

FONDATION CUSTODIA

121 rue de Lille, Paris VII

Every day except Monday,
from 12 to 6 pm

25 February
14 May 23



RIJKS MUSEUM

FROM THE RIJKSMUSEUM



Attributed to Ubaldo Gandolfi (1728 – 1781)
Design for a doorknocker

1500

0061

PROCESS. DESIGN DRAWINGS

EXHIBITION AT THE FONDATION CUSTODIA

from 25 February to 14 May 2023

Process. Design Drawings from the Rijksmuseum 1500–1900

From 25 February to 14 May 2023 the Fondation Custodia presents the exhibition *Process. Design Drawings from the Rijksmuseum 1500–1900*.

This is held in parallel to the exhibition *Cabinet of Dutch Drawings. The 18th Century. Collection of the Royal Museums of Fine Arts of Belgium*, with deepest expressions of sorrow for Ger Luijten, director of the Fondation Custodia, who passed away suddenly on 19 December 2022.

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ELECTED, STUDIED AND EXPLORED BY REINIER BAARSEN, curator emeritus of decorative arts at the Rijksmuseum, almost two hundred drawings relating to the decorative arts from the sixteenth to the nineteenth centuries from the museum in Amsterdam are presented to the French public for the first time.

Over the past decade, the Rijksmuseum has pursued an intensive acquisitions policy, thus assembling a large collection of decorative arts drawings. This very specific group is intended to forge a link between the museum's immense holdings of ornamental prints and its famous collection of *objets d'art* and furniture, which dates right back to the foundation of the museum. These objects – and the drawings that depict them – were the everyday companions of the dignitaries who commissioned them, whether to adorn their own homes or religious buildings. Today they bear witness to the European way of life between the Renaissance and the beginning of the nineteenth century. Although these drawings are for the most part anonymous, they occasionally reveal the hand of a known artist – cabinetmaker, goldsmith, sculptor or painter – or can be attached to his studio. Erasmus Quellinus I (1584–1640), Baldassare Franceschini (1611–1690), Daniel Marot (1661–1752), Gilles-Marie Oppenord (1672–1742), Luigi Valadier (1726–1785), Jean-Démosthène Dugourc (1749–1825), Albert-Ernest Carrier-Belleuse (1824–1887), Eugène-Emmanuel Viollet-le-Duc (1814–1879) and René Lalique (1860–1945) are some of the great names represented in this exhibition.



1. Covered salt cellar

Anonymous
Amsterdam, 1618
Partly gilt silver. – 31,5 x 15,5 x 15,5 cm
Amsterdam, Rijksmuseum, inv. BK-1988-15-A

Divided into twelve themed chapters, the drawings are examined in terms of their relationship to the works of art they represent. They play a crucial role in the design, manufacture and the commercialisation of these pieces. The different stages in the conceptualisation and execution of an object involve a whole series of people: artists/designers, craftsmen and specialised artisans, but also potential buyers and patrons. These protagonists found visual support in the drawings, which were essential for their exchanges and negotiations. The exhibition allows us to discover the different functions of these designs for the decorative arts, to assess the role played by each of the protagonists and to examine the use they made of these artworks. To add emphasis to this proposal, some items in silver and gold and pieces of furniture, including an exceptional seventeenth-century Dutch silver salt cellar [fig. 1] and an eighteenth-century marquetry writing desk from Paris (on loan from the Petit Palais), are displayed alongside the drawings that are connected to them.

From the sketch to the object

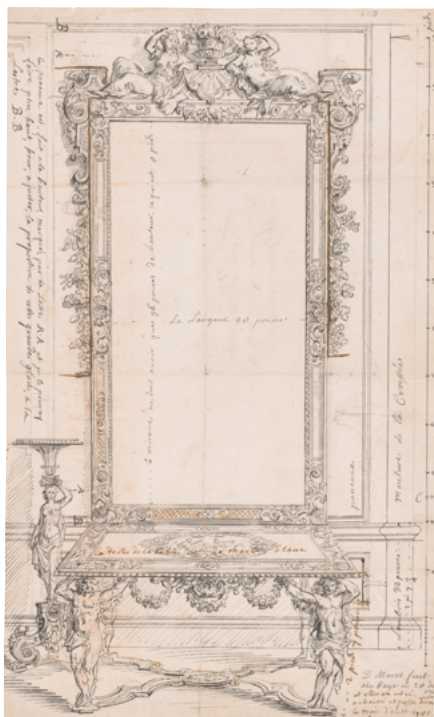
The first stage in the expression of a nascent idea, design drawings open the exhibition. At this juncture, the artist lets his imagination run free, corrects himself, explores different solutions and variations in order to put his ideas on paper accurately. The sketch for a small frame [fig. 2], possibly intended for a silver stoup, shows a designer at work. Still not satisfied, he tries to clarify certain details, going over them in pen and ink or repeating them on the page. The *Design for a silver condiment dish* [fig. 3] reveals the admirable inventiveness of its author, probably Johannes Lutma (1584-1669), the most celebrated goldsmith in seventeenth-century Amsterdam. Modifying the perspective, he tips the top forwards to show the small compartments it contains, thereby providing useful information to the silversmith charged with executing the piece.

The first stage in the expression of a nascent idea, design drawings open the exhibition. At this juncture, the artist lets his imagination run free, corrects himself, explores different solutions and



2. Design for a frame

Italy, c. 1625-1650
Pen and brown ink, over a sketch in black chalk. – 207 x 127 mm
Amsterdam, Rijksmuseum, inv. RP-T-2018-126



4. Design for a gilt-wood pier table, pier glass and candlestand

Daniel Marot (Paris 1661 – 1752 The Hague)

The Hague, 1700-1701

Pen and black and brown ink, over a sketch in black chalk. – 404 x 245 mm

Amsterdam, Rijksmuseum, inv. RP-T-1889-A-1945

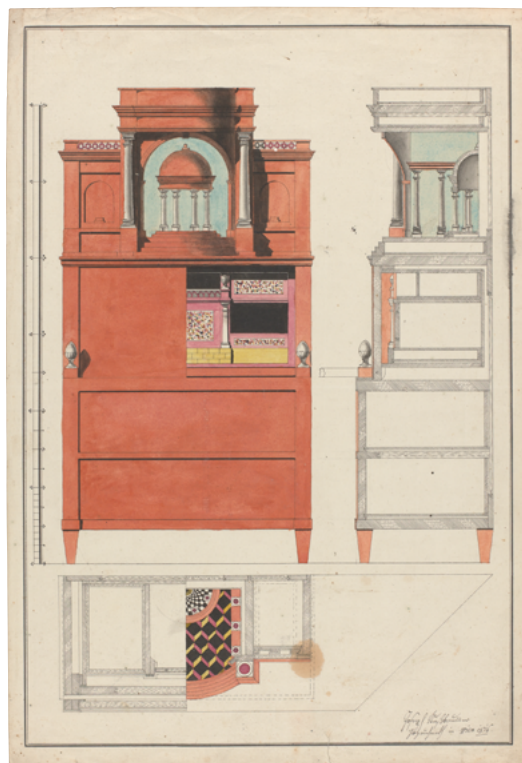
A large number of drawings might be produced during the process of creating a work of art. Artists added notes to their drawings, indicating scale and measurements, and providing details of certain elements. Daniel Marot (1661-1752), an important French-born architect working in the Netherlands, was also an interior designer. His *Design for a gilt-wood pier table, pier glass and a candlestand* [fig. 4] includes a list of instructions; eight months later, in a different ink, he appended to the list changes that had been made during its production.

Training in design for the decorative arts

The nineteenth-century Austrian cabinetmaker Joseph Nussbaumer supplied many useful and technical details in his drawings, for example the measurements of the furniture, the pieces to be assembled, sometimes even the direction of the wood grain [fig. 5]. The very structured composition – he presents the writing desk as if it were a piece of architecture (plan, section, elevation) – establishes his design as a traditional German *Meisterrisse*. This term is applied to the design of the masterpiece that an aspiring cabinetmaker had to submit to gain admission to a guild. The exhibition examines this practice, which was not only the prerogative of German craftsmen: in many European towns, tradespeople were subject to the same regulation. Mastering the art of these design drawings was therefore a major feature in the training of an artist.

The Valadier workshop and ecclesiastical commissions

The use of these drawings, important tools for the artist and artisan alike, would often be followed by their destruction, unless they were preserved in the workshop archives. The sheets that survived constitute precious evidence, helping us to understand the processes of production and



5. Design for a secretaire

Joseph Nussbaumer

Vienna, 1816

Pen and black ink, watercolour, over remnants of sketches in black chalk. – 453 x 312 mm

Amsterdam, Rijksmuseum, inv. RP-T-2013-52

organisation in the workshops. A whole chapter is devoted to the Valadier family, an eminent dynasty of Roman goldsmiths in the eighteenth and nineteenth centuries; the Rijksmuseum now holds a substantial collection of their designs. A real textbook case, it provides insight into the importance of these drawings and the diverse roles they played within a workshop.

The Valadiers undertook numerous commissions for the aristocratic families of Rome, as well as for the papacy and the church. Luigi Valadier (1726-1785) created two monumental chandeliers for the Cathedral of Santiago da Compostela. The design for one of these is on show at the Fondation Custodia [fig. 6]. Drawn with clarity and assurance, this piece is the ultimate expression of a majestic Rococo style. Until the eighteenth century, the church was a major patron of the arts all over Europe. Designs for ecclesiastical objects therefore occupy a prominent role throughout the exhibition, and they also have their own dedicated chapter.

Collected designs

Despite their very practical purpose, design drawings can and should also be considered as genuine works of art. Thanks to their aesthetic qualities, their often virtuoso execution and the ideal image they could embody, they were collected by connoisseurs as well as by artists who saw in them a source of inspiration. Some sheets were even produced without any connection to the creation of a particular object, but for their own sake alone, with the intention of attracting cultivated amateurs and destined for their collections. These are often characterised by exquisite refinement. The drawing by Giovanni Battista Foggini (1651-1725) represents an idealised casket, decorated with *pietre dure* panels and sculptured features in gilt-bronze, in the purest



6. Design for a chandelier of silver and gilt bronze

Luigi Valadier (Rome 1726 – 1785 Rome)
Rome, c. 1764
Pen and brown ink, over a sketch in black chalk.
– 445 x 291 mm
Amsterdam, Rijksmuseum, inv. RP-T-2019-9

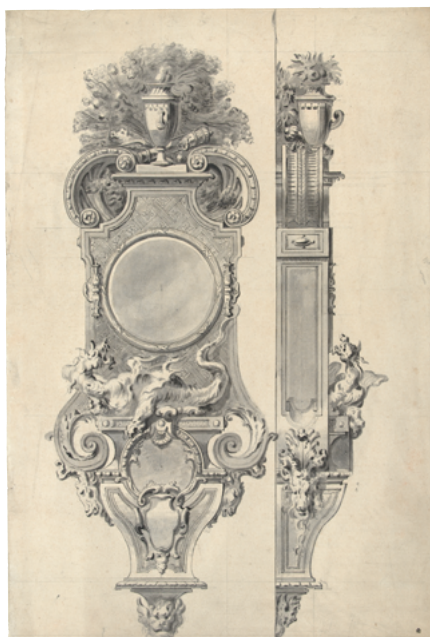
early eighteenth-century Florentine tradition [fig. 7]. Acquired by an English collector, the sheet probably

7. Design for a casket mounted with hardstone panels

Giovanni Battista Foggini
(Florence 1651 – 1725 Florence)
Florence, c. 1710-1715
Pen and brown ink, watercolour, over remnants of a sketch in black chalk. – 461 x 639 mm
Amsterdam, Rijksmuseum, inv. RP-T-2014-69-1

served as a substitute for a real casket in his collection. Although the drawing lacks the preciousness of its materials, it surely surpasses it in its design.

Drawing to circulate and sell works of decorative art



8. *Design for a clock case*

Gilles-Marie Oppenord
(Paris 1672 – 1742 Paris)
Paris, c. 1720-1730
Pen and grey ink, grey wash, over remnants
of a sketch in black chalk and graphite.
– 490 x 332 mm
Amsterdam, Rijksmuseum, inv. RP-T-1963-459

The renowned Gilles-Marie Oppenord (1672-1742), an architect and designer in the Rococo style, created pieces for the princes and highest dignitaries in France and elsewhere. His consummate skill as a designer is revealed in various drawings on show in the Fondation Custodia, for example the splendid *Design for a wall light* as well as the *Design for a clock case* [fig. 8]. The second of these was engraved in reverse by Gabriel Huquier (1695-1712) for a series of books illustrated with designs for *objets d'art* by Oppenord. It is presented in a section dedicated to preparatory drawings for prints, which gave innovations in the decorative arts a very wide circulation.

Models and designs for pieces in gold and silver, *objets d'art* and furniture were often produced with the aim of persuading clients to buy or commission them. Drawings could be presented in person in the workshop or sent out to a potential customer accompanied by a letter containing relevant information. Such drawings would show off the objects to their very best, and the items depicted

would often only be made to order. In the nineteenth century, small illustrated catalogues began to appear. Two of these can be seen in the exhibition.

The revival of the decorative arts

The exhibition takes the visitor up to the final decades of the nineteenth century. All over Europe, the decorative arts were in a state of genuine revival. Objects for everyday use were designed by young artists desirous of distancing themselves from mass production – born from the Industrial Revolution – and pursuing the path of excellence. Their designs express a wish to put their individual stamp on decorative innovations. One of the best-known proponents of the Art Nouveau in France was René Lalique (1860-1945), two of whose preparatory drawings for jewellery are on display. Anatole-Alexis Fournier's (1864-1926) ravishing *Design for the decoration of a porcelain vase* [fig. 9] is also on show, originally made for the Sèvres manufactory. Its



9. *Design for the decoration of a porcelain vase*

Anatole-Alexis Fournier (Sèvres 1864 – 1926 Sèvres)
Sèvres, c. 1907
Black chalk, watercolour. – 520 x 310 mm
Amsterdam, Rijksmuseum, inv. RP-T-2016-32-2

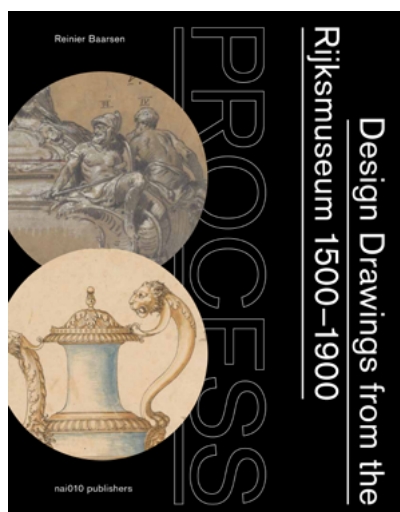
evanescent charm and pure linear forms characterise perfectly the production of the period.

The ultimate aim of this exhibition is to enable the public to discover new aspects of design, its function and its central role in the creative process. The Fondation Custodia is dedicated to exploring the graphic arts of every period and every school, and to sharing with the greatest number of people its usefulness as well as its intrinsic beauty.

The exhibition *Process. Design Drawings from the Rijksmuseum 1500–1900* was previously on show at the Design Museum Den Bosch in 's-Hertogenbosch (5 November 2022 – 12 February 2023).

Catalogue

The exhibition is accompanied by a catalogue written by Reinier Baarsen and published in English. In addition to a general introduction to the subject, the content of each chapter is presented before being further developed in the notes to each of the works illustrated.



Process. Design Drawings from the Rijksmuseum 1500–1900

nai010 publishers, Rotterdam 2022
400 pages, c. 350 illustrations in colour
28 x 22 cm, softcover
ISBN 978 94 6208 735 4
€ 49,00

An exhibition booklet written by Maud Guichané and Marie-Liesse Choueiry is also available for visitors.

RIJKS MUSEUM

The exhibition is organised in collaboration with the Rijksmuseum, Amsterdam.

TWO EXHIBITIONS AT THE FONDATION CUSTODIA

from 25 February
to 14 May 2023
Fondation Custodia,
Paris

Practical Information

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From 25 February to 14 May 2023

Cabinet of Dutch Drawings. The 18th Century. Collection of the Royal Museums of Fine Arts of Belgium
From 25 February to 14 May 2023

PRESS OPENING

Friday 24 February 2023
from 10 to 11.30 am

VERNISSAGE

Friday 24 February 2023
from 6 to 8.30 pm

OPENING HOURS

Every day except Monday, from 12 to 6 pm

ADMISSION CHARGES

Full price € 10 / Reduced € 7
The entrance ticket gives access to
both exhibitions

LOCATION

Fondation Custodia
121, rue de Lille – 75007 Paris – France
www.fondationcustodia.fr

ACCESS BY PUBLIC TRANSPORT

Metro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)
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1

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Amsterdam, 1618
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Amsterdam, Rijksmuseum, inv. BK-1988-15-A



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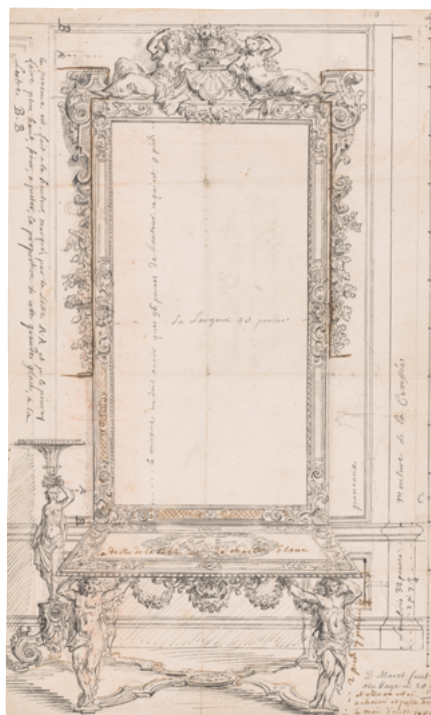
Italy, c. 1625-1650
Pen and brown ink, over a sketch in black chalk. – 207 x 127 mm
Amsterdam, Rijksmuseum, inv. RP-T-2018-126



3

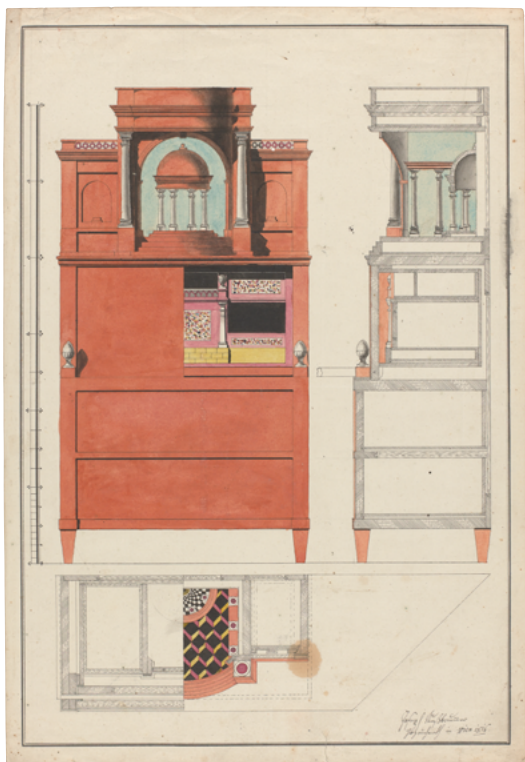
3. Design for a silver condiment dish

Attributed to Johannes Lutma (Emden 1584 – 1669 Amsterdam)
Amsterdam, c. 1640-1650
Black and white chalk on green prepared paper. – 275 x 198 mm
Amsterdam, Rijksmuseum, inv. RP-T-2017-69-27



4. Design for a gilt-wood pier table, pier glass and candlestand

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The Hague, 1700-1701
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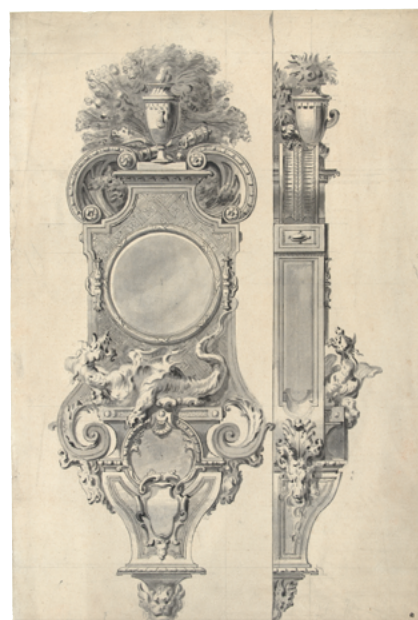
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Sèvres, c. 1907

Black chalk, watercolour. – 520 x 310 mm
Amsterdam, Rijksmuseum, inv. RP-T-2016-32-2



10. Design for a glass table ornament (trionfo)

The Master of the blue wash
Florence, c. 1650-1675

Pen and brown ink, blue wash, over remnants of a sketch in black chalk. – 269 x 201 mm
Amsterdam, Rijksmuseum, inv. RP-T-2017-239



11. Design for a doorknocker

Attributed to Ubaldo Gandolfi (San Matteo della Decima
1728 – 1781 Bologna)

Bologna, c. 1760-1770
Pen and brown ink, brown wash, over remnants of a sketch in black chalk. – 287 x 200 mm
Amsterdam, Rijksmuseum, inv. RP-T-2015-16



12. Design for a damascened iron vase

Draughtsmen in the workshop of Plácido Zuloaga (Madrid 1834 – 1910 Madrid)

Eibar, c. 1870-1880
Graphite, pale and dark yellow wash. – 351 x 121 mm
Amsterdam, Rijksmuseum, inv. RP-T-2019-412