MoFA
Florida State University Museum of Fine Arts

TITLE: *Shepherd and Shepherdess Conversing*
ARTIST: Claude Lorrain
DATE: 1651 ca
SIZE: Image 8 X 10 ½;
Framed 18 ¼ X 10.5/8 inches
MEDIUM: Etching
ACCESSION #: 2002.6.15
Additional works in the collection by the artist? No

Artist Note
Lorrain was the only 17th C artist known to have documented his work in a book that authenticated his art. Recording his original paintings through drawings in the book, *Liber Veritatis* or *Book of Truth*, Lorrain protected his work from imitations. This book became part of the British Museum collection in 1957.

Artist's Biography
Claude Lorrain was born Claude Gellée between 1604-1605 in Chamagne, France and died in Rome in 1682. His last name Lorrain identifies his birthplace, the French region of Lorraine. He settled in Rome when he was in his twenties. Lorrain studied with Goffredo Wals in Naples and Agostino Tassi in Rome, Italy. Influenced by the landscape artists Nicolas Poussin and Adam Elsheimer, Lorrain introduced the idyllic tranquil landscape by using harmonious forms in his compositions. His poetic pastoral and harbor themes with visually compelling sky scenes usually contain figures and architectural structures that invite contemplation. Lorrain was more famous for his landscape paintings than his etchings producing 44 etchings compared to 250 paintings and 1200 drawings. Lorrain's landscapes were popular in 18th to 19th century England influencing the artists Gainsborough, Turner, and Constable.

Contextual Information
Lorrain produced etchings as translations of his drawings at certain times in his career. Artists circulated multiple prints to market their artwork and make income. Lorrain's prints show the way he experimented with his landscape designs. Lorrain was fascinated with light changes in the sky and incised different markings into the plate to create wide tonal variations of lights and darks. Lorrain also worked the plate surface in layers, used acid biting in stages, burnished areas of the plate, and played with techniques during printing for special tonal effects.

Etching Description
Etching is a type of intaglio printing method. The artist uses a needle to scratch a design into a metal plate, usually copper, covered with acid-proof wax. The artist exposes the plate to acid that bites into the areas scratched out with the needle. The waxed areas are unaffected. After removing the wax, the artist coats the plate with ink followed by wiping the plate surface. The dampened print paper absorbs only the inked areas of the plate. Ink left in the etched lines and on the surface of the plate creates tonal effects or values in the print.

Vocabulary
Intaglio includes techniques in which artists cut designs into metal plates that are inked to make prints. Etching is one technique.
Etching is an acid-biting technique. The artist exposes the metal plate with its cut design to acid. The acid bites into the metal not covered by a special wax that protects the metal plate.
Tonal Effects: The artist incises the plate with different types of lines and leaves ink on the surface of the plate to create a variety of light and dark values in the print.
Burnish means to smooth the plate surface allowing the artist to rework the plate.

References
Brink, A. (2013). *Ink and light: The influence of Claude Lorrain's etchings on England*. Montreal, Canada: McGill-Queen's University Press.
Mannocci, L. (1988). *The etchings of Claude Lorrain*. New Haven, CT: Yale University Press.
Ross, J., Romano, C., & Ross, T. (1990). *The Complete Printmaker: Techniques/Traditions/Innovations*. New York, NY: The Free Press.
Sonnabend, M., & Whiteley, J. (2011). *Claude Lorrain: The enchanted landscape*. Burlington, VT: Lund Humphries.

Completed Summer 2018, Liz Spraggins

Claude Lorrain's Pictorial Lights and Darks (Values or Tonal Effects)

Next Generation Sunshine State Standards K-5

Big Idea: Skills, Techniques, and Processes: Critical and Creative Thinking, Self-Expression, and Communication with Others are Central to the Arts. **Enduring Understanding 1**: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. **Benchmarks**: VA.4.S.1.1 Manipulate tools and materials to achieve effects in personal works of art.

Harbor Scene with Rising Sun, 1634, Etching, 5 X 7 ¾ in.

The Shipwreck, circa 1638-41, Etching, 5 X 6 5/8 in.

Session Introduction: Discuss, while showing pictures of Lorrain's landscape etchings, the way nature and changes in the sky throughout the day inspired his artwork. He played experimentally with lights and darks in his etchings to help tell stories through different types of lines, smudges, and blank areas.

Objective: Learn how to make different types of marks on paper creating values from black to white contributing to pictorial compositions.

Materials: Graphite pencils with different softness and hardness, smudging tools, paper, and erasers.

Procedure: Through experimentation and practice, the students will use different instruments to create nature and sky scene drawings with different values of lights and darks as visual components similar to tonal effects in etched prints. This allows students to experiment with different values from light to dark including a wide variety of grey shades. Students will compose short stories or poems related to their drawings. Students will then work in groups combining their pictures to create collaborative stories. Each group will display their artwork and perform their stories orally.

The Next Generation Sunshine State Standards 6-12

Big Idea: Historical and Global Connections. **Enduring Understanding 3**: Connections among the arts & other disciplines strengthen learning & the ability to transfer knowledge & skills to & from other fields. **Benchmarks**: VA.912.H.3.3 Use materials, ideas, and/or equipment related to other content areas to support the processes for the creation of works of art.

Session Introduction: Discuss the narrative and poetic sources of Lorrain's landscapes and the way he created particular motifs for his land and seascapes. Students will investigate mythological literature themes in Ovid and Vergil that were popular in 17th C Europe (http://www.ancient-literature.com/rome_ovid_metamorphoses.html. Lorrain's lengthy studies of light changes in the sky became vital aspects of his artistic technique and style that influenced his narratives. How does light in Lorrain's land and seascapes suggest stories? How did Lorrain combine light components into his scenes? Why are light variations and sky scenes so important to Lorrain's etchings? (http://www.claudelorrain.org/) Discuss the way Lorrain's use of light in his land and seascapes influenced the artists Constable, Gainsborough and Turner. **Extension**: Discuss the way 17th C European countries established global trade routes and new colonies around the world. How is Lorrain's art connected? **Objective**: Using Lorraine's etchings as examples, learn and practice the way tonal effects of lights and darks in art suggest different stories. **Materials**: Graphite pencils with different degrees of softness and hardness, smudging tools, paper, erasers, ink, and paintbrushes.

Procedure: Through experimentation and practice, students will use different instruments to create nature and sky scenes with different values of lights and darks as visual components similar to etched prints. Students will create different markings with pencils, smudge to soften and spread the graphite markings, and use erasers to remove marks and smudges. Students will experiment creating different tonal effects or values from lights to darks including various grey shades. Students will add ink washes in their pictures noting the way paper with graphite markings absorbs or rejects ink. Students will create light motifs in their drawings with contrasting lights and darks. Students will make their own stories and poems as reflections of their drawings and document their individual work by making artist books similar to Lorrain.