Collecting Inspiration:

a Dutch Woodcarver's Scrapbook and the Legacy of the Ornament Print in the Nineteenth Century

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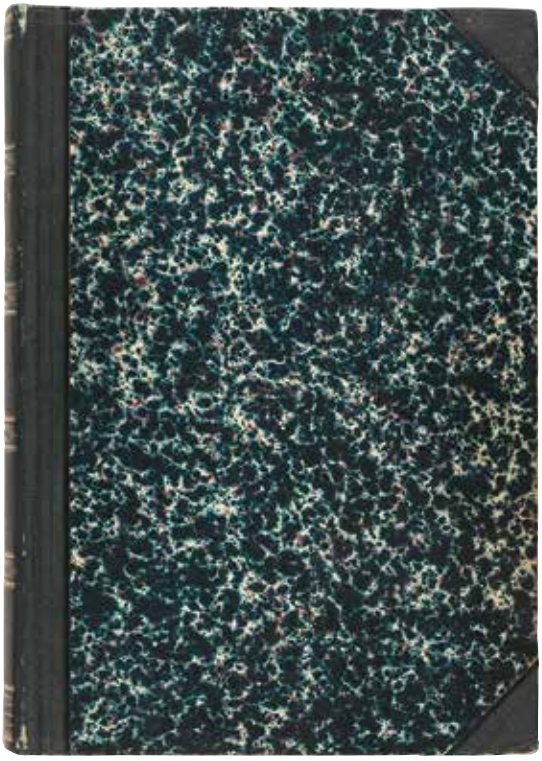
In 2010, as part of a scholarship provided by the Manfred and Hanna Heiting Fund, I was able to research a nineteenth-century scrapbook album in the collection of the Rijksprentenkabinet (fig. 1).[1] Contextualizing this album – attributed to the virtually unknown artist P.J. Kool and filled with a wide variety of materials – and its history initially seemed problematic.[2] As the research progressed, however, and more information came to light, the album found its place in the particular context of Rotterdam furniture manufacture in the second half of the nineteenth century, when historicism in architecture and interior design was at the height of its popularity.

In volume 10 of *Rijksmuseum Studies in Photography*, I identified Cord Heinrich Schmidt (1831-1903) as the principal compiler of the album. This artist of German descent lived and worked in Rotterdam during the second half of the nineteenth century.[3] His trade card or *carte-de-visite*, in the Museum Rotterdam, identifies him as a sculptor and *ornementist* (fig. 2). The latter Dutch term relates to the French *ornemaniste*, which describes artists whose principal occupation was to decorate, or design decorations. The *carte-de-visite* came into the museum's collection with a group of neo-Rococo furniture pieces manufactured by the furniture company run by Cord Heinrich's brother, Johann Diedrich Schmidt (1829-1883), and it is therefore believed that the pieces can be (co-)attributed to him. Sporadic notices in the annual report of the 'Rotterdam Society for the Improvement of Industrial and Manual Production' lend further weight to the idea that Schmidt was a decorative sculptor or carver, working predominantly in wood.

Fig. 1
Binding of Cord Heinrich Schmidt's Scrapbook Album, c. 1870-80. Marbled paper, leather strips and gilt lettering, 43 x 31 cm. Amsterdam, Rijksmuseum, inv. no. RP-D-1996-1.



Detail of fig. 13

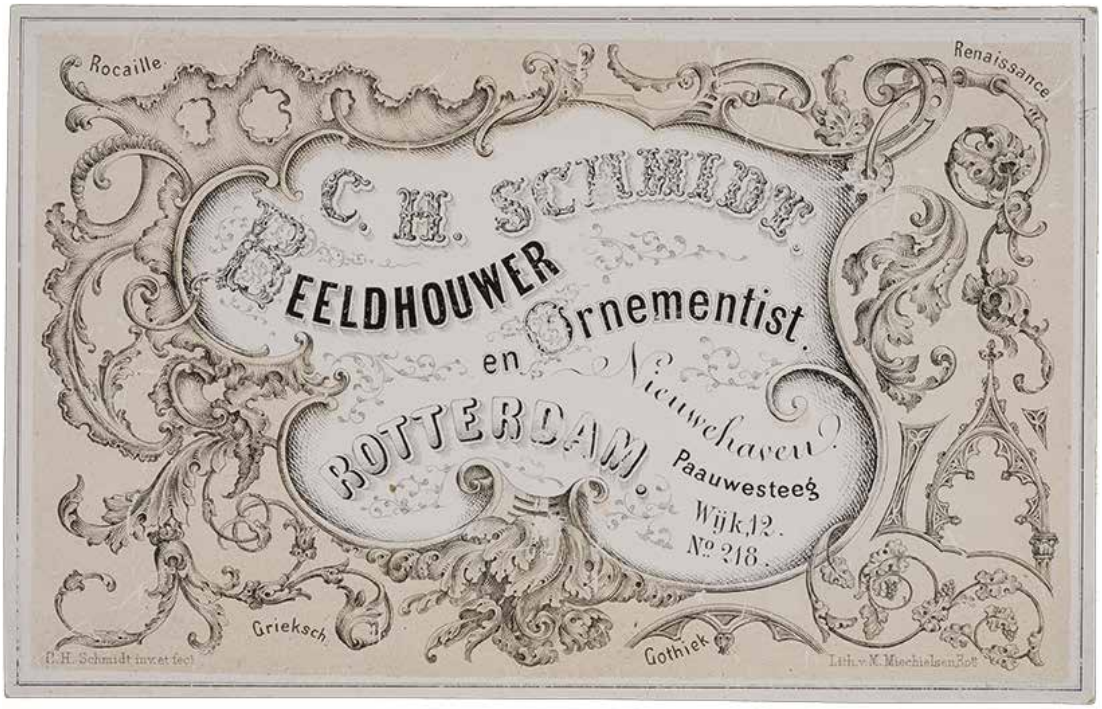


Fig. 2
M. MICHIELS AFTER CORD HEINRICH SCHMIDT, *Carte-de-Visite of Cord Heinrich Schmid*t, c. 1865. Lithograph, 77 x 122 mm. Rotterdam, Museum Rotterdam, inv. no. 36419.

During the society's meeting on 21 January 1864, for example, he presented the pediment for an *étagère* in Rococo style, which was praised for the high quality of its carving.[4] This might very well be the pediment from one of the pieces now in Rotterdam, which is dated around 1865.[5] Six years later, at another meeting of the same society, Schmidt exhibited a carved oak window frame *à la Renaissance* that caught the attention of all those present.[6]

Schmidt's album and his few known works echo the spirit of his time. The cartouche he designed to frame his professional information on his *carte-de-visite* consists of four different styles of ornament which morph fluently from one into the other: Rocaille into Renaissance, Renaissance into Gothic, and Gothic into Greek. Working as an artist in the age of historicism, it was essential to have extensive knowledge of the various historical period styles, and to have reliable resources to fall back on for inspiration. Designers and architects were often asked to furnish prestigious houses in a different style for each room. Some artists seem to have internalized the characteristics of the various styles so well that it had become almost second nature.[7] Most artists, however, relied at least to some extent on what they could learn from objects in museums and other types of collections, or on what was offered in reproduction, in the form of prints, portfolios and specialized publications.[8] Cord Heinrich Schmidt can be considered a very resourceful exponent of this development, collecting in his album everything that could help him in his design process, and thus affording us a look into part of his artistic practice.

He compiled most of the album's content over a period of roughly ten years, from around 1870 to 1880, with sporadic additions over the next few decades. His album differs from other known scrapbooks of the time in that it did not start out as a book filled

with blank pages. It began, in fact, as a miscellany of lithographed plates from five portfolios, all concerned with ornament and interior design. These portfolios were published in Liège and Paris between 1844 and 1870. Since none of these portfolios is represented in full, the choice of the plates appears to have been a personal one. The artist seems to have combined plates which interested him, and which, considering the range in publication dates, he may have been collecting over a lengthy period. The decision to bind them into a book was probably prompted by his purchase of a substantial number of plates from two portfolios published by the Belgian publisher Charles Claesen (1829-1894/95?): *Chimères* (Part A of Michel Liénard's (1810-1870) *Spécimens de la Décoration et de l'Ornementation au XIXe Siècle*) published in 1867 (fig. 3), and *Motifs de Décoration Extérieure et Intérieure …*, published between around 1865 and 1870.

As soon as the album was bound, Schmidt seems to have started to add to it. These additions were not made at random, they were put in as figurative marginalia in places where they made most sense in Schmidt's own realm of association. Various media are represented. The artist added a large number of drawings, made either on the verso of the album pages or on separate pieces of (transfer) paper, but he also pasted in prints, photographs, clippings from newspapers and periodicals, and even several specimens of dried plants (fig. 4). There appears to be no real hierarchy within these different materials: a colourful embossed scrapbook image of a bunch of grapes is given the same place and importance as a seventeenth-century etching, or an albumen print by the famous French photographer Édouard Denis Baldus (1813-1889). This tells us that Schmidt's principal aim in compiling his album was to gather representations of specific ornaments, shapes and objects that he could use as models or sources of inspiration for his own designs in the various period styles he advertised on his *carte-de-visite*. Some of these materials were made specifically for this purpose while others were appropriated to this effect by Schmidt himself.

Fig. 3
Title page to Michel Liénard, *Spécimens …*, Liège (Charles Claesen) 1867. Amsterdam, Rijksmuseum, inv. no. RP-D-1996-1-1.

A Commercial Supply of Models

Wherever art is created, there is a need for models. Schmidt's album can thus be placed in artistic traditions dating back as far as Antiquity. Until the fifteenth century, however, artists were themselves primarily responsible for compiling figurative and ornamental motifs for further use on tablets,[9] possibly papyrus,[10] single sheet drawings and codices.[11] A commercial alternative

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Figs. 4a, b
A combination of a lithographed plate after Liénard, a traced drawing and a clipping from a magazine, from Cord Heinrich Schmidt's Scrapbook Album. Amsterdam, Rijksmuseum, inv. nos. RP-D-1996-1-52, 53.


1re PARTIE
A. N° 11.
Ch. Claesen, Editeur à Liege

was developed in the second half of the fifteenth century, when printing techniques started to be employed to reproduce and disseminate designs. Since the nineteenth century, these prints have been studied and collected as a separate group known as ornament prints.[12]

A constant output of ornament prints can be noted from the sixteenth century onwards. While single sheets were also produced, most ornament prints were published as series, bound with a cord to form a little booklet. Their format was determined largely by the independent makers of the prints, although over time certain standards in modes of representation were adopted, making the designs easily legible for artists working in different disciplines, regions or even times.

Like many other types of prints, ornament prints were produced for a variety of reasons and served different functions. An important motivation for their production was to promote the designer's own work and talents, thereby increasing his or her fame and potentially attracting new patrons. Other artists could use these designs as inspirational material for their own works. This purpose is often suggested on the title pages to these series, although their generic phrasing in words such as 'useful to' still has a somewhat elusive quality to it (fig. 5). How the prints actually functioned in a workshop, whether they were used to instruct, inform or simply as a point of reference, depended on the individual user.[13] In some cases motifs were copied directly; more often, however, artists used the prints as a starting point to work out their own designs in a similar style. In those cases it is almost impossible to trace the design back to a specific print, and we can only make suggestions as to what prints an artist might have seen or kept in his workshop.

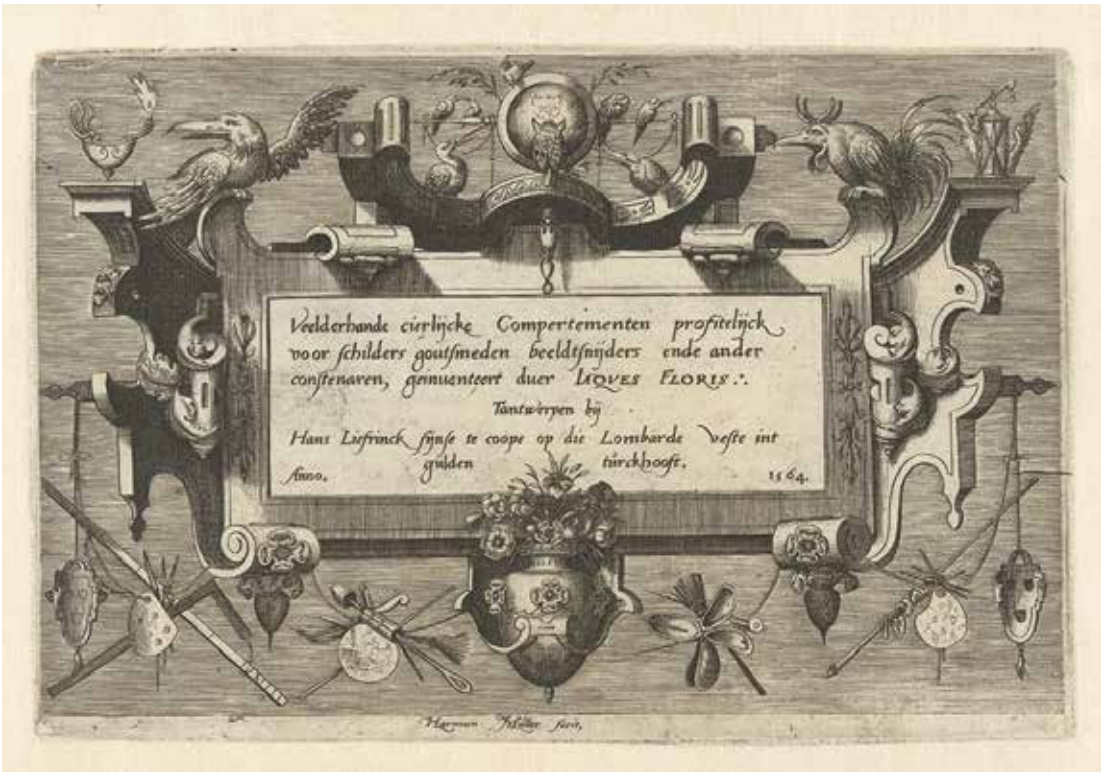

Fig. 5
HARMEN MULLER AFTER JACOB FLORIS, Title page to *Veelderhande cierlijke compertementen …*, Antwerp (Hans Liefrinck) 1564. Amsterdam, Rijksmuseum, inv. no. RP-D-1952-397A; purchased with the support of the F.G. Waller Fund.

Fig. 6
Carte-de-visite of Gideon Saint, 1763 or later.
Etching, 123 x 163 mm (plate).
New York, Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1934, inv. no. 34.90.1.

Another Woodcarver's Album

A significant precursor to Schmidt's album can be found in the scrapbook album of an eighteenth-century artist called Gideon Saint (1729-1799), who was of French origins but lived and worked in England. As with Cord Heinrich Schmidt, we know very little about Saint's artistic activities other than what is written on his *carte-de-visite* (fig. 6). On this card, he presents himself as a 'Carver-gilder at the Golden Head in Princess Street near Leicester Fields [London]. Makes all sorts of sconces, girandoles, chandeliers, brackets, tables, chimney-pieces, picture frames &c, in the best and reasonable manner.' The *carte-de-visite* is pasted on the inside of a scrapbook album, which was compiled by the artist during the heyday of the Rococo period in England. In it, he collected an enormous quantity of prints and design drawings, which he organized in categories based on their intended application. The different categories are separated by ten finger tabs ranging from 'House furniture' and 'Brackets' to 'All kinds of glass [i.e. mirror] frames' (fig. 7). The content of Saint's album can be divided into three categories: drawings pasted into the album, drawings made directly on the pages of the album and (cropped) prints pasted into the album. In an article devoted to Saint's album, curator Morrison Heckscher explained that the drawings on separate sheets of paper were pasted into the album first, because they represent the beginning of each section. Prints and other drawings were added on various later occasions. Heckscher further states that the order in which this material was added to the album is in no way dependent on publication dates, since

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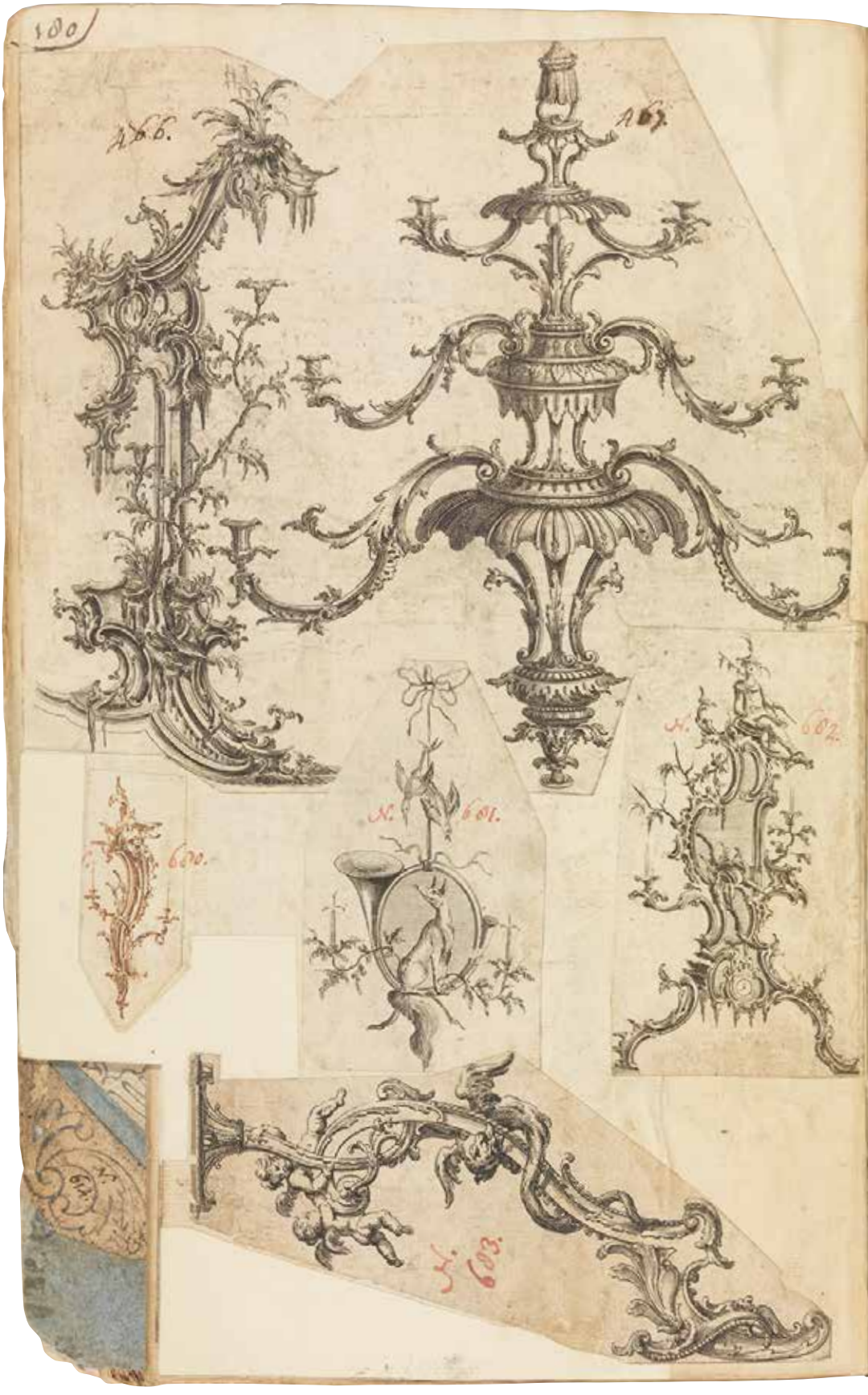
Fig. 7
Double page with prints and a drawing from the album of Gideon Saint, c. 1760-70?
New York, Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1934, inv. no. 34.90.1 (180, 181).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N. 601.
N. 602.
N. 603.

N. 332.

Tables & Slabbs.

Ornaments for Chimneys

most prints had been published before Saint set up in business as an independent wood carver and gilder in Princess Street in 1763, when he assumes Saint started compiling his album.[14] Whether this chronology is completely correct or not,[15] Saint's working order is very close to Schmidt's: first compiling the material he already held in his possession, and then thematically adding to it whenever he found something new and useful.

Saint's album is a rare relic of the tradition of artists and craftsmen collecting ornament prints. Although it was their principal function, actual evidence for the presence of ornament prints in the artist's workshop is relatively rare before 1800. Saint seems to have collected everything that might prove useful to him professionally. The album contains 290 printed designs of which 263 can rightly be called ornament prints. Almost half of those come from one series of prints: *One Hundred & Fifty New Designs…*, London 1761, by Thomas Johnson (1714-1788). Another sixty-seven are identified as by Matthias Lock (c. 1710-1765) and his partner Henry Copland (c. 1706-1753). Aside from these British Rococo prints, there are also twenty-eight French ornament prints in the album, which, in contrast to their English counterparts, chiefly feature designs from the Baroque period. The use of ornament prints is further demonstrated by some of the drawings that copy other ornament prints, or take them as their principal inspiration.[16] The same practice can be noted in Schmidt's album, where lithographed plates, photographs and newspaper illustrations are also reflected in the drawings the artist added to his album.

What is remarkable is the fact that Saint seems to have used his album as a type of sample book or catalogue *avant la lettre*. Every piece of material stuck in his album was given a reference number, which seems to suggest that clients could go through it to indicate which designs they liked best, regardless of whether they were designed by Saint himself or by his print publishing colleagues Johnson and Lock. As Heckscher rightly points out, 'his [Saint's] treatment of pattern books is irrefutable evidence that the author of published designs need not have been the executor of them'.[17] Saint may very well be one of the most straightforward examples of this practice ever to be found, however, and he may also be the exception rather than the rule. Furthermore, as long as no works by him are identified it is impossible to determine to what extent he actually stayed true to the 'models' in his carvings – whether they were followed in minute detail, or simply provided a stepping stone to a more freehand rendering of the Rococo decorations. It is safe to assume that, by Schmidt's time a hundred years later, growing general knowledge and changing perceptions of artistry would have made it difficult to get away with this kind of direct copying from models. The reliance of one of his contemporaries, the Hague painter Joseph Theodurus Amiabel (1854-1922), on designs by Liénard, for instance, was publicly exposed in the published jury report of the National Exhibition of old and new industrial arts held in The Hague in 1888.[18]

Ornament in the Age of Looking Back and Moving Forward

Between Saint and Schmidt lies a century's worth of changes that had a significant impact on the genre of the ornament print. These changes took place in two distinct areas – style and technique. In both, however, a similar degree of tension developed concerning matters of invention and reproduction. In his book on the subject, published in 1920, Peter Jessen described how these changes essentially caused the demise of the ornament print. Around 1800,

he contended, the role of the artist as an inventor of models, driven to produce prints by his own need to create (Gestaltungslust), lost ground to publishers and the industrialization and commercialization of the printing business. Individual artists and small workshops could no longer satisfy the massive public demand for encyclopaedic model books. In addition, periodicals, which preferred to work with anonymous draughtsmen rather than artists, were now meeting the daily need for models. The taste for historic styles moreover meant that new designs were no longer required – people craved old norms and reproductions of them, rather than inventions. People who had something new to say simply did not find an audience. Technical advances created a further divide. Lithography, which Jessen described as an initially promising medium for artistic expression, likewise soon found itself in the hands of large-scale entrepreneurs. Other innovations, such as photography and related printing techniques, required specialized knowledge that separated artists further from popular media of expression. Jessen thus grimly concluded that anyone looking for artistic personality in nineteenth-century model books and portfolios would find little satisfaction and had best look elsewhere.[19]

Jessen's perception is undoubtedly influenced by the fact that most nineteenth-century art historical endeavours in the field of ornament focused chiefly on the art of previous centuries. He himself described how antiquarians, connoisseurs, academics and schoolteachers were the trend-setters of the nineteenth century,[20] and it was they who, by commending historic models, at the same time – unwittingly – helped to obscure contemporary production in this field. Adolf Loos's *Ornament und Verbrechen* (1908) and the abstracting tendencies of modernism in the early twentieth century further contributed to the fact that nineteenth-century developments had long fallen through the cracks of academic appreciation.

An important step towards rehabilitating nineteenth- and early twentieth-century ornament portfolios was taken by Dietrich Schneider-Henn in *Ornament und Dekoration. Vorlagenwerken und Motivsammlungen des 19. und 20. Jahrhunderts.* His book is designed as an introduction to the material, in anticipation of a more extensive bibliography of all such works published during the nineteenth and early twentieth century.[21] So far however, a comprehensive work of this nature has not appeared and, given the huge volume of publications produced worldwide during this period[22] – partly obscured by inconsistent cataloguing in the collections of museums, libraries and academies – it would seem to be an almost impossible undertaking. A publication of this kind does not yet exist for historic ornament prints, and given the sheer number and diversity of those surviving works alone, is unlikely ever to appear.[23] Schneider-Henn is entirely right, however, in pointing out that much work still remains and deserves to be done in the field of nineteenth-century ornament publications.

Schmidt's scrapbook album alone, invites us to revisit many aspects concerning the production and consumption of models in his day. It is above all the lack of hierarchy in his collection that encourages us to break through the one built up by academic art history over the years. It is, at the least, worth considering whether the sharp divide between historic ornament prints and the consequent output of graphic and photographic models, maintained by both Jessen and even Schneider-Henn, is completely justified. There is, of course, no doubt that innovations in technique and changes in demand transformed the look, volume and process of printmaking

significantly during this period. However, it is also true that certain characteristics were upheld, or even intentionally adopted in new media, which consequently gained a place in traditions that had been in place for hundreds of years.

Charles Claesen and Liénard's *Spécimens de la décoration*[24]

An important counterweight to Jessen's complaint that originality was lost in ornament models is found in Schmidt's album in the plates after Michel Liénard. Whereas Jessen claimed that artists' means of expression were subject to the whims of large-scale publishers, the French artist Liénard actually found one of his most loyal supporters in the Belgian publisher Charles Claesen, who seems to have focused his activities principally on the decorative arts.

Claesen started his career in the 1850s as a partner in D. Avanzo & Cie, but by the 1860s was running his own publishing house in Liège, which he named *Librairie Spéciale des Arts industriels et décoratifs*. Claesen soon expanded his activities to include branches in Paris and Berlin and many of his works were published simultaneously in two or three cities. The Berlin branch, known as *Ch. Claesen & Cie, Buchhandlung für Architektur und Kunstgewerbe*, seems to have been the most independent, publishing many works that were issued solely in Germany. The publisher's mark differs from the Liège branch, but can still be clearly connected to Claesen as it is based on a design by Liénard from the *Spécimens*.[25] There also appears to have been a relationship with the firm of Lyon-Claesen, *Librairie Spéciale des Beaux-Arts*, which was established at 8 Rue Berckmans in Brussels and appears to have taken over Claesen's Liège activities at some point in the 1890s.

That Claesen did indeed go out of business in the 1890s is confirmed by several Dutch newspaper advertisements. On 12 February 1895, two Dutch newspapers announced that the firm of *Gebr. E. & M. Cohen, magazijnen van goedkope boeken*, operating in Arnhem and Nijmegen, had bought the publisher's entire stock of books.[26] The *Algemeen Handelsblad* noted that this had previously been announced in the book trade journal, *Nieuwsblad voor den Boekhandel*. In *Het Nieuws van den Dag* the purchase is presented as an historic acquisition on a scale never before seen in the Netherlands. The short notice ends with the hopeful remark that this development will greatly benefit the Dutch art world. On 2 April of the same year, the Cohen brothers placed a full-page advertisement in *Het Nieuws van den Dag*, revealing that Claesen had gone bankrupt and had consequently been forced to sell all his stock.[27] The Cohen brothers bought his complete inventory as well as the associated international publication rights. They offered the books to the Dutch public at discount prices, emphasizing that the old prices would be maintained for foreign sales. A price list of forty-one publications with a brief description of their content followed.

Grim as though the ending of Claesen's publishing adventure appears to have been, in the more than thirty years he was in business he was responsible for some of the most important portfolio publications of his day. One of the first works he published independently in 1862 was a facsimile edition of Wendel Dietterlin's (1550/51- c. 1599) *Architectura*, first printed by Balthasar Caimox in Nuremberg in 1598. The decision to reissue Dietterlin's work seems to be far more than a random choice in the age of Renaissance revival. Dietterlin's work is a very early, but perfect example of the ideal instruction book for architects and artists working in the applied arts. It shows how the five classical orders can be applied to contemporary (late sixteenth-century)

architecture and parts of the interior, and thus how to turn a building into a harmonious entity. Furthermore, in the tradition of Sebastiano Serlio (1475-1554), Dietterlin presented different variants of designs within each order, providing a range of possibilities that could inspire artists to create new designs and combinations themselves. In this respect, Dietterlin's work appears to have been an important precedent for *Spécimens de la Décoration et de l'Ornementation au XIXe Siècle*, the portfolio of designs by Liénard that Claesen published just five years later, in 1867.[28] In the introduction to the portfolio, Claesen gave a spirited explanation of his reasons for bringing out this work.

> Despite the large volume of portfolios published in the field of the decorative arts, hardly any devote attention to contemporary artists. Most show objects by artists who lived in previous centuries, which, although of interest from an art historical point of view, are not very constructive for the modern artist. If art reflects the morals and aesthetics of its age, what is there to say about contemporary art? … To resolve the question, one needs the work of an artist whose talent is recognized by all and whose fertile oeuvre is characterized by its high level of originality. An artist whose works represent the artistic synthesis of his time.[29]

Rather than leading us to regard Claesen and Jessen as kindred spirits, Claesen's words should first and foremost be interpreted as a rhetorical exercise in marketing, as he himself published many portfolios reproducing historic designs throughout his publishing career. Still, his plea for a focus on contemporary creations rather than works of art from the past does foreshadow developments in art and art education that would take place over the next thirty years. Stylistically, of course, Liénard's designs can in no way be considered forerunners of the nature-inspired Arts and Crafts and Art Nouveau styles. He was, though, very successful in creating convincing, highly detailed yet harmonious compositions that can be linked to historic ornament prints, without following them too slavishly. The overall character and vocabulary of the motifs are very much his own and testify to his ingenuity and imagination. He excels above all in the portrayal of fantastic, otherworldly creatures entangled in flowing branches, wreaths and strapwork which create the impression of stills from a dream; an aspect Schmidt describes in his album as *hersenschimmig* (chimeric).

The popularity and success of the *Spécimens* is underlined by the many references made to Liénard and this work throughout the nineteenth century. We have previously seen that the work was sufficiently well-known in the Netherlands for jury members to discover the copies made by Joseph Amiabel. The influence of the work in Italy, moreover, is illustrated elaborately in the comprehensive study on nineteenth-century Italian interior design, *Il bello 'ritrovato'*.[30] The prints even seem to have inspired Schmidt himself to make some of the collage-like compositions found in his album (fig. 8).

Technique and Modes of Representation

Peter Jessen's second assertion, that new techniques pushed artists and artistic creations to the sidelines of modern production, should also be reconsidered.

In a recent article on representations of the Bibliothèque Sainte Geneviève by Henri Labrouste (1801-1875), Neil Levine, professor of Modern Architecture at Harvard University, rightly notes that very little research has so far been done into the use of early photography in contemporary building practice.[31] This is partly due to the fact that, at

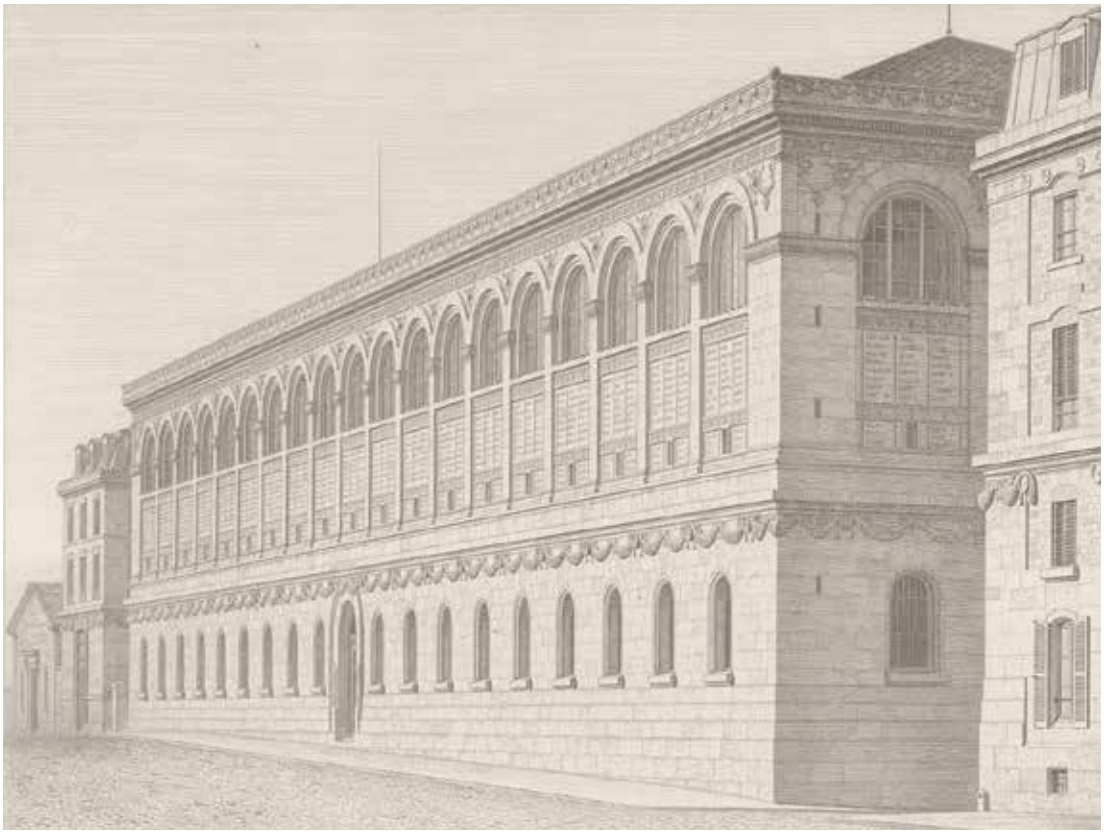

Fig. 9
JACQUES JOSEPH HUGUENET AFTER HENRI LABROUSTE, *Perspectival View of the Exterior of Bibliothèque St Genevieve*, 1853. New York, Metropolitan Museum of Art, Watson Library, 120.5 R 32, vol. 1.

Fig. 8
CORD HEINRICH SCHMIDT, *Chimera combined with a meandering scroll and decorative art objects*, c. 1870-80. Pen and ink on tracing paper, 416 x 266 mm. Amsterdam, Rijksmuseum, inv. no. RP-D-1996-1-28.

first, the new medium was used primarily for the documentation and preservation of historic monuments. Only later was the medium also used for contemporary designs – a development that bears a remarkable resemblance to the development of architectural prints during the Renaissance, where monuments from Antiquity remained the principal focus until the second half of the sixteenth century.[32]

According to Levine, it was the objective and documentary character – praised by some and feared by others – which had attracted Labrouste to the medium and encouraged him to use a photograph by the Bisson brothers as a model for the production of an engraved exterior view of his own library building (fig. 9). The engraving was published in the *Revue générale de l'architecture et des travaux publics* in 1853. In so doing, Levine explains, Labrouste effectively circumvented the 'painterly effects' or 'poetics' usually introduced by the draughtsman when creating a perspectival view of architecture, and produced the more prosaic picture he was looking for.[33] Rather than rely solely on the objectivity of the photographic lens, however, Labrouste took the editing process one step further in the engraving of the photograph. He instructed the engraver to remove many of the 'impressionistic features' that the camera had captured: the presence of people on the street, shadows cast by other buildings and elements such as flagpoles and lanterns that were not part of the permanent architecture. He used the tools available to him through the print medium to further 'objectify' his objective, photographic view of the building. It thus

Fig. 10
ÉDOUARD BALDUS,
Pavillon Denon (Louvre), 1856.
Albumen print,
280 x 198 mm.
Amsterdam,
Rijksmuseum, inv. no.
RP-D-1996-1-143.

becomes clear that the one technique did not negate the other, but that in the combination of the two they achieved the effect the artist wanted.

A similar successful marriage of the two media can be found in the oeuvre of the painter turned photographer Édouard Baldus. His *Réunion des Tuileries au Louvre 1852-1857* is one of the first and at the same time one of the most extensive photographic album collections ever devoted to a single architectural subject. The brainchild of lead architect Hector-Martin Lefuel, the photographic sequence of more than two thousand albumen prints documented the gradual construction and metamorphoses of the New Louvre (fig. 10). It thus perfectly fulfilled the expectations of the new medium and is therefore rightly cited by Levine as an example of 'the notion of photography as document … transferred from the past to the present'.[34]

Baldus did not use the photographic medium for documentation and representational purposes alone, however. The *Réunion* had been made for a select number of recipients including the ruling classes and libraries, but ten years after its publication Baldus used his shots from this and two other photographic campaigns of the building for a second set of albums. The two-volume publication, *Palais du Louvre et des Tuileries, motifs de décoration tirés des constructions exécutées au nouveau Louvre et au Palais du Tuileries*, contained photogravures instead of albumen prints and had a distinctly different function. Instead of documenting the gradual completion of the building into its new form, Baldus used the photographic medium to dissect the architectural body and break it down into 'motifs', which he presented on the page completely isolated from their original context (fig. 11).

In the nineteenth century, this manipulation of 'reality' was thought of first and foremost as a feature of the graphic arts and was often used as a positive characteristic in its defence against photography in discussions about reproductive media. In this context, the French archaeologist Salomon Reinach (1858-1932) described the photograph as 'a text still to be deciphered'; in order for it to be understood in the right manner and serve its purpose, it needed a transcription or translation which could only be executed by a draughtsman.[35] In Reinach's view, it was the lyrical photograph that had to be turned into clear and understandable 'words' for the image to serve its purpose. Reinach therefore elected to illustrate his publications with line engravings rather than photographs.

Baldus chose a different route. Instead of continuing to work in the old medium, he tapped into certain representational mechanisms used in older graphic ornamental and architectural sources, and adapted those to fit the

new medium. His subject matter was thus very much in line with continuing French traditions, but so, too, were its rendition and presentation in the new medium (fig. 12). That these sources were familiar to him is clear from other works in his oeuvre, such as the reproductions in photogravure of the

Fig. 11
ÉDOUARD BALDUS, *Two Victory Figures over an Arch (Paris)*, 1869. Photogravure, 180 x 311 mm. New York, Metropolitan Museum of Art, transferred from the Library (1994.128.2), p. 62; gift of George L. Morse, 1923.

Fig. 12
JEAN LE PAUTRE AFTER PAOLO FARINATI, *Two Victory Figures over an Arch (Paris)*, c. 1644-66. Etching (2nd state), 92 x 186 mm (plate). New York, Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1933, inv. no. 33.84 (3.112).

Fig. 13
CHARLES AUBRY,
Flower Composition,
c. 1850-60.
Albumen print,
268 x 361 mm.
Amsterdam,
Rijksmuseum,
inv. no. RP-F-00-2627.

ornament prints by the exemplary French artist, Jacques Androuet du Cerceau (1510-1584).[36]

A Panoply of Ornament Photography

From Jessen's point of view, Labrouste's print and most of the works in Baldus's portfolios should be considered reprographics rather than original creations, but there were other artists who were using the novel medium of photography to create new models for the decorative arts in exactly the same way the ornament prints had always functioned.

Adolphe Braun (1812-1877) was one of the first artists to experiment with the production of photographs of flower compositions meant to inspire French textile designers. His *Fleurs photographiées*, a six-volume portfolio containing three hundred albumen prints, was first published in 1855. In France he was followed by a number of artists, including Arthur Martin (active early 1860s) and A. Bolotte (active 1860s), Charles Aubry (1868-1953) (fig. 13), Eugène Colliau (active 1850s-1860s) and Eugène Chauvigné (active 1870s).[37] A remarkable pendant from the United States can be found in the sizeable portfolio *Festons* by the New Jersey publisher Hans Carl Perleberg (1875-1942 or later) (fig. 14).[38] It appears to be one of the earliest works he published, and he may also have played an active role in its production. Since his is the only name appearing anywhere in the publication, the series may very well have been one of his own initiatives.

The portfolio contains a total of sixty-six plates of festoons, garlands, (hunting) trophies and other decorative compositions of still life, combined with cast ornaments. The arrangements are very reminiscent of historic ornament

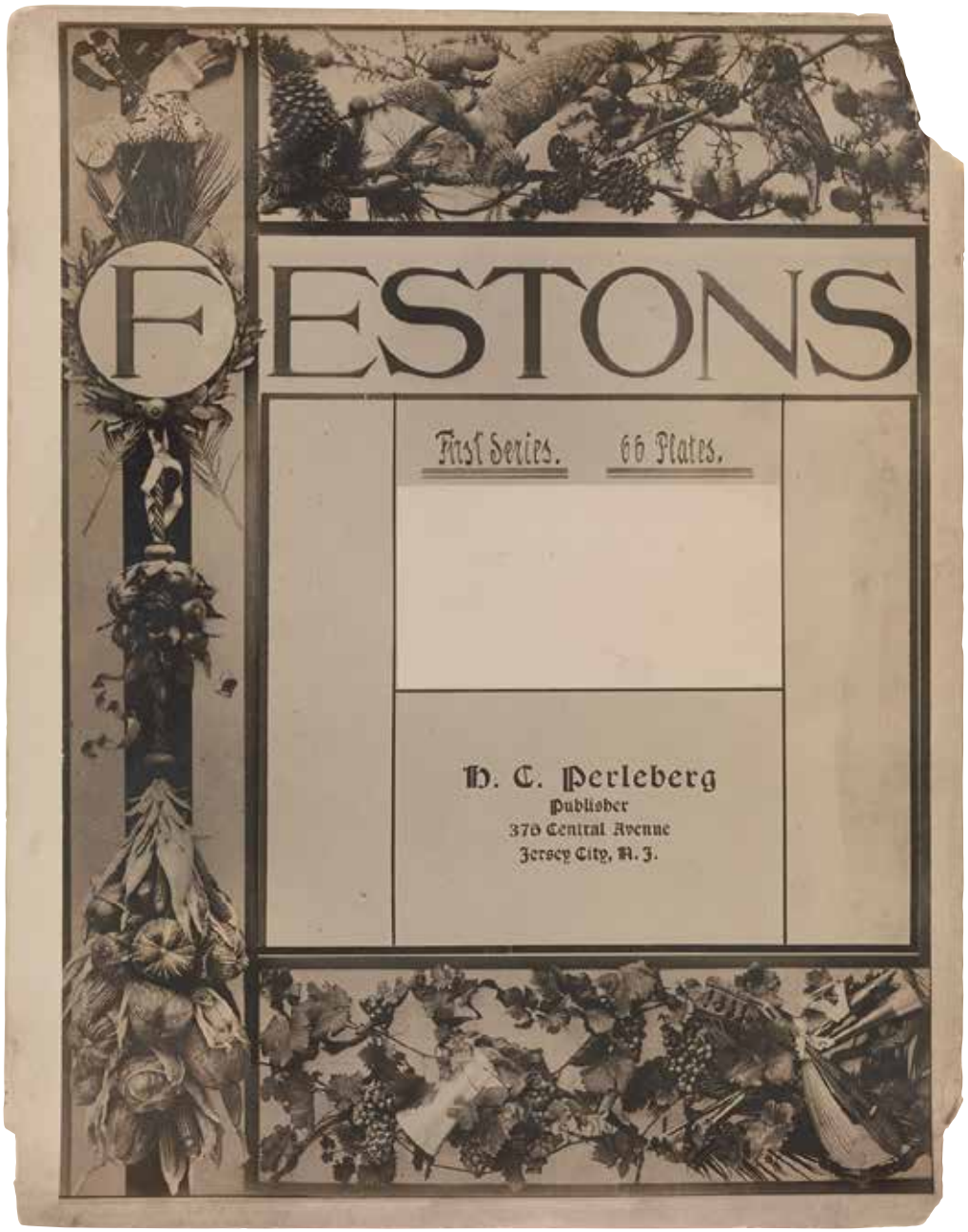

Fig. 14
Title page to *Festons*, Jersey City (C.H. Perleberg) *s.a.* Albumen print, 259 x 207 mm. New York, Metropolitan Museum of Art, inv. no. 1977.595.99(1); gift of Harvey Smith, 1977.

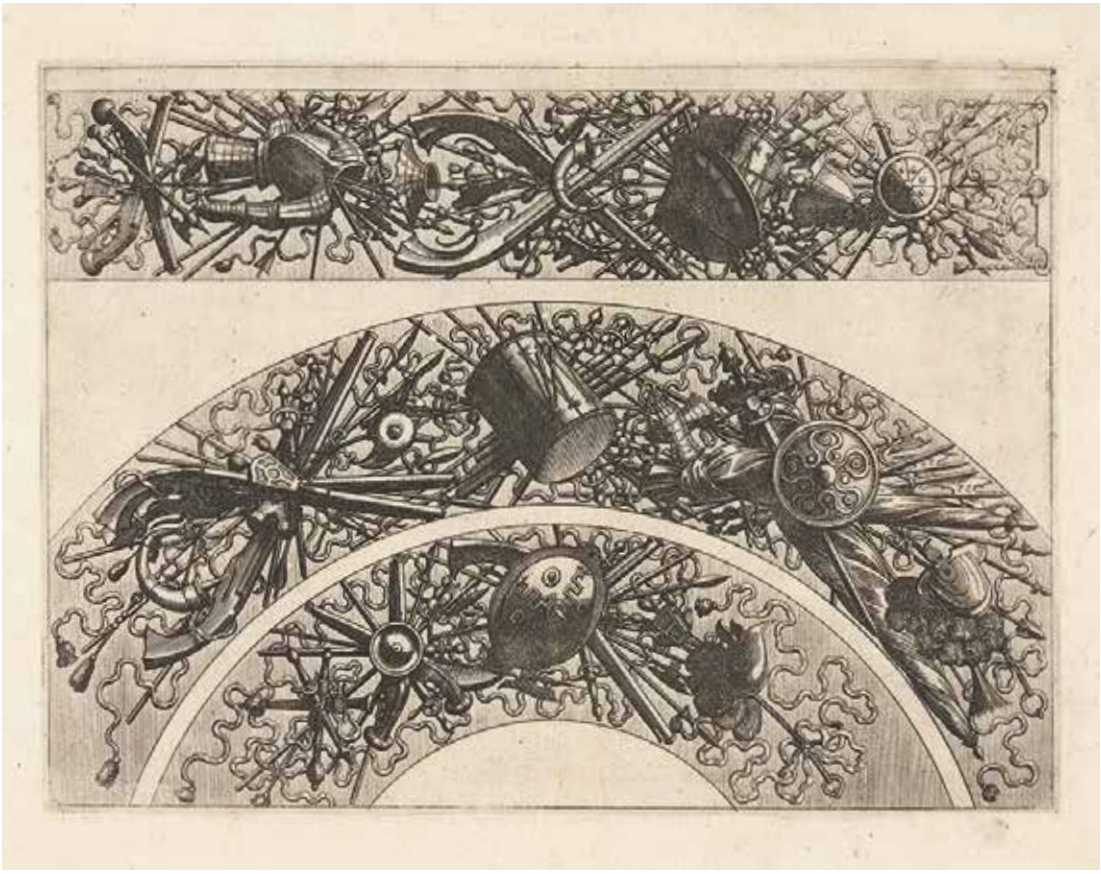

Fig. 15
JOHANNES OR LUCAS VAN DOETECHUM AFTER HANS VREDEMAN DE VRIES, *Plate from the series 'Panoplia'*, 1572. Etching, 185 x 249 mm. Amsterdam, Rijksmuseum, inv. no. RP-D-1998-376.

prints and were without doubt directly modelled on specimens known to Perleberg. Like Claesen's, his publisher's list reveals that he focused above all on providing models for design and the decorative arts, which included reproducing historic models in portfolios like *The Ornamental Motifs of the Period of the First Empire in France, Époque Neo-Classic* and *The Works of the Adam Brothers: Decoration, Architecture.* Perleberg's influences, or those of the artist he employed to create the plates in *Festons*, seem to be varied and date back as far as the sixteenth century. Some of his arrangements bear a remarkable resemblance to the compositions devised by Hans Vredeman de Vries (1572-1606?) for his *Panoplia* of 1572 (figs. 15, 16). In fact, *Panoplia* or *Panoply* would probably have been a more representative title for Perleberg's portfolio of diverse curiosities.

The representations of trophies, in particular, are redolent of the spirit of examples from the world of ornament prints, such as the designs produced by the French artist Christoph Huet (1700-1759) for the series *Trofées de Chasse* of 1741 (figs. 17, 18). Others bear a striking likeness to the lithographed plates in the portfolio after Liénard, which, as we have seen, were published in America as early as 1875.[39]

While this type of imagery was quite popular in paintings, prints and nineteenth-century wood carvings for furniture, there is something unsettling and even decidedly morbid about Perleberg's compositions made up of real plants and taxidermied animals. It is a bizarre idea to think

Fig. 16
Friezes and trophy with attributes of the sea, from Festons, Jersey City (C.H. Perleberg) *s.a.* Albumen print, 259 x 207 mm. New York, Metropolitan Museum of Art, inv. no. 1977.595.99(60); gift of Harvey Smith, 1977.

that these arrangements were made in the photographer's studio, using nails and ropes, visible here and there in some of the photographs, to hold everything together. To Perleberg, however, this project would have probably meant an exciting and revolutionary way to experiment with the relatively young medium of photography and its application in his field of interest. The fact that Perleberg specifically added the line 'First Series' to his title page, suggests that he intended to publish more of this kind of material, but no sequel seems to have appeared. Perhaps disappointing sales led him to conclude that the documentary quality of photography made this kind of subject matter simply too real, and did not inspire in the same manner as its graphic predecessors – or Baldus's architecture, for that matter – had done.

Conclusion

Cord Heinrich Schmidt's album can be considered the quintessential product, or in Claesen's words 'the artistic synthesis' of his time. It represents the desire to acquire inspirational material to meet the aesthetic demands of his clientele, and unites historic traditions of collecting models by way of drawings and prints with modern developments in the field of graphic representation.

The most outstanding characteristic of Schmidt's album is without a doubt its diversity of materials, and it is quite staggering to discover the quantity and range of resources he had at his disposal – particularly when we consider that the scraps he collected represent only a

Fig. 17
JEAN BAPTISTE GUELARD AFTER CHRISTOPH HUET, *Hunting Trophy, from 'Trophées de Chasse'*, 1741. Etching, 316 x 172 mm. New York, Metropolitan Museum of Art, inv. no. 37.18.2(62); gift of John Sise, 1937.

fragment of all the material produced throughout Europe during the nineteenth century.

In a similar vein, this article has touched upon only a few, perhaps even rather random aspects of the nineteenth-century output of graphic models. Many aspects deserve further attention. Objects like Schmidt's album invite us to revisit accepted art theory by comparing it with survivals of artistic practice. One aspect that has come to the fore in this comparison is the fact that the artificial divide between the nineteenth and preceding centuries is not as clear-cut as has been suggested. In spite of the revolutionary technical developments, modes of representation remained largely unaltered throughout most of the nineteenth century, only gaining in appeal with the introduction of colour or the documentary workings of the photographic lens. The primary reason for this upholding of tradition can be found in the fact that the purpose and use of these models, and hence also the needs they met, did not significantly change. They were used and collected by the same people who looked to historic ornament prints in the traditional techniques of etching and engraving as sources of inspiration. Schmidt again presents us with a perfect example by including in his album not only historic ornament prints by Étienne de Levallée-Pousin (1733-1793), but also photographic reproductions of the eighteenth-century Rococo prints of Franz Xaver Habermann (1721-1796).

Fig. 18
Hunting Trophy, from Festons, Jersey City (H.C. Perleberg) *s.a.* Albumen print, 259 x 207 mm. New York, Metropolitan Museum of Art, inv. no. 1977.595.99(9); gift of Harvey Smith, 1977.

The artist as a creator of these models did not disappear either. His visibility may merely have been clouded somewhat by the army of colleagues that joined his field in the nineteenth century, who specialized in making graphic reproductions of historic works of art. The international success of a portfolio such as Michel Liénard's *Specimens* shows that there was still a market for innovative designs. The five portfolios brought together by Schmidt in his scrapbook, in fact, all focus on contemporary rather than historic works of art and architecture. In the additions he subsequently made, he combined both old and new, originals and reproductions, signalling to us that what he was looking to collect was the best that both worlds had to offer.

NOTES

* Figs. 6, 7, 9, 11, 12, 14, 16-18 photo: © The Metropolitan Museum of Art

1 Amsterdam, Rijksmuseum, inv. no. RP-D-1996-1-144. I wish to express my thanks to Dr Peter Fuhring, who first brought this album to my attention.

2 The name appears three times in the album in this exact format. Through research in the municipal archives of Rotterdam this artist was identified as Petrus Johannes Kool (1870-after 1930) who studied at the Rotterdam Academy of Art between 1889 and 1894 and later worked as a furniture draughtsman in the same city. His life dates indicate that Kool must have been the second owner of the album.

3 I owe thanks to Dirk Jan Biemond, who first drew my attention to this artist by noting the high quality of two carved wooden panels in photographs in the album, which he believed could have only been made by a select group of Dutch artists, including Schmidt. Other materials in the album ultimately supported this attribution. See F. Speelberg, *Scraps of Inspiration: Photographs and Graphics in a Designer's Album, 1870-1905*, Amsterdam 2011 (Rijksmuseum Studies in Photography, vol. 10), pp. 48-55.

4 *Jaarverslagen van de Rotterdamse Vereeniging tot bevordering van Fabriek- en Handwerknijverheid*, 1863-64, p. 8.

5 R. Baarsen et al., *'De Lelijke Tijd'. Pronkstukken van Nederlandse interieurkunst 1835-1895*, exh. cat. Amsterdam (Rijksmuseum) 1995-96, pp. 124-25.

6 *Jaarverslagen van de Rotterdamse Vereeniging tot bevordering van Fabriek- en Handwerknijverheid*, 1870, p. 13.

7 The architects Mewès and Davis, for example, were praised for their ability to recreate interiors in the Louis XIV-XVI styles down to the tiniest detail. See A. Wolk Rager, 'Charles Frederic Mewes (1858-1914) and Arthur Joseph Davis (1878-1951)', in A. Trumble and A. Wolk Rager (eds.), *Edwardian Opulence: British Art at the Dawn of the Twentieth Century*, exh. cat. New Haven (Yale Center for British Art) 2013, p. 186, cat. no. 15.

8 The inventory of the furniture manufacturing company Mutters in The Hague, which contained many resources for this purpose, is interesting in this context. The inventory and most books are held at the Municipal Archive in The Hague: Meubelbedrijf Mutters 1392-01-23.

9 R. Scheller, 'Middeleeuwse reproducties', *Kunstschrift* 40 (1996), no. 5, pp. 10, 11.

10 C. Gallazi (ed.), *Il papiro di Artemidoro*, Milan 2008.

11 The oldest known model book, the so-called Reiner Musterbuch (Codex Vindobinensis), dates from the early thirteenth century and contains thirteen folios with motifs ranging from the letters of the alphabet in different scripts to animal scenes and intricate interlaced ornaments, neatly grouped according to type. See for facsimile F. Unterkircher, *Reiner Musterbuch. Faksimile-Ausgabe im Originalformat des Musterbuches aus Codex Vindobonensis 507 der Österreichischen Nationalbibliothek*, Graz 1979.

12 Certain older collections clearly show that prints depicting models for architecture and designs were considered and collected as a separate genre, but their 'academic' classification and cataloguing came to fruition within the context of the formation of museum collections in the second half of the nineteenth century.

13 Because this practice was such a matter-of-fact affair, it was hardly ever documented.

14 M.H. Heckscher, 'Gideon Saint: An Eighteenth-Century Carver and his Scrapbook', *The Metropolitan Museum of Art Bulletin, New Series 27* (1969), no. 6, pp. 299-301, 304.

15 Saint could also, for instance, have started the album while still working as a journeyman, simply adding the *carte-de-visite* with his new address at a later date.

16 Heckscher, op. cit. (note 14), pp. 303-06.

17 Ibid., p. 307.

18 *Verslagen van de Jurygroepen ter Nationale Tentoonstelling van Oude en Nieuwe Kunstnijverheid (Den Haag 1888)*, The Hague 1889, p. 31.

19 P. Jessen, *Der Ornamentstich. Geschichte der Vorlangen des Kunsthandwerks seit dem Mittelalter*, Berlin 1920, pp. 369, 370.

20 Ibid, p. 369.

21 D. Schneider-Henn, *Ornament und Dekoration. Vorlagenwerken und Motivsammlungen des 19. und 20. Jahrhunderts*, Munich/New York 1997, p. 5; Mienke Simon Thomas should also be credited for focusing attention on the use of ornament portfolios at the Dutch design schools in her doctoral thesis *De leer van het ornament. Versieren volgens voorschrift, 1850-1930,* Amsterdam 1996.

22 Curator and print historian William Ivins pointed out that more reproductive prints were produced during the nineteenth century than all the prints that were produced prior to 1800. A.J. Hamber, *'A Higher Branch of the Art': Photographing the Fine Arts in England, 1839-1880*, Amsterdam 1996, p. 6.

23 Digitization affords new opportunities, however, and in the future it might be workable to combine strengths and consolidate the collection databases of different institutions worldwide.

24 Since to my knowledge no research on Claesen has been published so far, the following information is chiefly derived from cross-referencing entries in library catalogues and consulting publications by Claesen and his partners in various libraries.

25 The publisher B. Hessling, who was active in Berlin at the turn of the century, uses the same mark, which might indicate that he took over (part of) Claesen's Berlin venture.

26 *Algemeen Handelsblad*, 25 February 1895, first page (verso); *Het Nieuws van den Dag: Kleine Courant*, 25 February 1895, section 3, p. 9.

27 *Het Nieuws van den Dag: Kleine Courant*, 2 April 1895, section 1, p. 4.

28 The plates in the portfolio are dated 1866, but a signed and dated inscription on the copy of this portfolio in the Royal Library in Brussels tells us that Claesen took three copies to the City Hall of Liege for approval on 1 January 1867. There is a Parisian edition of this portfolio, published by Guelard, which might predate Claesen's. As early as 1875 an edition was also published in America under the title *Liénard's Specimens of Decoration and Ornamentation* (J.R. Osgood and Company, Boston) and an undated version was published in New York by J. O'Kane.

29 Summary and translation of C. Claesen, 'Avant Propos', in M. Liénard, *Spécimens de la Décoration et de l'Ornementation au XIXe Siècle*, Liège 1867, pp. 1-4.

30 C. Paolino et al., *Il bello 'ritrovato'. Gusto, ambienti, mobili dell'Ottocento*, Novara 1990, pp. 296, 302, 306, 308, 396, 397, 402.

31 N. Levine, 'The Template of Photography in Nineteenth-Century Architectural Representation', *Journal of the Society of Architectural Historians* 71 (2012), no. 3, pp. 306-31 (Special Issue on Architectural Representations 1), p. 308.

32 This change can be noted most clearly over the course of the publication of prints from the *Speculum Romanae Magnificentiae*. See C. Marigliani (ed.), *La Roma del Cinquecento nello 'Speculum Romanae Magnificentiae'*, cat. Rome (Complesso del Vittoriano) 2005.

33 Levine, op. cit. (note 31), pp. 307, 323-27.

34 Ibid., p. 311.

35 S. Reinach, *Répertoire de Peintures du Moyen Age et la Renaissance (1250-1580)*, vol. 1, Paris 1905, p. 111.

36 Published in parts, c. 1869.

37 W.A. Ewing, *Flora Photographica. Bloemen in de fotografie van 1835 tot heden*, The Hague/Amsterdam 1991, pp. 11, 12; E.A. McCauley, *Charles Aubrey, photographe*, Paris 1996.

38 Like Charles Claesen, Perleberg's activities have so far not been studied or published and the information below was obtained by cross-referencing entries in library catalogues.

39 See note 28.