



Pair Of Engraved Pencil Prints - Drawn And Painted By Jacques Philippe Caresme - XVIII

2 400 EUR



Signature : Jacques Philippe Caresme - Gilles Demarteau -
Jean-Baptiste Glomy

Period : 18th century

Condition : Parfait état

Width : 42

Height : 39

<https://www.proantic.com/en/821592-pair-of-engraved-pencil-prints-drawn-and-painted-by-jacques-philippe-caresme-xviii-th-century>
htm.html

Description

Magnificent Pair of engraved pencil prints, painted and drawn by Jacques Philippe Caresme (1734-1796) French pastel painter, engraved by Gilles Demarteau (Flemish, 1722 - 1776), engraver and resident of the King.

The first is titled: "The Loving Satyr"

Period: XVIIIth

Dimensions: Height: 39cm x Width: 42cm

N ° 542: Jean Baptiste Glomy (2nd half of the 18th century), expert, editor and framer in Paris used to number the frames made by him.

Crowned with vines, cup in hand, the Satyr has his hand resting on the shoulder of a nymph, who is about to drink with him.

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The second is entitled: "The Refused Satyr"

Period: 18th century

Dimensions: Height: 39cm x Width: 42cm

N ° 543: Jean Baptiste Glomy (2nd half of the 18th century), expert, editor and framer.

The Satyr rushes towards an extended nymph who, an amphora in her hand, turns away and pushes him away.

This print is the counterpart of the previous print.

Jacques Philippe Caresme was a French pastel painter with a very flexible talent, of great elegance reminiscent of the best artists of the 18th century. He was also a very remarkable engraver.

Gilles Demarteau, engraver of Liège is the creator of an improved process of polychrome engraving in the manner of pencil borrowed from Jean-Charles François for which he worked.

The manner of pencil, or "in the genre of pencil", is a process of etching derived from the dotted line. Its goal is to get closer, in printing, to the effect of the pencil.

Jean Baptiste Glomy was a Parisian expert, his specialty was the framing and mounting of drawings and prints. He had invented a new artistic arrangement, which consisted of drawing painted and gilded threads on the back of the glass. This genre was so successful that it was given the name of its inventor, it was said to "glomize" or "to agglomerate" a drawing, a print, that is to say, to frame it under glass in the manner of Glomy.