



HAL
open science

The secular stained glass window revival in XIXth century in France An example of revival through the work of Eugène Stanislas Oudinot de la Faverie, painter glassworker in Paris (1827-1889)

Amélie Duntze Ouvry

► **To cite this version:**

Amélie Duntze Ouvry. The secular stained glass window revival in XIXth century in France An example of revival through the work of Eugène Stanislas Oudinot de la Faverie, painter glassworker in Paris (1827-1889) . Colloque International Corpus Vitrearum, Jul 2014, York, United Kingdom. hal-01081015

HAL Id: hal-01081015

<https://uca.hal.science/hal-01081015>

Submitted on 6 Nov 2014

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

THE SECULAR STAINED-GLASS WINDOW REVIVAL IN THE XIXTH CENTURY IN FRANCE

An example of revival through the work of Eugène Stanislas Oudinot de la Faverie painter glassworker in Paris (1827-1889)

Amélie Duntze-Ouvry, Blaise Pascal University, CHEC EA 1001, Clermont-Ferrand (France)
PhD student in Art History, supervised by Pr Jean-François Luneau et Pr Jean-Paul Bouillon



The secular stained glass, once popular in XVth-XVIth century, has shyly re-appeared since 1851 during the World Fair of London.

But from 1878 onwards considerable changes can be observed in the habits of the customers. Indeed, 1878 may be considered as the very year which marked the development of the spreading phenomenon of using stained glass in private houses. During the World Fair, thirty one out of fifty two painters glassworkers exhibited stained glasses for various kinds of dwellings. Eugène Oudinot, a parisian painter glassworker especially known for his Middle Age and the Renaissance stained glasses *fac simile* of the, was one of those thirty one artists. His stained glass *Les grands céramistes* (*The famous ceramists of history*), which had originally been ordered by the music publisher Léon Grus, was even granted the only golden medal of the World Fair, of all categories. During the same exhibition, Oudinot presented to the public of the « small panels, in Persian and Japanese styles, executed sometimes glass flowed wavy, sometimes in big white chives».

Oudinot uses light enamels, the secret of which he was the only one to know of; he alone also knew how to sprinkle gold daintily on glass, which gave the most surprising ornamental effect.

1878 definitely brought change in Oudinot's career

The year 1878 was a turning point in Oudinot's career. Most of the orders the workshop received can be dated from this year onwards. Oudinot developed innovative techniques and uncommon windows to satisfy a rich and demanding clientele in the United States of America and in France as well. Since 1883, he also import in France the american glass.

Eugène Oudinot was interested in new techniques = 3 deposited patents in France & USA can be reckoned between 1878 and 1882
He is famous for special application of an blue enamel and special application of a gold dust that causes stupendous diurnal and nightly effects.

GOLDEN APPLICATION

The process invented by Oudinot consists in drawing all the lines and all the hatchings with a gold dust: during the day these lines appear in black; in the evening, when the stained-glass window is lighth up from the inside, these lines and these hatchings draw all the golden designs.



Results:

144 stained-glasses windows of apartments between 1878 and 1889, out of which 18 dated and listed, and 10 still preserved
Since 1883, american glass used in France for private customer.