MATERIALS, TOOLS, AND TECHNIQUES OF NINETEENTH CENTURY FRENCH ARTISTS
NGA 2014 Teachers Institute - Lance Moore

ARTIST LIST (French unless otherwise noted) & Some Technical Influences on Impressionism

Classicists
Nicolas Poussin, 1594-1665
Jacques-Louis David, 1748 –1825
Jean-Auguste-Dominique Ingres, 1780- 1867
Jean-Léon Gérôme, 1824-1904
William-Adolphe Bouguereau, 1825-1905

Antecedents of Impressionism
Peter Paul Rubens, 1577-1640 (Flemish)
Jean-Antoine Watteau, 1684-1721
Pierre-Henri de Valenciennes, 1750-1819
John Constable, 1776-1837 (English)
J.M.W. Turner, 1775 –1851 (English)
Eugène Delacroix, 1798-1863
Théodore Rousseau, 1812-1867
Jean-Baptiste-Camille Corot, 1796-1875
Jean-François Millet, 1814-1875
Gustave Courbet, 1819-1877
Honoré Daumier, 1808 -1879
Édouard Manet, 1832–1883
Eugène Boudin, 1824-1898

Impressionist / Post-Impressionist Artists
Edgar Degas, 1834-1895
Berthe Morisot, 1841-1895
Alfred Sisley, 1839-1899
Camille Pissarro, 1830-1901
Pierre-Auguste Renoir, 1841-1919
Claude Monet, 1840-1926
Mary Cassatt, 1844-1926 (American)

Vincent van Gogh, 1853- 1890
Georges Seurat, 1859–1891
Paul Gauguin, 1848-1903
Paul Cézanne, 1839–1906

SOME TECHNICAL INFLUENCES ON IMPRESSIONISM

- Most Impressionist received a traditional/academic training, which supplied a technical foundation, and provided something to "push against"

- Viewing and copying the work of earlier artists in the Louvre: Titian, Rubens, Velasquez, Goya, El Greco, Frans Hals, Poussin, Gericault, etc...
• Seeing Ukiyo-e Japanese Woodblock Prints - provided inspirations for Asymmetrical compositions, High horizon lines, flattening of space, bolder color

• Older contemporary artists that expanded the horizons including Corot, Courbet, Manet, and Boudin (for example, Monet painted en plein air with Boudin)

• Modern scientific studies in optics and color, including work by Chevreul and Rood

• The invention of photography in 1839. “From today, painting is dead” - painter Paul Delaroche

• The development of the lightweight, portable easel - enabling more painting en plein air

• Mass production of the airtight collapsible paint tube by the 1830s

• The early nineteenth century introduction of the metal ferrule in brush manufacture, allowing for flat brushes that produced different effects

• New paint milling machines made paint that was more short and buttery

• New synthetic colors were developed, which led to a new luminosity in painting

PERIOD PALETTE - Commonly Encountered Pigments on the Impressionists' Palettes

• Whites: Lead, Zinc (introduced c.1850), Lead/Zinc manufactured mixtures
• Red/Orange: Vermilion, Chrome Orange (1830s), Natural Red Lake, Alizarin Crimson (1868)
• Greens: true Emerald Green/Paris Green (1814), Viridian (1838), Opaque chromium oxide green (1862, anhydrous chromic oxide)
• Blues: Prussian, Cobalt (1802), French Ultramarine (1827), Cerulean (1860)
• Black: Ivory/Bone
• Yellows: Naples Yellow, Chrome Yellow (1820), Yellow Ochre
• Violet: Cobalt violet (1859), Manganese Violet (1890)... both synthetic mineral pigments
• Ochres: Yellow Ochre, Orange-red, Red-brown, etc...
• "Mars" Colors: Fe₂O₃ from the mid-1800s, Synthetic Iron Oxides (Ochres), Umbers, Black, Violet...
• Coal-Tar dyes: (from c. 1870) Synthesized copies of hues found in vegetable and animal organic colorants

SHORT TECHNICAL BIBLIOGRAPHY