
Materials and Techniques of Painters in Québec City (1760-1850)

Materials, Techniques and the Work of Art

The study of the materials and techniques of painters working in Québec from 1760 to 1850 can help to clarify the complicated issues of authenticity and dating that surround paintings of this era. It is important to know the types of supplies that were available in Québec during these years, and the methods by which the painters learned their techniques.¹

The intensity of colour, the opacity of the paint and glazes, the texture of the surface and the balance of these elements in a painting are affected by the ageing process relative to the materials that the artist has used. The consideration of such changes should accompany any interpretation of an artist's intentions. Furthermore, the analysis of the specific material components of a painting can sometimes resolve questions about the authenticity, origin, or date of a work. Of equal importance are the quality and durability of the materials and the proficiency of the technique, both of which can determine the longevity of a painting. Examination of paintings produced in Québec from 1760-1850 can lead to some useful generalizations about their materials and techniques.

The material structure of a painting has four basic components: the support, the ground, the paint layers and the varnish coating.

The Support Layer

The support is the base upon which the painting is executed. Fabric, wood, metal, paper, stone, plaster, cardboard and numerous other materials have served as supports for paintings. In Québec, textile supports were the type most frequently used. The study of such supports has proven to be very revealing. Textile supports are fastened with tacks or nails along the tacking edges to wooden stretchers or strainers. The physical act of mounting the textile gives it characteristics which can lead to deductions about the painting it supports. After the cloth is stretched it is usually sized with a very dilute aqueous solution of animal glue to reduce its reactivity to moisture. This process causes the threads parallel to the edge to become distorted from the pulling and shrinking actions. Thus, the garlands that are formed will correspond to the location of the original nails or tacks along the edge. It can be determined whether or not a stretcher is the original one for a painting by matching the garlands with the tack or nail holes in the stretcher. If the original tacking edges have been removed during a previous treatment, and if the garlands exist on all sides, it can be proven that the painting still has its original dimensions. If, however, a painting has been cut down, there will be little or no distortion of the threads parallel to the altered edge. Garlands on textile supports can be observed either with the naked eye or by x-radiography, which can

reveal the imprint of the fabric on the ground.

Characterization of the textile itself is also important. Usually fabrics used for painting employ a simple tabby weave. This is the case in the majority of works made in Québec from 1760-1850. However, artists occasionally used cloth of a more unusual weave. Jean-Baptiste Roy-Audy used a canvas of twill weave in *Portrait d'une dame de l'île Perrault*, (fig. 1) and Joseph Légaré in *La bataille de Sainte-Foy*, (fig. 2) (both, National Gallery of Canada/Galerie nationale du Canada), used a modified twill weave fabric support. Identification of similar types of canvas, in which an unusual type of weave exists or the number of weft and warp threads per centimetre correspond,



(1) J.-B. ROY-AUDY (attributed to), *Portrait d'une dame de l'île Perrault*, oil on canvas. Coll.: National Gallery of Canada/Galerie nationale du Canada. (Photo: the author). This painting is on canvas of twill weave. The diagonal emphasis on the weave is clearly seen in the face of the figure before treatment.

could lead to clues about the dating or attribution of a painting. If opposite selvedge edges are found, then the width of the bolt of canvas can be determined. Such is the case with two portraits by Louis Dulongpré: *Jean Dessaulles* and *Joseph Papineau* (both, National Gallery of Canada/Galerie nationale du Canada), in which selvedges, about twenty-one inches apart, exist on the right and left edges. The supports for these portraits, and perhaps for others by the same artist, could have been taken from the same bolt of textile.

While many artists prepared their own canvasses, they could also purchase them ready for painting from artists' supply houses. On the reverse of these canvasses there is often a stamp, giving the name and address of the manufacturer. Because the stamps were changed regularly as the firms moved and expanded, the dates for some stamps can be determined with closely measurable accuracy. Such stamps have been found on several early Canadian works. One example is the *Portrait d'Étienne Dallaire* (National Gallery of Canada/Galerie nationale du Canada) by Théophile Hamel, which is stamped on the reverse "Artist Canvas, 150 Cheapside, London;" Reeves & Son existed at this address from 1829-1845.²

The type of canvas and the manner of stretching can also affect the condition of the painting. A canvas that is particularly reactive to



(2) Joseph LÉGARÉ, *La bataille de Sainte-Foy*, oil on canvas. Coll.: National Gallery of Canada/Galerie nationale du Canada. (Photo: the author). The disfiguring *craquelure* around the figures in *La bataille de Sainte-Foy* is the result of Légaré's use of bitumen as a colourant. This illustration shows the painting during grime removal. The surface dirt has been removed from the horizon area of the landscape but not from the top and bottom areas. Such accumulations clearly affect the appearance of the colours in a painting.

moisture, or one that has been improperly sized, can cause unsightly cracking of the paint layer over a span of years. Improper stretching can lead to distortion of the fabric support plane and eventually to losses in the ground and paint layers. The stretcher, too, can provide important information about the origin of the painting. Most stretchers in early Québec were made out of soft wood, and exhibited a characteristic construction of the mortise and tenon joint at the corners with open key slots at the back. It is likely that the stretchers were made either by the artists themselves or by local firms, such as Elstob and Brown, who advertised that they would prepare canvasses on the "shortest notice."³ On the stretcher of the *Portrait d'une dame de l'île Perrault* by Roy-Audy, the inside of three corners have a double set of numbers, reading 13, 14, 15, one on each stretcher member. Presumably, someone was assembling four or more stretchers by numbering the adjoining corners.

The Ground Layer

The ground is the layer of the painting done in preparation for the design. The application of the ground to the support gives an even reflectance, absorbance, texture and plane to the area behind the paint layer. The ground is integral to the structure of the painting; if it breaks down, the design will be lost. Canvas supports could be primed by hand or could be purchased already primed. Machine-primed canvasses are identifiable by the ground continuing over the tacking margins and being of a uniform texture. Machine-primed fabrics were extremely rare before the end of the eighteenth century. The hand-applied ground is brushed onto the canvas before or after the canvas is mounted on the stretcher. In this case the texture of the ground is less even, often with identifiable brush marks. Such marks are often visible in x-radiographs or in raking light on a painting where the design layer is thinly applied. Usually, in hand-applied preparation the tacking margins are not completely covered with ground, although sometimes canvasses which are hand-prepared prior to stretching have ground on the tacking edges.

Grounds of various colours are used to lend a desired tonality to a painting. An *imprimatura*, a colour layer applied to a white ground, can also lend this effect. However, the majority of grounds on early Canadian paintings are white, although artists such as François Baillairgé, Légaré and Dulongpré sometimes used red-coloured grounds.

The Paint Layer

The paint layer can actually consist of many layers, including underpainting and glazing. The building of the design can be studied with x-radiography in areas worked with such heavy pigments as white lead. Infrared reflectography can be used for distinguishing underdrawings, *pentimenti* and retouching.

The paint layer is composed of pigments in a binding medium. The media, or vehicles, may include linseed oil, gum arabic, or egg tempera, among others. The pigments vary according to their intrinsic quality; some are chemically more durable than others. For example, bitumen, which often appears in the painting of Légaré, is a colourant with poor drying properties which often causes a disfiguring pattern of *craquelures* in the design layer. (fig. 3) Analysis of pigments can help to date a painting in instances in which the date of origin of the pigment can be discovered. Zinc white, for example, came into common usage around 1820, although references to it have been found as early as 1797.⁴ A list of colours, including zinc white, which could be ordered from London in 1797 is included in Appendix II.

In addition to intrinsic quality and dates of availability, pigments also vary according to the method of preparation. Handground pigments will appear coarse and irregular in shape under the microscope, while machine-ground pigments will appear finer and more even in shape and size.

A design that has been added after the original painting has aged can be identified if it extends over the *craquelure* pattern of the original layer. If the conformation of the *impasto* does not match the surface design, or if different colours are visible in the crack apertures, the painting has been reworked or overpainted. This was the case with *Portrait de l'Abbé Jacques LeBourdais*, (National Gallery of Canada/Galerie nationale du Canada) attributed to Roy-Audy, in which black and brown are evident in the cracks in the area of the face and hands. In this case, x-radiography revealed that an earlier painting existed beneath the image of LeBourdais. (fig. 4) Retouching or overpainting near the surface can sometimes be identified by its purple fluorescence under ultraviolet light in paintings on which the varnish coating is not too heavy.

The Varnish Layer

The varnish coating is added to the painting for protection and to make the microscopically irregular surface of the paint layer reflect more evenly. Coatings react to ultraviolet light with characteristic fluorescence: old resinous varnishes appear green to green-yellow; shellac takes on a more orange glow.

Artists' Commerce in Québec

A mixed array of materials was available to artists in Québec from the end of the eighteenth century through the first half of the nineteenth century. During this time, artists had two major sources of supply: goods imported from outside of Lower Canada and materials fabricated from local natural resources.

The imported supplies available to artists varied in accordance

with the number of ships bringing in goods and the inclinations of the individual importers. During the months when the port was open, artists could obtain materials that ranged from "vermillion-sec de la meilleure qualité"⁵ to "22 kegs, green paint in oil."⁶ The former was probably intended for the fine arts trade and the latter for protective or decorative work.



(3) J.-B. ROY-AUDY (attributed to), *Portrait de Jacques LeBourdais*, oil on canvas. Coll.: National Gallery of Canada/Galerie nationale du Canada. (Photo: the author). The crack apertures in the face are particularly disfiguring because of the frock of the painted figure beneath. (fig. 5)

Artists in Québec during the years in question were occupied with various types of work. The Catholic Church patronized local artists extensively with orders for religious scenes, copies, architectural paintings and portraits. The government and private citizens also commissioned copies and portraits from local painters. Artists produced religious, historical and landscape scenes for competitions or

commemorations with the hope of sales. They also worked on all types of painting for their own pleasure and education. In addition many artists active during the period from 1760 to 1850 also did protective and decorative painting of walls, sleighs, furniture or other everyday items.



(4) Radiograph of **Portrait de Jacques LeBourdais**. (Photo: the author). This reveals that the figure was painted over an earlier church portrait. The difference in the build-up of the design is evident in the two heads, the priest beneath showing much more contrast, with less white used in the shadows of the eyes and contours of the head. The portrait of LeBourdais is done with a heavier build-up of white, probably in part to cover the dark coat beneath. The pattern of the tabby weave fabric support and the garlands at the edges of the painting are clearly visible in the radiograph.

Commercial Activities of Artists in Québec

The economic situation of artists of this period must certainly have necessitated supplemental work. Advertisements that appeared in newspapers in Québec illustrate the various means used to augment income. Among these were an insertion in 1789 by

Baillairgé⁷ as a painter and teacher, two by Légaré, the first (1828) as a dealer in artists' supplies⁸ and the second (November 21, 1833) as a gallery owner,⁹ an advertisement by Roy-Audy in 1831 for the painting of all kinds of artistic and decorative works,¹⁰ (fig. 5) one by Robert C. Todd in 1842, noting that he was a master of an "école du soir,"¹¹ and one by Antoine Plamondon in 1845 as an art dealer.¹²

L. E. Soussigne a l'honneur d'informer le public qu'il est prêt à exécuter tous les ordres dont voudra l'honorer dans les branches suivantes de son Art, Savoir :—Peinture d'Histoire, de Portrait, d'Armurerie, sur Voiture, Transparent sur soie ou balais, Toile vernissée à patente et Cinée pour le militaire, Toile peinte pour *side-Board* ou table à jeu, suivant leur Coupe et leur bordure, suivant le goût des personnes, Enseignes de fantaisie, et en toutes sortes de caractères enjolivées ou unies et peintes de la manière la plus élégante et du dernier gout, à l'or ou à l'huile.

Les personnes qui l'honoreront de leur encouragement peuvent être assurées qu'elles seront servies avec ponctualité et à des termes raisonnables.

J. B. R. AUDY.
Faubourg St. Jean, Rue St. George,
au haut de la Côte d'Abraham.

8 Juin 1831. u

(5) *Le Canadien*, 8 juin, 1831, I, 10, p. 2.

In addition to giving lessons, selling paints and paintings and doing all types of decorative and artistic work, painters also restored paintings. The *Recettes et dépenses* of the Archives du monastère des Ursulines de Québec record in April 1809, "Payé à M. Berczy Maître Peintre pour la restauration du Tableau du Maître autel de notre Eglise: 300£."¹³

Letters from l'Abbé L.-J. Desjardins to Mère St-Henry, supérieure of the Ursulines of Québec, describe in detail the restoration practices of Louis-Hubert Triaud and Ignace Plamondon. One description reads:

Notre secret, D'après Mr. Triaud, pour fondre la Crasse de le vernis, d'un vieux tableau, est de la laver lentement d'y laisser dégouter tant soit peu D'Esprit de Corne de Cerf, qu'on adoucit progressivement avec de l'eau on peut en essayer sur un coin du tableau....¹⁴

These and other artists engaged in similar work must have possessed extremely varied collections of papers, canvasses, pigments, media, varnishes, brushes and other painters' supplies. Their highest quality materials were no doubt reserved for working on their fine arts paintings. It is possible, however, that if such supplies ran short the painters might resort to those materials also kept in their studios and meant for students, or even for house-painting.

Trade from Abroad

After the Seven Years War (1756 - 1763), England replaced France as the main exporter to Canada. Between this time and the turn of the century, several art supply firms were founded in England. Reeves & Sons dates from around 1766. James Newman, a pupil of Reeves, founded a company in the 1780's. During the same period James Poole, "colourman and artist," established a firm at 163 Holborn in London. Geo. Rowney and Co. left the perfume business and began to serve artists in the 1790's. After the turn of the century the number of art supply firms in England continued to increase. Among those founded after this date were Roberson and Co., which appeared in 1810 when Charles Roberson advertised himself as an "artist's colourman and primed cloth and ticken preparer," and Windsor & Newton, founded in 1832 at 38 Rathbone Place, London.¹⁵

Occasionally advertisements for artists' materials in Québec would include the name of the manufacturing house. In 1794 "boxes of Reeves original Cake Colours" were imported on the *H.M.S. Princess Augusta* from London.¹⁶ In 1830 T. Cary and Co. advertised "water colours by Newman of London"¹⁷ and Fred Wyse was selling "Reeves Colours."¹⁸ The references to specific manufacturers, coupled with the stamps of English firms found on some canvas supports, indicate that these companies were actively exporting to Québec from an early date.

As the city of Québec grew, artistic activity and the demand for artists' supplies increased. Trade must have been thriving when Reeves & Sons inserted an indignant advertisement in the *Quebec Mercury* in 1843, cautioning their patrons against lead pencils that were being fraudulently circulated under their name.¹⁹ The presence of such an advertisement indicates that by this date Reeves & Sons must have had many steady customers in Québec.

Although English ships seem to have had exclusive use of the port of Québec until almost 1830, they by no means limited themselves to exporting only English goods. Auctions and sales advertised in newspapers until this time list food, liquor, clothing and other items from all over the world arriving on English ships. Artists' supplies, too, were imported from other countries on British ships. For example, the following advertisement appeared in 1817: "Just received per *Integrity* from London... French tools for oil painting... French, German, and Italian chinks... ." ²⁰ Baillairgé's *Journal* shows that from early on artists could send for materials from England. An entry for May 29, 1789 tells of Baillairgé asking for some paint brushes to be sent from London. ²¹

It is likely that materials manufactured abroad also found their way to Québec through the travels, to and from Canada, of individual artists. Painters arriving from England included William Q. Skewes (1819), ²² W. Forder (1822), ²³ Mr. Martyn (1824), ²⁴ Mr. Woodley (1830), ²⁵ Mr. E. Sintzenich (1836) ²⁶ and Mr. Arthur Maycock (1841). ²⁷ Artists from other countries who settled for a time in Québec included Louis De Heer, who came from Alsace before 1787, ²⁸ Mr. G. Fassio, "Artiste Italien, de Rome," in 1835, ²⁹ William von Moll Berczy, who came from Germany and who had worked in Italy, Cornelius Kriehoff, who had his origins in the Netherlands, and Dulongpré, who came from France. Several Canadian artists of this period also went abroad to study. François Beaucourt left Canada for Europe around 1771, where he studied in France and travelled in Europe for fifteen years. Baillairgé was in Europe in 1778 and, a few years later (1826-1830), Antoine Plamondon studied in France. Hamel travelled abroad from 1843-1846. ³⁰

Trade from the United States

Painting materials from the United States were probably also brought to Québec by artists such as Moses Pierce, who was in Canada as early as 1806, ³¹ Mr. Bourne from New York, who worked with artists in Québec around 1831, ³² and James Bowman, who came from Boston to teach art at the Monastère des Ursulines from 1830-1835. ³³ When ships from the United States began to enter Québec, importation of goods no doubt took place on a larger scale.

The artists' supply business developed later in the United States than it did in England. By the early nineteenth century, canvas-makers and artists' supply houses were just beginning to open in New York on a limited basis. By the 1830's the industry had taken hold and canvas-makers had begun to stamp the backs of their prepared canvasses. ³⁴ The development of such firms in Boston followed about ten years later with stamped canvasses appearing around 1840. ³⁵ By 1850 no such industry had developed in Québec.

Dispersion of Artists' Materials

Once the imported materials reached Québec, they were distributed in a variety of ways. Goods could often be purchased wholesale or retail directly at the docks. For example, on June 11, 1812, an advertisement was inserted in the *Gazette de Québec* by Thomas Horseman and Co. enumerating the following goods which had arrived on the *H.M.S. Rachel* from London:

Gum arabic... Prussian Blue... Vermillion, best kind, Mineral Green, Patent Yellow, Verdigris, Ivory Black, Shell Lac, Pumice Stone, Paint Brushes — different sizes, Varnish, Camel Hair Pencils, Bees Wax, Copal Varnish, &c., &c., &c.

The materials were to be sold "wholesale or retail" along with other products such as medicines, elixirs and spices.³⁶ Later the same goods might become available from artists, local tradesmen and from the shops that specialized in serving the painting trades. One example of an artist undertaking such commerce is Baillairgé, who recorded in his account book in 1787 that he had purchased one and one-half pounds of smoked black verdigris at the apothecary's house. He, in turn, had sold to the Hôpital Général two and one-half pounds of white lead in 1786 and in July 1794 he ground and sold one ounce of Prussian Blue.³⁷ The black verdigris, the white lead and the Prussian Blue were quite possibly imported goods being resold around the city.

Another example of such an exchange on the part of an artist is illustrated by the following advertisement which appeared on behalf of Légaré in 1828: "Joseph Légaré, St. Angel. St. off St. John St... has for sale a general assortment of oil colours just landed from the Clarkson and Triton."³⁸ In addition to artists, selling of some art supplies was done by most local retailers with some involvement in the import trade. An advertisement from 1765 in the *Gazette de Québec* is an example of this practice:

Just imported... and to be sold by H. Taylor surgeon and apothecary; in the lower town: An assortment of drugs... Powder and Prussian Blue... Goldleaf and Dutch Metal, Camels Hair Brushes, Vermillion, Pearl Ashes, Pot-ash, Gum-lack Sandrich, yellow Orpiment, Whiting, Fuller's Earth, Litharge, Lampblack, Ivory Blacking, Lacker, red and yellow Okre, black and yellow Rosin, Crucibles of all Sorts... best nut and boiled Linseed oils, with paints and Colours of all sorts. To be sold at the very lowest prices.³⁹

The printers of the *Gazette de Québec*, along with importing materials to produce a newspaper, occasionally brought in stationery and artists' supplies. An advertisement in that paper in 1790 reads:

Just imported and to be Sold at the Printing-office... [a list of papers, pens and inks]... paint shells & camel hair pencils... patent paints in boxes of a doz. colours each... and assortment of Landscape and other Prints most superbly executed.⁴⁰

Some firms advertised artists' supplies. Among these were John McNider (1794,⁴¹ 1807,⁴² 1809⁴³), Gilbert Henderson, originally from Hoyle, Henderson, and Gibb, (July 1809,⁴⁴ September 1809,⁴⁵ 1814,⁴⁶ 1815⁴⁷) and J.M. Fraser and Co. (1834,⁴⁸ 1837,⁴⁹ 1840⁵⁰).

By far the most active tradesman in artists' supplies was Thomas Cary, Jr., who was probably the son of Thomas Cary of the *Gazette de Québec*. It appears from his advertisements that the specialty of Thos. Cary, Jr. & Co. was the selling of books and stationery supplies. They often advertised artists' materials as well. An advertisement in 1818 reads:

Stationery and Book-Store, Free-Masons' Hall. The subscribers have just received an extensive and well chosen supply of articles in the above line — among which are the following:... Paper for Drawing, or Account Books, Gilt and plain, Cards, Penknives, Razors, Mathematical instruments, Reeves' Colours, Slates... Thos. Cary, Jr. & Co.⁵¹

Thos. Cary, Jr. & Co. continued to sell such materials and was still in business in 1850 when a short advertisement ran in *The Quebec Mercury*: "Newman's Water Colours selling at half price, by T. Cary."⁵²

Workers and tradesmen in the painting trade also became involved in Québec's expanding fine arts field by selling materials or by serving artists in other ways. For example, in 1819 Simon Elstob and Edward Brown opened a firm that catered specifically to the painting trade. Their shops were on the "corner of St. Peter street, near the Customs house and at the East end of St. Josephs street, St. Rock."⁵³ The list of services they provided related initially to the decorative arts trade:

Coach, Carriage, Sign and House Painting; Coats of Arms and Crests painted...; Ships' likenesses taken; Chairs and window-Cornices neatly ornamented; Transparent window Blinds with Landscapes &c.; Maps and Prints varnished; Old Pictures cleaned and varnished; Oil Cloths painted &c., &c.⁵⁴

Messrs. Elstob and Brown were also involved in a different type of artistic venture. On September 14, 1819, an advertisement in the *Gazette de Québec* read:

Profile and Miniature Painting, Mr. Bell respectfully acquaints the Ladies and Gentlemen of Quebec, that he proposes remaining here a few days. — Miniatures coloured — Black Profiles in relief — ... Mr. B. is possessed

of a Patent Phisiognatrace, made by the German Optician, Schmalcalder, by which he is enabled to deliniate the outline with mathematical accuracy.... At the shop of Messrs. Elstob and Brown, Painters, St. Peter Street....

A patent phisiognatrace for sale.⁵⁵

In 1820, less than a year later, the following advertisement appeared:

S. Elstob returns his sincere thanks to his friends for past favors, and begs leave to inform them he has removed from St. Peter-street to Notre Dame-street adjoining Messrs. Wertele and Fraser's Auction Room, where he carries on the Painting and Glazing in the following branches alone: — House, sign, and ornamental painting, gilding, &c., Carriages, coats of arms and crests painted in the neatest manner, Masonic aprons painted for the different orders, Picture frames gilded, Maps and prints varnished, Oil cloths prepared for carriages and hats, Canvas prepared for oil painting on the shortest notice....⁵⁶

The services of Mr. Elstob to the artists of Québec appear to have ceased after 1820; no more advertisements on his behalf appeared in the newspapers after that date. However, other tradesmen continued to work in a similar vein. In 1820 Robert Gain, a decorative painter originally from London, advertised that he sold "ready mixed paints, of any colour" along with carrying on "Painting, Glazing, and Decorating... as usual."⁵⁷ The next year William Synott, "painter, glazier, and paper hanger," advertised a "New Paint and Glass Store" where "all kinds of ready mixed paints" were sold.⁵⁸ The paints described in these two advertisements were probably of a generally lesser quality than those used by artists. However, it is quite possible that artists dealt with these stores when doing some of their decorative work and that materials of higher quality were occasionally sold.

In 1844, an announcement of a similar enterprise was carried in *Le Canadien*. In this case, J.H. Hardie was opening a paint store where "a complete assortment of Artists' and Gilders' Materials" would become available.⁵⁹ (fig. 6) Another advertisement that appeared in January 1845 gives an example of the types of materials J.H. Hardie kept constantly on hand:

TO ARTISTS and AMATEURS: Drawing Materials from the Manufactory of Reeves and Son, of every description, are for sale by the subscribers, consisting of Air-Tight Metallic Oil Colour Tubes, — Prepared MillBoards and Canvas — Sable and Hair Fitch Pencils, — Sicily and Flemish Crayons of all colours, — Crayon Boards — Water Colours, in whole and half cakes, — Drawing Pencils, &c.,&c. J.H. Hardie & Co.⁶⁰

Paint, Oil and Glass Store.

J. H. HARDIE & C^o.

WOULD respectfully inform the Inhabitants of Quebec, that they have opened a Store in John Street, (No. 30,) for the sale of

Paints, Oils, Varnish, Glass, Putty, &c. &c.

Also, a complete assortment of
ARTISTS' AND GILDER'S MATERIALS.

Mixed Paints always on hand.

Quebec, 15th Nov., 1844.

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(6) *Le Canadien*, 16 déc., 1844, XIV, 93, p. 4.

The "Air-Tight Metallic Oil Colour Tubes" described in the advertisement were a very recent development in artists' supplies. These tubes became available only during the middle years of the nineteenth century. C. Roberson and Company listed such containers in their catalogue for 1840.⁶¹ From this advertisement, it appears that J.H. Hardie & Co. was prepared to supply artists and amateurs with the most up-to-date materials. The firm continued to serve the art trade until its dissolution in early 1846.⁶²

The commerce in locally-produced artists' materials was very similar to that of imported goods described above. The materials were usually sold wholesale or retail at the source. For example, in 1790 there was an advertisement in the *Gazette de Québec* for "linseed oil of the best quality, manufactured in this country and perhaps superior to any hitherto imported from Europe." This linseed oil was sold wholesale or retail directly from the mill where it was processed.⁶³ Such materials probably circulated to the artists through the same channels as imported goods, being resold by artists or local tradesmen. It was through these various means that artists in Québec were able to obtain their working materials. Clearly the quality and abundance of the necessary supplies could not be guaranteed, and especially from 1760 to 1850 painters must occasionally have been forced to use materials of lesser quality.

Imported Art Materials

The early newspapers of Québec document a flow of artists' materials from abroad. Some of these advertisements are listed in Appendix II. A survey of this Appendix can give a general idea of what types of imported materials were available to artists.

Various kinds of supports for paintings were imported. Canvas, sailcloth, bedticking and Irish linen were readily available, though not necessarily for artists. By 1830-1831 Bristol and London Boards had begun to be advertised.⁶⁴ In 1833 ivory tablets for miniatures⁶⁵ and patent canvas⁶⁶ were mentioned. In 1845 an advertisement for "Reeves... prepared mill board and canvas" appeared.⁶⁷

For works of art on paper, all types of supports were listed. "Gilt and wove paper" (1809),⁶⁸ "papier doré-uni et étampé... papier d'argent" (1831),⁶⁹ a full stock of stationery and drawing paper of all types from an 1833 advertisement,⁷⁰ "London drawing boards, plain, tinted and assorted, parchment and vellum... drawing paper of all sizes" (1833),⁷¹ and "papier de ris et Horn Papier" (1833)⁷² are among the types mentioned.

Grounds could have been made from imported whiting (1765),⁷³ chalk (1809),⁷⁴ or Paris white (1809),⁷⁵ all of which appeared in advertisements. The first patent canvas (i.e.: canvas with the preparation applied by machine), was advertised in 1833.⁷⁶

For their design layers, artists could choose from several types of media. From 1765 linseed oil seems always to have been readily available, although it was not always advertised as the "best" or "boiled." Along with linseed oil, the 1765 advertisement includes "best nut... oil."⁷⁷ In 1812 gum arabic was listed in *The Quebec Mercury*.⁷⁸ Ready-to-use paints were also imported; in 1790 "peintures en détrempe,"⁷⁹ in 1808 "pale yellow and black paints, with prepared oils,"⁸⁰ in 1815 "white, blue, green and yellow paint in jars,"⁸¹ and in 1845 "air-tight metallic oil colour tubes" arrived in Québec.⁸²

For watercolour artists, paints were available in sets such as the "patent paints in boxes of a dozen colours each" (1790)⁸³ or in separate cakes as was the case with "Reeves cakes" (1794).⁸⁴

A wide range of imported dry pigments was available to artists: "Powder and Prussian Blue... Vermillion, yellow orpiment... Litharge, Lampblack, red and yellow oker" (1765),⁸⁵ "finest ground patent yellow... best dry vermilion, prussian blue, Rose Pink, Yellow oker, Red oker" (1794),⁸⁶ "best London ground white lead" (1823)⁸⁷ and "Ochre sec de Venise rouge et jaune en petit paquets" (1847).⁸⁸ Coal tar as a colourant was first mentioned in 1809.⁸⁹ A complete list of the spectrum of Newman's watercolours from 1830 is reproduced in figure 7.⁹⁰

Imported varnishes of all varieties were also available: "Best real coach varnish warranted to stand any weather" (1794),⁹¹ "Vernis, Resine" (1809),⁹² "Copal Varnish (1812),⁹³ "Pine Varnish" (1819),⁹⁴ "Groves superior varnish" (1845)⁹⁵ and "Mastic and vernis brilliant... vernis pour les peintres et les carrossiers, japan, copal" (1846).⁹⁶

Other special imported materials for artists included gold leaf, which was available from 1765.⁹⁷ In 1846 an advertisement in *The*

DRAWING MATERIALS.
THE subscribers have lately received from England, an assortment of best WATER COLOURS, by **NEWMAN** of London—among which are the following :—

Carmine,	Lamp Black,	Light Red,
Lake,	Venetian Red,	Flake White,
Cadmium,	Orange,	Indian Red,
Prussian Blue,	Tvery Black,	Red Lead,
Light Blue,	Purple,	King's Yellow,
Antwerp Blue,	Neutral Tint,	Chrome Yellow,
Cobalt Blue,	Vandyke Brown,	Roman Ochre,
Blue Verditer,	Brown Pink,	Naples Yellow,
Prussian Green,	Indigo,	Cologne Earth,
Sage Green,	Sepia,	Indian Yellow,

Colours in Boxes—Indian Ink,
 Bristol Boards—Fine Cards,
 Drawing Paper of various sizes,
 Prepared Lead Pencils,
 Camel, Sable, and Fitch hair Pencils,
 Drawing and Sketch Books,
 Landscapes, Water Pieces, Animals, &c &c.
 Port Folios, Crow Quills,
 Brass Port Crayons,—Charcoal in Sticks,
 Pink and Blue Saucers,
 Bottle and solid Rubber,
 Blacklead Crayons,
 Tracing Paper, Gold Ornaments, &c. &c.
T. CARY & Co.
 November, 1830.

(7) The Quebec Mercury, Nov. 9, 1830, XXVI, 90, p. 614.

Quebec Mercury noted that “the undersigned... intend keeping constantly on hand a supply of Garrat’s superior gold leaf.”⁹⁸ All varieties of brushes, grindstone, crucibles, turpentine, crayons, chalks, inks and pencils were also generally available. In 1794 “a Compleat assortment of Painters Tools” was advertised.⁹⁹ Driers such as copperas (1809)¹⁰⁰ were available to use with paints. In 1847 a “siccatif à patente” was advertised.¹⁰¹

From the advertisements it is clear that although all types of artists’ materials were not always readily available, one might expect to find a variety of imported materials in works of art created from 1760 onward.

Art Materials Derived from Local Resources

From the earliest times artists in Québec sought local sources for their materials. Certainly it was necessary in terms of economics and convenience that local sources of artists’ materials be found and made available. The importation of some artists’ supplies, especially in the early days, was intermittent, with the result that the materials needed by the artists were not always on hand.

At first the development of local resources took place on a limited basis through the ingenuity and determination of individual artists. The manufacture of art materials began to develop on a larger scale as Lower Canada grew economically and the market for such supplies increased.

Supports for Paintings

Textiles that could be used as supports for paintings could easily have been made locally. In a series of letters from John Robertson at Chambly Castle to William von Moll Berczy in Québec in 1799, Robertson wrote that he had found some flax which was fit enough "that a very fine thread may be spun from it so as to make the finest linen."¹⁰² In a later letter he added that the flax was "fine enough to be spun and manufactured into anything."¹⁰³

Berczy, in Québec again in 1809, was searching for silk to use as a support for a painting, *La descente de la Croix*, for the Ursulines. He wrote to his wife that he could not find material as fine as her old white silk dress and asked if she could send him a large piece of it.¹⁰⁴

Stretchers for fabric supports were probably also made in Canada. Artists such as Baillairgé and Roy-Audy had experience as carpenters and could easily have constructed stretchers. A stretcher used by Légaré for the painting *Saint Philippe baptisant l'eunuque de la reine Candace* (fig. 8) (National Gallery of Canada/Galerie nationale du Canada) incorporates a door moulding complete with hinge marks for a part of the cross member. On the back of the stretcher members "Saint Philippe" is written in pencil. (figs. 9, 10) The notations were probably made as the pieces for the stretcher were being made and assembled.

Paper was also manufactured in Québec, as is evidenced by the following advertisement, which appeared in 1841: "The highest price paid for Old ropes, rags, & canvas... . A constant supply of writing, Printing, and wrapping papers always on hand..."¹⁰⁵ Such paper could have been used for drawing and perhaps for painting.

Materials for Paints

Linseed oil, a necessary ingredient for the paint layer medium for both decorative and fine arts painters, was manufactured quite early in Québec. In 1790 an advertisement for local linseed oil read as follows:

Linseed Oil. Of the best Quality, manufactured in this country, and perhaps superior to any hitherto imported from Europe to be sold at Baste Lefleur on the Lower-town market-place, No. 10. At 5 shillings per Gallon with a reasonable allowance to such as will buy a larger quantity at a time. Such persons as may have been unjustly prejudiced against the said Oil, are assured that on trial being made



(8) Joseph LÉGARÉ, **Saint Philippe baptisant l'eunuque de la reine Candace**, oil on canvas. (Coll. & Photo: National Gallery of Canada/Galerie nationale du Canada).

thereof (which may be done with a small quantity) it will prove to be of the best quality.¹⁰⁶

A different medium for painting, made locally, was described in this curious insertion in the February 20, 1821 copy of *The Quebec Mercury*:

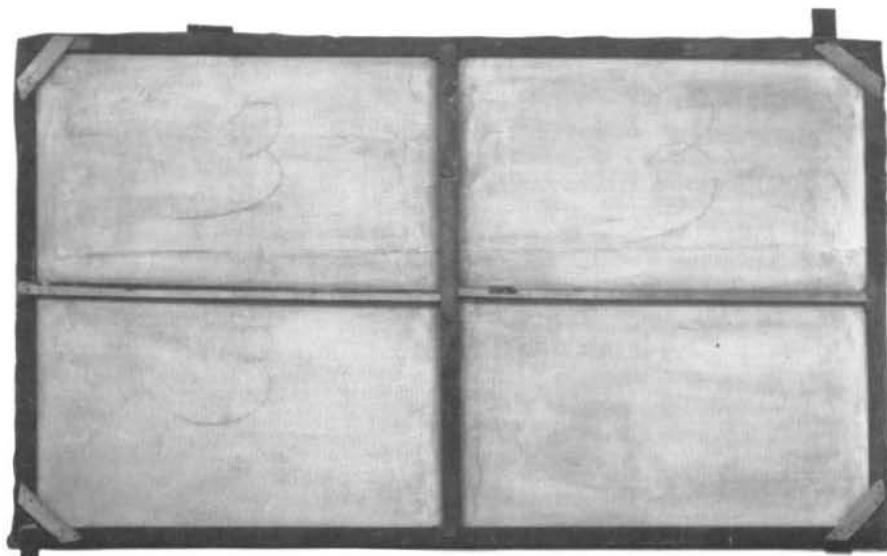
Cheap Impenetrable Painting. D. Reader from London, late foreman to R. Gain, House, Sign and Ornamental Painter, Glazier, &c. respectfully informs the public that he has removed to 25 St. Ann street, near the Gaol, and his being enabled by a process (which has been approved of by the Royal Society at London) to render Fish Oil superior to Linseed Oil for all kinds of work exposed to the weather, as being far more durable, and at 25 per cent lower than the usual prices...¹⁰⁷

The use of such an oil in fine arts painting would have been extremely unusual. Fish oil could be more difficult to work with in detailed areas than linseed oil, and could give an undesirable texture to the paint layer.

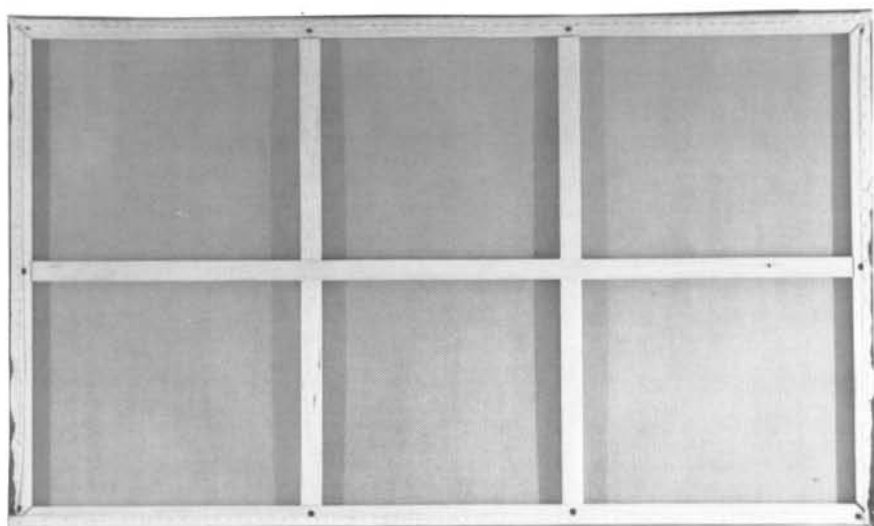
Artists were continually searching for local supplies of colourants. Early documentation of this was entered in Baillairgé's *Journal*. On July 10, 1797 he noted that he had found in Québec City, in the foundations of the gate next to Mountain Street, some yellow earth immediately on top of the bedrock. He felt that this was a real sienna earth which would become very beautiful by calcination. He also recorded some earths of lesser quality, coloured reddish-brown, red, and brown, in the gravel outside the walls of the city.¹⁰⁸

Baillairgé's *Journal* also documents the difficulties he encountered when he tried to make patent and arsenic yellow. In his entry for May 22, 1792 he described patent yellow as being made with litharge and sea salt in equal quantities, burned to a certain degree without fusing.¹⁰⁹ The next day he described his attempts to mix arsenic yellow with an oil medium. He attempted in different ways to make arsenic yellow, to amalgamate it with oil and to make the colour he called "orpiment." When he mixed the yellow with oil, however, he recorded that it separated out, came on top of the oil in little grains and did not dry. He then decided to try the formula including lead salt or sugar of lead which he understood might make the mixture dry.¹¹⁰ His efforts with these yellows must have been without success, for later in the year he recorded that he had made contact with M. Taylor, a chemist, to purchase, for 5 *louis*, Taylor's secret and his permission to make patent yellow. Baillairgé added that he had deducted from the account Taylor's portrait in miniature.¹¹¹

A short article in *The Quebec Mercury* in 1828 described a lecture presented to the Quebec Literary and Historical Society by William Green in which he discussed the following native Canadian pigments:



(9) Joseph LÉGARÉ, *Saint Philippe baptisant l'eunuque de la reine Candace*, oil on canvas. (Coll. & Photo: National Gallery of Canada/Galerie nationale du Canada). Reverse of canvas, before treatment.



(10) Joseph LÉGARÉ, *Saint Philippe baptisant l'eunuque de la reine Candace*, oil on canvas. (Coll. & Photo: National Gallery of Canada/Galerie nationale du Canada). Reverse of canvas, after treatment.

A Red Lake, resembling Carmine, inclining more to Scarlet: Much more durable than any Red from Cochineal — extracted from a *Gallium*; A durable *Reddish Brown Lake* from the same root; Another durable *Brown Lake*, from the external husk of the Butter Nut — *Juglans cathartica*; An opaque *Bright Yellow Ochre*, from St. Augustin, and Lorette: with a process for converting it into *Bright Orange*; A transparent

Yellow Earth, from St. Paul's with a process for converting it into *deep brown*; An *Opaque Red Earth*, like the Red from Persia, called *Indian Red*: From the Magdalen Islands; A *brighter opaque Red* than the former, prepared from the same material; A transparent Brown Metallic Oxide, resembling *Turkey Umber*, from Ste. Foy; and the material with which the Indians dye a bright and durable *yellow*. — Seeds of *Myrica Gale*, along the margin of Lakes and Rivers — a fragrant shrub.¹¹²

The article notes that "none of the above substances had ever (so far as is known) been noticed as being fit for the use of Artists in Oil Colour." The text of the article sent by Green to the Royal Society, along with notes by Mr. Brockedon and Mr. C. Varley, who tried specimens of the pigments, are included in Appendix III.

In 1831 the Literary and Historical Society heard from Lieut. Baddeley on the "Localities of Metallic Minerals in Canada." He described several ores that he had found at Crow Lake near Kingston and that could be used for pigments. He listed red and yellow ochre among the iron ores that he had found there along several veins in different locations. He had also found a mixed ore he called "Indian Red."¹¹³

Two further pigment discoveries were documented in the newspapers in 1850 and 1851. In 1850 this announcement appeared:

Découverte importante pour le commerce et les arts, — Nous avons reçu, il y a quelques jours, de M. Georges Duberger, arpanteur employé comme explorateur et agent pour les terres de la couronne dans le comté du Saguenay, des échantillons de trois sortes de terres propres à la peinture, qu'il a découvertes à la petite rivière Romaine, dans le nouveau township d'Iberville, sur la rive nord du fleuve, à une douzaine de lieues au-dessous du Saguenay. Nous avons soumis ces terres à nos deux meilleurs artistes de Québec, MM. Légaré et Plamondon, qui, après les avoir essayées en notre présence, les ont déclarées égales sinon supérieures en qualité aux peintures de même espèce provenant des meilleures manufactures d'Europe. Elles sont analogues à celles connues dans le commerce sous les noms de terre de Cassel (noir ou brun très foncé) qui se vend environ 25s. la livre, terre de la Chine (rouge vif, tirant sur le Laque), qui vaut 12s.6d. la livre, et ocre de ruth ou ocre romaine (beau jaune) dont le moindre prix est de 2s.6d. Ces deux dernières surtout sont d'un grand usage dans les peintures d'histoire et de portrait aussi bien que dans les peintures en bâtiments. Toutes les trois se trouvent en grande abondance dans le même localité, par couches superposées les une aux autres. Il s'y trouve aussi une terre

verte et une terre blanche dont M. Duberger promet de nous envoyer des échantillons par une prochaine occasion. Dupuis que nous avons écrit ce qui précède, nous apprenons de bonne part que l'ordre à été envoyé à M. Duberger, qui a fait rapport de cette précieuse découverte à l'exécutif, d'aller prendre possession d'une certaine étendue de territoire au lieu désigné, comme réserve de la couronne.¹¹⁴

It is possible that the brown described in this article could be a form of bitumen. Légaré and Plamondon, supplied with samples of these three earths, could have continued to use them in their works from 1850 onward. The brown "terre de Cassel" was probably a bitumenous colourant, while the bright red "terre de Chine," and the yellow ochre, might have been more reliable pigments.

In 1851, a year after the appearance of the above announcement, another discovery was advertised.¹¹⁵ The colours available from this source near Kamouraska were red, yellow and black of two qualities. (fig. 11)

A VENDRE:

UNE superbe MINE DE PEINTURES, découverte à Kamouraska par le soussigné; les différentes sortes de peintures qui s'y rencontrent telles que rouge, jaune, noir de deux qualités, ayant été préparés par les premiers peintres et les meilleurs artistes, ont été trouvées d'une qualité équivalent à celles qui viennent de l'étranger. On peut en voir des échantillons en s'adressant, à Québec, à M. A. HAMEL & FRÈRE, et au propriétaires, à Kamouraska,

F. B. PETIT.

Québec, 12 mars 1851. 2m. 1fa.

(11) Le Canadien, 12 mars, 1851.

Other Materials

Baillairgé experimented with making his own brushes. He recorded in his *Journal* on January 27, 1795 that he was trying all sorts of different animal hairs. He found that those from the tail of the Russian squirrel were very soft and served for paint brushes, that those from the tail of the mink were very short but were better for little brushes and that those of dog hair, from the coil at the back of the neck, were good for medium-sized

brushes.¹¹⁶ Baillairgé was on the lookout for other materials as well. A note in the *Gazette de Québec* documented one find:

Mr. François Baillairgé a trouvé un bloc de marbre, susceptible d'un superbe poli, sur la pente de la Montagne de Québec, du côté de l'anse des Mères. Ce marbre paroît être de l'espèce du MARBRE BRECHE.¹¹⁷

The artists' materials described above represented various efforts on the part of artists in Québec and their suppliers to find materials locally. These supplies, in combination with imported goods of the type already discussed, provided the artists with a broad range of materials to use in creating their works of art.

Knowledge of Artists' Techniques and Materials in Québec

The execution of a work of art finally depends upon the artists' knowledge of materials and techniques. To create their designs, artists have to understand how to apply grounds, paints and glazes to obtain the desired effects. Artists in Québec during the period from 1760 to 1850 could have come by such information in several ways: from exchanges among artists visiting and resident in the city, from reading books and articles on art and from studying works of art first-hand.

Exchanges Among Artists

The varied experiences of artists in Québec during this time must have provided for lively exchanges. Artists regularly came from abroad to visit or settle in Québec, no doubt bringing with them widely diverse types of technical expertise. The advertisements for artists often gave some details of their training. For example, in 1787 Henry Vanière let it be known that he had studied under the "best Parisian masters" and had worked in various countries for "over 16 years."¹¹⁸ William Q. Skewes in 1819 noted that he had studied under "one of the most eminent in the profession in London."¹¹⁹ James Bowman, from the United States, came to Québec in 1830 after studying for a time with Sir Thomas Lawrence in London.¹²⁰ Mr. E. Sitzenich advertised only that he had come from London and gave details of what he would teach.¹²¹ Mr. W.F. Wilson, who came to Québec City in 1847, had advertised five years earlier in Montréal, when he had claimed to have studied at the "Deaf and Dumb Asylum in London" and under an "eminent Flemish master in France."¹²² Some of the British officers who came to Québec had artistic training. Amateurs as well as more accomplished painters from these ranks included Henry Bayfield, J. Pattison Cockburn, George Heriot, William Lockweed, F.M. McBien, T.A. Marlay, Thomas Patten, Roebuck, Charles H. Smith, Sempronius and Severus Stretton and a Lieut. Wright.¹²³

Canadian-born artists, in turn, went abroad to study, undoubtedly returning with new techniques and insights. Baillairgé studied from 1778-1781 at the Académie Royale in Paris under Jean-Baptiste Stouf of Sèvres, sculptor, and Jacques Lagrenée. François Beaucourt travelled in Europe from 1763-1786, during which time he was in Bordeaux as a student of Joseph Camagne. Plamondon first studied in Québec with Légaré, then in Paris in 1826 under Paulin-Guérin.¹²⁴ Théophile Hamel was first an apprentice to Plamondon. From 1842-1846 he was in Italy, where he was a pupil at the Academy of San Luca, after which he travelled widely in Europe, studying briefly in Antwerp under Dr. Keyster, Valerius and Portal.¹²⁵

Artists in Québec had many opportunities to exchange information. The primary means was through the apprenticeship system and in the organized classes that flourished in the province. Baillairgé had a large number of apprentices and students between 1784 and 1800. These included Coffin, Henry Cowan, Miss Davidson, Louis Dunière, Thomas Dunn, Thomas Ewings, Finlay, Goddard, James Grant, Keith, LaFlèche, Pierre La Force, Xavier de Lanaudière, Thomas Lee, Mlle Lelièvre, Michel Létourneaux, Menut, Jacques de Muntmolm, Narcisse Panet, Louis Perrault, Narcisse Povet, William Reed, Roy-Audy, Spirment, Sterling, Taché and John Wills. Roy-Audy took at least three apprentices: Michel Glackenmeyer, James Goulette and Yves Tessier. Dulongpré apprenticed Joseph Moreland in 1802. Légaré was at times assisted by Plamondon and Triaud. Plamondon, in turn, apprenticed Hamel and taught Francis Matte and Vincent Zacharie the rudiments of painting. The students and apprentices of Hamel included Epiphane LaPointe, Ludger Rueland, Napoléon Bourassa and his own nephew, Eugène Hamel.

The Ursulines were very active in the artistic community, organizing art classes, commissioning works and accumulating and restoring an excellent collection of works from abroad. Artists were also evidently in the habit of opening their studios, not only to customers, but to other painters. Plamondon advertised in 1834 that he had the use of a room in the new Parliament Building and that he would open it to amateurs on "Thursday only in each week."¹²⁶ In 1835, Mr. G. Fassio invited "messieurs et des Patrons des beaux Arts" to visit his studio, where he had available not only his own work, but "une collection de morceaux choisis de l'École Italienne."¹²⁷

Societies were founded in Canada for those interested in the arts, and painters from Québec were active participants in them. In 1828 Légaré won a medal from the Quebec Society for the Encouragement of Science and Art for his painting of *Le massacre des Hurons par les Iroquois*¹²⁸ (Musée du Québec). The Society of Sciences and Arts in Canada sponsored competitions that were advertised in the Québec newspapers, in which medals were awarded for oil paintings, water-colours and engravings.¹²⁹

In 1824 The Literary and Historical Society of Quebec was founded. In the "Introduction" to Volume I of the *Transactions*, printed in 1829, it was stated that:

It must be obvious, that in a Colony where, with few exceptions the occupations of all, are either Professional, Commercial, or Agricultural Society... that those who have leisure for scientific inquiry are far from numerous.¹³⁰

The Society, however, held many meetings that were of interest to those involved in the arts and sciences. William Green contributed the article cited in Appendix III on "Colouring Materials Produced in Canada." He also lectured on "Some Processes in use Among the Huron Indians in Dyeing" and "Notes Respecting Certain Textile Substances in use Among North American Indians." Presentations that addressed the geology of Canada sometimes discussed materials that could be used as artists' pigments. "Observations on a few of the Rocks and Minerals of Upper Canada" by Capt. Bonnycastle is included in Volume I of the *Transactions* and "On the Locality of some Metallic Minerals in the Canadas" by Lieut. Baddeley appears in Volume II.

The Literary and Historical Society of Quebec felt that Green's lecture on colouring materials was so worthy that it was dispatched to the Royal Society of the Arts in London. The Royal Society responded by awarding Green its gold Isis medal and by publishing his paper in its *Transactions*. The letters that were exchanged between the group in Canada and the Secretary of the Royal Society are included, along with the text of Green's paper and related newspaper articles, in Appendix III. In one of these letters, Arthur Aikin, the Secretary of the Royal Society, notes that one of the benefits of this exchange was that it placed the Royal Society "in correspondence with a highly respectable institution."¹³¹ Such a correspondence must have increased the opportunities for exchanges about artists' materials and techniques for the artistically-inclined members of the Literary and Historical Society of Quebec.

To encourage further the members' interest a limited amount of laboratory equipment was available at the Society's headquarters. A Scientific and Historical Collection was also organized. In 1831 this Collection included such diverse objects as geological samples, a box of "minerals and ochres," Indian artefacts, engravings, a "basket of insects," and "a singular specimen of the potato."¹³² The Society also had its own library, which in 1831 boasted over 215 volumes. Among the writings available to the members were *Galleries des Antiques*, *Chemical Manipulation* by Faraday, *Greenough's Geology*, *Moh's Mineralogy* (three volumes), and fifteen volumes of a periodical simply called *Museum*. Also included in the library were the *Transactions* of the New York Historical Society, the Geological Society, the Society of Arts, Manufactures and Commerce and the Albany Institute.¹³³ Such

sources must have provided all types of information for members of the Literary and Historical Society curious about artists' materials and techniques.

At least five painters are known to have been members of the Society for they are listed as contributors to its collections in 1831. Lieut. Col. Cockburn gave "a piece of the linen covering of an Egyptian Mummy." Capt. Bayfield, who also painted topographical sketches of Canada, gave "53 specimens of minerals." W.Q. Skewes donated "a piece of Red Egyptian Granite from the pillar called 'Pompey's' brought to this country by Captain Hopper of the ship Crown, broke off the pedestal by his carpenter." Légaré gave "a large crystal of carbonate of Lime from Cap Rouge." "A Speciment of Wax Plant" was donated by John Adams who made maps and painted watercolour sketches of Québec.¹³⁴

The Literary and Historical Society remained active and in 1838 it offered prizes for several types of paintings: "tableau à huile d'histoire, de vue ou paysage, de sujet original."¹³⁵ In 1848 Hamel made a copy of a painting of Jacques Cartier, the original of which was recorded as being in the possession of the Society. The copy, which was described as "exceedingly well got up," was offered for sale by Thomas Cary.¹³⁶

An Institut des Artisans also flourished in Québec. Notices in the newspapers in the 1830's described the induction of members and gave information relating to a library run by the Society.¹³⁷

Books and Journals Relating to Techniques and Materials in Québec

Books and journals on the techniques and materials of painting must have supplied artists with much of their information on this subject. A variety of books was available quite early in Québec. Artists such as Baillairgé had personal libraries and the Ursulines had a selection of books which was made available to the artists and students who worked at the Convent. In 1811 a circulating library was opened and immediately began to flourish.¹³⁸ Between 1760 and 1850 books that related to artists' work were occasionally specifically advertised for purchase. A list of such books is given in an 1822 advertisement for Thos. Cary and Co. Among the other books for sale were *Art du Peintre* (1820),¹³⁹ *Elements of Portrait Painting* by Lefevre, *Rudiments of Landscape* by Prout, *Studies of Cattle from Nature* by Walter (1822),¹⁴⁰ *Alder's Flower Painting, Quadrupediana, or Studies of Animals* by Bouvier, *Study of Horses After the Style of Carle Vernet*, *Triquet's Drawing Book*, ("an easy introduction towards attaining the art of Flower Painting, representing each design in a progressive state of colouring"), *Sketches from Nature* by Campion, and a book outlining "principles of drawing, chiefly after the antique, designed for instruction in the art of drawing the human figure" (1825).¹⁴¹ Other advertisements for books were generally directed toward "l'attention

des Amateurs des Beaux Arts'' (1831),¹⁴² or describe books on ''Sciences and Arts'' (1825)¹⁴³ or ''fine arts'' (1847)¹⁴⁴ without noting specific titles.

Journals from Canada and abroad, that might have included articles related to artists' materials and techniques, were also available as is clear from the foreign news quoted in the Québec newspapers. In 1818 and 1820 *The Quebec Mercury* published excerpts from Benjamin West's various lectures to the Royal Academy in London.¹⁴⁵ In 1837 Nicolas-Narcisse Aubin, a European-born lithographer and painter in oils, founded a periodical called *Le Fantastique* which published information on artists and musicians until 1849.

Books owned by the Ursulines concerning the arts were probably used by various artists. For example: *Traité de Miniature, pour apprendre aisément à Peindre sans Maître, Avec le Secret de faire les plus belles Couleurs, l'Or bruny, & l'Or en Coquille* (Édition Troisième) printed in Paris in 1696 and *L'École de la Miniature ou L'Art d'apprendre à Peindre sans maître, et les secrets pour faire les plus belles couleurs* (Nouvelle édition) printed in Paris in 1769 were available at the Convent. These books contained information on mixing colours for a variety of subject matter as well as instruction in decorative arts.

Baillairgé seems to have owned a copy of the above book, *L'École de la Miniature*... for his name is inscribed on the title page along with the date 1789. The book was printed in Paris in 1782, and described in its 180 pages methods for painting in oil and tempera, as well as the arts of mosaic, damascening and painting on glass and in enamel. The inventory taken in the 1870's after the death of the wife of Légaré listed several books on the arts that the painter must have possessed.¹⁴⁶ Among these volumes were *Dictionnaire des Beaux Arts* and *Art du Peintre*, perhaps the same book that was for sale in *The Quebec Mercury* in 1820.

Contact with European Works of Art in Québec

Early artists in Québec also learned about methods of painting through viewing, copying and restoring European works of art. Original works of art were often imported to Québec for the churches, for exhibition and for sale. Artists in Québec had ample opportunity to study and learn from these pieces. The most notable collection in early Québec was the Desjardins Collection. In 1816 the Abbot Philippe-Jean-Louis shipped a collection of nearly two hundred paintings from Paris to Québec. These works were dispersed throughout the province by his brother the Abbot Louis-Joseph Desjardins in 1817. For the most part, the paintings were from the French Schools of the seventeenth century. A second shipment of works was brought to Québec in 1820. Many of these paintings were deposited in the Ursulines Collection, where they were studied, restored and copied by the artists of early Québec.

The works owned by the Ursulines were attributed to, among others, Le Dominiquin, Jordaens, Philippe de Champaigne, Guy Hallé, Pierre de Cortone, Frère Luc and the School of LeBrun.¹⁴⁷

Along with his artistic endeavours Légaré bought, sold and exhibited works of art. An item in *Le Canadien* on January 29, 1834 on his behalf described the location of his new house and the collection on exhibition there. The works were advertised as being from the hands of the foremost painters of Europe and the collection as being the richest of its type ever seen in Canada. These works were on view to the public every day except Sundays and holidays.¹⁴⁸

Other paintings exhibited in Québec included a work with eighty figures representing a ceremony at Lac des Deux Montagnes (1833),¹⁴⁹ fourteen "pictures 8 ft by 5" by Plamondon of the *Chemin de Croix* (1839) for Notre-Dame Church,¹⁵⁰ and a "Tableau Sublime" of *Jesus Healing in the Temple* by Benjamin West, dated 1843.¹⁵¹

Works of art from abroad were often offered for sale in Québec. Examples of such pieces abound in the newspapers of the times. In 1790 the printing office of the *Gazette de Québec* was selling "an assortment of Landscape and other Prints most superbly executed."¹⁵² In 1817 William Sanderson advertised the sale of some "original drawings" along with various artists' supplies.¹⁵³ In 1817, J.C. Reiffenstein offered four paintings, one by Gerrard Fannort, which were guaranteed to be original and not retouched.¹⁵⁴ In 1822 Reiffenstein again had for sale "some very fine Paintings on Ivory, Prints, Drawings..."¹⁵⁵ In 1833 Thos. Cary & Co. advertised "Gravures et Lithographies de France."¹⁵⁶ A raffle was held at the Québec Library in 1835, for which the prizes were several landscape and genre paintings, including a "View of a Gypsy Encampment by Firelight painted on oak."¹⁵⁷ In 1845 Plamondon organized the sale of paintings described in the advertisement in figure 12.¹⁵⁸

FINE ARTS.

THE ORIGINAL PAINTINGS of the following masters will be sold to the highest bidder, on the 12th SEPTEMBER next, at the *Atelier* of Mr. ANT. PLAMONDON, (Castle St. Lewis,) at ONE o'clock, P.M.

1 Painting by d'Ostade, (Adrien Van.)

1 do. Murillo,

1 do. P. P. Rubens,

1 do. Nicolas Poussin,

1 do. Peeter Tays,

1 do. Sueyder.

The Montreal, Boston, and Philadelphia papers are requested to insert the above advertisement *gratis*, by so doing they will oblige the Artist burnt out at Quebec.

ANT. PLAMONDON, Painter.

Quebec, 9th August, 1845.

Many of the early artists of Québec learned from copying various paintings. Artists such as Roy-Audy, Tessier, Triaud and Hamel copied works from the Desjardins Collection.¹⁵⁹ Portraits of royalty were copied for reasons of commerce as well as interest. In January 1840 the *Gazette de Québec* reported that Roy-Audy had just finished "a copy of His Majesty... equal to that of Mr. Légaré." The article added that "Mr. Audy has never had the advantage of visiting Europe and is self taught."¹⁶⁰ In February 1830 *The Quebec Mercury* noted that "Mr. Légaré had just completed a copy of a painting of the late King by Sir Joshua Reynolds."¹⁶¹

Artists also had contact with works of art through restoration projects that were undertaken in Québec. Tessier, Triaud, Ignace Plamondon, Légaré and Berczy were among the artists who worked in this field.¹⁶²

Such contact with works of art, along with reading and exchanges between artists, were the major methods by which the early painters in Québec learned about the materials and techniques involved in the creation of works of art.

Rustin Steele Levenson
Painting Conservation Studio
New York, N.Y.

Notes:

- 1 I hope that this text will serve as a beginning for the study of the materials and techniques of artists working in Québec. Such a compilation can assist in attributing unsigned works, in forming chronologies of artists' production and even in solving restoration problems in paintings of a given period. I would like to acknowledge the aid of many friends in assembling this text. My colleagues from the National Museums of Canada, the Canadian Conservation Institute, the Library, Curatorial and Publications Divisions of the National Gallery of Canada, and especially the staff of the Restoration and Conservation Laboratory at the National Gallery of Canada were always ready to give information, advice, editorial comments and encouragement. Special help with source material came from Robert Derome, Céline Larivière-Derome, Jean Trudel, Rodrigue Bédard, Nicole Cloutier, John Porter, Laurier Lacroix and Soeur M. Boucher. [Ed.: We wish to thank Mr. Brian Foss, M.A. candidate in Canadian art history for his invaluable service in proofing this article.]
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- 3 *The Quebec Mercury*, June 6, 1820, XVI, 23, p. 180.
- 4 *Treatise on the Art of Painting and the Composition of Colours* (London: T. Baylis, No. 15 Greville-Street, 1797). Translated from the French by Constantin de MASSEY.
- 5 *Gazette de Québec*, 7 août, 1794, p. 6.
- 6 *The Quebec Mercury*, July 6, 1819, XV, 27, p. 210.
- 7 *Gazette de Québec*, 3 déc., 1789, p. 4.
- 8 *Gazette de Québec*, 29 mai, 1828, p. 2.
- 9 *Le Canadien*, 29 janv., 1834, III, 115, p. 4.
- 10 *Le Canadien*, 8 juin, 1831, I, 10, p. 2.
- 11 *Le Canadien*, 28 oct., 1842, XII, 73, p. 3.
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- 16 *Gazette de Québec*, 7 août, 1794, p. 6.
- 17 *The Quebec Mercury*, Nov. 9, 1830, XXVI, 90, p. 614.
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- 19 *The Quebec Mercury*, Apr. 27, 1843, XXX, 50, p. 4.
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- 22 *The Quebec Mercury*, Nov. 26, 1819, (Supplement) XV, 47, p. 1.
- 23 *The Quebec Mercury*, Nov. 5, 1822, XVIII, 45, p. 335.
- 24 *The Quebec Mercury*, June 19, 1824, XX, 47, p. 212.
- 25 *The Quebec Mercury*, July 6, 1830, XXVI, 54, p. 365.
- 26 *The Quebec Mercury*, May 17, 1836, XXXII, 54, p. 4.
- 27 *The Quebec Mercury*, Oct. 19, 1841, XXXVI, 125, p. 4.
- 28 *Gazette de Québec*, 30 août, 1787, p. 4.
- 29 *Le Canadien*, 4 sept., 1835, V, 50, p. 3.
- 30 J. Russell HARPER, *Painting in Canada: A History* (Toronto: Univ. of Toronto Press, 1966), p. 414.
- 31 *Gazette de Québec*, 18 déc., 1806, p. 3.
- 32 *The Quebec Mercury*, Aug. 25, 1831, XXCII, 83, p. 581.
- 33 QQAMU, Soeur BOUCHER, archiviste, Monastère des Ursulines de Québec, *Correspondance privée*, 7 mars, 1976.
- 34 Ralph MAYER, "Some Notes on Nineteenth Century Canvas Makers," *Technical Studies in the Field of Fine Arts*, X, 3, Fogg Art Museum, Jan. 1942.
- 35 Norman MULLER, "Boston Canvas Stencils—Origin and Interpretation," *American Art Review*, Sept.-Oct. 1973.
- 36 *Gazette de Québec*, 11 juin, 1812, p. 1.
- 37 QQAN, Ap-P.2379, *Journals of François Baillairgé*, 28 nov., 1787; 21 fév., 1786 and 4 juil, 1794.
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- 39 *Gazette de Québec*, 30 mai, 1765, p. 3.
- 40 *Gazette de Québec*, 9 sept., 1790, p. 4.
- 41 *Gazette de Québec*, 14 août, 1794, p. 4.
- 42 *The Quebec Mercury*, Aug. 31, 1807, II, 35, p. 280.
- 43 *The Quebec Mercury*, July 1809, (Supplement) 31.
- 44 *The Quebec Mercury*, July 31, 1809, V, 31, p. 241.

- 45 *The Quebec Mercury*, Sept. 1809, (Supplement) 42.
- 46 *The Quebec Mercury*, Nov. 8, 1814, X, 45, p. 354.
- 47 *The Quebec Mercury*, July 4, 1815, XI, 27, p. 216.
- 48 *Le Canadien*, 28 mai, 1834, IV, 9, p. 2.
- 49 *Le Canadien*, 16 juin, 1837, VII, 18, p. 2.
- 50 *Le Canadien*, 28 avril, 1840, X, 145, p. 2.
- 51 *The Quebec Mercury*, June 30, 1818, XIV, 26, p. 203.
- 52 *The Quebec Mercury*, Apr. 30, 1850, XLVI, 51, p. 3.
- 53 *The Quebec Mercury*, Sept. 10, 1819, XV, 36, p. 3.
- 54 *Ibid.*
- 55 *The Quebec Mercury*, Sept. 14, 1819, XV, 87, p. 29.
- 56 *The Quebec Mercury*, June 6, 1820, XVI, 23, p. 186.
- 57 *The Quebec Mercury*, May 9, 1820, XVI, 19.
- 58 *The Quebec Mercury*, Feb. 13, 1821, XVIII, 7, p. 51.
- 59 *Le Canadien*, 16 déc., 1844, XIV, 95, p. 4.
- 60 *The Quebec Mercury*, Jan. 28, 1845, XLI, 12, p. 4.
- 61 Rutheford J. GETTENS and George L. STOUT, *Painting Materials A Short Encyclopedia* (N.Y.: Dover Publications, 1966), p. 318.
- 62 *The Quebec Mercury*, Feb. 10, 1846, XLII, 17, p. 4.
- 63 *Gazette de Québec*, 3 juin, 1790, p. 3.
- 64 *The Quebec Mercury*, Nov. 9, 1830, XXVI, 90, p. 614.
- 65 *The Quebec Mercury*, Jan. 10, 1833, XXIX, 4, p. 3.
- 66 *The Quebec Mercury*, June 20, 1833, XXIX, 73, p. 2.
- 67 *The Quebec Mercury*, Jan. 28, 1845, XLI, 12.
- 68 *The Quebec Mercury*, July 31, 1809, (Supplement) 31, p. 1.
- 69 *Le Canadien*, 28 sept., 1831, I, 42, p. 3.
- 70 *The Quebec Mercury*, Jan. 10, 1833, XXIX, 4, p. 3.
- 71 *The Quebec Mercury*, Jan. 26, 1833, XXIX, 11, p. 3.
- 72 *Le Canadien*, 31 oct., 1833, III, 77, p. 2.
- 73 *Gazette de Québec*, 30 mai, 1765, p. 3.
- 74 *Gazette de Québec*, 23 nov., 1809, p. 3.
- 75 *The Quebec Mercury*, Aug. 1809, (Supplement) 42, p. 1.
- 76 *The Quebec Mercury*, June 20, 1833, XXIX, 73, p. 2.
- 77 *Gazette de Québec*, 30 mai, 1765, p. 3.
- 78 *The Quebec Mercury*, June 16, 1812, VIII, 24, p. 192.
- 79 *Gazette de Québec*, 9 sept., 1790, p. 4.
- 80 *The Quebec Mercury*, Aug. 8, 1808, IV, 32, p. 264.
- 81 *The Quebec Mercury*, July 4, 1815, VI, 27, p. 216.
- 82 *The Quebec Mercury*, Jan. 28, 1845, XLI, 12, p. 4.
- 83 *Gazette de Québec*, 9 sept., 1790, p. 4.
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- 91 *Gazette de Québec*, 7 août, 1794, p. 6.
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- 93 *The Quebec Mercury*, June 16, 1812, VIII, 24, p. 192.
- 94 *The Quebec Mercury*, June 8, 1819, XV, 23, p. 1.
- 95 *The Quebec Mercury*, Jan. 28, 1845, XLI, 12, p. 4.
- 96 *Le Canadien*, 1 mai, 1846, XV, 159, p. 4.
- 97 *Gazette de Québec*, 30 mai, 1765, p. 3.
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- 99 *Gazette de Québec*, 7 août, 1794, p. 6.
- 100 *The Quebec Mercury*, Aug. 1809, (Supplement) 42, p. 1.
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- 106 *Gazette de Québec*, 3 juin, 1790, p. 3.
- 107 *The Quebec Mercury*, Feb. 20, 1821, XVI, 8, p. 59.
- 108 QQAN, Ap-P.2379, *Journal de François Baillairgé*, 10 juil., 1797.
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- 117 *Gazette de Québec*, 27 juin, 1807, p. 128.
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- 119 *The Quebec Mercury*, Nov. 26, 1819, (Supplement) XV, 47, p. 1.
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- 121 *The Quebec Mercury*, May 17, 1836, XXXII, 59, p. 4.
- 122 *Montreal Gazette*, Nov. 10, 1842, I, p. 3.
- 123 J. Russell HARPER, *op. cit.*
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- 125 *Ibid.* P. 142.
- 126 *The Quebec Mercury*, May 15, 1834, XXX, 58.
- 127 *Le Canadien*, 4 sept., 1835, III, 50, p. 3.
- 128 J. Russell HARPER, *Painting in Canada: A History*, p. 82.
- 129 *The Quebec Mercury*, Oct. 23, 1827, XXIII, 86, p. 536.
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- 131 *The Quebec Mercury*, June 17, 1828, XXIV, 48, p. 297.
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- 139 *The Quebec Mercury*, May 30, 1820, XVI, 22, p. 175.
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- 142 *Le Canadien*, 25 mai, 1831, I, 1.
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- 160 *Gazette de Québec*, 14 janv., 1830, no. 4028, pp. 2-3.
- 161 *The Quebec Mercury*, Feb. 27, 1830, XXVI, 17, p. 113.
- 162 BOUCHER, *op.cit.*; Laurier LACROIX, "Transcriptions de lettres de l'abbé Louis-Joseph Desjardins concernant la restauration et le transport de tableaux." Unpublished manuscript in possession of original author.

Appendix I

Evidence of Materials and Techniques of Canadian Artists

An examination of works by artists active in Québec from 1760-1850, together with excerpts from original sources, can serve as preliminary documentation of specific materials and techniques used by the artists.

I. Supports

1. Joseph LÉGARÉ: (1795-1855):

More than sixty paintings by Légaré were examined by the author. Some twenty of these works were oil sketches on paper or cardboard from the collection of the Séminaire de Québec. Of the more than forty remaining paintings on canvas, one was on twill weave fabric (*Les cascades de la rivière Saint-Charles à la Jeune Lorette* (Musée du Québec)), one was on a modified twill weave fabric (*La bataille de Sainte-Foy* (National Gallery of Canada/ Galerie nationale du Canada)) and the rest were on canvas of tabby weave. In these canvasses varying textures, types of thread and tightness of weave were employed. For example, the fabric support of *Portrait de Joseph Pageot* (Musée du Québec) is extremely knotted and uneven, while other canvasses manufactured commercially exhibit a more even texture (*L'incendie du quartier Saint-Roch* (Sigmund Samuels Collection, Royal Ontario Museum)). The support for the latter work includes a canvas stamp which reads "Roberson and Miller, 51 Long Acre, London." The firm is known to have existed at this address from 1828-1840.¹

The stretchers for the paintings on canvas varied. Twenty had corners of mortise and tenon construction with the open key holes characteristic in Québec at this time. These were *Nature morte au portrait de Calvin*, *Les chutes Niagara*, *Le massacre des Hurons par les Iroquois*, *Portrait de Joseph Pageot*, *Paysage au monument à Wolfe*, *Cascades de la rivière Saint-Charles à la Jeune Lorette*, *Portrait de Mme DeFoy* (all, Musée du Québec), *L'incendie du quartier Saint-Roch vu de la Côte-à-Coton vers l'est*, *L'incendie du quartier Saint-Roch vu de la Côte-à-Coton vers l'ouest* (both, Séminaire de Québec), *Dévotion au Sacré-Coeur*, *L'Annonciation* and *Saint François de Paule en prière* (Hôpital Général), *Saint François de Paule ressuscitant l'enfant de sa soeur*, *Saint Charles Borromée en prière*, *Saint Philippe baptisant l'eunuque de la reine Candace*, *La bataille de Sainte-Foy*, *Le martyr des pères Bréboeuf et Lalemant*, (National Gallery of Canada/ Galerie nationale du Canada), and *Premier monastère des Ursulines de Québec* and *Portrait de Lord Aylmer* (Monastère des Ursulines de Québec). Six were mortise and tenon corners with closed key apertures: *Nature morte aux raisins* (National Gallery of Canada/ Galerie nationale du Canada), *Les chutes de Saint-Ferréol*, *Portrait de M. DeFoy*, *Le désespoir d'une Indienne* (Musée du Québec) and *Clermont* (Séminaire de Québec). Three more with similarly

constructed joins had the key holes crudely gouged out: *La Garonne*, *Le manoir Caldwell et les moulins de l'Etchemin* (Musée du Québec) and *Portrait de Lady Aylmer* (Monastère des Ursulines de Québec). Three others were on fixed strainers rather than on expandable stretchers: *Le Canadien* and *Saint-Jean* (Musée du Québec) and *La mort de saint François Xavier* (Hôpital Général). It is interesting to note that in two sets of paintings, clearly meant as pairs (the portraits of Lord and Lady Aylmer and of M. and Mme DeFoy), the stretchers are of a different construction. The stretchers for the three large paintings of saints in the National Gallery of Canada, however, were constructed at the same time as one another, as is evident from the pencil markings identifying all the stretcher members. A curious feature of the *Saint Philippe baptisant l'eunuque de la reine Candace* is the fact that the crossmembers once served as door moulding and are complete with hinge marks. On other paintings the stretchers are new or are hidden from view.

Some of the stretchers showed evidence of previous use as supports for works of art. *La Garonne*, for example, has remnants of ground on the back of the stretcher where another canvas was once primed. Two paintings have seams very close to one edge: *La bataille de Sainte-Foy* has seams 5 cm. from the left edge and *Nature morte aux raisins* has a seam 12 cm. from the bottom. This suggests that the artist may have been piecing remnants of canvas together to mount on an available stretcher.

Le désespoir d'une Indienne exhibits what is referred to as a "beard" along the lower paint edge. This term describes the lip that is formed when paint and ground are applied on a flat surface against a raised edge, such as a frame or a strip nailed to hold the support temporarily while paint and ground are applied. The beard on *Le désespoir d'une Indienne* indicates that Légaré probably painted the canvas before he mounted it on a stretcher. That this was sometimes his method of operation is indicated by several other works: *Nature morte au portrait de Calvin*, *Saint François de Paule en prière*, *Dévotion au Sacré-Coeur*, *Portrait de Lord Aylmer* and *Portrait de Joseph Pageot* have painting edges that extend around the side of the stretcher. These details give an interesting insight into the working methods of the artist.

2. William von MOLL BERCZY (1744-1813):

The following excerpts concerning the supports of paintings are taken from letters written or received by William Berczy while he was in Québec.

QMAUM, Collection Baby, P. 016063, William BERCZY, Québec, to his wife, Montréal, January 3, 1799:

Le portrait du general est presque entièrement fini.... Je l'ay fait en demi figure & le tableau est un oval de 10 pouces de long. La copie à l'huile que j'en fais pour moi même est aussi déjà bien avancé.

Ibid., P. 016066, John ROBERTSON, Chambly Castle, to William BERCZY, Québec, January 5, 1799:

I have written for a sample of the *Linnen Thread & Nettles*: also to mention the process — As soon as I have an answer from Grand River, shall write you on the subject....

Ibid., P. 016066, John ROBERTSON, Chambly Castle, to William BERCZY, Québec, February 1, 1799:

She [Mrs. Prescott] must be convinced from the fitness of the flax, that a very fine thread may be spun from it; so as to make the finest linen &c.

Ibid., P. 016097, John ROBERTSON, Chambly Castle, to William BERCZY, Québec, February 14, 1799:

[Thread] fine enough to be spun, & manufactured into anything.

Ibid., P. 016336, William BERCZY to his wife, Montréal, August 17, 1808:

Informe toi s'il n'y a pas à Montréal quelques loquets de miniature et fais en prendre les grandeurs à Charles que tu m'enverra, car il se pourroit très bien que j'en aurois de besoin. Ici je n'en ay pu trouver qu'une seule qui sera pour Dr. C.

Ibid., P. 016427, William BERCZY, Québec, to his wife, Montréal, March 15, 1809:

Par la dernière du 12 courant je vois que Monsieur Sutherland a remis le médaillon au courier, je te prie de me dire dans ta première auquel il le donné, car je ne l'ay pas reçu, de quoi je suis un peu fâché puisque cela m'empêche de couper mon Ivoire pour la miniature à la grandeur requise et que cela m'arrete dans mon ouvrage.

Ibid., P. 016437-8, William BERCZY, Québec, to his wife, Charlotte, Montréal, April 13, 1809:

Cette peinture qui représentera une desante de la Croix doit etre peinte sur de la soie, mais comme elle trouveronts difficilement une étoffe aussi bône que celle de ton vieux habit de soie blanche je te prie de me dire en cas que tu veuille en donner un morceau, qu'elle en est la plus grande largeur afin que je puisse juger si elle est assez large.

3. Louis DULONGPRÉ (1754-1843):

The following information was collected during the examination of eight paintings: *Portrait de Félix Têtu*, *Portrait de Joseph Papineau*, *Portrait de Mme Papineau*, *Portrait de Jean Dessaulles*, *Portrait de Rosalie Papineau Dessaulles* and *Portrait de Rosalie Cherier* (National Gallery of Canada/Galerie nationale du Canada), *Portrait de James Sinclair* (Royal Ontario Museum) and *Portrait du Frère Boissonalt* (Musée du Québec).

Two of the works were on canvas of twill weave: *Portrait de James Sinclair* and *Portrait de Félix Têtu*. The remaining canvasses of tabby weave showed a remarkable similarity of texture, all measuring close to 36 threads per inch in the warp and weft directions. Three of these canvasses had selvedge edges showing on opposite sides indicating the width of the bolt from which the canvas support was cut. The support for *Portrait de Rosalie Cherier* was from a bolt of 33-34 inches and the supports for *Portrait de Jean Dessaulles* and *Portrait de Joseph Papineau* were from a bolt of 21 inches. It seems that the artist must have kept in his studio bolts of various sizes of canvas from which he regularly cut portrait supports.

The stretchers on the eight works are of three different types. *Portrait de Joseph Papineau* exhibits a mortise and tenon corner where the tenon member is dovetailed into the mortises. *Portrait de Rosalie Cherier* and *Portrait de Frère Boissonalt* have their supports mounted on fixed strainers. The remainder of the portraits exhibit stretchers with mortise and tenon corners and closed key slots. The strainer for *Portrait de Frère Boissonalt* has tack holes on the back face where another canvas had previously been stretched.

4. Théophile HAMEL (1817-1870):

One painting by Théophile Hamel, *Portrait d'Étienne Dallaire*, (National Gallery of Canada/Galerie nationale du Canada) has a canvas stamp on the

reverse that reads, "Reeves and Sons, 150 Cheapside." Reeves and Sons is known to have existed at this address from 1829-1845.²

5. William MOLT (Active in Québec 1816):

An advertisement in the *Gazette de Québec* (18 juil., 1816) for William Molt indicated that Molt, recently arrived from England, could paint on mahogany, lambris and marble.

6. Jean-Baptiste ROY-AUDY (c. 1778-1848):

At least one painting attributed to Roy-Audy, *Portrait d'une dame de l'Île Perrault*, (National Gallery of Canada/Galerie nationale du Canada) is on fabric of twill weave. The stretcher for this painting has corners of mortise and tenon construction with open key slots. On the back of three stretcher members the numbers 13, 14 and 15 are inscribed in pencil on matching corner members. This indicates that several stretcher members were being assembled at the same time.

II. Grounds

1. Joseph LÉGARÉ:

Of the works by Légaré that were examined sixteen had white grounds. In the *Nature morte aux raisins* (National Gallery of Canada/Galerie nationale du Canada) and *Portrait de Lord Aylmer* (Monastère des Ursulines de Québec) the ground is tannish-pink. In the *Portrait de Mme DeFoy* (Musée du Québec) the ground appears to be reddish.

The grounds of the paintings by Légaré were sometimes applied before stretching the canvas. This was the case with *Nature morte au portrait de Calvin*, *Portrait de Joseph Pageot*, *Les chutes Niagara* (all, Musée du Québec), *Saint Philippe baptisant l'eunuque de la reine Candace*, *Nature morte aux raisins* (National Gallery of Canada/Galerie nationale du Canada); *Portrait de Lord Aylmer* and *Portrait de Lady Aylmer* (Monastère des Ursulines de Québec); *Les ruines après l'incendie du quartier Saint-Jean vues vers l'ouest* (Art Gallery of Ontario); *L'Annonciation* (Hôpital-Général) and the *Église de Sainte-Foy* (Séminaire de Québec). On the last four works the texture of the ground suggests that it was applied by a machine, rather than by hand. On eight paintings the ground does not extend beyond the face of the canvas around the tacking margin on any side: *La Garonne*, *Paysage au monument à Wolfe* and *Le désespoir d'une Indienne* (Musée du Québec), *Saint François de Paule ressuscitant l'enfant de sa sœur* and *La bataille de Sainte-Foy* (both, National Gallery of Canada/Galerie nationale du Canada), *Premier monastère des Ursulines de Québec* and *Clermont* (Séminaire de Québec) and *Saint François de Paule en prière* (Hôpital-Général). In these cases it is probable that the ground was applied by hand after the canvas had been mounted on the stretcher. On the remainder of the paintings by Légaré that were examined the nature and application of the ground were not evident.

2. Louis DULONGPRÉ:

Louis Dulongpré, contrary to the practice of most artists in Québec during his era, used coloured rather than white grounds. His portraits of Joseph Papineau, Mme Papineau, Jean Dessaulles, Rosalie Papineau Dessaulles and Rosalie Cherier all have reddish grounds. In the case of *Portrait de Rosalie Papineau Dessaulles* and *Portrait de Mme Papineau* there seem to be two layers of ground, a reddish layer over a white layer. This is perhaps the case in other of his works. For example the canvas on *Portrait de Félix Têtu* appears to be machine-primed with a white ground. In several areas, however, a pinkish tone is visible beneath the paint layer, indicating that a second

priming had probably been applied.

3. Jean-Baptiste ROY-AUDY:

The canvas for the painting *Portrait d'une dame de l'Île Perrault* (National Gallery of Canada/Galerie nationale du Canada), similar in weave to that of *Portrait de Félix Têtu* by Dulongpré, also seems to have been machine-primed.

III. Design

1. General:

The following is "a list of the Principal Colours Sold at the Manufactory of Messrs. MASSOUL and Co. No. 136 New Bond-street" as published in *Treatise on the Art of Painting and the Composition of Colours*, translated from the French of Constantin de Massoul, and printed in London by T. Baylis, No. 15 Grenville St. in 1797.

Antwerp Blue, Azur Blue, Azur Green, Bister, Blue Black, Blue Verditer, Bone Black, Brown Lake, Brown Ochre, Brown Pink, Brown Red, Burnt Carmine, Burnt Sienna, Burnt Umber, Carmine, Carmine Lake, Calcined Vitriol, Carnation Red, Carbonic Black, Chinese Vermilion, Cognac Earth, Crocus Martis, Dragon's Blood, Dutch Pink, Enamel Blue, French Green, Gall Stone, Gamboge, Gum Arabick, Green Verditer, Green Lake, Green Earth, Indigo, Indian Ink, Indian Red, Iris Green, Ivory Black, Lake, Lamp Black, Light Lake, Light White, Mars Yellow, Massicot, Mummy, Mineral Green, Olive Green, Patent Yellow, Peach Black, Precipitate of Gold, Prussian Blue, Prussian Green, Purple, Red Ochre, Realgar or Red Orpiment, Rose Pink, Sanders Blue, Sanders Green, Sap Green, Saturnine Red, Sienna, Smalt, Staghorn Black, Sun-flower Blue, Vandyke Brown, Ver-de-Grease, Vermilion, Violet Blue, Ultramarine (deep), Ultramarine (light), Varnish for glasses to paint upon, Water Green, White Lead, White of Egg Shells, White of Pearls, White of Silver, White of Talc, White of Zinc, Yellow Ochre, Yellow Lake, (and) Yellow Orpiment.

2. Joseph LÉGARÉ:

Légaré usually applied his oil paints thinly, frequently well-worked into the texture of the canvas. Highlights were often painted on in higher impasto. The dark areas of his paintings tend to exhibit the traction cracking associated with bitumen. This *craquelure* is especially evident in *Portrait de M. DeFoy* (Musée du Québec) and in *La bataille de Sainte-Foy* (National Gallery of Canada/Galerie nationale du Canada). Légaré sometimes used glazing in his paint layer to gain design effects. Two examples of this are *Portrait de Mme DeFoy* (Musée du Québec) and *Nature morte aux raisins* (National Gallery of Canada/Galerie nationale du Canada).

The artist sometimes changed his designs as he painted. In *Le Canadien* (Musée du Québec) the church was moved from the right to the left side. The colours seen in the cracking in the painting of *Saint François de Paule en prière* (Hôpital-Général) are different from the surface colours, indicating that a different design exists beneath. An x-ray of *Nature morte aux raisins* also shows a second design, probably a landscape, beneath the still life.

At one point in his career, Légaré employed a distinctive bright blue colour, probably a commercial Cobalt Blue. This colour is seen in the *Premier monastère des Ursulines de Québec* (Monastère des Ursulines de Québec), *Le martyre des pères Bréboeuf et Lalement* (National Gallery of Canada/Galerie

nationale du Canada) and *Les chutes Niagara* (Musée du Québec), all c.1840.

Direct evidence of the colourants used by L  gar   is found in the bills he submitted to the S  minaire de Qu  bec. In 1821 his bill included "De jones m  l   de blanc... De terre de siannea broyer, [et] de peinture blanche." In 1831 "Blue prusse," "terre de sianne Brul  ," "Vermillion turkey," and "Pierre rouge" were listed on his account.

3. Fran  ois BAILLARG  :

The following information about colours is excerpted from Baillairg  's *Journal* (QQAN), Ap-p-2379:

- 1er oct. 1785 —...Blanc despagne... .
- 21 f  v. 1786 — ...Blanc plomb... .
- 30 juin 1786 — ...vermillon... .
- 1er f  v. 1787 —...ocre jaune... .
- 21 nov. 1787 —...Brun rouge ou ocre despagne... .
- 28 nov. 1787 —...Noir fumer vert de gris... .
- 11 jan. 1788 — ...pain de couleur... .
- 4 juil. 1789 — ...laque fine et...bleu de prusse...boete a couleur... .
- 18 sept. 1790 —...vermillon... .
- 2 d  c. 1790 — ...or pin...ocre hone... .
- 6 d  c. 1790 — ...ocre Jone...pot jone... .
- 14 d  c. 1790 —...Ocre Jone...Noir... .
- 21 d  c. 1790 —...Ocre Jone...Noir fume  ... .
- 4 jan. 1791 — ...pierre rouge ou sanguine... .
- 25 avril 1794 —...jone patente... .
- 4 juil. 1794 — ...bleu de prusse... .
- 22 mai 1792 — ...patente yellow... .
- 23 mai 1792 — ...orpin... .
- 11 oct. 1792 — ...Patent yellow... .
- 10 juil. 1797 — ...terre jonatre...Terre de Sienne... .

Notes:

- 1 Cathy LEACH, *A Reference List of Firms Preparing Artist's Canvas in 19th Century London*. Unpublished manuscript.
- 2 *Ibid.*

Appendix II

Imported Artists' Materials

The early newspapers of Qu  bec document a flow of artists' materials from abroad. The following advertisements illustrate the imported supplies that were available from 1765 to 1850 to artists in the city:

May 30, 1765, *Gazette de Qu  bec*, p. 3:

...Powder & Prussian Blue...Gold-leaf and Dutch Metal, Camels Hair Brushes, Vermillion, Pearl Ashes, Pot-ash, Gum-lack Sandrich, yellow Orpiment, Whitting, Fullers' Earth, Litharge, Lampblack, Ivory blacking, Lacker, red and yellow Okre, black and yellow rosin, Crucibles of all sorts...best nut and boiled Linseed oils, with paints and Colours of all sorts... .

October 4, 1770, *Gazette de Qu  bec*, p. 2:

Paper imported from London...inks...pencils... .

- June 7, 1787, *Gazette de Québec*, p. 3:
Huile de lin, peinture rouge, verte, blanche, jaune et bleues, esprit de Terebenthine... .
- September 9, 1790, *Gazette de Québec*, p. 4:
Paint shells & camel hair pencils...Patent paints in boxes of a doz. colours each... . [The same insertion reads in French]: Peintures en détrempe, en boetes de la douzaines chaque... .
- June 2, 1791, *Gazette de Québec*, p. 4:
Reeve's best Colours... .
- August 7, 1794, *Gazette de Québec*, p. 6:
A Few Boxes of Reeves original Cake Colours, best real Coach Varnish, warrented to stand any Weather, finest ground Patent Yellow, dark Blue, light Blue, Black, White, Red, Green, Olive, Pompadore and Brown Paint, (well ground for carriages) — Best dry Vermillion-Prussian Blue-Rose Pink-Yellow Oker-Red Oker-Whitting-Pipe Clay-best double boiled and common Linseed Oil-A Compleat Assortment of Painters Tools and Camel Hair Pencils... .
- August 14, 1794, *Gazette de Québec*, p. 4:
Paints of all colours, and best boiled linseed oil, red lead, spruce oaker, Venetian red, verdigrease, Dutch pink, rose pink, Prussian Blue, black lead, sugar of lead... .
- June 15, 1807, *The Quebec Mercury*, III, 24, p. 191:
Warranted white paint, Linseed Oil, Grindstones and Indigo... .
- August 31, 1807, *The Quebec Mercury*, II, 35, p. 280:
White and yellow paint...Indigo, Prussian Blue, lamp and ivory Black...window glass.
- August 8, 1808, *The Quebec Mercury*, IV, 32, p. 264:
Pale Yellow and Black Paints, with prepared Oils, with a good assortment of Crown Glass... .
- July, 1809, *The Quebec Mercury*, (Supplement) 31, p. 1:
...Gilt and wove Paper, Quills, Pencils, Sealing wax...rose and dutch Pink, white Paint and Painting Oil... .
- August, 1809, *The Quebec Mercury*, (Supplement) 42, p. 1:
...Paints of all colors, Spirits of Turpentine, Oil, Lamp-Black, Ivory Black...Red Chalk, Blue, Yellow and red Ochre, Dutch and Rose Pink, Paris white & whitting, Red Lead, Fig. Blue, Indigo, Japan ink... .
- August, 1809, *The Quebec Mercury*, (Supplement) 42, p. 1:
The cargo of the UNITY, from Newcastle...PAINTS, OILS, Varnish, Rosin, Copperas, Lamp Black, Ivory Black, Red Lead, Coal Tar...Fig. Blue... .
- August 21, 1809, *The Quebec Mercury*, V, 34, p. 272:
Fine Irish Linen, Bedtick, new composition Pestle and Mortars ...Brushes of all kinds, Paint Brushes, Ground do-assorted, Paints and Oil, Turpentine... Mathematical Instruments... .
- October 10, 1809, *Gazette de Québec*, p. 3:
Peinture, Huiles, Vernis, Resine, Couperose, Noir de Fumée, Noir d'Ivoire, Sanguine... Pierre Bleue, Blanc de Ceruse, Blanc de Paris, Craie... .

- November 23, 1809, *Gazette de Québec*, p. 3:
 Peintures de la meilleure qualité...Rouge de Venise, brun d'Espagne,
 Beau verd, Jaune et bleue...mastic en vessie, couperose... .
- November 23, 1809, *Gazette de Québec*, p. 3:
 ...Des peintures de toutes couleurs, Esprit de térébenthine, Huile,
 Noir de Lampe, Noir d'Ivoire... craie rouge, ocre bleu, jaune, rouge,
 Blanc de Paris, Plomb rouge, Pierre bleues, Indigo, encre de Chine... .
- June 16, 1812, *The Quebec Mercury*, VIII, 24, p. 192:
 ...Gum Arabic, Tragaeanth or Dragon, Prussian Blue, Annatto, Ver-
 million, best kind, Mineral Green, Patent Yellow, Verdigris, Ivory
 Black, Shell Lac, Pumice Stone, Paint Brushes, different sizes, Varnish,
 Camel Hair Pencils...Bees Wax, Copal Varnish... .
- November 8, 1814, *The Quebec Mercury*, X, 45, p. 354:
 ...Brown Holland...patent yellow, 103 jars green, blue and yellow
 paint... .
- July 4, 1815, *The Quebec Mercury*, XI, 27, p. 216:
 ...Linseed Oil...White Paint, Blue, green and yellow paint in jars...Fig.
 Blue, Whiting, Writing Paper, Quills and Ink...Patent Yellow... .
- July 25, 1817, *The Quebec Mercury*, XIII, 29, p. 4:
 ...Paints, White Lead, Pea Green, Blue and black paint, Venetian
 red, Red/do., Dup powder yellow, Blue verditer, Prussian blue,
 Varnish...Vegetable Lamp Black...Patent Humane Man Traps... .
- September 23, 1817, *The Quebec Mercury*, XIII, 38, p. 299:
 ...Boxes of velvet and water colors, pencils, gallstone in cakes, French
 tools for oil painting, drawing paper and books, particularly adapted
 for the use of schools, wherein that acquirement is taught — also,
 French, German, and Italian chalks, sable and camel hair pencils,
 crayons —... .
- June 12, 1818, *The Quebec Mercury*, (Supplement) XIV, 23, p. 1:
 ...Boxes of Colours...Paints, Spanish Brown, and Venetian Red... .
- June 30, 1818, *The Quebec Mercury*, XIV, 26, p. 203:
 ...Paper for Drawing or Account Books. Gilt & Plain...Reeves'
 Colours... .
- June 8, 1819, *The Quebec Mercury*, XV, 23, p. 1:
 ...Yellow Ochre, Spanish Brown, Coal Tar Black and pine Varnish... .
- July 6, 1819, *The Quebec Mercury*, XV, 27, p. 210:
 ...2 boxes containing each 18 jugs fine prepared green paint... .
- June 11, 1822, *The Quebec Mercury*, XVIII, 24, p. 186:
 ...Drawing materials and stationery... .
- June 17, 1823, *The Quebec Mercury*, XIX, 24, p. 192:
 ...Beeswax and isinglas...Best London ground white lead, Patent
 Yellow, blue and green paints 1 lb. jars, Best double boiled linseed oil,
 Best spirits turpentine... .
- July 1, 1828, *The Quebec Mercury*, XXIV, 52, p. 324:
 ...Water colours in boxes of six and twelve cakes, also detached cakes,
 among which are a few cakes, half cakes and quarter cakes of extra fine
 crimson, lake, do., scarlet, do., Purple, do., carmine and ultra ma-
 rine... .

November 9, 1830, *The Quebec Mercury*, XXVI, 90, p. 614:

...Reeve's Colours, Paint Boxes, Drawing Pencils....

November 9, 1830, *The Quebec Mercury*, XXVI, 90, p. 614:

...An assortment of best Water Colours, by Newman of London-
among which are the following:

Carmine	Lamp Black	Light Red
Lake	Venetian Red	Flake White
Gamboge	Orange	Indian Red
Prussian Blue	Ivory Black	Red Lead
Light Blue	Purple	King's Yellow
Antwerp Blue	Neutral Tint	Chrome Yellow
Cobalt Blue	Vandyke Brown	Roman Ochre
Blue Veriditer	Brown Pink	Naples Yellow
Prussian Green	Indigo	Cologne Earth
Sap Green	Sepia	Indian Yellow

Colours in boxes-India Ink-Bristol Boards...Drawing paper of various
sizes....

May 26, 1831, *The Quebec Mercury*, XXVII, 44, p. 351:

...Paints of all colours, Colours, Viz: Red, Olive, Dutch Pink, English
Pink, Venetian Red, Spanish Brown....

September 27, 1831, *The Quebec Mercury*, XXVII, 97, p. 661:

...London Drawing Boards, assorted, Newman's Water Colours-India
Ink....

September 28, 1831, *Le Canadien*, I, 42, p. 3:

...Papier doré-uni et étampé...Papier-argent...Planches à dessiner de
Londres assorties...Couleurs à l'eau de Newman...Soucoupes avec
couleur de rose et bleue...Pinceaux de poil de Chameau, de Chafoin, et
de Zibeline...Papier à dessiner de toute grandeur....

August 28, 1832, *The Quebec Mercury*, XXVIII, 103, p. 3:

...Lithographic press from N.Y. for sale....

January 10, 1833, *The Quebec Mercury*, XXIX, 4, p. 3:

...London & Bristol board, plain & gilt drawing papers, camel, sable,
and fitch hair pencils, missotinto and poona brushes...water colours
and drawing pencils...ivory tablets for miniatures....

January 26, 1833, *The Quebec Mercury*, XXIX, 11, p. 3:

...London drawing boards, plain, tinted and assorted; parchment and
vellum, Newman's water colours...Drawing paper of all sizes....

June 20, 1833, *The Quebec Mercury*, XXIX, 73, p. 2:

...Double boiled linseed Oil, prepared with spirits of turpentine in tin
cans and stone jars, from 2 to 9 gallons each, Superior white lead,
London Manufacturer...patent canvass....

October 31, 1833, *Le Canadien*, III, 77, p. 2:

Matériaux de Dessin. Les soussignés ont reçu un assortiment de vrais
Crayons de Conti, noirs et rouge, crayons à dessiner d'Ackerman et
Brookman, et peintures à l'eau d'Ackerman et Brookman, paniers de
transport, écrans et racks à cartes, papiers à dessiner, et cartons de
Londres et de Bristol, Papier de ris et Horn Paper....

June 16, 1837, *Le Canadien*, VII, 18, p. 2:

...100 boites peinture verte de Brighton, 200 barils do. blanche, 100

- boites do. qualité superieure, 10 boites bleu de Prusse, 10 do. do. de la Chine, 50 do. de en bouïton, meilleure qualité, 50 barils peinture noire supérieure, 20 do. do. rouge do...40 boites meilleur venis de copa, 20 quartes huile de lin bouillé... .
- June 17, 1837, *The Quebec Mercury*, XXXIII, 72, p. 1:
...Blue, Red & Black Writing Ink, of the best quality, just Received;
Also, Superior Drawing Pencils at very reduced prices; A Complete Assortment of Water Colours, in cakes, Half Cakes, and Boxes of all Sizes... .
- December 20, 1838, *The Quebec Mercury*, XXXIV, 152, p. 4:
...Paints of all colours, and dry Painters Colours... .
- June 24, 1839, *Le Canadien*, IX, 21, p. 2:
...Peintures noire, bleue, jaune, et verte...Couleurs en poudre pour les peintres... .
- April 28, 1840, *Le Canadien*, X, 145, p. 2:
...20 tins vernis Copal... .
- December 24, 1840, *The Quebec Mercury*, XXXV, 154, p. 2:
...Drawing paper & pencils, Boxes of Colours, Sable, Fitch and Camel Hair Pencils... .
- July 20, 1841, *The Quebec Mercury*, XXXVI, 87, p. 4:
...1 case Reeves & Sons assorted Water Colours and Drawing Materials ...600 kegs of paints-white, blue, green, yellow, red, black, and spanish brown... .
- July 20, 1841, *The Quebec Mercury*, (Supplement) XXXVI, 87:
...300 Bolts of the Best Patent Canvass... .
- November 11, 1841, *The Quebec Mercury*, XXXVI, 135, p. 3:
...Ackerman and Newman's Colour Boxes, &c., &c.....
- January 28, 1845, *The Quebec Mercury*, XLI, 12, p. 4:
...The subscriber has just received his fall supply of Groves' Superior Varnish which will be sold by private sale — very low... .
- January 28, 1845, *The Quebec Mercury*, XLI, 12, p. 4:
To Artists and Amateurs. Drawing Materials from the Manufactory of Reeves and Son, of every description, are for sale by the Subscribers, consisting of Air-Tight Metallic Oil Colour Tubes, — Prepared Mill-boards and Canvas, — Sable and Hair Fitch Pencils, — Sicily and Flemish Crayons of all colours, — Crayon Boards, — Water Colours, in whole and half cakes, — Drawing Pencils, &c., &c.....
- June 6, 1845, *Le Canadien*, XV, 14, p. 4:
...Un assortiment supérieur de peintures et mastic...porter de Londres... .
- July 18, 1845, *Le Canadien*, XV, 32, p. 4:
...Meilleur Mine de Plomb...Brun d'Espagne, Rouge de Venise, Peintures jaune, verte, et bleue, Vrai Blanc de Plomb... .
- July 23, 1845, *Le Canadien*, XV, 34, p. 3:
...Coton imprimés... .
- February 10, 1846, *The Quebec Mercury*, XLII, 17, p. 3:
Best Gold Leaf. The undersigned have lately received and intend

keeping constantly on hand, a supply of Garratt's superior Gold Leaf, which they will sell at the very lowest price... .

March 18, 1846, *Le Canadien*, XV, 141, p. 4:

...Indigo en lots à la convenance des archeteurs, Peinture blanche, a divers priz suivant la qualité, Peintures noire, brune, verte, et jaune, Orange de plomb raffiné, Vert de Brunswick, Noir fumée et d'ivoire, Rouge de Venice... .

May 1, 1846, *Le Canadien*, XV, 159, p. 4:

...Huile de Lin bouillie et crue, Colle-forte, Mastic, Litharge, Vernis brillant, do. chêne, Ciment Romain, Ocre Hollandaise et Américaine, Rose d'Hollande, Rouge de Plomb...Noire de fumée, Mine de Plomb, Blanc de Plomb, Vrai, No. 1.xx; Peinture verte, jaune, et noir. Coleurs sèches assorties...verniss pour les peintres et les carossiers, japan, copal... .

June 11, 1846, *The Quebec Mercury*, XLII, 69, p. 3:

...Oil-paints-Colours-Brushes, &c.....

July 28, 1847, *Le Canadien*, XVII, 36, p. 4:

...Peinture en boites de ferblanc de 28 lbs, 14 lbs, et 7 lbs chaque, blanche, verte, jaune, rouge, bleue, et noire. Ochre sec de Venise rouge et jaune en petit paquets. Lustre anglais et siccatif à patente. Vernis pour les peintres et les carossiers, japan, copal, à carrosse et body...100 boites de bleu... .

April 30, 1850, *The Quebec Mercury*, XLVI, 51, p. 3:

Newman's Water Colours selling at half price... .

Appendix III

"Pigments from Canada" by William Green (1827)

The following is the article and correspondence that resulted from William Green's lecture to the Literary and Historical Society of Quebec in 1827 on "Pigments from Canada":

FROM THE TRANSACTIONS OF THE ROYAL SOCIETY OF THE ARTS, 46, 1827-1828, pp. 135-42

The GOLD ISIS MEDAL was voted to W. GREEN Esq. of Quebec, for his Communication respecting certain Pigments, the produce of Canada; Specimens of which have been placed in the Society's Repository.

Sir,

Quebec, 27th December, 1827.

By desire of his Excellency the Earl of Dalhousie, I have the honour to communicate to you, for the information of the Society of Arts, some specimens of colours, which I prepared from materials produced in this country; and which, having been submitted to the Literary and Historical Society of Quebec, have been honoured by that order for their transmission to you which I now obey.

I am, Sir, &c. &c.
W. GREEN,
Secretary

A. AIKIN Esq.
Secretary, &c. &c.

At a meeting of the Literary and Historical Society of Quebec, held at the Castle of St. Lewis, in the city of Quebec, this 1st day of February, 1827.

Present, his Excellency the Earl of Dalhousie, Governor-in-chief, and other Members.

William Green, Secretary, presented to the Society a box, containing specimens of colours by him prepared from materials produced in Lower Canada, accompanied by a paper in explanation of them, which is read. And on the motion of his Excellency the Earl of Dalhousie, it is ordered, That the thanks of this Society be given for this communication, and that the same be laid before the Society for the Encouragement of Arts, Manufactures, and Commerce, in London.

(Certified)

W. Green,
Secretary and Treasurer.

MEMORANDA RESPECTING COLOURING MATERIALS PRODUCED IN CANADA.

This country produces various substances fit for the use of artists as pigments.

In the parish of L'Ancienne Lorette, and in that of St. Augustin, near Quebec, there exists in alluvial soil, at the depth of three feet, a horizontal stratum of fine yellow clay (No. 5). This earth has a very deep and rich hue, and, with white in various proportions, gives all the tints which the best yellow ochres afford. Burnt, it gives a light red, resembling that formed by burning yellow ochre, but inclining more to orange. It is an opaque colour, and mixes well with oil or with water, and in oil it dries well.

The Magdalen Islands, in the Gulf of St. Lawrence, produce a red earth (No. 3), which is brought to Quebec in lumps. In these are interspersed minute portions of some white substance, which seems of the same consistence as the red earth. The texture of this earth is extremely fine, and the quantity of foreign gritty matter deposited on washing it in water inconsiderable. It nearly resembles Indian red. I do not perceive any inferiority, or any other difference than this, that the Canadian earth, in its natural state, is rather the paler of the two, with more of the hue of red lake; yet it is a very deep red, quite as deep as can be required for any purpose in painting. Burnt (No. 4), it becomes more bright. With white the tints are all beautiful. Those formed from the raw material partake of the hue of red lake, and those made with burnt earth seem tinged with vermilion.

This substance, both in its natural and in its burnt state, might be worthy of the attention of artists, being quite as beautiful and probably as useful, as Indian red. In price there is great disparity; the red earth being sold at Quebec for three-pence a pound (which is only half the price of common red ochre), and the price of Indian red in London being above two shillings an ounce. Yet all the red ochres, whether native or artificial, which are used in the arts, are, with the single exception of Indian red, inferior to this earth. The red earth is somewhat transparent, but by no means sufficiently so to be removed from the class of opaque colours. It mixes with oil and with water; and in oil it dries readily.

At St. Paul's bay, on the north shore of the St. Lawrence, an earth (A) is washed down from the mountains, which is of less weight than most other earths. In its dry state it is of a rich cinnamon colour. In oil it is transparent, and of a tint intermediate between those of raw and of burnt umber. Made

red hot, and extinguished in water, a sulphureous odour is given out;" and the burnt matter, well washed and dried, inclines rather more towards red than before, but loses its transparency. In this state it would probably have no peculiar utility. The transparent tint it affords with oil in its raw state might be very useful, unless, the sulphur it appears to contain should impair its properties. This, however, may not be the case, as vermillion, which is sulphuret (of mercury) is durable, whether combined with other colours in oil or not. As a colour for glazing, this circumstance forms a slighter objection than it might do were the substance used in combination with white or other colours. Indeed, it appears best adapted for glazing, as there is no peculiar beauty in the tints it forms with opaque colours.

At St. Foy, [five miles west of Quebec] I discovered, imbedded in whitish clay, numerous nodules of a brown substance (B) which contains iron. They are friable. They yield a deep transparent brown, which dries readily, and resembles umber, to which it is superior. It is improved by burning.

Many of the spontaneous vegetable productions of this country are capable of affording brilliant and durable colours to the painter and the dyer. The Indians extract from the root (C) of a wild plant, which bears some resemblance to madder, a very bright and permanent red dye, with which they tinge their porcupine quills, elk hair, and other substances. A red lake (No. 2) has been extracted from it, by boiling it in a solution of alum in water, (after having separated a quantity of brown colouring matter, by washing the root in cold water, in which the brown, but not the red, matter is soluble,) and precipitating the red substance from the aluminous solution by means of an alkali. The hue of this lake, when used in oil, is equal in beauty, but not in intensity, to that of the finest carmine, and resists the action of light much longer. Patches of various specimens of carmine and red lake from cochineal were painted in oil on a window-pane, which all faded more or less, and some nearly disappeared, on being exposed to a strong light for two weeks; while patches of red lake from the Indian plant still remain unchanged, after exposure in a similar situation during two years.

This plant is called by the Hurons *Tsavooyan*. It is found of superior quality in the interior. Its root, when dry, is scarcely thicker than a coarse thread, and runs horizontally through the loose soil formed in the woods by the decay of fallen leaves. Its stalk is four-sided, furnished with short retroverted hairs, and is surrounded at intervals by small oval leaflets, forming a star. The stalk, from its length and weakness, becomes procumbent. *Galium tintorium* is said to be its name. On extracting this root from the soil, it frequently is quite colourless and transparent; but in a few minutes after extraction, it acquires its dark hue, and the property of yielding its brown and its red colours. The brown matter, separated by water previously to the extraction of the red, may be precipitated by alum, and is a deep reddish-brown (No. 1), of high beauty, and is very durable, fit for use in oil or in water.

Another plant grows in similar situations, which has the same name of *Tsavooyan*, but which does not resemble madder. The roots, and the roots only, of both *Tsavooyan* have some external resemblance to each other, but differ in many respects. The latter is bright yellow, the former deep brown. The latter is not used in dyeing, but is valued as affording an agreeable bitter, and as having the property, when chewed, of curing some kinds of sore mouth.

The Indians dye a very bright and durable yellow with the seeds of a shrub common on the banks of rivers and lakes. The leaves are fragrant, the

seeds very aromatic, and the plant has the aspect of a willow. It is probably *Myrica gale*. The Hurons call it Ootsi gooara osookwa, which signifies yellow dye stuff.

A very rich and durable brown for dyeing, and a lake of the same colour for painting (No. 6), are afforded by the outer husk of the Canadian "butter-nut" (*Juglans cathartica*). The colour is copiously extracted by infusion in warm water, and may be precipitated either by alum or muriate of tin; and if by the latter, it will dry the quicker in oil. It is of a tint intermediate between those of asphaltum and prussiate of copper.

I am not aware that any of the above-mentioned substances have ever before been prepared, or proposed as a colouring material for the use of artists.

W. Green.

Quebec, 1827.

Specimens of the pigments were put into the hands of Mr. Brockedon and of Mr. C. Varley, for trial. The former gentleman reported to the Committee that the red lake from the *Galium tinctorium*, on comparison with fine English and French madder lakes, differs from them in being a purer red, unmixed with yellow or purple; that the brown red lake, obtained also from the *Galium tinctorium*, was far superior to that at present in the shop, prepared by torrefying madder lake. The red ochre No. 4 gives a tint quite equal to the average quality of Indian red, though not as good as the best kinds. The yellow ochre No. 5, and the red produced by burning the same, are respectively quite as good as those usually met with.

Mr. B. also stated, that he has recently made trial of the common black manganese of the shops. He finds it to be a very useful grey colour, with much body, and possessing the property of drying almost immediately with oil.

The result of Mr. C. Varley's experiments is contained in the following letter:

46, Holywell Street, Millbank,
Westminster,

Sir,

February 20, 1828

I have compared the colours sent by Mr. Green from Canada with those in common use, and find them generally very good. The dark reddish brown No. 1 is a very useful colour, being nearly the same tint, but richer than madder brown.

The lake No. 2 is a very valuable colour: it is a little flesh coloured, or yellowish, when compared with Mr. Field's madder pink, and therefore not quite equal to it, but is as often wanted: it is much higher in tone than vermilion.

The red ochre No. 3 is not wanted; that marked 4, when a little dirty, giving the same tint.

The red ochre No. 4, and the yellow ochre No. 5, are so perfectly like the English ochres as to be equally good.

The brown ochre marked A is not quite so rich as our Roman ochre.

The brown No. 6, and that marked B, are not wanted, being exactly of the same colour as English coals, which, when finely ground, give an excellent brown, a little darker than Vandyke-brown. I may also add, that Welch coal gives a still darker brown, so exactly like seppia in colour, that

one may be used for the other. The paper which accompanies this has the Canadian colours side by side with the English colours.

I am, Sir &c. &c.

A. AIKIN, Esq.
Secretary; & c. & c.

CORNELIUS VARLEY.

The Quebec Mercury, June 17, 1828, XXIV, 46, p. 297:

Literary and Historical Society of Quebec. At a meeting of the Society, held some months past, a paper was read, written by Mr. Green, its Secretary, on "Certain Pigments Produced in this Colony". This communication was considered of such intrinsic merit, that on the motion of the Earl of Dalhousie, Patron of the Society, it was voted unanimously, to transmit the paper and the specimens in question to the Society of Arts, London, under whose auspices experiments might be more conveniently made upon them. In pursuance of this resolution, Mr. R. Symes of Quebec was intrusted with them, with instructions to place them in the hands of Dr. Aikin, the Secretary of that Institution: which service was performed by that gentleman with care and attention.

- 1.—A Red Lake, resembling Carmine, inclining more to Scarlet:
Much more durable than any Red from Cochineal — extracted from a *Gallium*.
 - 2.—A durable Reddish Brown Lake from the same root.
 - 3.—Another durable Brown Lake, from the external husk of the Butter Nut — *Juglans cathartica*.
 - 4.—An opaque Bright Yellow Ochre, from St. Augustin, and Lorette: with a process for converting it into Bright Orange.
 - 5.—A transparent Yellow Earth, from St. Paul's with a process for converting it into deep brown.
 - 6.—An Opaque Red Earth, like the Red from Persia, called Indian Red: from the Madgalen Islands.
 - 7.—A brighter opaque Red than the former, prepared from the same material.
 - 8.—A transparent Brown Metallic Oxide, resembling Turkey Umber, from Ste. Foy; and
 - 9.—The material with which the Indians dye a bright and durable yellow. — Seeds of *Myrica Gale*, along the margin of Lakes and Rivers — a fragrant Shrub.
- None of the above substances had ever (so far as is known) been noticed as being fit for the use of Artists in Oil Colour.

It will appear from the following letters, which we have authority to publish, that the Society of Arts acknowledged the value of Mr. Green's paper thereon, by a vote conferring on that gentleman the honor of their ISIS GOLD Medal, which was accordingly conveyed to Mr. Symes, and by him brought to Quebec, on his late arrival from London.

No. 1

The Secretary of the Society of Arts, London, to the Earl of Dalhousie,
Quebec: —

Society of Arts &c.
Adelphi, 25 March, 1828

My Lord,

I am directed to express to your Lordship the satisfaction which the Society have derived from Mr. Green's interesting paper respecting certain Pigments, the produce of the Colonies over which you preside.

The intrinsic value of the communication is much enhanced in the opinion of the Society by the vote (on your Lordship's motion) of the Literary and Historical Society of Quebec: which while it puts us in the possession of a paper that will do credit to the next volume of our transactions, places us in correspondence with a highly respectable Institution.

The gold Isis medal which accompanies this is an acknowledgment which the Society have voted to Mr. Green for his communication; the nature of which will be augmented alike in the opinion of Mr. Green and the Society of Arts, if your Lordship will have the goodness, as representative of His Royal Highness our President, to give the medal to Mr. Green at the Next meeting of the Institution of which he is the Secretary.

The Earl of Dalhousie, &c., &c., &c.

I am

With much respect,

Your Lordship's Obedt. Servt.

Arthur Aikin, Secretary.

No. 2

The Same to William Green, Esqr., Quebec: — Society of Arts, &c.

Sir,

Adelphi, 25 March, 1828

I am directed to inform you that the Society have received and taken into consideration your interesting paper on certain pigments, the produce of Canada. Experiments have been tried with them as far as the small quantity sent would allow, both in oil and in water, with very satisfactory results.

The brown lake appears to be superior to the burnt madder lake, the only colour at present known that can come into competition with it.

The red lake is also superior to most samples of the same kind in the shops. The red and yellow ochres work remarkably well with water, and with oil are equal to the best that we have.

As a testimony of the value which the Society attach to your communication, they request your acceptance of their gold Isis medal.

They would be glad to receive larger samples of the above articles, particularly of the roots of *Galium tinctorium* to put in the hands of Mr. George Field, the most skilful maker of madder lake at present in London.

W. Green, Esqr.

I am, Sir,

With respect, yours, &c.

Arthur Aikin, Secy.

[William Green's lecture was described in a similar article, written in French, in *La Bibliothèque Canadienne*. The following is the description of the

- pigments: *La Bibliothèque Canadienne*, Juin, 1828, VII, 2, pp. 37-39]:
- ...1. Une Laque Rouge, ressemblant au carmin, mais approchant plus de l'Écarlate; plus durable qu'aucun rouge de chochinille: extraite d'un Gallium.
 2. Un Laque d'un Rouge Brun durable, extraite de la même racine.
 3. Une autre Laque Brune durable, extraite de l'enveloppe extérieure de la noix douce, Juglans Cathartica.
 4. Une Ochre d'un Jaune Clair, de St. Augustin et de Lorette, avec une recette pour la convertir en un Orange brillant.
 5. Une Terre Jaune transparente, de la Baie St. Paul, avec une recette pour lui donner une couleur brune foncée.
 6. Une Terre Rouge opaque, ressemblant au rouge de Perse, appelé Rouge Sauvage; des Îles de la Magdeleine.
 7. Une Terre Rouge opaque, plus brillant que le premier, préparé avec la même matière.
 8. Un Oxyde Métallique Brun transparent, ressemblant à la terre d'ombre de Turquie; de Ste. Foy.
 9. La matière avec laquelle les sauvages teignent en jaune brillant et durable. Des semences de Myrica Gale, des bords des lacs et des rivières. Un arbrisseau odoriférant.

Appendix IV

William Von Moll Berczy Letters, Baby Collection, Public Archives of Canada

In 1799 and in 1808-1809 William Berczy worked in Québec. The following are excerpts from letters written and received by him during this time:

William BERCZY, Québec, to his wife, Montréal — January 3, 1799 — P. 016063

Le portrait du general est presque entièrement fini.... Je l'ay fait en demi figure & le tableau est un oval de 10 pouces de long. La copie à l'huile que j'en fais pour moi même est aussi déjà bien avancé.

John ROBERTSON, Chambly Castle, to William BERCZY, Québec, January 5, 1799 — P. 016066

I have written for a sample of the *Linnen Thread & Nettles*: also to mention the *process* — As soon as I have an answer from the Grand River, shall write you on the subject....

John ROBERTSON, Chambly Castle, to William BERCZY, Québec, February 1, 1799 — P. 016084

She [Mrs. Prescott] must be convinced from the fineness of the flax, that a very fine thread may be spun from it; so as to make the finest linen &c-.

John ROBERTSON, Chambly Castle, to William BERCZY, Québec, February 14, 1799 — P. 016097

Fine enough to be spun, and manufactured into, anything....

William BERCZY to Monsieur GUEROUTE, July 11, 1808 — P. 016318

Vos paniers, votre boîte à couleur, Livre et papier ont été remis à Madame Lacroix. Votre petite boete à mouche n'ayant été sèche que d'hier, m'ay differée ma reponse pour l'y joindre, et vous dire que W. s'est mis de très bon coeur à la finir.

William BERCZY, Québec, to his wife, Montréal, August 17, 1808

— P. 016336

Envoie avec la premiere Lettre la grandeur exact du portrait de Mons... pour que j'achete le cadre qu'il désire d'avoir.

...

Informe toi s'il n'ya pas à Montréal quelques loquets de miniature et fais en prendre les grandeurs à Charles que tu m'envera, car il se pourroit très bien que j'en aurois de besoin. Ici je n'en ay pu trouver qu'une seule qui sera pour Dr. C.

William BERCZY, Québec, to his wife, Montréal, September 3, 1808

— P. 016358

Outre cela je lui a y ancore promis de retoucher et corriger le portrait d'une vieille Dame de ses parentes que est assez ressemblant mais fait mal piente, étant de la main de Bagargé.

William BERCZY, Québec, to his wife, Montréal, December 1808

— P. 016389

Mais sans etre obligé par une indisposition je travaille d'ordinaire habillé de cette façon pour me garantir contre le froid étant obligé de me placer bien près de la fenêtre. Puisque mes Chambres sont trop basses pour m'en rester tête nue.

William BERCZY, Québec, to his wife, Montréal, February 1, 1809

— P. 016410

William apportera pour toi des pinceaux et des crayons pour Mademoiselle Mélanie Panet, les uns et les autres je les trouve fort à mon gout et j'espere que vous les agréerez également...

Ibid. — P. 016411

J'ay voulu envoyer le Cadre pour Mr. Logan avec William mais il se trouve que la casette dans laquelle je veu le mettre est trop grande.

William BERCZY, Québec, to his wife, Montréal, February 19, 1809

— P. 016415

Tu ne manquera pas de me dire tout de suite si Odgen est arrivé — s'il t'a remis le cadre pour Logan et si ce cadre est arrivé bien conditione.

William BERCZY, Québec, to his wife, Montréal, February 28, 1809

— P. 016417

Après que j'avais changé la tête et dessinée la figure je l'ay remise entre les mains de notre William....

William BERCZY, Québec, to his wife, Montréal, March 15, 1809

— P. 016427

Par la dernière du 12 courant je vois que Monsieur Sutherland a remis le medaillon au courier, je te prie de me dire dans ta première auquel il la donné, car je ne l'ay pas reçu, de quoi je suis un peu fâché puisque cela m'empêche de couper mon Ivoire pour la miniature à la grandeur requise et que cela m'arrete dans mon ouvrage.

William BERCZY, Québec, to his wife, Montréal, April 13, 1809

— P. 016437-8

Mon pauvre William a eu un grand chagrin il y a un couple de jours, de ce que je n'ay pas pu refuser à Monsieur de Lotbinière que je peindray à l'huile en grand, mais seulement en bust; et cet ouvrage je commencerai la semaine prochaine. Ces Ursulines m'ont demandé un ouvrage que je ferai à Montréal, c'est un médaillon pour un devant de l'autel ou

le tableau que je viens de leur remèttre en bon état sera placé. Cette peinture qui représentera une desante de la Croix doit être peinte sur de la soie, mais comme elle trouveronts difficilement une étoffe aussi bône que celle de ton vieux habit de soie blanche je prie de me dire en cas que tu veuille en donner un morceau, quelle en est la plus grand largeur afin que je puisse juger si elle est assez large.

William BERCZY, Québec, to his wife, Montréal, June 24, 1809

— P. 016468

J'ay vu l'autre jour le frere de Gilmore et je lui ay dit que je ferai le tableau franc-maçon des que je serai de retour à Montréal, et la même chose j'ay dit a Henderson que j'ay aussi vu, à l'égard de son tableau du cimetier de Montréal avec le tombe de sa femme.

Appendix V

Excerpts from the *Journal de F. Baillargé* (QQAN Ap-P.2379).

19 oct. 1784	— Pour une livre de terre Blanchâtre pour faire des pipes qui sert aussi pour faire le pastel	0"0"4"
22 oct. 1784	— Pour blanc.	0"0"4"
9 nov. 1784	— Vendue à un éclésiastique pour 7 4" couleur	
22 nov. 1784	— Reçu de Léclesiastique Les 7# 4 ^{me}	
1er oct. 1785	— Pour Blanc despagne	0"1"9½"
21 fév. 1786	— vendue à l'hopital général 2 livres ½ Blanc plomb pour trois livres	
30 juin 1786	— Pour une livre vermillon	0"6"0"
22 août 1786	— Pour Colle et Blanc oubliez.	0"4"0"
31 jan. 1787	— Pour 8 livres peinture rouge.	0"8"0"
1er fév. 1787	— Pour 1 livre ocre jaune.	0"0"7½"
21 nov. 1787	— Pour 4 livres Brun rouge ou ôcre despagne	0"2"6"
28 nov. 1787	— 1½ livres Noir fumer vert de gris chez l'apothicaire.	
11 jan. 1788	— (article de haut urdlin) un assortiment de pain de couleur et d'encre . .	1"0"0"
4 juil. 1789	— finit de peindre trois appartement a M.r Cugnet travaillé six jours 1/3 fournie une once laque fine et une quart once bleu de prusse acheté chez M.r Anna une boîte a couleur garnie ces couleurs pour 1"3"4" je lui doit.	
7 jan. 1790	— M.r Narcisse Panet a commencez a dessiner aujourd'hui	
18 sept. 1790	— achetez 6 once vermillon.	0"3"0"
20 nov. 1790	— achetez ½ once Gum Mastic 1 livre 1/3 âcre joue.	1"3" 1"0"
23 nov. 1790	— Achetez 2 once Gum Mastic une demie livre or fin	2"6" 3"0"
2 déc. 1790	— Recue pour Collorer; la Cariolle a Mr Dunierre Recue pour Collorer; la Cariolle Couverte du Capitaine ilgtbron Achetter 3 livres or pin 2, once Gum Mastic 1, Livre litarge d'Or en poudre 1, Gallon huile de lin 2, livres Ocre jone.	 18"0" 2"6" 3"0" 5"0" 1"6"

6 déc. 1790	— Achetté 3 once gum Lack 1"6" une deMie livre esprit de térébentine. 1"3" 2 livres Ocre Jone 1"6" 1 pot jone 3"
7 déc. 1790	— Recue pour peindre; la Cariolle Couverte du Lieutenant Gouverneur Clarck 2 livres ocre Jone. 1"6"
14 déc. 1790	— Achettez une demie livre esprit de thérébentine. . . 6" 1 Livre Ocre Jone 9" ½ livre Noir 1"3"
20 déc. 1790	— 2 demiar ESprit de Thérébentine 1"0" 1 peinte huile de lin 2"0"
21 déc. 1790	— Achettez un demiar esprit de Thérébentine 0"6" 1 peinte huile de lin 2"0" 1 livre Ocre Jone 9" ¼ Noir fumée. 7"
4 jan. 1791	— Achettez une livre trois quart pierre rouge ou sanguine 2"7"
25 avril 1794	— Achettez ½ livre gomme Copal 8"0" 1 livre résine. 1"0" 1 once gomme Mastic. 1"0" 1 once gomme laque. 6" Achettez 2 livres ¼ de jone patente 15"0"
4 juil. 1794	— broyer et vendue un once de bleu de prusse 3 shelins.
6 mai 1795	— pour 2 onces de gomme Sanc d'Arak 1½/ et 1 once de gomme Mastic 1/ Mastic 1½/ et du souffre pour /6D 2"6"
22 mai 1792	— patente yellow Le patente yellow Se fait avec de la litorge et du sel marin brulée a un certain degrez Sans les fondres. on en met egalle quantité.
23 mai 1792	— orpin jai fait different essais Sur l'arsenic jone pour l'amalga- mer avec l'huile, et en faire cette couleur appelé orpin, mais apres quelle est employée elle se desunis et revient Sur l'huile en petits grains et ne sèche pas. jen ai essayez aujourd'hui avec un sel de plomb, qu'on nomme Sucre de plomb, qui doit dit on la faire Sécher.
11 oct. 1792	— Patent fait conversion avec M ^r taylor chimiste d'acheter pour cinq louis son secret et Sa permission de faire le Patent yellow je lui ai fait a compte Son portrait en miniature
27 jan. 1795	— brosse et pinceaux éssayez different poils; Celui de la queu de lécreuil de Russie est très moux et sert pour les pinceaux. Celui de la queu de vison est très court mais il est meilleur pour les petites brosses. Celui de Chien a poil ras que l'on prend sur le Chignon du Col est bon pour de moyenne brosse.
19 mai 1795	— Dorure Calculée, que une moulure qui prend quatre lignes d'or pour Sa largeur, vaut pour la dorer: fourniture et façons dix Coper pour chaque pied. un bon livret d'or sert a

- quarante pied Anglais. Chaque feuilles donnant juit largeur de moulures.
- 10 juil. 1797 — couleurs trouvées
je trouve a quebec dans les fondations de la porte de la Grande Cote ou rue de la Montagne, de la terre jônatre, la plus belle et attaché immediatement aux parois du tuf; C'est une vrai Terre de Sienne, qui devient tres belle par la Calcination il-i-en-a de moindre qualité, dans les gra-vois hors les murs de la ville; tel que de rousse, de rougeatre et de brune.
- 2 mars 1785 — une douzaine de crayons rouges. 0"6"0"
- 12 mars 1785 — Payer pour 3, desseins aux Crayon rouge. 0"2"9"
- 26 sept. 1785 — pour 12 Crayons rouges 0"6"0½"
- 16 nov. 1785 — pour des pastels Crayons Le 1/3 dun
crayon de chaque 1"3"4"
- 3 juin 1786 — pour Douze Porte Crayons 0"10"0"
- 7 fév. 1787 — Pour Crayon noir (2) 0"1"0"
- 27 juil. 1787 — Pour Paper et Crayon. 0"3"9"
- 9 oct. 1787 — pour Savon et mine de plomb 0"2"1½"
- 31 déc. 1788 — pour 6 pinceau. 0"1"3"
- 21 fév. 1791 — achetez 10 Crayons Noirs 0"2"6"
- 28 mai 1789 — Chez M^r chenier 6 Douzaines de pinceaux et brosse que
je la vois prié de me faire venir de l'ondres.
Savon deux douzaines de poil de Badger ou bléreau a
treize chelins et demis la dousaine.
deux dousaines de poil de chat fonni ou fitch a vingt et
une penné la d^{ne} deux dousaines de poil de chameau a
onze penné D^{no}.
- 20 mai 1790 — Vendue à Monsieur Dixon; une toelle a portrait neuve
sur cadre 7/6, une ditto vielle 5/., 2 brosse de bléreau a
1/3, 4 de fitche at 2 de chameaux a 1/6

Matériel et techniques des peintres de la ville de Québec (1760-1850)

L'étude du matériel et des techniques qu'ont utilisés les peintres de la ville de Québec de 1760 à 1850 peut aider à clarifier les questions compliquées d'authenticité et de datation qui entourent les peintures de cette époque. La présente étude fait le relevé des tableaux, du matériel annoncé dans les journaux, des lettres, des inventaires, des nécrologies et des livres de comptes des artistes de l'époque.

La rétrospective des tableaux révèle que les artistes utilisaient une vaste gamme de matériel. En général, le support était du tissu, habituellement du tabis, mais parfois de la grenadine, tissu plus exotique. Les toiles ont été d'abord apprêtées à la main puis à la machine et à la main. L'étude démontre aussi qu'on utilisait tout un éventail de médiums selon l'artiste, le projet et la date de l'oeuvre.

De la fin du XVIII^e jusqu'au milieu du XIX^e siècle, les artistes de Québec ont eu à leur disposition un ensemble impressionnant de matériel. Deux sources d'approvisionnement s'offraient à eux: les importations au Bas-Canada et le matériel fabriqué à partir de ressources naturelles locales.

Les importations variaient selon le nombre des navires et les tarifs des importateurs. Lorsque le port était en exploitation, les artistes pouvaient obtenir du matériel allant du "vermillon sec de la meilleure qualité" aux "22 kgs, green paint in oil." Le premier matériel devait probablement servir au commerce des oeuvres d'art et le dernier à la protection des oeuvres décoratives.

De tout temps, les artistes de Québec ont cherché à s'approvisionner localement. Au début, les ressources locales étaient très limitées. Toutefois, par la suite, au fur et à mesure de la croissance de l'économie du Canada et des débouchés pour ce genre de produits, on a commencé à fabriquer de plus en plus de matériel d'artiste.

L'étude comporte également cinq annexes:

- I. Les résultats d'un examen scientifique de quelques peintures canadiennes, effectué par l'auteur, et des documents révélant le matériel et les techniques utilisés par divers artistes.
- II. La publicité de matériel d'artiste dans les journaux de l'époque.
- III. Un article et de la correspondance découlant de la conférence que William Green a prononcée devant la Société littéraire et historique de Québec en 1827, intitulée "Pigments from Canada."
- IV. Des lettres de William Von Moll Berczy ayant trait au matériel et aux techniques utilisés.
- V. Des extraits du Journal de F. Baillairgé sur le matériel et les techniques utilisés à l'époque.

Rustlin Steele Levenson