

INTRODUCING THE FIANCEE - Clément Pujol de Guastavino (1850 – 1905)



In a richly furnished room a young man is introducing his wife-to-be to his family.

Like the preceding one, this painting is by Clément Pujol de Guastavino.

The most striking feature of the fan adaptation is the change from an inside scene to an outdoor setting.



We have already seen that as a rule Lauronce's adaptations suppress the background and replace it with light foliage and other vegetal elements. But setting the scene in a totally different place is most unusual. The room has turned into a garden with an imposing fountain and portico. Yet the furniture has remained the same and has not changed to adapt to the new setting: the rococo gilded armchairs and the side table with teapot have just been moved to the garden. What about the little dog on a cushion, which doesn't feature on the painting ? I am convinced these changes would be easily accounted for if I could find an engraved version of Pujol's painting.

I have another fan with the same scene but on black satin, unsigned.



The design is identical but the execution is quite different. If we compare the foliage on the two fans we can see that the printing on the black fan is of a lesser quality than on the green fan, the one that is signed. On the black fan tiny dots are printed directly on to the satin: obviously the white undercoats are missing. (See the chapter "Printing the Fan-leaves")



The fan could have been printed by Mourguiart after 1886 and Lauronce's death. Lauronce's technique of printing many layers of white before the design itself may have been waved aside by Mourguiart, who was experiencing financial troubles. For the process was long and expensive: it required silver leaf or silver powder and more time on the press.
