



Gustave Caillebotte
(1848-1894)

Garden in Trouville
(Jardin à Touville)

c. 1882

Signature stamp bottom left:
„G. Caillebotte“

undated

Oil on canvas

h 27.2 cm x b 35.2 cm

WRM Dep. FC 602





Brief Report

For this small painting, Caillebotte used a standard F 5 size canvas, a format he often employed, commercially pre-primed in white [Berhaut 1994, no. 163, no. 152, no. 38, no. 30, no. 556 ff]. The artist painted the idyllic garden scenery apparently without any preliminary drawing. His only orientation was a few brush-strokes and broader areas of underpainting, before he filled in the picture with countless dabs of paint and short wavy lines. Caillebotte went about this process briskly. After the first underpainting had dried, he worked predominantly wet-in-wet, so that we can assume the picture was completed in just a few sessions (figs. 10, 11). The quick work and the directness of the depiction suggest that the picture was painted in the presence of the motif.

Indeed we find on the picture traces of a typical aid to plein air painting. Thus in all four corners there are pinholes and circular depressions, which could be due to the use of spacers [cf. Guillaumin, WRM Dep. FC 749; Bomford 1990, p. 178] (fig. 12). These were small round blocks of wood with metal spikes on both sides: two freshly painted pictures could be safely transported face-to-face when these spacers were stuck into the corners of each to keep them apart [cf. Winsor & Newton 1896, p. 117]. In the present case, attempts were later made to hide these traces by filling and retouching, so that today one has to look for them.



Picture support canvas

Standard format	F 5 (27.0 x 35.0 cm) horizontal; format stamp '5 F' on the right-hand bar of the stretcher (fig. 2)
Weave	tabby weave
Canvas characteristics	20 threads per cm vertical and horizontal; fine, dense and even weave with threads varying in thickness, and some knotting; slight Z-twist
Stretching	authentic stretching with nail intervals of 3.0 to 6.0 cm
Stretcher/strainer	authentic stretcher with vertical centre-bar
Stretcher/strainer depth	1.8 cm
Traces left by manufacture/processing	the left-hand stretcher bar, which is visibly misshapen (fig. 2) was made from a piece of wood with a sizable knot, which presumably caused the problem soon after manufacture
Manufacturer's/dealer's marks	none

Ground

Sizing	present
Colour	off-white
Application	very thin, smooth and even ground applied before cutting to size and stretching; canvas structure remains visible although the elevations of the weave are covered (figs 3, 7, 8)
Binding medium	presumably oil
Texture	the ground material is homogeneous and even; microscopic examination reveals individual black pigment particles (fig. 9)



Composition planning/Underpainting/Underdrawing

Medium/technique	flat-ferrule brush and paint of different colours
Extent/character	no overall detailed drawing is discernible, but there is a sketchy lay-in of the composition in paint with a few brushstrokes to indicate the shapes, in the form of both lines and broader areas; these are in different colours, e.g. violet in the region of the espalier and various greens on the left and towards the bottom of the picture (figs 8, 9); thin, presumably quick-drying application of heavily diluted consistency; some of these first paint applications seem to have been partially removed by the artist again, either by wiping or scraping, so that the white ground is visible on the elevations of the canvas (fig. 8)
Pentimenti	–

Paint layer

Paint application/technique and artist's own revision	brisk, loose painting technique with lively brushwork and areas left unpainted, so that the white ground is visible in places; after the first broader areas of translucent paint in the sky and garden regions had dried, the individual areas of the picture were developed with more impasto applications, mostly wet-in-wet (figs 4, 10); the final applications (red flowers and individual leaves) took the form of short, mostly impasto, dab-like strokes (fig. 11)
Painting tools	flat-ferrule brushes of varying widths
Surface structure	ranging from very thin paint with little body to heavily impasto; brushwork clearly visible
Palette	visual microscopic inspection reveals: white, medium yellow, orange, medium red, red lake (UV fluorescence: orange-red, fig. 5), dark red, pale blue, medium blue, dark blue, pale violet, deep violet, pale green, medium green, dark green, black; VIS spectrometry: barium chromate/ ultramarine yellow(?), chrome yellow, rose madder(?), cobalt blue, Prussian blue, cobalt violet, copper-based green, zinc green
Binding mediums	presumably oil



Surface finish

Authenticity/Condition	present varnish not authentic; in places there are remains of an older yellowed varnish
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Signature/Mark

When?	signature stamp 'G. Caillebotte' in blue paint was applied to the dry paint-layer presumably only after the artist's death (fig. 7)
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Autograph signature	–
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Serial	numerous pictures by Caillebotte have a signature stamp, including some like this in blue paint; it is not at the moment clear whether there were different stamps, as for example in the case of Claude Monet, or who exactly applied it; Berhaut presumes the artist's brother Martial, or else the artist's executor [cf. Berhaut 1994, p. 60]
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Frame

Authenticity	not original
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State of preservation

Areas of abrasion and loss of paint along the edges of the picture; in places impasto applications of paint have come apart from the translucent underpainting (fig. 8); damage and abrasion due to an earlier removal of varnish; individual in-fillings and retouching.

Additional remarks

The painting bears evidence that it was painted in the open air (see above, Brief Report/Special Features).



Literature

- Berhaut 1994: Marie Berhaut, *Catalogue raisonné des peintures et pastels*, Paris 1994, p. 209, no. 233, p. 161, with ill.
- Budde/Schaefer 2001: Rainer Budde, Barbara Schaefer, *Miracle de la couleur* (exhib. cat. Cologne, Wallraf-Richartz-Museum & Fondation Corboud, 8 September-9 December 2001), Cologne 2001, cat. no. 14, p. 48, with ill.
- Caillebotte 1996: exhib. cat., Anne Distel et al., *Gustave Caillebotte, 1848-1894*, (exhib. cat. Paris, Galeries nationales du Grand Palais, 12 Sept. 1994-9 Jan. 1995; Chicago, The Art Institute, 15 Feb.-28 May 1995), Paris 1994
- Catalogue 1990: *Importants tableaux des XIXe et XXe siècles* (exhib. cat. Drouot-Montaigne, Paris, 20. March 1990), Paris 1990, no. 48, with ill.
- Czymmek 2000: Götz Czymmek, Caillebotte im Wallraf-Richartz-Museum, at: *Kölner Museums Bulletin*, 3/2000, 51-61, with ill.
- Darragon 1994: D. Darragon, *Caillebotte*, Paris 1994, p. 9, with ill.
- Lewerentz 2008: Katja Lewerentz, Gustave Caillebottes Maltechnik und die Praxis der Freilichtmalerei, at: *Zeitschrift für Kunsttechnologie und Konservierung*, vol. 2 (2008), p. 274-286
- Winsor & Newton 1896: Winsor & Newton, *Catalogue pour le commerce en gros seulement*, London 1896 (limited version in French)

Source of illustrations

Fig. 12 uses details from Winsor & Newton 1896

All further illustrations and figures Wallraf-Richartz-Museum & Fondation Corboud



Examination methods used

- | | |
|--|--|
| ✓ Incident light | ✓ VIS spectrometry |
| ✓ Raking light | – Wood identification |
| – Reflected light | – FTIR (Fourier transform spectroscopy) |
| ✓ Transmitted light | – EDX (Energy Dispersive X-ray analysis) |
| ✓ Ultraviolet fluorescence | – Microchemical analysis |
| ✓ Infrared reflectography | |
| – False-colour infrared reflectography | |
| ✓ X-ray | |
| ✓ Stereomicroscopy | |

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Author of brief report:	Caroline von Saint-George

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Brief Report on Technology and Condition



Fig. 1
Recto



Fig. 2
Verso with standard-
format stamp 5 F



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Fig. 3
Raking light



Fig. 4
Transmitted light





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Fig. 5
UV fluorescence

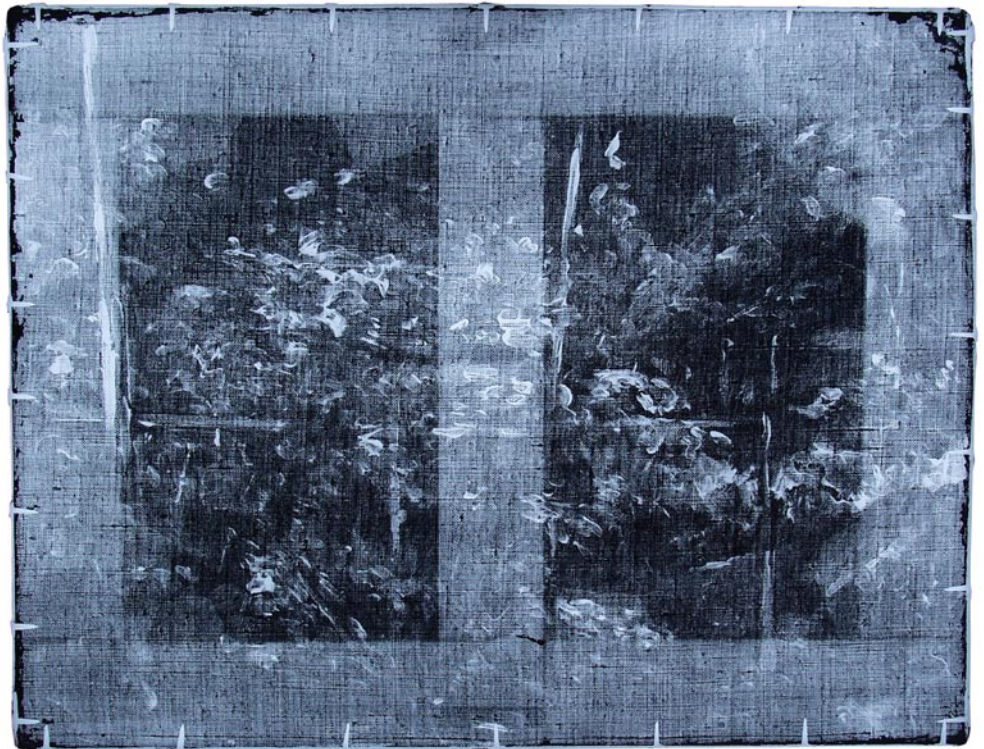


Fig. 6
X-ray

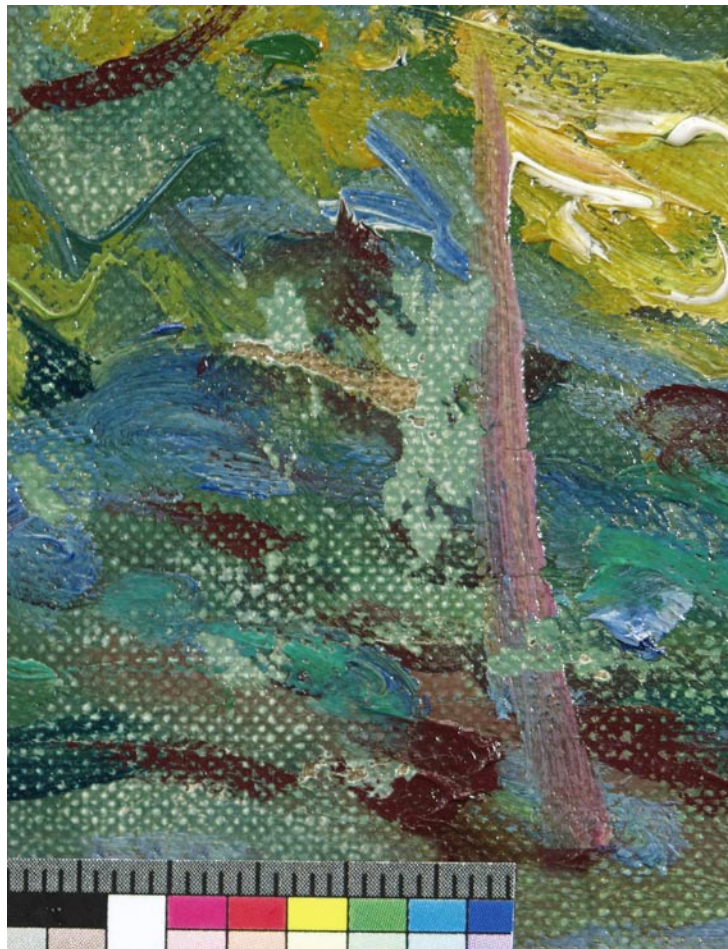


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Fig. 7
Detail, signature,
microscopic photograph,
(M = 1 mm)



Fig. 8
Detail, bottom centre,
where the paint layer is
flanking the green, partly
abraded underpainting
is visible





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Fig. 9

Areas where the ground is visible, and violet underpainting line to mark out the espalier, microscopic photograph (M = 1 mm)



Fig. 10

Wet-in-wet applications, microscopic photograph (M = 1 mm)





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Fig. 11
Red lake in the area
of the rose petals,
microscopic photograph
(M = 1 mm)



TAQUETS BOIS.

Pour porter deux tableaux frais face contre face.



Fig. 12
Detail, bottom left-hand
corner of picture, circular
impressions in the fresh
paint probably result
from the use of commer-
cial spacers (see above),
microscopic photograph
(M = 1 mm)

