



Genève, musée de l'art et d'histoire

Feuchère Designs in the Rijksmuseum

• ESTHER VAN DER HOORN * •

The Rijksmuseum library recently acquired an illustrated work once part of the collection of the comte de Paris, which concealed a wonderful treasure.¹ Tucked between the pages of this work were a hundred original drawings that apparently served as preliminary sketches or more detailed designs for the interiors, silver, bronzes, cabinets, chimneypieces, furniture and religious objects printed on the pages (figs. 1-3).² The work is titled *L'Art Industriel: recueil de dispositions et de décorations intérieures, comprenant des modèles pour toutes les industries d'ameublement et de luxe ...*, and consists of seventy-two plates published in Paris in the eighteen-forties.³ The plates state that the illustrated designs were conceived and drawn by Léon Feuchère (1804-1857).

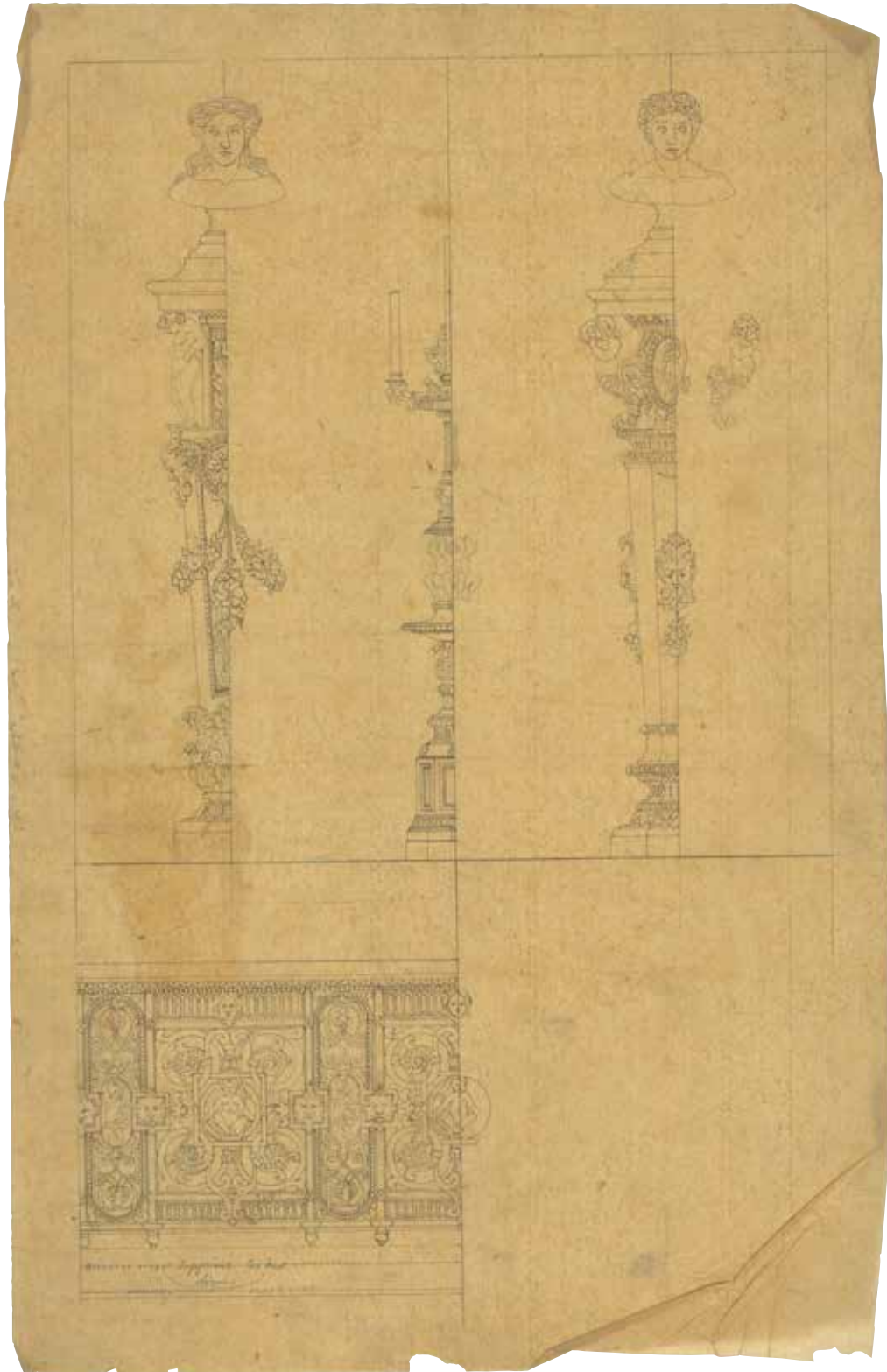
Léon was a member of a prominent family of bronze casters, whose foundry was active in Paris during the last decades of the eighteenth and the first half of the nineteenth century.⁴ The Rijksmuseum had previously acquired several other drawings that can be linked to members of the Feuchère family or to their workshop. These acquisitions were made possible by the Decorative Art Fund, which was set up in 2013 to enable the collecting of drawings associated with the applied arts. The drawings discovered in *L'Art Industriel*, the work itself and the other drawings related to

Fig. 1
LÉON FEUCHÈRE,
Pedestals, a Candlestick and a Balcony Fence, c. 1830-50.
Graphite on brown paper, 240 x 355 mm.
Amsterdam, Rijksmuseum,
inv. no. BI-2015-4727-31;
purchased with a contribution from M.A. Aarts.

the Feuchères form an important group, which is examined here. The recent acquisitions make it possible to analyse the publication and the various drawings side by side. Jointly, they provide insight into the aspirations underlying the intricate design process.

Léon Feuchère's *L'Art Industriel*
Léon's grandfather Pierre-François Feuchère (1737-1823) worked as a gilder for the bronze caster Pierre Gouthière before setting up a bronze foundry that would become one of the largest in Paris under the management of his son Lucien-François (d. 1841) and grandson Armand (1797-1866).⁵ The business attracted French and foreign clients and supplied works to the Russian Tsar Paul I and the French and Spanish courts. A number of bronze objects ordered for the Palais des Tuileries in 1807 are among the most important commissions. The most famous member of the family, however, was the successful sculptor and designer of works in silver, Jean-Jacques Feuchère (1807-1852), a cousin of Armand and Léon.

Lucien-François Feuchère's oldest son Armand took over the bronze foundry in 1824. In 1822 his second son Léon began to study architecture at the *École des Beaux-Arts*.⁶ On completion of his studies he worked with Charles Séchan, Édouard Desplechin and Jules Diéterle on scenery designs



< Fig. 2

LÉON FEUCHÈRE,
*Pedestals, a Candle-
 stick and a Balcony
 Fence*, c. 1830-50.
 Pen and black ink
 on tracing paper,
 243 x 375 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-2015-4727-32;
 purchased with a
 contribution from
 M.A. Aarts.

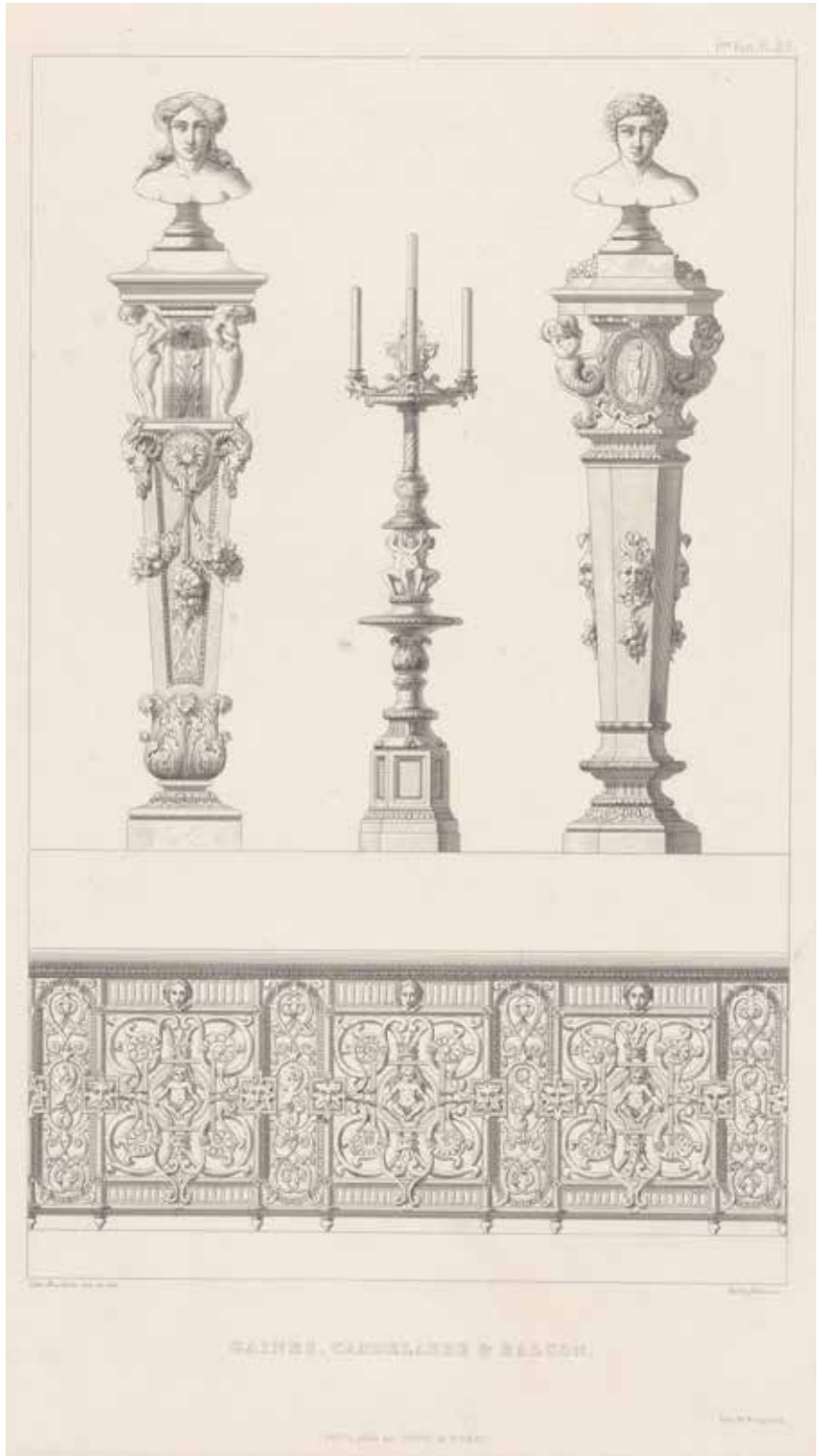


Fig. 3
 LÉON FEUCHÈRE,
*L'Art Industriel:
 recueil de dispositions
 et de décorations
 intérieures, comprenant
 des modèles pour
 toutes les industries
 d'ameublement
 et de luxe ...*, Paris
 1839-48, plate 29.
 Amsterdam,
 Rijksmuseum,
 inv. no. BI-2015-4727;
 purchased with a
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for the Opéra de Paris and the Théâtre de l'Odéon. In 1838 Léon was employed as a designer by the Sèvres porcelain factory, to which his brother Armand supplied bronze mounts. There he replaced Claude-Aimé Chenavard, who had died a year earlier.

Chenavard can be regarded as one of the driving forces behind Revivalism, the plurality of historicizing and orientalizing styles that would characterize French applied arts from the eighteenth-thirties onwards.⁷ In 1832 he presented his *Vase 'de la Renaissance'*, made of gilt bronze with inlaid semiprecious stones, at the Exhibition of Royal Manufacturers, where the work was highly praised.⁸ The vase alluded to the French Renaissance with ornamentation from that period and scenes from the lives of the sixteenth-century kings Francis I and Henry II. Furthermore, Chenavard's authoritative publications, such as *Nouveau Recueil de Menuiserie et des décorations intérieures et extérieures* (1833-1835) and *Album de l'ornemaniste, recueil composé de fragmens d'ornemens dans tous les genres et dans tous les styles* (1835), gave examples of designs for

patterns, *objets d'art* and architecture in a variety of neo-styles (fig. 4).⁹ As the title page of the second edition of the *Album de l'Ornemaniste* states, the work contains 'motifs in the Renaissance, Gothic, Chinese, Persian and Arabic styles'.¹⁰ In *L'Art Industriel* Léon Feuchère likewise harks back to various neo-styles, the Renaissance style in particular. Other of his designs were inspired by the Gothic, Louis XIV, Louis XV and Oriental styles.

The copy of *L'Art Industriel* acquired by the Rijksmuseum can be linked to the development of the neo-Renaissance style in another way. This copy contains an ex-libris which states that the book, and probably the drawings too, belonged to the collection of Louis-Philippe-Albert, duc d'Orléans, comte de Paris (1838-1894).¹¹ Louis-Philippe-Albert was the grandson of the French king, Louis-Philippe I (1773-1850), who granted him the title of comte de Paris, and the son of Ferdinand-Philippe, duc d'Orléans (1810-1842). Ferdinand-Philippe was an important collector and patron of the arts.¹² Through his many commissions to young artists



Fig. 4
CLAUDE-AIMÉ
CHENAVARD, *Album
de l'ornemaniste,
recueil d'ornemens
dans tous les genres et
dans tous les styles*,
Paris 1835, plate II.
Photo: Bibliotheque
nationale de France



Fig. 5
LÉON FEUCHÈRE,
L'Art Industriel
(see fig. 3), plate 70.

for metal *objets d'art* inspired by the Renaissance, Ferdinand-Philippe stimulated the development and popularization of the neo-Renaissance style.¹³ For example, he owned a *surtout de table* (1834) in this style, which was made by Jean-Jacques Feuchère, Claude-Aimé Chenavard and others.¹⁴ It is possible that the Rijksmuseum's copy of *L'Art Industriel* and the accompanying drawings were given to Ferdinand-Philippe or his son Louis-Philippe-Albert in recognition of this patronage, or that shortly before his death in 1842 Ferdinand-Philippe was actually involved as a patron in the production of the work. In any case, the presence of the design drawings in the work would seem to attest to this duke's interest in the design of applied arts in the neo-Renaissance style.

Nowhere in the frontispiece of *L'Art Industriel* is there any mention of distinctions such as 'neo-Renaissance' or 'Orientalist', however. Unlike

Chenavard, Léon Feuchère appears to have had no interest in compiling a programmatic inventory of two-dimensional motifs in various neo-styles. Whereas Chenavard illustrated ornamented objects using lines only and showed isolated ornaments and fragmentary patterns (cf. fig. 4), Feuchère presented a selection of coherent designs for specific objects in which strong shading suggests the objects' materiality and three-dimensionality. In the illustration of interior ensembles, which show different rooms in the same imaginary mansion, Feuchère attempted to create a scenic ambience by means of such shading and the addition of people, reminiscent of his designs for stage sets (fig. 5). In so doing, he created a paper universe in which good design set the tone for all the elements from which an interior is built up. This objective is comparable to that of the many exhibitions of applied arts and



Fig. 6
LÉON FEUCHÈRE,
L'Art Industriel
(see fig. 3), plate 1.

industrial design that were staged from the early nineteenth century onwards. The frontispiece of *L'Art Industriel* even refers to such an exhibition: the plate shows an architectural façade with a view through to an exhibition space, where visitors examine the objects on display (fig. 6). The putti

within the façade appear to carry objects from the following pages to the exhibition space.

The difference in layout between Chenavard's pattern books for various neo-styles and Léon Feuchère's paper exhibition of a collection of well-designed objects notwithstanding,

both designers acted upon similar concerns. These concerns were motivated by the industrialization and commercialization of the production of the applied arts. The abolition of the French guild system following the fall of the *ancien régime* had made it possible to put all kinds of craftsmen involved in the production of applied art, such as gilt bronze objects (casters, metalworkers, gilders, etc.), to work in one large firm like that of the Feuchères. However, there was a fear that the increase in scale and the industrialization of the work process would lead to the loss of artistic quality. In 1834, Chenavard put this as follows:

Because the luxury of decoration has entered our habits, because it has become a necessity for the present generation, but is still uncertain about its purpose and means, we have thought, rather than have an artist lose himself in combinations devoid of unity, to do a useful thing by bringing together a number of carefully worked-out examples in this volume...¹⁵

A decade later Léon expressed similar concerns in his report on the bronze objects section at the 1844 *Exposition des Produits de l'Industrie Française*. He remarked that he had witnessed the rapid establishment of a number of large factories, whose main objective was to fulfil the growing demand for bronze objects among the increasingly prosperous middle and lower classes.¹⁶ All the same, Léon was positive in his opinion of what was on offer:

We observe with pleasure that, despite ... the commercial interest, despite the whim that often blinds the public, enlightened manufacturers have understood ... the requirements prescribed and imposed by art. ... For a bad bronze, even a mediocre one, is just a useless thing that good sense and good taste reject.¹⁷

Léon also noted the need for 'the continuous application of art in every branch of industry' in the introduction to *L'Art Industriel*, which was added to later editions, possibly because concerns about the loss of quality had increased.¹⁸ Decorative objects should be 'elegant in form, well proportioned, and harmoniously put together'.¹⁹ This appeal was aimed at manufacturers of all kinds of applied arts. The publication of *L'Art Industriel* can therefore be regarded as an attempt to protect the artistic quality of the applied arts through good design, at a time when it was being threatened by commercialization and standardization as a result of industrial production.²⁰ As a review in the British journal *The Athenaeum* in 1843 attests, Feuchère's attempt was successful:

Our continental neighbours, the French, always before us in ornamental design, have put forth a work which shows, by comparison, how far behind are our manufacturers and decorators in taste and invention: it is a series of beautifully engraved plates ... of designs by M. Leon Feuchère, including, under the title of *L'Art Industriel*, all that relates to the decoration of a villa, from the staircase to the saloon to the bed-chamber ... chiefly in [the style] of the Renaissance. ... Richness of embellishment reaches the prodigal height of luxury, but rarely oversteps the bounds of good taste, the beauty of form and massiveness of ornament are rarely lost in the *ensemble*.²¹

Drawings by the Feuchères

The materials used in the drawings inserted in the Rijksmuseum's copy of *L'Art Industriel* vary. Some were done in graphite, others in pen and ink, and three types of paper were used: light-coloured, dark brown and tracing paper. Leaving these differences aside, the drawings can be divided into different phases: loose sketches, more developed

designs, and exact matches to plates in the work. Seventy-six of the drawings inserted in the Rijksmuseum's *L'Art Industriel* correspond to specific plates, but there is not a preparatory drawing of every plate, and there are also twenty-four drawings that have no connection to any of the illustrations.²² Most of them are sketches rather than detailed designs, and may have been experiments for volumes that were in the end not published.

The fact that the inserted drawings were preserved in this way and the particular provenance of the book and the drawings as part of the comte de Paris's collection testify to the importance ascribed to these drawn designs. Does this mean that they functioned

as guarantees of the artistic qualities of the applied arts, and as such were deemed worthy of preservation?

In answering this question, it is important to start by establishing the extent to which Léon was involved in the actual execution of designs like those in *L'Art Industriel*. One of the rare examples of an object illustrated in *L'Art Industriel* and identified is the 1843-44 Chinese cabinet that Léon Feuchère designed for the Sèvres factory, for which no preliminary drawings for the plate concerned were found in the work or elsewhere (figs. 7, 8).²³ The cabinet is decorated with porcelain plaques set in bronze mounts. The archives in Sèvres hold various presentation drawings of this

Fig. 7
LÉON FEUCHÈRE,
L'Art Industriel
(see fig. 3), plate 69.

Fig. 8
LÉON FEUCHÈRE and
the MANUFACTURE
DE SÈVRES, *Chinese
Cabinet*, 1843-44.
Porcelain, gilded
bronze, wood,
205 x 130 x 42 cm.
Stockholm, Royal
Palace, The Royal
Collections,
inv. no. 0112 5.
Photo: © Alexis
Daños/The Royal
Court, Sweden





Fig. 9
LÉON FEUCHÈRE,
*Design for a Chinese
Cabinet, 1842-43.*
Gouache, brush and
ink, 590 x 440 mm.
Sèvres, Cité de la
Céramique,
inv. no. 2012.1.1658.
Photo: © Sèvres,
Cité de la céramique,
Dist. RMN-Grand
Palais / Manzara

piece of furniture by Léon, which served as final designs for the client's approval; one is shown here (fig. 9).²⁴ An inscription by Denis-Désiré Riocreux, who was appointed the first director of the Musée National de Céramique de Sèvres in 1824, dates one of the drawings to 1842-43.²⁵ When the factory exhibited the cabinet in the Louvre in 1844, the art critic Théophile Gautier described the object, 'made after the drawings by M. L. Feuchère', as a 'charming curiosity'.²⁶ The date on the presentation

drawing and the exhibition of the cabinet in the Louvre give an earliest possible date for the corresponding plate number 69 in *L'Art Industriel*, which states that the cabinet illustrated was 'made for the king, by the Sèvres porcelain factory'.²⁷

The captions to two plates in *L'Art Industriel* moreover show that Léon was involved with the bronze foundry of his brother Armand. Although *L'Art Industriel* mainly contains new designs, plate 2 states that a casting model

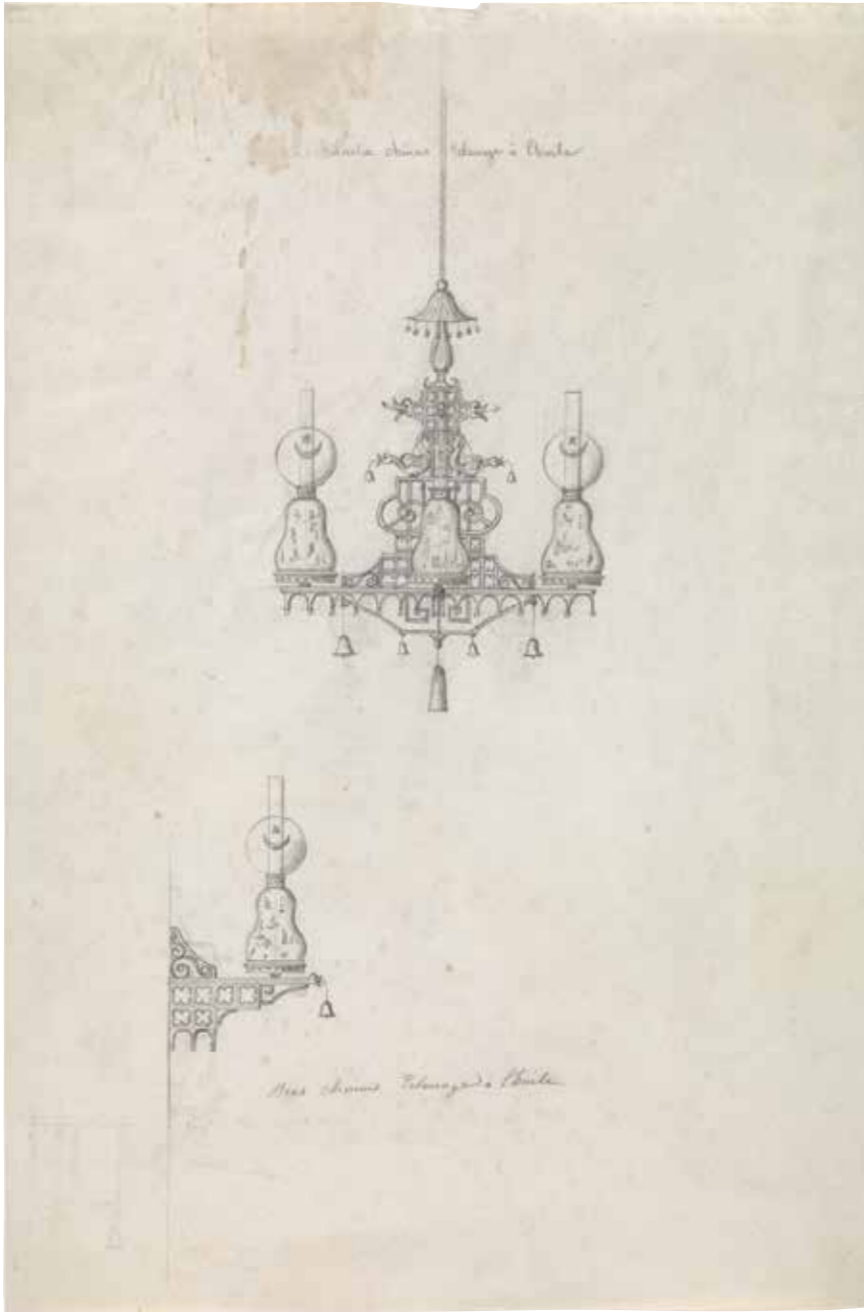


Fig. 10
 Attributed to LÉON
 FEUCHÈRE, *Design
 for a Chandelier*,
 c. 1840.
 Graphite,
 363 x 240 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-T-2015-46-8;
 purchased with
 the support of the
 Decorative Art Fund/
 Rijksmuseum Fonds.

after this design for a mantel clock was owned by 'Monsieur Armand Feuchère, manufacturer of bronze objects', and plate 22 is of a design for a vase for which the bronze mounts were executed by Armand's workshop.²⁸ The Rijksmuseum has recently acquired

a group of design drawings linked to this workshop.²⁹ These drawings were done by various hands in different periods and show different styles of ornamentation, yet all contain numbers or dates. These were probably added by people in the workshop, where the

drawings could have been kept as archive material. No objects made to these designs are known. Among the drawings is a design for a Chinese lantern, which was previously attributed to Léon (fig. 10). The drawing manner, however, seems to be of poorer quality than that of the drawings inserted in *L'Art Industriel*.³⁰

A number of particularly fine drawings in the neo-Renaissance style in the foundry archive group bear a resem-

blance to the type of Renaissance ornamentation in the designs in *L'Art Industriel* (fig. 11). However, the drawings were previously attributed to Léon's famous cousin, the sculptor Jean-Jacques Feuchère.³¹ This attribution assumes that Jean-Jacques was also involved with his family's bronze foundry by at least supplying design drawings or even sculpted models, and this is indeed probable. In 1846 the artist James Pradier introduced

Fig. 11
Attributed to
JEAN-JACQUES
FEUCHÈRE,
A Coupe, c. 1830-40.
Graphite,
247 x 190 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-T-2015-46-12;
purchased with
the support of the
Decorative Art Fund/
Rijksmuseum Fonds.



Jean-Jacques to Edmond Cavé, the Director of Fine Arts for the French Ministry of Internal Affairs, as 'a sculptor of great merit, who has done great service to the bronze industry'.³²

The Rijksmuseum also acquired a drawn design that can be attributed to Jean-Jacques Feuchère with certainty (fig. 12).³³ It features a sketch in graphite of a centrepiece of a *surtout de table*. The design consists of three standing figures and a number of putti on a plateau borne by other figures. On the verso are sketches for a lobed goblet in pen and brown ink. In 1901 Henri Bouilhet published an article on drawings by Jean-Jacques Feuchère, in which there is an illustration of a more advanced design for the same centrepiece (fig. 13).³⁴ Bouilhet described the three figures standing on the plateau as Bacchus, Ceres and Venus. The figures

carrying the plateau can be identified in the design reproduced by Bouilhet as personifications of hunting and fishing, while their counterparts on each side of the central design personify agriculture and cattle breeding. Bouilhet linked the design to the centrepiece for a *surtout de table* intended for the duc de Luynes, which was designed by Jean-Jacques Feuchère and made between 1846 and 1851 by the silversmith François-Désiré Froment-Meurice (fig. 14).³⁵ This *surtout de table* was recently acquired by the Musée du Louvre.³⁶ Although the figures of Bacchus, Ceres and Venus in the finished object resemble those in the drawings in the Rijksmuseum and in Bouilhet's publication, the plateau and the figures carrying it have been replaced by a globe borne by four tritons.

Fig. 12
JEAN-JACQUES
FEUCHÈRE, *Sketches
for a Centrepiece
with Male and Female
Figures*, c. 1835-45.
Graphite, 291 x 221 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-T-2015-5(R);
purchased with
the support of the
Decorative Art Fund/
Rijksmuseum Fonds.



Fig. 13
JEAN-JACQUES
FEUCHÈRE, *Design
for a Centrepiece*,
c. 1835-45.
Published in Henri
Bouilhet, *L'Orfèvrerie
française aux XVIIIe
et XIXe siècles*, vol. 2:

*L'orfèvrerie française
aus XIXe siècle. Première
période (1800-1860)*,
Paris 1910, pp. 186-96.
Amsterdam,
Rijksmuseum
Research Library,
no. 431 F 16.



The drawing in fig. 12 shows that the sculptor Jean-Jacques was mainly interested in the three-dimensional qualities of the objects he designed. The ornamentation on the edge of the platform is indicated only perfunctorily, whereas the masses of the figures were reinforced with repeated outlines. Similar attention devoted to the spatial composition of ornamented objects can be seen in the designs by the architect Léon Feuchère for *L'Art Industriel*. He may have been inspired by the sculptural qualities of his cousin's artistic designs, even though Léon's designs were intended for industrially-produced objects like those by his brother Armand's workshop, instead of unique, hand-made silver items. It is not possible to establish whether Jean-Jacques also made actual contributions to Léon's *L'Art Industriel*: although the drawing style in the inserted designs resembles that in the designs attributed to Jean-Jacques, and one of the inserted drawings bears the initials 'JF' beside Léon's, there is no further evidence of this (fig. 15).³⁷

Fig. 14
FRANÇOIS-DÉSIRÉ
FROMENT-MEURICE
after JEAN-JACQUES
FEUCHÈRE,
*Surtout du duc de
Luynes*, 1846-51.
Chased silver,
partially gilded,
centrepiece:
105 x 75 x 61 cm;
candelabras:
114 x 37 x 37 cm;
coupes: 34 x 28.8 cm.
Paris, Musée du
Louvre, inv. nos.
0A12518, 0A12519-1,
0A12519-2, 0A12519-3,
0A12519-4, 0A12520-1
and 0A12520-2.
Photo: RMN-Grand
Palais (Musée du
Louvre) / Stéphane
Maréchalle



Fig. 15
LÉON FEUCHÈRE,
*Drawing for L'Art
Industriel*, c. 1830-50.
Graphite on tracing
paper pasted on
paper, 319 x 489 mm.

Amsterdam,
Rijksmuseum,
inv. no. 81-2015-4727-68;
purchased with a
contribution from
M.A. Aarts.



Fig. 16

LÉON FEUCHÈRE,
Vase on a Base,
 c. 1830-50.
 Graphite and pen and
 black ink on tracing
 paper, 187 x 393 mm.

Amsterdam,
 Rijksmuseum,
 inv. no. BI-2015-4727-16;
 purchased with a
 contribution from
 M.A. Aarts.

One would expect the inserted drawings on tracing paper to have been used to transfer a drawing on to the printing plate. Supporting this assumption is the fact that the drawings on tracing paper that are identical to specific printed illustrations only show half the symmetrical design: the drawings could be turned over to transfer the other halves (fig. 16). However, the tracing paper also served another purpose in Léon Feuchère's creative process, as it allowed him to develop the plastic form and ornamental decoration of his designs simultaneously and in harmony. Two drawings of a sugar bowl ((figs. 17, 18; fig. 19 for the corresponding plate in *L'Art Industriel*) illustrate this. The drawing in fig. 17 is an initial sketch in graphite on dark brown paper, in which the artist modelled the three-dimensional contours of the object, as it were, and experimented with the overall shape and placement of the ornamental decoration. To the left of the central sketch are studies for the compositions of the lid and the foot. The drawing in fig. 18 was done on tracing paper in graphite and pen and ink, and shows the design for the same sugar bowl at a more developed stage. Here, the tracing paper allowed Léon Feuchère to transfer the outlines of his earlier sketch in graphite so that he could devote more attention to the detailing of the ornament in pen and ink. This approach is also evident in figs. 1 and 2.

There is a second way in which the design in fig. 18 demonstrates that Léon did not visualize the designs solely within the two-dimensionality of the drawn and printed mediums. Two circles were drawn above the lid that represent cross-sections of the bowl and the lid as it would be seen from above. The protruding half figures that can be seen in the front view are indicated also on the view of the lid from above. There are cross-sections and views from above in other drawings as well. For example,



Fig. 17
LÉON FEUCHÈRE,
Sugar Bowl,
c. 1830-50.
Graphite on brown
paper, 174 x 274 mm.
Amsterdam,
Rijksmuseum,
inv. no. BI-2015-4727-10;
purchased with a
contribution from
M.A. Aarts.



Fig. 18
LÉON FEUCHÈRE,
Sugar Bowl,
c. 1830-50.
Graphite and pen in
black ink on tracing
paper, 325 x 390 mm.
Amsterdam,
Rijksmuseum,
inv. no. BI-2015-4727-9;
purchased with a
contribution from
M.A. Aarts.



Fig. 19
LÉON FEUCHÈRE,
L'Art Industriel
(see fig. 3), plate 7.

the design for a baptismal font in fig. 15 shows experiments with different views from above, which testify to Léon's experiments with the spatial construction of the object.

In 1855 Léon Feuchère acted as an observer for the Industrial Drawings section at the *Exposition Universelle* in Paris. His written report reveals the value Léon attached to drawn designs. He complained about the lack of attention given to design drawings at exhibitions for industrially-produced applied art, given that drawing 'contributes so strongly to the success of a perfect execution'³⁸:

Whether by happy creations, or by the pleasing combinations of forms, harmonious arrangements of colours, in short by all that is the first basis of taste, the artist often ensures a lucrative result for the manufacturer, who, through the right choice of materials, by ingenious means of execution, produces an object of monetary value and usefulness...³⁹

To Léon, an object of applied art was not just a surface on which to slap a pattern in a neo-style. Instead, he believed that the spatial contours and ornamental decoration of an object should be designed in harmony. The drawings discussed here document his

aspiration to do so through different stages from sketch to presentation drawing, and were preserved to serve as a valuable reminder of it. The objects exhibited in *L'Art Industriel* are the exemplary result of Léon's aspiration.

ABSTRACT

The Rijksmuseum recently acquired various works on paper relating to the Feuchère family of bronze founders, who had a workshop in Paris during the late eighteenth and first half of the nineteenth centuries. Amongst these materials is an edition of Léon Feuchère's publication *L'Art Industriel: recueil de dispositions et de décorations intérieures, comprenant des modèles pour toutes les industries d'ameublement et de luxe ...* It concealed a hundred preliminary drawings for the volume's plates, with designs for an array of objects of applied art in various neo-styles. The present article compares the publication and the inserted drawings. The latter are also compared to other drawings related to the Feuchère family that the Rijksmuseum acquired. In the process, it becomes clear that underlying Léon Feuchère's design process was the aspiration to conceive of object and ornament in harmony. The article suggests that this aspiration was related to concerns surrounding the industrialization and commercialization of the production of applied arts.

- * I would like to thank Reinier Baarsen, the editors, and the reviewers for their helpful comments on earlier versions of this article.
- 1 Inv. no. BI-2015-4727. Provenance: coll. Louis Philippe, duc d'Orléans, comte de Paris; Galerie André Lemaire, Paris; purchased with a contribution from M. Aarts, 2015.
 - 2 Inv. nos. BI-4727-1 to 100.
 - 3 This edition contains plates featuring either the company name of Rittner and Goupil, which was active until 1840, or that of Goupil, Vibert & Cie, which was active between 1841 and 1850. Plate 14 is missing from this edition, which also does not include the title page and table of plates. The title page, which features the title *L'Art Industriel: recueil de dispositions et de décorations intérieures, comprenant des modèles pour toutes les industries d'ameublement et de luxe ...* is included in another edition in the Rijksmuseum, which was published by Goupil & Cie in Paris, London, Berlin and New York in 1857 (inv. no. BI-2015-2311). The 1857 edition contains eleven additional plates featuring arabesque designs after C.E. Clerget, and one plate depicting eighteenth-century designs by Jean-Charles Delafosse.
 - 4 On the Feuchère bronze founders see *Les Feuchères. Dynastie de fondeurs 1785-1840*, cat. Paris (Galerie André Lemaire) 1998; Denise Ledoux-Lebard, 'Bronziers des Empire: Die Feuchère, A.-J.-E. Fossey, Dernière, P.-V. Ledure, A.-A. Ravrio, L.-S. Lenoir-Ravrio, die Galle', in Hans Ottomeyer et al., *Vergoldete Bronzen: Die Bronzarbeiten des Spätbarock und Klassizismus*, vol. 2, Munich 1986, pp. 667-726; Anne Dion-Tenenbaum (ed.), *Un âge d'or des arts décoratifs 1814-1848*, exh. cat. Paris (Grand Palais) 1991, p. 523.
 - 5 Cf. Jean-Dominique Augarde, 'Bronzes et bronziers sous le Directoire et l'Empire', *L'Estampille/L'Objet d'Art* 398 (2005), pp. 62-85; Christian Baulez, 'Gouthière's Network of Craftsmen', in Charlotte Vignon et al., *Pierre Gouthière: Virtuoso Gilder at the French Court*, exh. cat. New York (Frick Collection) 2016, pp. 95-107, nos. 100-01. On the Parisian bronze industry during the late eighteenth and early nineteenth centuries, see also Ottomeyer 1986 (note 4), vols. 1 and 2; Helen Jacobsen et al., *Gilded Interiors: Parisian Luxury and the Antique*, exh. cat. London (Wallace Collection) 2017.
 - 6 Edmond Augustin Delaire, *Les Architectes élèves de l'École des Beaux-Arts, 1793-1907*, Paris 1907, pp. 259-60.
 - 7 Tamara Préaud, 'The Nature and Goals of Production at the Sèvres Manufactory', in Derek Ostergard et al., *The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, exh. cat. New York (Bard Graduate Center) 1997, pp. 75-96, nos. 90-92.
 - 8 Claire Jones, *Sculptors and Design Reform in France, 1848 to 1895: Sculpture and the Decorative Arts*, Farnham 2014, pp. 40-41.
 - 9 The first editions of *Nouveau Recueil de Menuiserie* and *Album de l'Ornemaniste* were published by Emile Leconte in Paris. In 1845, the Parisian publisher Lenoir put out a second version of *Album de l'Ornemaniste*, in which the plates were preceded by a biography of Chenavard by Louis Batissier. This version was published under the adapted title *Album de l'Ornemaniste, recueil d'ornements dans tous les genres et dans tous les styles*.
 - 10 '... des motifs dans le style Renaissance, Gothique, Chinois, Persan et Arabe'. Claude-Aimé Chenavard, *Album de l'Ornemaniste*, Paris 1845.
 - 11 With many thanks to Jacques Perot for identifying the ex-libris.
 - 12 On the patronage of Ferdinand-Philippe, duc d'Orléans, see Hervé Robert et al., *Le Mécénat du duc d'Orléans: 1830-1842*, Paris 1993.
 - 13 Cf. Isabelle Leroy-Jay Lemaistre, 'Des sculpteurs et des bronziers', in Robert et al. 1993 (note 12), pp. 128-45, nos. 140-41; 'Le mécénat du duc d'Orléans', in Anne Dion-Tenenbaum et al., *Un âge d'or des arts décoratifs 1814-1848*, exh. cat. Paris (Grand Palais) 1991, pp. 314-37.
 - 14 Chenavard and Feuchère collaborated with Jean-Baptiste-Jules Klagmann and Antoine-Louis Barye in creating this *surtout de table*. The *surtout* was sold in 1853, after which it became widely dispersed. Cf. Leroy-Jay Lemaistre 1993 (note 13), pp. 128-45.
 - 15 '... puisque le luxe de la décoration est entré dans nos moeurs, qu'il est devenu un besoin pour la génération actuelle, mais qu'incertains encore sur son but et ses moyens, plus d'un artiste s'égaré dans des combinaisons dépourvues d'unité de vues, nous avons cru faire une chose utile en réunissant dans ce volume un certain nombre d'exemples élaborés avec soin ...'. Claude-Aimé Chenavard, 'Avant-propos', in idem, *Nouveau Recueil de Menuiserie et des décorations intérieures et extérieures*, Paris 1833-35.
 - 16 'Mais, depuis cette époque, le luxe, en pénétrant dans la classe moyenne, et le bien-être dans la classe inférieure, ont popularisé les bronzes; et ce qui était un objet de luxe est aujourd'hui un objet d'utilité ...'

- Aussi avons-nous vu surgir en peu d'années un grand nombre de fabriques dont le but est principalement de satisfaire à ces nouveaux besoins.' Léon Feuchère, 'Section II. Bronzes, ornements moulés, dorés, sculptés, etc. §Ier. Bronzes. Considérations générales', in *Rapport du Jury Central sur les Produits de l'Industrie Française*, vol. 3, Paris 1844, p. 28.
- 17 'Signalons avec plaisir que, malgré ... l'intérêt commercial, malgré l'engouement souvent aveugle du public, des fabricants éclairés ont compris ... les exigences prescrites et imposées par l'art ... Car un bronze mauvais, médiocre même, n'est qu'une inutilité que le bon sens et le bon goût repoussent.' Feuchère 1844 (note 16), pp. 28-30.
- 18 'Puisse-t-il leur être un guide utile dans cette voie dont nous voudrions qu'ils ne s'écartassent jamais, l'application constante de l'art dans toutes les branches de l'industrie.' Léon Feuchère, 'Introduction', in idem, *L'Art Industriel*, Paris 1850-57. The copy of *L'Art Industriel* in which the drawings were found does not contain this introduction or the title page. The Rijksmuseum's second copy of *L'Art Industriel* (note 3) does, however, contain the title page and introduction. An edition of *L'Art Industriel* in Heidelberg also contains the introduction (Universitätsbibliothek Heidelberg, inv. no. 2015 G 15 RES). On the basis of the address of the Goupil & Cie publishing company on the Heidelberg prints, it can be assumed that this edition dates from after 1850.
- 19 'C'est à la condition que tout, meubles en incrustation ou en modeste acajou, bordures d'or ou de sapin, boiseries sculptuées ou papier peint, tenture de riche lampas ou de simple calicot, vaisselle d'argent aux riches ciselures ou porcelaine blanche et tout unie, seront élégants de forms, heureux de dispositions, harmonieux d'ensembles.' Feuchère 1850-57 (note 18).
- 20 Cf. Dion-Tenenbaum et al. 1991 (note 13), p. 283.
- 21 *The Athenaeum. Journal of Literature, Science and the Fine Arts* no. 806, April 8 1843, p. 346.
- 22 The drawings with inv. nos. BI-2015-4727-1 to 76 can be linked to specific plates. The drawings with inv. nos. BI-2015-4727-77 to 100 do not correspond to plates in *L'Art Industriel*.
- 23 In 1861 Napoléon III gifted the object to Charles XV of Sweden. The cabinet is now in the Royal Palace in Stockholm (inv. no. 01151 5). On the cabinet, see Dion-Tenenbaum et al. 1991 (note 13), no. 299.
- 24 There are two presentation drawings showing the entire cabinet. One was published in Ostergard et al. 1997 (note 7), no. 101 (Cité de la Céramique, Sèvres, inv. no. 2012.1.642). The other drawing, however, resembles the finished cabinet more closely, and is thus reproduced in this article (Cité de la Céramique, Sèvres, inv. no. 2012.1.1658). There are also a number of detailed drawings in which specific elements of the cabinet were worked out (Cité de la Céramique, Sèvres, inv. nos. 2012.1.634 to 641).
- 25 Ostergard et al. 1997 (note 7), no. 101.
- 26 'Le cabinet chinois, d'après les dessins de M. L. Feuchère, est une curiosité charmante.' Théophile Gautier, 'Exposition des manufactures royales de Sèvres, des Gobelins et de Beauvais', *La Presse*, June 21 1844, 3. Quoted in Dion-Tenenbaum et al. 1991 (note 13), no. 299.
- 27 'Exécuté pour le Roi, à la Manufacture de Porcelaine de Sèvres.'
- 28 'Le modèle appartient à Mr. A. Feuchère F^{ms} de bronzes' (plate 2); 'Ornements et figures en bronze de Mr. Arm.^d Feuchère' (plate 22).
- 29 Inv. nos. RP-T-2015-46-1 to 18. Provenance: Galerie André Lemaire, Paris (cat. *Dessins les Feuchère. Dynastie de fondeurs 1785-1840*, 1998); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015; Reinier Baarsen and Esther van der Hoorn, 'Acquisitions. Drawings for Objects', *The Rijksmuseum Bulletin* 64, no. 2 (2016), no. 23.
- 30 Cat. Paris 1998 (note 4), no. 45.
- 31 *Ibid.*, nos. 9, 51, 56, 59, 60, 62, 73. These correspond to inv. nos. RP-T-2015-46-1 and 4, 9, 12, 13, 14, 16.
- 32 'Un sculpteur de grand mérite et qui a rendu d'immenses services à l'industrie par le bronze'. Geneva, Bibliothèque Publique et Universitaire de Genève, Fonds Baud-Bovy 260, enveloppe 2. Quoted in James Pradier, *Correspondance* (ed. Douglas Siler), vol. 3 (1843-46), Geneva 1988, no. 635. The inserted drawing in *L'Art Industriel* with inv. no. BI-2015-7272-7, a design for plate 5 in the book, contains the note that a copy of it was sent to Cavé.
- 33 Inv. no. RP-T-2015-5. Provenance: probably the estate of the artist; ? sale, Paris (M. Ridet), 8-10 March 1853; the dealer Paul Prouté, Paris (cat. 145, December 2014, no. 39); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014.
- 34 Henri Bouilhet, *L'Orfèverie française aux XVIIIe et XIXe siècles. Livre deuxième: l'orfèverie française aus XIXe siècle. Première période (1800-1860)*, Paris 1910, pp. 186-96.
- 35 Bouilhet 1910 (note 34), 193; Dion-Tenenbaum et al. 1991 (note 13), no. 275; *Trésors d'Argent*.

Les Froment-Meurice, orfèvres romantiques parisiens, exh. cat. Paris (Musée de la Vie Romantique) 2003, no. 123, pp. 36-39.
 Cf. Honoré d'Albert, duc de Luynes et al., *Travaux de la Commission française sur l'industrie des nations*, vol. 4: *XXIII^e jury: industrie des métaux précieux*, Paris 1854, p. 73.

- 36 Anne Dion-Tenenbaum, 'Surtout de table du duc de Luynes', *La Revue des Musées de France. Revue du Louvre* 2 (2014), p. 80.
- 37 The drawing with the initials 'LF' and 'JF' is inv. no. BI-2015-4727-68, a design for plate 63 in *L'Art Industriel*. The drawing also bears the initials 'AD', which may refer to the Russian industrialist Anatole Demidoff, to whom Jean-Jacques supplied works. However, no evidence has been found of a link between Demidoff and Léon Feuchère or *L'Art Industriel*.
- 38 '... cet art, qui contribue si puissamment au succès d'une exécution parfaite'. Léon Feuchère, 'Dessins Industriels', in *Exposition Universelle de 1855. Rapports du Jury Mixte International*, Paris 1856, pp. 1221-22.
- 39 'Soit par des créations heureuses, soit par les combinaisons agréables des formes, les agencements harmonieux des couleurs, enfin par tout ce qui est la base première du goût, l'artiste assure souvent un résultat lucrative au fabricant, qui, par le bon choix des matières, par des moyens ingénieux d'exécution, produit un objet de prix ou d'utilité ...' Feuchère 1856 (note 38), p. 1222.