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# Pattern Books by Gilles and Joseph Demarteau for Firearms Decoration in the French Rococo Style

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The first hand-held firearms used in Europe were developed in the fourteenth century and were functional objects almost always devoid of ornament.<sup>1</sup> From at least the second quarter of the sixteenth century, however, the metal and wood components of firearms were often decorated, sometimes with amazing richness.<sup>2</sup> This ornamentation was generally taken from the decorative vocabulary of the time, following the same trends and using many of the same motifs as those seen on furniture, in goldsmiths' work, on clocks, in bookbinding, and in architecture, as well as on armor and weapons. A number of important drawings, etchings, and engravings of firearms ornament, both individual examples and small sets, exist from the sixteenth century and the early seventeenth, but pattern books devoted exclusively to the decoration of firearms did not begin to be published until the 1630s in France, where the practice continued intermittently into the nineteenth century.<sup>3</sup> The high points of this particular facet of the thriving world of ornament engraving in Paris from the seventeenth to the eighteenth century include designs by Philippe Cordier Daubigny, Thomas Picot, Jean Berain, Claude Simonin, an enigmatic engraver known only through the signature on his surviving prints as De Lacollombe, and his student Gilles Demarteau, whose firearms engravings are the focus of this article.<sup>4</sup> The work of these artists reflects the development of French ornament from Louis XIII to Louis XVI, when French fashions—and French firearms—set the standards for much of the Western world.

Gilles Demarteau (1722–1776) and his younger brother Joseph (d. 1765) were born in Liège, sons of Henri Demarteau, a master gunsmith. Following Joseph, Gilles was living in Paris by 1739 and was apprenticed to De Lacollombe as a *graveur-ciseleur*, that is, not simply as an engraver of prints but one trained to decorate metal objects, usually goldsmiths' work.<sup>5</sup> As working artists, the Demarteau brothers were referred to as Demarteau *l'aîné* for Gilles and Demarteau *le jeune* for Joseph. Little is known of Joseph's artistic output. The pattern book that bears his name, discussed below, appears to be the largest single body of work clearly associated with him.

Gilles became a master in 1746 and went on to be one of the most successful engravers of his generation, establishing himself in a house in the rue de la Pelleterie (also spelled Pelterie), identified by its shop sign as “à la Cloche.”<sup>6</sup> His career developed rapidly from the late 1750s onward, and he achieved renown for perfecting the engraving technique *en manière de crayon*, by which prints could replicate the appearance and subtlety of chalk drawings.<sup>7</sup> He was accepted as a member of the Académie Royale de Peinture et de Sculpture in 1769 and was appointed *graveur des dessins du cabinet du roi* in 1770. The largest single portion of his oeuvre consists of engravings after drawings by François Boucher (1703–1770), but he also reproduced the work of many other well-known artists, principally portraits and genre scenes, but including compositions for books of ornament and design. Numerically the smallest part of Demarteau's artistic output was his handful of designs for the decoration of firearms.<sup>8</sup> They also appear to be his earliest known works.

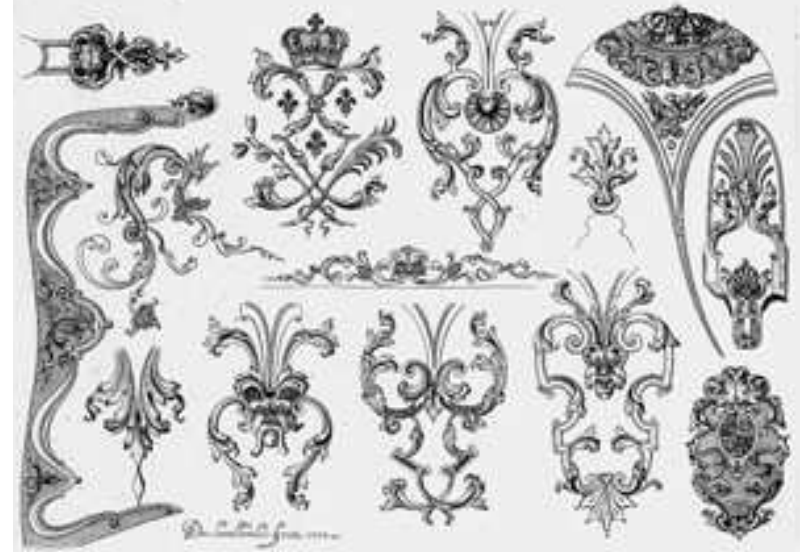
This aspect of Gilles Demarteau's oeuvre is interesting chiefly because it includes some very accomplished and innovative representations of how the French rococo style, during its peak period, could be adapted to the needs of gun makers. Demarteau's firearms designs consist of two groups. The first comprises five plates (see Figures 1–12, especially Figures 6, 8–11) that he added to a pattern book begun by De Lacollombe. The second is an undated pattern book, which appears to be Gilles Demarteau's earliest complete and independently published work of any kind. A rare example of the latter, lacking only its title page, was acquired by the Department of Arms and Armor of The Metropolitan Museum of Art in 2006, prompting this article (see Figures 19–37). At least two variations of that pattern book were published, in one of which the title page is replaced by Joseph Demarteau's trade card. The De Lacollombe pattern book that includes Demarteau's five plates has not been published in its entirety since its original distribution in the eighteenth century. The pattern books of the second group are even less well known. This, plus the many other

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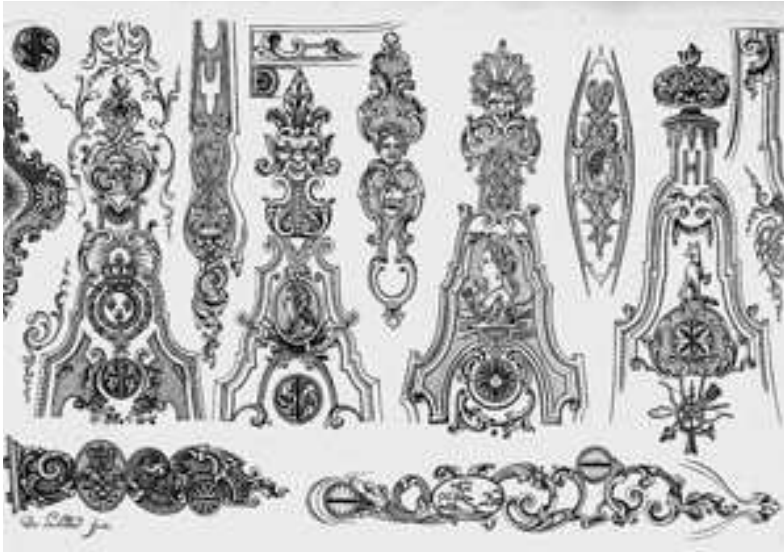
1–12. Plates in De Lacollombe (French, d. after 1736) and Gilles Demarteau (French, 1722–1776), *Nouveaux Desseins D'Arquebuseries...* (Paris, 1730–49). Livrustkammarens Bibliotek, Stockholm (PL 64): 1. Title page, dated 1730. 2. Signed in the plate: *De Lacollombe fecit 1730*. 3. Signed in the plate: *De Lacollombe fecit*. 4. Inscribed in one of the designs: *DE LACOLLOMBE FECIT*. 5. Inscribed in one of the designs: *DE LACOLLOMBE FECIT 1730*. 6. Dated in the plate: 1749, inscribed in one of the designs: *G DE MARTEAU FECIT*. 7. Signed in the plate: *De Lacollombe fecit*. 8. Signed in the plate: *De Marteau Fecit / 1743*. 9. Signed in the plate: *DE MARTEAU FECIT / 1743*. 10. Signed in the plate: *DE MARTEAU FECIT / 1744*. 11. Signed in the plate: *De Marteau fecit*. 12. Signed in the plate: *De Lacollombe-fecit / 1736*



1



2



3



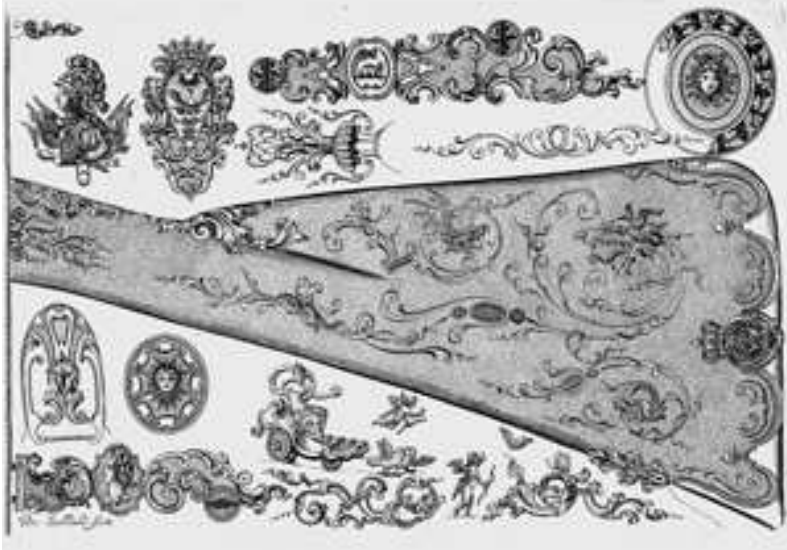
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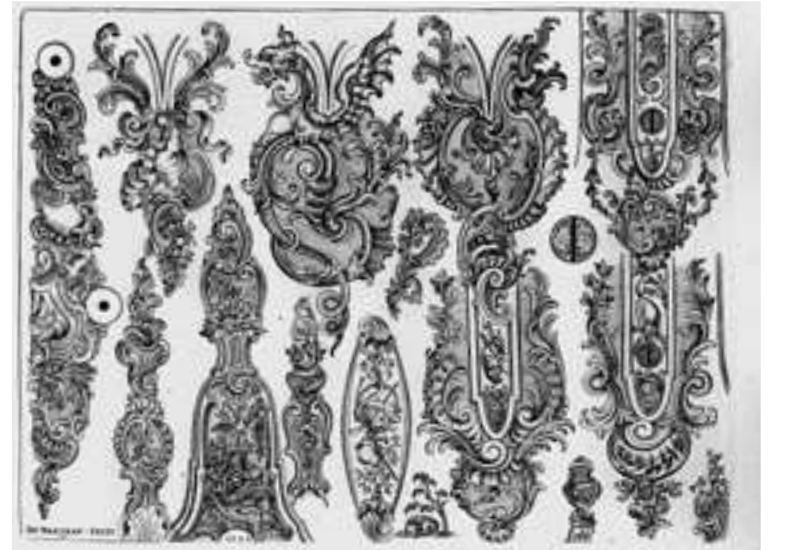
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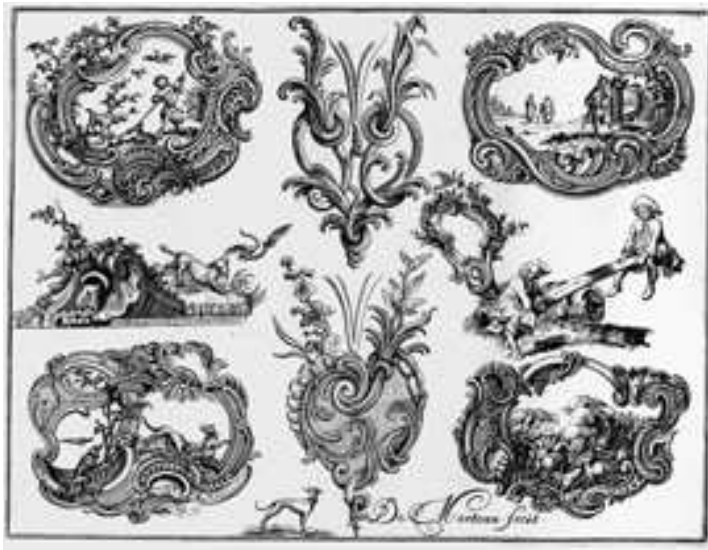
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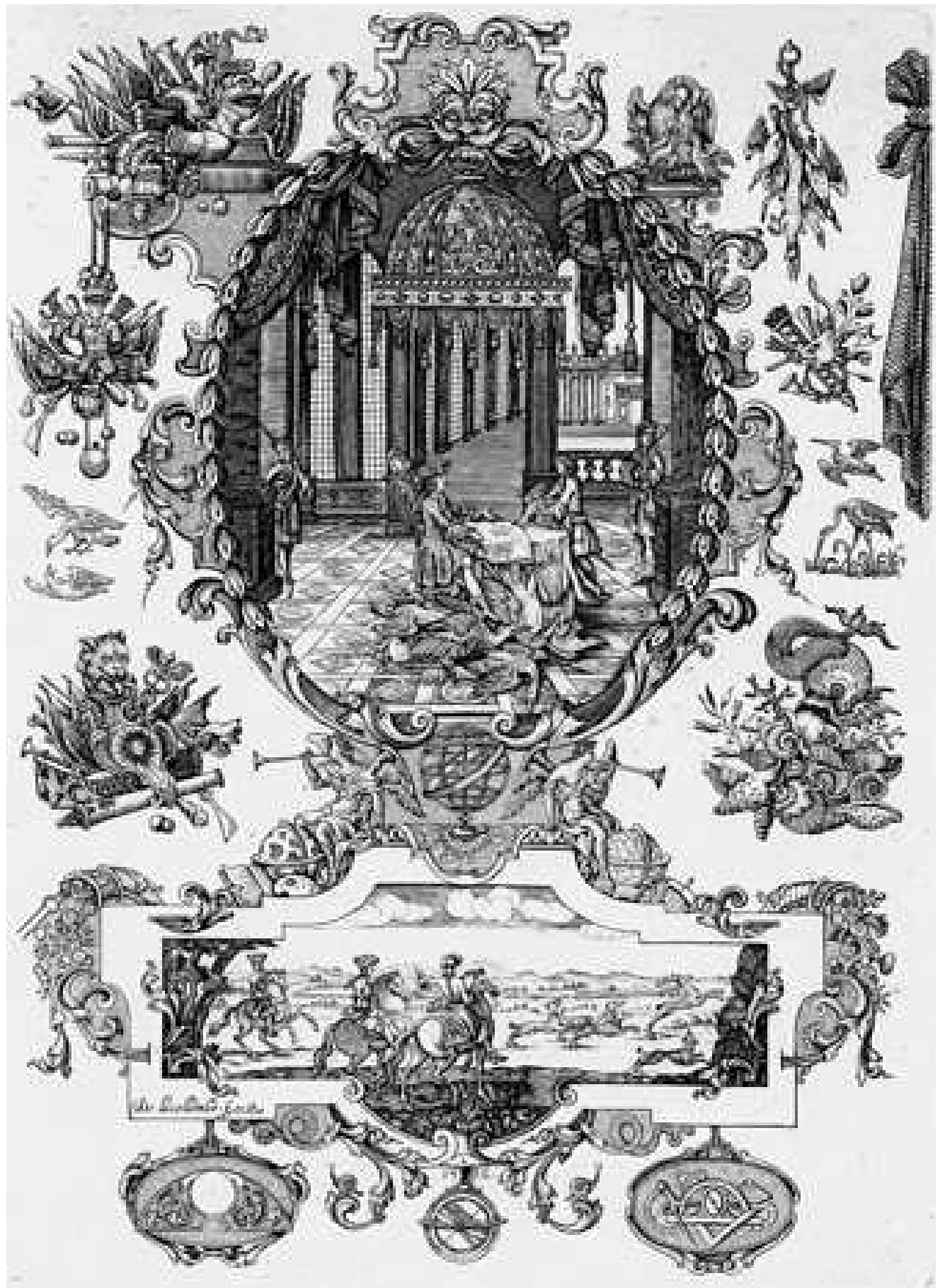
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10



11





13. François-Alexander Chasteau (French, recorded 1741–84). Double-barreled flintlock pistol (one of a pair), right profile showing the lock, the pommel cap, and other features. Paris, 1752–53. The Metropolitan Museum of Art, Gift of Walter A. Eberstadt, 2002 (2002.521.1)

interesting features of the two pattern books, makes it worthwhile to illustrate them here in full.

The pattern book that incorporates five plates by Demarteau was apparently unfinished at the time of De Lacollombe's death, the date of which is unknown. It was subsequently augmented and sold by Demarteau (Figures 1–12), but no earlier than 1749, the date of the latest engraving in the set (Figure 6).<sup>9</sup> Its title page (Figure 1) reads: *Nouveaux Desseins / D'Arquebuseries / Dessiné & Gravé Par De Lacollombe / Paris 1730 / Se Vend Chez De Marteau élève De Feu M<sup>r</sup> De Lacollombe* (New designs for gunmaking designed and engraved by De Lacollombe, Paris, 1730, sold at the residence of Demarteau, student of the late Mr. De Lacollombe). It is followed by eleven unnumbered plates.<sup>10</sup> Two of the sheets by Demarteau are dated 1743 and seem to be not only his earliest identifiable engravings for firearms ornament, but also his earliest securely dated engravings on any subject (Figures 8, 9).<sup>11</sup> Of the two, the excessively lavish calligraphic flourishes surrounding his signature on the one in Figure 9 make it conceivable that this was his very first published print, a suggestion corroborated by the fact that this print is also stylistically closest to the preceding designs by De Lacollombe. Of the other three by Demarteau, one is dated 1744, one is dated 1749, and one is undated (Figures 10, 6, 11). They have been cited briefly in the literature for their value in showing the transition from the early, more restrained rococo style of firearms decoration represented in the work of De Lacollombe to the effusive, fully developed rococo, or *genre pittoresque*, which flourished in the 1730s and 1740s and which is utilized so successfully in these engravings by Demarteau. They have also been noted as providing examples of Demarteau's practice of incorporating into his compositions designs by other Parisian artists, including Christophe Hüet, J. B. Oudry, Juste-Aurèle Meissonnier, and the goldsmith Jean Bourguet.<sup>12</sup> Further comparison of Demarteau's engrav-

ings with the works of these and other contemporaries may bring more of his sources to light.

Although today it is not always immediately apparent, the designs represent specific pieces of gun furniture, i.e., the engraved and chiseled iron or cast-metal fittings that are mounted on the stock of a gun, as well as ornament that could be carved or inlaid in the wood of the gunstock itself. The types of fittings or the intended placement of the ornament can be difficult to identify, even for specialists in historical firearms, because they are often only partially shown, and frequently they are juxtaposed at angles that permit their arrangement on a page rather than in the orientation they would actually have had to one another on a gun. However, the basic form of the fittings and often also the intended placement of the ornament dictate the contours of the designs, either limiting or liberating the invention of the artist. For this reason, it is worthwhile for both arms historians and art historians to be able to identify the fittings for which the designs were intended in order to understand and better appreciate the challenges faced by Demarteau or any other ornament designers of the period.

In designs of this type by Demarteau's leading predecessors, such as Berain, Simonin, and De Lacollombe, the specific gun fittings are both beautifully conceived and clearly delineated in such a way that it would have been obvious to contemporary viewers that these were intended as firearms ornament, even though some elements of the ornament could have been applied in other contexts. In contrast, Demarteau's designs, while still practical, are more nearly examples of pure ornament. In fact, Demarteau seemed to favor the fittings and areas of decoration on a gun that would allow the greatest freedom of interpretation and flexibility of outline. For example, except for a single instance, Demarteau, unlike his predecessors, avoided depicting the gunlock, one of the fittings most frequently included by other engravers, perhaps because its outline, more than any



14. Detail of the underside of the pistol in Figure 13 showing the ramrod pipe, the forestock escutcheon, and the forward arm of the trigger guard



15. Le Faure (French, active ca. 1760–90) and Molliere (French, dates unknown). Flintlock gun, detail showing the side plate and the trigger guard. Paris, ca. 1750. The Metropolitan Museum of Art, Purchase, Annie Laurie Aitken Charitable Trust Gift, 1990 (1990.114.1)



16. Detail of the flintlock gun in Figure 15 showing the butt plate and the silver-wire inlay on the cheek

other piece, must follow a prescribed form. To help clarify the distinctions, the following brief definitions are given of the gun parts that are typically seen in engravings of this kind.

*Flintlock or gunlock:* This is the firing mechanism of a gun, which was fitted into a recess carved in the outer side of the stock at about its midpoint (Figure 13). The external parts of a flintlock presented several key areas for decoration, including the relatively flat and uninterrupted surfaces of the lock plate; the cock, an S-shaped arm that was secured to the lock plate by a prominent slotted screw at its base and had adjustable jaws at the top in which a piece of flint was held; and the steel (or frizzen), a pivoted L-shaped arm placed next to the powder pan on the side opposite the cock.

*Side plate:* The lock is held in the recess carved into one side of the stock by two transverse screws, the heads of which are exposed on the opposite side of the stock from the lock. The basic function of the side plate (Figure 15) is to anchor these screws and reinforce the stock at this vital

point. Unlike the lock plate, however, the contours of the side plate were limited only by the form of the stock and the need to bridge the gap between the heads of the two lock screws, as well as the artist or gun maker's imagination.

*Trigger guard:* A loop or half-circle with tablike arms at either end (Figure 15), this protects the trigger from being jarred accidentally. The arms are set into the underside of the stock. Both the outside of the loop and the arms were frequently decorated, and the ends of the arms could have elaborate finials (Figure 14).

*Butt plate or butt cap:* At its most practical, this is a simple metal plate, usually brass or iron, but sometimes also silver, covering the base, or butt, of the gunstock to protect it from damage. On a long gun (Figure 16), the butt plate usually wraps around the corners at the top (the heel) and bottom (toe) of the gun butt and extends up the stock slightly with finials or tabs. The flat surface of the butt plate, its edges, and the finials could all be decorated to varying degrees. Pistols of the period have a butt cap instead of a butt plate,



17. Detail of the breech and wrist of the gun in Figure 14 showing decoration of the breech, tang cartouche, and wrist escutcheon

18. Detail of the tang cartouche of the pistol in Figure 13



usually with a bulbous end and long narrow spurs extending up the sides of the pistol grip (Figure 13).

*Barrel:* Passages of decoration for the gun barrel itself are sometimes shown in designs for firearms ornament and most often take the form of a vertical or columnar arrangement with straight sides. These usually relate to the lower third of the barrel, the area known as the breech (Figure 17).

*Rear sight:* A smooth and usually ogival area near the breech of the barrel that forms part of the sight line when aiming the gun.

*Tang cartouche:* This is a decorative cartouche surrounding the barrel tang (Figures 17, 18). The barrel tang is usually a straight-sided rectangular tab, sometimes with a rounded tip, that extends from the breech end of a gun barrel and secures that end of the barrel into the stock. It often has a flat slotted screw head near the bottom. The tang itself, which is iron and is made in one with the barrel, can be elaborately decorated, as can the surrounding wood of the stock. Tang cartouches are sometimes depicted together

with decoration for the breech of the barrel, sometimes also extending downward to include the wrist escutcheon (described below).

*Wrist escutcheon:* A decorative cartouche located below the tang on the top of the part of the stock known as the wrist or grip (Figure 17), the escutcheon can be carved directly in the wood, a combination of carving and inlay, or a separate piece of iron or silver that is inset into the stock. It can be a separate feature, or it can extend up to and merge with the tang cartouche to frame the sides of the barrel tang.

*Ramrod pipes:* These consist of two or three short cylindrical metal fittings on the underside of the forestock (the long thin section of the stock that cradles the underside of the barrel), which act as keepers for the ramrod (Figure 14).

*Forestock cartouche:* This is located in the area on the underside of the gun where the forestock widens out into the main body of the stock (Figure 14). Decoration here is usually an elaborate cartouche carved in the wood surrounding the base of the lowest ramrod pipe and extending

19. Gilles Demarteau.  
*Nouveaux Ornaments*  
*D'Arqueuseries...* (Paris,  
 ca. 1750–55), plate 2. Sheets  
 10¼–10½ x 6⅞ x 7 in.  
 (26–26.7 x 17.5–17.8 cm),  
 plates 4–6½ x 3⅞–4 in.  
 (10.2–16.5 x 7.9–10.2 cm).  
 The Metropolitan Museum of  
 Art, Purchase, Gift of Russell  
 B. Aitken, by exchange, 2006  
 (2006.350.1–.19)



20. *Nouveaux Ornaments*,  
 plate 3



down from it. Designs for a forestock cartouche can usually be distinguished from those for a tang cartouche by a V-shaped opening at the top of the former to accommodate the similarly shaped tab that forms the base of the lowest ramrod pipe on the forestock of a gun. The designs in the later pattern book by Gilles and Joseph Demarteau (Figures 19–39) are unique in giving more attention to these cartouches than any firearms engravings or pattern books before or since.

These various elements can be identified, for example, in one plate by De Lacollombe dated 1730 (Figure 5). It depicts, top left to right, a forestock cartouche above a cock, the latter shown without its top jaw or transverse screw; a wrist escutcheon above a view of the bottom of a pistol butt with a classical bust in profile in a central medallion; a side plate, below which are three groupings of seashells and one panoply that could be used to decorate virtually any part of the firearm. In the center of the page is a complete flintlock; below this are two complete side plates of different types and part of a third. The keylike motif to right of center at the top is possibly the design for the end of a tool that would accompany a gun or a pair of pistols; the three designs to the right of this are the top jaw of a cock seen from above, the front of the steel or frizzen (seen in profile on the adjacent flintlock to the left), and another cock seen in profile from the left (indicating that it is designed for the left side of a double-barreled gun or pistol); and below this is the rear sight of a gun barrel, with two roosters in its center.

At first glance, Demarteau's plate dated 1749 (Figure 6) appears to give a similarly traditional, clear-cut presentation of individual fittings and design elements, possibly because this plate is the only one of his engravings that includes the profile of a flintlock. However, the lock is incomplete. It is not fully rendered, as it is in the De Lacollombe example, but instead indicates only the parts of the lock needed to accommodate the ornament. Further, the side plate depicted below the flintlock, if it did not have its two prominent slotted screw heads, could easily be interpreted as a decorative frieze, an architectural element, or a purely ornamental caprice, as could most of the other motifs on the page. They include the columnar decoration for a barrel breech at the far left; two motifs for the ends of the arms of a trigger guard, one to the right of the barrel-breech decoration and one at the upper right side of the page; a rear sight at the lower left; and, across the top of the sheet, two forestock cartouches flanking a tang cartouche and a trophy.

Demarteau's tendency to treat firearms designs as abstracted ornament can already be discerned in the two plates dated 1743 (Figures 8, 9) and the one dated 1744 (Figure 10), although to a lesser extent than in the 1749 plate. His undated plate in this pattern book (Figure 11), which may be the latest of the group, has only the most





21. *Nouveaux Ornemens*, plate 4



22. *Nouveaux Ornemens*, plate 5



23. *Nouveaux Ornemens*, plate 6



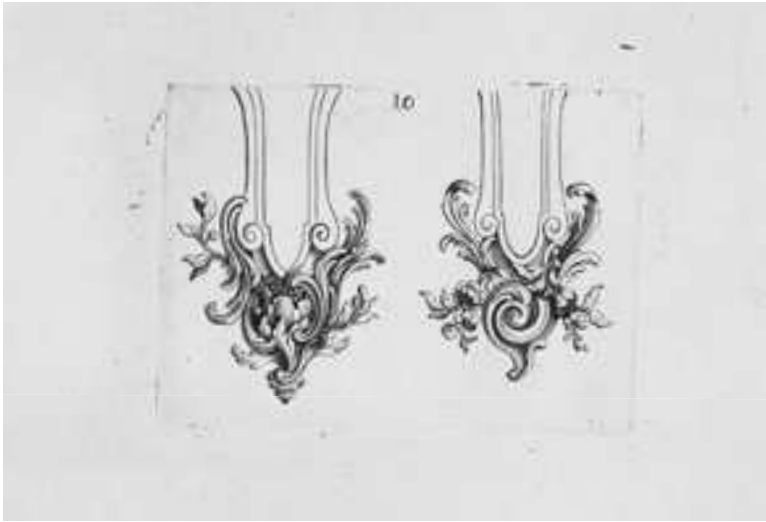
24. *Nouveaux Ornemens*, plate 7



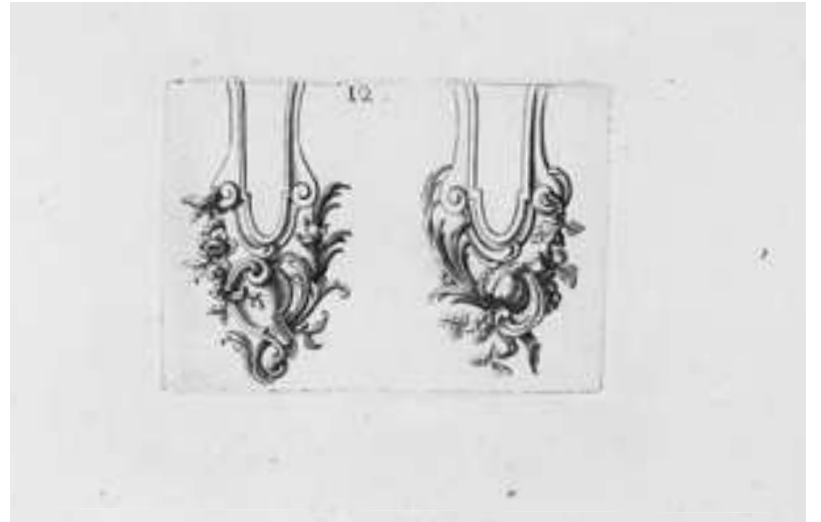
25. *Nouveaux Ornemens*, plate 8



26. *Nouveaux Ornemens*, plate 9



27. *Nouveaux Ornaments*, plate 10



29. *Nouveaux Ornaments*, plate 12



28. *Nouveaux Ornaments*, plate 11



30. *Nouveaux Ornaments*, plate 13



31. *Nouveaux Ornaments*, plate 14



32. *Nouveaux Ornemens*, plate 15



33. *Nouveaux Ornemens*, plate 16



34. *Nouveaux Ornemens*, plate 17

tenuous link with firearms ornament in the two forestock cartouches in the center. And if not for the V-shaped notch at the top of each, even these could be seen simply as pure ornament. Flanking these are four large rocaille cartouches enframing figural scenes and two vignettes taken from works by other artists, all of which could be used to decorate any type of object and are not specific to firearms ornament in any way.<sup>13</sup>

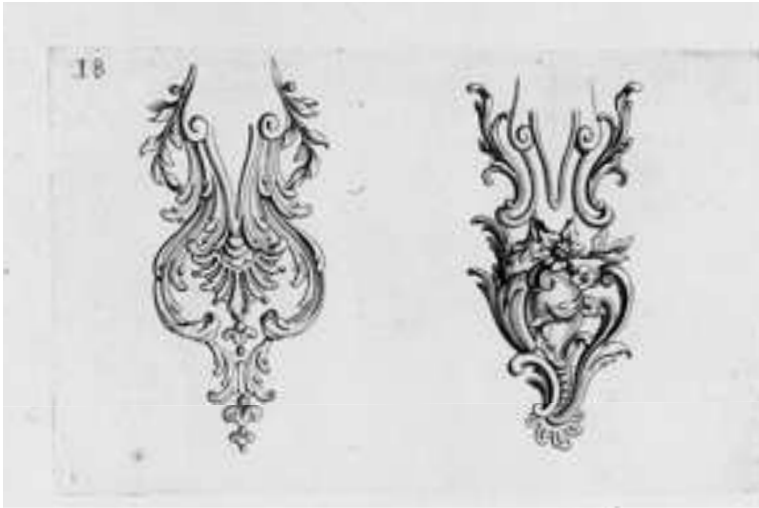
This ambiguity, and the freedom it afforded, was exploited by Demarteau in what appears to be his only complete pattern book for the decoration of firearms, which consists entirely of designs for forestock and tang cartouches. This pattern book exists in at least three variations, differing slightly in the number and choice of plates included. The four known copies of the three editions are in the Victoria and Albert Museum, London; the Metropolitan Museum (Figures 19–37); the Kunstbibliothek, Berlin; and the Livrustkammaren, Stockholm.<sup>14</sup> Two have title pages naming Gilles Demarteau, and one has Joseph Demarteau's trade card in place of a title page.

The London version consists of a title page and nineteen plates, numbered 1 through 20. The Metropolitan Museum's pattern book is the same as the one in London, except that it is missing plate 1, the title page. The London title page reads: *Nouveaux Ornemens / D'Arquebuseries / Dessiné et Gravé Par / De Marteau L'Ainé Se Vend Chez / Lauteur A Paris Prix*

*3<sup>l</sup> / Rue de La Pelterie A La Cloche* (New ornaments for gun-making, designed and engraved by Demarteau the elder, sold at the residence of the author, in Paris, price 3 *livres tournois*, rue de la Pelterie, at the sign of the clock).

The version in Berlin consists of a title page and twenty plates, numbered 1 through 21, plus three unnumbered plates. The title page (Figure 38) is the same as in the London version, except that the last line, giving Demarteau's address, is absent.

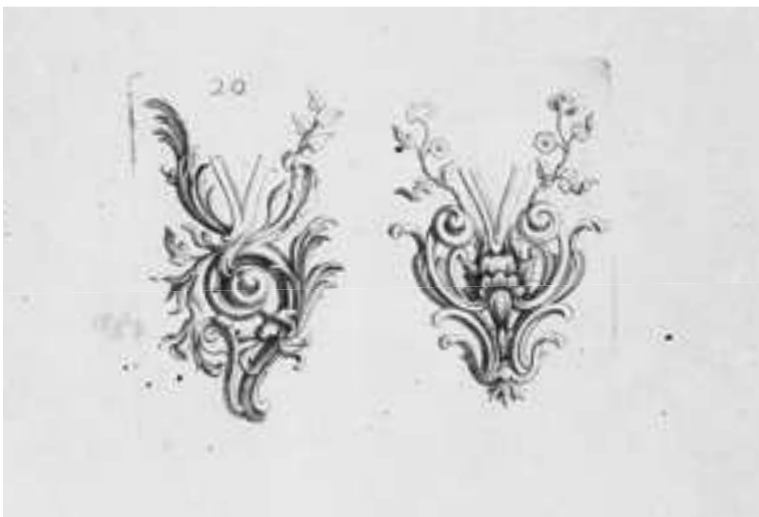
The contents of the version in Stockholm are very close to those of the one in Berlin, with the same twenty plates numbered 2 through 21, followed by the same three plates, which in the Berlin example were unnumbered but here are numbered 22, 23, and 24, plus two additional plates, numbered 25 and 26. In place of the title page found in the London and Berlin examples, however, the Stockholm pattern book begins with Joseph Demarteau's trade card (Figure 39), which reads: *DE MARTEAU / Le leune / Graveur sur tous Metaux, / Demeure au coin du Quay Pelletier / du côté de la Greve / A Paris* (Demarteau the younger, engraver of all types of metal, residing at the corner of Pelletier Wharf on the side of the Strand, in Paris).<sup>15</sup> The designs on plates 22–24 compare more closely to the engraving style of the trade card/title page and are simpler and clearly less inventive than the other plates, suggesting that they are the work of Joseph rather than Gilles.<sup>16</sup>



35. *Nouveaux Ornaments*, plate 18



36. *Nouveaux Ornaments*, plate 19



37. *Nouveaux Ornaments*, plate 20



38. Gilles Demarteau. *Nouveaux Ornaments D'Arquebuseries* . . . (Paris, ca. 1750–55), title page. Kunstbibliothek, Staatliche Museen zu Berlin (OS 863)



39. Joseph Demarteau (French, d. 1765), engraver. Trade card that serves as the title page in the Stockholm version of Demarteau, *Nouveaux Ornaments*. Paris, before 1765. Livrustkammarens Bibliotek, Stockholm (PL 72)



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The plates in the London and New York pattern books are the same as those of the versions in Berlin and Stockholm, with the following exceptions: London/New York plate 18 is plate 21 in the Berlin and Stockholm versions. London/New York plates 10 and 12 are plates 26 and 25, respectively, in the Stockholm version but are not in the Berlin version. And the designs on plates 10, 12, and 18 in the Berlin and Stockholm versions, as well as those on plates 22–24, do not appear at all in the London/New York version.

If the pattern books were published in the order London/New York first, Berlin second, and Stockholm third, it would suggest that the project originated with Gilles, that Joseph became involved with the second version (occasioning the removal of Gilles's address from the title page and the addition of three unnumbered plates attributable to Joseph), and that Joseph then took over the pattern book altogether, replacing Gilles's title page with his trade card to indicate that he was the vendor, numbering the previously unnumbered plates, and adding two others. This may have been brought about by increased demands on Gilles's time as he became steadily more successful, particularly from the mid-1750s onward, and was engaged in more prestigious projects.

When compared with the tang and forestock cartouches included in Gilles Demarteau's engravings of 1743 and 1744 (Figures 8–10), his designs in the cartouche pattern book have a sense of lightness and balance that the 1743 and 1744 designs lack. This is emphasized by the fact that



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the designs in the later pattern book are entirely free of any sense of background or placement on an actual object, unlike the cartouches in the earlier dated engravings, many of which have stippling to indicate the wood of an underlying stock or the punched and gilded ground of the fittings, and include details of a barrel tang and the outline of the edges of a stock. The cartouches in the engraving dated 1749 (Figure 6), however, are much closer to those of the later cartouche pattern book in terms of composition, complexity, and fineness of execution. Based on this, it is reasonable to assume that the cartouche pattern book, in its three variations, was created sometime after the engraving dated 1749 and before 1765, the year of Joseph Demarteau's death. The close stylistic similarities of the cartouche pattern book with the 1749 engraving, as well as with the undated Gilles Demarteau plate in the De Lacollombe album (Figure 11), suggest that the London/New York version of the cartouche pattern book was created earlier rather than later in this date range. This is corroborated by comparing these works with a suite of six engravings by Gilles Demarteau published in 1756: *Plusieurs Trophées / Dessinées et Gravées par Demarteau l'aîné / A Paris / Chès l'Auteur rue de la Pelterie à la Cloche / Et Chès François, au Triangle d'Or Hôtel / des Ursins Avec Priv. du Roi* (Figure 40). The *Trophées* show Demarteau in the early stages of developing the *manière de crayon*, a technique that he used—and continued to perfect—in all his engravings from that point on.<sup>17</sup> By

40. Gilles Demarteau. *Plusieurs Trophées Dessinées et Gravées par Demarteau l'aîné . . .* (Paris, 1756), plate 6. Engraving, 11 x 8<sup>1</sup>/<sub>16</sub> in. (28 x 20.4 cm). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1955 (55.503.32[6])

41. Claude Simonin et al. *Plusieurs Pieces Et Ornaments Darquebuzerie . . .* (Paris, 1705; this edition, 1777 or later), title page. Collection of James D. Lavin

contrast, signs of this technique are completely absent from the cartouche pattern book, which suggests a date range of approximately 1750 to 1755 for its execution. The intentionally loose connection of its elegant floral designs with firearms decoration also seems to signify Demarteau's own rapid departure from this genre, which, despite his obvious command of it, he never turned his hand to again. This is all the more interesting—even paradoxical—since he was from Liège, one of Europe's leading centers of firearms manufacture, his father Henri was a master gunsmith, and his master De Lacollombe is known primarily for his firearms ornament.

The Demarteau connection with firearms ornament manifested itself one last time, however, through Gilles-Antoine Demarteau (1756–1802), Joseph's son and Gilles's heir and artistic successor. Some time after 1777, Gilles-Antoine published and sold an expanded version of a pattern book of firearms designs by the gunsmith Laurent Le Languedoc and the engraver Claude Simonin, which was published originally in 1684 and then reissued in 1705 (Figure 41). Gilles-Antoine's third edition, still bearing the 1705 date of the second edition on its title page, included five additional plates, four by De Lacollombe and one more by Simonin. It can be established with certainty that Gilles-Antoine was the publisher of this edition and that 1776 or 1777 was the earliest date of publication by the line added to the title page, "chez Demarteau Grav<sup>r</sup>/Cloître S<sup>t</sup> Benoit N<sup>o</sup> 350." Gilles-Antoine was apparently the first member of the Demarteau family to live at that address, and he purchased the house at number 350 Cloître Saint-Benoit in 1776 or 1777, not long after inheriting the estate of his uncle Gilles.<sup>18</sup> Presumably the plates from the second edition, along with the five additional plates, passed from De Lacollombe to Gilles Demarteau and were among the hundreds of plates inherited from him by Gilles-Antoine. That these firearms designs were still considered marketable, even though some were nearly a century old, is indicative both of their high quality and of the long-lived and widespread appeal of the French style of firearms decoration throughout the eighteenth century.

#### ACKNOWLEDGMENTS

For generous assistance in the preparation of this article I am very grateful to Henrik Andersson, Frances Rankine, Gail Davidson, Floramae McCarron-Cates, Maxime Preaud, Peter Fuhring, James Bergquist, James D. Lavin, Stuart Pyhrr, Perrin Stein, Nadine Orenstein, Catherine Jenkins, James Bergquist, Peter Zeray, and Mark Morosse.

#### NOTES

1. On the introduction and early development of firearms in Europe, see Claude Blair, ed., *Pollard's History of Firearms* (rev. ed. of Hugh B. C. Pollard, *A History of Firearms* [London, 1926]) (New York, 1983), pp. 25–32. For the notable exception of a highly decorated late fourteenth-century gun, see *ibid.*, p. 30, and also Claude Blair, *Pistols of the World* (New York, 1968), p. 1, fig. 1 (Historiska Museet, Stockholm, 23136).
2. The most comprehensive study of the decoration of European firearms remains John F. Hayward, *The Art of the Gunmaker*, 2 vols. (London, 1962–63).
3. For the best overview of firearms pattern books, see Torsten Lenk, *The Flintlock: Its Origin and Development*, ed. John F. Hayward, trans. G. A. Urquart (London, 1965), especially chaps. 11–13. See also Hayward, *Art of the Gunmaker*, vol. 1, pp. 245–62, vol. 2, pp. 292–300; and Stephen V. Grancsay, *Master French Gunsmiths' Designs of the XVII–XIX Centuries* (New York, 1970). Grancsay's book remains very useful for the number of pattern books it reproduces in facsimile, despite the fact that he was sometimes working with flawed or composite examples.
4. For relevant examples of engravings of firearms ornament by each of these artists, see Lenk, *Flintlock*, pls. 108–10, 115–21, 127–30. For the sequencing and content of the Simonin pattern books in particular, see Donald J. La Rocca, "Sorting out Simonin: Pattern Books for Decorated Firearms, 1684–1705," in *Studies in European Arms and Armor: The C. Otto von Kienbusch Collection in the Philadelphia Museum of Art* (Philadelphia, 1992), pp. 184–207. Virtually nothing is known of De Lacollombe beyond the small number of engravings for firearms ornament signed by him and the fact that Gilles and Joseph Demarteau apprenticed under him. Heribert Seitz argued that he should be identified with a Parisian *fourbisseur*, whose name appears as *Collomb A Paris / Pont N[ot]re Dame* on the locket of an early eighteenth-century small-sword in the Livrustkammaren, Stockholm; see Heribert Seitz, "De Lacollombe as a Furbisher," *Livrustkammaren* 13, nos. 11–12 (1975), pp. 345–51. In relation to this, Catherine Norman pointed out to me (personal correspondence, August 26, 1988) that the *fourbisseur* Colomb appears in two documents dated 1723, cited in Alphonse Maze-Sencier, *Le livre des collectionneurs* (Paris, 1885), vol. 2, pp. 707, 723. However, even though a *fourbisseur* named Colomb and an engraver named De Lacollombe overlapped chronologically in Paris in the 1720s, there seems no conclusive reason to assume that they were one and the same person.
5. Unless otherwise noted, details of the lives and careers of Gilles and Joseph Demarteau are taken from H. Bouchot, "Les graveurs Gilles et Gilles-Antoine Demarteau, d'après des documents inédits," *La revue de l'art ancien et moderne* 18 (1905), pp. 97–112; and François Courboin, "Gilles Demarteau (I)," *L'amateur d'estampes*, no. 3 (May 1924), pp. 69–79. The first published reference to state specifically that Gilles was an apprentice in Paris by 1739 appears to be Jacques Hérold, *Gravure en manière de crayon: Jean-Charles François (1717–1769), catalogue de l'oeuvre gravé* (Paris, 1931), p. 35. Hérold is quoted on this in Marcel Roux, *Inventaire du fonds français: Graveurs du XVIIIe siècle*, vol. 6 (Paris, 1949), p. 329. The same date, perhaps derived from these two sources, also appears in Madeleine Barbin, "Demarteau, Gilles," in *The Oxford Companion to Western Art*, ed. Hugh Brigstocke (Oxford, 2001), Grove Art Online (Oxford, 2005), accessed August 1, 2007, <http://www.groveart.com/>. The date of Joseph's death is found in Courboin, "Gilles Demarteau," p. 76.
6. Both Bouchot and Courboin give detailed citations from Demarteau's will to demonstrate the wealth he had accumulated during his career

- and the generous bequests that he made to family and friends. Courboin (“Gilles Demarteau,” p. 76) states that in 1765 Demarteau signed a ten-year lease on the house in the rue de la Pelleterie. According to Bouchot (“Les graveurs Gilles et Gilles-Antoine Demarteau,” p. 102), Demarteau lived and worked there from 1746 until his death in 1776. Demarteau according to Hérold (*Gravure en manière de crayon*, p. 36), Demarteau was established there no later than 1755. It should also be noted that while the modern spelling of the street is Pelleterie, on most of Demarteau’s prints it is spelled Pelterie. On the spelling variations of this street name, see also L. de Leymarie, *L’oeuvre de Gilles Demarteau l’aîné, graveur du roi* (Paris, 1896), pp. 8–9.
7. For example, a passage in the *Mercur de France* for January 1767 (p. 165) describes an engraving as “par M. Demarteau l’aîné, connu par le degré de perfection ou il a porté le nouveau genre de gravure qui imite le crayon. Elle se vend à Paris, chez ce Graveur, rue de la Pelleterie, à la Cloche” (by M. Demarteau the elder, known by the degree of perfection to which he has brought the new genre of engraving that imitates chalk drawing. It is sold in Paris, at this Engraver’s...).
  8. In 1896, Leymarie (*L’oeuvre de Gilles Demarteau*, p. 12) lists Demarteau’s output as 560 numbered plates, following the *Catalogue des estampes gravées au crayon d’après differens maîtres qui se vendent à Paris chés Demarteau graveur deu roi, et pensionnaire de sa Majesté pour l’invention de la graveure imitant les dessins, rue de la Pelleterie, à la Cloche*, issued by Gilles-Antoine Demarteau in 1788. The number usually mentioned by later writers is about 700.
  9. The dated engravings by De Lacollombe, in addition to the 1730 title page, include two others dated 1730 and one dated 1736, which apparently was his last known engraving. The composition of this pattern book has been discussed in G. De Bellaigue and A. V. B. Norman, “An Eighteenth-Century French Pattern Book: Its Sources and Its Uses,” *Connoisseur* 157 (September 1964), pp. 16–20, referring to a copy then in the Bibliothèque d’Art et d’Archéologie, Paris (since incorporated into the Bibliothèque de l’Institut Nationale de l’Histoire de l’Art, or BINHA). See also G. De Bellaigue, “Engravings and the French Eighteenth-Century Marqueteur—1,” *Burlington Magazine* 107, no. 746 (May 1965), pp. 240–50; Lenk, *Flintlock*, pp. 115, 153–54, pls. 128, 130, citing the copy in the Livrustkammaren, Stockholm; and Hayward, *Art of the Gunmaker*, vol. 2, pp. 297–98 and pl. 94, citing a copy in the Victoria and Albert Museum, London. The copy in the Bibliothèque Nationale de France, Paris, was acquired at Sotheby’s, Monaco, March 1, 1987, lot 308, ex libris Marcel Jeanson. I am grateful to Maxime Preaud for confirming the provenance of the last example and for providing other details about it.
  10. The plates of all the known copies of this pattern book were originally unnumbered. Therefore their order varies somewhat from one copy to another. For the sake of convenience, the page sequence of the Stockholm example has been followed here (Figures 1–12). Both the Bibliothèque d’Art et d’Archéologie copy mentioned in note 9 above and one in the Cooper-Hewitt Museum, New York (1921-6-325) are numbered only in pencil. The plates of the Bibliothèque Nationale’s copy are numbered in pencil and in ink.
  11. The index of the *Mercur de France* (Étienne Deville, *Index du Mercur de France, 1672–1832* [Paris, 1910], p. 61) does include one earlier citation under the entry for Demarteau, but this pertains to a medal engraved to commemorate an event in 1739 that was commented on in the issue for May 1741 (p. 991), where the maker is given only as “M. Marteau.” Instead of being a reference to Gilles or Joseph Demarteau, however, it refers to the goldsmith and medallist François Joseph Marteau (active ca. 1720–59). I am grateful to James Draper for clarifying this point. Christian Michel (“Crayon Manner,” in *Oxford Companion to Western Art*, Grove Art Online, accessed August 1,

- 2007, <http://www.groveart.com/>) cites an engraving done by Gilles Demarteau in an early version of the technique *en manière de crayon* in 1736, but as Demarteau was only fourteen years old at the time and still living in Liège, this seems unlikely. Courboin (“Gilles Demarteau,” p. 72) listed the earliest dated print by Demarteau as 1751.
12. For the place of these five prints by Demarteau in the transition of styles of firearms ornament, see Lenk, *Flintlock*, p. 115; and Hayward, *Art of the Gunmaker*, p. 298. For the incorporation of designs by other artists in these prints, see Lenk, *Flintlock*, p. 154; De Bellaigue and Norman, “Eighteenth-Century French Pattern Book,” pp. 16, 19, 20; and De Bellaigue, “Engravings and the French Eighteenth-Century Marqueteur,” passim. A specific instance of Demarteau’s using another artist’s designs was also kindly pointed out to me by Peter Fuhring (personal correspondence, March 8, 1993), and later published in his book *Juste-Aurèle Meissonnier: Un génie du rococo, 1695–1750*, 2 vols. (Turin, 1999), vol. 2, p. 325, no. 25e.
  13. Fuhring (*Juste-Aurèle Meissonnier*, vol. 2, p. 325, no. 25e) identified the shell and water arrangement on the left as coming from a print by Meissonnier, and Lenk (*Flintlock*, p. 154), the seesaw scene on the right as taken from Bourguet.
  14. Victoria and Albert Museum, E.169-188-1927. Kunstbibliothek, Berlin, OS 863; see *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin* (Berlin, 1939), p. 125; and Lenk, *Flintlock*, p. 154, and pl. 131/1, for an illustration of the Berlin title page. Livrustkammaren, Stockholm, Livrustkammarens Bibliotek PL 72; see Lenk, *Flintlock*, pl. 131/2, for an illustration of plate 6 of the Stockholm pattern book. I am grateful to Maxime Preaud for confirming that there is no copy of this pattern book in the extensive collections of the Bibliothèque Nationale de France, Paris.
  15. Another example of this same trade card is found in the collection of Waddesdon Manor (3686.1.92.188) and was brought to my attention by Perrin Stein. In addition, Peter Fuhring has kindly pointed out to me the existence of a trade card reading *De Marteau/Graveur Sur Tous/Meteaux/Rue Pageuin Proche La/Place des Victoires/Chez un Vitrier/Paris 174[?]* (De Marteau, engraver of all types of metal, rue Pageuin near the Place des Victoires, in the residence of the glazier. . .). (Musée des Arts Décoratifs, Paris, Bibliothèque, Album Maciet, 256, 1). Comparison of this card with Joseph Demarteau’s trade card at the start of the Stockholm pattern book suggests that the Demarteau named on the Musée des Arts Décoratifs example would also have been Joseph, rather than Gilles.
  16. The Stockholm pattern book is bound together with another set of designs for forestock and tang cartouches, without a title page, and with plates numbered 1 through 12, which appear to be entirely by Joseph Demarteau and are not found in any of the other versions of the pattern book under discussion. Both sets of designs are ex collection Edmond Foulc and are cited in D. Guilnard, *Les maîtres ornemanistes: Dessinateurs, peintres, architectes, sculpteurs et graveurs*, 2 vols. (Paris, 1880–81), p. 159, no. 21.
  17. Hérold (*Gravure en manière de crayon*, pp. 18, 36) dates the publication of the *Trophées* to 1756, commenting on the set’s place in the development of Demarteau’s technique and his relationship with Jean-Charles François.
  18. Courboin (“Gilles Demarteau,” pp. 70, 77) states that the house was acquired by Gilles-Antoine on September 16, 1777. However, Bouchot (“Les graveurs Gilles et Gilles-Antoine Demarteau,” p. 109) gives the date as September 16, 1776. When previously publishing this pattern book (La Rocca, “Sorting out Simonin,” pp. 198–204), I failed to appreciate the significance of the addition of the Cloître Saint-Benoit address to the title page for establishing the date of the third edition and mistakenly assumed that it had been published in or about 1705, shortly after the second edition.