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 jewelry 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.

“A 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
of the total jewelry and bijouterie industry, which he claims earned over 60 million francs during that period.8

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 Hirch, 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 metals and techniques perfected in 1835 by Édouard Granger, who made lightweight metalsmithing techniques perfected in 1835 by Édouard Granger, who made lightweight metal weapons and armor that were of better value than 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 dept touches elevate it to an art and, though simpler in construction, create the most stunning effects. 3

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-Vales 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 miling 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 new 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.
Jacqueline Viruega mentions the popularity of metal jewelry in the 19th century and its relationship to the theater. During the Directory and Restoration period (1795-1815), metal jewelry was considered of high quality. By the Second Empire (mid-1800s), they were available mass-produced and inexpensive. Steel bijouterie was also introduced to the French market during this period. Steel 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 parisiennne 1860-1914. Du Second Empire à la Première Guerre mondiale, Paris, L’Harmattan, 2004, p. 16-17.


Adjoin, p. 15 and notice 12 and p. 34.


Ibidem.

AUDY (Étienne-Louis)

Maker of faux pearls

Étienne-Louis Audy (1833-1873) succeeded the Widow Audy at 40 Rue de Montmorency in 1855. At the Universal Exhibition in Paris in 1867, Audy exhibited his imitation natural pearls in Class 39, bijouterie and jewelry. They were presented in the form of necklaces, buttons, and earrings. Some of them were pear-shaped pears for use in earrings. Audy also exhibited two other specialties: “colored pears for Turkey” and “imitation pears for the Indies.” A photograph of Audy taken at the 1867 Exhibition shows an elegant young man with a long mustache and goatee. Audy died during the Universal Exhibition in Vienna, where his creations were on show. His widow, Clémence-Athénaïs Morlet, took over the workshop and exhibited at the Universal Exhibition in Philadelphia in 1876, where she won a medal for the “perfection of her imitations.” She exhibited one last time at the 1878 Universal Exhibition in Paris in Class 39, jewelry and bijouterie, and earned an honored mention.

BARON (Delphine)

Maker of theatrical costumes, weapons, armor, and jewelry

Delphine Baron took over the Moreau workshop in 1867, 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 Montmorency in 1870. She then expanded into theatrical jewelry. Starting in 1878, she was listed in the Annuaire-almanach du commerce under “Theatrical Armor and Jewelry.” In 1887, she was listed in the same address, but she moved to 9 Rue Saint-Gilles in 1889 or 1890 and closed her store by 1893.

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 113 in the Palais-Royal in 1823, then moved to 112 Galerie de Valois in 1825. He is not to be confused with the jeweler Barthélemy 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, 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, creating colored pearls for Turkey, and imitating pearls for the Indies. In 1839, Barthélemy moved to 38 Rue de Rivoli, where he remained until 1841.

BELANGER

Jeweler and gilder to the Comédie-Française

The Comédie-Française accounting archives contain a bill from one “Belanger,” dated June 1835, to the amount of 3 francs for “cleaning a tiara worn by the child king in Athalie.” This person does not appear to 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-Étuves. 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.” In the mid-1830s, 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. 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 chandelier clasps. Judges awarded him an honorary silver medal, since he was not allowed to win more than once. 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.

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 Turbigo but was also listed at 3 Rue de Montmorency in the Annuaire du commerce. In 1886, 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. He won a gold medal at the 1900 Universal Exhibition in Paris then moved to 245 Rue Saint-Martin in 1904. He remained in business for quite a long time, at least until 1927.
BIÉLI (Eugène)  

Enameler and metal carver and engraver, specializing in theatrical bijouterie

Eugène Biéli opened his shop at 35 Rue Coquillière in 1886, then moved to 30 Rue Croix-des-Petits-Champs in 1889. He carved, engraved, enamelled, and made “art jewelry.” 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.

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 Capucines, 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 Officer 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 Callier de la Reine. His advertisements touted his ability to make theatrical jewelry for even “the most outrageous of theatregoers.” 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.” 48

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. 49 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. 51 Bocquillon changed the tone of his 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. Fencing off would-be competitors to the Bourguignon legacy, he was adamant about maintaining the workshop at Place du Trône. 49 In 1870, he moved his shop from 7 to 11 Boulevard des Capucines, near Place de l’Opéra. 52 He appeared in the Annuaire du commerce, the national directory of business enterprises, from 1897 to 1928. Diamond-maker Bocquillon, taking over from Marion-Bourguignon and continuing Paul’s legacy, would have dated back to 1866.

The play La Callier de la Reine by Paul Dupond was staged at the Porte-Saint-Martin theater in 1866. Bocquillon’s bijouterie was patronized by actresses and other Parisians at the time in 1897, though the information was attached to the application. In 1897, 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 1897, the new owner added a location at 4 Place de l’Opéra to the existing one at 11 Boulevard des Capucines. Bocquillon, who had already won it in 1867, the application by the new owner for admission to Class 39 was signed “Bourguignon.” 48 In 1880, a workshop was opened at 67 Rue de Provence. 50 In 1894, a new successor, Charles Clerc, took over both the Bourguignon company and the shop at 4 Place de l’Opéra, where the bijouterie Maty is located today.

Bishop  

Lapidary specializing in cameos and imitation etching

Bishop’s shop opened at 58 Rue de la Verriere in 1848, where he made imitation “fine gems with engraved designs or carved in relief, in the style of Nicolo.” 54 At the time, cameos were extremely popular with actresses as antiquarian theatrical jewelry.
**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. 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. 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.” One of the reasons for his success was his ability to simulate the heft of genuine stones.

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 received for 500 kg of faux emeralds. Judges awarded Bon and Pirlot a silver medal and Bon an honorary silver medal.

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 patented a process for “perfecting faux gems” and imitation chrysoberyl. His wholesale business was located at 8 Rue de la Paix, and his retail store was located at number 1 on the same street. 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 1849 Exhibition of Products of Industry as a lapidary. In 1855, 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, 1855, he submitted a bill for 18 francs to the Comédie-Française for a “polished matted gilded bronze chain” provided for Pierre-Antoine Lebrun’s new play, Le Cid d’Abbeville.

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. Indeed, he was the most well-known supplier of false diamond jewelry to actresses, dancers, and opera singers. Over the years, he expanded his store in the Passage of the Opéra, and by 1834, he encompassed four stalls—numbers 13, 19, 20, and 21—in the Passage de l’Opéra in the Galerie de l’Horloge. He earned an honorable mention at the Exhibition of Products of Industry and a bronze medal at the Exhibition of 1827.

**BOURGUIignon fils**

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. He patented a process for “perfecting faux gems” and imitation chrysoberyl. His wholesale business was located at 8 Rue de la Paix, and his retail store was located at number 1 on the same street. 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 1849 Exhibition of Products of Industry as a lapidary. In 1855, 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, 1855, he submitted a bill for 18 francs to the Comédie-Française for a “polished matted gilded bronze chain” provided for Pierre-Antoine Lebrun’s new play, Le Cid d’Abbeville. 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. Indeed, he was the most well-known supplier of false diamond jewelry to actresses, dancers, and opera singers. Over the years, he expanded his store in the Passage of the Opéra, and by 1834, he encompassed four stalls—numbers 13, 19, 20, and 21—in the Passage de l’Opéra in the Galerie de l’Horloge. 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, and his son-in-law, Louis-Antoine Marion, took over his business, which became Marion-Bourguignon.

When he died prematurely at age 48 in 1833, Paul Bourguignon left behind a business so successful that four of his jewelers bought 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.

**BOURGUIignon**

Maker of imitation jewelry and bijouterie

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. He patented a process for “perfecting faux gems” and imitation chrysoberyl. His wholesale business was located at 8 Rue de la Paix, and his retail store was located at number 1 on the same street. 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 1849 Exhibition of Products of Industry as a lapidary. In 1855, 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, 1855, he submitted a bill for 18 francs to the Comédie-Française for a “polished matted gilded bronze chain” provided for Pierre-Antoine Lebrun’s new play, Le Cid d’Abbeville. 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. Indeed, he was the most well-known supplier of false diamond jewelry to actresses, dancers, and opera singers. Over the years, he expanded his store in the Passage of the Opéra, and by 1834, he encompassed four stalls—numbers 13, 19, 20, and 21—in the Passage de l’Opéra in the Galerie de l’Horloge. 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, and his son-in-law, Louis-Antoine Marion, took over his business, which became Marion-Bourguignon.

When he died prematurely at age 48 in 1833, Paul Bourguignon left behind a business so successful that four of his jewelers bought 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.
BOURGUIGNON  nephew  
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 gems and attempted to capture his uncle's customers, taking advantage of their shared last name.

BOUILLIEx
Theatrical jeweler  
According to Maxime Jourdan, Boutillier's company was the final theatrical jeweler remaining in the 20th century. It lasted until 1955. According to Ferni Verlet, Boutillier opened at 19 Rue Meslay. As of 1838, the shop was run by Mrs. Boutillier née Cailliet. 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, 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, and he exhibited in the 1900 Universal Exhibition of Paris in the Theater Arts Materials class. 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."

Brand first opened his shop at 189 Rue du Temple. He moved to 171 Rue du Temple in 1896. In 1908, he added the reproduction and repair of ancient armor and props to his list of specialties.

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 Bourchardon and developed specialties in historical jewelry and bijouterie for the church and theater. 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 Damouche.

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.

CAPRA (J.)
Maker of imitation and theatrical jewelry  
In 1894, J. Capra managed a company at 7 Rue Philippeaux founded in 1849. He specialized in gilded bijouterie, paste bijouterie for the theater, and "Eastern-style" jewelry. He made gold- and silver-plated rings, pins, bracelets, necklaces, combs, and drop and stud earrings. In 1880, his address changed to 153 Rue du Temple. He exhibited his work at the 1878 Universal Exhibition in Paris and earned an honorable mention. The next year, his business was managed by J. Malecôt.

CHAPUS
Theatrical armorer and jeweler  
In 1802, A. Broit appeared in the Annuaire-almanach du commerce in 1802, and the firm was managed by A. Pelletier and theater Bijouterie came in 1804, with the "Theatrical Armory and Props" section.

CHAPUS (A., widow)  
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 1830, it was run by the widow Chapus and sold watches, clocks, goldwork, jewelry, and bijouterie, and specialized in wedding bijouterie. In 1896, she participated in the Exposition du théâtre et de la musique in Paris. 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.
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. 36 However, he was listed in the Annaux du commerce as a jeweler but did not specify whether he had his own workshops or outsourced manufacture. 37

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. 38

CHARTIER brothers

Jewelry enamels

The Chartier brothers, located at 2 Place de la Rotonde-du-Temple in 1846, made imitation cameos, mosaics, and malachite out of enamel, and sold “painted shell-shaped rosettes” to jewelers. 39

CHEVALIER (P.)

Theatrical armorer and jeweler

In 1893, P. Chevalier opened his shop at 35 Rue Meslay and made weapons, armor, chainmail, jewelry, and stage props. 40 He later expanded his bijouterie business 41 and, as of 1927, still made theatrical jewelry. 42

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. 43

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, ribbons, canvases, and buttons” for the Comédie-Française tour to Dresden. 44 Combres may have been a maker of imitation jewelry, but he did not appear in any Almanach 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 1894. 45 Constant-Valès founded his imitation pearl company in 1827 at 71 Rue du Temple and called himself “Lelong’s successor.” 46 His name is sometimes shortened to Vales, 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.” 47 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. 48

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. 49 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 Vales 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. 50

17 Encyclopaedia of Theatrical and Imitation Jewelry Makers in 19th Century Paris

18 Accounting archives of the Comédie-Française, 5 AC 111. Information graciously provided by Agathe Sanjuan.


20 Almanach du commerce du Paris, 1839, “Imitation Pearl” section, and 1850, “Imitation Pearl” section. The Topart brothers also claimed that their faux pearl workshops (descended from Lelong’s) were not “fake.”


24 Accounting archives of the Comédie-Française, 5 AC 111. Information graciously provided by Agathe Sanjuan.


At the Universal Exhibition in Paris in 1855, by which time he had moved to 213 Rue Saint-Martin, Constant-Vals won a first-class medal. They 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 bijoux of many precious metals, in addition to his faux pearl jewelry.

After working together for a time, Constant-Vals’s son took over from his father in the 1870s. At the Universal Exhibitions of 1867 and 1878 in Paris, Constant-Vals’s company, still located at 213 Rue Saint-Martin, won silver medals yet again for its faux pearls. In 1867, Constant-Vals 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.”

At the 1889 Universal Exhibition in Paris, the Constant-Vals company finally won its first gold medal, more than 60 years after first exhibiting at an Exhibition. In 1891, the company, still listed in the Annuaire directories under the name Vals-Constant, opened shops in London at 6 and 7 Old Change, Cheapside, then at 57 Great Marlborough Street, from 1897 to 1900.

In 1897, at the International Exhibition in Brussels, the company received a commendation, and its collaborator Albert Dauveigne won a silver medal. In 1897, at the Universal Exhibition in Paris, the company received a commendation, and its collaborator Albert Dauveigne won a silver medal. In 1890, 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 fake pearls from the real ones with which they are mingled in the display case.”

Jeweler specializing in decorations of merit

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

Makers of imitation gemstones

J. David and his brother were located at 4 Rue du Grente-Saint-Lazare. They exhibited their faux gems for use in bijouterie at the Universal Exhibition of Paris in 1878, winning a bronze medal. They specialized in making paste and false gemstones, as well as diamonds and colored gems. They participated in the Paris Exposition du théâté et de la musique in 1896, where it seems they exhibited only their gemstones but no jewelry.
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 Douaï’s success in creating imitation topaz and rubies, unlike Lançon. They thus found that Douaï had greater industrial potential: “Not only does Monsieur Douaï 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 Douaï 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.”

Douaï-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.

Douaï-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.

But Douaï-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 the Louvre and was so admired that it was acquired by the King, who in turn presented it to the state. The Musée de l’Armée has another work by this artist, a Garnier located on Rue Greneta, first at 42 Rue Greneta in 1803, and later at 12 Rue Greneta from 1810 to 1825. As of 1830, he was no longer listed. Later, in 1835, a Widow Fromaget worked as a jeweler at 229 Rue Saint-Denis.

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. However, no jeweler is listed under that name in Paris for that era. There was a Fromager, 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.

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.

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. 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.

DUMOUCHEL
Theatrical armorer and jeweler

In 1802, Dumouche succeeded G. Briot 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.” Dumouche’s shop was situated at 11 Rue Bouchardon, the same address as Briot. In the Paris-Bijouterie directories of 1804 and 1811, Dumouche was the only jeweler to appear under “Theatrical Bijouterie.” He was still listed as a theatrical jeweler at 11 Rue Bouchardon in 1820 but had disappeared from listings by 1827.

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 Dumas in February 1804. In April 1805, the Comédie-Française paid Gelinek’s bill for 36 francs for a gem-encrusted crown, though it is unknown which play or actor it was for. The jeweler could not be identified, as no jewel merchant or maker by that name appeared in the Almanachs du commerce from that time.
GRANGER père et fils

GRANGER père: François-Guillaume

GRANGER fils: Mathieu-Édouard

(Bayonne 1807- Le Raincy 1880)

Theatrical armorers and jewelers

There are a few reconstructed records in Paris for the Granger family regarding the time before 1871, in the Paris Hôtel de Ville archives. However, the 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. The same address given in the 1820s for Granger père and fils, the theatrical jewelers, is therefore possible that the Guillaume Granger listed on the birth certificate as the child’s uncle was the same person as the Granger père. 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-Argentine-Justine was born. His godfather was the actor and dramatist Charles-Nicolas-Justin Favart. The only Paris record reconstructed for 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. These documents offer a guide to the relationships between the jewelers Granger 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 declaration professor, and former reader to Marie-Antoinette; his maternal grandfather, Despaignet, was a talented painter who left behind works in Lille.”

His father Guillaume was listed as Rue du Temple, residing at the Fondation des Arts et Métiers in Lille. For further reading on this article, see Alain Millot, “Édouard Granger, un artisan de la scène et des mots,” in Almanach Azur de la fabrique de Paris, Imprimerie nationale, 1846.

In 1824, François-Guillaume Granger and his son 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 one 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.”

The Granger company was founded in 182446 but did not appear in Almanach du commerce until 1833, under the name Granger père et fils, makers of theatrical bijouterie and bladed weapons. 72 Rue de Bondy (today Rue Fournier Boulanger) in the 10th arrondissement in Paris. It should not be confused with the gold jeweler Granger active from 1813 to 1859 at 59 Rue du Temple.

In 1833, “François Granger père, propriétaire, 72 Rue de Bondy,” and “Édouard Granger fils, marchand de faux bijoux,” at the same address, made up two of the Odéon’s creditors.469

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 Alain Millot, that metal weapons instead of cardboard were used in a stage production. He then proceeded to make “three copper sparrowhawks, embroidered and gilded, with a 3.8-meter wingspan [...] for Queen Rana-Valona’s palace in Madagascar.”

Though Granger père continued to be listed in the Almanach as partners with his son until 1846, 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.68 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.”69 Judges at the Exhibition of Products of Industry also credited Granger’s ability to invent “an entirely new industry” to his education at “l’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.”70


109 “[...] à Saint-Denis, en l’an IX, par Acte de Saint-Denis, en l’an IX, en l’acte de naissance du 27 octobre 1784, au seul registre paroissial de la paroisse de Saint-Denis, paroisse de l’assistance de la Sainte-Vierge, de l’église de Saint-Denis, en l’an IX, par Acte de Saint-Denis, en l’an IX, de l’acte de naissance de Justine Granger, fille de François-Argentine Granger et de Marie-Jeanne Bouvier. [Note: the woman’s name is misspelled.”


112 Almanach du commerce. From 1824 to 1833, “Jewelry,” section.

113 Almanach des arts et métiers. From 1834 to 1854, “Jewelers” section, and Almanach des arts et métiers. From 1855 to 1870, “Jewelry, objects and novelties for the theater.”


115 Report by Charles Limodin for the Almanach Azur, 1843.

116 Almanach Azur de la fabrique de Paris, 1846, “Granger Jeweler” section. Granger père and fils are listed at 70 Rue de Bondy.

117 Almanach du commerce, de l’industrie, des arts et des lettres, Almanach universel international des arts et des lettres, No. 9, 1833, p. 102.

118 Béniard, Jean-Antoine Goujon, on the manufacture of weapons, armor, and bladed weapons by Granger, dated August 12, 1849, in Archives de la société nationale des beaux-arts, bureau des arts décoratifs, Paris, Imprimerie nationale, 1902.

119 Béniard, Jean-Antoine Goujon.

120 Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in Almanach Azur de la fabrique de Paris, Imprimerie nationale, 1846.

121 Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in Almanach Azur de la fabrique de Paris, Imprimerie nationale, 1846.

122 Millot, Alain, “Édouard Granger, un artisan de la scène et des mots,” in Almanach Azur de la fabrique de Paris, Imprimerie nationale, 1846.

Edouard 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. Edouard’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. 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. Edouard’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.”158 In particular, he excelled at “ancient weapons and armor for knights, made of damascene steel and iron.”159 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.”160

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 Edouard made in the manufacture of theatrical bijouterie had a far-reaching impact on bijouterie and goldsmithing for the church and funeral adornments. “Under-takers 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.”161 According to Mailot, the Granger company also made “copper embellishments in the shape of flowers, and other decorative objects (candelabra, chandeliers, frames, etc.).”162 Small, individual pieces were tooled, enamelled, mounted on stems, and arranged into blossoms.

Mailot also noted that in 1848, Edouard 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.”163

At the 1849 Exhibition of Products of Industry, Edouard won another silver medal, unusual in his 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.164

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.165

In 1855, the Granger workshop moved to 74 Rue de Bondy,166 then in 1858 or 1859 to 11 Boulevard Saint-Martin. Edouard appeared in the “Theatrical Armor and Props” section, once it was introduced, of the Almanach Dubot-Dorlin of the 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.”167

Edouard was nominated to receive the Legion of Honor in 1857 from the minister of commerce. His name was put forth by the Count of Iléan, 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 Edouard’s achievements fell under the purview of the minister of the Emperor’s household, rather than his own. “Monseigneur Granger’s primary achievements are works of art made for the imperial households.”168 Edouard was indeed a supplier to the imperial palaces, leading the minister of commerce to transfer Edouard’s nomination to a colleague at the Emperor’s household in July 1860. Edouard’s creations included replicas of ancient weapons and armor for the castles at Compiègne and Pierrefonds and for the artillery museum.169 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 Edouard, “jeweler and armorier,” to Napoleon III on December 5, 1859. In it, he describes himself as both an industrialist and artist: “Sure, I am an industrialist by trade and an artist at heart.”170

Edouard 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, rigidly 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.”171

He stepped down as company director in 1864 and partnered with his successor to found a new company, Le Blanc-Granger.172 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 Edouard’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 ornaments 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, Mailot revealed Edouard’s secret talents as a songwriter, storyteller, and writer. Edouard 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, Edouard 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 Orleans’s estate (built around 1775-1780), later turned into the town hall and a school. They no longer exist today.”173

155 Ibidem, p. 104.
156 Ibidem, p. 105.
157 Ibidem, p. 106.
159 Ibidem, p. 108.
161 Ibidem, p. 113.
163 Ibidem, p. 115.
165 Ibidem, p. 117.
166 Ibidem, p. 118.
167 Ibidem, p. 119.
168 Ibidem, p. 120.
169 Ibidem, p. 121.
170 Ibidem, p. 122.
171 Ibidem, p. 123.
172 Ibidem, p. 124.
Agathe Sanjuan found a list of theatrical jewelry provided by Édouard Granger to the Comédie-Française in the theater’s accounting archives.\(^{177}\)

**March 20, 1828**
- For *Aurélie*: four chains and lockets

**September 14, 1828**
- An aquamarine bracelet for 12 francs for Mademoiselle Brocard in *Olympe*, and two gemstone clusters for 7 francs each

**September 17, 1828**
- A diamond necklace for 18 francs

**January 6, 1829**
- Three gilded lockets 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, and the repair of a gemstone and pearl belt for 6 francs

**April 30, 1830**
- For *Clavis*: a matte gilded crown with gems for 42.40 francs

**February 7, 1832**
- For *Louis XII*: a gilded St. Michel decoration for Monsieur Ligier and five medals for his cap\(^{179}\)
- For *Louis XII*: a very excellent gold and gemstone crown for 70 francs, three non-gilded St. Michel decorations for 35 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 Anais. 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 Menjaud: 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 Anais 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

- For *Les Enfants d’Édouard*, for Madame Menjaud: 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 Toubot: 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, *tymon 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 Crete, 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.”

**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 “arti-
ficial pearls, which are stunning and remarkably realistic in terms of their brilliance, shape, and colors.”\(^{182}\) 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 opalescent transparency of genuine pearls.”\(^{183}\) At the next Exhibition five years later, judges awarded her a bronze medal.\(^{184}\)

**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.\(^{177}\)
successor to LE BLANC-GRANGER
Theatrical armorer and jeweler

Richard Gutperle was born in Paris on April 12, 1846. He died on July 17, 1901, at 12 Boulevard de Magenta, 178 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.178 He not only continued supplying “major theaters in the capital,” but also expanded his specializations for the stage,179 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, 1887.180

As his predecessor, Ernest Le Blanc, did in 1878, Gutperle earned a gold medal at the 1889 Universal Exhibition in Paris.181 He initially won for his theatrical bijoujère, “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 in costumes and private mansions, for which he would “arrange the weapons in a decorative display for antechambers, double spiral staircases, billiards rooms, and armories.”182

In 1891, he exhibited his theatrical bijoujère 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 “the most remarkable items: Musique, wrote a paragraph singing his praises. He said that Gutperle employed

178. Richard Gutperle was the son of Richard Charles multidens, a 4-year old milliner, and Françoise François George, a 28-year old milliner. Paris Archives HN 3146 birth certificate, Paris 2nd arrondissement.
179. Richard Gutperle was married to Marie-Françoise Eugénie Véronal Paris Archives A 74188 death certificate, Paris 6th arrondissement.
180. National Archives A7444 Richard Gutperle application to the Legion of Honor in 1900.
182. National Archives A7444 Richard Gutperle’s application for the Legion of Honor in 1900.
186. This style of tiara, a headband of six clusters of fleurs-de-lis on the sides, became fashionable when the Lalique firm created it in 1895 for Sarah Bernhardt’s role as Némée in Si j’étais roi, a copy of one in the Louvre museum.
187. Ministry of War, Report by Charles Reynaud for Class 18, Theater Arts Material, p. 185.
188. A gem-adorned sword for the role of the king in Lohengrin by Wagner.
189. A rapier carried in Don Juan.
190. A sword carried in Henri VIII.
191. A rapier for the role of Rysou in Parié.
192. A rapier carried in Faust.
193. A necklace with a pear-shaped pearl pendant for a court costume.
194. A gemstone chalcolaine with belt for the role of the queen in Les Huguenots.
195. A pair of gemstone epaulettes for a court costume.
196. A “Middle Ages-style” belt, a copy of one at the Cluny museum.
197. An Egyptian belt for the role of Amneris in Aida.
198. An Egyptian belt for the role of Amneris in Aida.
199. Sarah Bernhardt’s role as Madame Sans-Gêne in Madame Sans-Gêne.
200. A Roman necklace worn in Martyr by Jean Richepin, a copy of one in the Louvre museum.
201. A fleur-de-lis necklace.
203. An “Egyptian-style” headpiece for the role of Amneris in Aida.
204. A headpiece for the role title role in Salammbô.
206. 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).
207. Costumes, armors, and chainmail leggings and shoes worn by Rachel beginning March 4, 1846, in the title role in Jeanne d’Arc by Alexandre Soumet.
208. A gem-adorned sword for the role of the king in Lohengrin by Wagner.
209. An Egyptian belt for the role of Amneris in Aida.
210. A Roman necklace worn in Martyr by Jean Richepin, a copy of one in the Louvre museum.
211. A fleur-de-lis necklace.
212. An “Eastern-style” headpiece for the role of Némée in Si j’étais roi.
213. An “Egyptian-style” headpiece for the role of Amneris in Aida.
214. A headpiece for the role title role in Salammbô.
216. 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).
217. A crown with a crest and pendants for the role of the queen in La Reine de Saba.
219. A helmet for the role of Radames in Aida.

At the 1900 Universal Exhibition, Class 18, Theatrical Arts Materials, presented a retrospective, with Pierre Gaillard, 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 Halle, 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 tragicomedy Rachel to those made for Martyr, a play by Jean Richepin staged by the Comédie-Française in April 1886.

188. Chirac, Stéphane, Richard, son parcours musical et dramatique, Calmann-, 1889, p. 244.
189. The report does not list the name of the theater or the year of the performance.
190. “Le bul-lethiel” in Bayard’s report as a “grand piece” of 18th century gothic belt.
191. The weapons are shown in the print opp. 183, the necklaces, epaulettes, chaussures, and belts opp. 185, and the headpieces and swords opp. 186. Almanach reelentique de la nation 1, Almanach reelentique, 1889, Paris, Hachette, n.d., Class 37, Bijouterie et bijouterie.
HALLBERG (Ch.)
Maker of faux pearls

Ch. Hallberg was located at 8 Rue Neuve-Bourg-l’Abbé. He exhibited his faux pearls at the Exhibition of Products of Industry in 1838, 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.” Exhibition judges deemed his pearls “excellent imitations” of the genuine pearls. He was highly remarkable for its resemblance to the brilliance of genuine pearls.

Hallberg moved to 38 Rue de Montmorency in 1850 and to 40 Rue de Montmorency, where his successor, Louis Audy, remained in 1853.

HÉMERY (Édouard)
Maker of imitation bijouterie

Edouard 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. 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. He won a bronze medal at the Exhibition of 1878 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. In 1900, he moved to 35 Rue Charlott but ceased participating in Universal Exhibitions.

Remi Verlet described his maker’s mark as a drawing of a sailboat and the initials E.H. in a vertical diamond.

HENNING (Charles)
Maker of silver jewelry

Charles Henning, 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. He won a bronze medal at the International Exhibition in Brussels in 1897 and exhibited at the Universal Exhibition in Paris in 1900. Last but not least, he was awarded a silver medal at the Universal Exhibition in Saint Louis in 1904. He was still working at the same address as of 1907. Remy Verlet described his maker’s mark as the initials C.H. and an anchor in a horizontal diamond.

HÉRÉCÉ (Jean-Jules)
Maker of gold-filled jewelry

Jules Héricé was born on January 21, 1825, in Le Grand-Luce in the Sarthe department. As of 1858, he was a jeweler located at 12 Rue du Parc-Royal, and exhibited at the Universal Exhibition in Paris in 1867. His portrait is preserved in the photo album made for the Exhibition. In 1878, he exhibited, non-competition, jewelry of gold-filled copper and silver, made using machines he designed himself. The jewelry included cufflinks, medals, vest chains, earrings, and rings. 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. 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.

Héricé won a gold medal at the 1886 Universal Exhibition in Paris, where he exhibited bijouterie made of gold-filled silver. Remy Verlet mentions that Héricé registered two maker’s marks in 1867, both featuring a hedgehog: one a square bearing the words “double filled,” used for gold-filled copper bijouterie, and the other a diamond for silver bijouterie.

HERZFELD (Ernest)
Specialist in funerary jewelry

Located at 4 Rue Vaucanson, Ernest Herzelfeld participated in the Exposition du théâtre et de la musique in Paris in 1886. He exhibited mourning jewelry and “fashion adornments.” He was still working at the same address as of 1907.

HEUSCH (Édouard)
Maker of faux pearls and sequins

At the Universal Exhibition in Paris in 1900, Edouard 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. As of 1907, he was still operating at the same address.
HIRCH or HIRSCH (Joseph)

Theatrical armorer, theatrical and church jeweler

Joseph Hirch, 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 Paulbourgeois-Saint-Martin in 1858 and declared himself L.H. Lopital’s successor.39 He exhibited his church bijouterie and theatrical bijouterie, weapons, and armor at the Universal Exhibition in Vienna in 1873.399 Judges awarded him a medal of merit for this church and theatrical bijouterie.399

We have a particularly interesting document on the items that Hirch 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 Hirch’s display case:

“Monsieur Hirch of Paris exhibited a variety of items for the theater, paruses, sword adornments, and church decorations. Out of the objects on display, my attention was drawn to a Eucharist with a gothic bridal bouquet of varying colors. There were also two lily leaf vases also made with filigree and adorned with gems. In all, the Eucharist contained around 1,450 gems of varying colors. Each lily made with filigree and adorned with gems. There were also two lily leaf vases also made with filigree and adorned with gems. In all, the Eucharist contained around 1,450 gems of varying colors. 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.”397

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, Hirch moved to 22 Rue Magnan (today Rue Beaurepaire in the 10th arrondissement). In 1875, he opened a shop in London at 129 Strand. In 1877, his Paris shop moved to 20 and 50 Passage Jouffroy, which shrunk to simply 20 Passage Jouffroy in 1881.399 He stopped appearing in the Annauaires du commerce after 1894.

Remi Verlet found two maker’s marks for Joseph Hirch 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.399

Hirsch is one of the few theatrical jewelers identified whose work features in a museum. A museum in Conpiagne possesses a spectacular star-shaped medal made entirely of white paste and bearing Hirch’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 1867.399

Huet won an honorary silver medal398 at the 1873 Universal Exhibition of Paris for his steel jewelry, which included brooches andshawl pins, key rings, chainmail pendants, pearls and purse adornments, and sliding shoe rings. He was located at 118 Rue de Turenne, but most of his products were made in Cloy in Oise.393

He later partnered with Emile Liger, who succeeded him and operated under the name Huet and Liger.

HUET (Jules)

Maker of steel jewelry

In 1846, Hugon was located at the Palais-Royal at number 62, where she sold fine and imitation bijouterie.399

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.396 In 1908, he registered a maker’s mark that included a Maltese cross and the initials H.395 In 1910, he was based at 46 Rue Notre-Dame-de-Nazareth only and made jewelry for both the church and the stage.399 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.395 As of 1926, Cheyron was working alone at the same location.399

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.399

Encyclopedia of Theatrical and Imitation Jewelry Makers in 19th Century Paris

332

333
KARRER (Paul)

see SANCAN Joseph

KLEIN (L.)

Theatrical armorer

L. Klein was the director of a company founded in 1862 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 armurers in Paris, such as Granger, Hirch, and Brand, by also making bijouterie for the stage or even the church.

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 Almanach 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.

16 Prairial an X

- 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 XI

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

14 Phùviôse an XII

- 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 Déprès 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

29 Nivôse an XIII

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

28 Thermidor an XIII

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

March 29, 1806

- For the play Athalia, 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, enamelled Saint-Esprit medals for 50 francs, a gilded copper Golden Fleece for 35 francs, 92 decorative cords made of gilded copper for 30 francs 10 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 Twelve Tribes in Athalia, 12 francs
Beginning in 1826, Lançon partnered with his son at 23 Rue Ferdinand-du-Temple.351 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 stones.352 In the 1830s and 1840s, Lançon’s son ran the establishment founded by his father. He no longer appeared in the Almanach de commerce after 1843.353 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 1862, Lançon, gold jeweler, 35 Rue de Montmo- rency, and Lançon, gilded jeweler, 1 Rue des Gravilliers, were listed.354

**LAPOME**

Maker of imitation jewelry and silver jewelry

In 1880, Lapome worked as a gilded jeweler at 63 Rue de Bretagne, in partnership with Viguier. In 1881, he worked alone at the same address, no longer as a jeweler maker, but as a bijouterie broker. In 1884 or 1885, he once again set up shop as a jeweler and jewelry maker at 40 Rue de Bondy.355 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 1896.356 He was still working at the same address, with the same specialty, in 1907.357

**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 Boulouge-sur-Mer (Pas-de-Calais) and his products were sold by A. Perrinette at 99 Boulevard de Sébastopol.358 Lebeau was mainly a manufacturer of “metal nibs and pictocat 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 pictocats,” in Class 7, Stationery Items,359 and received an honorable mention. The Parisian representative wasVictor Eppe at the same address, no longer as a jeweler maker, but as a bijouterie broker. In 1884 or 1885, he once again set up shop as a jeweler and jewelry maker at 40 Rue de Bondy.355 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 1896.356 He was still working at the same address, with the same specialty, in 1907.357

Lebeau then participated in the 1873 Universal Exhibition in Vienna,360 where he received a certificate of merit.361 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 Lyonais worker representative for imitation bijouterie and button maker” at the Vienna Exhibition, noted that “Monseigneur de France, 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.”362 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.363

---

351 Today, Rue Ferdinand-du-Temple is known as Rue Monceau.
352 Annuaire du commerce, 1837, “Pâte” section.
353 Annuaire du commerce, 1843, “Pâte” section.
354 Annuaire du commerce, 1854 and Annuaire du commerce, 1864.
355 Annuaire du commerce from 1854 to 1864. Today, Jaqueville & Co is known as Jaconel Bijouterie.
357 Annuaire du commerce, 1899.
358 Annuaire du commerce, 1904.
362 Rapports de la délégation ouvrière française à l’Exposition universelle de Vienne. 1873. Alphabetic register of exhibitors from Paris, Library of Congress, Washington, DC, 1874. Pages 455 and 456. This was the report of the Lyonais delegate for imitation Bijouterie and metal working, p. 3.
363 Annuaire du commerce, 1909, Art. 1, Bijouterie.
In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.

In 1864, Ernest Le Blanc succeeded Edouard Granger as head of the most prominent French theatrical jewelry, weapons, and armor company, located at 12 Boulevard de Magenta.

At the 1867 Universal Exhibition, it was no longer Édouard Granger, but Ernest Le Blanc, was named Le Blanc-Granger.
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 1880, 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 C oyé-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 unions.385

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.386

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.387

He was elected vice president of the trade union for imitation bijouterie and was the secretary of the Group VIII committee, Metal Industries.387

In 1897, where he won a grand prix.388

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 107 Rue du Temple and they had a factory in Ermont (Seine-et-Oise). They participated in the 1900 Universal Exhibition in Paris.392

MABILLE (Adolphe)

Maker of imitation and theatrical jewelry

Adolphe Mabille, 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.393

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.394 In 1896, he exhibited imitation bijouterie at the Exposition du théâtre et de la musique in Paris.395

MANDINGRE

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 Almanach du commerce.396

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. He still appeared in the 1901 Almanach du commerce.399

MANGON

Maker of gold and silver jewelry and imitation jewelry

Antoine Mangon set up shop at 15 Rue du Poitou in the early 1890s.400 He exhibited his imitation diamonds and precious stones, as well as gold and silver bijouterie-jouellière at the 1900 Universal Exhibition in Paris.401 Shortly after the exhibition, P. Mangon took his place at the same address.401
see also MARION-BOURGUIGNON

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.” He was still in business in 1849, but not in 1853.

106. See the Bourguignon record, the death certificate of Paul Bourguignon which specifies the age of the son in line.
110. Annuaires du commerce, 1857 and 1877.
111. See the Bourguignon record, the death certificate of Paul Bourguignon which specifies the age of the son in line.
112. Annuaires du commerce, 1854, “Goldsmiths/Jewelers” and “Brilliants, Roses from Holland of the greatest beauty.”
126. Annuaires du commerce, 1854.
MASCURAUD frères

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

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

Alfred Mascraud 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 was founded by his father in 1832 and was first located at 6 and 8 Rue de Breteuil, then at 8 Rue du Général-Morin. In 1876, Mascraud participated in the Universal Exhibition in Philadelphia, where the company received the collective award given to seven French imitation jewelers: Piel, Topart, Lévy, Jacquemin, Hémery, Regat, and Mascraud.127

In 1889, Mascraud 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 Mascraud was a judge in Class 37, Jewelry and Bijouterie.128

In 1893, Mascraud was named Knight of the Legion of Honor by decree on July 17, 1893, then Officer by decree on August 14, 1900, for many contributions to the imitation bijouterie industry. Since 1889, he had been president of the trade association 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 1880, “Gilded Jewelers” section.

Mascraud was president of the jury at the Exhibition of Products of Industry in 1849, where he was awarded a bronze medal.235 In 1851, he was elected senator of the Seine on January 15, 1905 and served in the Senate until his death in Paris on October 27, 1926.123

In 1905, Alfred Mascraud 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 Isler, referred to as the “successor of Mascraud frères”, and who kept the address at 8 Rue du Général-Morin.332

Alfred Mascraud 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. Mascraud used his political influence to support Republican candidates in several legislative and senatorial elections. According to Jean-Jolly, Mascraud’s political role even contributed to “Franco-Italian and Franco-English understanding” through the Republican trade committee. Mascraud 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 Mascraud 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, 1926.123

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 1848. 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.”234 Masson exhibited his “faux bijoutier” again at the Exhibition of Products of Industry in 1849, where he was awarded a bronze medal.235 Finally, at the 1855 Universal Exhibition in Paris, he exhibited his “imitations of diamonds mounted in gold and silver for bracelets, brooches, and rings,” but did not receive any awards. He continued to produce and added the specialty of enamel jewelry.236

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.129 He participated in the 1869 Exposition du théâtre et de la musique in Paris, where he was a member of the Group VIII, Metal Industries committee.129

124 National Archives F 8670. Alfred Mascraud’s application file for the Legion of Honor.
125 Extrait du Général Motte, located in the 3rd arrondissement between Rue Victor Hugo and Rue Raynouard, was torn down in 1933. (Histoire des bâtiments du 1er arrondissement de Paris by Jacques Hillairet).
126 Commission obéissante du commerce, 1886. “Gilded Jewelers” section.
129 National Archives F 8670. Alfred Mascraud’s application file for the Legion of Honor, dated July 31, 1855.
132 332. Archives auxiliaires du commerce, from 1900 to 1910.
137 Almanach-Annuaire de commerce, 1858.
138 Archives auxiliaires du commerce, 1898 and 1911. “Gold Jewelers” and “Bijoutiers” sections.
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. Brot, his successor from 1890 on, added the creation of theatrical and church jewelry to that of arms and armor.346

MORIN (Gustave)

Theatrical costume designer and jeweler

Gustave Morin was established at 7 Rue Désirant in 1879, when he was listed in the “Costume Designers” section of the Annuaire du commerce. He described himself as a supplier to the París Opera and stated his specialties: “costumes for historical cavaliers, fancy dress balls, rentals for paintings, antique costumes, weapons, and jewelry, dominoes, Venetian coats, postilion uniforms, exports.”347 He no longer appeared in the 1890s.

MURAT (Charles-Bertrand)

then Jacques-Louis-Makers of gold-filled jewelry

Charles-Bertrand Murat founded the company in the early 1850s at 4 Rue du Grand-Chantier.348 As a manufacturer of gold-filled bijouterie,349 According to Remi Verlet, Charles Murat was born in 1819, became established in 1850, and obtained his registration plate on February 18, 1851.350 Murat exhibited as a “manufacturer of gold-filled jewelry and toys” at the 1889 Universal Exhibition in Paris. He exhibited without competing, as a judge of Class 37, “Jewelry, bijouterie, jewelry, Charro Murat’s application.”351 His son Jacques-Louis-Georges, born in Paris on December 16, 1851, succeeded also a city councilor for the Enfants-Rouges district in the 3rd arrondissement.352


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 Briere.353 Charles Murat was awarded the Legion of Honor at the 1878 Exhibition.354 He was also a city councilor for the Enfants-Rouges district in the 3rd arrondissement.355

His son Jacques-Louis-Georges, born in Paris on December 16, 1851, succeeded him in 1880.356 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.”357 Louis Auoc, 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 (Arèche), and Ramberg (Vosges).358 Alfréd Masscurad, 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 Ardeche and Vosges regions. Murat “provided aged workers with retirement pensions of 450 to 600 francs without any participation from the employees.”359

NÉRANÇ (Louis)

Jeweler and enameler

Louis Néraud 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. 56.360 He produced imitation gold and silver bijouterie using “copper “in every known shade of metal,” as well as “enamels called cloisonné.” His imitation metalwork cases with enamel decoration, whatever the technique actually used,361 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 Néraud exhibited in 1878 at the Universal Exhibition in Paris, where he won a bronze medal.362 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, at 14 Rue Porette, to create gilded bijouterie and fancy goods. They moved to 114 Rue de Turenne in 1893.363 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.364 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.
NOVELTY

MAKER OR SELLER OF THEATRICAL BIJOUTERIE AND FAUX PEARLS

Grumbach opened as a gold jeweler under the Noveltv name at 11 Rue Notre-Dame-de-Lorette in 1897. In 1910, he moved to 18 Boulevard des Italiens, where he sold faux pearls, theatrical bijouterie, objets d’art, and crystals for goldsmithing. The Noveltv name later disappeared from trade directories and then reappeared as a costume jeweler in 1927, with no mention of Grumbach, at 11 Rue Chapon.

À L’OPÉRA-BIJOUX (Léon Desjardins)

THEATRICAL BIJOUTERIE

Léon Desjardins fils opened his business as a gilded jeweler in 1861 at 5 Rue Portefoin. 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 laces were offered in addition to theatrical jewelry. In 1901, he placed an advertisement in a theater magazine. 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.”

PAILLE (Alexandre-François)

Then PAILLE (Leon-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 jeweler in 1857 at 79 Rue du Temple. He participated in the 1867 Universal Exhibition in Paris, together with Ernest-Victor Étienne Nanteau. 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 organized. He also made silver bijouterie.

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, and presented imitation and costume bijouterie. He also made silver bijouterie.

In 1879, at the Exposition des Arts Appliqués à l’Industrie in Paris, he presided over the judging for the bronze, imitation bijouterie, and electroplated 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 1886 and in Brussels in 1888.
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 proposals were still at 31 Rue Meslay and his residence at 6 Rue Dohin in Vincennes in a property that belongs to him. 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 Bijouretie. 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. In 1896, the Piel brothers exhibited “the very latest” gold and silver bijouretie at the Exposition du théâtre et de la musique in Paris. 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.

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.”

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.” They subsequently exhibited several times without competing when Paul Piel, who was vice president of the trade union for costume bijouretie, served as a judge in the bijouretie 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 exhibitions of Egyptian jewels exhibited by the Piel brothers were particularly noticed. 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, 1920, as honorary president of the trade union for costume bijouretie and vice president of the federation of the fashion industries. He held co-sellar 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.

Around 1910, his pearl factory was taken over by Topart frères, a major manufacturer of imitation pearls headed by Edmond Ruteau.

Paul Plumet was established as a gilded jeweler in 1883 and until the 1900s at 7 Rue Chapon. He exhibited costume bijouretie at the Exposition du théâtre et de la musique in Paris in 1896.

POINCELET (F.)
Maker of imitation diamonds

F. Poincelet manufactured imitation diamonds from the 1890s to the 1900s. 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.

POISSON (Jules)
see MARBOUTIN (Widow)

POULAIN (G.)
Maker of faux pearls

G. Poulain made imitation pearls from 1870 to 1909 or 1910. He opened his first shop at 19 Rue Chapon. In 1889, he moved to 44 Rue de Turbigo and won a silver medal at the Universal Exhibition in Paris. 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 Presrot was a seller rather than a maker of jewelry. 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.
Regad, the successor of the elder Chavenois, was established as a lapidary at 7 Rue du Gienvrier-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 bijouterie, jewelry, and jewelry manufacturers, and stone-setters." He should not be confused with the young lapidary Regad, who worked on Rue Chapon and then Rue Réauurain 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 Gienvrier-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. At the Philadelphia Universal Exhibition in 1876, he exhibited imitation diamonds and received the collective medal awarded to French imitation jewelers. He finally won a silver medal in 1889 at the Universal Exhibition in Paris for his "imitation diamonds and received the collective medal awarded to French imitation jewelers."

He exhibited imitation diamonds and all colored gemstones as well as for his "costume items." He should not be confused with the young lapidary Regad, who worked on Rue Chapon and then Rue Réauurain during the 1860s and 1870s.

Rime (H.)
Watchmaker and jeweler

H. Rime was located at 42 Boulevard de Bonne-Nouvelle starting in 1880. He exhibited pocket watches and costume jewelry at the Exposition du théâtre et de la musique in Paris in 1895. He exhibited pocket watches and costume jewelry at the Exposition du théâtre et de la musique in Paris in 1895. He finally won a silver medal in 1889 at the Universal Exhibition in Paris for his "imitation diamonds and all colored gemstones" as well as for his "costume items." He was in business in 1900, but no longer exhibited.

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. 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. Several goldsmiths bore the name of Robert, but Arthur Robert could not be identified for the moment.
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 1890 Paris Universal Exhibition. The company operated two “large mechanical cutting factories” in Nantes and Pré-Saint-Gervais. 419

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 21, 1847. His mother was the sister of Antoine Topart brothers, Hippolyte and Edmond, who had been running the imitation pearl manufacturing company Tafourt 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 its director around 1885. 420

He kept the commercial address at 31 Rue Chapon and maintained the factory in Chaarone, 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.” He developed a notable specialty of pearl embroidery on lace. At the International Exhibition in Atlanta in 1885-1886, he was awarded a commendation for this type of embroidery and a grand prize for the beauty of his imitation pearls. 421

He participated in the Exposition du théâtre et de la musique in Paris in 1890, 422 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. 423 The reporter for the judges’ panel at the 1900 Exhibition emphasized the great renown and perfection of Ruteau’s fake pearls, mentioning his chokers and multi-strand necklaces. 424

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.

Jeweler Louis Aucoc specified the size of the firm headed by Louis Ruteau when he recommended him for the Legion of Honor in 1885: “Louis Ruteau, manufacturer of all kinds of fake pearls, a very large company employing 200 workers in Paris, 150 workers in Orly-la-Ville (Oise), and 500 to 600 workers in Argenes (Calvados) and Langeais (Haute-Loire).” 425 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.” 426

Louis Ruteau died on March 9, 1901, at his home at 62 bis Rue Saint-Blaise in the 20th arrondissement. 427 His 23-year-old son, Edmond Ruteau, succeeded him 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, 428 at the Liège Exhibition in 1905, 429 and at the Franco-British Exhibition in London in 1908, where his imitation pearls “stood out from the crowd.” He won another grand prize at the Brussels Exhibition in 1910 430 and then at the International Exhibition in Turin in 1911, where he was treasurer of the admission and installation committees for Class 157, Knick-Knacks, Costume Items, Toys. 431

SANCAN (Joseph)

Gilded jeweler

Joseph Sancan was a gilded bijouterie Ruteau et Cie, 414 a gilded jeweler specializing in historical bijouterie. He had already been in business for a few years at 30 Rue Notre-Dame-de-Nazareth 434 when he exhibited for the first time at the 1889 Paris Universal Exhibition and won a silver medal. 435 He was recognized for the historical jewelry he exhibited, as well as for his “brooches, bracelets, necklaces, chatelaines, watch chains, chains, glasses cases, etc.” 436 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 Marrais, 437 each one practicing a different specialty at the same address: Sancan advertised costume bronze and Paul Karrer advertised costume bijouterie. In 1906, Sancan no longer appeared in the Annuaire du commerce, while Karrer continued his costume bijouterie business. 438

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. 439

SANDOZ (Gustave-Roger)

Jeweler, watchmaker, goldsmith

Sandoz, located at 10 Rue Royale and headed by Gustave-Roger Sandoz, took part in the 1890 Exposition du théâtre et de la musique in Paris, where it presented bijouterie, jewelry, watches, and artistic bronze. 440

419 Exposition universelle de 1889 à Paris. Catalogue général officiel, Paris, L. Danel, 1889, Vol. XVII, Group 31, Bijouterie. 420 National Archives F 5263. 421 Exposition internationale du théâtre et de la musique à Paris, 1890. Comptes rendus, Paris, L. Danel, 1890, Vol. XVII, Group 31. 422 National Archives F 5247, Edmond Topart Topart frères, Bijouterie Ruteau, L’application de l’ordre du Légion d’honneur. 423 Joseph-Louis Ruteau’s application file for the Legion of Honor. 424 Alexandre Ruteau’s application file for the Legion of Honor. 425 Archives F 5263. 426 Joseph-Louis Ruteau’s application file for the Legion of Honor. 427 Joseph-Louis Ruteau’s application file for the Legion of Honor. 428 Paris Archives F 5263. 429 Paris Archives F 5263. 430 Paris Archives F 5263. 431 Paris Archives F 5263. 432 National Archives F 5263. Joseph-Louis Ruteau’s application file for the Legion of Honor. 433 Joseph-Louis Ruteau’s application file for the Legion of Honor. 434 Report by Paul Soufflot, Ministère de l’Instruction publique, de l’Agriculture, des Arts et des Sciences, 1890, Vol. XIV, Group 31. 435 Joseph Sancan was a gilded bijouterie Ruteau et Cie, 414 a gilded jeweler specializing in historical bijouterie. He had already been in business for a few years at 30 Rue Notre-Dame-de-Nazareth 434 when he exhibited for the first time at the 1889 Paris Universal Exhibition and won a silver medal. 435 He was recognized for the historical jewelry he exhibited, as well as for his “brooches, bracelets, necklaces, chatelaines, watch chains, chains, glasses cases, etc.” 436 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 Marrais, 437 each one practicing a different specialty at the same address: Sancan advertised costume bronze and Paul Karrer advertised costume bijouterie. In 1906, Sancan no longer appeared in the Annuaire du commerce, while Karrer continued his costume bijouterie business. 438 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. 439 E JEWELLER, watchmaker, goldsmith
Savard won a further medal at the London Exhibition in 1862 “for excellent workmanship in gold-filled bijouterie and jewelry.” 445 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 considerably, by a factor of five to ten. 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.” 446 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, it is now the largest of the French bijouterie industry.” 447

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.” 448

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. 449

But the most eloquent account of his history of 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 1865, 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 it appeared. Since then, this method has been adopted by all gold-filling manufacturers, as it is now impossible to compete without using it.

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 required 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 12 million, three-fifths of which is for export. For the past 22 years, I have had my apprentices attend a 1½ 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.” 444

However, Savard did not receive his Legion of Honor because of a conviction—announced on December 15, 1854, by the Seine correctional court—for failure to use his 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. 445

Savard died on June 1, 1875, at the age of 72. His widow, 39-year-old Claudine-Antoinette 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 Guette (Creuse), while keeping the “steamy 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 1889. 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, 1853 and canceled on October 15, 1875. Then two maker’s marks with a crescent motif, two stars, and the inscription “VY Savard” were registered on October 7, 1875. The Savard company commercialized the Fix mark 1895. 454

444 National Archives F4530. Auguste-François Savard’s application file for the Legion of Honor. Report by the Prefect of Police dated July 3, 1867 and December 6, 1867 replacing the initial unfavorable opinion with a favorable one. And the report of the general director of customs and duties contributions to the Minister of Finance, dated March 14, 1871.


446 Rapport sur la bijouterie, 1867, p. 2.


448 Rapport sur la bijouterie, 1867, p. 2.

449 Rapport sur la bijouterie, 1867, p. 2.


SAVARY (Augustin)

BON's successor
Maker of imitation stones; maker of imitation jewelry

Augustin Savary was born in Senlis in 1809 or 1811 and started working at 17 Rue Saint-Martin as a manufacturer of spangles and sequins in 1840. In 1847, he formed a partnership with Mosbach that lasted fifteen years, in which Savary alone was responsible for manufacturing. 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.”

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 hardiness 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.

After fifteen years of partnership between Savary and Mosbach, the company dissolved. In 1862, Savary became “the sole owner of the imitation bijouterie business and the manufacturing processes.” 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 “cabochoon 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 stones, with mercury, and that Charles Steinmetz succeeded them in 1912, followed by Maurice Steinmetz in 1931.”

Remi Verlet noted that 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 (StA, A. SAVARY FILS & CIE).”

STEINMETZ (M.)

Maker of imitation jewelry and chains

M. Steinmetz, established at 86 Boulevard de Magenta in 1870, 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. Then, at 140 Rue Lafayette in 1880, he gilded his 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. Then, in 1879, he gilded his watch chains with 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.” He then won a bronze medal at the Universal Exhibition in Paris in 1889 for his imitation jewels and watch chains. M. Steinmetz was still working as a chainsmith in 1904 at 145 Boulevard de Magenta, but moved to the left bank, at 26 Rue Cambon, in 1910.

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. The connection to M. Steinmetz has not been established.
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. He is otherwise unknown and did not appear in the Annales du commerce of the time.

TACHAUX (D.)
Teatrical 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.”

In 1900, Tachaux moved to 86 Rue Dubit. He had a display case at the 1890 Paris Universal Exhibition in Class 18, dedicated to “Theater Arts Materials.” The judges awarded him a bronze medal for the stage, 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 dedicated to “Theater Arts Materials.” The judges awarded him a bronze medal for the stage.

There is no evidence to suggest that, as was so common with theatrical armors, 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 bronze.”

He then joined forces with Charles Bourcier. In 1873, Tainturier and Bourcier was established at 59 Rue de Turbigo 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. They are lucky to have the report of the Lyonnais button maker Antoine Poyet, who saw Tainturier and Bourcier’s display case in Vienna in 1873 and took an interest in their bijouterie for the theater.

Messeurs 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.

Charles Bourcier worked alone as of 1876, keeping the address at 59 Rue de Turbigo. He exhibited imitation bijouterie at the Universal Exhibitions in Philadelphia in 1876 and Paris in 1878, where he received an honorable mention. In 1886 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.

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

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

TIJERICEL

Maker of imitation bijouterie

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

TISSI (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 Thiercelin participated in the 1878 Universal Exhibition in Paris, where they won a gold medal. Their advertisement listed the medals won by their predecessor, Vilmont, at the Universal Exhibitions in Paris in 1855, London in 1862, and Paris in 1867.

In 1896, Michelot and Thierry exhibited imitation bijouterie at the Exposition du théâtre et de la musique in Paris. 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.
THOMAS (G.)

Theatrical armorer and jeweler

G. Thomas worked as a theater armorer and jeweler for about twenty years, from 1863 to 1883, 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. 110

In 1896, he exhibited “jewels for the theater and armor” at the Exposition du théâtre et de la musique in Paris. 111

He received a gold and a silver medal at the Universal Exhibition in Paris in 1800 for his “weapons, armor, and props for theater.” 112

THOMIRE (Pierre-Philippe)

Paris 1751–Paris 1845

Sculptor, sniffer, 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. 113

According to Juliette Niclauss, 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 SaintCloud on June 6, 1810, appraising a gift of high quality pearls that the famous dressmaker LeRoy gave to S.M. Marie-Louise in March 1810.” 114

Former associate of the goldsmith Daguerre. His knowledge of precious metals made of precious metals.

Topart brothers headed the largest faux pearl manufacturing company in Paris, along with the Constant-Vaëls, the former associate of the goldsmith Daguerre. His knowledge of precious metals 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-Vaëls and Berthe Topart, whose application 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 those of theatrical jeweler Le Blanc-Granger, display case No. 6, “Faux Pearls and Theatrical Adornments.” 115

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 manufactur- ers. 116

They received a gold medal at the Universal Exhibition in Paris in 1878. 117

In 1879, Hippolyte Topart, who had been a city councillor 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. 118

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 1870, he founded a free drawing school for imitation bijouterie, and in 1876, 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 libraries: Petit guide commercial et professionnel à l’usage des élèves des classes élémentaires, 1ère 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 Hipolyte Topart, who had died prematurely. Edmond Topart was named a Knight of the Legion of Honor in 1885. 119

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. 120

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).
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. He moved to 44 Rue Chapon in 1857 and to 16 Rue de Montmorency in 1860. In 1873, he participated in the Universal Exhibition in Vienna, where he presented “gilded bijouterie for church adornments and theaters” and won a medal. 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: “Monseigneur 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.”

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. In 1878, he asked the admission committee of the bijouterie class at the Paris Universal Exposition for a 2-meter-wide booth (about 6.6 feet wide), which was larger than the average for other jewelers. He exhibited his “gilded bijouterie” and “theatrical props” and received a bronze medal.

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 jewelry for costumes and theaters.”

From 1880 to 1892, he appeared in the “Theatrical Armor and Props” section of the Annuaires 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 bijouterie address, 48 Rue des Francs-Bourgeois, and his specialty of “weapons and historical jewelry, swords, sword accessories, and a tiara. All these articles were oxidized, tasteful, and well finished. This company was awarded a medal.”

In 1846, he appeared in the Almanach des Bijoutiers de France.

In 1849, his application was rejected by the jury. His pearls have achieved such superior quality that it is difficult, and often impossible, to distinguish them from real pearls, as they are found in nature. These baroque pearls are now used in jewelry by manufacturers who take advantage of them to make original whimsical or costume pieces. The art of making artificial pearls offers major improvements to Monsieur Touchard. 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.

TRUCHY (C.-E.)

Maker of faux pearls

Truchy was established in 1820 at 10 Rue du Petit-Lion-Saint-Sauveur, as a manufacturer of faux pearls. His address changed to No. 18 on the same street in 1846. 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 colors, semi-transparency, and opaline and pearly appearance of each one.

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 manufactur- ers 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 1866, established artificial pearl manufacturing in Paris 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 Jacquin, 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. Thereafter, Truchy never failed to evoke his ancestry and to date the creation of his company to 1868. He won a medal at the London Universal Exhibition in 1851, a second-class medal at the Paris Exhibition in 1855, as well as at the London Exhibition in 1862. He reported that he exported 55% of his production.

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 1868.” At the 1867 Universal Exhibition, she exhibited white and colored pearls for jewelry, which were displayed in the same showcase as Le Blanc-Granger’s theatrical jewelry: display case No. 5 “Faux Pearls and Theatrical Adornments.” She was awarded a bronze medal.

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 Beaure. From 1846 to 1855, he worked at 17 Rue Portefoin. As of 1856, he was replaced by A. Verdier at 52 Rue Chapon.

VUILLEMOZ (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. He participated in the 1900 Universal Exhibition in Paris. He was then established at 63 Rue Turbigo, and exhibiting “imitations of diamonds and precious stones.”

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.
The mission of L’ÉCOLE, School of Jewelry Arts is to share the culture of jewelry with a large and varied audience, both in France and abroad. By offering hands-on à la carte classes taught by passionate experts, together with videos and books, talks and exhibitions, L’ÉCOLE welcomes the public to learn about the savoir faire of jewelry-making techniques, the world of precious stones, and the history of jewelry. There are no prerequisites for education or skills. All our students need is a desire to learn.

L’ÉCOLE was established in 2012 with the support of Van Cleef & Arpels.