenses décernées aux exposants français à l'Exposition universelle de 1889*, Paris, Hachette, n.d. Class 37, Jewelry and *Bijouterie*, p. 125 and *Exposition universelle internationale de 1889 à Paris. Catalogue général officiel*, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37.

⁴⁷³ *Annales-almanachs du commerce*, 1905 and 1911.

⁴⁷⁴ Verlet, Remi, *Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours*, Gallimard-L'École des Arts Joailliers, 2022, p. 2146

STRAUSS

Maker or seller of *bijouterie* and fancy goods

Strauss exhibited *bijouterie* and fancy goods at the Exposition du théâtre et de la musique in Paris in 1896.⁴⁷⁵ He is otherwise unknown and did not appear in the *Annaires du commerce* of the time.

TACHAUX (D.)

Theatrical armorer

D. Tachaux, the successor of L. Klein in 1885, was established as a manufacturer of weapons, armor, helmets, and theater props at 28 Boulevard Jourdan.

He continued to produce the same items as his predecessor: weapons, armor, chain mail, and “props for the stage,” as well as “fashion armor for women, such as half breastplates, belts, shields, and halberds.”⁴⁷⁶ In 1900, Tachaux moved to 86 bis Rue Didot. He had a display case at the 1900 Paris Universal Exhibition in Class 18, dedicated to “Theater Arts Materials.” The judges awarded him a bronze medal for his work, which included “a cuirass with a Gallic helmet (a reproduction of a model in the Louvre); fluted Maximilian armor (an exact reproduction of armor made in Nuremberg around 1520), and, finally, a beautiful 16th century helmet made of wrought iron and embossed in a single piece.”⁴⁷⁷

There is no evidence to suggest that, as was so common with theatrical armorers, he also produced *bijouterie* for the stage.

TAINTURIER & BOURCIER

then BOURCIER (Charles)

Goldsmiths and makers of imitation and theatrical jewelry

At first, Tainturier worked alone, in 1846, in a workshop located at 160 Rue Saint-Martin, with an entrance at 23 Rue du Cimetière-Saint-Nicolas. He made “fashion and novelty objects, such as small bronzes.”⁴⁷⁸

He then joined forces with Charles Bourcier. In 1873, Tainturier et Bourcier was established at 59 Rue de Turbigio and participated in the Universal Exhibition in Vienna. They exhibited “gold and silver objects, jewelry, *bijouterie*, goldsmithing,” and especially copper *bijouterie* and metalwork with the oxidized finish that was fashionable at the time. They received a medal of merit.⁴⁷⁹ We are lucky to have the report of the Lyonnais button maker Antoine Poyet, who saw Tainturier et Bourcier’s display case in Vienna in 1873 and took an interest in their *bijouterie* for the theater:

475 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 228.

476 *Annuaire-almanachs du commerce, 1886 to 1891*, “Theatrical Armor and Props” section.

477 *Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe III, instruments et procédés généraux des lettres, des sciences et des arts*, Paris, Imprimerie nationale, 1902. Class 18. Report by Charles Reynaud, p. 600.

478 *Almanach Azur de la Fabrique de Paris*, 1846, “Copper Jewelers” section.

479 *Exposition Universelle de Vienne, 1873. Liste des récompenses décernées aux exposants français par le Jury international, Commissariat général de France, Imprimerie Nationale*, 2nd ed., 1874, Group VII, p. 37. *Exposition universelle de Vienne, 1873. France. Produits industriels*, Commissariat général, Paris-Vienne, 2nd ed., 1873. Gold and silver objects, jewelry, *bijouterie*, goldsmithing, No. 1491.

Messieurs Teinturier [sic] and Bourcier of Paris. This firm exhibited various articles of *bijouterie* for the theater in oxide: I noticed among the works exhibited by this company a chest in oxidized bronze, about 30 cm long and 10 or 12 high [about 12 inches long and 4 or 5 inches high]. The top of the lid was adorned with a rose set with garnet stones. The chest was set with the same stones, and had about 1,500 in all. Two candelabras were set with the same stones and were companion pieces to the chest. All the articles were well finished and in very good taste. This company was awarded a medal.⁴⁸⁰

Charles Bourcier worked alone as of 1876, keeping the address at 59 Rue de Turbigio. He exhibited imitation *bijouterie* at the Universal Exhibitions in Philadelphia in 1876⁴⁸¹ and Paris in 1878, where he received an honorable mention.⁴⁸² He exhibited in Sydney in 1880 and in Melbourne in 1881, and in 1889 he won a bronze medal at the Universal Exhibition in Paris for his jewels and his use of the filigree technique. He then moved to 28 Rue des Archives.⁴⁸³

He participated in the 1904 Universal Exhibition in St. Louis, where the judges awarded him a silver medal.⁴⁸⁴

In 1910, he was still working as a gilded jeweler at 84 Rue des Archives.⁴⁸⁵

THIERCELIN

Maker of imitation *bijouterie*

In 1896, Thiercelin exhibited imitation *bijouterie* at the Exposition du théâtre et de la musique in Paris.⁴⁸⁶ He gave his address as 246 Rue Saint-Martin. However, that was the same address as Poincelet’s, a manufacturer of imitation diamonds who participated in the same exhibition. Thiercelin did not appear in the *Annaires du commerce* in the 1890s and his possible working relationship with Poincelet has not been established.

THIERRY (Amédée de)

Maker of imitation *bijouterie*

Amédée de Thierry was partnered with Michelot in 1878, as makers of imitation *bijouterie* under the name Michelot, de Thierry et Cie, at 213 Rue Saint-Martin. Michelot and Thierry participated in the 1878 Universal Exhibition in Paris,⁴⁸⁷ where they won a gold medal. Their advertising listed the medals won by their predecessor, Villemont, at the Universal Exhibitions in Paris in 1855, London in 1862, and Paris in 1867.⁴⁸⁸

In 1896, Michelot and Thierry exhibited imitation *bijouterie* at the Exposition du théâtre et de la musique in Paris.⁴⁸⁹ Later, Amédée de Thierry won a gold medal in 1889 in Paris, and in 1900 he presided over the trade union for imitation *bijouterie*. He participated in the 1900 Universal Exhibition with his son, where the jury noted the “good workmanship” of his low-cost imitation jewels.⁴⁹⁰

480 *Rapports de la délégation ouvrière française à l'Exposition universelle de Vienne, 1873. Bijoutiers (imitation) et boutonniers*, Lyon, Paris, Librairie V^e A. Morel, and at the workers' union headquarters, 1874. Report by Antoine Poyet, Lyonnais delegate for imitation *bijouterie* and button-making, p. 4.

481 *United States Centennial Commission. International Exhibition 1876, Official Catalogue*, Philadelphia, published for the Centennial Catalogue Company by John R. Nayle, 1876, Vol. I, No. 348, Bourcier, Ch.

482 *Ministère de l'agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*. And National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Charles Bourcier's application.

483 *Catalogue complet des récompenses décernées aux exposants français à l'Exposition universelle de 1889*, Paris, Hachette, n.d., Class 37, Jewelry and *Bijouterie*. And *Exposition universelle internationale de 1889 à Paris. Catalogue général officiel*, Lille, Imprimerie L. Danel, 1889, Vol. IV, Class 37.

484 *Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes. Exposition internationale de Saint-Louis 1904. French section. Rapport général*, Paris, French Committee for Exhibitions Abroad, Vermot publishing, n.d., Vol. II, Group 31, jewelry/*bijouterie*.

485 *Annuaire-almanach du commerce*, 1910.

486 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 229.

487 National Archives F¹² 3385. 1878 Universal Exhibition. French section: Admissions committee. Application by Michelot, de Thierry et C^{ie} to Class 39, *Bijouterie*.

488 *Annuaire-almanach du commerce*, 1880, “Gilded *Bijouterie*” section.

489 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l'Industrie, Paris, Catalogue officiel de l'Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 229.

490 *Ministère du Commerce, de l'Industrie, des Postes et des Télégraphes. Exposition universelle internationale de 1900 à Paris. Rapports du jury international. Groupe XV, industries diverses. Première partie, classes 92 à 97*, Paris, Imprimerie Nationale, 1902. Class 95, Jewelry and *Bijouterie*. Report by Paul Soufflot, p. 359 and p. 400.

THOMAS (G.)

Theatrical armorer and jeweler

G. Thomas worked as a theater armorer and jewelry maker for about twenty years, from 1883 to 1903, at 27 Rue Pastourelle. He appeared regularly every year in the “Theatrical Armor and Props” section of the *Annuaire du commerce*, and participated in several exhibitions. In 1889, he won a silver medal at the Universal Exhibition in Paris.⁴⁹¹

In 1896, he exhibited “jewels for the theater and armor” at the Exposition du théâtre et de la musique in Paris.⁴⁹²

He received a gold and a silver medal at the Universal Exhibition in Paris in 1900 for his “weapons, armor, jewels, and props for theater.”⁴⁹³

THOMIRE (Pierre-Philippe)

Paris 1751–Paris 1843

Sculptor, smelter, engraver, bronze-maker, goldsmith, and jeweler

Thomire, a great bronze-maker whose workshops employed up to 800 workers during the Napoleon era, also sold “shoe buckles, garters, spurs, crowns, and diverse gold, silver, and gilded engraved bronze objects” as of 1805.⁴⁹⁴ According to Juliette Niclausse, it is highly likely that Thomire continued the manufacture of such goods, which came from his predecessor, the merchant Lignereux, former associate of the goldsmith Daguerre. His knowledge of precious metals “explained Thomire’s presence at Saint-Cloud on June 6, 1810, appraising a gift given by the famous dressmaker LeRoy to S.M. Marie-Louise in March 1810.”⁴⁹⁵ As Niclausse explains, the new empress’s wardrobe featured a variety of adornments made of precious metals.

TOPART Frères

Pierre-Hippolyte (1825-1879) and Edmond-Louis (1830-1890)
Makers of faux pearls

The Topart brothers headed the largest faux pearl manufacturing company in Paris, along with the Constant-Valès company. Constant-Valès dated back to 1827, while the Topart brothers only set up shop in 1853.

Pierre-Hippolyte Topart was born in 1825 and died in 1879. He was the mayor of the 20th arrondissement, where he lived and where his workshops were located.⁴⁹⁶

His brother, Edmond-Louis Topart, was born in 1830 and lived in the 3rd arrondissement, where the retail store was located. He died in 1890, at his new home in the 16th arrondissement, after his nephew and son-in-law Joseph-Louis Ruteau had succeeded him as the head of the company (see Ruteau).⁴⁹⁷

^[1] 491 *Annuaire-almanachs du commerce*, 1884 to 1896, “Theatrical Armor and Props” section.

^[2] 492 *Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris. Catalogue officiel de l’Exposition*. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 229.

^[3] 493 *Annuaire-almanach du commerce*, 1904, “Theatrical Armor and Props” section. G. Thomas no longer appeared in the *Annuaire du commerce* as of 1905.

^[4] 494 Niclausse, Juliette, *Thomire, Fondateur-Ciseleur (1751-1843), sa vie – son œuvre*, Paris, Gründ, 1947, p. 43, quoting Lafond, P., *L’Art décoratif et le Mobilier sous la République et l’Empire*, 1900, p. 162. This information was taken from an inventory of merchandise that Thomire purchased from Lignereux, dated 3 Nivôse an XIII (December 24, 1804); the inventory was then sent to the lawyer Lahure. But the document disappeared from the National Archives sometime between the time when Lafond viewed it and when Ms. Niclausse searched for it.

^[5] 495 *Ibidem*.

^[6] 496 Paris Archives V4E 5320. Town hall of the 20th arrondissement, death certificate for Pierre-Hippolyte Topart, who died at his home at 150 Rue de Bagnolet on November 29, 1879, aged 54, mayor of the 20th arrondissement.

^[7] 497 Paris Archives V4E 7332. Town hall of the 16th arrondissement, death certificate for Edmond-Louis Topart, who died at his home at 21 Boulevard Beauséjour on March 30, 1890, husband of Alphonsine-Honorine Levesque. The Prefecture of Police indicated that Edmond-Louis Topart was born on June 17, 1830, that in 1881 he owned the building at 21 Boulevard Beauséjour, and that in 1884 he also had a residence at 15 Boulevard Beaumarchais. National Archives F12 5287. Edmond-Louis Topart’s application file for the Legion of Honor. Edmond-Louis Topart’s birth certificate, attached to his Legion of Honor file, available on the Léonore database, indicated the date as June 18 and not June 17.

In 1853, the two brothers took over a “false *bijouterie*” workshop employing twenty-five workers; it had been founded in Bagnolet by Lelong⁴⁹⁸ in 1840.⁴⁹⁹ Lelong was the manufacturer of faux pearls whom Constant-Valès had named as his predecessor in the 1820s and with whom he had partnered in 1844. It is therefore likely that this workshop was dedicated to the manufacture of faux pearls. In 1856, the Topart brothers opened a large factory in Charonne, at 62 bis Rue Saint-Blaise (20th arrondissement of Paris since 1860). While they had 25 workers in the Bagnolet workshop, the Topart brothers employed 800 workers in Charonne in 1881, mainly women. They also operated two glassblowing factories in Langeac (Haute-Loire) and Argences (Calvados). Their workforce reached a total of 1,200 to 1,500 people. Their retail store was located at Rue Chapon 31 and their revenue totalled one million francs per year, with a profit of about 150,000 francs.⁵⁰⁰

They participated in the New York Exhibition in 1853, then in the Paris Universal Exhibition in 1855, where they received a second-class medal.⁵⁰¹ The judges declared them, along with Constant-Valès, “the most skillful counterfeiters of natural pearls that the many ladies who are their accomplices could wish for.”⁵⁰² They won a silver medal at the Paris Exhibition in 1867 for their imitations of “natural pearls and coral.”⁵⁰³ Their products were exhibited in the same display case as those of theatrical jeweler Le Blanc-Granger, display case No. 6, “Faux Pearls and Theatrical Adornments.”⁵⁰⁴ They continued to exhibit and win medals for their imitations of natural pearls and coral, including in Philadelphia in 1876, where they participated in the collective exhibition of French imitation *bijouterie* manufacturers.⁵⁰⁵ They received a gold medal at the Universal Exhibition in Paris in 1878.⁵⁰⁶

In 1879, Hippolyte Topart, who had been a city councilor for several years and a loyal supporter of Léon Gambetta, was elected mayor of the 20th arrondissement on the Union Républicaine ticket. He died the same year.⁵⁰⁷ His brother was involved in trade union and consular activities. At the beginning of the 1880s, he was vice president of the trade union for imitation *bijouterie* and deputy judge at the commercial court of the Seine. In 1876, he founded a free drawing school for imitation *bijouterie*, located at 118 Rue du Temple. In 1878, he also started a pension fund with an annual employer’s contribution of 5% of each worker’s annual salary. He was also the author of a professional teaching manual and donated one hundred copies to the Paris municipal librairies: *Petit guide commercial et professionnel à l’usage des élèves des classes élémentaires, 1^{re} partie. De l’apprenti et de l’ouvrier*. The Prefecture of Police estimated his wealth at 50,000 francs of income. His candidacy for the Legion of Honor was supported by the deputy Spuller and the new mayor of the 20th arrondissement, Gérard, who recalled Léon Gambetta’s intention to decorate Hippolyte Topart, who had died prematurely. Edmond Topart was named a Knight of the Legion of Honor in 1885.⁵⁰⁸

After 1879 and the death of his brother, he partnered with his two Ruteau nephews, the sons of his sister Émilie-Adélaïde Topart. In 1875, his daughter Marie-Éléonore-Berthe Topart married one of her two cousins, Joseph-Louis Ruteau.⁵⁰⁹ After a period of partnership between the uncle and his two nephews, Topart frères became Ruteau frères, which Joseph-Louis managed alone from the end of the 1880s (see Ruteau).

^[8] 498 National Archives F12 5287. Edmond-Louis Topart’s application file for the Legion of Honor.

^[9] 499 National Archives F12 5263. Joseph-Louis Ruteau’s application file for the Legion of Honor.

^[10] 500 National Archives F12 5287. Edmond-Louis Topart’s application file for the Legion of Honor. Letter from the Prefect of Police to the Minister of Agriculture and Commerce, dated August 23, 1881.

^[11] 501 National Archives F12 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, *Bijouterie*. Application from “H. et E. Topart frères, 31 Rue Chapon.”

^[12] 502 Busquet, Alfred, “Classe XVII, Orfèverie, *Bijouterie*, Industrie des Bronzes d’art,” in *Le Travail universel. Revue complète des œuvres de l’Art et de l’Industrie exposées à Paris en 1855*, Paris, aux bureaux de la Patrie, 1856, Vol. II, p. 193.

^[13] 503 *Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale*, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. I, Group IV, Class 36, Jewelry, *Bijouterie*, No. 37, Topart (H. and E.) frères.

^[14] 504 National Archives F12 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Installation files for Class 36. Exhibitor placement plan by display case.

^[15] 505 *United States Centennial Commission. International Exhibition 1876, Official Catalogue*, Philadelphia, published for the Centennial Catalogue Company by John R. Nayle, 1876, Vol. I, No. 363, Topart brothers, Paris, Imitation pearls and coral, Cl. 253. And *United States Centennial Commission. International Exhibition 1876. Reports and Awards*, Vol. V, groups VIII-XIV, Washington, Government Printing Office, 1880.

^[16] 506 *Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses*, Paris, Imprimerie Nationale, 1878. Class 39, Jewelry and *Bijouterie*.

^[17] 507 National Archives F12 5287. Edmond-Louis Topart’s application file for the Legion of Honor. Letter from Gérard, the mayor of the 20th arrondissement, successor of Hippolyte Topart, addressed to Rouvier, Minister of Commerce, dated December 1, 1884.

^[18] 508 National Archives F12 5287. Edmond-Louis Topart’s application file for the Legion of Honor.

^[19] 509 Paris Archives V4E 2731. Marriage certificate, town hall of the 3rd arrondissement, April 14, 1875, between Joseph-Louis Ruteau, born January 13, 1847, son of Louis Ruteau, merchant tailor, and Émilie-Adélaïde Topart, and Marie-Éléonore-Berthe Topart, born July 1854, daughter of Edmond-Louis Topart.

TOUCHARD (Ernest)

Maker of church and theatrical jewelry; theatrical armorer

Ernest Touchard set up shop as a gilded jeweler at 78 Rue du Temple in 1855.⁵¹⁰ He moved to 44 Rue Chapon in 1857 and to 16 Rue de Montmorency in 1860.⁵¹¹

In 1873, he participated in the Universal Exhibition in Vienna, where he presented “gilded *bijouterie* for church adornments and theaters” and won a medal.⁵¹² In Vienna, the French worker delegate in charge of the report on imitation *bijouterie* was Antoine Poyet. A button-maker from Lyon, Poyet was an enthusiast of theatrical *bijouterie* and gave us more information about Ernest Touchard’s display: “Monsieur Touchard, from Paris, exhibited various theatrical articles, such as jewelry sets, sword accessories, and a tiara. All these articles were oxidized, tasteful, and well finished. This company was awarded a medal.”⁵¹³

Touchard next exhibited in Philadelphia, at the Universal Exhibition in 1876. He won a medal for his church and theatrical adornments, his *regalia*, and his imitation weapons.⁵¹⁴

In 1878, he asked the admission committee of the *bijouterie* class at the Paris Universal Exposition for a 2-meter wide booth [about 6.5 feet wide], which was larger than the average for other jewelers. He exhibited his “gilded *bijouterie*” and “theatrical props” and received a bronze medal.⁵¹⁵

In 1886, he placed an advertisement in a theater magazine to announce his new address, 48 Rue des Francs-Bourgeois, and his specialty of “weapons and historical *bijouterie* for costumes and theaters.”⁵¹⁶

From 1888 to 1892, he appeared in the “Theatrical Armor and Props” section of the *Annuaire du commerce*. From 1893 on, he no longer appeared in the *Annuaire du commerce*.

Remi Verlet found his two maker’s marks, registered on September 8, 1868: a square maker’s mark and another diamond-shaped maker’s mark, both decorated with a testing needle and the initials ET.⁵¹⁷

TRUCHY (C.-E.)

Maker of faux pearls

Truchy was established in 1820, at 10 Rue du Petit-Lion-Saint-Sauveur,⁵¹⁸ as a manufacturer of faux pearls. His address changed to No. 18 on the same street in 1846.⁵¹⁹ He participated in the 1844 Exhibition of Products of Industry, where he won a silver medal. The judges’ report on *bijouterie* detailed Truchy’s manufacturing technique:

Monsieur Truchy has worked hard to obtain the most suitable quality of glass, from preparing the beads to filling the artificial pearls, which he does by a mechanical means of his invention. With his processes, Monsieur Truchy produces very good imitations of Asian, Panamanian, and Scottish pearls, with the color, semi-transparency, and opaline and pearly appearance of each one.⁵²⁰

^[1] He appeared in the Almanach-Bottin in 1856.

^[2] Annaaires et Almanachs du commerce, 1858 and 1861.

^[3] Exposition Universelle de Vienne, 1873. Liste des récompenses décernées aux exposants français par le Jury international, Commissariat général de France, Imprimerie Nationale, 2nd ed., 1874, Group VII, p. 37.

^[4] Rapports de la délégation ouvrière française à l’Exposition universelle de Vienne, 1873. Bijoutiers (imitation) et boutonniers, Lyon, Paris, Librairie V° A. Morel, and at the workers’ union headquarters, 1874. Report by Antoine Poyet. Lyonnais delegate for imitation bijouterie and button-making, p. 4.

^[5] United States Centennial Commission. International Exhibition 1876. Reports and Awards, Vol. V, groups VIII-XIV, Washington, Government Printing Office, 1880, No. 47 – Ernest Touchard, Paris, France, Jewelry: “Commended for the exhibition of ecclesiastical and theatrical ornaments, regalia, and imitations of weapons.”

^[6] Ministère de l’agriculture et du commerce. Exposition universelle internationale de 1878 à Paris. Catalogue officiel. Liste des récompenses, Paris, Imprimerie Nationale, 1878, Class 39, Jewelry and Bijouterie. And National Archives F12 3385. 1878 Universal Exhibition. French section: Admissions committee. E. Touchard’s application.

^[7] Le Costume au théâtre et à la ville magazine. Revue de la mise en scène, No. 1, December 15, 1886,

^[8] Verlet, Remi, Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours, Gallimard-L’École des Arts Joailliers, 2022, p. 2216.

^[9] Today, Rue du Petit-Lion-Saint-Sauveur is known as Rue Saint-Sulpice.

^[10] Almanach du commerce, 1820, “Pearl Manufacturers and Sellers” section, and Almanach Azur de la Fabrique de Paris, 1846, “Stones, Faux Pearls, and Necklaces” section.

^[11] Exposition des Produits de l’industrie française en 1844. Rapport du jury central. Report on bijouterie by Héricart de Thury, Paris, Fain et Thunot, 1844, Vol. II, p. 197.

Truchy again won a silver medal at the 1849 Exhibition of Products of Industry. The judges’ report mentioned that Truchy belonged to a line of faux pearl manufacturers and compared him to Constant-Valès for the quality of his imitation pearls:

Monsieur Truchy is a great-grandson of Monsieur Jacquin, who, in the year 1686, established artificial pearl manufacturing in France, for which he received a patent under Louis XIV, as noted in the catalog of discoveries of arts and crafts of the Ministry of the Interior. Monsieur Truchy is second only to Monsieur Constant Valès, or at the same level. His display is distinguished by an imitation as perfect as possible of the pearls known as large baroque, of unusual shapes, as they are found in nature. These baroque pearls are now used with the greatest success in the arts by manufacturers who take advantage of them to make original whimsical or costume pieces. The art of making artificial pearls owes major improvements to Monsieur Truchy. His pearls have achieved such superior quality that it is difficult, and often impossible, to distinguish them from real pearls without careful examination. This skilled manufacturer has succeeded in giving his pearls the hardness, weight, and beautiful opal tones that make them so sought after for imitation high jewelry.⁵²¹

Thereafter, Truchy never failed to evoke his ancestry and to date the creation of his company to 1686. He won a medal at the London Universal Exhibition in 1851, then a second-class medal at the Paris Exhibition in 1855, as well as at the London Exhibition in 1862. He reported that he exported 35% of his production.⁵²²

He died before the 1867 Universal Exhibition in Paris. His widow and son took over running the company, which moved to 12 Rue Tiquetonne in 1867. The Widow Truchy announced that she was a patented supplier to the Empress and cited her husband’s lineage, “grandson and successor of Monsieur Jacquin, inventor of faux pearls. The company was founded in 1686.”⁵²³ At the 1867 Universal Exhibition, she exhibited white and colored pearls for *bijouterie*, export, hairstyles, and dresses, which were displayed in the same showcase as Le Blanc-Granger’s theatrical jewelry: display case No. 5 “Faux Pearls and Theatrical Adornments.”⁵²⁴ She was awarded a bronze medal.⁵²⁵

VERDIER

Maker of faux pearls

Verdier set up business in 1824 as a manufacturer of faux pearls at 45 Rue de Bretagne and 10 Rue de Beauce. From 1846 to 1855, he worked at 17 Rue Portefoin. As of 1856, he was replaced by A. Verdier at 52 Rue Chapon.⁵²⁶

VUILLERMOZ (Louis)

Maker of imitation jewelry and *bijouterie*

In 1896, Louis Vuillermoz, who was based at 68 Rue de Turbigo, exhibited imitation *bijouterie* at the Exposition du théâtre et de la musique in Paris.⁵²⁷ He participated in the 1900 Universal Exhibition in Paris. He was then established at 63 Rue de Turbigo, and exhibiting “imitations of diamonds and precious stones.”⁵²⁸

Remi Verlet noted the registration of a maker’s mark by Louis Vuillermoz on May 28, 1878, representing a star in a crescent, with the initials LV.⁵²⁹

^[12] Rapport du jury central sur les produits de l’agriculture et de l’industrie exposés en 1849. Report on bijouterie by Héricart de Thury, Paris, Imprimerie nationale, 1850, Vol. III, p. 469.

^[13] Exposition universelle de 1862 à Londres. French section. Catalogue officiel publié par ordre de la Commission impériale, Paris, Imprimerie Impériale, 1862, No. 3227. And Exposition universelle de Londres de 1862. Documents officiels complétant les rapports du jury international, Paris, Imprimerie et librairie centrale des chemins de fer de Napoléon Chaix et C°, 1864, Vol. VII, p. 422, Truchy (C.-E.).

^[14] Exposition universelle de 1867 à Paris. Catalogue général publié par la Commission impériale, 2nd ed., Paris, E. Dentu, n.d. [1867], Vol. 1, Group IV, Class 36, Jewelry, Bijouterie, No. 36, and Information on Class 36.

^[15] National Archives F12 3049. 1867 Universal Exhibition. Imperial Commission. Installation service for the French section. Admission and installation files for Class 36, Jewelry, Bijouterie. Application from Veuve Truchy et fils, and exhibitor placement plan by display case.

^[16] Exposition universelle de 1867 à Paris. Catalogue officiel des exposants récompensés par le jury international, 2nd ed., Paris, E. Dentu, n.d. [1868]. Class 36, Jewelry and Bijouterie.

^[17] Almanach du commerce, 1825, Almanach Azur de la fabrique de Paris, 1846, “Stones, Faux Pearls, and Necklaces” section. Annuaire du commerce, 1850 and 1857.

^[18] Exposition internationale du théâtre et de la musique, du 25 juillet au 25 novembre 1896, Palais de l’Industrie, Paris. Catalogue officiel de l’Exposition. Group VIII, Metal Industries, Paris, Imprimerie Wattier, 1896, p. 229.

^[19] Exposition Internationale Universelle de 1900. Catalogue général officiel, Paris, Imprimerie Lemercier; Lille, Imprimerie L. Danel, 1889, Vol. XVII, Group XV, Class 95, Bijouterie, No.188.

^[20] Verlet, Remi, Dictionnaire des joailliers, bijoutiers et orfèvres en France, de 1850 à nos jours, Gallimard-L’École des Arts Joailliers, 2022, p. 2316.

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