

Finding aid for Messe en Bretagne (Mass in Brittany), [ca. 1900-1910] 2022.PR.19

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Description is written in: English, Latin script.

Special Collections

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Summary Information

Repository:	Special Collections
Creator:	Dezaunay, Emile, 1854-1938
Title:	Messe en Bretagne (Mass in Brittany)
ID:	2022.PR.19
Dates:	[ca. 1900-1910]
Extent:	12 prints
Request Materials:	Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy .
Language:	Collection material is in French.
Abstract:	The twelve sheets are working proofs of Dezaunay's etching <i>Messe en Bretagne (Mass in Brittany)</i> . Included are impressions with notations by the publisher, Edmond Sagot, and by the printer, Eugène Delâtre, as well as proofs from each color plate and proofs from the cancelled plates. The proofs document the process of color printmaking using multiple plates.

Preferred Citation

Émile Dezaunay, *Messe en Bretagne (Mass in Brittany)*, [ca. 1900-1910], Getty Research Institute, Los Angeles, Accession no. 2022.PR.19.

<http://hdl.handle.net/10020/cifa2022pr19>

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Biographical / Historical

The French painter and printmaker Émile (Émile-Alfred-Marie) Dezaunay was born in Nantes in 1854 into a family of wealthy merchants. His mother was a first cousin of the writer, Jules Verne. He studied at the École des Beaux-Arts in Paris under Jules-Élie Delaunay, a painter from Nantes, and under Pierre Puvis de Chavannes. While in Paris, he was initiated to printmaking by Eugène Delâtre. In 1890 he traveled to Pont-Aven with a friend, Maxime Maufra, where they met Paul Gauguin who had a profound

influence on their work. Beginning in 1892, he frequented other artists at Maufra's studio at the Bateau Lavoir in Montmartre and later became one of the founding members of the Salon d'Automne. After 1909, he returned to Nantes and lived there until his death in 1938.

The French printmaker and printer Eugène Delâtre, the son of the printer Auguste Delâtre, issued prints by Félix Bracquemond, Auguste Brouet, Paul Gauguin, Henri de Toulouse-Lautrec, Théophile-Alexandre Steinlen, and Pablo Picasso. He played a fundamental role in the development of color etching in late 19th-century France. He used several methods to produce color prints, the *à la poupée* method in which inks of different colors are applied on a plate using a ball-shaped wad of cloth, and color etching *au repérage* using multiple plates.

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Scope and Content of Collection

Messe en Bretagne (Mass in Brittany) takes place in front of a small church and within the gates of a cemetery. Lively colors and the blue sky suggest warm weather. Women wearing the traditional headdress "Giz Fouen" are seated on a bench, their heads lowered, and their backs turned to the viewer. In the background, at left, two women stand in front of the side door of the church.

The print was based on a watercolor and gouache made by Dezaunay. The twelve working proofs include impressions with notations by the publisher, Edmond Sagot, and by the printer, Eugène Delâtre, as well as proofs from each color plate and proofs from the canceled plates. In one impression from four plates in four colors, there are numerous instructions for the printer, Eugène Delâtre, regarding the color inks. One sheet is a proof before steel facing, another is identified as "Bon à tirer," meaning ready to be printed. In one proof, the printer lists the total number of impressions made from the four plates. The set includes cancellation proofs, a guarantee that no further impressions could be pulled from the plates.

Sources consulted:

Musée départemental, Breton, Quimper, no. 2016.6.1

Grivel, Marianne et al., *De Pissarro à Picasso : l'eau-forte en couleurs en France*, no. 79

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Arrangement

The first four proofs are annotated by the publisher, Edmond Sagot, or by the printer, Eugène Delâtre. The other proofs are impressions made from three, two, or one plate.

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Administrative Information

Access

Open for use by qualified researchers.

Acquisition Information

Acquired in 2022.

Processing History

Karen Meyer-Roux wrote this finding aid in September 2022.

Custodial History

The working proofs belonged to Edmond Sagot and then to his successor, the firm Sagot-Le Garrec, Paris, whose name is derived from the marriage of Sagot's daughter to Maurice Le Garrec. Later the proofs were acquired by the Galerie Arsène Bonafous-Murat, Paris, and then by Didier Martinez Estampes, Paris.

Digitized Materials

The prints were digitized in 2022 and the images are available online: <http://hdl.handle.net/10020/2022pr19>

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Related Materials

Related Materials

Impressions of Dezaunay's *Messe en Bretagne (Mass in Brittany)*, are at:

Musée départemental, Breton, Quimper, no. 2016.6.1

Zimmerli Art Museum, Rutgers, no. 83.010.063

Relating to the 1898 sale of Dezaunay's works, see: *Catalogue des tableaux, aquarelles, dessins par E. Dezaunay*. Préface d'Arsène Alexandre. Paris, Hôtel Drouot, 25 mars 1898. The preface of the catalogue also gives a lively report of Dezaunay's personality.

Works engraved, printed, or formerly owned by Eugène Delâtre, which are held at the Getty Research Institute, include:

Eugène Delâtre, [*Autoportrait dans l'atelier*], ca. 1894, Accession no. 2005.PR.29

Eugène Delâtre, [*At the Café-Concert*], ca. 1895, Accession no. 2012.PR.8

Das Mappenwerk der Insel herausgegeben von Otto Julius Bierbaum, Alfred Walter Heymel und Rudolf Alexander Schröder, 1900. Accession no. 2008.PR.22

Auguste Brouet, *L'amateur*, [1896], Accession no. 2013.PR.7, 2013.PR.8, 2013.PR.9

Paul Gauguin, [*La femme aux figues*], 1899, Accession no. 2011.PR.31

Théophile-Alexandre Steinlen, [*Gare de l'Est*], [1916-1917], Accession no. 2007.PR.33

Théophile-Alexandre Steinlen, [*Soldiers in a Trench*], [ca. 1917], Accession no. 2007.PR.34

De l'Yser au Vieil Armand : dix eaux-fortes originales par L. Grandgérard. Paris: Imprimerie E. Delâtre, 1916. Accession no. 2008.PR.25

The records of the publisher Edmond Sagot are at the INHA in Paris:

Fonds galerie Sagot-Le Garrec, INHA, Archives 086.

Letters or works published by Edmond Sagot, which are held at the Getty Research Institute, include:

Félix Bracquemond, *L'arc-en-ciel (The Rainbow)*, 1893-1897, Accession no. 2012.PR.24

Helleu, Paul, *Ed. Sagot estampes et affiches illustrées 39 bis rue de Châteaudun, Paris*, Accession no. 2001.PR.35

Alphonse-François Lotz-Brissonneau, *L'œuvre gravé de Auguste Lepère*. Paris : E. Sagot, 1905, ID no. 1560-628

Alphonse-François Lotz-Brissonneau, *Nomenclature des gravures sur bois, eaux-fortes et lithographies exécutées à ce jour par J.-E. Laboureur*, Nantes ; Paris : Chez Sagot, 1909, ID no. 90-B5220

Edmond Sagot letter to Clément-Janin, 1911 in: Clément-Janin letters received, 1904-1952, Accession no. 860786.

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Controlled Access Headings

Subjects - Topics

- Clothing and dress
- Piety
- Prints -- Technique
- Women -- France -- Brittany

Subjects - Places

- Brittany (France) -- Social life and customs

Genres and Forms of Materials

- Color prints (prints) -- France -- 20th century
- Printers' proofs -- France -- 20th century
- Prints (visual works) -- France -- 20th century

Collection Inventory

Title/Description	Containers	
2022.PR.19-1: Proof with notations for the printer <i>Scope and Contents:</i> The proof is printed from four plates in four colors. There are numerous instructions in pencil in the margins for the printer, Eugène Delâtre, regarding the color inks. In the left margin: Les robes sont trop bleues, il faut un violet / Le ton rouge pas venu sur le terrain. In the top margin: Apaiser le bleu / Jaune à salir un peu avec le vermillon / Salir avec le vermillon / Apaiser le bleu. In the right margin: Ton de bleu trop violent / trop jaune colorer avec le rouge / Vermillon plus intense / Trop jaune colorer avec le vermillon.	Oversize box 1	Folder 1
2022.PR.19-2: Proof before steel facing <i>Scope and Contents:</i> The proof is printed from four plates in four colors. The pencil notations refer to the preservation process ("aciérage") by which the copper plate, which is a soft metal, is covered with a thin layer of hard metal, such as steel. Annotated: Ep. d'essai avant l'aciérage / X à mettre dans le tirage.	Oversize box 1	Folder 2
2022.PR.19-3: Bon à tirer <i>Scope and Contents:</i> "Bon à tirer" signifies that the plate is ready for printing. The proof from four plates in four colors is signed and annotated by the publisher, Edmond Sagot, who indicates that the	Oversize box 1	Folder 3

edition will consist of fifty impressions. There are instructions in pencil in the margins for the printer, Eugène Delâtre, regarding the color inks.

At lower right: Bon à tirer à Cinquante épreuves / Ed. Sagot. In the left margin: Foncer un peu le creux de la porte. In the top margin: Baisser le bleu au bas du vitrail / Baisser le rouge. Numbered: 3.

2022.PR.19-4: Proof from canceled plate	Oversize box 1	Folder 4
<i>Scope and Contents:</i> The proof is from the canceled plate in black ink. At left of the sheet is a list in brown ink, which is signed by the printer, Eugène Delâtre. The list gives the number of impressions that were printed from the yellow, red, blue, and black plates, and from combinations of two, three, and four plates. Inscription at left: Il a été tiré de cette planche / 2 épreuves de la planche jaune / 2 épreuves id. rouge / 2 épreuves id. bleue / 2 épreuves id. noire / 2 épreuves des planches jaune et rouge / 2 épreuves en 3 couleurs / 5 épreuves d'état / 50 épreuves 4 couleurs. / Certifié conforme / Eug. Delâtre.		
2022.PR.19-5: Proofs printed from three plates	Oversize box 1	Folder 5
<i>Scope and Contents:</i> The proof is printed from three plates in three colors, yellow, red, and blue, without the black ink.		
2022.PR.19-6: Proof printed from two plates, in two colors, red and yellow	Oversize box 1	Folder 6
2022.PR.19-7: Proof printed from yellow plate	Oversize box 1	Folder 7
2022.PR.19-8: Proof from canceled plate	Oversize box 1	Folder 8
<i>Scope and Contents:</i> The proof in black ink is printed from the yellow plate, which has been canceled.		
2022.PR.19-9: Proof printed from red plate	Oversize box 1	Folder 9
2022.PR.19-10: Proof from canceled plate	Oversize box 1	Folder 10
<i>Scope and Contents:</i> The proof in black ink is printed from the red plate, which has been canceled.		
2022.PR.19-11: Proof printed from blue plate	Oversize box 1	Folder 11
<i>Scope and Contents:</i> The proof in black ink is printed from the blue plate, which has been canceled.		
2022.PR.19-12: Proof in black ink	Oversize box 1	Folder 12
<i>Scope and Contents:</i> The proof is from the plate in black ink or the key plate.		

