MATERIALS AND TECHNIQUES OF NINETEENTH CENTURY FRENCH ARTISTS
Image List (Artist named are French unless otherwise noted)

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2  Changing Tastes

  William-Adolphe Bouguereau, 1825-1905
  *Breton Brother and Sister*, 1871
  oil on canvas. MMA

  Paul Gauguin, 1848-1903
  *Self-Portrait*, 1889
  oil on wood. NGA DC

3  Materials, & Techniques of Nineteenth Century French Artists
1. Official Painting of the French Academy
2. Influences on Impressionist Techniques
3. Tools and Materials

4  Official Painting of the French Academy

  Jacques-Louis David
  *Napoleon Crossing the Alps*, 1800
  Château de Malmaison, Rueil-Malmaison

  Jean-Léon Gérôme
  *Slave Auction*, 1866
  The Hermitage, St. Petersburg

5  Jean-August-Dominique Ingres

  *Portrait of the Countess D'Hausonville*, 1845
  The Frick Collection, New York

6  PAINTING PROCESSES: Indirect & Direct

  Demonstration canvas,
  Work of Michiel Sweerts (Flemish, 1618–1664)
  Rijksmuseum, Amsterdam

  Jean-Honoré Fragonard
  *Portrait of a Woman with a Dog*,
  ca. 1769, Oil on canvas. MMA
7  **Ébauche**

Bouvier, 1832  
Palette of flesh tones for an ébauche

Jacques-Louis David  
*Portrait of Madame Adélaïde Pastoret*, 1791-1792

Bouguereau – ébauche / study

8  "Just Impressions" - *The Aesthetics of Non-Fini*  Allowing the colored ébauche to serve as the finished painting

Berthe Morisot, 1841-1895  
*Before the Mirror*, 1890

Pierre-Auguste Renoir, 1841-1919  
*Portrait of Alfred Sisley*, 1874

9  **Influences on Impressionism**

• Early *Plein Air Painting*
• The Barbizon School of Landscape Painters
• Older Contemporary Artists / Mentors
• The Invention of Photography
• Japanese Woodblock Prints

10  **Early Plein Air Painting**

Pierre-Henri de Valenciennes  
*Farm-buildings at the Villa Farnese (The Two Poplar Trees)*, 1780, Oil on paper on cardboard. Musée du Louvre, Paris

John Constable, 1776-1837 (English)  
*Storm off the Coast of Brighton*, 1824, Oil on paper laid on card

11  **The Barbizon School**

Jean-Baptiste-Camille Corot, 1796-1875  
*Thatched Village*, 1864. Baltimore Museum of Art

12  **The Emergence of the Avant-garde: Color vs. Drawing in the 19th-Century**

Gustave Courbet, 1819-1877  
*Self-Portrait with Pipe*, 1844-1845,  
Oil on canvas. Musée Fabre, Montpellier, France
Honoré Daumier, 1808 -1879
*Battle of the Schools: Idealism vs. Realism, 1855*
Lithograph. Bibliothèque Nationale, Paris

Jean-Léon Gérôme, 1824-1904
*Self Portrait, 1886*
oil on canvas, Aberdeen Art Gallery, Scotland

13 **Older Contemporaries**

Eugène Boudin, 1824-1898
*The Beach at Villerville, 1864. NGA*

Edouard Manet, 1832–1883
*Boating, 1874, Oil on canvas. MMA*

14 **The Invention of Photography**

Jean-Baptiste Sabatier-Blot
*Daguerreotype of Louis Daguerre, 1844*

Paul Delarouche (French 1791-1856)
*The Execution of Lady Jane Grey*
Oil on canvas, c. 1833

15 **Ukiyo-e Japanese Woodblock Prints**

Hiroshige (Japanese)- *Great Bridge, Sudden Shower at Atake, 1856*

Vincent van Gogh (Dutch, 1853- 1890)
*The Bridge in the Rain, 1887*
The Van Gogh Museum, Amsterdam

16 **Ando Hiroshige (Japanese, 1797-1858)**
*Wisteria at Kameido Tenjin Shrine (Kameido Tenjin Keidai), 1856*

Monet in his garden at Giverny

Monet's Japanese-print-lined dining room in Giverny

Monet – *Bridge over a Pond of Waterlilies, 1899, MMA*
Tools and Materials Used in 19\textsuperscript{th} c. French Painting
Pierre-Auguste Renoir -
Paintbox and palette, c. 1900

Autograph list of his colors and materials, c. 1877-8

Tools and Materials Used in 19\textsuperscript{th} c. French Painting

- Supports and Grounds
- Paint
- Tools
- Easels
- Tickets

Supports Used in 19\textsuperscript{th} c. French Painting

Flexible
- Paper: usually later mounted on canvas or board
- Fabrics: Linen, cotton, Hessian/Burlap

Solid
- Panel: occasionally used by Corot and Boudin, and by Seurat for small sketches
- Cardboard / Pressed board: Toulouse-Lautrec

Paper - unprepared

Edgar Degas, 1834-1895
Self-Portrait, oil on paper
c. 1857, The J. Paul Getty Museum

Woman at a Window,
Oil on unprimed red-brown paper, laid on canvas,
c.1871-72. The Courtauld Institute of Art, London

Prepared Paper – surface treatments

Paul Cézanne, 1839–1906
Still Life with a Plaster Cast, c. 1894, The Courtauld Institute of Art, London
Oil on prepared paper, mounted on panel

Three details of Bourgeois aîné grand aigle prepared paper samples, c. 1906

Paul Gaugin, 1848-1903
Te Reroia, detail. 1897
Oil on unprimed hessian,
The Courtauld Institute of Art, London
Hessian/Burlap fabric of jute or sisal fibers

23 Canvas Weights and Ground Preparations
Bourgeois aîné canvas samples, c. 1906

24 Toned Grounds

Paul Cézanne, 1839–1906
Mountains in Provence (Near l'Estaque?), c. 1879, National Gallery of Wales, Cardiff

Lac d’Annecy, summer 1896,
The Courtauld Institute of Art, London

25 PAINT = Pigment + Binder (Poppy, linseed, walnut oil)
Additives may include
• Chalk / Fillers
• Driers
• Wax

Camille Pissarro, 1830-1901
The Artist’s Palette with Landscape, c. 1877-9
The Clark Art Institute, Williamstown, Massachusetts

26 Traditional Pigments

White Lead
Bone Black
Yellow Ochre

27 Colormen and the Atelier

Jost Amman, Der Apotheker, 1568

H. Collaert (after J. Stradanus)
Color Olivi, c.1590

28 19th Century Pigment Collections

Alphonse Giroux pigment box, c. 1800

Hafkenscheid Pigment Collection, Amsterdam

29 19th c. Grinding mill, Lefranc & Bourgeois, Le Mans

30 Au Rapin shop of the color merchant Mabille, c. 1905
Modern Pigments

Emerald Green: Large-scale manufacturing, 19th c.

Cézanne – *Hillside in Provence*, c.1886, detail

Synthetic Organics / Coal-tar colors

Silk dress, c.1862 with Perkin’s mauve aniline dye

Renoir – *Mademoiselle Sicot*, 1865. NGA DC

Modern Color Theory / Optics

Color Wheel of Louis Hayet/Ogden Rood

Chevreul’s color circle, 1864 - with 72 divisions

Pissarro - *Apple Picking at Eragny-sur-Epte*, 1888, Dallas Museum of Art

Fading Saturation

van Gogh - *Oleanders*, 1888, detail, MMA

van Gogh - *Bedroom in Arles*, 1888. Van Gogh Museum

Tools: Paint Storage

H. Collaert - *Color Olivi*, detail, c.1590

Medieval female painter Thamar, with her assistant grinding colors

18th-century Pig-bladder Paint holders with Ivory plugs

Tube Paints

Winsor and Newton glass tubes, c.1840.

Refillable glass or brass syringes pre-dating collapsible tin tubes

Winsor & Newton Paint Tubes, 1841-2

Lefranc and Cie, *Couleurs en tubes*, 1896

Brushes: Metal ferrules introduced in the mid-Nineteenth-century

19th-century Bristle brushes with metal ferrules

Samples of Hogs Hair Brushes, Lefranc et Cie, 1900
Taches: Brushwork with patches of color
Georges Seurat
*A Sunday Afternoon on the Island of La Grande Jatte*
1884-86, *The Art Institute of Chicago*. detail

Claude Monet
*Waterlilies*, 1919, MMA. detail

Paul Signac (1863-1935)
*View of Port Marseilles*, 1905, MMA. detail

Palette Tools

Godets (brush dippers) – to be attached to the palette to hold turpentine and painting medium while working, Lefranc, 1899

Samples of painting and scraping knives. Lefranc, 1900

Cézanne
*Portrait of Anthony Valabregue*, 1866, NGA DC, detail

Cézanne
*The Etang des Sœurs, Osny*, c. 1875
Courtauld Institute, London

Varnish / Surface Coatings
Probably the Paris Salon exhibition.

William Hogarth (1697-1764, English)
*Time Smoking a Picture*, 1761

Camille Pissarro
*Fox Hill, Upper Norwood*, 1870
NG London, During Treatment

Cleaning Controversy
Pierre-Auguste Renoir, 1841-1919
*Luncheon of the Boating Party*, 1880-81
Phillips Collection, DC

Paul Gaugin, 1848-1903
*Where Do We Come From? What Are We? Where are We Going?* 1897-98, MFA Boston
Peinture a l’essence

Edgar Degas, 1834-1895
*The Pedicure*
Essence on paper mounted on canvas, 1873. Musée d’Orsay, Paris

Henri de Toulouse-Lautrec
*The Streetwalker*, ca. 1890–91
Oil on cardboard, MMA

En Plein Air

Courbet - *La Rencontre (Bonjour Monsieur Courbet)*, 1854. Musée Fabre, Montpellier, France

Photos of 1 Boudin, 2 Pissarro, 3 Renoir, 4 Cézanne

Renoir
*Claude Monet working in his Garden at Argenteuil*, 1873

Paul Cézanne
*Camille Pissarro*, c.1877, Louvre

John Singer Sargent (American, 1856–1925)
*Monet Painting by the Edge of a Wood*, 1885
Tate, London

Easel Evolution

Ernest Hareux - *Working in the Open Air*, 1888-9

Lefranc & Cie, Boîte de Champagne, portable paintbox, 1899

Boîte à pouce - portable paintbox to hold on the thumb, Borgeois âiné catalogue, 1896

Pissarro’s rolling easel

Monet
*The Beach at Trouville*, 1870
NG London

Macro detail with sand grains
Charles-François Daubigny
“Le Botin” (Little Box) – from 1857

*The Studio Boat (Le Botin)*, Pen and Ink, Musée du Louvre, Paris

*Alders*, 1872, NG London

Monet’s Studio-Boat – from 1872

Claude Monet
*The Studio Boat*, 1874
Kröller-Müller Museum, Otterloo

Edouard Manet
*Claude Monet and his wife on his Floating Studio*, 1874
Neue Pinakothek, Munich

The Railroad
Monet - *Gare Saint Lazare*, 1877

Degas
*The Racecourse, Amateur Jockeys*, 1876-87. Musée d'Orsay, Paris

Hiroshige, Ando (Japanese) - *Ushimachi, Takanawa*, From "One Hundred Famous Views of Edo”, 1857
Woodblock print. The Brooklyn Museum

The Railroad
Carte Itinéraire de Paris à Fontainebleau

Forest of Fontainbleau

Gustav Le Grey

Monet
*Le Pavé de Chailly*, c. 1865, Musée d’Orsay, Paris

"...Something Solid and Durable"

Claude Lorrain and Claude Monet

Paul Cézanne
*Mont Sainte-Victoire Seen from the Bibemus Quarry* 
1897, Baltimore Museum of Art
Joan Mitchell (American, 1926-1992)  
*Great Valley number IX*  
Musée des Impressionnismes, Giverny  

Roy Lichtenstein (American, 1923-1997)  
*Bedroom at Arles,* 1992. NGA DC  

**Enchanté and Au Revoir**  

Courbet  
*La Rencontre (Bonjour Monsieur Courbet)*  
1854. Musée Fabre, Montpellier, France  

Maurice Denis  
*Cézanne Painting in the Country*  
1906. Private collection  

**SHORT TECHNICAL BIBLIOGRAPHY**  