

The Legacy

Louis Anquetin

Anquetin was born in Étrépnay, France in 1861 and was educated in Rouen. In 1882 he came to Paris and began studying art at Léon Bonnat's studio...

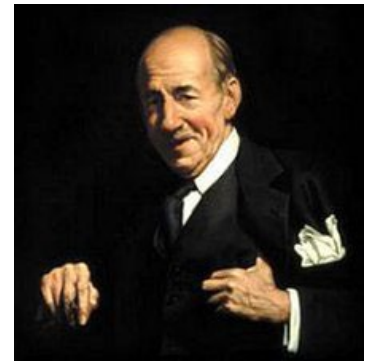


His Art eventually fell from the public's eye after abandoning the modern movements, opting instead to study the methods of the Old Masters. Thus, Anquetin's works following the mid-1890s, such as *Rinaldo and Armida*, were specially Rubensian and allegorical in nature. In 1907 he met Jacques Maroger, a young artist who shared his interest. Later in life, Anquetin wrote a book on Rubens, which was published in 1924. He died in Paris in 1932. *(Read more on Wikipedia)*



Jacques Maroger

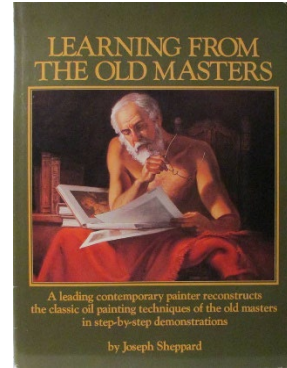
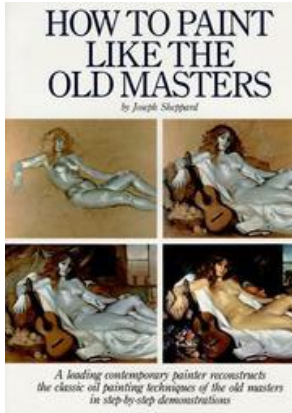
Maroger(1884–1962) was a painter and the technical director of the Louvre Museum's laboratory in Paris. He devoted his life to understanding the oil-based media of the Old Masters. He emigrated to the United States in 1939 and became an influential teacher. In 1942, Maroger became a Professor at the Maryland Institute College of Art (MICA) in Baltimore and established a school of painting. At the Maryland Institute he led a group of painters who came to be known as the Baltimore Realists, including the painter/teacher Joseph Sheppard. His also wrote the book, *The Secret Formulas and Techniques of the Masters*.



Maroger's formula and techniques have been studied by many modern painters who wish to obtain the paint quality of the Old Masters. The "secret formula" that Maroger devised during his lifetime included the main ingredient white lead. White lead when cooked into linseed oil acts as a drying agent, accelerating the polymerization of the oil film. *(Read more on Wikipedia)*

Joseph Sheppard

Joseph Sheppard was born in Owings Mills, Maryland. He attended the Maryland Institute College of Art (MICA) in Baltimore from 1948 to 1952, where he studied with Jacques Maroger. From 1956 to 57 he was artist-in-residence at Dickinson College in Carlisle, PA. In 1957 Sheppard was awarded a Guggenheim Fellowship to study in Florence, Italy. From 1960-1975 he taught painting, anatomy and Life Drawing at MICA. And introduced many new students and artists to the Legacy of the Maroger medium and technique.



(Read more at www.josephsheppard.com)

William A. Newman

William A. Newman (born 1948 in Great Lakes, IL) is an American painter and computer artist residing in Washington, D.C. Newman received his BFA at the Maryland Institute College of Art for Painting. His early medical studies were of great influence to his later paintings at MICA. Joseph Sheppard, Newman's painting teacher taught him the technique of laying glazes of transparent color over imprimatura (monochromatic underpaintings). Newman continued to use this technique throughout his career.



After his undergraduate years at MICA, in 1971, Newman spent one year running the Art Store at the Corcoran School of Art. During this time, he met many young artists, with whom he would create the group "The Washington Color Pencil School". These artists



Making The Medium: Cooking for two and a half hours at 250 degrees centigrade with all the added ingredients. Joe Mike Brad is checking the temperature; it must increase evenly over the two and a half hours from ambient.



Fox, oil on linen, 42" x 54"
from the Blue Dream series
(portrait of P.T. Barnum)

also organized an exhibit of the same name at the Corcoran Gallery of Art In 1973. For over 40 years, Bill Newman was the beating heart of the Corcoran College of Art + Design. Thousands of Corcoran students have learned his methods and techniques, but it is his unforgettable joy and openness in the process of making art, whatever shape that art might take, that is his legacy as an artist and educator.

The relationships between representational painting and the technology that can instantly "capture" reality are the ones that consistently produce the most compelling tension in his work.

The Medium

by William A. Newman

My first encounter with the medium was at Maryland Institute College of Art in Baltimore. My instructor Joseph Sheppard, taught me a technique that enabled me to execute my painting ideas. He introduced me to a special painting medium, the Maroger Medium. Sheppard was an intelligent, talented, and generous teacher, as well as the painter of remarkable skill. Sheppard acquired this technical expertise from Jacques Maroger. Jacques Maroger had been for many years the technical director of the Laboratory of the Louvre Museum, Paris, as well as President of the Restorers of France before coming to teach at the Maryland Institute. Maroger was very concerned about contemporary painting and aware of the need for a painting medium like that used for oil painting in the past. He credited the lack of high standards to the loss of technical means. He deplored the fact that the art schools no longer were teaching drawing and painting. However it was not the old masters' style or ideas that he hoped to encourage, only their technique.

(Read more at <https://wiliamanewman.com>)