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FRENCH GRAPHICS



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From the
Elvehjem Art Center Collection

April 11 through May 25, 1975

ELVEHJEM ART CENTER
UNIVERSITY OF WISCONSIN
MADISON

PREFACE

This exhibition of French prints and drawings from the Elvehjem Art Center's permanent collection has been a project carried out by the Museum Training and Connoisseurship class of the spring of 1975: Sara Boush, Karin Breuer, June Byrne, Marvel Griep, Nancy Kallenberger, D.'Arlyn Marks, Morteza Sajadian and Susan Venarde. They selected the works in the exhibition, wrote and designed this catalogue, handled all publicity for the exhibition and installed the works in the Mayer Gallery. As instructor of this course, I want to commend their enthusiasm, conscientiousness and spirit of cooperation in organizing and executing these assignments, thereby enabling the Elvehjem Art Center to present a noteworthy exhibition of a portion of its graphic holdings. On behalf of the class, I want to extend special thanks to Professor Robert Beetem of the Department of Art History for the time and interest he has devoted to this project in an editorial and advisory capacity.

The French theme of this exhibition was proposed by Professor Edward Gargan of the Department of History to coincide with the twenty-first annual conference of the Society of French Historical Studies, held on the Madison campus, April 11-12, 1975. Professor Gargan, as president of the Society, has been helpful in informing the students of the focus of the conference, thereby providing certain direction to their efforts in organizing this exhibition. Such direct involvement with the interests of other departments of the university adds an extra dimension to the realization of a project of this nature.

Carlton Overland
Acting Director/Curator
of Prints and Drawings

Cover: 11. Marcellin Desboutin, *Self-Portrait*
(Man with a Pipe)

INTRODUCTION

André Malraux said, "All art is a revolt against man's fate." In the centuries represented by the artists' works here presented, simultaneous philosophical, economic and social changes produced radical transformations in the relationship of the artist and society. The social institutions, such as the church and the throne, which had provided him with training and support were swept away. In this exhibition, some of these transformations are reflected, as in Callot's Miseries of War. Others are only indirectly suggested in choice of subject, technique or treatment. Religious art declined with the influence of the church. The abolition of the throne, the rise and fall of Napoleon and the Industrial Revolution redefined the artist's interpretation of man's relation to nature, himself and society.

The Martyrdom of Saint John the Evangelist, a copper engraving by Jean Duvet, is the singular example of French prints from the sixteenth century. Duvet's art is analogous to the early stage of Mannerism in Italy as seen in the work of Rosso Fiorentino and Jacopo Pontormo. The print presents a purely visionary experience with no attempt toward naturalization of figures and setting or rationalization of composition. It is extremely crowded with distorted perspective and ambiguous space. The religious intensity of Duvet's work may be explained, in part, by the artist's association with the Bishop of Langres who was fighting for church reform. While prolonging France's tie with the Middle Ages, Duvet also established the mood for the second stage of Mannerism.

This later phase was dominated by a courtly art almost exclusively associated with the king or noble families and may be described as elegant, sophisticated and refined. The art of Jacques Bellange exemplifies these qualities. The artist was from a town in the Duchy of Lorraine, Nancy, which was to experience a remarkable revival of artistic activity. Bellange, who also designed and created wall decorations, stage scenery and theater machines, achieved a



13. Jean Duvet, The Martyrdom
of St. John the Evangelist

personal style which was once again based on Italian sources. Parmigianino was the originator of this mannerist style and Bellange accepted the formulas to create personal works within a religious context. What appear to be three noble women in elegant dress engaged in conversation are actually three female saints. Bellange has employed the familiar traits of Mannerism, small heads, elongated necks and bodies, and slender, expressive hands appropriate to the flowing, curvilinear etching style.

Bellange's contemporary, Jacques Callot, also from Nancy, was the most important printmaker in seventeenth-century France. He made significant advances in the technique of etching as well as utilizing the medium for social commentary. He received his training from an engraver and publisher of commercial prints, Philippe Thomassin, before spending ten years



2. Jacques Bellange, Three
Female Saints

in Florence working for Duke Cosmo II. In this period, Callot gained recognition for his engravings of the festa, public festivals given by the Duke to amuse the citizens. He eternized the Commedia dell' Arte type in a style which foreshadowed Watteau in its combination of the natural with the artificial.

After the death of the Duke, Callot returned to Nancy and was soon called to Brussels by the Infante Isabelle in 1625 to gather material for a commission on the Siege of Breda. However, during the next decade Nancy was to be plagued with wars and disease. The Duchy of Lorraine became a thoroughfare for the Thirty Years War and witnessed two invasions by Louis XIII in 1631 and 1632, culminating in the cap-

ture of Nancy and surrender by the Duke in the following year.

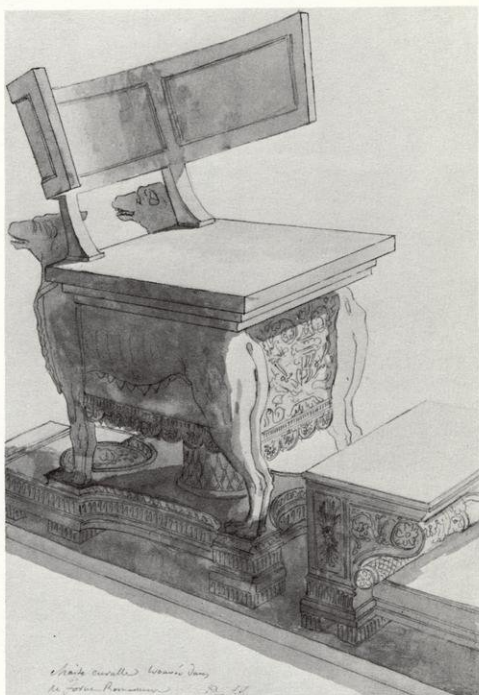
Callot was greatly affected by these upheavals and produced a series of etchings entitled Grandes Misères de la Guerre, a declaration against war. The seventeen prints do not correspond to specific historical events; some of the scenes were already introduced in Siege of Breda, while others were begun before the attack on Nancy. However, these prints are a unified series, the first time a graphic medium was used to indict mercenary warfare, rather than to glorify it. The Elvehjem Art Center possesses the entire series, four of which were selected for the exhibition. Death by Hanging is a provocative illustration of the horror of war. The large tree in the center of the composition, surrounded with soldiers in the distant background, may provide a religious analogy in that the tree suggests the cross, the still-life of garments in the foreground the robes of Christ, and the figure rolling dice on a drum to the right of the tree the gambling soldiers. The three couplets at the bottom of each print written by the Abbé de Marolles were added in the second edition and have little relation to Callot's intention.

The precision and flexibility of drawing seen in this print are a product of a new kind of etching tool, the *échope*. A large needle was cut at a slant so the artist could vary the width of the line by rotating the needle between his fingers. It is not known whether Callot actually invented the instrument, but he is recognized as the first master to utilize the *échope* effectively. Callot, also, used a hard varnish to cover his plates instead of a soft ground which could not provide the delicacy of line for which he strove. These three artists, Duvet, Bellange and Callot, introduce three recurring motifs in French art: religious intensity, graceful beauty and social criticism.

In the eighteenth century French humanism, with its intellectual heritage of reason and stoic virtue, continued to be nourished by the Classicism of Italy. Jacques-Louis David became the true interpreter of Spartan formality,



4. Jacques Callot, The Miseries of War: Plate 11. Death by Hanging



8. Jacques-Louis David, Roman Curule Chair

achieving a concentration of form which satisfied the demands of classicist theory, while enmeshing himself in the political milieu of the French Revolution, attaining an outstanding social and artistic position---in fact, he was named premier peintre of Napoleon's Empire. In the drawing Roman Curule Chair form and design are precise and accurately realistic, portraying his ability to stylize and to simplify what his classical education had taught him. It is a direct, convincing impression which has been fixed with extreme economy of means.

After winning the Prix de Rome (1774), David went to Rome, where he immersed himself in antiquity, even journeying to Pompeii and Herculaneum. He sat in the Roman Forum and drew,



16. Jean-Baptiste Greuze, *Young Artist at Drawing Board*

filling sketchbooks with drawings, including this one, which he later used in his paintings.

Divergent from David's classical style is Jean-Baptiste Greuze's emotional sensibility, as seen in Young Artist at a Drawing-Board.

Within the academic school, these two main tendencies in French art, the rational or "Poussinist," which advanced the superiority of drawing or line (which appeals to the mind), over the "Rubenist," or color (which appeals to the senses), took on entirely new meanings as a result of the penetration of both currents with romantic and sentimental elements.

Jean Auguste Dominique Ingres sought a linear abstraction which was richer and more subtle than the classical ideal, with a strong feeling for delicate nuances of bodily outline which break through archaism to produce living form. This quality emerges in his portraits, of which

his drawing of the Honorable Frederic Douglas is an example, seen here in the form of a lithograph by Ingres or an assistant.

"Drawing is the probity of art," he said. In spite of his preoccupation with the abstract, it was the outline which carried the tension between his intellect and his senses. The more distinct the line, the better the art. However, his work carries strong indications of a romantic quest for artistic expression.

Today we find Neo-Classicism and Romanticism, long regarded as opposites, so interdependent as to be two aspects of the same artistic movement. But the romantic aim was to dissolve the subterfuges barring the way to a "return to nature." Baudelaire said, "Nature is so bright and beautiful that nothing is left for man to desire." For the romantics and for the realists "nature" had varied meanings, and it is in the art of Honoré Daumier that we find a merging of qualities we may call both romantic and realistic.

Daumier used his artistic personality, deeply rooted in his love of the art of Rembrandt, and his exceptional expressive power, his prodigious visual memory and adroit invention as weapons of social satire. He produced some of the most important graphic works of his era, bringing lithography to its highest point. Two newspapers, La Caricature and Charivari, owed their fame to the contributions of Daumier and Paul Gavarni.

Ricourt, the publisher, said of Daumier, "Vous avez le geste, vous." It was his ability to catch the expression on the face, the significance of an attitude, the gesture which personified a species of man. He dismissed everything unrelated and superfluous to the action, mingling realism and fantasy that characterize stereotypical beings grounded in reality but executed from memory. Therein lies the essence of his art. Each is a personage, developed in time, acting out a coherent and structured life-cycle, articulating and constructing an entire world.

His creation of Robert Macaire, represented in the drawing, "C'est tout de même flatteur,"



7. Honoré Daumier, C'est tout de même flatteur

is the personification of "knavery in yellow gloves"---stock market speculator, false industrialist, crooked salesman, confidence man without honor---all of whom he included in his moralizing.

The title of this drawing is part of a longer quotation in which Macaire tells his partner-in-guile, Bertrand, "It's very flattering, all the same, that everybody's imitating us, but if this keeps up, there'll be no place left for us but the army."

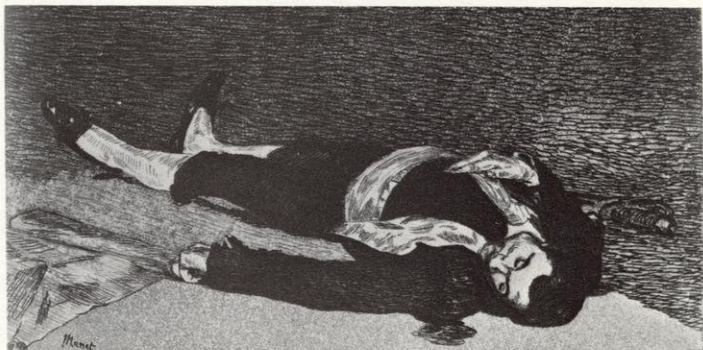
Whereas the seventeenth century produced some of the greatest French engravers (the French Academy, founded in 1648, opened its doors to engravers in 1655), the graphic media were taken up even more by nineteenth century artists, and after 1850 almost every painter attempted at least some graphic work.

In the nineteenth century also, artists became more involved in the social and cultural

events of life. There were truths of human nature as well as the natural world. Edouard Manet adapted earlier compositional schemes to the immediate needs of depicting scenes based on reality. An example is furnished by the Dead Toreador (1864) who later recurs as a dead soldier in the lithograph, Guerre Civile, representing an incident in the Commune of 1871. In addition, Goya's paintings of the French atrocities in Spain in 1808 had penetrated Manet's aesthetic consciousness, and the Dead Toreador seems a synthesis of the starkness of victimized death. In this etching, as in much of his work, Manet creates an image in which the moment, in all its finality, is crystallized.

Manet outlines his figures strongly. His artistic sense led him to see in terms of whole areas, of "simple energetic fragments." Manet, as many of the realist painters of his day, wanted to capture the immediacy of instant vision, and in doing so reduced the image to essential flat planes, eliminating transitional areas between. For these quick sketches, Manet started out using very supple media, such as red chalk, sepia or pencil. The contour sets the form, within which flat hatchings separate highlights and shadows without modelling; the dark and light areas stand out in strong contrasts, much like the Japanese prints which gained popularity during his lifetime.

The exhibition includes two representatives



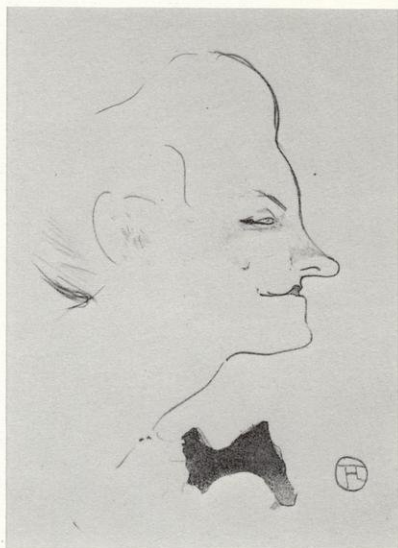
23. Edouard Manet, Dead Toreador



31. *Camille Pissarro, Poultry Market at Gisors*

from the Barbizon School, a group of landscape painters who preceded the Impressionists in painting the beauty of the French countryside. Jean Baptiste Camille Corot and Charles François Daubigny were both successful printmakers as well as painters. The Corot is a delicate etching, Ville d'Avray (the landscape near his country house outside Paris).

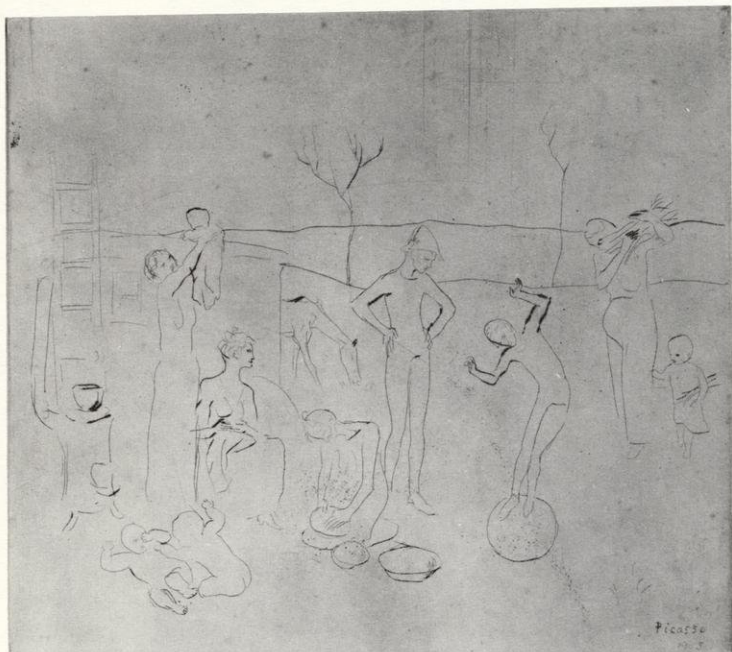
Daubigny's Gathering in the Herd is done in the technique cliché-verre ("glass-print") used also by Corot and rarely employed outside the Barbizon group. The method was a combination of conventional printmaking and photography. A glass plate covered with a light-resistant ground acted as an etching plate upon which the artist drew. The sharp tool cut away the ground and exposed the glass plate. At this stage, the process becomes similar to photography; the



39. *Henri de Toulouse-Lautrec,*
Yvette Guilbert

plate acts as a negative and when exposed to light on photographic paper, the print is secured. The cliché-verre, neither etching nor photography, was practiced only a short time because of its "hybrid" nature.

Camille Pissarro carried the principles of Impressionism into printmaking better than any other artist. He came to Paris in 1855 as a proclaimed pupil of Corot. Preferring the beauty and variety of the country landscape, Pissarro did not even include figures in his composition until late in his career. However, the representation of figures in Poultry Market at Gisors puts forth the monumental quality of abstracted forms. The peasants remain completely anonymous; their stature and movement are of more consequence than their facial expressions. The artist executed a series of works dealing with markets. Although Pissarro was personally involved in anarchist activities, Poultry Market at Gisors seems politically neutral, a segment of French popular life.



30. Pablo Picasso, Les Saltimbanques

Henri de Toulouse-Lautrec portrayed another side of French life, characteristic of fin-de-siècle Paris. At the age of fourteen he fractured both legs which crippled him for life. He began to draw at this time and soon left for Paris where he took up residence in the artist colony of Montmartre. Here he lived with the people he immortalized in his work. Toulouse-Lautrec, who was influenced by Japanese woodcuts and contemporary French artists, particularly Degas, took great liberties with traditional forms and color. As a superb draftsman, Toulouse-Lautrec simplified and reduced his forms to a point of abstraction which did not detract from a sense of reality but enhanced it. One of Toulouse-Lautrec's most significant contributions to the world of graphics was the lithographic poster. The citizens of Paris could not avoid this art form which was seen throughout the city.

Divan Japonais, for example, advertised a famous cabaret in Montmartre. Represented is Jane Avril, nicknamed "La Melinite" (the Bomb), a Parisian dancer seen in another poster in the exhibition and captured frequently by the artist. The music critic Edouard Dujardin accompanies her, and on stage is Yvette Guilbert, who appeared here for the first time in Toulouse-Lautrec's work. Her well-known face was done again by Lautrec in a simple yet expressive black and white lithograph which was one of 11 prints for an album entitled Le Café Concert. Henri Gabriel Ibels included 11 prints in this album which illustrated a text by Georges Montorgueil. Another series, Elles, which was executed three years later, was made up of ten prints and a title page. These scenes from the life of prostitutes were published in 1896 by Gustave Pellet. The original name was to be La Fille. The large poster of Aristide Bruant, with its flat, massive forms, is exhibited on the fifth floor of the Elvehjem Art Center. Aristide Bruant was a folk singer, poet and composer, whose cabaret, "Le Mirliton," opened in 1885. His ballads were closely aligned in subject and mood to the art of Toulouse-Lautrec.

Pablo Picasso, who also lived in Montmartre after he moved to Paris from Spain in 1904, began his career painting low-life scenes. The poor and forlorn were the main themes of Picasso's Blue Period from 1901-1904. The tragic feeling behind these works gradually gave way to another distinct phase in the artist's long career, the Rose or Circus Period. In 1905, circus and harlequin scenes and figures began to dominate Picasso's art. The Elvehjem Art Center's most recent acquisition is a fine example from this period. Les Saltimbanques (The Acrobats), a drypoint done in 1905, presents a circus family with poise and dignity, each figure articulated with a natural, delicate contour line. The drypoint technique allowed Picasso to render shadows and soft atmospheric effects subtly without the addition of multiple lines or cross-hatching for modelling.

CATALOGUE

BAUDOUIN, Pierre Antoine (1728-1769)

1. Marriage of Pelus and Thetis
Quill pen and iron-gall ink with wash on
paper; 15 3/4 x 11 1/8
University purchase, 65.8.2

BELLANGE, Jacques (1594-1638)

2. Three Female Saints
Etching; 12 5/8 x 7 3/4
University purchase, 66.3.2

CALLOT, Jacques (1592-1635)

3. Peasant Striking his Donkey
Etching; 2 1/2 x 3 1/2
Gift of Misses Laura and Marjorie Johnson,
60.1.1

4. The Miseries of War (18 Plates), 1633
Etchings; 3 1/4 x 7 3/8

Humanistic Foundation Funds purchase,
63.4.6-23

Pl.4. The Marauders, 63.4.9

Pl.5. The Pillage, 63.4.10

Pl.11. Death by Hanging, 63.4.16

Pl.17. Peasants' Revenge, 63.4.22

COROT, Jean Baptiste Camille (1796-1875)

5. Ville d'Avray: Pond with Boatmen, Evening
Impression, 1862

Etching; 3 1/8 x 5 1/16

Oscar Rennebohm Foundation Fund purchase,
64.1.8

DAUBIGNY, Charles François (1817-1878)

6. Gathering in the Herd, 1862
Cliché-verre; 13 3/8 x 10 5/8
University purchase, 69.30.1

DAUMIER, Honoré (1808-1879)

7. C'est tout de même flatteur..., 1838
Lithograph; 18 3/4 x 10
University purchase, 53.1.11

- DAVID, Jacques-Louis (1748-1825)
8. Roman Curule Chair, c.1775-1780
Pen and ink over pencil with wash on paper;
13 1/8 x 9 1/16
Humanistic Foundation Funds purchase, 1972.12
- DELAUNEY, Alfred-Alexander (1830-1894)
9. Church of St. Pierre in Caen, c.1868
Drypoint; 19 1/8 x 15 3/8
Gift of John C. Hawley, 52.6.26
- DE ROCHEBRUNE, Octave Guillaume (1824-1900)
10. Château of Blois, the Grand Staircase of
François I, 1868
Etching; 24 1/4 x 18 5/8
Gift of John C. Hawley, 52.6.76
- DESBOUTIN, Marcellin (1823-1901)
11. Self Portrait (Man with a Pipe), 1878
Drypoint; 16 7/8 x 14 1/16
Gift of John C. Hawley, 52.6.31
- DUFY, Raoul (1877-1953)
12. Mexican Musicians
Etching; 7 3/8 x 9 7/8
University purchase, 53.3.3
- DUVET, Jean (1485-c.1561)
13. The Martyrdom of St. John the Evangelist,
c.1550
Copper engraving; 11 3/4 x 8 5/16
Oscar Rennebohm Foundation Fund purchase,
64.1.15
- FROMENTIN, Eugène (1820-1876)
14. Three Studies of a Camel, 1852
Watercolor and pencil on paper; 7 3/16 x 10
Humanistic Foundation Funds purchase, 1972.58
- GAUGUIN, Paul (1848-1903)
15. The Dramas of the Sea (A Descent into the
Maelstrom), c.1889
Zincograph; 8 x 11 3/4
University purchase, 66.4.2

- GREUZE, Jean-Baptiste (1725-1805)
16. Young Artist at Drawing Board, c.1756-1757
Brown ink and wash on paper; 9 1/8 x 6 1/2
Class of 1943 Gift Fund purchase, 1973.139
- INGRES, Jean Auguste Dominique (1780-1867)
17. The Honorable Frederic Douglass, 1815
Lithograph; 10 x 7
Oscar Rennebohm Foundation Fund purchase,
64.1.7
- JANINET, François (1752-1814)
18. The Villa Madama, 1777
Color aquatint; 15 7/8 x 20
Oscar Rennebohm Foundation Fund purchase,
65.1.2
19. The Villa Sachetti, 1778
Color aquatint; 15 7/8 x 20 1/8
Oscar Rennebohm Foundation Fund purchase,
65.1.3
- LANCRET, Nicholas (1690-1745)
20. Pastoral Concert (Le Concert Pastoral), c.1730
Natural red chalk on paper; 10 1/2 x 14 7/16
Professor Joseph Tucker Memorial Fund
purchase, 64.1.5
- LEGROS, Alphonse (1837-1911)
21. Landscape with Seated Man
Etching; 6 7/8 x 8 1/2
Gift of John C. Hawley, 52.6.57
- LEHEUTRE, Gustave (1861-1932)
22. The Bridge of Gournay, 1895
Etching; 6 5/8 x 6 1/4
Gift of John C. Hawley, 52.6.58
- MANET, Edouard (1832-1883)
23. Dead Toreador, 1864
Etching and aquatint; 6 3/16 x 8 7/8
Gift of Philip Holliday, 64.11.1
24. Jeanne: Springtime, 1882
Etching; 9 5/8 x 7 1/8
Humanistic Foundation Funds purchase, 64.9.5

- MARCOUSSIS, Louis (1878-1941)
25. Theatrical Etchings for Mr. G.....
(Eaux-fortes Théâtrales pour Monsieur G...),
7 Plates, 1933
Etchings; approx. 6 3/4 x 7 1/4
Dr. C.V. Kierzkowski Fund purchase, 68.8.1-7
Pl.1. Frontespiece, 68.8.1
Pl.2. L'arbre, 68.8.2
Pl.3. L'enterrement de la Carmélite, 68.8.3
Pl.4. Monsieur G. le Lepreux, 68.8.4
Pl.5. La Toilette de la Mariée, 68.8.5
Pl.6. Leçon de Danse, 68.8.6
Pl.7. La Prière, 68.8.7
- MATISSE, Henri (1869-1951)
26. Girl Resting
Lithograph; 11 x 18
University purchase, 50.8.9
- MERYON, Charles (1821-1868)
27. St. Etienne du Mont, Paris, 1852
Etching; 9 13/16 x 5 3/16
University purchase, 66.4.6
- MOREAU, Louis Gabriel (1740-1806)
28. Le Château Fort
Watercolor and gouache on paper;
16 1/2 x 20 3/4
Oscar Rennebohm Foundation Fund purchase,
64.1.10
- LOUDREY, Jean-Baptiste (1686-1755)
29. Roe and Stork Suspended from Tree-Branch,
c.1721
Natural red chalk on paper; 10 7/8 x 8 1/8
Class of 1947 Gift Fund purchase, 1973.140
- PICASSO, Pablo (1881-1973)
30. The Acrobats (Les Saltimbanques), c.1905
Drypoint; 11 5/16 x 12 15/16
Endowment Fund purchase, 1975.1
- PISSARRO, Camille (1830-1903)
31. Poultry Market at Gisors, 1891
Etching and aquatint; 9 15/16 x 7 1/2
University purchase, 66.2.3

- REDON, Odilon (1840-1916)
32. Mother and Child Enfolded by Death, 1896
Lithograph; 12 x 9 1/8
University purchase, 52.7.1
- RESTOUT, Jean, the Younger (1692-1768)
33. The Good Samaritan
Natural black chalk, heightened with white
on brown paper; 17 1/4 x 10 1/2
University purchase, 66.2.2
- ROUAULT, GEORGES (1871-1958)
34. Who does not wear a mask? (Qui ne se grime pas?, from Miserere et Guerre), 1923
Etching with aquatint, drypoint and roulette;
22 1/8 x 16 7/8
Gift of Leonard Scheller, 70.26
35. War, Hated by Mothers (Bella matribus detestata, from Miserere et Guerre), 1927
Etching with aquatint, drypoint and roulette;
23 1/8 x 17 3/8
Gift of Leonard Scheller. 70.27
- TOULOUSE-LAUTREC, Henri de (1864-1901)
36. Divan Japonais, 1892-3
Color lithograph; 31 15/16 x 24 7/16
Gift of Mr. and Mrs. Alfred S. Lunt through
the Lunt-Fontanne Foundation, Inc., 1972.61
37. Pour toi, 1893
Lithograph; 10 3/4 x 7 5/8
Humanistic Foundation Funds purchase, 63.4.1
38. Jane Avril, 1893
Color lithograph; 50 3/16 x 35 1/2
Gift of Mr. and Mrs. Alfred S. Lunt through
the Lunt-Fontanne Foundation Inc., 1972.62
39. Yvette Guilbert, 1893
Lithograph; 10 x 7 1/2
Humanistic Foundation funds purchase, 63.4.2

40. Mlle. Marcelle Lender, Bowing, 1895
Color lithograph; 12 $\frac{7}{8}$ x 9 $\frac{5}{8}$
Gift of Mr. and Mrs. Alfred S. Lunt through
the Lunt-Fontanne Foundation, Inc., 1972.65
41. Frontispiece of "Elles", 1896
Color lithograph; 23 $\frac{1}{2}$ x 19 $\frac{1}{16}$
Gift of Mr. and Mrs. Alfred S. Lunt through
the Lunt-Fontanne Foundation, Inc., 1972.63
- VUILLARD, Édouard (1868-1940)
42. The Two Sisters-in-Law (Les deux belles-
soeurs): Marthe and Missia Mellot, 1899
Color lithograph; 14 x 11 $\frac{1}{4}$
Edna G. Dyar Fund purchase, 70.11

Note: Measurement of prints has been shown in
inches; height precedes width.

GLOSSARY

ETCHING: A metal plate is covered with a thin layer of ground, a dark, waxy material that resists acid but is easily penetrated by a metal needle. The plate is then immersed in an acid bath which eats away the exposed metal. The depth of the lines on the plate, and consequently the darkness of the lines on the print is determined by the length of time the plate remains in the bath. Dampened paper is laid on top and both are passed through a press. The ink is thus transferred to the paper as slightly raised lines.

Aquatint: An etching technique in which powdered resin is applied to a metal plate. The plate is heated and each particle of resin adheres to the plate as a hardened crystal. The space between these crystals is etched with acid. The result is a field of color with a myriad of small white dots.

Cliché-verre: A variation on etching involving photographic printing. See discussion, p.13.

ENGRAVING: This involves cutting an image into a metal plate with a steel-pointed cutting tool (burin, graver). The plate is polished, inked and then wiped so that the uncut areas are clean. The printing process is identical to etching.

Drypoint: An engraving process utilizing a specialized burin with a steel or diamond point. As the point cuts the metal, it leaves a ridge of metal or "burr" beside the engraved line. The plate is not polished and when the plate is inked the burr holds the ink and gives the printed dry-point line a soft and velvety appearance.

Roulette: An effect achieved in engraving by the use of a wheeled tool with a granulated head, which makes dots and other perforations in a metal plate or ground. Roulette is used to develop a print in terms of tonal areas.

LITHOGRAPHY: This is a planographic process rather than one like etching or engraving which depends on raised or lowered surfaces of printing plates. The drawing is done on a slab of special Bavarian stone or on a zinc (zincograph) or aluminum plate. A grease type crayon, pencil, paint or ink is used to draw the image. The stone or plate is then flooded with a solution of gum arabic, which makes the drawn portions insoluble in water and nitric acid, and therefore makes the undrawn areas repellent to ink. In printing the stone is moistened with water, which soaks into those parts not drawn upon. When ink is rolled over the surface it adheres only to the portions that are not wet. Although the surface is neither noticeably raised nor lowered, many variations of hue, value and intensity are possible.

