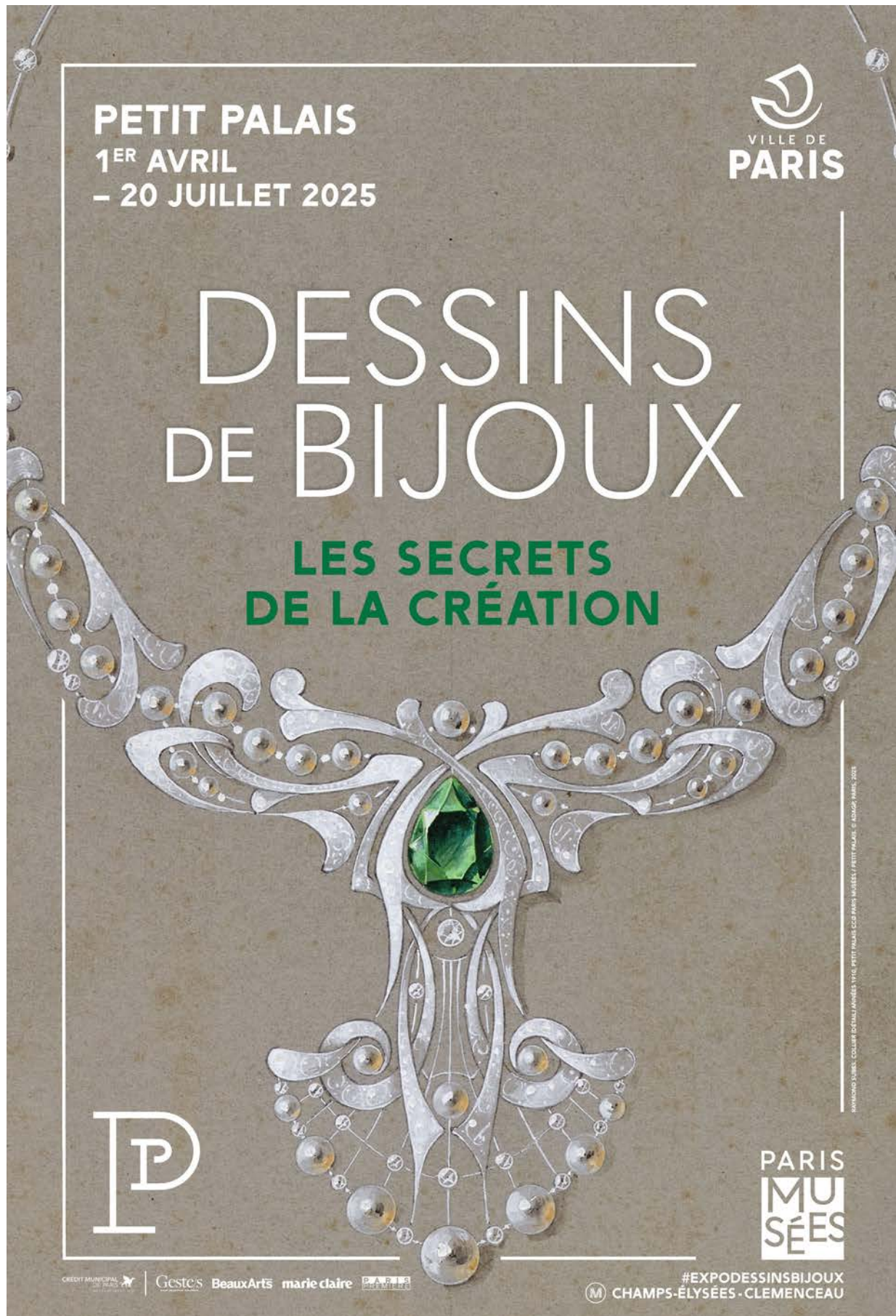


Press kit



PETIT PALAIS
1^{ER} AVRIL
– 20 JUILLET 2025

**VILLE DE
PARIS**

**DESSINS
DE BIJOUX**

**LES SECRETS
DE LA CRÉATION**

**PARIS
MUSÉES**

#EXPODESSINSBIJOUX
CHAMPS-ÉLYSÉES - CLEMENCEAU

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RAYMOND TUNEL. COLIER D'ORNA ANNEES 1910. PETIT PALAIS. CDP PARIS MUSEES / PETIT PALAIS. © ADAGP PARIS, 2025

March 2025

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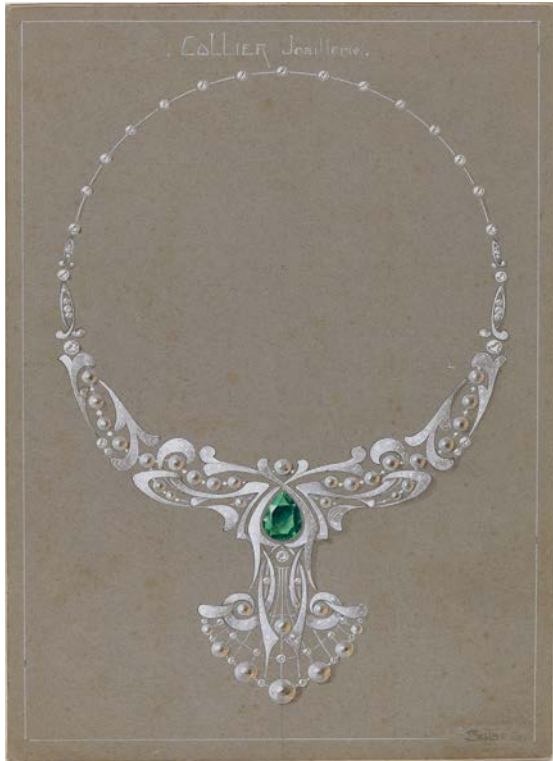
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Press release

Jewellery designs *Secrets of the creation*

1 April – 20 July 2025



Raymond Subes, *Necklace*, 1910s. Graphite pencil and gouache on grey paper, 23.8 × 16 cm.
Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2007.
ADAGP, Paris, 2025, Raymond Subes - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

The Petit Palais presents *Jewellery designs. Secrets of the creation* and reveals the diversity and breadth of its collection of drawings of jewellery designs, spanning over a century of creation, from the second half of the 19th to the mid-20th century. Through a remarkable selection of designs from a collection comprising over 5,500 works, this exhibition showcases the wealth of a collection amassed since the late 1990s and preserved in the museum's reserves, away from the public spotlight. Featuring drawings by designers like Pierre-Georges Deraisme and Charles Jacquaeau, as well as those by prestigious jewellery houses such as Boucheron, Cartier, Lalique, Rouvenat, and Vever, this exhibition bears witness to the evolution of styles and techniques in the field of jewellery.

Jewellery Designs offers an immersive journey through the process of jewellery creation in an exhibition structured around four main sections.

The visitor is invited to dive into the imaginary universe of jewellery designers who draw their inspiration directly from the observation of nature, as well as collections of ornaments representing decorative forms from different epochs and regions of the world. Sketchpads, plates of motifs, and books all transport the visitor to a range of highly imaginative repertoires.

The exhibition is also intended to be educational, shedding light on the distinct stages of creating a jewellery item: from the quick sketch to the final coloured drawing, done on a scale of 1:1. This second section examines the way in which technical rigor and artistic intuition are combined in the design of these precious objects. A selection of exquisite gouache drawings highlights the Art Nouveau and Art Deco movements. A video shot at the Haute École de Joaillerie in Paris demonstrates the precise and timeless gestures of gouache artists, thus highlighting the beauty and skill of their expertise.

Veritable collective works, jewellery pieces are born from the collaboration of numerous artisans: designers, modelers, engravers, chasers, piercers, enamellers, jewellers, setters, threaders, and polishers. The third section of the exhibition represents this synergy, by exhibiting the design drawings alongside the finished jewels, some of which come from the Petit Palais Collections, like the "Sycamore Pendant" (1910) or the "Insect Ring" (1903) by Georges Fouquet. This dialogue between paper and metal reveals the complexity of the contribution of each of the artisans involved, and the overall beauty of the creative process.

Jewellery designs, often more durable than the jewellery items themselves, continue to live on, both as valuable archives and as sources of inspiration for future creators. This final part of the exhibition invites the public to reflect on how these artworks on paper have survived time and retain their vital role in the world of jewellery. A selection of jewellery from the Petit Palais Collections closes the exhibition. These rarely exhibited parures or sets, presented alongside portraits of elegant women, allow visitors to continue their discovery of this fascinating world.

With the support of



The exhibition

The Petit Palais' collection of drawings for jewellery designs, featuring over five thousand, five hundred works, remains little known. The collection was begun rather late, starting in 1998, and has been kept in the reserves, away from the public eye. This exhibition reveals the diversity and remarkable nature of this collection. While it includes some magnificent drawn works bearing the names of some of the greatest jewellery designers and houses from the second half of the 19th to the mid-20th century, such as René Lalique and Boucheron, it also boasts the complete personal collections of artists like Pierre-Georges Deraisme and Charles Jacqureau. These two ensembles showcase the entire creative process of jewellery design, from the first idea quickly sketched on paper to a finished colour drawing.

The exhibition also offers visitors an insight into the sources of inspiration of these jewellery designers, the genesis of their compositions, and the techniques specific to them. It invites the public to consider the drawings for their intrinsic artistic value, but also in terms of the conception, fabrication, and commercialization of the final piece. In addition, the exhibition may be said to evoke the longevity of these design drawings which often find new uses once the jewellery pieces have been made.

SECTION 1 : INSPIRATIONS BEHIND THE DESIGN



Georges Callot, *Drawing after the 'Swans and Water Lilies' comb*, circa 1900.
Black ink, tracing paper, gouache, graphite pencil, 23 x 14.8 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 1987.
CCO Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris

In order to explore the sources of inspiration for jewellery designers, this first section of the exhibition focuses on the complete personal collections of Pierre-Georges Deraisme and Charles Jacqureau, bequeathed to the Petit Palais by their families. Both artists had conscientiously kept their studies, sometimes organized in notebooks to facilitate their reuse. These studies shed light on both the models chosen and the early stages of their individual creative process.

For several themes drawing on the vast repertoires of nature or the arts, the exhibition invites visitors to follow the evolution of the forms and motifs studied by the artists. Appropriated, reworked, and occasionally merged into hybrids, certain forms and motifs recur in the jewellery designs of both artists, suggesting a kind of intertextuality and shifting personal interpretation. They also bear witness to the wide-ranging research of these learned designers, whose interests and curiosity went far beyond the field of jewellery and jewels.

NATURE



Vever Frères, based on a design by Eugène Grasset, *'Cygnes et nénuphars' comb*, circa 1900. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift of Henri Vever, June 1925. CCO Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris

From the late 18th century onwards, jewellery designers were inspired by botany, a rapidly growing discipline. They constituted repertoires of natural forms, both plant and animal, which inspired their designs. In turn, depending on tastes and periods, noble and simple flowers, common birds and butterflies, along with strange and unusual specimens of beetles were all honoured.

Artists observed nature outdoors, whether in the countryside or at the Jardin des plantes (botanical gardens). They studied cut flowers and leaves in their studios and consulted scientific works, treatises, and collections of ornaments offering a first interpretation. Despite the precise and naturalistic aspect of the drawings done from real life, certain jewellery designs were highly stylized, imbued with fantasy and imagination, or veering towards purity and abstraction.

Lalique and Deraisme: Nature and Art Nouveau

In the late 19th and early 20th centuries, nature was the main source of inspiration for advocates of Art Nouveau. René Lalique and Pierre-Georges Deraisme were both representatives of this artistic movement which sought to abolish the hierarchy between the fine arts and the decorative arts. Deraisme, although a creator in his own right, was also a chaser for Lalique and this relationship undoubtedly influenced the work. Both studied plants and animals, insects in particular, with an almost scientific rigor. These early, highly realistic studies generated projects that gave way to the stylization associated with Art Nouveau. The jewellery they designed associated nature more with fantasy than with realism.

Looking at nature: forms, motifs and structures

Jewellery designers brought elements of nature into the compositions they imagined: leafy branches, floral bouquets, or entire animals—birds or insects in particular—were all interspersed throughout their creations. But their gaze was often more selective. Occasionally, they focused on isolated motifs: the panther's spotted fur for example, or the exquisite ocellated feathers of a strutting peacock. In such cases, the references or sources became more obtuse and were often merged into less naturalistic, more abstract compositions, but nonetheless echoing the influence of the living model in varying degrees.

Nature in books

If Charles Jacqueau, like René Lalique and Pierre-Georges Deraisme, appreciated nature, which he readily observed outdoors, at the Jardin des Plantes for example, he also familiarized himself with it through various publications. In addition to research at public institutions and reference works that he acquired personally, the library of the Maison Cartier provided him with a treasure trove of models. This library made available to designers a wealth of heterogeneous works, from collections of ornaments to scientific treatises, offering an ordered repertoire of forms. These publications often depicted a slightly stylized version of the plant and animal motifs, which the designers would then appropriate, amplify, or reinterpret in turn.

THE ARTS



Cartier Paris, Drapery brooch, order from 1922. Cartier Collection.
Nils Herrmann, Cartier Collection © Cartier

Many jewellery designers, including Pierre-Georges Deraisme and Charles Jacqueau, sought out references in museums and libraries to fuel their creations and stimulate their imagination. They shared the opinion of Owen Jones, author of *The Grammar of Ornament* (1856)—a paragon of the genre—according to whom it was impossible to make something new without turning to the past.

Therefore, the artists compiled and appropriated forms and motifs from every period and region of the world, and from every field that aroused their curiosity, going beyond the realm of the decorative arts and architecture. In doing so, they created prolific personal repertoires, the fruit of studies, tracings, and notes ready to be reused, if needed. In this, they made use of the model of collections of ornaments, which reached its peak in the 19th century, and which remained their preferred reference.

Books of ornamentation, jewellery models

From the 16th century onwards, printed collections of jewellery models with engraved illustrations, sometimes produced by goldsmiths themselves, disseminated forms that became accessible to other professionals in the jewellery industry. From the pendants designed by Daniel Mignot in the 1590s—known to Pierre-Georges Deraisme—to the compilations of creations by Nicolas Joseph Maria and Jean-Henri-Prosper Pouget, both published in the 1760s, these works circulated models that had an enduring influence. It is worth noting that the last two examples featured in the library of the Maison Cartier, where Charles Jacqueau consulted them on several occasions, bearing witness to the neo-18th century taste championed by Cartier at the start of the 20th century.

Books of ornamentation, forms ready for use

Like many practitioners before them, Charles Jacqueau and Pierre-Georges Deraisme studied, copied, traced, and drew inspiration from private, professional, or public libraries, such as the library at the Musée des Arts Décoratifs, the Bibliothèque Forney, and the Bibliothèque d'art et d'archéologie. There, they consulted collections of ornaments that provided them with models, classified by type, period, and region of the world, facilitating their inspiration. Other compilations of images, as well as specialized publications whose concerns were sometimes far removed from ornamental applications, were used by designers who sought to diversify their sources of inspiration.

A passion for Egypt



Pierre-Georges Deraisme, *Egyptian scarab brooch*, circa 1905. Graphite pencil, ink and gouache on paper, 8.2 × 13.5 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift of Mr and Mrs Martin L'Ébrany, 2001. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

The military and scientific expedition led by General Bonaparte to Egypt from 1798 to 1801, the deciphering of hieroglyphics by Champollion in 1822, and a century later, the discovery of Tutankhamun's tomb, all contributed to the West's lasting fascination with Ancient Egypt. Many jewellers and jewellery-makers exploited this trend from the first half of the 19th century onwards. At the start of the 20th century, the Maison Cartier also participated in the prevailing Egyptomania. Charles Jacqueau sought inspiration for his own designs by carrying out extensive research into the Egyptian decorative repertoire, studying both Owen Jones' *The Grammar of Ornament*, and more specialized publications like *Egyptian Art*, written by Egyptologist Jean Capart.

China and Japan

Anthologies of ornaments offering a classification of decorative forms by epoch and region facilitated the spread of an oriental influence, which was particularly exploited from the second half of the 19th century onwards by artists and artisans, who saw it as a source of renewal, and even of modernity. The Japanese and Chinese plates of Owen Jones' *The Grammar of Ornament* inspired Charles Jacqueau in particular, as did the motifs in Albert Racinet's *The Polychrome Ornament*, and Siegfried Bing's *Artistic Japan*. In such works, Jacqueau discovered motifs, simple geometric patterns, elaborate dragons, and coloured harmonies that would impact his vocabulary and designs.

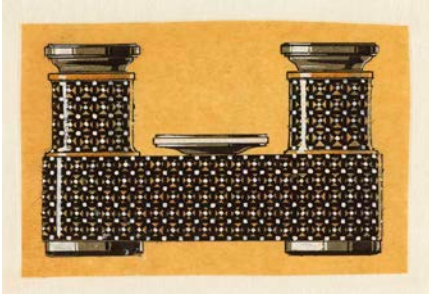
Classical influences

In the early 20th century, when Art Nouveau was at its peak, the Maison Cartier intentionally kept its distance and remained faithful to classical, Renaissance, neo-18th century, and neo-classical models. It lastingly adopted a vocabulary with abundant references to Antiquity, a recurring source of inspiration in jewellery, both for ornaments and for certain techniques like cameos. Over the course of his travels and architectural or museum visits, and thanks to books of ornaments, Charles Jacqueau studied motifs from Greek and Roman architecture and the decorative arts to better assimilate and reinterpret them.

Museum visits

While libraries played a major role in diversifying the sources of inspiration behind jewellery design, creators also sought inspiration in museums, of which there were many in the French capital. They also visited museums during trips, both in France and abroad. Others visited certain private collections that were accessible to interested parties. Operating along the same lines of collections or books of ornaments, museums classified and organized works to present them in a legible fashion to visitors, and artists, in particular. Louis Cartier and Léon Rouvenat encouraged their designers to visit museums to stimulate creativity and improve the output for their respective houses.

SECTION 2 : JEWELLERY DESIGNS, AN ART AND A SPECIFIC PROFESSION



Charles Jacquaeu for Cartier, *Theatre Binoculars*, 1910s.
Petit Palais, Musée des Beaux-Arts de la Ville de Paris.
Donated by the Jacquaeu family, 1998.
© Charles Jacquaeu - Paris Musées / Petit Palais, musée
des Beaux-Arts de la Ville de Paris

In the period explored by this exhibition (but not exclusively), drawings of jewellery designs were most often the work of artists specializing in the field. Sometimes practitioners, in addition to being draughtsmen, were trained in-house in ateliers or in schools intended for future artisans. Since the drawings were rarely signed, the identity and rank of their author, whether internal or external to the atelier, can be difficult to determine.

These drawings, primarily functional, were used to create a piece of jewellery. As such, they responded to codes known to and respected by their author and recipients. The most important was undoubtedly the principle of scale. In fact, the jewellery item was represented at the real size of its potential execution, so that anyone consulting the drawing could understand the exact dimensions. Designers and houses also followed their own preferences, for example in the choice of colours symbolizing specific stones. A jewellery design drawing was both the starting point for a project and the reference guide, shared amongst the different artisans.

FROM THE SKETCH TO THE GOUACHE

The collection at the Petit Palais provides an overview of the jewellery designer's entire creative process, from the first idea quickly jotted down on paper to a finished and coloured drawing. Rarely preserved—because they were either not selected or were replaced by more accomplished drawings—the initial sketches reveal the early stages in their author's thinking. If the design was retained, this was followed up by a more detailed version. This new drawing, rigorous and precise, needed to take into account the constraints of the materials of the future jewellery item, the placement of the stones, and the articulation of the setting, serving as a guide for the object's fabrication. This drawing was sometimes followed by a final stage: the gouache. Easy to understand by artisans, but also by less informed customers, this intentionally attractive drawing offered a faithful rendering of the future jewellery item, meticulously drawn and coloured.

A set of Art Deco gouache

In the centre of this room, four display cases present a selection of gouaches from the various collections that comprise the Petit Palais Collection. These finished jewellery drawings, at once technical documents and attractive illustrations, are known as gouaches. Preferred for colouring, this painting technique can be used on all types of supports, even the least absorbent, such as translucent sheets, whether oiled or tracing paper. Gouache paint can also be diluted, generating transparency effects, or used with very little water, thus covering the surface. The five gouaches here, from a small anonymous collection of Art-Deco jewellery drawings, offer a fine example of a more compact use of the painting technique.

Jewellery design drawing and translucent papers

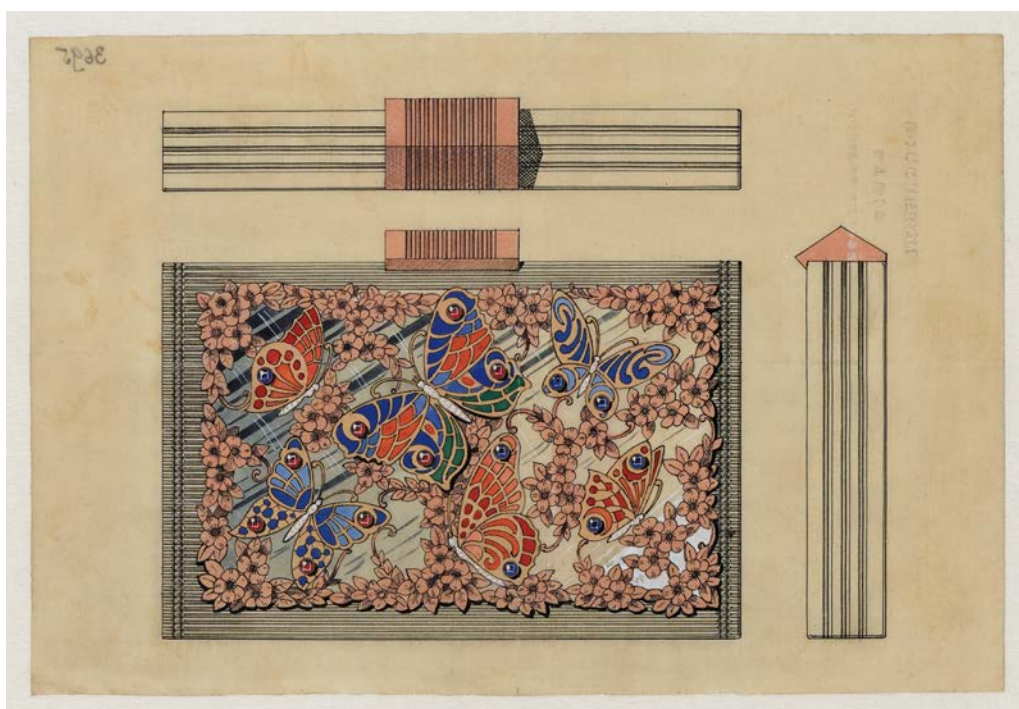
Jewellery designers, restricted by the limited materials and techniques at their disposal, knew how to take advantage of certain media. Coloured papers showed gouaches at their finest, particularly when it came to designs with diamonds. Translucent papers were perfectly suited to showcasing the reflections of light passing through stones and enamels. This type of paper, which can be drawn on both the front and back, made it possible to represent an object in volume by playing with the transparency of the sheet and the superposition of graphic layers. The front side of the page was usually devoted to the most prominent elements of the jewellery item, as well as the reflections of light on its surface.

The gouache technique (film)

This video, filmed in the classrooms of the Haute École de Joaillerie, offers an immersion into the process of jewellery design, and more specifically the gouache technique. The latter is still taught and widely practiced in the design studios of jewellery houses. The gestures of today's teachers and students evoke those of the creators of the gouaches on display in this exhibition.

THE CIRCUMSTANCES OF CREATION

The jewellery drawing accompanies the design, and oftentimes, the fabrication of a jewellery piece. The circumstances of its creation depend on the recipients of the drawing. While it is primarily a technical drawing transmitted to ateliers, it may also be used to validate the design by the artistic direction of a house who may add it to their catalogue. It can be shown to a client in the case of a commission or to a jury in the case of a competition. The type of drawing produced generally takes into account the interlocutors with whom the designer is in contact. In addition to their validation, the jewellery design drawing is also submitted to practitioners who judge the technical feasibility of a design, and amend it, if necessary. Therefore, the drawings may bear the trace of modifications and clarifications added for these specific partners, or in response to their feedback.



Unidentified designer for Boucheron, *Nécessaire papillons*, circa 1945. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase from the arrears of the Dutuit bequest, 2002. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris.

SECTION 3 : FROM THE DESIGN DRAWING TO PRODUCTION

The jewellery design drawing is the reference document for the various artisans who contribute to the creation of the piece. Jewellery design is a true collective enterprise. In addition to the designers, no less than ten different specialists may be required to create a certain item: modelers, engravers, chasers, piercers, enamellers, jewellers, setters, threaders, and polishers.

On a scale of 1:1, accompanied where appropriate by profile views or various annotations, and coloured to indicate the materials, the drawing must be easy to understand by the atelier manager. It should contain all the keys to correctly read the drawn jewel and establish the procedure to follow.

Nevertheless, there may still be some ongoing discussion or exchange between the designer and the ateliers. The project may evolve depending on, for example, technical constraints, and changes concerning the choice of stones or materials, as well as variations in several jewels if a specific motif is especially successful or popular.



Charles Desrosiers, 'Sycomore' pin comb project, circa 1905. Paris, Les Arts Décoratifs, Musée des Arts Décoratifs. © Les Arts Décoratifs.



Georges Fouquet, based on a design by Charles Desrosiers, 'Sycomore' pin comb, circa 1905. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchased from Georges Fouquet, 1937. © ADAGP, Paris, 2025, Georges Fouquet - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



Charles Desrosiers, 'Fuchsias' necklace project, circa 1905. Paris, Les Arts Décoratifs, Musée des Arts Décoratifs. © Les Arts Décoratifs.



Georges Fouquet, after a design by Charles Desrosiers, 'Fuchsias' necklace, circa 1905. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchased from Georges Fouquet, 1937. © ADAGP, Paris, 2025, Georges Fouquet - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

JEWELLERY FABRICATION : A GLOSSARY OF PROFESSIONS



Boucheron, Poudrier, circa 1950. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2006.
CC0 Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Modeler: They make a model of the object, in volume and on a scale of 1:1. This may be a wax model, or a model in pewter or metal alloy, with rhinestones. This early depiction of the jewellery item can help the client in their choice, while also ensuring the technical feasibility of a project, and refining the evaluation of the final cost. Wax models can also be used to make moulds for casting the jewellery item.

Engraver: They carve into metal using sharp instruments like a chisel, to decorate the surface with patterns or inscriptions. For example, they can guilloché the metal, i.e., decorate it with interlacing or crossed lines in a regular manner creating a pattern on the surface. There are also specialists in the art of engraving gemstones.

Chaser: They shape the metal by working it cold with a chisel and a hammer and most often without removing any material. For example, they can push the metal to the back or front so that certain shapes emerge, or they may work on a piece cast from a wax model that needs to be refined.



Metalsmith (piercer): They decoratively perforate the metal. To do this, they pierce the surface in order to pass the blade of a very fine saw through it, which allows them to carve out the desired patterns.

Enameller: They decorate jewellery with enamel, made of coloured and heated glass crystals. The enamel can be applied to the hollows of an engraved or chased metal support. In the case of plique-à-jour, it is not placed on a background, but like a stained-glass window, placed within the metal frame allowing light to pass through the translucent enamel.

Jeweller: They create the metal setting or mount that determines the position of the gems (precious stones, fine stones, or ornamental stones) in order to showcase them. To lighten the structure and to better show off translucent stones, they may hollow out the setting.



19 and 20. Boucheron, Nécessaire and its case handbag, circa 1950. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2006.
CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

Setter: They insert the stones into the metal setting in order to fix them and show them off in the best possible fashion. Various techniques allow the setter to secure the stones in a discreet way, for example by pushing back metal claws that grip the stone at several points.

Threader: Using a needle, they assemble the beads and pierced stones on a silk thread. Each element is separated by a knot that prevents abrasion of the different elements.

Polisher: They work on the setting or mount at several stages in the creation of the jewellery item, in particular before the stones are set and once the jewel has been fully mounted. By gently abrading the metal, the polisher removes any marks left by tools and gives the piece its shine and definitive polish.

SECTION 4 : SECOND LIFE, THE LONGEVITY OF JEWELLERY DESIGNS



Unidentified designer for Léon Rouvenat, *Brooch*, 1850-1870. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift Marc Bascou, 2018. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

Today, drawings of jewellery designs are better preserved, whether in the houses where they were created or in public and private collections. The reason why a greater value is now put on these drawings stems from the fact that they can take on new uses once the pieces have been made. As an extension of their original purpose, they may be used as a creative medium or tool and give rise to copies or inspired variations. When shared with customers as a visual repertoire of possible models, they become a communication or marketing tool. Preparatory drawings and retrospective drawings (recording the final appearance of the finished piece) bear witness to the production of creators and houses, some of which are no longer in operation. More enduring than the jewellery itself, which may be dispersed, taken apart, or even destroyed, these drawings are invested with historical, patrimonial, and even legal value. Finally, now collector's items and considered works of art proper, design drawings deserve to be appreciated in their own right.

THE HERITAGE ROLE OF JEWELLERY HOUSES

A legacy of the past and an object of study for the art world and museums, jewellery design drawings are also valuable for the establishments in which they were created. Most of the historic houses still in operation today have departments dedicated to the preservation or reconstitution of their patrimonial or heritage collections. Beyond their aesthetic interest, these drawings boast a legal value, while bearing witness to the history of the house and its production, whether dispersed or even disappeared. The designs are also made available to new creators, serving in turn as sources of inspiration for future collections.



Unidentified designer, for Cartier Paris, "*Chimera*" bracelet, 1928. Cartier Archives, Paris. © Cartier

DESIGNERS AND JEWELLERY HOUSES

Maison Boucheron, since 1858



Unidentified designer for Boucheron, *Nécessaire papillons*, circa 1945. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase from the arrears of the Dutuit bequest, 2002. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris.

The Maison Boucheron was founded in 1858 by Frédéric Boucheron, who had trained with jeweller Jules Chaise. The recipient of awards at international exhibitions, he also succeeded in showcasing the collaborators with whom he worked. In 1893, he moved to the Place Vendôme. When he died, his son Louis took over in 1902, and accompanied the transition from Art Nouveau to Art Deco. Frédéric and Gérard took over from their father, Louis, in 1937. The Maison Boucheron enjoyed renewed popularity after the Liberation, particularly with its vanity kits with ajouré decorative motifs. It is still in business today.

Charles Jacqueau (1885-1968)

Following studies at the École professionnelle artistique Bernard Palissy and later at the École des arts décoratifs, where he graduated in 1906, Charles Jacqueau worked as a designer for Parisian bronzesmiths. In 1909, thanks to a former colleague, he began working at the Maison Cartier. He quickly rose to an enviable position with the creation studio, and enjoyed a relationship based on mutual respect and trust with Louis Cartier, who appreciated Jacqueau's intellectual curiosity and constantly evolving inspiration. After Louis Cartier's death in 1942, Jacqueau distanced himself from the creation of luxury jewellery collections and focused instead on commissions for customers. He participated in the reorganization of the Cartier London studio between 1945 and 1950, before retiring in 1954.

Maison Cartier, since 1847



Cartier Paris, Rigid "Chimera" bracelet, 1928
Cartier Collection. Nils Herrmann, Cartier
Collection © Cartier

In 1847, Louis-François Cartier bought the jewellery atelier from his teacher Adolphe Picard and founded his own house, which soon attracted a wealthy clientele. His son Alfred succeeded him in 1874. His three grandsons in turn, all contributed to Cartier's development. In 1898, Louis, the eldest, joined the company, and the following year, set up his boutique and a studio of designers at number 13 rue de la Paix. Pierre, the youngest, opened a branch in London in 1902 and another in New York in 1909, while Jacques, the youngest, took the reins of Cartier London. The Maison Cartier deliberately ignored the Art Nouveau style and was instead a precursor of Art Deco. As artistic director, Louis Cartier enjoyed a special relationship with his designers, encouraging their intellectual curiosity. He handed this role over to Jeanne Toussaint in 1933. The Maison Cartier is still in business today.

Pierre-Georges Deraisme (1859-1932)

Pierre-Georges Deraisme trained as a chaser with goldsmith Eugène Michaut. In addition to being a designer and modeler, he sold his jewellery designs to various houses and worked as a chaser for René Lalique from 1890 onwards. For this collaboration, he would receive a gold medal at the 1900 World Fair. In 1908, Deraisme joined forces with Georges Uldry to open a boutique at number 7 rue Royale, where he presented his own creations. From 1909 to 1919, he exhibited jewellery and art objects at the Salon des artistes décoratifs and gradually moved away from the Art-Nouveau aesthetic in favour of designs that heralded Art Deco. In the aftermath of the First World War, he became the artistic director of Coty Perfumes. He was a teacher at the École Boulle up until his death.

Maison Rouvenat (1851 - before 1914)



Unidentified designer for Léon Rouvenat, *Bracelet and necklace*, 1850-1870.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift Marc Bascou, 2018. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

Léon Rouvenat (1809-1874) joined the atelier of jeweller Hugues Calmette, brother-in-law to Charles Christofle, in 1827. Rouvenat managed the jewellery activity of this family business from 1849 onwards, before founding his own house in 1851. The recipient of prizes in several of the World Fairs that followed, he enjoyed great success during the Second Empire, attracting a prestigious clientele with his historicist and naturalist-style creations. He was at the head of a veritable jewellery manufactory, bringing together under the one roof, designers, gold beaters, lapidaries, and goldsmiths, as well as reception rooms to welcome customers. His son-in-law Charles Lourdel took over in 1874, followed by Félix Desprès in 1883. The Maison Rouvenat-Desprès disappeared shortly before the First World War but was re-formed in 2022.

René-Jules Lalique (1860-1945)



René Lalique, *Comb and centaur flower brooch*, circa 1904. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase from the arrears of the Dutuit bequest, 2002. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris.

With a rare talent for drawing, René Lalique began an apprenticeship in 1876 at the Maison Aucoc, where he studied the techniques of jewellery-making. He established himself as an independent designer in 1882, working for Cartier, Fouquet, Vever, and Boucheron. From the Salon des artistes français in 1895 onwards, he exhibited under his own name. A keen advocate of the Art-Nouveau movement, in his designs, he reinterpreted fauna, flora, and the female figure, and valorised materials such as horn and fine stones, to the detriment of precious stones. In this way, he renewed the art of jewellery by defending the value of design, superior to the monetary value of the actual gems used. Lalique triumphed at the 1900 World Fair, where he received a prestigious award. He then gradually abandoned jewellery to devote himself exclusively to glasswork.

Carl Léopold Philippi (1843-1871)

Frédéric Philippi (1814-1892), Carl's father, trained in jewellerymaking and chasing in Hamburg. In 1836, he moved to Paris and began working in the atelier of jeweller Pierre Caillot, where his skills quickly led him to create designs and models. At the same time, he opened a small atelier in 1838. His early successes allowed him to move his business to more spacious premises, where he worked with a dozen artisans on commissioned jewellery pieces inspired by the German Renaissance, which contributed to his reputation. His son Carl, whose promising talent drew the attention of jeweller Henri Vever, joined him, but died prematurely in 1871, at the Battle of Buzenval. Frédéric Philippi merged his firm with that belonging to Caillot, Peck, and the Guillemin Brothers in 1876.

Raymond Henri Subes (1891-1970)



Raymond Subes, *Brooch*, 1910s. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2007. © ADAGP, Paris, 2025, Raymond Subes - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

A student in the metal section of the École Boulle from 1906 to 1910, Raymond Subes trained in chasing and drawing. He also began, but did not complete, studies at the École des arts décoratifs. Wounded at the start of the First World War and demobilized, he joined the art ironwork atelier created by Émile Robert, where he learned to forge. When his mentor retired in 1919, Subes became the artistic director and later, general manager of the establishment. He designed metal pieces for public places, civil or religious buildings, and transatlantic liners. Recognized as one of the most important ironworkers of the Art Deco period, he also created numerous pieces of jewellery and honorary objects, from the current necklace of the Grand Master of the Legion of Honour to academicians' swords.

Vever Frères (1881-1921)



Vever Frères, after a model by Eugène Grasset, 'Naiade' comb, circa 1900. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift of Henri Vever, June 1925. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

In 1871, after the annexation of Alsace-Lorraine by the German Empire, Ernest Vever transferred the jewellery boutique founded in Metz by his father to Paris. His two sons took over from him in 1881. Paul (1851-1915), a graduate of the École Polytechnique, took charge of the administrative and commercial aspects, while Henri (1854-1942), with a solid training as a jeweller and studies at the École des arts décoratifs and then at the Beaux-Arts, oversaw the technical and artistic aspects. The company also worked with external designers. In 1900, it presented, alongside Henri's jewellery creations, innovative pieces designed by Eugène Grasset. In 1921, Paul's sons, André and Pierre, took over the house, which remained in business until 1982. It reopened in 2021 with the seventh generation of the Vever family.

Georges Fouquet (1862-1957) and Charles Desrosiers (1865-1927)



Georges Fouquet, after a design by Charles Desrosiers, 'Sycamore' pendant, between 1905 and 1910. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchased from Georges Fouquet, 1937. © ADAGP, Paris, 2025, Georges Fouquet - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Founded in 1860 by Alphonse Fouquet, the Maison Fouquet enjoyed great success in the 1870s and 1880s with antique and Renaissance-inspired jewellery. Georges Fouquet took over from his father in 1895 and veered towards Art Nouveau, giving a new lease of life to the company. He began a fruitful collaboration with the independent designer Charles Desrosiers, a former student of Luc-Olivier Merson and Eugène Grasset. The latter was behind a large number of jewellery pieces produced by the Maison Fouquet between 1898 and 1910. For a briefer period, Georges also entrusted Alfons Mucha with jewellery designs and for the decor of his new store at number 6 rue Royale, which has been preserved and is now on display at the Musée Carnavalet in Paris. In 1919, his son, Jean, oriented production towards the Art Deco style. The Great Crash of 1929 dealt a fatal blow to the company, which went bankrupt in 1936.

Fannièrre Frères



Fannièrre frères, *Neo-Renaissance brooch pendant*, between 1839 and 1900. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2010. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

François-Auguste (1818-1900) and François-Joseph-Louis (1820-1897) Fannièrre learned the technique of chasing from their uncle, the goldsmith Jacques- Henri Fauconnier. Auguste was offered a place at the École des Beaux-Arts. A designer and sculptor, he designed the models, while Joseph supervised the execution of the pieces and carried out the chasing work himself. At the start of their careers, they worked for some of the greatest goldsmiths of the day, including Christofle and Froment-Meurice, before later working for themselves. Particularly renowned for its goldsmithery production, the Maison Fannièrre Frères also created jewellery, with a penchant for the neo-Renaissance style, which was then in vogue. When Auguste died in 1900, Joseph's son continued the enterprise, which was later taken over by Fernand Poisson.

THE JEWELLERY COLLECTION OF THE PETIT PALAIS



Lucien Falize, *Bracelet*, between 1880 and 1897. Petit Palais, Musée des Beaux-Arts de la Ville de Paris Purchase from the arrears of the Dutuit bequest, 2001. CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

Since its opening to the public in late 1902, the Petit Palais has preserved an ensemble of jewellery that has been added to over time. The collection brings together some Renaissance pieces from the Dutuit brothers' personal collection, bequeathed to the City of Paris in 1902, as well as various Art-Nouveau creations, donated in 1916 by collector Jacques Zoubaloff. It also features pieces acquired for the museum in 1937 from jeweller Georges Fouquet, and those transferred in 1979 to the Petit Palais from the Palais Galliera (then the Musée de la Mode et du Costume). The dynamic acquisitions policy of the 2000s allowed this collection to grow even further.

A selection of jewellery from the collection that is rarely exhibited in the museum is presented here. In parallel with the *Jewellery Designs* exhibition, which offers an overview of this rich collection, visitors are invited to continue their exploration in the permanent exhibition spaces. Here, certain jewellery items can be seen in the display cabinets or represented in sumptuous painted portraits.

Scenography

This exhibition presents the different stages in the creative process of making an item of jewellery, with a particular focus on the work of the designer or illustrator.

With this aim in mind, on entering the exhibition, visitors discover an atelier or workshop space (glass windows, rough wood furniture, desks, slanted tables), filled with light, thanks to the choice of light-coloured walls that do not require a strong artificial lighting system that could damage some of the fragile works on display.

In the first section, the profusion of documents and objects of inspiration presented on the display tables enhances this impression of a workspace and of research.

In the second section, a certain continuity in terms of wall colour evokes the transition from sketch to gouache. The slanted tables in the centre of the room clearly evoke those used by draughtsmen and afford visitors a comfortable environment for reading some of the small-format documents.

The entrance to the third section is marked by a change of atmosphere: here, the walls are painted in dark tones. Visitors enter the jewellery manufacturing space: the rounded furniture is directly inspired by the workstations of artisan jewellers. The drawings are displayed alongside the jewellery items made, which are presented in small cases.

The last section highlights the trajectory of the drawings after the jewellery piece has been made. They can attest to certain disappeared jewellery creations and serve as the precious archives of the great jewellery houses. This preciousness is underlined through the choice of a golden yellow shade for this particular space.

Violette Cros

CROS PATRAS
scénographie



Press visuals



1. Vever Frères, based on a design by Eugène Grasset, 'Cygnes et nénuphars' comb, circa 1900. Ivory, repoussé gold, translucent and opaque enamel, 15.5 x 9.5 x 0.5 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift of Henri Vever, June 1925. CC0 Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris



2. Georges Callot, *Drawing after the 'Swans and Water Lilies' comb*, circa 1900. Black ink, tracing paper, gouache, graphite pencil, 23 x 14.8 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 1987. CC0 Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris



3. Unidentified designer, for Cartier Paris, "*Chimera*" bracelet, 1928. Graphite pencil, ink and gouache on translucent wove paper. Cartier Archives, Paris. © Cartier



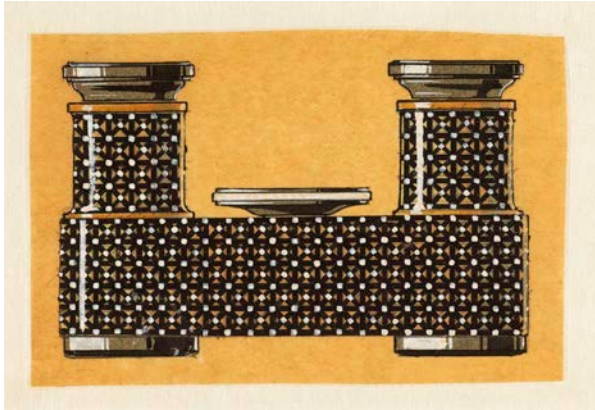
4. Cartier Paris, Rigid "Chimera" bracelet, 1928
Gold, platinum, enamel, sculpted coral, sapphires, diamonds, emeralds, 7.4 × 8.15 × 1.60 cm. Cartier Collection.
Nils Herrmann, Cartier Collection © Cartier



5. Cartier Paris, Drapery brooch, order from 1922
Platinum, diamond, coral, onyx, 13,09 x 6,09 cm.
Cartier Collection.
Nils Herrmann, Cartier Collection © Cartier



6. Charles Jacqueau for Cartier, *Pendant*, early 1910s.
Graphite pencil, gouache and black ink on the front, gouache on the reverse on translucent laid paper.
18.5 × 6.4 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. Donated by the Jacqueau family, 1998.
© Charles Jacqueau - Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



7. Charles Jacqureau for Cartier, *Theatre Binoculars*, 1910s.

Graphite pencil, black ink and gouache on the front, gouache and black ink on the reverse on translucent wove paper, 6.5 × 9.9 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Donated by the Jacqureau family, 1998.

© Charles Jacqureau - Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



8. Charles Jacqureau for Cartier, *Maharajah's Headdress*, 1920s.

Graphite, ink and gouache on translucent wove paper, 54.5 × 47.5 cm.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Donated by the Jacqureau family, 1998.

© Charles Jacqureau - Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



9. Unidentified designer for Léon Rouvenat, *Bracelet and necklace*, 1850-1870.

Graphite pencil, watercolour and gouache on translucent wove paper. 27 × 21.8 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift Marc Bascou, 2018.

CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



10. Pierre-Georges Deraisme, *Egyptian scarab brooch*, circa 1905.

Graphite pencil, ink and gouache on paper, 8.2 × 13.5 cm.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Gift of Mr and Mrs Martin L'Ébranly, 2001.

CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



11. René Lalique, *Comb and centaury flower brooch*, circa 1904.

Graphite pencil, ink and gouache on BFK Rives translucent wove paper, 28 × 22 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Purchase from the arrears of the Dutuit bequest, 2002.

CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris.

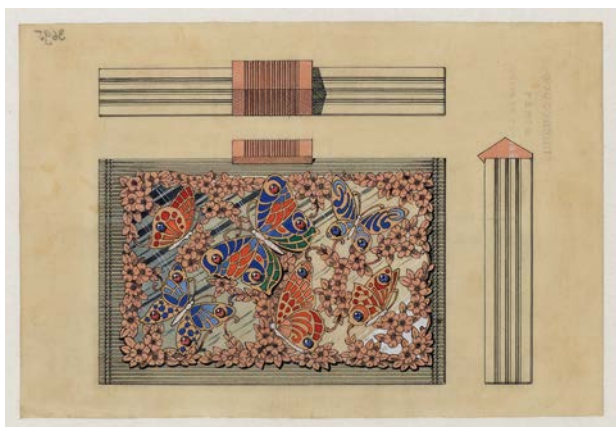


12. Unidentified designer for Boucheron, *Nécessaire papillons*, circa 1945.

Graphite pencil, ink and gouache on the front, ink and gouache on the reverse on translucent wove paper, 14.8 × 21.9 cm. Boucheron Paris Registered designs. Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Purchase from the arrears of the Dutuit bequest, 2002.

CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



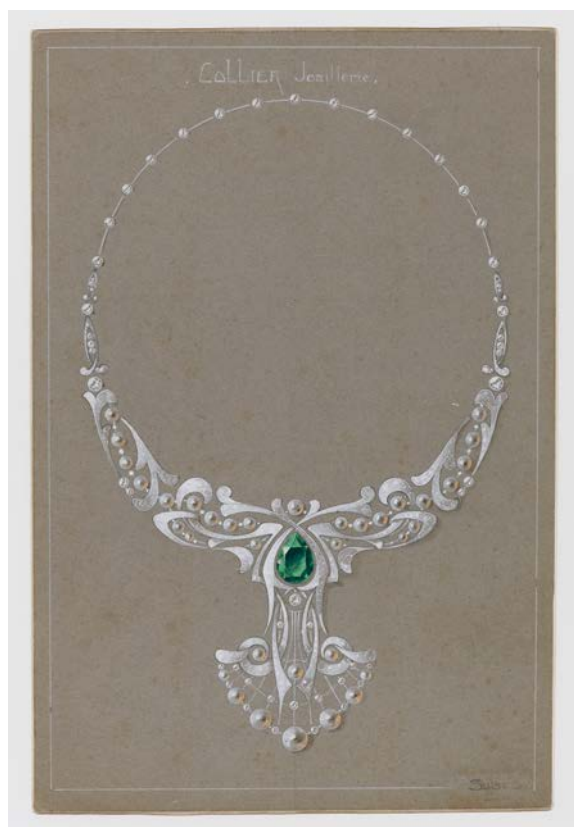
13. Unidentified designer for Boucheron, *Nécessaire papillons*, circa 1945.

Graphite pencil, ink and gouache on the front, ink and gouache on the reverse on translucent wove paper, 12.1 × 15 cm.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Purchase from the arrears of the Dutuit bequest, 2002.

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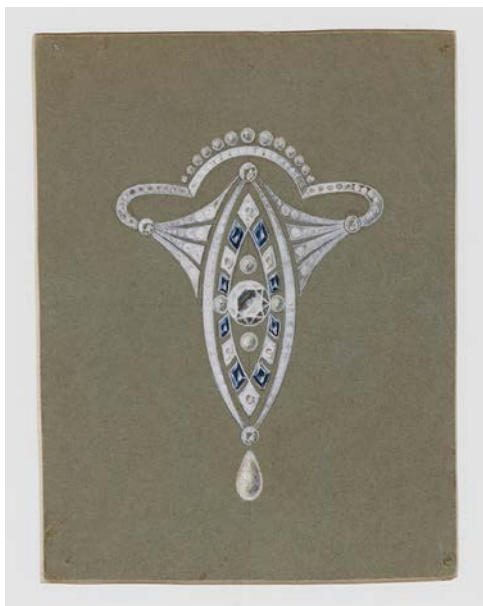
14. Raymond Subes, *Necklace*, 1910s.

Graphite pencil and gouache on grey paper, 23.8 × 16 cm.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Purchase, 2007.

© ADAGP, Paris, 2025, Raymond Subes - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



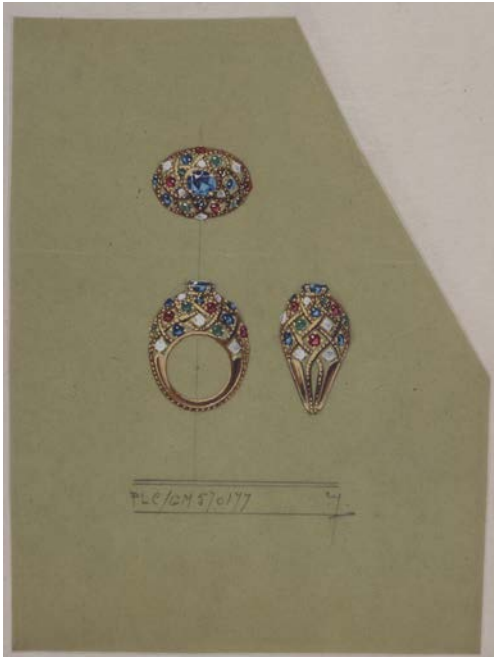
15. Raymond Subes, *Brooch*, 1910s.

Graphite pencil and gouache on grey paper, 11.1 × 9.1 cm.

Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Purchase, 2007.

© ADAGP, Paris, 2025, Raymond Subes - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



16. Charles Jacqueau for Cartier, *Ring*, circa 1945. Graphite pencil and gouache on translucent wove paper, 16.7 × 12.6 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Donation by the Jacqueau family, 1998. © Charles Jacqueau - Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



17. Charles Jacqueau for Cartier, *Necklace*, circa 1933. Graphite pencil and gouache on grey paper. 28.5 × 23.9 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Donation by the Jacqueau family, 1998. © Charles Jacqueau - Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



18. Boucheron, *Poudrier*, circa 1950. Gold and silver, cabochon-cut rubies. 7.5 × 9.5 × 1.5 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2006. CCØ Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



19 and 20. Boucheron, *Nécessaire* and its case handbag, circa 1950.

Gold and silver, blue stones and cabochon-cut rubies, leather bag, 8.5 × 13 × 2 cm without bag, 17 × 19.5 × 3 cm with bag. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2006.

CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



21. Eugène Grasset, *'Naiade' comb*, circa 1900.

Graphite pencil and gouache on paper (facsimile), 32.9 × 25.5 cm. Cooper Hewitt, Smithsonian Design Museum, purchased by the museum with the gift of Mrs. Gustav E. Kissel.

© Smithsonian Institution / Photo Matt Flynn



22. Vever Frères, after a model by Eugène Grasset, 'Naïade' comb, circa 1900. Tortoiseshell, repoussé gold, translucent and opaque cloisonné enamel. 16 × 7.5 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift of Henri Vever, June 1925. CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



23. Charles Desrosiers, 'Sycomore' pendant project, circa 1905-1910. Graphite pencil and gouache on translucent wove paper on BFK Rives mounted on blue paper, 12.7 × 17.3 cm. Paris, Les Arts Décoratifs, Musée des Arts Décoratifs. © Les Arts Décoratifs / Photo Jean Tholance.



24. Georges Fouquet, after a design by Charles Desrosiers, 'Sycomore' pendant, between 1905 and 1910. Gold, day enamels on paillons, diamonds, two peridots and a baroque pearl, 5.8 × 9 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchased from Georges Fouquet, 1937. © ADAGP, Paris, 2025, Georges Fouquet - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



25. Charles Desrosiers, *'Fuchsias' necklace project*, circa 1905.

Graphite pencil and gouache on translucent wove paper on BFK Rives mounted on blue paper, 27.8 × 22.1 cm.

Paris, Les Arts Décoratifs, Musée des Arts Décoratifs.

© Les Arts Décoratifs.



26. Georges Fouquet, after a design by Charles Desrosiers, *'Fuchsias' necklace*, circa 1905.

Gold, enamel over paillons, diamonds, pearls and opals. 23 × 13 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchased from Georges Fouquet, 1937.

© ADAGP, Paris, 2025, Georges Fouquet - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



27. Charles Desrosiers, *'Sycomore' pin comb project*, circa 1905.

Graphite pencil and gouache on BFK Rives translucent wove paper mounted on blue paper, 21.7 × 13.9 cm. Paris, Les Arts Décoratifs, Musée des Arts Décoratifs.

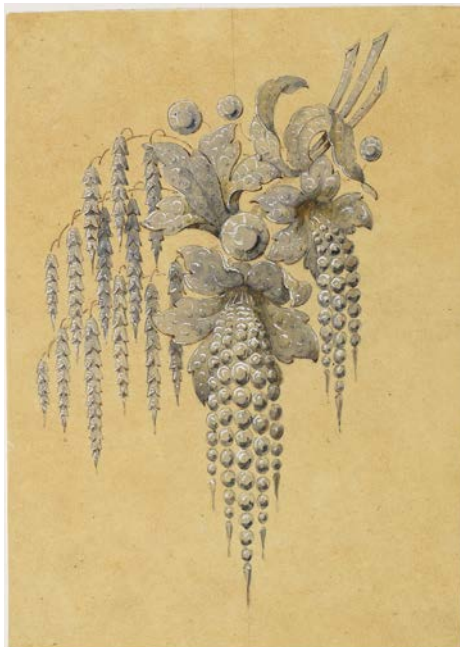
© Les Arts Décoratifs.



28. Georges Fouquet, based on a design by Charles Desrosiers, 'Sycomore' pin comb, circa 1905.
Horn, enamel on gold cloisonné flakes, diamonds and opals, 15 × 8 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchased from Georges Fouquet, 1937.
© ADAGP, Paris, 2025, Georges Fouquet - Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.



29. Fannière frères, *Neo-Renaissance brooch pendant*, between 1839 and 1900.
Graphite pencil and gouache on white paper, 8.6 × 5.2 cm
Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Purchase, 2010.
CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



30. Unidentified designer for Léon Rouvenat, *Brooch*, 1850-1870.
Graphite pencil, watercolour and gouache on translucent wove paper, 16.3 × 10.8 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift Marc Bascou, 2018.
CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



31. Lucien Falize, Bracelet, between 1880 and 1897.
Gold, turquoise and diamonds. 16.5 × 7 cm.
Petit Palais, Musée des Beaux-Arts de la Ville de Paris
Purchase from the arrears of the Dutuit bequest, 2001.
CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



32. Attributed to Lucien Falize, Necklace, between 1880 and 1890.
Gold, enamel, pearls; enamel medallion painted on copper. 16 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris, purchased in 2005 from the Dutuit bequest, 2001.
CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



33. René Lalique, 'Wood Anemone' pendant, circa 1900.
Gold, diamonds, enamel and pâte de verre. 6.6 × 5.2 × 2.5 cm. Petit Palais, Musée des Beaux-Arts de la Ville de Paris, purchase from the arrears of the Dutuit bequest, 2010.
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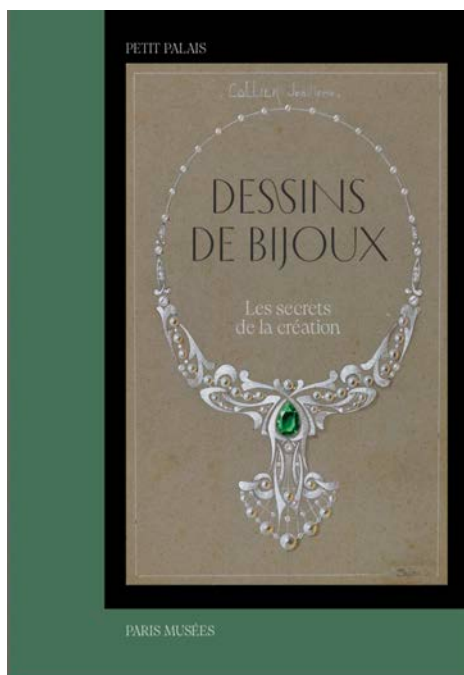
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Exhibition catalogue



Jewellery designs. Secrets of the creation

Under the direction of Clara Roca, Heritage Curator, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Head of the Graphic Arts (19th and 20th centuries) and Photography Departments.

Boasting a collection of little-known jewellery drawings, the Petit Palais nevertheless comprises almost 5,700 sheets, notebooks, and models. Gouaches by Lalique and designers from the Maisons Boucheron and Rouvenat rub shoulders with the archival collections of Pierre-Georges Deraisme and Charles Jacqueau, the famous designer for the Maison Cartier. Periods and styles intersect, featuring drawings from the Second Empire to the Art Deco period, which defined the second half of the 19th century up to the emergence of Art Nouveau. Moving from the creators' sources of inspiration to the sparkling parures created, the catalogue highlights the stages of the creative process: studies, initial preparatory sketches, final renderings, and coloured versions. Here, pride of place is given to reproductions, most often life-size, of these "jewels on paper", which serve not only as working documents, precious archives, demonstrations of technical virtuosity, but also, and most often, works of art in their own right.

With the collaboration of: **François Bridey**, Heritage Curator and Head of the Iranian and Central Asian Collections, Department of Near Eastern Antiquities, Musée du Louvre; **Anne-Charlotte Cathelineau**, Chief Heritage Curator and Head of the Sculpture Collection, Petit Palais – Musée des Beaux-Arts de la Ville de Paris; **Charline Coupeau**, Researcher at L'ÉCOLE, School of Jewelry Arts with the support of Van Cleef & Arpels; **Michaël Decrossas**, Associate Researcher at the Knowledge and Practices Laboratory from the Middle Ages to the Contemporary Era, École pratique des hautes études – Paris Sciences Lettres; **Sophie Derrot**, Deputy Director of the Library and Documentation Department, Institut national d'histoire de l'art; **Caroline Dugand** Heritage Curator, Director of the Musée Champollion in Vif (Isère); **Anne Fort**, Chief Heritage Curator and Head of the Southeast and Central Asian Collections, Musée Cernuschi – Musée des Arts de l'Asie de la Ville de Paris; **Laure Haberschill**, Senior Librarian in charge of the Heritage Collection, library of the Musée des Arts décoratifs; **Airelle Haméon**, Student-Researcher at the École pratique des hautes études – Paris Sciences Lettres; **Judith Henon-Raynaud** Heritage Curator, Vice-Director of the Department of Islamic Arts, Musée du Louvre; **Michèle Heuzé**, Jewellery Historian, Professor at the Haute École de joaillerie; **Annick Lemoine**, Director of the Petit Palais, Musée des Beaux-Arts de la Ville de Paris; **Claire Martin**, Principal Documentary Studies Officer, Assistant to the Head of Documentary Resources and Responsible for Scientific Documentation, Petit Palais – Musée des Beaux-Arts de la Ville de Paris; **Dominique Morel**, Honorary Heritage Curator; **Manuela Moscatiello**, Head of the Post-1800 Decorative Arts Collection, Petit Palais – Musée des Beaux-Arts de la Ville de Paris; **Violette Petit**, Director of Archives, Cartier; **Gaëlle Rio**, Chief Heritage Curator, Director of the Musée de la Vie romantique; **Mathieu Rousset-Perrier**, Heritage Curator and Head of the Medieval and Renaissance Jewellery Collection, Musée des Arts décoratifs

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180,000 characters

225 images

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The Petit Palais

The City of Paris Museum of Fine Arts



© Benoit Fougeirol

Built for the Exposition Universelle of 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914. Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewellery by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

Since 2015, the collection presentation has been extensively reworked. It has been enriched by two new galleries on the garden floor level, one of which is dedicated to the Romantic period. In one gallery, restored large-format paintings by Delaroche and Schnetz are surrounded by works of artists such as Ingres, Géricault and Delacroix. In the second gallery, decorative paintings by Maurice Denis are interspersed with works by Cézanne, Bonnard, Maillol and Vallotton. In the fall of 2017, the collection of icons and Eastern Orthodox arts, which is the largest one in France, will benefit from a new museographic presentation. An area will also be dedicated to sketches of the major nineteenth-century Parisian settings. Early in 2018, these new presentations will be complemented in the North Gallery by collections of monumental sculptures from the nineteenth century.

The program of temporary exhibitions at the Petit Palais alternates ambitious major subjects like Paris romantic, Paris 1900, Les Bas-fonds du Baroque (Baroque Slums) and Oscar Wilde with monographs that allow rediscovering forgotten painters such as Anders Zorn, Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017, Valérie Jouve in 2018, Yan Pei-Ming in 2019, Laurence Aëgerter in 2020, Jean-Michel Othoniel in 2021, Ugo Rondinone in 2022 and Loris Gréaud in 2023) have been invited to exhibit in the Petit Palais permanent collections in order to create a dialog with these paintings and reveal links between their works and those of the museum.

Paris Musées

A museums network

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality.

To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings.

Their permanent collections, which are free*, and the temporary exhibitions and varied cultural programming reached 4.8 million visitors in 2024.

Get the Paris Musées card!

A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities.

It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums.

In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or on parismusees.paris.en

*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.

General Information

JEWELLERY DESIGNS *Secrets of the creation*

PETIT PALAIS - MUSÉE DES
BEAUX-ARTS DE LA VILLE DE PARIS
Avenue Winston-Churchill,
75008 Paris
Tel : +33 (0)1 53 43 40 00
petitpalais.paris.en

Opening hours

Tuesday to Sunday from 10:00 a.m to 6:00 p.m
Late opening on Friday and Saturday until 8:00pm
Closed on 1 May and 14 July.

Admission

Full rate: 14 €
Reduced rate: 12 €

Reservation of a recommended visit time on petitpalais.paris.en

Accessible to people with disabilities.

Access

Metro
Lines 1 and 13: Champs-Élysées Clemenceau
Line 9: Franklin D. Roosevelt
RER
Line C: Invalides
Bus
Lines 28, 42, 72, 73, 83, 93.
Vélib'
Station 8001 (Petit Palais)

Auditorium

Information on petitpalais.paris.en

Café-restaurant Le 1902

Open from 10:00 a.m to 6:00 p.m
Late opening on Friday and Saturday until 8 p.m

Bookshop

The Petit Palais bookshop is closed for works until June 2025