

ANDRÉ DRAIN *TREES BY A LAKE: LE PARC DE CARRIÈRES-SAINT- DENIS*

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ABSTRACT Technical examination of the Courtauld Gallery's *Trees by a Lake: Le Parc de Carrières-Saint-Denis*, painted by André Derain in 1909, highlights the artist's reuse of canvas following a change in his painting technique from his earlier Fauvist style to that of the 1908–14 period. The discovery of a finished underlying composition using X-radiography and evidence from concomitant technical analysis is presented in the context of Derain's changing painterly goals during this period. Technical evidence gathered as a prelude to the recent conservation of the painting together with consultation of documentary sources raised important issues including the impact of his technique on the drying of the paint and of surface finish that influenced the approach to the subsequent treatment and display of the work in the Gallery. The consistency and range of materials and techniques used by Derain at this time were identified as a subject for future study.

Introduction

Trees by a Lake: Le Parc de Carrières-Saint-Denis (Figure 1) is a landscape painting by the French Post-Impressionist André Derain, bequeathed to the Courtauld Institute Gallery by Roger Fry in 1934. Painted in 1909, the work falls between the two most studied periods of Derain's career, namely his Fauvist moment (c. 1905–7) and his later classical phase (c. 1919 onwards). It has not been on display for decades, mainly due to its poor condition. A recent interdisciplinary research project at the Courtauld Institute, carried out jointly by a conservator and an art historian, sought to shed light on the painting by means of a technical art historical investigation. The technical study was a precursor to conservation treatment of the painting, which in turn offered the opportunity for more detailed technical investigation. The results provided insights into Derain's painting process, a subject on which only limited technical study has been published, particularly in relation to the 1908–19 period when *Trees by a Lake* was painted.¹ Most striking was the revelation, using X-radiography, of the reuse of the canvas for *Trees by a Lake*, which was painted over a finished composition from an earlier and distinctly different period of the artist's work. Although the present research focused on a single painting, discussion of the results includes arguments that extend beyond the one artwork, with wider relevance to Derain's oeuvre.

The artist's biography and historical context

André Derain (1880–1954) was born in Chatou on the banks of the Seine approximately 10 miles outside of Paris. Derain is most famous today for his Fauvist paintings, produced between c. 1905 and 1907, although he had a long career and continued to create work until his death in 1954. During the six decades of his career, his style varied considerably and he experimented with many different modes of expression including sculpture and set design. Over the course of his lifetime he worked alongside Henri Matisse, Pablo Picasso, Georges Braque and Maurice de Vlaminck, to name but a few crucial figures. In the 1920s Derain was one of the most celebrated artists in France but his reputation suffered in subsequent years, partially due to a misguided decision in November 1940 to participate in a 10-day long artists' trip to Germany organised by Nazi propagandists. This is not the forum in which to dwell on this decision or Derain's politics – although it is only fair to say that he was trying in part to recover his house-cum-studio, which had been requisitioned by German forces, and to petition for the release of a list of incarcerated artists – but it is necessary to acknowledge the effect it had on Derain's reputation.² After Liberation, his name was on the first lists of collaborators; he was ostracised from the art world, banned from exhibiting as well as from the Musée National d'Art Moderne, whose first director had been a major figure of the Resistance.



Figure 1. André Derain, *Trees by a Lake: Le Parc de Carrières-Saint-Denis*, 1909: after varnish removal.

Trees by a Lake was painted in October 1909, during a period that Derain spent with Braque in the town of Carrières-Saint-Denis (now Carrières-sur-Seine). Carrières-Saint-Denis was a small agricultural town near Argenteuil and Chatou, and Monet had painted there in 1872. While in the town, Braque and Derain painted many of the same motifs, but their handling of them is markedly different. Braque produced four paintings during this visit, whereas Derain produced nine, and while this was Braque's first visit to Carrières-Saint-Denis, Derain was returning to a place he had painted before and that would play a substantial part in his oeuvre.³ Between 1899 and 1913, Derain made 21 paintings of Carrières-Saint-Denis.

The year 1908 has been widely viewed as a watershed year for Derain, a fact crucial to understanding *Trees by a Lake*, which was painted just one year later.⁴ From 1908 onwards he avoided the extremely bold palette of Fauvism. Scholars have argued that the most significant catalyst for this shift was Derain's deepening engagement with the work of Paul Cézanne, after the Cézanne retrospective of 1907 at the Salon d'Automne in Paris.⁵ Certainly, between 1908 and 1914, Derain was profoundly concerned with the

questions and challenges posed by Cézanne's work.⁶ Derain had long been interested in landscape, and this period saw him begin to depict scenes in deep, resonant colours rather than the vibrant, bright hues of Fauvism, in paintings redolent of Cézanne.⁷

Trees by a Lake was delivered soon after production to Derain's dealer, Daniel-Henri Kahnweiler, in whose archives it is listed as 'K1230' in accordance with his cataloguing scheme.⁸ By 5 November 1910 the work was on display in London in the first of Roger Fry's seminal exhibitions *Manet and the Post-Impressionists*. Roger Fry (1866–1934) is one of the most important figures in the development of modern art history. Having worked to found *The Burlington Magazine* in 1903, and then as its co-editor and curator of paintings at the Metropolitan Museum of Art in New York, it was Fry who coined the term 'Post-Impressionist' and did much to promote the work of these artists. The back of *Trees by a Lake* bears witness to the movement of the work from France to England: alongside Kahnweiler's label is one for the *Manet and the Post-Impressionists* exhibition at the Grafton Galleries (Figure 2). Fry purchased *Trees by a Lake* from that exhibition.⁹



Figure 2. The verso of *Trees by a Lake* with the Grafton Galleries and Kahnweiler labels visible.

Fry's writing shows the high esteem in which he held Derain. Commenting on the paintings on show in *Manet and the Post-Impressionists* Fry wrote that 'Derain in particular shows a strange and quite new power of discovering those elements in a scene which appeal to the imagination with an immediacy comparable to that of music.' Indeed, Fry concludes that particular article by writing that Derain is the 'most remarkable of all the contemporary men'.¹⁰

Trees by a Lake entered the Courtauld in the Fry bequest after his death in 1934, and has belonged to the Courtauld Gallery ever since. The painting has been in storage for decades. Prior to the recent conservation treatment, the painting had last been thoroughly examined by a conservator in 1985.

Condition and conservation treatment

The main factor preventing *Trees by a Lake* from being displayed during the last decades was its poor condition including an extensive network of drying cracks and an aged varnish. Following conservation treatment it is now on display in the Courtauld Gallery. Prior to this most recent

conservation treatment the painting was covered in a thick layer of discoloured varnish not applied by the artist. This varnish so obscured the work that it could hardly be seen. The colours were altered and any sense of depth was lost as the yellowed varnish affected blue tones used by the artist to suggest recession in the image. This may explain why significant aspects of the painting had not been hitherto appreciated. The colour shift caused by the discoloured varnish had a particularly negative effect.¹¹

The weight of evidence suggests that it is unlikely that Derain would have intended *Trees by a Lake* to be varnished. Another work produced by Derain on the same October weekend at Carrières-Saint-Denis as *Trees by a Lake* was examined at Statens Museum for Kunst in Copenhagen (*Church at Carrières-Saint-Denis* 1909) and found to be unvarnished. Conservation records for the work state that it has never been varnished. A relatively large number of Fauve works by Derain survive unvarnished to the present day and Callen has pointed out that Fauve paintings were not intended to be varnished and that 'their flatness, their vibrant luminosity and éclat are equally dependent on a matt, opaque finish'.¹² This is not the place to delve deeply into the vexed issue of the varnishing of

Impressionist and Post-Impressionist paintings but Callen has written extensively on the issue and makes the case that from the late nineteenth century, matte unvarnished paint surfaces signalled the modernity of both artwork and artist.¹³ In 1909 Derain was still very much at the forefront of 'modern' art, working closely with Braque and Picasso as they developed their cubist style, whose rejection of varnish for their cubist works has been much discussed.¹⁴

Support and preparatory layers

Auxiliary support

Trees by a Lake is unlined and on its original support (Figure 2). Many of the original tacks remain in place. The support is a 54 × 65 cm wooden strainer. Derain probably purchased this strainer ready-made from one of a number of commercial suppliers of artists' materials active in France in the late nineteenth and early twentieth century.¹⁵ The dimensions of this strainer correspond to one of the most commonly sold formats for supports (stretchers or strainers) available in France, known as the *Figure* (portrait) format. By 1909, strainers or stretchers were available in a range of fixed standard sizes that were constant across the commercial suppliers. Each size was available in three rectangular shapes: figure, paysage and marine, figure being the widest of these three.¹⁶ That Derain chose to ignore the designated subject category of the *Figure* and paint instead a landscape on this support was not unusual.¹⁷

The nine paintings in the series produced at Carrières-Saint-Denis differ in support sizes.¹⁸ Derain's use of the size and format of strainer for *Trees by a Lake* was specific to this painting. There may have been some continuity in Derain's use of strainers rather than stretchers, since the *Church at Carrières-Saint-Denis*, another 1909 Carrières-Saint-Denis painting that remains on its original support, has been examined closely from the verso and is also on a strainer. Derain's *The Italian Woman* of 1913, examined at Statens Museum for Kunst, Copenhagen, is also on a strainer auxiliary support. However this was not a consistent choice throughout Derain's career, as for the series of Fauvist paintings depicting scenes of London between 1906 and 1907 he used stretchers that could be keyed out and were more expensive. Strainers were more economical and Derain was in difficult financial circumstances in 1909: he wrote to Vlaminck lamenting his shortage of money.¹⁹ Although not wealthy in 1906–7, Derain executed the London paintings on commission from Ambroise Vollard and he may have been able to use the money from the commission to purchase stretchers instead of strainers for those paintings.²⁰ It was not possible during this study to examine any works later than 1913 to ascertain whether the shift to strainers over stretchers continued into Derain's later career as he gained increasing wealth. The answer to this question would provide insight into Derain's motivation regarding the use of strainers in the 1909–13 period.

Canvas

Derain appears to have stretched the canvas onto the strainer for *Trees by a Lake* himself. It is haphazardly stretched, with considerable excess material present on the right side (when viewed from the verso). From the nineteenth century, strainers and stretchers were available to buy either bare or pre-stretched with primed canvas from commercial retailers.²¹ By the early twentieth century French painters usually purchased their canvases ready stretched onto supports.²² Therefore Derain was making an active decision to stretch the canvas onto the strainer himself rather than buying it ready-stretched.

The canvas is moderately fine weave, 17 × 17 per cm². There are numerous irregular slubs of linen present in the canvas, which have a subtle impact on the final appearance of the painting by adding a surface texture to the work that is visible even through many layers of paint. It seems probable that Derain intended the roughness of this canvas to remain visually active in the final painting. Callen has documented the growing interest in surface texture among the Impressionists and the avant-garde artists who followed them. This interest often resulted in the choice of rough or otherwise textured supports.²³ However, a cautionary note should be sounded because the textural effects of canvas increase with time.²⁴ Therefore it not known how great an impact Derain originally intended his choice of canvas to have on the final appearance of *Trees by a Lake*. Economic factors may also have been important to his decision to use a rough and probably inexpensive support.

Painting technique

The medium of *Trees by a Lake* is assumed to be oil, based on the fluid blending of brushstrokes typical of this medium, although this has not been confirmed by analysis.

The artist applied a lead white priming layer somewhat unevenly to the pre-stretched canvas. The X-radiograph taken shows the unevenness of this priming layer and that it extends across the entire canvas (which can also be seen when the edges of the painting are closely examined). The unevenness of the priming layer was also confirmed by cross-section analysis, discussed further below. Self-priming his own canvases appears to be a practice that Derain continued from his Fauvist period.²⁵ The combination of a rough artist-stretched and artist-primed canvas results in an overall rugged and unpolished appearance to the painting as an object. This rough quality could be perceived as continuing the Fauvist commitment to 'rawness and direct sensation' in opposition to the highly finished products of academic convention.²⁶ Certainly the overall effect of Derain's choices of support and priming layer serve to emphasise the strong impression of materiality experienced from the work.

Cross-sections were taken to establish the pigments used for painting and the order of application of paint. The

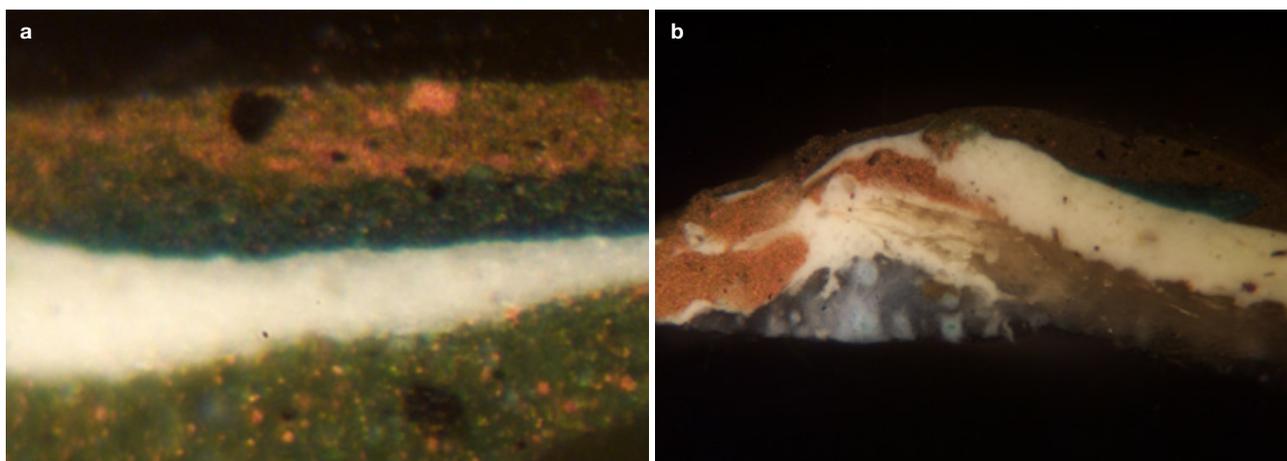


Figure 3. Cross-sections from *Trees by a Lake* showing the finely ground pigments and single priming layer between the first and second paintings on this canvas: (b) shows the bright iron oxide red and French ultramarine in the lower painting.



Figure 4. Pool of the Parc de la Marie, at Carrières-sur-Seine.

pigments used for *Trees by a Lake* are in general very finely ground, indicating Derain's use of machine-ground manufactured paints (Figure 3). The palette used for *Trees by a Lake* includes viridian, Prussian blue, brown and red earth pigments and lead white. Zinc and barium, possibly indicative of lithophone, commonly added to late nineteenth and early twentieth century tube paints as an inexpensive extender, were detected in paint layers. This indicates that Derain used a combination of traditional and modern pigments in the form of manufactured tube paints.

Derain painted *Trees by a Lake* wet-in-wet in thin layers. He used both broad patches of colour applied with a flat, bristled brush, and thin, dark, fluid lines applied with a thinner, softer brush to indicate contours around the pool and foliage of the trees. This linear demarcation ensures that although there is little in the way of painted detail and despite the predominance of the wet-in-wet technique, the edges of shapes are evident and they do not elide into one another. The use of a bright white priming layer makes a crucial visual impact on the viewer. In numerous places the priming layer shows through in the final work. In places Derain has used paint almost as a thin

scumble over the priming, allowing it to flicker beneath the coloured paint like dappled light. These features of Derain's technique were totally hidden by the varnish that covered the painting prior to conservation treatment, and they are important technical means through which the artist permitted some breathing space in an otherwise claustrophobic composition.

More was discovered about Derain's artistic process through a visit to the town of Carrières-sur-Seine. It was possible to identify the site that *Trees by a Lake* portrays. The pool in this artwork is found in Carrières' Parc de la Marie; there is definite correspondence in line and perspective (Figure 4). The park and pool were designed by a student of André le Nôtre, the seventeenth-century garden designer most famous for the gardens of Versailles, whose work marks the apotheosis of the *jardin à la française*, the formal French garden style. The Parc de la Marie at Carrières corresponds to those ideals. The view Derain presents of this pool, however, is one surrounded by dense foliage. The canvas is structured and subdivided by large trees, with thick trunks, a far cry from the neat hedges that, in reality, surround the pool today. The park is now a listed site in France and, while it is impossible to say for certain, it is likely that it has been kept in this manicured form throughout its history. If this is the case, what we see in this canvas is a kind of play between real and imaginary, description and invention; this ties into Derain's own views on landscape. Around 1906 he wrote to Vlaminck:

There is only one kind of painting, landscape. It is the most difficult. It has also, I believe, the most simple kind of composition. Because no one can stop us from imagining the world in the way that pleases us most.²⁷

The painting beneath *Trees by a Lake*: *Le Parc de Carrières-St-Denis*

Suspicions were raised about the presence of another painting beneath the surface of *Trees by a Lake* by the

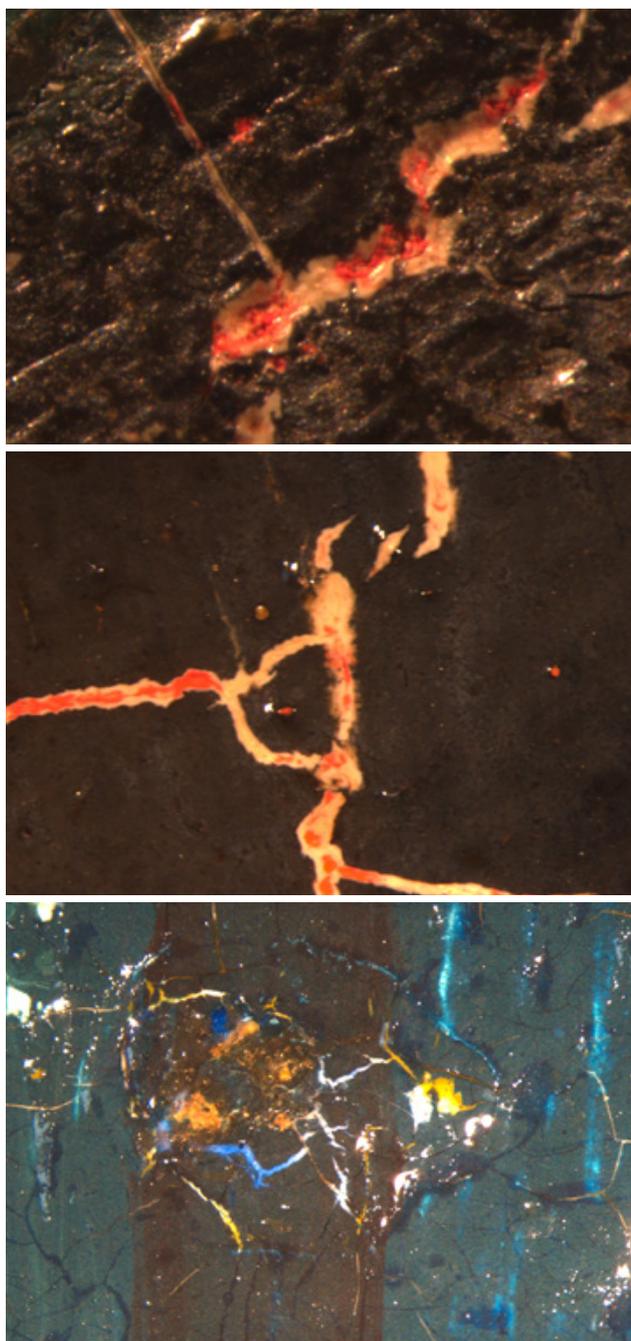


Figure 5. *Trees by a Lake*: photomicrograph details of the drying cracks.



Figure 6. *Trees by a Lake*: X-radiograph.

observation of very bright pink and orange colours visible through extensive drying cracks (Figure 5). The pinks and oranges are quite outside of the range of the palette used in *Trees by a Lake*. Technical photography including X-radiography combined with raking light examination and analysis of cross-sections were used to investigate the underlying composition painted by Derain before he over-painted the initial image with *Trees by a Lake*.

An X-radiograph (Figure 6) suggests the existence of the underlying image that extends to all edges of the canvas. The image lacks clarity thereby precluding precise identification of the underlying composition. The compound information given by the X-radiograph and cross-sections shows that Derain applied an uneven lead white layer over the initial composition before painting *Trees by a Lake* (Figure 3). At points this consists of just one lead white layer, but in others there are two layers, one lead white and one lead white with earth pigments rendering it buff-coloured. While the white priming layer is continuous, the buff-coloured layer beneath it is discontinuous (Figure 7). This layer would have had the effect of hiding the bright colours of the earlier painting and provided a bright white underlayer for the pure blue green tonality of *Trees by a Lake*, which is important to the visual impact of the work. From the perspective of this study this lead-based layer also has the effect of making the composition beneath difficult to decipher clearly using X-radiography.

Unsurprisingly, given the thickness and absorbency of the green and blue upper paint layers used, infrared images of *Trees by a Lake* did not reveal carbon-based underdrawing. Comparison with other works by Derain, including the unfinished *Italian Woman* of 1913, show his typical use of a blue painted line for marking out the composition, that may also have been used for *Trees by a Lake*. Infrared reflectography (IRR) of the painting did however show some linear marks that are not visible on the surface and therefore pertain to the painting beneath. These very faint lines are visible in areas of the painting where there is less viridian-containing green paint either because the area depicts brown tree trunks or because the green paint has been more thinly applied. The faint lines evident in IR photography are enhanced using an orange line in Figure 8. These lines conform closely to areas of texture that are evident in raking light examination of the painting (Figure 9). Overlying the raking light image with the normal light photograph of *Trees by a Lake* shows that the first painting was executed in high impasto. The impasto is sufficiently pronounced that the texture of the first work is still visible at the surface of the composite layers of superimposed white and coloured paint. *Trees by a Lake* is itself painted in a relatively smooth manner, in thin layers, with little to no impasto. The texture of the underlying painting was more pronounced after removal of the thick and glossy varnish, and its imposition on the relatively smoothly painted *Trees by a Lake* is now even more evident.

It is possible that the texture of the painting has changed since it was completed.²⁸ The visibility of texture from the underlying painting may have become more pronounced

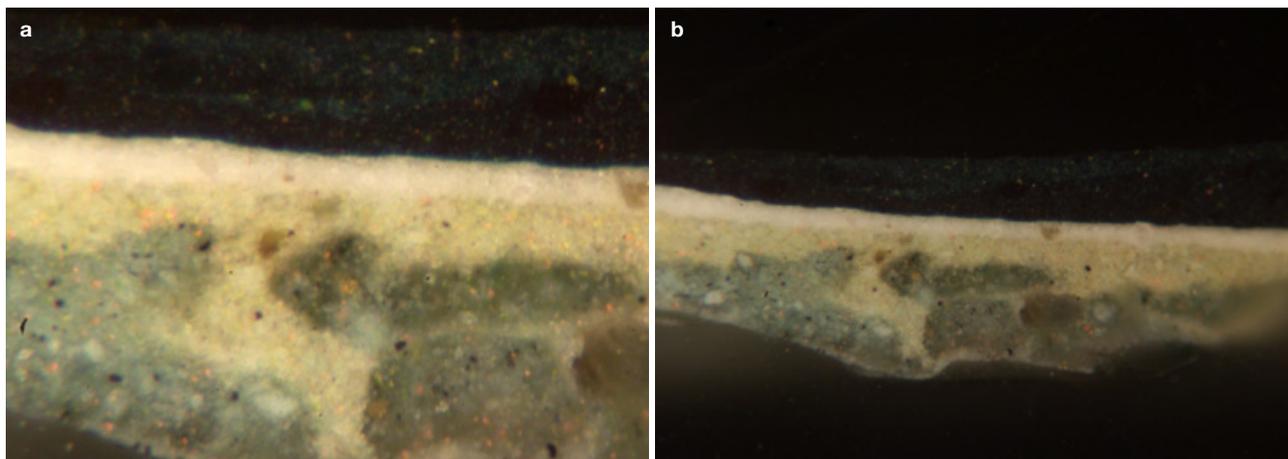


Figure 7. *Trees by a Lake*: cross-sections showing two intermediate layers between the first and second painting on this canvas – the white priming layer and the lower, buff-coloured layer; the relative thickness of the lower layers can also be seen.

in the 103 years since the work was finished. This may have occurred when the upper layer of paint for *Trees by a Lake* dried and contracted, conforming more closely to the shapes beneath. No early photographs have been found of *Trees by a Lake* to confirm or refute this, nor is there a clear notion of how rapidly this may have occurred. This change may have been influenced by the rate of drying of the upper paint layers and the physical history of the work including conditions of storage and display.

Examination of paint cross-sections also revealed the palette of the underlying composition, which included brighter colours that contrast with the sombre palette used for *Trees by a Lake*. This vibrant palette includes French ultramarine, a bright red/pink iron oxide pigment, emerald green and vermilion. Notable is the substitution of zinc white pigment, used alone and together with other pigments for the first painting while only lead white is used in the upper composition.²⁹ Derain's use of zinc white is likely to have contributed to the formation of drying cracks in the underlying layers that are now evident at the surface. Zinc white was a relatively slow-drying pigment in oil media and

for this reason the Impressionist painters, with the exception of Van Gogh, often avoided it.³⁰

Technical evidence has shown that in contrast to *Trees by a Lake*, which was executed in thin layers of paint applied wet-in-wet over a white priming layer, the painting beneath it is a brightly coloured, highly impastoed work, corresponding to Derain's Fauvist practice and typical of his work in the years immediately before 1908. Derain began to transition away from his Fauvist practice after 1907, and it has been widely recorded that in 1908 Derain destroyed a number of his earlier works. His dealer Daniel-Henry Kahnweiler testified in his 1920 monograph on the artist that Derain had burned many of his paintings.³¹ This is the main source of the idea that Derain actively destroyed a large part of his pre-1908 works.³² To the best of the authors' knowledge, this study provides the first published example of a Derain painting from his Fauvist period surviving beneath a work from after the watershed point of 1908 or later. In this instance Derain did not burn the first painting but instead reused the canvas for a new artistic creation. Derain has been documented as having reused an earlier old canvas in his 1906



Figure 8. *Trees by a Lake*: infrared photograph. The contrast enhanced with faint lines from the painting beneath highlighted in orange.

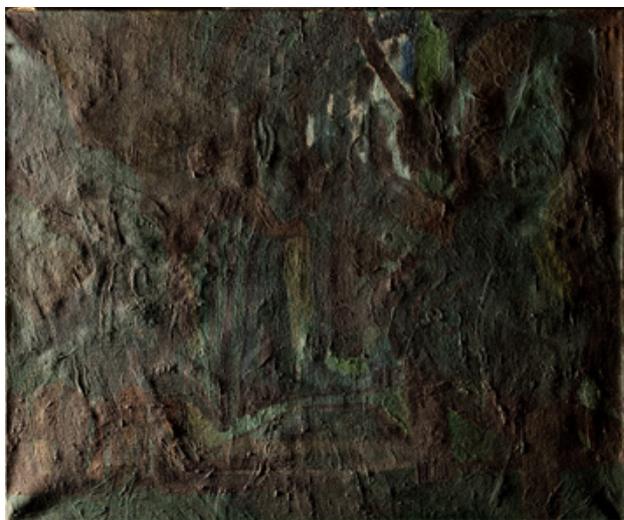


Figure 9. *Trees by a Lake*: raking light image showing the effect of the first painting on the texture of the final work.

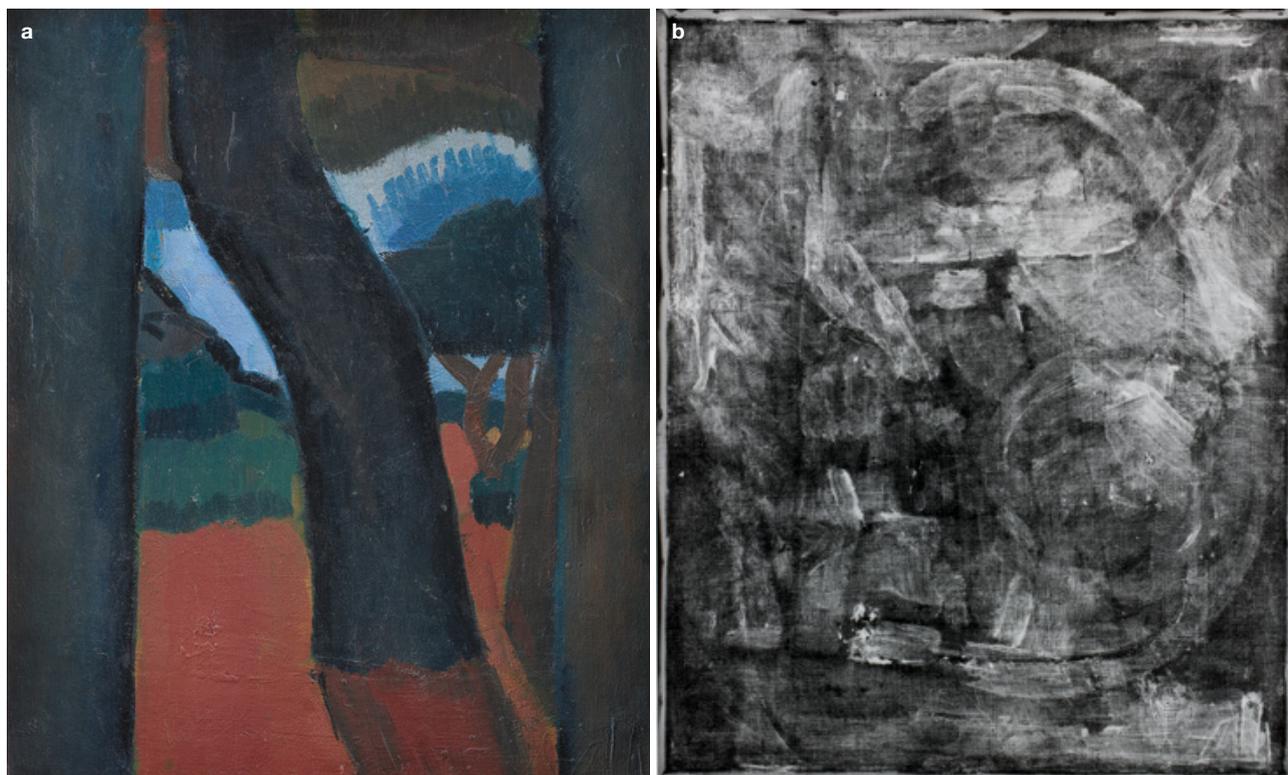


Figure 10. (a) *Trees Near Martigues*: detail and (b) X-radiograph showing the presence of an alternative composition on the same canvas. © SMK / National Gallery of Denmark, Conservation Department.

painting *Biblical Subject*, so he may have been continuing in 1909 a practice that he had begun earlier.³³ The study of this single work reveals an example of a period of transition in Derain's career when he moved away from his Fauvist techniques of thick impasto in an extremely bold palette and towards a less radical way of painting that utilised thinner paint layers and a less shocking palette.

Beyond 'Trees by a Lake: Le Parc de Carrières-Saint-Denis': overpainting as part of Derain's artistic practice in the years 1908–9

There are other examples of Derain's reuse of canvases first painted before 1907 in his Fauvist manner. The existence of other examples suggests that painting over past works may have been part of Derain's mode of picture-making.

Four paintings by Derain from the 1908–9 period were compared with the *Trees by a Lake: Landscape with Church Tower* (1909), *The Church near Carrières-sur-Seine* (1909), *Trees Near Martigues* (c. 1908) and *View of Martigues* (c. 1908). The first three are all from the Statens Museum for Kunst, Copenhagen, where it was possible to closely examine two of these paintings microscopically, and also to view an X-radiograph of one of the paintings. *View of Martigues* is in the Kunsthaus, Zurich, where it was only possible to see the work on the wall.

Three of these four paintings exhibited a pronounced texture that does not correspond with the brushwork used to paint the uppermost image. *Trees Near Martigues* has been previously lined using wax resin that has altered the

texture of the work, preventing further conclusions about the texture of an underlying composition. Two paintings – *Trees Near Martigues* (Figure 10) and *Landscape with Church Tower* – showed limited cracking through which bright pink and orange paint layers were visible using a light microscope. The colours detected were similar in hue to the palette used for the painting beneath *Trees by a Lake* and to those employed by Derain in his Fauvist works. The bright paint seems to extend across a large portion of both canvases, although there is not enough cracking in either case to state this definitively.

The X-radiograph of *Trees Near Martigues* (Figure 10) showed that there is a different composition beneath the uppermost image, although once again it was not possible to identify it clearly. Derain's tendency to paint in a relatively loose, even abstract, manner, in his early work may be contributing to the difficulties of deciphering the content of the hidden paintings.

Seen as a group, four of these five paintings (including *Trees by a Lake*) share the same textural surface effects. Three of the five paintings reveal a bright palette including distinctive pinks and oranges through cracks in their surfaces. Two of the five paintings have been X-radiographed and the results demonstrate that there are alternative compositions beneath the paintings visible today, although it is not certain what those compositions represent. Considering all of this evidence it is probable that there are in fact multiple cases from the 1908–9 period in which Derain painted over past paintings, probably from 1907 or earlier.

It is not known how many such cases of overpainting currently exist within Derain's oeuvre. However the

evidence from this study is further corroborated by the discovery through X-radiography of another painting beneath Derain's 1906 *Biblical Subject* in San Francisco.³⁴ Kirsh and Levenson write that 'In many areas [of *Biblical Subject* c. 1906] brushwork does not correspond to the figures' but instead corresponds to the painting beneath. This suggests that Derain's reuse of a previous canvas in the case of *Biblical Subject* had similar textural effects on the final painting as has been noted in the paintings discussed above. The mounting evidence from technical examination of Derain paintings is that overpainting was part of Derain's artistic process. Whether this practice continued later into his career, after 1909, is a matter for further investigation.³⁵

Conclusion

This interdisciplinary research project has unearthed a number of findings. Two paintings have been discovered on the same canvas: one a landscape in a deep palette utilising both traditional pigments and the inventions of the eighteenth and nineteenth centuries, and the other an unknown composition in bold, bright colours painted with thick impasto. Both are supported by a simple strainer and a roughly stretched canvas. The landscape that can be seen today appears to be a creative reworking of an actual scene.

This investigation has resulted in as many questions as answers. It appears there are a number of works from the 1908–9 period (and possibly earlier when *Biblical Subject* is taken into account) in which Derain painted over earlier, brighter paintings. How many such works exist? Was this a practice that Derain continued further into his career? What motivated Derain to reuse past paintings as supports for new works: was it a question of cost, dissatisfaction with past paintings and a desire to obscure them, or did he anticipate that the hidden paintings would have some effect on the final finished works? Further research is needed to begin to answer these questions. In addition, it is hoped that further research, or the publication of information already discovered, could also demonstrate how typical the materials and methods of *Trees by a Lake* are in terms of Derain's oeuvre, and especially of the post-1908 period.

Appendix

Samples were analysed with scanning electron microscopy (SEM), coupled with energy dispersive X-ray (EDX) spectroscopy and studied with light microscopy and EDX in cross-section at the Courtauld Institute of Art/University of London.

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Notes

1. For the results of technical study into Derain's paintings see B. Berrie, 'Understanding art through technical analysis'. In J. Druzik, I. Freestone, P. Vandiver and G. Wheeler (eds), *Materials Issues in Art and Archaeology III*, Cambridge, Cambridge University Press, 1992: 195–204; A. Kirsh and R. Levenson, *Seeing through Paintings: Physical Examination in Art Historical Studies*, New Haven and London, Yale University Press, 2000: 185; www.derain-vangogh.co.uk for an online technical report by Rupert Featherstone on a painting that may be by Derain dating to c. 1900. For a discussion of Fauvist paintings see A. Callen, 'The unvarnished truth: mattness, "primitivism" and modernity in French painting, c. 1870–1907', *The Burlington Magazine*, 136 (1100), 1994: 738–46. All these references concern paintings by Derain produced before 1908.
2. I. Monod-Fontaine, *Andre Derain: An Outsider in French Art*, exh. cat., Statens Museum for Kunst, Copenhagen, 2007: 42–7.
3. C. Green, 'A denationalised landscape? Braque's early cubist landscapes and nationalist geography'. In J. Hargrove and N. McWilliam (eds), *Nationalism and French Visual Culture*, New Haven and London, Yale University Press, 2005: 243–67.
4. J. House in E. Van Claebergen and B. Wright (eds), *André Derain: The London Paintings*, exh. cat., London, The Courtauld Institute of Art Gallery in association with Paul Holberton Publishing, 2005: 49; R. Verdi, 'A new painting by Derain', *The Burlington Magazine*, 140 (1142), 1998: 327.
5. House 2005: 49.
6. John House (2005: 49) writes: 'After the great display of that autumn [the Cézanne retrospective of 1907], Cézanne's impact became overwhelming. This has widely been seen as marking the end of the short-lived Fauve "moment" – movement seems too strong a word.'
7. Monod-Fontaine 2007: 37–8.
8. J. Lee, *The Work of Derain between 1907 and 1914*, PhD dissertation, Courtauld Institute of Art, London, 1984: 8.
9. C. Reed, 'The Fry Collection at the Courtauld Institute Galleries', *The Burlington Magazine*, 132 (1052), 1990: 766–72, 767.
10. R. Fry, 'A postscript on Post-Impressionism'. In C. Reed (ed.), *A Roger Fry Reader*, Chicago, University of Chicago Press, 1996: 86–90.
11. R. Bruce-Gardner, G. Hedley and C. Villers, 'Impressions of change'. In D. Farr (ed.), *Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection*, New Haven and London, Yale University Press, 1987: 21–34, 23.
12. Callen 1994: 742.
13. Callen 1994: 738; A. Callen, *The Art of Impressionism: Painting Technique and the Making of Modernity*, New Haven and London, Yale University Press, 2000: 208–16.
14. D. Bomford and M. Leonard, *Issues in the Conservation of Paintings*, Getty Conservation Institute, Los Angeles, 2004: 531–47; L.R. Brody et al., 'To varnish or not to varnish?', *Yale University Art Gallery Bulletin*, 2010: 123–7.
15. B. Haff, 'Industriell vorgrundierte Malleinen. Beiträge zur Entwicklungs-, Handels- und Materialgeschichte', *Zeitschrift*

- für *Kunsttechnologie und Konservierung*, 1 (2), 1987: 7–71, 7–25; D. Bomford, J. Leighton, J. Kirby and A. Roy, *Art in the Making: Impressionism*, New Haven and London, Yale University Press, 1991: 32–45; Callen 2000: 15–21.
16. Haff 1987: 11–16; Bomford et al. 1991: 44; Callen 2000: 15.
 17. Callen 2000: 21.
 18. M. Kellerman, *André Derain: Catalogue raisonné de l'oeuvre peint*, 3 vols, Editions Galerie Schmit, Paris, 1992–1999, vol. 1: 84–93.
 19. 'I have found a boat, small with two sails, that would make me happy. Unfortunately I need one hundred francs ... and I haven't got it! If you want, I could give you two canvases which you could sell, just to make you some money and you could give me the hundred francs ... Kahnweiler is the only one who gives me money, and just what we need to live on.' A. Derain, 'Undated letter to Vlaminck'. In *Lettres à Vlaminck*, Paris, Flammarion, 1955: 205.
 20. R. Labrusse and J. Munck, 'André Derain in London (1906–7): letters and a sketchbook', *The Burlington Magazine*, CXLVI, 2004: 243–60.
 21. Callen 2000: 17.
 22. Bomford et al. 1991: 44; Haff 1987: 7–25.
 23. Callen 2000: 32.
 24. Kirsh and Levenson 2000: 29.
 25. Callen 1994: 742.
 26. Callen 1994: 742.
 27. Derain 1955: 167–8.
 28. Kirsh and Levenson, 2000: 29.
 29. It is interesting to compare the results of this study with those of Berrie in 'Understanding art through technical analysis', *op. cit.* Berrie examined the Derain painting *Mountains at Collioure* (1905) using X-ray fluorescence spectroscopy and identified zinc white, emerald green (or less likely Scheele's green), vermilion, iron oxides, Prussian blue, lead white, chrome yellow and viridian or chrome green or chromium oxide green as possible pigments present in the painting.
 30. E. Hendriks and L. Van Tilborgh, *New Views on Van Gogh's Development in Antwerp and Paris: An Integrated Art Historical and Technical Study of his Paintings in the Van Gogh Museum*, PhD dissertation, University of Amsterdam, 2 vols. 2006: 162.
 31. 'In the years that followed [i.e. 1905 onwards], Derain made a great series of compositions with life size figures. Some of them he exhibited in the Independants – a bullfight, a painting with bathers. The bathers were luckily bought and preserved for us. Derain **burnt** [*verbrennt*] all the others in 1908, you see. Not even photographs of them are in existence. Thus the most important original material for the investigation of his development in 1907 is missing ... [During the 1905–1907 period] he pursued an entirely different path'. D. Kahnweiler, *André Derain*, Leipzig, Klinkhardt & Biermann, 1920: 5.
 32. Monod-Fontaine 2007: 23.
 33. Kirsh and Levenson 2000: 185.
 34. Kirsh and Levenson 2000: 185. In this book, Derain's *Biblical Subject* of 1906 is used as a short case study to demonstrate the use of X-radiography in conservation and technical study. The authors state that 'In many areas the brushwork does not correspond to the figures; this suggests significant compositional changes. X-ray examination confirms the presence of a previous work. Derain had re-used a canvas.' The description of brushwork from the first painting on the canvas impacting upon the texture of the final work suggests a similar phenomenon to that seen in *Trees by a Lake*.
 35. Derain was not alone among his peer group in using old paintings as supports for new creations. In the 2012 lecture 'Merging and Emerging Images: Layer and Metamorphosis in Picasso's Art', presented at the Courtauld Institute of Art Research Forum, Visiting Conservator Lecture, Ann Hoenigswald argued that in the many instances when Picasso painted over existing compositions he rarely did so simply for financial reasons or because he was dissatisfied with the image. Instead he used the earlier work, allowing it to influence the final piece. Derain's process of overpainting in *Trees by a Lake* was notably different from the many examples of Picasso's work discussed by Ann Hoenigswald and Derain's motives for doing so are at this stage uncertain. However, it is interesting to compare the two different practices of these two artists who were close friends in the 1908–9 period in which *Trees by a Lake* was painted.

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