



Claude MONET - La berge de Lavacourt sous la neige

(c.) 1879

Oil on canvas

55.2 x 73.5 cm

Signed lower left "Claude Monet"

Literature:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. I, Paris, 1974, no. 512, p. 336, ill. p. 337

D. Wildenstein, *Claude Monet: Catalogue raisonné*, vol. II, Cologne, 1996, no. 512, p. 202



Claude MONET (French, 1840-1926)

La berge de Lavacourt sous la neige

1879

Oil on canvas

55.2 x 73.5 cm

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Detail images



Detail images



Detail images



Detail images



Detail images



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Condition Report

The examination of this painting has been made on April 4, 2018, having had it unframed, looking at it in natural daylight and under ultra-violet light. The painting is on its original canvas.

The painting was executed on a very fine canvas (20-21 x 23 threads per cm²), it was coated with an off-white ground (which is barely visible except in a few sparse areas along the edges). The canvas weaving is slightly open in the direction of the threads, occasionally letting the oily ground come through, which has formed a few drops on the reverse of the canvas (Fig. 2). The canvas was produced by the Parisian canvas maker Voisinot, Ottoz' successor, and was sold as being originally stretched on a stretcher larger than the current one, size no. 25 (approx. 81 x 65 cm).

The artist painted over a canvas he had already painted, as hinted by the presence of an underlying composition, predominantly green in color tone (most likely a landscape), which is visible in several places along the edges and which is present throughout the surface (Fig. 5, 6a, 7a & 8a). He nailed his canvas on a stretcher of a smaller size, close to that of a no. 20 landscape format, trimming the excess of canvas before covering it with the present composition. The pictorial surface is thick and concealing, almost entirely covering the underlying composition. In the four angles, there are a few original pinholes that correspond to the artist's use of separating brackets in order to isolate the canvas when the painting was still wet (Fig. 6a et 8 a).

The borders are covered with brown paper tape that does not cover the surface on the front. There appears to be two small paint losses outside the painted surface, located towards the upper left corner and towards the lower right corner, and small dent at the center of the upper edge (Fig. 7a).

The canvas tension and the overall homogeneity of the surface are satisfying apart from a some very light undulation and a barely visible mark of the stretcher's joint (Fig. 3); the stretchers have been considerably opened in the past in order to re-stretch the canvas, consequently leading to the irregularities at the extreme upper and lower parts of the two lateral edges (Fig. 3).

There appears to be a few paint losses that reveal the canvas, predominantly located on the tip of the right edge, most likely resulting from the rubbing of a frame, as well as a small scratch at the center of the upper edge (Fig. 7a & 7b). A network of craquelure resulting from the painting's aging is present in the pictorial surface, some are wider than others such as the ones on the left in the center (Fig. 9).

The painting is varnished and it appears to be homogeneous and its shine is mild.

When examined under ultra-violet light, the underlying composition fluoresces relatively darker (Fig. 4). Most of the fluorescing dark spots visible under ultraviolet light correspond to areas of the underlying composition showing through, and hence are not damages. There are a few further sparse spots or lines of retouching along some of the craquelure (Fig. 9).

The painting is overall in very good condition.

Condition Report



Fig. 1: *La berge de Lavacourt sous la neige*, overall view.

Condition Report



Fig. 2: Overall view of the reverse, with the canvas maker's stamp Voisinot, Paris; on the right, with the stamp indicating the size '25'.

Condition Report



Fig. 3: Overall view under raking light.

Condition Report



Fig. 4: Overall view under ultraviolet light.



Fig. 5: Detail of the lower left edge; underlying composition.

Condition Report



Fig. 6a: Signature, with the artist's pin holes on the left.



Fig. 6b: Signature, with the artist's pin holes under ultraviolet light.

Condition Report



Fig. 7a: Detail of the center of the upper edge.



Fig. 7b: Detail of the center of the upper edge under ultraviolet light.

Condition Report



Fig. 8a: Detail of the upper right corner with the artist's pin holes.

Condition Report

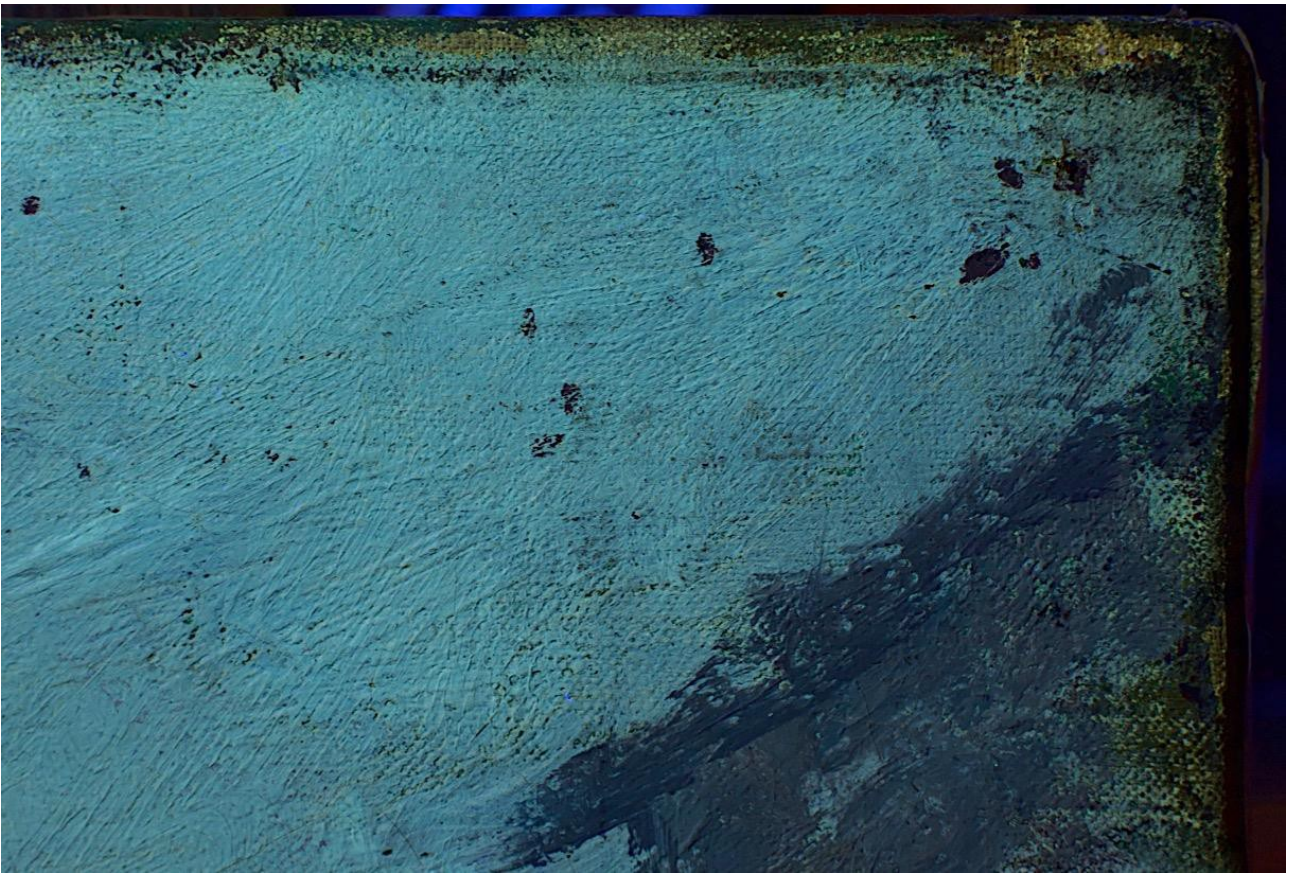


Fig. 8b: Detail of the upper right corner with the artist's pin holes under ultraviolet light.

Condition Report



Fig. 9: Detail under ultraviolet light, half way on the left : small spots of retouching in the craquelure.