New Light on Seurat’s “Dot”: Its Relation to Photo-Mechanical Color Printing in France in the 1880’s

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In the winter of 1885–86, Georges Seurat adopted the technique of peinture au point in order to facilitate the optical mixture that is central to the theory of Neo-Impressionism. From the start, the technique suggested to Seurat’s contemporaries analogies with mechanical forms of color reproduction. Typical of these reactions was Gauguin’s hostile view of the Neo-Impressionists, whom he described as “petits jeunes chimistes qui accumulent des petits points,” an activity, he said, which “mène tout droit à la photographie en couleurs.”

More recently, the apparently uniform and texturally abstract surfaces of Seurat’s mature canvases have elicited similar analogies, though in a far different spirit. Meyer Schapiro, who has taught us to attach a new and positive value to “Seurat’s sympathetic vision of the mechanical in the constructed environment,” has proposed the intriguing possibility of comparison between Seurat’s “laborious method” and “the mechanical process of the photo-engraved screen.” But, as Schapiro himself has been among the first to stress, Seurat’s technique is an “intensely personal” one (“his touch is never mechanical, in spite of what many have said”) and the surfaces of his pointillist pictures, unlike those produced by the photo-engraved screen, are, in reality, neither uniform nor mechanical. Further analogies between pointillism and the modern, photo-mechanical technique of three-color “process” printing are equally specious and without historical foundation, first, because three-color screen printing did not become a practical commercial reality in Europe until well into the 1890’s, and second, because it has long been clear that such a simplistic system of optical mixture, based on the primary colors alone, was never Seurat’s goal.

In the more primitive procedures and effects of photo-mechanical color printing in France during the 1880’s, however, some remarkable parallels do in fact exist, not only for the technical methods and visual effects that Seurat exploited, but also for some of the general visual problems that he set himself. Of particular relevance in this regard are examples of the contemporary chromotypogravure, a form of early, photo-mechanical color printing, unique to France, which flourished briefly but impressively during the mid-1880’s before being superseded in the next decade by the far more mechanized procedures of photographic color separation and three-color “process” printing. In the chromotypogravure, an odd and largely forgotten cul-de-sac in the development of modern commercial color printing, one can find several parallels to the practice and goals of the Neo-Impressionists, parallels that, explored below, lend new support as well as historical qualification to Schapiro’s characterization of Seurat as “the first modern painter who expressed in the basic fabric and forms of his art an appreciation of the beauty of modern techniques.”

Prior to the 1880’s, color printing for mass circulation magazines and newspapers was virtually unknown in France, although it had long been employed in England by papers like the Graphic and the Illustrated London News. It was in avowed imitation of such English publications that the first color work appeared in France in the early 1880’s, principally in L’Illustration, beginning with the Christmas issue of 1881 (engraver: Lahure), and in Paris Illustré, which was begun in 1883 by Boussod, Valadon & Co. (engraver: Gillot). Although color supplements were published occasionally throughout the decade in other magazines like Le Monde Illustré, it was in L’Illustration and Paris Illustré that examples of the French chromotypogravure appeared with the greatest frequency and where its rapid and impressive technical development can be most readily followed.

From the late 1860’s on, experimental work in color photography, involving the principles of three-color separation and synthesis, had been carried on in France by such innovators as Louis A. Ducos du Hauron and Charles Cros. However, this work, though it would eventually form the basis for modern, three-color “process” printing, remained entirely experimental throughout the 1880’s and had no effect upon the techniques of commercial color printing used in France during that decade. According to

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1 On the evolution of Seurat’s theory and technique, see the excellent study by William I. Homer, Seurat and the Science of Painting, Cambridge, Mass., 1964, which provides the background and foundation for much of the discussion that follows.


4 Ibid., 24.

5 Ibid., 23, 44; observed, too, by John Rewald, Post-Impressionism, New York, 1956, 105.


9 Schapiro, “New Light on Seurat,” 52.


11 Ibid., 234–36.

the author of one contemporary printing manual: "La photographie en couleurs proprement dite n’existe, pour le moment, qu’à l’état théorique . . . ce sont, tout bonnement, des procédés de laboratoire ayant leur mérite, mais qui restent absolument dans le domaine théorique et ne peuvent prendre aucune place sérieuse en industrie et encore moins dans les questions d’art."13

While it may be, as Aaron Scharf asserts, that Seurat’s connection with a circle that included Charles Cros "would have put him in close touch with the latest developments in natural-color photography,"14 the quality of the images then produced as well as the basically simplistic and, by then, well-known color theory involved could have had little substantive effect upon Seurat’s increasingly subtle and complex color practice, the procedures and effects of which are far more closely paralleled by the still only partially mechanized color practice of the contemporary printer.

The aspect of contemporary photography that did seriously affect commercial color printing in France in the 1880’s was the photo-mechanical process of printing plate production, a process which had first been introduced commercially in that country during the previous decade.15 Eliminating the expensive and time-consuming skilled labor that the production of hand-engraved plates had formerly required, the technique of photo-engraving, which, in the late seventies, had revolutionized black-and-white illustrative printing in France, now, in the eighties, facilitated and rendered economically feasible the preparation of the multiple plates required for the reproduction of a polychrome subject. Throughout the decade, however, in the absence of a commercially feasible method of photographic color separation, the crucial task of separating the constituent colors of the subject to be reproduced was one that still depended entirely upon the discriminating and practiced eye of the engraver-printer, whose work required of him, so the technical manuals stressed, "une somme de connaissances et de goût qui en fait un véritable artiste."16

Also required of the color printer in France during the 1880’s was a grounding in the same kind of popularized, scientific color theory that fascinated and influenced Seurat. Professional manuals of the period, for example, often included a summary of the work of Chevreul and a discussion of the practical applications of this work to the problems of color printing. Thus, the printer may be advised that, due to the phenomenon of complementary contrast, "l’œil sera donc mieux disposé à apprécier les moindres nuances de la gamme d’une couleur après avoir absorbé les rayons lumineux de la couleur complémentaire"; and on the basis of the fact that the mixture of two complementary colors will produce black, he is warned against printing, for example, with a transparent orange ink upon a blue paper, for such a combination will produce "une teinte désagréable à l’œil."17

While it was acknowledged that, in theory, the printer could obtain all of the hues of the spectrum from mixtures of the three pigmentary primaries, red, yellow, and blue, in practice it was felt that, normally, "six ou sept couleurs parfaitement décomposées suffisent pour déterminer les effets de chromo," but, "en certains cas plus de six couleurs sont indispensables."18 The so-called "palette" of printing inks supplied during the eighties by one commercial firm, the house of Lorilleux & Co., consisted, typically, of the following:

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14 Scharf, Art and Photography, 284; also, Homer, Seurat, 292, n.64.
15 The first commercial photo-engraving firm in France was opened in 1876 by Charles Gilliot (see Courmont, La Photogravure, 67). The process, in use experimentally since the 1850’s, depended on the fact that a metal plate covered with a combination of gelatin and bichromate of potash becomes acid-resistant upon exposure to light through a photographic negative, and can then be etched in proportion to its exposure. For a technical description and history of the process, see Peddie, An Outline of the History of Printing, 29–30, and W. K. Burton, Practical Guide to Photographic and Photo-Mechanical Printing, London, 1887, 11–33.
16 Monet, Procédés de reproductions graphiques, 251.
17 Ibid., 250.
18 Ibid., 246.
Teinte neutre
Sépia
Bistre
Bleu foncé
Bleu ciel
Jaune foncé
Jaune clair
Vert bleuâtre
Vert jaunâtre
Chair
Rouge violacé
Rose
Rouge orange
Laque rouge
Ecarlate
Sanguin
Violet, 19

Although the “palette” of the French printer, unlike that of Seurat after Une Baignade, contained both earth colors and black, 20 like Seurat’s it was made up of a number of colors that are produced by mixing hues that are contiguous to one another on the chromatic circle, for example, vert bleuâtre, vert jaunâtre, rouge violacé, rouge orange. 21 Using such a range of graduated hues, the printer, it was claimed, could render “tous les objets de la nature,” including, for example, “la grande variété des verts” which are present in a landscape. 22 In seeking to reproduce his model, usually a watercolor painted specially for the purpose of color reproduction, the color printer, according to the author of a manual published in 1888, relying only upon his eye and taking into consideration the range of colored inks at his disposal, must first “separate” the colors present in the model and then skillfully recombine them, so that, “par leur juxtaposition et leur superposition,” a great variety of tones and nuances may be obtained, “de façon que les teintes se transforment l’une par l’autre et produisent des effets rendant exactement l’aquarelle qui a servi de maquette.” 23

In the earliest examples of the French chromotypogravure, like those that appeared in the Christmas, 1881, issue of L’Illustration, modeling was normally established by means of a photo-engraved line drawing. The latter was usually printed in black, and supplied not only the outline details and half-tones of the image, but also served as the “key”

19 Ibid., 252.
20 Homer, Seurat, 150–51.
21 Seurat’s palette consisted of eleven spectral hues, each of which, according to Neo-Impressionist theory, could be mixed physically only with a color adjacent to it on the chromatic circle or with white. This system was capable of producing extremely subtle gradations both in hue and in value. See Homer, “Notes on Seurat’s Palette,” 192–93, and Seurat, 146–53.
22 Monet, Procédés de reproductions graphiques, 252.
23 Ibid., 244, 246.
plate to control the registration of the color, which, in these earliest examples, might be limited simply to a single flat tint. From about 1884 on, however, with the introduction into commercial use in France of the half-tone screen, the black line drawing was usually replaced by a screened photograph of the subject, printed in black over the color impressions, which were pulled from a series of uniformly grained plates. This uniform grain, a prominent and distinctive surface feature of the color prints made by this method, was achieved by mechanically covering the plates with a fine dust of powdered resin. Although the texture that results makes possible the speckled juxtaposition as well as superimposition of a great variety of colors that may be printed one after the other, this property of the surface and the effects of optical mixture that might result were in practice usually ignored or only very tentatively exploited by most of the printers who employed this technique. When a screened, black-and-white half-tone plate was used in conjunction with the grained color plates, in practice, very little overlapping between or among the colors was ever permitted. Thus, the graining of the color plates served primarily as a means for making use of the white paper ground in order to vary the intensity of each discrete hue; modeling and relief were still furnished almost exclusively by the screened, half-tone block. This method, which produced a print with the appearance of a tinted, black-and-white half-tone, was the method most frequently employed throughout the decade by Paris Illustré, and, especially toward the end of the decade, it became the standard method of color printing used in the pages of L'Illustration as well.

An alternative method, however, which dispenses with the screened half-tone key plate and relies instead for the creation of modeling upon the grained texture of the color plates themselves, was in use earlier in the decade, particularly for the color work that was published in L'Illustration during the years between 1884 and 1887. The earliest examples of the type, published in 1884 and early 1885, employed for the most part a very limited palette of essentially red and green, but often exploited not only the overlapping but also the adjacent placement of the specks of these colors, printed from grained plates, in order to produce a delicate optical brown. This, along with a grained key plate printed in dark gray, provided the modeling for the forms.

Beginning, however, with its special issues for December of 1885 and continuing on into 1887, L'Illustration published a series of photo-engraved, color supplements of unprecedented complexity and sophistication in which the forms are no longer simply tinted with a local color, but skillfully modeled by virtue of both the overlapping and the optical mixture of an extraordinary number of speckled hues. The first and most interesting of these, a series of three prints that appeared in the issues of December 5, 12, and 19, 1885 (two of which are reproduced here in black and white as Figs. 2 and 3), deal, atypically, with subjects whose natural settings (as opposed to the neutral backdrops which prevail in earlier color work of this type) create very specific and complex qualities of atmosphere and illumination, properties that the printing technique itself has been skillfully used to convey. Both of the prints reproduced here deal with contemporary genre subjects: Le Vieux garçon, a maid serving coffee to a gentleman who is reading his newspaper on a sunny, outdoor terrace; L'Hiver, a maid preparing the traditional Christmas Eve feast. The latter is seated in a semi-darkened interior, back lit, before a window which is partially covered by a transparent curtain, with the buildings in the street beyond lost in a shimmering haze of winter light and snow.

Mass-produced specially for the readers of L'Illustration, these examples of the photo-engraver's art are of extremely high quality for the period. Pulled from grained, relief-etched plates, they present granulated surfaces that are remarkably similar in their appearance and abstract textural consistency to those displayed by Seurat's pictures after the artist's adoption of a pointillist mode of execution at approximately this same time.

It is not, however, simply the similarity in texture and general appearance of the surface that is striking and suggestive (especially if we consider an enlarged detail from one of these prints, as, for example, Fig. 1), but also, and far more important, the optical effects induced by the printed specks of color in their relationships to each other and to the image as a whole. The prints under discussion are distin-

24 L'Illustration, Lxxviii, No. 2026, December 24, 1881. See also Burch, Colour Printing, 234.
25 Here, the negative from which the photo-engraved plate will be made is created by interposing a cross-line screen between the camera lens and the film plane, thus breaking up the continuous modeling of the subject into a series of dots, which recreate through optical mixture all of the tonal gradations of the original. Although experiments with the concept of the half-tone screen date back as far as the 1850's, it was not until the early eighties that the first commercially feasible process was developed. This was the "autoype" process, patented in the year 1882 by the printer George Meisnbach of Munich (Courmont, La Photo­ gravure, 65ff.). The earliest report of the Meisenbach process in the French press seems to have appeared in the May 15, 1889, issue of the professional journal, Le Moniteur de la Photographie (page 73), which published, one month later, in the issue of June 15, a laudatory article and an impressive specimen of Meisenbach's work (pages 91–92). The process does not seem to have been taken up commercially in France until the next year, when, for example, L'Illustration used it for the first time in its important article of May 3, 1884, replacing its customary facsimile drawings with half-tone illustrations made directly from photographs of the paintings themselves.
26 Burch, Colour Printing, 234.
27 The method used for graining the plates is described by Monet, Procédés de reproductions graphiques, 247.
28 See the following color supplements in L'Illustration: Déappoinement (fac-simile d'aquarelle d'après Mery), Lxxiv, No. 2173, October 18, 1884; Vicenza (fac-simile d'aquarelle d'après Zezza), Lxxiv, No. 2181, December 13, 1884; Andrea (fac-simile d'aquarelle d'après Zezza), Lxxxiv, No. 2183, December 27, 1884; La Reception du 1er janvier à l'Élysée (fac-simile d'aquarelle d'après Emile Bayard), Lxxv, No. 2184, January 3, 1885; Au printemps (fac-simile d'aquarelle d'après Gilbert, Michelet SC. imprima­ ture), Lxxiv, No. 2209, June 27, 1885.
29 Le Vieux garçon (peint par Worms), Lxxvii, No. 2232, December 5, 1883; La Vieille fille (peint par Worms), Lxxvi, No. 2233, December 12, 1883; L'Hiver (préparatifs de Récollet) (peint par Victor Gilbert, 1884), Lxxxvi, No. 2234, December 19, 1885.
guished, first of all, by their use of a relatively coarse grain, so that when the 12 x 18" image is viewed, as intended, at normal reading distance,\(^{30}\) one's awareness of the grain is not obliterated. Although optical mixture takes place, it does so only partially and produces as a function of scale and viewing distance an optical vibration, which is of course a crucial element in the experience of Seurat's pointillist pictures as well.\(^{31}\) This optical phenomenon, known as "lustre," which had been observed by the German physicist Dove and described in Modern Chromatics by Rood, lends to a painting, in the words of Rood, "a soft and peculiar brilliancy to the surface, and gives it a certain appearance of transparency; we seem to see into it and below it."\(^{32}\) And it was to this same optical effect that Féron referred in 1886 when he wrote of La Grande Jatte: "The atmosphere is transparent and singularly vibrant; the surface seems to vacillate."\(^{33}\)

As Homer reminds us, Seurat used optical mixture "not to create resultant colors that were necessarily more intense than their individual components but rather to duplicate the qualities of transparency and luminosity in half-tones and shadows experienced so frequently in nature."\(^{34}\) Thus, in Les Poseuses (Fig. 4), the first of Seurat's pictures to be conceived and executed from the start in small, separately applied dots, Seurat aimed, through the incomplete optical mixture of a wide variety of hues, at producing a shimmering union of color and chiaroscuro, a series of warm and cool neutrals that are vibrant rather than inert, and that color and model forms simultaneously.\(^{35}\) In the chro

tographic, as in Seurat's pointillist pictures, a set of hues ranging far beyond the pigments of the primary is also employed, and their juxtaposition, as well as their graduated relationship to the white of the page, is carefully manipulated to create, through incomplete optical mixture, not hues of greater intensity, but subtle half-tones and shadows that model the forms chromatically and create an environment that is remarkably luminous and transparent.

For the optically induced effects of chromatic modeling that Seurat finally achieved in Les Poseuses, the petit point was the perfect and, it would appear, the inevitable vehicle, for not only did it facilitate optical mixture, but it also enabled the artist to record, by means of carefully controlled dosages of pigment, the most minute alterations and transitions in color and tone from point to point across his canvas. Yet for several years prior to his adoption of the petit point, and with optical mixture already his goal, Seurat had experimented with a variety of far more conventional modes of pigment application from which he had tried to wrest the desired optical results with only limited success. These techniques, from which the petit point may be considered, in some sense, to have evolved, provide us with the necessary context and background for the final emergence of Seurat's fully developed facture. Therefore, they are reviewed briefly, to help us in assessing the importance that parallel developments in commercial color printing may have had for Seurat at this time.

In his search for the optically induced half-tone, Seurat developed a technique of black-and-white drawing, long before his pointillist painting, which, though unrelated to pointillism as a method of execution, nevertheless implies the possibilities and parallels some of the effects of the mature painting style. The first of the dated drawings in which he fully and consistently exploited this technique—a technique for which drawings by older artists like Millet provide the precedent—was La Cousine (CdH 512), inscribed "18 Juillet '82" (Fig. 5).\(^{36}\) This drawing is executed, typically, in conté crayon on the rough-toothed Michallet paper that Seurat favored, a paper with an emphatic grain that permits the draftsman's crayon to adhere only to the peaks of the granulations, leaving the hollows between untouched. The luminous and vibrating "screen" thus created functions through optical mixture to model forms continuously, producing half-tones of great richness and subtlety. But although the possibilities of pointillist execution may be, as Homer has said, "implicit" in such drawings from Seurat's pre-pointillist period,\(^{37}\) it was in reality not the "dot" that was discovered by Seurat in his drawings before his pointillist paintings, but, rather, the optical advantages that may accrue from the use of a relatively uniform and abstract surface texture. The apparently discrete points of black and white revealed by close examination of the surface of one of Seurat's mature conté crayon drawings were not applied singly, but were achieved in a technically much more traditional manner, by dragging the crayon across the paper's surface.

In his paintings, as early as the Sous-bois à Pontaubert of 1881–82 (CdH 14; Fig. 6),\(^{38}\) Seurat tried experimentally to achieve a surface texture consonant with the requirements of optical mixture, in this instance, both by dabbing the pigment irregularly in the manner of the Barbizon painters and by exploiting in certain sections of the work the weave of the canvas itself to create, with a broadly stroked, dry-brush technique, the effect of a two-color grid. The latter is composed of elements that are apparently uniform and

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30 The supplements are printed across folded pages of the magazine, which, when closed, measures 11 x 15½ in.
31 See Homer, Seurat, 142–43, 171–75.
32 Ibid., 143.
34 Homer, Seurat, 170.
36 On the evolution of Seurat's drawing style, see Robert Herbert, Seurat's Drawings, New York, 1962.
37 Homer, Seurat, 103.
38 On the dating of this picture, Robert Herbert has written: "Many observers have felt that the only explanation for the dabbed texture is a later reworking by the artist, but this does not seem to be the case. Instead, it is a perfectly logical outgrowth of Seurat's immersion in Barbizon style. The pigments are those he used in 1881–1882 and not the ones of 1883 and after. There are several earth tones, a russet color and an olive green, and he has not yet begun to use the wine reds, lavenders, pale blues and blue-greens he later favored. Since a number of the dabs supposedly added later are of the earth tones, one must assume that they were a part of the picture from the beginning" (Neo-Impressionism, 101).
discrete, but which, as in Seurat's drawings of the same period, have not been applied individually. This dry-brush translation into painting of a technique that Seurat had already explored in his conté crayon drawings occurs again in Une Baignade, Asnières (CdH 92; Fig. 7), where it is used to engender, through optical mixture, the modeling effects of half-lights and shadows in the description of the flesh and the clothing of the figures (Fig. 8). Optical mixture is also achieved in this picture by the use of short, multidirectional, balayé strokes, found particularly in the grass and trees (Fig. 8). These are applied as regular cross-h hatchings and serve, in the words of Homer, "as a uniform web or mesh to conceal part of the underlying hue while simultaneously adding a new component." These methods of execution, related in principle to those already explored by Seurat in earlier drawings, are limited in practice by the fact that, in any small area of the work, they can efficiently induce the optical mixture of just two elements - for example in the dry-brush method, one color, picked up by the projecting threads of the canvas weave, modifying a second, underlying color, which remains untouched and still visible in the interstices. In painting, this method will produce nowhere near the rich range of modeling and transparent atmospheric effects that the application of a similar principle, with similar limitations, can achieve in black and

39 These comments are based on Herbert's description of the surface (Neo-Impressionism, 101).

40 Homer, Seurat, 87-88. A third type of brushwork which Homer describes in this picture is found primarily in the water (see Fig. 8) and consists of long, thin, parallel strokes that are uniformly horizontal in direction. While this type of brushwork permits the introduction in any area of a great variety of hues, it is also, as Homer points out, less conducive to optical mixture than are the other two techniques described.
7 Seurat, *Une Baignade, Asnières*, 1883–84, oil on canvas. London, Tate Gallery, on deposit in the National Gallery (photo: National Gallery)

8 Seurat, *Une Baignade, Asnières*, 1883–84, oil on canvas, detail. London, Tate Gallery, on deposit in the National Gallery (photo: National Gallery)

9 Seurat, *Une Dimanche d'été à l'Île de La Grande Jatte*, 1884–86, oil on canvas. The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection (photo: Art Institute)
appeared in the popular press in France from 1884 on, and provided at so many points both visual and technical analogies with what he was trying to achieve in his own work at this time. Such an interest conceivably could have been fostered or augmented by Seurat’s connection with Lucien Pissarro, eldest son of Camille Pissarro, the Impressionist painter who met and became a follower of Seurat in October of 1885, when the latter was about to undertake the repainting of La Grande Jatte. Lucien, who was later to make a name for himself as an art printer and book illustrator, had learned the processes of commercial color printing at the Parisian publishing firm of the art dealer Manzi, where he took a job possibly as early as the spring of 1884, and where he apparently continued to work during the years when, as a follower of Seurat, he, too, painted in the pointillist mode.

But whatever its source, an interest on Seurat’s part in the products of commercial chromotypography would not have been out of keeping with what we already know of the predilections of this artist, who, from early youth, collected primitive broadsides and popular illustrations, and, later, the lithographic posters of Jules Chéret, an artist who could see beauty in modern technology, and who could respond in these terms to a structure like the sleek and shimmering, iridescently enamelled Eiffel Tower, at a time when to assume such an attitude was of course to present a challenge to all conventional notions of fine taste. Nor was it unusual for Seurat, at various times during his career, to assimilate the techniques and effects of contemporary commercial image-making into his own artistic practice. As Robert Herbert has shown, not only were some of Seurat’s late works like Le Cirque (CdH 213) influenced in imagery, drawing style, and composition by the posters of Jules Chéret, but even as a youth, between the ages of about twelve and fifteen, Seurat was already fond of copying and imitating journalistic illustrations, paying scrupulous attention to their surface features and preserving in his copies, as Herbert has noted, many of the printed linear irregularities of the technically crude reproductions from which he worked.

In the light, then, of Seurat’s established sensitivity to popular imagery and to the mass media, both at the very beginning and at the end of his career, the similarities between the surface effects of the contemporary chromotypograve and the revolutionary conception of surface that he and his followers first presented to the public as “high art” in May of 1886 become intriguing in their implications. The abstract surface texture of these unusual color prints, relatively uniform and impersonal, yet at the same time remarkably responsive to the eye and to the controlling sensibility of the commercial “artist”-printer, may conceivably have provided Seurat with timely reinforcement at a crucial moment in the evolution of his own technique, a technique that, like its commercial counterpart, had as one of its principle aims the achievement of chromatic modeling through optical mixture. At the very least, the emergence and mass circulation of the chromotypograve in France during the mid-1880’s provides us with a climate or a context, on the level of commercial color printing, in which Seurat’s progressive departure during these years from established avant-garde attitudes toward questions of surface and brushwork can be freshly situated and its significance reassessed. It is a departure that may now be seen, in part, as yet another aspect of Seurat’s complex and recurring response to commercial and popular printed images, a body of material that helped to shape his tastes and radically affected his vision at several points throughout his brief career.

New York City

49 Rewald, Post-Impressionism, 86.
54 Herbert, Seurat’s Drawings, 14, 166.