



14.
JEAN-BAPTISTE CAMILLE COROT
Portret žene / Portrait of a Woman
Pariz, 1840.-ih / Paris, 1840s
ulje na ploči / oil on panel
32,2 cm x 24 cm
ATM 771

NA POZADINI SLIKE, DODATNE INFORMACIJE NE DOLAZE

samo od natpisa i oznaka, već i od materijala korištenoga u izradi slike. Izbor materijala može upućivati na vrijeme, ali i regiju u kojoj je slika nastala. Od XV. stoljeća, drvene daske zamjenjuju se platnom kao nositeljem, što je omogućilo veće formate slika. Na nositeljima se ponekad nalaze oznake proizvođača koje mogu pomoći u pobližem određivanju mjesta i/ili vremena nastanka slike. Izbor materijala i način izrade nositelja, odnosno vrsta spoja dasaka u slučaju slike na dasci, ili vrsta spoja podokvira platna u slučaju slike na platnu, razlikuju se ovisno o mjestu i vremenu nastanka. Promjene na materijalu mogu nam dati informacije i o uvjetima u kojima se slika čuvala ili je bila izložena. Ispucani slikani sloj ili pukotine u drvu, mogu upućivati na vruće i suhe uvjete, a iskrivljeni nositelji pak na to da se slika nalazila u vlažnim uvjetima.

Na poledini *Portreta žene* (sl. 14.) nalazi se ovalni pečat s natpisom: MULLER FILS / PANNEAUX INDESTRUCTIBLES / CARTONS d'ÉTUDES / PARIS (sl. 15.). Tvrtka Muller Fils djelovala je u Parizu od 1842. do 1855. godine pod vodstvom Edmonda Frédérica Mullera, a bavila se proizvodnjom i prodajom slikarskih potrepština (boja, slikarskih platna, ploča, lakova). Tijekom navedenoga razdoblja zabilježena je i pod nazivima Muller Fils & Compagnie te Muller Fils & Cie. Za proizvodnju bezbojnoga slikarskog laka te neuništivih ploča, tvrtki su izdani patenti 1840. i 1844. godine, a iste je godine izlagala na Francuskoj industrijskoj izložbi u Parizu.



THE BACK OF THE PAINTING PROVIDES ADDITIONAL information not only with inscriptions and labels, but also with the material used in the making of the painting. The choice of material can indicate the time as well as the region in which the painting was created. In 15th century wooden panels were replaced by canvas as painting surfaces, which allowed for larger formats. Materials are sometimes marked with the manufacturer's markings, which can help to pinpoint the location and/or the time when the painting was created. The choice of material and the surface production manner, i.e., the way boards are joint in the case of a panel painting, or the type of joint of the stretcher in the case of the painting on canvas, differ depending on the place and time of creation. Changes to the material can also provide information on the conditions in which the painting was stored or exhibited. A cracked painted layer or cracks in the wood surface may indicate hot and dry conditions, and warped surfaces may indicate that the painting was stored in humid conditions.

On the back of the *Portrait of a Woman* (fig. 14) there is an oval stamp with the inscription:

MULLER FILS / PANNEAUX INDESTRUCTIBLES / CARTONS d'ÉTUDES / PARIS (fig. 15). The company Muller Fils operated in Paris from 1842 to 1855 under the leadership of Edmond Frédéric Muller, and was engaged in the production and sale of painting supplies (paints, canvases, panels, varnishes). During this period, it was also registered under the names Muller Fils & Compagnie and Muller Fils & Cie. Patents were issued to the company in 1840 and 1844 for the production of colorless varnish and indestructible panels, and in the same year it exhibited at the French Industrial Exposition in Paris.



15. Detalj poledine sl. 14 / Detail of the reverse of fig. 14